

Historical Etymologies and Mnemonic Strategies  
for Learning the “General Use” Jōyō Kanji

THE COMPLETE GUIDE TO  
**Japanese**  
**Kanji**

REMEMBERING AND UNDERSTANDING  
THE 2,136 STANDARD CHARACTERS

漢字完全ガイド

- **The origins and meanings** of each kanji are presented with detailed explanations
- **Mnemonic tips** for easy memorization
- **Includes all standard kanji** designated by the Japanese Ministry of Education for general use

CHRISTOPHER SEELEY AND KENNETH G. HENSHALL

WITH JIANGENG FAN

TUTTLE

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## Preface to the Second Edition

This book is an extensive revision of the original edition of *A Guide to Remembering Japanese Characters* compiled by Kenneth Henshall and published in 1988. The original 1988 edition represents a pioneering work in English on the etymologies of the official General Use characters (*Jōyō kanji*) in use at that time. Since then, much has changed: a very substantial amount of scholarly research has been published on character etymologies and related areas, mainly in Japanese and Chinese, but also some in English. Another change has been that in 2010 there appeared a revised, expanded version of the *Jōyō kanji* list, the official list of characters for general use; this increased the basic number of characters for use in school education and government publications from 1945 (in the list promulgated in 1981) to 2136. In response to these changes, this second edition has been prepared. While care has been taken in the preparation of this work, any errors and omissions remain the responsibility of the authors.

# Acknowledgments

Thanks are due to Ogino Masayoshi, Lecturer in Japanese at the University of Canterbury, New Zealand, for his assistance with installation of software for the electronic version of the *Kangxi zidian* dictionary, one of the pre-modern Chinese character dictionaries referred to in compiling this book. Thanks also to Kazuko Seeley for her on-call status as unofficial consultant for a number of tricky points relating to Japanese language. Last but not least, recognition is due to Tuttle's senior editor Cathy Layne and the Tuttle team for their painstaking work on this book at the production stage.

# Introduction

The focus of this book is on giving etymologies together with mnemonics for each of the 2,136 characters that make up the 改定常用漢字 *Kaitei Jōyō kanji* ‘Revised General Use Characters’ officially adopted in Japan in 2010, replacing the earlier *Jōyō kanji* List of 1981 (1,945 characters). In setting out the etymologies, we need to go back to the origins of the kanji in China. In consequence, to explain adequately some of the characters, considerable space is taken up referring to such things as values, customs, and technology in ancient China, all of which tend to reflect a very different world from the one we inhabit today.

## 1 Beginnings of the Chinese Script

Some scholars regard Chinese writing as dating back to long before the Shang Dynasty (ca. 16th–11th century BC), pointing to marks on pottery, for instance, but these are no more than isolated examples consisting of one or two signs of typically abstract shape which cannot be described with confidence as writing as opposed to something like owners’ marks.

### 1.1 Oracle Bone Script (Ch. 甲骨文 *jiaguwen*, J. 甲骨文字 *kōkotsu moji*)

The earliest stage of Chinese writing (and of the characters to be adopted much later by the Japanese) widely recognized among scholars is what is known as oracle bone script, sometimes referred to as OBI (for ‘oracle bone inscriptions’). This dates back to the later part of the Shang Dynasty.

The oracle bone script is so called because typically it is written on bones that were the shoulder blades of cattle, or sometimes on the underside of turtle shells. These were flattish surfaces which were reasonably easy to use for writing. A knife-like instrument was used to scratch characters or graphs (these two words are used with the same meaning in this book) on the bone or shell surface, hence the angular appearance at this stage. In some cases, a text was written first onto the bone with a

writing brush, and then incised. Writing at this very early period in China was used by a small minority, centered on the Shang rulers, for such purposes as enquiring about the outcome of future events such as a battle, harvest, or childbirth, hence the term ‘oracle bones’.

Although the oracle bone texts—typically fragmentary in nature—date back more than two thousand years, they were only brought to light (rediscovered) in relatively recent times. In 1899, 劉鶚 Liu E, a Chinese scholar who was looking for material to make up traditional Chinese medicine, purchased some bone fragments. These were fragments which had been unearthed by farmers when plowing, and they were known as ‘dragon bones’, based on the belief that dragons shed their bones. Liu happened to notice some unusual scratching on the fragments. Being familiar with how the early Chinese script looked, and guessing that these markings probably represented a still earlier stage of Chinese writing, he decided to purchase more of the bone fragments. His study of these fragments led to confirmation that this was indeed an ancient stage of Chinese writing, and a stage earlier than what had been recognized until then. This was a very important discovery, and marked the point of departure for the scientific study of the oracle bone script.

## 1.2 Seal Script (篆書 Ch. *zhuanshu*, J. *tensho*)

The ancient variety of the Chinese script known as seal script is divided into two varieties: ‘great seal’ (大篆 Ch. *dazhuan*, J. *daiten*) and ‘small seal’ (少篆 Ch. *xiaozhuan*, J. *shōten*). Some of the examples of great seal script—the older variety—found on bronze vessels date back in some cases to a period no later than that of the oracle bone inscriptions, i.e., the latter part of the Shang Dynasty. The situation has been summed up by the noted Chinese scholar Qiu Xigui as follows: ‘The practice of casting inscriptions on bronzes initially grew in popularity in the latter half of the Shang period and reached its zenith during the Zhou.’ (QX2000:62). Reflecting the fact that before the Qin Dynasty (221–206 BC) bronze was referred to as 金 (Ch. *jin*, J. *kin*), characters on ancient bronzes are sometimes known alternatively as 金文 (Ch. *jinwen*, J. *kinbun*). Great seal characters of very early date often occur in a very short sequence of a few characters or even just one, and are notable for their ornateness compared to those on oracle bones. In shape, the great seal forms tend to be characterized by soft curves and varying stroke width, contrasting with the thin angularity of the oracle bone characters. In a given text, individual characters can vary considerable in size. The ornate great seal characters were ill-suited for practical purposes, and so the evolution of less impractical shapes was really a natural development, though this does not mean that utilitarian considerations were all-consuming: aesthetic considerations were still very important. A degree of simplification in shape compared with great seal can be seen in many cases in the small

seal forms, which were very actively promoted—with the incentive of punishment for those who transgressed—in the Qin Dynasty under Emperor Shi Huangdi (the self-styled ‘First Emperor’) as part of his strategy to unify the land under his rule. Small seal forms were preserved for posterity in the following Han Dynasty (Early Han Dynasty: 206 BC–24 AD; Later Han Dynasty: 25–220 AD) in the character dictionary entitled *Shuowen jiezi* (*Explanation of Indivisible Characters and Analysis of Compound Characters*) completed ca.100AD by Xu Shen (for details, see Section 5 [‘Early and Pre-Modern Character Dictionaries’]). In terms of Chinese writing, this was a pioneering work which soon became an indispensable reference for later scholars working on the script, and this remains true through to the present day. In the Early Han period, small seal was still the official script, but the clerical script was gaining in popularity.

### 1.3 Clerical Script (隸書 Ch. *lishu*, J. *reisho*)

While small seal was promoted as the official script during the Qin Dynasty, for practical purposes it was still quite cumbersome. To overcome this, an abbreviated variety of the small seal script came to be used for record-keeping, known as *lishu* ‘clerical script’ (sometimes translated as ‘scribe script’). While its use appears to have been promoted by the needs of an expanding government administration, according to Qiu Xigui the beginnings of clerical script can be traced back to the Warring States period (475–221 BC). It is fair to say that clerical script represents the early stage of what was later to become the modern character script, as most of the characters in clerical script are recognisable to us today. While initially a practical script type in nature, over time clerical script also developed a dimension of aesthetic refinement, and thereby acquired respectability. By the Later Han period, clerical script was accepted as the official script, and small seal was retained for ornamental purposes.

### 1.4 Block Script (楷書 Ch. *kaishu*, J. *kaisho*)

Also known in English variously as standard script, regular script, or model script. The *kai* of *kaishu/kaisho* means ‘standard, a model’. In this book, this stage is referred to as ‘block script’. It is difficult to pinpoint the time when block script evolved from clerical script, but in broad terms this development took place towards the end of the Later Han Dynasty. Compared with clerical script, characters in block script tend to be modestly less undulating and slightly more square in appearance, are readily legible (as far as is possible for often intricate shapes), yet at the same time retain an aesthetically pleasing aspect. The merits of block script have seen it endure and occupy the position of a standard over the centuries and down to the present.

## 1.5 Cursive Script Forms

While the block script has strong merits, it is quite a slow way of writing characters, and inevitably quicker ways of writing evolved, later to be quite commonly broadly categorized as semi-cursive script (行書 Ch. *xingshu*, J. *gyōsho*) and cursive script (草書 Ch. *caoshu*, J. *sōsho*). For *caoshu/sōsho*, which are terms sometimes translated literally into English as ‘grass script’ but more appropriately rendered as ‘cursive script’, Qiu Xigui notes both broad and narrow meanings: the broad sense refers to any characters of any period past or present-day written hastily, while the narrow sense is limited to characters written in certain historical periods or modelled thereon (QX2000:130–31). In the present book, the term ‘cursive script’ is used only infrequently, and will be reserved for characters written with an advanced degree of cursivity (i.e., advanced degradation in shape compared with characters written slowly and carefully), while ‘semi-cursive script’ will be used to denote modest cursivity (limited degradation of shape compared with slowly and carefully written equivalents). At times, the term ‘cursivized’ may also be used in this book as a convenient way to indicate character text written with a degree of rapidity, without going into the question of greater or lesser degree. It is worth highlighting here that cursivized characters began to appear as early as the Warring States period, also marking the emergence of clerical script forms as an entity born out of the small seal script. In everyday (non-formal) usage today, as in the past, texts in Chinese and Japanese written by hand tend to exhibit a modest degree of cursivity.

## 2 Formational Principles of the Chinese Script

The earliest stage of Chinese writing dates back to the period from about the 14th to the 10th century BC. The script at that time (on oracle bones and bronze vessels) clearly has a strong pictorial dimension. Yet it is *not* ‘picture writing’, i.e., texts of that period do not represent a situation in an approximate way pictorially and without reference to language—a convention or system that we might think of as a forerunner of writing proper. Rather, texts already represented a full writing system, i.e., each character or graph represented a word or morpheme (for explanation of ‘morpheme’, see section 8.2 [‘Terminology in This Book’] below) in the early Chinese language. Writing is not just visual markings on paper or other material: it represents language, and this is something we should not lose sight of.

The formational principles of Chinese characters were categorized at a very early stage by Xu Shen, the compiler of the *Shuowen jiezi* dictionary, but several of those categories have never been fully understood and so here we will not follow the *Shuowen* categories completely.

Like other writing systems, the system for Chinese evolved originally from the pictorial representation of concrete objects, so it seems logical to start here with 1) **pictographs**. With this category, a written representation of a horse, say, was used to represent the early Chinese word for ‘horse’, and this same principle was utilized to represent numerous other words such as ‘sun’, ‘tree’, ‘bird’, ‘mountain’, and so on.

There was, though, a limit to the usefulness of this principle. It was fine for writing simple, concrete words, but how to write more abstract words such as those for ‘above’ or ‘basis’, for example? In the oracle bone script, ‘above’ was represented by one short stroke above a longer one, while for ‘basis’ or ‘root’ a short horizontal stroke was added low down on the vertical stroke of 木 ‘tree, wood’ to give 本. In English, graphs of this category— type 2)—are generally referred to as **‘indicative symbols’** (or similar).

In some other cases, a word was conveyed by combining several pictographs into one graph, and so in English these may be termed 3) **‘semantic compounds’**. Examples of this category include 林 (two trees) for ‘forest’, or 日 ‘sun’ and 月 ‘moon’ combined together as 明 to represent the word for ‘bright’.

A further means employed to represent various words or morphemes was 4) **the loan-graph principle**, whereby a character was ‘borrowed’ for its sound value to represent in writing another word of the same (or similar) pronunciation. Thus, in oracle bone texts we find, for instance, the pictograph for ‘winnowing basket’ (written 其 in its stylized modern form) borrowed to represent another word of the same pronunciation meaning ‘probably’ or ‘will’. Once this happened, the reader in ancient times had to decide whether 其 in a particular context was to be taken as ‘winnowing basket’ or ‘probably/will’. In the same way, a character originally meaning ‘sunset’ (莫) was borrowed to write a similar-sounding grammatical function-word meaning ‘there is none, not any’. This sort of arrangement seems to have worked adequately at first, helped no doubt by the fact that OBI and also the very early bronze texts tended to be quite formulaic and repetitive in nature. However, as the number of such borrowings increased and also texts became more diverse in terms of content, help was needed to avoid the danger of texts degenerating into hopelessly complex puzzles. To combat this, gradually semantic markers (traditionally called ‘radicals’, but better is ‘determinatives’) were often added. Thus, because 其 ended up being used more to indicate probability or futurity than in the sense ‘winnowing basket’, 竹 ‘bamboo’ was added at the top to create 箕 for the latter (i.e., original) sense, a graph which could readily be understood to mean just ‘winnowing basket’, leaving 其 to stand for probability/futurity. The same process took place with 莫: to overcome the ambiguity of this graph when it had come to mean either ‘sunset’ or ‘there is none’, a second 日 ‘sun’ was added to create a new graph 暮 for ‘sunset’, leaving 莫 to be used for ‘there is none’. Graphs of the type 箕 and 暮 are referred to as

5) ‘**semantic-phonetic compounds**’ (or similar); these are by far the most common category of Chinese characters.

### 3 Word-Families and the Chinese Script

*Note: this section, which relies extensively on the work of Japanese scholar Tōdō Akiyasu, involves much technical detail which many readers may not need; for such readers, the brief entry ‘Phonetic with associated sense’ (see Section 8 below) is recommended instead.*

The application of the semantic-phonetic compounding principle led to a dramatic increase in the total number of different graphs over time. As indicated above, in semantic-phonetic compounds the phonetic element is the original element, and a semantic marker is a later addition. An important point to note is that often a particular element, while primarily phonetic, also carries a common thread of meaning that can be seen in several or a number of different graphs. This reflects the existence of words of related meaning and the same or similar pronunciation in early Chinese; grouped together, such words are known as ‘word-families’. To give a relatively simple example: the word written as 里 ‘village; unit of linear measure’ is analyzed by one scholar (Tōdō) as being made up of 田 ‘field’ combined with 土 ‘earth, ground’, originally representing a word meaning fields divided up according to a grid system, and then by extension ‘village’, representing a collection of nearby houses. This is the first of a number of words and their graphs collected together in a word-family having the core meaning ‘line, draw a line’. On this basis, we can think of ‘line, draw a line’ as the *associated sense* of 里 as opposed to its main meanings of ‘village’ and as a unit measure for distance. The distinction is an important one. Another word of the same linguistically reconstructed pronunciation is one for which Tōdō gives the original meaning ‘lines / veins which are visible in marble’, written 理, with 玉 (‘jade, precious / semi-precious stone’ in its abbreviated form without dot) added as a determinative (semantic marker). ‘Regulate, reason’ is a figurative extension for 理 based on ‘drawing a line’ (a straight line), and this in turn is seen in other members of the same word-family such as 裏, taken by Tōdō as 里 ‘lines’ combined with 衣 ‘garment’, giving the original meaning ‘striped inner cloth (i.e., lining) of garment’. Words in the same word-family do not necessarily involve the same written element as phonetic: in this same word-family as set up by Tōdō we find 肋, in which not 里 but 力 serves as the phonetic, taken as ‘lines in (sides of) body’, i.e., ‘ribs’.

Sometimes the same written element serves as phonetic, but with associated senses which might at first glance appear to be different. The graph 肖 ‘resemble’ 1490 (q.v.) is part of a word-family in Chinese set up by Tōdō as meaning ‘small; scrape off’. At first, 肖 functioned as a graph representing a range of words of similar

pronunciation and meanings which included ‘melt, dissolve’ and ‘scrape, pare, cut’. At a later stage, to reduce ambiguity in texts, determinatives were added. Consequently, for ‘melt, dissolve’, 水/冫 ‘water’ was added as a semantic marker or determinative, giving 消 (‘disappear’ is an extended sense from ‘melt, dissolve’), whereas for ‘scrape’ 刀/刂 ‘knife’ was added, giving 削. Thus, while we find ‘resemble’ given as the central meaning of 肖 in character dictionaries, its *associated* meaning in 消 and 削 is ‘small, make small; scrape (and make small)’.

In most of the examples above, members of the same word-family share a common graph element as phonetic. Note, though, that the graph element that serves as phonetic within a particular word-family is not necessarily always the same; in fact, often it is different, as the example below shows:

word-family: ‘round, surround’ (TA1965:619-20)

垣 (‘fence, hedge’) original meaning: ‘encircling earthen wall’; the phonetic is 亘.

玩 original meaning: ‘hold and fondle precious stone in cupped hands’; the phonetic is 元.

Conversely, one and the same graphic element can have different associated senses (representing different word-families) in different graphs, as in the following example:

隅 (‘corner’) original meaning: ‘folds/creases in hills’ (禺 here represents word-family with core meaning ‘bend, complicated in detailed way’ [TA1965:307-11]).

愚 (‘foolish’) original meaning: ‘mind is stiff/inflexible’ (禺 here represents a word-family with core meaning ‘stiff’ [TA1965:313-15]).

In addition to reconstruction of words in early Chinese by means of the methodology of historical linguistics, reliance is also placed on information gleaned from early dictionaries such as *Shuowen jiezi* (see Section 5 below). Often there is scope for variation in interpretation of what can be gained from this method also, and so scholars frequently differ in their analysis of a particular word or graph. To give just one example: while Schuessler acknowledges 里 may represent a member of a word-family meaning ‘divide into equal sections’, he questions this as the basis for ‘village’ as an extended meaning, on the grounds that prehistoric and early historic Chinese villages ‘probably were not systematically planned’ (AS2007:349). This kind of diversity of interpretation is reflected in the individual entries in this book, many of which give

alternative etymologies for the same graph. Thanks to the cumulative efforts of scholars both premodern and modern, a vast amount of knowledge on historical stages of both the Chinese language and the script has been built up, but even so, much of that knowledge is as yet tentative and incomplete, and further work is needed.

The above summary of word-families in Chinese in relation to the script has been presented in as straightforward a way as possible, but this is a complicated area involving significant linguistic technicalities and interpretation of material. Scholars often diverge in their analysis of the phonetic component of graphs, hence frequently several different interpretations are made. In the analysis of the graphs in this book, for word-families reliance has been placed on the published work of established scholars, particularly Tōdō, Mizukami, and Katō.

#### 4 Fluctuation in the Script: Variant Forms

In handwritten texts, even in an alphabetical script with a modest number of different symbols, some degree of variation in the shape of individual signs is common. The potential for shape variation naturally increases in the case of a script that uses hundreds if not thousands of separate symbols or graphs. In Chinese and Japanese texts, variation in graph shape from the earliest period onwards is often seen. This situation is normally handled by taking one form of a graph as representative, and other forms as variants. The earliest major dictionary of Chinese characters compiled in China, the *Shuowen jiezi*, sets out over 9,000 characters. Each entry begins with a character in seal form which served as the standard, but in some cases an alternative form is noted. Thus, for instance, the *Shuowen* has 魍 as the entry heading—and hence main form—for a word meaning ‘malevolent spirit, demon’, and notes 魅 (the standard form in modern Japanese usage) as an alternative form. This illustrates the point that the standard form of a graph in one period can change to be regarded as the variant form in another period. An early example of a dictionary focused on character shapes, prescribing which ones were to be used in official texts as opposed to corresponding variants, is 干祿字書 *Ganlu zishu* (*Character Dictionary for Seeking a [Government] Stipend*; J.: *Kanroku jisho*), a work compiled around the beginning of the eighth century by 顏元孫 Yan Yuansun (? – 714 AD). What is a variant form in one country or jurisdiction can occupy the position of standard in another. Variant forms are in fact very common in all historical periods, though possibly less prominent today due to such factors as widespread education, official script simplification in countries/jurisdictions such as Japan and mainland China, and the regularizing influence of computerization of text with its relatively limited support of variant forms. Other examples of variant forms, selected here at random, are 畱 for 留 ‘stop’, and 土 for 土 ‘earth, ground’.

## 5 Early and Pre-Modern Character Dictionaries

A number of character dictionaries are referred to in the explanations for individual characters listed in this book, and so these are described briefly below for the convenience of readers. Titles in Chinese characters are followed by the Chinese romanization of the title together with an English translation and the corresponding Japanese romanization.

### 說文解字 *Shuowen jiezi* (*Explanation of Indivisible Characters and Analysis of Compound Characters*; J.: *Setsumon kaiji*)

In discussing the beginnings of character dictionaries in early China, mention is sometimes made of a few short texts of characters for learners such as 急就篇 *Jijiupian* (*Rapid Access Text*; J.: *Kyūshūhen*), compiled in the 1st century BC. Whether these warrant being regarded as actual dictionaries, though, is questionable, and raises the question of how the word 'dictionary' is defined.

The first Chinese character dictionary proper to have survived from early times is the *Shuowen jiezi*. Completed ca.100AD, this was a large-scale work and one which was highly innovative in that it organized characters according to a system of formal recurrent elements (radicals or determinatives, 540 in total). The compiler 許慎 Xu Shen (J.: Kyo Shin) (born sometime in the period 58–75 AD, died ca. 147–149 AD), set out the small seal forms for some 9,400 characters together with a number of older and variant forms. Xu Shen analyzed the meanings of characters, dividing them into indivisible characters (文) and compound (i.e., divisible) characters (字). Through his work he provided valuable insights for later generations of scholars. Xu Shen's analyses cannot be relied on in all cases, as he was limited by not having access to very early bronzes or oracle bone characters. However, in assessing and understanding his analyses, modern scholarship is in a position to make allowance for this. Unfortunately, the surviving manuscripts of *Shuowen jiezi* are all late, with the earliest dating from about 850 years after the time the work was compiled.

For the present book, reliance has been placed to some extent on the treatment and recognition of individual seal forms by scholars such as Mizukami Shizuo, and to some extent on the variorum text of *Shuowen jiezi* with its parallel modern Chinese translation (published 2009, Wanjuan Publishing Co.).

### 玉篇 *Yupian* (*Jade Chapters*; J.: *Gyokuhen or Gokuhen*)

Dating from the early 6th century AD, this work compiled by 顧野王 Gu Yewang is a dictionary in which 12,158 characters are arranged according to pronunciation. As a general trend, the number of characters listed in dictionaries increased with the passage of time. For the present book, quoted excerpts from *Yupian* appearing in scholarly works have been used.

### **集韻 *Jiyun* (Collected Rhymes; J.: *Shūin*)**

A very voluminous dictionary completed in 1039AD; the chief editor was 丁度 Ding Du. Arranged according to pronunciation, it lists 53,525 characters. For the present book, quoted excerpts from *Jiyun* appearing in scholarly works have been used.

### **字彙 *Zihui* (Character Collection; J.: *Jii*)**

This was the first character dictionary to be arranged according to the system of 214 determinatives (as opposed to the 540 in *Shuowen jiezi*) which has been used until modern times in China and continuously down to the present in Japan. Dealing with 33,179 characters and compiled by 梅膺祚 Mei Dingzuo, *Zihui* was published in 1615 AD. While clearly a very significant work that was used in the compilation of later dictionaries, *Zihui* is noted here primarily for its significance in devising the 214 determinative system; it has not been referred to directly in the process of compiling this book.

### **正字通 *Zhengzitong* (Mastery of Orthodox Characters; J.: *Seijitsū*)**

Originally compiled by 張自烈 Zhang Zilie, the manuscript of *Zhengzitong* was purchased by 廖文英 Liao Wenying, who supplemented and published it in about 1671AD. *Zhengzitong* lists around 33,000 characters arranged according to the 214 determinatives.

**Note:** in compiling the present book, *Zhengzitong* was used occasionally to supplement *Kangxi zidian* (see below), using a 1996 facsimile edition (Guoji Wenhua Publishing Co.). This is because for technical reasons the electronic version of *Kangxi zidian* referred to immediately below was not always available to consult.

### **康熙字典 *Kangxi zidian* (The Kangxi Dictionary; J.: *Kōki jiten*)**

This very prestigious dictionary was compiled at the command of Emperor Kangxi (康熙) (1654–1722) by a group of scholars which included 張玉書 Zhang Yushu and 陳廷敬 Chen Tingjing. Completed and published in 1716, the aim of this work was to provide an authoritative character dictionary to remedy the shortcomings of *Zihui* and the verbosity of *Zhengzitong*. The *Kangxi zidian*, which lists 47,035 characters, served as a standard for matters relating to Chinese characters from the time of compilation down into the 20th century. This is not to say that the *Kangxi zidian* is totally error free. The existence of errors—probably inevitable in any case in a work of such scale—appears to be due in part to the need to complete compilation within a time-frame that was set by Emperor Kangxi.

**Note:** for compiling the present book, two editions of *Kangxi zidian* were referred to: one was the edition published in 2009 by Wanjuan Publishing Co.; the other one—used to ascertain actual character shapes promoted in *Kangxi zidian* entries—was the electronic version produced by Personal Media Co. (Tokyo, ca.2001). The latter text is a scanned version of the Peking Palace printed edition of 1827. Pagination for the latter version is given by reference not to the traditional page numbers for individual volumes of the dictionary, but as a continuum running from 1–3671.

## 6 Printed Texts and the Calligraphic Tradition

The term ‘traditional form’ will be seen in many entries in this book; it is used to refer in principle to printed forms *based on* character shapes in *Kangxi zidian*, which served as an authoritative standard in mainland China and Japan until around the middle of the 20th century. These forms were favored by scholars because they tended to retain elements of the small seal character shapes in the very highly regarded *Shuowen jiezi*. The forms in *Kangxi zidian* and later mechanically produced texts sometimes differ somewhat from the corresponding shapes favored in the calligraphic tradition, i.e., in texts that served as calligraphic models for many hundreds of years and indeed even down to the present. To illustrate this, let us consider 高 and 高: 高 is the traditional *Kangxi zidian* form, reflecting the fact that 高 corresponds closely to the small seal form, while 高 was favored in the calligraphic tradition. Another example is provided by 京 and 京, where 京 is the traditional *Kangxi zidian* form, reflecting the form of this character as it appears in *Shuowen jiezi*, but 京 is predominant in the calligraphic tradition.

In cases where the traditional form is noted at the beginning of an entry in this book, this is because it differs from the corresponding form in standard modern Japanese usage. For example, in the case of 亂 ‘disorder’ (entry 999), 亂 is noted as the traditional form, and for 旧 ‘old, past’ (entry 677), 舊 is noted as the traditional form. Not infrequently there is some variation (typically very minor) in the traditional form for a given character; this is a point about which readers should not be unduly concerned. In most cases in the entries in this book we give just one traditional form. In modern Japanese usage, various relatively minor earlier differences between the printed and handwritten shapes for a given character have been eliminated, leaving only a small number of instances such as 人 (printed and handwritten forms differ modestly) and 入 (again, printed and handwritten forms differ in a minor way).

**Note:** originally in China and Japan, printing of texts was done using the woodblock printing technique, whereby large blocks of a hard wood were engraved with

text in reverse, then the blocks were inked to transfer the text onto paper. While movable type technology was invented in China at around the 11th century, xylographic (woodblock) printing remained the preferred method until the latter half of the 19th century. At that period, movable metal type came into favor, following the established norm in the West; the character shapes for the new type were based (with some modification) on those in *Kangxi zidian*, and evolved into what became known in Japanese as 明朝体 *Minchōtai* ‘Ming printed form’.

## 7 Layout of Entries in This Book

Individual entries for the 2,136 characters vary greatly in length and other respects, but a broad general format is followed, as explained below.

### 7.1 Order

The 2,136 character entries in this book are set out in the order they are listed in the revised *Jōyō kanji* list of 2010. In the main part of this book, the sequential number for a particular character is shown in the top left of the box for each entry. The first 1,006 characters are divided into six successive grades: the first grade sets out those characters to be taught in the first year of primary schooling, the second grade those to be taught in the second year, and so on. The remaining corpus of 1,130 characters, for learning in secondary education, is not divided into grades. Within each of the six grades, and the following undivided corpus, characters are arranged according to the 五十音図 *gojū onzu*, a traditional framework that was a prominent part of pre-modern Japanese language theory.

### 7.2 Character Shapes

At the head of each entry, the character shape is given large in the standard printed shape for modern Japanese. The larger shape to the right of that represents a brush-written equivalent of aesthetic merit. When writing by hand in the modern period, the writing brush has been superseded in the everyday usage of individuals by and large by other more convenient writing instruments such as the fountain pen and ballpoint pen. Use of the writing brush is, however, still maintained very actively in the realm of calligraphy. Readers who need everyday model shapes drawn by pen are referred to *A Guide to Reading and Writing Japanese* (see Bibliography). Regarding the process of script reform which involved many changes and led to the standard character shapes in modern Japanese, detailed information can be found in Chapters 8 and 9 of *A History of Writing in Japan*.

Within the text of each entry, the traditional printed form (shape) of a character is normally given where this is different from the standard printed form for mod-

ern Japanese. For example, the traditional equivalent corresponding to 旧 ‘old, past’ (entry 677) is 舊. In some cases the difference in shape between the traditional form and the modern form is very minor. One example of this is 道 ‘road’ (entry 205), for which the traditional form has 𠄎 as determinative in contrast to modern standard usage in which it has been changed to 道. Another example is 者 ‘person’ (entry 314), which in the traditional form has an extra stroke in the form of a dot. In a case such as this, where the difference is judged to be insignificant for explaining the etymology, we do not always list the traditional form separately. Incidentally, treatment of characters involving a very small difference in shape between the traditional and modern forms is not always consistent in the *Jōyō kanji* list itself: in 箸 ‘chopsticks’ (entry 1853), for instance, 者 has a dot as in its traditional form, whereas as an independent character in the list 者 has no dot. It is worth remarking here that there is a note appended to the list to the effect that very minor variation in shape of this type (where it is also within the accepted boundaries of shape variation for a particular character) is permissible in actual usage. This appears to be mainly to allow for the fact that such minor differences are sometimes not recognized in the modern computerized printed fonts.

### 7.3 Readings, Meanings, Stroke Count

Each entry has the *on* and/or *kun* reading(s) given to the right of the character at the head of the entry. Beneath the readings are given the English translation and stroke count. Beneath the translation and stroke count, examples are given of compounds in which the character concerned is used. Bear in mind that the meanings given to the elements that make up the individual characters in this book are based on etymology and therefore may differ from meanings found in a modern character dictionary such as Nelson’s *The Modern Reader’s Japanese-English Character Dictionary*. An example of this is 𠄎, originally a pictograph of a spinning spool or spool-shaped toy, which is listed in Nelson’s *Dictionary* as the ‘9th calendar sign’; this is because Nelson is focused on the modern meaning, not the historical etymology.

### 7.4 OBI, Bronze, and Seal Forms

Most entries start off by giving one or more early forms consisting of OBI, bronze, and/or seal equivalents, depending on how far back a particular character can be traced. Scholars often vary as to whether they recognize an OBI or bronze form for a given character, and this can happen sometimes with the seal forms too, depending on whether a particular form is accepted as a genuine earlier equivalent. For this reason, the inclusion of an OBI, bronze, or seal form should be taken as a guide only. If such a form is given, it is included as a representative shape: it does not necessarily mean that other shapes for that character at that same stage do not exist. Rather, it

reflects the reality that in this book it is not practical to list or explore all the varying early shapes identified for one and the same character.

## 7.5 System of Cross-Referencing

In the explanatory text to many entries, readers will see numbers immediately following character components; these are intended to serve as a system of cross-referencing. To illustrate this, let us look at 空 (character no.17). This is made up of the two elements 穴 ‘hole, cave’ and 工 ‘work’, which themselves occur as character entries 860 and 125 respectively, hence the text explaining 空 refers to those same two elements as ‘穴 860’ and ‘工 125’. Numbers such as these are the main system of referencing and cross-referencing in this book. An example of this is 夏 88 ‘summer’: in this entry the traditional form is noted as having determinative no.35 夂 as the lower element, whereas the standard modern form has a different element of similar shape, i.e., determinative no.34 夂. Readers of this book need not overly concern themselves with the system of 214 determinatives, which is used in most Japanese character dictionaries today just as it has been for some centuries. Nelson’s dictionary utilises a modified version of the 214 determinative system which provides some ingenious modifications making it convenient for the modern user, albeit at the cost of obliterating a small number of significant traditional differences.

## 7.6 Individual Etymologies; Mnemonics

Sometimes the explanation of a particular character is a clear-cut one, indicating general agreement regarding the etymology concerned. Often, though, scholars vary in their analysis of a specific character, in which case several or more different interpretations are given. The abbreviated references at or towards the end of the explanation for each character indicate the scholars whose work has been referred to. Where several different interpretations are given, they should be taken as examples of varying opinion rather than an exhaustive listing of all opinions. In the course of compiling the explanations for the 2,136 character entries in this book, discussion and comments have been included as judged appropriate. Some entries have more detailed discussion added in the form of a note, given before the references; readers who are looking for less detail need not concern themselves with the notes.

Feedback from the original edition of this book shows that many readers find mnemonics helpful for memorizing characters. For readers who need this feature, a mnemonic is included at the bottom of each and every entry. Note carefully that the mnemonic is intended purely to help memorize the character shape; it does not necessarily reflect the actual etymology of the character concerned.

## 8 Sources Used and Terminology in This Book

### 8.1 Sources Used

The early and pre-modern dictionaries introduced were referred to as noted above (Section 5), extensively so in the case of *Shuowen jiezi* and *Kangxi zidian*. Extensive use was made also of work by Japanese and Chinese scholars, particularly the former. Just a few will be singled out for mention here. For OBI and bronze forms, Mizukami's *Kōkotsu kinbun jiten* was particularly helpful, as it makes use of primary material from the Chinese Academy of Sciences such as that contained in 甲骨文編 *Jiaguwen bian* (*Collected Oracle Bone Characters*; J.: *Kōkotsubun hen*), and 金文編 *Jinwen bian* (*Collected Bronze Characters*; J.: *Kinbun hen*) (one of several editions). For clerical script, Sano's *Mokkan jiten* was invaluable. For word-families in Chinese, Tōdō's *Kanji gogen jiten* was an important source. Among works by Chinese scholars, Qiu's *Wenzixue gaiyao* (referred to in its English translation: *Chinese Writing*) provided many insights, and Gu's *Hanzi yuanliu zidian* (*Dictionary of Origin and Development of Chinese Characters*) was helpful for many relatively obscure characters and its analyses. In English, the work by Schuessler entitled *ABC Etymological Dictionary of Old Chinese* often provided a useful perspective from the viewpoint of reconstructed linguistic forms. Works such as the above have been noted as references to individual entries where they were used; in addition, Satō's *Kanji hyakka daijiten* was of considerable general use overall.

### 8.2 Terminology in This Book (arranged alphabetically)

**Character** and **graph** are used only for stylistic variation, and without any significant difference of meaning. They refer to the symbols known in Japanese as 漢字 *kanji* and in Chinese as 漢字/汉字 *hanzi*.

**CO Chinese-only characters:** see under NJK.

Complex graph/character refers to a character which can be analyzed into two or more meaningful elements, e.g. 因 can be divided into 口 'enclose, surround' (determinative 31) and 大 56 'big', as opposed to 竹, which cannot be broken down into smaller elements each of which has meaning.

**Compound graph/character:** see Complex graph/character.

'*Determinative*' refers to a recurrent element (character shape), usually meaningful, and typically within the set of 214 such elements first set out in the *Zihui* dictionary published in China in 1615. Determinatives can occur as independent characters (there are one or two exceptions such as 艸 'plants, vegetation', which occurs only in

compound characters, in the form ++), or as elements in compound characters such as 木 73 ‘tree’ in 松 536 ‘pine tree’. The term ‘radical’ has traditionally been used in the past for ‘determinative’, but is less preferable because the meaning ‘root’ inherent in the etymology of the word ‘radical’ suggests that an element so labelled has been a feature of a compound graph from the outset, whereas in almost all cases the determinative/radical was added later, as explained in Section 2 above (‘Formational Principles of the Chinese Script’).

**Element** and **graph element** are used without significant difference of meaning. Either term may refer either to a constituent part of a particular graph which can occur only as a dependent element, e.g. 氵 ‘water’ as part of a more complex graph such as 海 94 ‘sea’, or to a constituent element in a compound graph which can occur independently, e.g. 耳 31 ‘ear’ in 聞 219 ‘hear’.

**Homomorphic** means ‘having the same shape’. Used in those cases (relatively rare) where two graphs with different meanings coincide in shape.

**Morpheme** is a minimal grammatical unit (sometimes referred to as a minimal unit of meaning) which forms the building block of words. To give an example from English, ‘book’ is one morpheme and also one word, but ‘books’ is one word but two morphemes, since it can be broken down into two functional units (morphemes), viz. ‘book’ and ‘-s’ (noun plural marker). A particular morpheme is not always pronounced the same: in the word ‘eggs’, for instance, the noun plural marker is pronounced as if it were written ‘z’.

**NJK**, meaning non-*Jōyō kanji*, is used in this book to refer to characters which are not included in the expanded *Jōyō kanji* list of 2010 (2,136 characters) but are included in Nelson’s *Japanese-English Character Dictionary* (ca. 5,400 characters). The purpose of this is to recognize that there are many characters outside the *Jōyō kanji* list which can sometimes be encountered in modern Japanese texts. This is admittedly only a ‘rough and ready’ arrangement, for two reasons. Firstly, the Nelson dictionary includes various characters which the reader is very unlikely to encounter in modern Japanese texts, e.g. 簫 ‘flute’, which is included necessarily because it is one of the 214 determinatives (or ‘radicals’, as Nelson calls them, following the older terminology). Secondly, ‘NJK’ is a term used in this book to contrast with ‘CO’, meaning ‘Chinese only’ (either modern or pre-modern texts). What this means is only that CO characters are not listed in the Nelson dictionary; this by itself is no guarantee that CO characters will *never* appear in a modern Japanese text. Despite

these provisos, it is thought that the designations NJK and CO will still be of some value to the reader as a general indication.

**Phonetic** with associated sense: refers to the phonetic element in a compound graph, with the phonetic element also having a semantic function, but one which typically is different from its usual dictionary meaning; this different meaning is due in a particular case to a connection to a word-family in Chinese. For instance, 扱 1012 ‘handle, treat as’ consists of 扌 34 ‘hand’ and 及 1202 ‘reach’; 及 functions here as phonetic with the associated sense ‘take in, gather’, and not in its usual dictionary sense ‘handle, treat as’. Another example is 男, consisting of 力 78 ‘strength’ and 田 63 ‘rice-field, paddy field’, but here involving 田 as phonetic with the associated sense ‘endure’. If further details and examples are needed, see ‘Word-Families and the Chinese Script’ (Section 3 above).

**Traditional form:** in the case of modern Japanese, refers to older character shapes based on those in printed versions of *Kangxi zidian* which were adopted in early official Japanese government lists such as the first *Jōyō kanji* list of 1923 (1,962 characters) and then abbreviated in the *Tōyō kanji* list of 1946 (1,850 characters) and later official lists including the *Kaitei Jōyō kanji* list of 2010 (2,136 characters). In some cases, there are differences in the shape of a graph between *Kangxi zidian* and the first *Jōyō kanji* List of 1923. There is, in other words, a degree of looseness in the term ‘traditional form’. See also ‘Printed Texts and the Calligraphic Tradition’ (Section 6 above).

**Variant** (or **variant form**) is used primarily to refer to an alternative shape for a particular character, e.g. 𠂔 is an alternative shape for 高 132 ‘tall, high’. Such variants are described in relation to a norm such as the *Kangxi zidian* or the *Jōyō kanji* list of 2010. What constitutes a variant can differ according to the period and the country or jurisdiction, and so what is presented as the norm in terms of character shape in *Kangxi zidian* often differs from the norm in the 2010 *Jōyō kanji* list. ‘Variant’ is also sometimes used in this book to refer to the alternative shape(s) of a determinative when occurring as an element in a compound graph, e.g. 火 8 ‘fire’ changes in shape to 灬 in 煮 1431 ‘boil, cook’.

## Limitations of This Book

This book does not seek to be a comprehensive dictionary of characters as used in Japanese: its scope is limited in principle to the 2,136 characters of the Revised General Character (*Kaitei Jōyō kanji*) List officially adopted in Japan in 2010, though in the process of explaining the etymologies for that list many other characters are analyzed for the benefit of those readers looking for greater detail. Nor does it deal with the now relatively minor irregularities of kana spelling in the modern kana spellings. Readers who are looking for model shapes as a guide for everyday writing practice and other information such as stroke order and stroke count should refer to *A Guide to Reading and Writing Japanese*, which is another work in the Tuttle Language Library.

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# The Japanese Writing System: A Brief Sketch

## Beginnings

The first contact of the Japanese with writing was when items such as inscribed coins, swords, and bronze mirrors were brought over from China in the first few centuries AD. The writing that was brought over to Japan at that period was no different from the writing in China itself, i.e., Chinese characters, used to write the Chinese language. Initially, it would have been difficult for the Japanese even to understand the nature and function of writing, as this was something completely new. Over time, though, they started to become familiar with the concept of writing and subsequently learned—with the help of teachers and scribes from China and the ancient Korean kingdoms—to write in what for them was a foreign language. This, of course, was a formidable task, due partly to the very great differences between the Chinese and Japanese languages. In addition, there was the intricate nature of the Chinese script. Gradually, though, the Chinese script was adapted for Japanese. One relatively simple way of doing this was sometimes to use characters just for their sound value to write Japanese directly. So, for instance, we find the Japanese word *yama* ‘mountain’ represented in the eighth-century poetry anthology called *Man’yōshū* as 夜麻, using 夜 not for its meaning ‘night’ but purely for its *on* reading (i.e., Chinese-based sound value) YA, and 麻 not for its meaning ‘flax, hemp’ but similarly for its *on* reading MA. Many of the *Man’yōshū* poems are in fact written entirely in this way. Using Chinese characters in this way to write Japanese worked and was quite straightforward, but it was a rather longwinded method for texts of any length; we find this point noted in the preface to the *Kojiki* (*Record of Ancient Matters*) of 712 AD.

## Development of Kana (Japanese Syllabic Signs)

Characters employed just for their sound value often came to be written quite rapidly for economy of effort, and this led to simpler shapes. This meant, for example,

that the word *kuruma* ‘vehicle’ might be written in a ninth century text simply as くるま rather than more elaborately as 久留末 (*on* readings: KU-RU-MA), and in the same way *nusa* ‘prayer strip’ could be written efficiently as ぬさ instead of as 奴左 (*on* readings: NU-SA). This, in fact, was the basic process by which the cursive-type syllabic signs called *hiragana* evolved. What later evolved as the other set of Japanese syllabic signs called *katakana* also came about for the same reason of writing efficiency, but by a substantially different process: shape simplification was achieved largely not by writing rapidly, but by omitting part of a Chinese character used for its sound value. For example, whereas the hiragana sign for *ka*, derived from 加 (*on* reading: KA), represented the whole of that character (both left and right elements) in the shape 加, the katakana sign for the same syllable (*ka*) evolved from the same character (加) by omitting all of the right-hand side, resulting in カ. The katakana sign 利 (ri) evolved in much the same way, in this case taking just the right-hand side of 利 (on reading: RI) (for further information, see kana appendix). Although at the earliest stage signs of both the hiragana and katakana type were used together, gradually there developed a tendency to use them in different contexts. Hiragana script tended to acquire an association of aesthetic refinement, and was often used for native Japanese prose and poetry, while katakana were employed in a more utilitarian and auxiliary way to indicate verb endings, grammatical function words and the like.

## Beginnings of Mixed Kanji-Kana Text

Examples of texts written mostly or entirely in kana can be found dating back to about the ninth century, though it should be noted that for many centuries—unlike today—there was considerable variation in the actual shapes. However, while kana script was easy to learn and a practical tool, it lacked the enormous prestige that was associated with the Chinese script and Chinese culture in most periods of pre-modern Japan. Also, there were many Chinese terms borrowed into Japanese, and it tended to be more straightforward to use the corresponding Chinese characters to write them. For reasons such as these, especially for documents of an official nature, the Japanese often wrote not in Japanese using kana (or a combination of characters and kana), but either in Chinese, which of course meant using only Chinese characters and in the way they would be used by native Chinese writers, or—probably more frequently—in an imitation of written Chinese which was influenced to some extent by the differing structure of the Japanese language. For the Japanese, writing in Chinese or attempting to do so was surely a daunting exercise, and so it was no doubt a natural development that at some point texts should appear that had a Chinese ‘look’ but included a small number of kana-like signs, commonly written

smaller than the Chinese characters making up most of the text so as to help the reader understand it as Japanese. In broad terms, it was this sort of development that marked the very beginning of what was to evolve as the mixed kanji-kana writing used in Japan today.

## The Modern Period

When Japan began actively to adopt various aspects of Western culture and modernize from the latter part of the nineteenth century onwards, some intellectuals expressed feelings of doubt over the very complicated way Japanese was written compared with the marvellous simplicity of the Roman alphabet which allowed any and every thought to be put in writing by means of no more than several dozen letters. Eventually, though, such doubts were set aside, and the Japanese persevered with a hugely intricate writing system which involved not only thousands of characters in their traditional, often very complicated, shapes, but also a very involved historical system of kana spellings. This changed after the end of the Pacific War in 1945, though, when Japanese society experienced many radical changes. Amongst them was script simplification. Starting in 1946, script reforms were carried out, promoting the use of a restricted character set of 1850 and a far simpler system of kana usage based on modern pronunciation.

Broadly speaking, the script reforms put into effect from the late 1940s have been maintained down to the present, though with a degree of easing. For example, the number of general-use characters has been increased, first from 1850 to 1945 (in 1981) and then to 2136 (in 2010). Developments in computer technology from the 1970s onwards have tended to make it easier to write Japanese text using a larger character set, as passive confirmation of characters by the writer by selecting from a list of options on a computer screen is easier than active recall from memory when writing by hand. Computer technology has also greatly assisted the printing of Japanese text, both privately by individuals and commercially.

As should be clear from the above, Chinese characters have been an integral part of Japanese culture for a period of about fifteen hundred years, and their importance is undiminished today. Many characters are used in senses different from in Chinese, and some have been simplified in shape in a way different from the simplified equivalents in PRC Chinese texts. For these reasons, while the Japanese word *kanji* (漢字) is commonly and validly translated as ‘Chinese characters’, in the context of Japanese it is equally valid to render it instead as ‘Japanese characters’, as in the title to this book.

**Note:** readers wanting more details are referred to CS2000 (see Bibliography).

# Hiragana and Katakana and Their Source Characters

A	あ	from	安	A	ア	from	阿
I	い	from	以	I	イ	from	伊
U	う	from	宇	U	ウ	from	宇
E	え	from	衣	E	エ	from	江
O	お	from	於	O	オ	from	於
KA	か	from	加	KA	カ	from	加
KI	き	from	幾	KI	キ	from	幾
KU	く	from	久	KU	ク	from	久
KE	け	from	計	KE	ケ	from	介
KO	こ	from	己	KO	コ	from	己
SA	さ	from	左	SA	サ	from	散
SHI	し	from	之	SHI	シ	from	之
SU	す	from	寸	SU	ス	from	須
SE	せ	from	世	SE	セ	from	世

Hiragana			Katakana		
SO	そ	from 曾	SO	ソ	from 曾
TA	た	from 太	TA	タ	from 多
CHI	ち	from 知	CHI	チ	from 千
TSU	つ	derivation unclear	TSU	ツ	derivation unclear
TE	て	from 天	TE	テ	from 天
TO	と	from 止	TO	ト	from 止
NA	な	from 奈	NA	ナ	from 奈
NI	に	from 仁	NI	ニ	from 二
NU	ぬ	from 奴	NU	ヌ	from 奴
NE	ね	from 禰	NE	ネ	from 禰
NO	の	from 乃	NO	ノ	from 乃
HA	は	from 波	HA	ハ	from 八
HI	ひ	from 比	HI	ヒ	from 比
FU	ふ	from 不	FU	フ	from 不
HE	へ	from 部	HE	ヘ	from 部

Hiragana			Katakana		
HO	ほ	from 保	HO	ホ	from 保
MA	ま	from 末	MA	マ	from 末
MI	み	from 美	MI	ミ	from 三
MU	む	from 武	MU	ム	from 牟
ME	め	from 女	ME	メ	from 女
MO	も	from 毛	MO	モ	from 毛
YA	や	from 也	YA	ヤ	from 也
YU	ゆ	from 由	YU	ユ	from 由
YO	よ	from 与	YO	ヨ	from 与
RA	ら	from 良	RA	ラ	from 良
RI	り	from 利	RI	リ	from 利
RU	る	from 留	RU	ル	from 流
RE	れ	from 礼	RE	レ	from 礼
RO	ろ	from 吕	RO	ロ	from 吕
WA	わ	from 和	WA	ワ	from 和

Hiragana				Katakana			
(W)O	を	from	遠	(W)O	ヲ	from	乎
N	ん	from	无	N	ン	arbitrary symbol	

Other syllables (given in hiragana only)

ga	が	gi	ぎ	gu	ぐ	ge	げ	go	ご
za	ざ	ji	じ	zu	ず	ze	ぜ	zo	ぞ
da	だ	ji	ぢ	zu	づ	de	で	do	ど
ba	ば	bi	び	bu	ぶ	be	べ	bo	ぼ
pa	ぱ	pi	ぴ	pu	ぷ	pe	ぺ	po	ぽ
kyā	きゃ	kyū	きゅ	kyō	きょ				
shā	しゃ	shū	しゅ	shō	しょ				
chā	ちゃ	chū	ちゅ	chō	ちょ				
nyā	にゃ	nyū	にゅ	nyō	にょ				
hyā	ひゃ	hyū	ひゅ	hyō	ひょ				
myā	みゃ	myū	みゅ	myō	みょ				
ryā	りゃ	ryū	りゅ	ryō	りょ				
gyā	ぎゃ	gyū	ぎゅ	gyō	ぎょ				
ajā	じゃ	ju	じゅ	jo	じょ				
byā	びゃ	byū	びゅ	byō	びょ				
pyā	ぴゃ	pyū	ぴゅ	pyō	ぴょ				

Syllables ending in long vowel ō shown by adding ん (rarely お).

Syllables ending in long vowel ū shown by adding う.

Double consonants shown by small-sized っ.

# The 214 Determinatives (or ‘Radicals’) System

**Note 1:** This system was first employed in the *Zihui* dictionary of 1615 and then adopted as standard in later character dictionaries, replacing the highly innovative but unwieldy system of 540 determinatives known as 部首 (J. *bushu*, Ch. *bushou*) used in the *Shuowen jiezi* (ca.100AD), the earliest extant complete character dictionary compiled in China. The 214 system has been used now for some centuries and continues to be a familiar framework of arrangement for characters in Japan and China, sometimes found with modifications, especially in the People’s Republic of China. The popular character dictionary *Xinhua zidian* (*New Chinese Character Dictionary*), published there from 1953 onwards, for example, employs a modified system of 189 determinatives. Below is the full list of the 214 determinatives still widely used in Japanese character dictionaries today. In some instances the English equivalent is just a convenient label, not a translation.

**Note 2:** While used widely as a system of arrangement in character dictionaries, the traditional system of 214 determinatives is not the main referencing system used in this book, in which the numbers for characters and character elements relate to the individual entries. For details, see Introduction (Section 7.6).

**Note 3:** Cross-reference numbers under ‘Alternative forms/nicknames/comments’ below relate only to the numbered determinatives in the list below, not to entry numbers in the main part of this book.

No.	English	Alternative forms/nickname/comments
1	一 one	
2	丨 rod	
3	丶 dot	
4	丿 'kana no'	
5	乙 fishhook	㇇
6	丿 barb	
7	二 two	
8	亠 lid	
9	人 person	イ 亻
10	儿 person variant	nickname: bent legs
11	入 entering	
12	八 eight, split, separate	
13	冂 box cover	
14	冃 a cover	
15	冫 ice	
16	几 table enclosure	
17	凵 open box	
18	刀 knife, sword	刂
19	力 strength	
20	勹 wrapping enclosure	
21	匕 ladle	CO 匕 is separate graph element
22	匚 box on side	
23	匚 box projects out	
24	十 cross	
25	卜 divination	
26	卝 kneeling person	
27	厶 cliff	
28	亼 self, 'kana mu'	
29	又 (right) hand	
30	口 mouth	
31	凵 'country' enclosure	
32	土 earth	
33	士 warrior	
34	夂 descending foot	nickname: crossed legs
35	夂 walk slowly/drag foot	
36	夕 evening	
37	大 big	
38	女 woman	

No.	English	Alternative forms/nickname/comments
39	子 child	
40	宀 roof	
41	寸 3-stroke hand	
42	小 small	
43	尢 crooked leg	
44	尸 corpse/lying figure	
45	屮 single plant	
46	山 mountain	
47	川 river	
48	工 carpenter's square	
49	己 self	
50	巾 cloth	
51	干 dry	
52	么 fine/small thread	
53	广 roof, building	
54	彳 move, go	
55	升 raise up	
56	弋 stake, weapon handle	
57	弓 bow	
58	丩 animal head	
59	彡 adorn, brush hairs, etc.	
60	彳 crossroads, go	
61	心 heart, mind	↑
62	戈 halberd	
63	户 door	
64	手 hand	扌
65	支 branch, support	
66	攴 strike with stick, etc.	攴
67	文 pattern, writing	
68	斗 ladle	
69	斤 axe	
70	方 side, direction	
71	死 choking figure	
72	日 sun, day	
73	曰 speak	
74	月 moon	
75	木 tree	
76	欠 yawn, open mouth	

No.	English	Alternative forms/nickname/comments
77	止 stop	
78	歹 skeletal bones	
79	殳 attack with weapon	
80	毋 not violate woman	母 'mother' is different graph
81	比 compare	
82	毛 hair, fur	
83	氏 Mr., clan	
84	气 vapor	
85	水 water, liquid	氺
86	火 fire	灬
87	爪 claw, hand	𠂇; distinguish 爪 from 瓜 (det. 97)
88	父 father	
89	爻 mix	
90	片 boards (for bed, etc.)	
91	片 one side (of tree [木])	
92	牙 fang, tusk	
93	牛 cow	牛
94	犬 dog	犴
95	玄 dark	
96	玉 jade, jewel	dot often omitted (compound graphs)
97	瓜 melon	distinguish from 瓜 (det. 87)
98	瓦 tile	
99	甘 sweet	
100	生 birth, life, raw	
101	用 use	
102	田 field	
103	疋 leg variant	
104	疒 sickness	
105	夂 spring from, start	
106	白 white	
107	皮 skin, hide	
108	皿 bowl	
109	目 eye	occasionally 𠂇; see also 网 (det. 122)
110	矛 spear, halberd	
111	矢 arrow	
112	石 stone	
113	示 altar, show	礻
114	肉 creature with tail	肉

No.	English	Alternative forms/nickname/comments
115	禾 grain plant	
116	穴 cave, hole	
117	立 stand	
118	竹 bamboo	
119	米 rice	
120	糸 thread	
121	缶 earthen jar, can	
122	网 net	common in compound graphs, written 𦉳
123	羊 sheep	
124	羽 wings, feathers	
125	老 old	
126	而 beard, whiskers	
127	耒 plough	
128	耳 ear	
129	聿 writing brush	
130	肉 meat, flesh, body (part)	月
131	臣 minister, retainer, slave	
132	自 self	
133	至 arrive	
134	臼 mortar, mill	
135	舌 tongue	
136	舛 opposing feet	
137	舟 boat	月
138	艮 look backwards	
139	色 colour	
140	艸 plants, vegetation	always occurs as 艸 (traditional: 艸)
141	虎 tiger	
142	虫 insect	
143	血 blood	
144	行 go	
145	衣 garment	衤
146	西 west	𠂔/𠂔 'stopper' is separate from 西 'west'
147	見 see	
148	角 horn	
149	言 words, say	
150	谷 valley	
151	豆 beans	
152	豕 boar, pig	

No.	English	Alternative forms/nickname/comments
153	豸 threatening beast	
154	貝 shellfish, shell	
155	赤 red	
156	走 run	
157	足 leg, foot	𠂔
158	身 body	
159	車 vehicle	
160	辛 sharp, bitter	
161	辰 Dragon (zodiac sign)	
162	辵 walk (along road)	occurs in short form 辵 (traditional: 辵)
163	邑 settlement, village	occurs <i>on right</i> in short form 邑
164	酉 wine (jar), zodiac sign	
165	采 scatter seed	
166	里 village	
167	金 metal	
168	長 long	
169	鬥 gate	distinguish from 鬥 'fighting' (det. 191)
170	阜 hill, mound, terracing	occurs <i>on left</i> in short form 阜
171	隹 catch	
172	隹 (short-tailed) bird	
173	雨 rain, weather	
174	青 blue, green	
175	非 not	
176	面 face, surface	
177	革 leather	
178	韋 surround, oppose	
179	韭 leek	
180	音 sound	
181	頁 head, page	
182	風 wind	
183	飛 fly	
184	食 food, eat	in compound graphs 食 or 食
185	首 neck	
186	香 fragrance	
187	馬 horse	
188	骨 bone	
189	高 high	
190	髟 hair	

No.	English	Alternative forms/nickname/comments
191	鬥 fighting	distinguish from 門 'gate' (det. 169)
192	鬯 fragrant herbs	
193	鬲 cauldron (bulbous)	
194	鬼 demon	
195	魚 fish	
196	鳥 bird	
197	鹵 salt	
198	鹿 deer	
199	麥 wheat	
200	麻 flax, hemp	
201	黄 yellow	
202	黍 millet	
203	黑 black	
204	黻 sewing	
205	黽 frog	
206	鼎 cauldron	
207	鼓 drum	
208	鼠 rat	
209	鼻 nose	
210	齊 complete, equal	
211	齒 tooth	
212	龍 dragon	
213	龜 tortoise, turtle	
214	龠 flute	

# General Principles of Stroke Order

Though there are inevitably a number of exceptions, most characters are written according to established principles of stroke order. A knowledge of these principles is important in order to achieve the proper shape and to write in the cursive style or semi-cursive style, in which normally separate strokes flow into one another. The basic principles listed below were issued by the Ministry of Education in 1958, and are considered the most authoritative. The guidelines apply either to individual strokes or to the arrangement of component elements, as the case may be. The first two are especially important.

## 1. Top to bottom.

three 25

word 118

guest 270



## 2. Left to right.

province 320

faction 965

example 635



## 3. Horizontal strokes usually precede vertical strokes when crossing.

ten 35

earth 64

till 699



4. However, in a few cases vertical strokes precede horizontal ones.

king 5	一	丁	干	王
field 63	冂	𠔁	𠔁	田
bend 279	冂	曲	曲	曲

5. Centre usually precedes right and left where the latter do not exceed two strokes each.

small 38	丨	小	小	
water 42	丨	水	水	
receive 736	了	承	承	承

Note the two exceptions are the heart radical 忄(· 忄) and fire 火(· 火).

6. Outer frame first, but bottom line last.

country 136	冂	国	国
sun 66	冂	日	日
moon 18	月	月	月

Note the order of 匚, with the left-hand stroke joined to the bottom (e.g. 一 匠).

7. Right-to-left diagonal stroke precedes left-to-right.

person 41	ノ	人
father 216	父	父
again 2003	フ	又

8. Central vertical line last.

middle 59	口	中
vehicle 33	一	車
thing 309	一	事

9. Strokes which cut through come last.

woman 37 𡥉 女

child 27 了 子

boat 1450 舟 舟

Note that the only exception is 世 (一 卅 世).

The following pointers should also be observed.

- a. squares are written with three strokes not four ( | 冂 口 )
- b. vertical strokes should not slope, (e.g. 中 not 𠂇)
- c. horizontal strokes may slope, but should be parallel (e.g. 羊)
- d. characters should be of uniform size.

## Editorial and Typographical Matters; Romanization

As indicated in 7.2 in the Introduction, for each character entry we show in the top left corner of the frame its number in the sequence of the corpus of 2,136. Directly underneath we give a number from L1 to L5, which indicates the level of the Japanese Proficiency Test (JLPT)—level 5 being the lowest, and level 1 being the highest. Unfortunately there seems to be some difficulty in obtaining full data on these levels, and we have been obliged to make our own estimates in some cases. On the right-hand side of the sequence number and the JLPT level, we give the character.

To the right of the character, we give three identifiers, namely pronunciations/readings on the top line, English meanings below, and stroke count below that. In the readings we indicate the unvarying earlier part of verbs and adjectives in standard (non-italic) case, and show the end-syllable(s) to be written in kana by using italicized lower case. Thus, for example, 決 ('decide' / 'be decided', entry 289), which can be transitive or intransitive, is given as 'kimeru/kimaru' to indicate that the end-syllables should be written in kana (*okurigana*) as 決める / 決まる. There can be variation in *okurigana* usage (e.g. *hikikomori* 'children staying at home' can be written as 引き籠もり, 引き籠り, or 引籠り), though modern practice does tend towards an explicit model. Note that some characters have numerous readings and meanings, potentially causing space problems. Sometimes, such as with the character 下 (*shita* 'below', entry 7), readings can extend over several lines. (Also, for considerations of spacing within the frames it has been necessary sometimes to use abbreviated English forms, such as 'assoc sense' for 'associated sense', and for the same reason an informal semi-note style is employed sometimes in the main explanatory text of entries.)

Beneath the readings, English meanings, and stroke count, we give three example compounds for each character, where possible trying to illustrate its range of meanings and readings. In these compounds the Sino-Japanese (*on*) elements ('readings') are indicated by upper case, and the native Japanese ones (*kun*) by lower case (it is not uncommon to have a mix of the two in one word, e.g. 茶の湯

*CHAnoyu* ‘tea ceremony’, hence the upper and lower case combination). Western loanwords also use upper case, e.g., パン屋 PANya “baker(y).” (PAN “bread” is from Portuguese.) An asterisk against a romanized form indicates that the way of reading the characters (or one of the characters) concerned is irregular, e.g. 部屋 *heya*\* ‘room’, in which 部 *BU* (‘part, section’) has the irregular reading *he*. Changes in pronunciation such as consonantal change in non-initial position, e.g. *k* changing to *g* (as in 筒型 *tsutsugata* ‘cylindrical’ [cf. *kata* ‘mold’]) or *h* to *b* (as in 火曜日 *kayōbi* ‘Tuesday’ [cf. *hi* ‘day’]) are not treated as irregular, and on the whole are not specifically noted in the readings, as we assume that readers have at least a basic level of familiarity with the Japanese language.

In this book, for Japanese we use a modified Hepburn system. The syllabic nasal (the element written ん or ン in kana) is represented in Sino-Japanese by the letter *N* or *n* followed by an apostrophe where necessary to avoid ambiguity. An example of this is 単位, which is romanized as *TAN’I* to show that it is the word (of three short syllables, たんい in kana) meaning ‘unit’ as opposed to the word *tani* ‘valley’ (two short syllables, たに in kana). The long vowel equivalents of *o* and *u* are indicated by a macron, as in *tōri* ‘road’.

For modern Chinese we use Pinyin romanization, with the tone marks omitted for typographical simplicity (an exception is ‘Peking Palace’ [not ‘Beijing Palace’], as here the older spelling seems entrenched). For early stages of Chinese we have followed the system employed by Schuessler, though modified in some cases to make it more readily understood by readers without a linguistic background.



# THE KANJI

# THE 80 FIRST GRADE CHARACTERS

**1**  
L5  ICHI, ITSU, hito-  
**one**  
1 stroke

一月 ICHIGATSU January  
均一 KIN'ITSU uniformity  
一人 hitori\* one person

A simple single stroke to represent 'one'. Unsurprisingly, a similar convention was employed in ancient Egyptian hieroglyphic writing and in Sumerian cuneiform. References: SS1984:27; QX2000:32.

**Mnemonic:** ONE FINGER

**2**  
L5  U, YŪ, migi  
**right**  
5 strokes

右派 UHA rightist faction  
左右 SAYŪ control  
右手 migite right hand

Originally represented by , a stylized sketch of a hand. Other early but more complex forms show a hand on the right-hand side of what is widely interpreted as a mouth or – in a minority view (Shirakawa) – a ritual vessel  /  22. References: SS1984:36; BK1957:261-2; KJ1970:38; AS2007:581-2.

**Mnemonic:** RIGHT HAND TO THE MOUTH

**3**  
L5  U, ame, ama-  
**rain**  
8 strokes

雨季 UKI rainy season  
大雨 ōame heavy rain  
雨雲 amagumo rain cloud

OBI . Based on a conceptual depiction of rain, falling from the sky which is represented by a top horizontal line, though this line is often missing in the OBI and bronze forms. The graph can also indicate weather elements. References: SS1984:38; QX2000:208.

**Mnemonic:** RAIN FROM HEAVENLY CLOUDS

**4**  
L5  EN, marui  
**round, yen**  
4 strokes

円形 ENKEI circle  
円高 ENDaka strong yen  
百円 HYAKUEN hundred yen

(regularized shape for 'circle') with 員 248 ('official; originally 'cauldron') as phonetic; included by Tōdō in word-family meaning 'round; surround'. 円 may be based on a cursive form of 圓. References: YK1976:69; TA1965:63-4. We suggest taking the graph as resembling a bank teller's window.

**Mnemonic:** ROUND YEN COINS AT THE BANK TELLER'S WINDOW

The modern simplified form of 圓, a relatively late graph (*Shuowen*) which consists of 

**5**  
L3  Ō  
**king, ruler**  
4 strokes

王子 ŌJI prince  
女王 JOŌ queen  
王様 Ōsama king

OBI  shows this graph to be based on a battle-ax blade. Shirakawa feels the OBI and

bronze equivalents show a ritual blade of a type used only by those of high status such as a ruler. Qiu notes that at the seal script stage the character 王 and another separate character meaning 'jewel' were written so similarly that they could easily be confused, so a dot was added later for clarity when writing 'jewel' (see 玉 15). References: SS1984:62-3; QX2000:46.

**Mnemonic:** KING RULES WITH AN AX

6

音

ON, IN, oto, ne  
**sound**  
9 strokes音楽 ONGAKU music  
子音 SHIIN consonant  
発音 HATSUON pronunciation

Precise etymology disputed. Early bronze equivalent 音. The lower element is interpreted either as a mouth (Karlgrén, Katō) or as a prayer

receptacle. Shirakawa takes the latter view, and maintains that the (extra) horizontal stroke inside the receptacle represents a written prayer. Katō regards 音 and 言 (see 'word', 118) as having been used interchangeably in ancient times, though Karlgrén treats them as having been separate. References: BK1957:173, 80; KJ1970:68; SS1984:68. We suggest taking 立 as 'rising' 77 and 日 as 'sun' 66.

**Mnemonic:** SOUND OF THE RISING SUN

7

下

KA, GE, shita, moto,  
shimo, sageru, oriru,  
kudasaru  
**under, lower**  
3 strokes下品 GEHIN vulgarity  
低下 TEIKA decrease  
川下 kawashimo downstream

OBI 𠂇. Mizukami suggests the curve was to help distinguish this character from early forms of 二 65 ('two'). At some point, a vertical stroke

was added beneath the longer horizontal. Qiu feels this change was also for graphic distinction – in this case from the early forms of 上 39 ('above'), which was written with a short horizontal stroke over a longer one to represent 'go up, above'. Shirakawa takes the longer horizontal line in early forms as depicting the palm of the hand (in profile). References: BK1957:28; QX2000:46; MS1983:151; SS1984:69.

**Mnemonic:** T-BAR WITH DROOPY LOWER HANDLE UNDERNEATH

8

火

KA, hi  
**fire**  
4 strokes火曜日 KAYŌbi Tuesday  
火山 KAZAN volcano  
火花 hibana spark

OBI 𠂇 shows it to be based on a stylized sketch of a burning fire. As a lower determinative / element, it typically occurs as 𠂇. References: SS1984:70; KJ1970:953-4.

**Mnemonic:** FLAMES OF FIRE

9

花

KA, hana  
**flower, blossom**  
7 strokes花卉 KABEN petal  
花見 hanami blossom viewing  
火花 hanabi fireworks

A late character. The top element is the typical abbreviation 艹 of the 'plant' determinative 艸 53 (itself based on a pictograph of plants growing), while the lower element 化 'change'

(see 258), serves as phonetic (associated sense here disputed), and is a pointer to the reading, which in modern Sino-Japanese is KA (also a phonetic indicator in 貨 KA 455, etc.). According to Shirakawa, the graph 花 was probably not devised in China until the early 5th century AD; Katō gives a wider timeframe, viz the Six Dynasties period (ca. 222-589AD). References: SS1984:72; KJ1970:315.

**Mnemonic:** FLOWERS BLOSSOM WHEN PLANTS CHANGE

10

L3

貝

kai  
**shell, shellfish**  
7 strokes

帆立貝 hotategai scallop  
貝殻 kaigara seashell  
貝類 kaiRUI shellfish

OBI forms indicate that this is based on the pictograph of a bivalve shell 𧈧. In ancient

times, shells were used as currency in China, and so as a component in more complex characters 貝 often serves a semantic role to indicate wealth, e.g. 財 712 'wealth, assets'. MR2007:347; KJ1970:759-60. Suggest remembering by using 目 76 'eye'.

**Mnemonic:** SHELLFISH LOOKS LIKE AN EYE WITH FEELERS

11

L5

学

GAKU, manabu  
**learning**  
8 strokes

学校 GAKKŌ school  
化学 KAGAKU chemistry  
学者 GAKUSHA scholar

OBI forms 𠩺, 𠩻; traditional (*Kangxi*) form 學. It has four elements, which on the basis of OBI and bronze forms Shirakawa takes as 爻 冂 白

子, signifying crossbeams, roof, right and left hands/help, and child respectively. The earliest forms (OBI) all omit the last of these elements, but the basic meaning represented appears to be a building whose purpose was to help people in some way. Later forms are then more specific, referring to children (see 27). SS1984:110; KJ1970:171-2; MM1993:102. We suggest using 'child' 子 27.

**Mnemonic:** CHILD LEARNS UNDER ORNATE ROOF

12

L5

气

KI, KE  
**spirit**  
6 strokes

気分 KIBUN mood  
天気 TENKI weather  
電気 DENKI electricity

OBI 𠩻; seal 𠩼; traditional 氣. According to Qiu, the traditional form 氣 was used from the Han dynasty onwards for 气 'vapor', but this was in fact a loan use, as 氣 is in origin a separate

graph devised to write another word (a near-homophone of 气 in early Chinese) meaning 'give rice (or other food) as a gift'. Based on the above, the block script equivalent of the OBI form for 氣 should be 气, not 氣. The more familiar shape 氣 is probably based on a cursive form of 氣; 气 is standard in modern PRC usage. See also 乞 1346 'ask for, beg'. QX2000:330; MS1995:v2:726-8; KJ1970:247,230; OT1968:552; FC1974:v1:1245-7.

**Mnemonic:** SPIRIT-LIKE VAPORS OVER A CROSS

13

L5

九

KYŪ, KU, kokono-  
**nine**  
2 strokes

十九 JŪKYŪ nineteen  
九日 kokonoka ninth day  
九月 KUGATSU September

Etymology unclear. One earlier form is 𠩺. On the basis of the corresponding ancient forms, assessed variously as representing the shapes

of dragons (Shirakawa), or as the shape of an elbow used when counting with one arm (Katō), or as a loaned character (Qiu, Schuessler). SS1984:170; TS2010:25; KJ1970:49; QX2000:32; AS2007:320. We suggest remembering it as a hook indicating the removal of one from 'ten' 十 35.

**Mnemonic:** SOMETHING HOOKED AWAY FROM TEN LEAVES NINE

14

L5

休

KYŪ, yasumu  
**rest(ing)**  
6 strokes

休日 KYŪJITSU holiday  
休戦 KYŪSEN truce  
夏休み natsuyasumi summer break

OBI 休. A 'logical compound' type character which signified rest in the shade, being made up of 人/亻 41 'person' next to 木 73 'tree'. This widely accepted interpretation is supported at some length by Qiu, who rejects Shirakawa's interpretation of early forms of this character as 'person' next to 'standing grains'. QX2000:209-211; GY2008:278-9; AS2007:542; SS1984:171-2.

**Mnemonic:** PERSON RESTS AGAINST TREE

15

L3

玉

GYOKU, tama  
**jewel, ball**  
5 strokes

玉杯 GYOKUHAI jade cup  
玉突き tamatsuki billiards  
目玉 medama eyeball

OBI forms show pieces of precious stone (probably jade discs) strung together on a cord 韋. Though the shape of this graph stood in contrast to 王 5 'king, ruler' at the OBI stage, the shapes of the two became less distinctive

in bronze, and in the seal forms they were virtually indistinguishable. In clerical script, 玉 was commonly written with a dot, no doubt to help distinguish it from 王. Note, though, that as a determinative in compound graphs (e.g. 現 692 'appear'), the dot in 玉 is omitted in the majority of cases. The meaning 'ball' for 玉 is Japanese-only usage. KJ1970:283,933; MS1995:v2:850-63; MR2007:218; SK1984:490-91.

**Mnemonic:** STRING OF BALL-LIKE JEWELS FIT FOR A KING

16

L5

金

KIN, KON, kane  
**gold, metal, money**  
8 strokes

金曜日 KIN'YŌbi Friday  
金色 KONJIKI gold color  
金持ち kanemochi rich person

Variations in shape in the earliest occurrences 金/全, namely bronze inscriptions, have led to different interpretations. Shirakawa takes the small dots or dashes as representing lumps of cast metal (bronze). Another view additionally treats the main part of the graph as depicting

an arrow at the top and an ax lower down (Wen). Different again is a view (Katō) which breaks the graph down into two semantic elements: 土 64 'earth', together with dots to represent something in the earth, and then an abbreviated form of 今 138 ('top/cover') as a phonetic indicator. At an early stage in China, often used in the sense of 'bronze', then sometimes 'gold', and by extension metals in general. SS1984:208; KJ1970:955-6; WL2010:410. We suggest remembering by using 王 5 'king'.

**Mnemonic:** KING KEEPS TWO GOLD NUGGETS UNDER COVER

17

L5

空

KŪ, sora, kara  
**sky, empty**  
8 strokes

空気 KŪKI air  
空色 sorairo sky-blue  
空箱 karabako empty box

Bronze (金). The top five strokes (of the modern form) depict the entrance to a hollowed-out pit, or cave 穴 860, i.e., something empty; subsequently extended to mean 'sky'. The lower element 工 125 ('work, tool') serves as a phonetic, with an associated sense of 'hole'. References: SS1984:220; KJ1970:401; MS1995:v2:974-5. We suggest remembering by using 工 in its meaning of 'work'.

**Mnemonic:** WORK TO OPEN THE ROOF TO SEE THE EMPTY SKY

18

L5

月

GETSU, GATSU,  
tsuki  
**moon, month**  
4 strokes

今月 KONGETSU this month  
月曜日 GETSUYŌbi Monday  
月見 tsukimi moon viewing

Originally depicting crescent moon with pitted surface 𠄎, later undergoing a cumulative process of stylization 𠄏, 𠄐. As a determinative, 月. Note that the determinative for 肉 209 'meat/flesh' is of the same shape 月 in compound graphs. SS1984:252; KJ1970:953.

**Mnemonic:** CRESCENT MOON IS PITTED AND FACES DOWN

19

L4

犬

KEN, inu  
**dog**  
4 strokes

獵犬 RYŌKEN hunting-dog  
犬小屋 inugoya kennel  
子犬 koinu puppy

Based on pictograph of a dog rearing up 𤝵. Occurs also in the form 𤝶 as a left-hand determinative, sometimes in characters for other animals. References: QX2000:65-67; SS1984:254. We suggest remembering it by taking it as 大 56 'big' plus a spot.

**Mnemonic:** DOG IS BIG WITH A SPOT

20

L5

見

KEN, miru/seru/eru  
**look, see, show**  
7 strokes

発見 HAKKEN discovery  
見物 KENBUTSU sightseeing  
見物 mimono spectacle, sight

OBI forms such as 𠄑, 𠄒 show the graph for an exaggerated eye 目 76 on top of a variant form for 'person' 人 41, originally bending but sometimes just 'legs'. SS1984:255; QX2000:194. Take 人 as a bending figure.

**Mnemonic:** PERSON WITH BIG EYE BENDS TO SEE

21

L5

五

GO, itsu-  
**five**  
4 strokes

五月 GOGATSU May  
五人 GONIN five people  
五日 itsuka fifth day

Disputed etymology. OBI forms can simply have five strokes on top of each other 𠄑, but more commonly 𠄒 (unrelated to stroke number). On the basis of this latter, Shirakawa takes such shapes as representing a lid constructed with

pieces of wood which cross each other, the character then being borrowed for its sound value to represent another word meaning 'five'. Alternatively, Qiu seems to interpret the ancient form of this character as no more than a geometric symbol, but the relationship to five is unclear. Also, some interpret it as a reel that replaces the five fingers when winding yarn. This is one of those graphs with a range of proposed etymologies. SS1984:281-2; QX2000:32.

**Mnemonic:** IS A MISSHAPEN REEL BETTER THAN FIVE FINGERS?

22

口

KŌ, KU, kuchi  
**mouth, opening**  
3 strokes

人口 JINKŌ population  
口実 KŌJITSU pretext  
出口 deguchi exit

According to Katō et al., widely regarded as based on a pictograph for the mouth 𠄑. However, according to Shirakawa, the early (OBI and bronze) shapes which might appear to be the

ancestral forms of this character (with a meaning 'mouth') are rare, and more common are instances of another graph of identical shape which instead represents a ritual vessel. It is difficult to substantiate Shirakawa's view, though some support for caution in interpretation of the early occurrences is found in Matsumaru. Extended meanings include 'hole', 'opening' and 'speak'. MS1995:v1:204-5; SS1984:284-5; MM1993:30; KJ1985:98.

**Mnemonic:** SQUARE OPEN MOUTH

23

L5

校

KŌ  
school, check  
10 strokes

校正 KŌSEI proofreading  
 高校 KŌKŌ high school  
 校長 KŌCHŌ school principal

A graph of the common semantic-phonetic category. The right-hand component 交 as an independent graph has meanings of 'crossed' (esp. legs), 'mixed' (see 128). Later, the 'wood/'

tree' determinative 木 73 was added, to clarify the sense 'wooden shackles'. Other meanings for 校, found already in the Chinese classics, include 'compare', 'collate', 'check', 'enclosure', and 'school'. Perhaps to be explained in the sense of 'school' through the phonetic loan principle, as suggested by Katō. KJ1970:172; AS2007:536, 307; ZY2009:v2 506. We suggest using 'six' 六 80 to help remember it.

**Mnemonic:** CHECK OUT SIX WOODEN  
CROSSES AT THE SCHOOL

24

L5

左

SA, hidari  
left  
5 strokes

左派 SAHA leftist faction  
 左側 hidarigawa left side  
 左手 hidarite left hand

OBI 左 is based on a pictograph of a hand orientated from left to right. Bronze equivalents add 工 125, originally a pictograph for some kind

of tool used in work. Can be taken as semantic compound ('left hand' with 'tool, work') (Karl-gren), or as semantic-phonetic compound, in which case the first two strokes of 左 have both semantic and phonetic roles. MR2007:271-2; BK1957:22-3; SS1984:331; KJ1970:37; AS2007:637.

**Mnemonic:** LEFT HAND HOLDS THE  
CARPENTER'S SQUARE

25

L5

三

SAN, mi-  
three  
3 strokes

三月 SANGATSU March  
 三日 mikka third day  
 三角 SANKAKU triangle

Three short straight lines 三, a simple mnemonic device; occurring from OBI onwards. Similar depictions were used in certain other ancient writing systems (Egyptian hieroglyphs, Sumerian cuneiform, and suchlike). SS1984:350; KJ1970:40.

**Mnemonic:** THREE FINGERS

26

L5

山

SAN, yama  
mountain, hill  
3 strokes

冰山 HYŌZAN iceberg  
 沢山 TAKUSAN large quantity  
 山道 yamamichi mountain trail

OBI 山, based on jagged mountains. MR2007:407; KJ1970:40; QX2000:175.

**Mnemonic:** TRIPLE PEAKED MOUNTAIN

27

L5

子

SHI, SU, ko  
child  
3 strokes

電子 DENSHI electron  
 子供 kodomo child(ren)  
 様子 YŌSU state of things

Based on a pictograph of an infant 𠂔. Note that this graph has also been used to denote the first of the twelve 'Earthly Branches' of the traditional Chinese sexagenary cycle. QX2000:178; BK1970:254; MR2007:517; KJ1985:158.

**Mnemonic:** CHILD ON MUM'S BACK WITH  
ARMS OUT

or: CHILD WRITES THREE THEN STRIKES IT OUT

28

L5

四

SHI, yo-, yon  
**four**  
5 strokes四月 SHIGATSU April  
四日 yokka fourth day  
四回 yonKAI four times

OBI and many bronze examples represent 'four' using four horizontal strokes 𠄎. Some bronze forms appear to represent an open mouth with teeth, etc., possibly with the meaning of 'breathe' 𠄎. 'Four' is almost certainly a loan use. KJ1970:42; QX2000:174; KJ1985:122. As a mnemonic, we suggest taking the present shape as a clenched fist.

**Mnemonic:** FOUR FINGERS IN CLENCHED FIST

29

L3

糸

SHI, ito  
**thread**  
6 strokes製糸 SEISHI silk making  
毛糸 keito woollen yarn  
糸巻 itomaki thread-reel

OBI forms show single thread 𦉳 (probably silk); seal 糸. 糸 is a common determinative, as in e.g. 絵 95 ('picture'); distinguish from 系 855 ('threads joined together'). The related element 𦉳 'fine thread(s), end of fine thread' has 'small, young' as extended meanings. SS1984:364; MS1995:v2:1002-04, v1:446-8.

**Mnemonic:** SKEIN OF TWISTED THREAD

30

L4

字

JI  
**letter, symbol**  
6 strokes字引 JIbiki dictionary  
赤字 akaJI 'in the red', deficit  
数字 SŪJI digit, number

Earliest forms such as 𠄎 show that this graph is made up of 宀 'roof' (in turn indicating 'building' or 'home') and 子 27 'child', originally with meanings such as 'raise, bring up'. It later acquired the meaning of '[Chinese] character, written sign' from ca. 100AD in *Shuowen jiezi*. SS1984:379-80; GY2008:331.

**Mnemonic:** A CHILD AT HOME LEARNING LETTERS

31

L5

耳

JI, mimi  
**ear**  
6 strokes耳科 JIKA otology  
耳鳴り miminari tinnitus  
耳飾り mimikazari earring

OBI 𦉳 is based on a pictograph of an ear. MR2007:457-8; SS1984:380; QX2000:178.

**Mnemonic:** POINTED EAR

32

L5

七

SHICHI, nana-  
**seven**  
2 strokes七月 SHICHIGATSU July  
七日 nanoka\* seventh day  
七重 nanae seven-fold

Derives from OBI and bronze graph similar to modern 'ten' 十 35 for a cut bone, the curve coming later. In early Chinese 'cut' and 'seven' had a similar pronunciation, and so the graph was borrowed to represent 'seven'. SS1984:387; TS2010:3; AS2007:419,312.

**Mnemonic:** BADLY WRITTEN TEN: ONLY WORTH SEVEN

33

L5

車

SHA, kuruma  
**vehicle**  
7 strokes電車 DENSHA train  
洗車場 SENSHAJŌ carwash  
手車 teguruma handcart

Based on a pictograph of a two-wheeled chariot. OBI 車. SS1984:391; KJ1970:490.

**Mnemonic:** CHARIOT WITH TWO WHEELS

34

L5

手

SHU, te  
**hand**  
4 strokes手段 SHUDAN means  
手袋 tebukuro gloves  
上手 JŌZU\* skill

Bronze form shows five-fingered hand 𠄎. In compound graphs, usually 𠄎. SS1984:399; QX2000:178.

**Mnemonic:** HAND WITH FIVE FINGERS BUT THE MIDDLE ONE BENT

35

L5

十

JŪ, tō  
**ten**  
2 strokes十月 JŪGATSU October  
十日 tōka tenth day  
十字 JŪJI a cross

Etymology disputed. Katō sees early (bronze) forms of one vertical stroke, often with a small swelling halfway down, as showing a needle, later borrowed phonetically for 'ten': Mizukami is in agreement. The protrusion became a horizontal stroke. Shirakawa, by contrast, interprets 十 as a wooden counting stick. It has also been interpreted as a knotted rope. KJ1970:50; SS1984:50; TS2010:4; MS1995:v1:164-5.

**Mnemonic:** A PROPER CROSS GETS TEN OUT OF TEN

36

L5

出

SHUTSU, *deru, dasu*  
**emerge, put out**  
5 strokes出発 SHUPPATSU departure  
思い出 omoide a memory  
引き出し hikidashi drawer

Based on early forms such as 𠄎, Qiu sees the graph as a foot stepping out of a pit dwelling, noting the ancients lived in pits. Katō takes a broadly similar view, interpreting such forms as depicting a foot wearing a sandal setting out. See also 止 143 'stop'. QX2000:192; KJ1970:301-2. Suggest using 山 26 'mountain' as a mnemonic.

**Mnemonic:** MOUNTAIN EMERGES ON TOP OF ANOTHER

37

L5

女

JO, NYO, NYŌ,  
onna, me  
**woman**  
3 strokes女性 JOSEI woman  
女房 NYŌBŌ wife  
女の子 onna-no-ko girl

OBI forms show a kneeling woman 𠄎, later stylized. MR2007:463; SS1984:432; QX2000:178; KJ1970:253.

**Mnemonic:** KNEELING WOMAN

38

L5

小

SHŌ, *chiisai*, ko, o-  
**small**  
3 strokes小説 SHŌSETSU a novel  
小犬 koinu small dog, puppy  
小川 ogawa brook, stream

OBI forms show a few small objects together (typically three) – shells or suchlike 貝. MR2007:226; SS1984:435; QX2000:175.

**Mnemonic:** A STROKE DIVIDED INTO TWO SMALL ONES

39

L5

上

JŌ, ue, uwa-, kami,  
*ageru/garu*, noboru  
**up, top, over, rise**  
3 strokes以上 IJŌ over, above  
川上 kawakami upstream  
値上げ neage price rise

OBI forms show two horizontal strokes, upper one being shorter 二, but more commonly written as a short horizontal line above a longer line gently curving upwards – perhaps the palm of the hand 手. A vertical stroke was added later. ‘Go up’ etc. are extended meanings. MR2007:210; SS1984:456; KJ1970:541; KJ1985:3.

**Mnemonic:** BAR WITH HANDLE RISES UP OVER THE BASE LINE

40

L4

森

SHIN, mori  
**woods**  
12 strokes森林 SHINRIN forest, woods  
森閑 SHINKAN silence  
青森 Aomori Aomori City/Pref.

OBI is based on pictograph of three trees 𣏟, indicating many trees. Three was often used to indicate plurality, including in ancient Egyptian hieroglyphs. Distinguish from 林 79 ‘forest’. Can have Shintoist connotations in Japanese. MR2007:341; KJ1970:41-2.

**Mnemonic:** THE WOODS CONTAIN MANY TREES, ALL GROWING IN THREES!

41

L5

人

JIN, NIN, hito  
**person, people**  
2 strokes日本人 NIHONJIN (a) Japanese  
人間 NINGEN human being  
人出 hitode crowd, turnout

OBI 亻 is based on the pictograph of a person standing, viewed side-on. As a determinative

element, commonly 亻; other elements of similar meaning include 亻 ‘person’, 𠤎 ‘person (variant)’ (determinative no. 10), and 𠤎 (determinative no. 26) ‘kneeling person’. There are in fact more forms relating to ‘person’, which can be confusing. We will indicate these as they occur. MR2007:379; SS1984:479; KJ1970:563-4.

**Mnemonic:** A PERSON WALKING WITH NO ARMS OR HEAD?!

42

L5

水

SUI, mizu  
**water**  
4 strokes水曜日 SUIYŌbi Wednesday  
水素 SUIISO hydrogen  
大水 ōmizu flood

OBI 氵 is a pictorial representation of water flowing; later stylized in shape to 水. Often found in compound graphs in the form of 氵. See also 川 50 ‘river’. MR2007:435; SS1984:515; QX2000:175. We suggest taking right and left elements as narrowing banks.

**Mnemonic:** WATER NARROWS BETWEEN RIVER BANKS

43

L4

正

SEI, SHŌ, *tadashii*,  
*tadasu*, *masa*  
**correct, proper**  
 5 strokes

正解 SEIKAI right answer  
 正月 SHŌGATSU New Year  
 正に *masa ni* just, exactly

Etymology disputed. On the basis of OBI forms such as 𠄎, Shirakawa considers the original meaning of 正 to be 'march/progress towards a walled citadel', a meaning later represented by the more complex graph 征 1577 (q.v.): this interpretation is shared by Schuessler. Use of 正 in the sense of

'correct' appears to have come about probably as a phonetic loan – the pronunciation of the Chinese words for 'march against' and 'correct' being virtually identical in the late Han period (c. AD 25-220). Alternatively, regarded on basis of OBI form as being identical at that stage to 足 54 'foot, leg', representing lower leg (kneecap to foot), and by extension 'straight, correct', based on unbending part of leg (Mizukami). SS1984:492-3; AS2007:612; KJ1970:582-3; MS1995:v1:702-3. We suggest a mnemonic using 止 143 'stop' (which also involves feet).

**Mnemonic:** TO STOP AT THE LINE IS TO DO THE CORRECT AND PROPER THING

44

L5

生

SEI, SHŌ, *ikiru/kasu*,  
*umu/mareru*, *nama*  
**life, birth, grow**  
 5 strokes

学生 GAKUSEI student  
 一生 ISSHŌ one's whole life  
 生き物 *ikimono* living thing

OBI 𠄎. Based on a pictograph of a growing plant. KJ1985:412; SS1984:493.

**Mnemonic:** GROWING PLANT IS A SYMBOL OF LIFE

45

L4

青

SEI, SHŌ, *aoi*  
**young, fresh,**  
**green/blue**  
 8 strokes

青年 SEINEN a youth  
 青空 *aozora* blue sky  
 青物 *aomono* greens

On the basis of the shape in bronze forms 𠄎, the lower part is taken as a type of well dug for the excavation of cinnabar (丹 1686). Although typically cinnabar is red in color, it does occur in other colors such as brown and grey, and Shirakawa notes several classical sources which refer to 'white cinnabar' (perhaps grey?) and 'blue/green cinnabar'. The upper element in the modern form

of this character is taken to be a variant of 生 44, functioning originally here as a phonetic (the Late Han words represented by 生 and 青 were reasonably close in pronunciation); several commentators regard 生 as also carrying a semantic function (the green of young plants). SS1984:495; KJ1970:963; GY2008:545; AS2007:459, 431. We suggest using 'moon' 月 18 as a mnemonic. Note: the color spectrum is a continuum, and is broken up somewhat arbitrarily in different languages. Thus, for instance, the blue through green range is differentiated in English, but not traditionally in Japanese, in which *ao(i)* covers both.

**Mnemonic:** YOUNG BLUE-GREEN PLANTS LIVE ON THE MOON

46

L4

夕

SEKI, *yū*  
**evening**  
 3 strokes

今夕 KONSEKI this evening  
 夕食 *yūSHOKU* evening meal  
 夕日 *yūhi* setting sun

At the OBI stage, the shapes for this character were often indistinguishable from those for

月 18 'moon', and at that period 夕 had the meanings of 'crescent moon' or 'evening'. At some stage in bronze inscriptions two differentiated shapes evolved, one for each of the two associated words. SS1984:252; KJ1970:90; GY2008:38; AS2007:522.

**Mnemonic:** CRESCENT MOON WITH A WISP OF CLOUD INDICATES EVENING

47

L3

石

SEKI, SHAKU, ishi  
**stone, rock**  
5 strokes化石 KASEKI fossil  
小石 koishi pebble  
石油 SEKIYU petroleum

Etymology unclear. The OBI and bronze forms, 𠩺, 𠩻 may well depict a rock under an overhanging cliff. Shirakawa considers the

shape beneath the cliff to be a ritual vessel related to ancient beliefs, not a rock. Some scholars, including Katō, take 厂 as a phonetic element with an associated sense such as 'split' or 'release' (small rocks splitting off). OT1968:707; QX2000:198; KJ1970:610-11; SS1984:504-5; YK1976:307-8.

**Mnemonic:** LARGE STONE AT BASE OF ROCKY CLIFF

48

L4

赤

SEKI, SHAKU, akai  
**red**  
7 strokes赤道 SEKIDŌ equator  
赤面 SEKIMEN blush  
赤ん坊 akanbō baby

Etymology disputed. Many scholars take the OBI and bronze forms 𠩺, 𠩻 to show 大 56 'big' over 火 8 'fire', 𠩺, giving a meaning 'fire burn-

ing brightly' and thus 'red [flames]'. Shirakawa, however, interprets the upper element more literally as a person with outstretched limbs, to give a meaning such as 'cleans someone of their crimes', which one imagines would be a final cleansing! Popularly believed to show 'earth' 土 64 over 𠩺. This is incorrect, but useful as a mnemonic. BK1957:209-10; OT1968:964; SS1984:505.

**Mnemonic:** BIG FIRE MAKES EARTH GLOW RED

49

L5

千

SEN, chi  
**thousand**  
3 strokes千円 SEN'EN thousand yen  
五千 GOSEN five thousand  
千鳥 chidori plover

Etymology unclear. Early forms such as 𠩺 might suggest interpretation as 人 41 'person' with 十 35 'ten', representing 'ten people [each one hundred years old]'. This was the

traditional interpretation (*Shuowen*), but it is incorrect, as in early times the graph close in shape to the modern 十 stood for 'seven' 七 32. Shirakawa takes it as a version of the old graph for 人 'person' modified to represent 'thousand' by the addition of a horizontal stroke, with 人 as a phonetic element (a view shared by Katō). BK1957:104; AS2007:424; SS1984:515; KJ1985:84.**Mnemonic:** ADD A STROKE ON TOP, AND TEN BECOMES A THOUSAND

50

L5

川

SEN, kawa  
**river**  
3 strokes川口 kawaguchi rivermouth  
川柳 SENRYŪ comic verse  
江戸川 edogawa Edo River

Based on pictographs of water flowing between two river banks, such as the OBI form 𠩺, later stylized. See also 水 42 'water'. SS1984:515; QX2000:175; KJ1970:631.

**Mnemonic:** RIVER FLOWS BETWEEN TWO BANKS

51

L5

先

SEN, saki  
**prior, precede, tip**  
6 strokes先生 SENSEI teacher  
先月 SENGETSU last month  
指先 yubisaki fingertip

The OBI form 𠂔 for 先 shows a foot on top of a person, signifying 'walk ahead, go first'. (This is similar in principle to 見 20 'look', in which the majority of OBI forms show an exaggerated eye on top of a person, thereby focussing on what the eye does, i.e. 'see'.) This is an interpretation quite widely held (Shirakawa, Karlgren, Ogawa). Katō, however, sees the top element

in some of the OBI and bronze forms differently, not as 止 143 (q.v.) but as 之 (NJK; 'move, go'), a graph indicating movement (either by a person walking or a plant growing). In either case, Katō then takes the top element as phonetic in function with associated sense 'die', giving 'those who have gone before', and by extension 'the past', and 'advance'. The majority view is perhaps the one to follow. SS1984:515; BK1957:131-3; OT1968:87; KJ1970:627; QX2000:53. As a mnemonic, suggest taking 𠂔 as a simplified 生 44, showing plant(s), with the 'bending person' element 亠 (see 41).

**Mnemonic:** BEND TO GO THROUGH UNDER-GROWTH – YOU PRECEDE ME!

52

L4

早

SŌ, hayai  
**early, fast**  
6 strokes早急 SŌKYŪ immediately  
早口 hayakuchi rapid speech  
早死に hayajini early death

Etymology uncertain. Early form 𠂔. Possibly adopted in Chinese at an early stage as a phonetic loan in the sense of 'early'. Yamada takes it as 'sun bursting out' (see 日 66 'sun'), with 十 35 'ten' seen as a phonetic with an associated sense of 'open, burst out'. Sunrise came to mean 'early', then 'fast'. QX2000:96,272,392; SS1984:539; OT1968:460.

**Mnemonic:** SUN SHOWS TEN BUT IT'S STILL EARLY

53

L3

草

SŌ, kusa  
**grass, plant**  
9 strokes雜草 ZASSŌ weed  
草書 SŌSHO cursive script  
草地 kusaCHI grassland

Seal 𦰇; late graph (*Shuowen*). 艹 (short form of 艸 'grass, plants'), and 早 52 ('fast, early') as phonetic to give meaning 'acorn' (Qiu, Katō), but borrowed early on for 'grass, plants'. The borrowed usage soon prevailed. QX2000:266; KJ1970:427; TA1965:216-8.

**Mnemonic:** GRASS GROWS FAST

54

L5

足

SOKU, ashi, tariru  
**leg, foot, suffice**  
7 strokes不足 FUSOKU insufficiency  
足首 ashikubi ankle  
足音 ashioto footsteps

OBI 𠂔. Pictograph of kneecap down to foot. At this stage 足 and 正 43 were often written the same. 'Suffice' is loan use. SS1984:543; BK1957:313; MS1995:v2:1260-62, v1:702-03.

**Mnemonic:** ROUND KNEE AND FOOT SUFFICE TO SHOW LEG

55

L5


SON, mura  
**village**  
7 strokes

村長 SONCHŌ village head  
農村 NŌSON farming village  
村人 murabito villager(s)

Etymology unclear. Seems a late graph, not in *Shuowen* dictionary of ca.100AD. Ogawa treats it as variant of CO graph 樅 'lacquer tree'

which was used phonetically in the sense of 'village' in place of another graph for 'village', 邨, which may be taken provisionally as 邨 (邑) 'settlement, village' (see 376), and 屯 1806 'accumulate, stay' as semantic and phonetic. OT1968:490-91; KJ1985:311. Use 寸 920 'measure' and 木 73 'tree' for mnemonic.

**Mnemonic:** MEASURE TREES TO BUILD A VILLAGE

56

L5


DAI, TAI, ōkii, ō-  
**big**  
3 strokes

大会 TAIKAI assembly  
大学 DAIGAKU university  
大声 ōgoe loud voice

Based on a pictograph of a mature person or one with arms and legs outstretched 大, used in an extended sense to mean 'big': SS1984:570; QX2000:4; KJ1970:724-5.

**Mnemonic:** PERSON SPREADS ARMS AND LEGS TO LOOK BIG

57

L5


DAN, NAN, otoko  
**man, male**  
7 strokes

男子 DANSHI boy  
長男 CHŌNAN eldest son  
男気 otokogi gallantry

OBI 男; made up of 田 63 'field' and 力 78 'strength'. The latter may at one stage have represented a plow, but most early forms show an arm and field 男, associated with males

working in the fields. Other analyses are possible: Yamada and Katō, for example, take 田 as phonetic, with an associated sense 'endure', while Tōdō includes the whole graph in his word-family meaning 'bring in', on the basis that traditionally China was a matriarchal society in which women brought men into the family through marriage. SS1984:584-5; GY2008:435; YK1976:352-3; TA1965:800-04; KJ1985:415.

**Mnemonic:** MAN PROVIDES STRENGTH IN FIELD

58

L3


CHIKU, take  
**bamboo**  
6 strokes

爆竹 BAKUCHIKU firecracker  
竹馬 takeuma stilts  
竹やぶ takeyabu bamboo grove

Often seen as bamboo segments, which is a good mnemonic but incorrect. OBI 竹 shows it to be based on a pictograph of a bamboo plant, which Mizukami and Katō identify as a low, striped variety. Later used for bamboo in general. In compound graphs, 竹. MS1995:v2:986-7; MR2007:307; KJ1970:694.

**Mnemonic:** TWO BAMBOO SEGMENTS

59

L5

中

CHŪ, naka  
**middle, inside, China/**  
**Sino-**  
 4 strokes

中立 CHŪRITSU neutrality  
 中国 CHŪGOKU China  
 真ん中 mannaka very middle

OBI forms show two categories: a) , similar to the modern equivalent, and b)  a shape similar to a) but with streamer-like attachments,

generally interpreted as a banner with streamers. The graph's basic meaning is 'middle, inside,' and by extension 'hit the center.' Schuessler, however, feels this extended meaning is from a word of similar but different pronunciation from that for 'middle' in early Chinese (1<sup>st</sup> – 2<sup>nd</sup> century AD). SS1984:593; KJ1970:699-700; AS2007:621, 44; BK1957:264-5.

**Mnemonic:** CHINESE LANCE PIERCES MIDDLE OF TARGET

60

L3

虫

CHŪ, mushi  
**insect, worm**  
 6 strokes

寄生虫 KISEICHŪ parasite  
 害虫 GAICHŪ harmful insect  
 虫歯 mushiba decayed tooth

The OBI form  is based on a pictograph of a snake. According to Qiu, later a semantic shift

occurred, as the antecedent of 虫 was already being used to represent the current meaning 'insect' (in the broad sense) – as in modern Japanese – in Qin and Han times. QX2000:177; AS2007:287. As a mnemonic suggest a rearing hooded snake.

**Mnemonic:** HOODED SNAKE REARS TO CATCH AN INSECT

61

L4

町

CHŌ, machi  
**town, block**  
 7 strokes

町民 CHŌMIN townspeople  
 町役場 machiYAKUba town office  
 下町 shitamachi downtown

Of late provenance (*Shuowen*); 田 63 is 'field,' and 丁 367 (originally 'nail,' now 'block [area]') is phonetic, with an associated meaning 'tread'. The original meaning was 'path between

fields,' and this is retained in modern Chinese. In Japan, 'path between fields' was still the associated meaning in the early 10th century, but by that period it had also come to mean a settlement of dwellings beside a road, and on that basis we have the modern Japanese meaning of 'town, city'. SS1984:600; KJ1970:915; YK1976:365.

**Mnemonic:** TOWN AT T-JUNCTION NEXT TO FIELD

62

L5

天

TEN, ama-, ame  
**heaven**  
 4 strokes

天使 TENSHI angel  
 天皇 TENNŌ emperor  
 天下り amakudari heavenly descent

The OBI and bronze forms ,  depict the front profile of a person standing with limbs apart, similar to 大 56 'big' but with a head – the latter sometimes round, sometimes just a horizontal line (or two) and close to the modern

form. On occasion the head is also enlarged. It may be that originally the meaning was 'head' or 'crown of the head,' then later by extension what is above the head, i.e. the sky, or – with a philosophical or religious connotation – 'Heaven,' or 'heavenly deity' (Ch. Tian). Karlgren, however, interprets the old forms as being from the outset the drawing of an anthropomorphic deity'. SS1984:627-8; KJ1970:724; AS2007:495; BK1957:104.

**Mnemonic:** BIG MAN GETS HEAD FLATTENED IN HEAVENLY DESCENT

63

L 4



DEN, ta  
**rice-field, paddy**  
5 strokes

田園 DEN'EN rural area  
田植え taue rice planting  
田舎 inaka\* countryside

Generally seen as based on pictographs for a field or fields divided by paths, very similar to the modern form. Shirakawa believes the original sense was 'hunt,' and the meaning 'field' was a later loan use, but historical sound values in Schuessler leave this open to question. KJ1970:915; BK1957:104; AS2007:496,184.

**Mnemonic:** A FIELD DIVIDED INTO FOUR QUARTERS

64

L 5



DO, TO, tsuchi  
**earth, ground**  
3 strokes

土曜日 DOYŌbi Saturday  
土地 TOCHI land  
土臭い tschikusai unsophisticated

honor the earth god, or represent the earth god himself (Shirakawa). Another is a plant coming out of the soil (Katō, re bronze forms only). Yet another (Karlgrén) sees the graph as 'a drawing of the phallic-shaped sacred pole of the altar of the soil'. OT1968:208; GY2008:22; SS1984:639; KJ1970:956; BK1957:36-7.

**Mnemonic:** A PLANT BREAKS THROUGH THE GROUND

OBI . Interpretations quite diverse. One (Ogawa, Gu) is that early (OBI and bronze) forms show a clod/mound of earth raised to

65

L 5



NI, futa-  
**two**  
2 strokes

二月 NIGATSU February  
二十 NIJŪ twenty  
二人 NININ/futari\* two people

Two horizontal lines of equal length are found in OBI; later, sometimes with a shorter top stroke, as in the modern form. KJ1970:39; SS1984:668.

**Mnemonic:** TWO LINES MEANS TWO, EVEN IF ONE IS SHORT

66

L 5



NICHİ, JITSU, hi, -ka  
**sun, day**  
4 strokes

日曜日 NICHİYŌbi Sunday  
本日 HONJITSU today  
二日 futsuka\* second day

Based on pictograph of the sun ☉, spot/line probably added to distinguish it as real object and not a mere abstract shape. MR2007:352; SS1984:669; KJ1970:952-3.

**Mnemonic:** IN LINE WITH THE SUN, A NEW DAY'S BEGUN

67

L 5



NYŪ, hairu, ireru/ru  
**enter, put in**  
2 strokes

輸入 YUNYŪ import  
入り口 iriguchi entrance  
入れ物 iremono container

The OBI form and bronze forms depict the entrance to a dwelling 入. Many see the modern stylized form as a person bending (see 41) to enter, which is incorrect but a useful mnemonic. SS1984:669-70; KJ1970:515; YK1976:401.

**Mnemonic:** BEND TO ENTER THROUGH INVERTED V-SHAPED OPENING

68

L5

年

NEN, toshi  
year  
6 strokes

来年 RAINEN next year  
 五年生 GONSEI fifth grader  
 年寄 toshiyori elderly person

Interpretations of the OBI forms such as  are varied. The graphs may well depict a man carrying a load of grain plants on his back, indicating the annual harvest and by extension the annual cycle in general. Shirakawa is more

specific, seeing a man dancing while carrying grain on the occasion of the rite asking for a good harvest. Qiu, however, takes one element in the OBI forms as depicting grain, but the other element as 千 49 'thousand' as a phonetic indicator, this later being replaced by 人/亻 41 'person' instead. SS1984:673; QX2000:20; KJ1970:749. A mnemonically difficult character, but suggest taking top element as 'person' 人/亻 41 and lower element as variant of 井 1575 'well'.

**Mnemonic:** PERSON VISITS MISSHAPEN WELL EVERY YEAR

69

L5

白

HAKU, shiroi, shira-  
white  
5 strokes

白書 HAKUSHO White Paper  
 面白い omoshiroi interesting  
 白髪 shiraga\* greyed hair

OBI forms such as , ,  are interpreted variously. Shirakawa sees it as a bleached skull, Schuessler a (pale) acorn, and Katō a pale thumbnail. Karlgren takes it as a phallus, but this seems to overlook the extended vertical

line at the top in some forms, even curled in some. Katō points out that the thumb indicated a hundred in ancient China, with similar pronunciation (see 71). Whatever the original meaning of 白, 'white' may represent a phonetic loan use, though it is difficult to rule this out as a possible extended sense. SS1984:687-8; KJ1970:960-1; BK1957:206-7; AS2007:153-4. We suggest taking the character as punning on 'stroke' and 'sun' 日 66 for a mnemonic.

**Mnemonic:** SUNSTROKE LEAVES YOU WHITE!?

70

L5

八

HACHI, ya-  
eight  
2 strokes

八月 HACHIGATSU August  
 八百屋 yaoya\* greengrocer  
 八日 yōka\* eighth day

All early forms, such as , depict splitting/dividing, the graph for this then being borrowed phonetically to represent the word for 'eight'. It still features as an element to indicate splitting and by extension 'disperse, away, out'. TA1965:647-9; SS1984:694; OT1968:94.

**Mnemonic:** EIGHT IS EASILY DIVIDED

71

L5

百

HYAKU  
hundred  
6 strokes

百倍 HYAKUBAI hundred-fold  
 百姓 HYAKUSHŌ farmer  
 百貨店 HYAKKATEN dept store

Most OBI and bronze forms such as  comprise a horizontal stroke to indicate one unit

on top of a graph for 白 69 'white'. The word for 'hundred' in early Chinese was close in pronunciation to that for 'white', the graph for which represents a thumb (Katō) or acorn (Schuessler). SS1984:723-4; TS2010:8; AS2007:153-4; KJ1985:425.

**Mnemonic:** ONE WHITE THUMBNAIL IS WORTH A HUNDRED ACORNS

72

L4

文

BUN, MON, fumi  
**writing, text**  
4 strokes

文学 BUNGAJU literature  
文字 MO(N)JI character  
恋文 koibumi love-letter

OBI and bronze forms  . Etymology disputed. These forms are taken by Shirakawa

and Karlgren as person with tattoos, while Ogawa and Katō take them as a figure wearing garment with neck. 'Pattern, writing, text' may be seen as extended senses if Karlgren and Shirakawa are followed. SS1984:759; BK1957:130-1; OT1968:445; KJ1970:218-20.

**Mnemonic:** A CROSS IS THE LOWEST FORM OF WRITING: TRY TO TOP IT

73

L5

木

BOKU, MOKU, ki, ko  
**tree, wood**  
4 strokes

木曜日 MOKUYŌbi Thursday  
木目 kime grain, texture  
木立 kodachi\* grove

Based on a pictograph of a tree .  
MR2007:333; SS1984:804; QX2000:54;  
KJ1970:955.

**Mnemonic:** TREE WITH SWEEPING BRANCHES – LOOKS LIKE GOOD WOOD

74

L5

本

HON, moto  
**root, book, true, main, this, cylinder-counter**  
5 strokes

日本 NIHON/NIPPON Japan  
本屋 HONya bookshop  
本社 HONSHA this/head office

Based on pictograph of tree with roots , the latter indicated later by the simple addition of a stroke near the base, to show root or stem below ground level. Norman observes – with reference to Chinese – that it “is not entirely clear how a word originally meaning ‘root’ could

come to be used as a measure for books”, but this may be explained as an extended meaning ‘stem’, in that traditionally in China and Japan books were in cylindrical rolls, i.e., a stem-like shape. In China, the cylindrical roll for books started to change to a folded-page format from about the 9th century AD. Note also that in English there is a close link between trees and books: ‘book’, ‘bark’, ‘beech’, and ‘birch’, the bark once having been used for writing on. SS1984:807; QX2000:183; JN1988:116; KJ1970:866; TT1962:153.

**Mnemonic:** TREE WITH ONE MAIN ROOT BELOW GROUND

75

L5

名

MEI, MYŌ, na  
**name, fame**  
6 strokes

有名 YŪMEI famous  
名字 MYŌJI surname  
名前 namae name

Various interpretations. Early form . May well be a combination of  /  22 ‘mouth, say’, and 夕 46 ‘crescent moon’ – used here as substitute for another graph meaning ‘shout, call out’

(Mizukami, Yamada). Shirakawa, however, takes the earliest forms (bronze) as depicting meat over a ritual vessel, used in the ancient naming ceremony for an infant when it reached three months. If we follow Shirakawa, most OBI and bronze occurrences of  represent not ‘mouth’ but specifically ‘prayer receptacle’, but this is very much a minority view. MS1995:v1:214-5; YK1976:467; SS1984:816-7.

**Mnemonic:** MOUTH CALLS FAMOUS NAME UNDER A CRESCENT MOON

76

L5

目

MOKU, me, ma  
**eye, look, mesh,**  
**ordinal suffix**  
 5 strokes

一目 hitome glance  
 一目 hitotsume first  
 注目 CHŪMOKU attention

OBI  shows it as based on pictograph of an eye, generating a range of extended meanings. Use for ordinal suffix is loan usage. SS1984:824; QX2000:178; KJ1970:873.

**Mnemonic:** SQUARE-EYED AND VERTICAL – WATCHING TOO MUCH TV?

77

L5

立

RITSU, *tatsu/teru*  
**stand, rise, leave**  
 5 strokes

自立 JIRITSU independence  
 立場 tachiba standpoint  
 目立つ medatsu stand out

OBI and bronze forms such as  depict a person standing, ground beneath them to emphasize the act of standing rather than the figure. Later forms such as  show little change. SS1984:875; QX2000:19; OT1968:744. 'Leave' is an extended meaning based on rising.

**Mnemonic:** STAND TO TAKE YOUR LEAVE

78

L4

力

RYOKU, RIKI, *chikara*  
**strength, effort**  
 2 strokes

能力 NŌRYOKU ability  
 人力車 JINRIKISHA rickshaw  
 力持ち chikaramochi strongman

depicting a plow, and by association agricultural work and therefore physical strength. (See also 男 57 'male!') On the other hand, if it were indeed a plow, it could be argued that one might expect rather a meaning such as 'cutting' or 'planting' or 'preparing'. KJ1970:907; YK1976:492; BK1957:244; OT1968:123; SS1984:888-9. We suggest taking the modern form as a shoulder and upper arm.

Early forms such as OBI  seem to be generally interpreted as showing an arm and hand. Less convincingly, Shirakawa prefers to interpret as

**Mnemonic:** STRONG UPPER ARM AND SHOULDER

79

L4

林

RIN, *hayashi*  
**forest**  
 8 strokes

林学 RINGAKU forestry  
 小林 Kobayashi a surname  
 密林 MITSURIN dense forest

the outset 林 and 森 40 'woods' have been used with essentially the same meaning, i.e. 'forest'. Schuessler considers the Chinese word written 森 probably evolved as an intensive derivative from that written as 林. MR2007:341; SS1984:889; QX2000:54; AS2007:358-9; QX2000:198.

Early forms show a simple doubling of 'tree'  73. Unlike in Japanese, in Chinese from

**Mnemonic:** TWO TALL TREES IN THE FOREST

80

L5

六

ROKU, *mu-*  
**six**  
 4 strokes

六月 ROKUGATSU June  
 六日 muika\* sixth day  
 六角 ROKKAKU hexagon

suggests a temporary, tent-like structure), the graph then probably having been borrowed for the meaning 'six' through the phonetic loan principle. Qiu prefers a more abstract interpretation, taking it just as a geometric symbol. SS1984:919; KJ1970:43-4; OT1968:96; QX2000:32. We suggest taking the whole form as a pictorial mnemonic.

OBI and bronze forms  seem to indicate a simple building of some sort (Shirakawa

**Mnemonic:** LADEN TABLE FOR SIX LOSES ITS LEGS

# THE 160 SECOND GRADE CHARACTERS

81

引

IN, hiku  
**pull, draw**  
4 strokes

引力 INRYOKU gravity  
字引 JIbiki dictionary  
取り引き torihiki dealings

OBI 引; bronze 引; listed in the *Shuowen* as 引.  
Very similar to modern version. Karlgren takes as depicting a bow together with the bow-string. Katō and Yamada take the long vertical stroke as a phonetic element with associated sense 'pull, extend'. SS1984:30; BK1957:106; KJ1970:164; YK1976:59.

**Mnemonic:** FANCY BOW WITH STRING  
WAITING TO BE PULLED

82

羽

U, ha, -wa, hane  
**wing, feather, bird-counter**  
6 strokes

羽毛 UMŌ plumage  
羽織 haori haori coat  
一羽 ICHIwa one bird

Traditional 羽. OBI form 羽 shows to be based on pictograph of bird's wings or feathers. MR2007:279; MS1995:v2:1046-7; YK1976:62-3.

**Mnemonic:** FEATHERED WINGS

83

雲

UN, kumo  
**cloud**  
12 strokes

星雲 SEIUN nebula  
浮雲 ukigumo drifting cloud  
雲行き kumoyuki turn of events

represent a homophonous word in early Chinese meaning 'say' (also an NJK with that meaning), as well as for another word meaning 'revolve'. Then, to clearly indicate 'cloud', 雨 3 'rain, weather element' was added at the seal stage, giving 雲. MR2007:453-4; SS1984:41; KJ1970:72; YK1976:63-4; AS2007:597; KJ1985:653; MS1995:v2:1418-20.

Based on pictograph of a cloud 云 (云). The graph was borrowed for its sound value to

**Mnemonic:** RAIN FROM HEAVENLY CLOUDS

84

園

EN, sono  
**park, garden**  
13 strokes

公園 KŌEN park  
動物園 DŌBUTSUEN zoo  
花園 hanazono flower garden

original meaning of 'long robe'; 'ample clothing', with associated sense of encircling, hence encircled area. Tōdō includes these in a word-family meaning 'round/surround'. KJ1970:110; TA1965:611-21. As a mnemonic, we suggest taking 袁 as 土 64 'soil', 口 22 'opening' and 衣 as 'funny clothing' 衣 444.

Late graph (*Shuowen*) 園. Has determinative 口 'surround', and 袁 as a phonetic, with associated meaning 'fence'. 袁 is a CO with an

**Mnemonic:** AT OPENING OF ENCLOSED PARK,  
FUNNY CLOTHES GET SOILED

85

L4

遠

EN, tōi  
**distant**  
13 strokes遠足 ENSOKU excursion  
遠視 ENSHI longsighted  
遠回り tōmawari detour

The determinative 辵 derives from 辵 131 'road, go' and 止 143 'stop' (originally, pictograph of foot, hence also 'go'). Right element is CO 袁 84 with semantic role as well as phonetic. Depending on meaning given to 袁. Katō and Ogawa broadly

agree the basic sense of 袁 is 'long', thus 'long movement'. Shirakawa, by contrast, sees it as ritualistic sending off of a deceased person on their last distant journey. Tōdō differs, taking linguistic form of the full graph 遠 as a member of a word family with the basic meaning of 'make room, give latitude'. KJ1970:109-10; OT1968:1010; SS1984:59; TA1960:624-31. As with 84, we suggest 袁 as 土 64 'soil', 口 22 'opening' and 衣 as 'funny clothing' 衣 444.

**Mnemonic:** GO TO DISTANT OPENING TO SEE FUNNY SOILED CLOTHES

86

L5

何

KA, nan(i)  
**what? how many?**  
7 strokes何回 nanKAI how often?  
何歳 nanSAI how old?  
何者 nanimono who?

Ma and Shirakawa see the OBI form 𠂔 as a person 𠂔 carrying a halberd over their shoulder. Yamada takes 可 655 ('able, should') as phonetic, with associated sense 'hunchback',

and 'carry on the back' as an extended meaning, while Katō takes 'carry on the back' as the primary associated sense. This sense has now been taken over by 荷 259 'load', leaving 何 with just a loan sense. MR2007:381-2; SS1984:72; YK1976:79; KJ1970:122. Suggest taking it as a combination of 亻 41 'person' and 可 '655 'able, should'.

**Mnemonic:** WHAT!?! HOW MANY LOADS CAN A PERSON CARRY!?

87

L3

科

KA  
**course, section**  
9 strokes科学 KAGAKU science  
学科 GAKKA school subject  
英語科 EIGOKA English Dept

Combines 禾, based on pictograph of grain plant 禾, and 斗 1766, based on pictograph

of ladle 斗, giving rise to meaning 'measure' > 'sift' > 'category' > 'section'. Used already in the sense of 'class, degree' in classical Chinese texts such as *Analects of Confucius*. 禾 also probably served phonetic role in coining this character, as Late Han sound values of 禾 and 科 were similar. 'Course' is associated meaning. SS1984:75; OT1968:448; AS2007:333, 273.

**Mnemonic:** A COURSE ON MEASURES FOR GRAIN PLANTS

88

L4

夏

KA, GE, natsu  
**summer**  
10 strokes初夏 SHOKA early summer  
真夏 manatsu midsummer  
夏至 GESHI summer solstice

Traditional 夏. Early forms (bronze) such as 𠂔, 𠂔 are complex graphs widely seen as showing someone dancing, probably with mask. Ogawa

postulates that the dance was held in summer, and this graph came to mean 'summer' by association. The determinative in 夏 is traditionally 夂 (no.35) 'walk slowly/drag foot', even though now conventionally written just like 夂 (no.34) '(descending) foot'. See Appendix. SS1984:75; KJ1970:118-9; OT1968:229-30. Suggest taking 夂 as 'crossed legs', and the upper part as head.

**Mnemonic:** MASKED HEAD AND CROSSED LEGS SHOW SUMMER MADNESS

89

L4

家

KA, KE, ie, -ya  
**house, specialist**  
10 strokes

農家 NŌKA farmhouse  
 武家 BUKE warrior family  
 小説家 SHŌSETSUKA novelist

Some OBI forms, as 𠩺, are seen as pig under roof, but other OBI and bronze such as 𠩺 are seen as dog under roof. In support of the pig analysis, Ma suggests the structures to house people and pigs were not all that different in

ancient times. Shirakawa, however, in support of the dog analysis, observes that dog sacrifice was common at that period. Katō believes 豕 to be a pig, here as a phonetic with associated sense 'leisure', i.e. building for relaxing. Over time the character has become associated with 'profession', with particular families/houses being associated with particular work through the hereditary system in China. MR2007:367-8; KJ1970:124-5; BK1957:28; SS1984:76.

**Mnemonic:** SPECIALIST'S HOUSE LOOKS LIKE A PIG-STY!

90

L4

歌

KA, uta, utau  
**song, sing**  
14 strokes

歌手 KASHU singer  
 短歌 TANKA short verse  
 歌声 utagoe singing voice

Of quite late provenance. *Shuowen* has the simpler form 哥 (NJK, 'elder brother'), to which at a later date the right-hand element 欠 496 'yawn, mouth open wide' was added. In this more complex character, 哥 serves a phonetic

role which is regarded by Katō and Yamada as also denoting longer articulation, while Tōdō includes it in a word-family meaning 'bend' (specifically here, manipulate or move the vocal chords). One can perhaps think of the early Chinese equivalent of KA-KA as like the English '(Tra)-la-la'. KJ1970:122; YK1976:84; TA1965:578-82. As a mnemonic, suggest again taking 'can, able' 可 655 and doubling it.

**Mnemonic:** GAPING MOUTH SINGS THE CAN-CAN

91

L4

画

GA, KAKU  
**picture, stroke**  
8 strokes

映画 EIGA movie  
 画面 GAMEN screen  
 計画 KEIKAKU plan

OBI 𠩺; bronze forms 𠩺, 𠩺; seal 𠩺; traditional 畫. Numerous interpretations. Upper part of OBI form is taken by both Gu and Katō as a hand holding a writing brush, but Gu takes lower part as pictographic for what is drawn, while

Katō treats instead as phonetic with associated sense 'draw'. Katō takes bronze stage meaning as '(draw) field boundary lines'; Karlgren regards the lower part in bronze as representing a map; Shirakawa, by contrast, sees them in bronze as a writing brush over a shield, the shield being an object to be embellished. 画 is a later abbreviated shape. MS1995:v2:880-81; KJ1970:327; SS1984:83; BK1957:224-5; OT1968:24; GY2008:579.

**Mnemonic:** FIELD IN PICTURE PARTITIONED BY STROKES

92

L4

回

KAI, mawaru/su  
**turn, rotate**  
6 strokes

回転 KAITEN revolution  
 回数 KAISŪ frequency  
 言い回し iimawashi turn of phrase

A symbol of rotational motion 回. Apparently on the basis of the bronze forms e.g. 回, Shirakawa sees it as depicting a current swirling round. SS1984:86-7; QX2000:174.

**Mnemonic:** CO-AXIAL ROTATION

93

L5



KAI, E, au  
**meet**  
6 strokes

会社 KAISHA company  
会釈 ESHAKU greeting  
国会 KOKKAI the Diet

Traditional 會. Early forms (OBI and bronze) show  and . Upper and middle parts are typically seen as showing lid over vessel or pot – probably cooking pot. Putting a lid on a pot suggests a subsequent extended sense of ‘join, ‘come/put together’, and the phonetic

element of this graph (top strokes) is also taken to have that meaning. Alternatively, regarding the lower element, Karlgren suggests a stand, while Shirakawa takes it to be a rice steamer. 會 was abbreviated to 会 on the basis of cursive forms. MR2007:323-4; TA1965:643-5; YK1976:87; AS2007:287-8; BK1957:95-6; SS1984:86; FC1974:v1:1082-3. Suggest remembering its present form as person(s) 人 41, 二 65 ‘two’, and nose 厶, and imagine you’re in New Zealand for a Maori greeting that entails rubbing noses.

**Mnemonic:** TWO PERSONS’ NOSES MEET

94

L4



KAI, umi  
**sea**  
9 strokes

海軍 KAIGUN navy  
日本海 NIHONKAI Japan Sea  
海辺 umibe seaside

Bronze . Has ‘water’ 氵 42, and 每 225 (‘every’) as phonetic with associated sense widely taken as ‘dark’ (or similar). In Tōdō’s word-family

‘black, dark’. Ma notes that one of the meanings of 每 is ‘dark’, and Katō also points to early use of 每 in the sense of ‘dark grey’, and links this to the ocean. Schuessler notes that in early China (the Zhou dynasty) the words for ‘ocean/sea’ and ‘dark’ were close in pronunciation. MR2007:220; KJ1970:149; AS2007:270, 288; OT1968:548.

**Mnemonic:** EVERY DROP OF WATER ENDS UP IN THE SEA

95

L3



KAI, E  
**picture**  
12 strokes

絵画 KAIGA picture, painting  
口絵 kuchiE frontispiece  
絵本 EHON picture-book

Traditional 繪. A graph of relatively late origin (*Shuowen*) 繪. Right-hand element is phonetic,

meaning ‘join, come together’ (see 会 93 ‘meet’), and is combined here with 糸 29 ‘thread’ to represent initially a meaning such as ‘embroidered pattern’, but later more broadly to include drawings or pictures in general. SS1984:92; KJ1970:321; YK1976:90-91.

**Mnemonic:** THREADS MEET IN EMBROIDERED PICTURE

96

L5



GAI, GE, soto, hoka,  
hazusu/reru  
**outside, other, undo,  
miss**  
5 strokes

外人 GAIJIN foreigner  
外科 GEKA surgery  
外側 sotogawa outside

Bronze ; seal . Interpretations vary, but it is widely agreed that 卜 signifies divination, as practiced in ancient China. The shape 卜 represents cracks in the surface of turtle shells etc (see too 占 1598). Opinions differ regard-

ing left-hand element 夕. Ma and Katō see it as 夕 46 ‘moon’, i.e. night. The *Shuowen* notes that divination was normally done at dawn, thus suggesting doing something outside norms, hence an extended meaning of ‘outside’. Schuessler accepts 夕 46 as ‘moon’ but treats it only as phonetic. Shirakawa, though, takes 夕 as ‘meat, flesh’ (see 肉 209), noting animal sacrifices were made during the divination process. MR2007:359-60; KJ1970:91; AS2007:506; SS1984:98-9.

**Mnemonic:** CRESCENT MOON WITH A CRACK ON THE OUTSIDE?!

97

L3

角

KAKU, tsuno, kado  
**horn, angle, corner**  
7 strokes

角度 KAKUDO angle  
角笛 tsunobue bugle, horn  
街角 machikado street corner

OBI 𠃉. Based on pictograph of horn of ox, sheep, or similar animal; 'corner, angle' may be extended senses from protruding horn. MR2007:306; MS1995:v2:1182-3; YK1976:194-5.

**Mnemonic:** ANGULAR HORN IS QUITE SQUARE WITH BROKEN TIP

98

L4

樂

GAKU, RAKU, ta-  
noshii/mu  
**pleasure, music**  
13 strokes

氣樂 KIRAKU comfort  
樂器 GAKKI instrument  
楽しみ tanoshimi pleasure

Traditional 樂. Interpretations vary. OBI form 𠃉; bronze 樂. OBI form is seen as i) an oak/horse chestnut tree (Yamada, Katō), specifically with silkworm cocoons (Mizukami) or threads (Ogawa) in it; or ii) as a musical instrument (Ma, Shirakawa) – Shirakawa sees

it as a handbell with wooden handle, rung to please the deities. Tōdō is of the view the graph originally meant 'make a loud noise', later borrowed for 'music'. The element 白 69 ('white') was added at bronze stage, possibly as a phonetic, but could be semantic (or both), as it might originally have depicted an acorn. Schuessler notes relationship with 'joy' has been much debated. YK1976:488; KJ1970:196; MS1995:v1:684-6; OT1968:513; MR2007:338-9; SS1984:111; TA1965:273-5; AS2007:596-7. Use 木 73 'wood, tree'

**Mnemonic:** TASSELED DRUM ON WOODEN STAND MAKES PLEASING MUSIC

99

L3

活

KATSU  
**activity, life**  
9 strokes

生活 SEIKATSU life  
活氣 KAKKI liveliness  
活動 KATSUDŌ activity

A late graph (*Shuowen*). Has 'water' 氵 42 and 舌 755 ('tongue') as phonetic, with associated

sense 'move freely'. Tōdō includes it in two word-families: one means 'give freedom/room', the other signifies 'water moves strongly'. 'Live/life' is an extended sense from 'move strongly/vigorously'. KJ1970:329-30; YK1976:198-9; TA1965:624-9, 638-9.

**Mnemonic:** WET TONGUE IS A SIGN OF AN ACTIVE LIFE

100

L5

間

KAN, KEN, aida, ma  
**space, gap**  
12 strokes

時間 JIKAN hour, time  
人間 NINGEN human being  
間違 い machigai mistake

Bronze 𠃉 and seal (*Shuowen*) 𠃉 forms show 月 18 'moon' through 門 231 'gate', as does the traditional form, though in modern times 月 has been replaced by 日 66 'day/sun'. The 'moon'

component is felt by Katō and Ogawa to be a phonetic, though the Late Han sound values for 間 and 月 seem to be markedly different. Perhaps for this reason Qiu prefers a semantic role for 月 and believes the graph 'shows a gate with an opening through which moonlight can be seen'. KJ1970:217-8; OT1968:1058; AS2007:303, 595; QX2000:192.

**Mnemonic:** SUN SHINES THROUGH GAP IN SALOON DOORS

101

L3

丸

GAN, maru, marui  
**round, circle, ball,  
ship-mark**

3 strokes

丸薬 GAN'YAKU pill  
丸み marumi roundness  
日本丸 NIPPON-maru 'HMS' NipponA late graph (*Shuowen*); seal script form is 𠄎. Interpretations differ. There is general agreement that the enclosed element in seal script is 人 41 'person'. 𠄎 (in mirrored form) is taken as

phonetic with associated meaning 'roll over and over' (Katō) or 'round' (Yamada). Tōdō includes the underlying word in a word-family meaning 'round; surround', and takes 𠄎 as semantic (see 'cliff' 47, being based on pictograph for the same) as well as phonetic, to give 'person rolling themselves into ball shape at foot of cliff, to hide'. KJ1970:336-7; YK1976:107-8; TA1965:611-19. We suggest 丸 13 'nine', plus extra stroke to 'round off'.

**Mnemonic:** NINE IS ROUNDED OFF WITH AN EXTRA STROKE

102

L3

岩

GAN, iwa  
**rock, crag**  
8 strokes岩石 GANSEKI rock  
岩屋 iwaya cave  
火成岩 KASEIGAN igneous rockA late graph (post-*Shuowen*). Has 山 26 'mountain' and 石 47 'stone, rock'. Tōdō includes it in a word-family meaning 'angular and hard'. YK1976:108; TA1965:866-8.**Mnemonic:** STONY MOUNTAIN IS ALL ROCK

103

L4

顏

GAN, kao  
**face**  
18 strokes顔面 GANMEN face  
顔色 kaoiro complexion  
顔付き kaotsuki countenance

Bronze 𠄎 consists of a head (頁) exaggerated, and 彦 (NJK; male name; etymology disputed).

Katō sees 彦 here as phonetic with associated sense 'forehead', and 顏 itself originally meaning 'forehead'. Shirakawa sees 彦 as depicting tattooing of forehead as marking adulthood. 'Face' shows minor semantic shift. KJ1970:222; SS1984:137-8,269.

**Mnemonic:** ONLY THREE HAIRS LEFT  
STANDING ON HEAD: GLUM FACE

104

L1

汽

KI  
**steam, vapor**  
7 strokes汽車 KISHA steam train  
汽船 KISEN steamship  
汽笛 KITEKI steam whistleRelatively late origin (*Shuowen*). 'Water' 氵 42, and 气 'vapor, steam' (see 12) which also serves as phonetic. KJ1970:230; GY2008:498.**Mnemonic:** STEAM COMPRISES WATERY VAPORS

105

L3

記

KI  
**chronicle**  
10 strokes記者 KISHA reporter  
記事 KIJII article  
日記 NIKKI diaryRelatively late (*Shuowen*). Has 言 118 'words' and 己 866 ('self', originally 'twisted thread') with associated sense taken as ij 'record', thus 'record words' (Katō, Yamada), or iij 'something twisted is straightened', thus 'put confused matters in order' (Tōdō). TA1965:127-8; KJ1970:233-4; YK1976:113-4.**Mnemonic:** A WORDY CHRONICLE WITH A TWIST IN IT

106

L4



 KI, *kaeru*  
**return**  
 10 strokes

帰化 KIKA naturalization  
 帰省 KISEI homecoming  
 帰り道 kaerimichi way back

OBI 𠄎; seal 𠄎; traditional 歸. Interpretations vary. The right side 帚 element occurs in OBI texts as a pictograph for 'broom held in hand', and then also to represent the word for 'wife' (otherwise written unambiguously as 婦 800). The meaning 'return' seems related to the ancient custom of a groom going to the home of his new bride to collect her, and for them to return to his own home. Katō and Yamada take

the top left element of 歸 as phonetic, with associated meaning 'follow'; while Ogawa considers the lower left-hand element 止 143 'stop' serves in this role, with the same meaning. For Shirakawa, alternatively, the top left element of the traditional form at the OBI stage shows pieces of raw meat used as part of a ceremony to mark the return of soldiers to camp. Present form has a much simplified left-hand element (similar to 'cut/sword' determinative 198 𠄎) to represent combined upper and lower left-hand elements. MR2007:377,464; KJ1970:254-5; YK1976:113; OT1968:540; SS1984:144.

**Mnemonic:** RETURN WITH WIFE CARRYING BROOM AND SWORD

107

L1



 KYŪ, *yumi*  
**bow, archery, arc**  
 3 strokes

弓道 KYŪDŌ archery  
 弓状 KYŪJŌ arch  
 弓取り yumitori archer

Based on pictograph of a bow. Some OBI and bronze forms include the bowstring 𠄎, others do not; bowstring is omitted in seal script (*Shuowen*) onwards. Other meanings such as 'arc' by extension. MR2007:483; MS1995:v1:466-7.

**Mnemonic:** STRINGLESS BOW

108

L4



 GYŪ, *ushi*  
**cow, bull**  
 4 strokes

牛肉 GYŪNIKU beef  
 牛耳る GYŪJiru\* control someone  
 牛飼い ushigai cowherd

Based on pictograph of the head of a cow or bull. At the OBI stage 𠄎, the horns are prominent. Opinion is divided as to whether the cross line indicates ears or crown of the head. Katō favors a perspective from behind the head. MR2007:229-30; QX2000:181; KJ1985:396.

**Mnemonic:** COW WITH EARS AND BROKEN HORN

109

L5



 GYO, *uo, sakana*  
**fish**  
 11 strokes

金魚 KINGYO goldfish  
 魚釣り uotsuri angling  
 魚屋 sakanaya fishmonger

Based on the pictograph of a whole fish, e.g. bronze form 𠄎. MR2007:454; QX2000:45. As a mnemonic we suggest taking the four strokes of the tail as the 'fire' determinative 火 8.

**Mnemonic:** FISH WITH SQUARE BODY AND FIERY TAIL

110

L4

京

KYŌ, KEI  
**capital**  
8 strokes東京 TŌKYŌ Tokyo  
上京 JŌKYŌ going to capital  
京浜 KEIHIN Tokyo-Yokohama

Typical OBI 𠄎; bronze 𠄎. OBI forms seem to show some sort of building seemingly on top of a hill or artificially raised mound of earth. Katō and Ogawa favour this interpretation. In ancient China nobles often lived in houses el-

evated above the general populace. Shirakawa, by contrast, interprets both OBI and bronze forms as showing a watchtower over an arched gate. Either way, the graph can be taken as a structure controlled by those in positions of power, leading to extended meanings such as 'great' and 'capital (city)' KJ1970:345; OT1968:38; SS1984:190-91. Suggest take graph as tōrō (stone garden lantern).

**Mnemonic:** FANCY LANTERN SYMBOLISES THE CAPITAL

111

L4

強

KYŌ, GŌ, shiiru,  
tsuyoi/meru/maru  
**strength, compel**  
11 strokes勉強 BENKYŌ study  
強盜 GŌTŌ burglar/burglary  
強み tsuyomi strong point

Seal 彊. According to Qiu, 强 (a variant of 強; standard in PRC usage) originally refers to type of 'insect' 虫 60, but came to be used as substitute for another graph of more complex shape, i.e. 疆. In part, this was because pronunciation for the two words concerned in early Chinese represented by 强/彊 and 疆 was identical, if we accept Schuessler's reconstruction of sound

values. Latter graph is made up of 弓 'bow' 107 and two 'field' graphs 田 63 with three straight dividing lines (note that as independent graph this component here had the sense of 'boundary'). The meaning of 疆, first found in OBI texts, is tentatively taken as 'strong bow' by Tōdō, who sees 'unmoving' – and thereby 'strong' – as extended senses of 'boundary'. As for 弓, it is thought that the bow, being of standard length, may have had the additional role of being a convenient tool for making land measurements. QX2000:358; AS2007:427; MR2007:484; TA1965:394-5. Suggest taking 厶 as a nose.

**Mnemonic:** STRONG BOW AIMED AT INSECT'S NOSE

112

L4

教

KYŌ, oshieru  
**teach**  
11 strokes教会 KYŌKAI church  
教室 KYŌSHITSU classroom  
教え子 oshiego pupil

On the basis of the OBI 𠄎 and bronze 𠄎 forms, the components of this graph are considered to be 交 roof crossbeams (representing a building), 子 27 'child', and 支/父 a hand

holding a stick, meaning 'strike, beat, compel' (distinguish 父 from 父 'descending foot'; see Appendix). That is, this was a school where children were taught by coercive methods; Shirakawa says it was children of nobility who were taught by elders. By extension, the graph came to be used for 'teach'. Modern form has equivalent to 𠄎, known as the 'old man' determinative. SS1984:195; KJ1970:173; OT1968:439.

**Mnemonic:** OLD MAN, STICK IN HAND, TEACHES CHILD TO COUNT BEAMS

113

L4

近

KIN, chikai  
**near**  
7 strokes近所 KINJO neighborhood  
最近 SAIKIN recently  
近道 chikamichi shortcut

Seal 近. Has 辵 85 'walk along road, go', and 斤 1233 ('ax') as phonetic with associated sense 'a little'. 'Near' is an extended sense based on 'walk a short distance'. MR2007:503; KJ1970:285; OT1968:993; TA1960:695-8.

**Mnemonic:** GO TO AN AX NEARBY

114

L4

兄

KEI, KYŌ, ani  
**elder brother**  
5 strokes

父兄 FUKEI guardians  
兄弟 KYŌDAI brothers  
兄さん niisan\* elder brother

OBI forms 𠂔, 𠂕; seal 𠂖. Lower element, which in OBI has 人 'person' or 𠂗 'kneeling person' (see 41), changes to another determinative (no.10) for 'person', viz. 𠂘 (see also 41) in seal form. Analyses vary. In one view, shows child

with big head (taking 𠂘 as standing for 'head'). In another view, 𠂘 22 'mouth; speak'; and 𠂙 as phonetic with associated sense 'big', giving 'loud/big voice', and by extension 'big' > 'big/elder brother' (both views noted in Mizukami). Alternatively some scholars take as 'person who utters incantations/prayers' (Ma, Shirakawa). KJ1970:348-9; MR2007:397; SS1984:226; MS1995:v1:90-91.

**Mnemonic:** ELDER BROTHER IS JUST MOUTH AND LEGS

115

L3

形

KEI, GYŌ, kata(chi)  
**shape, form**  
7 strokes

形式的 KEISHIKITEKI formal  
人形 NINGYŌ doll  
形見 katami keepsake

Seal forms 𠂙, 𠂚. Relatively late origin (*Shuowen*). Interpretations vary. Has 𠂛 'color, brush pattern' (etc.) (determinative no. 59), and left-hand element identical with or close in shape to 井 1575 'well'. In one view, taken as

consisting of 𠂛 meaning 'writing brush hairs', and 开 as phonetic with associated sense 'imitate, model after', giving 'model, copy' (Katō). Another analysis treats as 𠂛 'pattern', and 开/井 as semantic and phonetic meaning 'square frame', giving 'mold (to make copies)' (Tōdō). Shirakawa also sees 开/井 as representing a frame or mold. TA1965:501-3; SS1984:227; KJ1970:359; KJ1985:214.

**Mnemonic:** THREE STROKES NEXT TO A GRID FORM IS A DISTINCTIVE SHAPE

116

L4

計

KEI, hakaru  
**measure**  
9 strokes

合計 GŌKEI sum total  
計算 KEISAN calculation  
速度計 SOKUDOKEI speedometer

Of quite late origin (*Shuowen*) 𠂛十. Varied interpretations. The modern form comprises the determinative 言 118 'words/say' and 十 35 'ten'. In OBI and bronze texts, a symbol close in shape to 十 represented the word for 'seven', not 'ten', but by the time of the *Shuowen* dictionary of

around 100AD we find 十 being used for 'ten'. Ogawa takes 'words' together with the number 'ten' as combining to give meanings such as 'count, calculate, plan'. Qiu prefers to regard it simply as an abstract geometric symbol. Shirakawa is alone in looking to interpret the right-hand element of this graph as originally having links to the ancient Chinese practice of divination (卜, see 96), speculating it was misinterpreted as 十. OT1968:920; QX2000:18, 31, 32; SS1984:230.

**Mnemonic:** COUNTING IN TENS MAKES IT EASY TO MEASURE

117

L4

元

GEN, GAN, moto  
**origin, source**  
4 strokes

元気 GENKI health, vigor  
元来 GANRAI originally  
元通り motodōri as before

OBI and bronze forms depict side view of a person with exaggeratedly large head 𠂛, to convey meanings such as 'head' and 'beginning'. The modern form uses 𠂘 for 'person' (see 41). MR2007:209; SS1984:267-8; QX2000:182; YK1976:146. Use 二 65 'two'.

**Mnemonic:** TWO BENT PERSONS OF SAME ORIGIN

118

言

GEN, GON, koto, iu  
word, say, speak  
7 strokes

発言 HATSUGEN statement  
無言 MUGON silence  
言葉 kotoba word

Typical OBI form 讠. Interpretations vary. Some commentators (Karlgrén, Ma) take this to be based on a pictograph of a flute, and treat

'words, speak' as a loan usage. Others differ, typically taking it as 口 22 'mouth' with a phonetic element (interpretations of which vary), but Shirakawa takes it as a tattooing needle for oath-taking with receptacle for the written oath. BK1957:80; MR2007:256; KJ1970:386-7; YK1976:162; SS1984:268-9.

**Mnemonic:** MOUTH SPEAKS THREE AND A BIT WORDS

119

原

GEN, hara  
plain, origin  
10 strokes

原子 GENSHI atom  
原文 GENBUN original text  
草原 kusahara grassy plain

There is agreement that the bronze forms 𠄎 depict a spring gushing out from the foot of a cliff, and is thus the early version for the word later represented by 源 864. This led to

an extended meaning of 'source/origin'. The graph acquired the meaning of 'plain, open country', but this is a borrowed sense originally represented by a much more complex graph. QX2000:193, 329; SS1984:269; KJ1970:631-2. As a mnemonic, we suggest taking it as 厂 47 'cliff', 白 69 'white' and 小 38 'little'.

**Mnemonic:** ORIGINALLY CLIFF WITH A LITTLE WHITE SPRING, NOW A PLAIN

120

户

KO, to  
door  
4 strokes

戶外 KOGAI outdoors  
户主 KOSHU head of house  
户口 toguchi doorway

Based on OBI and bronze pictographs of a single-leaf door 户. In similar fashion, the double-leaf door or gate is represented in modern script as 門 231. MR2007:457; QX2000:180; SS1984:273. Take top horizontal line as a ceiling.

**Mnemonic:** SINGLE-LEAF DOOR UNDER A CEILING

121

古

KO, furui  
old  
5 strokes

復古 FUKKO restoration  
古着 furugi old clothes  
考古学 KÖKOGAKU archeology

OBI 古; typical bronze forms 𠄎, 𠄎. Views vary. Katō and Tōdō take as showing old skull, 'old' then being an extended meaning; Katō notes that in ancient China skulls were revered as representing spirits of the dead. Shirakawa

takes the lower element not as 'mouth, say' 口 22 but 'receptacle', and takes the graph as showing shield placed over receptacle for prayers or spells. Analysis along the lines of 'ten mouths' (though a useful mnemonic) in the sense of 'relate past' or similar fails to take into account the OBI and bronze forms for 十 35 'ten'. KJ1970:330-31; TA1965:385-9; SS1984:273-4. Take as 十 35 'ten', and 口 22 'say'.

**Mnemonic:** AN OLD ORAL TALE TOLD TEN TIMES OVER

122

L5

午

GO  
noon  
4 strokes

午後 GOGO p.m., afternoon  
 午前 GOZEN a.m., morning  
 正午 SHŌGO noon

Based on pictograph of a pestle: OBI 𠂔; bronze 𠂔; *Shuowen* 𠂔. Associated with the horse in the context of the Twelve Earthly Branches, a

traditional classificatory system employed from the Shang Dynasty to denote hours of the day, compass points, and so on. The 'hour of the Horse' (actually two hours) was the seventh of the Twelve Branches, and corresponded roughly to 11 a.m. to 1 p.m., hence the extended meaning of 'noon'. Distinguish from 牛 108 'cow'. QX2000:335; SS1984:282; AS2007:519.

**Mnemonic:** COW BROKE TIP OFF HORN AT NOON

123

L5

後

GO, KŌ, ushiro, ato,  
 nochi, okureru  
**behind, after, delay**  
 9 strokes

以後 IGO after  
 後半 KŌHAN second half  
 後味 atoaji aftertaste

Bronze 𠂔; seal 𠂔. Analyses vary. Taken in one view (Katō) as 𠂔 meaning 'go back/backwards', with 彡 29 ('fine threads, small') as phonetic with associated sense 'go', giving 'go back/

backwards'. 'Behind, after' and 'be behind, put afterwards', etc. are all in the same word-family (Schuessler). Katō takes the lower right-hand element in 後 as 夂 ('descending foot' [determinative no.34]) meaning 'go', but Tōdō takes it as 'walk slowly, drag foot', which is the sense normally attributed to 夂 (determinative 35); see Appendix. TA1965:304-5; OT1968:229; KJ1970:404; AS2007:280. Take 夂 as crosslegged, 𠂔 131 'go'.

**Mnemonic:** GO CROSSLEGGED ON THREADING ROAD AND FALL BEHIND

124

L5

語

GO, kataru  
**tell, speak, talk**  
 14 strokes

語調 GOCHŌ tone of voice  
 物語 monogatari saga  
 日本語 NIHONGO Japanese lang.

Bronze 𠂔; *Shuowen* form 𠂔. Has 言 118 'words, language', and 吾 (NJK, I/we') as

phonetic with associated sense taken as 'defend verbally' (to questions), or 'exchange' (Ogawa, Tōdō). In latter case, 'tell, speak' is a generalized sense. KJ1970:395; SS1984:284; OT1968:930; TA1965:427. Take 吾 as 五 21 'five' and 口 22 'mouth'.

**Mnemonic:** FIVE MOUTHS SPEAK MANY WORDS

125

L4

工

KŌ, KU  
**work**  
 3 strokes

工場 KŌJŌ factory  
 人工 JINKŌ man-made  
 大工 DAIKU carpenter

Ma considers the OBI form 𠂔 to show an ax-head and Katō similarly takes it as an ax, but questionable. Shirakawa interprets as some

kind of tool also. Based on a bronze form with thicker bottom stroke, Gu takes as tool for compacting soil. Ogawa believes a chisel is represented, but this is less convincing. Others see it as an adze-cum-square. By the bronze stage it had acquired its modern form. MR2007:308; KJ1970:405-6; SS1984:285; OT1968:309; GY2008:23.

**Mnemonic:** WORK WITH CARPENTER'S SET-SQUARE

126

L3

公

KŌ, ōyake  
**public, fair, lord**  
4 strokes

公共 KŌKYŌ public  
公平 KŌHEI fairness  
紀州公 KISHŪKŌ Lord Kishu

OBI 𠄎, 𠄏; seal 𠄐. Views vary. One takes 八 'eight' in its original sense 'divide,' 'open up,' and lower element (口) as 'enclose, surround'. Overall meaning is then taken as either 'open up a physical area' (Shirakawa takes as walled area for ceremonies at Court), or 'open up something enclosed /kept by individuals', giving 'open up,' and by extension 'public; fair (distribution)'

(Mizukami, Shirakawa, Yamada, Katō). A minority view takes the lower element in OBI as a receptacle, treating the whole graph as originally meaning '(lidded) jar,' and takes other meanings as loan uses (Ma). At seal stage, the lower element was changed to 𠄎; Katō says changed in error, but 𠄎 was originally (OBI) a closed circle shape ('enclose and make one's own'; later 私 887 'I, me'). MS1995:v1:100-02,188-90; SS1984:285-6; YK1976:173; KJ1970:396-7; MR2007:228. We suggest taking 𠄎 as a nose, and 八 70 in its modern meaning 'eight'.

**Mnemonic:** EIGHT LORDS SHOW NOSE IN PUBLIC

127

L3

広

KŌ, hiroi/geru/garu  
**wide, spacious**  
5 strokes

广大 KŌDAI vast  
広島 Hiroshima place-name  
広告 KŌKOKU advertisement

Bronze 𠄑; traditional 廣. One of various graphs of the most numerous category, the semantic-phonetic compound type (see Introduction). Based on OBI and bronze forms, Qiu assesses

early equivalents of the determinative 宀 as 'a kind of structure,' and as one simpler than that represented by the 'roof' determinative 宀 30. Tōdō takes the phonetic component 黃 as having an associated sense 'spread out'; Shirakawa and Katō are in general agreement. MR2007:408; QX2000:180; TA1965:414-5; SS1984:287; KJ1970:324. We suggest taking the modern form's 𠄎 as a nose.

**Mnemonic:** SPACIOUS BUILDING TO NOSE AROUND IN

128

L3

交

KŌ, majiru, kawasu  
**mix, exchange**  
6 strokes

交通 KŌTSŪ traffic  
外交 GAIKŌ diplomacy  
交換 KŌKAN exchange

The OBI and bronze forms show a person with legs crossed 交; leading to extended meanings such as 'exchange'. MR2007:429; SS1984:288; KJ1970:173; OT1968:37. We suggest taking the modern form as 六 80 'six' over a cross.

**Mnemonic:** MIX SIX CROSSES – FAIR EXCHANGE

129

L4

光

KŌ, hikari, hikaru  
**light, shine**  
6 strokes

日光 NIKKŌ sunlight  
光年 KŌNEN light year  
光学 KŌGAKU optics

OBI 𠄑; bronze 𠄒; and seal 𠄓 forms show flames over a kneeling person's head;

interpreted as conveying the meaning 'light' (as opposed to darkness). At the seal stage, the lower element was changed to 人 'person' (see 41). MR2007:425; SS1984:289; KJ1970:325-6. Take modern form as 'person' 人 and 𠄎 as 'odd' flames 火 8.

**Mnemonic:** LIGHT SHINES FROM ODD FLAMES OVER PERSON'S FLAT HEAD

130

L4

考

KŌ, kangaeru  
**consider**  
6 strokes

考案 KŌAN idea  
参考 SANKŌ reference  
考え事 kangaegoto a concern

OBI 耂; seal 𠄎. OBI forms are very close to or the same as those for 老 638 'aged, old'; they depict an old person with bent back and long hair, leaning on a stick. At the bronze stage, the lower element was changed in some cases from the stick shape to 丂 (CO 'floating weed'), as in the seal form. This serves here as phonetic with

associated sense 'bent over' (or Ogawa says 'old'), giving a word for 'old person' different in early Chinese pronunciation from that written as 老. 考 was subsequently borrowed for its sound value to write another word meaning 'examine, consider'. MR2007:393; OT1968:805; KJ1970:891-2; MS 1995:V2:1048-51. We suggest taking 耂 (which is actually nicknamed the 'old man' determinative) as 'entering the ground' (see 'ground' 土 64), and the lower element as a (physically) crooked old man.

**Mnemonic:** CROOKED OLD MAN CONSIDERS BURIAL IN THE GROUND

131

L5

行

KŌ, GYŌ, *iku, yuku*,  
okonau  
**go, conduct, line**  
6 strokes

実行 JIKKŌ carrying out  
行列 GYŌRETSU procession  
行方 yukue\* whereabouts

OBI forms such as 𠄎 show this to be based on pictograph of crossroads. It has a range of extended meanings such as 'go, travel', 'act', 'be in line'. In broad terms this same semantic range can be seen in Chinese from early texts (OBI) onwards. SS1984:291; KJ1970:157-8; QX2000:180, 208; AS2007:540. As determinative, abbreviated to 彳, meaning 'move/road'.

**Mnemonic:** GO TO THE CROSSROADS IN A LINE

132

L5

高

KŌ, taka, takai  
**tall, high, sum**  
10 strokes

高原 KŌGEN plateau  
最高 SAIKŌ highest  
高値 takane high price

OBI and bronze forms such as 𠄎 and 𠄎 show a structure – possibly a watchtower – on top of a hill or mound, quite similar in shape to OBI

forms for 京 110 'capital'. Ma interprets the bottom element 凵 as representing a hollowed-out room in the hill or mound, while Katō takes it as an entrance, and Shirakawa alternatively takes it instead as a receptacle for prayers or incantations. MR2007:325-6; KJ1970:164; SS1984:304-5; TA1965:262. As with 110, we suggest associating graph with a tōrō (stone garden lantern).

**Mnemonic:** TALL LANTERN-LIKE WATCHTOWER ON A HIGH HILL

133

L4

黄

KŌ, Ō, ki  
**yellow**  
11 strokes

黄葉 KŌYŌ yellow leaves  
黄金 ŌGON gold  
黄色 (ㇵ) kiiro(i) yellow

Traditional 黃. Some OBI and other early forms such as 𠄎 and 𠄎 seem to depict a flaming arrow with what is probably a counterweight, while others of a different shape, such as 𠄎,

are seen as showing a person standing wearing what is taken to be a jeweled belt. The color of the flaming arrow or belt by extension was used for the word for 'yellow'. MR2007:499-500; OT1968:1162; KJ1970:962; SS1984:306. Mnemonically challenging, but we suggest using 艹 53 'grass' and taking 田 as 63 'field' as partial prompts.

**Mnemonic:** ARROW BURNS YELLOW WITH GRASS FROM FIELD

134

L 4

合

GŌ, KATSU, *au/waseru*  
**meet, join, fit**  
6 strokes

合理 GŌRI rationality  
 合戦 KASSEN battle  
 話し合い hanashiai discussion

OBI 合; bronze 合. In one view, seen as pictograph of a receptacle with lid (Ogawa).

Alternatively, taken as 口 22 'mouth; speak', and 宀 as phonetic with associated sense 'reply', giving 'reply (to questions)'. 'Meet, put together, join' are extended senses if the first view above is followed, or loan uses in relation to the second. MR2007:323; OT1968:166; SS1984:317; MS1995:v1:212-3.

**Mnemonic:** COVER FITS OVER A RECEPTACLE

135

L 3

谷

KOKU, tani  
**valley, gorge**  
7 strokes

幽谷 YŪKOKU deep ravine  
 谷底 tanisoko valley bottom  
 長谷川\* Hasegawa a surname

OBI 谷; bronze 谷; seal 谷. Views differ. In one view, upper strokes in OBI and bronze are seen as water flowing, and 口 as a (mountain) spring (Gu). Another view sees mountain slopes and valley depression (Shirakawa). Yet again, the

upper strokes 冫 are treated as meaning 'open up' (reduplication of 八 70 'divide up, open up'), combining with 口 22 'mouth, cavity' as semantic and phonetic to give 'wide open mouth' (Katō); in this view, 'mountain valley' seems to be taken as an extended sense. Mizukami agrees broadly, but notes 'cave from which spring water emerges' as alternative meaning. MR2007:450; SS1984:320-21; OT1968:946; KJ1985:573.

**Mnemonic:** DOUBLY WIDE OPEN VALLEY MOUTH

136

L 5

国

KOKU, kuni  
**country, region**  
8 strokes

外国 GAIKOKU overseas  
 国家 KOKKA state  
 国々 kuniguni nations

OBI 国; bronze 国; seal 国; traditional 國. OBI form has 戈 545 'halberd, arms', and lower left 口 here indicating 'boundary' to make up 或, in one view meaning 'defend defined area with arms' (Shirakawa treats the area more specifically as fortified town). Used in the sense 'state'

already from the Shang Dynasty. In bronze, 口 or 凵 probably added to emphasize boundaries. 国 is considered to represent a word in the same Chinese word-family as 域 828 'area, limits' (Schuessler). There is an alternative interpretation of 或 (see 828), but still includes the meaning 'defined area' as in the above view. MR2007:477; SS1984:321; KJ1970:28; YK1976:188-9; MS1995:v1:258-9,536-7; AS2007:268. We suggest taking the enclosed part of the modern form as 玉 15 'jewel'.

**Mnemonic:** A COUNTRY IS AN ENCLOSED JEWEL

137

L 4

黒

KOKU, kuroi  
**black**  
11 strokes

黒板 KOKUBAN blackboard  
 黒海 KOKKAI Black Sea  
 黒幕 kuroMAKU manipulator

Bronze 隹; seal 隹; traditional 黒. Interpretations differ somewhat (the top part of the graph is taken as representing, for instance, a primitive window or chimney or grille), but

there is broad agreement that the depiction in the original bronze forms involves flames (now in its short form 𠂇 8) and smoke rising and causing an accumulation of soot, hence the extended meaning 'black'. KJ1970:961; OT1968:1165; SS1984:322. We suggest taking 里 238 as the graph for 'village', comprising 田 63 'field' and 土 64 'ground'.

**Mnemonic:** GROUND IN BURNT FIELD IS BLACK

138

L5

今

KON, KIN, ima  
**now**  
4 strokes今週 KONSHŪ this week  
今度 KONDO this time  
今頃 imagoro around now

The OBI forms such as 𠂇 are taken by Katō and Ogawa to depict a roof covering some sort of object; Shirakawa interprets as a lid and stopper over a container. Either way, the meaning 'now' represents a loan usage. KJ1970:175-6; OT1968:42; SS1984:325.

**Mnemonic:** NOW IS THE TIME TO COVER THAT OBJECT

139

L3

才

SAI  
**talent, age, -year**  
3 strokes天才 TENSAI genius  
五才 GOSAI five years old  
才能 SAINŌ talent

Etymology uncertain. Early forms 𠂇, 𠂈. There are numerous proposals for this graph, which appears from OBI onwards. Among them, Ma notes the view that it depicts a plant appearing above the surface for the first time. Ogawa and Shirakawa, by contrast, see it as a length

of wood secured in the ground, with a horizontal length or bundle to form a cross shape; Shirakawa then hypothesizes that this served as a marker of sacred places. Katō follows the hypothesis of a noted Chinese scholar, who believes it depicts a river blocked up, with disastrous consequences. It is unclear as to how it gained its present meanings, but probably through loan usage. MR2007:341-2; OT1968:399; SS1984:334; KJ1970:420-21.

**Mnemonic:** PROPPING UP THE CROSS SHOWS TALENT

140

L3

細

SAI, hosoi, komakai  
**slender, fine**  
11 strokes細工 SAIKU craftsmanship  
細長い hosonagai slender  
細々 komagoma in detail

Late graph (*Shuowen*). Seal form 𠂇 has 糸 29 'thread' as semantic, and 囟 (CO originally a pictograph of skull or fontanelle) as phonetic, with associated sense 'thin, slender'. The change from 囟 to 田 in standard script is due either to script regularization or mistaken analysis. KJ1970:469; YK1976:198; SS1984:338. We suggest taking 田 as 63 'field'.

**Mnemonic:** SLENDER PATH THREADS THROUGH FIELD

141

L4

作

SAKU, SA, tsukuru  
**make, make up**  
7 strokes製作 SEISAKU production  
作品 SAKUHIN a work  
動作 DŌSA action

Originally the graph was just 𠂇, with OBI forms such as 𠂈 showing what is seen as timber being cut with an ax. Some bronze forms have

a hand appended; later this was dropped, and the 'person' determinative 亻 41 was added. 'To make' evolved as an extended meaning. As the phonetic in 作, 𠂇 also has associated sense of 'modified, not genuine' (cf English 'made up'). MS1995:v1:18-20, 54; KJ1970:435-6; OT1968:25,53. We suggest taking 𠂇 as a saw.

**Mnemonic:** PERSON USES SAW TO MAKE THINGS

142

L3

算

SAN  
**reckon, count**  
14 strokes

計算 KEISAN calculation  
 予算 YOSAN budget  
 算数 SANSŪ arithmetic

Relatively late origin (*Shuowen*) 筭. The top element is 𦵏 58 'bamboo', which Katō takes as referring to bamboo tallies used for counting in ancient times, together with 具 284 ('equipment, means') as phonetic with associated sense 'count', giving 'to count'. KJ1970:443; SS1984:353; OT1968:755, 98.

**Mnemonic:** USE BOTH HANDS TO COUNT ON A BAMBOO ABACUS

143

L4

止

SHI, *tomeru/maru*  
**stop**  
4 strokes

中止 CHŪSHI suspension  
 止め役 tomeYAKU peacemaker  
 止め処 tomedo\* an end

OBI forms such as 止 and 止, already stylized, are taken as a person's foot; 'stop, remain' is an extended sense (Qiu), but the graph can also indicate action with the feet, i.e., 'go, move' (see e.g. 歴 636 'istory'), apparently due to confusion with several other early graphs similar in shape and pronunciation. MS1995:v1:702-03; QX2000:329; BK1957:253-4; OT1968:536, 25.

**Mnemonic:** FOOTPRINT STOPS OVER LINE

144

L4

市

SHI, ichi  
**city, market**  
5 strokes

吹田市 SUIItaSHI Suita City  
 市場 SHIJŌ market  
 魚市 uoichi fishmarket

On the basis of the bronze form 𠄎, Mizukami interprets the graph as consisting of 兮, meaning 'flat' or 'balanced' (according to Katō, CO 𠄎 originally referred to waterweed spreading flat over the surface, see 130), and 止 143 'stop',

giving an extended meaning of 'stop/stay [at a place] and exchange items of equal value', reflecting an ancient barter system for goods. Ogawa is in general agreement. Shirakawa, less convincingly, takes the bronze form as a pictograph depicting a large sign to show where a market was being held. MS1995:v1:436-7; OT1968:313; SS1984:362-3; KJ1985:194. We suggest taking lower part as 'cloth' 巾 1232 and 𠄎 as a top hat.

**Mnemonic:** GO TO MARKET TO BUY CLOTH AND TOP HAT

145

L1

矢

SHI, ya  
**arrow**  
5 strokes

一矢 ISSHI retaliation  
 矢印 yajirushi arrow sign  
 矢先に yasaki ni just on the point of

OBI 𠄎; bronze 𠄎. Based on a pictograph of an arrow. See also 黃 133 ('yellow') and 至 886 ('reach'). MS1995:v2:928-9; KJ1970:460-61; SS1984:363. We suggest taking the graph as 大 56 'big' with single top stroke as a broken tip.

**Mnemonic:** BIG ARROW WITH BROKEN TIP

146

L4

姉

SHI, ane  
**elder sister**  
8 strokes

姉妹 SHIMAI sisters  
 姉さん neesan\* elder sister  
 姉上 aneue elder sister (formal)

Etymology disputed. Generally recognised from bronze stage onwards 𠄎. Has 女 37 'woman', and a phonetic interpreted in various ways, such as 市 144 ('market'), with associated sense 'young plant sprouting' (Katō), or as 𠄎 (CO; 'vegetation growing vigorously') with associated sense 'unequal' (Mizukami, Tōdō) or 'projecting'

(Ogawa). The *Kangxi zidian* dictionary lists both 姉 and 姊, with the same meaning, but treats the latter as auxiliary to 姉, which stands as the main entry. MS1995:v1:320-21; KJ1970:14-15;

TA1965:770-76; OT1968:255; ZY2009:v1:203-4.

**Mnemonic:** WOMAN GOING TO MARKET IS AN ELDER SISTER

147

思

SHI, omou

**think**

9 strokes

L4

思想 SHISŌ ideology  
思考 SHIKŌ thought  
思い出 omoide recollection

element as CO 囟 'skull', with 心 164 'mind, heart'; Ogawa is in agreement. Shirakawa takes the top element to represent 'brain'. MS1995:v1:502-3; OT 1968:364; SS1984:368. We suggest taking top element as 田 63 'field' though it is incorrect as the etymology.

**Mnemonic:** I THINK MY HEART WILL ALWAYS BE IN MY FIELD

A graph of relatively late occurrence, initial forms 𠄎 and 𠄏. Mizukami interprets the top

148

紙

SHI, kami

**paper**

10 strokes

L4

表紙 HYŌSHI book cover  
和紙 WASHI Japanese paper  
手紙 tegami letter

AD105, but in earlier times scraps of different fabrics and the like were used. Before paper appeared, texts in China were written on various materials, the closest to paper being silk. This accounts for the use of 糸 29, the 'thread' determinative. 氏 522 (which originally represented a ladle) serves as phonetic for 'smooth'. SS1984:370; OT1968:769; KJ1985:474.

**Mnemonic:** APPLY LADLE TO THREADS TO MAKE PAPER

A late graph (*Shuowen*) 𦉳. Traditionally the invention of paper has been attributed to Cai Lun, who did invent a type of coarse paper in

149

寺

JI, tera

**temple**

6 strokes

L3

竜安寺 RYŌANJI Ryoan Temple  
寺院 JIIN Buddhist temple  
山寺 yamadera mountain temple

bronze inscriptions as loan for the homophonous 之 in its various meanings' (Schuessler has these two graphs as near-homophones, not complete homophones in Late Han times). Originally meaning 'control with hand', in Han times 寺 acquired the sense of 'place to control/administer', and also – after transmission of Buddhism to China c.1<sup>st</sup> century A.D. – the more specialized sense of 'Buddhist temple'. By clerical script stage upper element had changed to 土. MS1995:v1:392-3,18-19; KJ1970:480; OT1968:285; BK1957:253-4; AS2007:613; SK1984:230. Take as 土 64 'ground' and 寸 920 'hand'.

**Mnemonic:** HAND OFFERS GROUND TO TEMPLE

Mizukami takes bronze forms 寺 𠄎 to combine 'hand' 920 寸 orig. 'hand', with 止 143 'stop', latter acting as phonetic with associated sense 'control'; Katō broadly agrees. Ogawa identifies same two elements as 'keep in the hand'. Instead of 止, Tōdō takes top element as 之 (NJK; 'move, go', see 151). Note some OBI and bronze forms of 止 and 之 are very similar (之 might originally have depicted foot, like 止); Karlgren asserts 止 'is mostly used in the bone and the

150

L4

自

JI, SHI, mizukara  
**self**  
6 strokes

自分 JIBUN oneself  
自然 SHIZEN Nature  
自信 JISHIN self-confidence

Based on pictograph of nose 鼻. Extended meaning 'self' reflects custom of Chinese people visually referring to themselves by pointing to the nose, whereas Western people typically point at the chest. MR2007:287-8; MS1995:v2:1086-88; KJ1970:482-3. Use 目 76 'eye'.

**Mnemonic:** NOSE JUST A STROKE AWAY FROM THE EYE, SYMBOLISING SELF

151

L5

時

JI, toki  
**time, hour**  
10 strokes

時代 JIDAI era, period  
二時 NIJI two o'clock  
時々 tokidoki sometimes

As Mizukami and Ma note, OBI forms such as 𠂔 have 之 'move, go' (NJK graph taken either as foot moving away from boundary line or as vegetation sprouting up out of ground; see too 149), here as semantic and phonetic meaning

'move', and 日 66 'sun, day', to give a sense 'movement of the sun', and then – by extension – 'season, time'. Ogawa interprets instead as 日 and 寺 149 (in later forms) as phonetic with associated meaning 'go'. Came to be used for 'hour' when the Twelve Branches were adopted to refer to the way a 24-hour day was divided up into twelve segments each of two hours. MS1995:v1:618-20; MR2007:352; SS1984:382; AS2007:463, 613; OT1968:468. Suggest 寺 149 'temple' as a mnemonic.

**Mnemonic:** TELL TIME BY SUN ON TEMPLE

152

L4

室

SHITSU, muro  
**room, house**  
9 strokes

室内 SHITSUNAI indoors  
教室 KYŌSHITSU classroom  
室町 Muromachi place/period name

OBI forms such as 𠂔 depict 'roof/building' 宀 30, under which there is a graph 𠂔 interpreted

as an arrow arriving at its target (or at least somewhere), to give the sense of 'arrive, reach' (modern 至: see 886 'reach'), with an overall extended meaning 'place to shelter', and thus 'room'. MS1995: v1:370-01; SS1984:387; OT1968:277.

**Mnemonic:** ARROW REACHES ROOF OF ROOM

153

L5

社

SHA, yashiro  
**shrine, company**  
7 strokes

社会 SHAKAI society  
会社 KAISHA company, firm  
社交性 SHAKŌSEI sociability

At the OBI stage, written simply with a graph 土 to represent a mound of earth or the earth deity (modern 土 64 'ground'). Eventually in bronze inscriptions written with the determinative 示 723 'show' in original sense

'altar' added in its short form 示. Some bronze forms also have 木 73 'tree' as an additional component, and this is taken as reflecting the frequent custom of planting trees on these sacred sites. Mizukami defines the original meaning of this graph as 'a place to revere where the earth deity is, who has the wondrous power to emit various things from within the earth', and hence 'shrine'. MS1995:v2:938-40; SS1984:391; OT1968:718.

**Mnemonic:** GROUND IS A SHRINE

154

L4

弱

JAKU, yowai/meru

**weak**

10 strokes

弱点 JAKUTEN weak point  
 弱み yowami weakness  
 弱虫 yowamushi weakling

Late occurrence (*Shuowen*). The early form (seal script) 𠄎 is made up of two bows each with the three-stroke 'embellishment' 彡 115, and this leads Shirakawa to interpret the graph as

depicting two ceremonial bows, i.e. ones not for use in warfare and therefore not robust, giving the sense of 'weak'. Ogawa takes the early graph as representing a bow being bent on a frame so it could flex, then embellished, and by extension 'weak'. SS1984:398; OT1968:340. We suggest taking 彡 as double 'ice determinative' 冫 401.

**Mnemonic:** ICED-UP BOWS ARE WEAK, DOUBLY SO

155

L4

首

SHU, kubi

**head, neck, chief**

9 strokes

首領 SHURYŌ leader  
 首輪 kubiwa necklace  
 首切り kubikiri decapitation

OBI 𠄎, 𠄎; bronze 𠄎. OBI forms clearly depict the head of an animal, some with horns

(Karlgrén). Some scholars (e.g. Mizukami, Shirakawa, Qiu) tend to see some bronze forms as showing hair attached to a person's head or eye. 'Chief' is an extended meaning. MS1995:v2:1462-4; SS1984:401; QX2000:178; MR2007:401; BK1957:283-4. We suggest taking modern form as 自 150 'self/nose' with brow and horns.

**Mnemonic:** A NOSE, BROW AND HORNS SIGNIFY A HEAD

156

L4

秋

SHŪ, aki

**autumn**

9 strokes

晚秋 BANSHŪ late autumn  
 秋分 SHŪBUN autumn equinox  
 秋空 akizora autumn sky

Much variation in elements of OBI forms such as 𠄎, 𠄎, and also varied interpretations. Complex OBI forms seem to show fire under some sort of creature, which Qiu interprets as a hornless dragon, but Ma takes as a cricket: quite possibly this element served as a phonetic. Shirakawa

and Ogawa list a complex graph made up of 禾 87 'grain plant' on the left and 龜 'turtle' over 火 8 'fire' on the right, taking the right-hand part as a phonetic for 'burn' or 'gather', though Qiu considers this to be a corrupt variant. Mizukami and Katō also list several simpler OBI forms that appear to depict a bundle of grain plants 𠄎, and this can be more readily seen as referring to harvesting cereals, and by extension the season, autumn. MS1995:v2:962-4; QX2000:234; MR2007:424; SS1984:407; OT1968:730-1.

**Mnemonic:** RICE PLANTS (OR INSECTS!) CAN GET BURNED IN AUTUMN

157

L5

週

SHŪ

**week**

11 strokes

週間 SHŪKAN week  
 先週 SENSŪ last week  
 二週目 NISHŪme second week

A late graph (post-*Shuowen*). Has 辵 85 'walk, go', and 周 532 'around' as phonetic with associated sense 'go round'. The extended usage for 'week' based on going round one cycle, in this case a seven-day period, evolved through Western influence, as traditionally in China and Japan a ten-day cycle had been the norm (see 旬 1472). KJ1970:1514-5; YK1976:253; SS1984:409; DJ2009:v3:1069.

**Mnemonic:** ANOTHER WEEK GOES ROUND

158

L4

春

SHUN, haru  
**spring(-time)**  
9 strokes青春 SEISHUN youth  
売春 BAISHUN prostitution  
春着 harugi spring clothes

OBI forms such as 𣎵 have '(a type of) tree' and 日 66 'sun, day', often with a third element 屯 1806 (modern meaning 'camp'). Some scholars (Mizukami, Katō) take the tree to be specifically a mulberry, though Ma points to OBI forms supporting his view of a more general sense

of 'forest'. 屯 seems to serve as phonetic, but Schuessler sees a semantic role too: he notes the original meaning as 'begin to grow' (of plants in spring). As for the modern form of 158, Qiu sees top part (top five strokes) of 春 as a fused version of the 'plant' determinative 艸 53 with 屯. MS1995:v1:616-7; KJ1970:118; MR2007:224; AS2007:197; QX2000:20. Suggest taking modern form as 三 25 'three', 人 41 'person' and 日 66 'sun'.

**Mnemonic:** THREE PEOPLE OUT IN THE SUN – MUST BE SPRING

159

L5

書

SHO, *kaku*  
**write, text**  
10 strokes書記 SHOKI secretary  
教科書 KYŌKASHO text book  
葉書 hagaki postcard

Bronze 𠄎. The graph seems to occur very rarely in OBI, the graphs of which were typically carved directly into the bone or shell surface with a knife, though it should be noted that at

least a small number of OBI texts were written first with a brush and then incised. The bronze forms such as above depict a hand holding a writing brush (聿; see 400) over 者 314 ('person') as phonetic – the latter later reduced to 日 – with associated sense such as 'imitate' or 'write', giving 'copy text, write'. MS1995:v1:632-3; KJ1970:491; OT1968:813.

**Mnemonic:** BRUSH IN HAND WRITES TEXT IN LINES

160

L5

少

SHŌ, *sukunai, sukoshi*  
**few, a little**  
4 strokes少年 SHŌNEN a youth  
少数 SHŌSŪ minority  
多少 TASHŌ more or less

OBI forms for this graph comprise four short vertical strokes 丨, 丨, 丨, 丨, apparently contrasting with three for 小 38 'small'. There are varying views on the significance of the fourth stroke. Ma, for instance, takes it as simply a means to visually distinguish the underlying word from the near-

homophone written 小, while Ogawa takes it as representing 'one', i.e. still a small number or 'few'. Qiu, by contrast, feels the word for 'small' was represented by both the three-dash and four-dash versions, and that the 小:少 distinction was a later development, the four-dash version having evolved into the modern form; Katō is of the same view. MR2007:226; OT1968:292; QX2000:175; KJ1970:606; AS2007:535,454.

**Mnemonic:** THREE WITH ONE IS STILL JUST A FEW

161

L4

場

JŌ, ba  
**place**  
12 strokes会場 KAIJŌ meeting place  
入場 NYŪJŌ admission  
広場 hirōba open space

Possibly a relatively late graph (*Shuowen*) 場, though Mizukami lists forms which he believes to be OBI equivalents, depicting divided-up and leveled land 𠄎. The later forms are taken as 土 64 'earth, ground', and 曷 (CO, original sense 'sun rises up') as phonetic with associated sense taken as 𠄎 'remove obstructions from ground', giving 'ground made level by removing things'

(Katō), or iij 'above, high, opened up, big; giving 'sunny ground developed higher up' (noted in Mizukami). Shirakawa and Ogawa see as originally a place to conduct ritual. Sense generalised to 'place'. MS1995:v1:274-6; KJ1970:879-80;

SS1984:459; OT1968:220. Suggest take modern form as 土 64 'ground; with 日 66 'sun' and as rays.

**Mnemonic:** PLACE WHERE SUN-RAYS SHINE DOWN ON THE GROUND

162

SHOKU, SHIKI, iro  
**color, sex**  
6 strokes

L4

好色 KŌSHOKU amorousness  
色素 SHIKISO pigment  
銀色 GIN'iro silver color

over another bent person, to denote sexual intercourse. The lower element also has a phonetic role. Extended meanings include 'sexual desire; 'beautiful woman; 'beautiful complexion/color'. MS1995:v2:1104-05; SS1984:462; KJ1970:556-7; OT1968:840.

**Mnemonic:** COLORFUL TALE ABOUT BODIES BENT IN SEX ACT

A relatively late graph. The form 𠄎 in the *Shuowen* is taken as showing a man bending

163

SHOKU, taberu, kuu  
**food, eat**  
9 strokes

L5

食事 SHOKUJI meal  
食べ物 tabemono food  
食べ物 kuimono food, victim

Based on pictograph: OBI forms, e.g. , depict food piled up in vessel, with a top element taken as a lid (Qiu), or as phonetic with associated sense 'bite; giving 'eat' (Mizukami). As a determinative in compound graphs, can be 食. MR2007:322; QX2000:183; OT1968:1114; MS1995:v2:1454-5.

**Mnemonic:** FOOD IN A VESSEL WITH LID ON TOP

164

SHIN, kokoro  
**heart, mind**  
4 strokes

L4

中心 CHŪSHIN core  
心臟 SHINZŌ heart  
真心 magokoro sincerity

Based on a pictograph: the bronze forms depict a heart ,  as do the OBI forms listed by Ma. MR2007:433; SS1984:467; KJ1970:560. As a determinative, in compound graphs often in short form .

**Mnemonic:** HEART HAS FOUR PARTS

165

SHIN, atarashii,  
arata, nii-  
**new**  
13 strokes

L5

新年 SHINNEN New Year  
新品 SHINPIN new article  
新潟 Niigata place name

Among these, iij seems to be probably the most commonly occurrent as an OBI and bronze compound graph, with the original meaning of 'cut a tree (for firewood)'. With regard to how this graph acquired the sense of 'new; Mizukami and Tōdō consider this may be based on the sense of 'newness' associated with freshly cut wood. MR2007:504; MS1995:v1:596-8; KJ1970:575-6; TA1965:778-80. We suggest taking the modern form as 斤 1233 'ax; 木 73 'tree, wood; and 立 77 'stand'.

**Mnemonic:** AX STANDING BY TREE READY TO CUT NEW WOOD

The OBI forms ,  are typically interpreted as including i] depictions of an ax 斤 1233 and a needle 辛 1535, or iij] an ax and a tree 木 73, or iij] an ax and a needle with a tree 𠄎 (the shape 立 here is seen as abbreviation of 辛 [as phonetic with associated sense 'cut' or 'new']).

166

L4

親

SHIN, oya, shitashii  
parents, intimate  
16 strokes

両親 RYŌSHIN parents  
親類 SHINRUI relatives  
親方 oyakata boss, foreman

Generally identified from bronze script stage onwards as 𠄎 and interpreted as consisting of 見 20 'see' with 𠄎 (see 165). The latter element is made up of 辛 1535 'needle' with 木 73 'tree', and is interpreted in several ways: Shirakawa sees it as 'a tree selected for religious purposes

(by marking with a needle or arrow)', cut down and used as part of the process of revering relatives who were deceased – hence the extended meaning of 'parents, relatives'. Mizukami, however, takes the original meaning of 𠄎 as a tree used for firewood, or a luxuriant rapidly-growing tree; in the graph 親, he takes it as phonetic with associated sense 'close, near', giving overall meaning 'seeing those nearby', i.e., parents, relatives. SS1984:472, 478; MS1995:v1:668-9, 1178-9.

**Mnemonic:** A PARENT SHOULD LOOK OUT FOR NEEDLES, EVEN FROM TREES

167

L4

図

ZU, TO, hakaru  
plan, diagram  
7 strokes

地図 CHIZU map  
図画 ZUGA a drawing  
図書館 TOSHOKAN library

Early form 𠄎; traditional form 圖. Taken as a sketch showing land within boundaries (Mizukawa, Katō), similar to some interpretations of 画 91 'draw'. Shirakawa takes it as granaries on agricultural land. MS1995:v1:260-61; KJ1970:909; SS1984:483.

**Mnemonic:** DIAGRAM ON PAPER SHEET SHOWS SPOT X WITH TWO POINTERS

168

L3

数

SŪ, kazu, kazoeru  
number, count  
13 strokes

数学 SŪGAKU mathematics  
数日 SŪJITSU several days  
数々 kazukazu numerous

Seal 𠄎; traditional 數. Has 攴 (支 normally 'beat, strike' 112, but here 'do something with the hands'), and 婁 (CO; 'sorceress') as phonetic with associated sense 'count out loud'

(Katō), or 'be linked' (Mizukami). Shirakawa, though, takes the graph as originally depicting a woman with a chignon, which is then dishevelled by someone's hands (攴) to denote 'blame, reproach' (now a minor meaning in Chinese). MS1995:v1:582-3, 336-7; KJ1970:499; SS1984:490-91. We suggest taking the modern form as 米 220 'rice', 女 37 'woman', and 'use of hands' 攴 112.

**Mnemonic:** WOMAN COUNTS NUMBER OF RICE GRAINS BY HAND

169

L5

西

SEI, SAI, nishi  
west  
6 strokes

西洋 SEIYŌ the West  
関西 KANSAI Kansai region  
西日 nishibi afternoon sun

OBI 𠄎 and other early forms 𠄎 seem to depict a basket (Mizukami, Shirakawa), or 'wine press' (Katō), while Ma and Schuessler say 'nest'. From the outset, it appears to have been a loan for 'west'. MS1995:v2:1174-5; SS1984:493; MR2007:457; AS2007:522; KJ1985:550-1. Taking the modern form as a wine jar may be helpful.

**Mnemonic:** TIME FOR A JAR – THE SUN IS IN THE WEST

170

L4

声

SEI, SHŌ, koe  
**voice**  
7 strokes

声援 SEIEN vocal support  
大音声 DAIONJŌ loud voice  
泣き声 nakigoe sobbing voice

Traditional 聲. OBI 聲 is taken as 磬 'qing – ancient Chinese musical instrument with suspended stones and striker' (声 is based on pictograph

of a qing, with 爿, another form of 'hand holding something to strike with') and 耳 31 'ear' to give overall meaning 'listen to instrument', and by extension 'sound, voice'. In the OBI form, Shirakawa takes 口 22 'mouth' as a receptacle for written incantations). MS1995:v2:1060-61; MR2007:459; SS1984:493-4. We suggest taking modern form as 士 521 'samurai', with lower element as variant of 'door' 戸 120.

**Mnemonic:** VOICE OF SAMURAI AT DOOR

171

L3

星

SEI, SHŌ, hoshi  
**star**  
9 strokes

火星 KASEI Mars  
明星 MYŌJŌ Venus  
流れ星 nagareboshi shooting star

Some of the OBI forms such as 𠄎, 𠄎 have up to five circular or roughly square shapes similar to 日 66 'sun' (with or without 生), and these

presumed 'sources of light' represent stars pictographically. Mizukami treats 晶 (1502, 'clear/bright/crystal') as the original form of 星, while Ma treats the two as separate graphs. 生 44 ('birth, life') here is phonetic with associated sense 'clear'. Tōdō has 星 and 晶 in same word-family 'clear'. MS1995:v1:626-8; MR2007:357-8; TA1965:488-91.

**Mnemonic:** STARS ARE BORN FROM THE SUN

172

L3

晴

SEI, hareru  
**clear, bright**  
12 strokes

晴天 SEITEN clear sky  
晴々 harebare bright  
晴れ着 haregi best clothes

A very late graph; not listed in *Shuowen* (Schuessler gives *Yupian* 'Jade Chapters' – a Chinese dictionary compiled ca. 543AD – as an early reference). Made up of semantic element 日 66 'sun/bright', with 青 45 ('blue/green') as phonetic with associated sense 'clear, fresh'. OT1968:471; AS2007:431-2, 539.

**Mnemonic:** BRIGHT SUN AGAINST BLUE MEANS CLEAR WEATHER

173

L4

切

SETSU, SAI, kiru  
**cut**  
4 strokes

親切 SHINSETSU kindness  
一切 ISSAI all  
腹切り harakiri harakiri

Relatively late (*Shuowen*). Has 刀 198 'sword, knife', and 七 32 ('seven', originally 'cut') as phonetic with associated sense 'cut bone, cut'. In Late Han times, 七 and 切 were near-homophones. KJ1970:47-8; TA1965:778-9; AS2007:419,312.

**Mnemonic:** SEVEN SWORD CUTS

174

L3

雪

SETSU, yuki

**snow**

11 strokes

降雪 KŌSETSU snowfall  
大雪 ōyuki heavy snow  
除雪車 JOSETSUSHA snow plow

OBI forms 𠄎, 𠄎. The simpler OBI form is taken either as patterns in the surface of snow made by wind in a blizzard (Mizukami, Katō), or snowflakes (Karlgren, Shirakawa); additional

element in the other OBI form shows clouds, or rain. The snow patterns/snowflakes were later (seal script) mistakenly interpreted as 彗 'broom', and wrongly interpreted as 'precipitation to be swept away'; lower element is not phonetic here. MS1995:v2:1418-9; KJ1970:617; BK1957:90; SS1984:512-3; AS2007: 547,289. However, while incorrect, we suggest taking the modern form as sweeping snow away (by broom).

**Mnemonic:** 'RAIN' THAT A BROOM CAN SWEEP AWAY IS ACTUALLY SNOW

175

L3

船

SEN, fune, funa-

**boat, ship**

11 strokes

船長 SENCHŌ captain  
こぎ船 kogibune rowing boat  
船便 funaBIN seamaile

Bronze forms such as 𠄎 show 舟 1450 'boat' with right-hand element as phonetic, probably as a substitute for NJK 穿 'to gouge, bore through', giving 'hollowed-out timber' and

thus 'boat' (early Chinese pronunciation of 穿 is close to 船) (Schuessler). Katō too feels the right-hand element is phonetic with associated sense 'hollowing out'. MS1995:v1:1100-01; KJ1970:501; AS2007:195; SS1984:520. We suggest taking the right hand element as 八 70 'eight' and 口 22, 'mouth, opening' as '(port) hole'.

**Mnemonic:** A BOAT WITH EIGHT PORTHOLES IS A SHIP

176

L4

線

SEN

**line**

15 strokes

脱線 DASSEN derailment  
光線 KŌSEN light ray  
直線 CHOKUSEN straight line

A relatively late graph 𠄎, noted in *Shuowen* as an old form of 綫 'thread'. Modern form has 糸 29 'thread', and 泉 926 ('spring/source') as phonetic with associated sense of 'thin/fine thread'. KJ1970:626-7; YK1976:320; SS1984:525; DJ2009:v3:1069.

**Mnemonic:** TRACE THREAD-LIKE LINE TO SOURCE

177

L5

前

ZEN, mae

**before, front**

9 strokes

前者 ZENSHA the former  
空前 KŪZEN unprecedented  
前払い maebarai prepayment

Early forms 𠄎, 𠄎. Traditional 前. Views vary, but widely agreed OBI forms onwards have 止 143 'foot, footprint'. Beneath there is an element typically taken as 舟 1450 'boat', here perhaps representing primitive boat-shaped sandals (referred to by Ma), overall giving meaning of 'go

forward' spatially, then by extension in terms of time. Katō and Tōdō both note the graph as early way of writing 剪 'cut' (NJK); when 前 came to be used mainly for 'before', 刀 198 'knife' was added as bottom element to represent 'cut'. Shirakawa interprets it in a ceremonial sense, with 'before' etc. as extended meanings. MR2007:238-9; SS1984:530; KJ1970:636; TA1965:571. We suggest taking 月 (a variant of 肉 209 'meat') of the modern form as 'meat', and the top element as 'horns'.

**Mnemonic:** BEFORE CUTTING MEAT, CUT THE HORNS

178

L3

組

SO, kumi, kumu  
**group, assemble**  
11 strokes

組織 SOSHIKI organization  
 組合 kumiai union  
 組み立て kumitate assembly

Bronze forms such as 𠄎 often include 又 2003 'hand' (later omitted in seal script). Has 糸 29 'thread' and phonetic 且 1135 (based

on pictograph—possibly meat – piled up in a vessel as an offering), with/without 'hand', with associated sense ij 'accumulate' (Ogawa), or ii] 'mix, accumulate' (Mizukami), giving 'cord made of threads put together. 'Group' and 'assemble' are extended meanings. MS1995:v2:1012-3; TA1965:364-7; OT1968:775,18.

**Mnemonic:** THE GROUP ASSEMBLES PILES OF THREADS

179

L4

走

SŌ, hashiru  
**run**  
7 strokes

競走 KYŌSŌ race  
 走行 SŌKŌ travelling  
 走り書き hashirigaki scrawl

Lower part of bronze form 𠄎 has 止 143 (here 'foot'); upper element 天 (NJK, 'calamity' [loan use, pictograph of person with head inclined])

as phonetic with associated sense 'move limbs rapidly; and so 'run' (Qiu says 'jog, trot', Tōdō says 'walk hurriedly'). Modern Japanese preserves the meaning 'run' from early Chinese, but in modern Chinese (Mandarin) 走 means 'walk/go'. MS1995:v2:1254-6; KJ1970:643-4; QX2000:196; TA1965:298-9. Suggest taking upper element as 土 64 'ground', and lower element as 'foot' (see 143).

**Mnemonic:** FOOT RUNNING ALONG GROUND

180

L5

多

TA, ōi  
**many**  
6 strokes

多数 TASŪ majority  
 多面的 TAMENTEKI many-sided  
 多過ぎ ōsugi too much/many

OBI form is 𠄎, depicting one piece of meat 肉/月 209 over another and giving the meanings 'meat piled up, plentiful meat; plentiful'.

*Shuowen* (along with Katō) analyzes it as 夕 46 'moon/evening' duplicated, but this would appear to be based on the later, very similar seal script shapes: the graphs for 'meat' and 'evening' are more contrastive in OBI. MS1995:v1:292-3; MR2007:360; SS1984:559-60; KJ1985:142. We suggest taking 'evening / moon' 夕 for an easier mnemonic.

**Mnemonic:** MANY MOONS, MANY EVENINGS

181

L4

太

TAI, TA, futoi, futoru  
**fat, big**  
4 strokes

太子 TAISHI prince  
 太陽 TAIYŌ sun  
 太字 futoJI bold type

A very late graph (*Yupian*). Noted in the *Kangxi zidian* as identical with both 大 56 and 泰 1665, meaning 'big'. Tōdō includes it in a word family meaning 'loose; latitude'. Katō sees the extra stroke as denoting especially big even among other big things. DJ2009:v1:195; TA1965:525-7; Katō 1985:144.

**Mnemonic:** FAT IS A BIT MORE THAN JUST BIG

182

L4



 TAI, TEI, karada  
**body**  
 7 strokes

 体格 TAIKAKU physique  
 風体 FŪTEI posture  
 体付き karadatsuki figure

Bronze 體 seal 體 traditional 體. Has 骨 877 'bone', and 豐 811 ('abundant') as phonetic with associated sense i] 'separate, divide', giving 'divide up sacrificial animal carcasse (still with bones attached)' (Katō), or ii] 'neatly set out', giving 'sacrificial animal carcass with dismembered

parts neatly set out' (noted in Mizukami). The simpler form 体 originally represented a separate word of different pronunciation meaning 'coarse', but it appears 体 was adopted later (Ming Dynasty) in popular usage as an abbreviated writing for 體 'body', probably regarded as 亻/人 41 'person' combined with 本 74 'basis'. Noted in *Kangxi zidian* as erroneous in this latter sense, 体 was adopted as official form in the modern period in Japan. QX2000:299, 306-7; ZY2009:v1:21.v4:1567-8; MS1995:v2:1476-7.

**Mnemonic:** THE BODY IS THE BASIS OF A PERSON

183

L4



 DAI, TAI  
**stand, platform**  
 5 strokes

 土台 DODAI foundation  
 台風 TAIFŪ typhoon  
 台所 DAIdokoro kitchen

Seal 臺; traditional 臺. Analyses differ. In one view, 豈 'big drum' over 至 886 ('arrive') with the sense 'foot, base' gives 'drum stand' (Ogawa).

In another view, upper element is taken as 'watchtower' over 至 meaning 'stay', giving 'place to stay and watch out', i.e. 'watchtower' (Mizukami). Later abbreviated shape 台 coincides with a separate graph 台 (originally 'I, me' [口 22 'mouth, speak', and 厶 'enclose and make one's own' as phonetic meaning 'oneself']). OT1968:163; MS1995:v2:1092-3, v1:204-5

**Mnemonic:** A NOSE IS A SORT OF PLATFORM FOR A MOUTH

184

L4



 CHI, JI  
**ground, land**  
 6 strokes

 地方 CHIHŌ region  
 地下 CHIKA underground  
 地元 JImoto locality

Seal 埤. Late graph (*Shuowen*). Has 土 64 'ground', and 也 (NJK; see Note below) as phonetic with associated sense 'extend in

a meandering way' (Mizukami); Katō and Tōdō are in broad agreement. Note: 也 was originally pictograph of a slithering snake or – in one view – female genitalia (noted in Mizukami); later borrowed for sound value for several grammatical function words such as 'be', 'also'. MS1995:v1:264-5, 24-5; KJ1970:692; TA1965:455-57.

**Mnemonic:** LAND WITH WRIGGLING SNAKES ON THE GROUND

185

L4



 CHI, ike  
**pond, lake**  
 6 strokes

 用水池 YŌSUICHI reservoir  
 電池 DENCHI battery  
 古池 furuike old pond

Seal 澁. a late graph (*Shuowen*). Has 氵 'water' 42, and 也 (see 184 Note) as phonetic with

associated sense taken as i] 'extend', giving original meaning 'water channel' (Tōdō), or ii] 'bank, dyke', giving original meaning 'water surrounded by dykes', and hence 'marshland' (Katō). 'Pond' is an extended sense. TA1965:528-32; KJ1970:692.

**Mnemonic:** POND WITH WRIGGLING WATER-SNAKES

186

L4

知

CHI, shiru

**know**

8 strokes

知識 CHISHIKI knowledge  
 知的 CHITEKI intellectual  
 知り合い shiriai acquaintance

Seal 𠂔. A late graph. Has 口 22 'mouth; speak', and 矢 145 ('arrow') as phonetic with associated sense 'hit the mark', giving 'describe spot-on/ exactly (like a flying arrow to its target)', and by

extension 'know'. Alternatively, Shirakawa takes 'arrow' as being linked to taking an oath to the deities, and interprets 口 22 in his more usual way as 'receptacle'; 'knowing' is then taken as emerging from the process of oath-taking. 智 is a separate graph (NJK) also meaning 'know'; lower element is originally not 日 66 'sun, day', but NJK 日 'speak'. MS1995:v2:930-31; TA1965:465-7; SS1984:587.

**Mnemonic:** IF YOU GOT AN ARROW IN THE MOUTH, YOU'D KNOW ABOUT IT!

187

L4

茶

CHA, SA

**tea, annoy**

9 strokes

茶わん CHAWAN teabowl  
 茶々 CHACHA interruption  
 茶道 SADŌ tea ceremony

Very late graph (probably Tang Dynasty). Qiu notes that originally 茶 – a graph comprising ++ 53 'plant, grass', and 余 820 ('ample') as

phonetic with associated sense 'bitter' – denoted a certain bitter plant, and that the modified shape 茶 was apparently devised to refer clearly to another type of plant with bitter leaves, i.e. tea. The occasional use of 187 as 'make fun of' or 'irritate' may relate to the bitter connotations. QX2000: 326. Though the lower element in the modern form is not quite 余 820, 'ample', it may be helpful.

**Mnemonic:** ALMOST AMPLE TEA PLANTS

188

L4

昼

CHŪ, hiru

**noon, daytime**

9 strokes

昼食 CHŪSHOKU lunch  
 昼行性 CHŪKŌSEI diurnal  
 昼間 hiruma daytime

Bronze 𠂔; seal 𠂔; traditional 晝. The bronze form has 日 66 'sun, day', and an upper element comprised of a rare graph which has 聿 400 'writing brush' over 乂 ('mix; cut') as phonetic with associated sense 'sun, red, bright', giving 'sun makes bright'; meaning extended to

'daytime' in contrast to darkness of night (Katō). In another view, the same upper element is equated with 晝 (traditional form of 画 91 'picture, stroke'), but like Katō also as phonetic, in this case with associated sense 'shine with red light', giving 'sun shines making Heaven and Earth bright' (Mizukami). 晝 is based on cursive equivalents of 晝. MS1995:v1:620-22; SS1984:595; KJ1970:491-2. We suggest taking the modern form as 尺 895 'measure', with 日 66 'sun' and a single line as the horizon.

**Mnemonic:** MEASURE NOON SUN OVER HORIZON

189

L5

長

CHŌ, nagai

**long, senior**

8 strokes

成長 SEICHŌ growth  
 会長 KAICHO chairperson  
 長生き nagaiki long life

OBI forms 𠂔, 𠂔 show a person with long hair, in some cases with a walking stick; Shirakawa notes that only old people were allowed long hair. Tōdō puts the graph in a word-family meaning 'long'. MS1995:v2:1382-4; SS1984:601; TA1965:348-9. (See also 638.)

**Mnemonic:** SENIOR CITIZEN RUNS WITH FUNNY LEGS, LONG HAIR STREAMING

190

L4

鳥

CHŌ, tori  
**bird**  
11 strokes白鳥 HAKUCHŌ swan  
野鳥 YACHŌ wild bird  
鳥居 torii shrine gate

Based on pictograph of a bird . Note that there is another 'bird' graph 隹, occurrent in Japanese as an element in compound graphs (e.g. 集 324). MS1995:v2:1494-5; MR2007:296; KJ1970:11-12.

**Mnemonic:** IF IT'S GOT WINGS AND FEATHERS, IT MUST BE A BIRD

191

L4

朝

CHŌ, asa  
**morning, court**  
12 strokes朝食 CHŌSHOKU breakfast  
朝日 asahi morning sun  
朝廷 CHŌTEI imperial court

OBI ; seal . OBI form has 日 66 'sun', 艸 'plant/plant shoot' or 艸/++ 53 'plants' and 月 18 'moon', giving 'sun emerging from vegetation with moon still out', i.e. 'morning'. Bronze occurrences commonly had earlier 月 changed to 川 50 'river', maybe to represent near-homophone meaning 'morning tide, tide' (later 潮

952) (Shirakawa); Gu treats the change from 月 as erroneous. The seal form in *Shuowen* may involve corruption in shape in relation to bronze equivalents. At the clerical script stage, 月 became usual here instead of the right-hand side in seal with 舟 1450 'boat'; Qiu regards this as a shape abbreviation of 舟, and this led to block script 朝. Analyses of this graph differ; above account is tentative. MS1995:v1:640-41; SS1984:603; QX2000:109-10; AS2007:607; GY2008:1382; SK1984:391.

**Mnemonic:** SUN RISES THROUGH PLANTS, MOON STILL OUT – IT'S MORNING

192

L3

直

CHOKU, JIKI,  
naoru/su, sugu, tadachi  
**direct, upright, fix**  
8 strokes直接 CHOKUSETSU direct  
正直 SHŌJIKI honesty  
直し屋 naoshiya repairman

The OBI form  is generally taken as 目 76 'eye', and 丨 (replaced in seal script by 十) as phonetic with associated sense 'straight' (Mizukami suggests alternatively 十 could be

taken as semantic element for 'straight.') Occasionally in the bronze forms, then routinely in the seal script, a curved line was added (final stroke in the modern form) with the sense 'bend'; the graph is then taken to convey 'straighten the gaze' (Mizukami, Yamada, Katō), and by extension 'straighten' generally. MR2007:480-81; MS1995:v2:914-5; KJ1975:687-8; YK1976:369-70. We suggest taking 十 as a cross.

**Mnemonic:** CROSS EYED – NEED TO FIX IT DIRECTLY

193

L4

通

TSŪ, tōru/su, kayou  
**pass, commute, way**  
10 strokes通行 TSŪKŌ passage  
通勤 TSŪKIN commuting  
大通り ōdōri main road

OBI ; bronze ; seal . Has 辶 85 'walk along road, go', and a right-hand element as phonetic which varies (用 [235 'use'] in OBI, 甬 in seal [CO; taken variously as 'flower buds

emerging; 'person leaping up', and 'suspension ring at top of bell'], but with the same associated sense 'go through, penetrate', giving 'road carries on through'. This treatment finds support in Tōdō, who has 用, 甬, and 通 all in the same word-family 'penetrate'. MS1995:v1:1294-5; KJ1970:671; TA1965:286-90. We suggest taking 彳 as a bent figure, and 用 in its present meaning of 'use'.

**Mnemonic:** BENT FIGURE USES PASSAGE-WAY TO COMMUTE

194

L3

弟

TEI, DAI, DE, otōto  
**younger brother**  
7 strokes子弟 SHITEI sons, children  
弟子 DESHI follower, pupil  
兄弟 KYŌDAI brothers

OBI forms depict a weapon handle wrapped with leather 韋. There was a set, ordered process for wrapping the handle, which can

be thought of as the lower part of a weapon. Mizukami lists associated meanings as 'low; order', and 'younger brother' by extension; Katō is essentially in agreement. The graph is in a word-family Tōdō takes as meaning 'straight and short, low'. MS1995:v1:468-70; KJ1970:716; TA1965:749-53.

**Mnemonic:** YOUNGER BROTHER GETS BOUND TO A STAKE, BUT LOOSELY

195

L5

店

TEN, mise, tana  
**store, premises**  
8 strokes店員 TEN'IN store staff  
夜店 yomise night stall  
店立て tanadate evictionA very late graph (*Yupian*). Has 宀 127 'roof, building', and 占 1598 ('perform divination; occupy') as phonetic with associated sense taken

as ij 'arrange, display'; giving 'place to set out (and sell) things' (Katō), or iij 'fixed/established in the one place', hence 'building where things are established (together) in one place' (Tōdō); in either case, 'premises, shop'. KJ1970:728-9; TA1965:836-8. Suggest taking 占 in one of its modern meanings, 'occupy'.

**Mnemonic:** A STORE OCCUPIES THAT BUILDING WITH THE BIG ROOF

196

L3

点

TEN  
**point, mark**  
9 strokes点線 TENSEN dotted line  
得点 TOKUTEN points  
重点 JŪTEN emphasisSeal 點. Late graph (*Shuowen*); traditional: 點. Has 黑 137 'black', and 占 1598 ('divine, occupy') as phonetic with associated sense 'small'; thus 'small black specks'; then broadly 'point/mark'. KJ1970:726; SS1984:629; TA1965:836-8. Take 占 as divination, and 火 8 fire.**Mnemonic:** FIRE USED IN DIVINATION LEAVES BLACK MARKS

197

L5

電

DEN  
**electricity**  
13 strokes電話 DENWA telephone  
電球 DENKYŪ light bulb  
電流 DENRYŪ electric current

Bronze 電; seal 電. Has 雨 3 'rain/weather element', and 申 338 (orig. forked lightning), with associated sense 'stretch' &gt; 'stretched weather element' &gt; 'lightning'. Both 電 and 申 are in Tōdō's word-family 'extend'. MS1995:v2:1418-9, 872-3; TA1965:754-6. Use 田 63 'field'.

**Mnemonic:** LIGHTNING STRIKES FIELD IN ELECTRIC RAINSTORM

198

L1

刀

TŌ, katana  
**sword, knife**  
2 strokes大刀 DAITŌ long sword  
軍刀 GUNTŌ military sword  
小刀 kogatana pocketknife

Pictograph of knife/sword 刀, in compounds usually 刀. QX2000:180; MS1995:v1:122-3.

**Mnemonic:** TWO-EDGED SWORD

199

L4

冬

TŌ, fuyu  
**winter**  
5 strokes冬眠 TŌMIN hibernation  
冬季 TŌKI winter season  
冬枯れ fuyugare winter decay

Views vary. OBI 𠄎; seal 𠄎. Mizukami sees persimmons on tree after leaf fall, or food stored hanging. Katō sees seal as 𠄎 401 'ice', and 𠄎 as phonetic with associated sense 'freeze' > 'ice'. Shirakawa takes OBI form as tied rope ends, to denote 'end' > 'end season', i.e. 'winter'. MS1995:v1:116-7; KJ1970:120; SS1984:641. Take 𠄎 as 'cross-legged'.

**Mnemonic:** CROSSED LEGS SLIPPING ON WINTER ICE

200

L3

当

TŌ, ataru/teru  
**apply, hit mark,**  
**appropriate, this**  
6 strokes相当 SŌTŌ appropriate  
当人 TŌNIN person concerned  
手当て teate allowance, treatment

Bronze 𠄎; seal 𠄎; traditional 當. Has 田 63 'field', and 尚 1491 ('furthermore') as phonetic with associated sense 'value, price, equivalent

price' (Mizukami, Katō). (In Late Han times, pronunciation of 當 and 尚 was fairly close.) Originally referred to offering a field as a pledge. Tōdō has this graph in a word-family meaning 'push one thing against another, make to correspond'. MS1995:v2:884-5; KJ1970:669-70; AS2007:206, 181; TA1965:351-2. We suggest taking upper element of modern form as 'little' 小 38 and 𠄎 as 'hand'.

**Mnemonic:** THIS LITTLE HAND APPROPRIATELY HITS THE MARK

201

L5

東

TŌ, higashi, azuma  
**east**  
8 strokes東洋 TŌYŌ Orient  
東側 higashigawa east side  
東屋 azumaya arbor, bower

OBI forms show a bottomless bag with both ends tied 𠄎; the bag has a pole going verti-

cally through the center, which explains the word-family sense 'penetrate', noted by Mizukami and Tōdō. Used as a loan graph for 'east'. See also 'bundle' 束 561 and 'knead' 練 438. MS1995:v1:654; KJ1970:1956-7; MR2007:340; TA1965:286-7. We suggest taking the modern form as 'sun' 日 66 rising behind a 'tree' 木 73.

**Mnemonic:** SUN RISING BEHIND TREE INDICATES EAST

202

L4

答

TŌ, kotaeru  
**answer**  
12 strokes解答 KAITŌ solution  
答案 TŌAN exam paper  
口答え kuchigotae retort

A late graph (post-*Shuowen*). 合 134 'meet, join' was used by itself in OBI and bronze texts for a) 'respond' and also for b) 'fit together, join', but later 竹 / 𠄎 58 ('bamboo') was added so as to denote the sense 'respond, answer' to disambiguate. KJ1970:668-9; AS2007:202, 625, 274; MS1995:v1:212-3; SS1984:649.

**Mnemonic:** BAMBOO IS A FITTING ANSWER

203

L4

頭

TŌ, ZU, atama, kashira  
**head, top, start**  
16 strokes

頭骨 TŌKOTSU skull  
頭痛 ZUTSŪ headache  
頭金 atamaKIN down payment

As seen in the bronze form , this has 頁103 'head'; and 豆 379 '(upright vessel; now 'bean') as phonetic with associated meaning 'stand upright' and probably also 'vessel'. Like 首 155 ('head'), also has extended senses of 'beginning; first in rank'. Note: The bronze form here is in the decorative elongated 'bird script'. MS1995:v2:1446-7; KJ1970:734; TA1965:281-3; QX2000:275; KJ1985:573,663.

**Mnemonic:** BEAN HEAD!

204

L4

同

DŌ, onaji  
**same**  
6 strokes

同様 DŌYŌ similar  
同時 DŌJI simultaneous  
同意 DŌI agreement

Early forms , . Interpretations differ. Mizukami sees 口 22 'mouth' as possibly semantic for 'words', with 冫 (= 舟 1450) as phonetic with associated sense 'collect' – a view shared by Katō.

Mizukami also notes alternative view of 冫 as semantic for 'board'; with 口 as 'hole', to mean 'penetrate' and then 'same' (the latter because a round hole is the same seen or measured from any angle); Tōdō also takes as originally 'penetrate'. MS1995:v1:214-5; KJ1970:736-7; TA1965:286-9. We suggest taking the enclosure of the modern form as a croquet hoop, with 口 as opening, with a single stroke.

**Mnemonic:** SIMILAR HOOPS HAVE THE SAME SINGLE OPENING

205

L5

道

DŌ, TŌ, michi  
**way, road**  
12 strokes

鐵道 TETSUDŌ railway  
神道 SHINTŌ Shinto  
道端 michibata roadside

The various bronze shapes, e.g. ,  have 行 131 'crossroads, roads, go' (or the abbreviated form 彳), here also with 又 2003 'hand' but

this changed at the seal stage to , as in 遠 85, with phonetic 首 155 ('head') with associated sense of 'straight road'. Tōdō puts 道 into word-family meaning 'extend in narrow line'. MS1995:v2:1302-3; KJ1970:670-71; TA1965:190-93. We suggest taking the meaning of 'head' for 首.

**Mnemonic:** THE HEAD LEADS THE WAY ALONG THE ROAD

206

L5

讀

DOKU, TOKU, yomu  
**read**  
14 strokes

讀者 DOKUSHA reader  
讀本 TOKUHON reading-book  
読み方 yomikata a reading (kanji)

A late graph (*Shuowen*) . Traditional form is 讀, with right-hand (NJK, 'exchange/display goods'), changed in the modern form to 売, as

phonetic. Consists of 言 118 'words', and right-hand phonetic with associated sense 'recite'. Right-hand element of traditional form is slightly different in shape from traditional form of 売 211 'sell' (q.v.). KJ1970:46; YK1976:397; KZ2001:2629/3671. We suggest taking the right hand of the modern form as 売 211 'sell'.

**Mnemonic:** SELL WORDS TO READ or READING OUT SALES SPIEL

207

L3

内

NAI, DAI, uchi

**inside**

4 strokes

内部 NAIBU inner part  
 家内 KANAI wife  
 内気 uchiKI shyness

OBI 内. Components are 'roof' or 'dwelling' with 'entrance'. By extension, 'enter', 'inside' (though Ma takes 'enter' as the primary meaning). KJ1970:515-6; SS1984:666; MR2007:324. In modern form we suggest taking 人 as 'person' 41, and the 'hoop' as a frame.

**Mnemonic:** PERSON TOO BIG TO GET FULLY INSIDE FRAME

208

L5

南

NAN, minami

**south**

9 strokes

東南 TŌNAN southeast  
 南極 NANKYOKU South Pole  
 南側 minamigawa south side

phonetic with associated sense 'warm' (Katō, Ogawa, Yamada), perhaps to indicate facing south (Katō), or as pictograph of a musical instrument (Shirakawa; Yamada also notes as alternative possibility). 'South' is loan use. KJ1970:959-60; OT1968:139; YK1976:398-9; SS1984:666-7; KJ1985:86-7.

**Mnemonic:** TENT WITH CROSS AND TIED ENTRANCE FACING SOUTH

Found in OBI texts onwards 𠂔, 𠂕 but etymology disputed. Hypotheses include taking as based on pictograph for '(decorated?) tent', and

209

L4

肉

NIKU

**meat, flesh**

6 strokes

馬肉 BANIKU horsemeat  
 肉屋 NIKUYa butcher  
 肉眼 NIKUGAN naked eye

script (both Japanese and Chinese) 肉 changes to 月 as a determinative relating to the body and certain other contexts, as in e.g. 肺 968 'lungs', and so in shape is now indistinguishable from 月 18 'moon' as a determinative in more complex forms, e.g. 期 269 'period'. This simply reflects the historical situation, as both 肉 and 月 'moon' were indistinguishable in shape already in seal script when they occurred as elements in compound graphs. MR2007:301-2; KJ1970:479; MS1995:v2:1068-9.

**Mnemonic:** A GRAINY FILLET OF MEAT

OBI form 𠂔 is based on pictograph of a piece of meat. Bronze forms onwards 𠂔 show several internal lines, not just one; these represent the graining or sinews in the meat. Note: as one element in a more complex graph, in the modern

210

L3

馬

BA, uma, ma

**horse**

10 strokes

馬術 BAJUTSU horsemanship  
 馬乗り umanori horse-riding  
 馬子 mago pack-horse driver

OBI forms such as 𠂔 show the graph is clearly based on a pictograph of a horse. MS1995:v2:1466-7; MR2007:414.

**Mnemonic:** FLOWING MANE, FOUR LEGS AND A TAIL – MUST BE A HORSE

211

L4



BAI, *uru/reru*  
**sell**  
 7 strokes

売買 BAIBAI dealing  
 売店 BAITEN stall  
 売り物 urimono item for sale

A late graph (*Shuowen*) 𪛗. Traditional form is 賣. 士 521 ('samurai') is in error for – or possibly an abbreviation of – 出 36 'put out, display', combining with a second element 買 212 'buy', serving here as semantic and phonetic meaning 'exchange'; overall meaning is 'put things out to exchange for money'. 貝 10 represents a shell as currency. YK1976:411; KJ1970:760-61.

**Mnemonic:** SAMURAI WITH CROOKED LEGS SELLING OVER THE COUNTER

212

L5



BAI, *kau*  
**buy**  
 12 strokes

買収 BAISHŪ purchase  
 買い物 kaimono shopping  
 買い手 kaite buyer

'shell currency'; with 罒 570 'net' as semantic and phonetic meaning 'take, acquire', giving 'buy for money'. Katō, alternatively, takes as semantic 貝, with 罒 as phonetic with associated sense 'exchange', giving 'exchange for (shell) currency'. MR2007:349; SS1984:686; KJ1970:760; OT1968:956.

**Mnemonic:** A NETFUL OF SHELLS CAN BE USED TO BUY

A more ancient graph than 売 (賣) 211 ('sell'). Exists from OBI stage 𪛗. Ogawa takes as 貝 10

213

L3



BAKU, *mugi*  
**barley, wheat**  
 7 strokes

麦芽 BAKUGA malt  
 麦茶 mugicha barley tea  
 小麦 komugi wheat

word-family meaning 'descend', and he notes that for the ancient Chinese this grain was believed to be given by the deities. Shirakawa takes it to refer to a ceremonial dance for the grain. Schuessler gives the thought-provoking view of Pulleyblank, who suggests 來 (see 237) is the original graph for the cereal, and that the separate graph 麥, meaning 'wheat' (with 夂 'foot') was originally intended for 'come'. Katō sees 夂 as phonetic, but this seems less likely. BK1957:245-6; MR2007:330; TA1965:169-71; SS1984:692; AS2007:374, 342-3; KJ1970:287-8.

**Mnemonic:** SITTING CROSS-LEGGED WATCHING WHEAT PLANT GROW

OBI 𪛗. Traditional form: 麥. Views diverge. Taken by Karlgren and Ma as based on a pictograph of a wheat or barley plant. Ma sees the lowest part as the root; Ogawa and Tōdō interpret lowest part as 夂 'descending foot' (see Appendix), to give 'wheat/barley given down from Heaven'. This graph is a member of Tōdō's

214

L5



HAN, *nakaba*  
**half, middle**  
 5 strokes

半分 HANBUN half  
 半島 HANTŌ peninsula  
 半年 HANTōshi half-year

Bronze 𪛗; traditional 半. The upper part is 八 70 'divide' (both a semantic and phonetic indicator), and the lower part is a stylized representation of an ox head showing horns and ears. The original sense of 'butcher an ox carcass into two halves' took on the broader meaning of 'half'. MS1995:v1:166-7; KJ1970:784; YK1976:416.

**Mnemonic:** SPLIT OX HEAD DOWN THE MIDDLE INTO HALVES

215

L3

番

BAN  
number, guard, turn  
(in sequence)  
12 strokes

順番 JUNBAN order, turn  
番人 BANNIN watchman  
一番 ICHIBAN number one

Bronze 番; generally taken as 田 63 'field', with 采 as both phonetic and semantic element, meaning 'hand holding/scattering seed'. Tōdō, while noting the *Shuowen* analysis (favored

by Shirakawa), which – based on the seal form – interprets 采 as 'claws of a beast' and 田 as 'paw underpad'; includes the underlying word for this graph in a word-family meaning 'spread out', with particular sense 'scatter seed'. The meanings 'turn; number; guard' represent loan usage. MS1995:v2:882-3; KJ1970:780; YK1976:420; TA1965:654-6; SS1984:706. We suggest taking the upper element as 'rice plant' 米 220 with an extra leaf.

**Mnemonic:** GUARD NUMBERS OF EXTRA-LEAVED RICE-PLANTS IN FIELD

216

L5

父

FU, chichi  
father  
4 strokes

父母 FUBO parents  
お父様 otōsama\* Father  
父親 chichioya father

OBI 父. Commentators agree this depicts a hand holding a stone ax. Use in the sense 'father/male relative of father's generation' represents a loan usage. MS1995:v2:820-22; KJ1970:824-5; YK1976:431-2; MR2007:267; AS2007:243.

**Mnemonic:** FATHER IS CROSS ABOUT TWO LITTLE THINGS

217

L5

風

FŪ, FU, kaze  
wind, style  
9 strokes

風船 FŪSEN balloon  
神風 kamikaze divine wind  
和風 WAFŪ Japanese-style

Some variation in OBI forms (e.g. 𩇑, 𩇒), but generally taken to show a phoenix or other large bird (modern 鳳), often with a phonetic element corresponding to modern 凡 1993. Fierce winds, including typhoons, were perceived in ancient times as a harmful bird

bringing danger, so already at the OBI stage this 'bird graph' was adopted as a loan for strong winds, and winds in general. In seal script, 'bird' was replaced by 'insect, reptile' 虫 60, another harmful entity, as in the modern graph. The phonetic element may be onomatopoeic for the sound of a typhoon (Mizukami), or have an associated meaning 'big' (Yamada), or 'shake' (Tōdō). MS1995:v2:1452-3, 1496-7; YK1976:435-6; TA1965:825-9.

**Mnemonic:** STYLISH INSECT GETS BLOWN BY THE WIND

218

L5

分

BUN, FUN, BU,  
wakaru/keru/katsu  
divide, minute,  
understand  
4 strokes

分子 BUNSHI molecule  
一分 IPPUN one minute  
分かり wakari understanding

Has 刀 198 'knife/cut', and 八 70 'divide', the latter as both semantic and phonetic, meaning 'cut in two'; a member of Tōdō's word-family 'cut in two'. MS1995:v1:124-5; KJ1970:256; TA1965:726-9.

**Mnemonic:** UNDERSTAND THAT ONE CAN DIVIDE BY CUTTING IN TWO

219

L5

聞

BUN, MON, *kiku/koeru*  
**hear, ask, listen**  
14 strokes新聞 SHINBUN newspaper  
聴聞 CHŌMON a hearing  
聞き違い kikichigai mishearing

OBI 聑 has 'person' with hand to exaggeratedly large 'ear': parallel formational construction is found with 見 20 'see'. Bronze script then

shows some variation, and seal script becomes standardized as 耳 31 'ear' with 門 231 ('door'/'gate') as phonetic with associated sense 'distinguish'. The other meaning 'ask' (a word with slightly different pronunciation from 'hear' in early Chinese) might represent a loan usage. MS1995:v2:1060-61; KJ1970:834-5; YK1976:442; MR2007:459; AS2007:514.

**Mnemonic:** AN EAR AT THE DOOR MEANS SOMEONE IS LISTENING

220

L3

米

BEI, MAI, *kome*  
**rice, America**  
6 strokes米価 BEIKA price of rice  
米国 BEIKOKU America  
白米 HAKUMAI white rice

OBI 𥝱, based on pictograph of ears of grain. Katō takes the horizontal line as chaff. The

graph now stands for 'rice', but disputed whether originally rice grains were represented, or millet. The sense 'America' is based on an old *on* reading ME, formerly used to write 亜米利加 AMERIKA. KJ1970:840-41; YK1976:444-5; SS1984:765-6.**Mnemonic:** GRAIN-LADEN AMERICAN RICE PLANTS

221

L4

步

HO, BU, *aruku, ayumu*  
**walk, rate**  
8 strokes進歩 SHINPO progress  
歩合 BUai ratio  
歩き出す arukidasu start walking

Traditional form is 步. The most complete OBI graph 𨇗 has 'crossroads' with 'left foot' and 'right foot', to represent 'walk'. KJ1970:156; MS1995:v1:703-4; YK1976:449. We suggest taking the modern graph as 'foot/stop' 止 143 (q.v.) and 'few' 少 160.

**Mnemonic:** FOOT STOPS AFTER JUST A FEW PACES OF WALKING

222

L5

母

BO, haha  
**mother**  
5 strokes母性 BOSEI maternity  
お母様 okāsama\* Mother  
母親 hahaoya mother

OBI forms onwards 𨇗 are based on pictograph of woman 女 37 with exaggerated breasts and nipples. KJ1970:859; YK1976:451; SS1984:780-81.

**Mnemonic:** A MOTHER IS A WOMAN WITH PROMINENT NIPPLES

223

L4

方

HŌ, kata  
**side, way, person, direction, square**  
4 strokes方角 HŌGAKU direction  
親方 oyakata boss  
見方 mikata way of looking

The OBI form 𨇗 appears generally to be taken as based on a pictograph of a plow-share. All modern meanings are loan usages. MR2007:395-6; KJ1970:762-3; YK1976:452.

**Mnemonic:** PLOW OFF TO ONE SIDE – THAT'S THE DIRECTION

224

L5

北

HOKU, kita  
**north, flee**  
5 strokes東北 TŌHOKU northeast  
敗北 HAIBOKU defeat  
北風 kitakaze north wind

OBI 𠂇 is based on pictograph of two people back-to-back in profile. 'Turn back on, retreat' is taken as primary meaning by Ma and Mizu-

kami. 'North' is loan usage (Schuessler notes the two words were homophones in early Chinese), while (less likely) Mizukami treats as extended sense on basis that houses in ancient China were built facing south, so the backs of occupants faced north. MR2007:389; MS1995:v1:156-7; AS2007:246; KJ1970:960.

**Mnemonic:** PEOPLE FLEE, TURNING THEIR BACKS ON THE NORTH

225

L5

每

MAI, -goto  
**each, every**  
6 strokes毎日 MAINICHI every day  
每度 MAIDO each time  
日每 higoto daily

Traditional 每; OBI 𠂇. OBI views divided, taking the graph as depicting either a mother with hairpin (Ma, Ogawa), or plant, with 母 222

('mother') as phonetic, with associated sense 'abundant' (Katō, Yamada, Tōdō); the latter seems the more persuasive. The meaning of 'each, every' is borrowed usage. MR2007:220; OT1968:548; KJ1970:756; YK1976:461; TA1965:166-8. Suggest taking elements as 'person' 人/人 41 and 'mother' 母.

**Mnemonic:** EACH AND EVERY PERSON HAS A MOTHER

226

L4

妹

MAI, imōto  
**younger sister**  
8 strokes姊妹 SHIMAI sisters  
妹分 imōtoBUN sworn sister  
令妹 REIMAI your younger sister

Semantic-phonetic compound found in OBI texts onwards 𠂇. Has 女 37 'woman', and 未 617 ('immature') as phonetic with associated sense 'continuation' (Katō, Yamada) or 'small' (Ogawa, Tōdō). KJ1970:868-9; YK1976:461; OT1968:256; TA1965:732-6.

**Mnemonic:** YOUNGER SISTER IS AN IMMATURE WOMAN

227

L5

万

MAN, BAN, yorozu  
**ten thousand, myriad**  
3 strokes五万 GOMAN fifty thousand  
万事 BANJI all things  
万屋 yorozuya general dealer

Formerly 萬. OBI 𠂇 form is based on pictograph of a scorpion. Already in OBI 萬 was used as a loan to indicate a number ('ten thousand/large number'), and so, according to Qiu, another graph was then devised for 'scorpion', comprising 萬 and 虫 60 'insect'. Traditionally

(at least from the time of the early 11th century *Guangyun* dictionary) 万 was seen as being a popular or vulgar equivalent for 萬, but according to Katō, this is a loan use of 万, originally a separate graph (pictograph of type of aquatic plant), for 'ten thousand'. MS1995:v2:1124-6; MR2007:512; QX2000:177; KJ1970:299-300,812; KZ2009:v1:2. We suggest taking 万 as a 'headless' version of 方 223 in one of its meanings, 'person'.**Mnemonic:** TEN THOUSAND HEADLESS PERSONS

228

L4

明

MEI, MYŌ, *akarui*,  
*akari/keru/kasu*  
**clear, open, bright**  
8 strokes

明白 MEIHAKU clarity  
明日 MYŌNICHİ tomorrow  
明け方 akegata day-break

Occurs in two forms in OBI: a) 𠄎 and b) 𠄏:  
a) – the dominant line of development – corresponding to 日 66 ‘sun’ and 月 18 ‘moon’, as in modern Japanese and Chinese script; b) made of ‘moon’ and an element which is taken either as ‘window’ (Qiu, Karlgren) or ‘light, bright’ (Katō, Yamada). QX2000:83, 192; BK1957:201; KJ1970:838; YK1976:468.

**Mnemonic:** SUN AND MOON TOGETHER  
MAKE IT CLEAR AND BRIGHT

229

L3

鳴

MEI, *naku/ru*  
**non-human sound**  
14 strokes

鳴動 MEIDŌ rumbling  
鳴き声 nakigoe animal cry  
鳴り物 narimono musical instrument

The modern graph has ‘mouth’ 口 22 and ‘bird’ 鳥 190, but based on OBI 𠄎 and bronze forms Katō takes the bird to be a cock. KJ1970:839; MR2007:297; OT1968:1150.

**Mnemonic:** SOUNDS FROM A BIRD’S MOUTH  
ARE NOT HUMAN

230

L3

毛

MŌ, *ke*  
**hair, fur**  
4 strokes

羊毛 YŌMŌ wool  
毛皮 kegawa fur  
毛虫 kemushi caterpillar

Bronze forms such as 𠄎 show the graph is based on a tuft of fur or hair. SS1984:822; OT1968:549; YK1976:471.

**Mnemonic:** FOUR STROKES FOR A TUFT OF  
HAIR

231

L4

門

MON, *kado*  
**gate, door**  
8 strokes

正門 SEIMON main gate  
門番 MONBAN doorman  
門出 kadode departure

Based on pictograph of a closed double gate or door; OBI form 𠄎. MR2007:457; SS1984:824-5; OT1968:1055.

**Mnemonic:** A DOUBLE-DOORED GATE

232

L4

夜

YA, *yo, yoru*  
**night**  
8 strokes

夜行性 YAKŌSEI nocturnal  
夜明け yoake dawn  
夜昼 yoruhiru night and day

Bronze form 𠄎 has 夕 46 ‘moon’ (later ‘evening’), and the NJK 亦 (‘again’) as phonetic (associated sense disputed). Tōdō includes in a word-family meaning ‘alternating shape or pattern’, in this case night and day. KJ1970:89; YK1976:473; TA1965:332-6. We suggest taking 𠄎 as a top-hat, ‘person’ 亻 41, ‘moon’ 夕, and an extra stroke.

**Mnemonic:** PERSON PUTS TOP HAT ON AT  
NIGHT TO AVOID MOON-STROKE

233

L4

野

YA, no  
moor, wild  
11 strokes

野生 YASEI wild  
野球 YAKYŪ baseball  
野原 nohara moor, field

The graph made up of these elements can be traced back only as far as the seal script (*Shuowen*). It comprises 里238 'village', and 予 425 ('already') as phonetic with associated sense 'calm, quiet'. KJ1970:874; MS1995:v2:1356; YK1976:474.

**Mnemonic:** VILLAGE ALREADY BUILT ON WILD MOOR

234

L5

友

YŪ, tomo  
friend  
4 strokes

友人 YŪJIN friend  
友情 YŪJŌ friendship  
友達 tomodachi friend

OBI form 𠄎 shows two hands together, to signify 'help', 'togetherness', and so also 'friend'. MR2007:271; KJ1970:38; SS1984:832; YK1976:477-8.

**Mnemonic:** TWO HANDS TOGETHER IS A SIGN OF FRIENDSHIP

235

L4

用

YŌ, mochiiru  
use  
5 strokes

用事 YŌJI business  
用意 YŌI preparation  
悪用 AKUYŌ abuse

OBI form 𠄎 is widely taken to show a pen for animals which were sometimes used in the Shang dynasty for sacrifice; 'use' is probably loan usage. Ma interprets it as depicting a bucket. SS1984:844; KJ1970:885; YK1976:482; AS2007:577; MR2007:283.

**Mnemonic:** MAKE USE OF A FENCE

236

L4

曜

YŌ  
day of week, shine  
18 strokes

曜日 YŌbi day of week  
火曜日 KAYŌbi Tuesday  
七曜 SHICHIYŌ days of week

Late graph, not in *Shuowen*. Noted in late 6th century AD *Yupian* as having same meaning as 耀 (NJK), i.e. 'shine', and Yamada and Katō treat 隹 324 ('bird') as phonetic with associated sense 'shine'. Morohashi, though, explains the Japanese-only sense 'day of the week' as:

'shine'/'bright' 明 228, which gives 日 66 'sun' and 月 18 'moon', to which was added the traditional five-planet group 火水木金土 (Mars, Mercury, Jupiter, Venus, Saturn respectively); each of these seven then combines with 曜 to give 日曜 'Sunday', 月曜 'Monday', and so on. KJ1970:84; YK1976:486; MT1989:v5:945. Suggest taking 日 in its two meanings of sun and day, and 翟 as its elements, 'wings' 羽 82 and 'bird' 隹 324.

**Mnemonic:** SUN WINGS ITS WAY LIKE A BIRD – ANOTHER DAY PASSES

237

L5

来

RAI, kuru, kitaru/su  
come  
7 strokes

来月 RAIGETSU next month  
新来者 SHINRAISHA newcomer  
出来事 dekgoto occurrence

Traditional 來; OBI 來. Treated by almost all scholars as based on pictograph of wheat / barley, which was then borrowed as a loan for the (near/) homophonous word for 'come'. Frequently used already in OBI texts for 'come'. But Pulleyblank suggests that 來 is the original graph for the cereal, and that the separate graph 麥, meaning 'wheat' (with 夂 'foot', see

Appendix) was originally intended for ‘come’ (see also 213). MS1995:v1:62-4; QX2000:287-8; MR2007:329; KJ1970:286-7; SS1984:1861; AS2007:374, 342-3. We suggest taking the modern components as 十 35 ‘ten’ and 米 220 ‘rice’.

**Mnemonic:** WHEAT COMES TO BE TEN GRAINS OF RICE!?

238

里

RI, sato  
**village, league**  
7 strokes

L1

一里 ICHIRI 1 *ri* (= 2.44 miles)  
里子 satogo foster child  
里芋 satoimo taro

Bronze 𠄎 shows 田 63 ‘field’ and 土 64 ‘earth/ground’ to give meaning ‘ground/land in form

of paths or ridges separating fields’ (Katō, Yamada); Yamada takes ‘village’ as loan usage. Tōdō, alternatively, includes in word-family meaning ‘line; draw a line’, and takes ‘village’ as extended usage on basis of arranging dwellings in grid pattern. KJ1970:902; YK1976:491; TA1965:100-02.

**Mnemonic:** GROUND MADE INTO FIELDS – INDICATES VILLAGE

239

理

RI  
**reason, rational**  
11 strokes

L4

理性 RISEI rationality  
無理 MURI unreasonable  
理由 RIYŪ reason

A late graph (*Shuowen*) 理. Has 玉 15 ‘jewel/jade’, and 里 238 (‘village’) as phonetic with associated sense ‘split (jade in accordance with

the vein patterning)’. The meaning seems to have progressed from ‘make a jade vessel’ to a more general ‘organise (something)’. In Tōdō’s ‘(draw) a line’ word-family, here ‘draw a logical line’. KJ1970:902; YK1976:491-2; TA1965:100-02. We suggest taking the ‘dotless’ jade determinative as ‘king’ 5.

**Mnemonic:** THE KING HAS COME TO THE VILLAGE – MUST BE SOME REASON

240

話

WA, hanashi, hanasu  
**speech, talk**  
13 strokes

L5

会话 KAIWA conversation  
话题 WADAI topic (of talk)  
小话 kobanashi tale

A late graph (*Shuowen*) 話. The left hand element is 言 118 ‘words, speak’. Scholars differ in interpreting the right-hand element in seal script. Katō takes it as 舌 755 (‘tongue’) being

phonetic with associated sense ‘good’ (i.e. good words), while Yamada takes 舌 not as ‘tongue’ but as standing for an NJK graph 刮 (‘scrape, shave off’) as phonetic, also with associated sense ‘good’. Tōdō takes the right-hand element as 舌 93, likewise as phonetic, and includes in word-family meaning ‘join together’. ‘Story’ and ‘to talk’ are treated as extended usage. KJ1970:322; YK1976:509; TA1965:643-6.

**Mnemonic:** TONGUE IS USED TO TALK WORDS IN SPEECH

# THE 200 THIRD GRADE CHARACTERS

241

悪

AKU, O, warui  
**bad, hate**  
11 strokes

A late graph (*Shuowen*) 𠂔. Has 心 164 'heart, mind, feelings' and 垂 1007 (q.v.) as phonetic with associated sense 'hunchback, ugly, twisted'; to give negative meanings such as 'hate' and 'bad'. KJ1970:3-4; YK1976:49-50; OT1968:371.

**Mnemonic:** BAD HEART AND TWISTED FEELINGS LEAD TO HATE

悪意 AKUI malice  
悪寒 OKAN chill  
悪者 warumono a rogue

242

安

AN, yasui  
**relax, ease, cheap**  
6 strokes

used for menstruation (especially from bronze on). Modern form has just 宀 30 'roof, dwelling' and 女 37 'woman'. Katō and Mizukami take 宀 as also having a phonetic role with associated sense 'cover over'. 'Cheap' is a meaning only in Japanese. MS1995:v1:360-61; KJ1970:5-6; YK1976:50-51.

**Mnemonic:** WOMAN AT EASE RELAXES IN CHEAP HOUSE

不安 FUAN unease  
安心 ANSHIN relief  
安物 yasumono cheap item

Some early forms show just 'woman under roof' 𠂔; others show additional line 宀, which – from its position – is generally taken as a napkin

243

暗

AN, kurai  
**dark, gloomy**  
13 strokes

A late graph (*Shuowen*) 𠂔. Has 日 66 'sun'/'day'; and 音 6 ('sound') used here as phonetic with associated sense 'shade'/'dark'. KJ1970: 7; YK1976:51; TA1965:815-24.

**Mnemonic:** THE SOUNDS OF A GLOOMY DAY

明暗 MEIAN light and dark  
暗殺 ANSATSU assassination  
真暗 makkura pitch dark

244

医

I, iyasu  
**heal, medical**  
7 strokes

associated sense 'clear' (not cloudy). In early times wine was used sometimes for medicinal purposes, hence extended meanings of 'heal; healer, physician'. Note that originally 医 was a separate and independent graph meaning 'quiver' (for arrows: see 145). 医 has become the official form for 醫 in Japan. YK1976:53-4; KJ1970:20-22; OT1968:1029.

**Mnemonic:** ARROW IN MEDICAL DOCTOR'S BAG IS USED TO HEAL

医者 ISHA doctor  
外科医 GEKAI surgeon  
医学 IGAKU medical science

Early form 𠂔. Traditional 醫; late graph (*Shuowen*), consisting of 酉 'jar/ brewing pot for wine' (see 318), with 毌 (CO 'attack') as phonetic with

245

L3


I, *yudaneru***entrust**

8 strokes

委員会 IINKAI committee  
 委任 ININ entrustment  
 委託金 ITAKUKIN trust money

Bronze 𠄎. Has 女 37 'woman', and 禾 87 'cereal' bent with ripe grain (Qiu identifies as 'foxtail millet', Karlgren as 'growing grain', Ogawa as

'rice'; Mizukami argues that 'millet' is correct, botanically speaking) as phonetic with associated sense 'supple', leading to extended senses such as 'compliant; entrust'. Ma interprets as woman carrying cereal on her back, and by extension 'to follow'. QX2000:176; BK1957:23; OT1968:727; MS1995:v2:960-61, v1:318-9; YK1976:54; MR2007:469.

**Mnemonic:** ENTRUST GRAIN PLANTS TO WOMAN

246

L4



I

**mind, thought**

13 strokes

注意 CHŪI attention, care  
 決意 KETSUI determination  
 意見 IKEN opinion

A late graph (*Shuowen*) 𠄎. Has 心 164 'heart, mind, feelings', and 音 6 ('sound') as phonetic with associated sense 'full; congested' (Yamada, Katō) or 'keep contained, suppress' (Ogawa). YK1976:55-6; KJ1970:17; OT1968:378.

**Mnemonic:** A THOUGHT IS A SOUND FROM THE MIND—OR THE HEART

247

L3


IKU, *sodatsu/teru***raise, educate**

8 strokes

教育 KYŌIKU education  
 育児 IKUJI childcare  
 育ち sodachi upbringing

Originally 𠄎, in OBI (corresponding to 毓: see also 432), depicting 'woman' with 'child' (baby being born) with dots for amniotic fluid. An abbreviated form of the graph, with its modern

structure, is found from the seal script stage, consisting of 子 27 'child' but inverted, over 肉 209 'meat, flesh' in its abbreviated form 月, possibly as phonetic with associated sense 'to be born' (Yamada, Katō), but Tōdō considers 月 here to be semantic only. 'Be raised/raise' and 'educate' are extended meanings. MS1995:v2:1070-71; YK1976:57; KJ1970:52-3; TA1965:194.

**Mnemonic:** RAISING A FLESHY UPSIDE-DOWN CHILD IS AN EDUCATION!

248

L4



IN

**member, official**

10 strokes

会員 KAIIN member of group  
 全員 ZEN'IN all members  
 動員 DŌIN mobilization

Seal 𠄎. OBI form 𠄎 shows the graph was originally a three-legged cauldron topped by a circle, depicting a round-necked vessel. As in the seal form (*Shuowen*) and modern form, the

lower element might appear to be 貝 10 'shell currency', which is incorrect but may be a helpful mnemonic. The top element 冂 22 'round' is semantic, and Tōdō takes it in this role only; Mizukami, Katō, and Yamada choose to take it as phonetic with associated meaning 'round', as well as semantic. 'Member' and 'official' appear to be modern meanings. TA1965:611-23; MS1995:v1:228-30; KJ1970:63; YK1976:60-61.

**Mnemonic:** OFFICIAL MEMBER MAKES SHELL-MONEY GO ROUND

249

L4

院 IN  
institute  
10 strokes

病院 BYŌIN hospital  
寺院 JIIN temple  
議院 GIIN the House

A late graph (*Shuowen*) 院. Has 阝 1907 'piled-up earth, mound, hill' (see also 376), and 完 464 ('complete') as phonetic with associated

sense of 'earthen wall or fence around dwelling'; later used to denote the dwelling or building itself, typically an imposing one such as palace or temple. 'Institute' is a further extended usage. Tōdō includes in word-family meaning 'round; surround'. YK1976:61; OT1968:1066; TA1965:611-19.

**Mnemonic:** INSTITUTE IS COMPLETE WITH EARTHEN WALL

250

L5

飲 IN, *nomu*  
drink, swallow  
12 strokes

飲用水 IN'YŌSUI drinking water  
飲み物 nomimono drinks  
飲み屋 nomiya tavern

OBI 𩚑. Seal script 𩚑 has equivalent of 畚 on left, conveying 'bitter wine taste', or 'drink' ('wine barrel' with 今 as phonetic), and 欠 496 'gaping mouth'/'lack' on the right. Later, 食 'meal' 163 was substituted as left-hand element. Earlier OBI form simply depicts person bending over wine barrel or similar to drink. YK1976:61; OT1968:533, 1026.

**Mnemonic:** LACK FOOD, SO SWALLOW DRINK

251

L4

運 UN, *hakobu*  
transport, luck  
progress  
12 strokes

運動 UNDO movement  
不運 FUUN bad luck  
運び hakobi state of affairs

Late graph (*Shuowen*) 運. Has determinative 辶 85 'walk, go', and 軍 490 ('wheels'/'army') as phonetic with associated sense 'round'. KJ1970:74; YK1976:63.

**Mnemonic:** ARMY NEEDS WHEELED TRANSPORT AND LUCK TO PROGRESS

252

L3

泳 EI, *oyogu*  
swim  
8 strokes

水泳 SUIEI swimming  
背泳 HAIEI backstroke  
平泳ぎ hiraoyogi breaststroke

A late graph (*Shuowen*) 泳. Has 氵 42 'water', and 永 644 ('long') as phonetic with associated sense 'flutter; float'. KJ1970:79; YK1976:64-5.

**Mnemonic:** LONG SWIM IN THE WATER

253

L5

駅 EKI  
station  
14 strokes

駅長 EKICHŌ stationmaster  
駅弁 EKIBEN station lunch-box  
東京駅 TŌKYŌEKI Tokyo Stn

Traditional 驛. Late graph (*Shuowen*) 驛. Has 馬 210 'horse', and 睪 (CO 'spy') as phonetic with associated sense 'change', simplified to 尺 895. KJ1970:94; YK1976:68-9.

**Mnemonic:** MAN WITH BACKPACK MOUNTS HORSE AT RELAY STATION

254

L3

央

Ō

center

5 strokes

中央 CHŪŌ center  
 中央部 CHŪŌBU central part  
 中央口 CHŪŌguchi central exit

OBI 𠂇; bronze 𠂇. Opinions differ. In broad terms, Mizukami, Katō and Yamada agree that this graph consists of variant 𠂇 for 大 56 'big' for person standing upright with 丨 as phonetic element positioned centrally just above the shoulders with associated sense 'straight,

upright'. Graph meaning is 'neck, back of neck,' and as the neck is positioned centrally, neither to left nor right, the extended sense 'center' evolved. Tōdō interprets differently, including 央 within a word-family 'restrain', taking the element across the top of the shoulders as a restraining device for criminals (see also 英 449); Ogawa also favors this analysis. With this view, 'center' may still be seen as extended usage. MS1995:v1:298-9; KJ1970:76-7; YK1976:72; TA1965:404-7; OT1968:244.

**Mnemonic:** BIG MAN WITH THICK NECK AT THE CENTER OF THINGS

255

L3

横

Ō, yoko

side, crossways

15 strokes

横断 ŌDAN crossing  
 横乗り yokonori riding sidesaddle  
 横顔 yokogao profile

A late graph (*Shuowen*) 𠂇. Traditional: 横. Has 木 73 'tree, wood,' and 黄 133 ('yellow') as phonetic with associated sense 'stop, obstruct'. Original meaning is horizontal door bolt, and by extension 'crossways, side'. KJ1970:324-5; YK1976:74.

**Mnemonic:** YELLOW PIECE OF WOOD LAID ON ITS SIDE

256

L4

屋

OKU, ya (in compounds)  
store, building, dealer

9 strokes

屋上 OKUJŌ roof  
 小屋 koya hut, shed  
 パン屋 PANya baker(y)

No OBI or bronze forms, but other forms – possibly pre-*Shuowen* – exist, e.g. 𠂇, 𠂇. Taken as 尸 (NJK graph) 'person slumped or bent or lying

down/ corpse', with either: a) 𠂇, an abbreviated version of 室 152 'room', combining to give 'a room to lie down in', and by extension 'house', etc. (Ogawa, Katō, Yamada); or b) 至 886 'arrive/reach' (Shirakawa), to give '(decide by ritual process) a place to lie down'. OT1968:296-7; KJ1970:324-5; YK1976:74; SS1984:67.

**Mnemonic:** ARRIVE AT STORE AND FIND DEALER'S CORPSE IN BUILDING

257

L3

温

ON, atatakai/meru

warm

12 strokes

温泉 ONSEN hot springs  
 温情 ONJŌ kindness  
 温室 ONSHITSU hothouse

OBI forms 𠂇, 𠂇. Traditional 温. Typically treated as quite late in origin. Seal form onwards consists of 氵 42 'water', with 𠂇 as phonetic; generally, taken as associated sense unclear and the whole graph originally representing a specific river name, then loaned for 'warm'.

Mizukami, however, lists the above OBI forms as showing someone with water in a bath-like container, regards associated sense of the phonetic as 'warm', and takes the meaning as 'river with warm current' or 'steamy warm water'. He also treats the same OBI form as the earliest form of 浴 625 'bathe', listing different shapes for 温 and 浴 only at the seal stage. MS1995:v2,772-3; KJ1970:114; YK1976:76. We suggest taking the modern graph as 氵 42 'water', 日 66 'sun', and 皿 300 'bowl'.

**Mnemonic:** SUN WARMS WATER IN A BOWL

258

L3

化

KA, KE, *bakeru/kasu*  
**change, bewitch**  
4 strokes

変化 HENKA change  
化粧 KESHŌ make-up  
化け物 bakemono 'spook'

Traditional 化. OBI form 𠄎 depicts 'person'  
亻 41 ('standing'), with element 匕 (匕 in

Japanese) for person fallen down – indicating change of state – acting as phonetic with associated sense range 'become different, imitate, false'. The graph is in Tōdō's word-family meaning 'change shape'. MS1995:v1:54-5; KJ1970:305-06; YK1976:77; TA1965:607-09.

**Mnemonic:** STANDING MAN IS BEWITCHED AND FALLS DOWN CHANGED

259

L4

荷

KA, ni  
**load, burden**  
10 strokes

出荷 SHUKKA consignment  
船荷 funani ship's cargo  
荷物 niMOTSU luggage

A late graph (*Shuowen*) 𦉰. Has 艹 53 'plant, vegetation', and 何 86 ('what?') as phonetic,

original meaning 'lotus plant'. Early Chinese word for 'carry on shoulder/back' was originally written 何, but when 何 came to be used for a near-homophone meaning 'who?'; 'what?', 荷 was borrowed for 'carry'. AS2007:273,275; YK1976:83; TA1965:583-6.

**Mnemonic:** WHAT PLANTS ARE IN THAT LOAD?

260

L4

界

KAI  
**area, boundary**  
9 strokes

世界 SEKAI world  
境界 KYŌKAI boundary  
政界 SEIKAI world of politics

A late graph (*Shuowen*) 𡩉. Has 田 63 'field', and 1094 介 (modern meaning 'come between') here as phonetic with associated sense 'divide', giving original meaning 'divide up fields'. In Tōdō's word-family meaning 'divide in two; interval, gap'. KJ1970:143; YK1976:90; TA1965:601-05.

**Mnemonic:** DIVIDE FIELDS INTO AREAS WITH BOUNDARIES

261

L4

開

KAI, *hiraku, akeru*  
**open**  
12 strokes

開発 KAIHATSU development  
開始 KAISHI inception  
開き綱 hirakizuna rip-cord

A relatively late graph (*Shuowen*) 開. Has 門 231 'gate', and an inner element taken 讠 as 𠄎 'face, oppose' (the two leaves of opened gate facing each other) (Yamada, Katō), or 讠 two hands reaching out to remove the crossbar (Shirakawa, Ogawa). YK1976:91; KJ1970:143; SS1984:92-3; OT1968:1057.

**Mnemonic:** HANDS REMOVE BAR AND OPEN GATE

262

L3

階

KAI  
**storey, grade, step**  
12 strokes

階段 KAIDAN stairs  
二階 NIKAI upstairs  
階級 KAIKYŪ class, grade

Late graph (*Shuowen*) 階. Has determinative 阝 'piled-up earth, mound' (short form of 阜1907),

and 皆1099 (modern meaning 'all, everyone') as phonetic with associated sense 'be lined up'; or 'be in unison'. KJ1970:152; YK1976:91; OT1968:1072. Note that the determinative 阝 can also occur as a right-hand element, with different etymology and meaning; see 都 376 and 阜 1907 for further discussion.

**Mnemonic:** ALL THE MOUNDS SHOULD HAVE STEPS LINED UP

263

L4

寒

KAN, samui  
**cold**  
12 strokes

寒波 KANPA cold spell/wave  
寒気 samuKE a chill  
寒暖計 KANDANKEI thermometer

Bronze form A (𠄎); bronze form B (𠄏); seal form (𠄐). Form A shows a roof/dwelling, with gathered vegetation inside to keep occupant warm from the cold (Shirakawa). Form B additionally has

two horizontal lines sometimes taken to represent ice (Yamada), but ice was not normally represented in this way; instead, the lines might indicate mats to lie on (Shirakawa, Karlgren also in broad agreement). YK1976:102-3; BK1957:58; SS1984:124-5. We suggest taking middle part as 井 1575 'well', 𠄎 as variant of 六 80 'six', plus 冫 'ice' 401.

**Mnemonic:** SIX ROOFED WELLS ICE OVER IN THE COLD

264

L3

感

KAN(*jiru*)  
**feeling, emotion**  
13 strokes

感心 KANSHIN admiration  
感覺 KANKAKU sense  
感情 KANJŌ feelings, emotion

A late graph (*Shuowen*) 𠄑. Has 心 164 'heart', and 咸 (NJK graph based on a halberd: see e.g. 545) as phonetic with associated sense 'shake', to give 'shaking heart', and so 'feeling, emotion'. KJ1970:215; YK1976:104; OT1968:379. Suggest taking 口 as 'mouth' 22.

**Mnemonic:** FEELING HEART IN THE MOUTH WHEN FACING A HALBERD

265

L4

漢

KAN  
**Han China, male**  
13 strokes

漢字 KANJI character  
惡漢 AKKAN rogue  
漢詩 KANSHI Chinese poetry

Ironically, one of the most etymologically obscure characters. Bronze 𠄒. Has 氵 42 'water', with right-hand side as phonetic (associated sense unclear). Originally referred to the Han River (modern Shaanxi Province), one of the most important tributaries of the Yangtze River;

later taken as name for the Han dynasty by its founder Liu Bang, as that region was where he began building the dynasty. At an early period, non-Han ethnic groups in China referred to Han Chinese as 漢子 'sons of Han', and by extension the general sense 'male'. KJ1970:223; OT1968:599; YK1976:104; SS1984:128. We suggest taking the right hand element as 夫 601 'man', 口 22 'mouth' and 艹 53 'grass/plant', with a little geographical licence.

**Mnemonic:** MAN FROM MOUTH OF HAN RIVER IN GRASSY HAN CHINA

266

L4

館

KAN  
**large building, hall**  
16 strokes

會館 KAIKAN hall  
旅館 RYOKAN inn  
美術館 BIJUTSUKAN art gallery

Late graph (*Shuowen*) 𠄓. Has 食 163 'meal/eat', and 官 465 (modern meaning 'official') as

phonetic with associated sense 'building to work in', then 'building' in general or 'house' (Yamada). Shirakawa sees differently as originally a temporary building used by army on the move for ceremonial use, then 'building' in general sense. Katō takes the graph as 'place to stay/eat'. KJ1970:335; YK1976:106; SS1984:131; KJ1985:669.

**Mnemonic:** OFFICIAL EATS IN HALL

267

L3

岸

GAN, kishi  
**bank, shore**  
8 strokes海岸 KAIGAN coast  
对岸 TAIGAN opposite bank  
川岸 kawagishi riverbankA late graph (*Shuowen*) 岸. Has 山 26 'mountain', and lower part as phonetic with

associated sense 'dwelling built high on rocks/high' (Yamada), 'mountain prominence' (Ogawa), or 'jagged cliff' (Shirakawa). Later, extended usage for 'high land close to water', and 'bank, shore'. YK1976:108; OT1968:302; SS1984:136. We suggest taking 干 840 in its modern meaning of 'dry', and 厂 as a bank.

**Mnemonic:** MOUNTAIN-LIKE BANK IS DRY

268

L4

起

KI, okiru/kosu/koru  
**arise, bring about**  
10 strokes起源 KIGEN origin  
早起 hayaoki early rising  
起动机 KIDŌKI starter motorA relatively late graph 起 (*Shuowen*). Traditional form has 巳 (NJK 'serpent') on the right, reflecting the seal form. Has 走 179 'run' (shows movement), and right-hand 巳 with associated

sense 'begin' (Ogawa), or – by another analysis – 己 866 ('twisting thread'; 'self') with associated sense '(person) bent over (when getting up)' (Shirakawa) or 'stop' (stop running &gt; stand) (Yamada). 'Bring about' is extended usage. First analysis above is probably the one to follow. KJ1970:232; YK1976:114; SS1984:145; OT1968:966.

**Mnemonic:** RUNNING IN A TWISTED WAY BRINGS ABOUT CONSEQUENCES

269

L3

期

KI, GO  
**period, expect**  
12 strokes学期 GAKKI school term  
期待 KITAI expectation  
最期 SAIGO end, deathBronze forms such as 𠄎, 𠄎 typically consist of 其 as phonetic with associated sense 'go round', with determinative 日 66 'sun', or occasionally 月 18 'moon'; seal script (*Shuowen*) onwards

has 'moon'. One cycle of the sun (one year) or the moon (month); by extended usage for 'period' in general. 其 is an NJK used to express 'that', but this is loan usage, originally pictograph of a winnowing basket, which may also relate to cyclic seasons. 'Expect' is an extended meaning perhaps related to regularity. MS1995:v1:640-41; KJ1970:238; OT1968:739.

**Mnemonic:** EXPECT PERIOD OF MONTHS BETWEEN WINNOWINGS

270

L3

客

KYAKU, KAKU  
**guest, visitor**  
9 strokes来客 RAIKYAKU visitor  
乘客 JŌKYAKU passenger  
客員 KAKUIN guest member

OBI forms include 𠄎, bronze 𠄎. OBI shows 'roof, dwelling' 宀 30, 'roof, dwelling' 止 143 'stop, stay', 'person kneeling', with 口 22 'mouth'

as phonetic (Mizukami). Bronze has 'roof', 'person' and 各 462 (modern meaning 'each') as phonetic with associated sense 'come, stay, stop'; seal form onwards is as for bronze, minus 'person'. MS1995:v1:368-70; OT1968:276; YK1976:120-21. Suggest taking 各 as 'cross-legged' 夂 (see Appendix) and 'mouth' 口 22.

**Mnemonic:** EACH VISITOR UNDER ROOF IS CROSS-LEGGED WITH OPEN MOUTH

271

究

KYŪ, *kiwameru*  
**investigate, extreme**  
7 strokes

L4

研究 KENKYŪ research  
究明 KYŪMEI investigation  
探究 TANKYŪ inquiry

Late graph (*Shuowen*) 𡩺. Has 穴 860 'cave (dwelling), hole', and 九 13 ('nine' q.v.) as phonetic with associated sense 'bend', to give 'cramped cave dwelling', and by extension 'be in difficulties', 'go/take to extremes'. The extended meaning of 'investigate' may relate to narrowing the focus. YK1976:124; KJ1970:264; OT1968:739.

**Mnemonic:** EXTREME INVESTIGATION OF NINE HOLES

272

急

KYŪ, *isogu*  
**hurry, sudden**  
9 strokes

L4

急死 KYŪSHI sudden death  
急速 KYŪSOKU rapidity  
大急ぎ ousogi great haste

A late graph. Seal form (*Shuowen*) 𡩺, depicting 心 164 'heart/feelings' under upper part with hand behind (chasing) a person, probably signifying urgency. Upper part is early form of 及 1202 ('reach, extend'), acting here as phonetic with associated sense such as 'become tense, brace'. 'Sudden' is an extended meaning. SS1984:174; YK1976:125; OT1968:363.

**Mnemonic:** HURRYING PERSON SUDDENLY STOPS, HAND OVER HEART

273

級

KYŪ  
**rank, grade**  
9 strokes

L3

進級 SHINKYŪ promotion  
同級生 DŌKYŪSEI classmate  
上級 JŌKYŪ upper grade

Generally listed as a late graph, though Yamada gives a bronze form. Made of 糸 29 'thread', with 及 1202 ('reach, extend') as phonetic with associated sense 'next'. 'Order' is an extended meaning. KJ1970:260; YK1976:125-6; OT1968:767.

**Mnemonic:** REACH OUT AND GRADE THREADS

274

宮

KYŪ, GŪ, KU, *miya*  
**palace, shrine prince**  
10 strokes

L5

神宮 JINGŪ shrine  
宮中 KYŪCHŪ Court  
宮様 miyasama prince

OBI 廡 shows rooms beneath a roof; taken to represent a large house or building. Became associated with grand buildings such as palaces and shrines, and their principal residents. MS1995:v1:374; YK1976:126; OT1968:278.

**Mnemonic:** MANY ROOMS UNDER A ROOF INDICATE A PALACE OR SHRINE

275

球

KYŪ, *tama*  
**sphere, ball**  
11 strokes

L3

球技 KYŪGI ball game  
地球 CHIKYŪ Earth  
球拾い tamahiroi caddie

Late graph (*Shuowen*) 球. 玉/王 15 'jade' and 求 478 ('seek') as phonetic, associated sense 'pretty' (Katō, Yamada), or 'round' (Ogawa) > pretty jade disc/ball. KJ1970:263; OT1968:657.

**Mnemonic:** SEEK JADE BALLS AS SPHERICAL JEWELS

276

L4

去

KYŌ, KŌ, *saru*  
**go, leave, past**  
5 strokes

去年 KYONEN last year  
過去 KAKO the past  
立ち去る tachisaru depart

OBI 衤 is based on pictograph of container with double lids, probably for rice, and made of

bamboo or similar pliant plant-based material. According to Yamada, 'depart' is an extended usage based on the container being for *taking out* rice from a cooking pot but more likely loan usage. MS1995:v1:190-91; KJ197:266-7; YK1976:128. We suggest taking the graph as 土 64 'ground' and 厶 as 'nose'.

**Mnemonic:** NOSE UNDER THE GROUND MEANS YOU HAVE DEPARTED – GONE!

277

L3

橋

KYŌ, hashi  
**bridge**  
16 strokes

鉄橋 TEKKYŌ steel bridge  
陸橋 RIKKYŌ overpass  
石橋 ishibashi stone bridge

A late graph (*Shuowen*) 橋. 木 73 is 'tree, wood', and 喬 is an NJK meaning 'tall' (similar in form and meaning to 高 132 'tall/high') and also acts

here as phonetic. Despite some points of difference, scholars are in general agreement that the basic associated sense is 'tall, high', in this case presumably denoting something tall and wooden; 'bridge' is perhaps an extended sense, though Yamada sees as loan. YK1976:134-5; SS1984:199-200; OT1968:525.

**Mnemonic:** TALL WOODEN STRUCTURE WITH IRREGULAR TOP IS A BRIDGE

278

L4

業

GYŌ, GŌ, *waza*  
**profession, deed, karma**  
13 strokes

産業 SANGYŌ industry  
罪業 ZAIGŌ sin  
仕業 shiwaza act, deed

Bronze 業 represents a musical instrument with bells suspended from a notched board; in Tōdō's word-family 'rough and hard'. The graph

was also used to denote board or tablet used as a flat surface for learning, then for learning itself or any activity involving learning, including work. 'Karma' is an extended meaning. KJ1970:282; OT1968:514; YK1976:136-7. Difficult mnemonically, but we suggest taking the lower part as a combination of 木 73 'tree/wood' and 羊 426 'sheep', and the upper part a topless 'row' 並 977.

**Mnemonic:** MAKING ODD ROWS OF WOODEN SHEEP IS A STRANGE PROFESSION

279

L3

曲

KYOKU,  
*mageru/garu*  
**bend, melody**  
6 strokes

曲線 KYOKUSEN curve  
作曲 SAKKYOKU songwriting  
曲がり目 magarime a turning

Bronze is 𠂔; pictograph of curved container made of wood or bamboo (Mizukami also notes alternative interpretation as carpenter's square); by extension 'bend'. MS1995:v1:628-9; YK1976:137; KJ1970:284. 'Melody' is an extended meaning perhaps based on convolutions. We suggest remembering the modern graph by using 田 63 'field(s)'.

**Mnemonic:** BENDY PATHS THROUGH THE FIELDS AND BEYOND

280

L3

局

KYOKU  
**office, section, circum-  
 stances**  
 7 strokes

局面 KYOKUMEN situation  
 結局 KEKKYOKU finally  
 郵便局 YÜBINKYOKU post office

Late graph (*Shuowen*): 屍. Usually taken as 尸  
 'corpse or person slumped or bent or lying'  
 (NJK graph: e.g. see 256), with variant of 句 683

(modern meaning 'phrase') as phonetic with associated sense ij 'bent; hunchback' (Katō, Yamada) or iij 'divide' (Ogawa). Interpretation ij then treats meanings of the type 'room', 'apartment of a court-lady', 'office' as loan usage; iij regards as extended use. Tōdō includes in word-family meaning 'bend', 'made intricate'. KJ1970:279-80; YK1976:137; OT1968:295; TA1965:307-10.

**Mnemonic:** ODD PHRASE USED ABOUT CIRCUMSTANCES OF OFFICE CORPSE

281

L4

銀

GIN, shirogane  
**silver**  
 14 strokes

銀行 GINKŌ bank  
 銀河 GINGA Milky Way  
 銀貨 GINKA silver coin

Seal 銀. A late graph (*Shuowen*). Has 金 16 'metal' and 艮 (NJK, originally showed an eye on top of twisted legs, to mean 'stop, look back angrily, oppose') as phonetic with the associated sense 'white'. Distinguish 艮 from 良 628 'good'. KJ1970:291-2; OT1968:1041; YK1976:141.

**Mnemonic:** STOP AND STARE AT SILVERY METAL

282

L4

区

KU  
**ward, section**  
 4 strokes

区别 KUBETSU distinguishing  
 地区 CHIKU district  
 北区 kitaKU Kita Ward

OBI 邑; bronze 邑; traditional 區. Mizukami takes OBI form as 'armpit' with 品 405 'goods';

here treated as 'many enclosed items', giving 'confined armpit space for hiding things'. The bronze form has 'armpit' with several items lined up, interpreted as 'small place under armpit' (Katō), to which Mizukami adds 'to hide things'. 'Small' and 'divide up' are extended meanings. MS1995:v1:162-3; KJ1970:296; YK1976:141-2.

**Mnemonic:** MOSTLY ENCLOSED 'SECTION X' IS A WARD

283

L3

苦

KU, nigai,  
 kurushii/shimu  
**painful, bitter**  
 8 strokes

苦心 KUSHIN pains, trouble  
 苦痛 KUTSŪ pain, agony  
 苦味 nigami bitterness

A late graph (*Shuowen*) 苦. It comprises ++ 53 'plant/grass'; and 古 121 ('old') as a phonetic with an associated sense 'tighten' (Katō, Yamada) or 'feel strong stimulation' (Ogawa); the meaning extended to 'bitter, unpleasant', etc. KJ1970:393; YK1976:142-3; OT1968:847.

**Mnemonic:** OLD PLANTS TASTE BITTER, EVEN PAINFUL

284

L3

具

GU, sonaeru  
**equip(ment), means**  
 8 strokes

具合 GUai condition  
 用具 YŌGU appliance  
 道具 DŌGU tool

OBI 貝 is taken as ij 鼎 'three-legged vessel, cauldron', or iij 貝 10 'shellfish' as

an abbreviation for 鼎, with two hands as both semantic and phonetic, to give 'offer, provide'. 'Wherewithal/equipment' and 'means' are extended meanings. MS1995:v1:104-5; OT1968:98; YK1976:143. We suggest taking the modern simplified upper element as 目 76 'eye', and the lower element as a table.

**Mnemonic:** KEEP AN EYE ON THAT TABLE – IT'S USEFUL EQUIPMENT

285

L3

君

KUN, kimi  
**lord, you, Mr**  
7 strokes

暴君 BŌKUN tyrant  
細君 SAIKUN wife  
山田君 YamadaKUN Mr Yamada

OBI 君 has 'words' (represented by 口 22 'mouth, say'), and 尹 (CO graph meaning 'govern' by holding a stick) as both semantic and phonetic, to give 'lead people by words', and hence 'lead, leader'. MS1995:v1:216-7; YK1976:144; OT1968:170.

**Mnemonic:** MY LORD, I SEE YOU RULE BY STICK IN HAND AND BY WORD

286

L3

係

KEI, kakari  
**involvement**  
9 strokes

關係 KANKEI connection  
係爭 KEISŌ contention  
係員 kakariIN clerk in charge

A late graph (*Shuowen*) 係. Has 'person' 亻 41 and 系 855 ('joined threads') as phonetic with associated sense 'link up'. KJ1970:359; YK1976:147-8; OT1968:63.

**Mnemonic:** PERSON INVOLVED WITH JOINING THREADS

287

L4

輕

KEI, karui  
**light, flippant**  
12 strokes

輕食 KEISHOKU light meal  
輕薄 KEIHAKU flippancy  
輕石 karuishi pumice

Late graph (*Shuowen*): 輕. Traditional form 輕 has 車 33 'vehicle', and 𦉳 (CO, threads stretched

on loom) as phonetic with associated sense 'empty' (Katō, Yamada); Ogawa says 'at full speed'. 'Light' is extended meaning from 'empty'. KJ1970:346; YK1976:150; OT1968:983. Suggest take the modern right hand parts as 又 2003 'hand' and 土 64 'ground'.

**Mnemonic:** LIGHT VEHICLE PUSHED ALONG GROUND BY HAND

288

L3

血

KETSU, chi  
**blood**  
6 strokes

血液 KETSUEKI blood  
血統 KETTŌ lineage  
鼻血 hanaji nose-bleed

OBI 血 shows 皿 300 'bowl' with blood in it (short stroke), in pledge. The meaning later became restricted to just 'blood'. MS1995:v2:1156-8; MR2007:318; KJ1970:365.

**Mnemonic:** LIQUID SPILLING FROM BOWL IS BLOOD

289

L3

決

KETSU, kimeru/maru  
**decide, settle, collapse**  
7 strokes

解決 KAIKETSU solution  
決裂 KETSURETSU breakdown  
決心 KESSHIN determination

Late graph (*Shuowen*) 決. Has 冫 42 'water', and 夬 (CO, meaning disputed, a hand pulling bow-string etc.) as phonetic with associated sense

'earth collapses' as in a dyke, and possibly also 'pull apart'. In Tōdō's word-family 'gouge out' (cf the NJK 抉 meaning 'gouge'). 'Decide' is a loan usage. Note 'collapse' is still a minor meaning for this graph. KJ1970:367; YK1976:154; TA1965:631-6; KJ1985:351. We suggest taking 夬 as a man with a backpack (see also 馱 253).

**Mnemonic:** MAN DECIDES TO CARRY WATER IN BACKPACK

290

L4

研

KEN, *togu*  
**hone, refine**  
9 strokes

研修 KENSHŪ training  
 研ぎ革 togikawa strip  
 研究者 KENKYŪSHA researcher

A late graph (*Shuowen*) 研. Has 石 47 'stone', and 开/开 (a CO representing two level stakes with a meaning of 'level') as phonetic with associated sense '(make) flat, level'; in Tōdō's word-family 'divide in two; gap' (here, eliminate gaps or undulations). 'Refine' is an extension of basic meaning 'smoothe out'. KJ1970:375; YK1976:157-8; TA1965:601-06.

**Mnemonic:** HONE STONE WITH TWO FUNNY STICKS

291

L4

県

KEN  
**prefecture**  
9 strokes

三重県 MieKEN Mie Prefecture  
 県令 KENREI prefectural bylaw  
 県庁 KENCHŌ Prefectural Office

Bronze 縣 depicts a severed head suspended upside down in a tree, as a punishment. Traditional form 縣 (which distorts the 'tree' component in bronze), has 系 855 ('joined

threads') as phonetic with associated sense 'hang'. Came to be used in Chinese for a similar-sounding word meaning 'district, county', and then in Japanese for 'prefecture'. MS1995:v2:1020-22; KJ1970:379; YK1976:158; OT1968:787. For the modern form we suggest taking the top element as 目 76 'eye' and the remaining strokes as a stand.

**Mnemonic:** KEEP AN EYE ON THE STAND AT THE PREFECTURAL SHOW

292

L3

庫

KO  
**storehouse**  
10 strokes

車庫 SHAKO garage, depot  
 倉庫 SŌKO warehouse  
 冷蔵庫 REIZŌKO refrigerator

Bronze 庫. Has 广 127 'building', and 車 33 ('vehicle, chariot') as semantic and also as phonetic indicator. (The associated early Chinese pronunciation of 車 was closer to SJ KO than SHA – the latter reading reflects a later Chinese pronunciation). Originally, a building to house chariots; later, became more general in meaning. MS1995:v1:452-3; KJ1970:390; YK1976:168; AS2007:182.

**Mnemonic:** VEHICLE LEFT IN STOREHOUSE

293

L3

湖

KO, *mizuumi*  
**lake**  
12 strokes

琵琶湖 BIWAKO Lake Biwa  
 湖岸 KOGAN lake shore  
 湖水 KOSUI lake

According to Mizukami, possibly originates in the simpler bronze form 湖 (= 沽, now an unrelated NJK meaning 'trade'). 湖 consists of 氵 42 'water', with 胡 (NJK originally 'flesh beneath jaw') as phonetic with, here, associated sense 'large'. MS1995:v2:766-7, 1072-3; KJ1970:393; YK1976:168. We suggest taking 月 as 月 18 'moon' along with 古 121 'old'.

**Mnemonic:** OLD MOON SEEN IN WATER OF LAKE

294

L3

向

KŌ, muku/keru/kau/kō  
**turn, face, beyond**  
6 strokes

向上 KŌJŌ improvement  
向こう側 mukōgawa opposite side  
前向き maemuki forward-looking

OBI 向 shows a dwelling with a window, apparently north-facing. Mizukami, Ma and Yamada take 'face toward' or 'direction' as later meanings; Qiu explores this topic in detail. Katō

sees the graph as specifically a high window facing north, but takes the core meaning to be the window itself, with the meaning of 'facing' resulting from being used as a substitute for a more complex NJK character 卿 (now meaning lord) relating to facing each other at the meal table. 'Turn' and 'beyond' are extended meanings. MS1995:v1:210-11; MR2007:369; YK1976:175; QX2000:217-8; KJ1985:102-3.

**Mnemonic:** TURN TO THE HOUSE WITH THE HIGH WINDOW

295

L3

幸

KŌ, saiwai, sachi,  
shiwase  
**happiness, luck**  
8 strokes

幸運 KŌUN good fortune  
不幸 FUKŌ misery, bad luck  
幸いに saiwai ni fortunately

Seal 幸. Late graph (*Shuowen*). Consists of 卩 天, showing a figure with head bent down, meaning 'delicate, beautiful', but borrowed in early Chinese for similar-sounding word meaning 'calamity' (Mizukami), 'premature death' (Katō), with 卩 'inverted' (see 675) (Ogawa), 'avoid'

(Katō), giving overall sense 'good fortune'. The graph elements show distortion in progression from seal to standard script, and Qiu notes that as part of the evolutionary process what was originally a separate graph in seal script for another word meaning 'wooden handcuffs' also ended up having the same shape in block script as 幸. MS1995:v1:296-8; KJ1970:402-3; OT1968:323,300; AS2007:559-60; QX2000:190. We suggest using 辛 1535 meaning 'sharp/bitter' as a mnemonic.

**Mnemonic:** EXTRA SHARP STROKE BRINGS HAPPINESS AND LUCK

296

L3

港

KŌ, minato  
**harbor, port**  
12 strokes

空港 KŪKŌ airport  
入港 NYŪKŌ port entry  
港町 minatomachi port town

A late graph (*Shuowen*) 港. Has 氵 'water' 42, and 巷 (NJK, 'streets of settlement') as semantic and phonetic, meaning 'road, path', giving water lane for boats, and by extension 'harbour'. KJ1970:163; YK1976:184-5; OT1968:594. We suggest taking the upper-right element as 共 484 'together', and the lower part as 己 866 'self'.

**Mnemonic:** FIND ONESELF TOGETHER WITH WATER IN PORT

297

L3

号

GŌ  
**number, call, sign**  
5 strokes

番号 BANGŌ number  
号令 GŌREI command  
号泣 GŌKYŪ wailing

Late graph (*Shuowen*) 號. Traditional 號, which has 虎 1301 'tiger', with left-side 号 (analyses differ): Ogawa takes as 口 22 'mouth'; 'say', with 丂 ('floating waterweed' 130 [Katō] or 'curved

knife' [Shirakawa]) as phonetic with associated sense 'howl, etc.', while Yamada and Tōdō take as 号 (with same sense). Either analysis yields overall sense 'howl, roar like a tiger'. The abbreviated modern form has a more generalized sense range; 'name, number' are extended meanings. YK1976:186-7; OT1968:161; TA1965:273-4; KJ1985:99.

**Mnemonic:** LOUD RISING VOICE CALLS OUT A NUMBER

298

L3

根

KON, ne  
root, base  
10 strokes根本 KONPON basis  
大根 DAIKON giant radish  
屋根 yane roof

A late graph (*Shuowen*) 𣎵. Has 木 73 'tree, wood', and 艮 ('stop and stare', see 281) as phonetic with associated sense 'root, stem'. In Tōdō's word-family 'stay still'. Thus the root/stem of a tree. 'Origin' and similar meanings are derived. KJ1970:411; YK1976:191-2; TA1965:706-7; KJ1985:319.

**Mnemonic:** STOP AND STARE AT TREE ROOT

299

L3

祭

SAI, matsuri, matsuru  
festival, worship  
11 strokes祭日 SAIJITSU holiday  
祭壇 SAIDAN altar  
雪祭 yukimatsuri Snow Festival

OBI forms 𡇗, 𡇘. Bronze forms 𡇙, 𡇚. OBI forms are taken to show meat and wine being placed by hand on an altar (though such forms including 'stand, altar' are still uncom-

mon compared with bronze forms). Usage was extended to 'ceremonies to invoke the deities'. Later forms appear to have excluded the wine, the reasons for this being unclear. MS1995:v2:948-50; SS1984:339; KJ1970:599; YK1976:198. KJ1985:446-7; We suggest taking the elements as 'altar'/'show' 723 示 (see also 153), 肉 209 'meat', and 'hand' マ.

**Mnemonic:** HAND PUTS MEAT ON ALTAR IN FESTIVAL OF WORSHIP

300

L3

皿

sara  
dish, bowl, plate  
5 strokes灰皿 haizara ashtray  
大皿 ōzara large dish  
皿洗い saraarai dishwashing

OBI forms 𡇛, 𡇜 show deeply curved bowl on raised base. Later forms 𡇝, 𡇞 show slightly more elaborate versions, probably being wrought in metal. MS1995:v2:900-02; QX2000:179; MR2007:316; OT1968:690.

**Mnemonic:** DISH WITH VERTICAL STRIPES

301

L4

仕

SHI, JI, tsukaeru  
serve, work, do  
5 strokes仕事 SHIgoto work  
仕方 SHIkata way, means  
仕組み SHIkumi arrangement

Bronze form onwards has 亻 41 'person', and 士 521 ('male'/'samurai') as phonetic with

associated sense either 'work, serve' (Katō, Yamada), or 'stand' (Tōdō, Mizukami). Work in ancient China was often done by slaves, but later by servants, and so 'serve'. Meanings given by Schuessler include 'take office, serve, retainer, knight'. KJ1970:452; YK1976:214; TA1965:104-06; MS1995:v1:44-5 AS2007:465.

**Mnemonic:** SAMURAI IS PERSON WHO WORKS AND SERVES

302

L4

死

SHI, shinu  
die, death  
6 strokes死体 SHITAI corpse  
死去 SHIKYO death  
若死に wakajini early death

OBI 𡇟; seal 𡇠. OBI left-hand 𡇡 shows skeletal remains (possibly occipital bone); right-hand (person) is phonetic with associated sense ij 'flesh rots and drops to ground', giving 'corpse turns to bleached bones free of flesh' (Katō), or

ij 'divided up into small pieces', giving 'die and bones come apart' (Tōdō). In ancient China a person was only seen as dead when the corpse became a clean skeleton after exposure to weather (Mizukami). By block script, left-hand changed to 𡇢, and right-hand to 匕. Modern form comprises 𡇣, known as 'meatless bones' (cf 'meaty bone' 骨 877), with 'fallen person' 匕 (see 258). KJ1970:466-7; SS1984:364; MS1995:v1:710-11; TA1965:762-4.

**Mnemonic:** PERSON FALLS DEAD, SOON TO BE BARE BONES

303

L4

使

SHI, tsukau  
use, servant  
8 strokes

使用 SHIYŌ use  
大使 TAISHI ambassador  
小使 kozukai servant, porter

OBI 使, seal 使. OBI forms, showing a hand holding a writing brush are difficult to differentiate from those for 吏 2074 'official', 事 309 ('thing', 'act'), and 史 523 'scribe, history'. In early

Chinese, two of the four underlying words (those represented by 使 and 史) were homophones. At seal stage, the graph 使 emerged differentiated in shape from the other three, having 亻 41 'person', and 吏 2074 as phonetic and semantic meaning 'work', giving 'one who does (allocated) work'; sense then narrowed to '(an) official'. MS1995:v1:60-61, 26-8; BK1957:256; KJ1970:450; OT1968:59; AS2007:350, 465-6.

**Mnemonic:** OFFICIAL PERSON USES SERVANT

304

L4

始

SHI, hajimeru/maru  
begin, first  
8 strokes

始終 SHIJŪ throughout  
始動機 SHIDŌKI starter motor  
始めて hajimete for the first time

The bronze forms 𠄎 and 𠄏 have 女 37 'woman', together with elements corresponding to 台

(not 183) or 以 443 respectively as the phonetic, both having similar pronunciation in early Chinese. The phonetic has an associated sense of 'first daughter', leading to a more generalised meaning of just 'first'. MS1995:v1:320-21; KJ1970:14; OT1968:255; YK1976:220. We suggest taking 台 as 'nose' 厶 and 'mouth' 口 22.

**Mnemonic:** A WOMAN'S FACE BEGINS WITH A NOSE AND MOUTH

305

L3

指

SHI, yubi, sasu  
finger, point  
9 strokes

指示 SHIJI indication  
親指 oyayubi thumb  
指図 sashiZU directions

A late graph (*Shuowen*) 𠄎. Has 扌 34 'hand', and 旨 1401 as phonetic. Though the modern

meaning of 旨 is 'good/tasty', here it has an associated sense of 'become divided up, separate' – a reference to the fingers (Katō, Yamada) or 'show, point to' (Ogawa). KJ1970:466; YK1976:222; OT1968:412. We suggest taking 匕 (see 258) as a person sitting, and 日 as 'sun' 66.

**Mnemonic:** PERSON SITS POINTING WITH FINGER AT SUN

306

L3

齒

SHI, ha  
tooth, teeth  
12 strokes

齒根 SHIKON dental root  
齒医者 haISHA dentist  
齒車 haguruma toothed gear

Traditional 齒. OBI form 𠄎 depicts mouth, showing teeth. Bronze form 𠄎 has phonetic 止 143 ('stop') added as top component, as in the modern graph, with associated sense 'be

lined up' (Katō, Yamada), or 'stay, stop' (Mizukami, Tōdō). (Tōdō says sense is teeth 'stay in one place' while chewing). MS1995:v2:1526-7; KJ1970:469-70; YK1976:224; TA1965:69-71; MR2007:249. We suggest taking 止 in its meaning 'stop', 米 as 'rice' 220, and the enclosure as a mouth.

**Mnemonic:** TEETH ENSURE RICE STOPS IN MOUTH

307

L1

詩

SHI  
poetry  
13 strokes

詩人 SHIJIN poet  
 詩的 SHITEKI poetic  
 詩情 SHIJŌ poetic sentiment

A late graph (*Shuowen*) 讠. Has 言 118 'words', and 寺 149 ('temple') as phonetic with associated sense 'move, advance' (Mizukami, Tōdō) (Tōdō says here it means 'move feelings forward through language'), or 'thought, volition' (Yamada). MS1995:v2:1194-5; TA1965:72-4; YK1976:224-5.

**Mnemonic:** WORDS AT THE TEMPLE ARE POETIC

308

L3

次

JI, SHI, tsugi, tsugu  
next, follow  
6 strokes

三次 SANJI tertiary  
 次第に SHIDAI ni gradually  
 相次いで aitsuide in succession

On the basis of OBI form 𠂇 generally taken as originally 欠 496 'open the mouth, yawn', with two strokes for 二 as phonetic with associated

sense 'stop' (Katō, Mizukami, Ogawa), or 'arrange' (Mizukami), 'follow after' (Ogawa). (Ma, though, takes as showing fluid coming out of the mouth.) Katō feels yawning indicates taking turns to rest, adding to the idea of following in order. MS1995:v1:696-7; KJ1970:181-2; OT1968:531; MR2007:399. We suggest taking 冫 as the 'ice radical' (see 401).

**Mnemonic:** YAWNING ON ICE! WHAT MIGHT FOLLOW NEXT?

309

L4

事

JI, ZU, koto  
thing, matter, act  
8 strokes

大事 DAJI importance  
 好事家 KŌZUKA dilettante  
 出来事 dekgoto event

OBI 𠂇; bronze 𠂇. As Mizukami notes, the 'old forms' (meaning here OBI and bronze) for this graph are the same as those for 吏 2074 and 使 303; the graph shapes are somewhat differentiated at the seal script stage. Karlgren adds one more graph, 史 523, to this group.

Generally interpreted as a hand holding up an element taken as both semantic and phonetic, to represent part of a tree with branches and a sign or banner attached. The meaning of the graph is work, with its type displayed on the sign; Katō takes the small mouth-shaped component above the hand as meaning 'announce' (the type of work). MS1995:v1:26-8, 214, 60-61; KJ1970:449-50; YK1976:230. We suggest 十 35 'ten', hand, and box 口 .

**Mnemonic:** HAND HOLDING UP TEN BOXES IS A MEMORABLE THING

310

L4

持

JI, motsu  
hold, have, maintain  
9 strokes

持久 JIKYŪ endurance  
 持ち主 mochinushi owner  
 長持ち nagamochi durability

Bronze 扌; seal 扌. Has 扌 34 'hand', and 寺 149 ('temple') as phonetic with associated senses such as 'manage' (Mizukami, Katō) or 'use' (Yamada). Thus 'using the hands', leading to a more general 'take in hand' and 'hold' (the latter including 'hold out/ endure'). MS1995:v1:552-3; KJ1970:480; YK1976:231.

**Mnemonic:** HOLD HANDS AT THE TEMPLE

311

L3

式

SHIKI  
ceremony, form  
6 strokes

新式 SHINSHIKI new style  
方式 HŌSHIKI formula  
葬式 SŌSHIKI funeral

A late graph (*Shuowen*) 𠄎. Has 工 125 'ax'/'adze' (often associated with carpentry/ construction,

and sometimes seen as a set-square), with 弋 ('stake', NJK also meaning 'wooden pile' and as an element often indicates 'tool' [Tōdō] or 'sign/marker') as semantic and phonetic, meaning 'sign, mark' (including in construction work), or (Ogawa) 'a rule, guideline'. KJ1970:310-11; YK1976:233; OT1968:311; TA1965:74-9.

**Mnemonic:** TO APPLY SET-SQUARE TO STAKE IS GOOD FORM

312

L3

実

JITSU, mi, minoru  
truth, reality, bear  
fruit  
8 strokes

实行 JIKKŌ carrying out  
事实 JIJITSU fact  
実入り miiri crop, profits

Traditional 實. The bronze form 𠄎 comprises 宀 30 'roof, dwelling', with 貝 10 'shellfish/shell', 'currency', and the element 四 between the two, taken as phonetic by Katō and Yamada with

an associated meaning 'fill'. Thus 'a house with wealth.' '(Bear) fruit' is an extended meaning (cf the English term 'fruitful'), as also perhaps is 'truth'. 實 first appears as lower element in this graph as a variant at clerical script stage. MS1995:v1:384-6; KJ1970:486; YK1976:236; AS2007:464. We suggest taking the lower element of the modern form as a variant of 大 56 'big (man)'.

**Mnemonic:** THERE'S A BIG SIX-ARMED MAN IN THE HOUSE – IT'S THE TRUTH!

313

L4

写

SHA, utsusu/ru  
copy, transcribe  
5 strokes

写真 SHASHIN photograph  
写实 SHAJITSU realism  
複写機 FUKUSHAKI copier

A late graph (*Shuowen*) 𠄎. The traditional form 寫 has 宀 30 'roof, dwelling', and 鳥 (鳥) (a CO with a range of meanings but originally

pictograph of bird) as phonetic with associated sense 'move from one place to another'; by extension, 'copy'. KJ1970:489-90; YK1976:237; OT1968:284; ZY2009:v1:245, v3:1049. For the modern form we suggest taking the top element as a 'flat roof' and the lower as 与 2047 'convey/give'.

**Mnemonic:** PEAKED ROOF 'COPIED' AS FLAT – CONVEYS WRONG IMPRESSION

314

L4

者

SHA, mono  
person  
8 strokes

作者 SAKUSHA author  
後者 KŌSHA the latter  
若者 wakamono young people

Bronze 𠄎; seal 𠄎; traditional 者 (note dot). Bronze form has firewood projecting up out of a container; possibly the firewood is burning.

Original graph meaning is 'collect and store much firewood'; other meanings such as 'person' are loan usages. MS1995:v2:1052-3; KJ1970:492; YK1976:238-9. We suggest using 𠄎 (nicknamed 'old man radical'), noting 'ground' 土 64 (see also 考 130) with 日 as 日 66 'day/sun'.

**Mnemonic:** MOST PERSONS WILL BE BURIED IN THE GROUND ONE DAY

315

L4

主

SHU, nushi, omo  
**master, owner, main**  
5 strokes主人 SHUJIN master, husband  
地主 JInushi landowner  
主に omo ni mainly

OBI 𠄎; bronze 𠄎. The OBI form depicts a lamp with a wick burning, whereas the bronze form

has just the wick. The graph originally meant 'lamp'. In ancient times the head of the house was in charge of the lamp, thus by extension other meanings were acquired such as 'master, main'. MS1995:v1:16-17; KJ1970:506; YK1976:243-4. We suggest using 王 5 'king', not forgetting the extra stroke on top.

**Mnemonic:** A KING WITH A LITTLE BIT EXTRA IS A REAL MASTER

316

L3

守

SHU, SU, (ma)moru  
**protect, keep**  
6 strokes保守 HOSHU conservatism  
留守番 RUSUBAN caretaker  
子守 komori nursemaidBronze 𠄎; seal 𠄎. Has 宀 30 'roof, dwell-  
ing', and 寸 920 (now meaning 'measure' but

originally 'hand') or in some cases 又 2003, also meaning 'hand' and by extension 'control' or 'work', and regarded by Katō and Yamada as phonetic also. Original meaning 'work/take control in the house', and by extension 'control' in general, 'protect', etc. MS1995:v1:360-62; KJ1970:503; YK1976:244.

**Mnemonic:** HANDY MEASURES TO PROTECT ROOF

317

L3

取

SHU, toru  
**take**  
8 strokes取得 SHUTOKU acquisition  
取り出す toridasu take out  
取引 torihiki transactions

OBI 𠄎; bronze 𠄎. Has 耳 31 'ear', and 又 2003 as semantic meaning 'hand'. The graph stands for 'take, catch', and typically this seems to be regarded as based on the technique of capturing a wild animal by holding its ears to

avoid being bitten. There is an alternative view, though, i.e. that it was a human ear: Qiu notes that in ancient times 'when game was taken in hunting or an enemy was killed in battle, the left ear was generally taken as a proof of prowess'. Note there is a CO 取 comprising 'ear' 耳 and 丨 198 'cut'. Regarding animal ears see also 牛 108 'cow' and its example compounds. MS1995:v1:198-9; QX2000:187; KJ1970:501; YK1976:244.

**Mnemonic:** HAND TAKES CONTROL OF EAR

318

L3

酒

SHU, sake, saka-  
**alcohol, sake**  
10 strokes飲酒 INSHU drinking  
酒場 sakaba tavern  
酒飲み sakenomi heavy drinker

OBI 𠄎; bronze 𠄎. In the OBI form, one element is 氵 42 'water'/'liquid' (often omitted

in bronze), the other is 酉, an NJK originally a pictograph of a lidded jar for fermenting or just storing wine (now means 'Cock' [tenth in the traditional Twelve Branches, used for counting years, etc.]). MS1995:v2:1344-46; KJ1970:503; YK1976:245. Distinguish from 西 169 meaning 'west'.

**Mnemonic:** DROPLETS OF ALCOHOL FROM A SAKE JAR

319

L3

受

JU, *ukeru*  
**receive**  
8 strokes

受験者 JUKENSHA examinee  
受取 uketori receipt  
受付 uketsuke reception

OBI 𠄎; bronze 𠄎. Has two hands, each positioned across from each other with 舟 1450 'boat' in between. The latter element serves as

phonetic with associated meaning 'hand across from one side to the other'; originally the one graph was used for both 'receive' and 'give'; but later (seal script) the separate graph 授 729 'give' was devised so the ambiguity could be avoided. MS1995:v1:198-9; KJ1970:507; YK1976:246-7. We suggest taking 冫 as a baton, with 𠄎 and 又 as 'hands' (see 1739, 2003).

**Mnemonic:** HAND RECEIVES BATON FROM ANOTHER'S HAND

320

L3

州

SHŪ, su  
**province, sandbank**  
6 strokes

本州 HONSHŪ Honshū  
砂州 SASu sandbank  
九州 KYŪSHŪ Kyūshū

OBI 𠄎; bronze 𠄎. Depicts an islet or sandbank in a river (Ma says a piece of land big enough to live on); in the seal script, the one islet or similar is changed to three, resulting in the standard script form of today. The meaning was later made more general and extended to large areas of land such as a state or province. MS1995:v1:424-5; MR2007:449; KJ1970:511. We suggest using 'river' 川 50.

**Mnemonic:** PROVINCE WITH RIVER AND SANDBANK

321

L3

拾

SHŪ, JŪ, *hirou*  
**pick up, gather, ten**  
9 strokes

收拾 SHŪSHŪ control  
拾い物 hiroimono bargain, windfall  
拾壹 JŪICHI eleven (formal)

Late graph (*Shuowen*) 𠄎. All agree on left element being 扌 34 'hand', but not on 合 134 'join', which is taken as phonetic with associated sense 'continue', and 'pick up' as a loan usage

(Katō, Yamada). Early Chinese sound values for 合 in relation to 拾 may support taking 合 as phonetic, but Tōdō treats it as semantic to give a meaning 'bring things together with the hands'. 'Pick up' can be seen as extended usage. In Tōdō's word-family 'bring together'. The graph has also been borrowed to mean 'ten' (formal). KJ1970:520; YK1976:250; OT1968:413; TA1965:796-9; AS2007:274,462.

**Mnemonic:** JOINED HANDS CAN PICK THINGS UP OR COUNT TO TEN

322

L4

終

SHŪ, *owaruleru*  
**finish, end**  
11 strokes

終点 SHŪTEN terminus  
終止符 SHŪSHIFU full stop  
終わりに owari ni finally

OBI form 𠄎 and bronze form 𠄎 show a length of string with knots at or near the ends, so by extension 'end'. Seal form onwards is generally taken as 糸 29 'silk/thread', with 冬 199 ('winter', qv) as phonetic with associated sense 'gather, store'. Shirakawa explains 冬 as being the first way of writing 'end' (as well as 'winter'), with 糸 added to it later when 冬 came to be used primarily for 'winter', thus distinguishing the two words in writing. MS1995:v2:1010-11; KJ1970:510; YK1976:252; SS1984:408.

**Mnemonic:** THREADS FINISH IN WINTER

323

L4

習

SHŪ, *narau*  
**learn, train**  
11 strokes

練習 RENSHŪ practice  
習字 SHŪJI penmanship  
見習い minarai apprentice

OBI 習. Generally taken as 羽 82, traditional form of 羽 'bird feathers', with 白 (as an abbreviated form of 自 150 'nose/self') as phonetic with associated sense 'accumulate'; meaning was originally a bird flapping its wings practicing to

fly, and by extension 'repeat and practice; learn'. However, the element taken as 白 or 自 looks somewhat different in shape (close to OBI forms for 日 'sun' in some occurrences), and so Ma interprets instead as 日 66 'sun', to give 羽 over 日, with original sense 'bird flying in the sky on a fine day'. MS1995:v2:1046-7; OT1968:802; YK1976:252-3; MR2007:289. We suggest taking modern form 白 as 白 69 'white'.

**Mnemonic:** LEARNING TO FLY WITH WHITE WINGS

324

L3

集

SHŪ, *atsumeru/maru*  
**gather, collect**  
12 strokes

集団 SHŪDAN group  
編集 HENSHŪ editing  
集まり atsumari a gathering

OBI 彙; bronze 彙; traditional 彙. Traditional form has three birds on 木 73 'tree' but earlier and modern forms have just one. Has 隹 '(short-tailed) bird' as opposed to 鳥 190 'bird' (general). 'Birds gathering on tree' gives the meaning 'collect, gather'. MS1995:v2:1416-7; MR2007:296; OT1968:1077; KJ1970:511.

**Mnemonic:** BIRDS GATHERED IN TREE

325

L4

住

JŪ, *sumu*  
**reside, live**  
7 strokes

住所 JŪSHO address  
住宅 JŪTAKU dwelling  
住み手 sumite occupant

A very late graph (Shirakawa puts origin in Six Dynasties period [229-589AD]). Has 亻 41 'person', and 主 315 ('main/master', originally 'lamp') as phonetic with associated sense 'stay still'. OT1968:54; SS1984:415; YK1976:255.

**Mnemonic:** THE PERSON NEAR THE LAMP LIVES HERE

326

L4

重

JŪ, CHŌ, *omoi, -e,*  
*kasaneru/naru*  
**heavy, pile, -fold**  
9 strokes

重大 JŪDAI seriousness  
重さ omosa weight  
三重 mie three-fold

Simpler bronze form 𠂔, more complex bronze form 𠂔. The simpler version consists of 亻 41 'person', with 東 201, now meaning 'east' but here with its original meaning of 'sack (with

things inside)' and as phonetic. The more complex bronze form adds 土 64 'earth, ground' as bottom component. Thus the literal meaning is person standing upright (on the ground) with things in a sack, which by extension stands for 'heavy', and then also 'pile up' and 'fold'. MS1995:v2:1356-7; KJ1970:704; OT1968:1031. We suggest taking the graph as a variant of 車 33 'vehicle' with extra wheels.

**Mnemonic:** HEAVY VEHICLE HAS EXTRA WHEELS

327

L3

宿

SHUKU, yado(*ru*)  
**lodge, shelter, house**  
11 strokes宿題 SHUKUDAI homework  
宿屋 yadoya inn, hostel  
下宿人 GESHUKUNIN boarder

Simpler OBI form 宿; more complex OBI form 宿; seal 宿. The simpler OBI has a person 亻 41 kneeling or lying on a mat; the more complex

form adds the element 宀 30 'roof'. In the seal form the element for 'mat' is distorted in shape, and this gets worse in the block script version, which has 百, seemingly miscopied. Overall meaning is a person sitting in a chair or lying on (or next to) a mat in a building. MS1995:v1:378-9; MR2007:371; KJ1970:519-20. We suggest taking 百 as 百 71 'hundred'.

**Mnemonic:** A HUNDRED PERSONS LODGING UNDER THE SAME ROOF

328

L4

所

SHO, tokoro  
**place, situation**  
8 strokes場所 baSHO place  
所有 SHOYŪ possession  
居所 idokoro whereabouts

Bronze 所; seal 所. This graph is generally interpreted as 斤 1233 'ax', with 戶 120 ('door') as a phonetic for the sound of wood being

chopped. The meaning 'place' is a loan usage – a physical place at first, then extended to figurative senses such as 'situation, circumstances'. MS1995:v1:544-6; KJ1970:534; YK1976:264; AS2007:486.

**Mnemonic:** CHOP DOWN DOOR WITH AX TO GET INTO THE PLACE**Or** GIVEN THE SITUATION, CHOP THE DOOR DOWN WITH AN AX

329

L4

暑

SHO, atsui  
**hot (weather)**  
12 strokes酷暑 KOKUSHO intense heat  
避暑地 HISHOCHI cool resort  
暑さ atsusa heatLate graph (*Shuowen*) 暑; traditional form 暑 (note dot). Has 日 66 'sun', and 者 314 ('person') as phonetic meaning 'burn'. (The latter element may be taken – as Ogawa does – as semantic also, based on its original meaning relating to firewood). KJ1970:492; YK1976:265; OT1968:471.**Mnemonic:** PERSON UNDER HOT SUN

330

L3

助

JO, tasukeru/*karu*  
**assist, help**  
7 strokes助手 JOSHU assistant  
助力 JORYOKU help, support  
助け合い tasukeai mutual aid

Bronze 助. Has 力 78 'strength', and 且 1135 (modern meaning 'besides', 'further', originally 'cairn/piled stones'), here used as a phonetic with associated sense of 'help' or 'aid', to give 'help with strength' or 'add strength'. MS1995:v1:138-9; KJ1970:1673; YK1976:266-7.

**Mnemonic:** HELP FURTHER BY ADDING STRENGTH

331

L1

昭

SHŌ  
**bright, light**  
9 strokes昭和 SHŌWA Showa Period  
昭代 SHŌDAI enlightened era  
昭々 SHŌSHŌ brightness

Seal 昭. Has 日 66 'sun', and 召 1486 ('summon') as phonetic with associated sense 'bright, clear; shine'. MS1995:v1:616-7; KJ1970:607; OT1968:466.

**Mnemonic:** SUMMON SUN, AND LET THERE BE BRIGHT LIGHT

332

L3

消

SHŌ, *kieru*, *kesu*  
**extinguish, vanish,**  
**consume**  
 10 strokes

消費 SHŌHI consumption  
 消しゴム keshiGOMU eraser  
 消火器 SHŌKAKI fire extinguisher

Late graph (*Shuowen*) 灺; traditional form 消. Has 冫 42 'water', and 肖 (modern 肖 1490, now meaning 'look alike') as phonetic with associated sense 'few, scant, small'. 'Water becomes scarce' was original meaning, but became more general in relation to using up. KJ1970:606; SS1984:440; YK1976:271-2. We suggest taking the right hand element as 小 38 'little' and 月 18 'moon'.

**Mnemonic:** WATER HAS VANISHED FROM OUR LITTLE MOON

333

L3

商

SHŌ, *akinai*  
**trade, deal, sell**  
 11 strokes

商業 SHŌGYŌ commerce  
 商人 SHŌNIN merchant  
 商い *akinai* trade, business

OBI 𠄎; bronze 𠄎. Interpretations vary. Some scholars take these early forms to show firewood on a platform/stand, with ritual significance (Shirakawa, Ma). More convincing is the view that the lower part represents the hindquarters of an animal such as a cow, or the buttocks/thighs of a woman, with the 'opening' element 凵 22 being the vagina; the upper part, which seems to show a large tattooing needle with a handle, is then taken

as phonetic with associated sense such as 'go out, emerge', giving overall meaning of 'vagina' (from which children emerge) (Mizukami, Katō, Yamada). Another associated sense is 'pierce', and so vaginal penetration could be another interpretation. 'Trade, sell' is a loan usage, and possibly may be felt to suggest prostitution (supposedly the earliest profession). Some scholars suggest 商 may be a shortened form of a complex graph for a word of similar pronunciation in early Chinese meaning 'peddle', which at the bronze stage usually – but not always – has the element 貝 10 'shell, currency' added beneath 商. MS1995:v1:234-5, v2:1246-7; SS1984:441-2; MR2007:254; KJ1970:429-30; YK1976:273.

**Mnemonic:** USE YOUR IMAGINATION!!

334

L3

章

SHŌ  
**badge, chapter**  
 11 strokes

記章 KISHŌ medal, badge  
 文章 BUNSHŌ writing, prose  
 章句 SHŌKU chapter, passage

Bronze 𠄎; seal 章. Depicts a needle for tattooing criminals and slaves, to identify them clearly. Significance of the swollen roundish part is debated: Shirakawa suggests it might represent accumulation of ink, while Mizukami

suggests it is either eye of the needle or a part made wider to hold more easily. Tattooing needle came to signify 'mark (made by tattooing), sign', and originally the two-character compound 文章 meant 'elaborate tattoo' (Shirakawa); by extension such meanings as 'writing; sections in a piece of writing' evolved for 章. MS1995:v2:982-3; OT1968:745; SS1984:443; YK1976:274. We suggest taking the modern graph as 'stand' 立 77 and 'early' 早 52.

**Mnemonic:** EARLY CHAPTER ON BADGES STANDS OUT

335

L3

勝

SHŌ, *katsu*, *masaru*  
**win, surpass**  
12 strokes

勝利 SHŌRI victory  
勝負 SHŌBU win or lose, match  
勝気 kachiKI will to win

Seal 𠄎. Late graph (*Shuowen*). Has 力 78 'strength'; and 朕 1731 (now royal 'We', but originally 'join boat-planks') as phonetic with associated sense 'raise up', giving 'use strength and raise up; endure.' 'Win' is extended meaning. KJ1970:535; YK1976:274; OT1968:12. We suggest using 力, 夫 601 'man', 月 209 'flesh', and the two strokes as horns.

**Mnemonic:** STRONG FLESHY MAN WITH HORNS WILL WIN

336

L4

乗

JŌ, *noru/seru*  
**ride, mount, load**  
9 strokes

乗船 JŌSEN embarkation  
乗数 JŌSŪ multiplier  
乗り物 norimono vehicle

Traditional 乘. OBI form 𠄎 shows a person astride top branches of a tree, i.e. climbing/mounting, later with extended meanings of

ride and load. Some bronze forms have been taken historically as including the component for two feet pointing away from each other (modern 舛), and this has then been incorporated in later forms such as the traditional above; Katō, however, sees this as a misinterpretation, and treats it as simply a pictograph. MS1995:v1:22-3; MR2007:427; KJ1970:555. Take 二 65 'two' and variant of 'come' 来 237.

**Mnemonic:** TWO COME RIDING

337

L3

植

SHOKU, *ueru*  
**plant**  
12 strokes

植物 SHOKUBUTSU flora  
田植え taue rice planting  
植民地 SHOKUMINCHI colony

A late graph (*Shuowen*) 植. Comprises 木 73 'tree' and 直 192 ('direct, upright') as semantic and phonetic, meaning 'upright, stand upright'. Ogawa regards 'pillar' as the original meaning. Katō and Yamada treat the meanings related to 'plant, vegetation' as a loan usage. KJ1970:557-8; YK1976:283; OT1968:511.

**Mnemonic:** TREE PLANTED UPRIGHT

338

L3

申

SHIN, *mōsu*  
**say, expound**  
5 strokes

申告 SHINKOKU report  
申し込み mōshikomi application  
申し訳 mōshiwake apology

OBI 𠄎; seal 𠄎. The OBI form represents forked lightning, while the seal form, which depicts the human backbone and a few ribs, is the basis of the modern graph. That is, there are two distinct graph shapes involved. The meaning 'say' is a loan usage. MS1995:v2:872-3; MR2007:521; KJ1970:949-50; YK1976:285. We suggest using 日 66 'sun' and a piercing element | representing lightning.

**Mnemonic:** THE SUN IS PIERCED BY LIGHTNING! WHAT CAN ONE SAY?

339

L3

身

SHIN, mi  
**body**  
7 strokes

身体 SHINTAI body  
自身 JISHIN oneself  
身分 miBUN status

The OBI  and some bronze forms depict a pregnant woman; other bronze forms

have this with 千 49 ('thousand'), regarded as phonetic with associated sense 'be pregnant'. The modern reference to 'body' can be seen as an extended generalised meaning. MS1995:v2:1264-6; KJ1970:563; YK1976:285-6. We suggest taking the graph as a whole as a stylized pictograph.

**Mnemonic:** PREGNANT WOMAN WALKS WITH SWOLLEN BODY

340

L3

神

SHIN, JIN, kami  
**a god, spirit, deity**  
9 strokes

精神 SEISHIN spirit  
神父 SHINPU priest  
女神 megami goddess

Bronze forms , . First depicts lightning (see 申 338 'say'). Second more common, compris-

ing ij lightning component, with ij 示 723 as semantic (showing table/altar, by extension 'deity'), to give meanings 'thunder' or 'thunder deity', then just 'deity'. ij here is in Tōdō's word-family 'extend, stretch'; Mizukami and Katō take as thunder and lightning. MS1995:v2:944-5; KJ1970:575; YK1976:287.

**Mnemonic:** THUNDER GOD SAYS SOMETHING SPIRITED AT THE ALTAR

341

L4

真

SHIN, ma  
**truth, essence**  
10 strokes

真実 SHINJITSU truth  
写真 SHASHIN photograph  
真っ白 masshiro\* pure white

OBI ; bronze ; seal ; traditional 眞. Katō and Yamada feel there are no OBI or bronze forms, so on basis of later seal form they provisionally see it as 'inverted person' 匕 258 with inverted 首 155 'head, neck', with meaning 'heavy fall'/'upside-down'; with 'true' a loan usage. Mizukami, though, lists the much earlier OBI form, and two possible analyses: ij

匕 'person fallen upside down' (distinguish from 七 32 'seven') with 𠂔, with sense 'turn upside down' (original way of writing NJK 顛 'summit', 'fall over'); ij 匕 'spoon' with 鼎, 3-legged cauldron, with sense 'fill up container' (original way of writing NJK 填 'obstruct; fill, fall'); Tōdō also includes in word-family meaning 'be filled right up'. Again, 'true' is a loan usage. Gu also seems to support taking top element in OBI as 'person'. KJ1970:212; YK1976:288; MS1995:v2:918-20, v1:154-5, v2:1516-8; TA1965:745. We suggest taking as 具 284 'equipment' and 十 35 'ten'.

**Mnemonic:** THE TRUTH IS, THE EQUIPMENT IS IN TEN PIECES

342

L3

深

SHIN, fukai/meru  
**deep, deepen**  
11 strokes

深遠 SHIN'EN profundity  
深海 SHINKAI deep sea  
深入り fukaiiri going deeply

Bronze . 'Water' 氵 42, and 㝱 or 㝲 as phonetic, a river name; loan usage for 'deep'. MS1995:v2:760-61; KJ1970:565-6; YK1976:289. Take 木 73 'tree' and variant 穴 860 'hole'.

**Mnemonic:** DEEP WATERHOLE NEAR TREE

343

L4

進

SHIN, susumu/meru

**advance**

11 strokes

前進	ZENSHIN	advance
進化	SHINKA	evolution
進言	SHINGEN	advice, proposal

OBI 進; seal 進. Comprises 辶 85 'walk, go', and 隹 324 ('bird') as phonetic with associated sense 'go out (with footwear on)'. MS1995:v2:1296-7; KJ1970:563; YK1976:289.

**Mnemonic:** ADVANCE LIKE A MOVING BIRD

344

L4

世

SEI, SE, yo

**world, generation**

5 strokes

世紀	SEIKI	century
世話	SEWA	care
世の中	yononaka	world at large

Bronze 卩; seal 卩. Generally taken as the graph for 'thirty' (the 'ten' graph 十 35 written three times in a slightly modified way), on the basis that about thirty years made up one generation. Qiu, though, considers the early Zhou bronze form of 世 'clearly was simply the top

part of 葉', which was the original way of writing 葉 428 'leaf'; as both Qiu and Katō note, 葉 also had the meaning 'generation' (Qiu links with the fact that leaves grow out once a year). In similar vein, Shirakawa takes as originally depicting plants growing. 'The world, society' is an extended usage. MS1995:v1:10-11, v2:1126-7; KJ1970:50-51; YK1976:295; QX2000:182; SS1984:492. Suggest take the two lower laterals as 'two' 二 65.

**Mnemonic:** THE ODD WORLD OF THE GENERATION OF '32

345

L3

整

SEI, totonou/eru

**arrange**

16 strokes

整理	SEIRI	arrangement
整備	SEIBI	maintenance
微調整	BICHŌSEI	fine tuning

Bronze 正; seal 整. Has 敕 (a variant of 勅 1727 'edict' qv), which in itself has a meaning of 'arrange properly', and 正 43 ('correct') as phonetic with similar associated sense 'put in order, arrange'; in Tōdō's word-family 'bring together/arrange in one place'. MS1995:v1:586-7; KJ1970:584; YK1976:306; TA1965:472-4.

**Mnemonic:** EDICT ENFORCES CORRECT ARRANGEMENT

346

L3

昔

SEKI, SHAKU, mu-

kashi

**olden times, past**

8 strokes

昔日	SEKIJITSU	old days
昔風	mukashiFŪ	old-style
今昔	KONJAKU	past and present

OBI 昔; seal 昔. Etymology disputed. Katō and Tōdō treat as 日 66 'day(s)', with 𠂔 as phonetic meaning 'pile up'. In Tōdō's word-family 'pile

up, accumulate'. Thus 'accumulated days'. Ma takes it as originally showing a flood; Shirakawa considers it originally to show dried meat, with sunlight used to dry; for both Ma and Shirakawa, the sense of 'passing time' is loan usage. KJ1970:614-5; TA1965:364-7; MR2007:354; SS1984:505; JA2000:437. Suggest the upper part as two 'tens' 十 35 and 'one' 一 1.

**Mnemonic:** TWENTY-ONE DAYS AGO IS THE PAST

347

L3

全

ZEN, *mattaku*  
**whole, complete**  
6 strokes全部 ZENBU all  
全身 ZENSHIN whole body  
安全 ANZEN safety

Seal forms 全, 仝. Generally taken as 王 5 'king' or 工 125 'work' standing for 玉 15 ('jewel, jade, precious stone'), and 入 67 ('enter'), here as phonetic with associated sense 'beautiful, good', giving overall meaning of 'beautiful/unblemished jade or precious stone', and by extension 'complete'. KJ1970:637; MS1995:v1:98-9; YK1976:320-21.

**Mnemonic:** THE KING IS COMPLETE WITH HIS CAP

348

L3

相

SŌ, SHŌ, ai-  
**mutual, aspect, minister**  
9 strokes相談 SŌDAN discussion  
相手 aite other party  
首相 SHUSHŌ Prime Minister

OBI 穿; bronze 𠄎. Either taken as 目 76 'eye', with 木 73 'tree' (Qiu, Shirakawa), or 目 with 桑 1632 'mulberry' (Mizukami, Katō, Ogawa, Yamada). Former view gives overall meaning

of 'look at/examine a tree', and more generally 'look/examine'; the latter takes 木 as standing for 桑 on the basis of historical Chinese sound correspondences, taking the latter as phonetic with associated sense 'see (clearly) right inside'. Other meanings such as 'mutual', 'help', 'minister' may be seen as loan usages. QX2000:192, 215-6; SS1984:540; MS1995:v2:916-7; KJ1970:428-9; OT1968:696; YK1976:327; AS2007:531, 450.

**Mnemonic:** MINISTER EYES TREE, TREE EYES MINISTER – IT'S MUTUAL

349

L4

送

SŌ, okuru  
**send**  
9 strokes放送 HŌSŌ broadcast  
送金 SŌKIN remittance  
見送る miokuru see off

Bronze forms 𠄎, 𠄎; seal 𠄎; traditional 送. Has 辵 85 'go, walk', and 矣/关. Top right element of seal is properly not 火 8 'fire' (miscopied at seal

script stage) but 'pestle' (seen in bronze), with associated sense 'continue' (Katō, Yamada) or 'push' (Mizukami). Original meaning of graph: 'walk behind along a road, or follow behind husband'; 'send' is an extended sense. Suggest take right side as 八 70 'eight', but here in its meaning of 'out', and 天 62 'heaven'. MS1995:v2:1288-9; KJ1970:644; YK1976:326-7.

**Mnemonic:** SENT OUT OF HEAVEN !

350

L3

想

SŌ, SO  
**idea, thought**  
13 strokes着想 CHAKUSŌ concept  
理想 RISŌ ideal  
愛想 AISO/AISŌ affability

A late graph (*Shuowen*); seal form: 𠄎. Has 心 164 'heart, mind', and 相 348 ('mutual' qv) as phonetic and semantic meaning 'see, examine', to give overall sense 'see in one's mind, think'. OT1968:382; YK1976:329; KJ1970:551. We suggest taking 相 as its literal components 木 73 'tree' and 目 76 'eye, look'.

**Mnemonic:** LOOKING AT A TREE, AN IDEA CAME TO MIND

351

L3

息

SOKU, iki  
breath, rest, child,  
interest (money)

10 strokes

休息 KYŪSOKU rest  
溜息 tameiki sigh  
利息 RISOKU interest (money)

Bronze forms 𠄎, 𠄏; seal 𠄐. Has 150 自 'self', here in original sense 'nose', and 丨 (bronze) or 心 164 'heart/mind' as phonetic with

associated sense 'advance' (here, of breath through the nose). Thus the core meaning is 'breath(e)'. 'Rest' is an extended meaning. From Han times, the graph also had the sense of 'increase and decrease', and then just 'increase' (hence interest on money). Gu takes 'child' as based on semantic extension from 'breath' (as vital life sign) firstly to 'grow', and then 'child'. MS1995:v1:508-9; KJ1970:644-5; YK1976:334-5; GY2008:1082-3.

**Mnemonic:** HEART NEEDS NOSE TO BREATHE

352

L3

速

SOKU, hayai/meru,  
sumiyaka  
speed, fast

10 strokes

速記 SOKKI shorthand  
時速 JISOKU speed per hour  
速やかに sumiyaka ni rapidly

Bronze 𠄑; seal 𠄒. Has 辵 85 'go, walk', and 束 561 (now meaning 'bundle' and 'manage' qv) as phonetic with associated sense range 'busy, restless, hurry'. MS1995:v2:1292-3; KJ1970:649; YK1976:335.

**Mnemonic:** MOVES VERY FAST TO MAKE A BUNDLE

353

L4

族

ZOKU  
clan, family

11 strokes

家族 KAZOKU family  
民族 MINZOKU race  
種族 SHUZOKU tribe

OBI 𠄓; bronze 𠄔. Generally taken as 矢 145 'arrow', with element for flagpole and streamer (modern form 旂/旆: see also CO 旂 at 424) as

phonetic with associated sense 'sharp, pointed'. Originally meant 'arrowhead'. 'Family' is a loan usage, and when this meaning became dominant, the metal determinative 金 16 was added to create a new graph 鏃 for 'arrowhead'. MS1995:v1:604-5; KJ1970:649-50; YK1976:336. We suggest taking 方 as 223 'side', and 人 as 41 'person'.

**Mnemonic:** PERSON WITH ARROW AT HIS SIDE SIDE BELONGS TO OUR FAMILY

354

L3

他

TA, hoka  
other

5 strokes

他人 TANIN stranger  
他国 TAKOKU foreign land  
他所 yoso\* elsewhere

Bronze (它) 𠄕; seal (佗) 𠄖; 他 is post-*Shuowen*. At first, early Chinese word for 'other, other person' was written 它, originally pictograph of snake with large head (CO graph). This bronze form for 'snake' later diverged into two separate graphs, viz. 它 and 佗 (see Note below). Later,

the graph 佗 'carry on the back' evolved (彳 41 'person', and 它 as phonetic with associated sense 'add', giving 'carry'), and was sometimes borrowed for 'other (person)' (a near-homophone). To reduce ambiguity in texts, 他 was devised (Six Dynasties [222-589] or later) for 'other', leaving 佗 for 'load; carry'. Note: 也, also originally pictograph of a snake [NJK], was itself borrowed for other words meaning 'be, also', etc. MS1995:v1:56-7; YK1976:341. Take 也 as both 'snake' and 'to be'.

**Mnemonic:** THAT OTHER PERSON IS A SNAKE

355

L3

打

DA, *utsu*  
**hit, strike**  
5 strokes

打者 DASHA batter  
 打撃 DAGEKI blow  
 打ち返す uchikaesu hit back

Seal 𠄎. A late graph (*Shuowen*); Has 扌 34 'hand' and 丁 367 ('block', originally 'nail') as phonetic with associated sense 'strike'.  
 KJ1970:714; YK1976:342; OT1968:400.

**Mnemonic:** HAND HITS NAIL

356

L3

对

TAI, TSUI  
**oppose, against, pair**  
7 strokes

反对 HANTAI opposition  
 对象 TAISHŌ object  
 对句 TSUIKU couplet

OBI 𠄎; bronze 𠄎; traditional 對. Generally taken as comprising 業 278 'deed', which originally depicted a musical instrument (bells suspended from a supporting framework), with 又 2003 'hand' (part of OBI form; originally meant '[right] hand') or 寸 920 (part of seal form; another hand-related graph originally meaning 'pulse' [now 'measure']). Two boards

or pillars of the instrument's framework faced each other, and so gives meaning 'pair, correspond; face each other' (Katō, Mizukami, Ogawa). Shirakawa treats differently on basis of OBI and bronze forms as made up of component for a digging or engraving tool, with 土 64 'earth, soil', with 寸 (but on basis of OBI better taken as 又); in Shirakawa's interpretation, the later abstract meanings probably represent loan usages. KJ1970:661-2; MS1995:v1:396-8; OT1968:285; SS1984:563-4. We suggest taking the left-hand part as a variant of 文 72 'text'.

**Mnemonic:** TEXT MEASURES OPPOSITION

357

L4

待

TAI, *matsu*  
**wait**  
9 strokes

待機 TAIKI awaiting chance  
 招待 SHŌTAI invitation  
 待ち伏せ machibuse ambush

Bronze 𠄎; seal 𠄎. Has 彳 131 'road', and 寺 149 ('temple') as phonetic with associated sense 'stop'. MS1995:v1:484-5; KJ1970:481; YK1976:343-4.

**Mnemonic:** WAIT AT TEMPLE BESIDE ROAD

358

L4

代

DAI, TAI, *kawaruleru*,  
yo  
**replace, world,  
generation, fee**  
5 strokes

世代 SEDA I generation  
 交代 KŌTA I alternation  
 部屋代 heyaDAI room charge

Bronze 𠄎; seal 𠄎. Has 亻 41 'person', and 弋 311 ('stake', 'marker') as phonetic with associated sense 'change', to give overall meaning 'substitute person'; subsequently took on more abstract and generalised meanings: 'substitution, alternation, exchange, generation, age'. KJ1970:889; YK1976:346-7; OT1968:46.

**Mnemonic:** PERSON REPLACED BY  
 STAKE – FOR A FEE

359

L3

第

DAI  
grade, order  
11 strokes第二課 DAINIKA Lesson Two  
次第に SHIDAI ni gradually  
及第 KYŪDAI making gradeSeal 第, a late graph (*Shuowen*). Has 竹 58 'bamboo', and a slightly abbreviated form of 弟 194 ('younger brother'; qv) as phonetic with associated sense 'order, sequence', to give original meaning 'put letters or records in order'.

It subsequently acquired more general meaning of 'order, sequence', probably with a connotation of relative status, given other related words in Chinese noted by Schuessler such as those for 'younger brother' and possibly also 'ladder'. Note: In Han times, strips of bamboo were commonly joined together – clearly reflected in the shape of the graph 冊 884 'bundle of bamboo tablets' – to give a surface for writing. MS1995:v2:986-7; YK1976:348; OT1968:749; AS2007:210.

**Mnemonic:** BAMBOO TOPS YOUNGER BROTHER IN TERMS OF ORDER

360

L4

題

DAI  
subject, title  
18 strokes問題 MONDAI problem, issue  
題名 DAIMEI title  
話題 WADAI topic

Seal 題. Has 頁 103 'head', and 是 1574 (now 'proper', 'this') as phonetic with associated

sense 'shave the head'; shaving the head gives impression of bigger forehead, hence the original meaning 'forehead'. In ancient China, slaves' foreheads were marked (tattooed) with a sign to show ownership, and from that there evolved the extended sense 'title, heading'. KJ1970:712-3; YK1976:348; MS1995:v2:1450-51.

**Mnemonic:** PROPER HEADER NEEDED FOR TITLE OF THIS SUBJECT

361

L4

炭

TAN, sumi  
charcoal, coal  
9 strokes石炭 TANSEKI coal  
炭素 TANSO carbon  
炭火 sumibi charcoal fire

Seal 炭. Generally taken as 火 8 'fire' and 𠂇 as phonetic element with associated sense 'return, go back'. Charcoal is wood that has been burned once (under controlled conditions)

but can be burned again as fuel, hence the two graphic elements together meaning 'fire returns'. As well as this interpretation, Mizukami sets out an alternative, taking 𠂇 semantically as 'cliff, bluff', to give 'combustible material coming from a cliff or similar', i.e. coal (as extended sense; also in modern Chinese [certain non-Mandarin dialects], 炭 can mean 'coal'). MS1995:v2:796-7; KJ1970:678; YK1976:351.

**Mnemonic:** FIERY MATERIAL FROM MOUNTAIN CLIFF IS COAL

362

L3

短

TAN, mijikai  
short  
12 strokes短所 TANSHO shortcoming  
短氣 TANKI short tempered  
手短に temijika ni in briefSeal 短; a late graph (*Shuowen*). Katō and Yamada choose to take 矢 145 'arrow' as an abbreviation of the NJK 矩 'carpenter's square',

with 豆 379 ('upright vessel', now 'bean') as phonetic with associated sense 'small', to give overall meaning such as 'small in measure, short in stature'. Ogawa, though, takes 矢 literally as 'arrow', and 豆 as phonetic with associated sense 'small', to give 'short arrow'. Either way, the resultant meaning evolved as just 'short'. KJ1970:683; YK1976:351-2; OT1968:706.

**Mnemonic:** ARROW FALLS SHORT OF VESSEL

363

L3

談

DAN  
conversation, talk  
15 strokes

相談役 SŌDAN'YAKU adviser  
 会谈 KAIDAN conference  
 谈话 DANWA conversation

Seal 譚; a late graph (*Shuowen*). Has 言 118 'words, language', and 炎 1050 'leaping flames' as phonetic with associated sense 'peaceful'; to give original meaning 'say things in a peaceful way'; and possibly having a sense of warmth. KJ1970:97-8; YK1976:354; OT1968:935.

**Mnemonic:** NOT A FLAMING ROW, BUT WARM WORDS IN CONVERSATION

364

L4

着

CHAKU, *tsuku, kiru*  
arrive, wear  
12 strokes

到着 TŌCHAKU arrival  
 着物 kimono clothing  
 附着 FUCHAKU adhesion

Rather awkward. This late graph, not listed in the *Shuowen*, is included in the *Ganlu zishu* (*Character Dictionary for Seeking an Official Stipend*, compiled in 8<sup>th</sup> century AD China by Yan Yuansun) as a popular or vulgar variant of 著 (see 949), which is itself a variant of 箸 1853 'chopsticks' (q.v.). 箸 consists of 𠂇 58 'bamboo', with 者 314 ('person') as phonetic with associated sense 'put between'. Qiu notes

that in the Han dynasty clerical script (see Introduction) there was alternation between 竹 'bamboo' and 艸/艹 53 'plant, vegetation' as a determinative. Despite a long history of use in China, the status of 着 was less solid than 著 in the sense that in character dictionaries it continued to be treated by scholars typically as a vulgar form until it was officially accepted as a separate graph in modern times. In Japanese, meaning range is 'wear, arrive, adhere'. QX2000:323-4; SS1984:592; YK1976:359. We suggest taking the upper part as slight variant of 426 羊 'sheep', and lower as 目 76 'eye/see'.

**Mnemonic:** I SEE SHEEP ARRIVING, WEARING THEIR FLEECE

365

L4

注

CHŪ, *sosogu*  
pour, note  
8 strokes

注目 CHŪMOKU attention  
 注射 CHŪSHA injection  
 注釈 CHŪSHAKU notes (text)

Seal 灑; a late graph (*Shuowen*). Has 氵 42 'water', and 主 315 (now 'main/master' but originally a stemmed lamp) as phonetic with associated sense 'continue', to give meaning

'continuation of water droplets' (Katō, Ogawa). An alternative analysis is given by Tōdō, who includes 注 in his word-family 'stand firmly/upright' on the basis that water pouring down can be seen as a vertical column. The early meaning of 主 is stemmed lamp, and this may reinforce 'column'. KJ1970:506-7; YK1976:362; OT1968:567; TA1965:281-4.

**Mnemonic:** MASTER POURS WATER IN A COLUMN, AND TAKES NOTES

366

L3

柱

CHŪ, *hashira*  
column, pillar  
9 strokes

柱石 CHŪSEKI pillar  
 電柱 DENCHŪ telegraph pole  
 水柱 tsurara\* icicle

Seal 柱; a late graph (*Shuowen*). Has 木 73 'tree, wood', and 主 315 ('main', originally a stemmed lamp) as phonetic with associated sense 'stand firmly'; in Tōdō's word-family 'stand firmly/upright'. YK1976:362-3; OT1968:499; TA1965:281-4.

**Mnemonic:** MASTER WOODEN PILLAR

367

L1

丁

CHŌ, TEI  
**block, exact**  
2 strokes

丁度 CHŌDO exactly  
 丁寧 TEINEI civility  
 丁目 CHŌme city block

OBI 𠄎; seal 𠄎. The OBI form shows a nail head (typically squared, as at that stage of script a

rounded shape was difficult), whereas the seal form shows a side view. Through later general development of the script, the determinative 金 16 'metal' was added to create NJK 釘 as an unambiguous way of writing 'nail'. Note too the reading TEI, as in *teinei* 'polite', 'careful'. MS1995:v1:4-5; MR2007:514; KJ1970:940; YK1976:372.

**Mnemonic:** BLOCK IS EXACT TO A 'T'.

368

L1

帳

CHŌ  
**register, drape**  
11 strokes

手帳 teCHŌ notebook  
 帳場 CHŌba counter, desk  
 蚊帳 kaya\* mosquito net

Seal 帳; a late graph (*Shuowen*). Generally taken as 巾 1232 'cloth', with 長 189 'long' as phonetic with associated sense 'pull taut' (later 張 775),

originally referring to a curtain pulled around a bed as a screen; Tōdō, in contrast, includes 帳 in a word-family meaning 'long, to give 'long hanging cloth'. Not clear whether the sense 'record book/accounts book' is an extended usage (records written on cloth?) or a loan usage. KJ1970:702-3; YK1976:366; OT1968:318; TA1965:348-9.

**Mnemonic:** LONG CLOTH DRAPE USED AS REGISTER

369

L3

調

CHŌ, shiraberu, totonoeru  
**investigate, tone, adjust, tune**  
15 strokes

調整 CHŌSEI adjustment  
 調べ shirabe investigation  
 調子 CHŌSHI tone, condition

Seal 調; a late graph (*Shuowen*). Has 言 118 'words, language', and 周 532 ('around'), here as phonetic with associated sense 'harmonise' (Katō, Yamada) or 'extend thoroughly' (Ogawa, Tōdō). Though these two interpretations of the phonetic differ, the former is in line with the modern Japanese meaning *tononoeru* 'arrange', the latter with *shiraberu* 'investigate'. KJ1970:514; YK1976:369; OT1968:935; TA1965:179-83.

**Mnemonic:** INVESTIGATE BY TALKING AROUND

370

L1

追

TSUI, ou  
**chase, pursue**  
9 strokes

追究 TSUIKYŪ inquiry  
 追放 TSUIHŌ banishment  
 追い払う oiharau chase off

OBI 𠄎; bronze 追. Has 辵 85 'go/walk', and 白 (CO 'buttocks') as phonetic, which is generally taken as having associated sense 'follow/

continue from behind' (Yamada, Katō, Mizukami). In Tōdō's word-family 'follow a route'. Analysing the occurrence of this graph in OBI contexts, Qiu gives a similar but more specific meaning to 追, i.e. 'pursue someone's troops'. MS1995:v2:1290-91; KJ1970:659-60; YK1976:370; TA1965:682-5; QX2000:213. We suggest taking 𠄎 as 'buttocks' with a funny little tail.

**Mnemonic:** PURSUE MOVING BUTTOCKS WITH A FUNNY LITTLE TAIL

371

L3

定

TEI, JŌ, sadameru

**fix, establish**

8 strokes

定期 TEIKI fixed term  
 不定 FUTEI indefinite  
 決定 KETTEI decision

Bronze 𠄎; seal 𠄎. Has 宀 30 'roof, building,' and 正 43 ('correct') as phonetic, generally taken as having associated sense 'prepare a

house,' and by extension the more generalized meanings 'arrange,' 'decide.' Mizukami also lists second interpretation, i.e. 'stay on in a house.' Ma interprets as 'person entering a house' by taking lower element in his proposed OBI forms as 足 54 'foot/leg' (q.v.). In the latter cases, 'decide' is presumably considered a loan usage. KJ1970:584; YK1976:373; MS1995v1:368-9; MR2007:369.

**Mnemonic:** FIX ROOF CORRECTLY

372

L3

庭

TEI, niwa

**garden, courtyard**

9 strokes

家庭 KATEI household  
 庭園 TEIEN garden  
 庭師 niwaSHI master gardener

Seal 庭. Has 广 127 'house, building,' and 廷 1742 ('imperial court'), here as phonetic with associated sense 'extend/spread in a straight

line/evenly' (Mizukami, Tōdō). Originally, the building was typically a palace, and the graph referred to a level open space in a courtyard where people often gathered for formal occasions. Used with a similar meaning historically in Japan, but then also came to denote 'garden.' MS1995:454-5; TA1965:455-59; OT1968:329.

**Mnemonic:** PALACE COURTYARD HAS FINE COVERED GARDEN

373

L1

笛

TEKI, fue

**flute, whistle**

11 strokes

汽笛 KITEKI steam whistle  
 笛手 TEKISHU flutist  
 口笛 kuchibue whistle

Seal 笛; a late graph (*Shuowen*). Has 竹 58 'bamboo,' and 由 421 ('reason') as phonetic with associated sense 'extract' (Tōdō, Ogawa) or 'clear' (Katō); Tōdō takes it as extracting the material from inside the bamboo joints to make it hollow, while Katō takes as meaning a flute which produces clear sound. TA1965:185-90; OT1968:749; KJ1970:720.

**Mnemonic:** THERE'S A REASON WHY BAMBOO IS USED AS A FLUTE

374

L3

鉄

TETSU, kurogane

**iron, steel**

13 strokes

鉄板 TEPPAN iron/steel plate  
 地下鉄 CHIKATETSU subway  
 鉄橋 TEKKYŌ iron bridge

Seal 鐵; traditional 鐵. Generally taken as 金 16 'metal,' with 戴 (CO 'big') (the minor change from 大 56 ['big'] in top of seal form to 十 35 ['ten'] in block script is not significant) as phonetic with associated sense range 'black soil, black, reddish-black' (Mizukami, Yamada, Ogawa), though

Katō regards the right-hand element as having semantic and phonetic role, meaning 'big.' In favour of interpretation of right-hand element as 'black, reddish black' here is the existence of a related word in Chinese of the same or similar pronunciation represented by the graph 驥 meaning 'reddish-black horse.' The black or reddish-black metal is usually taken as 'iron,' which takes on a reddish-black colour when rusted. MS1995:v2:1378-9; YK1976:377; OT1968:1040; KJ1970:723; ZY2009:v4:1560. We suggest taking the modern right-side as 失 529 'lose'.

**Mnemonic:** LOST METAL PROVES TO BE IRON

375

L4



TEN, *korogeru/garu*  
**rotate, tumble, roll**  
 11 strokes

転送 TENSŌ forwarding  
 運転 UNTEN driving  
 自転車 JITENSHA bicycle

Bronze 𠄎; seal 𠄎; traditional 轉. Has 車 33 'cart/vehicle', and 專 925 ('sole') as phonetic

with associated sense 'move/change', thus 'move things elsewhere'. 'Go round/revolve' is an extended usage. 転 is based on cursive form. MS1995:v2:1272-3; KJ1970:630; YK1976:380. We suggest taking the right-hand part as 'two' 二 65 noses 厶.

**Mnemonic:** VEHICLE ROLLS OVER TWO NOSES – OUCH!

376

L4



TO, TSU, *miyako*  
**capital, big city**  
 11 strokes

都市 TOSHI city  
 首都 SHUTO capital  
 都合 TSUGŌ circumstances

Bronze 𠄎; seal 𠄎. Widely taken as 邑 (β as a right-hand component 376) 'village/town', with 者 314 ('person') as phonetic with associated sense 'gather, accumulate' (Mizukami, Katō, Yamada). In the right-hand side of the bronze and seal forms, (corresponding to 邑 or right-hand β), an element for 'kneeling

person' is discernible (in 邑, corrupted in shape to 巴). Original graph meaning 'enclosed area where many people are gathered' became extended to 'capital' (city where the Emperor resides). MS1995:v2:1332-3; KJ1970:497; YK1976:382. Note: In Japanese and Chinese script, β is used in compound graphs for two separate determinatives: one as described immediately above, while the other (full form: 阜 1907) occurs as a left-hand component, as in for example 院 249, meaning 'piled-up earth, terraced land, mound'.

**Mnemonic:** CAPITAL IS A VILLAGE ON THE RIGHT WITH MANY PERSONS

377

L4



DO, TAKU, *tabi*  
**degree, times**  
 9 strokes

程度 TEIDO degree  
 温度 ONDO temperature  
 一度 ICHIDO once

Seal 𠄎 (bronze similar). Taken as 又 2003 'hand', with abbreviated form of 庶 1480 ('many') (Katō, Yamada, Tōdō) – or variant of 石 47 ('stone') – (Ogawa) as a phonetic, both with same associated sense 'spread out fingers of

the hand', to give 'measure with the hand'. The hand, with spread-out thumb and middle finger, was moved from one point to the next as a rough way of measuring a short distance. Later took on a generalized meaning 'measure' and not just linear, hence 'degree', etc. KJ1970:612; YK1976:383-4; TA1965:332-5; OT1968:156. We suggest taking 廌 127 as 'building' and central part as two 'tens' 十 35 with 'one' 一 1.

**Mnemonic:** HAND MEASURES TWENTY-ONE DEGREES IN BUILDING

378

L3



TŌ, *nageru*  
**throw, cast**  
 7 strokes

投手 TŌSHU baseball pitcher  
 投票 TŌHYŌ vote  
 投げ出す nagedasu throw out

Seal 𠄎; late graph (*Shuowen*). Has 扌 34 'hand', and 攴 170 (originally hand holding stick) as phonetic with associated sense 'throw (stick)' (Ogawa); Shirakawa also sees 攴 as stick/baton, as weapon. KJ1970:735; YK1976:386; OT1968:404; SS1984:642.

**Mnemonic:** TWO DIFFERENT HANDS NEEDED TO THROW WEAPON

379

豆

TŌ, ZU, mame  
beans, miniature  
7 strokes豆腐 TŌFU tofu (beancurd)  
大豆 DAIZU soybean  
豆本 mameHON miniature bookOBI form 𣎵; seal 𣎵. Originally a pictograph of a round vessel on a stem (varied in height) with a splayed foot, to serve meat or other food; later, some such vessels (Ch. *dou*) served a ritual

purpose. In Tōdō's word-family 'stand upright'. The graph seems to have been borrowed to represent a different word (of same pronunciation in Han times) meaning 'bean, soybean'; the meaning 'small' may be an extended use from 'bean' (something small). KJ1970:733-4; MR2007:314; QX2000:179,356; TA1965:281-3; SS1984:642; AS2007:215-6. We suggest taking the top lateral stroke as 'one' 一 (1).

**Mnemonic:** ONE MINIATURE BOX ON STAND, FULL OF BEANS

380

島

TŌ, shima  
island  
10 strokes列島 RETTŌ archipelago  
島民 TŌMIN islanders  
島國 shimaguni island nationSeal 島; this is a late graph (*Shuowen*). Has 山 26 'mountain', and 鳥 (abbreviated shape for 鳥 190 'bird') as phonetic with associated sense 'big waves', to give 'mountains (or other land projecting up) surrounded by sea, namely 'island'. YK1976:387; KJ1970:668; OT1968:304.**Mnemonic:** BIRD ALIGHTS ON MOUNTAIN-  
OUS ISLAND

381

湯

TŌ, yu  
hot water  
12 strokes銭湯 SENTŌ public bath  
湯気 yuge steam  
茶の湯 CHAnoyu tea ceremony

Bronze 𣎵; seal 湯. Has 日 42 'water', and 易 161 ('sun shining up high') as phonetic with associated sense 'hot sun, hot'. MS1995:v2:768-9; KJ1970:879; YK1976:388; OT1968:596. We suggest taking 日 66 'sun' with 𣎵 as rays.

**Mnemonic:** RAYS FROM RISING SUN MAKE  
WATER HOT

382

登

TŌ, TO, noboru  
climb  
12 strokes登場 TŌJŌ appearance  
登山 TOZAN mountaineering  
木登り kinobori tree-climbing

OBI forms 登, 登; bronze 登. Interpretations diverge. Often taken as 𣎵 'tread or step heavily', with 豆 379 'food vessel' as phonetic with associated sense 'climb' (Mizukami, Katō, Yamada). An alternative analysis is found in

Ma, taking the second common OBI form above as showing a stone platform or pedestal for mounting a horse, with two helping hands below and the feet of the rider above; Shirakawa also takes the element similar in shape to 豆 as a mounting platform. MS1995:v2:894-5; KJ1970:733; YK1976:388; MR2007:239-40; SS1984:648. We suggest 豆 in its original meaning 'tall food vessel', and 𣎵 as funny feet.

**Mnemonic:** TWO FUNNY FEET CLIMB TALL  
FOOD VESSEL

383

L3

等

TŌ, *hitoshii*, *nado*  
**class, equal, et cetera**  
12 strokes

一等 ITTŌ first class  
上等 JŌTŌ high class  
等圧線 TŌATSUSEN isobar

Seal 𠄎. Late graph (*Shuowen*). Has 𦵏 58 'bamboo', here denoting bamboo writing tablet, and 寺 149 ('temple') as phonetic with associated sense 'arrange, put in order'. Similar to 第 359

'order', but regarding the additional sense 'equal' which 等 has, Shirakawa cites a pre-modern Chinese commentary which explains this on the basis of sorting out big and small bamboo writing tablets, resulting in groups of tablets of equal size; if we accept this explanation, 'etc. (et cetera)' – meaning the inclusion of further similar items – can be regarded as an extended sense. KJ1970:482; YK1976:389; SS1984:648.

**Mnemonic:** BAMBOO TABLETS ETC AT TEMPLE ARE ALL CLASSED EQUAL

384

L4

動

DŌ, *ugoku/kasu*  
**move**  
11 strokes

動物 DŌBUTSU animal  
動機 DŌKI motive  
動き ugoki movement

Seal 𠄎. Late graph (*Shuowen*). Has 力 78 'strength, power', and 重 326 ('heavy') as phonetic with associated sense 'shake', to give meaning 'exert power', and by extension 'move'. YK1976:391; KJ1970:704; OT1968:128.

**Mnemonic:** STRENGTH MOVES HEAVY OBJECT

385

L3

童

DŌ, *warabe*  
**child**  
12 strokes

童話 DŌWA nursery tale  
兒童 JIDŌ children  
童心 DŌSHIN child's mind

Bronze 𠄎. Seal 童. Bronze form has 辛 1535 'needle' over 重 326 ('heavy') as phonetic with associated sense 'slave', also with 目 76 'eye' added in the middle. In ancient China, slaves were tattooed on the forehead with a needle to indicate ownership, and 'eye' here is taken to denote forehead, the eye being much easier to represent pictographically. There is debate over this graph's different meanings 'slave, servant' and 'child'. Qiu observes that in ancient texts 童 represented both 'slave, servant' and 'child'; and

that by the time of *Shuowen*, the NJK graph 僮 had been devised to create the orthographically contrastive pair 童 'slave, servant' as opposed to 僮 'child'; but even after that 童 was still often used for 'child', and likewise 僮 has meanings of both 'child' and 'servant'. In early Chinese, the associated words for 'slave, servant' and 'child' appear to have been of the same pronunciation, assuming they were in fact separate words (Schuessler lists them together as one entry). Aesthetically a displeasing graph at bronze stage because it consists of multiple elements one on top of the other; this visual imbalance became moderated at the seal script stage. MS1995:v2:984-5; KJ1970:735; YK1976:392; QX2000:350-51; AS2007:500. Take modern graph as 立 77 'stand' and 里 238 'village'.

**Mnemonic:** CHILD STANDS IN VILLAGE

386

L3

農

NŌ  
**farming**  
13 strokes

農場 NŌJŌ farm  
農民 NŌMIN farmers  
農業 NŌGYŌ agriculture

OBI 𠄎; bronze 農; seal 農. Some variation in shape, but OBI commonly has 林 79 or 森 40 'forest' (these two graphs originally not

necessarily distinguished strictly as in modern Japanese) with 辰 'clam' (later written as NJK 蟹), sometimes also with 又 2003 (or other equivalent graph for) 'hand'. Overall meaning is 'cut (small) trees and vegetation with sharpened clam shells to clear for growing crops'. Bronze forms commonly include 田 63 'field' (originally had a general sense, not necessarily 'wet/paddy field'), with or without an element for 'forest' or 'hand', but interpreted in same way as OBI form. The seal form has what has

sometimes been taken as 冫 'fontanelle/skull' (see 思 147 'think'), but this is a miscopying or misinterpretation of 田 in the bronze forms (Katō). MS1995:v2:1280-81; KJ1970:738-9; MR2007:263; YK1976:406-7; AS2007:49. We sug-

gest using 曲 279 'bend' (though incorrect), 冫 as a slope, and the lower part as a scythe.

**Mnemonic:** FARMING INVOLVES BENDING AND CUTTING ON SLOPES

387

波

HA, nami  
**wave**  
8 strokes

L3

周波 SHŪHA frequency  
音波 ONPA sound wave  
波乗り naminori surfing

Seal 𣎵; a late graph (*Shuowen*). Has 彳 42 'water', and 皮 396 ('skin, hide') as phonetic with associated sense 'move up and down, heave'. In Tōdō's word-family 'be covered with; skewed, slanting'. YK1976:407; OT1968:567; TA1965:658-60.

**Mnemonic:** WAVES FORM 'SKIN' OF WATER

388

配

HAI, kubaru  
**distribute**  
10 strokes

L3

心配 SHINPAI worry  
配達 HAITATSU delivery  
配り手 kubarite card dealer

OBI 𣎵; seal 𣎵. Has 酉 318 'wine jar, wine', and right-hand element showing a kneeling person. Ma interprets original meaning as 'person wanting wine badly', while Mizukami takes right-hand element as having associated sense 'serve, accompany', and regards 'distribute' as a

loan usage. Other commentators, though, are typically more cautious on how to interpret this graph, as there are no examples of usage in the Chinese classics to help analysis. At the bronze stage, in some occurrences the shape of the 'person kneeling' element changed; this change is reflected in the seal form, which was then rendered as 己 866 ('self') in block script. MR2007:522; MS1995:v2:1346-7; KJ1970:798-9; YK1976:410.

**Mnemonic:** DISTRIBUTE WINE TO ONESELF – WHILE KNEELING

389

倍

BAI  
**double, -fold**  
10 strokes

L3

五倍 GOBAI five-fold  
倍加 BAIKA doubling  
倍数 BAISŪ multiple

Seal 𣎵; a late graph (*Shuowen*). Has 亼 41 'person', and 音 (a CO meaning 'spit') as phonetic

with associated sense 'oppose, rebel'. Original meaning of the graph is 'oppose, rebel', but Tōdō gives a classical reference to support the sense 'multiply', as does Schuessler. KJ1970:758-9; YK1976:411-2; OT1968:71; TA1965:158; AS2007:159. We suggest taking 音 as 77 立 'stand' and 22 口 'open mouth'.

**Mnemonic:** PERSON STANDS OPEN-MOURED AT DOUBLE

390

箱

hako  
**box**  
15 strokes

L3

小箱 kobako little box  
箱舟 hakobune ark  
箱入り hakoiri boxed

Seal 箱; a relatively late graph (*Shuowen*). Has 竹 58 'bamboo', and 相 348 ('mutual') as a phonetic with associated sense 'face each

other', which is taken as referring to the long rails on either side of an oxcart. The graph 箱 was originally used to denote the part of an oxcart used for carrying goods (Katō, Shirakawa), and since this was box-like in shape, by extension the meaning 'box' evolved. MS1995:990-91; KJ1970:551; SS1984:548.

**Mnemonic:** BAMBOO SIDES MUTUALLY OPPOSED IN BOX

391

L3

畑

hata, hatake  
(dry-) field  
9 strokes

茶畑 CHAbatake tea field  
 田畑 tahata fields, estate  
 麦畑 mugibatake wheat field

One of a limited number of graphs devised in Japan based on the formational principles of Chinese characters, known as 'kokuji' (国字 'national characters'). Has 火 8 'fire' and 田 63 'field', meaning 'dry field' (as opposed to a paddy field). OT1968:671.

**Mnemonic:** A DRY-FIELD IS AN EASILY BURNED FIELD

392

L4

発

HATSU, HOTSU  
discharge, start, leave  
9 strokes

発表 HAPPYŌ announcement  
 発足 HOSSOKU inauguration  
 発電機 HATSUDENKI generator

feet treading' and 爨 170 'hand holding stick') regarded as phonetic representing the sound of a bow when released. 'Go out, leave, begin' are extended usages. MS1995:v2: 894-6; KJ1970:779; YK1976:415. We suggest taking 𠂔 as two funny feet and 𠂔 as 二 65 'two' bent legs 儿.

**Mnemonic:** TWO FUNNY FEET AND TWO BENT LEGS LEAD TO DISCHARGE

Bronze 𠂔; seal 𠂔; traditional 發. Has 弓 107 'bow', and 發 (a combination of 𠂔 382 'two

393

L3

反

HAN, TAN, soru/rasu  
oppose, anti, reverse,  
bend, cloth, measure  
4 strokes

反応 HANNŌ\* reaction  
 反核 HANKAKU anti-nuclear  
 反物 TANmono textiles

takes the same two elements as representing a person scrambling up a cliff). Meanings such as 'oppose' are extended usage. According to Ogawa, the SJ reading TAN (denoting a unit of measure for cloth, or land) derives from 反 as an abbreviation of 段 944 ('step': 段 also has an SJ reading TAN), and one meaning of 段 in pre-modern China was a unit of measure for cloth. MS1995:v1:194-5; KJ1970:785; YK1976:415; MR2007:269-70; OT1968:153; ZY2009:v2:572.

**Mnemonic:** CLIFF OPPOSES HAND

OBI 𠂔; seal 𠂔. Generally treated as 又 2003 'right hand', with 厂 as phonetic with associated sense 'raise the hands, overturn' (though Ma

394

L3

坂

HAN, saka  
slope  
7 strokes

急坂 KYŪHAN steep slope  
 坂道 sakamichi slope  
 下り坂 kudarizaka downhill

consists of 土 64 'earth, ground' with 反 393 ('slope, oppose') as phonetic with associated sense 'sloping', to give 'sloping ground'. In Tōdō's word-family 'be covered with; sloping'. Note: meaning of 𠂔 as left-hand element is 'piled-up earth, terraced elevated land, mound': see 1907. KJ1970:787; OT1968:213; TA1965:658-60.

**Mnemonic:** SLOPE IS OPPOSED GROUND

A late, post-*Shuowen* graph; generally treated as variant of 阪 1865 (seal form of 阪: 𠂔). 坂

395

L3

板

HAN, BAN, ita  
board, plate  
8 strokes

黑板 KOKUBAN blackboard  
 板紙 itagami cardboard  
 板前 itamae chef

791 ('board, print'), reflecting the fact that early printing in Japan, as in China, used wooden blocks. 板 consists of 'tree, wood', with 反 393 ('oppose') as phonetic with associated sense 'thin, flat', to give 'flat board'. In Tōdō's word-family 'spread out flat, open out in circular pattern'. YK1976:419; OT1968:496; TA1965:654-6.

**Mnemonic:** OPPOSED WOODEN BOARDS

Occurs in seal form 𠂔, but not included in *Shuowen*; generally treated as a variant of 版

396

L3

皮

HI, kawa  
**skin, leather**  
5 strokes

皮膚 HIFU skin  
皮肉 HINIKU sarcasm  
木の皮 kinokawa bark

Bronze 𠄎; seal 𠄎. Bronze form has 又 2003 'right hand', and 𠄎 (later 𠄎/𠄎) as phonetic with associated sense 'remove', to give original

meaning 'remove [animal hide] with the hand'. The modern meaning range '[animal] hide, leather, fur, skin' reflects a restricted semantic shift. YK1976:421; MS1995:v2:900; OT1968:689. As a mnemonic we suggest taking the modern graph as 反 (393 'opposed') with one extra stroke.

**Mnemonic:** SKINS WITH AN OPPOSED EXTRA STROKE

397

L3

悲

HI, kanashii/shimu  
**sad**  
12 strokes

悲劇 HIGEKI tragedy  
悲鳴 HIMEI shriek, wail  
悲しみ kanashimi sorrow

Seal 𠄎; a late graph (*Shuowen*). Has 心 164 'heart, mind', and 非 794 (originally bird wings, meaning 'oppose', and by extension 'deny; wrong') as phonetic with associated sense 'sad, misery, grief'. The overall meaning 'sad, misery' can be understood as 'opposing/conflicted feelings'. YK1976:424; KJ1970:797; SS1984:713.

**Mnemonic:** MY HEART HAS WINGS – YET I AM SAD!

398

L3

美

BI, utsukushii  
**beautiful, fine**  
9 strokes

美人 BIJIN beautiful woman  
美術 BIJUTSU fine arts  
美学 BIGAKU aesthetics

OBI 𠄎; seal 美. Has 羊 426 'sheep' (often 羊), and 大 56 'big', to give meaning 'big/fat sheep'. By extension from this positive association, 'good to eat/drink', and 'beautiful'. MS1995:v2:1040-41; KJ1970:801; YK1976:424. See 1657 for further comment on standards of beauty in early Japan.

**Mnemonic:** A BEAUTIFUL FAT SHEEP

399

L3

鼻

BI, hana  
**nose**  
14 strokes

鼻音 BION nasal sound  
鼻先 hanasaki tip of nose  
鼻薬 hanagusuri bribe

Originally found in OBI in simpler graph 自 150 ('nose', 'self'). Seal form for 鼻 is 鼻. Has 自, originally a pictograph of the nose, and 畀 (CO,

originally 'arrow with big head') as phonetic with associated sense in dispute: 'stick out' (Yamada, Ogawa), or 'two things are together' (Mizukami, Tōdō), or 'naturally draw in and expel air' (Mizukami). MS1995:v2:1522-3; YK1976:425; OT1968:1171. Suggest 自 as 'nose', 田 as 田 63 'field', and lower part as two 'tens' 十 35.

**Mnemonic:** OWN NOSE FOLLOWS TRAIL THROUGH TWENTY FIELDS

400

L3

筆

HITSU, fude  
writing brush  
12 strokes鉛筆 ENPITSU pencil  
筆者 HISSHA writer  
筆使い fudezukai penmanship

OBI 𠄎; seal 𠄎. The simpler, older form shows a hand holding a writing brush (聿 159); to this, 𠄎 58 'bamboo' was later added, reflecting

the fact that brushes typically had a bamboo shaft, though sometimes wood was used. In OBI, texts were sometimes written first using a brush, then incised with a knife-like instrument. The brush was the most common writing instrument in China and Japan until displaced by the steel-tipped pen, etc. in modern times. YK1976:426; KJ1970:55; MS1995:v2:1062.

**Mnemonic:** HAND HOLDS BAMBOO WRITING BRUSH

401

L3

氷

HYŌ, kōri  
ice  
5 strokes冰山 HYŌZAN iceberg  
氷点 HYŌTEN freezing point  
氷水 kōrimizu ice water

OBI 𠄎 (彳); bronze 𠄎 (冰); seal 𠄎; the latter now a CO 冰. Quite a rare graph in OBI and bronze. OBI form depicts cracks or irregularities in ice. At bronze stage 水 42 'water' was added

on the left, but in the seal script this changed to the right, giving 冰, as in modern Chinese usage. The form 冰 standard in Japanese is found in Chinese calligraphic tradition (Tang Dynasty onwards). Distinguish also from 永 644 'long'. MR2007:450; MS1995:v1:116; KJ1970:809; FC1974:v1:191-2. Suggest taking the extra stroke relative to 水 42 'water' (at the top left) as a crack in the ice.

**Mnemonic:** A CRACK IN THE WATER? – THAT MUST MEAN ICE

402

L3

表

HYŌ, omote, arawasu  
show, surface, list  
8 strokes表面 HYŌMEN surface  
表現 HYŌGEN expression  
時刻表 JIKOKUHYŌ timetable

Seal 𠄎. Has 衣 444 'clothing', and 毛 230 'fur, hair'. The function of the element 毛 is disputed: taken either as phonetic with associated

sense 'envelop, enclose', to give 'outer garment to cover inside' (Katō, Mizukami, Yamada), or as semantic and interpreted as a garment worn over a fur coat (Mizukami, Qiu). The meanings 'front, surface; show' are extended usages. KJ1970:843-4; MS1995:v2:1164-5; YK1976:427; QX2000:20. Suggest take the top part as odd variant of 'master' 主 315, with 'clothing' 衣.

**Mnemonic:** THE ODD MASTER'S CLOTHES SHOW A LONG LIST

403

L3

秒

BYŌ  
second (of time)  
9 strokes二秒 NIBYŌ two seconds  
秒針 BYŌSHIN a second hand  
秒速 BYŌSOKU speed per sec.Seal 𠄎; a late graph (*Shuowen*). Has 禾 87 'grain plant/cereal', and 少 160 ('few, little') taken

either as phonetic and semantic meaning 'small' (Ogawa), or as phonetic with associated sense 'slender, thin' (Yamada) or 'ear (of cereal)' – again, something small – (Katō). The sense 'small' was then extended to small units, giving 'second' in the dimension of time. KJ1970:847; YK1976:429; OT1968:731.

**Mnemonic:** A LITTLE BIT OF CEREAL EATEN IN A SECOND

404

L4

病

BYŌ, yamai, *yamu*  
**illness, sickness**  
10 strokes

病氣 BYŌKI illness  
病人 BYŌJIN sick person  
黒死病 KOKUSHIBYŌ plague

Seal 病; a late graph (*Shuowen*). Has 疒 '(sick-) bed' (the 'sickness' determinative, based on a person resting on a bed), and 丙 1932 (originally, probably chopping board used in rituals, now 'third class'), as phonetic with associated sense 'be added', to give 'illness which gets worse'. KJ1970:837,938-40; YK1976:429; OT1968:678; SS1984:728.

**Mnemonic:** THIRD CLASS HEALTH LEADS TO ILLNESS

405

L4

品

HIN, shina  
**goods, quality, kind**  
9 strokes

商品 SHŌHIN commodity  
品質 HINSHITSU quality  
品物 shinamono goods

OBI 品; seal form similar 品. Has three mouths, taken to mean 'talk a lot, many people talking'. Yamada has a similar view regarding a generalised meaning of talking. Ma takes 'goods' as a

loan usage. Note that already in OBI this graph appears to have had quite a wide semantic range: 'a kind, class, piece' (Schuessler). As Mizukami and others have noted, three here denotes 'many' rather than specifically 'three' (cf. 森 40). MR2007:250; YK1976:430; KJ1970:207; AS2007:415; MS1995:v1:228-9. Take as three boxes.

**Mnemonic:** THREE BOXES OF QUALITY GOODS

406

L3

負

FU, *makeru/kasu, ou*  
**defeat, carry**  
9 strokes

負傷 FUSHŌ wound  
負担 FUTAN burden  
負け嫌い makegirai unyielding

Bronze 負; seal 負. Generally taken as 'person' 人 (see 人 41), on top of 貝 10 (original meaning 'shell, money') used here as phonetic with asso-

ciated sense 'the back', to give 'carry [someone] on the back' (Katō, Yamada, Ogawa), and then more generally 'carry on the back'. Shirakawa, though, takes it more literally as 'carry shellfish on the back'. 'Turn the back on, oppose' may be seen as extended usage, and 'be defeated' as a loan usage. KJ1970:821; YK1976:433; MS1995:v2:1230-32; OT1968:952; SS1984:740.

**Mnemonic:** DEFEATED PERSON CARRIES SHELL-MONEY AWAY

407

L3

部

BU  
**part, section**  
11 strokes

部分 BUBUN part  
部長 BUCHŌ head of division  
部屋 heya\* room

Seal 部; late graph (*Shuowen*). Has right-hand determinative 邑 376 (full form: 邑), 'village, settlement', and 音 'spit' (see 389), here as phonetic with disputed associated sense. Katō and

Yamada feel sense unclear as originally 部 was a proper noun for a tribe in western China, and treat it as loan usage for 'part, section'. Tōdō, however, includes 部 in a word-family 'oppose; divide', linking it to a word later written 剖 1975 'cut, split open'. Shirakawa also takes the sense as 'divide'. KJ1970:759; YK1976:435; TA1965:155-8; SS1984:745-6. Suggest taking 音 as 立 77 'stand' and 口 22 'mouth'.

**Mnemonic:** STAND OPEN-MOUTHED AT PART OF THE VILLAGE ON THE RIGHT

408

服

FUKU  
clothes, yield, serve  
8 strokes

服装 FUKUSŌ clothing  
服従 FUKUJŪ submission  
服部 Hattori\* a surname

OBI 襦; seal 服. The OBI form (left-hand) corresponds to 舟 1450 'boat, hollowed-out vessel', with 𠂔, made up originally of a hand positioned typically at the back of an element representing a person kneeling submissively (Katō) but here acting as phonetic with associated sense such as 'lie/face downwards', or 'adhere to something', to give overall meaning 'work while looking down into a vessel (boat/large container)'. Mizukami gives an additional associated sense 'boards attached tightly to sides of a boat', and

on this basis posits the extended meaning 'something worn close to the body, clothes'. Additionally, 𠂔 may be treated as also having a semantic role: if 'hand' is taken with the other element interpreted as 'person kneeling submissively', this gives the meaning 'obey, submit' (Ogawa, Shirakawa). MS1995:v2:1100-01; KJ1970:793-4; OT1968:481; SS1984:750. Note: The element 月 in 服, which has gone through an intermediate stage 𠂔, is an altered form of 舟, and is not 月 18 'moon' or the abbreviated form of 肉 209 'meat, flesh', which were often confused from an early period (though useful as mnemonics). We suggest taking 𠂔 as a hand reaching up to clothes hoist.

**Mnemonic:** SERVICE HAND PUTS CLOTHES ON HOIST UNDER THE MOON

409

福

FUKU  
good fortune  
13 strokes

幸福 KŌFUKU happiness  
福引 FUKU**u**biki lottery  
福音書 FUKU**u**INSHO Gospels

OBI forms 祓, 𠂔. The first OBI form has 示/示 'altar, deity; show' 723, and a CO 畚 as semantic and phonetic meaning '(full) wine jar' (it is a pictograph of a wine jar). The second OBI has these two elements and in addition two hands,

generally taken as indicating a person receiving wine after a ritual offering it to the deities. On this basis, the overall original sense of the graph was 'sacred/auspicious wine from a ritual to the gods'. It then underwent a change to a more generalised meaning to 'something received from the deities', and by extension 'good fortune'. KJ1970:827; MS1995:v2:954-5; YK1976:438. We suggest taking the right-hand components as 一 1 'one/single', 口 22 'mouth/entrance', and 田 63 'field'.

**Mnemonic:** ALTAR AT SINGLE ENTRANCE TO FIELD – WHAT GOOD FORTUNE

410

物

BUTSU, MOTSU,  
mono  
thing  
8 strokes

人物 JINBUTSU person  
食物 SHOKUMOTSU food  
食べ物 tabemono food

OBI 物; seal 物. Has 牛 (牛) 108 'cow', and an NJK 勿 (originally a graph with OBI forms taken as mostly depicting fluttering streamers of

different colors, but then adopted through loan usage for a word meaning 'not') as phonetic with associated sense 'various', to give overall meaning 'cow of various colors (mottled hide)'. A generalised shift in meaning gave rise to the sense 'things', which according to Schuessler is already found in OBI texts. KJ1970:830-32; MS1995:v2:832-3, v1:146-8; YK1976:439-40; AS2007:520.

**Mnemonic:** COW WITH STREAMERS FROM ITS HORNS – WHAT A FUNNY THING

411

L3

平

HEI, BYŌ, *taira*, *hiratai*  
**flat, even, calm**  
5 strokes

平氣 HEIKI calmness  
平等 BYŌDŌ equality  
平手 hirate palm of hand

OBI 𠄎; bronze 𠄎. The bottom two strokes of the OBI form show an aquatic plant. Yamada suggests the curved shape indicates it has no roots and is just floating, and takes the three

strokes above as the OBI graph for 小 38 'small; to give 'small floating plant'; at the bronze stage, the top horizontal stroke was added, probably for the flat surface of the water. 'Flat, even' is extended usage, and 'calm' a further extended sense. YK1976:443; KJ1970:167; MS1995:v1:446-7. We suggest taking the graph as a whole, i.e. as a pictograph, of evenly balanced scales.

**Mnemonic:** SCALES ARE FLAT AND EVEN

412

L3

返

HEN, *kaesu/ru*  
**return**  
7 strokes

返事 HENJI reply  
返済 HENSAI repayment  
仕返し shikaeshi retaliation

Bronze 𠄎; seal 𠄎. Has 去 85 'go, walk, move', and 反 393 ('oppose') as phonetic, here with associated sense 'return, reverse'. KJ1970:786-7; MS1995:v2:1284-5; YK1976:446.

**Mnemonic:** REVERSE MOVEMENT AND RETURN

413

L4

勉

BEN  
**strive**  
10 strokes

勉強 BENKYŌ study  
勤勉 KINBEN diligence  
勉学 BENGAKU study

Seal 𠄎; a late graph (*Shuowen*). Katō and Yamada take as 力 78 'strength, power', with 免 2018

q.v. (originally a woman striving to give birth; now meaning 'avoid, escape') as phonetic with associated sense 'be born'. Along the same lines, Tōdō notes 免 as the original way of writing NJK 媿 'childbirth'; and includes it in the word-family 'take out/produce with great effort'. The graph 勉 thus has the meaning 'make an effort, strive'. KJ1970:854; YK1976:449; TA1965:739-41.

**Mnemonic:** STRIVE STRONGLY TO ESCAPE

414

L3

放

HŌ, *hanasu/tsu*  
**release, emit**  
8 strokes

開放 KAIHŌ liberation  
放射 HŌSHA radiation  
手放す tebanasu let go

Bronze 𠄎. Has 攴 (usual right-hand form of 攴 112 'hit with a stick'), and left-hand element with disputed function and meaning. Based on bronze forms, Mizukami interprets the left-hand element as 方 223 ('direction, person'), serving as phonetic with associated sense

'release, spread, extend'. Shirakawa, alternatively, takes 方 as showing an exposed corpse, and the whole graph as showing the corpse being beaten in a ritual to drive out evil spirits. Ogawa regards what others take as 方 as in error for 人 41 'person'. Whichever analysis is followed, in broad terms the overall sense is still 'beat with a stick and chase away', leading to other related meanings such as 'emit' and 'release'. MS1995:v1:570-71; SS1984:785; OT1968:435; YK1976:453.

**Mnemonic:** BEATING A PERSON IS A FORM OF RELEASE FOR SOME

415

L4

味

MI, aji, ajiwau  
taste, relish  
8 strokes意味 IMI meaning  
興味 KYŌMI interest  
味見 ajimi tasting

Seal 𠄎; late graph (*Shuowen*). Has 口 22 'mouth', and 未 617 (originally a tree with luxuriant foliage, but borrowed to mean 'not yet') as phonetic with associated sense 'delicious' (Ogawa says 'good'), to give 'taste, flavor'. Also used by extension to denote an attribute or quality. KJ1970:869; YK1976:464; OT1968:179; AS2007:512.

**Mnemonic:** TASTE NOT YET IN THE MOUTH

416

L3

命

MEI, MYŌ, inochi  
life, order  
8 strokes命令 MEIREI order  
生命 SEIMEI life  
命取り inochitori fatal

Bronze 𠄎; seal 命. Has 冫 (see 41) 'person kneeling', and 宀 as phonetic with associated sense 'shout loudly' together with 口 22 'mouth, speak' for emphasis, to give the overall meaning 'order, command' (to kneeling person) (Yamada). Ogawa, though, takes this graph as 口 'mouth' with 令 633 'order' as semantic and phonetic, meaning 'use others'. Those who give

orders control others, and so meanings such as 'fate' and 'life' represent extended usage. In Shang times the simpler graph 令 was used to write two words of similar pronunciation and probably related (both have the meaning 'order, command', but the word later written 命 also had the lesser sense 'give a name'); the later appearance of 命 in bronze texts signals that each of the two words could be represented unambiguously from that point on. MS1995:v1:224; YK1976:467-8; KJ1970:177-8; OT1968:178; AS2007:387, 361.

**Mnemonic:** LIFE CAN HINGE ON A SPOKEN ORDER

417

L3

面

MEN, omo(te), tsura  
face, aspect, mask  
9 strokes外面 GAIMEN exterior  
面白 面白 omoshiroi interesting  
鼻面 hanazura muzzle

OBI 𠄎; bronze 𠄎; seal 面. Interpretation varies. Taken to represent either the face with a line or lines in front of it (Qiu, Ma, Ogawa – Qiu sees

the long outside line in the bronze form as showing the front surface of the face), or a mask (Katō, Yamada). The long line is more suggestive of something around a face, i.e. mask, yet the *Shuowen* takes it as meaning 'face'. 'Face' led to extended senses such as 'aspect'. QX2000:184; MR2007:401; OT1968:1093; KJ1970:870-71; YK1976:470. Suggest using 目 76 'eye'.

**Mnemonic:** FACE-MASK WITH BIG EYE IN THE MIDDLE AND A FLAT TOP

418

L4

問

MON, tou  
ask  
11 strokes質問 SHITSUMON question  
学問 GAKUMON scholarship  
問屋 toiya/tonya\* dealer

OBI 𠄎; seal 問. Has 口 22 'mouth' (here as 'speak/call'), and 門 231 'gate/door' serving here as phonetic with associated sense 'question aggressively'; later acquired generalized meaning 'ask'. MS1995:v1:234-5; KJ1970:834-5; YK1976:473.

**Mnemonic:** ASK WHO'S CALLING AT THE DOOR

419

L3

役

YAKU, EKI  
role, service, duty  
7 strokes

役人 YAKUNIN functionary  
 役者 YAKUSHA actor  
 兵役 HEIEKI military service

OBI 𠄎; bronze 𠄎; seal 𠄎. Typically analyzed as 𠄎 131 'go/walk', with 𠄎 170 'hand holding big stick', to give overall sense 'travel round with stick'. Shirakawa treats the stick as ritualistic, and Ogawa sees it as a symbol of authority to

give warnings. This is appropriate for the seal form, but not older forms. The OBI and bronze equivalents of this graph have not 𠄎 but either two persons, or one person who – in some cases – is kneeling: in combination with 𠄎, this gives the overall meaning 'forced work/labor' (Mizukami, Katō, Schuessler). Often the work appears to have been of a military nature. YK1976:474-5; KJ1970:88; SS1984:827; OT1968:346; AS2007:568.

**Mnemonic:** GO OFF WITH STICK IN HAND TO DO ONE'S DUTY

420

L4

藥

YAKU, kusuri  
medicine, drug  
16 strokes

薬局 YAKKYOKU pharmacy  
 火藥 KAYAKU gunpowder  
 藥指 kusuriyubi ring finger

Bronze 藥; seal 藥, traditional 藥. Has ++ 53 plant/grass and 樂 98 (qv, originally 'oak tree' or type of musical instrument, later loaned for 'music; pleasure'), here serving as phonetic with associated sense 'heal, cure'. The bronze form lacks the element 白 69 'white', which may represent an acorn (see 98). MS1995:v2:1136-7; KJ1970:874; YK1976:475-6.

**Mnemonic:** MEDICINAL PLANT GIVES PLEASURE

421

L4

由

YU, YŪ, yoshi  
reason, means, way,  
from  
5 strokes

由来 YURAI derivation  
 理由 RIYŪ reason  
 自由 JIYŪ freedom

Seal 由. Etymology disputed. Katō and Yamada treat as originally same graph as 西 169 (later divergence in shape), showing basket/bag for pressing out liquid in wine-making. Shirakawa sees early forms of 由 as the same as for 𠄎

('small-necked wine jar'), which he takes as initially showing a fleshy gourd that produced a form of oil (see 油 422 'oil'). Ogawa also treats 𠄎 and 由 as having same early forms. Differences in analysis of early forms of 由 reflect difficulties often found in deciding which old forms correspond to which modern graphs. The abstract meanings for 由 such as 'from' may be taken as loan usages. KJ1970:24; YK1976:476; SS1984:829; OT1968:669,144. Take as 田 63 'field' and 𠄎 as a drill.

**Mnemonic:** THERE'S A REASON FOR THE DRILL IN THE FIELD (see 422 below)

422

L3

油

YU, abura  
oil  
8 strokes

油田 YUDEN oil field  
 灯油 TŌYU kerosene  
 油絵 aburaE oil painting

OBI 油; seal 油. Etymology disputed. Yamada and also Matsushima list OBI forms; Yamada takes as 𠄎 42 water/liquid, with 由 421 ('reason') as phonetic with associated sense unknown because originally it stood for a proper noun (river name). On the basis of the seal form, Katō

agrees, regarding the meaning 'oil' as a loan usage. Shirakawa, though, treats as 𠄎 'water/liquid' with 由 as semantic and phonetic meaning 'oil', regarding (early form of) 由 as the original way of writing 油. Ogawa gives another alternative, treating 油 as 𠄎, with 由 as phonetic with associated sense 'extract'. Tōdō also includes in word-family meaning 'extract', but regards 'oil' as loan use of 油. YK1976:476-7; KJ1970:886; SS1984:829; OT1968:570,669; TA1965:185-9.

**Mnemonic:** THE REASON IS THAT THE LIQUID IN THE FIELD IS OIL (see 421 above)

423

L4

有

YŪ, U, *aru*  
**have, exist**  
6 strokes

所有者 SHOYŪSHA owner  
有無 UMU existence  
有り難う arigatō thank you

OBI forms 𠄎, 𠄏; bronze 𠄎. Mizukami, Katō and Yamada all analyze the bronze form as 肉 209 'meat, flesh' (later modified in shape through regularization to 月) with 又 2003 '(right) hand'; they also attribute the sense 'offer' to the latter, while Tōdō takes it instead as 'enclose, keep'. The overall meaning of 有 thus becomes 'offer meat held in the hand', or 'keep in the hand'. The above does not account for the OBI forms, however. The simpler OBI

form above for 有 is the same as that for 又, and Ma notes the latter is borrowed sometimes for 有 (both were very close in pronunciation in early Chinese), but regards the other OBI form above for 有 as obscure. Qiu observes that for a time in antiquity 又 'hand' was used for 有 in the sense 'have', and also 有 was sometimes used for 又 'hand', thereby confusing later commentators on the Chinese classics. Such interchangeability of graphs well illustrates the complexity of historical Chinese character use. MS1995:v1:636-7; KJ1970:22-3; YK1976:478; TA1965:139-43; MR2007:358,267; QX2000:346,349,401; AS2007:580-81.

**Mnemonic:** EXISTENCE IS DEPENDENT ON HAVING MEAT IN HAND

424

L3

游

YŪ, YU, *asobu*  
**play, relax**  
12 strokes

遊覽 YŪRAN sightseeing  
遊山 YUSAN excursion  
遊び場 asobiba playground

A post-*Shuowen* graph, found in *Yupian* (6<sup>th</sup> century AD). It consists of 辵 85 'walk, go, move', with the CO 游. The latter represents a 'fluttering flag/streamer': see also 族 353, and note that here flag/streamer 旂 has 子 27 'child' (as opposed to 'arrow' 矢 145) possibly added to

indicate smallness – in this case small ripples in the flag. 游 has a role as phonetic, having an associated meaning of 'waves, advance' (Katō, Yamada) – such motion often giving an unhurried impression – or 'shake, sway' (Ogawa, Tōdō). The resultant overall meaning for 遊 is 'walk unhurriedly, wander around'. 'Relax' and 'play' are extended meanings. YK1976:479; KJ1970:464; OT1968:1009; TA1965:195-6. We suggest taking 方 223 as 'side', 人 41 'person', and 子 27 'child'.

**Mnemonic:** CHILD PLAYS ALONGSIDE MOVING PERSON

425

L3

予

YO, *kanete*  
**already, prior, me**  
4 strokes

予約 YOYAKU booking  
予想 YOSŌ expectation  
予定 YOTEI schedule

OBI 𠄎; seal 𠄎; traditional 豫. In modern times in Japan, 予 has been – and continues to be – popularly regarded as an abbreviated version of the traditional form 豫, but the latter is in fact a separate character from 予 both historically and in modern Chinese. 予 itself depicts a weaving shuttle to move thread back and forth horizontally, and by extension to represent actions done with the shuttle, e.g. 'push'. The meanings 'I/me', 'beforehand', and 'already' are generally

regarded as loan usages. Mizukami, Yamada, and Ogawa follow *Shuowen* and take 豫 as consisting of 象 540 'elephant', with 予 as phonetic with associated sense 'big and calm', to give original meaning 'big elephant', and Karlgren is in broad agreement. This analysis is questioned by Schuessler and Shirakawa, who maintain there are no examples of early usage in this sense; Shirakawa does note the early use of 豫 in the sense 'beforehand'. MS1995:v2:1226-7, v1:26-7; YK1976:480; OT1968:29; BK1957:41; AS2007:592; SS1984:841-2. We suggest taking the upper part 𠄎 as a 'bent figure' and thus 'bent over', and the lower part as a variant of 丁 367 in its original meaning of 'nail'.

**Mnemonic:** THE NAIL IS ALREADY BENT

426

L1

羊

YŌ, hitsuji  
sheep  
6 strokes

羊皮 YŌHI sheepskin  
 羊水 YŌSUI amniotic fluid  
 羊飼 い hitsujikai shepherd

OBI 𦍋; seal 羊. Originally a pictograph showing head and horns of a sheep; as Ma observes,

this stands for the whole animal. Katō and Mizukami follow the view in *Shuowen* that the tail is shown also, though the longish line in some OBI occurrences could represent the body instead. In compound graphs, the shortened form 𦍋 is often used. MR2007:293-4; YK1976:482; KJ1970:875; MS1995:v2:1038-9.

**Mnemonic:** THIN-BODIED SHEEP WITH HORNS AND THREE STRIPES

427

L4

洋

YŌ  
ocean, Western  
9 strokes

西洋人 SEIYŌJIN Westerner  
 大西洋 TAISEIYŌ Atlantic Ocean  
 洋食 YŌSHOKU Western food

OBI 𦍋; seal 洋. Generally taken as 𦍋 42 'water', and 羊 426 ('sheep') as phonetic with

associated sense unclear because this graph originally denoted a river name (Katō, Ogawa, Yamada). Its meaning of 'sea, ocean' is regarded as a loan usage. Mizukami, though, takes 羊 here as having the associated sense 'spacious, expansive'. KJ1970:535-6; OT1968:573; YK1976:483; MS1995:v2:750-52.

**Mnemonic:** OCEAN OF WHITE SHEEP, NOT WHITE HORSES!

428

L3

葉

YŌ, ha  
leaf, generation  
12 strokes

針葉樹 SHIN'YŌJU conifer  
 葉巻 hamaki cigar  
 葉書 hagaki postcard

Seal 葉; late graph (*Shuowen*). Has 艹 53 plant/grass, and 葉 (OBI form 𦍋; a CO that originally represented thin flat leaves on tree branches,

later stylized to 世 344 'generation' qv and 木 73 'tree') as phonetic with associated sense 'thin and flat'. In Tōdō's word-family 'thin'. He suggests that the (lesser and now rare) sense 'generation, age' is a metaphoric use based on layers of leaves one on top of the other. OT1968:863; MS1995:v1:662; TA1965:831-3.

**Mnemonic:** LEAVES ARE GENERATIONS OF PLANTS ON A TREE

429

L3

陽

YŌ, hi  
sunny, male, positive  
12 strokes

陽極 YŌKYOKU anode  
 陽氣 YŌKI liveliness, good cheer  
 太陽系 TAIYŌKEI solar system

OBI 𦍋; seal 陽. Has 阝 1907 'hill, piled-up earth' and 易 161 (CO, 'sun rises') as semantic and phonetic to give 'sun shines' > 'sunny hill/hillside'. By extension, 'sun; bright, warm'. A further extended meaning, deriving from ancient Chinese belief, is *yang* 'the male/positive principle' (YŌ), which contrasts with 陰 1635 (IN) 'the female/negative principle', as in 'Yin and Yang'. KJ1970:879; MS1995:v2:1400-02; OT1968:1072.

**Mnemonic:** POSITIVELY SUNNY RAYS FALL ON HILLSIDE

430

L3

様

YŌ, sama  
**situation, way, appearance, polite suffix**  
 14 strokes

仕様 SHIYŌ way, means  
 有様 arisama situation  
 皆様 minasama everyone (polite)

Seal 𠄎; traditional 様; a late graph (*Shuowen*). Has 木 73 'tree, wood'; and what is generally taken as 叢 (originally pictograph of big river with tributaries) as phonetic. Yamada takes 叢 as having associated sense 'resemble', and Katō says it may have this meaning, but despite the connection with appearance, both consider

'appearance/form' as loan usage. Ogawa takes 様 to be a variant of the NJK 橡 'horse chestnut' or 'oak'; and likewise takes 様 as a loan for 'appearance'. As for the use of 様 for '-sama' as a polite suffix, there was an independent Japanese word *sama* 'condition/appearance/shape', found from about the tenth century, sometimes written as 様, and its use in modern Japanese for '-sama' as a suffix may be regarded as a loan usage. YK1976:485; KJ1970:875; OT1968:519. We suggest taking the elements as 木 73 'tree', 羊 426 'sheep', and 水 42 'water'.

**Mnemonic:** SHEEP APPEARS TO WATER TREE  
 – AWKWARD SITUATION

431

L4

落

RAKU, *ochiru/tosu*  
**fall, drop**  
 12 strokes

落下 RAKKA fall, descent  
 落ち葉 ochiba fallen leaf  
 落とし物 otoshimono dropped item

Seal 𠄎; late graph (*Shuowen*). Has ++ 53 plant/grass, and 洛 (now NJK for 'Kyoto'; originally a river name) as phonetic, to give 'leaves fall', then general sense 'fall'. KJ1970:894; MS1995:v2:750; YK1976:488. Suggest use 各 462 'each', with 氺 42 'water'.

**Mnemonic:** FROM EACH PLANT, LEAVES FALL  
 LIKE WATER DROPLETS

432

L3

流

RYŪ, RU, *nagareru/su*  
**flow, stream**  
 10 strokes

流行 RYŪKŌ fashion  
 流布 RUFU spread  
 流れ木 nagaregi driftwood

Bronze 𠄎; seal 𠄎. Has 氺 42 'water/liquid', and CO 流 'baby born amidst outflowing amniotic fluid' (see also 247) as semantic and phonetic, giving 'baby born amidst amniotic fluid'; meaning later generalized to 'flow out'. The earlier seal form has 'water' 水/氺 written twice. KJ1970:585; MS1995:v2:778-9; YK1976:495; OT1968:581.

**Mnemonic:** INVERTED CHILD BORN IN  
 WATERY FLOW

433

L4

旅

RYO, tabi  
**journey**  
 10 strokes

旅行 RYOKŌ journey  
 旅費 RYOHI travel expenses  
 旅人 tabibito traveler

OBI 𠄎; seal 旅. Has 𠄎 353 'flag', with what is today a CO 从 meaning 'follow', which Yamada takes as phonetic with associated sense 'accompany', while Katō and Mizukami take as

'many together', to give an overall meaning of '(many) people/soldiers gathered beneath a flag'. Historical meanings include 'group of 500 troops' (still used in modern Chinese to mean 'troops'); also 'troops moving', and then in generalised sense 'journey'. MS1995:v1:602-3; KJ1970:900; OT1968:456. We suggest taking 方 223 as 'side', and 𠄎 as 'odd clothes' (see 衣 444).

**Mnemonic:** PUT ODD CLOTHES ON ONE SIDE  
 FOR JOURNEY

434

兩

RYŌ  
both, pair, money  
6 strokes

兩方 RYŌHŌ both sides  
 兩手 RYŌte both hands  
 兩替 RYŌgae money exchange

Bronze 兩; seal 兩; traditional form: 兩. A variant of 兩, depicting a gourd split in half (not quite completely), with the short curved lines

inside representing membranes. Originally meant 'split into two', then took on more generalised sense 'two'. *Shuowen* takes it instead as pictographically representing a pair of scales, but modern scholars consider this analysis carries no weight – though perhaps useful as a mnemonic. MS1995:v1:98-9; KJ1970:200-01; YK1976:496-7.

**Mnemonic:** SCALES WEIGH BOTH PARTS OF A PAIR

435

緑

RYOKU, ROKU,  
midori  
green  
14 strokes

常緑樹 JŌRYOKUJU evergreen  
 緑青 ROKUSHŌ verdigris  
 緑色 midoriiro green

OBI 緑; seal 緑; traditional 緑. Seal form onwards has 糸 29 'thread', and 录 (CO; OBI and bronze forms of the latter are typically taken as originally a pictograph showing wine being strained and dripping down), the latter

as phonetic with associated sense 'verdigris', including its color. (Verdigris is a bluish-green coating which comes out of copper and forms on its surface; later written 録 640 qv [the meaning 'record, make a copy' is a later loan usage].) The overall meaning of 緑 was originally 'silk the color of verdigris'; later it was used for just the color itself. KJ1970:932,931; YK1976:499; MS1995:v2:1018-9, v1:474-5. We suggest taking 录 as a hand 扌 squeezing liquid/water (see 水 42 'water').

**Mnemonic:** HAND SQUEEZES GREEN DROPS IN THREAD-LIKE FASHION

436

礼

REI  
propriety, bow  
5 strokes

失礼 SHITSUREI impoliteness  
 礼服 REIFUKU formal attire  
 敬礼 KEIREI bow

OBI 豊; seal 禮; traditional 禮. OBI forms consist of 豊 only. Some bronze occurrences have 𠄎 723 ('offering table; deity') as determinative. OBI stage, consisting only of 豊 (811 ['abundant, many']), is taken to mean 'ritual offering vessel' (Mizukami [OBI]); in one view (Katō), the vessel was originally a certain type of shell. Shirakawa and Katō consider 豊 here to stand for the later CO graph 醴 'sacred sweet wine'. Katō notes that there were numerous ritu-

als practised in ancient China, but the most important centered on the drinking of sacred wine, and so the graph 禮 with its wine association came to be used for rituals in general. Some scholars (including Katō and Shirakawa) view 礼 as a separate graph from 禮, not just a variant of the latter, but the interpretation of the right-hand element in 礼 is disputed. According to Shirakawa, the form 礼 is found in texts such as epitaphs dating from Han times; the *Jiyun* dictionary (11<sup>th</sup> century AD) treats 禮 as the old form of 礼. In either case, the graph expresses propriety in the observation of ritual. YK1976:502; MS1995:v2:958-9; KJ1970:226; SS1984:896; OT1968:26; ZY2009:v3:858.

**Mnemonic:** PERSON KNEELS AT ALTAR SHOWING DUE PROPRIETY

437

L3

列 RETSU  
row, line  
6 strokes

列車 RESSHA train  
列次 RETSUJI sequence  
前列 ZENRETSU front row

Seal 𠄎. Has 冫 198 'knife, cut', and an early form 𠄎 (see 302), interpreted as skeletal remains (possibly this depicted just the occipital bone, which forms back and base of skull and

encircles top of spinal cord, to represent a complete skeleton); in later stages of the script this changed in shape through 步 to become 歹. The latter element serves as phonetic with associated sense 'separate, cleave'. There was a set order to cutting up an animal into pieces, often arranged in a row, and so the meaning of this graph was extended to 'row, line, order'. MS1995:v1:126-7; YK1976:503-4, 312; KJ1970:922.

**Mnemonic:** CUT UP BONES IN A ROW

438

L3

練 REN, neru  
refine, knead, train  
14 strokes

訓練 KUNREN training  
洗練 SENREN refinement  
練り粉 neriko dough

Seal 𦉳, a late graph (*Shuowen*); traditional 練. Has 糸 29 'thread', and 東 (originally 東 561 'bundle of twigs/branches', with 八 70 'divide; select') as phonetic with associated sense

'soften by boiling', which referred to a process of bringing out the gloss in silk thread, and was also applied to the product, i.e. silk fabric woven with glossed thread. The meaning was then modified from 'work/process silk thread' to 'attain skill in a task, practice'. KJ1970:648; MS1995:v1:658-9; YK1976:504-5; OT1968:784. We suggest taking the right-hand element as 東 201 'east'.

**Mnemonic:** REFINED THREADS FROM THE EAST

439

L3

路 RO, -ji  
road, route  
13 strokes

道路 DŌRO road  
線路 SENRO rail track  
旅路 tabiji journey

Bronze 𠄎; seal 𠄎. Has 足 54 'foot', and 各 462 (originally 'movement', now meaning 'each') as phonetic with associated sense 'tread' (Mizukami also lists alternative sense 'link, join'), to give '[place] where people tread with their feet', i.e. 'path, road'. MS1995:v2:1262-3; KJ1970:190-91; YK1976:505.

**Mnemonic:** EACH FOOT FOLLOWS SAME ROAD, SAME ROUTE

440

L3

和 WA, O, yawaragu,  
nagoyaka  
Japan, peace, soft  
8 strokes

平和 HEIWA peace  
大和 Yamato\* Japan  
和食 WASHOKU Japanese food

Bronze 𠄎; seal 𠄎. Has 口 22 'mouth', and 禾 87 ('rice/grain plant') as phonetic with associated sense 'add'; giving 'one voice is added to another'. 'Soften, be calmed down' are extended

meanings (Katō, Mizukami, Yamada). The additional meaning 'Japan' came about as a substitute initiated by the Japanese themselves to replace an earlier, less flattering graph for Japan used in early Chinese histories such as *Wei Zhi* 'History of the Wei [Kingdom]'; namely 倭 (SJ WA), which means 'submissive', and according to some scholars, 'dwarfs'. KJ1970:306; MS1995:222-3; YK1976:508-9; OT1968:178.

**Mnemonic:** SOFT RICE FOR THE MOUTH IN PEACEFUL JAPAN

## THE 200 FOURTH GRADE CHARACTERS

441

L3

愛

AI  
love  
13 strokes

愛情 AIJŌ love  
母性愛 BOSEIAI maternal love  
愛國者 AIKOKUSHA patriot

Seal 𠄎; traditional 愛; late graph (*Shuowen*). Views vary. There are several complicating factors with the etymology of this graph, explained below. Analyzed by Yamada as 爻 in line with the seal form ('walk slowly, drag feet' [determinative 35; see Appendix]), with 恣 (an obsolete graph meaning 'favor, feel compassion') as phonetic with associated sense 'by stealth', to give overall meaning 'walk stealthily'; Katō sees this tentatively as the possible meaning also. Both scholars regard 'love' as a loan usage. Mizukami notes an alternative analysis: 心 164 'heart, mind' with 爻

'descending foot' (determinative 34) and 无 (originally, pictograph of person who has eaten till full) 'be full; stick in the throat'; overall meaning is 'difficult to move forward with heart full of anguish', and 'love' as loan usage. Note this analysis has 爻 'descending foot', but treats as meaning 爻 'walk slowly'. Morohashi quotes the voluminous 17<sup>th</sup> century dictionary *Zhengzitong* in treating 恣 as the original way of writing 愛. He makes no mention of loan usage for 'love', though it would appear to be valid to take 'love' as an extension of 'favor, feel compassion', the original meaning of 恣. YK1976:49; KJ1970:1-2; MT1989:v4:980, 1123; MS1995:v1:513-4. Note: for more on 爻 and 爻 see Appendix. We suggest taking 爻 as crossed legs, 𠄎 1739 as 'hand', 冂 as cover, and 心 164 'heart'.

**Mnemonic:** SIT CROSS-LEGGED, HAND COVERING HEART, IN LOVE

442

L3

案

AN  
plan, concern,  
table  
10 strokes

提案 TEIAN plan  
案外 ANGAI unexpectedly  
案内 ANNAI guidance

Seal 𠄎; late graph (*Shuowen*). Has 木 73 'tree, wood', and 安 242 ('relax') as phonetic with associated sense 'place, put', to represent a small table on which tableware and food were put. Meanings such as 'investigate', 'consider', 'plan' are loan usages (Yamada). Art dating back to the Shang Dynasty shows that low tables were in use in China at that period already. YK1976:51; OT1968:501.

**Mnemonic:** PLAN TO RELAX AT WOODEN TABLE

443

L4

以

I, motte  
start point, use,  
means, because  
5 strokes

以下 IKA below  
以內 INAI within  
以外 IGAI outside, except

OBI forms 𠄎, 𠄎; seal forms 𠄎, 𠄎. Interpretations diverge radically. The first OBI form here is taken in one view as consisting of 人 41 'person', combining with a second element as semantic and phonetic meaning 'plow', to give overall meaning 'person with plow, farmer' (Yamada; Katō is in broad agreement). Mizukami takes the second OBI form as instead corresponding to later 厶 NJK the ancestral form of 厶 (NJK 'I/me') meaning

'enclose and make one's own' (later 私 887). Gu, in contrast, working on the basis of the second OBI form above, interprets it as a fetus about to be born, and takes the more complex graph with 人 – which he recognizes as having been added only at the bronze form – as being for emphasis. The above interpretations can only be regarded as very tentative, as views on the etymology of 以 vary so much. The first OBI is listed by Matsumaru as corresponding – in the view of various scholars – to one of a range of later graphs, among them 以, 𠄎 'enclose' (determinative no. 20) and 厶 (CO, possible original meaning [disputed]: 'base of small hill' or 'spoon touching bottom of plate', giving 'down low' or 'scrape'). According to Schuessler, 以 was used in OBI texts with the meaning 'to take' (e.g. prisoners), and in bronze

texts for 'use, employ, in order to'. YK1976:51-2; MS1995:188-90; KJ1970:18,13-4; TA1965:74-7. SY2008:123; MM1993:342-3; GY2008:123; AS2007:567. We suggest as a mnemonic that the sharp angular left-hand element be taken as a stylized pictograph of a plow/plowshare, being

pushed by a 'person' 人 41, and with the dot (not to be overlooked) taken as a clod of earth.

**Mnemonic:** PERSON STARTS USING PLOW AS A MEANS TO MOVE CLOUDS

444

I, koromo  
**clothing**  
6 strokes

衣服 IFUKU clothing  
衣類 IRUI garments  
衣替え koromogae change of clothes

OBI 衤; seal 衤. This is a stylized pictograph of a garment, or at least the upper part of a garment, showing the collar and two sleeves. The

tail-like line in some occurrences represents the garment somewhat lower down. As a left-hand component/determinative, 衣 takes the form 衤 (not to be confused with 'altar/show' 衤: see 153 and 723). MR2007:391; YK1976:52; MS1995:v2:1164-5; OT1968:900. Awkward to find a 'fitting' mnemonic, but we suggest taking the main central part as variant 大 56 'big/large'.

**Mnemonic:** CLOTHING IS SORT OF TOO BIG – COLLAR AND SLEEVES ETC

445

I, kurai  
**rank, extent**  
7 strokes

地位 CHII position, rank  
学位 GAKUI academic degree  
位置 ICHI situation, position

Seal 位; a late graph (*Shuowen*). Mizukami and Yamada say 位 and 立 77 'stand (/ up)' were originally the same graph, but the situation would be better expressed as 'originally (in Chinese) 立 represented two separate but related words, one

meaning 'stand, stand up; the other meaning 'position or place (in a court or group of persons)'. For this latter meaning, the separate graph with 亻 41 'person' added as left-hand component was devised at the seal stage. Yamada takes as 亻 'person' with 立, the latter functioning as both semantic and phonetic meaning 'people lined up', to give an overall meaning of 'place where people stand'; Katō is in agreement. MS1995:v1:52-3; AS2007:351, 512-3; OT1968:52; YK1976:52-3;

**Mnemonic:** PERSON STANDS ACCORDING TO RANK

446

I, kakomu  
**surround**  
7 strokes

周圍 SHŪI perimeter  
範圍 HAN'I range  
囲い込む kakoikomu enclose

Bronze 井; seal 井; traditional 井. Has 冫 'enclosure' (see 84: Qiu considers this developed from an earlier shape O 'round, circle'), and 韋 taken either as simply semantic (showing two feet with original meaning of 'patrol by going round an enclosed area': see Note below) – an analysis listed by Mizukami – or semantic and phonetic meaning 'surround' (Ogawa), or alternatively as phonetic, with associated sense 'enclose' (Katō, Yamada). The component graph 韋 was later borrowed to represent a word of similar pronunciation meaning 'tanned leather', which appears

to have subsequently become the main sense; given the original sense, it seems preferable to take the role of 韋 as either semantic or semantic and phonetic. The 'enclosure' element 冫 was likely added to 韋 to make clear in writing when the word being represented was 'surround, enclose' and not 'tanned leather'. MS1995:v1:258-9, v2:1436-8; OT1968:204; KJ1970:110; YK1976:53. Note: Some OBI forms of 韋 have two feet on either side of an enclosure, pointing in the same direction, and some forms with one foot facing to the right and the other foot facing to the left. Although in the latter case the feet are in one sense pointing in opposite directions, they indicate motion in the same direction going round an enclosed area. As a mnemonic, we suggest taking the modern form 井, graphically the same as 井 1575, and meaning '(water)well'.

**Mnemonic:** ENCLOSURE SURROUNDS WELL

447

L3

胃

I  
stomach  
9 strokes

胃液 IEKI gastric juice  
胃袋 Ibukuro stomach  
胃弱 IJAKU dyspepsia

Bronze 胃; seal 胃. Has top element which is a regularized version of what was originally a pictograph of the stomach (taken by Mizukami as stomach with food in it, and by Katō as showing the stomach as an internal organ), and lower element 月 209 'flesh, meat'. MS1995:1072-3; KJ1970:17; YK1976:54. Suggest taking 田 as 田63 'field'.

**Mnemonic:** FLESHY STOMACH SEEN IN FIELD

448

L3

印

IN, shirushi  
seal, sign, symbol  
6 strokes

印刷 INSATSU printing  
印判 INBAN seal  
目印 mejirushi guiding mark

OBI 印; seal 印. OBI form shows hand pressing down on a kneeling person, to give 'press someone down from above and make kneel/submit'. Some OBI forms have a right hand, others have a left hand, reinforcing Qiu's observation that orientation of graphs at the OBI stage was rather inconsistent. The meaning 'press' gave

rise to extended usages such as '(name) seal' and 'printing', the latter reflecting the development of printing using a system of flat blocks or plates (originally wood, later metal). Earliest surviving large-scale example of printing on paper dates back to AD868 in China, though printed designs on silk in that country can be dated back to the Later Han dynasty. Katō and Yamada treat 抑 2060 ('suppress') as an alternative form of 印 (抑 has a second 'hand' 手 34 added as a determinative). MS1995:v1:178-9; KJ1970:65-6; YK1976:59; QX2000:67; MT1993:265.

**Mnemonic:** HAND PRESSES DOWN ON PERSON AS ON SEAL

449

L4

英

EI  
superior, england  
8 strokes

英才 EISAI talent  
英国 EIKOKU England  
英語 EIGO English language

Seal 英; late graph (*Shuowen*). Has ++ 53 'plant', and 央 254 'center' as phonetic with associated

sense 'blossom', and by extension 'beautiful, excellent'. The sense 'Britain' reflects the adoption by the Chinese of this graph for its sound value (*ying*) to represent the Chinese version of 'England', i.e. 英国 *Yingguo*). The choice of 英 seems to show a positive view of England/Britain at the time. YK1976:65; KJ1970:77; OT1968:846.

**Mnemonic:** SUPERIOR PLANTS IN THE CENTER OF ENGLAND

450

L3

荣

EI, sakaeru, haeru  
flourish, glory, shine  
9 strokes

光荣 KŌEI glory, honor  
荣養 EIYŌ nutrition  
繁荣 HAN'EI prosperity

Bronze 榮; seal 榮; traditional 榮. Original meaning of 榮 is 'Chinese parasol tree' (Latin names: *Firmiana platanifolia*, or *Firmiana simplex*). Has 木 73 'tree' with 榮 as phonetic with associated sense 'light [in weight]' (Katō, Yamada) or 'surround' (Ogawa, Tōdō). The 'light [in weight]' proposal is based on association with the wood of this tree being light; the 'surround' view is based on the blossoms being perceived as encircling the whole tree. Both these interpretations of the phonetic

are listed by Mizukami, who also notes another proposal – that 榮 is an abbreviation of CO 熒 'light [of a lamp/fire]'. Katō dismisses the latter theory (first noted in *Shuowen*) as erroneous, but a contrasting assessment is offered by Schuessler, who includes the early Chinese linguistic forms for both 榮 and 熒 in the same word-family meaning 'bright, dazzle'. If accepted that the graph originally referred to a type of tree, meanings such as 'shine' and 'flourish' represent loan usages, whichever of the above analyses is followed. KJ1970:81-2; YK1976:66; OT1968:497; TA1965:509-12; MS1995:v1:682-3; ZY2009:v2:528,675; AS2007:575.

**Mnemonic:** GLORIOUS TREE FLOURISHES UNDER ORNATE COVER

451

L3



 EN, shio  
**salt**  
 13 strokes

 食塩 SHOKUEN table salt  
 塩水 shiomizu saltwater  
 製塩所 SEIENSHO saltworks

Seal 鹽; traditional 鹽. Traditional form has 鹵, based on pictograph of salt or salty soil contained in a basket-like container, and 監 1159 ('watch') as phonetic with associated sense 'bitter' (Katō, Yamada); Schuessler, though, considers the proposed associated sense 'bitter' as unlikely here, on linguistic grounds. Ogawa, by contrast, takes the sense of the phonetic as 'soak in water', namely seawater. This is noted tentatively as a possibility by Mizukami also, who gives a bronze equivalent that includes 𠄎 42 'water' as an additional component, though the 'water'

component here could alternatively reflect part of a process for obtaining salt ('rock salt') from salty soil. Salt was an important trading commodity in ancient China, as in other ancient civilisations, due in part to its preserving qualities. The modern (block script) form has 土 64 'earth, ground', reflecting that one salt production method was from the ground. The right-hand side is a simplified modification in shape to the upper right and lower elements of the traditional form (examples of the simplified right-hand side can be found in Han time clerical script). KJ1970:105; YK1976:71; OT1968:1158; MS1995:v2:1502-3; AS2007:554; WM1974:121. Suggest taking four components: 土 64 'ground', 人 41 'person', 口 22 'mouth', and 皿 300 'dish'.

**Mnemonic:** PERSON SPITS SALTY DISH FROM MOUTH TO GROUND

452

L3



 OKU  
**100,000,000; lots**  
 15 strokes

 二億 NIOKU 200 million  
 十億 JŪOKU billion  
 億兆 OKUCHŌ 'the masses'

Seal 億; late graph (*Shuowen*). Has 人 41 'person' and 意 246 ('thought') as semantic and phonetic with associated meaning 'heart is full, content' (Ogawa), giving overall meaning

'satisfied person'. The meaning 'one hundred million/ extremely large number' (originally 'one hundred thousand') is loan usage. Based on the seal form Yamada feels that the standard script form of 億 should properly be 億 ('satisfied'), but *Kangxi zidian* quotes the 11th century *Jiyun* dictionary, which says that this latter graph and 億 are the same. OT1968:81; KJ1970:300-01; YK1976:74-5; ZY2009:v1:48.

**Mnemonic:** PERSON WITH A HUNDRED MILLION THOUGHTS

453

L3



 KA, kuwaeru/waru  
**add, join**  
 5 strokes

 增加 ZŌKA increase  
 参加 SANKA participation  
 加え算 kuwaeZAN adding

Bronze 𠄎; seal 加. Has 口 22 'mouth/speech' and 力 78 'strength'. Typically considered to have the word-family association 'numerous'. Yamada gives basic overall meaning as 'speak forcefully at length'. Ogawa, however, treats 力 as phonetic with associated sense 'pile up,

accumulate', to give 'accumulate words and overcome another', but a phonetic role for 力 here is debatable on linguistic grounds. Shirakawa sees 力 as originally showing a plow (a minority view), and the whole graph as originally referring to a ritual to increase productivity. Tōdō has different view on 加, and includes instead in word-family 'add on top' together with 荷 259 'load, burden'. YK1976:78; OT1968:124; SS1984:70-71; MS1995:v1:138-9. TA1965:583-6.

**Mnemonic:** SPEECH HAS ADDED STRENGTH

454

L3

果

KA, *hatasu, hate*  
**fruit, result,**  
**carry out**  
 8 strokes

成果 SEIKA result  
 果物 kudamono\* fruit  
 果たして hatashite as expected

OBI 𠄎; seal 𠄎. OBI form depicts fruit on 木 73 'tree'. Seal script has what seems to be 田 63 'field', but this is generally taken as fruit (Yamada says fruit with streaks), to give overall meaning 'small fruit on a tree'. 'Carry out' and 'result' are extended meanings. MS1995:v1:652-3; YK1976:80; KJ1970:306-7; OT1968:492; TA1965:611-17.

**Mnemonic:** HAVING TREE IN FIELD RESULTS IN FRUIT

455

L3

貨

KA  
**goods, money**  
 11 strokes

貨物船 KAMOTSUSEN freighter  
 硬貨 KŌKA hard currency  
 雜貨 ZAKKA sundry goods

Seal 𠄎; late graph (*Shuowen*). Has 貝 10 'shell/currency', and 化 258 ('change') as semantic and phonetic meaning 'change', to give overall sense 'currency changes into something different' or 'something exchanged with money'; and by

extension, 'treasure, wealth, assets'. This graph is seen on one category of very early inscribed items found in Japan (sites in Nagasaki Prefecture) – coins brought over from China dating back to the early 1<sup>st</sup> century AD which in seal script read 貨泉 'coinage' (泉 926 'spring', here serves as loan for 錢 757 'copper coin, money'). OT1968:953; MS1995:v2:1232-3; KJ1970:306; CS2000:9.

**Mnemonic:** CHANGE SHELLS FOR GOODS OR MONEY

456

L3

課

KA  
**section, lesson, levy**  
 15 strokes

課税 KAZEI taxation  
 課長 KACHŌ section head  
 第二課 DAINIKA Lesson Two

Seal 𠄎; late graph (*Shuowen*). Has 言 118 'words/speech', and 果 454 ('fruit/result') as phonetic with associated sense i] 'consider, test'

(Katō, Yamada), to give 'consider one's words'; or ii] 'divide' (Ogawa), to give 'divide up work and test what is done'. If Ogawa's interpretation is followed, the division of work, which would involve allocation, and often a degree of sequencing, may be seen as having given rise to extended meanings such as 'levy', 'section', 'lesson'. KJ1970:307; YK1976:84; OT1968:933.

**Mnemonic:** A LESSON IN FRUITFUL WORDS

457

L1

芽

GA, me  
**bud, sprout, shoot**  
 8 strokes

発芽 HATSUGA sprouting  
 新芽 SHINme bud, sprout  
 芽生える mebaeru to bud, sprout

OBI 𠄎; seal 𠄎. Has ++ 53 'plant' and 牙 1090 ('fang, tusk') as phonetic with associated sense

'interlocking, intertwined'; to give overall meaning 'bud, shoot, sprout'. Ogawa takes associated sense of 牙 as 'stick out, project'. (Note Mizukami and Katō see 'fang' 牙 as an extended sense and that it originally showed an interlocking wooden joint on a carriage wheel.) MS1995:v2:1106-8, 826-8; KJ1970:124; OT1968:847.

**Mnemonic:** PLANT SPROUTS FANG-LIKE BUDS

458

L3

改

KAI, aratameru/maru

reform

7 strokes

改革 KAIKAKU reform  
 改正 KAISEI amendment  
 改めて aratamete once again

OBI 改; seal 改. Has 支/女 112 'strike with stick/whip'; and a left-hand component which in OBI and bronze is equivalent to the NJK 巳, originally a pictograph of a snake or fetus, but later changed to 巳 (NJK; 'stop; already'), and then to 己 866 ('twisted thread; self'); the authoritative *Kangxi zidian* (Peking Palace printed edition) has what seems the etymologically incorrect form with 己 (改). Japanese scholars typically interpret the graph as 支 112, 'hand holding stick', with 巳 as a phonetic with an associated sense 'demon', to give 'drive out demons', a ritual practiced in ancient China around the end of one season to usher in the next season.

Thus meanings such as 'change' in general, and 'reform' are extended usages. However, several Chinese scholars, as noted by Ma, analyze it instead as a person chastising a child (in OBI script, some occurrences of 巳 and 子 27 'child' are extremely similar in shape). In either case 'change, reform' is still seen as extended usage. Note: the graph 巳 is still used in the context of Chinese and Japanese culture in its original meaning of 'snake' as the sixth of the 'Twelve Branches', to indicate hours of the day etc.. KJ170:151-2; KZ2001:998/3671; YK1976:88-9; OT1968:435; SS1984:87-8; MR2007:280-81; QX2000:326. We give two suggested mnemonics below, one based on 己 as snake, the other taking the same form 己 as 'self' (in the latter case taking 父 in one of its extended meanings, 'force/coerce').

**Mnemonic:** BEAT A SNAKE TO MAKE IT REFORM  
 Or: FORCE ONESELF TO REFORM

459

L3

械

KAI  
device

11 strokes

器械 KIKAI apparatus  
 機械 KIKAI machine  
 機械化 KIKAIKA mechanization

Seal 械; a late graph (*Shuowen*). Has 木 73 'tree, wood', and 戒 1095 ('warn, admonish' qv) functioning here either semantically to mean 'admonish', to give an overall meaning of 'wooden item used to admonish', i.e. handcuffs

or shackles, or phonetically with an associated sense of 'device, tool', to give 'wooden device/tool'. The latter sense may be regarded as a generalised meaning based on the former. KJ1970:147; YK1976:90; OT1968:506. Again we suggest two mnemonics, one using 戒 as it stands, with its meaning of 'admonish', and one breaking it down to its component parts: 戈 545 'halberd' with 卂 indicating two hands.

**Mnemonic:** WOODEN DEVICE FOR ADMONISHING  
 Or: A TWO-HANDED WOODEN HALBERD IS A USEFUL DEVICE

460

L3

害

GAI  
harm, damage

10 strokes

損害 SONGAI damage, loss  
 殺害 SATSUGAI murder  
 妨害 BŌGAI obstruction

Bronze 害; seal 害. Bronze form is taken in one view as an inverted basket, with 古 121 (original meaning 'skull') as phonetic. Mizukami lists two interpretations for the associated sense of 古: firstly, 'something to put on from on top', or 'stop,

prevent', to give overall meaning 'put something over', or 'cover and prevent'. Alternatively, Katō and Yamada take 古 in a semantic function as 'helmet/cap/head' ('head' is an extended sense from 'skull'), to give resultant meaning 'cover the head'. 'Harm, damage' is treated as a loan usage. MS1995:v1:372-4; YK1976:93; KJ1970:154-5. We suggest taking 宀 30 as 'cover', 口 22 'mouth, and 厶 as variant of 生 44 'life'.

**Mnemonic:** COVERING LIVE MOUTH CAN CAUSE HARM

461

L1

街

GAI, KAI, machi  
**road, town, area**  
12 strokes市街 SHIGAI town, city  
街道 KAIDŌ highway  
街頭 GAITŌ streetSeal 𠂔; a late graph (*Shuowen*). Has 行 131 'go/crossroads', and NJK 圭 (originally piled up

土 64 'earth' as boundary between fields, later 'corner') as phonetic with associated sense historically taken as 'diverge', but in modern times as 'join', to give 'roads which join'. By extension, '(busy) area', 'town'. KJ1970:153; YK1976:93; TA1965:509-12.

**Mnemonic:** TOWN WITH PILED UP EARTH ON ITS CROSSROADS

462

L3

各

KAKU, ono-ono  
**each**  
6 strokes各駅 KAKUEKI each station  
各国 KAKKOKU each country  
各自 KAKUJI each, respectively

OBI 𠂔; seal 𠂔. Has 'descending foot' (block script 夂; for details, see Appendix), and 冂 22 ('opening/vessel/mouth') as phonetic with associated sense 'descend, come down from

a high place'; Ogawa and Shirakawa consider 各 refers to the spirits of deities coming down from on high. As usual, Shirakawa takes 冂 as a prayer receptacle, not mouth, and regards original sense as praying for spirits of deities to come down. The meaning 'each' is a loan usage. MS1995:v1:210-11; KJ1970:190; YK1976:94; OT1968:229.

**Mnemonic:** EACH OF US HAS PUT OUR FOOT IN OUR MOUTH

463

L3

覚

KAKU, oboeru, sameru/  
*masu*  
**remember, awake**  
12 strokes自覚 JIKAKU self-awareness  
目覚め mezame awakening  
覚書 oboegaki memorandumSeal 𠂔; a late graph (*Shuowen*); traditional form 覺. Has 見 20 'look/see' (originally 'appear before

the eyes'), and 𠂔 (join pieces of wood with the hands, presumably timbers on a roof [ˈ/ˈˈ]: see 11 and 30) as phonetic with associated sense 'clear, evident', to give 'become clear before the eyes', and extended senses such as 'discern, understand'. KJ1970:195; YK1976:96; OT1968:915; MS1995:v2:1176-7. As with 学 11, we suggest taking the upper part as 'ornate roof'.

**Mnemonic:** WHEN AWAKE, REMEMBER TO LOOK AT ORNATE ROOF

464

L3

完

KAN  
**complete**  
7 strokes完成 KANSEI completion  
未完 MIKAN incompleteness  
完全 KANZEN perfectSeal 𠂔; a late graph (*Shuowen*). Has 宀 30 'roof, house', and 元 117 ('origin') as phonetic with associated sense 'hedge, wall', to give 'fence/wall around a house'. By extension, 'fence/wall which completely surrounds' gives the abstract meaning 'complete'. KJ1970:339-40; YK1976:101; OT1968:272.**Mnemonic:** COMPLETELY ORIGINAL ROOF

465

L3

官

KAN  
**government, official**  
8 strokes警官 KEIKAN policeman  
官僚 KANRYŌ bureaucracy  
官庁 KANCHŌ government office

OBI 𠂔; seal 𠂔. Has 宀 30 'roof, house', and 自 ('buttocks') as phonetic with associated sense of 'work', to give 'house/building where someone works'. The use of a graph with a meaning of 'buttocks' may very likely suggest a further semantic role indicating sedentary work, thus giving a more explicit meaning of 'house/building

with minor bureaucrat/official'. By extension, 'government office', or person attached thereto. MS1995:v1:364-6; KJ1970:333-4; YK1976:101.

**Mnemonic:** GOVERNMENT OFFICIAL IN BUILDING SITS ON BACKSIDE

466

管

KAN, kuda  
**pipe, control**  
14 strokes

管理 KANRI control  
氣管 KIKAN windpipe  
管々しい kudakudashii verbose

Seal 𦰩; a late graph (*Shuowen*). Has 𦰪 58 'bamboo', and 官 465 ('house/building with minor official') as phonetic with associated

sense 'pierce, penetrate' (Ogawa says 'hole'), to give 'pierced length of bamboo', and so 'bamboo wind instrument'; also used in generalized sense for 'pipe'. Its meaning of 'control' is possibly an extended meaning based on control of a wind instrument. KJ1970:335; YK1976:105; OT1968:754.

**Mnemonic:** BAMBOO PIPE UNDER CONTROL BY OFFICIAL

467

関

KAN, seki  
**barrier, connection**  
14 strokes

関東 KANTŌ Kantō district  
関心 KANSHIN interest  
関の山 sekinoyama one's utmost

Bronze 𠄎; seal 𠄎; traditional 關. Has 門 231 '(double) gate', and 𦰪 (CO, original meaning 'treadle on a loom') as phonetic with associated sense 'side, turn sideways' (Mizukami also notes tentative alternative interpretation as

'pierce, penetrate'), to give 'fasten gate by putting bolt sideways across left and right sides'. Yamada considers that 𦰪 'treadle on a loom' was connected by cords to the upper parts and this probably gave rise to 'connection' as an extended sense. The meaning 'barrier' may be seen as an extended sense derived from fastened gate. MS1995:v2:1388-90; KJ1970:146-7; YK1976:105-6. We suggest taking 关 as variant 天 62 'heaven', and 𠄎 70 meaning 'sent away'.

**Mnemonic:** THE GATES OF HEAVEN ARE A BARRIER – SENT AWAY

468

觀

KAN  
**watch, observe**  
18 strokes

觀光 KANKŌ sightseeing  
觀察 KANSATSU observation  
觀客 KANKYAKU spectator

Seal 觀; traditional 觀. Has 見 20 'see' or 目 76 'eye', with 萑 (properly 萑 CO, 'crested bird') being used as a phonetic with associated sense 'turn, rotate', to give 'look all around'. KJ1970:340-41; MS1995:v2:1180-81; YK1976:107; KZ2001:3053/3671. We suggest taking 萑 as a crested variant of 隹 324 'short-tailed bird'.

**Mnemonic:** BIRD WATCHER OBSERVES CRESTED BIRD

469

願

GAN, negau  
**request, wish**  
19 strokes

志願者 SHIGANSHA applicant  
願望的 GANBŌTEKI wishful  
願い事 negaigoto prayer

Seal 願; a late graph (*Shuowen*). Has 頁 103 'head', and 原 119 ('spring/plain') as a phonetic with associated sense 'big', to give 'large head'. The meaning 'request, wish' is a loan usage. YK1976:109; KJ1970:337-8; OT1968:1108.

**Mnemonic:** I WISH TO LAY MY HEAD ON AN OPEN PLAIN

470

L3

希

KI, KE  
**desire, rare**  
7 strokes

希望 KIBŌ wish  
希求 KIKYŪ desire  
希薄 KIHAKU thinness

Bronze 𠄎; seal 𠄎; late graph (*Shuowen*). The seal form onwards has NJK 巾 ('towel'), originally depicting a scrap of cloth, but as Katō and Yamada point out the bronze predecessor

of this graph has a more elaborate element, taken to represent embroidered cloth; this combines with 𠄎 showing interwoven threads. Yamada takes 'rare' as a loan usage (Ogawa considers original sense of 希 to be 'fine weave [of fabric]'; and by extension 'extremely small; rare'); 'desire' is also a loan usage. KJ1970:6 87; YK1976:111; OT1968:315; MS1995:v2:1514-5; ZY2009:v4:1654.

**Mnemonic:** INTERWOVEN CLOTH THREADS DESIRABLE BUT RARE

471

L3

季

KI  
**season, young**  
8 strokes

季節 KISETSU season  
四季 SHIKI the four seasons  
季刊 KIKAN quarterly publication

OBI 𠄎; seal 𠄎. Views vary. 禾 87 'grain plant' (note: not necessarily just rice – Qiu takes it to denote foxtail millet, grown widely in NW China from ancient times), and 子 27 'child', which Yamada treats as semantic and phonetic, meaning 'young', to give 'young grain', and believes the association with crops was later

lost and the sense 'child' came to prominence, giving 'young child'. Katō is in broad agreement, but chooses to follow the *Shuowen* assessment in regarding 禾 as an abbreviation of 稚 1700 'young'. Schuessler notes use of 季 in bronze texts already to mean 'young, youngest (of persons)', with 'season, three-month period' as a much later sense (Tang period). Three months is roughly the period needed for grains such as barley and millet to grow and ripen. YK1976:112; KJ1970:244; AS2007:298; MS1995:v1:350-52.

**Mnemonic:** GRAIN PLANTS IN SEASON GROW LIKE YOUNG CHILDREN

472

L1

紀

KI  
**chronicle, start**  
9 strokes

紀元 KIGEN epoch, era  
紀行 KIKŌ travelogue  
五世紀 GOSEIKI fifth century

Seal 紀; late graph (*Shuowen*). Has 己 866 (modern meaning 'self') in broad original sense of 'length of thread' (Yamada takes as phonetic also) with meaning extended to 'beginning' (one of the ends of the thread), later clarified by

adding determinative 'thread' 糸 29. Yamada treats the sense 'record, chronicle' as loan usage, but alternatively it may be extended usage on the basis of the thread of continuity in an account or record. As Qiu notes – with reference to Chinese – there is some overlap in usage of 紀 and 記 115 'account, record', and this may also be the case in Japanese. KJ1970:234; YK1976:112; OT1968:766; QX2000:297-8; AS2007:298.

**Mnemonic:** THREADS IN CHRONICLE OF ONESELF START FROM BEGINNING

473

L3

喜

KI, yorokobu  
**rejoice, happy**  
12 strokes

喜劇 KIGEKI comedy  
歡喜 KANKI delight  
大喜び ōyorokobi great joy

OBI 喜; seal 喜. Typically interpreted as 口 22 'mouth', with 壺 functioning as semantic and phonetic with original sense 'sprouts of vegetation newly emerged from the ground', to give 'put soft, cooked food in the mouth'. (It may also have a connection with a food vessel 豆 379.) It should be noted that Mizukami, Yamada, and Katō treat 壺 as phonetic only, and with this analysis, 'be

pleased' is seen as an extended sense. Alternatively, 壹 is taken as a large drum with some sort of embellishment on top (this view also listed by Mizukami), and on this basis Ogawa takes 喜 as musical instruments set up on a stand, which is the meaning given in *Shuowen*, to give 'play musical instruments and feel pleasure'. In working out his etymologies, the *Shuowen* compiler Xu Shen did not have access to the OBI forms which were often so valuable in determining the meanings, or the line of development of meanings of graphs, but which were brought to light in Mainland China only from 1899 onwards. The

OBI forms are accessible, though, to Ma, who still prefers to regard 'drum' as the appropriate meaning of 壹. On the other hand, Katō categorically rejects the idea that it represents a musical instrument. Thus the etymology of this particular graph is somewhat disputed. MS1995:v1:236-7,282-3; YK1976:115; OT1968:188; MR2007:313; KJ1985:117. As a mnemonic we suggest taking the graph's components as 十 35 'ten' with 豆 379 'food vessel/beans' and 口 22 'mouth'.

**Mnemonic:** HAPPINESS IS HAVING TEN BEANS IN YOUR MOUTH

474

旗

KI, hata

**flag**

14 strokes

L1

国旗 KOKKI national flag  
旗持ち hatamochi flag bearer  
旗魚 kajiki\* billfish

Seal 𠂔; late graph (*Shuowen*). Has 𠂔 353 ('flagpole and streaming banner') 'flag', and

其 269 (originally 'winnowing basket', later other senses including 'that') as phonetic with associated sense 'gather together', to give 'flag for troops to gather under'. KJ1970:240; YK1976:117; OT1968:457. Suggest 方 223 as 'side', and 人 41 'person'.

**Mnemonic:** PERSON AT SIDE OF WINNOWING BASKET HOLDS A FLAG

475

器

KI, utsuwa

**vessel, utensil, skill, ability**

15 strokes

L3

器具 KIGU utensil  
食器 SHOKKI tableware  
器用 KIYŌ skill

Bronze 𠂔; seal 𠂔; traditional 器. Despite the distinctive nature of this graph, interpretations diverge quite markedly. The graph has 犬 19 'dog', and the element 𠂔, which according to the most popular analysis means 'many mouths' (口 22) and also plays a role as a phonetic with an associated sense of 'breath', to give 'dog breathing with open mouth (in summer heat)' (Katō, Yamada; and also listed by Mizukawa). 'Container(s)' is then taken as an extended usage based on 'open mouth'. However, Ogawa takes the graph instead to represent 'many dogs howling', and treats 'container(s)' as a loan usage. Shirakawa follows his preferred interpretation of 口 as 'prayer receptacle', not 'mouth', and analyzes 器 as a graph representing a number of ritual receptacles purified by a dog sacrifice. Another interpretation – perhaps less palatable to some readers – is to take dog here as food to be divided amongst many mouths or containers/bowls (eating dog

meat became established in China at a very early period). To the above variety of interpretations, one might possibly also add an interpretation of the graph as a dog wheeling to defend itself on all quarters, its weapon of defence being the teeth in its mouth, leading to possible derived meanings such as 'fight hard' and thus show ability etc. Gu proposes a quite different analysis of 器, giving an OBI form with a tree-like shape rather than dog which he interprets as mulberry, noting that in ancient China mulberry branches were used as part of burial ritual. As an alternative explanation regarding the graph's meaning of 'skill', given the range of usage for 器 in Chinese texts from Han times, this might appear to be an extended meaning, possibly through 'container' giving rise to 'utensil' and in turn 'utensil' giving rise to a person using a utensil in an optimal (= skilled) manner. Note that 器 is an unofficial variant form of 器. KJ1970:232-3; YK1976:118; MS1995:v1:248-9; OT1968: 195; SS1984:153. As a mnemonic, given that the dog 犬 has already lost its spot and become 大, we suggest taking the graph as the identical 大 56 'big' and four boxes.

**Mnemonic:** FOUR BIG BOX-LIKE VESSELS ARE USEFUL UTENSILS

476

L3

機

KI, hata  
**loom, device, occasion**  
16 strokes

機能	KINŌ	function
機会	KIKAI	opportunity
機織	hataori	weaving

Bronze 𠄎; seal 𠄎. Interpretations vary. Has 木 73 'tree, wood', and the right-hand element 幾 1181 (modern meaning 'how much/many?') which Yamada takes as both semantic and phonetic, meaning 'stop thread', to give 'device to move vertical (warp) thread on loom', then used by extension to refer in general to something which has a stopping action. Katō breaks down 幾 (itself the original way of writing 機: see also 1181) into 絲 29 'threads', with 戊 545 (person carrying halberd) as phonetic with associated sense 'stop firmly', to give overall meaning in agreement with Yamada, i.e. 'device to control vertical thread [on loom]'. Tōdō analyzes 機 (and 幾) differently, including the underlying linguistic forms in a word-family 'small, detailed', and – on the basis of the way the graph 機 is treated

in *Shuowen* along with other weaving-related graphs – takes it to refer likewise in broad terms originally to a small mechanical device in a loom. Tōdō notes that 機 was also employed for a variety of other small devices related to movement, then for 'loom'; by further extension, the association with initiating movement gave rise to the sense 'opportunity/occasion'. Schuessler, for his part, has reservations about the above interpretation, which is common to Tōdō and Karlgren. Despite emphases on stopping on the one hand and starting on the other, the key factor is 'control'. Whichever interpretation is followed, unchanging is the fact that 木 was later added to 幾 to denote 'loom' or 'small mechanical device' in order to distinguish this sense from 幾 in its increasingly common use for other words of the same or similar pronunciation but different, abstract meanings ('for a short time', 'how many times?' 'how much', etc.). KJ1970:144-5; YK1976:118; TA1965:695-7; AS2007:293; WD1974:416-7.

**Mnemonic:** ON HOW MANY OCCASIONS IS A WOODEN LOOM USED?

477

L3

議

GI  
**discussion**  
20 strokes

議論	GIRON	discussion
会議	KAIGI	conference
議會	GIKAI	the Diet

Seal 𠄎; a late graph (*Shuowen*). Has 言 118 'words, speech', and 義 674 (originally denoted a beautiful dance or appearance, now meaning

'righteousness', qv) as phonetic with associated sense 'criticize' (Katō, Yamada, Shirakawa) or as semantic element meaning 'correct' (Ogawa; a meaning already found at the OBI stage, according to Schuessler). Either way, 'discuss' is the result of a generalized shift in meaning. KJ1970:240-41; YK1976:120; SS1984:165; OT1968:944; AS2007:566.

**Mnemonic:** DISCUSSION INVOLVES RIGHTEOUS WORDS

478

L3

求

KYŪ, motomeru  
**request, seek**  
7 strokes

要求	YŌKYŪ	demand
追求	TSUIKYŪ	pursuit
求職	KYŪSHOKU	seeking work

OBI 𠄎; bronze 𠄎; seal 𠄎. Pictograph of animal fur, taken as fur garment (later written 裘, with 衣 444 'clothing' to distinguish from

other meanings of abstract nature); some OBI occurrences show the fur spread out, while others show it hanging. The meaning 'seek' is a loan usage. MS1995:v2:1166-8; KJ1970:124; YK1976:124; OT1968:556. We suggest taking 𠄎 as a variant of 水 42 'water', – as a cross (stroke), with a spot (top right).

**Mnemonic:** CROSS WATER TO SEEK SPOTTED FUR

479

L3

泣

KYŪ, *naku*  
**weep, cry**  
8 strokes

泣訴 KYŪSO imploring  
泣き虫 nakimushi 'cry baby'  
泣き出す nakidasu burst into tears

OBI 罅; seal forms 霏, 漚. OBI and first seal form have 目 76 'eye' with 水 42 'water, liquid' (here, tears), while the second seal form has 立 77 'stand', generally taken

as a phonetic with associated sense 'tears', to mean 'cry, weep'. On the basis of historical pronunciation criteria, though, Tōdō considers the above analysis questionable, and includes in his word-family 'put between and obstruct', interpreting 泣 as denoting crying interrupted with loud gasps, i.e. 'sob'. KJ1970:261; MS1995:v2:740-41; YK1976:125; OT1968:565; TA1965:815-20.

**Mnemonic:** STAND WEEPING  
WATERY TEARDROPS

480

L3

救

KYŪ, *sukuu*  
**rescue, redeem**  
11 strokes

救命ブイ KYŪMEIBUI lifebuoy  
救援 KYŪEN rescue, relief  
救い出す sukuidasu extricate

Bronze 𠄎; seal 𠄎. Has 支/女 112 'strike with whip/stick; compel', and 求 478 (originally fur garment, now meaning 'request') as phonetic with associated sense 'stop, rest', to give 'cause to stop'. 'Help' is a loan usage. MS1995:v1:572-3; KJ1970:263; YK1976:126.

**Mnemonic:** BEING BEATEN – REQUEST  
RESCUE

481

L3

給

KYŪ, *tamau*  
**supply, bestow**  
12 strokes

供給 KYŌKYŪ supply  
月給 GEKKYŪ monthly pay  
来給え kitamae Come!

Seal 給; a late graph (*Shuowen*). Has 糸 29 'thread' (originally silk thread), and 合 134 ('join') as semantic and phonetic, to give 'join

up silk threads'. This involved quickly joining up broken silk threads from cocoons in the silk manufacturing process, and so 'supplement, make up (a deficiency)' evolved as an extended use. In modern Japanese, also employed occasionally for the verbal suffix *-tamau*, based on the older honorific verb *tamau* 'to bestow' (of a superior to an inferior). OT1968:776; KJ1970:260-61; YK1976:127.

**Mnemonic:** SUPPLY JOINED THREADS

482

L1

拳

KYO, *ageru, kozotte*  
**raise, offer, act,  
perform, together**  
10 strokes

拳手 KYOSHU raising hands  
選挙 SENKYO election  
一挙に IKKYO ni at a stroke

Bronze 𠄎; seal 𠄎; slightly modified traditional form 拳. Has 手 34 'hand', and 與, which is the traditional form of 与 2047 'give', serving here

in the majority view as phonetic with associated sense 'lift up high' (Ogawa takes as 'join together and raise up'). Overall meaning is 'lift up high with the hands'. Bronze form has many hands, so 'all together' may be an extended sense. KJ1970:268; TA1965:423-8; YK1976:129; OT1968:411. Suggest taking modern form as hand 手 and 𠄎 as laden table.

**Mnemonic:** HAND RAISES LADEN  
TABLE – SOME ACT!

483



GYO, RYŌ

**fishing**

14 strokes

漁船 GYOSEN fishing boat  
 漁師 RYŌSHI (pro) fisherman  
 漁業 GYOGYŌ fishery

OBI 𩺰; seal 𩺰. Has 氵 42 water, and 魚 109 'fish', to give 'fish in water', and by extension 'catch fish'. Some of the OBI occurrences have up to four

fish; the bronze form has two hands added. As proposed by Ogawa and Yamada, the SJ reading RYŌ – less to be expected than the more regular reading GYO, and difficult to explain in terms of the early Chinese pronunciation – probably arose through confused association with 獵 SJ RYŌ 'hunt' 2090. MS1995:v2:794-5; OT1968:606; YK1976:130; KJ1970:269.

**Mnemonic:** FISHING MEANS CATCHING FISH IN WATER

484



KYŌ, tomo

**together**

6 strokes

共通 KYŌTSŪ commonality  
 共食い tomogui cannibalism  
 共同 KYŌDŌ joint-

OBI 𩺰; bronze 𩺰; seal 𩺰. The OBI through to seal forms all have two hands offering up an object which appears to be typically

interpreted as a jade disc with a center hole (Mizukami, Katō, Yamada); Ogawa is more cautious, and takes it in more general terms as some type of object. 'Provide' is an extended sense; the meaning 'all together' is found from pre-Han times (Schuessler). MS1995:v1:102-3; KJ1970:234-5; YK1976:130; OT1968:97; AS2007:256-7. Suggest taking the upper part as 艹 53 'plant' and the lower part as a table.

**Mnemonic:** PLANT AND TABLE GO TOGETHER

485



KYŌ

**cooperate**

8 strokes

協定 KYŌTEI agreement  
 協力 KYŌRYOKU cooperation  
 協会 KYŌKAI association

Seal 𩺰; late graph (*Shuowen*). The underlying word seems to have been represented in writing already in Shang times, as there is an

OBI form comprising 力 78 'strength' tripled listed by Mizukami, meaning 'collect strength and put together'. The graph 十 35 'ten, many' was added at seal stage to reinforce the meaning, with a phonetic role with associated meaning 'collect' (Katō). MS1995:v1:168-9,138-9; KJ1970:360; YK1976:132.

**Mnemonic:** TEN TRIPLE-STRONG ARMS COOPERATING

486



KYŌ, kagami

**mirror**

19 strokes

望遠鏡 BŌENKYŌ telescope  
 鏡台 KYŌDAI dressing table  
 手鏡 tekagami hand mirror

Seal 𩺰; late graph (*Shuowen*). Has 金 16 'metal', and NJK 竟 ('end', originally of a piece of music) as phonetic with associated sense 'appearance, shape'. In early China, mirrors were typically

thin discs made of bronze, with the back decorated – often ornately – with patterns and motifs of great significance (mythological, etc.), and often featured inscriptions also. Bronze was a material used extensively for ritual artefacts such as mirrors, affordable only to the wealthy. KJ1970:350-51; OT1968:1049; YK1976:135. Suggest taking 竟 as its components 音 6 'sound' and 儿 41 'bent legs', for a Zen-like mnemonic.

**Mnemonic:** THE SOUND OF BENT LEGS IN A METAL MIRROR!?

487

L3

競

KYŌ, KEI, kisou, seru

**compete, bid**

20 strokes

競争 KYŌSŌ competition  
 競馬 KEIBA horse race  
 競り売り seriuri auction

Bronze 競; seal 競. Has 从 'two people; follow', and 言 'quarrel' (言 118 'word' duplicated), to give original sense 'two people quarrel', then 'quarrel' generally; 'vie, compete' may be

seen as an extended meaning. The seal form still preserves the etymologically important component 言 in this graph, but subsequently it became distorted and lost in the block script. MS1995:v2:984-5; OT1968:90; YK1976:136; KJ1970:272. Suggest taking modern graph as doubling of 兄 114 'elder brother' with 立 77 'stand'.

**Mnemonic:** TWO ELDER BROTHERS COMPETE IN STAND-OFF

488

L3

極

KYOKU, GOKU,

kiwameru

**extreme, pole**

12 strokes

北極 HOKKYOKU North Pole  
 至極 SHIGOKU extremely  
 消極 SHŌKYOKU cathode

Seal 極; late graph (Shuowen). Has 木 73 'tree/wood' and 夨 亟 ('urge on, hurry') as phonetic, typically taken as having associated sense 'in the highest place', thus timber in the highest

place in a building, i.e. 'ridgebeam'; by extension, 'extremity, limit' (Katō, Ogawa, Yamada). Shirakawa, by contrast, believes the initial meaning of 極 was a form of capital punishment (later written 殛), and that ridgebeam is a later meaning. KJ1970:284-5; YK1976:138; OT1968:515; SS1984:206; MS1995:v1:32-3. Awkward mnemonically but we suggest 極 as two lines/bars 二, with 凵 22 'mouth/opening', and 扌 hook, and 又 2003 'hand'.

**Mnemonic:** EXTREMELY HOOKED HAND IN OPENING BETWEEN TWO WOODEN BARS

489

L3

訓

KUN

**instruction, kun**

10 strokes

訓読み KUNyomi kun reading  
 訓練 KUNREN training  
 教訓的 KYŌKUNTEKI edifying

Seal 訓; a late graph (Shuowen). Has 言 118 'words', and 川 50 ('river') as phonetic with associated sense 'follow', to give 'make to follow using words, instruct'. Also has the specific

meaning 'native Japanese reading for a Chinese character', or 'kun reading'. The graph also retains its early meaning 'instruct', reflecting the fact that when Chinese script and language were brought to Japan, the Japanese were instructed in the meanings of Chinese characters. KJ1970:344; MS1995:v2:1186-7; YK1976:144; OT1968:921.

**Mnemonic:** DURING INSTRUCTION ABOUT KUN, WORDS FLOW LIKE RIVER

490

L3

軍

GUN

**army, military**

9 strokes

空軍 KŪGUN airforce  
 軍人 GUNJIN military (wo)man  
 米軍 BEIGUN US forces

Bronze 軍; seal 軍. Has 車 33 'vehicle' (here, 'military chariot'), and an enclosing element (originally a pictograph of a snake in a curved shape, or in some cases an encircling arm) cor-

responding in outward form to 冂 (enclose) but considered here, based on historical pronunciation, to be an abbreviation of a CO 勻 'surround, enclose' (the latter with both semantic and phonetic functions). The graph 軍 thus represents chariots drawn up in a circular protective encampment – an ancient military practice. MS1995:v2:1266-9; KJ1970:343; YK1976:145. We suggest taking 冂 as 'cover'.

**Mnemonic:** COVERED MILITARY VEHICLES

491

L1

郡

GUN, kōri  
county, district  
10 strokes

郡部 GUNBU rural district  
郡山 Kōriyama a place name  
和氣郡 WAKEGUN Wake County

Seal 𨾏; a late graph (*Shuowen*). Has 𨾏 376 (as abbreviated right-hand form of 邑 'settlement,

village'), and 君 285 ('lord') as phonetic with associated sense 'collect, accumulate', to give 'a collection of settlements'. This served as an administrative unit for such (of varying scale) from an early period in China, and then in Japan, where it is still used. KJ1970:343; YK1976:145; OT1968:1020.

**Mnemonic:** VILLAGE BELONGS TO LORD OF COUNTY DISTRICT

492

L1

徑

KEI  
path, direct  
8 strokes

直径 CHOKKEI diameter  
径路 KEIRO route  
捷径 SHŌKEI short cut

Seal 徑; traditional 徑. Late graph (*Shuowen*). Has 行 131 'road, go', and 𦉳 287 (thread stretched on a loom) as phonetic with associated sense 'straight' (Tōdō, Shirakawa, Ogawa). Thus 'direct path'. However, Katō and Yamada take 𦉳 as 'small'. This is just one of many

examples of divergence in assessing the associated sense of a phonetic in the same graph – in this case, it seems to result from two different interpretations of the same explanation for 𦉳 in *Zilin*, a Chinese dictionary compiled ca. 300AD which has survived only in fragments. TA1965:498-9; SS1984:227-8; OT1968:347; KJ1970:345-6; YK1976:147. Take modern right-hand elements as 又 2003 'hand' and 土 64 'ground'.

**Mnemonic:** DIRECT PATH ENTAILS MOVING WITH HANDS ON GROUND

493

L3

型

KEI, kata  
type, model, mold  
9 strokes

原型 GENKEI prototype  
大型 ōgata large size  
典型的 TENKEITEKI typical

Bronze 𠄎; seal 𠄎. The etymology of this seemingly straightforward graph presents some difficulties. It has 土 64 'earth' (here: probably 'clay'), and an element the shape of which in the block script equivalent is taken to be a) 刑 ('start to make') (Katō, Yamada), or b) 刑 (1256 'punish') (Mizukami, Tōdō). In the case of b), the left-hand side of the older forms (井 in OBI, bronze, and seal) has been carried over into block script in a modified way (as 开) which is a potential pitfall when it comes to the etymology. This sort of modification in shape happened in some cases, as the script evolved through the different stages (see Introduction). Having described the above variations, it should be noted that *Kangxi zidian* lists both as independent

graphs, but treats a) as being the same as b). The disputed top part of this graph may represent the outer frame of a mold, together with a knife 刀 198 'knife' (Mizukami). Gu takes it as an enclosure with a person, standing for cage and prisoner, but the OBI and bronze forms tend to be of a shape better interpreted as 刀/刀 198 rather than 人 41 'person'. Some bronze equivalents of 型 have 田 63 'field' instead of 土 'earth'. Despite the above divergences in analysis, commentators typically take shapes a) and b) as both having the associated sense 'make', and assess the overall meaning of 型 as 'mold for casting (metal artefacts)' (Katō, Yamada, Mizukami). 'Model' is an extended sense. MS1995:v1:268-9, 122-5, 40-41; KJ1970:359; YK1976:148; GX2008:217; ZY2009:v1:65. We suggest remembering this graph by taking it as 刑 1256 'punishment' and 土 64 'soil/clay/earth(y)'.

**Mnemonic:** MODEL PUNISHMENT FOR EARTHY TYPES

494

L3

景

KEI, KE  
**scene, view, bright**  
12 strokes

光景 KŌKEI sight, spectacle  
景氣 KEIKI liveliness, business  
景色 KESHIKI scenery

Seal 景; a late graph (*Shuowen*). Has 日 66 'sun', and 京 110 ('capital') as phonetic with associated sense 'light' (Katō, Yamada) or

'demarcate' (Ogawa, Tōdō). The latter sense derives from the clear boundary or line of demarcation between light and the shadow cast by an object; in Tōdō's word-family 'firm/clearly demarcate', together with 境 680 'boundary'. KJ1970:83; YK1976:150; OT1968:470; TA1965:394-6.

**Mnemonic:** SUNNY CAPITAL IS A BRIGHT SCENE

495

L3

芸

GEI  
**art, skill, plant**  
7 strokes

芸術 GEIJUTSU art  
手芸 SHUGEI handicraft  
芸者 GEISHA geisha

OBI 藝; seal 藝 (藝); traditional 藝. Late, post-*Shuowen* graph 芸 (originally 'kneel on the ground and plant something') is regarded as the original way of writing what was later changed in shape (distorted) to 藝 (same meaning). Later, 艹 'plant, grass' was added to 藝, to give 'plant vegetation' (Qiu says 'sow and plant'); the seal equivalent of this graph is given in *Shuowen*. Finally, 云 83 ('say', 'cloud')

was added as a phonetic; this is felt to derive from CO 耘 ('remove weeds'). The modern form 芸 is felt to be an abbreviated version of 藝, taking the top and bottom elements only. (It is not believed to originate from a one-step process of combining 艹 'plant' with 云 as phonetic, which was the process that generated the homomorphic yet totally separate earlier graph 芸, listed in *Shuowen* and meaning '[type of] fragrant plant.'). 'Art/skill' are extended meanings. MS1995:v1:270-72, 12-14; KJ1970:353-4; MR2007:265; YK1976:151; QX2000:329-30; DJ2009:v1:54.

**Mnemonic:** THEY SAY THAT PLANTING IS A SKILLED ART

496

L3

欠

KETSU, kakul/keru  
**lack, gap, omit**  
4 strokes

欠席者 KESSEKISHA absentee  
欠点 KETTEN a fault  
欠け目 kakeme a break, rupture

OBI 欠; seal 欠. OBI form is pictograph of person kneeling and yawning. Mizukami and Katō follow *Shuowen* explanation of seal form as steam or vapor rising, but Qiu treats as just a miscopying of the earlier pictograph. The graph 欠 is conventionally treated in Japan as traditional form of 欠, but 欠 is separate graph made of 缶 1141 'pot', and 夂 (CO, meaning disputed; 'pull bowstring', etc.) as phonetic with associated sense 'open', giving originally 'pot opened up', i.e. 'damaged/broken pot'. Despite separate origins, 缺 and 欠 have been used interchange-

ably from early on, at least in Japan. Reflecting this, 缺 is listed as traditional form of 欠 even in the *Jōyō kanji* Lists for 1981 and 2010. 'Lack' is an extended sense derived from generalisation of original meaning 'chipped/damaged pot' for 缺. Since 'lack' is a meaning found for both 缺 and 欠 in modern Chinese too, this suggests possible word-family link or cross-contamination in these two graphs not just in Japanese but in Chinese usage also. Note: the graph 缺 also exists, but is stated by Yamada to be erroneous. Not listed in *Kangxi zidian*, and probably evolved as a cross-formation from 缺 and 欠. MS1995:v1:696-7; QX2000:96,109; KJ1970:367; YK1976:152-3; SS1984:248; GY2008:1063; OT1968:239. Suggest taking graph as 人 41 'person(s)' and 宀 'roof/house'.

**Mnemonic:** HOUSE LACKS PEOPLE

497

L3

結

KETSU, musubu,  
yuu/waeru  
**bind, join, end**  
12 strokes

結婚 KEKKON marriage  
結果 KEKKA result  
結び目 musubime knot

Seal 結; a late graph (*Shuowen*). Has 糸 29 'thread', and 吉 1196 ('good fortune') as

phonetic with associated sense 'bend' (Katō, Yamada) or 'fasten tightly' (Tōdō, Ogawa). Either interpretation gives 'tie knot in thread/rope', and then by extension the more generalized 'join up'; 'conclude, tie up' is a further, figurative extension. KJ1970:230; YK1976:154; TA1965:784-7; OT1968:777. We suggest 士 521 'samurai' and 口 22 'mouth'.

**Mnemonic:** BIND SAMURAI'S MOUTH WITH THREAD

498

L4

建

KEN, KON, tatsu/teru  
**build, erect**  
9 strokes

建設 KENSETSU construction  
建立 KONRYŪ\* erection  
建物 tatemono a building

Bronze forms 𠄎/𠄏; seal 𠄎. Has 聿 400 (writing brush held upright), and 廴 – a determinative apparently set up in error by the *Shuowen* compiler on the basis of the small seal form for this graph, but the older bronze form shows the original

way of writing featured 聿 with not 廴 but 廴: as semantic and phonetic, meaning 'move slowly' (Yamada, Katō, Mizukami) or 𠄎 'go, move forward' (the full form of 𠄎/𠄏: see 581) (Mizukami). Overall meaning is 'move writing brush'; the brush is held upright for writing, and so usage later extended to 'hold/stand timber (etc.) upright/erect', and by further extension 'build'. MS1995v1:460-1; KJ1970:383-5; YK1976:157,383-5.

**Mnemonic:** HAND HOLDS PEN ERECT WHILE MOVING IT

499

L3

健

KEN, sukoyaka  
**healthy**  
11 strokes

健康 KENKŌ health  
健全 KENZEN soundness  
壯健 SŌKEN healthy

Seal 𠄎; a late graph (*Shuowen*). Has 亻 41 'person', and 建 498 ('erect, build') as phonetic with associated sense 'strong', to give 'strong person'; meaning later generalized to 'strong', and by extension 'healthy'. KJ1970:385; YK1976:159; OT1968:74.

**Mnemonic:** HEALTHY PERSON STANDS ERECT

500

L4

驗

KEN  
**examine**  
18 strokes

試験 SHIKEN examination  
実験 JIKKEN experiment  
経験 KEIKEN experience

Seal 驗; late graph (*Shuowen*); traditional form 驗. Has 馬 210 'horse', and 僉 (CO, 'people agree on opinion'). The associated meaning of 僉 here is disputed: one analysis takes it as

phonetic with associated sense unclear (Katō, Yamada), regarding 'examine' as a loan usage. Tōdō, though, includes it in a word-family with associated sense 'collect and bring together/under control', an interpretation giving 'examine'. KJ1970:376-7; YK1976:161; TA1965:842-6. Suggest taking as 'odd' elder brother 兄 114 under cover 厶.

**Mnemonic:** ODD ELDER BROTHER EXAMINES HORSE UNDER COVER

501

L3

固

KO, katai/meru/maru  
**hard, firm, solid**  
8 strokes

固体 KOTAI solid state  
強固 KYŌKO solidity  
固まり katamari lump, mass

Seal 固; late graph (*Shuowen*). Has 口 84 'enclosure' (taken here as walls of a castle or citadel), and 古 121 ('old') as phonetic with associated sense 'solid, hard, firm', to give 'defend solidly with castle walls' or 'defend castle walls solidly'. The meaning later became generalized to 'hard, solid'; in Tōdō's word-family 'hard,

solid'. KJ1970:392; YK1976:167; TA1965:385-90; OT1968:205.

**Mnemonic:** OLD ENCLOSING WALL IS FIRM AND SOLID

502

L1

功

KŌ, KU  
**merit, service**  
5 strokes

成功 SEIKŌ success  
功罪 KŌZAI pros and cons  
功劳 KŌRŌ stalwart service

Bronze 𠄎; seal 𠄎. Has 力 78 'strength, effort', and 工 125 ('adze' or other tool) as phonetic with associated sense 'work' or 'make', to give 'put effort into work', and by extension 'meritorious'. MS1995:v1:138-9; KJ1970:406; YK1976:173; OT1968:124.

**Mnemonic:** STRENGTH AND USE OF TOOL MEANS MERITORIOUS SERVICE

503

L4

好

KŌ, *sukulki*, *konomu*  
**like, fine, good**  
6 strokes

好意 KŌI goodwill  
好きな suki na nice, liked  
好色 KŌSHOKU amorousness

OBI 好; seal 好. Has 女 37 'woman', and 子 27 'child'. Scholars are divided over the function of 子 here. The traditional view (as in *Shuowen*) is to take 子 semantically as 'child', to give 'woman looks after

child', and by extension favourable senses such as 'like, favor', 'good' (Ogawa, Tōdō). Alternatively, 子 is seen as phonetic, with associated sense 'beautiful', to give 'beautiful woman', and then by extension 'like, favor' (Katō, Yamada). The view taking 子 as phonetic, though, is less persuasive. Mizukami lists both interpretations. OT1968:252; TA1965:226-7; KJ1970:163; YK1976:176; MS1995:v1:310-11; AS2007:273,633.

**Mnemonic:** WOMAN LIKES CHILD – WHAT A FINE THING

504

L3

候

KŌ, sōrō  
**weather, sign, ask, serve, suffix**  
10 strokes

氣候 KIKŌ climate  
候補 KŌHO candidacy  
候文 sōrōBUN historical style

Seal 候; late graph (*Shuowen*). Views vary. Katō and Yamada treat as 亻 41 'person', and 侯 (an NJK graph which they alone take as meaning 'hunchback') as phonetic with associated sense 'go/ come out to greet', and by extension 'look out for' (Katō, Yamada). Shirakawa also links 侯 to 'target', but regards it as referring to a purificatory ritual involving shooting arrows. Treatment by scholars reflects a degree of historical confusion between 候 and 侯, two graphs similar in shape, pronunciation, and meaning. Uncertainty over the early history of the words and meanings represented by these two graphs is noted by Schuessler. As for

the meaning 'serve' (primarily as an older meaning), Shirakawa observes on the basis of information in *Yupian* that in higher circles in early China there was a position designated as 候人, a role which involved greeting visitors. The meanings 'weather' and 'sign' for 候 can be seen as extended senses deriving from 'look out for' relating to weather conditions. In ancient China the year was divided into the 'seventy-two short periods' (七十二候), of five days each. Numerical categories such as this – other examples include the Five Elements (五行), the Eight [Musical] Sounds (八音), and the Ten Moral Obligations (十義) to name but a few – have been an integral part of Chinese culture from ancient times. KJ1970:398; YK1976:181; SS1984:300,296; AS2007:279. Suggest taking short vertical line as pointer. See too 侯 1326.

**Mnemonic:** PERSONS POINT TO WEATHER SIGNS WITH ARROW

505

L3

航

KŌ  
sail, voyage  
10 strokes

航空 KŌKŪ flight  
航海 KŌKAI sea voyage  
航路 KŌRO route

Seal 𨳗; late, post-*Shuowen* graph. Has 舟 1450 'boat', and 亢 (NJK, originally '[upright] neck') as

phonetic with associated sense 'side'. Denotes several boats lashed together side-by-side for stability, or boat(s) crossing a river, or both these meanings together; sense later broadened to 'navigate' in general. KJ1970:160-62; YK1976:182; OT1968:837. Suggest taking 亢 as 'top' 丩 and 几 as 845 'desk'.

**Mnemonic:** DESKTOP BOAT VOYAGE

506

L3

康

KŌ  
peace, health  
11 strokes

小康 SHŌKŌ respite  
不健康 FUKENKŌ ill health  
健康体 KENKŌTAI healthy body

OBI 𨳗; bronze 𨳗; seal (糠) 𨳗. OBI and bronze forms show two hands pounding grain with pestle and producing what is taken as either bran (Yamada) or chaff (Tōdō). The seal stage has a more complicated form which

incorporates the determinative 禾 87 'grain' also, but this was dropped at the clerical stage. 'Peace' and 'healthy' are loan usages. Note that what became 广 127 'roof, building' (determinative no. 53) here is a distortion of the original with two hands and pestle, but use as mnemonic. YK1976:183; KJ1970:164-5; MS1995:v2:970-71; TA1965:392-4; SK1984:274.

**Mnemonic:** HAND HOLDING PESTLE POUNDS HEALTHY BRAN FLAKES IN BUILDING

507

L4

告

KOKU, tsugeru  
proclaim, inform  
7 strokes

抗告 KŌKOKU complaint  
公告 KŌKOKU public notice  
广告 KŌKOKU advertisement

OBI 𨳗; seal 𨳗; traditional 告. Interpretations vary. Has 口 22 'mouth, words, speech', and second component traditionally (*Shuowen*) taken as 牛 108 'cow'. Tōdō still takes as 'cow',

and based on classical usage takes 告 to originally mean 'announce to the deities and elders'. However, some scholars take it as abbreviated version of 生 44 'grow, life' as phonetic with associated sense 'put forward' (Katō, Mizukami), or 'move upwards' (Yamada), to give 'put forward words, advise'. TA1965:222-224; KJ1970:407-8; MS1995:v1:218-9; YK1976:187. Suggest taking upper part as cow minus a tail.

**Mnemonic:** INFORM BY WORD OF MOUTH ABOUT A COW WITH NO TAIL

508

L3

差

SA, sasu  
difference, point  
10 strokes

時差 JISA time-difference  
差別 SABETSU discrimination  
差し込む sashikomu insert

Bronze 𨳗; seal 𨳗. The upper part of the bronze form represents shoots or buds on a young

tree, and the lower part is 左 24 ('left'), serving as phonetic with associated sense 'uneven'. Overall sense is 'young shoots/buds hanging down unevenly'; and by extension 'difference, divergence'. 'Point' seems to be an extended meaning. KJ1970:415; YK1976:194; OT1968:312. Suggest taking upper part as 羊 426 'sheep' (𨳗 is a variant).

**Mnemonic:** SHEEP ON LEFT IS DIFFERENT

509

L4

菜

SAI, na  
**vegetable, rape**  
11 strokes

野菜 YASAI vegetables  
菜種 natane rape-seed  
菜食 SAISHOKU vegetarianism

OBI of 采 is 采; seal 菜; traditional 菜. Has ++ 53 'plant, vegetation', and 采 (see OBI form above)

as semantic and phonetic, meaning 'hand picking fruit, etc.; to give 'edible fruit/plants to pick and eat'. In modern Japanese (and Chinese), means 'greens, vegetables', but in Japanese also has the more specialised sense of 'rape' (the vegetable). KJ1970:419; MS1995:1354-5; YK1976:198.

**Mnemonic:** HAND PLUCKS VEGETABLES  
NEAR TREE

510

L3

最

SAI, mottomo  
**most, -est**  
12 strokes

最大 SAIDAI biggest  
最後 SAIGO final, end  
最新 SAISHIN most recent

Seal 最; late graph (*Shuowen*). Has 冂 'helmet, head covering', and 取 317 as semantic and phonetic with meaning 'take', to give 'seize unlawfully'. The meaning 'most' should be

regarded as a loan usage. The top element 日 in the block script version of this graph – easily mistaken for 日 66 'sun, day' – is just the result of historical shape regularization, a process which has often led, as here, to the etymology being obscured. KJ1970:501-2; YK1976:199; OT1968:157. We suggest taking 日 as 'sun' for convenience.

**Mnemonic:** TAKE MOST SUN WHEN IT'S AT  
ITS HIGHEST

511

L3

材

ZAI  
**timber, resource**  
7 strokes

材木 ZAIMOKU timber  
材料 ZAIRYŌ material, data  
人材 JINZAI talented person

Seal 材; late graph (*Shuowen*). Has 木 73 'tree, wood', and 才 139 (original meaning uncertain) as phonetic with associated sense 'use' (Katō,

Yamada) or 'cut off/down; interrupt' (Tōdō), to give 'wood which is useful' or 'wood to cut'. Later, it also acquired generalized meaning 'useful material, resource' in both physical and figurative senses. KJ1970:422; YK1976:201; TA1965:107-9. Suggest taking 才 for its meaning 'age'.

**Mnemonic:** WHATEVER AGE A TREE IS, IT'S A  
USEFUL TIMBER RESOURCE

512

L4

昨

SAKU  
**yesterday, past**  
9 strokes

昨日 SAKUJITSU yesterday  
昨夜 SAKUYA last night  
昨年 SAKUNEN last year

Seal 昨; late graph (*Shuowen*). Has 日 66 'day', and 乍 141 ('cut up wood; make') as phonetic with associated sense 'accumulate', to give original sense 'some days earlier'. The more

restricted meaning 'last, previous' (in Japanese, effectively the only modern sense) dates back to at least the time of the *Guangyun* dictionary (1008 AD); in that work, 昨 is connected to 隔 1120 ('separate'), but other proposed connections include 昔 346 'in the past; yesterday' (Schuessler). KJ1970:438; YK1976:203; TA1965:364-7; AS2007:637.

**Mnemonic:** THE PAST IS MADE UP OF YES-  
TERDAYS

513

L3

札

SATSU, fuda  
tag, bill, note  
5 strokes

札入れ SATSUire billfold  
 名札 nafuda name tag  
 千円札 SEN'ENSATSU 1000 yen note

Seal 札; late graph (*Shuowen*). Has 木 73 'wood', and 乙 1072 ('knife tool for carving'), usually taken as phonetic only, with associated meaning 'shave off, reduce', but may also be regarded as semantic. Thus 'thinly shaved piece of wood',

i.e. a wooden tag. In modern usage, has a range of meanings such as 'receipt, coupon, [paper currency] note'. Tags or thin tablets made of wood were in common use in early Japan – when paper was an expensive writing medium – as labels attached to goods, for letters and other documents, and for writing practice. Though typically quite short, they are a valuable source of information regarding aspects of early Japanese history. KJ1970:439; OT1968:486.

**Mnemonic:** TAGS AND NOTES ARE MADE BY WOOD-CUT BY CURVED KNIFE

514

L3

刷

SATSU, suru  
print, rub  
8 strokes

印刷 INSATSU printing  
 刷新 SASSHIN reform  
 校正刷り KŌSEIZuri printer's proofs

Seal 刷; late graph (*Shuowen*). Has 冫 198 'knife/cut', and 聃 (listed in *Kangxi zidian* as an old way of writing 豕 89 'wild boar, pig') as phonetic with associated sense 'scrape, shave off', to give 'scrape with knife' (Katō, Yamada). Katō also links 刷 to 削 1385 'scrape, pare, cut', while Schuessler considers it to be probably related to NJK 刮 'scrape', which comprises 冫 198 'knife', with 舌 755 ('tongue') as phonetic with associated sense 'create space', giving original meaning 'scraping tool'. Tōdō and Ogawa, alternatively, take the associated sense as 'rub', which is the meaning of another graph of similar shape, i.e. 𠂔, which has 又 2003 'hand' as determinative and originally referred to wiping one's bottom (Katō). It is generally considered that printing – on wooden blocks – was invented in China; the earliest surviving printed book dates from 868AD, though

earlier shorter printed texts or images do exist. Rubbing was part of the process of printing texts on wooden blocks, but it was a lesser task: the more demanding main work involved the actual engraving, i.e. the cutting out of text and/or images on the blocks, in reverse; a sheet of paper was then applied to the surface of the inked block and rubbed to produce the text or image. The earliest printing technology dates from later than the emergence of seal script, so it would be wrong to connect the etymological origins of 刷 to considerations of printing. Nevertheless, use of the 'knife' determinative is supportive of interpretation of 刷 as 'scrape' rather than 'rub, wipe', as Katō points out. ZY2009:v1:254; KJ1970:439; YK1976:204; TA1965:572-3,624-9; OT1968:115; AS2007:474,264; KJ1985:69. Regarding a mnemonic we suggest taking 巾 as itself, namely 巾 1232 'cloth', and the NJK 256 尸, the so-called 'corpse' determinative, which often refers to a slumped figure with buttocks stuck out, and occurs with a meaning of 'buttocks' in a number of characters, such as 尾 1888 'tail'.

**Mnemonic:** 'BUTTOCK CLOTH' HAS FINELY CUT PRINT

515

L3

殺

SATSU, korosu  
kill  
10 strokes

殺人 SATSUJIN murder  
 自殺 JISATSU suicide  
 殺し屋 koroshiya 'hit man'

OBI 殺; seal 殺. Has 受 170 'strike with weapon', and 豕 89 ('wild boar, pig') (here, later distorted to tree and cross shape) as phonetic with

associated sense 'corpse' or 'kill', to give 'turn (someone) into a corpse by striking', and then more generalized sense 'kill'. MS1995:v1:714-5; KJ1970:439-40; YK1976:204-5. We suggest taking the left-hand part of the modern graph as a combination of 木 73 'tree/wood(en)', with 𠂔 as a cross.

**Mnemonic:** KILL BY STRIKING WITH WOODEN CROSS

516

L3



SATSU

**judge, surmise, realise**

14 strokes

警察 KEISATSU police  
 察知 SATCHI inference  
 觀察 KANSATSU observation

Seal 𠄎; late graph (*Shuowen*). There are diverse interpretations for this graph, and the etymology is uncertain. There is general agreement regarding 宀 30 'roof' as 'cover', though Katō appears to believe that a cover is specifically being put on a roof. As for 祭 299 'worship; festival' (originally meat [and in some cases wine] being placed on an offering table/altar), Katō and Yamada treat this as a phonetic component

with an associated sense 'place on top', to give the overall meaning 'cover'. Yamada regards the meanings 'look carefully, examine' as loan usage. Katō too is of the same opinion. Shirakawa, for his part, takes 祭 as having a semantic role, with its original meaning, to give the proposed overall meaning of 'make offerings in a shrine' – presumably under a roof. Tōdō, by contrast, proposes the associated sense 'cleanse and examine', on the basis of classical usage. KJ1970:426; YK1976:205; SS1984:349; KJ1985:172. As a mnemonic, we suggest taking 宀 as a roof, and 祭 as 'worship'.

**Mnemonic:** SURMISE WHY ONE WORSHIPS UNDER ROOF

517

L4


SAN, *mairu***go, attend, three, be upset/ in love**

8 strokes

参加 SANKA participation  
 参考 SANKŌ reference  
 参議 SANGI Councillor

Bronze 𠄎; seal 𠄎; traditional 参. The bronze form depicts three hairpins with pearls attached, adorning the hair of a kneeling person (woman). The element of what looks like three brush hairs or strokes 彡 (see 115) is taken as phonetic here, with an associated sense 'beautiful'. The overall meaning is thus 'beautiful woman adorned with hairpins'. The meaning

'three' is a loan usage; Katō draws attention to the usage of threes in the graph. Another meaning, namely 'go', is probably also a loan usage according to Katō. Note, however, that Tōdō, on the basis of classical usage, includes 参 in a word-family 'many come together', and this interpretation – if followed – provides a movement-related meaning which could be extended (generalised) to 'go'. KJ1970:40-41; YK1976:207; MS1995:v1:626-7; TA1965:811-14; KJ1985:93. As a somewhat crude and unromantic mnemonic, we suggest taking – in descending order – 厶 as a nose, the central element as a variant of 大 56 'big', with the three hairs 彡.

**Mnemonic:** THREE BIG HAIRS UP YOUR NOSE – GO AND ATTEND TO THEM !

518

L4


SAN, *umulmareru***birth, produce**

11 strokes

生産 SEISAN production  
 産物 SANBUTSU product  
 出産 SHUSSAN birth

Bronze 𠄎; seal 𠄎; traditional 産. General agreement that lower element is 生 44 'vegetation growing; life', but views vary regarding other part(s) of the graph. One analysis takes 产 as

phonetic with associated sense 'grow' (Katō, Yamada). Mizukami notes a view that 产 is an abbreviation of 彦 103 ('fine young man'), but Katō disagrees. Ogawa, alternatively, takes as having the associated sense 'open', meaning 'womb opens and new life is produced'. KJ1970:221-2; YK1976:208; MS1995:v2:868-9; OT1968:666. As a mnemonic for the modern form we suggest taking 产 as 立 77 'standing' on a cliff 厂.

**Mnemonic:** LIVE BIRTH STANDING ON CLIFF!

519

L3

散

SAN, chiru/rasu

scatter

12 strokes

散歩 SANPO stroll  
 散文 SANBUN prose  
 散らし chirashi leaflet

OBI 𠄎; bronze 𠄎; seal 𠄎. Analyses differ. OBI form has 木 73 'tree'; bronze and seal forms have 肉 209 'meat' added. Further variation is that bronze occurrences typically have 竹 58 'bamboo' instead of 木. Yamada considers 竹 in bronze is probably the result of miscopying 木, while Katō regards 竹 as correct and 木 in

the seal form onwards to be in error. Despite this difference of opinion, both scholars take 散 to comprise 肉 'meat', with 𠄎 ('separate') as semantic and phonetic, meaning 'beat and separate'; Yamada then takes it as 'meat divided up' (as does Tōdō), with a subsequent generalization of meaning, to give 'divide up, break up'. MS1995:v2:1076-8; YK1976:208-9; KJ1970:442; TA1965:567. Suggest take as 女 112 'beat', 月 209 'meat' and twenty-one (十 35 'ten', x 2 and 一 1 'one').

**Mnemonic:** BEAT MEAT AND SCATTER INTO TWENTY-ONE BITS

520

L3

残

ZAN, nokoru/su

leave, cruel

10 strokes

残金 ZANKIN balance (money)  
 残念 ZANNEN regret  
 残忍 ZANNIN brutality

Seal 𠄎; late graph (*Shuowen*). Has 歹 302 'bare bones; bone fragments', and 𠄎 ('crossed halberds; injure'; see e.g. 545) as semantic and phonetic, meaning 'cut and wound', to give 'kill by cutting'. 'Remain' is a loan usage. KJ1970:625-6; YK1976:210; OT1968:543.

**Mnemonic:** TWO CRUEL HALBERDS LEAVE ONLY BARE BONES

521

L1

士

SHI, samurai

warrior, scholar, male

3 strokes

武士 BUSHI samurai, warrior  
 士官 SHIKAN military officer  
 修士 SHŪSHI Master (degree)

OBI 𠄎; bronze 士. The simple appearance of this graph makes it difficult to explain. It is widely interpreted as depicting the erect male organ. This view is a fair interpretation on the basis of most of the OBI occurrences. In that case there is, however, the awkward question of how to regard the upper horizontal stroke which features consistently from the bronze form onwards. It might be argued that it represents the glans, but this too is graphically unconvincing. Katō takes the cross-stroke as simply an embellishment, but does not elaborate on this. Thus this does not seem particularly convincing either. Nor

does his view that it applies particularly to an unmarried male, again without elaboration. Tōdō treats 'man, male' as an extended sense, and notes the association in classical texts with the image of a man who is magnanimous and strong-willed; he takes 'serve' as a sense deriving from the use of 士 as sometimes standing for 仕 301 ('serve'). Schuessler notes the meaning 'retainer' for 士 already from Western Zhou period (11<sup>th</sup> century – 771 BC) on, and 'scholar' as a later sense. Shirakawa, on the basis of bronze forms, regards the graph as depicting a battle-ax as a ritual object – the thicker bottom stroke in the forms he gives represents the ax blade; this, however, does not explain the simpler OBI shape. KJ1970:451-2; YK1976:211; TA1965:106; AS2007:465; SS1984:358; KJ1985:139-40.

**Mnemonic:** SAMURAI STANDS ERECT WITH A STRANGE CROSS

522

L1

氏

SHI, uji  
**clan, family, mister**  
4 strokes氏名 SHIMEI full name  
氏族 SHIZOKU clan  
伊藤氏 ITÔ-SHI Mr Itô

OBI 勺; seal 氏. These depict a sharp-ended spoon-like utensil for taking meat and other food from a large plate or cooking pot. As for the meaning 'clan, family', this appears to derive from a connection with 𠂔. The OBI form of 𠂔 is taken by Katô as originally meaning 'buttocks'

(the rounded shape), and by extension 'hilly prominence'. It was common for noble families in ancient China to live on elevated sites (as in other countries around the world), and the families themselves came to be referred to as 'such-and-such 𠂔' (i.e. those who live on such-and-such a hill). Possibly 𠂔 represented a word of similar pronunciation to 氏, and thus 氏 came to be used for 'clan, family': KJ1970:453-4,656-8; YK1976:213; MS1995:v2:724-5.

**Mnemonic:** THAT CLAN HAS A STRANGE LADLE WITH POINTY BITS

523

L3

史

SHI  
**history, scribe**  
5 strokes歴史 REKISHI history  
女史 JOSHI Ms/Mrs/Mme  
史上 SHIJŌ in history

OBI 𠂔; seal 史. Has 又 2003 'hand', and 中, an element coincidental in shape with 中 59 'middle' but actually different, made from | 'tally, counting stick', and 口 22 'mouth'; say'

(here: 'count'), to give 'do calendrical calculation', and by extension person who does such work, then generalised to persons whose work involved reading/writing, i.e. scribes. (Qiu gives examples of graphs that coincide in shape but are different, i.e. represent different words; see QX2000:301ff.) KJ1970:448-9; YK1976:215; MS1995:v1:208-9.

**Mnemonic:** HAND OVER MOUTH, SCRIBE RECOUNTS HISTORY

524

L3

司

SHI, tsukasadoru  
**administer, official, regulate**  
5 strokes司法 SHIHŌ judicature  
司令部 SHIREIBU headquarters  
司会者 SHIKAISHA MC

OBI forms 𠂔, 𠂔 seal 司. Has 口 22 'mouth, orifice', and 尸 256 'person stretched out' (Schuessler), or 'person crouching' (Katô). 司 is a mirror image of the different graph 后 869 ('empress', original meaning 'anus'), but distinction between the two was not clear until the seal

script – the direction of writing for individual graphs often varied in OBI and bronze texts, as seen in above OBI forms for 司 listed by Mizukami. Yamada treats the top two strokes of 司 as phonetic with associated sense 'dirty, unclean', to give overall meaning 'anus'. However, Mizukami takes 司 as 'vagina'. In Tōdō's word-family 'rub a) small opening': AS2007:565; KJ1970:456-7; MS1995:206-8,212-3; YK1976:214; TA1965:117-9. Suggest taking 𠂔 as 'corner', with 一 1 'one' and 口 22 'opening/entrance'.

**Mnemonic:** OFFICIAL ADMINISTERS ONE ENTRANCE IN CORNER

525

L4

試

SHI, kokoromiru,  
tamesu  
**trial, test**  
13 strokes試合 SHIai match  
試験官 SHIKENKAN examiner  
試み kokoromi trial, test

Seal 試; late graph (Shuowen). Has 言 118 'words', and 式 311 '(rule, form)' as phonetic with associated sense 'watch for, look out for' (Katô, Yamada), to give 'discern someone's intentions from their language'. Schuessler states in early classical texts it already had the sense 'test, try'. KJ1970:311; YK1976:225; AS2007:466.

**Mnemonic:** TEST FORMS OF WORDS

526

L3

兒

JI, NI, ko  
child  
7 strokes孤兒 KOJI orphan  
小兒 SHŌNI infant  
兒童期 JIDŌKI childhood

OBI 兒; bronze 兒; seal 兒; traditional 兒. Interpretations differ quite markedly. One analysis (Katō, Yamada), which is based on some bronze occurrences, takes lower element 儿 (see 41 'person') more specifically as 'small and weak hunchback', with 臼 677 ('mortar, bowl') as phonetic with similar associated sense 'small and weak hunchback'. In that capacity, it could be applied to an individual of any age with those characteristics, and would not necessarily be restricted to young children, and indeed Katō treats the meaning 'child' as an extended one.

However, the earlier OBI forms do not feature a hunchback shape, and this, no doubt, has led other commentators to interpret the graph as a pictogram of an infant with the fontanelle not yet closed (Ogawa, Ma). Both interpretations are listed in Mizukami, who lists a further view that takes 兒 as originally a pictograph of an infant moving its arms to crawl forward. Shirakawa interprets as showing infant with hair around fontanelle. Other hypotheses include taking the short inner strokes 臼/𠂇 as undulations in the mortar (Gu). KJ1970:368-9; YK1976:230; OT1968:89; MR2007:396; MS1995:v1:94-5; KJ1985:54; GY2008:277; SS1984:381. Suggest taking the modern graph as 旧 677 'old' with a person with bent legs 儿.

**Mnemonic:** OLD PERSON WITH BENT LEGS IS REALLY A CHILD

527

L3

治

JI, CHI, osameru,  
naosu  
govern, rule, cure  
8 strokes政治 SEIJI politics  
治安 CHIAN public order  
治療 CHIRYŌ remedy

Seal 治; late graph (*Shuowen*). Has 彳 42 'water, river', and 台 (CO 'I, my'; also corresponds to abbreviated form of 臺 'stand, platform' 台 183) as phonetic with associated sense unknown (Katō,

Yamada, Ogawa). It originally stood for the name of a river, as noted in *Shuowen*. Tōdō, however, includes 治 in a word-family 'modify by human activity', and gives a classical reference to show it was used at an early period meaning 'modify (topography/landscape)'; and so by extension 'regulate, govern'. Schuessler also notes early (but post-OBI) meanings which include 'govern; punish; in good order'. KJ1970:15; YK1976:356; OT1968:566; TA1965:74-7; AS2007:619.

**Mnemonic:** GOVERN FROM A WATERY PLATFORM – AND GET CURED TOO

528

L3

辭

JI, yameru  
word, resign  
13 strokes辭書 JISHO dictionary  
辭職 JISHOKU resignation  
修辭学 SHŪJIGAKU rhetoric

Bronze 辭; seal 辭; traditional 辭. Has 辛 1535 'needle', and 鬲 (two hands unravelling tangled thread), the latter taken by Katō and Yamada as phonetic with associated sense 'regulate, make judgment', but can alternatively be regarded as both phonetic and semantic, with sense 'unravel' extended to 'regulate'. It should be noted that the needle referred to above was for the purposes of tattooing a criminal, and by extension it could be used to represent 'crime' in itself. Thus the overall meaning is 'regulate

crime' or 'judge crime' (both these analyses are listed by Mizukami). As for the abbreviated form 辭 (now standard in both Japanese and PRC Chinese), examples of this can be found from around 600AD in calligraphic text attributed to the noted Confucian scholar and calligrapher Ouyang Xun (557-641) if not earlier, with 舌 755 ('tongue') perhaps functioning as a semantic element ('speech') to give an overall meaning 'speak in relation to a crime'. The other meanings of 'word' and 'resignation' are regarded as loan usages, and would appear to have prevailed over the original meaning. KJ1970:485-6; YK1976:232; MS1995:v2:1278-9,820-21; FC1977:1001. We suggest taking the elements of the modern form literally, as 'needle' and 'tongue'.

**Mnemonic:** NEEDLE-SHARP TONGUE UTTERS WORDS OF RESIGNATION

529

L3

失

SHITSU, *ushinau***lose**  
5 strokes

失敗 SHIPPAI failure  
 失敬 SHIKKEI rudeness  
 失業 SHITSUGYŌ unemployment

Seal 𠄎; late graph (*Shuowen*). Interpretations differ, but only in a minor way. One analysis takes the graph as 手 34 'hand', with 乙 1072 (knife tool for carving) as a phonetic with an associated sense of 'drop', 'lose', to give 'lose out

of the hand' (Katō, Yamada). This by extension came to mean 'lose something in general'. Alternatively, the bottom right-hand element in the seal form has been taken as indicating movement sideways, but again with much the same overall meaning as the analysis noted above (Tōdō). KJ1970:486-7; YK1976:235; TA1965:754-6. We suggest taking the modern graph as 夫 601 'husband / man' with the extra stroke taken as a baton.

**Mnemonic:** HUSBAND IS ABOUT TO LOSE THE BATON

530

L4

借

SHAKU, *kariru***borrow, rent**  
10 strokes

借金 SHAKKIN debt  
 借家 SHAKUYa rented house  
 借主 karinushi borrower

Seal 借; late graph, in amended edition of *Shuowen* entitled *Shuowen xinfu* (*Shuowen with New Appendices*). Has 亻 41 'person', with 昔 346 ('past, accumulated days'). One analysis

takes 昔 as semantic and phonetic, meaning 'accumulate' (Ogawa, Tōdō), or alternatively as phonetic with associated sense 'person who pretends/is a substitute', then generalized to 'substitute; something not one's own', and so something borrowed. In Chinese this graph can also mean 'lend'. KJ1970:615; YK1976:241; OT1968:70; TA1965:364-7; AS2007:314.

**Mnemonic:** A PERSON IN THE PAST HAD TO BORROW TO PAY RENT

531

L3

種

SHU, *tane*  
**seed, kind**  
14 strokes

一種 ISSHU one sort  
 人種 JINSHU humankind  
 種無し tanenashi seedless

Seal 種; late graph (*Shuowen*). Has 禾 87 'grain', and 重 326 ('heavy') as phonetic with

associated sense 'late', giving 'late ripening grain/crops'. Yamada sees 'seed' and 'type, kind' as loan usages, but Tōdō sees a semantic link between 重 'heavy' and the heads of grain heavy with seed. KJ1970:704; YK1976:246; OT1968:736; TA1965:291.

**Mnemonic:** KIND OF RICE PLANT WITH HEAVY SEED

532

L3

周

SHŪ, *mawari*  
**circumference, widely, around**  
8 strokes

周辺 SHŪHEN perimeter  
 周到 SHŪTŌ circumspect  
 一周 ISSHŪ a lap, circuit

OBI 罎; seal 罎. Analyses vary. Ogawa and Tōdō see fields with crops, and 冂 as an outer boundary, giving 'enclose, surround'. However, there is room for doubt in those OBI and bronze

forms that include 冂, as its shape is more like 冂 22 'mouth/speak' than an enclosure such as in 園 84 'park'. Thus a different analysis has been proposed, taking 冂 as 'speak' and the main part of the OBI and bronze forms of 周 as phonetic with associated sense 'keep the mouth shut, say nothing', giving 'keep quiet' (Yamada). OT1968:176; TA1965:176,182-3; MS1995:v1:224-5; KJ1970:513-4; YK1976:249. We suggest taking 冂 as a hoop, 土 as 64 'earth', and 冂 22 'mouth'.

**Mnemonic:** EARTH AROUND MOUTH OF HOOP

533

L3

祝

SHUKU, SHŪ, iwau

celebrate

9 strokes

祝賀 SHUKUGA celebration  
 祝辞 SHUKUJI congratulations  
 祝い事 iwaigoto happy event

OBI 祝; seal 祝. Some OBI forms have 示/示 723 'altar' and what seems to be 兄 114 'elder brother', but other OBI forms lack the element 口 and have a kneeling person with arms reaching out towards the altar, making the 'elder brother' interpretation difficult. Rather, 祝 is typically analyzed as 示 'altar', with 兄 taken here as having two components: 儿 'person variant' (see 41) with 口 22 'speak', to give person speaking – in this context, a shaman (in the OBI period either male or female, but later female only) who invokes the gods. Further, some commentators (Mizukami, Katō, Yamada)

take the shaman to be a hunchback, based on the bent posture. Ogawa and Ma, though, while taking it as a shaman, do not take as a hunchback. In support of Ogawa and Ma, some OBI occurrences show a person kneeling upright with outstretched arms. Also some OBI occurrences of 兄 'elder brother' itself have the same 'person variant' element in what could be a hunchback shape, but no scholar has suggested the sense 'hunchback' in this case. In summary, interpretation as a shaman invoking or seeking the blessing of the gods (Ma), seems appropriate. 'Bless' and 'celebrate' may be seen as extended senses. MS1995:v2:944-5,90-91; KJ1970:571-3; YK1976:257-8; OT1968:719-20; MR2007:215; AS2007:628. Here, we suggest taking 兄 as 'elder brother'.

**Mnemonic:** ELDER BROTHER CELEBRATES AT ALTAR

534

L3

順

JUN

sequence, compliance

12 strokes

順序 JUNJO sequence  
 従順 JŪJUN compliance  
 順調に JUNCHŌ ni favourably

Bronze 順; seal 順. Has 頁 103 'head; bow down', and 川 50 ('river') as phonetic with associated sense 'obey, follow', to give 'bow head and obey'. Later generalized to 'obey, follow'. KJ1970:529-30; MS1995:v2:1442-3,1440-41; YK1976:262-3; OT1968:1101.

**Mnemonic:** COMPLIANT HEADS BOW IN SEQUENCE, LIKE FLOWING RIVER

535

L3

初

SHO, hatsu-, hajime

beginning, first

7 strokes

最初 SAISHO first  
 初めて hajimete first time  
 初恋 hatsukoi first love

OBI 初; seal 初. Has 衤 (衣) 444 'garment; cloth', and 刀 198 'knife', giving 'first cut of cloth for a garment'. MS1995:v1:126-7; KJ1970:533; YK1976:264; OT1968:113.

**Mnemonic:** CLOTHES MUST FIRST BE CUT

536

L1

松

SHŌ, matsu

pine

8 strokes

松葉 matsuba pine needle  
 松原 matsubara pine grove  
 松根油 SHŌKON'YU turpentine

Seal 松; a late graph (*Shuowen*). Has 木 73 'tree', and 公 126 ('public; fair') as phonetic with associated sense regarding which interpretations differ. Katō takes as 'needle', to give tree with needle-shape leaves, while Ogawa takes as 'gather, come together', to give tree with leaves close together; both scholars come to the same meaning, i.e. pine tree. KJ1970:541-2; OT1968:493.

**Mnemonic:** PINE SHOULD BE A PUBLIC TREE

537

L3

笑

SHŌ, warau, emu

laugh, smile

10 strokes

苦笑 KUSHŌ wry smile  
 笑い声 waraigoe laughter  
 笑顔 egao smiling face

Seal 笑; a late graph which is included in *Shuowen xinfu*. This graph is the result of fluctuation in shape, or possibly error. According to Yamada, 笑 originated from a graph written 笑, meaning 'thistle', which was borrowed as a loan writing for the abstract word meaning 'laugh'; following this, as the result of miscopying, 笑 was written with 美 and then 笑, and as a further variation the top element came to be written as 竹 / 𦵏 58 'bamboo'. To disambiguate 笑 in the two senses of 'thistle' and 'laugh', 口 was added for the latter meaning, to give 咲. As a further complicating twist, 口 22 ('mouth') was also added to 美/笑 above, to give 咲

1391 (note: 咲 is used in the sense 'bloom' only in Japanese; in Chinese it retains its original sense 'laugh'). In broad terms, Ogawa adopts a broadly similar view, taking 笑 as being the result of miscopying, and borrowed as a loan for a word meaning 'act coquettishly'; Katō treats the sense 'act coquettishly' as the original meaning of 笑, and 'laugh' as a further extension of meaning. In the above there is reference to 竹 as a top element having been substituted for 艹 53 ('grass, plant'); the explanation for this is that in the clerical script (the developmental stage before block script) these two elements were sometimes used interchangeably (as top elements), as noted by Qiu. YK1976:272; OT1968:748; KJ1970:85; QX2000:323. We suggest taking 天 as a big man 大 56 with head bent.

**Mnemonic:** BIG MAN WITH HEAD BENT LIKE BAMBOO, LAUGHING

538

L1

唱

SHŌ, tonaeru

recite, preach

11 strokes

提唱 TEISHŌ advocacy  
 合唱 GASSHŌ chorus  
 唱え値 tonaene asking price

Seal 唱; late graph (*Shuowen*). Has 22 口 'mouth' 'speak', and NJK 昌 ('sun rises; rise') as phonetic with associated sense 'raise', to give 'raise the

voice/pitch of the voice', and by extension 'sing'. The seal (and older) forms of 昌 point to only the upper component as being 日 66 'sun, day', and the lower component as different: i.e. NJK 昌 'say, speak' (determinative no. 73), with OBI and bronze forms representing breath coming out of the mouth when speaking. KJ1970:544; YK1976:273; MS1995:612-3,628-9.

**Mnemonic:** PREACHER'S MOUTH RECITES FOR TWO DAYS

539

L3

焼

SHŌ, yakulkeru

burn, roast

12 strokes

燃烧 NENSHŌ combustion  
 焼け跡 yakeato burnt remains  
 焼立て yakitate fresh-baked

Seal 燒; late graph (*Shuowen*); traditional 燒. Has 火 8 'fire' and CO 堯 ('high'). Analysis of latter varies. One takes 堯 as associated sense 'rise high' (Katō, Yamada), giving 'flames rise'. Ogawa

sees it as associated sense 'surround' (later 繞), when setting wildfires in hunting. However, Tōdō feels phonetic role for 堯 unlikely based on historical pronunciation, and includes in his word-family 'curve', giving 'flames curving upwards'. KJ1970:604-5; YK1976:275; OT1968:620; TA1965:245-6. We suggest taking 堯 as 十 [35] 'ten' x 3 and 一 [1] 'one' = 31 legs. See also 1230 曉.

**Mnemonic:** ROAST THIRTY-ONE LEGS ON FIRE

540

L3

象

SHŌ, ZŌ  
elephant, image  
12 strokes

象徵 SHŌCHŌ symbol  
印象 INSHŌ impression  
象牙 ZŌGE ivory

OBI 象; seal 象. Pictograph of elephant. Schuessler takes other meanings such as 'image' as repre-

senting separate word having same pronunciation in early Chinese as that for 'elephant'. Use of 象 in the sense 'image' is a loan use. The graph 像 762 'image' (distinguish from 象) was devised later. KJ1970:542; MS1995.v2:1222-3; AS2007:534-5; YK1976:331-2. Suggest taking upper part as ears and trunk, lower part legs and tail.

**Mnemonic:** IMAGE OF ELEPHANT IS TRUNK, FLAPPY EARS, LEGS AND TAIL

541

L3

照

SHŌ, *teru/rasu*  
illuminate, shine  
13 strokes

参照 SANSHŌ reference  
对照 TAISHŌ contrast  
照り返し terikaeshi reflector

Seal 照; a late graph (*Shuowen*). Has 火 8 'flames, fire' in its modified bottom-of-graph form 灺,

and 昭 331 (qv) as semantic and phonetic, meaning 'bright'; to give 'bright flames'; Katō takes the associated sense as 'rise' as well as 'bright', referring to flames burning bright and also rising up high. OT1968:624; KJ1970:607; YK1976:276.

**Mnemonic:** BRIGHT FLAMES SHINE AND ILLUMINATE

542

L3

賞

SHŌ  
prize, praise  
15 strokes

賞品 SHŌHIN prize  
賞賛 SHŌSAN praise  
一等賞 ITTŌSHŌ first prize

Bronze 𠄎; seal 賞. Has 貝 10 'shell, shell currency' and 尚 1491 (early meanings 'smoke

rises', 'high'; now meaning 'moreover', 'esteem'). 尚 possibly has a semantic role in terms of 'high' (achievement), but here it is mainly a phonetic with associated sense 'bestow', to give 'bestow shell currency/valuables' (on someone meritorious); by extension, 'prize; praise'. KJ1970:545-6; MS1995.v2:1246-7; YK1976:277.

**Mnemonic:** MOREOVER, SHELLS ARE PRAISED AS PRIZES

543

L3

臣

SHIN, JIN  
retainer, subject,  
minister  
7 strokes

臣下 SHINKA vassal  
臣民 SHINMIN subjects  
大臣 DAIJIN minister

OBI 臣; seal 臣. Depicts eye with exaggeratedly large pupil. Taken to mean 'eyeball', with senses such as 'servant, retainer' typically treated as loan usages (Mizukami, Katō, Yamada, Ogawa).

Schuessler, by contrast, treats the abstract senses as extended usage with a basic meaning 'one who watches and looks after things on behalf of higher authority', and hence the range in status from 'servant' through to 'minister'. Distinguish from 巨 1209 ('huge, giant'), though this may be helpful as a mnemonic, taking the extra two short strokes as eyelashes. MS1995.v2:1084-5; KJ1970:130; YK1976:286; OT1968:829; AS2007:468.

**Mnemonic:** SQUARE-EYED GIANT WITH EYELASHES IS A RETAINER

544

L3

信

SHIN  
trust, believe  
9 strokes

信用 SHIN'YŌ trust  
迷信 MEISHIN superstition  
確信 KAKUSHIN conviction

Bronze 信; seal 信. Has 言 118 'words, speech', and 亻 41 'person', the latter element being taken as phonetic with associated sense 'pile up, accumulate', to give 'words spoken pile up on (= correspond to) inner thoughts', and hence 'sincerity; believe' (Yamada, Katō). Katō and Mizukami consider that 亻 may be in error for 千 (49 'thousand'), but even so the latter is

still acting as phonetic and still with the same associated sense (pile up, accumulate); Ogawa prefers to regard 亼 in its semantic function of 'person', in which case 'sincerity' and 'believe' are perhaps to be treated as extended senses, but this is not clear. YK1976:286; KJ1970:515-6;

MS1995:v1:66-7; OT1968:64. As a mnemonic we suggest taking the meanings of the characters as they stand – on trust, one might say.

**Mnemonic:** TRUST THE WORDS A PERSON SAYS – THAT'S MY BELIEF

545

成

SEI, JŌ, *narusu*  
**become, make, consist**  
6 strokes

L3

成分 SEIBUN component  
成人 SEIJIN adult (in Japan 20)  
成り立つ naritatsu form, consist of

OBI 𠄎; seal 𠄎. The seal form has 戊 'halberd' (see for example 476, sometimes also occurring as 戈 or in multiples 戔), and 丁 367 (nail, now meaning 'exact' and 'town block') as a phonetic with associated sense 'pile up, repeat', to give 'cutting tool for repeatedly shaving or planing wood'. Some of the OBI and bronze occurrences point not so much to a weapon as to a woodworking tool which needed to

be held with both hands; also, the phonetic in those same early forms is sometimes close in shape to 丨, and on that basis is taken by Katō and Yamada as the earliest form of 十 35 ('ten'), though still acting as a phonetic here with the same associated sense ('pile up', 'repeat') as 丁. Mizukami and Yamada treat the meanings 'achieve', 'complete' as extended, deriving from working with wood and finishing or completing an object. MS1995:v1:536-7; YK1976:298; KJ1970:593-95. A difficult graph in terms of mnemonics, but we suggest taking the full form of halberd, 戊, and the additional 丁 (from 丁) as a bent nail.

**Mnemonic:** HALBERD CONSISTS OF BLADE, HANDLE, AND BENT NAIL!

546

省

SEI, SHŌ, *habuku*,  
*kaerimiru*  
**ministry, omit,**  
**examine**  
9 strokes

L3

反省 HANSEI (self-) reflection  
省略 SHŌRYAKU omission  
厚生省 KŌSEISHŌ Welfare Ministry

Seal 𠄎; late graph (*Shuowen*); treated by Mizukami as having OBI and bronze equivalents (see below). Consists of 目 76 'eye', with a second element 少 160 ('few') which is taken either as phonetic in function or as semantic, depending on the scholar. The phonetic view (Katō, Yamada) takes 少 as having the associated sense 'cover, conceal', and links 省 to what in seal script is the similarly-shaped 𠄎, which means 'cannot see clearly' (a CO; in modern Chinese usage has meanings 'cataract' and 'disaster'). Katō and Yamada feel that confusion arose between 𠄎 and 省 due partly to the similarity of shape, but also because of similarity in pronunciation between 省 and 視 889 'see', which led to 'see' being taken (misunderstood) as the main sense of 省 (省 is noted as 'see' in *Shuowen*). Ogawa also considers that 少 came to be used sometimes in place of 生 44 ('life') in this

graph through error arising from the similarity in shape of these elements (there is limited similarity in shape between the two in some bronze forms). Tōdō treats the 少 of 省 as having a semantic function, and includes the graph and underlying word in a word-family 'divide up small'; on this basis, he takes 省 as 'make the eyes narrow and look'; 'examine' may then be seen as an extended sense, along with 'ministry', for in ancient China one had to pass examinations to work for the government. Both the semantic and the phonetic interpretations are listed by Mizukami. 𠄎 (but not 省) is regarded by various commentators as having OBI and bronze equivalents, though Mizukami lists and treats *both* these graphs as occurring at the OBI and bronze stages with the same or 'shared' shapes, with divergence first occurring at the seal stage. Yamada suggests this divergence in shape between the two arose due to an old or regional variant being adopted as the basis for 省. Whichever analysis is followed, the sense 'omit' may be regarded as a loan usage. KJ1970:598-9; YK1976:270-71; OT1968:697; MS1995:v2:916-18, 920-21; TA1965:481-2.

**Mnemonic:** FEW EYES EXAMINE MINISTRY – AN OMISSION

547

L3

清

SEI, SHŌ, *kiyoi/meru*  
**pure, clean**  
11 strokes清潔  
清淨  
清水SEIKETSU cleanliness  
SEIJŌ/SHŌJŌ purity  
shimizu\* spring water

Seal 清; late graph (*Shuowen*). Has 氵 'water' 42, and 青 45 ('green/blue') as phonetic with associated sense 'clear, not cloudy (of liquids)', to give 'clear water' and by extension the generalized sense 'clear, pure'. KJ1970:593; YK1976:302; OT1968:588.

**Mnemonic:** BLUE WATER IS PURE AND CLEAN

548

L3

静

SEI, JŌ, *shizuka/maru*  
**quiet, calm**  
14 strokes静止  
静けさ  
静脈SEISHI stillness  
shizukesa quietude  
JŌMYAKU vein

Bronze 𠄎; seal 靜. Interpretations differ. One analysis takes 青 45 'green/blue' as semantic, and 争 558 ('conflict', qv) as phonetic with

associated sense 'beautiful', to give 'beautiful green/blue color', and 'quiet, calm' is treated as a loan usage (Katō, Yamada). Alternatively, it is 争 that is treated as semantic, and 青 as phonetic with associated sense 'stop', to give 'stop conflict', and hence 'quiet, calm' (Ogawa). Mizukami lists both views. MS1995:v2:1428-9; KJ1970:653; YK1976:306.

**Mnemonic:** CONFLICT QUIETENED BY SIGHT OF CALMING GREEN – ALL CALM

549

L3

席

SEKI  
**seat, place**  
10 strokes出席 SHUSSEKI attendance  
欠席 KESSEKI absence  
空席 KŪSEKI empty seat

OBI 𠄎; seal 席. The OBI form is a pictograph of a mat made of rushes or similar. There were then later forms with either the rush mat or 巾 1232 'cloth, fabric', enclosed within 厂 (cliff) as phonetic with associated sense 'spread out below', to give 'mat to spread out'.

At the seal stage, the phonetic was changed to an abbreviated form of 庶 ('various' 1480) as phonetic, again with associated sense 'spread out below', with 巾 'cloth, fabric'. The latter element is considered to have been used because the rush mat was bound with fabric. MS1995:v1:440-41; KJ1970:612; YK1976:308-9. Suggest taking the graph as 'building' 厂 (see 127), twenty-one (2 x 十 [35] 'ten' with 一 'one' [1] = 21), and 巾 'cloth'.

**Mnemonic:** BUILDING WITH TWENTY-ONE CLOTH SEATS

550

L3

積

SEKI, *tsumu/moru*  
**product, pile**  
16 strokes面積 MENSEKI dimensions  
積雪 SEKISETSU snow depth  
積もり tsumori intention

Bronze 積; seal 積. Has 禾 87 'grain', and 責 751 ('blame') as phonetic with associated sense 'gather, accumulate', to give 'accumulate grain', and then generalized in meaning to 'accumulate, pile up' and other related senses such as 'contents', 'product (in mathematics)'. MS1995:v2:970-71; OT1968:737; KJ1970:614; YK1976:309.

**Mnemonic:** TAKE BLAME FOR PILE-UP OF GRAIN

551

L3

折

SETSU, ori, *oru/reru*  
**bend, break, occasion**  
 7 strokes

骨折 KOSSETSU broken bone  
 折り目 orime fold, crease  
 折り紙 origami origami

OBI 折; seal 折. OBI forms show 斤 1233 'ax', pointing to an element of vegetation (see 53) to

give 'cut/break up vegetation', and by extension 'break, bend' in general. At seal script stage, the vegetation element was changed to 扌 34 'hand' in error due to similarity in early shapes for 'vegetation' and 'hand'. The use (Japanese only) of 折 ori for 'occasion' is a kun-based phonetic loan. OT1968:450; YK1976:310-11; MS1995:v1:550-51.

**Mnemonic:** HAND-AX CAN BREAK OR BEND

552

L3

節

SETSU, SECHI, fushi  
**section, restrain, tune,**  
**period, joint**  
 13 strokes

調節 CHŌSETSU adjustment  
 関節 KANSETSU joint  
 節約 SETSUYAKU thrift

Bronze 節; seal 節. Has 竹 58 'bamboo', and 卽/即 1650 (person kneeling before large food container, now 'namely') as phonetic

with associated sense 'cut', to give 'bamboo cut in sections' or 'bamboo joint', and then generalized to 'section, joint'. 'Section' came to encompass a range of abstract senses such as a written or musical passage, or to refer to time ('period', 'season'). 'Cut/cut off' also links semantically to 'restrain', which is another meaning of 節. MS1995:v2:990-91; KJ1970:617-18; YK1976:312-13; OT1968:753.

**Mnemonic:** BAMBOO HAS JOINTS, NAMELY SECTIONS

553

L4

説

SETSU, *toku*  
**preach, explain**  
 14 strokes

説明 SETSUMEI explanation  
 小説 SHŌSETSU novel  
 学説 GAKUSETSU theory

Seal 説; late graph (*Shuowen*). Traditional form has 兑 on right. Views vary. Has 言 118 'words, speech', and NJK 兑/兌 (shaman – one who invokes and disseminates to the gods the will of humans) as either semantic or phonetic.

Yamada and Shirakawa take 兑 semantically as 'shaman who invokes the gods'; Katō, however, sees 兑 here as phonetic with associated sense 'set up, establish'. Resultant overall meaning of 説 based on the above is 'disseminate/set out ideas through language'. YK1976:313; SS1984:513; KJ1970:602-3. Suggest 兑 as 'elder brother' 兄 114 with 八 'eight' 70, often used to show dispersal, as here.

**Mnemonic:** ELDER BROTHER DISPERSES WORDS, PREACHING AWAY

554

L3

浅

SEN, *asai*  
**shallow, light**  
 9 strokes

浅薄 SENPAKU shallowness  
 浅瀬 asase shallows  
 浅黄 asagi light yellow

Seal 淺; late graph (*Shuowen*). Has 氵 42 'water', and 戔 ('two halberds; fight, injure' – see 545) as phonetic with associated sense 'few, little', to give 'little water', and hence 'shallow'. 'Light (in color)' is an extended sense. KJ1970:760-61; YK1976:316; OT1968:575; TA1965:569.

**Mnemonic:** SHALLOW WATER – JUST DEPTH OF TWO HALBERDS

555

L3

戰

SEN, tatakau, ikusa

**fight, war**

13 strokes

大戦 TAISEN major war  
 戦場 SENJŌ battleground  
 作戦 SAKUSEN strategy

Bronze 𠄎; seal 𠄎; traditional 戰. OBI form has two halberds 𠄎 (halberds > 'fight, injure', see 545), bronze onwards one 戈, with 單/單 569 (usually seen as forked weapon, but possibly

shield with trappings; now means 'simple'); 單 here is widely taken as phonetic with associated sense 'fight', thus 'fight with halberds', then generalized sense 'fight; war', but given its original meaning (in either sense), it may have had a semantic role too. MS1995:v1:542-3; KJ1970:625; YK1970:319; OT1968:396,190; SS1984:522; MR2007:237.

**Mnemonic:** FIGHT IN WAR WITH SIMPLE HALBERD

556

L3

選

SEN, erabu, yoru

**choose**

15 strokes

当選 TŌSEN election  
 選手 SENSHU player  
 選び出す erabidasu pick out, select

Seal 選; late graph (*Shuowen*); traditional form 選; Interpretations vary. Has 辵/辵 85 'go, walk', and 巽 (CO, 'arrange items on table in order') as phonetic with associated sense taken by Katō and Yamada as 'continue afterwards' >

'continue walking'. Ogawa, alternatively, treats 巽 as both semantic and phonetic, meaning 'arrange properly', to give original meaning 'select, arrange, and send' for 選. With Ogawa's treatment, 'choose' is a selectively extended sense, while Katō and Yamada take it as a loan usage. KJ1970:625; YK1976:320; OT1968:1014. We suggest taking 己 as 866 'self' in its original meaning of 'twisting threads' (x 2), with 共 484 'together', plus 辵 movement.

**Mnemonic:** CHOOSE TO MOVE TOGETHER LIKE TWO TWISTED THREADS

557

L3

然

ZEN, NEN, shikaru,

shikashi

**duly, thus, but, so, proper**

12 strokes

当然 TŌZEN rightly  
 天然 TENNEN nature  
 然るべき shikarubeki proper, due

Bronze 然; seal 然; late graph (*Shuowen*). Interpretation disputed. Analysis based on early forms gives 𠄎 (火) 8 'flames, fire', with 然 as phonetic with associated sense taken by Yamada and Ogawa as 'flames, burn', resulting in the overall meaning 'burn/burn fiercely'. Katō cautions against taking the top left-hand element in 然 as 'meat' (the meaning it has in 有 423, for example), pointing to OBI and bronze forms for 然 which depict a plow (or plows), not a piece of meat; those forms are complicated in shape, the most complicated having the

elements for 'field' with several plows and dogs, the 'dog' element being taken as phonetic with associated sense 'field/drainage ditch' (CO 𠄎). Because at the bronze stage the elements for 'plow' and 'dog' were of similar shape, bronze stage 'plow' was misinterpreted and carried over into seal script as 'dog'. In due course, the graph 然 was borrowed for its sound value to represent other linguistic forms having abstract meanings such as 'in such a manner, thus'. Usage in abstract senses came to predominate, and so to distinguish 然 when used in its original meaning 'burn', 火 was added to create the new graph 燃 (786, 'burn'). YK1976:322; KJ1970:633,103; MS1995:802-3,1070-72; OT1968:621; QX2000:329. Though etymologically incorrect, we suggest taking 然 as 'dog meat' (犬 19 'dog' and 月 'meat' 209), and 𠄎 8 'burn, flames'.

**Mnemonic:** DULY EAT BURNT DOG MEAT, AS IS PROPER, BUT

558

L3

争

SŌ, arasou  
**conflict, vie**  
6 strokes

戦争 SENSŌ war  
競争者 KYŌSŌSHA competitor  
言い争い iiarasoi quarrel

OBI 𠄎; bronze 𠄎; seal 𠄎; traditional 争; OBI forms have what appears to be two opposing hands and an object, while bronze forms differ in having a hand restraining another person's

arm with flexed muscles. The seal form again has a hand, reaching for someone else's hand holding an object. Typically taken to originally mean 'restrain someone'; with 'quarrel' as an extended sense, but could equally be taken to mean 'quarrel' directly. MS1995:v2:818-9; KJ1970:653; YK1976:324; QX2000:156. We suggest taking the modern graph as a bent old man 𠄎41 and 𠄎 as a hand holding a stick.

**Mnemonic:** VIE WITH BENT OLD MAN WITH STICK IN HIS HAND

559

L1

倉

SŌ, kura  
**warehouse, sudden**  
10 strokes

船倉 SENSŌ ship's hold  
倉皇 SŌKŌ in great haste  
倉荷 kurani warehouse goods

OBI 𠄎; bronze 倉; seal 倉. Has 宀 (roof cover), and 戶/户 (OBI form shows meaning to be 'open a door with hand') as phonetic with associated sense 'fragrant grain', giving overall meaning 'barn, warehouse'. KJ1970:347-8; YK1976:327-8; MS1995:v1:74-5. Suggest taking the modern graph as cover 宀, 戸 120 variant 'door', and 口 22 'entrance'.

**Mnemonic:** WAREHOUSE HAS COVER AND ENTRANCE WITH DOOR

560

L1

巢

SŌ, su  
**nest**  
11 strokes

帰巢 KISŌ homing  
巢箱 subako nesting box  
巢立つ sudatsu leave nest/home

Bronze 巢; seal 巢; traditional 巢. Etymology disputed. One view takes as 木 73 'tree', with top element representing a bird's nest (Ogawa, Shirakawa). Seal form suggests this, but the one bronze form scholars list has an ordered appearance, suggesting an artificial object.

Katō treats top element as pictograph of container – in this case wine strainer or press – but here acting as phonetic (corresponding to later 巢) and having associated sense 'gather, collect', to give 'birds gather and settle on a tree'. As things are collected in a container, the top element may be taken as both semantic and phonetic if Katō is followed. OT1968:508; SS1984:542; KJ1970:432. Suggest take as 巢 454 'fruit tree' with three sticks on top.

**Mnemonic:** THREE STICKS ATOP FRUIT TREE FORM NEST

561

L3

束

SOKU, taba(neru),  
tsuka(neru)  
**bundle, manage**  
7 strokes

結束 KESSOKU bond, union  
花束 hanataba bouquet  
束の間 tsukanoma brief moment

OBI 束; seal 束. Typically seen as bundle of wood tied up, and by extension 'tie up'. OBI form, though, only shows one tree with rope round

it (some bronze forms show several bound lengths of wood), so probably this graph represents an action, i.e. 'tie up, bundle up'. Thus it seems likely that use of 束 for 'bundle' (noun) derives from its use for the verb 'bundle'. Ma sees 'tie up' as original sense. 'Govern, manage' may be seen as an extended meaning. KJ1970:647; OT1968:490; SS1984:583; MR2007:345. Suggest taking 口 as a box.

**Mnemonic:** MANAGE TO PUT BOX-LIKE BUNDLE UP INTO TREE

562

L3

側

SOKU, -gawa, soba  
**side**  
11 strokes

側面 SOKUMEN side, flank  
右側 migigawa right side  
側仕え sobazukae valet

Bronze 𠄎; seal 𠄎. Has 亻 41 'person' and 則 764 ('mark with knife, engrave'; now means 'model') as phonetic with associated sense 'lean to one side'; to give 'person leaning to one side, lame'; 'side' is an extended sense. MS1995:v1:76-7; KJ1970:646; YK1976:335.

**Mnemonic:** BE AT SIDE OF MODEL PERSON

563

L3

続

ZOKU, tsuzuku/keru  
**continue, series**  
13 strokes

続々 ZOKUZOKU successively  
連続 RENZOKU continuity  
手続き tetsuzuki procedure

Seal 續; late graph (Shuowen); traditional 續. Has 糸 29 'thread'; and 賣 206 ('exchange')/売 211 ('sell') as phonetic with associated sense 'join, link'; to give overall meaning 'join up broken thread'; sense extended through generalization to 'join up, continue'. YK1976:337; KJ1970:46; MS1995:v2:1026-7.

**Mnemonic:** CONTINUE TO SELL THREADS

564

L3

卒

SOTSU  
**soldier, end, die, sudden**  
8 strokes

卒業 SOTSUGYŌ graduation  
兵卒 HEISOTSU soldier  
卒去 SOKKYO death

Seal 卒. Seal 卒 has 衣 444 'garment', with a mark 丿. Typically the mark is taken as showing a way of making the garment distinctive for use by a particular group, namely slaves or low-ranking servants, possibly by using dyes; the garment may have been a lightweight one to wear on top. In this view, overall meaning

of 卒 is 'died garment' (Katō, Yamada), and senses such as 'sudden' and 'die' are loan usages. In contrast, Shirakawa attributes a ritualistic significance, considering 'die' to be the main meaning of this graph, based on it originally showing an upper garment for a dead person, with the element 丿 showing a cord for tying; a similar type of garment was later worn also by low-ranking servants and soldiers. In Shirakawa's treatment, the sense 'sudden' appears to be a loan usage. KJ1970:651-2; YK1976:338; OT1968:139; MS1995:v1:168-9; SS1984:556. Suggest take 十 as 'ten' 35, 人 as 'men, persons' (see 41), and 一 as 'top hat'.

**Mnemonic:** TEN SOLDIER-MEN IN TOP HATS

565

L3

孫

SON, mago  
**descendants, grandchildren**  
10 strokes

子孫 SHISON descendants  
孫引き magobiki requotation  
孫娘 magomusume granddaughter

OBI 孫; seal 孫. Generally taken as 子 27 'child, offspring' as semantic, with another element interpreted tentatively and variously. Mizukami identifies the second element as 糸 29 'thread', which later becomes 系 855 ('joined threads'), with associated sense in either case being 'link,

join', and provisional overall meaning 'those who follow after children', i.e. 'grandchildren'. Mizukami also notes several other proposals: firstly, 玄 1297 ('fine thread'), noted as one possibility by Katō alongside 系, to give 'those who follow after children' or alternatively 么 ('fine thread' > 'small'), part of Yamada's analysis. Yamada treats 子 here as both semantic and phonetic, meaning 'come later, follow', to give 'small/young ones who follow children', i.e. 'grandchildren'. MS1995:v1:352-3; KJ1970:652; YK1976:339.

**Mnemonic:** DESCENDANTS ARE CHILDREN IN THREAD-LIKE LINEAGE

566

L3



TAI , obi, *obiru*  
**belt, zone, obi, wear**  
 10 strokes

地帶 CHITAI zone  
 帶地 obiJI obi material  
 熱帶 NETTAI tropics

Seal 帶; late graph (*Shuowen*). Has 巾 1232 'cloth', and a top element showing a waistband with various items attached, to give 'belt/sash

to wear round the waist with items attached'. The curved middle element in the seal form (𠂔 in block script) normally means 'cover', but in this graph probably indicates 'wear around the waist'. KJ1970:664; YK1976:344-5; OT1968:317. Suggest taking 𠂔 as 山 26 'mountain' and — as 'zone'.

**Mnemonic:** WEAR CLOTH BELT IN MOUNTAIN ZONE

567

L1



TAI  
**corps, unit**  
 12 strokes

兵隊 HEITAI soldier  
 軍隊 GUNTAI army  
 部隊 BUTAI troop

Bronze 隊; seal 隊; traditional 隊. Has 阝 1907 'mound, hill', and 豕 (CO, originally 'cut up pig/boar') as phonetic with associated sense 'hang down; fall' (later written 墜, see 1735), to give 'fall from a hill'. 'Group, troops' are loan usages. MS1995:v2:1400-01; KJ1970:663; YK1976:345; OT1968:1072.

**Mnemonic:** UNIT OF PIG-LIKE SOLDIERS ON HILL

568

L3



TATSU, -tachi  
**attain, plural suffix**  
 12 strokes

發達 HATTATSU development  
 達人 TATSUJIN expert  
 人達 hitotachi people

Bronze 達 seal 達. Has 辵 'go, move' 85, and 羊 ('lamb is born'), which later changed shape

to 幸 as phonetic with associated sense 'pass through', to give 'road passes through without obstacles'; sense extended through generalization to 'go through, reach'. Use for the Japanese plural suffix '-tachi' is a borrowing. KJ1970:676-7; YK1976:349; OT1968:1007. Suggest taking 羊 426 'sheep', and 土 as 'ground' 64.

**Mnemonic:** SHEEP MOVE OVER GROUND TO ATTAIN GOAL

569

L3



TAN  
**simple, single, unit**  
 9 strokes

單位 TAN'I unit, denomination  
 單純 TANJUN simple  
 單獨 TANDOKU solo

OBI 單; seal 單; traditional 單. Typically taken as depicting a two-pronged thrusting weapon for stabbing an opponent or possibly wild animals as prey, though Shirakawa interprets as a shield with embellishments, and Karlgren tentatively takes as a cicada (later 蟬). The purpose of the

roundish or oblong shape at or near the point where the two prongs meet is probably to hold them firmly in place. Overall meaning – if the first analysis above is followed – is 'sharp two-pronged weapon'. The meanings 'one; simple' are loan usages. MS1995:v1:240-41; KJ1970:681-2; YK1976:350-51; SS1984:579; BK1956:58-9. Suggest 甲 as 'ten' 十 35 and 'field' 田 63, with three strokes a 'triple'.

**Mnemonic:** START WITH SINGLE UNIT OF TEN FIELDS, THEN TRIPLE – SIMPLE!

570

L3

置

CHI, *oku*  
**put, place, set up**  
13 strokes

放置 HŌCHI leaving as is  
置き物 okimono ornament  
置き場 okiba repository

Seal 罝; late graph (*Shuowen*). Has 网 'net' (as modern component, usually 罟), and 直 192 ('direct, upright') as semantic and phonetic, meaning 'set up, put up'. The resultant meaning is 'set up a net (to catch birds, etc.)', then extended (generalized) to 'set up, place'. KJ1970:690; YK1976:357; OT1968:796.

**Mnemonic:** SET UP NET BY PUTTING IT IN PLACE DIRECTLY UPRIGHT

571

L3

仲

CHŪ, *naka*  
**relationship**  
6 strokes

仲裁 CHŪSAI mediation  
仲人 nakōdo\* go-between  
仲良く nakayoku cordially

Seal 仲; late graph (*Shuowen*). Has 亻 41 'person', and 中 49 ('middle') as semantic and phonetic, meaning 'one who is between his elder and younger brother (s)'; by extension, meaning generalized to 'one who stands between two others'. YK1976:360; MS1995:v1:50-51; OT1968:50; AS2007:621.

**Mnemonic:** PERSON IN MIDDLE MAKES FOR GOOD RELATIONSHIP

572

L3

貯

CHO, *takuwaeru*  
**store, save**  
12 strokes

貯金 CHOKIN savings  
貯蔵 CHOZŌ storage  
貯水槽 CHOSUISŌ water-tank

OBI 罝; seal 貯. Has 貝 10 'shell currency', and 宁 ('frame for winding and storing thread') as semantic and phonetic, meaning 'accumulate and store', to give 'accumulate and store shell currency'; later generalized to 'accumulate, save'. KJ1970:702; MS1995:v2:1236-7, v1:358-9; YK1976:363. Suggest taking 宁 as roof 宀 30 and 丁 367 'exact'.

**Mnemonic:** STORED SHELL-MONEY FITS EXACTLY UNDER ROOF

573

L3

兆

CHŌ, *kizashi/su*  
**sign, omen, trillion**  
6 strokes

兆候 CHŌKŌ sign  
前兆 ZENCHŌ omen  
億兆 OKUCHŌ the masses

OBI 兆; seal 兆. Pictograph showing cracks on turtle shell heated for divination, an important ritual and predictive tool for the Shang rulers. Long curved line in OBI divides the two main parts of such a text, which was in parallel questions. Based on pattern of cracks when the shell was heated, diviners would predict what

was believed to be response of the gods. Turtle shells and shoulder bones of deer, etc. were used as convenient relatively flat surfaces for writing at that time, and some three thousand years later provide evidence of the earliest known stage of Chinese writing. Some seal forms have 卜 ('divination cracks') > 'divination': see 96) added. Because 兆 originally showed a shell used for divination, it acquired the extended sense 'sign, omen'. 'Trillion' is simply loan usage. KJ1970:301; MS1995:v1:92-3, 172-3; YK1976:364.

**Mnemonic:** CRACKED BACK-TO-BACK TURTLE-SHELLS SHOW BILLION OMENS

574

腸

CHŌ, harawata  
**intestine(s)**  
13 strokes

L1

腸線 CHŌSEN (cat) gut  
腸炎 CHŌEN enteritis  
大腸 DAICHŌ large intestineSeal 腸; late graph (*Shuowen*). Has 月 (肉) 209 'flesh', and 易 161 (CO, 'sun rises high') as phonetic with associated sense 'long', to give 'long body part', i.e. 'intestines'. KJ1970:880; YK1976:368; OT1968:825.**Mnemonic:** FLESHY INTESTINES EXPOSED TO RISING SUN

575

低

TEI, hikui  
**low**  
7 strokes

L4

最低 SAITEI lowest  
低利 TEIRI low interest rate  
低落 TEIRAKU declineSeal 低; late graph (*Shuowen*). Analyses vary. Has 亻 41 'person', and disputed element 氏 (interpreted as either 'base of small hill', or 'spoon touching bottom of plate' > 'down low', 'scrape') as semantic and phonetic (see 氏 522 'clan'). Former view (Katō, Yamada) gives 'those who

live lower down, servants', as opposed to the nobility; adherents of the other view (Ogawa, Tōdō) take 低 to mean 'short person'. In both cases, 'short, low' is an extended sense generalized from original meaning. Mizukami lists both views for the element 氏. KJ1970:713-4; YK1976:372; TA1965:749-52; OT1968:55; MS1995:v2:724-6. Suggest taking 氏 as 'clan' with bottom line beneath, and 亻 41 as 'persons, people'.

**Mnemonic:** PEOPLE OF THAT CLAN ARE VERY LOW – BOTTOM-LINE IN FACT

576

底

TEI, soko  
**bottom, base**  
8 strokes

L3

海底 KAITEI sea-bed  
奥底 OKUsoko depths  
底流 TEIRYŪ under-currentSeal 底; late graph (*Shuowen*). Has 广 127 'house, building', and 氏 (either 'base of small hill', or 'spoon touching bottom of plate' > 'down low') as semantic and phonetic, mean-

ing 'dwelling at foot of hill' (see 575). Yamada takes 'lowest part, bottom' as loan usage, but it can alternatively be seen as extended sense through generalization. Ogawa takes 氏 differently, as phonetic only with associated sense 'stop, stay'; in this view, 'bottom' is loan use. KJ1970:713; YK1976:373; OT1968:327-8. As 575, use 'clan' 氏 and 'bottom line'.

**Mnemonic:** THAT BOTTOM-LINE CLAN IS NOW BASED IN A BUILDING

577

停

TEI  
**stop**  
11 strokes

L3

停止 TEISHI stoppage  
停車所 TEISHAJŌ station  
停電 TEIDEN power cutSeal 停; late graph (*Shuowen*). Has 亻 41 'person', and 亭 1745 ('tall/turreted house' or 'inn to lodge') as semantic and phonetic, to give 'stay at a house'; by extension, 'stay, stop' in general. KJ1970:715; YK1976:374; OT1968:75.**Mnemonic:** PERSON STAYS AT TALL INN

578

L3

的

TEKI, *mato*  
**target, -like, adjectival  
suffix**

8 strokes

目的 MOKUTEKI aim, purpose  
理想的 RISŌTEKI ideal  
的外れ matohazure off-target

Seal 𠄎, late graph (*Shuowen*). Seal form has 日 66 'sun', and 勺 ('ladle; traditional unit of measure', in *Jōyō kanji* List 1981, excluded 2010) as phonetic with associated sense 'white, bright', to give

'bright sunlight'. Block script has this graph with 白 69 'white', not 日, and 的 is treated in *Kangxi zidian* as a later variant form of 的; the meaning range 'white, bright' for 白 may have led to this change between seal and block script. Katō and Yamada suggest the meaning 'target' derives from targets having been white. Meanings such as '-like' (to form adjectives) and - in Chinese – for other grammatical elements represent loan usage. KJ1970:720; YK1976:375; OT1968:687; AS2007:631.

**Mnemonic:** WHITE LADLE MAKES GOOD TARGET

579

L1

典

TEN, *norī*  
**code, rule, precedent**

8 strokes

辞典 JITEN dictionary  
典拠 TENKYO authority  
典型 TENKEI model, type

Bronze 𠄎, seal 𠄎. Bronze form has upper element showing strips of early writing material (turtle shell) bound together as a volume, placed on top of lower element which is a stand/desk.

Ogawa takes the text on the stand as a precious book, thereby giving extended senses such as 'code, rule; model', while Yamada and Katō see the extended senses as related to other near-homophones meaning 'place, put'. Though earliest form for 典 itself is bronze, there are many OBI occurrences for upper element 冊 884 ('bound volume'). OT1968:98; KJ1970:726; YK1976:378; MS1995:v1:108-9; AS2007:211,498.

**Mnemonic:** LOOSELY BOUND WRITING-TABLETS ON DESK ARE CODE OF RULES

580

L3

伝

DEN, *tsutaeru/waru*  
**convey, transmit**

6 strokes

伝説 DENSETSU legend  
伝記 DENKI biography  
伝え聞く tsutaekiku hear a rumor

OBI 𠄎, seal 𠄎; traditional 傳. Has 亻 41 'person', and 專 925 (traditional form of modern 專 'sole, main'; originally pictograph of hand holding device with string wound round); here, this latter element functions as phonetic with associated

sense interpreted variously as 'replace what precedes; relay runner' (Katō, Yamada, Mizukami), or 'move (something) elsewhere/transfer to someone else' (Ogawa), or – a further alternative listed by Mizukami – 'move/move (something) with a rolling motion'. Despite the differences, any one of these analyses still leads to 'convey, transmit' as an extended sense. KJ1970:630; YK1976:381; MS1995:v1:80-81; OT1968:50. Suggest 云 as 'two' 二 65 and 厶 as noses.

**Mnemonic:** TWO PERSONS NOSE-TO-NOSE TRANSMITTING SOMETHING

581

L3

徒

TO, *ada, itazura*  
**follower, futile**

10 strokes

生徒 SEITO pupil  
徒歩者 TOHOSHA pedestrian  
徒花 adabana wasted effort

Bronze 徒, seal 徒. Has 辵 ('foot, footprint', comprising 彳 as abbreviation of 行 131 'crossroads, go' with 止 143 'foot/stop/move') 'tread/step along a road', and 土 64 ('ground') as phonetic

with associated sense 'tread/step' reinforcing 辵, thus 'walk along a road'. 徒 seems to have acquired the extended sense 'foot-soldiers' at an early period, no doubt along with 'follower, companion, apprentice'. 'Futile' might perhaps refer to those unable to keep up, including even in a metaphoric sense. MS1995:1280-83; KJ1970:730; YK1976:382; OT1968:351. Take 走 as 走 179 'run' with 彳 131 as 'go, road'.

**Mnemonic:** FOLLOWER RUNS FUTILELY ALONG THE ROAD

582

L3



DO, *tsutomeru*  
**endeavor, try**  
7 strokes

努力 DORYOKU effort  
努力家 DORYOKUKA hard worker  
努めて *tsutomete* as best one can

Seal 努 late, post-*Shuowen* graph. Has 奴 1773 'slave', as semantic and phonetic, meaning 'do hard/dirty work', reinforced by 力 78 'strength/effort', giving 'work like slave'; then 'work hard, make efforts'. KJ1970:739-41; YK1976:383; OT1965:125; AS2007:404-5.

**Mnemonic:** TRY WITH SLAVE-LIKE EFFORT

583

L3



TŌ, hi  
**light, lamp**  
6 strokes

灯台 TŌDAI lighthouse  
電灯 DENTŌ electric light  
灯心 TŌSHIN lamp wick

Late, post-*Shuowen* graph; traditional 燈. Has 火 8 'flame, fire', and 登 382 ('climb') taken as either a semantic element meaning 'rise' (Yamada), or as phonetic with associated sense 'burn' (Yamada, Ogawa), to give 'light, lamp'. Katō and Yamada

list 鐙 as the earlier graph for what later came to be written 燈; according to Yamada, 鐙 later came to mean 'stirrups' ('metal for climbing up with'), and at that point the left-hand element in the graph for 'light, lamp' was changed from 金 16 'metal' to 火. *Kangxi zidian* classifies 灯 as a popular variant form for 燈; Ogawa interprets 丁 here as phonetic with associated sense 'red'. YK1976:385; KJ1970:733; OT1968:616,628; ZY2009:681,659. Take 丁 as 367 'nail'.

**Mnemonic:** BURNING NAIL GIVES OFF LIGHT!?

584

L4



DŌ  
**hall, temple**  
11 strokes

講堂 KŌDŌ auditorium  
食堂 SHOKUDŌ dining hall  
堂々たる DŌDŌtaru stately, grand

Seal 堂; arguably a late graph (*Shuowen*). Has 土 64 'ground', and 尚 1491 (smoke rising from high-up window, now meaning 'moreover',

'esteem') as semantic and phonetic, meaning 'high, tall'. Originally, thought to have normally denoted a site with earth piled up high with a building set on top; appears to have come to denote a very substantial building. Note: Mizukami gives one bronze form which he equates with 堂. KJ1970:668; YK1976:392; MS1995:v1:272-3,400-01.

**Mnemonic:** GRAND HALL IS BUILT, MOREOVER, ON SOLID GROUND

585

L4



DŌ, *hataraku*  
**work**  
13 strokes

労働 RŌDŌ labor  
働き手 *hatarakite* hard worker  
働き口 *hatarakiguchi* job available

A graph devised in Japan (*kokuji*) – see Introduction. Has 亻 41 'person', and 動 384 'move', thence to 'work'. The *on* reading DŌ was created by analogy on the basis of that for 動. YK1976:393; KJ1970:704.

**Mnemonic:** WORKING PEOPLE ON THE MOVE

586

L4



TOKU  
**special**  
10 strokes

特徴 TOKUCHŌ characteristic  
特長 TOKUCHŌ forte  
独特 DOKUTOKU uniqueness

Seal 犝; late graph (*Shuowen*). Has 牛 108 'ox, cow', and 寺 149 ('temple') as phonetic. The phonetic is taken as associated sense 'single young male', to give 'bull' (Katō, Yamada), or

alternatively 'stand upright', to give 'stud bull' (Tōdō, Ogawa). Bulls were often taken for sacrificial purposes, and the ones selected tended to be of the highest quality, hence the sense 'special'; Shirakawa also quotes an early passage in which 特 has the meaning 'special', this time with reference to people. KJ1970:481-2; YK1976:394; TA1965:88-90; SS1984:659.

**Mnemonic:** BULL AT THE TEMPLE MEANS SOMETHING SPECIAL

587

L3

得

TOKU, *eru, uru***gain, potential**

11 strokes

得点 TOKUTEN points, score  
 所得 SHOTOKU income  
 有り得る ariuru possible

OBI 幟; seal 得. Corresponding OBI and bronze forms often lack the element 彳 131 'road, go', and have only 貝 10 ('shell, shell-currency') with 又 2003/ 寸 920 (both meaning 'hand').

Early forms of these two graphs were very similar, and often 又 was changed to 寸 (Qiu), also meaning 'measure', thus 'obtain wealth'.

Addition of 彳 changed the meaning to

'obtain wealth on the road'. The modern sense 'gain' is a generalization of the original meaning; 'potential' can be seen as an extended sense. By the seal stage, the component 貝 was being rendered through error as 見 20 'see'. Then at the clerical script stage, 見/貝 was commonly abbreviated to 目 or 日, and this carried through to the block script as 得. QX2000:187-8; KJ1970:743,579; YK1976:395; MS1995:v1:488-9,192; SK1984:294-70. Take right-hand elements as 日 66 'day', 'one' 一 1, and 'hand/measure' 寸.

**Mnemonic:** MEASURE POTENTIAL GAINS IN MOVEMENT OVER ONE DAY

588

L3

毒

DOKU

**poison**

8 strokes

有毒 YÜDOKU poisonous  
 気の毒 KInoDOKU sorry, pity  
 毒蛇 DOKUhebi venomous snake

Seal 毒, late graph (*Shuowen*). Has 艹 53 'plant', and 毒 (indecent act) as phonetic with associated sense 'harm', to give 'plants to harm people', thus 'poison'. KJ1970:742-3; YK1976:396; OT1968:548. Take as 母 222 'mother' and 圭 as variant of 生 44 'life'.

**Mnemonic:** MOTHER LIVES ON DESPITE POISON

589

L3

熱

NETSU, *atsui***heat**

15 strokes

熱心 NESSHIN enthusiasm  
 熱帯 NETTAI tropics  
 耐熱 TAINETSU heat resistant

Seal 熱. Has 火 8 'flames, fire', and 土 100 (later 執) ('kneel on the ground and plant tree': see 495).

The latter element is taken in one analysis as phonetic with associated sense 'rising heat from

fermenting wine', later generalized in meaning to 'hot vapor/hot' and combining with 火 8 to give 'heat; burn'. Another interpretation takes 熱 as semantic and phonetic, meaning 'power, energy', regarding it as the original way of writing 勢 747 'power', giving 'heat to burn things' (Ogawa). KJ1970:354-5; YK1976:402-3; OT1968:626. We suggest taking top left element 土 as 'mounds of earth' (see 627), and 丸 101 as 'circle/round'.

**Mnemonic:** EARTHEN MOUNDS ROUND FIRE BECOME HOT

590

L3

念

NEN

**thought, concern**

8 strokes

念力 NENRIKI will-power  
 念入りな NENiri na careful  
 念仏 NENBUTSU Buddhist prayer

Bronze form 念; seal form 念. Has 心 164 'heart, mind', and 今 138 (originally a roof or other covering, modern meaning 'now') as phonetic with associated sense 'keep firmly', to give 'keep firmly in the mind', and so 'think', sometimes with a profound or religious connotation. KJ1970:749-50; MS1995:v1:502-3; YK1976:404; OT1968:362.

**Mnemonic:** NOW THE HEART IS THOUGHT TO BE A CONCERN

591

L3

敗

HAI, yaburu/reru

**defeat**

11 strokes

敗戦 HAISEN lost battle  
 敗走 HAIŌ rout, flight  
 敗北 HAIBOKU defeat

OBI form 𠄎; seal form 𠄎. Has 攴 (攴) 112 'strike, beat', and 貝 10 '(shell/money)', as phonetic with associated sense 'destroy/be destroyed', and hence 'be defeated'. MS1995:v1:578-9; KJ1970:755-6; YK1976:411.

**Mnemonic:** SHELL 'DEFEATED' BY STRIKING HAND

592

L1

梅

BAI, ume

**plum**

10 strokes

梅花 BAIKA plum blossom  
 梅酒 umeSHU plum wine  
 梅雨 BAIU/tsuyu\* rainy season

Bronze 𠄎; seal 𠄎. Has 木 73 'tree, wood', and 每 225 (originally 'mother wearing hairpins' or 'abundant young vegetation', now means 'every') as phonetic with associated sense 'be

pregnant/give birth'. The connection with child-birth derives from the sour fruit of the plum having been used as an effective antidote to morning-sickness. *Ume* is officially classified as a native Japanese word, but is in all likelihood an early Chinese loan into Japanese, i.e. an SJ word (also in this category is 210 *uma* 'horse'). MS1995:v1:670-71; TA1965:166-8; OT1968:506.

**Mnemonic:** EVERY TREE SHOULD BE A PLUM TREE

593

L1

博

HAKU, BAKU

**extensive, spread, gain, gamble**

12 strokes

博士 HAKASE\* Dr (academic)  
 博徒 BAKUTO gambler  
 博物館 HAKUBUTSUKAN museum

Bronze 𠄎; seal 博. Left part is 十 35 'ten' in a loan usage meaning 'pick up, collect' (in early Chinese 拾 321 (qv) and 十 were near-homo-

phones), and 專 (CO, 'spread out') as phonetic with associated sense 'big', thus 'collect/bring together/pick up on a large scale'. 'Extensive' is a generalised sense; 'gain; gamble' are extended senses. Distinguish 博 from 專 925 'exclusive'. MS1995:v1:170-72; YK1976:413; AS2007:462-3; TA1965:796-9; KJ1970:772. Suggest taking 專 as 'exclusive' 專 with extra point (at top right).

**Mnemonic:** GAIN TEN EXCLUSIVE POINTS BY EXTENSIVE GAMBLING

594

L4

飯

HAN, meshi

**cooked rice, food**

12 strokes

御飯 GOHAN rice, food  
 昼飯 hirumeshi lunch  
 飯田 Iida\* a surname

Bronze 𠄎; seal 飯. Has 食 163 'food', and 反 393 ('oppose') as phonetic with associated sense 'eat' (Katō, Yamada) or 'divide up' (Mizukami), giving sense 'eat', and by extension what is eaten. Initially 'cooked rice or millet' (Schuessler), then cooked rice (as staple food) or food in general. MS1995: v2:1456-7; KJ1970:786; YK1976:419; AS2007:230.

**Mnemonic:** OPPOSED TO EATING COOKED RICE?

595

L3

飛

HI, *tobu*  
fly  
9 strokes

飛行機 HIKŌKI airplane  
 飛語 HIGO wild rumor  
 飛び出す tobidasu jump out

OBI 𪗇; seal 𪗇. Pictograph of a bird with wings spread in flight, to denote 'rise up high', and so 'fly'. Mizukami tentatively identifies a corresponding OBI form, taking it as possibly representing a distant view of birds in flight. MS1995:v2:1452-3; KJ1970:797; YK1976:423. Suggest taking 𪗇 as tall reeds

**Mnemonic:** TWO LONG-BEAKED CRANES  
FLYING THROUGH TALL REEDS

596

L3

費

HI, *tsuiyasu*  
spend, cost  
12 strokes

費用 HIYŌ costs  
 消費者 SHŌHISHA consumer  
 生活費 SEIKATSUHI living costs

Bronze 𪗇; seal 𪗇. Has 貝 10 'shell currency', and 弗 (CO, originally, undo cords binding something) as phonetic with associated sense 'not, not have' (Mizukami also lists second analysis as 'disperse, divide'), to give 'lose/disperse shell currency', thus 'spend'/'costs'. MS1995:v2:1238-9,468-9; KJ1970:833; YK1976:424.

**Mnemonic:** UNWIND AND SPEND MONEY

597

L3

必

HITSU, *kanarazu*  
necessarily  
5 strokes

必要 HITSUYŌ necessity  
 必死 HISSHI desperation  
 必然 HITSUZEN inevitability

Bronze 𪗇; seal 𪗇. Has 戈 'halberd' (see e.g. 545), and an element made of a shape like 八 to represent not 'eight' (70) but two lengths of bamboo which were firmly bound to the handle of a weapon such as a halberd to strengthen it, to give 'reinforced weapon handle'. The abstract

sense 'necessarily' is regarded as an extended usage based on the perception of certainty and reliability of such a weapon handle. Clerical script forms exhibit shapes transitional between the seal form on the one hand and block script on the other. MS1995:v1:494-6; KJ1970:805-6; YK1976:425-6; SK1984:302. We suggest taking the modern graph as 心 164 'heart', with long extra stroke through middle 丿 (take as lance).

**Mnemonic:** LANCE THROUGH THE HEART  
NECESSARILY HAS CONSEQUENCES

598

L1

票

HYŌ  
vote, label, sign  
11 strokes

票決 HYŌKETSU vote  
 投票 TŌHYŌ voting  
 伝票 DENPYŌ chit, slip

Seal 𪗇; late graph (*Shuowen*). As the seal form shows, originally has 火 8 'flames, fire', and upper element as phonetic with associated sense

'fly, fly up', to give 'sparks fly up'. Shirakawa agrees with latter meaning, but links graph to the ritual burning of a corpse (cremation). Tōdō includes 票 – together with 標 599 – in his word-family 'rise lightly'. The modern senses 'vote', 'sign', 'ticket' seem to be loan usages. KJ1970:845-6; YK1976:428; OT1968:723; SS1984:725-6; TA1965:275-7. Take 𪗇 as 西 169 'west' plus 示 723 'show'.

**Mnemonic:** VOTE SHOWS WEST ON TOP

599

L3

標

HYŌ, shirushi  
**sign(post), mark**  
15 strokes標準 HYŌJUN standard  
里程標 RITEIHYŌ milestone  
標識 HYŌSHIKI signalSeal 標, late graph (*Shuowen*). Has 木 73 'tree, wood', and 票 598 qv as phonetic with associated sense typically taken as 'topmost tree branches; twigs', to give 'slender treetop branches, tips

of treetops' (Katō, Yamada, Ogawa). Yamada takes 'sign, mark' as a loan usage, but Tōdō treats as an extended use, meaning a signboard placed high up, as does Shirakawa. KJ1970:846-7; YK1976:428-9; OT1968:524; TA1965:275-7; SS1984:727. As in 598, we suggest taking 西 as 西 169 'west' plus 示 723 'show', not forgetting 木 'tree'.

**Mnemonic:** THERE'S A SIGNPOST BY THAT TREE, SHOWING WEST

600

L4

不

FU, BU  
**not, un-, dis-**  
4 strokes不明 FUMEI unclear  
不平 FUHEI complaint  
不気味 BUKIMI weird

OBI 不, seal 不. Originally, a pictograph of a calyx (protective layer around the base of a flower

bud), but adopted at a very early period (OBI) as a loan for a grammatical function word for 'not', and this became the predominant usage. MS1995:v1:8-9; KJ1970:824; YK1976:430-31. Suggest taking 一 as one stroke, with three down-strokes.

**Mnemonic:** STRIKE ONCE, THEN THRICE MORE FOR EMPHATIC 'NO'

601

L3

夫

FU, FŪ, otto  
**husband, man**  
4 strokes人夫 NINPU laborer  
加藤夫人 KATŌ FUJIN Mrs Katō  
夫婦 FŪFU married couple

OBI 夫, seal 夫. Shows an adult male (on basis of usage in OBI texts, Katō considers

originally to be a big male). The top horizontal stroke represents a hairpin, a sign that the male had reached adulthood; 'husband' is an extended sense. MS1995:v1:296-7; KJ1970:813; YK1976:431. Suggest basing mnemonic on 大 56 'big'.

**Mnemonic:** HUSBAND IS A BIG MAN WITH A PIN THROUGH HIS HEAD!?

602

L3

付

FU, tsuku/keru  
**attach, apply**  
5 strokes付着 FUCHAKU adhesion  
付き合う tsukiau to associate  
名付ける nazukeru to name

Bronze 付, seal 付. Has 亻 41 'person', and in most bronze forms the equivalent of 又

2003 ('hand') as phonetic with associated sense 'attach', to give 'put a hand on someone from behind'. In the seal stage, 寸 920 'hand', became standard. 'Give, transfer', as a type of movement from one person to another, is an extended sense. MS1995:v1:46-7; KJ1970:822-3; YK1976:432.

**Mnemonic:** PERSON HAS A HAND ATTACHED

603

L3

府

FU  
**government center,  
urban prefecture**  
8 strokes政府 SEIFU government  
府県 FUKEN prefectures  
京都府 KYŌTO-FU Kyōto Pref.

Seal 府. Has 广 127 'roof, building', and 付 602 ('attach') as phonetic with associated sense 'collect, gather', to give 'building where things are

gathered together', meaning a storehouse. Later, this took on the more restricted sense of a building to store documents and the like, and so 'government office'. By further extension, came to mean an administrative area under government control such as an urban prefecture or the seat of government. KJ1970:823; MS1995:v1:452-3; YK1976:432-3; OT1968:328.

**Mnemonic:** LARGE BUILDING ATTACHED TO GOVT CENTER

604

L3

副

FUKU  
deputy, vice-  
11 strokes

副業 FUKUGYŌ side-job  
副詞 FUKUSHI adverb  
副領事 FUKURYŌJI vice-consul

Seal 𠂔. Has 丨 198 'knife', and 冫 (CO, 'wide-necked jar', see 409) as phonetic with associated sense 'open up', to give 'open up with a knife'.

such as sacrificial animal. 'Divide in two' evolved as an extended sense, and by Han times one of the two divided parts, referred to as 副, had acquired the meaning 'secondary', hence sense range 'deputy, vice-, sub'. Mizukami lists one OBI form that he equates with 副. MS1995:v1:134-5; KJ1970:828; YK1976:437. Suggest take as 一 1 'single', 口 22 'entrance', and 田 63 'field'.

**Mnemonic:** DEPUTY IS CUT DOWN AT SINGLE ENTRANCE TO FIELD

605

L3

粉

FUN, kona, ko  
powder  
10 strokes

花粉 KAFUN pollen  
粉々 konagona fragments  
麦粉 mugiko wheat flour

Seal 𦉰; late graph (*Shuowen*). Has 米 220 'rice', and 分 218 ('divide') as phonetic with associated sense 'break up', to mean small particles produced during processing of the rice grain, i.e. rice flour or rice powder (in ancient times, the powder was used for make-up), and later 'flour' or 'powder' in general. KJ1970:256; YK1976:440; TA1965:730; OT1968:761.

**Mnemonic:** DIVIDING UP RICE CREATES A LOT OF POWDER

606

L3

兵

HEI, HYŌ  
soldier  
7 strokes

兵士 HEISHI soldier  
歩兵 HOHEI infantry  
兵器 HEIKI weapon

OBI 𠂔; seal 𠂔. OBI form shows two hands holding adze (tool similar to an ax, but with blade at right angles to handle), meaning use

adze to strike and make timber flat where cut with an ax. Extended senses include 'strike an enemy', 'weapon' (already from Western Zhou period [11<sup>th</sup> century – 771 BC]), 'soldier' (someone with weapon), 'battle'. KJ1970:836; MS1995:v1:102-3; YK1976:443-4; AS2007:168. Suggest taking top element as 'ax' 斤 1233 and lower element as 'table'.

**Mnemonic:** SOLDIER TAKES UP AX FROM TABLE AS A WEAPON

607

L4

別

BETSU, *wakareru*  
diverge, split, differ,  
special  
7 strokes

別名 BETSUMEI alias  
特別 TOKUBETSU special  
別れ wakare parting

Seal 𠂔; late graph (*Shuowen*). Consists of 丨 198 'knife', with 冫. The latter element is interpreted variously as 'skull, cranium' (Yamada), or as

a pictograph of where the base of the skull and the top vertebra meet (occipital bone) (Mizukami), or as 'bone (in general)' (Ogawa), to give 'separate meat from skull/bone with a knife', with this leading to the extended general meaning of 'separate'. It was also used in early Chinese for a near-homophone meaning 'to be different', and thus 'special' may be regarded as a loan usage. The left-hand side of 別, which is noticeably different in shape in block script from the seal form of 冫, appears to result from cursivized equivalents

found in the clerical script. Mizukami lists one OBI form which he treats as 別. KJ1970:848; YK1976:445; OT1968:114; MS1995:v1:108-9, 130-31; AS2007:167; SK1984:94. This is a difficult graph in terms of mnemonics, but we

suggest taking the left part as an 冂 22 'opening' with 力 as 'special' variant of 力 78 'strength'.

**Mnemonic:** USING KNIFE TO SPLIT OPENING NEEDS SPECIAL STRENGTH

608

辺

HEN, *atari*, be  
**vicinity, boundary**  
5 strokes

L3

辺境 HENKYŌ frontier  
近辺 KINPEN vicinity  
川辺 kawabe riverside

Bronze 邊; seal 邊; traditional 邊. Has 辵 / 辵 85 'walk, go' (replaces bronze stage 行 ['road/go' 131, same meaning]), and 鼻 (original meaning: 'cannot see' [Yamada], or 'both sides of the nose, nostrils' [Katō; Ogawa also takes as 'sides']) as phonetic with associated sense typically taken

as 'boundary'. Yamada posits a more distant meaning, i.e. '(spatial) ends of the earth', which links to the original meaning he attributes to 鼻. Overall original meaning of 邊 is 'walk along boundary', later modified to indicate just the noun 'boundary' and extended to 'vicinity, area' (including 'vicinity' in the sense of approximation). MS1995:v2:1312-3; YK1976:446; KJ1970:851-2; OT1968:992. We suggest taking the modern graph as movement 辵 85 and 刀 198 'knife/cut'.

**Mnemonic:** MOVEMENT CUTS THROUGH BOUNDARY

609

变

HEN, *kaeru/waru*  
**change, strange**  
9 strokes

L3

变成 HENSEI metamorphosis  
大变 TAIHEN very  
変わり者 kawarimono eccentric

Seal 變; traditional 變. Has 攴 (攴) 112 'strike', and 繼 (CO, original meaning: 'thread becomes tangled') as phonetic with associated sense 'knock over and turn into something different'. Subsequently the sense 'strike/knock over' was omitted, to give the generalized meaning

'change'. 'Strange' may be seen as an extended sense. Mizukami lists a few bronze forms which he takes as equivalents of 變. In the modern abbreviated shape 变, bottom element is 攴 in a variant 3-stroke shape (which is not 攴 'descending foot': det. 34). KJ1970:898; YK1976:446-7; MS1995:v2:1214-5; OT1968:444. Suggest taking upper part as variant of 赤 48 'red' (i.e. sort of red) and, though incorrect etymologically, 攴 as cross-legs.

**Mnemonic:** CHANGE TO A STRANGE SORT OF RED WHILE CROSS-LEGGED

610

便

BEN, BIN, *tayori*  
**convenience,  
mail, service**  
9 strokes

L4

便利 BENRI convenient  
便所 BENJO (vulgar) toilet  
郵便 YŪBIN post, mail

Seal 便; late graph (*Shuowen*). Has 亻 41 'person', and 更 1323 ('change') as phonetic with associated sense 'servant; use a servant', and by extension 'convenient, comfortable; service, mail'. The meaning 'bodily waste' appears to be a further euphemistic extension (cf. British English 'public convenience' in the sense 'public toilet or restroom'). OT1968:66; YK1976:448-9.

**Mnemonic:** CHANGE OF MAILMAN LEADS TO CONVENIENT SERVICE

611

L3

包

HŌ, tsutsumu  
wrap, envelop  
5 strokes小包 kozutsumi parcel  
包围 HŌI encircle  
包帯 HŌTAI bandaging

OBI 𠄎, seal 𠄎. 𠄎 (originally 'person bent forward enclosing something'), with 己, which in traditional form for this graph is 巳 'serpent' (see 458), but originally here depicted an infant still in the womb, giving overall meaning 'be pregnant', and by extension 'enclose'. YK1976:452; MS1995:v1:144-6,148-9; KJ1970:761-2.

**Mnemonic:** SERPENT-LIKE EMBRYO  
ENVELOPED IN WOMB

612

L3

法

HŌ, HATSU  
law  
8 strokes法学 HŌGAKU jurisprudence  
文法 BUNPŌ grammar  
不法 FUHŌ illegal

Bronze 灋: seal 灋; traditional 灋. Has 彳 42 'water', and 灋 [hereafter 'r.h'] as phonetic with associated sense 'surround, enclose', to give 'enclose water so it cannot flow away'; Katō argues it is inappropriate to analyze r.h by dividing into 灋 (orig. a mythical animal with body of an

ox and head of a deer [Shirakawa takes it as a sacred sheep]) over 去 as phonetic, and early Chinese sound values suggest he is correct. Mizukami lists alternative analysis (Tōdō) which has whole graph as enclosing the surroundings of the above creature with water to prevent its escape. Core meaning of the graph seems to be imposing a framework, leading to abstract senses such as 'method, rule, law'. YK1976:454; MS1995:v2:792-4; KJ1970:765-8; TA1965:869. Suggest take 去 as 'leave' 276.

**Mnemonic:** THE LAW REQUIRES THAT WE  
LEAVE WATER

613

L3

望

BŌ, MŌ, nozomu,  
nozomashii  
wish, hope, gaze  
11 strokes失望 SHITSUBŌ despair  
願望 GANMŌ wish  
望み手 nozomite aspirant

OBI 𠄎; bronze 望; seal 望; traditional 望. One of the more complex graphs in terms of its evolution. OBI form typically consists of 望, taken as a person with an exaggeratedly large eye (臣 543) standing on tiptoe on the ground (CO, 望), to represent 'gaze into the distance' and also 'full moon'. It is not clear whether these two senses were essentially a reflection of the same underlying word, or whether they were two separate words (homophones or near-homophones). Schuessler suggests they may be the same word, and reconciles the two senses

by positing 'full moon' as a meaning deriving from 'the thing that is gazed at from afar'. In the bronze script, 望 was typically written with 月 18 'moon' added at the upper right. Finally, at times in bronze, and commonly in seal script, 臣 was replaced by 亡, a change explained by Qiu as being because the shapes of 臣 and 亡 were – originally – rather similar. Use of the element 亡 here became predominant, thereby leading to the shape 望, and this is the immediate predecessor of the modern form 望, which is the result of minor regularization in shape. 'Hope' may be regarded as an extended sense deriving from 'gaze (with contemplation)'. QX2000:194-5; AS2007:508-9; MS1995:v1:638-9; KJ1970:130-31. As a mnemonic, we suggest taking as 王 5 'king', 月 18 'moon', and 亡 985 as 'die/death'.

**Mnemonic:** KING GAZES AT MOON, WISHING  
FOR DEATH

614

L1



BOKU, *maki*  
**pasture**  
 8 strokes

牧場 BOKUJŌ pasture  
 放牧 HŌBOKU grazing  
 牧場鳥 makibatori meadowlark

OBI 𠂇; seal 𠂇. Has 牛 108 'cow', and 攴 (攴) 112 as semantic and phonetic, meaning 'beat with stick', to give 'herd cattle with a stick', and by extension 'graze animals' and also the land where they graze, i.e. 'pasture'. KJ1970:864; YK1976:460; OT1968:636.

**Mnemonic:** HAND WITH STICK MAKES COW GO INTO PASTURE

615

L3



MATSU, BATSU, *sue*  
**end, tip**  
 5 strokes

週末 SHŪMATSU weekend  
 末っ子 suekko\* youngest child  
 始末 SHIMATSU managing

Seal 𠂇. Scholarly opinion is divided over whether OBI forms for this graph exist, and whether there were originally separate graphs for 末 and the similarly-shaped 未 617 (qv, originally, 'tree with luxuriant growth'). There is general agreement that the graph 末 shows branches growing out from a tree (though Tōdō takes it

to signify small branches at the top of a tree and equivalent originally to 未), but while Mizukami and Ma do not recognize any OBI forms, Katō and Yamada list what they take to be OBI forms for 末, and consider that originally, at least, there was no difference in shape between 末 and 未. The upper horizontal stroke of 末 is taken to focus attention on the top part of the tree, signifying 'tip, end' in a physical sense and by extension the abstract sense also, i.e. 'end; last, final'. MS1995:v1:644-5; KJ1970:868; YK1976:462-3; QX2000:183; AS2007:389; TA1965:667-70.

**Mnemonic:** TIP OF TREE HAS BIG END

616

L3



MAN, *michiru/tasu*  
**full, fill**  
 12 strokes

満月 MANGETSU full moon  
 満足 MANZOKU satisfaction  
 不満 FUMAN dissatisfaction

Seal 𠂇; traditional 滿; late graph (*Shuowen*). Has 彡 42 'water' and 蔞/蔞 (originally meant 'join two halves of a gourd') as semantic and phonetic meaning 'fill right up', to give 'fill container till water overflows', then by extension 'full'. KJ1970:202; OT1968:597; YK1976:463. We suggest 蔞 as 彡 53 'grass' and 𠂇 434 'both' (qv, also involving a gourd).

**Mnemonic:** BOTH GRASS AND WATER CAN BE FILLING

617

L3



MI, *mada*  
**immature, not yet**  
 5 strokes

未来 MIRAI future  
 未知 MICHU unknown  
 未々 madamada still not

OBI 𠂇 seal 𠂇. OBI forms typically have several extra upper strokes compared with 木 73 'tree', representing luxuriant growth, though some occurrences still appear identical in shape to 木. However, they are consistently written with additional upper strokes from bronze onwards. Appears to have been borrowed at a very early stage (OBI) for its sound value, to represent an abstract grammatical function word meaning 'not yet'. Note, though, that there are several alternative analyses: one given in Mizukami

interprets the graph as 'branches still growing/immature', while Tōdō includes in a word-family 'small, not clearly visible' and explains as 'small upper branches not clearly visible; these alternative views would result in 'not yet' being an extended sense. While not clear which of the above views is the one to follow, it was a common practice in the early script to borrow graphs for their sound value to represent grammatical function words, as in the case of 其 'winnowing basket' borrowed for another word indicating probability/futurity. MS1995:v1:644-5; KJ1970:949; YK1976:464; AS2007:512; TA1965:732-6. We suggest taking the graph literally.

**Mnemonic:** GROWTH OF IMMATURE TREE WITH SMALL TIP NOT YET FINISHED

618

L1

脈

MYAKU  
vein, pulse  
10 strokes

脈管 MYAKKAN blood vessel  
 鉷脈 KŌMYAKU ore-vein  
 山脈 SANMYAKU mountain range

Seal forms 𩺰, 𩺱, late graph (*Shuowen*). The first seal form has 血 288 'blood', and 脈 meaning 'tributary' (see also 派 965) as semantic and phonetic; the second has 月 209 'flesh, meat', with 脈. Both forms give the meaning 'vein', but the second came to predominate, probably

because it was the one given in *Shuowen*, and is the main form given for this graph in the authoritative *Kangxi zidian*, which lists a third form, 脉 (月 'flesh, meat'; with 永 644 'long'), as a variant of 脈. Extended usage is seen, for instance in 'coal vein', and in the sense 'pulse'. KJ1970:751; YK1976:465; OT1968:822. We suggest taking 脈 as a variant of 川 50 'river, flow', but with the specific meaning of 'tributary'; and 月 as 'flesh'.

**Mnemonic:** VEINS ARE TRIBUTARIES FLOWING THROUGH ONE'S FLESH

619

L4

民

MIN, tami  
populace, people  
5 strokes

国民 KOKUMIN a nation/people  
 民間 MINKAN privately owned  
 民主的 MINSHUTEKI democratic

Bronze 𠄎; seal 𠄎. Analyses diverge. The commentators referred to each give two possible interpretations: either i) a pictograph of a gimlet (tool for drilling holes in wood), or ii) depiction of the eye of a person (criminal or slave) being pierced with a needle to blind them as a punishment. Some of the bronze forms suggest the latter assessment may well be correct. 'The ordinary people, populace' is a loan usage if the

gimlet view is adopted, but extended sense if the view of blinding as punishment is taken, on the basis that the ordinary people were ignorant, or 'blind' figuratively speaking, i.e. ignorant. Incidentally, 民 is one of those graphs which for a certain period were modified by omitting a stroke when writing (thus 𠄎 here). This was due to a taboo relating to the emperor of the time, in this case Tang Taizong (r.763-779), because this graph was used for his given name 世民 Shimin. YK1976:465; MS1995:v2:726-7; OT1968:551; QX2000:301. We suggest a mnemonic based on the similar shaped 氏 522, 'clan', but with a more substantial top element.

**Mnemonic:** THE POPULACE IS MORE SUBSTANTIAL THAN A CLAN

620

L3

無

MU, BU, nai/shi  
not, none, cease to be  
12 strokes

無料 MURYŌ no charge/fee  
 無事 BUJI safe, unscathed  
 無くなる nakunaru disappear, go

Bronze 𠄎; seal 𠄎. Originally, in OBI and some bronze forms, this graph had the same shape as what later became 舞 1920 (person with long decorative sleeves, shown with feet pointed away from each other; 'dance'). Taken to depict a person dancing with what appear to be long decorative sleeves, or what Qiu identifies as oxtails or similar hanging down. While Qiu's suggestion might seem bizarre initially, he does note a passage in the *Spring and Autumn Annals* (compiled ca. 239BC) which describes dancing while holding oxtails. This graph, which origi-

nally had the sense 'dancing', was borrowed to conveniently represent another word of similar pronunciation meaning 'not have'. In some bronze forms (and consistently later), we find 舞 (feet pointing different ways 336) added to further clarify the sense 'dance', while a different element (corresponding to modern 亡 985, now meaning 'die' or 'disappear' but originally showing someone hiding in a corner and meaning: 'cannot be seen') was added to the predecessor of 無 at the seal stage. Shapes close to 無 itself, which is somewhat simpler than the seal equivalent, were already well-established in the clerical script. QX2000:186-7; YK1976:466-7; OT1968:621; AS2007:518; SK1984:467-8. We suggest taking the lower part as 𠄎 8 'fire' and the upper part as a bound wheat-sheaf.

**Mnemonic:** BOUND WHEATSHEAF BURNED, NOW ALL GONE

621

L3

約

YAKU  
promise, approx.,  
summarise

9 strokes

約束 YAKUSOKU promise  
節約 SETSUYAKU economize  
約十人 YAKUJÜNIN ca.10 people

Seal 約. This graph has 糸 29 'thread, cord', and 勺. The latter was formerly in the *Jōyō kanji* List, but was one of the five characters to be withdrawn from it in the changes in 2010. It originally depicted wine or soup being ladled into a container such as a half-gourd, but here it acts as a phonetic with associated meaning 'bind, fasten', to give 'fasten tightly with cord

(in some cases leaving noticeable marks). By extension, it acquired meanings such as 'reduce, contract, bring together', and then abstract meanings such as 'make agreement' and 'summarise'. (One notes the similar use of the figurative concept/term 'binding' in English with regard to agreements and promises.) The latter sense of 'summarise' involves removal of non-essential points or items, thereby perhaps generating the meaning 'approximately'. Early (post-OBI) senses listed by Schuessler include 'abbreviate, condense, essential'. OT1968:768; MS1995:v2:1004,v1:146-7; KJ1970:874; YK1976:475.

**Mnemonic:** BINDING PROMISE TO PUT  
THREADS ON THE LADLE

622

L3

勇

YŪ, *isamu/mashii*  
brave, spirited  
9 strokes

勇者 YŪSHA hero  
勇氣 YŪKI courage  
勇み足 isamiashi rashness

Bronze 𠄎; seal 𠄎. The bronze form has 戈 'halberd' (see for example 545) over 用 235 (originally, pen for animals; later 'use'); Mizukami takes it as 'strength to use a halberd', while Katō says the meaning is unclear. In the seal forms, 戈 still occurs, but *Shuowen* main heading has 力 78 'strength', with 甬 (see 193: now means 'go through' but original meaning disputed, though Mizukami takes it as 'shape of round

flower-bud') as phonetic with associated sense generally agreed to be 'gush out', to give 'strength gushes out', and hence 'courage'. By about the 6<sup>th</sup> century AD, the time the block script was widely established in use in place of the clerical script (see Introduction), the lower part of the phonetic element was slightly abbreviated in shape, resulting in the form in use today (勇). MS1995:v1:138-40, v2:868-9; KJ1970:885-6; YK1976:478; OT1968:127; QX2000:142-7; FC1977:112. We suggest taking the modern form as 'bent figure' 𠄎 with 男 57 'man'.

**Mnemonic:** BENT OLD MAN IS STILL BRAVE  
AND SPIRITED

623

L3

要

YŌ, *iru, kaname*  
need, vital, pivot  
9 strokes

不必要 FUHITSUYŌ unnecessary  
要点 YŌTEN gist  
重要 JŪYŌ importance

Bronze 𠄎; seal 𠄎. Some bronze forms (as here) have 女 37 'woman' as lower element; analyses of upper part differ. Seal form is taken as backbone with hipbones on either side (Katō, Yamada), or as two hands enclosing waist (Ogawa), or as hipbones and pelvis (Shirakawa), or yet again as 𠄎 ('stopper, plug') (not 西169

'west'), as abbreviated form of 票 598 ('sign') as phonetic with associated sense 'light' or 'tighten' (Mizukami). Lower part of seal form has not 女 but a shape to represent two legs. Despite varied analysis, consensus is that the graph's meaning is 'waist' (later written 腰 2054); by extension, 'tie a waistband' or 'central part', hence 'pivotal, vital'. KJ1970:87; YK1976:483; OT1968:912; SS1984:847; MS1995:v2:1174-5. To simplify, we suggest 𠄎 as west(ern), and lower part as woman.

**Mnemonic:** A WESTERN HAS VITAL NEED FOR  
WOMAN IN PIVOTAL ROLE

624

L1


YŌ, *yashinai***support, rear**

15 strokes

養成 YŌSEI training  
 栄養士 EIYŌSHI dietician  
 教養 KYŌYŌ culture

OBI 𠂇; seal 𠂇. Typically taken as 食 163 'food', with 羊 426 ('sheep') as phonetic with associated sense 'provide, offer', to give 'provide food' and hence 'raise, bring up' (generalized, not

just sheep). This accounts for seal form, but not earlier forms (OBI, bronze), which clearly have 支 (攴) 112 'hit (with stick)'; this latter distinction is noted by Yamada, and also Ma; Ma takes OBI form as originally meaning 'herd sheep'. Script regularization has resulted in minor modifications. YK1976:485-6; OT1968:1116; MS1995:v2:1458-9; MR2007:322-3. Suggest taking 𠂇 (variant of sheep 羊), and 食 'food'.

**Mnemonic:** SUPPORT REARING SHEEP FOR FOOD

625

L3


YOKU, *abiru***bathe**

10 strokes

浴室 YOKUSHITSU bathroom  
 日光浴 NIKKŌYOKU sunbathing  
 水浴び mizuabi bathing

Seal 𩺰. Has 氵 42 water, with 谷 135 ('valley') as phonetic with sense 'scatter water' > 'scatter water over oneself', i.e. 'bathe'. Mizukami takes some OBI forms as same shape as OBI forms for 温 257. KJ1970:888-9; MS1995:v2:756-7; YK1976:486; OT1968:581.

**Mnemonic:** BATHE IN THE WATER IN THE VALLEY

626

L3


RI, *kiku***profit, gain, efficiency**

7 strokes

利益 RIEKI profit, gain  
 利用 RIYŌ utilization  
 利き目 kikime efficacy

OBI 𠂇; seal 𠂇. OBI forms have 禾 87 'grain', and a second – later predominant – element sometimes occurring as 刀/刂 198 'knife/cut', but more commonly as 𠂇 slightly more complex element (Mizukami takes to be 𠂇 [origi-

nally, 'damage with a blade']) which is usually interpreted as meaning 'plow'. OBI type i] gives the meaning 'cut/harvest grains with a knife' (Ma, Shirakawa); type ii] gives 'cultivate grain crops by working the soil with a plow' (Yamada, Ogawa). Senses such as 'efficient' and 'gain' represent extended usage. MS1995:v1:128-9; YK1976:490-91; MR2007:303; SS1984:869; OT1968:114.

**Mnemonic:** EFFICIENT KNIFE CUTS GRAIN FOR PROFIT

627

L3



RIKU

**land**

11 strokes

陸軍 RIKUGUN army  
 上陸 JŌRIKU landing  
 大陸 TAIRIKU continent

Bronze 𠂇; seal 𠂇. Has 阝 1907 'hill, piled-up earth', and 壘 (CO, 'large clods of earth') as phonetic with associated sense 'be lined up, continue', to give 'continuous elevated land'. MS1995:v2:1398-9; OT1968:1071; YK1976:493; SS1984:874.

**Mnemonic:** HILLS AND EARTHEN MOUNDS INDICATE LAND

628

L3

良

RYŌ, yoi  
**good**  
7 strokes良心 RYŌSHIN conscience  
改良 KAIRYŌ improvement  
良さ yosa worth, quality

OBI 𠄎; bronze 𠄎; seal 𠄎. OBI forms depict some sort of receptacle for pouring material in to measure, then letting it out. The simplest bronze form differs a little in shape, but shows the same in essence as OBI, as does the seal

form. The shape then evolved further through clerical script into its block script form. Katō takes receptacle as vessel normally used for food; Ogawa sees it as sieve. Former view treats sense 'good' as a loan usage; latter view sees it as extended usage. KJ1970:537-9; MS1995:v2:1102-3; YK1976:497; OT1968:839; SK1984:613. Suggest taking 良 as 食163 'food/eat' minus the lid 人.

**Mnemonic:** TAKES LID OFF FOOD – LOOKS GOOD!

629

L4

料

RYŌ  
**materials, measure, charge**  
10 strokes原料 GENRYŌ raw materials  
料金 RYŌKIN charge, fee  
料理 RYŌRI cooking

Bronze 𠄎; seal 𠄎. Has 米 220 'rice', and 斗 1766 (originally 'ladle [for measuring]'), to give 'measure rice', later generalised to just 'measure'. 'Charge' may be regarded as an extended sense.

The element 斗 here is better taken as semantic (Ogawa, Shirakawa) rather than phonetic, as the historical pronunciations in early Chinese are not very supportive of a phonetic role. Etymologically similar to 科 87 'course, section', but 科 became associated with 'class, degree' at an early period. OT1968:448; SS1984:883; AS2007:628,357; MS1995:v1:592; KJ1970:731; YK1976:498; TA1965:254.

**Mnemonic:** RICE IS MEASURED – FOR A CHARGE

630

L3

量

RYŌ, hakaru  
**measure, quantity**  
12 strokes重量 JŪRYŌ heavy weight  
分量 BUNRYŌ quantity  
量的 RYŌTEKI quantitative

OBI 𠄎; seal 𠄎. Upper part of older forms is usually taken to depict top of receptacle for measuring, with 重 326 (originally 'sack', 'heavy') meaning 'measure' either as associated phonetic sense (Katō, Yamada) or as extended

sense (Ogawa). Shirakawa, though, sees top part as opening at top of sack to pour grain in, and lower part in the original sense 'sack'. Some variation in analysis, but overall sense is taken uniformly as 'measure' (originally rice, later general); by extension, 'quantity'. KJ1970:537; YK1976:498; MS1995:v2:1356-7; OT1968:1033; SS1984:885. Take as 里 238 as 'village', 日 66 'day' and 一 1 'one'.

**Mnemonic:** VILLAGE GETS MEASURED QUANTITY FOR ONE DAY

631

L3

輪

RIN, wa  
**wheel, hoop**  
15 strokes車輪 SHARIN vehicle wheel  
三輪車 SANRINSHA tricycle  
輪投げ wanage quoits

Seal 輪; late graph (Shuowen). Has 車 33 'vehicle', and 輪 (CO, orig aligned bundle of wooden writing slips: see 冊 884) taken as

semantic, meaning 'round' (Katō, Yamada), or as phonetic meaning 'lined up' (Ogawa, Tōdō); in Tōdō's word-family 'same things lined up'. Both analyses refer to spokes of a cart/chariot wheel, extended to wheel itself. KJ1970:911-12; YK1976:500; OT1968:986; TA1965:686-9. We suggest 輪 as 'capped' 人 'wheels' 冊.

**Mnemonic:** VEHICLE HAS ALIGNED WHEELS, MOREOVER CAPPED

632

L3

類

RUI  
resemble, sort, variety  
18 strokes

種類 SHURUI sort, kind  
分類 BUNRUI classification  
類似 RUIJI resemblance

Seal 𪛗; late graph (*Shuowen*); traditional 類.  
Usually taken as 犬 19 'dog', with 類 (CO, originally, 'foolish head'; by extension 'difficult to distinguish', then 'similar, look alike' [Mizukami])

as phonetic with associated sense 'raccoon', to give original meaning 'raccoon-like creature' (Katō, Yamada). The senses 'similar; variety, sort' are loan usages. Shirakawa, by contrast, seeks to give a ritualistic interpretation to the origin of the graph 類, arguing that rice (米 220) and dogs (犬) were offered to the gods. KJ1970:914; YK1976:501; MS1995:1444-5; SS1984:895. Suggest taking 頁 103 'head', 米 220 'rice', and 大 56 'big'.

**Mnemonic:** VARIETY OF RICE WITH BIG HEAD

633

L3

令

REI, RYŌ  
order, rule  
5 strokes

令状 REIJŌ warrant  
命令法 MEIREIHŌ imperative  
司令官 SHIREIKAN commander

OBI 𪛗; seal 𪛗. OBI form has lower element 'person kneeling', and upper element 冫 with associated sense 'shout loudly', to give 'summon a subordinate/retainer', and by extension 'order'. In Shang times and early into the first millennium BC, this graph was used to

represent two separate words: one as described above, the other a different but probably related word also meaning 'order' and later 'life' also (subsequently written as 命 416). This is one of a small number of graphs in modern Japanese script the handwritten shape of which differs somewhat from the printed equivalent. MS1995:v1:46-7,224-5; KJ1970:177; YK1976:501; AS2007:361,387. Suggest taking 冫 as cap, and lower part as kneeling person.

**Mnemonic:** KNEELING PERSON ORDERED TO PUT ON CAP – IT'S THE RULE

634

L3

冷

REI, *sameru/masu*,  
*tsumetai*, *hieru/yasu*  
freeze, cold  
7 strokes

冷蔵 REIZŌ refrigeration  
冷静 REISEI cool-headed  
冷え性 hieSHŌ sensitive to cold

Seal 𪛗; late graph (*Shuowen*). Has ice 冫 401, and 令 633 ('rule') as phonetic, but associated sense disputed. 令 is taken either as i] 'shiver' (Katō, Yamada), or as iij] 'clear' (Ogawa, Tōdō); i] gives 'coldness of ice to make a person shiver', while iij] gives 'clear/bright cold' or 'ice which is clear/transparent'. KJ1970:915; YK1976:502; OT1968:915; TA1965:475-7.

**Mnemonic:** ICE RULES IN FREEZING COLD

635

L3

例

REI, *tatoeru*  
example, liken, precedent  
8 strokes

例外 REIGAI exception  
前例 ZENREI precedent  
例えば tatoeba for example

Seal 𪛗; late graph (*Shuowen*). Has 亻 41 'person', and 列 437 ('line') as semantic and phonetic, meaning 'lined up', to give 'people lined up'. Lining up involves a degree of organization and arrangement, and this appears to have given rise to extended senses such as 'usage/precedent' and 'example/likening'. KJ1970:922; YK1976:502; OT1968:62.

**Mnemonic:** PEOPLE IN LINE ARE AN EXAMPLE OF FOLLOWING PRECEDENT

636

L3



REKI  
**history, path**  
 14 strokes

歷史家 REKISHIKA historian  
 經歷 KEIREKI career to date  
 履歷書 RIREKISHO CV, resumé

OBI 𠄎; seal 𠄎; traditional 歷. OBI has 止 143 'footprint' (Mizukami and Ogawa take as 'walk'), and 秝 (CO, orig two grain stalks) giving 'place (seedlings) at set intervals'. Seal form also has 止, but with 厃 (a CO, 厂 abbrev. of 石 47 'stone', with 秝 as phonetic with sense 'grind, polish', giving 'grind with whetstone', or 'polish

and put in order') as phonetic, again meaning 'lined up at intervals'. Overall meaning is 'walk/move at set intervals', esp. of heavenly bodies (for movement of sun, a separate graph 曆 [2112 'calendar'] was devised at seal stage). By the Western Zhou period (11<sup>th</sup> century – 771 BC) the graph 歷 was used to mean 'series'; extending to 'history; path'. Suggest 厂 as cliff, 止 in usual meaning of 'stop', and 林 as 'forest' 79. MS1995:v1:706-7,186-7; KJ1970:921; OT1968:540; YK1976:503.

**Mnemonic:** THROUGHOUT HISTORY, FORESTS HAVE STOPPED AT CLIFFS

637

L3



REN, *tsureru*  
**accompany, row**  
 10 strokes

連絡船 RENRAKUSEN ferry  
 連中 RENJŪ party, group  
 連れ合い tsureai partner, companion

Seal 連; late graph (*Shuowen*). Views vary. One is 車 33 'vehicle', and 辵 85 'go' as semantic and phonetic, giving 'vehicle moves (slowly)' (Katō, Yamada); this may refer to multiple vehicles

together. However, Ogawa takes 辵 with 車 as abbrev. of 輦 (CO) as semantic and phonetic, meaning 'men pull a vehicle'. Tōdō includes 連 in his word-family 'be linked up', and sees it as denoting vehicles moving together. 'Be linked together (in a row)' is an extended meaning. KJ1970:924-6; YK1976:504; OT1968:1002; TA1965:552-4.

**Mnemonic:** ACCOMPANIED BY ROW OF MOVING VEHICLES

638

L3



RŌ, *oiru, fukeru*  
**aged, old**  
 6 strokes

老人 RŌJIN old person  
 老練 RŌREN veteran  
 老齡 RŌREI old age

OBI 𠄎; seal 𠄎. The OBI forms show an aged and fragile person with bent back and often with long hair, leaning on a stick, to give 'old person (with stick for support)'. In some bronze occurrences and in the seal form, the element for 'stick' is distorted in shape. OBI forms for 老 are virtually indistinguishable from those for the separate graph 考 (the latter graph also originally meant 'old person', but subsequently borrowed for 'consider'; see 130). On a socio-cultural note, Confucianism is said to have instilled a respect for the elderly in both China and Japan – in theory. In practice, it is difficult to reconcile universal respect for the elderly

with the long established practice in premodern Japan of *obasute* (嬖捨 'abandoning granny' and, less commonly, *oyasute* (親捨 'abandoning one's parents'), typically taking them up a remote hill and leaving them there. Even in the heyday of Confucianism in the 7<sup>th</sup> century, the Japanese poet Yamanoue Okura bewailed the disrespect and callous treatment meted out to the elderly: "With staffs at their waists, they totter along the road. Laughed at here, and hated there. This is the way of the world." There are still a number of place-names called Obasute (such as in Nagano Prefecture). MS1995:v2:1048-9; KJ1970:891; OT1968:805; YK1976:505. As with 130, we suggest taking 𠄎 (which is actually nicknamed the 'old man' determinative) as 'entering the ground' (see 'ground' 土 64), and the lower element as an old man slumped on the ground (see 化 258).

**Mnemonic:** OLD MAN SLUMPS TO THE GROUND IN WHICH HE'LL BE BURIED

639

L3



 RŌ  
**labor, toil**  
 7 strokes

労働者 RŌDŌSHA laborer  
 苦勞 KURŌ hardship  
 過勞 KARŌ overwork

Seal  traditional 勞. Perhaps most convincingly taken as 力 78 'strength, effort' and 𤇀, as an abbreviation of 螢 (NJK, 'firefly') with semantic and phonetic function, meaning 'small flame', to give 'work by the light of small flames', i.e. 'night work' (Katō, Yamada), this then

being extended to 'work' in general. Shirakawa, alternatively, looks to a ritualistic interpretation, linking it to sacred flames used to purify agricultural implements at the beginning and end of the season. Mizukami lists a number of bronze forms which he equates to 勞. KJ1970:81; YK1976:506; SS1984:913; MS1995:v1:142-3. As a mnemonic we suggest taking the three short strokes on top of roof 冫 as 𤇀 an ornate roof (see also 学 11), and 力 as 'effort'.

**Mnemonic:** TOIL WITH EFFORT UNDER ORNATE ROOF

640

L3



 ROKU  
**record, inscribe**  
 16 strokes

記録 KIROKU record  
 実録 JITSUROKU true record  
 録音 ROKUON sound recording

Seal  late graph (*Shuowen*); traditional 録. Has 金 16 'metal' (in ancient China, typically referred to bronze or copper), and 录 (CO, originally a pictograph showing liquid [probably wine] being strained and dripping down) as semantic and phonetic, meaning 'ooze, soak

through'; overall meaning is that which exudes from copper, i.e. 'verdigris' (Katō, Yamada). Oga-wa takes 录 as phonetic with associated sense 'shine', to give 'shine with a metal color'. Either way, the sense 'record' is just a loan usage, but the verdigris interpretation is more compelling (see 録 435 'green' also). KJ1970:931-2; YK1976:507; OT1968:1046. As a mnemonic we suggest associating this graph with 'green', as they have the same right hand part in the modern form.

**Mnemonic:** RECORD BY INSCRIBING ON GREEN METAL

# THE 185 FIFTH GRADE CHARACTERS

641

L3

压

ATSU  
pressure  
5 strokes

压力 ATSURYOKU pressure  
电压 DEN'ATSU voltage  
压倒的 ATTŌTEKI overwhelming

Seal 𠩺; late graph (*Shuowen*); traditional 壓.  
The graph comprises 土 64 'earth, soil', and 厭 (CO, analyzed as 'cover', 'oppress', 'press', or 'sated with oppressive feeling [from overeating]', 'weary') as phonetic with associated sense

'press down', to give 'press down and cover with earth'; later this became more generalized in meaning as 'press down, pressure'. The element 土 was added at the seal stage to create this graph so as to differentiate clearly the meaning 'press down' from other meanings of 厭. KJ1970:105; YK1976:50; OT1968:210; MS1995:v1:186-9, v2:840-41; TA1965:853-9; AS2007:550; QX2000:267. As a mnemonic we suggest taking 厂 as a cliff.

**Mnemonic:** EARTH UNDER A CLIFF IS UNDER PRESSURE

642

L3

移

I, utsuru/su  
transfer, move  
11 strokes

移動 IDŌ movement  
移民 IMIN migrants  
移り気 utsurigi fickle

Seal 𠩺; late graph (*Shuowen*). The graph comprises 禾 87 'grain', and 多 180 ('many, numerous') as a phonetic with an associated sense of 'sway (in the breeze)', to give the original

meaning 'grain plants swaying in the breeze'. Commentators generally regard 'move' as a loan usage, but the original sense of 移 already involves some degree of movement. On the basis of the early Chinese sound values, it seems likely that 多 is serving here as an abbreviation for 迢 (CO, 'walk with a swaying motion'). 'Transfer' is an extended meaning. KJ1970:17-18; YK1976:55; OT1968:733; MS1995:v2:1286; AS2007:566.

**Mnemonic:** TRANSFER MANY RICE PLANTS

643

L3

因

IN, yoru  
cause, depend on,  
be based on  
6 strokes

原因 GEN'IN cause  
死因 SHIIN cause of death  
因果 INGA karma, destiny

OBI 囹; seal 囹. Interpretations vary. One analysis takes the graph as 大 56 ('big' [person with limbs extended], here treated simply as 'person'), and 凵, an element meaning 'enclosure' (see 84), to give 'live in someone else's house'; and then by extension, other senses such as 'rely on', 'cause' (Katō, Yamada). Katō suggests that 大 also has a phonetic role with an associated sense 'stay', 'visit', though this may be questioned based on pronunciations.

Ma, by contrast, takes the graph as originally showing a prisoner in confinement, while Ogawa interprets it as a person with limbs outstretched, sleeping on a mattress. Gu takes it to be not a person on the mat/mattress, but a pattern, i.e. a patterned mat/mattress, and considers the OBI form to be the same as that for 席 549 ('seat' qv); if the corresponding OBI forms for 因 and 席 have been correctly identified, then there are cases of identical form as Gu suggests, but at the same time there are occurrences between the two with some variation.' KJ1970:62; YK1976:60; OT1968:202; MR2007:346; MS1995:v1:252-3. We suggest that the easiest mnemonic is a big man within an enclosure.

**Mnemonic:** ENCLOSED BIG MAN HAS CAUSE TO DEPEND ON OTHERS

644

L3

永

EI, nagai  
long, lasting  
5 strokes

永遠 EIEN eternity  
 永続 EIZOKU perpetuity  
 永住 EIJŪ permanent residence

OBI forms 𠄎, 𠄏; seal 𠄐. The graph is a pictograph showing tributaries connected to a main river. Both left- and right-facing forms occur, and in the ancient script in principle the different orientation did not indicate difference of meaning. By the seal script stage, however, the left-facing form had evolved into the predecessor of 永, and the right-facing version

into the predecessor of 派 965 'faction'. In other words, what was one original graph with fluctuating forms was subsequently refined in use so as to represent two separate words which were now distinguished in shape for greater clarity. The extended sense 'long' (from river flowing long) was used for 'long time, eternal' already from the Western Zhou period (11th century – 771 BC). MS1995:v2:728-9; QX2000:206; KJ1970:77-8; YK1976:64; AS2007:577. For a mnemonic we suggest association with 水 42 'water' and/or 氷 401 'ice', from which this graph should be distinguished.

**Mnemonic:** WATER HAS LOOKED ICY FOR A LONG TIME

645

L3

營

EI, itonamu  
conduct, barracks  
12 strokes

經營 KEIEI management  
 營業 EIGYŌ business  
 營所 EISHO barracks

Seal 營; traditional 營. Analyses differ in relatively minor ways. One element is 呂, in outward form corresponding to a NJK graph meaning 'spine' (in which two individual vertebrae are depicted, with the linking stroke first added only at the seal stage), but regarded as having a different sense here, i.e. 'complex of linked buildings (or possibly rooms), palace'. This combines with the disputed upper element 𠄎. Katō takes 𠄎 as the old form of 螢 ('firefly'; modern 螢 1263), here serving as phonetic with associated sense 'surround', to give 'complex of buildings surrounded by fence/walls'. Yamada and Ogawa agree with this interpretation. Mi-

zukami lists several alternative interpretations of what 𠄎 represents here, but still with the sense 'surround'. 'Barracks' may be regarded as an extended sense. 'Perform, conduct' is treated as loan usage by Yamada; Schuessler notes 'lay out, plan, build' as early meanings. KJ1970:82, 79-80; YK1976:66; OT1968:187; MS1995:v2:812-3, v1:222; AS2007:576. As a mnemonic we suggest taking the upper element 𠄎 as an ornate roof (see also 學 11), and taking the linked squares as rooms within a bigger building. Alternatively, given the phonetic use of 呂 in the term 風呂 furo (bath) and consequent associations, a mnemonic could be based on the furo.

**Mnemonic:** CONDUCT BUSINESS IN ORNATELY ROOFED BARRACK-ROOMS

**Or:** CONDUCT BUSINESS IN BATH IN ORNATELY ROOFED BARRACKS

646

L1

衛

EI  
guard, protect  
16 strokes

衛生 EISEI hygiene  
 守衛 SHUEI guard  
 自衛 JIEI self-defense

OBI 衛; bronze 衛; seal 衛. Has 行 131 'cross-roads; go', and 韋 as semantic and phonetic, meaning 'walk round and round' (see 446), to give 'walk round and keep watch'. OBI and bronze forms sometimes had both these ele-

ments, but often consisted of just 韋 (originally, footprints/walk/move around a specified area) alone. The seal form has 𠄎 (originally, bend, go round, unable to advance, by extension 'surround, enclose') added (to 衛). KJ1970:11; YK1976:67; MS1995:v2:1162-3, v1434-5; OT1968:899; MR2007:249. As a mnemonic we suggest taking 韋 in association with what is probably its most frequent occurrence, in 違 1024 'differ'.

**Mnemonic:** GO AROUND DIFFERENTLY IN ORDER TO KEEP GUARD

647

L3

易

EKI, I, yasui, yasashii  
**easy, change, divination**  
 8 strokes

貿易 BŌEKI trade  
 易者 EKISHA fortune-teller  
 安易 AN'I easy-going

OBI 𠄎; seal 𠄎. Interpretations diverge. In one analysis, early forms (OBI, bronze) are taken as a pictograph of a lizard, with a second element 彡 (determinative no. 59) to indicate the characteristic of lizards to change colors (Katō, Yamada), or the sun's rays reflected off a lizard's skin (Ogawa). Yamada takes 'change' and 'easy' as extended senses. More convinc-

ingly, Gu and Schuessler take the OBI form as signifying liquid being moved from one vessel into another. Schuessler also treats 易 as representing two separate words in early Chinese: originally a word for 'change', then borrowed to write a near-homophone meaning 'be easy, at ease'. The meaning 'divination' may be an extended one based on interpretation of changes. The diversity of views on 易 is noted by Ma. KJ1970:96; YK1976:67-8; OT1968:460; MS1995:v1:610-11; MR2007:413; AS2007:566,569; GY2008:1438; We suggest taking 日 as 日 66 'sun' and 𠄎 as lizard's body with four legs.

**Mnemonic:** LIZARD'S BODY AND LEGS  
 CHANGE EASILY IN SUN – HOW DIVINE!

648

L1

益

EKI, YAKU, masu  
**gain, profit, benefit**  
 10 strokes

有益 YŪEKI profitable  
 益々 masumasu increasingly  
 利益 RIEKI profit

OBI 𠄎; seal 𠄎. The OBI forms show deep bowl 皿 300 full to brim with liquid; taken to mean 'overflow'. Meanings such as 'abundant, add, gain' are extended. MS1995:v2:904-5; MR2007:317; OT1968:691; YK1976:68; KJ1970:88. Suggest taking 𠄎 as laden table.

**Mnemonic:** BOWL AND LADEN TABLE ARE  
 SIGNS OF PROFIT AND GAINS

649

L3

液

EKI  
**liquid**  
 11 strokes

液体 EKITAI liquid  
 液化 EKIKA liquefaction  
 血液 KETSUEKI blood pressure

Seal 𠄎; late graph (*Shuowen*). Has 𠄎 42 'water', and 夜 232 ('night') as phonetic with associ-

ated sense either as 'soak, ooze through' (Katō, Yamada), or '(continue) at intervals' (Ogawa, Tōdō) – the latter giving 'water which gradually drips down'; sense became generalized to 'liquid'. KJ1970:89-90; YK1976:68; OT1968:584; TA1965:336; AS2007:562.

**Mnemonic:** NEED FOR LIQUID, SUCH AS  
 WATER, AT NIGHT

650

L3

演

EN, ENjiru  
**act, perform**  
 14 strokes

演出 ENSHUTSU production  
 出演 SHUTSUEN performance  
 演說 ENZETSU speech, address

OBI 𠄎; seal 𠄎. Has 𠄎 42 'water', and 寅 (NJK meaning a zodiac sign, but originally [OBI], pictograph of arrow, or occasionally arrow with two hands, to mean 'straight arrow' or 'straighten a [bent] arrow') as phonetic with

associated sense 'extend, pull out', to give 'long river, long river current'; sense generalized to 'extend'. Shirakawa sees senses such as 'act, perform' as arising from figurative usage in relation to activities requiring a flowing performance, such as dance and drama. OT1968:603; MS1995:v2:776-7, v1:376-7; KJ1970:110-11; YK 1975:71; SS1984:60. We suggest associating this graph with 黃 133 'flaming arrow'/'yellow', replacing 艹 53 'grass' with 宀 30 'roof/building'.

**Mnemonic:** PERFORM ACT IN YELLOW  
 BUILDING BESIDE RIVER

651

L3



Ō, Ōjiru, kotaeru

**respond, react**

7 strokes

応答 ŌTŌ response  
 反応 HANNŌ\* reaction  
 応用 ŌYŌ practical application

Bronze 𠄎; seal 𠄎, traditional 應. The bronze form has 隹 324 'short-tailed bird, bird' and a second (partially enclosing) element similar in shape to 尸, taken by Katō as phonetic with associated sense 'strike', giving 'bird of prey, hawk' (later written 鷹, with 鳥 190 'bird'). To judge from Schuessler, this graph appears to have been borrowed at the bronze stage to write a near-homophone meaning '(to) face, respond'. At the seal stage, 心 164 'heart, mind'

was then added as determinative to clearly indicate 'respond (in one's mind)'; though at this stage also the shape of the upper element as phonetic was changed to 疒 404 'sickness' or another similar shape (the variation is of limited significance as it serves here only as phonetic). Katō considers this change was made in error due to misinterpretation of the bronze shape. The traditional shape shows subsequently a further minor change was made in the shape of the upper element, as phonetic, to 尸. All in all, a challenging etymology. KJ1970:112,883-4; MS1995:v1:528-9; v2:886-8; OT1968:358. Take 尸 as 127 'house, building'.

**Mnemonic:** MY HEART RESPONDS TO THIS BUILDING

652

L1



Ō

**go, gone, past**

8 strokes

往復 ŌFUKU round trip  
 往事 ŌJI things past  
 往来 ORAI comings and goings

OBI 𠄎; seal 往. At OBI stage, had 止 143 'footprint' over 王 5 ('king'), the latter as phonetic with associated sense 'walk around blindly' (Mi-

zukami, Tōdō) or 'go away' (Katō), generalised to 'go'. Bronze and seal forms show some degradation of shape, and seal form also saw addition of 彳 131 'go' as determinative. Further variation resulted in 往. 'Gone, past' may be seen as extended senses. As a mnemonic, take right-hand side as 主 315 'master'. MS1995:v1:482-3,702-3; v2:866-7; TA1965:413-15; KJ1970:933-4; AS2007:508.

**Mnemonic:** MASTER GOES AWAY

653

L1



Ō, sakura

**cherry**

10 strokes

桜桃 ŌTŌ cherry fruit  
 桜色 sakurairo cherry pink  
 桜肉 sakuraNIKU horsemeat

Seal 櫻, traditional 櫻; late graph, first listed in 6th century *Yupian*. Has 木 73 'tree', and element 嬰 (sense and function disputed). Mizukami and Katō analyze 嬰 as 女 37 'woman', with 貝 (CO, 'necklace', from 貝 10 'shell') as phonetic with associated sense 'small, young' (Mizukami takes 'surround, add' as loan usages), to give 'baby girl'. Ogawa takes 嬰 as 女 with

貝 as both phonetic and semantic, giving 'woman wearing necklace', and by extension 'surround' (here 'neck'), seeing 'baby' as loan usage. Both analyses have associated meaning 'small', significance being that in ancient China both peach and cherry were prized as fruits, and there are early references (noted by Katō) to cherry fruit being called 'small peach'. Note: the graph 桜 and word *sakura* normally refer to flowering rather than fruiting cherry. KJ1970:83,3; MS1995:v1:346-7; OT1968:264,502; SS1984:65. Take top right as three petals.

**Mnemonic:** THREE PETALS FROM CHERRY TREE FALL ON WOMAN

654

L1



ON  
**favor, kindness**  
 10 strokes

恩人 ONJIN benefactor  
 恩知らず ONshirazu ingrate  
 恩返し ONgaeshi return favor

Seal 𠄎; late graph (*Shuowen*). Has 心 164 'heart', and 因 643 ('rely on') as phonetic with associated sense 'grieving heart', to give 'heart which grieves for others', and by extension 'benevolent towards, take pity, favor, kindness'. KJ1970:62; YK1976:75-6; OT1968:366.

**Mnemonic:** A HEART THAT RELIES ON KINDNESS

655

L3



KA, -beki/kul/shi  
**approve, can, should**  
 5 strokes

可能 KANŌ possible  
 可決 KAKETSU approval  
 言う可き iubeki should say

OBI 𠄎; seal 𠄎. Has 口 22 'mouth; say', and enclosure element 丁 (meaning disputed). Usually taken as 𠄎 ('floating waterweed', 130) as phonetic with associated sense 'permit, allow' (Mizukami considers possibly through a convoluted process, figuratively reflecting the irregular shape of the waterweed), to give '(verbally) permit'. In this analysis, 'can' may be taken

as an extended sense. However, Qiu takes 丁 as originally showing not waterweed but something carried over the shoulder, specifically an ax handle (later written 柯; see 何 86 also), and Schuessler agrees, considering the function of 口 here was to indicate that 'ax handle' was only to be 'mouthed', i.e., to be read as phonetic loan for the near-homophone of abstract meaning ('can, permit'). MS1995:v1:204-5; YK1976:78; KJ1970:121; OT1968:159; QX2000:224; AS2007:275. Suggest taking 丁 as a variant of 丁 367 'exact'.

**Mnemonic:** SAY EXACTLY WHAT CAN AND SHOULD BE APPROVED

656

L3



KA, KE, kari  
**temporary, false**  
 6 strokes

仮説 KASETSU hypothesis  
 仮に kari ni provisionally  
 仮病 KEBYŌ feigned illness

Bronze 𠄎; seal 𠄎; traditional 假. Originally, this graph was written 假. Bronze form consists of ij two hands, with iij an additional element 厂 (usually taken as 'cliff' or 'cave dwelling') with two short horizontal strokes or dots inside. There is some divergence in analysis. One element is often taken as phonetic with associated sense 'false, deception; substitute', to give the overall sense 'wear a mask' (Katō, Mizukami, Yamada, Ogawa). The basis for the inclusion of 'mask' here may not seem clear,

but both Shirakawa and Tōdō also support this. Tōdō includes 假 (and 假) in a word-family meaning 'cover something underneath', an interpretation which gives credible support for the sense 'wear a mask'. Abstract meanings such as 'imitation, provisional, temporary' may be seen as extended senses. The element 亻 41 'person' was added at the seal stage, with no significant change of meaning. The substitution of 反 for 假 to create 仮 can be traced back to Han period cursivized clerical script forms. KJ1970:120; MS1995:v1:182-4,198-201; YK1976:79; OT1968:48; SS1984:71; TA1965:381-3; SK1984:62-3. We suggest taking 反 as the same-shaped 反 393 'oppose'.

**Mnemonic:** PERSON OPPOSED TO EVEN TEMPORARY FALSEHOOD

657

L3



 KA, atai  
**price, value, worth**  
 8 strokes

価値 KACHI value  
 価格 KAKAKU price  
 物価 BUKKA price of goods

Seal 𠄎; late graph (*Shuowen*); traditional 價.  
 The graph has 亻 41 'person' and 賈 (NJK, itself comprising 西 'stopper, cover', and 貝 10 'shell currency, valuables', meaning 'store goods,

trade') as semantic and phonetic meaning 'business of buying and selling', to give 'someone who buys and sells, merchant'. By extension, the graph acquired related or extended other meanings such as 'price, worth'. KJ1970:116; YK1976:80; OT1968:58,911,957; SS1984:72. As a mnemonic we suggest taking the right-hand part of the modern graph as 西 169 'west', with 亻 41 'person'.

**Mnemonic:** PERSON FROM WEST HAS VALUE

658

L3



 KA, kawa  
**river**  
 8 strokes

河口 KAKŌ rivermouth  
 河豚 fugu\* globefish  
 河馬 KABA hippopotamus

OBI 𠄎; seal 𠄎. OBI forms vary. Tōdō takes the one given here as comprising left-hand element representing flowing water, and right-hand as symbol signifying 'curved, bent', giving 'river'; he includes 𠄎 in his word-family 'bent (at ninety degrees)' along with 𠄎 (modern meaning: 'what?' 86, q.v.), the original meaning of which was 'carry on the back'. Other OBI forms for 𠄎 are virtually indistinguishable from some of those listed by Mizukami for 𠄎. Ma, alternatively, takes the phonetic in 𠄎 to be 𠄎

(CO, 'floating aquatic waterweed' 130). Gu, for his part, takes the original meaning of 𠄎 as 'the Yellow River', then by extension the generalized sense 'river'. The basis for this proposal is probably that the Shang dynasty culture evolved in the Yellow River valley. Schuessler lists both 'river' and 'Yellow River' as meanings for 𠄎 in OBI texts. By the seal stage, the structure of 𠄎 had stabilized in line with the first OBI form above as 𠄎 42 'water', and 𠄎 655 ('can, should') as phonetic with associated sense 'bend'. KJ1970:123; YK1976:81; GY2008:709; AS2007:274; OT1968:564; MS1995:v2:740-41, v1:52-3, 204-06; AS2007:274-5; MR2007:435. As a mnemonic we suggest taking the elements as 'water' and 'can'.

**Mnemonic:** WATER CAN FORM RIVER

659

L3



 KA, *sugiru/gosu*,  
 -*sugi*, ayamachi  
**pass, exceed, error**  
 12 strokes

通過 TSŪKA passage  
 過去形 KAKOKEI past tense  
 言い過ぎ iisugi exaggeration

Seal 𠄎. Has 辶 85 'walk, go', and 𠄎 (originally, either 'distorted mouth shape' [Katō] or 'smooth-moving body joints' [Mizukami]) as

phonetic with associated sense 'many, much', to give 'go a long way/too far' (Mizukami takes as 'much latitude/margin', to give 'walk to a destination along an easy road'). OBI forms are listed by Mizukami, all of slightly different structure. KJ1970:312; YK1976:83; MS1995:v2:1298-1300; OT1968:1005. Suggest taking right-hand element as a 'topless' tower (see 高 132, 'tall').

**Mnemonic:** GOING TO PASS BY TOPLESS TOWER IS EXCEEDINGLY ERRONEOUS

660

L1

賀

GA  
**congratulations**  
12 strokes

賀詞 GASHI congratulations  
 年賀状 NENGAJŌ New Year card  
 祝賀 SHUKUGA celebration

Bronze 𠄎; seal 𠄎. Has 貝 10 'shell, currency, valuable item', and 加 453 ('add') as phonetic with associated sense which Tōdō takes to be 'add on top', regarding the likely original meaning of 賀 as 'pile gifts up high'. The graph 賀 is in Tōdō's word-family 'add on top', as also

is 嘉 (NJK meaning 'excellent, consider fine'), and Schuessler links the two also, noting that 'congratulate' already stood as an early meaning for 賀, a consideration which perhaps leads Mizukami also to attribute an overall meaning 'express joy and add (gifts) on top'. Mizukami sees 'be pleased' as an extended (generalized) sense; 'praise, congratulate' are also derivative meanings. TA1965:583-6; AS2007:300; MS1995:v2:1234-5.

**Mnemonic:** CONGRATULATIONS ON ADDING TO YOUR SHELL-MONEY

661

L3

快

KAI, kokoroyoi  
**pleasant, cheerful**  
7 strokes

不愉快 FUYUKAI unpleasant  
 快樂 KAIRAKU pleasure  
 快活 KAIKATSU cheerful

Seal 𠄎; late graph (Shuowen). Has 𠄎 164 'heart, mind', and 夬 (CO [see 289], possibly originally

archer's hand pulling bowstring, thus opening up front of body, and so 'open') as semantic and phonetic meaning 'open', thus 'one's heart opens', and 'be pleased, pleasant'. KJ1970:367; YK1976:88; OT1968:360. Suggest taking 夬 as man with back-pack.

**Mnemonic:** BACK-PACKER'S HEART IS ALWAYS PLEASANT AND CHEERFUL

662

L3

解

KAI, GE, *toku*  
**unravel, explain,**  
**solve, loosen**  
13 strokes

解說 KAISETSU commentary  
 理解 RIKAI understanding  
 分解 BUNKAI dismantling

OBI 𠄎; seal 𠄎. OBI has 牛 108 'ox, cow', and element showing two hands round a third element – the pictographic stage of 角 97 'horn'. This is commonly taken as phonetic with associated sense 'divide up, split', giving 'divide

up an ox/cow', then more generally 'divide, take apart'. Ma, alternatively, takes 角 as semantic. It may be both semantic and phonetic. Seal form has different composition, with 刀 198 'knife', to give 'cut up'; already used in generalized sense at an early period, not necessarily 'cut up an ox'. Schuessler treats 'understand' as a separate word related to that for 'divide up', rather than an extended sense. MS1995:v2:1182-3; MR2007:306; KJ1970:150; YK1976:92.

**Mnemonic:** SOLVE PROBLEM BY CUTTING OFF COW'S HORN

663

L3

格

KAKU, KŌ  
**standard, status**  
10 strokes

資格 SHIKAKU qualifications  
 性格 SEIKAKU personality  
 所有格 SHOYŪKAKU genitive case

Bronze 𠄎; seal 𠄎. Has 木 73 'tree', and 各 462 (originally 'come down'; now 'each') as phonetic

with associated sense 'high, tall and straight', to give 'a tree straight and tall'. Katō notes there are few examples of actual use in this sense, but that it was used (as a loan graph) from Han times for 'standard', which appears to have become a more dominant sense. MS1995:v1:664-5; KJ1970:193-4; YK1976:96.

**Mnemonic:** EACH TREE MEETS A STANDARD

664

L3



KAKU,  
tashika/kameru  
**firm, ascertain**  
15 strokes

正確 SEIKAKU precise  
確認 KAKUNIN confirmation  
確實 KAKUJITSU reliable

Seal 確; late graph (post-*Shuowen*). Has 石 47 'stone', and 隹 (CO 'fly high; high') as phonetic with associated sense 'hard', to give 'hard

stone', later just 'hard' (Katō, Yamada, Ogawa). Shirakawa explains link between 'fly high' and 'hard' by 隹 showing a bird (隹 324) trying to fly higher but firmly confined, representing something 'hard'. Tōdō sees the bird as a crane, the NJK graph for which is 鶴 (隹, with 鳥 190 'bird'). SS1984:105,108; KJ1970:195-6; YK1976:97; OT1968:714; TA1965:265. Suggest 𠂇 as 'strange' roof.

**Mnemonic:** ASCERTAIN THAT BIRD IS UNDER A STRANGE BUT FIRM ROOF

665

L3



GAKU, hitai  
**sum, forehead, frame, plaque**  
18 strokes

金額 KINGAKU sum of money  
額面 GAKUMEN face value  
額際 hitaigiwa hairline

Seal 額; late graph (*Shuowen*). Has 頁 103 'head', and 客 270 ('visitor') or alternatively 各 ('each' 462) – both having similar pronunciation at that time – as a phonetic with an associated sense 'shave off the head hair', to indicate that part of the face framed by the borders of the hair when shaved, i.e. 'forehead' (Katō, Yamada). Normally one would not associate shaving with the

forehead, but in ancient China (and in various periods in Japanese history also), the hairline was shaved so as to move hair further up the forehead, and/or trimming it at the sides, leaving a 'desirable/fashionable' framing of the forehead. Alternatively there is an interpretation of the phonetic element as having an associated sense of 'wide, broad', to denote the broad part of the face, again giving the meaning 'forehead' (Ogawa). 'Frame' is an extended sense related to the borders of the hairline, and 'plaque' may represent a further extension, whereas 'amount /sum' appears to be a loan usage. KJ1970:192; YK1976:98; OT1968:1106; AS2007:253,334.

**Mnemonic:** EACH VISITOR'S FOREHEAD LOOKS LIKE A FRAMED PLAQUE

666

L3



KAN  
**publish, engrave**  
5 strokes

刊行 KANKŌ publication  
日刊 NIKKAN daily issue  
發刊 HAKKAN book launch

Seal 刊; late graph (*Shuowen*). Has 刂 (刀) 198 'knife, blade, cut, sword', and 干 840 as phonetic with an associated sense of 'dig out, carve out' (Katō, Yamada), or 'cut and make level' (Tōdō, Ogawa). (Originally, 干 depicted a forked thrusting weapon with a hand-guard;

but owing to its convenient simplicity it has over the centuries been borrowed extensively. Its modern meaning is 'dry'.) The process of engraving woodblocks to produce texts and illustrated material on a large scale that was developed during the first millennium AD in China subsequently led to the meaning 'print, publish'. YK1976:100; KJ1970:204; TA1965:601-06; OT1968:111; AS2007:331. As a mnemonic we suggest taking 干 in its current meaning of 'dry', with 刂 as 'sword'.

**Mnemonic:** PUBLISH BOOK ON HOW TO KEEP ENGRAVED SWORD DRY

667

L1



 KAN, miki  
**trunk, main**  
 13 strokes

 幹線 KANSEN trunk line  
 幹部 KANBU leaders  
 幹事 KANJI manager

Seal 𣎵, late graph (*Shuowen*). Interpretations differ somewhat. The original form in *Shuowen* is 榦, where the meaning is given as wooden posts standing firmly in the ground at each end when building a fence; the graph comprises 木 73 'tree', with the element 𣎵 (disputed sense as phonetic here) in the variant form 𣎵<sup>^</sup>, which shows 人 41 'person', in one of its modified shapes as 人. 𣎵 (or the variant), which is often taken as originally meaning 'sun rising up' (Mizukami, Katō, Yamada), is taken by Katō and Yamada as a phonetic with associated sense 'base, stem', to give 'trunk/stem (rising up)';

Shirakawa, by contrast, interprets as a flagpole topped with a good luck symbol and banner (Ogawa also says 'flagpole'), and follows the *Shuowen* view in regarding two such flagpoles being used for fence-building. Qiu considers that the element 𣎵 in its variant form was poorly recognized as a phonetic, a point which no doubt led to substitution of 干 (modern meaning 'dry': see 840) as phonetic instead, creating 幹 originally as a popular variant of 榦. Either interpretation of 𣎵 still leads to the basic sense 'rising high', which together with 木 gives 'tree/pole rising high', and hence 'trunk, main part'. DJ2009:v2:469; KJ1970:102; MS1995:v1:70-71; YK1976:104; OT1968:324; ZY2009:v1:30,v2:526; QX2000:170. As a mnemonic we suggest taking 𣎵 as 日 66 'sun' rising through 'plants' 艹 53.

**Mnemonic:** PERSON DRIES TRUNK AS SUN RISES THROUGH PLANTS

668

L3



 KAN, nareru  
**become used to**  
 14 strokes

 習慣 SHŪKAN habit, custom  
 慣例 KANREI convention  
 世慣れた yonareta worldly-wise

Seal form A (遺) 𣎵; seal form B (攢) 攢; 慣 itself is a late variant. 遺 (CO; has 辶 'walk along road, go' 85) and 攢 (CO; has 扌 'hand' 34) are both defined in *Shuowen* as 'familiar with' or 'custom'. In both graphs, the element 貫 ('pierce' 1148) is phonetic with associated sense 'accumu-

late'. For 遺, Katō suggests original meaning 'conduct by accumulating (actions)', and for 攢 'become proficient using hands'. For 慣, listed in *Yupian* (6th century), Yamada suggests taking as 'become proficient by accumulating in the mind'. Not clear, though, whether these graph variations reflected actual meaning differences. KJ1970:337; YK1976:105; TA1965:640-42; DJ2009:v1:142,v3:986; AS2007:266. We suggest taking elements 貫 1148 'pierce', 貝 10 'shell-money', and 心 164 'heart, mind':

**Mnemonic:** BECOME USED TO HAVING HEART PIERCED OVER SHELL-MONEY

669

L1



 GAN, manako  
**eye**  
 11 strokes

 双眼鏡 SŌGANKYŌ binoculars  
 肉眼 NIKUGAN naked eye  
 血眼 chimanako bloodshot eyes

Seal 眼, late graph (*Shuowen*). Views vary. Most scholars take 目 76 'eye', and 良 281 (NJK 'stop', originally 'hostility') as phonetic with associated sense 'round', to give 'eyeball', and also 'eye' (Katō, Yamada); this view is supported by Schuessler, who sees the graph 眼 as represent-

ing an early Chinese (Late Han) word for 'knob, bulge', and a related near-homophone of that for 'eyeball, eye'. Ogawa has a different view, taking 良 as having associated sense 'division', to mean 'eye cavity' – presumably 'eye socket'. Despite divergence in analysis, all scholars take 眼 as coming to mean 'eye' as a general term, like 目 76, though the two graphs are differentiated in modern written Japanese (and Chinese). KJ1970:215-6; YK1976:108-9; AS2007:555; OT1968:700. Take 良 as variant 'good' 良 628.

**Mnemonic:** KEEP A GOOD EYE OPEN

670

L3

基

KI, moto, motozuku

**base**

11 strokes

基本 KIHON basis, standard  
 基金 KIKIN fund, foundation  
 基地 KICHI base (army etc.)s

Bronze 𠄎; seal 𠄎. Has 土 64 'earth, soil', and 其 269 (originally winnowing basket, showing a basket on a stand, now meaning 'that') as phonetic with associated sense 'platform to put things on', to give 'platform to pile up earth on'; sense generalized to 'base, foundation'. MS1995:v1:270-71; KJ1970:239; YK1976:114.

**Mnemonic:** WINNOWING DEVICE IS BASED ON FIRM GROUND

671

L3

寄

KI, yoru/seru

**approach, send, visit**

11 strokes

寄与 KIYO contribution  
 寄せ波 yosenami surf  
 立ち寄る tachiyoru 'drop in', visit

Seal 𠄎; late graph (*Shuowen*). Has 宀 30 'roof, dwelling', and 奇 1174 (originally person standing on one leg; now 'strange') either as

semantic and phonetic, meaning 'stand on one leg' (Yamada), or as phonetic with associated sense 'rely on' (Katō, Ogawa). In either case, the overall meaning is taken to be 'stay temporarily at someone else's house'. In Tōdō's word-family indicating 'bent' ('be bent at ninety degrees'). YK1976:114; KJ1970:123; OT1968:280; TA1965:578-82.

**Mnemonic:** APPROACH STRANGE DWELLING FOR A VISIT

672

L3

規

KI

**standard, measure**

11 strokes

規則 KISOKU rule  
 定規 JŌGI rule(r), measure  
 大規模 DAIKIBO large-scale

Seal 規; late graph (*Shuowen*). Has 夫 601 'husband, man'; here not in its modern sense but instead representing another word – homophonous in early Chinese with

that for 'husband, man' – in the measure sense 'width of four fingers', later written with the 'hand' determinative 扌 34 as 扶 (another meaning is 'support, assist', which is the one that has been retained through into modern Japanese: see 扶 1905). 夫 combines with 見 20 ('see') as phonetic with associated sense 'round', to give 'a round measure', i.e. 'compass'. 'Standard' is an extended sense. YK1976:115; KJ1970:237; AS2007:239-40.

**Mnemonic:** HUSBAND SEEN AS STANDARD TO BE MEASURED BY

673

L3

技

GI, waza

**craft, skill**

7 strokes

技術 GIJUTSU technique  
 技師 GISHI technician  
 演技 ENGI acting skills

Seal 𠄎; late graph (*Shuowen*). Has 扌 34 'hand', here reinforcing 支 717 (originally hand holding piece of bamboo, taken as meaning 'separate, split off', with modern meaning 'support' seen as loan usage [Katō, Yamada]) as phonetic with associated sense 'work with the hands', to give 'make things with the hands', and by extension 'craft, skill'. KJ1970:243; YK1976:118-9; OT1968:402.

**Mnemonic:** SUPPORT WORK-HANDS SKILLED IN CRAFT

674

L1

義

GI  
**righteousness**  
13 strokes

主義 SHUGI principle, ism/-ism  
義理 GIRI justice  
意義 IGI significance

OBI 義; seal 義. Widely taken as comprising 羊 426 'sheep' in slightly abbreviated form, itself an abbreviation of 美 398 'beautiful' (q.v.), and 我 833 (originally a weapon such as halberd [545], battle-ax, or saw, modern sense 'I, self') as pho-

netic with associated sense 'dance, rite'; to give 'beautiful dance/rite'. Ogawa explains this as a dance performed before/for the gods, meaning fitting behavior and hence 'the correct way'. Shirakawa, though, takes the two elements in this graph literally as 'sheep' and 'saw'; meaning sacrifice a sheep; such a sheep would be a fine specimen, leading to the sense 'correct'. MS1995:v2:1042-3; OT1968:799; KJ1970:142; SS1984:162.

**Mnemonic:** I MYSELF, AND MY SHEEP, STAND FOR RIGHTEOUSNESS

675

L3

逆

GYAKU, sakarau  
**reverse, oppose**  
9 strokes

逆行 GYAKKŌ retrogression  
逆説 GYAKUSETSU paradox  
反逆 HANGYAKU treason

OBI 逆; seal 逆. Has 辵 'walk/go' 85, and 𠂔 (may originally show a person upside-down, though Mizukami notes alternative as winter

tree without leaves, and Yamada and Katō take 𠂔 as in error). Despite divergences, right-hand phonetic is taken as associated sense 'meet, greet', giving 'go out to meet/greet'. 'Contrary, oppose' are seen as loan usages. SS1984:169; MS1995 ref.:v1:414-5; KJ1970:361-2; MS1995:v2:1288-9; YK1976:121; QX2000:185;

**Mnemonic:** FUNNY UPSIDE-DOWN MAN MOVES IN REVERSE

676

L3

久

KYŪ, KU, hisashii  
**long time, lasting**  
3 strokes

永久 EIKYŪ permanence  
久遠 KUON\* eternity  
久し振り hisashiburi after long time

Seal 久. Has 人 41 'person', and a stroke similar to 𠂔 typically taken to mean 'hold back', giving 'stop, stand still'; by extension 'be late', and then 'long time'. Gu, however, takes it as person with bundle of traditional Chinese herbs placed behind, for mobustion; in this view, 'long time' is a loan use. KJ1970:258; YK1976:122; OT1968:24; GY2008:37.

**Mnemonic:** STOOPING PERSON PROPPED UP FOR A LONG TIME

677

L3

旧

KYŪ  
**old, past**  
5 strokes

旧友 KYŪYŪ old friend  
旧派 KYŪHA 'old school'  
旧式 KYŪSHIKI old style

OBI 𪗇; seal 𪗇; traditional 舊. Has CO 萑, generally taken by commentators as a type of crested or horned owl (distinguished from CO 萑, a separate graph meaning a type of plant), and 白 (originally, pictograph of a mortar [receptacle for crushing or grinding]) as phonetic, serving here as onomatopoeic for a bird cry.

The sense 'old' is loan usage. Note: the distinction above between the two graphs with meaningful variation in the shape of the elements ++/+ is a subtle one normally not supported in modern computerized fonts, and not always consistently even in pre-modern character dictionaries in China: graphs in the ++ 53 ('plants') section in the late 17th century *Zhengzitong* (a predecessor to *Kangxi zidian*) provide some examples of this. MS1995:v2:1094-5; OT1968:1080; YK1976:123; MR2007:293; ZY2009:v3:1087; AS2007:321. Suggest taking | as 'one' and 日 as 'day' 66.

**Mnemonic:** ONE DAY OLD

678

L3

居

KYO, *iru, oru*  
**be, reside**  
8 strokes

居住 KYOJŪ dwelling  
住居 JŪKYO dwelling  
居所 idokoro whereabouts

Bronze 𠄎; seal 居. Has 尸 256 taken either as a corpse laid out on its side, or a person lying on their side (Katō takes as indicating submission), and 古 121 ('old') as phonetic with associated sense 'crouch down' or 'sit', to give 'crouch' or 'sit down'. Since this involves not moving, by extension 'stay, reside'. YK1976:128-9; KJ1970:266,452-3; MS1995:v1:408-9,404-5. Suggest taking 尸 as slumped person.

**Mnemonic:** OLD PERSON SLUMPED IN RESIDENCE

679

L3

許

KYO, *yurusu, moto*  
**permit, forgive, place,**  
**home**  
11 strokes

許可 KYOKA permission  
特許 TOKKYO patent  
手許 temoto at hand

Bronze 𠄎; seal 許. Has 言 118 'words; speak', and 午 122 ('noon') as phonetic with associated sense 'allow, permit', to give 'listen to another's words', and by extension 'allow, permit'. MS1995:v2:1186-7; KJ1970:265-6; YK1976:129.

**Mnemonic:** PERMIT SPEECH AT NOON

680

L3

境

KYŌ, KEI, sakai  
**boundary, border**  
14 strokes

国境 KOKKYŌ frontier  
境内 KEIDAI precinct  
境界線 KYŌKAISEN boundary line

Seal 境; a late graph (*Shuowen*). Has 土 64 'earth, ground', and 竟 (NJK, originally, 'music piece ends', now just 'end, finish') as semantic and phonetic meaning 'boundary', to give 'boundary of land'. Katō links 竟 (and by extension,

境) to NJK 疆, an older, more intricate graph (representing a near-homophone originally meaning 'strong bow' and then just 'strong') which was itself loaned for 'boundary', a sense subsequently reflected in the modified CO graph 疆, which has 土 added). KJ1970:272; YK1976:134; OT1968:223; MS1995:v2:982-3, v1:472-3; AS2007:319,307. We suggest taking 竟 as its components 音 6 'sound' and 儿 41 '(bent) legs/person'.

**Mnemonic:** THE SOUND OF LEGS ON GROUND AT BORDER

681

L3

均

KIN, *hitoshii*  
**average, level,**  
**alike, equal**  
7 strokes

平均 HEIKIN average  
均等 KINTŌ uniformity  
不均衡 FUKINKŌ imbalance

Bronze 均, seal 均. Has 勻 (analyzed as originally either coiled reptile or earthworm [with two short strokes indicating either short

legs, or as repetition sign for coiling], or bent, encircling arm with two strokes meaning 'arrange') as phonetic with associated sense 'arrange, bring under control', and 土 64 'ground', thus 'arrange, cultivate fields and make level', then by extension generalized to 'level, equal'. MS1995:v1:264-5, 146-7; KJ1970:67-8; YK1976:139; TA1965:712-22; OT1968:212-3. Take two strokes as 'two', and 勹 as 'coil'.

**Mnemonic:** TWO COILED WORMS ON LEVEL GROUND LOOK ALIKE

682

L3

禁

KIN  
forbid, ban  
13 strokes

禁止 KINSHI prohibition  
 禁煙 KIN'EN 'No Smoking'  
 嚴禁 GENKIN strictly prohibited

Seal 禁; late graph (*Shuowen*). Has 示 723 'altar, deity'; and 林 79 'forest'. Views differ on role of 林. Taken either as phonetic with associated

sense 'keep back, restrain', giving 'the gods restrain' (Katō, Yamada), and by extension 'forbid', or as semantic, giving 'sacred area surrounded by forest' (Tōdō, Shirakawa, Ogawa), again giving 'forbid' by extension. KJ1970:294; YK1976:140-41; TA1965:815-23; SS1984:211; OT1968:724.

**Mnemonic:** ALTAR IS BANNED IN FORBIDDEN FOREST

683

L1

句

KU  
phrase, clause  
5 strokes

字句 JIKU phraseology  
 句切り KUGiri punctuation  
 文句 MONKU complaint

OBI form 𠄎; bronze 𠄎 seal 𠄎. All forms depict things intertwined (Shirakawa). 句 comprises 口 22 'speak, words; mouth', with a second element interpreted as 凵 as phonetic with as-

sociated sense 'stop, rest' (Mizukami, Katō), or as 凵 (Yamada; same associated sense), to give 'breaks in language', and by extension meanings such as 'clause, phrase', i.e. a sequence of language between breaks. MS1995:v1:206-7; KJ1970:279; YK1976:142; SS1984:169-70. Suggest taking 凵 as 'encircling/wrapping' (see e.g. 681).

**Mnemonic:** MOUTH WRAPS ITSELF AROUND PHRASE

684

L3

群

GUN, mure/*reru*,  
muragaru  
group, flock  
13 strokes

群集 GUNSHŪ crowd  
 魚群 GYOGUN school of fish  
 群居 GUNKYO gregariousness

Bronze 𠄎; seal 羣. Has 羊 426 'sheep', and 君 285 ('lord') as phonetic with associated sense 'numerous, accumulate', to give 'sheep gather together'; meaning later generalized to 'gather together; group'. 群 is the form which gained popularity in block script during the first millennium AD; before that, the two elements were arranged differently, as 羣. MS1995:v2:1042-3; KJ1970:343; YK1976:145.

**Mnemonic:** LORD OF THE SHEEP FLOCK

685

L3

經

KEI, KYŌ, heru, tatsu  
pass, sutra, longitude  
11 strokes

經濟 KEIZAI economy  
 經文 KYŌMON sutras  
 經過 KEIKA passage, progress

Bronze 經; seal 經; traditional 經. Has 糸 29 'thread'; and 𠄎 (originally showing vertical threads on a loom) as semantic and phonetic, meaning 'straight', to give 'vertical threads

on loom'; by extension, also abstract senses such as 'connecting thread (figurative)', 'pass, elapse', 'longitude'. 'Thread' led to extended meaning 'line of reasoning' (Katō). 'Law, model' is additional meaning, as is 'way, path', the latter leading by extension to 'classic text' and 'sutra'. MS1995:v2:1014-5, v1:424-7; KJ1970:346; YK1976:149. Suggest taking 又 as 'hand' 2003 and 土 as 'ground' 64.

**Mnemonic:** GUIDING HAND PASSES THREADS TO GROUND

686

L1

潔

KETSU, isagiyo  
**clean, pure**  
15 strokes

潔白 KEPPAKU na immaculate  
 潔癖 KEPPEKI na fastidious  
 潔く isagiyo ku valiantly

Seal 灑; late graph (*Shuowen*). Has 絜 (CO originally meaning 'correct, proper') as phonetic with associated sense 'purify by bathing'

(Ogawa says 'free of defilement'), and 彗 42 'water' to reinforce 絜, for overall meaning 'purify by bathing'; subsequently generalized sense 'clean, pure'! KJ1970:257; YK1976:155; OT1968:607; SS1984:250. We suggest taking 糸 as 29 'thread', 刀 as 198 'cut', and 主 as variant of 主 315 'master'.

**Mnemonic:** ODD MASTER CUTS THREADS, WASHES THEM CLEAN IN WATER

687

L3

件

KEN, kudan  
**item, matter**  
6 strokes

事件 JIKEN incident  
 条件 JOKEN condition, terms  
 件の kudan no aforementioned

Seal 𠄎; seemingly a very late graph (*Yupian*). The element 牛 108 'ox, cow' is taken to be an abbreviation for 牽 (NJK, originally 'lead cow

by a rope'; by extension, 'be pulled/ bound'), with 亻 41 'person', to give overall meaning 'person who is bound and not free', i.e. 'slave'. In ancient China, slaves were regarded as no more than objects, and hence extended senses such as 'thing'. KJ1970:385-6; YK1976:156; MS1995:v2:834-5.

**Mnemonic:** PERSON LEADING A COW IS A SERIOUS MATTER

688

L3

券

KEN  
**TICKET, PASS, BOND**  
8 strokes

旅券 RYOKEN passport  
 証券 SHOKEN bond  
 定期券 TEIKIKEN commuter pass

Seal 券; late graph (*Shuowen*). Has 刀 198 'knife/cut', and 夨 (CO showing hands and grain/rice, originally meaning 'handle rice') as phonetic

with associated sense 'carved wood' (Katō). According to Katō, ancient contracts were made of a piece of wood carved in a certain way and then divided into two pieces, which could be matched up again to signify conclusion of a contract by parties concerned. KJ1970:373; OT1968:115; YK1976:156-7; We suggest taking 夨 as 二 65 'two', and 火 8 'fire(s)'.  
**Mnemonic:** START TWO FIRES WITH CUT UP TICKETS

689

L3

險

KEN, kewashii  
**steep, severe, perilous**  
11 strokes

險惡 KEN'AKU na dangerous  
 保險 HOKEN insurance  
 險阻 KENSO na precipitous

Seal 險; late graph (*Shuowen*); traditional 險. Has 阝 1907 'hill, mound', and 僉 (CO, originally 'many people agree': see 500) as phonetic

with associated sense taken as either 'gather together' (Katō, Yamada), giving 'hills/mountains grouped together', or 'jagged, pointed, steep' (Tōdō, Ogawa), giving 'jagged/steep hills/mountains', and 'steep' as a generalized meaning. Either interpretation leads to 'dangerous' as an extended meaning. KJ1970:375; TA1965:847-8; OT1968:1069. We suggest taking 僉 as 'odd' elder brother 兄 114 under cover/cap 厶.

**Mnemonic:** ODD ELDER BROTHER DONS CAP TO CLIMB STEEP HILL

690

L3



 KEN  
**investigate**  
 12 strokes

 検討 KENTŌ enquiry  
 探検 TANKEN exploration  
 検査員 KENSAIN inspector

 Seal 𠄎 late graph (*Shuowen*); traditional 檢.  
 Has 木 73 'wood, tree', and 兪 (CO, originally, 'many people agree') as phonetic with associat-

ed sense 'store away' (Tōdō says 'collect together/collect and control': see 500), to give 'store in wooden boxes'. Katō and Yamada take 'examine' as a loan usage, while Tōdō and Ogawa treat it as an extended sense. KJ1970:376; YK1976:159; TA1965:842-6; OT1968:510. As in 689, we again suggest taking 兪 as 'odd' elder brother 兄 114 under cover/cap 厶.

**Mnemonic:** ODD ELDER BROTHER DONS CAP TO INVESTIGATE TREE

691

L3



 GEN, *kagiru/ri*  
**limit(ed)**  
 9 strokes

 限度 GENDO limit  
 限界 GENKAI boundary  
 限りない kagirinai boundless

Bronze 𠄎 seal 𠄎. Has 阝 1907 'hill, mound' and 艮 (281, originally 'hostility, turn and stare' [bronze form has 'eye' with 'person turned

away']) as phonetic with associated sense 'difficult', to give 'walking along hilly road is difficult'. By extension, 'cannot move on', 'dead end', 'limit'. KJ1970:386, 410-11; YK1976:163; MS1995:v2:1392-4. We suggest taking 艮 literally as eye over twisted legs, turning round. (Distinguish from 良 628 'good'.)

**Mnemonic:** LIMITED BY HILLS, SO TURNING TO LOOK AT WAY BACK

692

L3



 GEN, *arawareru/su*  
**appear, display**  
 11 strokes

 發現 HATSUGEN revelation  
 現象 GENSHŌ phenomenon  
 現実 GENJITSU reality

 Seal 現; late graph (*post-Shuowen*). Has 玉 15 'jade' in its slightly abbreviated left-hand shape (minus the dot), and 見 20 'see'. Yamada takes as phonetic with associated sense 'appear', to give

'luster of jade', with 'appear' as a loan usage. 'Luster of jade' is supported by Qiu as original meaning for 現, who also treats 'appear' as a loan usage for this graph. Ogawa, alternatively, takes 見 as semantic and phonetic, to give 'luster of jade appears', later generalized to 'appear (before one's eyes)'. YK1976:163-4; OT1968:657; QX2000:342.

**Mnemonic:** LOOK AT THE SPOTLESS JADE APPEARING ON DISPLAY

693

L3



 GEN, *heru/rasu*  
**decrease, reduce**  
 12 strokes

 減少 GENSHŌ decrease  
 加減 KAGEN extent, state  
 減税 GENZEI tax-cut

Bronze 𠄎; seal 𠄎. Has 彳 42 water, and 咸 (NJK, see 264, originally 'threaten with weapon, shouting' [Mizukami], or 'shout' [Katō]) as phonetic with associated sense usually taken as 'few; diminish' (Ogawa says 'sink, collapse'), to give 'water diminishes', then just 'reduce'. KJ1970:215,214; OT1968:594; MS1995:v2:764-6,v1:228-9; YK1976:164.

**Mnemonic:** THREATEN TO DECREASE WATER

694

L3

故

KO, yue  
**past, reason**  
9 strokes

事故 JIKO accident  
 故国 KOKOKU one's native land  
 故伊藤氏 KO-ITŌSHI late Mr Itō

Seal 𠄎. Has 攴 (攴) 112 'beat/hit/force', and 古 121 ('old') as phonetic with associated sense 'change', thus 'cause to change', and by extension 'cause', and – as a result of process of change – 'deceased' (the sense 'old' here may also be seen as a sense derived in this way, or as 古 serving as both semantic and phonetic). MS1995:v1:570-71; KJ1970:392; YK1976:167.

**Mnemonic:** BEATEN WITH OLD STICK IN THE PAST, FOR SOME REASON

695

L3

個

KO  
**individual, counter-suffix**  
10 strokes

個人 KOJIN individual  
 個性 KOSEI individuality  
 一個 IKKO one item

Late graph, no seal form. Analyses diverge. Katō treats 個 together with 箇 1087 (originally, 'bamboo stalk'). There is a seal form for 箇, which is thus probably the older graph, and this came to be used as a counter firstly just for bamboo stalks themselves, then for an increasing range of other items, and by the Tang Dynasty (618-907AD) was being used as a general

counter. At some stage the separate graph 個 was then devised, and used interchangeably with 箇. Katō and Yamada see 個 as having been devised on the basis of the graph 介 (originally, 'scales [of an animal]' > 'armor; wear armor'; see 1094), but this seems debatable. The element 亻 41 'person' in 個 explains its additional sense 'individual'. It may be noted here that another late graph, 个 (less formal), was also devised as a general counter (apparently based on one half of the graph 竹 58 'bamboo'), and is interchangeable with 個. KJ1970:390-91; YK1976:167; AS2007:248. We suggest using 固 501 in its sense of 'firm'.

**Mnemonic:** THAT PERSON IS A FIRM INDIVIDUAL AND A GOOD COUNTER

696

L1

護

GO  
**defend, protect**  
20 strokes

弁護士 BENGOSHI lawyer  
 保護 HOGO protection  
 護衛 GOEI guard, escort

Bronze 𠄎; seal 𠄎. Has 言 118 'words; speech', and 隻 (攴, originally 'measure with hand') as phonetic, analyses of which vary. One interpretation of the phonetic is 'make go round' or 'evade', to give 'evade with words' – a type

of defence (Katō, Yamada); Ogawa takes as 'seize', to give 'seize on orders'; Tōdō includes in a word-family 'surround with a framework', giving 'surround with a verbal framework'. While diverse, these analyses mostly give 'defend' as a meaning by extension. KJ1970:395-6,327-8; YK1976:171; OT1968:944; TA1965:407-10. Suggest right hand part as 又 2003 'hand'; 隹 324 'bird', and 艹 53 'grass'.

**Mnemonic:** WORDY DEFENCE FOR HAND SEIZING PROTECTED BIRD IN GRASS

697

L3

効

KŌ, kiku  
**effect, efficacy**  
8 strokes

効果 KŌKA effect  
 有効 YŪKŌ na effective  
 効き目 kikime effect

OBI 効; seal 効 traditional 効. Both 効 and 効 are listed in the authoritative *Kangxi zidian*, with latter noted as a popular form. 効 has 攴 (攴) 112 'strike; force', and 交 128 ('mix, exchange') as phonetic with associated sense 'child imitates', to give 'force to imitate' (Katō, Yamada); Mizukami lists another associated

sense, i.e. 'test by comparison'. Later, generalised to 'imitate, learn'. In modern Japanese, the form with 力 78 'strength, effort' is the official one; and it may be taken as 'imitate by effort'. Yamada regards 'efficacy' as loan usage.

MS1995:v1:572-3; YK1976:178; KJ1970:173-4; ZY2009:v2:448,v1:77.

**Mnemonic:** EXCHANGE OF STRENGTH PROVES EFFECTIVE

698

厚

KŌ, atsui  
**thick, kind**  
9 strokes

分厚 BUatsu na bulky, thick  
厚生 KŌSEI welfare  
厚情 KŌJŌ kindness

Bronze 𠄎; seal 𠄎. Has 厂 'cliff, crag', and element representing an inverted watchtower (see e.g.

132) which is taken as phonetic with associated sense 'pile up' or 'build up in thick layers', to give 'cliffs/crags one on top of the other'; by extension, 'thick'. KJ1970:281-2; MS1995:v1:184-5; YK1976:179. Suggest as 日 66 'day' and 子 27 'child'.

**Mnemonic:** KIND BUT 'THICK' CHILD PLAYS DAILY BY CLIFF

699

耕

KŌ, tagayasu  
**till, plow**  
10 strokes

耕地 KŌCHI arable land  
耕作 KŌSAKU farming  
耕耘機 KŌUNKI cultivator

Seal 耕; late graph (*Shuowen*). Has 耒, a CO the bronze form of which is based on pictograph

of plow, and 井 1575 ('well', q.v.) as phonetic with associated sense 'manage the land', to give 'manage the land with a plow'. KJ1970:160; YK1976:182; OT1968:807. We suggest taking the left hand part as a multi-branched 'tree' 木 73.

**Mnemonic:** PLOW AROUND WELL AND MULTI-BRANCHED TREE

700

鉞

KŌ  
**mineral, ore**  
13 strokes

鉞物 KŌBUTSU mineral  
鉞石 KŌSEKI ore  
炭鉞 TANKŌ colliery

Late graph, no seal form. Traditional form 鑛. Originally written 礦 (CO; a seal form for this does exist) or 礪. 礪 has 石 47 'stone, rock', and 黃 (traditional form of 黃 133 'yellow') as semantic and phonetic meaning 'yellow', to give 'yellow rock'. Used originally for yellowish

mineral-bearing rock (ore), and then extended to 'ore' in general. In the other similar graph 礪, which importantly provides the link to the modern form, 廣 (traditional form of 広 127 'wide, extensive') was substituted – probably as a phonetic loan – for 黃 133 based on their near-homophony in early Chinese. At a later stage, the 石 determinative in 礪 was replaced by 金 16 'metal', to give 鑛, which has been simplified in modern Japanese to 鉞. KJ1970:325; YK1976:185; OT1968:1039; AS2007:285,266.

**Mnemonic:** EXTENSIVE METAL ORE

701

構

KŌ, kamauleru  
**build, to mind**  
14 strokes

構成 KŌSEI construction  
結構 KEKKŌ structure, fine  
心構え kokorogamae mental readiness

Seal 構; late graph (*Shuowen*). Has 木 73 'wood, tree', and 萑 (CO 'pile', originally two-tiered bamboo basket) as phonetic with associated

sense 'put together and pile up', giving 'put pieces of timber together and pile up', i.e. 'build, construct'. Extended use in figurative senses such as 'take a posture', and 'pose as'. KJ170:404; YK1976:185; OT1968:518; MS1995:v1:110-11. We suggest taking 萑 as 井 1575 'well' and 再 706 'again'.

**Mnemonic:** MIND ABOUT WELL BEING BUILT OF WOOD AGAIN

702

L3

興

KŌ, KYŌ, okosu/ru  
rise, raise, interest  
16 strokes

興味 KYŌMI interest  
復興 FUKKŌ revival  
興奮 KŌFUN excitement

OBI 興; seal 興. One analysis takes as 同204 'same' – taken here as 'together' – with four hands holding something up (modern equivalent: NJK 昇 [see also 482]), to give 'lift up together' (Katō, Yamada). In Qiu's assessment,

however, the OBI forms lack the element 口 22 'mouth', leading him to interpret the center element as probably originally being a carrying rack (with the hands element), this later being modified to 同. Yamada regards 'interest, excitement' as loan usage. KJ1970:271; YK1976:135; QX2000:189; OT1968:835. We suggest taking the lower part as table and upper part as hands and 'same' (同, 204).

**Mnemonic:** SAME HANDS RAISED AT TABLE – HOW INTERESTING

703

L3

講

KŌ  
lecture  
17 strokes

講義 KŌGI lecture  
講演 KŌEN speech, address  
講師 KŌSHI lecturer

Seal 講; late graph (Shuowen). Has 言 118 'words; speak; talk', and 葦 (CO, originally, a two-tiered bamboo basket) as phonetic with

associated sense 'reconciliation, harmony', to give 'reconcile/harmonize words', and by extension 'clarify [misunderstood] meaning', 'resolve dispute'. KJ1970:404; YK1976:186; SS1984:315. As with 構 701 ('build', 'to mind'), we suggest taking 葦 as 1575 井 'well(s)' and 再 706 'again'.

**Mnemonic:** THE LECTURE WAS A TALK ABOUT WELLS AGAIN

704

L3

混

KON, majiru/zeru, komu  
mix, confusion  
11 strokes

混血 KONKETSU mixed blood  
混乱 KONRAN confusion  
混ぜ物 mazemono mixture

Seal 混; late graph (Shuowen). Has 氵 42 'water', and 昆 1357 (NJK, originally 'crawling insect') as phonetic with associated sense 'water spirals up

from the ground' (Katō, Yamada), echoed by Gu, who says 'water flows abundantly'. Spiralling indicated 'eddy', then 'mix' and 'confusion'. (Mizukami notes alternative possible analysis of 混 as 'many people gather in the sunlight', but Katō disagrees.) KJ1970:413-4, MS1995:v1:612-3; YK1976:192; GY2008:1319. We suggest taking 日 as 'sun' 66 and 比 as 'compare' 792.

**Mnemonic:** COMPARE SUN AND WATER – A CONFUSING MIX

705

L3

查

SA  
investigate  
9 strokes

検査 KENSA inspection  
審査 SHINSA investigation  
査問 SAMON inquiry

A late graph, no seal form, but already in use in Han times. Consists of 木 73 'wood, tree', with 且 1135 (now meaning 'furthermore', but originally, a grave/cairn with earth piled up in a mound,

or offering meat piled up on chopping board) as phonetic with associated sense 'diagonal', to give 'wood cut diagonally', according to Katō and Yamada, who treat the sense 'examine, investigate' as a loan usage, as does Ogawa (though he takes the associated sense of 且 as 'put together', and the overall original meaning of 查 as 'a raft'). The meaning 'examine, investigate' for 查 is noted in the late 17th century *Zhengzitong*, and that work employs the form 查, but the early 18th century *Kangxi zidian*

(original Peking Palace woodblock edition, not the modern version) has not this but the slightly different form 查. Etymologically speaking, 查 appears to be correct, and is standard usage in modern Japanese, but 查 is standard in PRC Chinese. KJ1970:415; YK1976:193; OT1968:498; ZY2009:v2:498; KZ2001:1112/3671. We suggest

taking the elements as 木 ‘tree/wood’ and 且 ‘cairn’.

**Mnemonic:** INVESTIGATE A CAIRN UNDER A TREE

**Or:** FURTHERMORE, INVESTIGATE A TREE

706

再

SAI, SA, futatabi  
**again, twice, re-**  
6 strokes

L3

再生 SAISEI regeneration  
再刊 SAIKAN reprint  
再来年 SARAINEN year after next

OBI 𠄎; seal 𠄎. This graph is generally taken as consisting of a lower bamboo basket (as in the lower part of 葍 – see 701 and 703), and a horizontal stroke 一 on top to represent a flat base for placing an upper basket (a second basket). Hence, the extended meanings ‘sec-

ond, twice’ (Katō, Yamada, Ogawa). Katō alone considers this graph did not exist independently at the OBI or bronze stage. Gu looks to recognize independent status for 再 from OBI onwards, but makes a quite different interpretation as representing two fish being carried. MS1995:v1:108-9; KJ1970:550; YK1976:195; OT1968:100; GY2008:232. We suggest taking the graph as a pictograph of exactly what it is – an upturned basket.

**Mnemonic:** UPTURNED BASKET WITH FLAT BOARD TO ADD A BASKET AGAIN

707

災

SAI, wazawai  
**calamity**  
7 strokes

L1

災難 SAINAN calamity  
災害 SAIGAI disaster  
火災 KASAI conflagration

OBI 𠄎; seal 𠄎. The block script form (災) does not represent the mainstream development for this graph, and so firstly the main historical forms will be described. The first OBI form for above is taken to correspond to the seal form 𠄎, which is analyzed as 火 8 ‘fire’, with 𠄎 (variant of halberd – see e.g. 545) as phonetic with associated sense ‘harm, injure’ (Mizukami,

Katō, Yamada: Mizukami also lists ‘stop’ as an alternative sense), to give ‘damage/disaster by fire’. The second OBI (corresponding seal form also) is 災, which has 宀 30 ‘roof, building’ over 火 ‘fire’, to represent ‘house/building fire’. The more familiar modern form 災 is based on another form noted in *Shuowen*, which has 𠄎 (‘blocked river overflows’) over 火, with the upper element subsequently changed to 𠄎 (‘river current’); resultant overall meaning is ‘calamity, disaster’. SS1984:335; MS1995:v2:800-02, v1:422-4; KJ1970:422; YK1976:196.

**Mnemonic:** FIRE AND FLOWING RIVER ARE POTENTIAL CALAMITIES

708

妻

SAI, tsuma  
**wife**  
8 strokes

L3

後妻 GOSAI second wife  
夫妻 FUSAI husband and wife  
人妻 hitozuma married woman

Seal 妻; late graph (*Shuowen*). Has 女 37 ‘woman’, and upper part taken as hand holding three hairpins or broom (see 106, 800). MS1995:v1:320-21; YK1976:196; SS1984:336.

**Mnemonic:** WOMAN HOLDING BROOM IS WIFE

709

L3

採

SAI, toru  
**take, gather**  
11 strokes

採用 SAIYŌ adoption  
採集 SAISHŪ collection  
採取 SAISHU harvesting

No early form for 採, but there is for its predecessor, 采 / 采, viz seal 采 (*Shuowen*). Has 爪

1739 'hand, claw' in its abbreviated form 爪, over 木 73 'tree', to give 'pick fruit from tree'. Later generalized to 'take, gather' (non-specific), and a second determinative for 'hand', this time 扌 34, was added for further clarity. YK1976:197; SS1984:337; QX2000:188.

**Mnemonic:** GATHER FRUIT FROM TREE WITH TWO HANDS

710

L3

際

SAI, kiwa  
**occasion, edge, contact**  
14 strokes

實際 JISSAI actuality  
國際 KOKUSAI international  
窓際 madogiwa by the window

Seal 際, late graph (*Shuowen*). Has 阝 1907 'hill, mound', with 祭 299 (originally 'present meat and wine to the gods', now 'festival') as phonetic with associated sense 'come together, encounter', to give the point where two walls [of earth mounded up] join (or Ogawa takes as 'where hills come together'). By extension, senses such as 'edge', 'contact, come together'. KJ1970:425; YK1976:200; OT1968:1074; MS1995:v2:948-9.

**Mnemonic:** FESTIVAL AT EDGE OF HILL IS QUITE AN OCCASION

711

L3

在

ZAI, aru  
**dwel, be located, countryside**  
6 strokes

在日 ZAINICHI living in Japan  
存在 SONZAI existence  
在所 ZAISHO old country home

Bronze 𠄎; seal 在. The OBI form for 才 (now meaning 'talent', original meaning possibly 'blocked river' – see 139) is taken by Mizukami and Katō as the original way of writing 在 also, with 土 64 'earth, ground' being

added later (bronze stage onwards) for clarity. Yamada generally agrees, and posits 'exist' as an extended meaning on the basis of earth and other material blocking the river, damming its movement, and hence just staying or being in the one place. It is not clear how the meaning 'countryside' came to be associated with 在, but this is now just a very minor sense. MS1995:v1:264-5,548-9; KJ1970:421; YK1976:200. Difficult mnemonically for 才: we suggest taking it literally as 'oddly shaped dam'.

**Mnemonic:** ODD EARTHEN DAM LOCATED NEAR COUNTRYSIDE DWELLING

712

L3

財

ZAI, SAI  
**wealth, assets**  
10 strokes

財産 ZAISAN wealth  
財団 ZAIDAN financial body  
財政 ZAISEI finances

Seal 財, late graph (*Shuowen*). Has 貝 10 'shell, shell currency, money', and 才 139 ('talent') as phonetic with associated sense 'accumulate', to give 'accumulate currency'; by extension, 'accumulate valuables (in general)', 'wealth (which has been accumulated)'. KJ1970:422; YK1976:201; OT1968:953.

**Mnemonic:** TALENT FOR MONEY-MATTERS LEADS TO WEALTH

713

L3

罪

ZAI, tsumi  
crime, sin  
13 strokes

犯罪 HANZAI crime  
罪惡 ZAIKU vice  
罪深い tsumibukai sinful

Original graph was 辜 (bronze: 辜; seal: 辜).

This was the underlying early Chinese word for 'crime', which is analyzed as 辛 1535 (now 'sharp', but originally, 'needle'; tattooing needle used to mark criminals' foreheads, and by extension 'crime'), with 自 150 (originally, 'nose'; 'self') as phonetic with associated sense 'commit a crime; crime' (Mizukami, Ogawa). During the Qin dynasty (221-206 BC), however, the self-styled First Emperor Shi HuangDi (始皇帝) considered that the graph 辜 with its very negative connotation was too close in shape to the graph 皇 'emperor', and so had it changed to

罪 as part of his standardization and reform of the writing system at that period. The replacement graph 罪 originally meant 'fishing net', but appears to have been borrowed on the basis of having been a near-homophone to 辜. At the same time, though, 罪 could be construed as 罟 (the occurrent shape of the 'net' determinative 网 as a top element 570), with 非 794 'not; wrong, wrongdoing' (, originally showing bird wings spread out), thus giving a supposed meaning 'to net wrongdoing', and this notion would probably have been quite pleasing to Shi HuangDi and his advisers. QX2000:313-4; MS1995:v2:1274-6; YK1976:201-2. We suggest a variety of mnemonics for the modern graph.

**Mnemonic:** NETTING A BIRD IS A CRIME

**Or:** CRIME IS SPREADING INTO A NETWORK

**Or:** NETTING WRONGDOERS IS NOT A CRIME

714

L3

雑

ZATSU, ZŌ  
miscellany  
14 strokes

雑談 ZATSUDAN chitchat  
雑音 ZATSUON noise, static  
雑兵 ZŌHYŌ 'rank and file'

Seal 𪛗 late graph (*Shuowen*); traditional 雜.

Original way of writing was 襍, consisting of 衤 (衣) 444 '(upper) garment, clothing', and 集 324 ('gather, collect', originally birds gathering in a tree) as semantic and phonetic, to give 'gar-

ment made of various colored cloths gathered together'. Subsequently the meaning became focused as 'gather (a variety)' and the shape modified to 雜, which in turn led to the form 雑 used in modern Japanese writing, probably through earlier cursivizing. FC1974:v2:2396; KJ1970:432; YK1976:205; OT1968:1078. As a mnemonic, we suggest taking the modern graph's three components, 集 bird(s)/gather, with 木 73 'tree' and 九 13 'nine'.

**Mnemonic:** NINE BIRDS GATHERED IN A TREE – QUITE A MISCELLANY

715

L1

酸

SAN, sui, suppai  
acid, bitter  
14 strokes

酸素 SANZO oxygen  
酸性 SANSEI acidity  
塩酸 ENSAN hydrochloric acid

Seal 𪛗 late graph (*Shuowen*). Has 酉 318 (NJK, orig 'wine jar' > 'wine'), and 夊 (CO, 'drag feet'; see 1470) as phonetic with associated sense

'pierce, stab', to give 'alcohol-like liquid which [feels like it] stabs the tongue'; by extension, a range of meanings such as 'sour, wine gone bad; vinegar', 'acid taste, acid'. KJ1970:60; YK1976:209-10; OT1968:1028. We suggest taking right hand part as 'crossed legs' 夊 (see Appendix), and 'runny nose' 夊.

**Mnemonic:** BITTER ACID IN JAR CAUSES RUNNY NOSE AND CROSSED LEGS

716

L3



SAN  
**praise, agree, help**  
 15 strokes

贊成 SANSEI approval  
 贊美歌 SANBIKA hymn  
 贊辭 SANJI eulogy

Seal 贊; traditional 贊. Has 貝 10 'shell/currency', and 夨 'advance' (先 51 'tip, precede' reduplicated; in early Chinese also meant 'go in front') as semantic and phonetic, meaning 'put forward/

present shell currency or valuables' as a gift when meeting one's lord. As this would facilitate the meeting, 'help' evolved as an extended sense. Yamada proposes 'praise' as a further extension of meaning. KJ1970:441-2; KJ1975:210; OT1968:958; ZY2009:v1:52; AS2007:527. We suggest taking 夨 as 'two husbands' 夫 601.

**Mnemonic:** PRAISE THE TWO HUSBANDS WHO SHELLED OUT

717

L3



SHI, *sasaeru*  
**branch, support**  
 4 strokes

支店 SHITEN branch office  
 支持 SHIJI support  
 支え柱 sasaebashira prop

Seal 支; late graph (*Shuowen*). Represents a bamboo stalk or a branch with leaves attached, held in the hand; taken to signify pulling the branch or stalk away, and hence 'separate (with the hand)'. The *Shuowen* explanation says

'bamboo' (竹 58), but not all commentators are convinced by such precise identification (Ogawa, Shirakawa). No doubt because the hand is supporting a branch or bamboo stalk, Ogawa regards 'support' as an extended meaning, and does not follow Yamada's view that 'support' is a loan usage. In modern usage, 支 is often used for 'support' in a figurative sense (cf. 枝 719 'branch'). KJ1970:460; YK1976:212; OT1968:434; SS1984:359.

**Mnemonic:** HAND SUPPORTS CROSS-SHAPED BRANCH

718

L3



SHI, *kokorozasu*,  
*kokorozashi*  
**will, intent**  
 7 strokes

意志 ISHI will, intent  
 志望 SHIBŌ aspiration  
 有志 YŪSHI volunteer

Seal 志; late graph (*Shuowen*). Has 心 164 'mind, heart', and 之 (see 143, originally 'footprint' > 'go, proceed') – in a variant shape later rendered as 士 'warrior' 521 – as semantic and phonetic meaning 'go, to give 'one's mind goes/ tends towards...'; and hence 'intend, intention'. KJ1970:452; OT1968:359; YK1976:218-9; AS2007:613.

**Mnemonic:** WARRIOR'S HEART SHOWS WILL AND INTENT

719

L3



SHI, *eda*  
**branch**  
 8 strokes

枝隊 SHITAI troop detachment  
 枝角 edazuno antler  
 枯れ枝 kareeda dead branch

Seal 枝; late graph (*Shuowen*). Has 木 73 'tree', with 支 717 (originally branch/bamboo held in hand; later 'support') as phonetic with associated sense 'become separated'; to give 'branch separated from tree'; sense then generalized to 'branch', usually in physical sense in modern Japanese usage. KJ1970:460; OT1968:493; SS1984:366; TA1965:493-5,464.

**Mnemonic:** TREE SUPPORTS BRANCH

720

L3

師

SHI  
teacher, model, army  
10 strokes

教師 KYŌSHI teacher  
 師表 SHIHYŌ paragon  
 師團 SHIDAN army division

OBI 𠂔 (自); bronze 𠂔; seal 師. Views vary. Katō and Yamada take 自 as 'buttocks' (see 465). Gu sees it as a bow (弓 107), but this seems unlikely. Based on shape appears to have been borrowed for 'hillock'. Troops were often stationed on such hillocks, leading by extension to 'troops, army'. In bronze, 𠂔 (CO 'go round':

see 646) was added as phonetic with associated sense of 'hillock' (Katō), and this new graph 師 was used initially alongside 自 to mean 'hillock where troops are stationed'. Later, for clarity, 師 came to be used exclusively for 'army, troops', and 自 for 'hillock'. Yamada regards 'teacher' as a loan usage for 師, but Schuessler treats it as a semantic progression from 'army, troops' to 'captain (of an army)' and then 'master/teacher'. KJ1970:469,656-8,450-51; YK1976:222; GY2008:255; OT1968:25; AS2007:461. Suggest taking 𠂔 as 巾 799 'cloth' and 一 1 'one/a'.

**Mnemonic:** MODEL TEACHER HAS A CLOTH OVER BUTTOCKS

721

L3

資

SHI  
capital, assets  
13 strokes

資本 SHIHON capital  
 資料 SHIRYŌ materials  
 資金 SHIKIN funds

Seal 𠂔 late graph (*Shuowen*). Has 貝 10 'shell/currency', and 次 308 ('next, follow') as phonetic with associated sense 'possess' (Katō, Yamada) or 'arrange' (Ogawa, Tōdō), to give 'possess currency/assets'. KJ1970:479; YK1976:225; OT1968:957; TA1965:774.

**Mnemonic:** NEXT SHELL IS A VALUABLE ASSET

722

L1

飼

SHI, kau  
rear animals  
13 strokes

飼育 SHIIKU rearing, breeding  
 飼い主 kainushi pet owner  
 飼い犬 kaiinu pet dog

Late, post-*Shuowen* graph; Shirakawa believes it dates from Tang Dynasty (618-907 AD) at earliest. The CO graph 飢 (meaning 'eat') with 人 41 'person' on the right instead of 司 524 is seen as the predecessor of 飼, from bronze script onwards. Initially, it seems, 食 163 'eat' was used for both 'eat' and 'give to eat, feed', though these were

two separate words (near-homophones) in early Chinese. Katō takes 飢 as consisting of 食, with 人 'person' as phonetic with associated sense 'give' (thus 'give to eat'), though alternatively it may be fair to take in its semantic function (Tōdō treats in this way), to give 'feed a person', even though Qiu notes 飢 was used originally for both people and animals. Later, the graph 飼 appeared, featuring 司 524 'administer, control' as semantic and phonetic, to give 'control feeding'. SS1984:376; KJ1970:459; AS2007:463; QX2000:223, 335; TA1965:83; OT1968:1116.

**Mnemonic:** REARING ANIMALS NEEDS FOOD AND CONTROL

723

L3

示

JI, SHI, shimesu  
**show, indicate**  
5 strokes

暗示 ANJI hint  
 展示 TENJI display  
 示し shimeshi discipline

OBI forms 𠄎, 𠄏; seal 𠄐. Originally a pictogram of an altar (also shown as 𠄑) for sacrifice to the gods. Theories about the shorter top horizontal line vary, and include a sacrifice, an ancestral tablet, or a deity image. The two lower

sloping strokes are taken to indicate blood from a sacrifice, or ritual wine used for cleansing an offering. Despite some divergence on points of detail, there is agreement on the basic meaning of this graph as an altar. 'Show' may be an extended sense, related to outcome of the ritual involved. MS1995:v2:936-7; YK1976:226; KJ1970:446-7; GY2008:132; OT1968:717; AS2007:467.

**Mnemonic:** DROPS FROM ALTAR SHOW SACRIFICE

724

L3

似

JI, niru  
**resemble**  
7 strokes

類似品 RUIJIHIN imitation  
 似非 ese-\* sham, phoney  
 似合う niau be suited

Bronze 𠄒; seal 𠄓. Seal form has 亼 41 'person', and 𠄔 or 𠄕 (not to be confused with katakana 𠄖) (originally possibly a person with a plow

[i.e. 'farmer'], but see 以 443) as phonetic with associated sense 'same appearance', to give 'a person's appearance is the same as another's', hence 'resemble'. KJ1970:479,13; YK1976:229; MS1995:v1:54-5; OT1968:151. Mnemonically challenging, but we suggest taking the right hand and left hand elements as persons, and the central element as a plow.

**Mnemonic:** TWO PERSONS AND SOMETHING RESEMBLING A PLOW

725

L3

識

SHIKI  
**knowledge**  
19 strokes

常識 JŌSHIKI common sense  
 意識 ISHIKI awareness  
 知識人 CHISHIKIJIN intellectual

OBI form A (𠄗) 𠄘; OBI form B (𠄙) seal 𠄚. Typically taken to be 言 118 'words, language' added as determinative at the seal stage to the older CO graph 戠, which is usually taken as 'cut branch/stake thrust into the ground' (later written 幟; Mizukami regards 戈 'halberd' [see 545] as an error for 弋 311 'stake'); 戠 then functions in 識 as semantic and phonetic with the meaning 'flag, marker', to give 'flag/marker with text attached to stake set into the ground'. This, it is thought, was a device to convey orders or directions to those coming from afar, and from their perspective provided a means

of finding out information, thereby leading to the extended meaning 'find out, know'. Mizukami, by contrast, proposes as OBI equivalent for 識 not OBI (A) above but OBI (B), though this is perhaps best regarded as a tentative correspondence, as it does look rather more like a flat surface held up by two hands rather than by a stake or branch, and the latter is the interpretation made by Gu, who lists OBI (B) as instead being the earliest predecessor not of 識 but of 謝 (see 728). Katō notes that 識 is one of those graphs which historically has given rise to numerous different interpretations. MS1995:v2:1210-11, v1:540-41; KJ1970:310; YK1976:233-4; GY2008:513, 1514; OT1968:943. As a mnemonic, we suggest taking the modern graph as 言 118 'words', 音 6 'sound', and 戈 545 'halberd'.

**Mnemonic:** HAVE KNOWLEDGE OF A WORD SOUNDING LIKE 'HALBERD'

726

L4

質

SHITSU, SHICHI, CHI  
quality, pawn  
15 strokes品質 HINSHITSU quality  
質屋 SHICHIya pawnshop  
人質 hitoJICHI hostage

Bronze 質; seal 質. Has 貝 10 'shell currency, shell', and 所 'two curved-handle axes' (see 1233) taken typically as phonetic with an associated sense 'correspond, equivalent', to give '[item] equivalent to money', i.e. article for

pawning. Mizukami, however, lists a credible alternative analysis which takes 所 semantically as representing two equal things, signifying one asset (an object of value) equal to another (its equivalent in money). Assessment of the quality of items accepted for pawning was – and still remains – an important consideration in pawnbroking, and so 'quality' can justifiably be regarded as an extended sense. MS1995:v2:1244-6; KJ1970:487; YK1976:235-6.

**Mnemonic:** PAWN TWO QUALITY  
AXES – NEED TO 'SHELL OUT' TO REDEEM

727

L1

舍

SHA  
house, quarters  
8 strokes宿舍 SHUKUSHA lodgings  
舍營 SHAEI billeting  
田舍 inaka\* countryside

Bronze 舍; seal 舍; traditional 舍. Interpretations differ. One view takes the lower part as consisting of 口 22 'mouth', a graph also used for actions performed with the mouth, and here taken as 'breathe'. The second element is 余 820 (here in an abbreviated shape; now means 'ample' but originally meant a roof supported on a pillar, indicating a light building structure such as a summerhouse) as phonetic with an associated sense 'be at leisure, relax'; by extension, 舍 came to be used in the sense 'stay for the night', and then 'place where people stay'

(Katō, Yamada). The same overall meaning is reached by another analysis (Tōdō, Ogawa), which differs in taking the lower element not as 口 'mouth (etc.)', but as 凵 'enclosure' (see e.g. 84); this view then takes the latter element as indicating 'place', to give 'place to relax'. This latter interpretation follows that in *Shuowen*, which often based script analysis on the seal forms, and the seal form here would seem to permit analysis as 'enclosure, place'. However, the older forms (bronze) clearly have 'mouth', and so the former analysis seems more appropriate. KJ1970:882; YK1976:238; TA1965:339; OT1968:175; AS2007:456. We suggest taking the elements of the modern form as cover 宀, 土 64 'earth', and 凵 22 'opening'.

**Mnemonic:** HOUSE COVERED IN EARTH WITH  
JUST A SMALL OPENING

728

L1

謝

SHA, ayamaru  
apologize, thank  
17 strokes謝罪 SHAZAI apology  
謝礼 SHAREI remuneration  
感謝 KANSHA gratitude

OBI 謝; seal 謝. Seal form has 言 118 'words; speak', and 射 893 ('shoot arrow') as phonetic with associated sense typically taken as 'depart' (possibly with a semantic link also, with regard to an arrow leaving a bow), to give 'words of farewell'. The meaning is considered to be extended to 'words of thanks' in the context of leaving after receiving a gift. Gu also makes this link, though he also proposes the above OBI equivalent, interpreting it as two hands

holding up a mat taken away when departing government office, presumably with words of thanks (the same OBI form is interpreted differently by Mizukami, who sees it as an early predecessor of 識 – see 725). Gu's interpretation involving a mat would appear to be reinforced by the OBI forms which Mizukami lists for 席 549 'seat' (originally, pictograms of a mat, and interpreted in that way by Mizukami himself). MS1995:v2:1210-11, v1:440-41; KJ1970:490-91; YK1976:240; OT1968:941; GY2008:1514. As a mnemonic we suggest using the English slang term, 'shoot off', meaning depart (in some haste).

**Mnemonic:** WORDS OF APOLOGY AND  
THANKS AS ONE 'SHOOTS OFF'

729

L3

授

JU, *sazukeru*  
**teach, confer**  
11 strokes

授業 JUGYŌ tuition  
授与 JUYO confer  
教授 KYŌJU tuition, professor

Seal 𠄎 late graph (*Shuowen*). In early Chinese a word meaning 'give' was written with the graph 受 319 'receive' (see OBI form for 319); in that early period the two words concerned, 'give' and 'receive', which were near-homophones, were distinguished in written texts on the basis of context. At the seal script stage, however,

the 'hand' determinative 扌 (手) 34 was added to the near-homophone meaning 'give' so as to aid clarity. With regard to the case of 授, the phonetic element 受 is more appropriately taken as 'hand over' (Katō) rather than 'receive' (Yamada). The meaning 'teaching' is an extended sense, with regard to conferring knowledge. KJ1970:507-8; AS2007:470; QX2000:189; YK1976:247. As a mnemonic, we suggest making use of three hands.

**Mnemonic:** 'THIRD-HAND' BATON IS USED FOR TEACHING

**Or:** TEACHER'S EXTRA HAND CONFERS BATON

730

L3

修

SHŪ, SHU, *osameru*  
**practice, master**  
10 strokes

修理 SHŪRI repair  
修正 SHŪSEI amendment  
修業 SHŪGYŌ study

Bronze 𠄎 seal 𠄎. Has 彡 115 (determinative no. 59, taken variously as 'color, luster', 'brush pattern', or 'writing brush hairs'), and 攸 (CO, originally 'remove dirt' [Mizukami]) as phonetic

with associated sense 'sweep away', to give 'brush off dirt and make attractive'. The basic meaning of putting something in good order led to extended senses such as 'complete, master, repair'. MS1995:v1:72-3,568-9; KJ1970:512; YK1976:251-2; OT1968:344. Take elements as 亻 41 'person', 'stick' |, 攴 112 'beat', and three strokes 彡.

**Mnemonic:** PERSON PRACTICES BEATING WITH THREE STROKES OF STICK

731

L3

述

JUTSU, *noberu*  
**relate, state**  
8 strokes

前述 ZENJUTSU no the said  
述語 JUTSUGO predicate  
叙述 JOJUTSU description

Bronze 述 seal 述. Has 辵 85 'walk, go', and 尗 (CO, originally hand with sticky grains) taken

as semantic and phonetic, meaning 'adhere to path'. Katō and Ogawa see link to 'relate, mention' through relating/following what others have said/written. MS1995:v2:1284-6; YK1976:260; KJ1970:526-7; OT1968:995. Suggest taking 尗 as 'odd tree' 木 73.

**Mnemonic:** RELATE HOW ONE WENT TO AN ODD TREE

732

L3

術

JUTSU, *sube*  
**technique, means**  
11 strokes

技術 GIJUTSU technique  
芸術 GEIJUTSU art, the arts  
手術 SHUJUTSU surgery

Seal 術 late graph (*Shuowen*). Has 行 131 'go' and 尗 (originally hand with sticky grains: see also 731) as phonetic with associated sense 'follow' (Ogawa, Tōdō) or 'bend, winding' (Katō, Yamada), to give basic meaning 'path', or 'wind-

ing' (Katō, Yamada). Senses such as 'means, method' are seen as extended usage from following a path. This graph and 述 731 'relate' are treated by Schuessler as representing the same basic word in early Chinese, and Tōdō also includes in the same word-family ('follow a route'). OT1968:898; TA1965:682-6; KJ1970:527; YK1976:261; AS2007:473. As with 731, we suggest taking 尗 as 'odd tree'.

**Mnemonic:** GO AROUND ODD TREE BY MEANS OF SPECIAL TECHNIQUE

733

L3

準

JUN  
level, conform, quasi-  
13 strokes

準備 JUNBI preparation  
水準 SUIJUN standard, level  
準決勝 JUNKESSHŌ semifinal

Seal 準; late graph (*Shuowen*). Has 氵 42 'water', and 隹 (CO, 'hawk') as phonetic with associated sense 'pull a rope straight', giving 'level

surface of water'; later, meaning was generalised to 'level'. Extended meanings 'conform' and 'quasi-' are based on keeping to or being close to a level or standard. 準 (with 冫 401 'ice' not 'water') is a variant form but now with separate status (see 1475). KJ1970:529; TA1965:682; YK1976:263. Suggest taking 隹 as 十 35 'ten' and 隹 324 'bird'.

**Mnemonic:** TEN BIRDS ON WATER, ALL AT SAME LEVEL

734

L1

序

JO, tsuide  
beginning, order  
7 strokes

序文 JOBUN preface  
序列 JORETSU order, sequence  
序数 JOSŪ ordinal number

Seal 序; late graph (*Shuowen*). Has 宀 127 'building, roof', and 予 425 (originally 'weav-

ing shuttle', modern meaning 'prior, already') as phonetic with associated sense 'external wall', to give '(external) house walls'. 'Beginning' may perhaps be a derived sense (what is there first, before roof and internal walls added); 'order', though, is regarded as a loan usage. KJ1970:552; YK1976:267; OT1968:327.

**Mnemonic:** BUILDING ALREADY BEGINNING TO SHOW ORDER

735

L3

招

SHŌ, maneku  
invite, summon  
8 strokes

招待 SHŌTAI invitation  
招集 SHŌSHŪ convocation  
手招く temaneku beckon

Seal 招; late graph (*Shuowen*). Has 扌 34 'hand', and 召 1486 (originally bending to face upwards and calling out, now means 'summon')

as phonetic with associated sense taken as 'call (out to someone)' (Katō, Yamada, Ogawa). Alternatively, taken as 'bend', a meaning listed by Tōdō, based on 刀 198 'knife' as phonetic in 召, where it signifies 'bend, bent', based on curved shape of knife, to signify calling someone over with hand movement, i.e. 'beckon'. KJ1970:608; YK1976:269; OT1968:407; TA1965:245-6.

**Mnemonic:** INVITE BY SUMMONING WITH HAND

736

L3

承

SHŌ, uketamawaru  
receive, hear, know, be  
informed  
8 strokes

承知 SHŌCHI consent  
承認 SHŌNIN recognition  
継承者 KEISHŌSHA successor

Seal 承; a late graph (*Shuowen*). It comprises 手 34 'hand', and 丞 (NJK, helping someone up, 'lift up, help') as semantic and phonetic, meaning 'raise up', to give 'lift up with the hands', or 'receive with hands held up'. Use of this graph seems to have related to 'raise up' and also 'receive' in a physical sense in early Chinese, and it came to be used in Japanese from quite an early stage with the latter meaning to

represent a verb which, to give it its modern form, is *uketamawaru* 'receive (from a superior)'; often to denote a verbal reference such as orders, and also historically as a polite verbal suffix. This background of use for 承 probably goes some way towards accounting for its additional senses in modern Japanese such as 'hear' and 'know'. KJ1970:547-8; OT1968:403,19; YK1976:269; AS2007:185. Suggest taking the graph as a whole, involving 子 27 'child' and 水 42 'water', with the extra cross-strokes taken as bristles.

**Mnemonic:** BE INFORMED ABOUT A BRISTLY WATER-BABY

**Or:** KNOW THAT WHEN BABY IS IN WATER, IT CAN GET BRISTLY

737

L1

証

SHŌ  
proof  
12 strokes

証人 SHŌNIN witness  
論証 RONSHŌ demonstration  
証明 SHŌMEI proof

Seal forms 證 (證), 証 (証). These are late graphs (*Shuowen*), the traditional form being 證. The traditional form consists of 言 118 'words; speak', with 登 382 ('climb') as phonetic with an associated sense of 'clarify', to give 'clarify with

words, report facts clearly, prove'. The (originally) separate graph 証 once represented a near-homophone meaning 'remonstrate', but over time the simpler graph 證 came to be used in place of 證, a choice made official in Japan in 1946. OT1968:924-5; AS2007:612; QX2000:313. We suggest taking the modern form as 言 118 'words' with 正 43 'correct'.

**Mnemonic:** CORRECT WORDS ARE PROOF

**Or:** PROOF THAT ONE'S WORDS ARE CORRECT

738

L3

条

JŌ  
clause, item, line  
7 strokes

無条件 MUJŌKEN unconditional  
条約 JŌYAKU treaty, level  
条例 JŌREI rules, regulations

Bronze 條 seal 條; traditional 條. Has 木 73 'tree, wood', and 攸 (see 730, originally, 'remove dirt' [Mizukami]) as phonetic with associated sense taken as 'small' (Katō, Yamada) or 'long and slender, extended out' (Mizukami, Ogawa). Either interpretation gives 'branch grown out

(from trunk)', and the extended sense 'branch off, diverge'. Schuessler notes that in Han times this graph came to be used in an extended sense as a counter for long slender objects, and this included many documents which were written on slender wooden or bamboo strips; by further extension became a counter for 'matters, items of business'. MS1995:v1:668-70; KJ1970:716; KJ1975:278; AS2007:579. Suggest taking the upper part as 'crossed legs'.

**Mnemonic:** ITEM ABOUT SITTING  
CROSS-LEGGED UP A TREE

739

L3

状

JŌ  
condition, letter  
7 strokes

状態 JŌTAI situation  
現状 GENJŌ status quo  
招待状 SHŌTAIJŌ written invite

Seal 狀; late graph (*Shuowen*); traditional 狀. Has 犬 19 'dog', and 冂 (taken originally as a stand or bed, or boards used in building

earthen walls) as phonetic with associated sense 'shape, appearance', giving 'appearance of a dog'; then generalized to 'appearance, form, condition'; then extended to 'written report on condition' thus, 'document, letter'. KJ1970:434; MS1995:v2:824-5; YK1976:278-9; OT1968:640. Suggest taking 冂 as table toppled on edge.

**Mnemonic:** DOG KNOCKS TABLE  
OVER – BOTH NOW IN BAD CONDITION

740

L3

常

JŌ, tsune  
usual, always  
11 strokes

非常 HIJŌ emergency  
常例 JŌREI common practice  
日常 NICHIJŌ commonplace

Seal 常; late graph (*Shuowen*). Has 巾 1232 'cloth', and 尚 1491 (originally smoke rising from aperture in roof, now 'furthermore') as phonetic with associated sense 'long, trailing' > 'long piece of cloth'. The sense was generalised to 'long', then used with reference to time, meaning 'long (in duration)', 'unchanging'. KJ1970:545; YK1976:280; OT1968:318.

**Mnemonic:** FURTHERMORE, AS ALWAYS, IT'S  
THE USUAL CLOTH

741

L3

情

JŌ, SEI, *nasake*  
**feeling, pity,**  
**circumstances**  
11 strokes同情 DŌJŌ sympathy  
情勢 JŌSEI situation  
情けない nasakenai wretchedSeal 情; late graph (*Shuowen*). Has 忄 164  
'heart, mind', and 青 45 ('blue, green') as  
phonetic with associated sense taken as'earnestly seek', to give 'earnestly seek from  
the heart' (Katō, Yamada), or with associated  
sense 'pure', giving 'untarnished beautiful  
heart' (Ogawa). Either interpretation then  
gives the generalized sense 'heart'. Schuessler  
notes the related sense 'feelings', and also early  
use meaning 'proper nature, circumstances'.  
KJ1970:593; YK1976:280-81; OT1968:375;  
AS2007:433.**Mnemonic:** HEART MADE BLUE THROUGH  
FEELING PITY

742

L1

織

SHOKU, SHIKI, *oru*  
**weave**  
18 strokes織機 SHOKKI loom  
組織的 SOSHIKITEKI systematic  
織物 orimono textilesSeal 織; late graph (*Shuowen*). Has 糸 29  
'thread', and 戠 (CO, original meaning 'cut  
branch/ stake thrust into ground': see 725) as  
phonetic with associated sense 'straight', to  
give 'set thread on loom straight' (Ogawa sees  
it as vertical thread); by extension, 'weave'.  
KJ1970:558; YK1976:283; OT1968:791. Suggest  
halberd 戈 as giant needle, 音 as 'sound' 6.**Mnemonic:** THE SOUND OF A HALBERD  
WEAVING THREADS!?

743

L3

職

SHOKU  
**employment, job**  
18 strokes職人 SHOKUNIN artisan  
職業 SHOKUGYŌ profession  
無職 MUSHOKU joblessBronze 職; seal 職. Has 耳 31 'ear'; here  
considered to signify not 'ear', but by analogy  
'something attached next to'), and 戠 (CO, 'cut  
branch/stake thrust into the ground': see 725)as semantic and phonetic, giving 'flag/banner  
attached to stake thrust into the ground'. Mer-  
chants would each set up their own banner to  
indicate their particular line of trade (Katō takes  
to include officials also), and on this basis there  
evolved the extended sense 'job, occupation'  
for this graph. MS1995:v2:1060-62; KJ1970:309-  
10; YK1976:284. Suggest halberd 戈 as lance, 音  
as 'sound/noise' 6.**Mnemonic:** JOB AS LANCER LEAVES NOISE IN  
EARS

744

L3

制

SEI  
**system, control**  
8 strokes制度 SEIDO system  
制止 SEISHI restraint  
強制 KYŌSEI compulsionBronze 制; seal 制. Has 巾 in block script, which  
old forms show to be a variant of 未 617 ('not  
yet') used in its original sense of 'tree with  
luxuriant growth' (Mizukami and Katō take as'old tree' ready for cutting down and using), and  
刂 198 'knife, blade', to give 'cut down tree with  
a blade'. A carpenter would cut down a big tree  
systematically, from 'cut down' in that context  
the extended sense 'judge, decide' evolved.  
MS1995:v1:126-7; KJ1970:597-8; YK1976:300.  
Suggest 巾 as combination of 牛 108 'cow' and  
巾 1232 'cloth'.**Mnemonic:** CUTTING CLOTH FOR COW  
REQUIRES SYSTEMATIC CONTROL

745

L3

性

SEI, SHŌ  
nature, sex  
8 strokes

男性 DANSEI male  
性的 SEITEKI sexual  
性分 SHŌBUN disposition

Seal 性; late graph (*Shuowen*). Has 心 164 'heart, mind', and 生 44 (originally, 'plant growing', now 'birth'), taken as phonetic with associated sense i] 'innate' (Mizukami, Ogawa), to give

'innate feelings, one's nature, temperament', or with associated sense iij 'give birth' (Katō, Yamada). In the case of i], 'sex' may be seen as extended sense from 'innate', and 'gender' as an extension from 'sex', while with iij the element 生 serves both a semantic and phonetic role. MS1995:v1:502-3; OT1968:365; KJ1970:597; YK1976:300.

**Mnemonic:** ONE'S NATURE IS THE HEART  
ONE IS BORN WITH

746

L3

政

SEI, SHŌ  
government  
9 strokes

政治家 SEIJIKA politician  
行政 GYŌSEI administration  
政府 SEIFU government

Bronze 政; seal 政. Has 攴 (攴) 112 'hit; force', and 正 43 'correct'. One view takes 正 as semantic and phonetic, to give 'make correct' (Tōdō, Ogawa), but another view treats 正 as phonetic with associated sense 'vanquish', to give

'vanquish with weapons' (Yamada, Katō). Both views give 'control' then 'govern' as extended sense, and both are based on a passage in *Analects of Confucius* (*Lun Yu*), but Katō argues that the interpretation of 政 as 'make correct' is one which, while it suited the ruling class of the period, is etymologically flawed. TA1965:460-65; OT1968:438; KJ1970:600; YK1976:301-2; MS1995:v1:568-9.

**Mnemonic:** GOVERNMENT FORCES  
CORRECTNESS

747

L3

勢

SEI, ikioi  
power, force  
13 strokes

勢力 SEIRYOKU power  
大勢 ōZEI multitude  
勢いよく ikioiyoku vigorously

Seal 勢. Has 力 78 'strength, effort', and 執 (originally 'plant tree, shrub': see 495) as semantic and phonetic (same meaning), to give 'put effort into planting'; as planting involved great

effort, the meaning was extended to 'vigor'. Subsequently, so as to distinguish the two meanings, the determinative 艹 53 'plants' was added to 執 for 'plant with effort', while 力 was added for 'vigor', 'force', giving 勢, after which 執 fell into disuse. See also 藝 495 (traditional form of 芸 'art, skill'). KJ1970:354; YK1976:303; QX2000:329-30; AS2007:570-71. Take 壘 as 627 'mounds of earth', and 丸 as 'round' 101.

**Mnemonic:** STRONG POWER FORCES UP  
ROUND MOUNDS OF EARTH

748

L3

精

SEI, SHŌ  
spirit, vitality,  
refine, detail  
14 strokes

精神的 SEISHINTEKI mental  
精力 SEIRYOKU vitality  
不精 BUSHŌ indolence

Seal 精; late graph (*Shuowen*). Has 米 220 'rice', and 青 45 'green, blue, fresh' as pho-

netic with associated sense 'clean', to give 'rice polished clean' (Ogawa), or 'select and clean rice' (Katō, Yamada). The process of cleaning rice involved refining, hence 'refine'. 'Essence, spirit' may be seen as an extended sense – that which remains after refining – and by further extension to 'vitality'. OT1968:763; KJ1970:596; YK1976:305.

**Mnemonic:** REFINED GREEN RICE FILLS ONE  
WITH VITALITY AND SPIRIT

749

L3

製

SEI  
manufacture  
14 strokes

製造 SEIZŌ manufacture  
製品 SEIHIN manufactured item  
日本製 NIHONSEI made in Japan

Seal 𦵑; late graph (*Shuowen*). Has 衣 444 'clothing, cloth', and 制 744 ('system, control'; originally, 'cut tree systematically with blade instruments') as semantic and phonetic for 'cut', to give 'cut cloth and make a garment'. Sense was then generalized to 'make (an item)'; not just clothing. KJ1970:598; YK1976:305; OT1968:907.

**Mnemonic:** SYSTEM FOR MANUFACTURING CLOTHING.

750

L3

稅

ZEI  
tax, tithe  
12 strokes

税金 ZEIKIN tax  
関税 KANZEI customs duty  
所得税 SHOTOKUZEI income tax

Seal 𦵑; late graph (*Shuowen*). Has 禾 87 'grain', and 兑/兌 (NJK, originally person, looking up and speaking) as phonetic with associated sense 'divide and take', to give 'take enough harvested grain for tax'; later generalised to 'tax, tithe'. YK1976:306-7; OT1968:733; KJ1970:602-3; Suggest 兑 as 'elder brother' 兄 114 with 八 70, here 'away'.

**Mnemonic:** ELDER BROTHER GIVES AWAY GRAIN TAX

751

L3

責

SEKI, *semeru*  
liability, blame  
11 strokes

責任 SEKININ responsibility  
自責 JISEKI self-reproach  
責務 SEKIMU duty

OBI 𦵑; seal 𦵑. Has 貝 10 'shell/currency', and 束 883 (NJK, usually taken as 'thorn', but note corresponding OBI forms look like artefact with barb-like tip); latter element is usually taken as phonetic with assoc sense 'count up and

request' > 'money is requested' from debtor; Mizukami notes alternative view that takes 束 as both semantic and phonetic, to give 'harass (the debtor) like stabbing with a thorn'. Calling debtor to account may have given rise to 'blame' as extended sense. Schuessler also notes meaning 'hold responsible'. MS1995:v2:1232-4,v1:644-5; KJ1970:614; YK1976:309; AS2007:602. Modern form has variant of 生 44 'life' as top element, but we suggest 'odd' variant of 主 315 'master'.

**Mnemonic:** BLAME ODD MASTER WITH MONEY WHO HAS MANY LIABILITIES

752

L3

績

SEKI  
achievement, spin  
17 strokes

成績 SEISEKI result  
業績 GYŌSEKI achievements  
紡績 BŌSEKI spinning

Seal 績, late graph (*Shuowen*). Has 糸 29 'thread' (Katō and Yamada consider 'thread' here to be hemp thread), and 責 751 (originally,

'money requested'; 'liability'; now 'blame') as phonetic with associated sense 'link, join up' (Katō, Yamada), to give 'join up thread; spin'. Ogawa takes the associated sense of 責 as 'accumulate', giving 'accumulate thread' – a little awkward but helps explain 'achievements' as an extended sense. KJ1970:614; YK1976:310; OT1968:790.

**Mnemonic:** BLAME THREADS FOR POOR ACHIEVEMENTS IN SPINNING

753

L3

接

SETSU, tsugu  
**contact, join**  
11 strokes面接 MENSETSU interview  
接続 SETSUZOKU connection  
接木 tsugiki graft (of trees)

Seal 𠄎, late graph (Shuowen). Has 扌 34 'hand', and 妾 (NJK, 'concubine'; derives from 女 37 woman, and 立 as abbreviation of 辛 1535 [tattooing needle used on criminals and slaves,

now 'sharp']) as phonetic with associated sense 'take', to give 'take the hand'; by extension, 'mix/mingle with', and hence 'contact'. Tōdō includes in a word-family 'slender point; slender point thrusts in', giving a clear original sexual connotation. TA1965:848-51; KJ1970:623; YK1976:311. Suggest taking 妾 as 女 37 'woman standing' 立 77.

**Mnemonic:** JOIN HANDS WITH STANDING WOMAN

754

L3

設

SETSU, mōkeru  
**establish, build**  
11 strokes設置 SETCHI establishment  
設計 SEKKEI design  
設立 SETSURITSU founding

OBI 𠄎, seal 𠄎. OBI form for 𠄎 170 ('strike with weapon') has hand holding object such as a club or mallet, held next to a wedge, to give

'construct, establish'. Seal form onwards with 言 118 'words, speak' is widely taken as an error; likely due to misinterpretation of certain older forms of 言 which include a wedge-shaped component. MS1995:v2:1184-5; KJ1970:618-9; YK1976:311; OT1968:545. Take 𠄎 as 'hand holding tool/weapon'.

**Mnemonic:** BUILD WITH WORDS, DESPITE HAMMER IN HAND

755

L1

舌

ZETSU, shita  
**tongue**  
6 strokes舌戦 ZESSEN war of words  
弁舌 BENZETSU eloquence  
舌足らず shitatarazu lispng

OBI 𠄎, seal 𠄎. One view sees this graph as having no bronze or seal forms, analysing as 口 22 'mouth', with 干 840 (originally forked weapon, now 'dry') as phonetic with associated sense 'include' (used for 含 1167 'include';

in early Chinese a near-homophone), to give 'contained in mouth', i.e. tongue (Katō, Yamada). Qiu, though, looks to identify OBI forms for 舌, as does Mizukami. Qiu takes the OBI forms as 口 'mouth' with another element which he sees as the tongue itself (short strokes either side of this in some instances may depict saliva). KJ1970:620; QX2000:195; YK1976:313; MS1995:v2:1096-7. Suggest taking the upper part as 千 49 'a thousand'.

**Mnemonic:** A THOUSAND MOUTHS, A THOUSAND TONGUES

756

L3

絶

ZETSU, taeru, tatsu  
**cease, sever, end**  
12 strokes絶望 ZETSUBŌ despair  
絶対的 ZETTAITEKI absolute  
絶えず taezu unceasingly

OBI 𠄎, seal 𠄎, traditional form has 刀 198 ('knife') at top right. The OBI form shows threads hanging down, with horizontal strokes to represent cutting through the threads. The

seal form has 糸 29 'thread' and 刀, with 卩 41 (originally a person kneeling) as a phonetic with an associated sense typically taken as 'cut', to give 'cut thread with knife'. The sense was then generalized to 'cut, sever', and by extension 'end'. OT1968:778; KJ1970:346-7; YK1976:314; MS1995:v2:1012-3. We suggest taking the right-hand part as 色 162 'color'.

**Mnemonic:** SEVER COLORFUL THREADS**Or:** CEASE MAKING COLORED THREADS

757

L1

錢

SEN, zeni  
**sen, coin, money**  
14 strokes

小錢 kozeni small change  
金錢 KINSEN money  
さい銭 SAISEN offertory

Seal 錢: late graph (*Shuowen*). Has 金 16 'metal/gold' (in ancient China, often used for 'bronze'), and 戔 545 (two halberds > 'fight, injure') as phonetic with associated sense 'tip is scraped away', to give 'metal implement with tip/edge scraped away'; taken to signify tools – often agricultural implements – such as spades, hoes, or knives. The connection with coinage and money is that, dating from the first millennium BC in China, there have survived examples of metal currency (separate from shell currency) actually in the shape of small knives or spades, and featuring short inscrip-

tions; Qiu suggests that before the beginning of the formal use of money, spades probably served as a kind of currency in trade relations. In Japan, a new monetary system was adopted officially in 1871. The main unit in this decimal system was the yen, so called because the yen coins were round (円 4 'round, yen'), unlike the earlier oblong coins. As a lesser monetary unit, the 'sen' was adopted (one-hundredth of a yen); sen coins are no longer legal as currency, but the sen is still used sometimes in financial transactions. KJ1970:626; YK1976:319; QX2000:258-9. We suggest for the first mnemonic taking 金 in its meaning of 'gold', and for the second, 'money.

**Mnemonic:** TWO GOLD HALBERDS REDUCED TO MERE SEN COIN

**Or:** HAVE ENOUGH MONEY IN SEN COINS TO BUY TWO HALBERDS

758

L3

祖

SO  
**ancestor**  
9 strokes

祖先 SOSEN ancestors  
先祖 SENZO ancestors  
祖父母 SOFUBO grandparents

OBI 俵; bronze 鐘; seal 祖. The graph consists of 示 (示) 723 'offering table, altar; deity', with 且 1135 (originally, a burial mound with piled-up earth, or cairn, but now meaning 'furthermore')

taken either as semantic and phonetic meaning 'pile up, put on top' (Katō, Yamada), or as a phonetic with an associated sense of 'past, beginning' (Mizukami, Ogawa). Either analysis gives the overall meaning 'shrine to the ancestral deity'; later extended to being a general term for 'ancestors'. KJ1970:642; YK1976:323; MS1995:v2:946-7; OT1968:721.

**Mnemonic:** FURTHERMORE, AT THE ALTAR ONE WORSHIPS ONE'S ANCESTORS

759

L1

素

SO, SU, moto  
**element, base, bare**  
10 strokes

元素 GENSO element  
要素 YŌSO factor  
素足 SUashi barefoot

Seal 素. The graph consists of 糸/糸 29 'thread' ('silk thread'), and 夂 (originally, tree blossoms or leaves hanging down); the function and meaning of the latter element – which has been modified through simplification in the block script version – is disputed. One view takes 夂 as a phonetic with an associated sense of 'white', to give 'white silk' (Katō, Yamada, Mizukami), or 'separate into two' (Mizukami), to give 'white silk threads hanging separately'. Tōdō, by contrast, considers 'white threads/silk' to be an extended

sense, and the original meaning to be 'the original state'. Normally, however, the words and meanings represented by individual graphs progress from the concrete to the abstract, not vice versa, so the first interpretation above is probably the one to follow. Yamada gives a useful view regarding the overall semantic progression for this graph, namely 'white silk' generalized to 'white', then to 'plain' and 'raw material'; 'element' may be regarded as coming within the same semantic spectrum. Mizukami looks to identify a corresponding bronze form. KJ1970:640; YK1976:323; MS1995:v2:1008-9; v1:22; TA1965:368-71. We suggest taking the upper part of the graph as an 'odd' variant of 主 315 'master'.

**Mnemonic:** THE ODD MASTER'S BARE THREADS HAVE BASIC RAW ELEMENTS

760

L3



SŌ, *subete*  
**whole, total**  
14 strokes

総額 SŌGAKU total amount  
総合 SŌGŌ synthesis  
総理大臣 SŌRIDAIJIN prime minister

Seal 總, late graph (*Shuowen*); traditional 總.  
Has 糸 29 'thread', and 恩 ('restless, hurried')

[comprising 心 164 'heart, mind', with 囪 'window' as phonetic with associated sense 'restless')] as phonetic with associated sense 'bundle together', to give 'put thread into a bundle/ball', extending to all/total. KJ1970:586-587; KJ1975:329-30; OT1968:782; MS1995:v1:510-11. We suggest taking 公 as 'public' 126.

**Mnemonic:** THREAD RUNS THROUGH FEELINGS OF PUBLIC AS A WHOLE

761

L3



ZŌ, *tsukuru*  
**make, build**  
10 strokes

造船 ZŌSEN shipbuilding  
木造 MOKUZŌ made of wood  
人造 JINZŌ manmade

Bronze 𠄎, seal 𠄎. Has 辵 85 'walk, move', and 告 507 ('proclaim'), typically taken here as phonetic with associated sense 'arrive', to give 'walk and arrive' (Katō, Yamada, Ogawa); in this view, 'make' is a loan usage. Schuessler, though, regards 告 not as phonetic but as semantic,

meaning 'report', and takes it as part of an original word in early Chinese written with (the early equivalent of) 造 meaning 'go and offer (a sacrifice)' or 'go to court', actions usually involving some report. Schuessler also notes a possible word-family type relationship of the word just described with two other early Chinese near-homophones meaning 'proceed, achieve' and 'do, make, build', broadly corresponding with the first interpretation above. KJ1970:408; YK1976:330; OT1968:999; AS2007:601-2.

**Mnemonic:** MAKE A MOVE TO BUILD AND PROCLAIM IT

762

L3



ZŌ  
**image**  
14 strokes

想像 SŌZŌ imagination  
木像 MOKUZŌ wooden statue  
現像 GENZŌ developing (film)

Seal 𠄎, late graph (*Shuowen*). Has 亻 41 'person', and 象 540 ('elephant; image') as phonetic with associated sense 'state, appearance', to give 'a person's appearance; imitate a person; later generalized to 'appearance'. KJ1970:542; YK1976:332; OT1968:80.

**Mnemonic:** IMAGE OF ELEPHANT MAN

763

L3



ZŌ, *masu, fueru/yasu*  
**increase, build up**  
14 strokes

增大 ZŌDAI increase  
增稅 ZŌZEI tax increase  
增幅 ZŌFUKU amplification

Seal 增, late graph (*Shuowen*); traditional 增.  
Has 土 64 'earth, ground', and 曾 93 (originally 'two-tiered rice steamer') as semantic and

phonetic meaning 'pile up', to give 'pile up earth on top of earth'. Sense then generalized to 'pile up, increase'. Pre-seal forms listed by Mizukami lack the 'earth' determinative. MS1995:v1:278-9; KJ1970:319-20; YK1976:332. Suggest taking right-hand part as 日 66 'day', 八 70 'eight', and 田 63 'field'.

**Mnemonic:** BUILD UP EARTH IN FIELD OVER EIGHT DAYS

764

L3

則

SOKU, nori, nottoru  
rule, model, standard  
9 strokes

規則的 KISOKUTEKI regular  
法則 HOSOKU law  
原則 GENSOKU principle

Bronze: 則, seal: 則. Has 刀 198 'knife', and 貝 (not 'shell-money' 10, but abbreviation of earlier 鼎 'cauldron': see 248), usually taken as phonetic with associated sense 'damage, mark', to give 'mark/damage with knife'. Wood or bamboo was marked with a knife for use as a measuring tool; 'measure, ruler' was then extended to the

abstract sense 'rule, standard'. Ogawa suggests 鼎 in a semantic role to give 'mark/engrave a cauldron', then make it a 'standard' (presumably of capacity), but Katō argues very few cauldrons were engraved. Tōdō puts into a word-family 'stick to, incline towards' which includes 即 1650 (originally person kneeling next to food piled up in container on stand), and takes the graph as a cauldron or cooking pot with a knife always close by. The first analysis seems persuasive. KJ1970:645-6; YK1976:334; OT1968:117; TA1965:121-3. Suggest taking 貝 as 10 'money'.

**Mnemonic:** THERE ARE RULES AND STANDARDS ABOUT CUTTING UP MONEY

765

L3

測

SOKU, hakaru  
measure, fathom  
12 strokes

測定 SOKUTEI measurement  
測地 SOKUCHI land survey  
測り難い hakarigatai hard to figure

Bronze: 測, seal: 測. Has 水 42 'water' and 則 764 ('rule, standard') as semantic and phonetic (and may be seen as extended sense of 764) meaning 'measure', thus 'measure water depth'; then generalised to 'measure'. MS1995:v2:766-8; KJ1970:646; OT1968:596.

**Mnemonic:** MEASURE WATER WITH FATHOM-RULE

766

L1

属

ZOKU  
belong, genus  
12 strokes

金属 KINZOKU metal  
付属 FUZOKU attached  
属名 ZOKUMEI generic name

Seal: 属, late graph (*Shuowen*); traditional 屬. Has 尸, corresponding to seal form of 尾 1888 (originally showing vagina with hair, later 'buttocks' and 'animal tail'), and 蜀 (NJK, 'green

caterpillar') as phonetic with associated sense 'continue', to give 'born continuously/successively from vagina' and hence 'blood relatives, family'. By extension, 'connected, belong, same type'. KJ1970:337; MS1995:v1:406-8, v2:1148-9; KJ1970:558; OT1968:298. Suggest take 尸 as 'buttock', 虫 as 'insect' 60, 尸 as 'legs', and 蜀 as 'head'.

**Mnemonic:** INSECT WITH BUTTOCK, LEGS AND HEAD BELONGS TO A GENUS

767

L3

率

SOTSU, RITSU, hikiiru  
rate, command  
11 strokes

統率 TOSOTSU command  
能率 NORITSU efficiency  
稅率 ZEIRITSU tax-rate

OBI: 率, seal: 率. OBI and bronze forms show rope (taken to be hemp rope) and bits of hemp

thread; the seal form shows these together with some sort of tool or device for making the rope. 'Command' and 'rate' may be regarded as loan usages. YK1976:494; KJ1970:526; MS1995:v2:850-51. Suggest taking 十 as top, 𠄎 as 𠄎 29 'short threads' with bits, and the lower element as 十 35 'ten'.

**Mnemonic:** TEN BITS OF SHORT THREADS COMMAND TOP RATE

768

L3

損

SON, sokonau  
loss, spoil, miss  
13 strokes

損失 SONSHITSU loss  
 損害高 SONGAI daka damages  
 言損ない iisokonai slip of tongue

Seal 𠄎, late graph (*Shuowen*). Has 扌 34 'hand', and 員 248 ('member, official') as phonetic with associated sense 'take away/take away a part', to give 'take away with the hand, reduce'. 'Loss, damage' is an extended sense. KJ1970:652-3; YK1976:340; OT1968:426.

**Mnemonic:** OFFICIAL HAS HAND MISSING – A SERIOUS LOSS

769

L3

退

TAI, shirizoku/keru  
retreat, withdraw  
9 strokes

後退 KŌTAI retreat  
 退職 TAISHOKU retirement  
 退位 TAI abdication

Seal forms include 𠄎 退. Analyses vary, but the most convincing takes the first seal form as comprising 辵 131 'move, go', and 日 66 'sun', with 夕 'foot going down' (see 213), to give 'sun goes down', and by extension 'retreat'. The sec-

ond seal form here has 辵 85 'move, go', and this reflects a widely discernible feature in the older forms of certain graphs, which exhibit variation between 辵 and the semantically close 辵. Mizukami looks to identify two possible bronze forms for 退. Distinguish 良 here from the same-shaped element 'stop and stare back' in 銀 281 'silver' (though a useful mnemonic), and from 良 628 'good'. YK1976:344; KJ1970:665; MS1995:v1:484-5.

**Mnemonic:** STOP AND STARE, THEN MOVE BACK IN RETREAT

770

L4

貸

TAI, kasu  
lend, loan  
12 strokes

貸費 TAIHI loan  
 貸し金 kashiKIN loan  
 貸家 kashiya house to let

Seal 𠄎. Has 貝 10 'shell/currency/money', and 代 358 ('replace', 'fee') as phonetic, taken either as 'give', meaning 'give money/valuables' (Katō, Yamada) or as 'in turn', meaning 'one person lends and another borrows' (Tōdō, Ogawa). Yamada lists a possible bronze form also. KJ1970:889; YK1976:345; TA1965:90-92; OT1968:955.

**Mnemonic:** LOAN IS REPLACEMENT MONEY

771

L1

態

TAI, waza, zama  
appearance, intent  
14 strokes

態度 TAIDO attitude  
 態勢 TAISEI position  
 態々 wazawaza purposely

Seal 𠄎, late graph (*Shuowen*). Has 心 164 'mind, heart', and 能 787 ('ability, can') as

phonetic with associated sense taken as 'good, beautiful' (Katō, Yamada), to give 'good/beautiful mind'; the sense 'appearance, state' is taken as a loan usage by Yamada, but Katō sees it as a generalized sense. One of the more difficult graphs to analyze satisfactorily. YK1976:345-6; KJ1970:662-3.

**Mnemonic:** ONE WHO IS INTENT HAS APPEARANCE OF ABLE MIND

772

L3



DAN, TON  
**group, body, mass,  
 ball, round**  
 6 strokes

団子 DANgo dumpling  
 布団 FUTON futon, quilt  
 団体 DANTAI group

Bronze ; seal ; traditional 團. Has 口 84 ('enclosure', originally probably just circular

shape), and 專 925 (orig. 'hold spool-shaped toy/spool', now 'sole') as semantic and phonetic meaning 'round, make round', to give 'round'. 'Round' is still a quite common sense in modern Japanese, and 'group' is likely just an extended sense. KJ1970:685; YK1976:352; MS1995:v1:260-61. Modern simplified form uses 寸 920 'hand', 'measure'.

**Mnemonic:** GROUP HAS MEASURED ENCLOSURE ROUND IT

773

L3



DAN, kotowaru, tatsu  
**cut, be decisive, de-  
 cline, judge**  
 11 strokes

切断 SETSUDAN amputation  
 断言 DANGEN affirmation  
 断り書き kotowarigaki proviso

Seal ; traditional 斷. Has 斤 1233 'ax', and 斷/斷 ('short threads' 29 divided by line) > 'cut

threads' > generalized sense 'cut', then extended senses as 'decisive' and 'refuse'. The change in orientation of left-hand element in traditional form seems to have been between seal and block script stage. Mizukami also lists what are possibly pre-seal forms of 斷. MS1995:v1:598-9; KJ1970:685; YK1976:353; SK1984:359. Take 米 as 'rice' 220.

**Mnemonic:** DECISIVELY DECLINE RICE CUT WITH AX IN CORNER

774

L3



CHIKU, kizuku  
**build**  
 16 strokes

建築 KENCHIKU building  
 建築家 KENCHIKUKA architect  
 築き直す kizukinaosu rebuild

Bronze ; seal . Has 木 73 'wood' and 筑 (latter made up of a lower part the bronze equivalent of which shows a person with arms held out towards an object, together with 竹 58 'bamboo' as top element, taken to mean 'pluck

strings of musical instrument with bamboo plectrum') as phonetic with associated sense 'pound, strike downwards', giving overall meaning 'wooden instrument to pound the ground'; by extension, 'make the earth firm' for building on, and by further extension 'build'. MS1995:v2:990-92; YK1976:357-8; KJ1970:277-8. Suggest taking as 工 125 'work', and 凡 1993 'mediocre'.

**Mnemonic:** BUILDING SHOWS MEDIOCRE WORK WITH WOOD AND BAMBOO

775

L3



CHŌ, haru  
**stretch**  
 11 strokes

主張 SHUCHŌ assertion  
 拡張 KAKUCHŌ expansion  
 見張る miharu be on guard

Seal ; late graph (Shuowen). Has 弓 107 'bow', and 長 189 ('long') as phonetic with associated sense 'expand', to give 'bow expands' (Mizukami also lists 'long' as an alternative associated sense). Sense then generalized from 'expand outwards' to 'stretch'. MS1995:v1:470-72; KJ1970:703; YK1976:366.

**Mnemonic:** DRAW LONGBOW TO FULL STRETCH

776

L1

提

TEI, CHŌ, *sageru*  
**hold, carry, offer**  
12 strokes

提出 TEISHUTSU presentation  
前提 ZENTEI premise  
提灯 CHŌCHIN\* lantern

Seal 𠄎; late graph (*Shuowen*). Has 扌 34 'hand', and 是 1574 (originally, pictograph of spoon on a hook; now 'proper, this') as pho-

netic with associated sense 'hold in the hand (something hanging down)'; to give 'hold, carry'. In Tōdō's word-family 'straight', meaning 'hold straight up' (the object is vertical, so does not conflict significantly with the other interpretation noted above). 'Offer' is an extended sense. YK1976:374-5; KJ1970:712; OT1968:423; TA1965:460-63.

**Mnemonic:** HOLD PROPERLY IN HAND WHEN OFFERING TO CARRY

777

L3

程

TEI, hodo  
**extent, about, order**  
12 strokes

程度 TEIDO degree  
過程 KATEI process  
程近い hodochikai near

Seal 𠄎; late graph (*Shuowen*). Traditional: 程 has 王 at lower right, not 王 'king'. The graph has 禾 87 'grain', with 呈 (modern form 呈 1741 'express clearly'; itself comprising 口 22 'mouth, speak', with 亼 [CO 'stand up straight', 'excel'] as

phonetic with associated sense 'show') as phonetic with associated sense 'put in order' (Yamada, Katō) or 'extend straight' (Ogawa), to give 'order, rule, standard'. Katō notes a connection with a unit of measure ('put grain harvest in order by units of volume'). 'About, approximately' may be a further extension of meaning on the basis of being close to a standard. YK1976:375; KJ1970:709-10; OT1968:734; MS1995:v1:262-3; KZ2001:1877/3671. Take 王 as 'king' 5.

**Mnemonic:** TO AN EXTENT, GRAIN ENDS UP IN KING'S MOUTH

778

L3

適

TEKI  
**suitable, fit, go**  
14 strokes

適當 TEKITŌ suitable  
適性 TEKISEI aptitude  
最適 SAITEKI optimal

Seal 適; late graph (*Shuowen*). Has 辵 85 'go, walk', and 啻 (NJK 'only'), then later variant 商 (CO, 'origin') as phonetic with associated sense

taken as i] 'emerge' (Yamada, Katō, Mizukami), giving 'emerge', or iij] 'straight', giving 'move straight ahead' (Ogawa, Mizukami). Mizukami lists an OBI for 適 (lacks determinative 辵). 'Suitable, fit' are loan usages. MS1995:v2:1306-7; YK1976:376; KJ1970:720; OT1968:1012,186. We suggest taking 商 as blending of 'funny' variant of tall tower 高 132 'tall', and 121 古 'old'.

**Mnemonic:** SUITABLY FIT TO GO TO FUNNY OLD TOWER

779

L1

敵

TEKI, kataki  
**match, enemy**  
15 strokes

敵意 TEKII hostility  
無敵 MUTEKI matchless  
敵討ち katakiuchi vendetta

Seal 敵; late graph (*Shuowen*). Has 夂 112 'strike', and 啻 (NJK 'only'), then later variant 商 (CO, 'origin') as phonetic with associated sense 'hit/confront equally', thus 'those who strike each other'. KJ1970:721; YK1976:376; OT1968:443; MS1995:v1:584-5; ZY2009:v1:136. As in 778, we suggest taking 商 as blending of 'funny' variant of tall tower 高 132 'tall', and 121 古 'old'.

**Mnemonic:** STRIKE ENEMY IN FUNNY OLD TOWER

780

L1

統

TŌ, *suberu*  
**supervise, lineage**  
12 strokes

伝統 DENTŌ tradition  
統計 TŌKEI statistics  
大統領 DAITŌRYŌ president

Seal 統, late graph (*Shuowen*). Has 糸 29 'thread', and 充 1461 (originally, 'be born; grow');

now 'fill') as phonetic with associated sense 'beginning; thread/sequence' (Ogawa says 'long thread/sequence'), to give 'beginning; thread/sequence'. 'Lineage' is an extended sense; 'control' is also regarded as an extended sense, based on correcting a sequence. KJ1970:747; OT1968:779; SS1984:649.

**Mnemonic:** SUPERVISE LINEAGE FULL OF THREADS

781

L3

銅

DŌ, akagane  
**copper**  
14 strokes

銅像 DŌZŌ bronze statue  
銅貨 DŌKA bronze coin  
青銅 SEIDŌ bronze

Bronze 銅, seal 銅. Has 金 16 'metal', and 同 204 ('same') as phonetic with associated sense generally taken as 'red' (Mizukami also notes alternative interpretations 'flow through' and 'cavity, cave'), to give 'red metal', i.e. 'copper'. MS1995:v2:1366-7; YK1976:394; KJ1970:737; GY2008:1257.

**Mnemonic:** COPPER IS SAME METAL AS RED METAL

782

L3

導

DŌ, michibiku  
**guide, lead**  
15 strokes

指導 SHIDŌ guidance  
主導権 SHUDŌKEN initiative  
伝導 DENDŌ conduction

Bronze 導, seal: 導. Has 寸 920 'hand/measure', and 道 205 ('road', 'way') as phonetic (and possibly semantic) with associated sense 'walk', to give 'walk while guiding someone by the hand', and hence 'guide, lead'. YK1976:394; MS1995:v1:398-9; KJ1970:671.

**Mnemonic:** MEASURED GUIDING HAND LEADS THE WAY

783

L1

徳

TOKU  
**virtue**  
14 strokes

道德 DŌTOKU morality  
徳義 TOKUGI integrity  
徳利 TOKKURI\* sake bottle

Bronze 徳, seal 徳, traditional 徳. Has 彳 131 'go/move', and 惠 as phonetic with associated sense usually taken as 'climb', to give 'climb to a high place' (Yamada, Katō, Mizukami). Mizukami notes alternative interpretation of 惠 – which is seen as abbreviated form of 惠 (直 192 'direct, upright', over 心 'heart, mind' 164) – as semantic

and phonetic, meaning 'straight/pure heart'; in this case, 彳 has the extended sense 'conduct'. Yamada sees 'morality, virtue' as loan usage, but this seems unnecessary taken as 'conduct with a pure heart'. Interestingly, Qiu notes that at an earlier period in China, 惠 was used sometimes, apparently in error, for 惡 (惡) 241 'evil', the opposite sense. Mizukami and Yamada list OBI equivalents for 徳, all lacking the 心 'heart' element. YK1976:395-6; MS1995:v1:492-3; KJ1970:689-90' QX2000:204-5. Suggest 𠄎 as cross 十 and 目 76 'eye'.

**Mnemonic:** CROSS-EYED BUT MOVED BY VIRTUOUS FEELINGS

784

L3

独

DOKU, *hitori*  
**alone, Germany**  
9 strokes

英独 EIDOKU Anglo-German  
独立 DOKURITSU independence  
独り言 *hitorigoto* soliloquy

Seal 獨; late graph (*Shuowen*); traditional 獨.  
Has 犾 (犬) 19 'dog', and NJK 蜀 766 (originally, 'green caterpillar') as phonetic with associated

sense here of 'fight', to give 'dogs fight, coming together as one', and extended sense '(just) one, alone'. In written style, 独 is sometimes used as an abbreviated way of writing 'Germany', as in for example 英独 'Anglo-German'. In recent times 蜀 'caterpillar' has been simplified in this graph to 虫 60 'insect'. KJ1970:741; YK1976:396-7; OT1968:642.

**Mnemonic:** INSECT-RIDDEN GERMAN  
SHEPHERD DOG IS LEFT ALONE

785

L3

任

NIN, *makaseru*  
**duty, entrust**  
6 strokes

任命 NINMEI appointment  
任意 NIN'I discretion, option  
責任 SEKININ responsibility

Seal 任. Has 亼 41 'person', and 壬 ('spool, spindle': different from similarly-shaped element

in 777, q.v.) as phonetic with associated sense 'bag', to give 'carry a load on the back'. 'Baggage' is an extended sense, and 'duty' a further abstracted sense. Yamada looks to identify several OBI forms, but Mizukami does not include any. YK1976:401-2; KJ1970:567; OT1968:51. We suggest taking 壬 as an 'odd' variant of 'king' 王 5.

**Mnemonic:** ODD KING IS PERSON ENTRUSTED WITH DUTIES

786

L3

燃

NEN, *moeru/yasu*  
**burn**  
16 strokes

燃料 NENRYŌ fuel  
燃烧 NENSHŌ combustion  
燃え付く *moetsuku* ignite

Seal 然 (然); late graph (post-*Shuowen*). The original graph for this word for 'burn' was 然 557, but when 然 came to be used frequently to represent other linguistic forms, a second 火 8 'fire, flames' was added to clearly indicate the meaning 'burn'. OT1968:628; KJ1970:633; QX2000:226-7. Take elements as 犬 19 'dog', 月 209 'meat', and double flames 火/灬.

**Mnemonic:** DOG MEAT NEEDS TO BE BURNED WITH EXTRA FLAMES

787

L3

能

NŌ, *atou*  
**ability, can, Noh**  
10 strokes

可能性 KANŌSEI possibility  
能力 NŌRYOKU ability  
能面 NŌMEN Noh mask

Bronze 能; seal 能. Etymology disputed. Katō and Yamada take as consisting of one element in the bronze forms depicting some sort of wild animal, with a phonetic element with associated meaning 'black', hence 'black bear' (see also

熊 1252 'bear'). Ogawa, by contrast, regards it as totally pictographic in origin, showing a wild animal with a tail; Shirakawa also takes it to be pictographic, in his view representing an aquatic insect. 'Can' is a loan usage. In Japanese, senses of this graph include 'deed, act' 'talented person' and 'Noh (drama)'. YK1976:405; KJ1970:35; OT1968:822; SS1984:675. Suggest 月 as nose, 月 as 'flesh' 209, and 能 as claws.

**Mnemonic:** ABLE BEAR WITH CLAWS AND FLESHY NOSE CAN PERFORM NOH

788

L3

破

HA, yaburu/reru  
**break, tear**  
10 strokes

破産 HASAN bankruptcy  
 破損 HASON damage  
 破れ目 yabureme (a) tear

Seal 𠩺; late graph (*Shuowen*). Has 石 47 'stone, rock'; and 皮 396 ('skin, leather') as phonetic with associated sense 'small, detailed'; to give 'rock is broken into small pieces'; the sense was later generalized to 'break'; and extended to 'tear'. YK1976:408; KJ1970:794; OT1968:710.

**Mnemonic:** TEAR THE SKIN OFF A ROCK!?  
MUST MEAN BREAK IT

789

L3

犯

HAN, okasu  
**crime, violate,  
commit, assault**  
5 strokes

犯人 HANNIN criminal  
 犯意 HAN'I criminal intent  
 犯罪 HANZAI crime

Seal 𠩺; late graph (*Shuowen*). Has 犴 (犬) 19 'dog'; and 匸 (variant of 匚 41, person kneeling or crouching) as phonetic with associated sense either 'harm, injure'; to give 'dog harms person' (Katō, Yamada), or 'protrude, jut out', giving 'dog (breaks out and) attacks person' (Ogawa). YK1976:416; KJ1970:789; OT1968:639-40.

**Mnemonic:** DOG COMMITS CRIME OF  
ASSAULTING SLUMPED PERSON

790

L3

判

HAN, BAN  
**judge, decide, seal**  
7 strokes

判断 HANDAN judgment  
 判事 HANJI judge  
 判子 HANKo personal seal

Seal 𠩺; late graph (*Shuowen*). Has 刀 198 'knife/cut'; and 半 214 ('half') as semantic and phonetic, meaning 'divide in two'; to give 'divide in two physically with knife/cleaver'.

Later, extended to 'divide' in general, and further senses such as 'dissect' and 'decide, judge'. The meaning 'seal' (Japanese only) seems to relate to early practice of dividing important documents with seals (similar to signatures in the West) such as contracts in two, one half for each party. YK1976:417; KJ1970:785; OT1968:113.

**Mnemonic:** CUT IN HALF – A JUDGMENT  
WITH SOLOMON'S SEAL

791

L3

版

HAN  
**print, board**  
8 strokes

出版 SHUPPAN publishing  
 版画 HANGA woodcut print  
 版權 HANKEN copyright

Seal 𠩺; late graph (*Shuowen*). Has 片 980 'strip' (orig thin pieces of wood), and 反 393 ('oppose', 'measure'), as phonetic with associated sense 'flat, thin'; thus 'flat/thin board'. In early times

this graph denoted wooden strips/tablets as writing material, paper being very expensive. Technological development in China in first millennium AD saw 版 used to refer to wooden blocks engraved with text and/or illustrations in woodblock printing, and widely in printing terms. See also 板 395 'board'. YK1976:418; KJ1970:787; OT1968:633.

**Mnemonic:** OPPOSED THIN BOARDS CAN BE  
USED TO PRINT

792

L3

比

HI, *kuraberu*  
**compare, ratio**  
4 strokes

比例	HIREI	proportion
比較	HIKAKU	comparison
比べ物のない	kurabemono	peerless no nai

OBI 𠄎; seal 𠄎. Two people in line. Original meaning 'lined up' was extended based on comparing two similar entities. Originally, early Chinese words for 'lined up' and 'follow' were

both represented in written form by one person next to another, and as Mizukami points out, OBI for these two words were written sometimes facing right, sometimes left; later the convention became established to write facing right for this graph 比, and 'follow' (block script 从 [the original way of writing 從 – see 902]) facing left. YK1976:420; MS1995:v1:720-22,42-3; KJ1970:796.

**Mnemonic:** COMPARE TWO PERSONS  
SITTING NEXT TO EACH OTHER

793

L1

肥

HI, *koeru/yasu*  
**fatten, enrich**  
8 strokes

肥料	HIRYŌ	fertilizer
肥満	HIMAN	corpulence
肥え土	koetsuchi	rich soil

Seal 𠄎; late graph (Shuowen). Has 月/肉 209 'flesh, meat', and a right-hand element which in the seal form corresponds to 𠄎 'kneeling person' (determinative 26) though Katō and

Yamada take here as 'hunchback'. In this graph 巴 162 serves as phonetic with associated sense 'one thing added on top of another', to give 'fleshy'; by extension, 'become fat/enriched'. It is in Tōdō's word-family 'fat, thick'. YK1976:422; KJ1970:798; TA1965:730-32. We suggest taking the right-hand element as 'bending body' 巴 162.

**Mnemonic:** FLESHY BENDING BODY HAS  
BEEN FATTENED

794

L3

非

HI  
**not, un-, fault**  
8 strokes

非人	HININ	'non-person' (hist.)
非合理的	HIGŌRITEKI	irrational
非行	HIKŌ	misdemeanor

Bronze 𠄎; seal 𠄎. Depicts outstretched wings of a bird in flight, but as Katō suggests, prob-

ably just the wings themselves (an approximate parallel to this would be 牛 108 'cow', where just the head is depicted to represent the whole animal). Outstretched wings were then used to convey the meaning 'mutually opposed', and by extension negative senses such as 'not', 'fault'. YK1976:422-3; MS1995:v2:1430-31; KJ1970:797.

**Mnemonic:** WINGS UNFOLD – SURELY NOT A  
FAULT!?

795

L3

備

BI, *sonaeru/waru*  
**equip, prepare**  
12 strokes

設備	SETSUBI	facilities
準備	JUNBI	preparation
備え付け	sonaetsuke	fixtures/fittings

Bronze 𠄎; seal 𠄎. Has 亻 41 'person', and CO 肱 ('quiver [with arrows]') as phonetic with associated sense 'put to one side temporarily'; to give

'person who tries to keep something intact (for future use)'. Subsequently generalized to 'keep intact'. The basic meaning relates to 'preparation'. YK1976:425; MS1995:v1:78-9; KJ1970:805. We suggest taking the graph as 亻 41 'person', 艹 53 'grass', 用 235 'use', and 冫 as a variant roof of big building (see 127).

**Mnemonic:** PERSON EQUIPS BUILDING WITH  
ROOF USING PREPARED GRASS

796

L1

俵

HYŌ, tawara  
**sack, bag**  
10 strokes

一俵 IPPYŌ one bag  
米俵 komedawara rice sack  
土俵 DOHYŌ sandbag, sumo ring

Seal 𠂔; late graph (*Yupian*). Has 亻 41 person; and 表 402 ('surface, list, appear') as phonetic. Most commentators do not give an associated sense for 表. One exception is Katō, who refers to a light illness quickly recovered from; and Yamada, who says 'move nimbly'; giving an overall sense 'nimble person', on the basis that 俵 is perhaps a variant form of another graph similar in pronunciation, i.e. 標, CO meaning 'light, nimble'; Katō shares this view. In the *Yupian*

dictionary the meaning of 俵 is noted as 'distribute', though Katō notes 俵 was also sometimes used in Han time texts in the sense of 表. In Japanese only, 俵 is used exclusively with a different meaning, i.e. 'bag, sack (for rice, etc.)'. The word DOHYŌ (土俵) means 'sumo wrestling ring' as well as 'bag filled with sand (or similar)', but this just reflects the fact that traditionally the ring is formed with sandbags. The explanation for use of 俵 for 'sack, bag' in Japanese may be that 表 originally referred to an enveloping outer garment, and similarly a bag or sack is itself an enveloping cover. YK1976:427-8; KJ1970:843-4; SS1984:725; KJ1985:42-3.

**Mnemonic:** PERSONS APPEARING ON LIST  
GET A BAG

797

L3

評

HYŌ  
**criticism,  
comment**  
12 strokes

評価 HYŌKA appraisal  
評判 HYŌBAN reputation  
悪評 AKUHYŌ notoriety

Seal 𠂔; late graph. Has 言 118 'words, speech'; and 平 411 ('flat, even, calm') as semantic and phonetic, to give 'fair words'; by extension, senses such as 'comment on' and 'judge'. YK1976:428; KJ1970:847; OT1968:926.

**Mnemonic:** CALM WORDS ARE FAIR  
COMMENTS

798

L3

貧

HIN, BIN, mazushii  
**poor, meager**  
11 strokes

貧血 HINKETSU anaemia  
貧困 HINKON poverty  
貧乏人 BINBŌNIN pauper

Seal: 貧; late graph (*Shuowen*). Has 貝 10 'shell currency, valuables'; and 分 218 as semantic and phonetic, meaning 'divide up, disperse'; overall sense is therefore 'assets are dispersed', i.e. 'indigent, poor'. YK1976:430; KJ1970:811-12; OT1968:954.

**Mnemonic:** MONEY DIVIDED, SO NOW POOR

799

L1

布

FU, nuno  
**cloth**  
5 strokes

毛布 MŌFU blanket  
布団 FUTON quilt, bedding  
布地 nunoji cloth

Bronze 𠂔; seal 𠂔. Has 巾 1232 '(piece of) cloth', and 父 216 'father' as semantic and phonetic (original sense being 'strike [with stone ax]'), to

give 'cloth made by beating'; i.e. 'hemp cloth'; later, cloth in general. Mizukami also notes the alternative interpretation of 父 here as phonetic with associated sense 'flat and thin'; to give 'flat, thin cloth'; but the first analysis here seems persuasive. YK1976:432; MS1995:v1:436-7; KJ1970:814.

**Mnemonic:** FATHER'S HAND HOLDS BEATEN  
CLOTH

800

L3

婦

FU  
woman, wife  
11 strokes

婦人 FUJIN woman  
主婦 SHUFU housewife  
婦長 FUCHŌ chief nurse

OBI 婦, seal 婦. Has 女 37 'woman', and 帚 ('broom': see 106) as phonetic with associated sense either 'embellish/adorn', to give 'embellished female' (Katō, Yamada), or 'accompany closely', giving 'woman who accompanies (husband) closely' (Tōdō). In early texts (esp

OBI), often written 帚, without the element 女. Katō and Tōdō state that in ancient China this graph originally meant 'daughter-in-law'; the meaning later becoming more generalized. The alternative, more direct interpretation as 女 'woman' with 帚 'broom' is difficult to rule out, given, for instance, the uncertainty of whether one of the elements in 妻 708 'wife' represents 'hairpins' on the one hand or 'broom' on the other. YK1976:433-4; MS1995:v1:336-7; KJ1970:253-4,251.

**Mnemonic:** WOMAN HOLDING BROOM IN HAND IS PROBABLY A WIFE

801

L3

富

FU, FŪ, tomi, tomu  
wealth, riches  
12 strokes

富裕 FUYŪ wealth  
富くじ tomikuji lottery  
富士山 FUJISAN Mt Fuji

Bronze 富; seal 富. Has 宀 30 'roof, building', and 畐 409 ('[full] wide-necked jar') as pho-

netic with associated sense 'abundant, full', to give 'house/household of abundance'; meaning later generalized to 'abundant, wealthy'. KJ1970:827-8; MS1995:v1:382-3; OT1968:281; YK1976:434. Suggest taking lower components as 一 1, 'one/single', 口 22 'mouth/entrance' and 田 63 'field'.

**Mnemonic:** HOUSE AT SINGLE ENTRANCE TO FIELD GROWS WEALTHY

802

L3

武

BU, MU  
military, warrior  
8 strokes

武士道 BUSHIDŌ warrior code  
武器 BUKI weapon  
武者 MUSHA warrior

OBI 武, seal 武. Interpretations diverge. One analysis takes 止 143 'stop', here in its original sense of 'footprint', and the second component 戈 545 'halberd' (Qiu says 'dagger-ax') as phonetic with associated sense 'stride', giving 'one

stride' (Yamada, Ogawa); in this view, military-orientated meanings are regarded as loan usages. Mizukami notes the alternative treatment, which takes 止 in its other original – and more active – sense of 'foot' (Shirakawa regards this component here as an abbreviation of 步 221 'walk'), combining with 戈 'halberd', to give 'advance with halberds'; in this treatment, 'warrior' is an extended meaning. YK1976:434-5; OT1968:538; MS1995:v1:704-5; QX2000:155.

**Mnemonic:** WARRIOR WITH HALBERD STOPS

803

L3

復

FUKU  
again, repeat  
12 strokes

復活 FUKKATSU revival  
回復 KAIFUKU recovery  
復習 FUKUSHŪ revision

OBI 復, Bronze 復, seal 復. Interpretations vary. The OBI form (復), the original way of writ-

ing 復, consists of two elements. Scholars are divided over whether to take the lower one as originally 夂 (Shirakawa, Gu), normally understood as 'walk slowly, drag the foot', or as 夂 'descending foot' (Katō [for some occurrences], Yamada) (for 夂 and 夂, see Appendix). Despite such divergence, this lower 'foot' element is taken to mean a type of motion. The upper element is typically analysed as a pictograph

of two vessels (one upright and the other upside-down beneath it), here as semantic and phonetic meaning 'go back' (or 'accumulate'), giving the overall meaning 'go back' (both listed by Mizukami). Bronze stage onwards has 𠄎 131 'go, walk' added to help clarify meaning. Bronze, clerical and early block script occurrences for 復 fluctuate between use of 𠄎 and 𠄎; *Kangxi zidian* has 𠄎, which became

standard. MS1995:v1:488-90; KJ1970:829-30; SK1984:299-300; SS1984750-51; GY2008:875; KZ2001:776/3671. We suggest taking the elements as 𠄎 go, 𠄎 as 'crossed legs'; 日 66 'sun'; and 𠄎 as variant of 人 41 'person'.

**Mnemonic:** PERSON GOES REPEATEDLY TO SIT CROSS-LEGGED IN SUN

804

𠄎

FUKU  
double, again  
14 strokes

L3

重複 CHŌFUKU repetition  
複製 FUKUSEI reproduction  
複雜 FUKUZATSU complexity

Seal 𠄎; late graph (*Shuowen*). Has 𠄎/衣 444 'garment, clothing', and 復 ('go back'; see 803) as phonetic with associated sense 'accumu-

late', to give 'garment' of several layers, lined garment'. Later, the association with garment was lost, and 'accumulate' became the dominant meaning; 'duplicate, again' are extended senses. YK1976:439; KJ1970:830; TA1968:237; OT1968:908. As with 803, we suggest taking the right hand part as 𠄎 'crossed legs'; 日 66 'sun'; and 𠄎 as variant of 人 41 'person'.

**Mnemonic:** PERSON SITTING CROSS-LEGGED IN SUN WITH DOUBLE CLOTHING!

805

仏

BUTSU, FUTSU,  
hotoke  
Buddha, France  
4 strokes

L3

仏教 BUKKYŌ Buddhism  
成仏 JŌBUTSU death  
喉仏 nodobotoke Adam's apple

Seal 𠄎; late graph (*Shuowen*); traditional 佛. Has 𠄎 41 'person', and 弗 596 (originally 'cut/untie two things tied together') as phonetic with associated sense 'indistinguishably similar'

(Katō differs, saying 'covered and not clearly visible'), to give 'people indistinguishably similar'. The meaning 'Buddha' (full way of writing is 仏陀) is a loan usage; phonetic writings for Sanskrit Buddhist terms were employed extensively. Buddhism was introduced into Japan in about the sixth century AD. OT1968:43; YK1976:439; KJ1970:832-3. We suggest taking 𠄎 as a nose.

**Mnemonic:** PERSON WITH PROMINENT NOSE IS A FRENCH BUDDHIST

806

編

HEN, *amu*  
edit, knit, book  
15 strokes

L3

編集者 HENSHŪSHA editor  
編成 HENSEI compilation  
編み物 amimono knitted items

Seal 編. Has 糸 29 'thread', and 扁 (CO 'inscribed board over gate or door') as phonetic with associated sense 'line (something) up

in order', to give 'bind wooden or bamboo document strips into volumes'. By extension, books bound in that way; also 'edit', 'knit'. YK1976:447; MS1995:v2:1020-21; KJ1970:850-51; QX2000:199. We suggest taking right-hand part as literally 戸 120 'door' and 冊 884 'bound (writing) tablets'.

**Mnemonic:** BOOKS BOUND WITH THREAD LEFT AT EDITOR'S DOOR

807

L1

弁

BEN  
**talk, braid, petal,**  
**know, split, valve**  
 5 strokes

弁当 BENTŌ packed lunch  
 弁論 BENRON debate  
 弁膜 BENMAKU valve

Loan for traditional 讞 (bronze 辨; seal 辨) 讞 (seal 讞); 讞 (seal 讞). 弁 (originally meaning 'hands putting on a ceremonial cap'), has been borrowed in modern Japanese usage for its sound value BEN as a substitute graph for all of the above three more complex graphs (and indeed a number of others).

讞 consists of 讞 198 'knife', with 辨 (two tattooing needles associated with two parties taking an oath, and to be used if oath broken [Shirakawa]) as phonetic with associated sense 'divide', giving 'divide by cutting with a knife'; later generalized to 'divide', and extended to 'discern, discriminate'.

讞 consists of 言 118 'words; speak', with 辨 as phonetic, here with associated sense taken either as 'divide', giving 'analyze divided words (between two parties)' (Yamada), or as 'dispute between two parties', giving 'conclude a dispute between two parties' (Katō); sense extended to 'speech, oration'.

讞 consists of 瓜 'melon' (NJK), and 辨 with associated sense 'divide', giving 'contents of melon split in two'; subsequently generalised to 'divide into two, divide', and extended to 'discern, discriminate'.

There is also occasional use of 弁 as 辨, with thread 糸 29, meaning 'braid': YK1976:447-8; MS1995:v2:1278-9; KJ1970:853-4; OT1968:335; SS1984:777; GY2008:210. Take the modern graph as a nose 厶 and two 'tens' (35) 十十 = 'twenty'.

**Mnemonic:** A TALK ABOUT TWENTY  
 NOSES – AND A VARIETY OF THINGS!?

808

L3

保

HO, HŌ, tamotsu  
**preserve, maintain**  
 9 strokes

確保 KAKUHO security  
 保存 HOZON preservation  
 保險 HOKEN insurance

OBI 保; seal 保. Shows 'person' 亻 41 with infant carried on their back, with one stroke (or two) lower down to represent swaddling clothes. From the bronze stage, a single stroke

for the clothes was sometimes changed to two, and by the time of the block script this element along with the raised arms of the small child was corrupted into 木 73 ('tree/wood'). Later, the meaning 'carry infant on the back' gave rise to extended senses such as 'be at ease', 'take care of', 'maintain', 'preserve': YK1976:450; KJ1970:858-9; OT1968:67; AS2007:157. We suggest taking 口 as a box.

**Mnemonic:** PERSON PRESERVED IN WOODEN BOX

809

L1

墓

BO, haka  
**grave**  
 13 strokes

墓地 BOCHI graveyard  
 墓標 BOHYŌ grave marker  
 墓参り hakamairi grave visit

Seal 墓; late graph (Shuowen). Has 土 64 'soil, ground, earth', and 莫 (a graph comprising 日 66 'sun' surrounded in old forms by multiple

plants, meaning 'sunset'; the original way of writing 暮 982 'sunset') as phonetic with associated sense 'cover', to give 'cover (corpse, coffin) with soil', and hence 'grave': YK1976:451; KJ1970:775-6; OT1968:223. We suggest taking 艹 as a variant of 大 56 'big', with 艹 53 'grass', 土 64 'earth' and 日 66 'sun'.

**Mnemonic:** SUN SHINES ON BIG GRASS-COVERED EARTHEN GRAVE

810

L3

報

HŌ, mukuiru  
report, reward  
12 strokes報告 HŌKOKU report  
電報 DENPŌ telegram  
報酬 HŌSHŪ reward

Bronze 報; seal 報. Left-hand 幸 295 ('good fortune') is typically taken as being in error for CO 卒 (the seal form is transitional in shape between 幸 and 卒), which is interpreted in ways which include i) 'needle for tattooing criminals/ chisel-like instrument used for punishment' (Mizukami); ii) 'handcuffs' (Shirakawa); either interpretation gives the meaning 'criminal' for 卒. Mizukami lists two analyses for 報: i) 卒 (幸) 'criminal', with 良 (itself interpreted variously with meanings which include 'remove by hand' [Katō] or 'subjugate' [Shirakawa]) as semantic and phonetic, meaning 'bend down, make to submit', giving 'make a criminal submit to punishment'; ii) 卒 (幸) in the sense 'hand-

cuffs; with 卩 'kneeling person' (see 41), with 又 2003 (modern meaning 'again', but here in the original sense of 'hand'); giving 'capture a criminal, make to sit, handcuff and punish'; Katō, in similar vein says 'convict a criminal'. The different proposals for etymology of 報 noted above all arrive at the general meaning 'bring a criminal to justice'. Importantly, it should be noted that the sense 'report' appears to be a loan usage. Note that reward is not necessarily positive: it may be seen as 'getting one's just reward/desert' MS1995:v1:276-7,194-6,300-01; YK1976:455; KJ1970:794; SS1984:749. As mentioned above, as mnemonic we suggest taking 幸 as good fortune, with 良 as a hand pushing a kneeling person – or, somewhat un-Japanese, a hand holding a shepherd's crook.

**Mnemonic:** REWARD FOR REPORTING  
PERSON PUSHED – WHAT GOOD FORTUNE

**Or:** REWARD FOR HANDING IN SHEPHERD'S  
CROOK – GOOD FORTUNE

811

L3

豐

HŌ, yutaka  
abundant, rich  
13 strokes豐作 HŌSAKU good harvest  
豐富 HŌFU rich  
豐滿 HŌMAN corpulent

OBI 豐; seal form i) (豐) 豐; seal form ii) (豐) 豐. traditional 豐. Traditionally – from *Shuowen* on – 豐 and 豐 have been treated as separate graphs, but on the basis of the OBI forms (not known to the *Shuowen* compiler) modern commentators tend to regard them as alternative realizations of the same graph. Analyses differ to some extent. One view [Yamada] takes as

壹 ('vessel with food piled up; possibly as an offering: see 379), with in some occurrences 丰 ('vegetation growing vigorously') or in other occurrences 匚 985 (originally, 'a person hiding'; now 'die, escape') as phonetic with associated sense 'full', giving 'vessel filled with food'; by extension, 'abundant'. Katō's view is similar to that of Yamada. In broad terms, the analyses given by Mizukami are in line with that of Yamada. YK1976:455-6; KJ1970:225-7; SS1984:783; OT1968:22; MS1995:v2:1218-21,v1:282-3. We suggest taking the top part as 曲 279 'bent' and the lower part as 豆 379 'food vessel / bean'.

**Mnemonic:** AN ABUNDANCE OF BENT BEANS

812

L3

防

BŌ, fusegu  
prevent, defend  
7 strokes予防 YOBO prevention  
防水 BŌSUI waterproof  
防衛 BŌEI defense

Seal 防; late graph (*Shuowen*). Consists of 阝 1907 'hill, piled-up earth', with 方 223 ('side, direction') as semantic and phonetic, to give

'(terraced) hill/mound on both sides', i.e. 'embankment'; a preventative feature, leading by extension to 'prevent'. YK1976:456-7; KJ1970:763; OT1968:1064. For further discussion regarding the right-hand forms of 阝 see 1907.

**Mnemonic:** DEFENSIVE TERRACED HILL TO  
ONE SIDE PREVENTS ATTACK

813

L3

貿

BŌ  
trade, exchange  
12 strokes

貿易業 BŌEKIGYŌ trading  
貿易風 BŌEKIFŪ trade wind  
貿易者 BŌEKISHA trader

Bronze 𠄎; seal 賈. Has 貝 10 'shell currency/money', and 卯 (NJK 'hare' zodiac sign), see also 824 and 2080; originally, 'horse's bit and fittings' [Katō], or 'split in two, force open' [Gu, Mizukami]), as phonetic with associated

sense 'exchange', giving 'exchange goods with currency'. Mizukami also notes the alternative interpretation of 卯 favored by Tōdō as phonetic with the associated sense 'seek something unreasonably from another', to give 'look for profit unreasonably from another'. YK1976:458; MS1995:v1:178-9, v2:1238-9; KJ1970:769-70; TA1965:241; GY2008:183. We suggest taking the components on top as sword 刀 198 and 𠄎 as a symbol of being bent.

**Mnemonic:** EXCHANGE BENT SWORD FOR MONEY IN TRADE DEAL

814

L3

暴

BŌ, BAKU,  
abareru/ku  
violence, expose  
15 strokes

暴力 BŌRYOKU violence  
暴露 BAKURO exposure  
暴れ者 abaremono roughneck

Seal forms 𠄎, 𠄎. Seal forms vary in shape (Yamada lists three, including 𠄎 and 𠄎). Amidst such variation, the form with 米 220 'rice' is considered to be the correct semantic element, combining with another component; Qiu notes that the form with 米 occurs on Qin dynasty (221-206BC) bamboo slips (clerical script). Commentators vary in their interpretation of the component which is combined with 米, but those proposed, which include 暴 ('sud-

den illness') (Yamada), are taken as serving as phonetic with associated sense 'expose to the sun', giving the overall sense 'dry rice by exposing to the sun'; later, the sense was generalized to 'expose to the sun'. Mizukami lists what he treats as a bronze equivalent for 暴 which is of different structure, being 'sun' with an element thought to represent an animal, again meaning 'expose to the sun', in this case as a sacrifice. The meaning 'violence' is probably a loan usage. In the block script form 暴, the bottom element is in error for 米. YK1976:458-9; MS1995:v1:626-7; QX2000:200-01; KJ1970:776-7; OT1968:474. We suggest taking the components as 日 66 'sun', 共 484 'together', and 水 as 'insufficient water' (水 42).

**Mnemonic:** EXPOSED TO VIOLENT SUN TOGETHER WITH INSUFFICIENT WATER

815

L3

務

MU, tsutomeru  
(perform) duties  
11 strokes

義務 GIMU duty  
事務所 JIMUSHO office  
職務 SHOKUMU job duties

Bronze 𠄎; seal 𠄎. Has 力 78 'strength, effort' added at seal stage, and CO 教 (itself comprising 攴 112 'hit with stick [or similar]'/force', with 矛 [another form of 'halberd/lance'] as phonetic with associated sense 'actively do some-

thing') as phonetic with associated sense 'force to do/forced work', giving overall sense 'endeavour to do compulsory work'; later generalized to 'endeavour' or 'allotted work'. Mizukami also lists an alternative interpretation of 教 as having the associated sense 'make progress despite obstacles', to give 'strain to accomplish difficult work'. YK1976:466; MS1995:v1:140-41, 570-71; KJ1970:863.

**Mnemonic:** FANCY LANCE FORCES EFFORT IN PERFORMING DUTY

816

L3

夢

MU, yume  
**dream**  
13 strokes

夢中 MUCHŪ absorbed  
 悪夢 AKUMU nightmare  
 夢見る yumemiru fancy, dream

Seal form A 𦉳; seal form B 𦉴. *Shuowen* has as separate entries, seemingly taking them as representing same word 'dream'. Form B, later prevailing, has 夕 46 'moon, night' and 艹, as phonetic with associated sense 'cannot see

clearly; dark', in one view 'dark night' (Katō, Ogawa; for them 'dream' is loan usage). Form A includes 宀 30 'roof, building' and 月 739 'bed', but Qiu feels these were misunderstood by *Shuowen* compiler Xu Shen. Later, top four strokes of Form B were written as 艹 53 'plants'. KJ1970:848; DJ2009:553,601-2; QX2000:230-31; OT1968:232. Take 艹 as 'grass' 53, 𦉳 76 as 'eye(s)', and 宀 as cover.

**Mnemonic:** COVER EYES AT NIGHT AND DREAM OF GRASS

817

L3

迷

MEI, mayou  
**lost, perplexed**  
9 strokes

迷路 MEIRO maze  
 迷夢 MEIMU illusion  
 迷い子 mayoigo lost child

Seal 𧰨. Has 辵 (辵) 85 'road; walk', and 米 220 ('rice') as phonetic with associated sense 'unclear, to give 'walk without clear direction, become lost'; by extension, 'become perplexed'. Mizukami also lists several proposed OBI equivalents. MS1995:v2:1290-91; YK1976:468-9; KJ1970:841; OT1968:998.

**Mnemonic:** RICE IS LOST – HOW PERPLEXING

818

L3

綿

MEN, wata  
**cotton, cotton wool**  
14 strokes

木綿 MOMEN\* cotton  
 綿毛 watage down, fluff  
 綿菓子 watagashi candy floss

Seal 綿; late graph (post-*Shuowen*). Seal form has right and left elements switched. (帛 has 巾

1232 [cloth, originally tucked into belt], and 白 69 'white' > 'white [silk] cloth'), with 系 855 ('join fine threads'), thus overall sense 'join white silk threads'. In block script form, 糸 29 may be abbreviation of 系. Closely related to 綿 is 棉 'cotton' (NJK, originally tree-cotton [木 73 'tree']). YK1976:470-71; KJ1970:872; MS1995:v1:438-9; QX2000:300,334.

**Mnemonic:** WHITE THREADS MAKE COTTON CLOTH AND COTTON WOOL

819

L3

輸

YU  
**transport, send**  
16 strokes

輸出 YUSHUTSU export  
 輸送 YUSŌ transportation  
 運輸 UNYU transportation

Seal 輸; late graph (*Shuowen*). Has 車 33 'cart, vehicle', and 龠 (comprising 舟 1450 'boat', with element taken as 'blade for gouging out' or 'cast-off outer layer of cicada, etc.' [Mizukami],

giving original sense 'boat made by scraping out inner part of log, leaving outer part') as phonetic with associated sense 'move (something)'; resultant overall meaning is 'transport goods by vehicle'. YK1976:477; KJ1970:881; MS1995:v1:100-01; OT1968:987. We suggest taking 厶 as cover, 刂 as 'cut' 198, and 月 as 'meat' 209.

**Mnemonic:** COVERED CART IS TRANSPORTING CUT MEAT

820

L3

余

YO, amari/ru/su  
**excess, ample, I/me**  
7 strokes

余分 YOBUN excess, surplus  
 余計 YOKEI superfluous  
 五十余 GOJŪamari fifty plus

Type ij OBI 傘; seal 傘. Orig pictograph of crossbeam held up by pillar, as roof support, then by extension 'summer house' (umbrella-shaped building as per graph); by association 'relaxation, ease; abundant'. Later borrowed

firstly as a way of writing a word for 'I/me' in early Chinese, and secondly to write another word meaning 'plentiful food' (see Type ii). 余 Type iij Used as abbreviation for 餘 (seal: 餘). Has 食163 'food/eat', with 余 as phonetic with associated sense 'plentiful food'; meaning later generalized to 'be in excess'. YK1976:480-81; OT1968:56; MS1995:v1:58-8; KJ1970:881-2. We suggest taking 宀 as roof, 干 as 'dry' 840, with two raindrops.

**Mnemonic:** 'DRY' ROOF LETS IN A FEW DROPS ON ME IN EXCESSIVE RAIN!

821

L3

預

YO, azukaru/keru  
**deposit, look after**  
13 strokes

預金 YOKIN deposit  
 預り人 azukariNIN trustee  
 預り証 azukariSHŌ receipt

Seal 𠄎, late graph (Shuowen). Has 頁 103 'head' (considered here to denote 'facial expression'), and 予 425 ('weaving shuttle', now means 'already') as phonetic with associated sense 'at ease, relaxed', to give 'relaxed facial expression' and by extension 'enjoy'. 'Deposit' and 'look after' are loan usages. YK1976:481; KJ1970:378; OT1968:1103.

**Mnemonic:** ALREADY LOOKING AFTER A DEPOSITED HEAD!

822

L3

容

YŌ, ireru  
**contain, looks**  
10 strokes

美容院 BIYŌIN beauty salon  
 内容 NAIYŌ contents  
 形容詞 KEIYŌSHI adjective

Bronze 宀; seal 宀. Has 宀 30 'roof, building', and 公126 (originally, 'public space') in bronze or 谷 135 ('valley') in seal as phonetic with associated sense interpreted differently. One view takes as 'margin, scope, width, latitude', giving 'house which is spacious', and by extension

acquiescent actions such as 'easily accept or assent to' (Yamada, Katō), a view echoed by Mizukami, who also gives an alternative associated sense 'put something inside something else', with a similar resultant meaning 'put something inside something else'. Ogawa takes 公 or 谷 as having the associated sense 'collect', to give 'collect and cover', and by extension 'put in'. 'Shape, looks, appearance' are regarded as loan usages. YK1976:483-4; KJ1970:887; MS1995:v1:376-7; OT1968:279.

**Mnemonic:** VALLEY CONTAINS BUILDING

823

L3

略

RYAKU  
**abbreviate, outline**  
11 strokes

略語 RYAKUGO abbreviation  
 略説 RYAKUSETSU summary  
 略図 RYAKUZU sketch

Seal 畝, late graph (Shuowen). Has 田 63 'rice-field', and 各 462 ('each, every') as phonetic with associated sense 'divide, demarcate', to give 'divide fields, boundaries between fields'; Ogawa attributes the more general sense 'measure land'. 'Approximately', 'outline', and 'abbreviation' are loan usages. YK1976:494-5; KJ1970:194; OT1968:673.

**Mnemonic:** EACH FIELD HAS ABBREVIATED OUTLINE

824

L3



RYŪ, RU,  
tomaru/meru  
**stop, fasten**  
10 strokes

留学 RYŪGAKU study abroad  
留守番 RUSUBAN caretaker  
留め金 tomegane a clasp

Bronze 留; seal 留. Interpretations differ. One view is to take as 卯 (NJK, here: 'horse's bit' – one of several attributed original meanings [see 813 and 2080]), with 田 (original meaning disputed; possibly 'wine press' – see 421) as phonetic with associated sense 'metal bit', to

give 'attach bridle firmly to horse's bit'. As this was to stop a horse, this gave rise to the generalized sense 'stop' (Yamada, Katō). Ogawa, by contrast, treats as 田 63 'rice-field', with 卯 (see 813) as phonetic with associated sense 'enclose', giving 'enclose arable land with crops', and by extension 'stop'. Mizukami lists both analyses. YK1976:495-6; KJ1970:770; MS1995:v2:878-9; OT1968:671. We suggest taking the upper components as sword 刀 198 and 𠂔 as a symbol of being bent.

**Mnemonic:** SWORD BENT WHILE DIGGING FIELD – HAD TO STOP

825

L3



RYŌ  
**control, possess,**  
**chief, territory**  
14 strokes

領事 RYŌJI consul  
領土 RYŌDO territory, dominion  
要領 YŌRYŌ gist

Seal 領; late graph (Shuowen). Has 頁103 'head', and 令 633 ('order, rule over') as phonetic with associated sense 'upright', to give 'upright part of the head', i.e. 'neck'. The current meanings are perhaps extended senses, based on the concept of the head being a chief part and derivatives from that. YK1976:499; KJ1970:917; OT1968:1104; AS2007:318. We suggest taking 令 in its meaning of 'rule'.

**Mnemonic:** CONTROL REQUIRES THE HEAD TO RULE

# THE 181 SIXTH GRADE CHARACTERS

826

L3

異

I, *kotonaru*  
**differ, strange**  
11 strokes

異様 IYŌ na strange  
異常 IJŌ abnormality  
異性 ISEI no heterosexual

OBI 異; seal 異. Pictograph of person holding grotesque mask to face, probably for ritual

dance to drive off evil spirits, or (Mizukami) clan leader/shaman invoking deities. The mask wearer looked different from usual, and strange. YK1976:55; MS1995:v2:880-81; KJ1970:16-17; OT1968:672. We suggest taking 田 as 'field' 63 and 共 as 'together' 484.

**Mnemonic:** TOGETHER AGAIN IN DIFFERENT FIELD – HOW STRANGE

827

L1

遺

I, YUI  
**leave, lose, bequeath**  
15 strokes

遺伝 IDEN heredity  
遺失 ISHITSU loss  
遺言 YUIGON will, testament

Bronze 遺; seal 遺. Has 辶 85 'road; move,' and 貴 847 ('precious') as phonetic with associated sense 'lose'. Thus 'lose something on the road,' 'leave behind'. YK1976:56; KJ1970:11; MS1995:v2:1306-7; OT1968:1012.

**Mnemonic:** MOVE ON AND LEAVE SOMETHING PRECIOUS

828

L3

域

IKI  
**area, limits**  
11 strokes

領域 RYŌIKI domain, area  
地域 CHIIKI region  
区域 KUIKI limits, zone

Seal 域. Has 或 either ij 亘, variant of 量 'boundary' (see 91), with 弋 311 'stake' (here 'marker peg'), thus 'field boundaries with marker stakes,' or iij 口 84/136 'enclosed area' with

戈 545 'halberd,' giving 'defend demarcated area with weaponry'. 土 64 'ground' was added later, probably to distinguish 或 in the above original boundary-related sense from its later uses to represent other more abstract words. MS1995:v1:536-7; YK1976:56-7; KJ1970:27-8; OT1968:217. Suggest taking 口 as entrance, and 一 as one/sole.

**Mnemonic:** LANCE IN GROUND AT SOLE ENTRANCE – OFF-LIMIT AREA

829

L3

宇

U  
**eaves, roof, heaven**  
6 strokes

宇宙 UCHŪ universe  
堂宇 DŌU hall, temple  
眉宇 BIU eyebrows

Bronze 宇; seal 宇. Has 宀 30 'roof, building,' and 于 ('bent wood,' perhaps for bow) as phonetic with associated sense usually taken as 'cover (fully),' giving 'roof which covers house/building'. Mizukami lists alternative associated phonetic sense, i.e. 'large and round,' thus 'large, round roof'. YK1976:62; KJ1970:70; MS1995:v1:360-61. Suggest 于 as peg.

**Mnemonic:** ROOF HELD UP BY PEG – THANK HEAVEN!

830

L4

映

EI, utsuru/su, haeru

**reflect, shine**

9 strokes

映画館 EIGAKAN cinema  
 反映 HAN'EI reflection  
 夕映え yūbae sunset glow

Seal 𠄎; Six Dynasties (ca.222-589AD) period or later. Has 日 66 'sun', and 央 254 ('center') as phonetic with associated sense 'shine brightly', giving 'sun shines and emits light'; by extension, 'reflect'. YK1976:65-6; KJ1970:77; OT1968:464; SS1984:43.

**Mnemonic:** CENTER OF SUN SHINES BRIGHTLY

831

L3

延

EN, nobiru/beru/basu

**extend, postpone**

8 strokes

延長 ENCHŌ extension  
 延期 ENKI postponement  
 延び延び nobinobi delay

Bronze 延 has 彳 not 辵; seal: 延. Views differ. From seal form on has 辵 'road, go' (orig variant of 彳, itself abbrev of 行 131, meaning 'go', but treated as separate from 彳 in *Shuowen* onwards), and 止 'stop' 143 here in the alternative meaning 'move', plus 辵. Overall meaning taken by Katō and Yamada is 'advance along a road' (but see Ogawa below); 延 then combines with 辵 (meaning unclear) as phonetic with associated sense 'distant, long', giving overall sense 'walk a

long way'; later just 'long'. Regarding 延, Ogawa believes at an early stage there was confusion over distinction between what were originally two similar-shaped graphs, i.e. what is now 辵 (orig foot facing downwards, meaning 'come down; go'), and what is now 止 'stop'; he takes the modern 止 element as 'foot; go' – not 'stop' – and so takes 延 as meaning 'advance', with 辵 as phonetic with associated sense 'extend', giving 'become extended'. Mizukami takes 延 as 'try advancing along road but stop en route', i.e. he takes 止 as 'stop, not as 'foot/go'; he sees meaning of 延 as 'advance a long distance; later 'long/extended'. YK1976:69-70; KJ1970:105; OT1968:334,536,229; MS1995:v1:458-9. Suggest taking 辵 as drag mark.

**Mnemonic:** DRAG FEET IN EXTENDED MOVEMENT – NEED TO POSTPONE

832

L1

沿

EN, sou

**go alongside**

8 strokes

沿岸 ENGAN coast  
 沿道 ENDŌ roadside  
 川沿い kawazoi riverside

Seal 𠄎; late graph (*Shuowen*). Has 氵 42 'water', and 冂/冂 ('hole/cave from which water gushes') as phonetic with associated sense 'go alongside/follow', thus 'go alongside the current'. YK1976:70; MS1995:v1:204-5; KJ1970:105-6; OT1968:564. We suggest taking 冂 as 'eight' 八 70 'openings' 口 22.

**Mnemonic:** GO ALONGSIDE THE WATER, THROUGH EIGHT OPENINGS

833

L1

我

GA, ware, waga-

**I, me, self, my**

7 strokes

自我 JIGA self  
 我まま wagamama selfishness  
 我々 wareware we, us

OBI 𠄎; seal 𠄎. Views fall into two main groups. View i] sees as pictograph of rough halberd 545 (Ogawa). View ii] sees it as halberd with decorative tassles element attached, the

latter serving as phonetic with associated sense 'kill'; overall sense in this analysis is thus 'kill with halberd'. Both views are listed by Mizukami, who treats view i] as appropriate for OBI forms, and view ii] for bronze (and presumably seal and block script). 'I, my' is a loan usage. YK1976:85; OT1968:394; MS1995:v1:534-5; KJ1970:138.

**Mnemonic:** I HAVE DECORATED MY HALBERD MYSELF

834

L3

灰

KAI, hai  
ashes  
6 strokes

石灰 SEKKAI lime  
 灰色 hai-iro grey  
 火山灰 KAZANbai volcanic ash

Bronze 𤇗 seal 𤇗; traditional 灰. Has 火 8 'flames/fire', and 扌 taken as variant of 又 2003 (originally 'hand'). (扌 might seem unlikely as a variant shape for 又, but clerical forms for 又 do exist which are close in shape to, albeit with the diagonal going from top left to bottom right). All commentators take 火 as 'flames/fire', but

interpretations of 又 here differ. Mizukami takes semantically as 'hand', giving 'rake cinders by hand', or 'ash'. Katō and Yamada take 又 instead as phonetic with associated sense 'use up', to give 'what is left when fire dies out', i.e. 'ash'. Ogawa also takes 又 as phonetic, but with associated sense 'black', giving 'fire burns leaving something black', i.e. 'ash'. We think of ash today as grey, but Mizukami notes that originally ash color meant 'black' (though rather unclear). SK1984:131; MS1995:v2:794-5; KJ1970:148-9; YK1976:87; OT1968:615. Take 厂 as 'hillside'.

**Mnemonic:** HILLSIDE ABLAZE, REDUCED TO ASHES

835

L3

擴

KAKU  
spread  
8 strokes

擴大 KAKUDAI magnification  
 擴散 KAKUSAN dissemination  
 擴声器 KAKUSEIKI loudspeaker

Seal 擴; traditional 擴. Has 扌 34 'hand', and 廣 127 (modern 広 'wide, spacious') as semantic and phonetic, giving 'pull with the hand and spread out'. YK1976:95; KJ1970:325; OT1968:406.

**Mnemonic:** SPREAD HANDS WIDE

836

L3

革

KAKU, kawa  
leather, reform  
9 strokes

革命 KAKUMEI revolution  
 革新 KAKUSHIN reform  
 革工場 kawaKŌba tannery

Bronze 𠄎; seal 革. Typically taken to represent pictographically a small animal offered as sacrifice and left exposed to the elements until its bones are bleached white, hence meaning 'bleached bones of a small animal; skeleton'. Advocates of this view (Katō, Yamada, Ogawa) regard 'leather' as a loan usage. Because some

of the bronze forms show a pair of hands also, alternatively taken to mean 'stretched, dried hide of an animal', i.e. 'leather'. Tōdō is of this latter view, 革 being in his word-family 'stretch taut'. Mizukami lists both views. 'Renew' may be regarded as an extended sense (and by further extension 'reform'), based on the new use for the animal hide. KJ1970:474; MS1995:v2:1432-3; OT1968:1094; YK1976:95. Difficult in terms of mnemonics. We suggest taking the graph as a whole as a splayed out (sacrificed) animal with horns, head, body, long back legs, and tail.

**Mnemonic:** SPLAYED OUT ANIMAL PROVIDES LEATHER: NEED FOR REFORM?

837

L1

閣

KAKU  
cabinet, chamber  
14 strokes

閣下 KAKKA Your Excellency  
 內閣 NAIKAKU Cabinet  
 閣議 KAKUGI Cabinet meeting

Seal 閣; late graph (Shuowen). Has 門 231 'gate', and 各 462 (originally, 'descend [and stop]'; now 'each') as phonetic with associated sense 'descend and stop', giving 'securing bolt' (vertical bolts used to keep leaves of a gate in place without moving). Senses such as 'mansion, chamber, Cabinet' are loan usages. YK1976:96; KJ1970:192-3; OT1968:1059.

**Mnemonic:** EACH GATE LEADS TO CABINET

838

L3

割

KATSU, wari, waru

**divide, rate**

12 strokes

分割 BUNKATSU division  
 割引 waribiki discount  
 割合 wariai rate

Bronze 匕, seal 割. Has 亅 198 'knife/cut', and 害 460 (originally 'helmet'; later 'harm, damage') as phonetic with associated sense 'open up, dissect', to give 'cut with knife into small pieces'. YK1976:99; MS1995:v1:134-5; KJ1970:156; OT1968:120.

**Mnemonic:** AT ANY RATE, WHEN DIVIDING, CUT OUT HARMFUL BITS

839

L1

株

kabu  
**stock, share, stump**

10 strokes

切り株 kirikabu stump  
 株式会社 kabuSHIKI stocks, shares  
 株主 kabunushi stockholder

Seal 𣎵, late graph (*Shuowen*). Has 木 73 'tree, wood', and 朱 1439 (originally 'tree trunk', now 'vermilion') as phonetic with associated sense

taken as 'center of tree is red' (Yamada), or 'come together' (Ogawa; a reference to where the branches of a tree all emanate from); Katō also takes as 'center of tree'. Later used also for 'tree stump'. The meaning 'stocks, shares (in a company)' seems to be an extended use which refers to the central supporting part of a firm/company. YK1976:99-100; AS2007:625; OT1968:505; KJ1970:506.

**Mnemonic:** RED TREE STUMP PROVIDES FIRM STOCK

840

L3

干

KAN, hosu, hiru

**dry, shield**

3 strokes

干潮 KANCHŌ ebb tide  
 干上がる hiagaru dry up  
 干し肉 hoshiNIKU dried meat

OBI 干. Originally depicted a forked weapon, possibly made from a tree branch; appears to be a simpler version of the weapon originally represented by 單 569, possibly with a hand-

guard. The later sense 'shield' is considered a loan usage (Ogawa suggests instead that this occurred through confusion with old forms of 盾 1474, but there is limited similarity in shape). Yamada considers the meaning 'dry' reflects use of 干 as a loan graph for the more complex 乾 1145 'dry' (homophonous in early Chinese, as in modern Japanese). OT1968:321; YK1976:100; MS1995:v1:446-7; KJ1970:202-3; AS2007:248-9.

**Mnemonic:** FLATTEN FORKED WEAPON FOR DRYING THE WASHING

841

L3

卷

KAN, maki, maku

**roll, reel, volume**

9 strokes

第一巻 DAIKKAN Volume One  
 巻物 makimono scroll  
 糸巻き itomaki bobbin

Seal 卷, late graph (*Shuowen*); traditional form: 卷. Has 卩 41 'person kneeling' (Katō and Yamada take here with extended sense 'bent knee'), and 𠂔 (originally 'scatter grain seeds

by hand': see 688) as phonetic with associated sense 'shape into ball, bend, curve', to give overall meaning 'bent knee'; later generalized to 'bend, wind'. Traditionally in China and Japan, books were made by binding into rolls, hence the meaning '(book) volume' also. YK1976:102; MS1995:v1:176-7; KJ1970:178-9; OT1968:147. As with 688, we suggest taking 𠂔 as 'two' 二 65, 'fires' 火 8, and 'self' 己 866.

**Mnemonic:** ROLL ONESELF UP BETWEEN TWO FIRES

842

L3

看

KAN  
watch  
9 strokes看護婦 KANGOFU nurse  
看板 KANBAN signboard  
看守 KANSHU warderSeal 𠄎, late graph (*Shuowen*). There are two types of seal form. One consists of 手 34 'hand'

over 目 76 'eye', while the other comprises 目 'eye' with 𠄎 ('sun shining high in the sky': see 667) as phonetic with associated sense 'watch stealthily'. The interpretation of both forms is 'watch with gaze shielded by the hand' (Katō, Yamada), though Ogawa says 'look into the distance'. YK1976:102; KJ1970:212-3; OT1968:696.

**Mnemonic:** PUT HAND ABOVE EYE TO WATCH BETTER

843

L3

簡

KAN  
simple, brief, letter  
18 strokes簡單 KANTAN na simple  
書簡 SHOKAN letter  
簡略 KANRYAKU concision

Seal 𠄎, Has 𠄎 58 'bamboo', and 間 (the old form of 間 100 'space, gap'), typically taken as

phonetic with associated sense 'come apart', giving 'loose bamboo (writing) strips'; later generalized to 'writing strip, tag', and by extension 'book, letter'. Ogawa says associated phonetic sense is 'scrape', to give '(bamboo) strip for writing'. YK1976:107; MS1995:v2:992-3; OT1968:758; KJ1970:218.

**Mnemonic:** SIMPLE BRIEF LETTER FOUND IN SPACE BETWEEN BAMBOO

844

L3

危

KI, abunai  
dangerous  
6 strokes危機 KIKI crisis  
危險 KIKEN danger  
危害 KIGAI harmSeal 𠄎 (*Shuowen*); 𠄎 (earlier form of 危) 𠄎. Scholars take 𠄎 as the simpler form of 危. 𠄎 depicts a person kneeling or squatting down fearfully on top of a cliff or roof; to this, the later, more complex form 危 adds an additional

element for 'kneel/bend', 𠄎 (see 789), which is regarded as both semantic and phonetic in function. The overall sense 'kneel/crouch down fearfully on top of a cliff/roof' gives rise to 'dangerous, afraid' as the extended sense. Mizukami also lists a proposed OBI equivalent, but the shape is not convincing. YK1976:109-10; MS1995:v1:178-9; KJ1970:249-50; OT1968:146. We suggest taking 𠄎 as fallen figure.

**Mnemonic:** CROUCHING MAN PEERS OVER DANGEROUS CLIFF, THEN FALLS

845

L3

机

KI, tsukue  
desk, table  
6 strokes机上 KIJŌ na theoretical  
机辺 KIHEN around the table  
事務机 JIMUtsukue office deskSeal: 𠄎; late graph (*Shuowen*). Has 木 73 'tree, wood', and NJK 几 (originally, pictograph of table or desk) which serves as semantic and phonetic. Originally, 机 referred to a type of tree (a variety of elm), but was borrowed at an early period for 'desk, table'. YK1976:110; KJ1970:236; OT1968:488,107; SS1984:140.**Mnemonic:** USE WOODEN TABLE AS DESK

846

L1

揮

KI  
command, wield,  
shake  
12 strokes發揮 HAKKI display  
指揮者 SHIKISHA leader  
揮発性 KIHATSUSEI volatilitySeal 𠄎, late graph (*Shuowen*). Has 扌 34 'hand', and 軍 490 ('army') as phonetic with associated sense 'shake', giving 'shake hands (after washing or similar, not a handshake)'; the meaning 'direct, command' is a loan usage. YK1976:116; KJ1970:247; OT1968:422.**Mnemonic:** ARMY HAND WIELDS COMMAND, IF SHAKILY

847

L1

貴

KI, tattoi/bu, tōtoi  
**precious, revered**  
12 strokes

貴族 KIZOKU nobility  
貴重 KICHŌ na precious  
貴方 KIHŌ/anata\* you

Seal 𠄎. Has 貝 10 'shell, shell currency'; and 與 (NJK graph, originally a large basket [for carrying soil, etc.]) as a phonetic with an associated sense of 'pile up high'; thus giving 'pile

shell currency/valuables up high'. This was then generalized to 'precious'; and by extension to 'noble'. Mizukami looks to identify equivalent OBI and bronze forms, though these lack the element 貝. YK1976:117; MS1995:v2:1234-5; KJ1970:245-6; GY2008:855. As a mnemonic we suggest taking 貝 in its original meaning of shell, and the upper part as a 'strange' variant of 虫 60 'insect'.

**Mnemonic:** STRANGE INSECT EMERGES FROM PRECIOUS SHELL

848

L3

疑

GI, utagau  
**doubt, suspect**  
14 strokes

質疑 SHITSUGI questioning  
疑問 GIMON doubt  
疑似 GIJI false

OBI 𠄎 (𠄎); seal 疑. The OBI form is listed by Mizukami as the ancestral form of two separate graphs, i.e. 疑 and 𠄎 (CO; rare graph, with a meaning 'undecided'). The OBI form of 疑 depicts a standing figure with a head that is interpreted as looking round widely; the figure holds a stick. Some occurrences of the graph also include 彳 'go' (derived from 行 131, original meaning 'crossroads'), and the overall meaning of this fuller form is taken as a person standing indeci-

sively at crossroads and unable to proceed (Gu); by extension, 'hesitate, doubt'. The seal form of 疑 has a different structure, apparently through misinterpretation; the right-hand is taken as 子 27 'child' over 止 143 'stop', with left-hand as semantic and phonetic meaning 'stand still', giving overall meaning 'child stands still, unable to move'. In the case of 𠄎, noted above, at the seal stage the stick element was misinterpreted as 匕 (stylised version of 'bent/withered leg/spoon'). MS1995:v2:886-7, v1:156-7; KJ1970:248; GY2008:1741; ZY2009:v1:84-5. As a mnemonic for this awkward graph we suggest taking 匕 and 𠄎 as 'fallen persons', 矢 as 145 'arrow', and the lower right-hand part as 正 43 'correct'.

**Mnemonic:** TWO PEOPLE FELLED BY ONE ARROW? I DOUBT THIS IS CORRECT

849

L3

吸

KYŪ, suu  
**suck, inhale**  
6 strokes

吸取 KYŪSHŪ absorption  
吸血鬼 KYŪKETSUKI vampire  
吸取る suitoru soak up

Seal 吸, late graph (*Shuowen*). Has 口 22 'mouth', and 及 1202 ('reach, extend') as phonetic with associated sense 'pull, pull in' (Ogawa says 'breathe in'), giving 'pull in breath, inhale; suck in'. YK1976:123-4; KJ1970:260; OT1968:165; GY2008:262.

**Mnemonic:** IF YOUR MOUTH CAN REACH IT, THEN SUCK IT IN

850

L3

供

KYŌ, KU, tomo,  
sonaeru  
**offer, companion**  
8 strokes

提供 TEIKYŌ offer  
供養 KUYŌ memorial service  
供回り tomomawari retinue

Seal 供, late graph (*Shuowen*). Has 亻 41 'person', and 共 484 (originally, 'offer up'; 'all together') as semantic and phonetic, giving 'offer, provide'. In terms of etymology and historical usage, there is much overlap between 供 and 共, as noted by Qiu. 'Companion' is probably an extended meaning. YK1976:131; KJ1970:272-3; OT1968:59; QX2000:189.

**Mnemonic:** COMPANION OFFERS PERSON TOGETHERNESS

851

L3

胸

KYŌ, mune, muna-  
**chest, breast, heart**  
10 strokes

胸部 KYŌBU thorax  
胸毛 munage chest hair  
度胸 DOKYŌ heart, mettle

Seal form i) 𠂔; seal form ii) (胸) 𠂔. Both are late graphs (*Shuowen*). The second seal form (iii) is given as the main graph, comprising 冫 ('embrace, envelop': see 611), and 凵 1215 (originally 'empty mouth') as phonetic. 凵 is taken as having

associated sense either 'empty', giving 'empty space in the chest for breathing', generalized to 'chest' (Katō, Yamada, Tōdō), or 'be nervous/excited', giving 'feel uneasiness' (Ogawa). The former interpretation seems persuasive. 月 209 'flesh, meat' was added to what was originally just 胸 (*Shuowen* has 胸 as the main entry heading, noting that it is sometimes written with 月 added). KJ1970:269; YK1976:132; TA1965:302-7; OT1968:132,820; DJ2009:v2:735.

**Mnemonic:** FLESHY EMBRACING CHEST IS LIKE A CONTAINER MARKED 'X'

852

L1

鄉

KYŌ, GŌ  
**village, rural**  
11 strokes

望鄉 BŌKYŌ homesickness  
鄉士 GŌSHI squire  
鄉土 KYŌDO local

OBI 𠂔; seal 𠂔; traditional 鄉. The OBI form has two people kneeling and facing each other over a dining table with abundant food (邑 [CO; originally, grain piled up in container > 'table laid with plentiful food']). Overall original sense is thus felt to be 'two people (host and guest) facing each other over table with much food', and hence 'feast, entertain'. In early Chinese there was also a near-homophone meaning 'region' and – in Han times – 'old home village'. At first these two separate words 'feast, entertain' and 'old home village, village' were written with the same graph, but in the seal script they came to be written differently (at least in some contexts): the two kneeling figures on either side were each modified to 邑 (the one on the left as a mirror image), itself consisting of 阝 (here 'place, area') with an element beneath for

'kneeling person'; this gave 'place where people are', i.e. 'region; village' (see 376), to unambiguously represent the word for 'region; village'. In the modern form 鄉, right-hand 卩 is the short form of 邑 (as in 376), and the left-hand three strokes are just a corrupted shape which we first see in this graph at the clerical script stage. Separate from this, another graph 饗 (NJK), made up of 鄉/鄉 over 食 163 'eat' was devised, and this development allowed 'feast, entertain' – the *original* meaning – to be written unambiguously. The above should be seen only as a tentative account of the etymology of 鄉 because of all the variables in interpretation of the different graph shapes involved, combined with word etymologies which are only provisional in some cases (see Schuessler, for instance). YK1976:133-4; KJ1970:180-81; MS1995:v2:1332-4, v1:182-3; QX2000:217-8; AS2007:533-4. We suggest taking 乡 as 'odd' threads 彡 29, 艮 as 'uncovered food' 食 163, and 'village' 376.

**Mnemonic:** ODD STRINGY UNCOVERED FOOD SERVED IN VILLAGE'

853

L3

勤

KIN, tsutomeru  
**work, duties**  
12 strokes

通勤 TSŪKIN commuting  
勤勉 KINBEN na diligent  
勤め先 tsutomesakī work-place

Seal 勤; late graph (*Shuowen*); traditional 勤. Has 力 78 'strength, effort', and 堇 ('drought deity'; borrowed for 'smear, paint; clay'; later

瑾) as phonetic with associated sense 'muscle power' (Yamada, Katō), giving 'work', or 'tighten, brace oneself' (Ogawa), giving 'exert energy'. OT1968:129,217; YK1976:140; KJ1970:294-5; MS1995:270-71. Here ++ is not 'plant' 53, but we suggest use as such, and take 畀 as 生 44 'grow' in (seed-) box 口.

**Mnemonic:** WORK DUTIFULLY IN EFFORT TO GROW PLANTS IN SEED-BOX

854

L1

筋

KIN, suji  
**muscle, sinew, thread,**  
**sources**  
 12 strokes

筋肉 KINNIKU muscle  
 筋道 sujimichi logic  
 筋書き sujigaki synopsis

Seal 筋; late graph (Shuowen). Typically taken as amalgamation in the shapes of 肌 肋

(NJK 'ribs'; originally 力 78 'strength, effort' as phonetic with associated sense 'ribs'; with 月 209 'flesh'), giving 'ribbed lines' (Katō), 'prominent lines' (Ogawa), together with 肌 筋 (CO, 'lengthwise lines in bamboo'). The basic underlying meaning of 筋 is 'distinct lines', and hence 'sinew, tendon, muscle'. YK1976:140; KJ1970293-4; OT1968:750.

**Mnemonic:** BAMBOO HAS STRONG FLESHY THREAD-LIKE SINEWS

855

L1

系

KEI  
**lineage,**  
**connection**  
 7 strokes

家系 KAKEI family lineage  
 系統 KEITŌ system, line  
 系列 KEIRETSU succession

OB: 糸 seal 系. Shows two lengths of thread joined up by hand, thus 'join threads'; generalised to 'connect; be attached'. A less common alternative analysis is also listed by Mizukami, viz. 糸 29 'thread', with 丿 taken as meaning 'extend out', giving 'join threads up and extend'. 'Lineage' is extended sense. YK1976:147; KJ1970:358-9; MS1995:v2:1004.

**Mnemonic:** LINEAGE IS COMPOSED OF TWISTED CONNECTED THREADS

856

L3

敬

KEI, uyamau  
**respect**  
 12 strokes

尊敬 SONKEI respect  
 敬語 KEIGO polite language  
 敬い uyamai reverence

Bronze 敬; seal 敬; traditional 敬. Has 夂 112 'beat', and 苟 (originally showing person kneeling/bending) as phonetic or as semantic and phonetic. Views as to meaning differ. One takes as 'restrain oneself', thus 'be respectful' (Mizukami). Another takes as 'warn, caution' (Katō, Tōdō). This contrast of meanings is because in

early Chinese the different words concerned were near-homophones. It seems likely 敬 originally meant 'show respect', and that it was later borrowed for 'warn', since originally 苟 showed a kneeling figure bending forward, and the word concerned for 'warn' came to be written in some cases as 敬 (with 亻 41 'person' added). MS1995:v1:580-82, v2:1110-12; KJ1970:277; YK1976:149; OT1968:441; TA1965:495-7; AS2007:317. Take as 艹 53 'plant', and 句 683 'phrase'.

**Mnemonic:** BEATEN INTO USING RESPECTFUL PHRASES ABOUT PLANTS

857

L3

警言

KEI  
**warn, reproach, police**  
 19 strokes

警官 KEIKAN police officer  
 警告 KEIKOKU warning  
 警察 KEISATSU police

Seal 警; traditional 警. Has 言 118 'words; speak', and 敬 / 敬 856 ('respect') as semantic and phonetic meaning 'warn, make cautious', giving 'warn with words, warn'. MS1995:v2:1212-3; OT1968:943; YK1976:150-51.

**Mnemonic:** WARNED TO USE RESPECTFUL WORDS TO POLICE

858

L3

劇

GEKI  
drama, intense  
15 strokes

劇場 GEKIJŌ theater  
劇的 GEKITEKI dramatic  
悲劇 HIGEKI tragedy

Seal 𠂔, late graph (later version of *Shuowen*). Has 冫 (刀) 198 'sword, cut', and 虍 (mythical beast with tiger's head) as phonetic with associated sense 'extremely violent, extreme'. It is felt to be an erroneous variant, which should properly have 力 78 'strength, effort', not 刀

(冫). Modern scholars typically analyze in terms of the version with 力, and this approach is followed here. Thus taken as 力 'effort, strength', with 虍 as phonetic with associated sense 'extremely violent, extreme' (though Ogawa interprets as 'busy'), giving 'exert oneself to the utmost'. YK1976:152; KJ1970:362-3; SS1984:182-3; OT1968:122. We suggest taking 虍 as tiger 虍 ('tiger determinative': see 297 and 1301) with 豕 89 'pig'.

**Mnemonic:** TIGER ATTACKS PIG WITH SWORD!? WHAT INTENSE DRAMA!

859

L1

激

GEKI, hageshii  
agitated, intense  
16 strokes

感激 KANGEKI deep emotion  
激化 GEKKA intensification  
激しさ hageshisa intensity

Seal 𠂔, late graph (*Shuowen*). Has 氵 42 'water', and 勹 (CO, original meaning disputed; 'shining' [Gu], or 'hit' [Shirakawa says 'stimulate spirit of deceased by hitting']) as phonetic with as-

sociated sense taken as 'hit hard' (Ogawa, Tōdō), giving 'waves hit hard', and by extension 'violent'. Katō takes as 'rise up', thus 'water rises/jumps up', but the view based on 'hit hard' seems preferable. SS1984:197,247; GY2008:1621; KJ1970:359-60; OT1968:609; TA1965:267. Take 勹 as 女 112 'strike', 方 as 223 'person', and 白 69 'white'.

**Mnemonic:** INTENSELY AGITATED WHITE WATER STRIKES PERSON

860

L1

穴

KETSU, ana  
hole  
5 strokes

穴居人 KEKKYOJIN troglodyte  
穴子 anago conger eel  
穴埋め anaume stopgap

Seal 宀, late graph (*Shuowen*). May be pictograph of entrance; hence 'cave' (often used as dwelling in ancient China) (Tōdō, Ogawa, Shirakawa). Yamada sees as 宀 30 'roof', here 'entrance', with 八 as phonetic with associated sense 'dig', thus 'dug-out dwelling/cave'. TA1965:707-10; OT1968:739; SS1984:248; YK1976:153. Take 八 as 'eight' 70.

**Mnemonic:** EIGHT HOLES IN A ROOF

861

L1

絹

KEN, kinu  
silk  
13 strokes

絹布 KENPU silk cloth  
人絹 JINKEN rayon  
絹物 kinumono silk goods

Seal 𦃟, late graph (*Shuowen*). Has 糸 29 'thread', and CO 冂 (orig. insect type) as semantic and phonetic with associated sense 'pale yellow', thus 'pale yellow silk thread/cloth'; later 'silk'. GY2008:427; KJ1970:381; YK1976:160; SS1984:262. Take 口 as 'round', 月 as 'meat' 209.

**Mnemonic:** SILK THREADS WRAPPED ROUND MEAT

862

L3

權

KEN, GON  
**right, authority,  
 balance**  
 15 strokes

權利 KENRI (a) right  
 權衡 KENKŌ balance  
 權化 GONGE embodiment

Seal 權, late graph (*Shuowen*); traditional 權. Has 木 73 'tree', and 隹 468 ('crested bird') as phonetic with associated sense either as 'yellow', giving 'tree with yellow blossoms' (Yamada), or with associated sense unknown, giving 'a type of tree' (Katō); either way, the precise type of tree is not known. Meanings such as 'authority, right, balance' represent a loan usage of 權

instead of 攢, a CO graph of 扌 34 'hand' with 隹 as phonetic with associated sense 'fist-sized weights' for scales, giving 'scales with weights for balancing by hand' (Katō); Ogawa, alternatively, takes the weights as hanging, and supports this with an illustration of a weight in a bell shape which was made for hanging. At first weights were made of stone, but later metal. The operator of the scales had some discretion when weighing items, thus giving extended senses such as 'balance' and 'power, authority'. In Japanese, 'balance' is now a very minor meaning for 權. KJ1970:341-2; YK1976:160; OT1968:522.

**Mnemonic:** CRESTED BIRD HAS RIGHT TO BALANCE IN TREE

863

L1

憲

KEN  
**law, constitution**  
 16 strokes

憲法 KENPŌ constitution  
 憲章 KENSHŌ charter  
 憲兵 KENPEI military police

Bronze 𠄎; seal 𠄎. The bronze equivalent, which lacks 心 164 'heart, feeling', is taken by commentators in a provisional analysis as depicting a cap or other type of headgear; Katō considers the inclusion of 目 76 'eye' to indicate that the headgear covered the eyes also, though seems to be alone in this view. The seal form has 心 'mind', with 壽 as phonetic

with associated sense taken either as i] 'wise' (Ogawa, Yamada) (early sense; Mizukami says 'agile, nimble'), or ii] 'fasten, secure' (Ogawa); Mizukami notes both interpretations. Sense i] gives the overall meaning 'wise mind, wise', making the later sense 'law, rule' a loan usage, while sense ii] gives 'firmly fasten', and 'law, rule' as an extended meaning (i.e. that which restrains people). YK1976:161; OT1968:387; MS1995:v1:524-5; KJ1970:155. Awkward mnemonically, but we suggest taking 宀 as 'cover' 30, 𠄎 as variant of 'life' 生 44, 𠄎 as 'eye' 76, and 心 as 'feelings' 164.

**Mnemonic:** CONSTITUTIONAL LAW COVERS ALL ONE SEES AND FEELS IN LIFE

864

L1

源

GEN, minamoto  
**source, origin**  
 13 strokes

資源 SHIGEN resources  
 源泉 GENSEN source  
 源氏 GENJI Minamoto Clan

Bronze 𠄎; seal 𠄎. Has 氵 42 'water', and 原 119 'origin; plain' (which originally depicted a spring gushing out from the foot of a cliff) as semantic and phonetic, giving 'water source, spring'. Note that although these two graphs are differentiated in Japanese usage, just the one graph 原 appears to have served originally in early Chinese to represent in writing two separate words (homophones or near-homophones) meaning

'spring, water source' and 'plain, highland' respectively, the latter being a loan usage of the graph. The water element 氵 was subsequently added to 原, giving 源, to enable the word for 'spring' to be unambiguously represented when needed. 'Source, origin' would appear to be a generalised sense based on 'spring, water source', though Schuessler suggests a possible connection with another word which in early Chinese was homophonous to 原/源, i.e. the word written 元 (GEN) 117, with a meaning 'origin/source'. YK1976:164; AS2007:593; MS1995:v1:188; KJ1970:631-2; QX2000:193,226.

**Mnemonic:** WATER SOURCE HAS ITS ORIGINS ON THE PLAIN

865

L1

嚴

GEN, GON, kibishii,  
ogosoka  
**severe, solemn**  
17 strokes

嚴格 GENKAKU strictness  
嚴秘 GENPI strictly secret  
壯嚴 SŌGON solemnity

Bronze 嚴, seal 嚴, traditional 嚴. Views diverge. Yamada takes it as originally 嚴, with 厂 'cliff', and 敢 1152 ('daring') as phonetic with associated sense 'hole, cave', giving 'cave in

mountainside'; in this view, the top element 𠩺 (CO, 'call out loudly') in 嚴 is treated as an additional phonetic, also with associated sense 'hole, cave'. Mizukami also takes 𠩺 in the same way, but regards 嚴 in its entirety as meaning 'cliff'. Katō broadly agrees, and sets out a number of variant forms for 嚴/嚴. Modern meanings are borrowed. YK1976:165; MS1995:v1:248-50; KJ1970:206-7. Suggest taking 𠩺 as ornate building.

**Mnemonic:** BUILDING SEEMS DARINGLY ORNATE, YET SEVERELY SOLEMN!

866

L1

己

KO, KI, onore  
**I, me, self, you**  
3 strokes

自己 JIKO self  
知己 CHIKI friend  
利己 RIKO selfishness

OBI 己, seal 己. The widely-held (and most convincing) view takes 己 as originally a pictograph

for the twisted end of a length of thread, meaning 'end of long thread'; borrowed to write the word for 'oneself'. Also, the original way of writing what was later written 紀 472 'chronicle, start'. The sense 'you' for 己 is an uncommon and pejorative usage found in Japanese only. YK1976:165; KJ1970:941-2; OT1968:312; MS1995:v1:430-31.

**Mnemonic:** I MYSELF FOLLOW THE THREAD

867

L3

呼

KO, yobu  
**call, breathe**  
8 strokes

呼吸 KOKYŪ breathing  
点呼 TENKO roll call  
呼び物 yobimono drawcard

Seal 呼. Has 口 22 'mouth', and 乎 (NJK, originally 'floating aquatic plant' or 'breath exhaled') as phonetic with associated sense 'go,

leave' (Ogawa says 'breathe out'), giving 'that which leaves the mouth', and so 'breathe out' and by extension 'call out, call'. Mizukami also notes 'big' as a possible associated sense for 呼, giving 'big voice which leaves the mouth'. YK1976:166-7; OT1968:175; MS1995:v1:18-19, 224-5; KJ1970:258-9. We suggest taking 呼 as a variant of 手 34 'hand'.

**Mnemonic:** HAND BY MOUTH MIGHT HELP CALLING, BUT NOT BREATHING!

868

L3

誤

GO, ayamaru  
**mistake, mis-**  
14 strokes

誤解 GOKAI misunderstanding  
誤判 GOHAN mistrial  
誤訳 GOYAKU mistranslation

Seal 誤, late graph (Shuowen). Has 言 118 'words; speak', and 吳 1311 (originally 口 'words; speak', with element for person with head bent forward, conveying 'contrary words', now meaning 'give') as semantic and phonetic, giving 'exaggerated/contrary words' and by extension 'mistaken, mistake'. YK1976:171; KJ1970:394-5; OT1968:930.

**Mnemonic:** MISTAKEN WORDS GIVEN

869

L1

后

KŌ, GO, kisaki  
**empress, queen,**  
**behind, later**  
 6 strokes

皇后 KŌGŌ\* empress, queen  
 后妃 KŌHI empress, queen  
 母后 BOKŌ empress dowager

OBI 𠂔, 𠂕; seal 𠂖. Note there is in seal script a mirror image of this right-facing graph, namely 司 524 ('official') which faces left. 后 is generally taken as variant of 尸 256 'person in bent posture/crouching/squatting' (here, not 'corpse'), with 口 22 'opening' (i.e. 'anus') as both

semantic and phonetic (Yamada, Tōdō, Ogawa). Katō says 'anus' became a generalized 'behind'. Schuessler sets up two words in early Chinese as near-homophones, one meaning 'behind, after', the other meaning 'lord, queen'. Even bearing in mind the vagaries of the loan graph principle, the use of 后 (orig. 'anus') for 'empress, queen' seems surprising, if not puzzling. An explanation may be that the original meaning was forgotten. KJ1970:456-7; YK1976:176; MS1995:v1:212-3; TA1965:302-5; OT1968:166; AS2007:279-80.

**Mnemonic:** EMPRESS FOLLOWS BEHIND

870

L1

孝

KŌ  
**filial piety**  
 7 strokes

孝子 KŌSHI dutiful child  
 孝行 KŌKŌ filial piety  
 不孝 FUKŌ filial impiety

Bronze 孝; seal 孝. Has 孝 638, originally showing old person bent over, with long hair, thus meaning 'old person'; and 子 27 'child'. Views differ as

to whether 子 is semantic or phonetic here, but either way overall sense is same, i.e. 'child makes efforts for old person/parents and ancestors'. Yamada alone gives different early forms for 孝, and so instead of 子 treats 丐 130 ('floating plant') as phonetic with associated sense 'bend'. MS1995:v1:350-51; KJ1970:892-3; OT1968:266; TA1965:226-7; GY2008:373; YK1976:177.

**Mnemonic:** CHILD SHOWS FILIAL PIETY TO OLD PERSON

871

L1

皇

KŌ, Ō  
**emperor**  
 9 strokes

天皇 TENNŌ\* emperor  
 皇室 KŌSHITSU imperial family  
 皇太子 KŌTAISHI crown prince

Bronze 皇; seal 皇. Views vary. One takes upper element as originally depicting a ritual mask (Yamada says mask later changed to type of cap) worn to ward off evil spirits, together with a lower element originally believed to represent 'stand'/'platform'. This latter element (written 王 from seal script on) is taken by Yamada as

phonetic with associated sense 'big'; thus 'big ritual mask/cap'; Mizukami broadly agrees, but does not mention 'cap'; instead proposing 'major deity' as alternative sense to 'big ritual mask'. Ogawa's approach is different, taking the graph as light from flames, burning on stand, meaning 'shine' (later 煌). Tōdō looks to identify upper element as 自 150 ('nose'; 'self'), but older (pre-seal) forms do not support this view. 'Ruler' is a loan usage. YK1976:180; MS1995:v2:898-9, 1086-7; OT1968:687; TA1965:413-5. Suggest taking 白 as 'white' 69, and 王 as 'king' 5.

**Mnemonic:** EMPEROR IS WHITE KING

872

L3

紅

KŌ, KU, kurenai, beni  
**rouge, crimson**  
 9 strokes

紅葉 KŌYŌ red leaves  
 真紅 SHINKU crimson  
 紅茶 KŌCHA brown/black tea

Seal 紅; late graph (Shuowen). Has 糸 29 'silk thread, thread'; and 工 125 (originally a type

of tool, probably an ax-head, also 'work') as phonetic with associated sense 'pink'. Qiu suggests etymology of 紅 is more complex, indicating diversity of opinion over etymology. Schuessler notes meanings as including 'pink' and 'red'. Note that colour spectrum is divided arbitrarily in different languages. YK1976:180-81; QX2000:306; AS2007:278.

**Mnemonic:** WORK WITH CRIMSON THREADS

873

L3

降

KŌ, furu, oriru/rosu

**fall, descend**

10 strokes

降下 KŌKA descent  
 降水 KŌSUI precipitation  
 乘降り noriori getting on and off

OBI 袷 seal 降 Has 冫 1907 'hill/terraced slope' (Shirakawa takes as 'ladder for deities to descend'), and 夆, originally showing two feet pointing downwards for 'descend', thus 'descend hill/slope' > 'descend'. QX2000:192; SS1984:304YK1976:182-3; KJ1970:157; MS1995:v2:1394-5; OT1968:1067. Take 夂 as 'crosslegged' 213, and 井 as 'well' 井 1575.)

**Mnemonic:** DESCEND HILL AND SIT  
 CROSS-LEGGED BY WELL

874

L1

鋼

KŌ, hagane

**steel**

16 strokes

鋼鐵 KŌTETSU steel  
 製鋼所 SEIKŌJO steelworks  
 鋼色 hagane-iro steel blue

A very late graph (*Yupian*). Has 金 16 'metal', and 岡 NJK, 'ridge of hill, hill'; 岡 itself is originally made up of 山 26 'mountain' under 門, the latter

as abbreviation of 岡 'net' (see also 570), giving either 'long' (as with a net drawn out), and hence 'long ridge of hills', or 'high, hard hills/ plateau' (Mizukami). Commentators generally take 岡 in 鋼 as phonetic with associated sense 'strong, hard', to give 'strong metal which cuts through things', and so 'tempered iron, steel'. YK1976:185-6; OT1968:1045; SS1984:314.

**Mnemonic:** METAL IN HILLS IS MADE INTO  
 STEEL

875

L3

刻

KOKU, kizamu

**chop, mince, engrave, harsh**

8 strokes

時刻 JIKOKU time, hour  
 刻印 KOKUIN engraved seal  
 刻み目 kizamime notch

Seal 劊; late graph (*Shuowen*). Has 勹 198 'knife, cut', and 亥 (NJK, 'wild boar') as phonetic with associated sense 'cut into, mark, engrave',

giving 'engrave wood with a knife', though cutting up an animal was probably the original sense, as Shirakawa suggests. 'Severe, intense' is treated as an extended meaning by Schuessler. Yamada looks to identify several bronze forms. YK1976:188; KJ1970:144; OT1968:115; SS1984:321; AS2007:334. We suggest taking 亥 as variant of 'threads, bindings' 糸 29.

**Mnemonic:** CUT UP A WILD BOAR, BINDINGS  
 AND ALL

876

L1

穀

KOKU

**grain, cereal**

14 strokes

穀物 KOKUMOTSU cereals  
 穀類 KOKURUI cereals  
 穀倉 KOKUSŌ granary

Seal 糝, traditional 穀; a late graph (*Shuowen*). Has 禾 87 'grain plant' (not just 'rice'; foxtail millet was a common grain in ancient China), and 𪔐 (CO; originally, percussion instrument on wooden stand) as phonetic with associated sense 'hard exterior', giving 'grain with husk intact'. Used to denote grains in general. YK1976:190; KJ1970:409; OT1968:735,546; AS2007:273. We suggest taking 受 112 as hand holding threshing tool, 士 as 'samurai' 521, 冖 as cover, and 'grain plant' 禾 87.

**Mnemonic:** SAMURAI THRESHES GRAIN THEN  
 PUTS IT UNDER COVER

877

L3

骨

KOTSU, hone  
**bone, frame**  
10 strokes

骨折 KOSSETSU fracture  
露骨 ROKOTSU bare, frank  
骨折る honeoru do all one can

Seal 骨. Has 冎 607 ('occipital bone'), and 月 209 'flesh' (here 'body'), giving 'skull'; by extension, general word for 'bone'. Mizukami gives a proposed OBI equivalent. YK1976:190; MS1995:v2:1474-5; KJ1970:328; OT1968:1132.

**Mnemonic:** FLESHY BODY BELOW SHOULDERS, BUT BONY SQUARE HEAD

878

L3

困

KON, komaru  
**be in difficulty**  
7 strokes

困難 KONNAN trouble  
困苦 KONKU hardship  
困った komatta Damn it!

Seal 困; late graph (*Shuowen*). Interpretations differ. One view takes as consisting of 凵 84 'enclosure', here signifying 'house', and 木 73 'wood', giving 'securing device for gates' (to

prevent unauthorized entry) (Katō, Yamada). Alternatively, seen as 木 'tree' with 凵 'confining enclosure' to restrain growth (Tōdō, Ogawa). With either view, 'be in difficulties' may be regarded as an extended sense, though perhaps more convincingly in the latter interpretation. KJ1970:412-3; YK1976:191; TA1965:712-21; OT1968:204.

**Mnemonic:** TREE IN DIFFICULTY – TRAPPED IN BOX

879

L3

砂

SA, SHA, suna, isago  
**sand, gravel**  
9 strokes

砂金 SAKIN gold dust  
砂利 JARI\* gravel  
砂浜 sunahama sandy beach

Seal (沙) 沙. Note: 砂 is a later graph (post-*Shuowen*). The older graph 沙 has 氵 42 'water', and 少 160 'a few, a little', giving 'tiny stone particles suspended in water', i.e. 'sand'. Later, 石 47 'stone, rock' was substituted for 氵 'water'. MS1995:v2:734-5; KJ1970:415-6; YK1976:193. Though incorrect, use 少 'little' in the sense of 'small'.

**Mnemonic:** SAND COMPRISES LITTLE STONES

880

L3

座

ZA, suwaru  
**seat, sit, gather**  
10 strokes

座席 ZASEKI seat  
銀座 GINZA the Ginza  
座談会 ZADANKAI symposium

A late, post-*Shuowen* graph comprising earlier 坐 (seal form 𠂔), and 广 127 'roof, building'. 坐 itself is made of an upper duplicated element which depicts two people 人 41 facing each other and kneeling, with 土 64 'ground, earth' as semantic and phonetic, meaning 'sit on the ground, sit' (Katō, Yamada), or 'a place to sit in a house' (Ogawa). Shirakawa attributes religious significance to 土 here, taking it as 'earth deity'. YK1976:194; KJ1970:418; OT1968:329; SS1984:334.

**Mnemonic:** TWO PEOPLE SITTING ON THE GROUND IN A BUILDING

881

L3


SAI, SEI, *sumu/masu***settle, finish**

11 strokes

経済学 KEIZAIGAKU economics  
 返済 HENSAI repayment  
 濟まない *sumanai* be improper

Seal ; late graph (*Shuowen*); traditional 濟. Has 彳 42 'water', and 齊 (orig showing ears of grain [Mizukami, Ogawa, Tōdō], or three hairpins [Shirakawa]) as phonetic, but views differ over associated and overall senses. Katō takes phonetic as 'clear', thus 'river with clear water' (also, river name), but Shirakawa and

Ogawa, while also noting as a river name, take 齊 as 'cross over', thus 'cross over water', and by extension 'assist (people)' and hence 'accomplish, complete'. Another view takes 齊 as having associated sense 'adjust', to give 'adjust flow (water volume) of a river' so as to even out (without flooding, etc.; Tōdō), and thus 'be/make uniform, settled'. KJ1970:586; TA1965:770-73; MS1995:v2:1524-5,786-7; OT1968:1171,590; SS1984:338. Suggest take 齊 as 文 72 'text' and strange 'moon' 月 18.

**Mnemonic:** TEXT ABOUT STRANGE MOON  
 SEEN IN SETTLED WATER

882

L1


SAI, *sabaku, tatsu***judge, decide, cut**

12 strokes

裁判 SAIBAN trial  
 裁ち屑 *tachikuzu* shreds  
 裁き *sabaki* verdict, judgment

Seal ; late graph (*Shuowen*). Has 衣 444 'garment' (here, 'cloth'), and 戈 (CO; itself made

up of 戈 545 ['halberd'], with 才 139 ['talent']) as phonetic with associated sense 'damage, injure'; giving 'weapon wound') as phonetic with associated sense 'cut off'; to give 'cut cloth and (judiciously) make garment'. YK1976:199; OT1968:904; GY2008:1368.

**Mnemonic:** JUDGE DECIDES TO CUT CLOTH  
 WITH FANCY HALBERD

883

L3



SAKU

**policy, plan, whip**

12 strokes

政策 SEISAKU policy  
 对策 TAISAKU counterplan  
 策動家 SAKUDŌKA schemer

Bronze ; seal . Has 竹 58 'bamboo', and NJK 束 ('thorn') as phonetic with associated sense 'stab, hit', thus 'bamboo for striking (a horse)', i.e. 'whip'. 'Plan, policy', 'bamboo writing strips' are loan usages. YK1976:203; MS1995:v2:988-9, v1:644-5; QX2000:268; KJ1970:438.

**Mnemonic:** PLAN TO FIX DROOPY TREE  
 BRANCHES WITH BAMBOO

884

L3



SATSU, SAKU

**book, volume**

5 strokes

冊子 SASSHI booklet  
 二冊 NISATSU two volumes  
 短冊 TANZAKU\* paper strip for poem

OBI ; seal . Originally pictograph showing turtle/tortoise shells bound together, for divination (see Introduction under Oracle Bone Script). Later bamboo/wooden strips were used. The basic meaning 'bound volume' remained unchanged, though the more general sense 'document' also evolved. YK1976:203-4; MS1995:v1:108-9; KJ1970:440-41.

**Mnemonic:** STACKED BOUND TABLETS  
 RESEMBLE VOLUMES OF BOOKS

885

L1

蚕

SAN, kaiko  
silkworm  
10 strokes蚕業 SANGYŌ sericulture  
養蚕 YŌSAN sericulture  
蚕豆 soramame\* broad bean

OBI 𧈧 seal 𧈧; traditional 蠶. OBI form is pictograph of silkworm. Seal has 虫 60 'insects' and 𠂔 (日 NJK 'speak', with 𠂔 [two hairpins] as phonetic with associated sense 'insert') as phonetic with associated sense 'produce' (Katō, Ogawa, Yamada), thus 'insect which produces thread' i.e. 'silkworm'. Tōdō, however, takes associated sense as 'enter narrow space', and sees it

to indicate burrowing, thus 'insect that burrows (into mulberry leaves)'. The modern Japanese graph 蚕 serves as a simplified version of 蠶, but is in origin a separate graph meaning 'earthworm'. Note too that middle part of traditional form 蠶 is 日 'speak' (orig showing tongue in mouth), a determinative slightly different in shape from 日 66 'sun/day' in traditional printed form, though the difference is obscured in modern Japanese usage, which usually has both as 日. KJ1970:441,564; MS1995:v2:1156-7, v1:634-5; YK1976:207-8; ZY2009:v3:1140; OT1968:885; TA1965:807-11. Take top element as 62 天 'heaven'.

**Mnemonic:** SILKWORM IS A HEAVENLY INSECT

886

L1

至

SHI, itaru/ri  
go, reach, peak  
6 strokes至急 SHIKYŪ emergency  
夏至 GESHI summer solstice  
至り itari peak, climax

OBI 𠂔 seal 𠂔. Originally shows arrow shot from a bow and come to rest sticking up out of the

ground ('ground' 土 64). The arrow has reached a certain point and stopped, giving the meaning 'stop'. The arrow has also gone as far as it can reach, hence the meaning '(maximum) limit' also. YK1976:218; QX2000:191; KJ1970:444-5; OT1968:833.

**Mnemonic:** ARROW HAS GONE AS FAR IT CAN REACH, NOW HEAD IN GROUND

887

L4

私

SHI, wata(ku)shi  
I, me, private, personal  
7 strokes私立 SHIRITSU private  
私達 watashitachi we, us  
私事 SHIJI personal matters

Seal 𠂔; late graph (*Shuowen*). Has 禾 87 'grain' (not just 'rice'), and 厶, which based on its OBI form is usually taken as corrupted version of 匚 84 'enclosure' (Katō, Ogawa, Yamada), but Mizukami takes 厶 as 'enclose and make one's

own'; either way, overall sense is 'grain which is one's own'. The ancient Chinese tax system required part of the harvest to be given up as tax, and what remained was denoted by the graph 私; 'grain which is one's own/mine' subsequently became generalised to 'private, I, me'. KJ1970:459-60; OT1968:727; YK1976:219; MS1995:v1:188-90; SS1984:357-8. Suggest taking 厶 as a nose.

**Mnemonic:** THE GRAIN UNDER MY NOSE IS MINE AND PRIVATE

888

L1

姿女

SHI, sugata  
form, figure  
9 strokes姿勢 SHISEI posture  
容姿 YOSHI form  
姿見 sugatami full-length mirror

Seal 𠂔; late graph (*Shuowen*). Has 女 37 'woman, female', and 次 308 ('next') as phonetic with divergent analysis of the associated sense. One view takes it as 'well-ordered, well arranged;

giving 'woman of well-groomed and beautiful appearance', later generalized to 'appearance' (Tōdō, Ogawa). Another view posits a more convoluted progression of meaning, i.e. 次 with associated sense 'captivating appearance', giving 'a woman's captivating attitude/demeanor', then changing back to 'appearance' (Katō, Yamada). TA1965:774-5; OT1968:257-8; YK1976:221; KJ1970:468.

**Mnemonic:** NEXT WOMAN HAS A GOOD FIGURE

889

L1

視

SHI, miru  
see, look, regard  
11 strokes視力 SHIRYOKU eyesight  
視覺 SHIKAKU vision  
無視 MUSHI ignoreOBI 𠄎, seal 𠄎. The seal form onwards  
has 見 20 'see', but the OBI form shows itwas originally 目 76 'eye', and 示 723 ('show',  
'altar') as phonetic with associated sense 'stop',  
giving 'stop eye movement and watch/keep  
watching'. Yamada gives the OBI form with 目  
'eye', yet analyzes – presumably inadvertently  
– as 見 'see'. KJ1970:447-8; MS1995:v2:1178-9;  
MR2007:398; YK1976:223.**Mnemonic:** LOOK TO SEE WHAT'S ON SHOW  
AT THE ALTAR

890

L3

詞

SHI, kotoba  
word, part of speech  
12 strokes動詞 DŌSHI verb  
歌詞 KASHI lyrics  
詞書 kotobagaki forewordSeal 詞, late graph (*Shuowen*). Has 言 118  
'words, speak', and 司 524 ('official', 'adminis-  
ter') as phonetic with divergent analyses. One  
commentator takes associated sense of 司 as'help, assist', giving 'helper word', i.e. 'grammati-  
cal particle/function word' (Katō). Tōdō takes as  
'embellish, add modification', giving 'modifying  
word', while Yamada regards sense as 'inherit,  
follow', to give 'word to use as a link', i.e. 'gram-  
matical particle/function word'. The specific  
senses noted above were later generalized to  
just 'word'. KJ1970:458; TA1965:78; YK1976:224.**Mnemonic:** PARTS OF SPEECH ARE USED BY  
ADMINISTRATORS

891

L3

誌

SHI  
record, journal  
14 strokes本誌 HONSHI this publication  
雜誌 ZASSHI magazine  
週刊誌 SHŪKANSHI a weeklySeal 誌, first appears in a later version of  
*Shuowen*. Has 志 718 ('intend') as phonetic withassociated sense 'make a note, write down',  
and 言 118 'words; speak', giving 'record, write  
down'. TA1965:83-5; YK1976:225-6; OT1968:931.  
We suggest taking 志 as 士 521 'samurai' and 心  
164 'heart/feelings'.**Mnemonic:** JOURNAL RECORDS SAMURAI'S  
WORDS ABOUT FEELINGS

892

L1

磁

JI  
magnet, porcelain  
14 strokes磁石 JISHAKU magnet  
磁器 JIKI porcelain  
磁力 JIRYOKU magnetismA late graph (*Yupian*); the traditional form has  
right-hand 茲 (NJK; original meaning 'threads  
dyed twice') or 茲 (NJK; original meaning:  
'abundant vegetation shoots'). In early China, the  
graph 慈 1417 'kind, affection' was borrowed for  
its sound value as a convenient means of writing  
the homophonous/near-homophonous word  
for 'magnet, magnetic'. According to Qiu, there  
was also a semantic link: the ancients likened the  
way a magnet attracts iron to the bond of caringthat links mother and child. Subsequently, 石 47  
'stone, rock' was added to 慈 so as to unambigu-  
ously represent the word 'magnet', and as a  
further development after that, 心 164 ('heart,  
mind, feelings') was omitted, resulting in 磁.  
The associated sense of the right-hand element  
of 磁, which serves as a phonetic, is typically  
(and best) taken as 'attract', giving 'stone which  
attracts'. 'Porcelain' is a substitute usage of 磁 in  
place of 瓷 (NJK; 'porcelain'). Regarding historical  
fluctuation between 茲 and 茲 as the right-hand  
element, see opening comments on 滋 1416; see  
also Note in 慈 1417. KJ1970:33-5; QX2000:331;  
MS1995:v2:1116; TA1965:111-14; AS2007:633**Mnemonic:** ROCK HAS MYSTERIOUS  
MAGNETIC THREADS

893

L1

射

SHA, *iru*

shoot

10 strokes

注射器 CHŪSHAKI syringe  
射倒す itaosu shoot down  
射撃場 SHAGEKIJŌ rifle range

OBI 𠂇; seal 𠂇. OBI and bronze forms show an arrow positioned in a bow, ready for shooting, in some occurrences with a hand added also, giving 'shoot an arrow'. The seal form, on the other hand, has 身 339 'body' instead of a pictographic element for 'bow'. The change, which is difficult to explain satisfactorily, appears to be the result of error at the seal form stage. The substituted element 身 'body' combines

with 寸 920 'measure', which was originally a pictograph of a hand. YK1976:239; OT1968:287; MS1995:v2:932-3, 1264-5, v1:466-7; KJ1970:581-2. In terms of historical accuracy it should be noted that, while the sword seems to have acquired a glamor of sorts, it was nowhere near as efficient as projectile weapons. Before the development of gunpowder-based projectile weapons (around the 9th century in China, later elsewhere) the bow and arrow were preferred overwhelmingly over the sword around the world. Even the samurai with their 'state of the art swords' were killed mostly by arrow, as recent archeological findings have indicated.

**Mnemonic:** HAND SHOOTS MEASURED ARROW INTO BODY

894

L1

捨

SHA, *suteru*

abandon

11 strokes

喜捨 KISHA charity  
捨て子 sutego foundling  
捨置く suteoku leave alone

Seal 𠂇; late graph (*Shuowen*); bronze (舍) 𠂇; traditional 捨. Has 扌 34 'hand', and 舍 727

('house', orig probably 'breathe lightly' > 'place to relax') as phonetic with associated sense 'let go, release' > 'discard, cast aside'; 扌 'hand' was added to indicate clearly the meaning 'abandon'. YK1976:239-40; OT1968:418; MS1995:v2:1096-7; QX2000:356; KJ1970:491.

**Mnemonic:** FIND ABANDONED HAND IN ONE'S HOUSE!

895

L1

尺

SHAKU, SEKI

measure, foot

4 strokes

尺度 SHAKUDO scale, gauge  
尺八 SHAKUHACHI flute  
尺地 SEKICHI strip of land

Seal 𠂇. Lower part represents thumb spread out from the four fingers to make span of a hand, which was used as a basic measuring

device. Upper part, distorted, represents part of arm (Yamada and Katō say elbow). Later used as unit of measure, approx 30 cm (larger than handspan), and by extension 'measure'. Mizukami lists bronze form. YK1976:240-41; OT1968:294; MS1995:v1:406-7; KJ1970:580. Suggest 'topless' door 戸 120 and prop 𠂇.

**Mnemonic:** MEASURE PROP FOR FOOT OF TOPLESS DOOR

896

L3

若

JAKU, *wakai*, *moshi*

young, if

8 strokes

若年 JAKUNEN youth  
若者 wakamono youth  
若しくは moshikuwa or else

OBI (𠂇) 𠂇; seal 𠂇. Views diverge. OBI form has just a raised pair of hands, and an element taken as dishevelled hair, together interpreted as meaning a shamaness dancing while shaking her hair wildly. Seal form on has 口 22 'mouth, speak' added to 𠂇, which itself reflects the origi-

nal pair of raised hands having been changed to (misinterpreted as) 艸 53 'vegetation'. One view takes 若 as 口 'speak', with 𠂇 as phonetic with associated sense 'soft, weak, supple', giving 'speak in compliant/submissive manner' (Katō, Yamada). Another view treats instead as 艸 'vegetation' with 右 2 ('right') in its original sense 'hand', giving 'pick soft young leaves' (Tōdō). Both views are noted by Mizukami. 'If' is a loan usage. YK1976:242; MS1995:v2:1112-3; OT1968:176; KJ1970:676,498.

**Mnemonic:** PLANTS ON RIGHT ARE YOUNG

897

L1

樹

JU, ki  
tree, stand  
16 strokes

樹脂 JUSHI resin  
樹立 JURITSU founding  
樹皮 JUHI bark

OBI forms 𣎵, 𣎶; seal 𣎷. OBI forms have 木 73 'tree', and other elements regarding which analyses differ. Tōdō and Ogawa take as 對, which they interpret as depicting a large drum being set up (by hand [寸 920 'measure', originally pictograph of a hand]) on a stand (see also 473), and by extension 'set upright' (對 appears to be analyzed here as including 豆 379 [originally, pictograph of a round vessel standing on a stem; in Tōdō's word-family 'stand upright'; 'beans; miniature']); combining with the left-hand element 木, the overall sense is 'plant trees (and by extension other plants)'. It should

be mentioned that OBI forms for 樹 in some occurrences have a different graph for 'hand' in place of 寸, i.e. 又 (modern sense 'again' 2003; originally 'hand'; sometimes taken to denote 'right hand'), or 力 78 (originally a pictograph showing what is probably an arm and hand; 'strength, effort'). Katō and Mizukami, though, treat 樹 differently: Katō takes 樹 (including the alternative shapes with 寸 replaced by 又 or 力) as consisting of 木 'tree'; with 寸/又/力, and 豆 as phonetic with associated sense 'set/stand upright', giving 'plant vegetation by hand'. Yamada accounts for the middle-top element (modern 士) as originally representing shoots of vegetation emerging. TA1965:281-4; OT1968:525; MS1995:v1:688-9; KJ1970:227-8; YK1976:247-8. We suggest taking the central elements as 十 35 'ten' and 豆 379 'bean'.

**Mnemonic:** MEASURE TEN BEANS NEXT TO STANDING TREE

898

L3

収

SHŪ, osameru/maru  
obtain, supply, store  
4 strokes

收入 SHŪNYŪ salary  
收益 SHŪEKI gains  
収容 SHŪYŌ capacity

Seal 𠂇; late graph (*Shuowen*); traditional 收. Has 又, which here is not 又 2003 'again' (originally 'hand'), but a corruption of 攴 (攴) 112 'hit with stick (or similar); compel', and 𠂇 'intertwine' (originally, pictograph of intertwined vines, string or similar) as phonetic with

associated sense taken variously as 'see/watch over' or 'draw together' (both listed by Mizukami), 'search exhaustively' (Yamada), or 'supervise' (Katō). The overall sense is felt to be 'search for and capture' (Yamada, Katō, Mizukami); Mizukami also lists 'bring together that which is separate/scattered' as an alternative meaning. MS1995:v1:566-7, 12-13; KJ1970:511-12; YK1976:248-9; OT1968:154. We suggest taking 𠂇 as a pitchfork.

**Mnemonic:** HAND OBTAINS PITCHFORK FROM SUPPLY STORE

899

L1

宗

SHŪ, SŌ  
religion, main  
8 strokes

宗教 SHŪKYŌ religion  
宗家 SŌKE main family  
宗派 SHŪHA sect

OBI 宗 seal 廡. Has 宀 30 'roof, building', and 示 723 ('altar'/'show'), typically taken as semantic and phonetic with meaning 'altar', giving '(main) building where a deity is'; by extension, 'religion'. KJ1970:644; YK1976:250; MS1995:v1:366-7; OT1968:274.

**Mnemonic:** BUILDING WITH ALTAR IS MAIN CENTER OF RELIGION

900

L1

就

SHŪ, JU, tsuku  
take up, achieve,  
regarding, reach  
12 strokes成就 JŌJU accomplishment  
に就いて nitsuite regarding, about  
就職 SHŪSHOKU getting a jobBronze 𠄎 seal 𠄎. Has 京 110 'capital' (orig.  
tall building atop hill or mound), and 尤 NJK  
(‘excel’) as phonetic with associated sense ‘takeone’s place’ (Katō, Yamada), or ‘come together’  
(Ogawa), in either case taken as meaning ‘live  
on a high hill’. In ancient China the nobility lived  
on elevated ground where possible, and those  
of more humble origin lower down. ‘Proceed  
to/reach’ may be seen as extended senses,  
and ‘get/achieve’ a loan usage. KJ1970:512;  
YK1976:253; MS1995:v1:404-5,402. Suggest  
take 尤 as ‘crippled’ dog (犬 19).**Mnemonic:** TAKE UP ISSUE REGARDING  
CRIPPLED DOGS IN THE CAPITAL

901

L1

衆

SHŪ, SHU  
multitude, mass  
12 strokes公衆 KŌSHŪ public  
大衆 TAISHŪ the masses  
合衆国 GASSHŪKOKU USAOBI forms 𠄎, 𠄎; bronze 𠄎; seal 𠄎. OBI forms  
have three people (may be taken to mean ‘many  
people’) under an element corresponding in  
shape in some occurrences to 日 66 ‘sun/day’;  
while in others it appears to be 口 ‘enclosure/  
area’ 84. Gu takes the overall meaning as ‘many  
people working under the sun’, while Ogawatakes the top element as ‘area’, and takes the  
graph to mean ‘many people assembled’. Katō  
and Yamada take the top element as ‘eye’, and  
assert that here it means ‘head’, giving ‘many  
people’, but there seems limited basis for the  
‘eye’ interpretation when the OBI forms are  
borne in mind. Despite diversity of analysis, in  
all cases the common core of meaning is ‘many  
people’, the sense then being generalized to  
‘many’. GY2008:298; OT1968:896; KJ1970:510;  
YK1976:254. MS1995:v2:922-3. Suggest taking  
lower half as ‘odd people’, and upper as ‘eye with lash’.**Mnemonic:** ODD PEOPLE MASSED UNDER  
WATCHFUL EYE WITH LASH

902

L1

従

JŪ, shitagau  
follow, comply  
10 strokes従業員 JŪGYŌIN employee  
従者 JŪSHA follower  
従って shitagatte accordinglyOBI 𠄎; bronze 𠄎; seal 𠄎; traditional 従.  
OBI stage 𠄎 131 ‘go, walk’ with 从 (one  
person following another – see 41) giving‘follow’, changed in bronze to 𠄎 (𠄎) 85, also  
meaning ‘go, walk’. Overall sense is ‘follow  
after’, and by extension ‘comply’. YK1976:256;  
MS1995:v1:486-7; OT1968:350; KJ1970:516.We suggest taking 𠄎 as its original mean-  
ing, namely a road, and the right-hand side as  
variant of 正 43 ‘correct’ (i.e. here, ‘more or less  
correct’) with 𠄎 as a variant of 八 70 ‘eight’.**Mnemonic:** COMPLIANTLY FOLLOW EIGHT  
ROADS MORE OR LESS CORRECTLY

903

L1

縦

JŪ, tate  
vertical, selfish  
16 strokes縦線 JŪSEN vertical line  
放縦 HŌJŪ self-indulgence  
縦書き tategaki vertical scriptSeal 𠄎; late graph (post-*Shuowen*); traditional  
form: 縦. Has 糸 29 ‘thread’, and 従 902 (‘fol-  
low’) as phonetic with associated sense either  
i] ‘loosen’, giving ‘loosen something tied withthread’ (Yamada) or ‘extend vertically’ (Tōdō),  
or ii] ‘stick out’, giving ‘threads which stick out  
vertically’ (Ogawa). Yamada’s interpretation  
results in ‘vertical’ as a loan usage (as also Katō),  
while in other analyses it is a generalized sense.  
The lesser meanings of ‘wayward’, ‘selfishness’  
are extensions related to the idea of looseness  
(Katō). YK1976:257; TA1965:301; OT1968:787;  
KJ1985:488.**Mnemonic:** THE THREADS TO FOLLOW ARE  
THE VERTICAL ONES

904

L1

縮

SHUKU,  
chijimu/meru  
**shrink, reduce**  
17 strokes縮小 SHUKUSHŌ reduction  
短縮 TANSHUKU contraction  
縮み止め chijimidome shrinkproof

Seal 縮, late graph (*Shuowen*). Has 糸 29 'thread', and 宿 327 ('lodge') as phonetic with associated sense taken as either i] 'untangle', giving 'untangle thread' (Tōdō, Yamada), or ii] 'shrink', giving 'thread/cloth shrinks' (Ogawa). In analysis i], 'shrink' is a loan usage. TA1965:211; YK1976:258-9; OT1968:789.

**Mnemonic:** REDUCED TO THREAD-BARE LODGINGS

905

L3

熟

JUKU  
**ripe, mature, cooked**  
15 strokes成熟 SEIJUKU maturity  
半熟 HANJUKU half-boiled  
熟練 JUKUREN mastery

OBI (熟) 𦉰; seal 𦉰, 熟, a graph with a convoluted etymology, is a later version of 孰 (an NJK graph now meaning 'who, which, where?') to which 火 8 'fire' was added as a determinative for clarity after 孰 itself came to be borrowed as a convenient way of writing another word, a homophone/near-homophone in early Chinese meaning 'who?'. For 孰, the OBI form has a figure working with hands, taken by Mizukami as 𠂔 (CO, OBI form of 𠂔 shows person kneeling with arms held out in front, taken to mean 'person working in kneeling posture'), with CO 高, which looks (OBI) like a large lidded cooking pot of some kind, meaning 高 'boil, cook' (taken by Mizukami

and Katō as originally pictograph of fortified structure/town, but Katō notes actual usage is in the sense of 'boil, cook'), giving 'make soft by cooking'. Bronze forms have these same elements, with 女 37 'woman'. The seal form involves further change: the 'person' element is clearly 'person working while kneeling' (𠂔), combining with 高 over 羊 426 ('[well-cooked] sheep [as offering]'). The shape 熟 just begins to be seen at clerical script stage (with 𠂔 modified to 丸, 高 over 羊 changed to 享, and 'fire' determinative added). Note: 高 is felt by several scholars (Katō, Qiu) to be old form of 享 1218 'receive'; note also there is an NJK graph 烹 meaning to boil or cook. SK1974:470; YK1976:259; MS1995:v1:354-5,12-14,v2:1044-5; KJ1970:524-5,281; QX2000:129. Take elements as lid 宀 'mouth' 口 22, 'child' 子 27, 'fire' 火 8, and 'round' 丸 101.

**Mnemonic:** MATURE CHILD PUTS ROUND LID OVER MOUTH OF FIREPIT

906

L3

純

JUN  
**pure**  
10 strokes純粹 JUNSUI purity  
純毛 JUNMŌ pure wool  
純益 JUN'EKI net profit

Bronze 純, seal 純. Has 糸 29 'thread', and 屯 1806 (originally vegetation shoots thrusting up from the ground, now means army camp) as phonetic with associated sense taken as i]

'excellent', giving 'beautiful impurity-free raw silk' (Yamada, Katō), or ii] 'thick; impurity-free', giving '(silk) cloth with tufted edges hanging down heavily' (the tufts were white, and hence the extended sense 'color without impurities'); interpretations i] and ii] are both given by Mizukami also. YK1976:262; KJ1970:528; MS1995:v2:1006-7,v1:414-5. Suggest taking 屯 as thin variant of 'hair' 毛 230.

**Mnemonic:** PURE THREADS SEEM LIKE THIN HAIR

907

L3

処

SHO  
deal with, place  
5 strokes

処理 SHORI management  
 処置 SHOCHI measures  
 処々 SHOSHO here and there

Bronze 𠄎, seal 𠄎 traditional 處. Interpretations vary. One view takes 処 as 'sit on stool, rest' (几'stool, rest', with 夂 [descending foot', see Appendix] as phonetic with associated sense 'sit'), with 虍 (originally, pictograph of tiger head: see 297 and 1301) as additional phonetic with associated sense 'sit' (Yamada). Gu, alternatively, takes 虍 as here meaning '(wearing) tiger-skin cap'. Mizukami's treatment includes i) a possible OBI equivalent interpreted as a foot going inside, giving 'go inside and rest'; ii) bronze forms taken as a person leaning against a rest, with 虍 'as semantic' (sic), but appears to be in error for 'as phonetic'; iii) a seal form comprising 夂 'foot', with 几 'stool, rest'; Mizukami

regards 'be' and 'place' as extended meanings. Both Mizukami and Katō treat 處, 処, and a third form 尻 (Mizukami interprets the latter as 'sit on stool' or 'lean against armrest', and as comprising 尸 256 [normally 'person lying' or 'squatting' or 'corpse'] here as a variant shape for 'person', with 几 'rest, stool') all as alternative forms of the same graph. Ogawa alone considers 処 to be the original way of writing 處, but Katō suggests the more complex forms may be earlier (except for Mizukami's proposed OBI equivalent noted above). It is unclear as to how the present meanings came about, though in one view sitting down in a given place might perhaps indicate sitting in judgment to deal with a situation. YK1976:263-4; GY2008:184; MS1995:v1:118-20, v1:414-5; KJ1970:533-4; OT1968:107. We suggest taking the graph as sitting cross-legged on a stool.

**Mnemonic:** SIT CROSS-LEGGED ON STOOL TO DEAL WITH THE SITUATION

908

L3

署

SHO  
govt office, sign  
13 strokes

署名 SHOMEI signature  
 署員 SHOIN official (person)  
 警察署 KEISATSUSHO police station

Seal 署; late graph (*Shuowen*). Has 罒 (网) 570 'net', and 者 314 ('person') as phonetic with

associated sense 'set up, place', giving 'set up a net to catch birds and animals'. To catch these, there were beaters or assistants, each with their own role, and so by extension 'role', 'post of duty', and by further extension 'government of-ice'. 'Sign, record' are regarded as loan usages. YK1976:265; KJ1970:496; OT1968:796.

**Mnemonic:** PERSON IS NETTED AND SIGNS UP FOR GOVERNMENT OFFICE

909

L3

諸

SHO, moro  
various, many  
15 strokes

諸島 SHOTŌ archipelago  
 諸君 SHOKUN everyone  
 諸手 morote both hands

Seal 諸; late graph (*Shuowen*). Has 言 118 'words; speak', and 者 314 (originally, firewood piled up in container; 'person') as phonetic with associated sense 'many, numerous', giving 'many words, eloquent'. Later generalized to 'many' and by extension 'various'. Mizukami lists bronze forms, all of which lack 言. YK1976:266; KJ1970:495-6; OT1968:934; MS1995:v2:1206-7.

**Mnemonic:** PERSON'S WORDS ARE MANY AND VARIED

910

L3

除

JO, JI, nozoku  
**exclude, remove**  
10 strokes

除去 JOKYO removal  
免除 MENJO exemption  
掃除 SŌJI cleaning

Seal 除; late graph (*Shuowen*). Has 阜 (阜) 1907 'hill, terraced slope, steps', and 余 820 ('excess')

as phonetic, taken as with associated sense either ij 'order, arrange', giving 'well-arranged earthen steps' (Katō, Yamada), or iij 'building', taken on basis of *Shuowen* to give 'palace steps' (Gu, Tōdō). YK1976:267-8; KJ1970:883; GY2008:962; TA1965:339.

**Mnemonic:** SURPLUS TERRACES HAVE TO BE REMOVED, EXCLUDING NONE

911

L3

将

SHŌ, masa  
**command, about to**  
10 strokes

将来 SHŌRAI future  
將軍 SHŌGUN generalissimo  
将に masa ni about to

Bronze 𠄎; seal 𠄎; traditional 將. Bronze forms show one or two hands, with 月 (肉) 209 'meat, flesh', with 月 (originally, pictograph of a bed – see 739) as phonetic with associated sense 'raise up', giving 'offer up meat'. Seal form has as above, but the 'hand' component is equivalent

to 寸 920 ('hand', 'unit of measure'), with little if any change of overall meaning, which is 'offer up meat'. 'Lead, command' is considered to be either a loan usage (Katō, Yamada), or an extended sense based on the person making the offering being someone of status, hence 'lead; leader'. Also used in early Chinese as a convenient loan for a grammatical function word meaning 'be about to', then also in Japanese. YK1976:271; KJ1970:582; AS2007:306. Suggest taking 𠄎 as a table on its edge, and 𠄎 as reaching hand.

**Mnemonic:** TWO HANDS ABOUT TO PUT TABLE ON EDGE, UNDER COMMAND

912

L1

傷

SHŌ, kizu, itami/mu/  
*meru*  
**wound, hurt**  
13 strokes

死傷者 SHISHŌSHA casualties  
傷害 SHŌGAI injury  
傷付ける kizutsukeru to wound

Seal 傷; late graph (*Shuowen*). Has 亻 41 'person', and 易 (seemingly a variant of 易 161 'sun rises')

as phonetic with associated sense 'wound, injure', giving 'person suffers wound', then generalized to 'wound, injure'. Gu follows *Shuowen* in regarding 𠄎 as an abbreviation for 𠄎 with 矢 145 'arrow' as left-hand determinative, meaning 'arrow wound'. OT1968:78 YK1976:276; KJ1970:542-3; GY2008:283. Take both 亻 and 𠄎 as persons.

**Mnemonic:** WOUNDED PERSONS EXPOSED TO RAYS OF RISING SUN

913

L1

障

SHŌ, sawaru  
**hinder, block**  
14 strokes

障害 SHŌGAI impediment  
障子 SHŌJI shoji screen  
差し障る sashisawaru hinder

Seal 障; late graph (*Shuowen*). Has 阜 1907 'hill, terraced slope', and 章 334 ('badge, chapter') as phonetic with associated sense taken as

either 'prevent and support' (Yamada) or 'put up against' (Tōdō), giving 'mound/hill to prevent/separate', or 'fence (to separate)' (Ogawa), giving 'prevent with a surrounding hedge'. Schuessler gives the meaning as 'dike, dam up'. All the above interpretations give 'prevent, hinder' as a generalized sense. YK1976:276; OT1968:1074; TA1965:352; AS2007:607.

**Mnemonic:** WRITE CHAPTER ABOUT HILL AS BEING A HINDRANCE

914

L3

城

JŌ, shiro

castle

9 strokes

城下町 JŌKAmachi castle-town  
 姫路城 HimejiJŌ Himeji Castle  
 城跡 shiroato castle ruins

Bronze forms 𡩺, 𡩻; seal 𡩼. Bronze forms vary, but some already have the structure 土 'earth, ground' 64, with 成 545 ('become, make, consist') as phonetic with associated sense

'pile up'; to give a structure built by successively piling up earth, i.e. 'wall, city wall' (Katō, Yamada). Mizukami lists several alternative (but similar) interpretations of 成, i.e. the associated sense as 'gather together in one place', giving 'pile up earth and gather citizenry in one place'; and 'pound and make firm', giving 'place built by pounding earth'; used in Japanese to mean 'castle'. YK1976:279; KJ1970:595-6; MS1995:v1:270-71.

**Mnemonic:** CASTLE CONSISTS OF EARTH!

915

L3

蒸

JŌ, musulreru

steam

13 strokes

蒸気 JŌKI steam  
 蒸溜 JORYŪ distillation  
 蒸し暑い mushiatsui humid

Late graph (*Shuowen*). Comprises 艹 53 'plants, grass'; with 蒸 (CO, 'flames rise up'; see Note below) as semantic and phonetic, meaning 'burn', to give 'hemp stalks'. Hemp stalks were what remained after the hemp fibre was removed, and were used as a fuel; Schuessler says 'brushwood (as firewood)'. By extension, 'burn'. Yamada treats 'steam' as a loan usage,

while Mizukami, in his entry for 蒸 (the predecessor of 蒸), treats 'steam' as an extended sense based on steaming that which is above a fire. Note: 蒸 comprises 火 8 'fire, flames', with 丞 [originally, 'help someone up out of a pit' > 'help, assist'] as phonetic with associated sense 'raise up high', giving 'flames rise up'. YK1976:281; GY2008:1554; MS1995:v2:798-9, v1:10-11; AS2007:612. Suggest take 丞 as 一 hot plate and 丞 as a combination of 'water' 水 42 and armless baby 子 了, to give 'armless water-baby' (!)

**Mnemonic:** GRASS-COVERED ARMLESS WATER-BABY STEAMS ON FIERY HOTPLATE

916

L3

針

SHIN, hari

needle, pointer

10 strokes

方針 HŌSHIN policy, line  
 針路 SHINRO course  
 針金 harigane wire

Seal 𠄎; late graph (post-*Shuowen*). Has 金 16 'metal', and 十 35 'ten' as semantic and phonetic, meaning 'needle' > 'metal needle'. YK1976:288; OT1968:1036; MS1995:v1:164-5.

**Mnemonic:** TEN METAL NEEDLES POINTING THE WAY

917

L1

仁

JIN, NI

benevolent, humanity

4 strokes

仁愛 JIN'AI benevolence  
 仁者 JINSHA a humanitarian  
 仁王 NIŌ Deva king

OBI 𠄎; seal 𠄎. Views vary. Has 亻 41 'person' (Yamada takes as 'hunchback', based on certain old forms), with 二 65 ('two') as phonetic with associated sense 'baggage, load'; thus 'person with baggage'; Katō takes 'hunchback'

as extended sense based on 'person with load'. Mizukami extends range of 二 to encompass 'carry; be pregnant', overall meaning 'be pregnant, carry a load'. Ogawa, by contrast, takes 二 as having associated sense 'be kind to, love'. Schuessler gives the sense 'act like a human being', which he considers a later meaning. YK1976:291-2; MS1995:v1:42-3; KJ1970:39-40; OT1968:43; AS2007:440.

**Mnemonic:** TWO PEOPLE SHOWING HUMANITY

918

L1

垂

SUI, *tareru/rasu***suspend, hang**

8 strokes

垂直 SUICHOKU verticality  
 雨垂れ amadare raindrops  
 垂れ飾り tarekazari pendant

Seal 垂. Has 土 64 'earth, ground', and 衆 衆 (originally pictograph of blossoms and leaves hanging down; *Kangxi zidian* quotes *Yupian*, which treats as an old form of 垂) as phonetic with associated sense 'hang down', giving 'land in remote regions'. Schuessler suggests the

semantic progression 'far end (of a place)' > 'border, frontier'. Mizukami takes as 'ends of the earth, where the sky hangs down', a meaning perhaps related to ancient Chinese concepts of the Earth. 'Hang down' is a generalized sense. MS1995:v1:266-7,22-4; YK1976:293; ZY2009:v1:8; KJ1970:577; AS2007:196-7. Suggest remembering graph by likening it to 'ride' 乘 336 (from which distinguish), with 土 and minus lower strokes.

**Mnemonic:** LOOKS LIKE RIDING ON TOP BUT HANGING DOWN TO THE GROUND

919

L1

推

SUI, *osu***infer, push**

11 strokes

推理 SUIRI reasoning  
 推薦者 SUISENSHA referee  
 推進機 SUISHINKI propeller

Seal 推, late graph (*Shuowen*). Has 扌 34 'hand', and 隹 324 (originally, pictograph of bird) as

phonetic with associated sense 'push away', giving 'push away with the hand'. Katō regards 'guess, infer' as a loan usage, but Schuessler says 'push away, push, extend', and on the basis of the latter 'guess, infer' could alternatively be considered an extended sense. YK1976:293; KJ1970:664; OT1968:419; AS2007:502.

**Mnemonic:** PUSH BIRD WITH HAND

920

L1

寸

SUN

**measure, inch**

3 strokes

寸法 SUNPŌ measure, plan  
 一寸 ISSUN one inch  
 寸分 SUNBUN a little

Seal 寸; late graph (*Shuowen*). Analyses vary. Seal form shows a pictograph for hand, together with horizontal stroke underneath. This

stroke is typically taken as signifying one unit of measure (i.e. one 'sun') back from the wrist, giving 'wrist pulse' and by extension 'measure' (Yamada, Ogawa). Schuessler gives the meanings as 'thumb; inch', and lists 'measure' as a loan writing for a near-homophone of that meaning. YK1976:294-5; OT1968:285; KJ1970:579; AS2007:200.

**Mnemonic:** PULSE MEASURED AS ONE INCH FROM HAND

921

L1

盛

SEI, JŌ, *moru, sakaru/n***prosper, heap, serve**

11 strokes

全盛期 ZENSEIKI 'golden age'  
 大盛り ōmori big helping  
 燃え盛り moesakaru flare up

Bronze 盛, Seal 盛. Has 皿 300 'food vessel, bowl, dish', and 成 545 ('become, make, consist') as phonetic with associated sense 'pile up', giving 'pile up food in vessel (as an offering)'. Later generalised to 'pile up', and extended in meaning to 'prosper'. KJ1970:595; OT1968:691; TA1965:474.

**Mnemonic:** SERVE HEAPED DISHES WHEN ONE BECOMES PROSPEROUS

922

L1

聖

SEI, hijiri  
**saint, sage, sacred**  
13 strokes聖書 SEISHO bible  
聖人 SEIJIN saint  
神聖 SHINSEI sanctity

OBI 𠄎; bronze 聖; traditional 聖. Has 耳 31 'ear', and 口 22 'mouth, opening', with 一 in the traditional form 一 𠄎 (originally person

standing tall on the ground) as phonetic with associated sense 'pass through' or 'hear', giving 'ear cavity is open and able to hear voices of the deities not audible to ordinary people'; by extension, 'a sage', 'wise'. In the modern graph 聖, 𠄎 has been regularized in shape to 王 5 'king'. YK1976:304; MS1995:v2:1058-9, v1:262-3; KJ1970:599-600. Suggest taking 口 as 'hole'.

**Mnemonic:** SAINTLY KING'S EAR-HOLE IS SACRED

923

L1

誠

SEI, makoto  
**sincerity**  
13 strokes誠意 SEII sincerity  
誠実 SEIJITSU honesty  
誠に makoto ni trulySeal 誠; late graph (*Shuowen*). Has 言 118 'words, speak', and 成 545 ('become, make, consist') as phonetic with associated sense taken as ij 'lie on top of one another in layers, pile up',and then presumed to mean 'words and heart coincide' (Katō, Yamada), or ij 'bring together', giving 'words come together', taken as 'words and conduct coincide' (Tōdō), or iij 'strictly observe', giving 'strictly observe what one says and not diverge from it' (Ogawa). These interpretations appear to be based on a short entry for 誠 in *Shuowen*. YK1976:304-5; KJ1970:211-12; OT1968:929; TA1965:470-74.**Mnemonic:** WORDS BECOME SINCERE

924

L1

宣

SEN  
**promulgate, state**  
9 strokes宣伝 SENDEN propaganda  
宣告 SENKOKU verdict  
宣教師 SENKYŌSHI missionary

OBI 宀 seal 宣. Has 宀 30 'roof, building', and 亘 (a graphic symbol originally used to denote 'go round, revolve'; Yamada says 'whirlpool') as phonetic with associated sense 'surround; round', to give 'house/building with surround-

ing fence/wall'. In ancient China, it was normal for houses to have an encircling wall, and so the emphasis on encircling wall in this graph is considered to denote a building to confine people within, i.e. a prison. 'State, mention' is a loan usage. YK1976:315-6; OT1968:277; MS1995:v1:370-71, 30-31; KJ1970:401; QX2000:238. Suggest taking lower part as 'two' 二 65 and 'days' 日 66.

**Mnemonic:** STATE THAT ROOF WILL BE FINISHED IN TWO DAYS

925

L3

專

SEN, moppa(ra)  
**exclusive, sole**  
9 strokes専門 SENMON specialty  
専用 SEN'YO exclusive use  
專制 SENSEI despotism

OBI 𠄎 seal 專; traditional 專. Has 𠄎 'spool, bobbin, top for spinning' (CO; originally a pictograph), and 又 2003 'hand' (changed to 寸 920 'hand; measure' in seal form), and usually

taken as a child holding a spool-shaped toy in the hand (Mizukami, Yamada, Katō). This interpretation lends itself to 'keep (something) for oneself, monopolise' as an extended meaning. Ogawa takes it in a slightly different sense, meaning 'wind thread on a spool'. YK1976:316; MS1995:v1:396-7; KJ1970:629; OT1968:286. We suggest taking the upper part as 'ten' 十 35, 'fields' 田 63, with 寸 920 as 'measure'.

**Mnemonic:** EXCLUSIVE SOLE POSSESSION OF TEN FIELDS

926

L3

泉

SEN, izumi  
**spring, source**  
9 strokes温泉 ONSEN hot springs  
泉水 SENSUI fountain  
源泉 GENSEN source

OBI 泉; seal 泉. Originally, a pictograph depicting water coming out of a cave or from between rocks; in other words, 'a spring'. YK1976:318; MS1995:v2:742-3; KJ1970:631; QX2000:175. Suggest taking upper part as 白 69 'white' and lower as 水 42 'water'.

**Mnemonic:** SPRING PRODUCES WHITE WATER

927

L4

洗

SEN, arau  
**wash**  
9 strokes洗礼 SENREI baptism  
洗濯 SENTAKU (the) washing  
手洗い tearai toilet, washroom

Seal 洗. Has 氵 42 'water', and 先 51 ('tip', 'point') as phonetic with associated sense 'barefoot', giving 'pour water on bare feet'; Yamada regards 'wash' as a loan usage, but it seems more appropriate to take it as a generalized sense based on a more specific original meaning. YK1976:317; MS1995:v2:748-50; KJ1970:627-8.

**Mnemonic:** WASH TIP IN WATER

928

L1

染

SEN, someru/maru,  
shimiru  
**dye, soak**  
9 strokes染色 SENSHOKU dyeing  
染物 somemono dyed goods  
染込む shimikomu soak into

Seal 染. late graph (*Shuowen*). Views vary. One takes as 氵 42 'water, liquid', and 染 (CO, vegetation or blossoms hanging on tree) as phonetic with associated sense 'dangle in salty medium', giving 'soak (meat) in salty solution'; in

this analysis, 'dye (fabrics)' is seen as extended sense through using a similar process, hanging cloth in a dye solution (Katō, Yamada). Tōdō analyzes as 氵 'water' with 染, as variant form of 簾, a CO denoting square container with a round inside, used to hold dye solution. Ogawa takes as 木 73 'tree', with CO 汎 'oozing liquid' > 'dye from vegetation'. YK1976:317; OT1968:575; TA1965:840-41; KJ1970:628-9. Suggest take elements as 氵 42 'water', 木 73 'tree', and 九 13 'nine'.

**Mnemonic:** SOAK NINE TREES IN WATER TO GET DYE

929

L3

善

ZEN, yoi  
**good, virtuous**  
12 strokes善意 ZEN'I good faith  
親善 SHINZEN friendship  
善後策 ZENGOSAKU remedy

Bronze 善. Bronze and *Shuowen* seal forms have 言 487 'argue', and 羊 426 ('sheep') as phonetic with associated sense 'good, splendid', giving

'a good argument/dialog'. Sometimes in seal written with 口 22 'mouth'; speak' instead of 言, then in the clerical script 口 became stand-ard. Later, the meaning of 善 was generalized to 'good' by dropping 'argument/dialog'. YK1976:322; MS1995:v2:1212-3; KJ1970:634-5; SK1984:157-8. Suggest take as 'sheep' 羊 426, 'one' 一 1, 'small' 小 38, and 'mouth' 口 22.

**Mnemonic:** VIRTUOUS SHEEP HAS ONE SMALL BUT GOOD MOUTH

930

L1

奏

SŌ, kanaderu  
**play instrument,  
 report to ruler**  
 9 strokes

伴奏 BANSŌ accompaniment  
 奏樂堂 SŌGAKUDŌ concert hall  
 奏上 SŌJŌ report to ruler

OBI 奏, seal 奏. In some cases OBI through to seal forms have two hands as an element. The other element is open to interpretation, some taking it as representing a bleached skeleton of an ani-

mal, cut open and offered as a sacrifice to the gods (Katō, Yamada, Mizukami), while others see it as an offering in the form of luxuriant vegetation (Ogawa) or grains (Gu) – perhaps the more likely. ‘Report to ruler’ is probably extended meaning, and ‘play instrument’ borrowed. YK1976:325-6; KJ1970:777; MS1995:v1:302-4; GY2008:171; OT1968:249. Suggest lower part as ‘heaven’ 天 62 and ‘two’ 二 65 ‘big men’ 大 56.

**Mnemonic:** TWO BIG MEN PLAY HEAVENLY MUSIC TO RULER

931

L3

窓

SŌ, mado  
**window**  
 11 strokes

窓口 madoguchi (clerk’s) window  
 出窓 demado bay/bow window  
 同窓生 DŌSŌSEI fellow pupil

Seal forms 窓, 窓; late graph (*Shuowen*). Originally pictograph of simple shape depicting a lattice window; later, 穴 860 ‘hole, cave’ was

added as a reinforcing determinative, resulting in 窗. The seal form in *Shuowen* is equivalent to 窻, which has 心 164 ‘heart, feeling’ added, but there is no satisfactory explanation of the role of 心 as yet. YK1976:328; OT1968:742; MS1995:v2:976-7; KJ1970:586. Suggest taking as ‘hole’ 穴, ‘feeling’ 心, and ‘nose’ 厶.

**Mnemonic:** FEELING NOSEY ABOUT HOLE IN WINDOW

932

L1

創

SŌ, hajimeru  
**start, wound**  
 12 strokes

創造 SŌZŌ imagination  
 創立者 SŌRITSUSHA founder  
 銃創 JŪSŌ bullet wound

Bronze 創 (刀 [original graph later modified to 創]); seal forms 创, 創. Original graph has 刀 / 刂 198 ‘knife, sword, cut’, with 宀, a shape here considered to be an abbreviation or error for

a four-stroke criss-cross shape element (felt to represent window lattice) as phonetic with associated sense ‘wound, injure’, giving ‘wound with knife’; later, the element 宀 was replaced by 倉 559 (warehouse) as phonetic, with same associated sense. ‘Start’ is a borrowed meaning. MS1995:v1:122-3; YK1976:328-9; KJ1970:592,588-9.

**Mnemonic:** THE WOUND STARTED WITH A KNIFE-CUT IN THE WAREHOUSE

933

L3

装

SŌ, SHŌ, yosouu  
**wear, clothing,  
 equipment, adorn**  
 12 strokes

装置 SŌCHI device  
 衣装 ISHŌ clothing  
 変装 HENSŌ disguise

Seal 装, late graph (*Shuowen*); traditional 裝. Has 衣 444 ‘clothing’, and 壮/壯 1628 (‘manly, strong’) as phonetic with associated sense

taken as either i] ‘wrap clothing away’, giving ‘put away, prepare’ (Ogawa), or ii] ‘long and slender/narrow’, giving ‘wear a long garment’ (Tōdō). The association with clothing appears to have given rise to the extended sense ‘gear/equipment’. ‘Adorn’ is a loan usage. OT1968:904; TA1965:378-80; DJ2009:v2:682. Suggest taking the components of 壮, i.e. ‘bed’ 爿 739 and ‘samurai’ 士 521.

**Mnemonic:** SAMURAI WEARS MANLY CLOTHING AND EQUIPMENT IN BED

934

L3

層

SŌ  
stratum, layer  
14 strokes

下層 KASŌ lower classes  
層雲 SŌUN stratus cloud  
高層ビル KŌSŌBIRU skyscraper

Seal 層; late graph (*Shuowen*). Traditional form has 曾 as lower element. Has 尸, here not its usual 'corpse, prone person', but as abbreviation of 屋 meaning 'roof, building' (see 屋 256), and

曾 93 (orig. pictograph of double steamer) as semantic and phonetic, meaning 'be piled up', giving 'building of two (or more) storeys'; later, sense was generalized to 'pile up; layer'. Ogawa sees 尸 as an error for the different element 尸 'building' (e.g. 127). YK1976:329; KJ1970:320; OT1968:299. Suggest 尸 as 'corpse' 256, 丿 as variant of 'eight' 八 70, 'field' 田 63, and 'day' 日 66.

**Mnemonic:** LAYERS OF CORPSES PILE UP IN FIELD OVER EIGHT DAYS

935

L3

操

SŌ, misao, ayatsuru  
handle, chastity  
16 strokes

操縦士 SŌJŪSHI pilot  
節操 SESSŌ integrity  
操り人形 ayatsuriNINGYŌ puppet

Late graph. Has 扌 34 'hand', and 巢 (CO, mouths on top of tree in 巢 are taken as birds' mouths, representing birds chirping or singing noisily,

hence an early meaning 'noisy') as phonetic with associated sense 'hold firmly' > overall meaning 'hold firmly'. By extension in figurative sense, 'maintain intention and not change conduct', i.e. 'chastity', as well as 'handle/control'. YK1976:330; KJ1970:435. Take 巢 as three boxes 晶 405 and 木 73 'wood'.

**Mnemonic:** THREE WOODEN BOXES TAKE SOME HANDLING

936

L3

蔵

ZŌ, kura  
store(house),  
hide, keep, harbor  
15 strokes

蔵書 ZŌSHO one's library  
蔵匿 ZŌTOKU harboring  
酒蔵 sakagura wine-cellar

Seal 藏; late graph (*Shuowen*); traditional 藏. Has 艹 53 'plants', and 臧 (interpreted in one view as 'slave punished', comprising 'slave' 臣 543 with 戕 'wound') as phonetic

with associated. sense taken as ij 'cover over to avoid people's gaze' (Katō, Yamada), or iij 'put away' (Ogawa), in either case giving 'cover/hide under plants', and by extension 'store away; storehouse'. Qiu, though, considers 藏 originally denoted a type of plant, and treats 'store away' as a loan use. KJ1970:434; OT1968:871; YK1976:332-3; QX2000:341-2; MS1995:v2:1084-6. Take 臣 as 'slave' 543 and 戕 as 'halberd' 545.

**Mnemonic:** HIDE SLAVE WITH HALBERD UNDER PLANTS IN STOREHOUSE

937

L3

臓

ZŌ, harawata  
entrails, viscera  
19 strokes

臓器 ZŌKI intestines  
内臓 NAIZŌ viscera  
心臓学 SHINZŌGAKU cardiology

Late graph (late edition of *Shuowen*); traditional 臟. Has 月/肉 209 'flesh, body', and 藏 936 ('store') as semantic and phonetic, meaning 'store', thus 'body components stored away', i.e. 'internal organs, viscera, entrails'. YK1976:333; OT1968:829; QX2000:342.

**Mnemonic:** ENTRAILS ARE STORED IN THE BODY

938

L3

存

SON, ZON  
**exist, know, think**  
6 strokes

生存者 SEIZONSHA survivor  
存在 SONZAI existence  
存じる ZONjiru know, think

Seal 𠄎, late graph (Shuowen). Has 宀 (see in 711), taken with possible meaning 'blocked river' or 'be/ exist' (its precursor quite likely 才 139 [now meaning 'talent' q.v.]), and 子 27 'child', widely taken as phonetic with associated sense 'piled high', thus 'river blocked with piled soil' (Katō, Yamada). Yamada also proposes extended

senses 'not move' > 'stay, exist'. Ogawa treats 宀 as 'exist' and 子 as abbreviation of 孫 565 ('descendants') as phonetic with associated sense 'put in order' extending to 'exist, be', but is unpersuasive. It is felt there is a link between 存 and 在 both as graphs and words in early Chinese, but uncertainty over the etymology of the graph 在 hampers our understanding of that for 存. 'Know, think' seem to be extended or borrowed meanings. Suggest taking elements as hand holding stick 扌, with 子 27 'child'. YK1976:338; KJ1970:421; OT1968:266; AS2007:200.

**Mnemonic:** THINKING CHILD WITH STICK IN HAND KNOWS HE EXISTS

939

L3

尊

SON, tattoi/bu, tōtoi  
**value, respect**  
12 strokes

尊重 SONCHŌ respect  
尊大な SONDAI na arrogant  
尊厳 SONGEN dignity

OBI 尊, seal 尊, traditional 尊. OBI, bronze, and seal forms show two hands offering wine jar to the deities; the jar has stopper / lid, shown in traditional form by the top two downward strokes.

The two hands became stylised to 卪, then commonly changed to a one-hand representation 寸 920. Original meaning is felt to be 'offer wine' – Ma says 'respectfully offer' – then by extension the wine jars. Ogawa takes 'respect' as an extended sense based on offering to the deities, but Katō feels it is loan usage. See also 酒 318 sake. YK1976:339-40; KJ1970:652; MR2007:523; OT1968:289.

**Mnemonic:** HAND HOLDS VALUED WINE-BOTTLE WITH FANCY STOPPER

940

L3

宅

TAKU  
**house, home**  
6 strokes

自宅 JITAKU one's own home  
宅地 TAKUCHI housing-land  
お宅 oTAKU your home, you

OBI 宅, seal 宅. Has 宀 30 'roof, building', with 乇 (orig. pictograph of sprouting plant emerg-

ing above ground, with root below) as phonetic with assoc. sense 'open' > 'open up a dwelling' – in ancient China caves were often used as dwellings. 'Root' may also indicate a base. YK1976:349; KJ1970:674-5; MS1995:v1:362-3. Take 乇 as 七 'seven' 32 with 'top'.

**Mnemonic:** SEVEN ROOMED HOUSE WITH ROOF ON TOP

941

L3

担

TAN, katsugu, ninau  
**carry, bear**  
8 strokes

担当 TANTŌ responsibility  
担い手 ninaite bearer  
負担 FUTAN burden

Seal (orig 儋) 儋, late graph (Shuowen). Traditional form of 担 is 擔. Scholars agree that the original form of 擔 is 儋, i.e. 亻 41 'person', with 詹 as phonetic with associated sense 'carry on the back'. In a later seal version, the left-hand

determinative was changed from 亻 'person' to 扌 34 'hand', giving 擔, which can be seen as a variant form: the authoritative *Kangxi zidian* of 1716 lists 擔 as 'the same as 儋'. The modern form 担, which is treated as the abbreviated version of 擔, is originally a graph of different meaning ('strike, hit') pressed into service as a substitute for the more complicated graph. YK1976:350; KJ1970:250; OT1968:408; ZY2009:v2:436,395. Suggest take right-hand part as 'one' 一 'day' 日 66.

**Mnemonic:** CARRY BURDEN IN HAND FOR ONE WHOLE DAY

942

L3

探

TAN, *saguru, sagasu*  
**search, probe**  
11 strokes

探知 TANCHI detection  
探究 TANKYŪ investigation  
探り出す saguridasu search out

Seal 攷 late graph (*Shuowen*). Has 扌 34 'hand', and what is interpreted as CO 窵 (Kato, Yamada) or CO 窵 (Ogawa), as phonetic with associated sense 'put hand in, search', giving 'look for'. YK1976:351; KJ1970:679; OT1968:420; TA1968:789-92. Suggest 'tree' 木 73 and variant of 'hole' 穴 860.

**Mnemonic:** HAND PROBES HOLE IN TREE

943

L3

誕

TAN  
**birth, deceive**  
15 strokes

誕生日 TANJŌBI birthday  
降誕 KŌTAN nativity  
虚誕 KYOTAN falsehood

Seal: 誕; late graph (*Shuowen*). Has 言 118 'words; speak', and 延 831 ('extend, stretch, postpone') as semantic and phonetic, meaning

'extend', giving 'words extend out/are excessive', 'deceit'. While this is the original meaning, the graph occurs more commonly in early usage as a loan for 'give birth', according to Tōdō, but Schuessler does not list 'give birth' among the early Chinese meanings. OT1968:935; TA1965:534-5; AS2007:553-4.

**Mnemonic:** USE STRETCHED WORDS TO DECEIVE ABOUT A BIRTH

944

L3

段

DAN  
**step, grade**  
9 strokes

段階 DANKAI step, grade  
階段 KAIDAN stairs  
段々 DANDAN gradually

Bronze 段; seal 段. Has 扌 170 'hit/strike with weapon' (Katō follows *Shuowen* here and says 'whip of bundled bamboo', while Ogawa says 'hit with club'), and 𠂔 as abbreviation of 崑 (CO,

'tip, extremity' [< growing tip of plant]) as phonetic with associated sense 'hit, strike (downwards)', giving 'hit (something) downwards'. Meanings such as 'division, step' represent loan usage. Note: bronze occurrences of 崑 include the element corresponding in shape to 𠂔. YK1976:353; MS1995:v1:714-5, v2:1054-5; OT1968:545,807; KJ1970:686. Suggest taking 𠂔 as steps cut in a cliff-face.

**Mnemonic:** STRIKE CLIFF-FACE TO MAKE STEPS

945

L3

暖

DAN, *ataakai/meru*  
**warm**  
13 strokes

暖房 DANBŌ heater  
暖流 DANRYŪ warm current  
暖冬 DANTŌ mild winter

Seal (煖) 煖; late graph (*Shuowen*); 暖 has 爰 (CO; 'ceremonial disc' [OBI equivalent originally shows hand pulling disc or similar]) as the right-hand element in the traditional form.

Initially the determinative for this graph was 火 8 'fire, flames', but later a variant evolved with 日 66 'sun'; 火/日 combined with 爰 as phonetic with associated sense 'warm'. 煖 gives 'warmth of a fire', and 暖 gives 'warmth of the sun'; over time, the latter became the standard form. YK1976:354; KJ1970:685-6; OT1968:473,631. Suggest taking the right-side part as three hands (in a variety of forms)

**Mnemonic:** THREE HANDS WARMING IN THE SUN

946

L3

值

CHI, atai, ne  
**price, value**  
10 strokes

価値観 KACHIKAN one's values  
値段 neDAN price  
値引 nebiki discount

Seal 𠄎; late graph (*Shuowen*). Has 亻 41 'person', and 直 192 ('upright; fix') as phonetic with

associated sense taken as 亻 'be equal to, correspond to' (Katō, Yamada), giving 'two people are equal', or 直 'upright, stand (something) upright' (Ogawa, Tōdō). In either case, 'price, value' is loan usage. YK1976:356-7; KJ1970:691; OT1968:71; TA1965:88-90.

**Mnemonic:** UPRIGHT PERSON HAS FIXED PRICE – GOOD VALUE

947

L3

宙

CHŪ  
**space, sky, air**  
8 strokes

宇宙船 UCHŪSEN spaceship  
宙返り CHŪgaeri somersault  
宙乗り CHŪnori aerial stunt

Seal 宙. Has 宀 30 'roof, building', and 由 421 (originally, probably depicted a wine sieve

or strainer; now means 'reason') as phonetic with associated sense taken provisionally as 'cover', giving 'roof covering' (Yamada, Katō), or 'space beneath roof, extensive space' (Ogawa); by extension, 'space, the heavens'. Mizukami looks to identify OBI equivalents. YK1976:361; MS1995:v1:366-7; KJ1970:698-9; OT1968:275.

**Mnemonic:** REASON FOR SPACE UNDER ROOF IS FOR AIR

948

L1

忠

CHŪ  
**loyalty, devotion**  
8 strokes

忠実 CHŪJITSU na loyal  
忠誠 CHŪSEI fidelity  
忠告 CHŪKOKU advice

Bronze seal 忠; late graph (*Shuowen*). Has 心 164 'heart, mind', and 中 59 ('middle, inside, center') as phonetic with associated sense

taken variously as 亻 'empty, cavity' (Katō, Yamada), or 冫 'fill up' (Ogawa), or 卩 'consistent and harmonised' (Tōdō). Interestingly, 亻 and 冫 are both taken to give essentially the same overall meaning 'devote one's whole heart (to)'; in the case of 卩, 'extensively unblemished heart'. KJ1970:700; YK1976:361; OT1968:361; TA1965:185.

**Mnemonic:** LOYALTY AND DEVOTION AT CENTER OF ONE'S HEART

949

L3

著

CHO, ichijirushii,  
arawasu  
**noted, write book**  
11 strokes

著者 CHOSHA author  
著名 CHOMEI eminence  
名著 MEICHO masterpiece

Late, post-*Shuowen* graph. Originally variant popular form of NJK 箸 'chopsticks' (Qiu notes that in Han dynasty clerical script [see

Introduction] there was alternation between 竹 58 'bamboo' and 艹 53 'plant' as determinative). 者 314 (modern meaning 'person') serves here as phonetic with associated sense 'put between', thus 'bamboo to put things between'. In modern Japanese, meanings of 著 such as 'write a book', 'notable', are loan usages. See too 着 364 'wear, arrive'. YK1976:363; KJ1970:495; OT1968:859; QX2000:323-4.

**Mnemonic:** PERSON WITH PLANT ON HEAD IS NOTED FOR WRITING BOOKS

950

L3

庁

CHŌ  
government office  
5 strokes

官庁 KANCHŌ government office  
 庁令 CHŌREI ordinance  
 防衛庁 BŌEICHŌ Defense Agency

Late graph (Six Dynasties or later); traditional form 廳. Has 广 127 'roof, building'; and 聽 'listen intently'; Qiu notes that in OBI texts 聽 was generally written 聃, showing ear next to

mouth, meaning 'listen to someone's words'; here as semantic and phonetic meaning 'listen and discriminate well'; overall meaning is 'a building associated with careful enquiry (into weighty matters)'; and so 'government office'. Modern form uses 丁 367 (originally 'nail'). YK1976:364; KJ1970:710; OT1968:327; QX2000:195-6.

**Mnemonic:** GOVERNMENT OFFICE IS A NAILED UP BUILDING

951

L3

頂

CHŌ, itadaki, itadaku  
crown, top, receive, have  
11 strokes

頂点 CHŌTEN apex  
 頂上 CHŌJŌ summit  
 頂戴 CHŌDAI receiving, please

Seal 頂; late graph (Shuowen). Has 頁 103 'head'; and 丁 367 (originally pictograph of nail) as phonetic with associated sense 'highest point', giving 'top of the head'; generalized to mean highest point, and hence 'peak, summit'. According to Schuessler, in early Chinese

homophones and near-homophones existed for 'top of the head' and 'mountain top'; in similar fashion in Japanese, *itadaki* can mean 'mountain top' or 'top of the head'; though the latter sense is relatively uncommon in modern Japanese. An extended sense in Japanese is 'reverently accept'; from the traditional custom of raising a gift received to the head in thanks. The idea of receiving something has further extended to the meaning 'please do something for me'. YK1976:366; OT1968:1100; GY2008:601; AS2007:211.

**Mnemonic:** RECEIVE NAIL THROUGH TOP OF HEAD!

952

L1

潮

CHŌ, shio  
tide, seawater  
15 strokes

潮流 CHŌRYŪ tide, current  
 潮水 shiomizu seawater  
 潮時 shiodoki opportunity

Bronze form A (朝 191 'morning') 𠄎, 𠄏; bronze form B (𠄐 𠄑, 𠄒; seal form 𠄓. 𠄔 (CO) and 朝 are in origin the same graph, as explained below. Initially the word in early Chinese for '(morning) tide', a near-homophone of that for 'morning' (朝 191, q.v.) was written using the graph 朝. Then sometimes in bronze texts 'morning tide, tide' was written instead as in bronze form B above, which combines 水 42 'water' as determinative with right-hand 𠄐 '(single) plant, plant shoot' above and below 日 66 'sun' (equivalent

to 草). This right-hand side serves as semantic and phonetic with associated sense 'rise up', giving the overall meaning 'tide'. Bronze form B was then essentially retained as the seal form. At the clerical script stage, we find an example of 潮, which has 月 added on the right, and this fuller form became widely adopted in block script. The right-hand side in bronze form B and in the seal form above (草) may in fact represent the original form of 朝 191. Views diverge significantly, as do also some of the graph shapes; the above account is tentative. YK1976:368; MS1995:v2:762-3, v1:640-41; OT1968:609; AS2007:607; SK1984:391,612; GY2008:1843.

**Mnemonic:** SEAWATER RISES WITH MORNING TIDE

953

L3

賃

CHIN  
wages, fee  
13 strokes賃金 CHINGIN wages  
運賃 UNCHIN fare, freight  
家賃 yaCHIN house rent

Bronze 賃; seal 賃. Has 貝 10 'shell currency, valuables'; and 任 785 ('duty, entrust') as semantic and phonetic, meaning 'baggage, carry baggage'; to give 'money for transporting baggage'; later generalized to 'payment for work'. YK1976:370; KJ1970:570; MS1995:v2:1240-41; OT1968:957.

**Mnemonic:** ENTRUST VALUABLE  
WAGES – FOR A FEE

954

L3

痛

TSŪ, itai/mu/meru  
pain, painful  
12 strokes頭痛 ZUTSŪ headache  
痛手 itade bad wound  
痛切 TSŪSETSU na poignant

Seal 痛; late graph (*Shuowen*). Has 疒 404 'sickbed/sickness', and 甬 193 (interpretations include this as originally depicting a type of instrument [Ogawa; later, 笛], or a person

stamping the ground surface down and jumping up [Mizukami]) as phonetic with associated sense 'pain as if stabbed' (Ogawa), or 'wound penetrates inside' (Yamada, Katō); overall sense is 'pain of sickness'; later generalized sense 'pain'. YK1976:371; OT1968:679; MS1995:v2:870-71; KJ1970:735-6. Suggest associating 甬 with 通 193 ('pass [through]').

**Mnemonic:** PAIN PASSES THROUGH SICK PERSON

955

L3

展

TEN  
expand, spread,  
display  
10 strokes発展 HATTEN development  
展覧会 TENRANKAI exhibition  
展望 TENBŌ outlook

Seal 展; late graph (*Shuowen*). Has 尸 256 (here) 'person lying down', and 艹 (as abbreviation of a more complex form with 衣 444 meaning a type of garment [Yamada says 'red garment'])

as phonetic with associated sense taken as 𠂔 'bend', giving 'person with bent back', i.e. 'hunchback' (Katō, Yamada), or 𠂔 'roll (over), tumble', giving 'turn in one's sleep' (Ogawa). Either analysis results in senses such as 'lay (something) out, extend' as loan usages. YK1976:379-80; KJ1970:728; OT1968:297. We suggest taking the top part as slumped person 尸, middle part as 艹 53 'grass', and lower part as 'short' clothing 𠂔.

**Mnemonic:** SLUMPED PERSON IN SHORTS  
SPREAD OUT ON GRASS

956

L1

討

TŌ, utsu  
attack, to defeat  
10 strokes討議 TŌGI debate  
討ち入る uchiiru raid  
討伐 TŌBATSU subjugation

Seal 討; late graph (*Shuowen*). Has 言 118 'words, speak', and 寸 920 ('hand; measure') as phonetic with associated sense 'charge, accuse',

giving 'charge verbally'; i.e. 'charge (someone) with an offence'. Ogawa sees 寸 as an abbreviation here for 肘 (NJK 'elbow') with associated sense 'capture'. 'Attack (physically)' can be seen as loan usage. Katō notes that in early times the elements corresponding to 寸 and 手 34 'hand' were often used without distinction in meaning. YK1976:387-8; OT1968:923; KJ1970:673.

**Mnemonic:** ATTACK AND DEFEAT WITH  
MEASURED WORDS

957

L3

党

TŌ

party, faction

10 strokes

政党 SEITŌ political party  
 労働党 RŌDŌTŌ Labor Party  
 党派 TŌHA faction

Seal 黨; late graph (*Shuowen*); traditional 黨. Has 黑 137 'black', and 尚 1491 (orig. smoke rising from roof aperture; now 'furthermore') as phonetic with associated sense taken as i]

'cover', giving 'sun and moon covered in black, with no light' (Katō, Yamada), or iij 'obstruct', giving 'obstructed and not clear' (Ogawa). Either analysis could refer to a lattice roof-opening blackened with soot. 'Party, (like-minded) companions' are loan usage. YK1976:387; KJ1970:671-2; OT1968:90. Take 𠂇 as ornate roof, 兄 as 'elder brother' 114.

**Mnemonic:** ELDER BROTHER'S PARTY MEETS UNDER ORNATE ROOF

958

L1

糖

TŌ

sugar

16 strokes

砂糖 SATŌ sugar  
 糖衣 TŌI sugar coating  
 糖分 TŌBUN sugar content

Seal 糖; late graph (later *Shuowen* edition). Has 米 220 'rice', and 唐 (orig. 'incoherent, absurd', itself comprising 口 22 'speak, words', with 庚 [CO, here, slightly modified in shape; meaning

'remove husk on grain']) as phonetic with associated sense 'spread out' (Ogawa), or 'dry using heat' (Katō), giving 'food items made using rice flour (spread out)', and then more specifically 'sweet items', 'sugar'. OT1968:764,327; YK1976:390; MS1995:v1:230-31; KJ1970:666. 唐 is also used to represent Tang China, helpful for mnemonics.

**Mnemonic:** RICE FROM TANG CHINA IS AS SWEET AS SUGAR

959

L3

届

todokeru/ku

deliver, report

8 strokes

届け書 todokeSHO report  
 届け出る todokederu give notice  
 行き届く yukitodoku be attentive

Seal 届; late graph (*Shuowen*); traditional form: 届. The graph has 尸 256 'person lying down/slumped' (possibly but not necessarily a 'corpse'), and 囪 (CO, 'lump of hard soil', made up of 土 64 'earth, ground', with 凵 [originally, 'basket'] as a phonetic with an associated sense 'hard

and round') serving as phonetic with associated sense taken either as i] 'move backwards' or 'leg impediment', giving 'move backwards, cannot move freely' (Yamada, Katō), or iij 'collapse', giving 'physically enervated' (Ogawa). Schuessler notes early Chinese meanings that include 'end up, arrive', which appear to be loan usages; 'deliver', which may perhaps be regarded as an extended sense from 'end up, arrive', is a meaning for 届 used only in Japanese. YK1976:397; KJ1970:153-4; OT1968:295; AS2007:314. We suggest taking 尸 as a corpse, and 由 as 'reason' 421.

**Mnemonic:** DELIVER CORPSE AND REPORT REASON

960

L3

難

NAN, muzukashii, katai

difficult, trouble

18 strokes

難民 NANMIN refugees  
 難儀 NANGI trouble  
 見難い migatai hard to see

Bronze 𠂇; seal 難; traditional 難. The bronze and seal forms given here both feature 隹 324 'short-tailed bird, bird', but this graph also occurs in both bronze and seal alternatively with 鳥 190 'bird' instead. Either 'bird' element combines with one of a small range of elements as phonetic; these include 黃 (黄 133 'yellow') in bronze and 隹 (CO, possibly 'burn sacrifice'), both with associated

sense 'golden, yellow', in effect giving 黄 / 黄 a semantic function also. At the clerical script stage, the form with 隹 became predominant. Overall meaning is 'bird with golden/yellow plumage', but beyond that the identity of the bird is not known. The meaning 'difficult, trouble' is considered to be a loan usage. MS1995:v2:1498-1500; YK1976:399; GY2008:1186; KJ1970:748; SK1984:771. As a mnemonic we suggest making use of the kanji for Han China, namely 漢 – which of course is part of the term kanji 漢字 – along with the water determinative 氵 42.

**Mnemonic:** BIRDS ARE IN TROUBLE IN WATERLESS HAN CHINA

961

L3

乳

NYŪ, chichi, chi  
**breasts, milk**  
8 strokes牛乳 GYŪNYŪ (cow's) milk  
乳酸 NYŪSAN lactic acid  
乳房 NYŪBŌ/chibusu breasts

Seal 𠂔; late graph (*Shuowen*). Typically taken as 爪 (compact shape of 爪 1739, 'claw, talon' used in compound graphs), here meaning 'hand', and 孔 1316 'orifice, hole' (originally 'vaginal orifice'), giving 'baby emerges from vaginal orifice and is received by hand', i.e. 'be born.' 'Breast milk' is

treated by some (Katō, Yamada) as a loan usage, but can perhaps be regarded as an extended sense, as also 'breasts'. Ogawa tentatively gives an alternative interpretation relating to an ancient belief, referred to in the *Shuowen* entry for 乳, which links swallows to birth, but the first analysis above is probably the one to follow. YK1976:401; KJ1970:508; SS1984:670; OT1968:28. Note that 乳 is a cavity not a breast, though useful as a mnemonic. Thus we suggest 'child' 子 27 and 乳 'breast' and 'hand' 爪.

**Mnemonic:** MOTHER'S HAND PUTS CHILD TO BREAST SWOLLEN WITH MILK

962

L3

認

NIN, mitomeru  
**recognize, appreciate**  
14 strokes認識 NINSHIKI cognition  
認可 NINKA approval  
認印 mitomeIN private seal

A late graph (post-*Shuowen*). Has 言 118 'words; speak', and 忍 1825 ('endure') as phonetic with associated sense 'allow, permit', to give 'give verbal approval'. YK1976:402; KJ1970:569; OT1968:932. Suggest taking 忍 as 'blade' 刃 1549 and 'heart' 心 164.

**Mnemonic:** WORDS OF APPRECIATION AS BLADE ENTERS HEART!?

963

L1

納

NŌ, NA, NATSU, TŌ,  
osameru  
**obtain, supply, store**  
10 strokes納稅 NŌZEI tax payment  
納屋 NAYa shed, barn  
出納簿 SUITŌBO\* accounts book

Seal 納; late graph (*Shuowen*). Has 糸 29 'thread', and 内 207 ('inside') as phonetic with associated

sense 'become wet', giving 'wet thread'; meanings such as 'obtain; supply' tend to be regarded as loan usages, though Tōdō notes an example of early classical usage of 納 in Chinese in the sense 'bring inside', a point echoed by Schuessler. YK1976:404-5; KJ1970:665; OT1968:770; TA1965:803; AS2007:446.

**Mnemonic:** SUPPLY OF THREADS ARE STORED INSIDE, EASILY OBTAINED

964

L3

腦

NŌ  
**brain**  
11 strokes頭腦 ZUNŌ brain  
首腦 SHUNŌ leader  
腦障害 NŌSHŌGAI brain injury

Seal 𠂔; late graph (*Shuowen*); traditional 腦. For 'brain', *Shuowen* has 𠂔, consisting of 𠂔, originally a pictograph for 'brain' or 'head, cranium', with 匕 (the modern shape; originally, pictograph for 'withered leg' and – by extension,

based on the bent shape – borrowed for 'ladle, spoon' [Katō]; not to be confused with 七 32 'seven') as phonetic with associated sense 'fat, grease', giving 'fatty matter in the cranium', i.e. 'brain' (Katō, Yamada). Alternatively, left side of seal form is taken as 人 41 'person' (Shirakawa). Later, 匕 was replaced by 月 (肉) 209 'flesh, meat'. SS1984:675; YK1976:405; KJ1970:673-4,796; OT1968:823. We suggest taking 月 as body, and 𠂔 as 'brain box' with hairs on top.

**Mnemonic:** THE BODY'S BRAIN-BOX IS MARKED WITH A CROSS, HAIRS ON TOP

965

L3

派

HA  
faction, send  
9 strokes

派遣 HAKEN despatch  
立派 RIPPA na splendid  
田中派 TanakaHA Tanaka Faction

OBI 𠂔 (派); seal 𠂔. The OBI form, which lacks 氵 / 水 42 'water' as a determinative, depicts tributaries flowing into a river. Although the water flow of a tributary is into a river, not from it, still there is an association of divergence in relation to the main river, this probably leading to the extended sense 'become separated'. Katō notes that at the earliest stage there was fluctuation in the direction of this graph (either left-facing or right-facing) – a feature which as Qiu notes did not as a rule indicate two different words were represented because in the earliest period there was fluctuation in the regular and reversed forms

of the same graph without a distinction in meaning. Later, though, the convention arose of employing the left-facing shape of 𠂔 as the way to write 永 644 'long, lasting' (q.v.), and the right-facing shape 𠂔 for 'tributary; become separated'; later still, the 'water' determinative was added to further distinguish the latter sense. Ogawa regards the semantic progression as being 'become separated' > 'tributary', though the normal progression for development of graphs is from a concrete sense to an abstract sense, not the reverse. It would appear that the idea of separation has led to the meaning of 'faction', in the sense of going a different way, and in some cases possibly being sent away. See also 脈 618. YK1976:407; KJ1970:77-8; QX2000:206; OT1968:576.

**Mnemonic:** A FACTION IS LIKE A TRIBUTARY RELATIVE TO A RIVER

966

L3

拜

HAI, *ogamu*  
worship, respectful  
8 strokes

礼拜 REIHAI worship  
拜見 HAIKEN inspection, look  
拜具 HAIGU Yours faithfully

Bronze 𠂔; seal 𠂔. Has 扌 34 'hand', and a second element (interpretations differ – Mizukami lists two: animal intestines hung from a tree as sacrifice, or an offering held out) as

phonetic with associated sense typically taken as 'line up, be in a row', giving 'hold both hands out (in an act of offering)'; by extension, 'revere, worship'. Ogawa interprets the objects depicted in the second element as an offering of luxuriant vegetation. YK1976:408-9; KJ1970:754; MS1995:v1:562-3; OT1968:409. Suggest take right element as 8-leaved plant.

**Mnemonic:** HAND OFFERS UP EIGHT-LEAVED PLANT IN RESPECTFUL WORSHIP

967

L3

背

HAI, se, sei, *somuku/keru*  
back, stature, defy  
9 strokes

背後 HAIGO background  
背中 senaka back  
背信 HAISHIN betrayal

Seal 𠂔; late graph (Shuowen). Has 月 209 'flesh, meat', and 北 224 ('north'; originally, 'turn the back, oppose') as semantic and phonetic, giving overall meaning 'the back'. YK1976:409; KJ1970:752-3; GY2008:832; OT1968:819; AS2007:246.

**Mnemonic:** TURN BACK DEFIANTLY ON MEAT FROM THE NORTH

968

L1

肺

HAI  
lung(s)  
9 strokes

肺病 HAIKYŌ lung disease  
肺炎 HAIEN pneumonia  
肺臟 HAIZO lungs

Seal 𠂇; late graph (*Shuowen*). Has 月 209 'flesh, meat', and 市 (originally pictograph of plant emerging above ground [not 144 'market/city']), taken in one analysis as phonetic with associated sense 'emerge from within', to give 'body organ from which breath emerges', i.e.

'lungs' (Katō, Yamada). An alternative analysis based on the seal form (and the *Shuowen* interpretation) of 市 takes original meaning as leaves of a plant opening on opposite sides, giving both semantic and phonetic with associated sense 'divide in two', to give 'organ divided in two' (lungs) (Katō, Ogawa). The first analysis above seems preferable; the second might apply equally to 'kidneys'. Suggest taking 市 as 'city' for mnemonic purposes. YK1976:409; KJ1970:753,472; TA1965:651; OT1968:820.

**Mnemonic:** MEAT FROM THE CITY MIGHT DAMAGE YOUR LUNGS

969

L1

俳

HAI  
amusement, actor  
10 strokes

俳優 HAIYŪ actor  
俳句 HAIKU haiku poetry  
俳人 HAIJIN haiku poet

Seal 𠂇. Analyses differ. Probably most persuasive is that which takes as 亻 41 'person', and 非 794 ('not') as phonetic with associated sense 'hunchback, ugly', to give '(male) hunchback'. In ancient China, the nobles had many dwarf servants who were hunchbacks, and who would tell

amusing stories and perform song and dance routines at banquets; on the basis of such activities, extended senses evolved such as 'jest' for 俳 (Katō, Yamada). In support of this view is the fact that in medieval Europe deformed persons were often employed as jesters. Ogawa prefers to analyze 非 as phonetic with associated sense 'oppose, go against', giving 'persons who amuse others by doing unusual things'. Yamada looks to identify a bronze form for 俳. KJ1970:754-5; YK1976:410; OT1968:71.

**Mnemonic:** AN AMUSING ACTOR IS NOT A PERSON!?

970

L1

班

HAN  
squad, group, allot  
10 strokes

班長 HANCHŌ squad leader  
救護班 KYŪGOHAN relief squad  
班点 HANTEN a spot

Bronze 𠂇; seal 班. Has CO 玨 'jade/jewelled tablet pair' (to show lord-vassal relationship), and 卩 198 'knife, cut', felt here to act as abbreviation of 分 218 'divide' as semantic and phonetic,

giving 'jade tablet marking subservience' – one out of a pair given by the chief ruler (or later, the emperor) to individual local nobles or lesser rulers as a symbol of their subservience. Later generalized to 'divide' and 'distribute', which involves some sort of group structure, so 'group' may be a further extended sense. Also used now as variant of 斑 1869 'spot'. YK1976:418-9; KJ1970:788; MS1995:v2:854-5; AS2007:155.

**Mnemonic:** SQUAD RECEIVES A CUT OF THE JEWELS

971

L3

晚

BAN  
evening, late  
12 strokes

晚飯 BANmeshi evening meal  
晚夏 BANKA late summer  
今晚は KONBAN wa Good evening

Seal 𠂇; late graph (*Shuowen*). Has 日 66 'sun, day', and 免 2018 ('avoid, escape') as phonetic

with associated sense usually taken as 'disappear, not clearly visible' (Ogawa says 'incline towards'), giving 'sun disappears', i.e. 'sunset'. YK1976:419-20; KJ1970:791; TA1965:735-9; OT1968:47.

**Mnemonic:** THE SUN 'ESCAPES' EVERY EVENING – A SIGN IT'S GETTING LATE

972

L1

否

HI, ina, inamu  
**no, decline, deny**  
7 strokes

否認 HININ denial  
否定的 HITEITEKI negative  
否めない inamenai undeniable

Bronze 否; seal 𠄎. Has 口 22 'mouth, speak', and 不 600 'not' (q.v.), originally 'flower calyx', but borrowed at early OBI stage for its sound to represent a word meaning 'not'. Loan use of a pictograph in this way for its sound value to represent another word, in this case one mean-

ing 'not', was a common device. Katō asserts that 不 here does not have a semantic function (a function which is attributed to it in *Shuowen*), and defines the meaning of 否 as 'to utter *fu* verbally'; but this simply raises the question of what *fu* means here. A more appropriate analysis of 否 treats 不 as phonetic with associated sense 'not', to give literally 'say no, or simply 'not' > 'refuse' (Mizukami). Schuessler treats 否 and 不 as originally representing the same word in early Chinese, meaning 'not'. KJ1970: 794-5; MS1995:v1:220-222; AS2007:172-3; OT1968:173.

**Mnemonic:** MOUTH SAYS 'NO', IN DENIAL

973

L3

批

HI  
**criticize, strike**  
7 strokes

批判 HIHAN criticism  
批評 HIHYŌ commentary  
批准 HIJUN ratification

Seal 𠄎 (攴). 批 is a later popular form. 攴 has 扌 34 'hand', and 𠄎 (tentatively, 'navel' [Ogawa]), as phonetic with associated sense 'slap', giving 'slap with hand', extended to 'criticize'. YK1976:422; OT1968:405,549; DJ2009:v3:995. Suggest 比 as 'compare' 792.

**Mnemonic:** CRITICISM CAN INVOLVE A HANDY COMPARISON

974

L1

秘

HI, himeru  
**(keep) secret**  
10 strokes

秘密 HIMITSU secret  
極秘 GOKUHI top secret  
秘書 HISHO secretary

Seal 𠄎 (祕). 秘 is a later popular form. 祕 has 示 723 (originally, 'offering table, altar', now means 'show'), with 必 597 ('necessarily') as phonetic with associated sense taken as 'hide and not

open' (Yamada), 'close' (Ogawa), or 'stick together and not allow movement' (Tōdō), all signifying restriction in movement. Overall sense is 'matters of the gods which are hidden and not clear/cannot leak outside'; later generalized to 'hidden and not clear', hence 'secret'. The modern form using 禾 87 'grain plant' as the determinative is probably a miscopying. YK1976:423; TA1965:765-9; OT1968:722; DJ2009:v1:5.

**Mnemonic:** RICE PLANT IS NECESSARILY KEPT SECRET

975

L3

腹

FUKU, hara  
**belly, guts**  
13 strokes

腹部 FUKUBU abdomen  
中腹 CHŪFUKU mid-slope  
腹立ち haradachi anger

Seal 腹, late graph (*Shuowen*). Has 月 209 'flesh, meat', and 复 (CO, an upright vessel with another one upside-down underneath, and 父 or 又 [for further details, see under 復 803; also see Note below]) as phonetic in 腹 with associated sense either i] 'thick and abundant', giving 'thick

and swollen part of the body' (Yamada), or ii] 'cover', giving 'flesh covering the internal organs' (Ogawa), with overall meaning in both analyses 'belly, abdomen'. YK1976:438-9; OT1968:825; MS1995:v1:286-8, v2:1078-9; OT1968:173. Note: traditional form of 腹 has 父 'descending foot' (determinative no. 34), though in some early occurrences of this graph it may have been 父 'walk slowly, drag foot'; see Appendix. Suggest 复 as 父 as crossed legs, 日 66 as 'sun', and 人 as variant 'person' 41 n.

**Mnemonic:** PERSON SITS CROSS-LEGGED IN SUN, SHOWING FLESHY BELLY

976

L1

奮

FUN, furuu  
**be excited, stir**  
16 strokes奮起 FUNKI stirring  
奮闘 FUNTŌ hard fight  
奮い立つ furuitatsu be stirred

Bronze 奮; seal 奮. Bronze has 田 63 'field, ground', and element made up of 衣 444 'garment' combined with 隹 324 'short-tailed bird, bird' acting as semantic and phonetic,

meaning 'bird flies up', to give overall sense 'bird flies up'. The seal form also has 田, but the second element is changed to 奮, also meaning 'bird flying' and with overall sense 'bird flies up'. By extension, 'be animated, roused'. MS1995:v1:308-9; ZY2009:v1:199; OT1968:675; YK1976:440-41. Suggest taking top element as 大 56 'big'.

**Mnemonic:** BIG BIRD IN FIELD STIRS, FLYING OFF EXCITEDLY

977

L3

並

HEI, nami, narabu  
**row, line, rank with, ordinary**  
8 strokes並行 HEIKŌ parallelism  
並木 namiki line of trees  
月並み tsukinami commonplace

OBI 並; seal 並; traditional 並. Two persons standing, not moving, giving 'be lined up/in a row'; by extension, 'ordinary'. MS1995:v2:982-3; OT1968:745; SS1984:761. Awkward as a mnemonic, but suggest two horizontal lines, two vertical lines, and four dots.

**Mnemonic:** TWO LINES UP, TWO CROSS ROWS, FOUR DOTS – ORDINARY PATTERN

978

L1

陛

HEI  
**majesty, throne**  
10 strokes陛下 HEIKA Majesty  
陛見 HEIKEN imperial audience  
兩陛下 RYŌHEIKA Majesties

Seal 陛; late graph (Shuowen). Has 阜/阝 1907 'earthen mound', and CO 埜 as semantic and phonetic, meaning 'be lined up/in a row', to

give 'series of earthen steps' (Ogawa, Tōdō). Katō and Yamada take 阜/阝 here as 'foothold' (treating steps as providing firm footing), giving 'footholds for climbing a hill', and from this Yamada posits 'steps to the Imperial Palace' as an extended sense. OT1968:1068; TA1965:768; KJ1970:836; YK1976:444. Suggest taking 埜 as 比 792 'compare' and 土 64 'earth'.

**Mnemonic:** HIS MAJESTY'S THRONE COMPARES TO AN EARTHEN HILL!?

979

L3

閉

HEI, tojiru,  
shimarū/meru  
**close, shut**  
11 strokes閉店 HEITEN store closing  
閉口 HEIKŌ dumbfounded  
閉め出す shimidasu shut out

Bronze 閉; seal 閉. 門 231 'gate, door', and 才 139 (modern senses: 'talent, age', but see), here in the sense 'obstruct', giving 'close gates'

(Tōdō, Yamada). Alternative interpretations are offered by Ogawa, who takes 才 as phonetic having associated sense 'timber', giving 'close off entrance with timber', and Shirakawa, who adopts a religious interpretation (才 as semantic, representing a piece of wood with prayer receptacle attached). TA1965:770; YK1970:444; OT1968:1056; SS1984:763. Suggest taking 才 as wooden prop.

**Mnemonic:** CLOSE GATE WITH WOODEN PROP

980

L3

片

HEN, kata  
**one side, piece**  
4 strokes断片 DANPEN fragment  
片手 katate one hand  
片付ける katazureru tidy up

Seal ; late graph (*Shuowen*). Seal form shows that 片 represents one side of a tree (see 木 73) split or cut in half vertically, giving literally 'split tree', and hence 'one side'. The split is probably conceptual, since to achieve this with ancient tools would have been extremely difficult. QX2000:204; YK1976:445; OT1968:633; KJ1970:787.

**Mnemonic:** ONE SIDE OF A TREE IS SOME PIECE!

981

L3

補

HO, oginau  
**supplement, make good, stopgap**  
12 strokes補助 HOJO support  
補充 HOJŪ supplement  
補強 HOKYO reinforcement

Seal ; late graph (*Shuowen*); Has 衣 444 'garment', and NJK 甫; scholars dispute orig. meaning of latter (modern meanings inc 'begin'). It is felt that what is now the one shape 甫 may have once represented two separate graphs of similar but different shape and meaning (Katō, with some support from Mizukami). One analysis of 甫 (analysis ij) takes the OBI and bronze forms as signifying 'use an ax', which is the *Shuowen* interpretation (< 父 originally 'hand holding ax'; now 'father' 216), over 用 'use' (a loan meaning; 235); this is one analysis listed by Mizukami, though none of the OBI forms he lists actually support this – rather, they support

the alternative view ij] which Mizukami lists, i.e. taking the OBI and bronze forms as representing a shoot of vegetation (艸) in a field or seedbed. Another credible interpretation – iii] – is offered by Shirakawa, who takes the early forms of 甫 as showing a sapling with a framework supporting the lower part (interestingly, the OBI form Shirakawa lists supports the 'use an ax' interpretation). While there is divergence over the original meaning(s) of 甫, there does appear to be some agreement over the function of this element in 補, i.e. that 甫 here serves as phonetic with associated sense 'add on, patch'. Later, the idea of 'garment' was lost from 補, leading to generalised meanings such as 'repair', 'add on'. MS1995:v2:870-71, v1:256-8; YK1976:450; KJ1970:857; OT1968:905; SS1984:777. Suggest taking right side as 'use' 用 235, and 'needle' 十 35, plus point.

**Mnemonic:** USE NEEDLE POINT TO MAKE GOOD SOME SUPPLEMENTARY CLOTHES

982

L3

暮

BO, kureru/rasu  
**live, sunset, end**  
14 strokes暮春 BOSHUN late spring  
夕暮れ yūgure evening  
暮らし方 kurashikata lifestyle

OBI (莫) ; seal . 莫 809 (q.v.), the original way of writing 暮, is made up of the sun 日 66 setting amongst trees or vegetation ++/艸 53; there may be an associated sense for the vegetation component ('cover'), but this is by no means universally favored (or necessary) as an interpretation. Later, 莫 was borrowed as a convenient way to write a near-homophone in early Chinese meaning 'none, nothing', and

as a result, to represent the word for 'evening' clearly an extra 'sun' 日 66 was added to 莫, thereby creating the new graph 暮. Another meaning is 'late', and either this or 'evening' no doubt gave rise to 'end' as an extended sense. The Japanese-only meaning 'live' (*kurasu*) appears to have evolved through a connection with the verb *kurasu* in early Japanese which meant 'spend time until darkness when the sun sets'. QX2000:193,227; OT1968:473,857; MS1995:v2:1118-9; KJ1970:776; AS2000:393, 519. Suggest taking 大 as variant of 'big' 大 56.

**Mnemonic:** LIVE TO SEE SUN SET AMONGST BIG PLANTS AT END OF THE DAY

983

L1

宝

HŌ, takara  
**treasure**  
8 strokes

宝石 HŌSEKI jewel  
財宝 ZAIHŌ riches  
子宝 kodakara treasured children

Bronze 寶; seal 寶. The traditional form 寶 has 宀 '30'roof, dwelling', 王 (here, not 'king' 5 but as abbreviation for 玉 '15'jade'), with 貝 '10'shell

(as currency); and 缶 1141 (originally, pot with lid; modern 'can, tin') as phonetic with associated sense 'store away', giving 'valuables stored away under a roof' and hence 'treasure, precious'. (Note there is an OBI equivalent, which lacks the above phonetic component 缶.) The modern form uses 玉 'jade' 15. QX2000:231-2; MS1995:v1:390-91; YK1976:453.

**Mnemonic:** TREASURE HOUSE CONTAINS JEWELS FULL TO THE ROOF

984

L3

訪

HŌ, otozureru, tazureru  
**visit, inquire**  
11 strokes

訪問 HŌMON visit  
探訪 TANBŌ inquiry  
訪れ otozure visit, arrival

Seal 訪; late graph (Shuowen). Has 言 118 'words; speak', and 方 223 ('direction; person') as phonetic with associated sense 'widely', giving 'inquire/consult widely'; 'visit' is a loan usage. TA1965:443; YK1976:454; AS2007:232.

**Mnemonic:** VISIT A PERSON TO INQUIRE ABOUT WORDS SPOKEN

985

L3

亡

BŌ, MŌ, nai/kunaru  
**die, lose, escape**  
3 strokes

死亡 SHIBŌ death  
亡者 MŌJA the deceased  
亡命 BŌMEI exile

OBI 亡 seal 亡. Typically analyzed as 'person' (in the modern graph, modified in shape to 亠), and a second element 丨 which may represent 'corner, wall' (or similar), giving the overall sense 'person hides/disappears/escapes'. 'Lose, die' may be seen as extended senses. YK1976:456; OT1968:36; MS1995:v1:34-5.

**Mnemonic:** DEAD PERSON LOST IN A CORNER

986

L3

忘

BŌ, wasureru  
**forget, leave behind**  
7 strokes

忘却 BŌKYAKU forgetfulness  
忘恩 BŌON ingratitude  
忘れ勝ち wasuregachi forgetful

Bronze 忘; seal 忘. Has 心 164 'heart, mind', and 亡 985 'die, lose' as semantic and phonetic, meaning '(something) disappears from the mind', i.e. 'forget'. KJ1970:771; MS1995:v1:498-9; YK1976:456; OT1968:360.

**Mnemonic:** 'DEAD IN ONE'S MIND' MEANS FORGETFULNESS

987

L3

棒

BŌ  
**pole, bar, club**  
12 strokes

心棒 SHINBŌ axle, shaft  
棒グラフ BŌGURAFU bar graph  
棒紅 BŌbeni lipstick

Seal 棒; 棒. Shuowen has 棒 for this graph; 棒 is a later (post-Shuowen) popular equivalent.

棒 comprises 木 73 'wood, tree', and 音 389 (CO 'spit as sign of refusal') as phonetic with associated sense 'big stick', giving 'big stick'. Later 音 was replaced by 奉 1954 ('offer', 'respect'). YK1976:458; KJ1970:759; OT1968:513; SS1984:800. Suggest taking 大 as 'big' 大 56, 二 as 'two' 65, and 丰 as club with two nails.

**Mnemonic:** RESPECT DOUBLY BIG WOODEN CLUB WITH TWO NAILS THROUGH

988

L3

枚

MAI  
counter (for flat items)  
8 strokes一枚 ICHIMAI one sheet  
二枚舌 NIMAIjita duplicity  
二枚貝 NIMAIgai bivalve

OBI 枚; bronze 枚; seal 枚. Has 木 73 'wood, tree,' and 攴 (支) 112 'strike' (originally, pictograph of hand holding wooden whip or similar), typically taken as meaning 'whip for striking horse' (Katō, Yamada, Mizukami), which is the explanation given in *Shuowen*. In this analysis,

the semantic range of 枚 is thought to have extended from being a counter for horse whips to serve as a counter for various other objects too. Shirakawa notes that the bronze forms for 枚 have not 'whip' but 'ax', and on this basis he takes the original sense as 'wood cut with an ax'. Flat, thin pieces of wood were then denoted using this graph, and this gave a basis for using it as a counter for other objects of similar shape. YK1976:461-2; KJ1970:761; MS1995:v1:656-7; SS1984:810.

**Mnemonic:** HAND HOLDS THIN FLAT  
WOODEN STICK FOR COUNTING

989

L1

幕

MAKU, BAKU  
curtain, tent,  
act in drama  
13 strokes天幕 TENMAKU curtain, tent  
開幕 KAIMAKU opening scene  
幕府 BAKUFU Shogunate

Seal 幕; late graph (*Shuowen*). Has 巾 1232 'cloth,' and 莫 809 (originally depicted sun setting amongst trees or vegetation) as phonetic

with associated sense 'cover,' giving 'cloth to cover,' and by extension 'curtain; tent'. The military government (Shogunate 1192-1867) was known as the 'tent government' (幕府 Bakufu, referring initially to a large tent acting as field HQ), and so Shogunate/Bakufu became an associated meaning for 幕. YK1976:462; OT1968:319; KJ1970:774-5. Suggest taking 莫 as its original meaning 'sunset'.

**Mnemonic:** DRAMATIC VIEW OF SUNSET  
THROUGH CLOTH CURTAIN OF TENT

990

L1

密

MITSU, hisoka  
dense, secret  
11 strokes密度 MITSUDO density  
密輸 MITSUYU smuggling  
綿密 MENMITSU na detailed

Bronze 密; seal 密. Has 山 126 'mountain, hill,' and 宀 (CO, itself having 宀 30 'roof, dwelling,' with 必 597 [modern meaning 'necessarily'])

as phonetic with associated sense taken as i) 'silent,' giving 'quiet house' [Katō], or as ii) 'hemmed in,' giving 'tightly packed' [Yamada, Tōdō], giving 'dense mountains'. By extension, 'deep inside,' and then 'secret'. KJ1970:806-9; YK1976:464-5; TA1965:769; MS1995:v1:378-9,368-9.

**Mnemonic:** A DWELLING IN DENSE  
MOUNTAINS IS NECESSARILY SECRET

991

L1

盟

MEI  
alliance, pledge  
13 strokes連盟 RENMEI federation  
同盟 DŌMEI alliance  
加盟 KAMEI affiliation

OBI 盟; bronze 盟; seal 盟. Early forms have 皿 300 'dish, bowl' or (rarely) 皿 288 'blood,' beneath 囧 ('lattice window, opening' [originally a pictograph]) or 明/明 228 ('bright,

clear') as phonetic with associated sense 'drink, sip,' giving 'drink blood from bowl'. In ancient China, when nobles met to make an agreement they would drink blood taken from a sacrificial animal as a pledge ritual. 'Pledge, alliance' are extended meanings. YK1976:469; MS1995:v2:1156-9,900-01; KJ1970:838-9; OT1968:692; SS1984:818-9,227.

**Mnemonic:** BRIGHT ALLIANCE PLEDGED  
OVER BOWL – OF BLOOD?

992

L1

模

MO, BO  
**copy, model, mold**  
14 strokes

模型 MOKEI model, mold  
模写 MOSHA copy, copying  
規模 KIBO scale

Seal 𠄎, late form (*Shuowen*). Has 木 73 'wood, tree', and 莫 809 (originally depicted sun setting

amongst trees or vegetation) as phonetic with associated sense 'law, pattern', giving 'wooden frame' for making something (Ogawa says 'as a copy'); 'model; copy' are extended senses. KJ1970:775; YK1976:471; OT1968:520. Suggest taking 莫 as 'plant' 艹 53, 'sun' 日 66, and 'big' 大 56.

**Mnemonic:** PLANT COPIES MODEL TREE AND GROWS BIG IN THE SUN

993

L1

訳

YAKU, wake  
**translation, meaning**  
11 strokes

翻訳 HON'YAKU translation  
通訳 TSŪYAKU interpreting  
言い訳 iiwake excuse

Seal 𠄎, traditional 譯, late graph (*Shuowen*). Has 言 118 'words; speak', and 罍 (original meaning disputed; provisionally, 'watch/ob-

serve criminals') as phonetic with associated sense 'change' (Ogawa says 'extract'), giving 'change words/language', and so 'translate'. 'Meaning' is an associated or extended sense. YK1976:475; KJ1970:93-4; SS1984:50; OT1968:923. Take right part of modern form as person carrying backpack.

**Mnemonic:** PERSON TRANSLATING CARRIES A LOAD OF WORDS IN BACKPACK

994

L3

郵

YŪ  
**mail, post**  
11 strokes

郵便 YŪBIN mail, post  
郵送 YŪSŌ mailing  
郵袋 YŪTAI mailbag

Seal 𠄎, late graph (*Shuowen*). Has right-hand determinative 邑 376 (full form: 邑) 'village, settlement', and 垂 918 ('hang down', 'dangle')

as phonetic with associated sense taken either as ij 'flag fluttering /hanging down', giving 'flag with orders, standing in village' (Katō, Yamada), or as iij 'remote region', giving 'village in remote region', with sense extended to 'village serving as relay station' (Ogawa, Shirakawa). By extension, 'mail'. KJ1970:31; YK1976:478-9; OT1968:1022; SS1984:837.

**Mnemonic:** MAILBAG LEFT DANGLING IN VILLAGE

995

L3

優

YŪ, yasashii, sugureru  
**superior, gentle, actor**  
17 strokes

優秀 YŪSHŪ excellence  
優先 YŪSEN priority  
女優 JOYŪ actress

Seal 優, late graph (*Shuowen*). Has 亼 41 'person', and 憂 2045 ('grief, sorrow') as phonetic with associated sense taken as 'dance with gestures' (Tōdō and Ogawa also posit the sense 'elegant'), giving 'dancing person' and by extension 'actor'. KJ1970:36-7; YK1976:479-80; TA1965:229; OT1968:83.

**Mnemonic:** GENTLE ACTOR'S SUPERIOR DISPLAY OF PERSON'S GRIEF

996

L3

幼

YŌ, osanai  
**infant, infancy**  
5 strokes

幼児 YŌJI infant  
幼時 YŌJI infancy  
幼子 osanago infant

OBI 幼, seal 幼. Has 力 78 'strength', with 彡 29 ('delicate/fine thread'; originally, pictograph of two fine threads intertwined [Mizukamij]) as phonetic with associated sense 'small, tiny', giving 'weak in strength', and by extension 'very young'. MS1995:v1:446-9; YK1976:481-2; KJ1970:32; OT1968:124.

**Mnemonic:** INFANT SHORT ON STRENGTH, LIKE DELICATE THREAD

997

L3

欲

YOKU, *hoshii*  
**desire, greed**  
11 strokes

欲望 YOKUBŌ desire  
食欲 SHOKUYOKU appetite  
物欲しげ monohoshige wistful

Seal 𠄎, late graph (*Shuowen*). Has 欠 496 (originally, person yawning with mouth open wide; 'lack, omit'), and 谷 135 ('valley') as phonetic with associated sense taken either as i] 'continuous' (Katō, Yamada), or ii] 'about to eat' (Ogawa), in either case giving 'have mouth open', and by extension 'appetite'. Later extended to 'desire' and 'greed' in general. KJ1970:888; YK1976:486-7; OT1968:532.

**Mnemonic:** GREEDY PERSON LACKS VALLEY SO DESIRES ONE

998

L3

翌

YOKU  
**next (in time)**  
11 strokes

翌日 YOKUJITSU the next day  
翌朝 YOKUCHŌ next morning  
翌年 YOKUNEN the next year

OBI (翊) 1修; seal (翊) 1翊. The more familiar shape 翌, with the same components arranged differently, is a popular form (quite late – appears to be Tang Dynasty onwards). It has 羽 82

'wings, feathers'; with 立 77 'stand, leave'; the latter element being taken in one analysis as phonetic with associated sense 'fly' (Yamada), but another commentator rejects this, regarding it as having a semantic function here, giving 'raise the wings (in flight)' (Tōdō). 'Next' appears to be a borrowed meaning, though just possibly related to time flying. YK1976:487; TA1965:87; OT1968:802; FC1974:v2:1772.

**Mnemonic:** THE WINGS OF TIME FLY AWAY – TILL THE NEXT TIME

999

L3

乱

RAN, *midareru/su*  
**disorder, riot**  
7 strokes

乱暴 RANBŌ violence  
反乱 HANRAN rebellion  
乱れ足 midareashi out of step

Bronze form A 𠄎, bronze form B 𠄎; seal 𠄎; traditional 亂. The bronze forms are divergent, as are the analyses. Bronze form A, which is considered to be the ancestral (i.e. original) form of 亂, has one hand over and one hand beneath some thread, taken to signify 'unravel tangled thread' (Tōdō, Ogawa, Shirakawa); commentators do not say so, but it appears that the thread might be tangled on a bobbin (the shape in the middle of bronze form A, similar to 工 but turned ninety degrees). The modern right-hand element 乚 is a variant of 乙 1072, which as an independent graph has been interpreted in various ways, but typically

it is thought to represent a curved knife with blades at either end and a handle in the middle; here, perhaps rather a blunt instrument to help unravel thread. Bronze form B, tentatively identified by Katō ('tentatively', as he describes it as 'extremely unusual') has a figure on the right which he interprets as 'deformed, twisted', and a left-hand part as phonetic with associated sense 'be shortened/reduced', giving an original meaning 'be shortened'. As for the sense 'disorder', this could have arisen through focusing on the graph's tangled thread rather than the act of disentangling (Tōdō), or it could be a loan usage. According to Shirakawa, initially 𠄎 was used for 'rebel, disorder', and 亂 for 'bring to order', but later this distinction was lost. However this came about, the sense 'disorder' has predominated. TA1965:555-7; OT1968:26-8; SS1984:865; KJ1970:895-6; FC1977:21.

**Mnemonic:** KNEELING PERSON WITH TONGUE OUT MIGHT LEAD TO RIOT

**1000**

L3

卵

RAN, tamago  
**egg, roe, spawn**  
7 strokes卵黄 RAN'Ō egg yolk  
産卵 SANRAN spawning  
生卵 namatamago raw eggSeal 卵; late graph (*Shuowen*). Views diverge. Several scholars take as a pictograph – Ogawa considers to originally denote frog spawn, and by extension 'egg'; Tōdō is uncertain over the

specific shape, but speculates to be possibly fish or insect eggs. The alternative treatment also takes as a pictograph, depicting not eggs but a pair of treadles on a loom, then borrowed on the basis of similarity in shape to represent 'eggs' (Katō, Yamada). The former view seems tentative, the latter more persuasive. OT1968:147; TA1965:555-6; KJ1970:146; YK1976:489-90. Suggest taking as frog spawn on stalks.

**Mnemonic:** SPOTTED BLOBS OF SPAWN ON TWO UPRIGHT STALKS**1001**

L1

覽

RAN  
**see, look**  
17 strokes御覽 GORAN look, try  
回覽 KAIRAN circulation  
觀覽 KANRAN inspectionSeal 覽; late graph (*Shuowen*); traditional 覽. Has 見 20 'see'; and 監 1159 q.v., orig. 'look at water surface in bowl as mirror' (but minus

'bowl' 皿 300 in modern form), giving 'super-vise, watch', thus 'see, look'. Based on classical Chinese usage, Shirakawa takes 覽 as action of high-ranking individuals, but Schuessler feels it may just represent a variant of the word represented by 監 1159. TA1965:807; YK1976:490; SS1984:866; AS2007:305-6.

**Mnemonic:** SUPERVISOR LOOKS, BUT MISSES THE BOWL**1002**

L3

裏

RI, ura  
**reverse, back, inside, lining**  
13 strokes裏面 RIMEN inside, back  
裏毛 urake fleece lining  
裏付ける urazukeru back up, support

Bronze 𠂔; seal 裏. Has 衣 444 'garment', and 里 238 ('village') as phonetic with associated sense usually taken as 'inside', giving 'inside/reverse side of garment', then generalized to

'reverse'. Tōdō and Mizukami, though, take associated sense of 里 here as 'fold, crease', and consider that fabric woven with stripes or other pattern and folds/creases was often used for garment linings, hence 'back, reverse side'. Despite this divergence, all commentators associate the graph with garment linings, i.e. 'underside'. YK1976:492; OT1968:906; SS1984:871; TA1965:102; MS1995:v2:1168-9.

**Mnemonic:** CLOTHING MADE AT REAR OF VILLAGE HAS GOOD LINING**1003**

L3

律

RITSU, RICHI  
**law, control**  
9 strokes法律 HŌRITSU law  
規律 KIRITSU discipline  
律儀 RICHIGI integrity

Bronze 律; seal 律. Has 彳 131 'go, walk, move' and 聿 (originally, hand holding writing brush &gt; 'write'; see 159) as phonetic with associated sense typically taken as 'one', giving 'one path', and by extension 'rule, law'. Mizukami also gives an alternative, i.e. proposed associated sense 'put in order', giving 'well-ordered path'. YK1976:494; KJ1970:55; MS1995:v1:484-5.

**Mnemonic:** MOVING HAND WRITES THE LAW

1004

L1

臨

RIN, *nozomu*  
**face, look out on,**  
**verge, attend**  
 18 strokes

臨時 RINJI temporary  
 臨海 RINKAI littoral  
 臨席 RINSEKI attendance

Bronze 𠄎; seal 臨. Has NJK 臥 'look down', and 品 405 ('goods'), typically taken as phonetic with associated sense 'water's edge', giving 'look down from cliff near water's edge', then generalized to 'look down', and associated meanings such as 'verge on; attend'. Tōdō, however, rejects this

analysis on the basis that the early Chinese sound value of 品 makes it unlikely as a phonetic in 臨, and so interprets it as 臥 with 品, to give 'look down (from a platform or similar) on merchandise' (then presumably generalized to 'look down', etc.). Given Schuessler's reconstructed sound values for early Chinese, this interpretation has some merit, and is favored by Ogawa too. YK1976:500-01; TA1965:807; OT1968:830; KJ1970:132-3; TA1965:807; AS2007: 359,415. Suggest taking as 臣 543 'fixed eye', 人 41 'person', and 品 as boxed goods.

**Mnemonic:** PERSON FACES BOXED GOODS WITH FIXED EYE

1005

L1

朗

RŌ, *hogaraka*  
**clear, fine, cheerful**  
 10 strokes

明朗 MEIRŌ bright  
 朗報 RŌHŌ good news  
 朗誦法 RŌDOKUHŌ elocution

Seal 朗; late graph (*Shuowen*). Has 月 18 'moon', and 良, short form of 良 628 ('good') as phonetic with associated sense 'bright', to give 'bright moon'. Later generalized to 'bright'; 'clear' and 'cheerful' are extended senses. YK1976:506; OT1968:482; KJ1970:894.

**Mnemonic:** GOOD MOON IS CLEAR AND BRIGHT AND CHEERY

1006

L3

論

RON  
**argument, opinion**  
 15 strokes

論文 RONBUN thesis  
 理論 RIRON theory  
 論理 RONRI logic

Seal 論; a late graph (*Shuowen*). Has 言 'speak; words' 118, and 侖 631 (originally, wooden tablets [texts] bound in a roll) as phonetic with associated sense 'order, sequence', giving 'discussion which follows sequenced order'. YK1976:508; SS1984:889; KJ1970:912; OT1968:936. Suggest taking 厶 as a cap.

**Mnemonic:** THE WORDY ARGUMENT IS CAPPED BY A SEQUENCE OF TEXTS

# THE REMAINING 1130 CHARACTERS

1007

亞

A  
next, sub-, Asia  
7 strokes

亜熱帯 ANETTAI subtropics  
欧亚 ŌA Eurasia  
亜流 ARYŪ follower

OBI 亞; seal 亞; traditional 亞. Originally showing floor plan of pit dwelling in ancient China with entrances on the four sides, each linked

to a separate room/space (in northern China, according to Mizukami). Misinterpreted in early times as showing hunchbacks (as for example in *Shuowen*), leading to sense 'inferior', though in fact this sense is a loan usage, as is 'come after, next'. Also used for 'Asia'. MS1995:v1:32-3; KJ1970:509; OT1968:35.

**Mnemonic:** THE NEXT FLOOR PLAN, FROM ASIA, IS SUB-STANDARD

1008

哀

AI, aware/remu  
sorry, pity  
9 strokes

悲哀 HIAI sadness  
哀歌 AIKA dirge, elegy  
物の哀れ mono no aware pathos

Bronze 哀; seal 哀. Has 口 22 'mouth, speak words', and 衣 444 ('garment') as phonetic with associated sense 'sad', giving 'wail, lament'. MS1995:v1:224-6; KJ1970:1; OT1968:179; AS2007:149.

**Mnemonic:** MOUTH WAILES, CLOTHED IN SORROW

1009

挨

AI  
push open (but used  
only in greeting  
[aisatsu])  
10 strokes

挨拶 AISATSU greeting  
無挨拶 BUAISATSU impoliteness  
挨拶状 AISATSUJŌ written notice

Seal 挨; late graph (*Shuowen*). Limited use. Has 扌 34 hand, with 矣, orig meaning unclear

(Tōdō suggests may be original way of writing 疑 848 'doubt') but borrowed in early Chinese to represent a grammatical function word. 矣 is treated in *Shuowen* as having a phonetic function in 挨, giving overall sense 'hit on back, strike from behind'. Use of 挨 in 挨拶 'greeting' is loan usage, only in Japanese; in modern Chinese, core meaning of 挨 is 'suffer'. TA1965:135-7; SS1984:7; DJ2009:v3:998. Take 厶 as nose and 矢 145 as 'arrow'.

**Mnemonic:** HAND PUSHES ARROW UP NOSE BY WAY OF GREETING!

1010

曖

AI  
dark, not clear  
17 strokes

曖昧な AIMAI na vague  
曖昧さ AIMAI sa vagueness  
曖昧屋 AIMAI ya bawdy-house

A late, post-*Shuowen* graph. Limited usage, usually linked with 昧 1999 'dark'. It has 日 66 'sun', and 愛 441 ('love') as phonetic with associated sense 'darken, be cloudy', giving 'dark'. It is somewhat ironic that the combined elements of 'love' (albeit phonetically) and 'sun' should produce a meaning 'dark'/'not clear'. OT1968:475; SS1984:8.

**Mnemonic:** IT IS NOT CLEAR AS TO WHY SUN-LOVERS ARE IN THE DARK

1011

握

AKU, *nigiru*  
**grasp, grip**  
12 strokes握手 AKUSHU handshake  
握り屋 nigiriya miser  
握り飯 nigirimeshi rice-ballSeal 握; a late graph (*Shuowen*). Has 扌 34 'hand'; and 屋 256 ('building, dealer, storekeeper') as phonetic with associated sense 'press hard with the hand', giving 'grasp in the hand'. Also used in the sense of being grasping, avaricious. OT1968:422; KJ1970:4.**Mnemonic:** GRASP STORE-KEEPER BY THE HAND

1012

扱

atsukau, koku  
**treat, handle, thresh**  
6 strokes取り扱い toriatsukai handling  
扱き使い kokiatsukai keep busy  
客扱い KYAKUatsukai hospitalitySeal 扱; a late graph (*Shuowen*). Has 扌 34 'hand'; and 及 1202 ('reach, extend') as phonetic with associated sense 'take in, gather', giving 'take in/gather by hand'. In Japanese, has taken on the meaning 'handle, treat (as)'. 'Thresh' is now a minor meaning in Japanese. OT1968:402; KJ1970:433-4; SS1984:172.**Mnemonic:** REACH WITH HAND, THEN TREAT CAREFULLY

1013

宛

-ate, *ateru, ategau*, EN  
**address, provide, supply, letter to**  
8 strokes宛名 atena address  
宛てがう ategau provide, supply  
森氏宛 MoriSHI-ate to Mr MoriSeal 宛; late graph (*Shuowen*). Has 宀 30 'roof, building' with 夨 'bend over' (itself comprising 冫 41 'person bent over' with 夕 46 ('evening') as phonetic with associated sense 'round, surround') as phonetic with

associated sense taken either as i] 'bent, curved', giving 'bent, curved' (Ogawa, Tōdō), or ii] 'deep inside', giving 'deep inside a palace' (Katō). Note: Original meaning of 宛 is taken by Ogawa as 'hemispherical roof', but by Tōdō as referring to a person bending over. Present meanings are loan usages. OT1968:273; TA1965:611-21; MS1995:v1:290-91; KJ1970:92. Suggest take 𠂔 as slumped/sleepy person.

**Mnemonic:** SLEEPY PERSON SPENDS NIGHT UNDER ROOF, ADDRESS SUPPLIED

1014

嵐

arashi, RAN  
**storm**  
12 strokes大嵐 ōarashi tempest  
雪嵐 yukiarashi snow storm  
五十嵐 Igarashi\* a surnameSeal 嵐; late graph (later *Shuowen* edition). Has 山 26 'mountain, hill' over 風 217 'wind', giving original meaning 'mist hanging over mountains, mist in wooded mountains'. 'Storm' evolved as a Japanese-only sense. GY2008:439; OT1968:306; SS1984:865.**Mnemonic:** WIND IN THE MOUNTAINS MEANS A STORM

1015

依

I, E, *yoru*  
**depend, thus**  
8 strokes

依頼 IRAI request  
 依前 IZEN as before  
 依こ地 EKOJI spite, stubbornness

OBI 衤; seal 衤. Has 亻 41 'person', and 衣 444 ('garment') as phonetic with associated sense taken as 亻 'draw close, lean on', giving 'lean/depend on' (Katō, Ogawa), or 亻 'hide'; giving 'rely on (something) to hide behind' (Tōdō); Mizukami lists both interpretations. KJ1970:18-19; OT1968:57; TA1965:699-701.

**Mnemonic:** THUS, A PERSON DEPENDS ON CLOTHES

1016

威

I, *odosu*  
**authority, threaten**  
9 strokes

威力 IRYOKU authority  
 威嚴 IGEN dignity  
 威士文句 odoshiMONKU threat

Bronze 威; seal 威. Has 女 'woman' 37, and 戔 476/545 ('type of battle-ax / halberd') as phonetic with associated sense 'be afraid/fearful', giving 'woman to be held in awe/'

respected', 'mother-in-law'. (Note the English slang expression for a mother-in-law, 'old battle-ax'.) Later, the sense was generalized to 'fear, frightening', and extended to 'threat'. Note: Ogawa interprets the phonetic element slightly differently as 戔, another graph which refers to another type of battle-ax. KJ1970:9-10; MS1995:v1:324-5,532-3; OT1968:256.

**Mnemonic:** AUTHORITATIVE WOMAN THREATENS WITH A BATTLE-AX

1017

為

I, *suru, nasu, tame*  
**do, make, purpose, cause, reason**  
9 strokes

行為 KŌI action, act, deed  
 所為 SEI\* reason, cause  
 為過ぎる shisugiru overdo

OBI 彡; seal 彡 traditional 爲. Has 爪 (爪) 1739 'claw, talon', (here, 'hand'), and 象 540 ('elephant; image'), taken in one analysis as phonetic with associated sense 'shape, condition', giving 'gesture, make a gesture; imitate' (Mizukami, Katō), though the semantic progression here seems a little forced. Ogawa, alternatively, takes 象 semantically as 'elephant', giving 'tame, domesticate', and Shirakawa also interprets in similar vein, arguing that elephants would have

been used in ancient times for heavy construction work such as the building of palaces. Such an analysis is regarded as inappropriate by Katō, who treats the meaning 'make' as a generalized sense deriving from 'make a gesture'. Schuessler, by contrast, treats 'make' (also another related near-homophone 'for, on behalf of, because') as a near-homophone in early Chinese of the word for 'elephant', and treats the etymology as not clear. It seems a likelihood that 'make' is a loan usage of the graph 象; and the same applies to 'purpose', 'cause', and 'reason'. MS1995:v2:820-21; KJ1970:19; OT1968:631; AS2007:510; WB1994:60-62. Mnemonically awkward, but we suggest remembering by association with 鳥 190 'bird'.

**Mnemonic:** DO IT FOR THE PURPOSE OF MAKING ODD BIRD FROM ELEPHANT

1018

L1

畏

I, *kashikomaru*, *osoreru*  
**fear, obey, awe**  
9 strokes

畏怖 IFU fear  
 畏敬 IKEI awe  
 畏縮する ISHUKU suru cower

OBI 畏; seal 畏. OBI form shows a demon-like figure with a large head holding aloft a club

or similar weapon, giving 'threaten', and by extension 'be afraid'. The meanings 'be in awe, obey' are Japanese only. MS1995:v2:876-7; OT1968:670; TA1965:710-11. Suggest taking upper part as 'field' 田 63 and lower as variant of 'clothing' 衣 444.

**Mnemonic:** I FEAR THAT IN AWE I OBEYED, LEAVING SOME CLOTHES IN A FIELD

1019

L1

尉

I  
**military rank**  
11 strokes

大尉 TAI captain  
 少尉 SHŌI ensign  
 尉官 IKAN company officer

Seal 尉; late graph (*Shuowen*). Seal form shows 火 8 'fire' as lower element, and 寸 920 'hand/pulse', combining with third element (represented by first few strokes of the modern graph) taken either as phonetic with associated sense 'press down' (Katō, Ogawa), or semanti-

cally as 'buttocks, posterior', but again giving rise to the meaning 'press down', in the latter analysis as an extended sense (Tōdō). Overall, the graph has the original meaning 'iron' (the hand-held implement; later written 熨). Already used in Han dynasty China as the name of a military rank (Qiu: 'company grade military officer'). The latter sense appears to be a loan usage. KJ1970:8-9; OT1968:288; SS1984:19; QX2000:135-6. Suggest take graph as 尸 256 'corpse', 示 723 'show', and 寸 920 'hand'.

**Mnemonic:** HAND SHOWS CORPSE TO BE SOLDIER OF RANK

1020

L1

萎

I, *naeru*, *shibomu*,  
*shioreru*  
**droop, wither, wilt**  
11 strokes

萎縮 ISHUKU atrophy  
 萎び IBI waning, decline  
 萎れ shiore languishing

Seal 萎; late graph (*Shuowen*). Has ++ 53 'vegetation, grass', and 委 245 ('entrust'). The function of the latter element is taken as phonetic with associated sense 'supple', and by extension here as 'soften, wilt', giving 'plants wilt/wither'. TA1965:618; SS1984:20. Suggest itemize elements from 委, namely 女 37 'woman' and 禾 87 'grain plant'.

**Mnemonic:** WOMAN ENTRUSTED WITH PLANTS AND GRASS, BUT ALL WILTING

1021

L2

偉

I, *erai*  
**great, grand**  
12 strokes

偉大 IDAI grandeur  
 偉人 IJIN hero, prodigy  
 偉物 eraBUTSU great person

Seal 偉; late graph (*Shuowen*). Has 亻 41 'person', and 韋 (originally 'patrol by going round an enclosed area', or 'avoid, move away from'; see 446 and 1024) as phonetic with associated sense 'different, unusual, out of the ordinary' (positive connotation), giving 'unusual/outstanding person'. OT1968:76; SS1984:20; KJ1970:8; MS1995:v1:258-9.

**Mnemonic:** GREAT PERSON DIFFERS FROM THE ORDINARY

1022

L1

椅

I

chair

12 strokes

椅子 ISU chair  
 車椅子 kurumaISU wheelchair  
 長椅子 nagaISU couch

Seal 𣎵; late graph (*Shuowen*). Has 木 73 'wood, tree', and 奇 1174 ('strange') as phonetic

(associated sense unclear), meaning '(type of) catalpa tree'. The wood was sometimes used for musical instruments as well as chairs; chair furniture was made in China from the Tang Dynasty onwards, initially only for the elite. The meaning 'chair' evolved by association. OT1968:509-10; SS1984:20; DJ2009:v2:453.

**Mnemonic:** A CHAIR IS A STRANGE WOODEN THING

1023

L1 ?

彙

I

compile, collect, classify

13 strokes

彙報 IHŌ bulletin  
 語彙 GOI vocabulary  
 辭彙 JII dictionary

Seal 彙; late graph (*Shuowen*). Analyses vary. One takes as originally a pictograph of a hedgehog (Ogawa, Shirakawa). Alternatively, it is seen as abbreviation of NJK 豕 'wild boar; hedgehog', with an abbreviation of 胃 447 ('stomach') as

phonetic with associated sense 'round, surround', giving 'animal which rolls into a ball', again giving 'hedgehog' (Tōdō). Despite the diversity, scholars agree original meaning of 彙 is 'hedgehog'; the later sense 'collect' is an extended sense, based on the large number of densely-packed spines the animal has, giving an impression of being collected together. OT1968:343; SS1984:21; TA1965:712-9. Suggest using 果 454 for its meaning 'fruit tree', with head part 𣎵 on top.

**Mnemonic:** HEDGEHOGS ON TOP OF FRUIT TREES!?! COLLECT AND CLASSIFY!

1024

L2

違

I, chigau

differ

13 strokes

相違 SŌI difference  
 違反 IHAN infringement  
 間違 い machigai mistake

OBI 違; seal 違. Has 辵 85 'walk, go', and 韋 (original sense considered to be either 'go in different directions, move away from' or 'patrol by going round enclosed area'; see 446 and 1021), here as semantic and phonetic with associated sense 'move away from', giving 'move away from'; 'be different' is an extended sense. QX2000:192; KJ1970:8; MS1995:v2:1298-9,1436-8.

**Mnemonic:** MOVE AWAY IN A DIFFERENT DIRECTION

1025

L1

維

I

rope, tie, support

14 strokes

維持 IJI upkeep  
 維新 ISHIN restoration  
 纖維 SEN'I fiber

Bronze 維; seal 維. Has 糸 29 'thread', and 隹 324 ('short-tailed bird, bird') as phonetic with

associated sense range 'hold firmly, pull, dangle and pull', giving 'rope for pulling'; in *Shuowen*, further defined as the ropes for pulling the hood of a cart or carriage. Sense generalized to 'rope', and by extension 'tie', and presumably also 'strengthen/support'. KJ1970:13; MS1995:v2:1016-18; OT1968:780.

**Mnemonic:** ROPE THREADED THROUGH BIRD HELPS SUPPORT IT

1026

L1

慰

I, *nagusami/mu/meru*  
**comfort, console,**  
**amusement**  
 15 strokes

慰問 IMON consolation  
 慰安 IAN comfort  
 慰み物 *nagusamimono* plaything

Seal 慰. Has 心 164 'heart, mind, feelings', and 尉 1019 ('military rank'; but originally meant

'press down'), taken either as phonetic with associated sense ij 'become angry'; giving 'anger pent up in the heart' (Katō), or ii] 'press down', giving 'calm down the heart/feelings' (Ogawa). In the former interpretation, 'console' is a loan usage. Mizukami looks to list a bronze equivalent. KJ1970:9; OT1968:384; MS1995:v1:522-3.

**Mnemonic:** THE HEART OF A PERSON WITH MILITARY RANK IS COMFORTING Or (see 1019): SHOW CORPSE'S HAND TO CONSOLE FEELINGS?!

1027

L1

緯

I, *nuki*  
**horizontal, weft**  
 16 strokes

Seal 緯; late graph (*Shuowen*). Has 糸 29 'thread', and 韋 446 (original sense 'move away' or 'patrol round an area') as phonetic with associated sense 'surround', thus 'thread that surrounds (the vertical thread)', i.e. 'horizontal woof'. KJ1970:8; TA1965:718; OT1968:786.

**Mnemonic:** HORIZONTAL WEFT THREAD DIFFERS IN DIRECTION TO WARP

1028

L1

壹

ICHI  
**one (formal)**  
 7 strokes

壹万円 ICHIMAN'EN 10,000 yen  
 壹千 ISSEN one thousand  
 貳拾壹 NIJŪICHI twenty-one

Seal 壹; late graph (post-*Shuowen*); traditional: 壹. Has 壺 'wine jar (bulbous, narrow neck opening out at rim)', and 吉 1196 ('auspicious') as

phonetic with associated sense 'steamy, moldy', thus 'wine ferments and jar fills up' (Yamada, Shirakawa, Ogawa). The sense 'one' is a loan usage, though possibly with a semantic component also, according to Qiu. YK1976:58; KJ1970:28-30; QX2000:120,275; SS1984:27-8. Suggest as 士 521 samurai, 匕 prone figure, and 冂 cover.

**Mnemonic:** ONE SAMURAI STANDS COVERING PRONE FIGURE

1029

L1

逸

ITSU, *soreru/rasu*  
**escape, go astray fast,**  
**excel**  
 11 strokes

逸品 IPPIN fine article  
 逸れ矢 *soreya* stray arrow  
 逸出 ISSHUTSU escape

Bronze 逸; seal 逸; traditional 逸. Bronze has 走 85 'go, move' and stylized depiction of lean-looking animal, taken as hare/rabbit, thus 'hare/rabbit escapes' (Katō cautiously says 'animal escapes'). At seal stage, this animal is very stylized. For the right-hand element of 逸, which

now corresponds to 兔 2018 'avoid, escape' (q.v.), there is no entry for 兔 in *Shuowen* – and thus no seal form. However, a seal-style equivalent for A) 兔 was created at a later date (sometimes done), very close to seal form for B) 兔 'rabbit' (NJK). Historically, we find variation in the shape of the right-hand element of 逸, in what seems to be a degree of confused usage between shapes A) and B). As is the case with 兔 'rabbit', historically we find some fluctuation in the shape of graph 1029, though the latter now has 逸 as its standard form in modern Japanese. MS1995:v2:1296-7; GY2008:1289; KJ1970:56-7,730.

**Mnemonic:** MOVE FAST LIKE A RABBIT AND ESCAPE

1030

茨

ibara, SHI  
**thatch, briar, bramble,  
 thorn**  
 9 strokes

茨城県 IbarakiKEN\* Ibaraki Prefecture  
 茨虫 ibaramushi rose bug  
 茨木 Ibaraki city in Osaka-fu

Seal 𦵑; late graph (*Shuowen*). Has 卩 53 'plant, vegetation', and 次 308 ('next') as phonetic with associated sense 'arrange' (or 'stop'), giving 'arrange plant material (on a roof)', i.e. 'thatch'. 次 is regarded as the original way

of writing 茨. Reflecting the trend in script development, from depicting the concrete to representing the abstract, it is believed that 次 was the original way of writing 'miscanthus' (and similar plants), after which the graph was borrowed for its sound value to represent 'next', with 卩 being added to indicate usage when in the sense 'miscanthus'. Present meanings now include 'thorn, bramble'. MS1995:696-7; DJ2009:v1:78; KJ1970:181-2.

**Mnemonic:** THE NEXT PLANT AFTER THATCH IS BRIAR

1031

芋

imo  
**potato**  
 6 strokes

里芋 satoimo taro  
 芋貝 imogai cone shell  
 焼き芋 yakiimo baked potato

Bronze 𦵑; seal 芋. Has 艹 'plant, grass' 53, and 于 (NJK, originally pictograph of artefact

of curved wood [variant shapes include 𦵑]) as phonetic with associated sense 'big, big leaves', giving 'taro, sweet potato' (a plant with big, heart-shaped leaves). In modern times, sense extended to 'potato' in general. MS1995:v2:1106-7,28-30; OT1968:842; KJ1970:70. Suggest taking 于 as a peg.

**Mnemonic:** PEG OUT WHERE POTATO PLANTS ARE TO BE PUT

1032

咽

IN, musebu/ru/ppoi,  
 nodo  
**throat, choke**  
 9 strokes

咽喉 INKŌ throat  
 咽っぼい museppoi stuffy  
 咽頭 INTŌ pharynx

Seal 咽; late graph (*Shuowen*). Has 口 22 'mouth; speak', and 因 643 ('cause, depend on'; orig

meaning possibly related to confinement) as phonetic with associated sense taken as i] 'drink', giving 'drink', and by extension 'throat' (Ogawa), or iij] 'be blocked', giving 'choke' (Tōdō); Gu takes 'be blocked, choke' as a loan usage. OT1968:180; TA1965:787; GY2008:847. Suggest take 因 as 大 56 'large' and 口 84 'enclosure', as well as 'cause'.

**Mnemonic:** CAUSE OF CHOKING MOUTH IS THROAT BEING LARGELY ENCLOSED

1033

姻

IN  
**marriage**  
 9 strokes

婚姻 KON'IN marriage  
 姻戚 INSEKI in-laws  
 姻族閣 INZOKUBATSU nepotism

Seal 姻; late graph (*Shuowen*). Has 女 'woman' 37, and 因 643 'depend on, cause' as semantic and phonetic, meaning that which a woman depends on, i.e. 'groom's family' and by association 'marriage'. KJ1970:62-3; OT1968:257; SS1984:31. Take 大 56 as 'big man', and 口 84 'enclosure, confined'.

**Mnemonic:** BIG MAN CONFINED BY WOMAN AFTER MARRIAGE

1034

淫

IN, midara na  
**lewd, indecent, excess**  
11 strokes淫乱 INRAN lechery  
淫欲 IN'YOKU sexual desire  
多淫 TAIN lustfulnessSeal 𩇛 (淫, late graph (*Shuowen*)). Has 彳 42 'water, liquid', and 𠂔 (itself comprising 爪 [爪 1739] normally 'claw', but here 'hand', with 壬 777 [spindle] as phonetic with associated sense 'want', giving 'take what one wants' [Katō]) taken as phonetic with associated sense

interpreted variously, as follows: i] 'ooze out'; ii] 'water soaks in' (Mizukami lists both i] and ii]); iii] 'put in with some strength/forcefully'; iv] 'heavily indulge in' (Mizukami). All these interpretations are seen to involve a connotation of 'excess'. Associated senses i] to iii] above give overall meaning 'water oozes out', 'water soaks in', while iv] gives 'be heavily addicted to evil ways'; the latter is probably a later meaning, but now main one. KJ1970:64-5; MS1995:v2:756-7; OT1968:583; AS2007:573.

**Mnemonic:** HANDLING SPINDLE IN WATER  
SEEN AS EXCESSIVELY LEWD

1035

陰

IN, kage  
**shadow, secret,  
negative, dark**  
11 strokes陰氣 INKI gloom, sadness  
陰部 INBU private parts  
陰口 kageguchi backbiting

Seal 陰. Has 阝 (阜) 1907 'hill, piled-up earth', and 侏 (itself the earliest way of writing 陰) as semantic and phonetic, meaning 'dark', giving

'dark side of a hill', and hence 'shade, shadow'. By extension, 'secret'. In Chinese culture, also denotes the dark, negative principle (*yin*) in contrast to the bright, positive one (陽 *yang*; see 429). Mizukami lists bronze equivalents also. MS1995:v2:1396-7; OT1968:1068; TA1965:815-23. Suggest take right side as 今 138 'now' and NJK 云 'say, tell' (also 'cloud': see 83).**Mnemonic:** IN THE DARK SHADOWS OF THE  
HILLS WE CAN NOW TELL SECRETS

1036

隱

IN, kakureru/su  
**hide**  
14 strokes隱居 INKYO retirement  
隱者 INJA hermit  
隱れ家 kakureGA refugeSeal 隱, late graph (*Shuowen*); traditional 隱. Has 阝 (阜) 1907 'hill, piled earth', and 憲 (CO, 'be sad/

in anguish, lament') as phonetic with associated sense 'hide', giving 'hide on a hill'; sense later generalized to 'hide'. Shirakawa, in contrast, adopts a characteristically idiosyncratic, ritualistic interpretation. OT1968:1074; KJ1970:62; ZY2009:v2:363; SS1984:34-5. Suggest take both 𠂔 and 𠂔 as hands, with 心 164 'heart/feelings'.

**Mnemonic:** HIDE IN THE HILLS, BOTH HANDS  
ON HEART

1037

韻

IN  
**rhyme, tone**  
19 strokes韻文 INBUN poetry  
韻律 INRITSU rhythm  
音韻 ON'IN phonemeSeal 韻, late graph (later version of *Shuowen*). Has 音 6 'sound', and 員 248 (originally, 'round-necked vessel'; now 'member, official') as phonetic with associated sense 'harmonize; rounded, mild', giving 'harmonious/mild sound'. KJ1970:57; OT1968:1100; SS1984:36.**Mnemonic:** OFFICIAL'S RHYME SOUNDS TO  
HAVE TONE TO IT

1038

L1

唄

uta, BAI  
song  
10 strokes

小唄 kouta ditty, ballad  
地唄 Jiuta folk song  
長唄 nagauta song for samisen

This is a late graph (post-*Shuowen*). Has 口 22 'mouth; speak', and 貝 10 ('shell, shell currency'), here employed as phonetic purely for its sound value to represent an abbreviated rendition of a Sanskrit word meaning 'song to extol merits of Buddha'; in Japanese, the meaning has broadened to now incorporate 'folk songs'. OT1968:183; SS1984:685.

**Mnemonic:** PUTTING A SHELL TO ONE'S MOUTH PRODUCES A SONG

1039

L1

鬱

UTSU  
melancholy,  
gloom, depression  
29 strokes

鬱病 UTSUBYŌ depression  
鬱気 UKKI gloom, melancholy  
陰鬱 IN'UTSU na cheerless

Seal form ij (鬱鬱); seal form iij (鬱鬱). Both occur as traditional forms. Analyses differ. The elements in 鬱 are: 林 79 'forest', 缶 1141 (originally 'lidded earthenware pot/jar', now 'tin, can'), 冖 'cover', 鬯 'wine in vessel with fragrant herb added', and 彡 115 'adorn' etc. Instead of 林, form iij has 白 'two hands'. *Shuowen* defines 鬱 as 'luxuriant tree growth', and according to Shirakawa, this referred originally to a special variety of wine with herbs, packed into jars. The *Shuowen* gives separate treatment to 鬱 and the similarly-shaped form iij. The two graphs appear to have represented two homophonous words in early Chinese, one meaning

'dense (forest)' (鬱), and the other 'fragrant herb' (Schuessler). Shirakawa considers form iij may have originally referred to a fragrant herb used in scented wine, but that form iij and 鬱 then came to be used interchangeably. This reflects the view of traditional scholarship (*Kangxi zidian*). Mizukami, who gives what he regards as bronze equivalents for 鬱 and form iij, lists both with substantially overlapping meanings (core meaning: trees and other vegetation growing together in very close proximity), and treats 'fragrant herb' as a loan use of form iij. The above variations in form together with differences in treatment of the component parts make this a challenging graph to analyze. SS1984:40-41; MS1995:v2:1480-83; OT1968:530; TA1965:707-10; DJ2009:v2:492,418-9; KZ2001:361,378; AS2007:513,592.

**Mnemonic:** IT'S DEPRESSING TO FIND A CAN IN A GLOOMY FOREST – A DOTTED WINE-VESEL WITH A COVER AND THREE SCRATCHES

1040

L1

畝

une, uneru, se  
ridge, furrow  
10 strokes

畝立て unedate ridging/furrowing  
畝間 unema space between ridges  
畝折 unecori ribbed fabric

Bronze 畝; seal 畝. Bronze form has 田 63 'field', and 每 225 (original sense possibly 'abundant plants'; now 'each, every') as phonetic with associated sense 'ridge', giving 'field ridge' (Katō, Mizukami); Mizukami takes 'field'/'produce' as an alternative associated sense, giving same

overall meaning. 久 676 ('lasting') is a phonetic for hillock. Thus the 'undulating contour of a cultivated field', and hence 'ridge' or 'furrow'. Shape of phonetic became distorted over time to combination of 一 and 久. When read as *se* in Japanese, refers to unit of area, approx 100 square meters (but in China, 畝 denotes 667 square meters). MS1995:v2:882-3; KJ1970:857-8. Take 一 as 'hat', 'field' 田 63, and 'lasting' 久 676.

**Mnemonic:** TAKE ONE'S HAT OFF TO LASTING WELL-FURROWED FIELD

1041

浦

ura, HO  
bay, inlet, coast  
10 strokes浦和市 Urawa-Shi Urawa City  
浦路 uraji coastal road  
浦里 urazato coastal villageSeal 𣵀; late graph (*Shuowen*). Has 氵 42 water, and NJK 甫 (orig possibly 'use ax'; now means

'first time') as phonetic with associated sense as 卩 'side', giving 'water's edge' (Katō), or 卩 'flat', giving 'flat land next to water' (Ogawa). Specific senses 'inlet, bay' reflect Japanese usage rather than Chinese (flat land near ocean or river). KJ1970:856; OT1968:580.

**Mnemonic:** SEE WATER FOR FIRST TIME AT COASTAL BAY

1042

詠

EI, yomu  
poem, recite,  
compose  
12 strokes詠歌 EIKA composition  
詠草 EISŌ poetry draft  
詠史 EISHI epicBronze (咏 詠; seal (*Shuowen*) 詠). Bronze form has 口 22 'speak, mouth', and 永 644 ('long') as semantic and phonetic, giving 'speak in a drawn-out manner', as when reading out Chinese and Japanese poetry. *Shuowen* has 詠 as the entry heading, but with 咏 also noted as an alternative form. MS1995:v2:1190-91; OT1968:923; KJ1970:78-9.**Mnemonic:** SPEAK FOR LONG TIME WHEN RECITING POETRY

1043

影

EI, kage  
shadow, image, light  
15 strokes影響 EIKYŌ influence  
影像 EIZŌ shadow, image  
影武者 kageMUSHA warrior's doubleSeal (景) 景; 影 itself is not included in *Shuowen*, but Shirakawa notes it reported as occurring in a Han period stele. Another scholar (Katō) accounts as follows for the addition of 彡 115: originally written 景 494 ('bright'), comprising 日 66 'sun', with 京 110 ('capital') as phonetic with associated sense 'light'; later, though,

光 129 ('light') became associated with the Yang principle (positive, strong, male), and 景 with the Yin principle (overcast, dark, negative, female), and at this point the determinative element 彡 (posited meanings vary considerably: 'light, adorn' [Ogawa], 'feathery' ([Qiu]) was added. The possibility of a semantic association of 'shadow' with 'light' (shadow cast by light on an object) is noted by Schuessler. SS1984:46; KJ1970:83; AS2007:576-7. Suggest taking 彡 as streams of rays of sunlight, and 景 as 'sun' 日 66 over 'capital' 京 110.

**Mnemonic:** STREAMING RAYS OF SUNLIGHT CAST SHADOWS IN THE CAPITAL

1044

銳

EI, surudoī  
sharp, keen  
15 strokes銳利 EIRI na sharp, keen  
銳角 EIKAKU acute angle  
精銳 SEIEI elite, 'crack'Seal 銳; late graph (*Shuowen*); traditional form has 兌 (NJK 'shaman' 553) as right-hand element. Has 金 16 'metal', and 兌 (analyses include 'open mouth with laughter, glad' [Gu, Schuessler,], and 'one who pleases the deities' [Ogawa], 'shaman' [Katō]) as phonetic with associated sense typically taken as 'sharp, small and sharp', giving 'sharp edged tool/

item' (Ogawa, Katō), or – originally – 'beard of wheat' (Gu). The latter analysis gives 'sharp' as an extended sense, deriving from the fact that a beard of wheat is the bristly material surrounding the kernel, and also reminding us that the ancients were so much more closely in touch with nature than we are

today. GY2008:491,1443; AS2007:219,586; OT1968:1043; KJ1970:602-4. Suggest 兄 as 'elder brother' 114, 丩 as 'away' 70, and 金 as 'money'.

**Mnemonic:** ELDER BROTHER IS ALWAYS SHARP WHEN MONEY IS GIVEN AWAY

1045

疫

EKI, YAKU  
**epidemic**  
9 strokes

L1

防疫 BŌEKI disinfection  
悪疫 AKUEKI plague  
検疫 KEN'EKI quarantine

Seal 癘; late graph (*Shuowen*). Has 疒 404 'sick-bed, sickness', and 'strike' 殳 170, here taken as abbreviation of 役 419 ('role, service') as phonetic with associated sense taken as i] 'go round', giving 'sickness which goes round', or ii] 'disaster, calamity'; either view gives overall meaning 'epidemic'. KJ1970:87-8; SS1984:49; OT1968:677. Take 殳 as 'strike'.

**Mnemonic:** NEED SICK-BED WHEN EPIDEMIC STRIKES

1046

悦

ETSU  
**joy**  
10 strokes

L1

喜悦 KIETSU joy  
悦楽 ETSURAKU enjoyment  
満悦 MAN'ETSU delight

Late, post-*Shuowen* graph; traditional form has 兌 553 ('shaman') as right-hand element. Graph has 丩 164 'heart, feelings', with 兌 (interpretations include 'be glad' [Gu,

Schuessler], 'one who pleases the deities' [Ogawa], 'shaman' [Katō]), here as semantic and phonetic, giving 'one's heart is glad; rejoice'. Shirakawa interprets 兌 similarly here, i.e. 'pray to the deities and be in ecstasy'. OT1968:371; KJ1970:602; GY2008:491,1141; AS2007:219,586; SS1984:52. Take 兄 as 'elder brother' 114, 丩 as 'out' 70.

**Mnemonic:** ELDER BROTHER GIVES OUT FEELINGS OF JOY

1047

越

ETSU, koeru/su  
**cross, exceed, excel**  
12 strokes

L2

優越 YUETSU superiority  
越境 EKKYŌ border violation  
追い越す oikosu overtake

Seal 越; late graph (*Shuowen*). Has 走 'run' 179, and 戔 ('ax-like weapon', 'halberd', see 476/545) as phonetic with associated sense 'leap, leap up, straddle', giving 'leap up and cross, cross over'. KJ1970:96-7; OT1968:967; TA1965:637; AS2007:596.

**Mnemonic:** RUN WITH HALBERD TO CROSS THE BORDER

1048

L1

謁

ETSU  
audience (with high  
ranking person)

15 strokes

拜謁 HAIETSU audience  
謁見 EKKEN audience  
謁見室 EKKENSHITSU chamber

Seal 謁, late graph (*Shuowen*); traditional form has 曷 on right. Has 言 118 'speak'; and 曷 (NJK 曰 'say, articulate', with 勾 CO 'stop and ask', as phonetic having associated sense 'stop, detain'), thus 'stop and question' (Ogawa); or

'question loudly' (Gu), thus 'request'. Katō accounts for the sense 'audience, meeting with someone of high status' by noting that when seeking an audience, a request involved writing down the name of the audience-seeker, which was then presented to the person of high status, and this gave rise to 'audience' by association. MS1995:v1:148-9; GY2008:1336; KJ1970:97; OT1968:933. Note 匂 here is not 'smell' 1821, though same shape. Take 日/日 as 'day' 66, 匕 as sitting person, and 冂 corner.

**Mnemonic:** PERSON SITTING IN CORNER ALL DAY TO SPEAK IN AUDIENCE

1049

L1

閱

ETSU  
inspection

15 strokes

閱兵 EPPEI troop review  
檢閱 KEN'ETSU censorship  
閱覽 ETSURAN perusal

Widely seen as 門 231 'gate', and 兌 553 (interpretations include 'be glad' [Gu, Schuessler], 'one who pleases the deities' [Ogawa], 'shaman' [Katō]), here as phonetic with associated sense 'count', giving a core meaning 'line up and count' (Shirakawa adds 'horses and vehicles

within the gates', Ogawa adds 'horses and vehicles at mausoleum gates'). Katō, alternatively, treats 門 here not as 'gate' but as an abbreviation of a more complex element consisting of an archaic form of 下 'under, go down' 7 over 門, which he asserts has the meaning 'set out, arrange'; despite this different analysis of 閱, the overall meaning Katō arrives at is similarly 'line up and count'. SS1984:52; OT1968:1061; KJ1970:602,604; AS2007:184,219; GY2008:491. Take 兄 as 'elder brother' 114, 夕 as 'out' 70.

**Mnemonic:** ELDER BROTHER GETS OUT OF GATE FOR INSPECTION

1050

L1

炎

EN, honō  
flame

8 strokes

火炎 KAEN flame, blaze  
腦炎 NŌEN encephalitis  
炎天 ENTEN scorching weather

OBI 炎; seal 炎. Has 火 8 'fire' on top of another 火, taken to denote an intensified sense 'vigorous fire; burn vigorously' (Mizukami, Ogawa), or to mean 'light of fire rising upward' (Qiu, Katō). The latter is the explanation given in *Shuowen*. MS1995:v2:796-7; OT1968:616; QX2000:199; KJ1970:97.

**Mnemonic:** TWO FIRES MAKE A LOT OF FLAMES

1051

L1

怨

EN, ON, urami/mu  
grudge, malice

9 strokes

私怨 SHIEN personal grudge  
怨念 ONNEN grudge, malice  
怨言 uramigoto grudge

Seal 怨; late graph (*Shuowen*). Has 心 164 'heart, mind', and CO 夨 (see Note below), as phonetic with associated sense taken as ij 'accumulate', thus 'feelings are congested or 'unsettled' (Katō), or iij 'bent, crooked' thus 'feelings are distorted' (Ogawa). Note: meanings of 夨/夨 are 'bend the body over' (Katō), and 'bend over/fall down' (the latter is

noted in Mizukami as an extended meaning).  
OT1968:362-3; TA1965:611-21; KJ1970:91-g3;  
MS1995:v1:290-91. Take 𠄎 as prone figure and  
夕 as 'evening, night' 46.

**Mnemonic:** PRONE FIGURE HAS A GRUDGE  
IN HIS HEART AT NIGHT

1052

宴

EN, utage  
**banquet, rest**  
10 strokes

宴会 ENKAI banquet  
宴樂 ENRAKU revelry  
酒宴 SHUEN drinking bout

Bronze 𠄎; seal 𠄎. Has 宀 30 'roof, build-  
ing', with CO 晏 ('woman flirting captivat-  
ingly' [Katō]) as phonetic with associated  
sense taken either as i] 'charming, beautiful',  
thus 'room made charming and beautiful'  
by a woman living there' (Katō), or ii] 'relax',

thus 'relax indoors' (Ogawa); Schuessler also  
says 'be at ease, rest, feast'. Shirakawa sees  
晏 as original form of 宴, taking 日 66 'sun'  
as jewel related to ritual. A more sexually-  
orientated analysis also seems possible  
for this graph. Katō treats the meaning of  
banquet as loan usage, though a case could  
be made for an extended meaning, particu-  
larly following Schuessler. KJ1970:99-100;  
OT1968:277; MS1995:v1:372-3; SS1984:53-  
4,56; AS2007:556.

**Mnemonic:** BANQUET PROVIDED BY WOMAN  
IN RESTFUL SUNNY BUILDING

1053

媛

EN, hime  
**princess, young noble  
lady**  
12 strokes

才媛 SAIEN talented woman  
愛媛県 EhimeKEN Ehime Prefecture  
媛 hime princess

Seal 媛; late graph (*Shuowen*); traditional  
form has NJK 媛 as right-hand element. Has  
女 37 'woman', and 爰 (now means 'here' but  
originally 'pull'); OBI form shows an object being  
pulled from above by 爪/爪 1739 'claw' [here  
'hand'] and from below by 又 2003 'hand')  
as phonetic with associated sense 'beautiful,  
graceful', thus 'beautiful woman'. OT1968:260;  
MS1995:v2:818-20; SS1984:55-8; KJ1970:107-8;  
DJ2009:v3:1021.

**Mnemonic:** PRINCESS-LIKE WOMAN PULLED  
BY HANDS FROM ABOVE AND BELOW

1054

援

EN  
**help**  
12 strokes

援助 ENJO assistance  
応援 ŌEN backing, aid  
声援 SEIEN vocal support

Seal 援; late graph (*Shuowen*); traditional form  
has NJK 媛 as right-hand element (see 1053).  
Has 扌 'hand' 34, and 爰 ('pull from above  
and below'; OBI form shows an object being

pulled from above by 爪/爪 'claw' 1739 [here  
as 'hand'] and from below by 又 2003 'hand';  
Katō takes the object as jade disc) as phonetic  
with associated sense 'pull', giving 'pull, pull  
up', and by extension 'assist'. 援 was originally  
written 媛, with 扌 added later for clarity so as  
to distinguish the meaning from 媛 'jade disc  
for pulling', which was a symbol of authority.  
OT1968:422; SS1984:58; KJ1970:107-8.

**Mnemonic:** THREE HANDS TO HELP

**1055**

L2

煙

EN, kemuri, kemuri  
**smoke, ill at ease**  
13 strokes煙突 ENTOTSU chimney  
禁煙 KIN'EN 'no smoking'  
煙草 tabako\* tobaccoOBI (煙) 煙 seal 燻. Has 火 8 'fire', and CO  
煙 (originally 'block'). OBI shows smoke from  
incense burner, taken by Ogawa as 'produce  
smoke'; Mizukami takes as 'smoke from incenseburner covers and obscures things; though the  
latter seems speculative. Seal form is taken as 火  
'fire', with 煙 as phonetic with associated sense  
'obstruct', construed as 'fire burns but air flow is  
blocked and fire smoulders'. Tōdō takes associ-  
ated sense instead as 'obscure, conceal'. In all of  
the above, 'smoke' represents a derived sense.  
OT1968:623; MS1995:v2:804-5; KJ1970:107. Sug-  
gest take 煙 as 西 169 'west' and 土 64 'ground'.**Mnemonic:** FIRE IN THE WESTERN GROUND  
PRODUCE SMOKE**1056**

L1

猿

EN, saru  
**monkey, ape**  
13 strokes類人猿 RUIJIN'EN anthropoid  
野猿 YAEN wild monkey  
猿真似屋 sarumaneya copycatSeal (猿) 猿, late graph (*Shuowen*). The 6<sup>th</sup>  
century *Yupian* gives 猿 as the orthodox form  
(main form) of this graph, and notes 猿 as a  
popular form. Later 猿 prevailed and is listed  
as the main form in *Kangxi zidian*. It has 犭,the left-hand form of 犬 'dog' 19 in compound  
graphs, but often used in a wider sense as 'ani-  
mal', as here. In earlier form 猿, 爰 1053 is both  
semantic and phonetic, meaning 'pull, pull up',  
thus 'animal which pulls itself up (in trees), i.e.  
'monkey'. 袁 84 ('long/flowing garment') seems  
to have replaced 爰 purely for its phonetic  
function here. DY2009:v3:1098; ZY2009:v2:718;  
SS1984:59; OT1968:901.**Mnemonic:** ANIMAL WITH LONG GARMENT IS  
A MONKEY, APING SOMEONE**1057**

L1

鉛

EN, namari  
**lead (metal)**  
13 strokes垂鉛 AEN zinc  
黒鉛 KOKUEN graphite  
鉛筆 ENPITSU pencilSeal 鉛; late graph (*Shuowen*). Has 金 16 'metal',  
and 冫/冫 832 ('cave/hole from which water  
gushes forth') as phonetic with associated  
sense taken variously by scholars. Ogawa sees itas 'black tinged with blue'. Katō sees it as 'white',  
maintaining that in ancient times lead and tin  
(the latter a whitish alloy) were not well distin-  
guished, thus the association between lead and  
white. However, *Shuowen* itself defines 'lead'  
and 'tin' contrastively, explaining 鉛 'lead' as 'a  
blue metal', and NJK 錫 'tin' as 'a metal between  
silver and lead'. OT1968:1038; KJ1970:106;  
DJ2009:v3:1140-41. Take 冫 as 'out' 八 70 and  
'holes' 口 22.**Mnemonic:** METAL TAKEN OUT OF HOLES IS LEAD**1058**

L1

緣

EN, fuchi  
**edge, relations,**  
**ties, fate**  
15 strokes緣側 ENgawa verandah  
緣縫い fuchinui hemming  
緣談 ENDAN marriage proposalSeal 緣; late graph (*Shuowen*); traditional form  
緣. Has 糸 29 'thread', and 豕 ('boar' or similar)  
as phonetic with associated sense 'edge', giving  
'edge of fabric'. Tōdō includes in word-family  
'fall down', thus 'hanging edge of fabric', Shi-  
rakawa says 'embroidered edge'. 'Ties, relations'  
are extended senses. OT1968:784; TA1965:539-  
46; SS1984:60; DJ2009:v3:1067.**Mnemonic:** BOAR TIED WITH THREAD IS  
EDGY ABOUT FATE

1059

L1

艷

EN, tsuya(*ppoi*)  
**luster, gloss, romantic, charm**  
 19 strokes

艷書 ENSHO love letter  
 艷美 ENBI beauty, charm  
 艷紙 tsuyagami glossy paper

Late graph (post-*Shuowen*). The earlier *Shuowen* equivalent has 豐 811 'abundant (grain, etc.); with not 色 162 'color; sex' but 盞 (CO; originally,

pictograph of a lidded container with something piled up inside). Analyses of the earlier form with 盞 vary: Shirakawa says 'abundant offerings'; Tōdō, in contrast, takes 盞 here as phonetic with associated sense 'totally full' (in this latter case the form 艷, of later provenance and listed in *Yupian*, means 'abundant good looks' [Ogawa]). OT1968:841,691; SS1984:61.

**Mnemonic:** ABUNDANCE OF COLOR IS CHARMING AND ROMANTIC

1060

L2

汚

O, kegare/*ru/su*, yogore-  
*ru/su*, kitanai  
**dirt, dishonor**  
 6 strokes

汚染 OSEN pollution  
 汚職 OSHOKU bribery  
 汚れ物 yogoremono dirty laundry

Seal 𣎵; late graph (*Shuowen*). Has 汙 42 'water', and 于 (NJK originally pictograph of an artefact

made of a curved piece of wood; variants include 汚: see also 1031) as phonetic with associated sense 'a hollow, cavity', giving 'accumulated/stagnant water'. 'Dirty' is an extended sense, incorporating both physical dirt and abstract in a sense such as 'dirty' trick. OT1968:557; KJ1970:70-71; TA1965:418-20. Suggest taking 汚 as twisted peg.

**Mnemonic:** TWISTED PEG IN THE WATER IS PROBABLY DIRTY

1061

L1

凹

Ō, hekomu, boko  
**concave, hollow, dip, dent, yield to**  
 5 strokes

凹面 ŌMEN concavity  
 凸凹 dekokoboko unevenness  
 凹み hekomi a dent, a hollow

A late graph (Six Dynasties onwards). Pictorial representation of a concave shape, meaning 'concave, a depression, cavity', with a range of extended meanings. Contrasts with 凸 1804 'convex'. OT1968:108; QX2000:54; SS1984:63.

**Mnemonic:** A CONCAVITY HOLLOWED OUT OF A SQUARE

1062

L2

押

Ō, osu  
**push**  
 8 strokes

押収 ŌSHŪ confiscation  
 押入れ oshiire closet  
 手押し車 teoshiguruma wheelbarrow

Seal 押; a late graph (*Shuowen*). Has 扌 34 'hand', and 甲 1318 ('shell; 1<sup>st</sup> in series') as phonetic with associated sense 'press down, press', thus 'push with hand'. KJ1970:2; OT1968:406; TA1965:857.

**Mnemonic:** SHELL PUSHED INTO HAND

1063

L1

旺

Ō, sakan  
**flourishing, beautiful, fine**  
 8 strokes

旺盛 ŌSEI fine condition  
 旺盛な ŌSEI na excellent  
 旺な sakan na flourishing

Late graph, listed in *Yupian* with meaning given as 'pale halo around the sun'. Later used in sense 'beautiful'; this is the sense of CO 旺 (believed to be original way of writing 旺) noted in *Shuowen*. 'Flourishing', 'fine' may be extended meanings. SS1984:64; OT1968:461; DJ2009:v2:540. Suggest taking 日 66 as 'day' rather than 'sun', and 王 as 'king' 5.

**Mnemonic:** KING FOR A DAY – JUST FINE

1064

L2

欧 Ō  
Europe  
8 strokes

欧州 ŌSHŪ Europe  
欧米 ŌBEI the West  
欧氏官 ŌSHIKAN Eustachian tube

Seal 歐, late graph (*Shuowen*); traditional 歐. Has 欠 496, 'open mouth, yawn; lack, be missing' ('bend over' is another meaning'), with 區 282 ('divide things up small', small') as phonetic with associated sense 'vomit, disgorge', giving 'open mouth and vomit' (Katō, Ogawa). Alternatively, Tōdō takes 欠 as

'bend over', giving 'bend over and vomit'. In the early modern period, 歐 was employed for its sound value and despite – or because of – its negative sense (quite possibly a carry-over from the Edo period, or from earlier Chinese orthographic usage) to write 歐羅巴 Yōroppa 'Europe', a practice which has provided the basis for using 欧 today as a convenient one-graph writing in SJ compounds, meaning 'Europe'. Modern form simplifies 區 to 区, as in 282 (ward, section). MS1995:v1:700-1; OT1968:545; KJ1970:3.

**Mnemonic:** SECTION OF EUROPE IS MISSING

1065

L1

殴 Ō, naguru  
hit, beat, assault  
8 strokes

殴打 ŌDA blow, assault  
殴り込み nagurikomi a raid, assault  
殴り合う naguriau trade blows

Bronze 殴; seal 殴, traditional 殴. Has 扌 170 'hand holding stick or similar' (Mizukami and Katō say 'stick made of bound bamboo'), and 區 / 区 282 ('divide things up small, small') as phonetic with associated sense 'hit, strike', giving 'hit with stick (or similar weapon)'. MS1995:v1:700-01,162-3; KJ1970:3; OT1968:545. Take 区 as 'section' 282.

**Mnemonic:** BEAT WITH A SECTION OF STICK

1066

L1

翁 Ō, okina  
old man, venerable  
10 strokes

老翁 RŌŌ old man  
村翁 SON'Ō village elder  
宇田翁 Uda Okina Old Man Uda

Seal 翁; late graph (*Shuowen*). Has 羽 82 'wing, feathers', and 公 126 ('public, fair'), sometimes taken as phonetic with associated sense 'head,

neck', giving 'bird's neck/head feathers' (Ogawa, Shirakawa). However, Shirakawa also notes that 翁 seems to have been used as a loan graph for 'old man' from Han times, echoed by Schuessler ('old man; father'), who also links it to another near-homophone in early Chinese meaning 'male of older generation, higher rank to whom respect is due'. OT1968:801; SS1984:65; AS2007:515,255.

**Mnemonic:** VENERABLE OLD MAN RUFFLES FEATHERS IN PUBLIC

1067

L2

奥 Ō, oku  
(deep) inside  
12 strokes

奥底 okusoko inner depths  
奥様 okusama wife (of another)  
奥義 ŌGI/okuGI mysteries

Seal 奥, late graph (*Shuowen*). Has 宀 30 'roof, building', and 采 采 'scatter seed' over 升 'two hands'), which has various interpretations. Katō takes it as phonetic with associated sense 'warm

under a covered interior', but Tōdō rejects this approach, arguing it is semantic in function ('scatter rice grains'), here meaning 'things are stored under cover'. Shirakawa's analysis is 'place (under a roof) to offer up meat'. KJ1970:113; TA1965:227-30; SS1984:67. 'Inside' is now the main meaning. Take as 米 220 'rice' under big roof, and 大 56 as 'big'.

**Mnemonic:** INSIDE BIG-ROOFED BUILDING IS BIG STORE OF RICE

1068

L3

岡

oka, KŌ  
hill, knoll  
8 strokes

岡目 okame bystander, onlooker  
岡山県 OkayamaKEN Okayama Prefecture  
岡本 Okamoto a surname

Bronze 岡; seal 岡. Has 山 26 'mountain, hill'; with 冂 as variant of 网/𦉳 570 'net' as phonetic with associated sense taken either as ij 'elongated place strung out like a net'; thus

'elongated mountain peak'; and by extension 'ridge, hill' (Mizukami, Katō), or ij 'swell, rise', thus 'hill/mountain ridges risen up' (Ogawa). Qiu also notes that when 网 is used as phonetic, it is written 冂, as in this graph. KJ1970:159; QX2000:181; MS1995:v1:418-9. For central part we suggest using 缶 1141 ('can') as 'strange' variant.

**Mnemonic:** MANY STRANGE CANS ARE NETTED IN THE HILLS

1069

L1

憶

OKU  
think, remember  
16 strokes

記憶 KIOKU memory  
追憶 TSUIOKU reminiscence  
憶測 OKUSOKU speculation

Late, post-*Shuowen* graph. Has 心 164 'heart, mind'; with 意 246 'mind, thought'; the latter is treated in one analysis as phonetic with associated sense 'be stagnant/blocked', giving 'one's mind is stagnant', i.e. things such as information or feelings are stored (Katō). However, in

origin also had much the same meaning (see 246), and it appears that 憶 was later devised mainly to represent the sense 'remember', and 意 was used more for 'thought, intention, will'. Schuessler treats the words represented by these two graphs in early Chinese as near-homophones (意: 'thought, intention, will', cf. 憶: 'one's thoughts; to remember'), as does Tōdō. KJ1970:17; OT1968:389; BK1957:252; AS2007:570; TA1965:135-8.

**Mnemonic:** A THOUGHT IN THE HEART IS A THOUGHT REMEMBERED

1070

L1

臆

OKU  
timidity, fear  
17 strokes

臆病者 OKUBYŌmono coward  
臆測 OKUSOKU speculation  
臆面なく OKUMEN naku brazenly

Seal 臆 (臆, 臆; late graph (*Shuowen*). *Shuowen* heading has 月 209 'flesh/ meat, body'; and 乙 1072 ('knife') as phonetic (associated sense

unclear [Gu]); it notes the now standard form 臆 with 意 246 'thought' as alternative; Tōdō takes 意 here as having associated sense 'suppress', giving 'suppress bodily feelings'. Later used in extended senses such as 'heart, mind, one's thoughts'. 'Timid, cowardly' is Japanese-only usage. GY2008:1948; OT1968:828.

**Mnemonic:** THINKING ABOUT FLESH MAKES SOME PEOPLE TIMID

1071

L1

虞

osore, GU  
fear, anxiety  
13 strokes

憂虞 YŪGU distress  
不虞 FUGU unexpected  
虞美人草 GUBIJINSŌ poppy

OBI 𧆏; bronze 虞; seal 虞. Has 虎 'tiger' 297/1301 (here, 'tiger-like creature'), with 吳 1311 ('give'), as phonetic with associated sense 'make up a pair' or '(playfully?) bite each other', giving 'gentle tiger-like female animal' (Mizukami). The present meaning seems to be confusion with 慮 2086 'concern'. KJ1985:538; MS1995:v2:1140-1; OT1968:882.

**Mnemonic:** TIGER GIVES ONE FEAR AND ANXIETY

1072

L1

乙

OTSU, ITSU  
b, 2<sup>nd</sup>, quaint, odd  
1 stroke

乙女 otome\* maiden  
乙に otsu ni strangely  
甲乙丙 KŌ-OTSU-HEI ABC

OBI 𠄎; bronze 𠄎 seal 𠄎. The very simple and non-distinctive shape makes analysis difficult: views include the bent shape of a young plant in spring and fish entrails, but modern scholars tend towards interpreting as a type of implement, specifically a curved knife for

carving (or as weapon), with two blades and an intervening handle in the middle. Gu, however, takes it as a sprout of vegetation breaking through the soil surface. Loan usage for '2<sup>nd</sup> in series', denoting the second of the sequenced series of Ten Celestial Stems in traditional Chinese culture. 'Odd, strange' is noted by Ogawa as a Japanese-only sense. So too is 'chic, stylish'. KJ1970:937-8; OT1968:26; MR2007:513; GY2008:443,3.

**Mnemonic:** QUIRKY TWO-BLADED IMPLEMENT COMES SECOND IN ORDER

1073

L1

俺

ore, EN  
I/me (slang term)  
10 strokes

俺等 orera/oira\* we, us  
俺お前 ore-omae slangy intimacy  
俺の ore no my

Seal 𠄎 late graph (*Shuowen*). Has 亻 41 'person', and NJK 𠄎 ('cover') as phonetic (associated sense unclear). Shirakawa suggests that the graph may represent what was originally a loanword from the northern regions. Mizukami analyzes 俺 based on bronze and seal forms as comprising 大 56 'big' (but here meaning 'cover from above'), with 申 338 'say', here meaning 'grow upwards', giving 'cover from above something growing upwards'. TA1965:56; OT1968:68; MS1995:v1:300-01.

**Mnemonic:** SAY, BIG GUY, WHAT ABOUT ME?

1074

L1

卸

orosu, oroshi  
wholesale  
9 strokes

卸売り oroshiuri wholesale  
卸商 oroshiSHŌ wholesaler  
卸値段 oroshineDAN trade price

OBI 𠄎; seal 𠄎. Views vary. Gu sees OBI form as a person kneeling (𠄎) before some sort of device as part of ritual to expel demons. In seal form onwards, the role of lower-left 止 143 (usually 'stop', but in some graphs can conversely indicate foot actions, hence movement) is thought to emphasize movement in the act of expelling. Shirakawa also adopts ritualistic approach. Karlgren, Mizukami and Gu all treat 卸 as early way of writing for 御 1214 (q.v.; original meaning: 'drive

[chariot]'); 'unload' may be extended sense, leading to 'wholesale'. Katō treats the graph (seal stage onwards) differently, taking it as made up of 止 and 卸; the latter is an obscure element/graph listed in neither *Shuowen* nor *Kangxi zidian* (and made up of 冫 'submissive person', with 午 122 'pestle' [now 'noon'] here acting as phonetic for 'confined'), taken by Katō provisionally as 'confined slave' and then in extended sense 'horse groom'; combined with 止, this gives his proposed original meaning 'horse groom drives horse'. KJ1970:849-50; SS1984:392; GY2008:868. We suggest taking 御 1214 'honorable' and removing the 亻 movement determinative 131.

**Mnemonic:** WHOLESAL MARKET HONORABLE BUT LACKS MOVEMENT

1075

L1



ON, *odayaka*  
**peace, moderation**  
 16 strokes

穩和 ONWA moderation  
 穩当な ONTŌ na reasonable  
 平穩 HEION calm

Seal 穩, in later *Shuowen* version; traditional 穩. Has 禾 87 'grain plant' with 意 ('be sad/respectful when ritualistically hiding a deity'; see below) as phonetic with associated sense taken in ways which include i) 'strike/trample, and collect', giving 'collect grain ears' (Ogawa, Katō), and ii) 'conceal', giving 'conceal collected grain (so as not to be prominent)' (Tōdō). However,

Shirakawa asserts there are no actual examples of usage of 穩 in the sense 'trample and collect grain', and rather the sense is always 'quiet, tranquil'. In consequence, Shirakawa interprets the seal form of 穩 as two hands positioned beside (one above, one below) a receptacle used in a ritual to conceal a deity, beneath which 心 164 'heart, mind' is positioned as semantic, giving 'be respectful/sad'. In analyses i) and ii), 'gentle' is treated as a loan usage, while Shirakawa takes it as an extended sense. KJ1970:61-2; OT1968:737; TA1965:699-701; SS1984:69,34.

**Mnemonic:** HANDS HOLD GRAIN PLANT  
 NEXT TO HEART AS TOKEN OF PEACE

1076

L1



KA  
**beautiful, good**  
 8 strokes

佳人 KAJIN a beauty, belle  
 絶佳の ZEKKA no superb  
 佳作 KASAKU a fine work

Seal 佳; a late graph (*Shuowen*). Has 亼 41 'person', and NJK 圭 ('angle', 'jewel' [orig. 'ceremonial jade']) as phonetic with associated sense 'smart, beautiful, good', giving 'splendid, beautiful person'; 'good' is a generalized sense. KJ1970:138; OT1968:58; SS1984:72-3. We suggest taking 圭 as double 土 64 'ground'.

**Mnemonic:** GOOD PERSON COVERS TWICE  
 THE GROUND

1077

L1



KA, *ijimeru, sainamu*  
**torment, bully, harsh, chastise**  
 8 strokes

苛め ijime bullying  
 苛立つ iradatsu be irritated  
 苛性 KASEI caustic

Seal 苛; a late graph (*Shuowen*). Has 艸 53 'plant, vegetation', and 可 65 ('can do') as

phonetic with associated sense taken as i) 'small', giving 'small plant' (Ogawa, Mizukami), or ii) 'highly stimulatory', giving 'plant causing highly stimulatory taste when eaten' (another sense listed by Mizukami). Senses such as 'charge (with a crime)' and 'cruel' are loan usages. OT1968:847; MS1995:v2:1110-11; GY2008:558.

**Mnemonic:** BULLYING CAN MAKE PEOPLE  
 EAT GRASS

1078

L1



KA, *kakaru/keru*  
**build, span, frame**  
 9 strokes

架道橋 KADŌKYŌ overbridge  
 書架 SHOKA bookshelf  
 架空 KAKŪ aerial, fanciful

A late, post-*Shuowen* graph. Has 木 73 'wood, tree', and 加 453 ('add, join') as phonetic with associated sense 'build up pieces of wood together', i.e. 'assemble together, build over', sometimes with a connotation of height. KJ1970:116; SS1984:74. Suggest taking 木 73 as 'wood' and 加 453 as 'add'.

**Mnemonic:** ADD WOOD TO BUILD UP SPAN  
 OF FRAME

1079

華

KA, GE, hana  
flower, showy, China  
10 strokes華美 KABI splendor, color  
中華 CHŪKA- Chinese-  
華々しい hanabanashii brilliant

Bronze 華; seal 華. Originally pictograph of vegetation growing luxuriantly, meaning 'blossoms of plants/trees'. Bronze form has 華 blossoms begin to open, taken by both Mizukami and Katō

as original way of writing 華. Seal form has 華 with 艸 (++) 53 'plants, vegetation'. Qiu says element 華 is a corrupted form of 華 that appeared from clerical script onwards. Qiu also says that 花 9 'flower, blossom' evolved through substitution based on its sound value of 化 258 'change' for 華 in the graph 華. MS1995:v1:78-9; KJ1970:314; KJ1970:314-5; QX2000:336-7; SS1984:76-7. Take as 'seven-leaved' (strokes) plant.

**Mnemonic:** SHOWY CHINESE PLANT HAS SEVEN STROKE-LIKE LEAVES

1080

菓

KA  
cake, candy, fruit  
11 strokes菓子 KASHI candy, cake  
米菓 BEIKA rice crackers  
水菓子 mizugashi fruitLate post-*Shuowen* graph. Has 果 454 'fruit; result', and ++ 53 'plant, vegetation' added. It is not clear that 果 and 菓 ever represented two separate words in early Chinese; Qiu treats

菓 as simply an expanded version of 果, both meaning 'fruit'. (A similar example given by Qiu is 園 'garden', having same meaning as 園 84 'garden'). In modern Japanese, both graphs share sense 'fruit', but only 菓 is used for 'confectionery/cakes'. AS2007:269; GY2008:626-7; QX2000:228,181-2. Take 木 as 'tree' 73 and 田 as 'field' 63.

**Mnemonic:** TREE PLANTED IN FIELD PRODUCES FRUIT – AND CAKES!

1081

渦

KA, uzu  
whirlpool, eddy  
12 strokes渦巻き uzumaki eddy, vortex  
渦線 uzuSEN spiral line  
渦中 KACHŪ maelstromLate, post-*Shuowen* graph. Has ㇿ 42 water, and 渦 659 ('distorted mouth') as phonetic with associated sense taken as 'hole/cavity, dipping

down, distorted', giving overall meaning 'water dips down', i.e. 'eddy, whirlpool'. Note: 渦 has 口 22 'mouth, cavity', with ㇿ as phonetic with associated sense 'slanted, distorted', thus 'distorted mouth' (after a seizure [Katō]). OT1968:594; KJ1970:311-2; TA1965:628; SS1984:78. Take 渦 as 'topless tower'.

**Mnemonic:** WATER COLLECTS IN TOPLESS TOWER, CAUSING WHIRLPOOL

1082

嫁

KA, yome, totsugu  
marry, bride  
13 strokes花嫁 hanayome bride  
嫁入り yomeiri marriage, wedding  
再嫁 SAIKA remarriageSeal 嫁, late graph (*Shuowen*). Has 女 37 'woman', and 家 89 'house, family'; 家 is taken here as i] semantic and phonetic, giving 'a woman gains a house/family to settle down in' (Ogawa), or as ii] phonetic with associated

sense 'dressed up', giving 'woman who is dressed up' (Katō), in either case giving 'bride, go as a bride'. Tōdō includes 嫁 in a word-family meaning 'cover something underneath'; this may be taken as in broad agreement with Katō's analysis of the phonetic. Tōdō also regards 嫁 as representing a word probably derived from that underlying 家, a view which is supported by Schuessler. OT1968:261; KJ1970:125; TA1965:381-3; AS2007:300-01.

**Mnemonic:** WOMAN IN HOUSE IS MARRIED BRIDE

**1083**

L1

暇

KA, hima, itoma  
**leisure, free time**  
13 strokes

休暇 KYŪKA break, holiday  
 余暇 YOKA leisure  
 暇取る himadoru be tardy

Bronze (段) 𠄎, seal (暇) 𠄎; late graph (*Shuowen*). Has 日 66 'day'; and 段 (CO; orig. meaning: 'unpolished/blemished jade' [Shirakawa], or 'person wearing mask' [Katō, Mizukami]) as

phonetic with associated sense taken either as i] 'gap, space', giving 'day where there is a gap/space', or ii] 'stay, be', giving 'be at home all day in leisurely manner' (Ogawa). In Shirakawa's view, bronze forms of 段 show one or two hands taking material (possibly raw jade) from an enclosed space. SS1984:78-9,74; KJ1970:121; OT1968:473; MS1995:v1:198-200. Take 𠄎 as variant 𠄎 170 'tool in hand', and 𠄎 as variant 𠄎 120 'door'.

**Mnemonic:** USE TOOL IN HAND TO FIX DOOR ON DAY OF LEISURE

**1084**

L1

禍

KA, wazawai  
**disaster, calamity**  
13 strokes

禍福 KAFUKU ups and downs  
 災禍 SAIKA calamity  
 禍根 KAKON root of evil

Seal 𠄎; late graph (*Shuowen*). Has 礻 723 'altar' (by extension 'deity'), and 𠄎 659 ('distorted mouth') as phonetic with associated sense taken as i] 'rebuke; displeased' (Katō, Tōdō), or ii] 'cruel death' (Ogawa), both giving same overall sense 'divine punishment'. KJ1970:311-2; TA1965:628; OT1968:725. Suggest take 𠄎 as topless tower.

**Mnemonic:** TOPLESS TOWER HAS ALTAR BUT STILL A DISASTER

**1085**

L2

靴

KA, kutsu  
**shoe**  
13 strokes

製靴 SEIKA shoemaking  
 靴下 kutsushita sock  
 長靴 nagagutsu boot

Seal (鞞) 鞞 (included in a later version of *Shuowen*); 靴 is a later version. 鞞 consists of 革 836 'leather', and 華 1079 (originally, vegetation growing luxuriantly) as phonetic, to represent

a foreign loanword into Chinese (Ogawa suggests from the language of the Xiongnu) which itself initially denoted long riding boots. In the graph 鞞, the phonetic function of the right-hand element was later taken over by 化 258 'change', quite possibly with a semantic connotation also. In Japanese usage at least, the sense became more generalized to 'shoes, footwear'. OT1968:1094; GY2008:1545; SS1984:79.

**Mnemonic:** CHANGE LEATHER INTO SHOE

**1086**

L1

寡

KA  
**few, minimum, widow, minority**  
14 strokes

寡黙 KAMOKU silence  
 寡婦 KAFU/yamome widow  
 寡言 KAGEN reticence

Bronze 𠄎; seal 𠄎. The bronze form has 宀 30 'roof, dwelling', and element typically taken as 頁

103 (originally pictograph of person with large head), and interpreted as meaning 'person alone under a roof', and by extension 'few'. Ogawa alone prefers to take the element under 宀 as a variant of 'summer' 夏 88 (with associated sense 'one' here). The seal form has 分 218 'divide' added, reinforcing the sense 'divide (one thing)', 'few'. OT1968:283; MS1995:v1:384-5; KJ1970:312-3.

**Mnemonic:** DIVIDING THE HEADS OF HOUSES LEAVES FEW

1087

箇

KA, KO  
item (counter)  
14 strokes

箇条書 KAJŌgaki itemization  
箇所 KASHO place, point  
一箇 IKKO one item

Seal 箇; late graph (*Shuowen*). Has 'bamboo' 竹 58 and 固 501 'hard, solid'. Originally, used to count lengths of bamboo, then later the connotation 'bamboo' was dropped, and employed widely as a general counter. Often interchanged with the counter 個 695. KJ1970:390-91; AS2007:248; SS1984:80-81.

**Mnemonic:** IT'S HARD TO ITEMISE BAMBOO

1088

稼

KA, kasegu  
work, earn money  
15 strokes

稼業 KAGYŌ one's trade  
稼ぎ手 kasegite breadwinner  
共稼ぎ tomokasegi dual income

Seal 稼; late graph (*Shuowen*). Has 禾 87 'grain plant', and 家 89 ('house') as phonetic with associated sense as i] 'good', giving 'grain which is well-developed' (Ogawa), or ii] 'cover over', giving 'grain harvested and covered' (Tōdō). The meaning 'work to earn money' is extended. OT1968:736; TA1965:383.

**Mnemonic:** HOUSE FULL OF GRAIN INDICATES WORK AND MONEY EARNED

1089

蚊

ka, BUN  
mosquito  
10 strokes

蚊針 kabari fishing fly  
蚊帳 kaya\* mosquito net  
蚊遣り kayari smudge fire

Seal (蟲) 蚊; late graph (*Shuowen*). Seal form has 蚘 'insect' (general term), and 民 619 ('people') as phonetic purely for its onomatopoeic value

to represent the sound of a mosquito buzzing in flight, and on the same basis 民 was later replaced by 文 72 'text' with the double insect 蚘 reduced to one, 虫 60. Several other variant shapes were also used historically, but need not concern us here. OT1968:885; SS1984:759; GY2008:1048-9.

**Mnemonic:** TEXT DESCRIBES MOSQUITO AS INSECT THAT GOES 'BUN'

1090

牙

GA, GE, kiba  
tusk, fang  
4 strokes

毒牙 DOKUGA poison fangs  
象牙 ZŌGE ivory  
齒牙 SHIGA teeth

Bronze 𠩺; seal 𠩺. The bronze forms are typically taken as depicting curved interlocking pieces of wood which made up part of the circular outer rim of a wheel; the original way of writing 𠩺. Then, on the basis of the interlocking nature of these pieces of wood

when put together, borrowed to represent 'tusk, fang'. Shirakawa, in contrast, chooses to interpret the bronze forms (onwards) as representing from the outset tusks or fangs coming together vertically. The bronze forms are, though, more supportive of the first analysis above. MS1995:v2:826-8; KJ1970:134-6; OT1968:634; SS1984:82. Mnemonically difficult but suggest taking graph as a 'peg' 手 (baby talk for 'tooth'), with 丿 as a support.

**Mnemonic:** WHEN YOUR 'TOOTHY PEGS' BECOME TUSKS, YOU NEED SUPPORT

1091

瓦

GA, kawara, GURAMU  
**tile, gram**  
5 strokes

瓦屋 kawaraya tiler  
煉瓦 RENGA brick  
鬼瓦 onigawara gargoyle

Seal 𠄎; late graph (*Shuowen*). Originally a pictograph; the simple shape is interpreted as a curved earthenware container or utensil, or a curved roof tile. '(Roof) tile' tends to be taken as extended sense (Ogawa, Schuessler), though Shirakawa treats this as orig. meaning. Also used for 'gram' (in Japanese only). OT1968:663; TA1965:618; AS2007:222-3; SS1984:82.

**Mnemonic:** FANCY CURVED TILE HAS A SPOT IN THE MIDDLE

1092

雅

GA  
**elegance, 'taste'**  
13 strokes

優雅 YŪGA elegance  
雅号 GAGŌ pen-name  
雅趣 GASHU artistry

Seal 𠄎; late graph (*Shuowen*). Has 佳 324 'short-tailed bird, bird', and 牙 1090 ('tusk, interlocking pieces' [here, five strokes]) as

phonetic – purely onomatopoeic – denoting 'crow, mountain crow'. 牙 stands to represent the characteristic cawing sound made by such birds. As Gu suggests, 雅 is no doubt a variant way of writing NJK 鴉 'crow'. At a later stage, 雅 was borrowed for its sound value to write another word meaning 'elegant, refined', now its main meaning. OT1968:1077; SS1984:84; GY2008:1410-11; KJ1985:650.

**Mnemonic:** BIRD WITH FANGS IS ELEGANT!?

1093

餓

GA, ueru  
**starve**  
15 strokes

飢餓 KIGA starvation  
餓鬼 GAKI hungry imp; 'brat'  
餓死 GASHI starving to death

Seal 𠄎; late graph (*Shuowen*). Has 食 163 'food, eat', and 我 833 ('I/me', originally 'halberd') as phonetic with associated sense taken variously as i] 'wither' (Katō), ii] 'starve' (Ogawa), or iii] 'sharp, angular' (Tōdō), but all giving essentially the same overall basic meaning, i.e. 'withered/starving/angular body'; in other words 'starving'. KJ1970:142; OT1968:1117; TA1965:591.

**Mnemonic:** NEED FOOD – I'M STARVING!

1094

介

KAI  
**mediate, shell**  
4 strokes

介入 KAINYŪ intervention  
介殼 KAIKAKU shell  
紹介 SHŌKAI introduction

OBI 介; seal 介. Sometimes taken as 人 41 'person', with 八 70 'divide' (Tōdō, Ogawa), but this is based on the seal form and the *Shuowen* explanation of same. However, OBI forms suggest

a different interpretation is appropriate, and they are taken as depicting a person wearing armor. Meanings such as 'act as mediator', 'seek', 'assist' are probably loan usages, while 'shell' is probably extended usage. MS1995:v1:40-41; MR2007:227-8; KJ1970:143; TA1965:605; OT1968:41. Suggest taking the current graph as an arrowhead.

**Mnemonic:** SHELL-LIKE ARMOR PROTECTS MEDIATOR FROM ARROWHEAD

1095

L1

戒

KAI, *imashimeru*  
**command, warn, admonish**  
 7 strokes

警戒 KEIKAI caution  
 破戒 HAKAI broken oath  
 戒行 KAIGYŌ penance

OBI 表, seal 齋. The graphs show two hands holding up a halberd or similar (Qiu describes as 'dagger-ax'), interpreted as meaning 'watch out, holding halberd up with both hands', and hence 'be on guard, take care', by extension, 'warn (someone); admonish'. MS1995:v1:534-5; OT1968:394; KJ1970:147; MR2007:261; AS2007:314.

**Mnemonic:** TWO-HANDED HALBERD IS A SIGN OF COMMAND

1096

L1

怪

KAI, GE, *ayashii*  
**weird, suspicious**  
 8 strokes

怪談 KAIDAN ghost story  
 怪物 KAIBUTSU monster  
 怪しげ ayashige 'dodgy'

Seal 𠂇, late graph (*Shuowen*). Has ↑ 164 'heart, mind, feeling', and 𠂇 (CO, 'cultivate land, exert effort', not as per right-hand part

of 輕 287 etc; see below) as phonetic with associated sense taken as 'strange, unusual' (Katō) or 'caution' (Ogawa), in either case giving 'consider suspicious/strange'. Note that 𠂇 consists of 又 2003 'hand', with 土 64 'earth/dirt', giving 'person digging', thus 'cultivate land, make efforts'. KJ1970:319; OT1968:363; MS1995:v1:262-3.

**Mnemonic:** I FEEL SUSPICIOUS OF WEIRD PEOPLE WITH DIRT ON THEIR HANDS

1097

L1

拐

KAI  
**deceive, kidnap, steal**  
 8 strokes

誘拐 YŪKAI abduction  
 拐帶者 KAITAISHA absconder  
 誘拐する YŪKAI suru kidnap

Very late, post-*Shuowen* graph, making analysis difficult. Provisionally 扌 34 'hand' and 另 (taken by Ogawa as variant of 𠂇 659 'distorted mouth') as phonetic with associated sense 'trap, ensnare', thus 'trap and catch', by extension 'deceive, obtain by fraud' (Ogawa), or 'quietly steal' (Tōdō). OT1968:406; TA1965:628; KJ1970:311-2. Use 刀 198 'sword', 𠂇 22 'mouth'.

**Mnemonic:** KIDNAP WITH SWORD AND HAND OVER MOUTH

1098

L1

悔

KAI, *kuyamu/yashii*  
**regret, vexed, feel sorry, repent**  
 9 strokes

後悔 KŌKAI regret  
 悔しさ kuyashisa vexation  
 悔やみ状 kuyamiJŌ condolence letter

Seal 𠂇. Has ↑ 164 'feelings/heart', and 每 225 ('every') as phonetic with associated senses taken as i] 'regret' (Katō), or ii] 'dark' (Tōdō), or iiij 'inauspicious' (Ogawa). Overall negativity of the phonetic here confirms overall meaning is 'regret'. KJ1970:316; MS1995:v1:528-9; TA1965:165; OT1968:367.

**Mnemonic:** EVERY PERSON HAS FEELINGS OF REGRET

1099

皆

KAI, min(n)a  
all, everyone  
9 strokes

L1

皆濟 KAISAI full payment  
皆無 KAIMU none at all  
皆樣 minasama everyone

Bronze 𠄎; seal 𠄎. Scholars agree the lower element is *not* 白 69 'white', typically taking it as 曰 'say' (NJK orig showing speech emitted from mouth) (Katō, Ogawa), though it should be noted there is some difference in shape between bronze forms for i) 曰 on the one hand and ii) the element corresponding to 白 in 皆 on the other, so correspondence is best seen

as provisional. Mizukami, alternatively, treats 白 here not as 曰 but as 白, though here *not* 白 'white' but as an abbreviated form of a different graph – possibly 150 白 nose, self– but with the meaning 'open mouth' rather than nose. Despite such divergence, scholars agree the upper element is 比 792 'compare' (originally, two people lined up). Combined as 皆, the two elements have the meaning 'people line up and exchange words' or 'people line up and all say something', later generalized to 'all'. KJ1970:152; OT1968:687; MS1995:v2:898-9, v1:628-9; GY2008:831. For convenience, take 白 as 'white'.

**Mnemonic:** EVERYONE LINED UP, ALL IN WHITE, FOR COMPARISON.

1100

塊

KAI, katamari  
lump, clod, mass  
13 strokes

L1

金塊 KINKAI gold bullion  
血塊 KEKKAI blood clot  
塊莖 KAIKEI tuber

Seal forms 塊, 𠄎; late graph (*Shuowen*). While both these seal forms are listed in *Shuowen*, it is 𠄎 that is accorded main heading status, with 塊 just noted as another equivalent shape. 𠄎 consists of 土 64 'earth', and 凵, which is originally a pictograph of a container, and this

would give 'basket for holding earth', but one commentator takes 凵 here as having a phonetic role only (Katō). Alternatively, there may be the possibility that the earth in the basket was often made up of clods, giving 'clod(s) of earth' as an extended sense. As for 塊, this consists of 土, with 鬼 1179 ('demon') as phonetic with associated sense taken as i) 'round, round and hard', giving 'earth which is round (/ and hard)' (Tōdō, Katō), or ii) 'big', giving 'big earth [chunks]' (Shirakawa). DJ2009:v3:1113; KJ1970:153-4; TA1965:719; SS1984:93.

**Mnemonic:** DEVILISH CLOD OF EARTH

1101

楷

KAI  
regular / model script  
13 strokes

L1

楷書 KAISHO regular script  
楷行草 KAIGYŌSŌ square,  
semi-cursive, cursive (script styles)

Seal 楷; a late graph (*Shuowen*). Has 木 73 'tree, wood', and 皆 1099 ('all, everyone') as phonetic with associated sense 'harmony, order' (Shirakawa). Originally referred to a type of tree, similar to a cypress; a tree which grew straight, reflected in the fact it produced wood suited to construction and the manufacture of wooden artefacts (Gu).

Extended meanings include 'straight, upright' (figurative sense), and 'model, rule'. It is this sense 'model' which was utilized to refer to a variety of Chinese script, the developmental stage known in Japanese as 楷書 *kaisho*, a term which is translated into English variously as 'model script', 'regular script', 'block script', and which is the basis of modern script use in the Chinese cultural sphere and in Japan. For more on *kaisho*, see Introduction. SS1984:93; GY2008:1558; OT1968:513; QX2000:147-8.

**Mnemonic:** EVERYONE SHOULD USE REGULAR SCRIPT, STRAIGHT AS A TREE

1102

L1

潰

KAI, tsubusu/reru  
**ruin, destroy, be  
 destroyed, crush**  
 15 strokes

潰走 KAISŌ rout, debacle  
 潰し値 tsubushine scrap value  
 暇潰し himatsubushi kill time

Seal 潰; late graph (Shuowen). Has 彳 42 'water', with 貴 847 ('precious') as phonetic, with associated sense 'be destroyed'. Shuowen glosses 潰 as meaning 'leak'; then to connote destructive water force such as dyke or similar bursting. Later, generalized to 'be destroyed/defeated'. DJ2009:v3:901; OT1968:606; SS1984:95; TA1965:710; GY2008:1498.

**Mnemonic:** PRECIOUS WATER CAN BE RUINED

1103

L1

壞

KAI, kowareru/su  
**break, destroy, ruin**  
 16 strokes

崩壞 HŌKAI collapse  
 壞滅 KAIMETSU destruction  
 壞血病 KAIKETSUBYŌ scurvy

Seal 壞, traditional 壞. Has 土 64 'earth/soil', and 裹 (see below) as phonetic with associated sense 'crumble; destroy', giving 'earthen wall of fortress/house, etc. is damaged/destroyed' (Mizukami, Katō); Ogawa takes more generally as 'earth crumbles'. Later generalized to

'destroy/be destroyed'. Note: CO 裹 has 衣 444 'garment/clothes', with second element (middle part of 裹) which is taken either i] as meaning 'shed tears', thus 'shed tears and conceal in one's clothing', or i] as phonetic with associated sense 'keep, retain', thus 'keep (something) within one's clothing', and by extension 'conceal in one's bosom' or 'embrace'; both analyses are listed by Mizukami. MS1995:v1:280-81, v2:1170-71; KJ1970:322; OT1968:226; SS1984:95. Take 𠂔 as 十 35 'ten', and 目 76 'eye'.

**Mnemonic:** TEN EYES FOCUSED ON SOILED GARMENT – RUINED!

1104

L1

懷

KAI, futokoro,  
 natsukashii  
**fond, bosom**  
 16 strokes

懷中 KAICHŪ- pocket-  
 懷手 futokorode idleness  
 述懷 JUKKAI reminiscence

Bronze 懷; seal 懷, traditional 懷. Has 忄 164 'heart/feeling', with 裹 (see 1103) as phonetic with associated sense 'embrace, surround, keep', thus 'keep/embrace in the heart', hence 'long for, think fondly of'. MS1995:v1:530-31; KJ1970:321-2; OT1968:389.

**Mnemonic:** FOND FEELINGS FOR GARMENT CATCHING THOSE TEN EYES (see 1103)

1105

L1

諧

KAI  
**harmony, order**  
 16 strokes

諧調 KAICHŌ harmony, euphony  
 俳諧 HAIKAI haiku, poetry  
 諧音 KAION melody, harmony

Seal 諧. Has 言 118 'words; speak' and 皆 1099 ('all, everyone') as phonetic with associated sense 'be lined up, come together', giving 'voices of many are in unison'; by extension, 'soften, moderate'. Mizukami looks to identify a corresponding bronze form. MS1995:v2:1204-5; GY2008:1335.

**Mnemonic:** EVERYONE'S WORDS ARE IN HARMONY

1106

L1

劾

GAI  
**investigate (a  
wrong-doing)**  
8 strokes

彈劾 DANGAI impeachment  
 彈劾者 DANGAISHA denunciator  
 劾奏 GAISŌ reporting offence

Seal 劾<sup>𠄎</sup>; a late graph (*Shuowen*). Has 力 78 'strength, effort', and 亥 875 (NJK, 'wild animal', probably a boar or pig, but the OBI pictograph too simple to interpret definitively) as phonetic with associated sense taken as 'investigate, pursue', giving 'vigorously pursue, thoroughly judge (a criminal)'. OT1968:126; KJ1970:149. We suggest taking 亥 as 'broken' variant of 'threads, bindings' 糸 29.

**Mnemonic:** PUT EFFORT INTO  
 INVESTIGATING BROKEN THREADS

1107

L1

崖

GAI, gake  
**cliff, precipice**  
11 strokes

崖崩れ gakekuzure landslide  
 断崖 DANGAI cliff, precipice  
 懸崖 KENGAI overhanging cliff

Seal 崖, a late graph (*Shuowen*). Has 山 26 'hill, mountain', and 厓, itself already an

independent graph (NJK) also meaning 'cliff, precipice'; Ogawa and Tōdō consider that the element 圭 1076 ('ceremonial jade') also has a function in 崖 as phonetic with associated sense 'sloping'. TA1965:504-08; OT1968:304,149. Suggest taking 圭 as 'double' the ground 土 64 with 厂 as cliff.

**Mnemonic:** IN MOUNTAINS, CLIMBING A  
 CLIFF IS LIKE DOUBLE THE GROUND

1108

L1

涯

GAI  
**shore, edge**  
11 strokes

生涯 SHŌGAI one's life  
 際涯 SAIGAI limits  
 天涯 TENGAI horizon

Seal 涯<sup>涯</sup>, a late graph (later version of *Shuowen*). Has 氵 42 'water' and NJK 厓 'cliff, precipice', giving 'cliff at water's edge'; 'edge' is an extended sense. OT1968:585; SS1984:101. Suggest taking 圭 as 'raised earth' 土 64.

**Mnemonic:** CLIFF OF RAISED EARTH STANDS  
 AT WATER'S EDGE

1109

L1

慨

GAI, nageku  
**lament, deplore**  
13 strokes

慨嘆 GAITAN lamentation  
 感慨 KANGAI deep emotion  
 慨然 GAIZEN to indignantly

Seal 慨<sup>慨</sup>, a late graph (*Shuowen*); traditional forms 慨, 慨. Has 忄 'heart, mind' 164, and 既/既/既 1177 ('already', q.v.) (originally, 'eat completely, eat one's fill') as phonetic with associated sense taken either as 'be blocked', giving 'one's heart is blocked/stifled, lament' (Ogawa, Tōdō), or as 'enraged and arrogant', giving 'be enraged' (Katō). In the latter analysis, 'lament' is presumably to be seen as a loan usage. OT1968:383,458; TA1965:702-06; KJ1970:153.

**Mnemonic:** ALREADY HAVE FEELINGS OF LAMENT

1110



GAI, futa, *kedashi*  
**lid, probably**  
 13 strokes

口蓋  
 蓋物  
 蓋然性

KŌGAI roof of mouth  
 futamono covered dish  
 GAIZENSEI probability

Bronze 蓋; seal 蓋. Has 卅 53 'plant, grass', and 盍 1059, variant of earlier 盍 ('cover/lid over bowl'), thus 'cover made of vegetation' > 'roofing thatch'; sense later generalized to 'cover, lid'. 'Probably' is loan usage. OT1968:691; MS1995:v2:1126-7; TA1965:597-600; OT1968:864. Suggest taking 盍 as 去 276 'leave, go', and 皿 300 'dish'.

**Mnemonic:** PROBABLY BETTER TO LEAVE GRASS LID ON DISH

1111



GAI  
**'the said, relevant**  
 13 strokes

該博  
 該当  
 該当者

GAIHAKU profundity  
 GAITŌ suru be relevant  
 GAITŌSHA said person

Seal 該; late graph (*Shuowen*). Has 言 118 'words; say', and 亥 875 ('wild animal') as phonetic with associated sense taken variously as i] 'all', thus 'all take an oath' (Ogawa), or ii] 'bundle, something bound; agreement', giving original

sense '(temporary) agreement (in wartime)' (Katō), or iiii] 'words made tight', also giving 'agreement' (Tōdō; in his word-family 'make taut, tighten'); Gu, however, takes as 'carve, inscribe', thus 'words carved', suggesting content of some importance. 'Relevant, the said ...' may be a loan usage. OT1968:926; KJ1970:143; TA1965:129-33; GY2008:738. Take 亥 as broken threads 糸 29.

**Mnemonic:** THE SAID BROKEN THREADS ARE RELEVANT

1112



GAI, ōmune  
**roughly, generally**  
 14 strokes

概念  
 概略  
 大概

GAINEN general idea  
 GAIRYAKU outline  
 TAIGAI in general

Seal 概; late graph (*Shuowen*) (槩 [same elements and overall sense, but different positions]). Has 木 73 'wood, tree', with 既/既 1177 (originally, 'eat completely, eat one's fill'; now 'al-

ready,') as phonetic with associated sense 'rub/rub across, make level', giving 'length of wood for levelling off', used for removing excess from top of container for measuring rice (or similar). This was an approximate measure, not precise, so it acquired the extended sense 'generally, in broad measure'. OT1968:518; KJ1970:152-3; TA1965:706.

**Mnemonic:** ALREADY ROUGHLY MEASURED WITH PIECE OF WOOD

1113



GAI, mukuro  
**body, corpse**  
 16 strokes

骸骨  
 死骸  
 亡骸

GAIKOTSU skeleton  
 SHIGAI corpse  
 nakigara\* one's remains

Seal 骸; late graph (*Shuowen*). Has 骨 877 'bones' and 亥 875, a graph typically taken as 'wild animal (probably pig or boar)'. Shirakawa

interprets as its carcasse. It came to denote a skeleton or bones in general, not just of a wild animal. Schuessler suggests a possible link between the word represented by 骸 and that represented by 核 1116 'nucleus, core'. OT1968:1132; SS1984:102; AS2007:270. Suggest taking 亥 as broken threads 糸 29.

**Mnemonic:** BONES IN A CORPSE LOOK LIKE BROKEN THREADS

1114

L1

垣

kaki  
**fence, hedge**  
9 strokes

垣根 kakine fence, hedge  
 生垣 ikegaki hedge  
 垣間見る kaimamiru\* peep

Bronze 垣; seal 垣. Has 土 64 'earth, ground', and 回 924 ('go round') as semantic and phonetic, giving 'encircling earthen wall'; by extension, 'wall (made of various materials,

not necessarily earth), fence, hedge'. Note: 垣 depicts a wall or fence; OBI equivalents show an encircling shape with either one line (perhaps representing an outer boundary, as Tōdō suggests,) or none. OT1968:215; MS1995:v1:268-9,30-31; TA1965:611-20; SS1984:55. Suggest taking right-hand part as 'two' 二 65 and 'day' 日 66.

**Mnemonic:** IT TAKES TWO DAYS TO FENCE OFF THE GROUND

1115

L1

柿

kaki, kokera, SHI, JI  
**persimmon, shingle (roof)**  
9 strokes

吊し柿 tsurushigaki dried persimmon  
 熟柿 JUKUSHI ripe persimmon  
 柿板 kokeraita shingle (roof)

Seal 柿; a late graph (*Shuowen*); traditional form: 柿. Has 木 73 'tree, wood', and 市 as phonetic (associated sense unclear). OT1968:499; SS1984:368; TA1965:770-76. Suggest taking right hand part as 市 144 'city/market'.

**Mnemonic:** THERE'S A PERSIMMON TREE IN THE MARKET

1116

L1

核

KAKU  
**core, nucleus, nuclear**  
10 strokes

核心 KAKUSHIN core, kernel  
 結核 KEKKAKU tuberculosis  
 核兵器 KAKUHEIKI nuclear weapon

Seal 核; a late graph (*Shuowen*). Has 木 73 'wood, tree', and 亥 875 ('wild animal' [probably a pig or boar]) as phonetic with associated sense 'enclose', giving – in one analysis – 'box/'

crate made of wood/tree bark'; later borrowed for 'stone, kernel'. Another interpretation, found in *Erya*, a very early Chinese encyclopaedic dictionary, takes it as hard casings on a tree, i.e. treats the original meaning as 'stone (of peach, etc.), kernel'. OT1968:502; KJ1970:143-4; TA1965:132. We suggest taking 亥 as 'broken/snapped threads' 糸 29.

**Mnemonic:** TREES SNAPPED LIKE THREADS IN NUCLEAR BLAST

1117

L1

殼

KAKU, kara  
**shell, husk, crust**  
11 strokes

貝殼 kaigara sea shell  
 甲殼 KŌKAKU carapace, shell  
 地殼 CHIKAKU earth's crust

OBI 壳; seal 壳; traditional 殼. Has 扌 170 'strike' (originally hand holding stick or similar), with left-hand 壳 which in one view represents a hard, empty vessel such as a shell or horn or

bell suspended in mid-air, as a sounding device (Mizukami). Another view takes it as a musical instrument – again, probably a hard object – on a stand (几 'stand' [originally a pictograph]) (Ogawa). Later, there was a semantic shift by association to hard coverings, e.g. 'shell, husk' MS1995:v1:714-5; OT1968:546. Suggest taking left side as 壳 211 'sell'.

**Mnemonic:** STRIKE SOMEONE SELLING SHELLS FOR A CRUST

**1118**

L1

郭

KAKU  
**quarters, enclosure**  
11 strokes

輪郭 RINKAKU outlines  
城郭 JŌKAKU citadel  
遊郭 YŪKAKU pleasure quarters

Seal 郭; late graph (*Shuowen*). Has 邑 376 'inhabited place, village' in its common form 阝 as right-hand element, and 享 1218 'receive, keep' in its original sense 'fortified city walls'. 享 in the sense 'fortified city walls' is taken as an abbre-

viation of a more complex older graph (Katō, Qiu). Overall resultant meaning is 'enclosed fortified area' (included in Tōdō's word-family 'framework/enclose with a framework'), generalized to 'enclosure, quarters'. QX2000:129; DJ2009:v2:528-9; TA1965:407-09; OT1968:37; KJ1970:280-81; MS1995:v2:1314-6; SS1984:105. Take 享 as 子 27 'child', cover 宀, and entrance 口 22.

**Mnemonic:** CHILD COVERS ENTRANCE TO VILLAGE ENCLOSURE

**1119**

L2

較

KAKU, KŌ, *kuraberu*  
**compare**  
13 strokes

比較 HIKAKU comparison  
較量 KŌRYŌ comparison  
比較的 HIKAKUTEKI comparatively

Bronze 較; seal 較. Bronze and seal forms have 車 33 'vehicle, carriage', and 交 'mix, cross, join' as semantic and phonetic (交 was later replaced by 交 128 'mix, exchange'), thus 'carriage rails', of help when mounting and dismounting. The sense 'compare' is probably a loan use, or based on comparing rails. OT1968:984,632; MS1995:v2:1268-9; KJ1970:171.

**Mnemonic:** A MIXTURE OF VEHICLES MAKES IT EASY TO COMPARE

**1120**

L1

隔

KAKU, *hedataru/teru*  
**separate, interpose**  
13 strokes

隔離 KAKURI quarantine  
間隔 KANKAKU spacing  
隔週 KAKUSHŪ fortnightly

Seal 隔; late graph (*Shuowen*). Has 阝 1907 (as left-hand element) 'hill, terraced slopes', and CO 隔 ('three-legged cauldron [with hollow legs]') as phonetic with associated sense 'separate', giving 'separate with terraced slopes/hills'; later generalized to simply 'separate'. OT1968:1073; DJ2009:v3:1188; MS1995:v2:1482-3. Suggest take 隔 as lidded pot on stand.

**Mnemonic:** SEPARATED BY HILL LIKE A LIDDED ROUND POT ON A STAND

**1121**

L1

獲

KAKU, *eru*  
**obtain, gain, seize**  
16 strokes

獲得 KAKUTOKU acquisition  
漁獲 GYOKAKU fishing  
獲物 emono prey

Seal 獲; late graph (*Shuowen*). Has 犴 'dog' 19, and 隻 'catch bird' 468 (originally, crested bird, with 又 2003 'hand') as semantic and phonetic,

giving 'catch wild prey using dogs (in hunting)'; the graph suggests the prey was originally just birds. Shirakawa lists bronze forms and several OBI forms as predecessors of 獲 (Ma also lists OBI); all lack 犴/犬 as determinative. KJ1970:328; MS1995:v2:1118-9; OT1968:648; MR2007:421.

**Mnemonic:** DOG'S LEFT, SO HAVE TO SEIZE CRESTED BIRD BY HAND

1122



KAKU, *odosu/kasu*  
**threaten, menace**  
 17 strokes

L1

威嚇 IKAKU threaten  
 嚇怒 KAKUDO fury  
 威嚇的 IKAKUTEKI threatening

A very late graph (*Yupian*). Has 口 22 'mouth, speak', and NJK 赫 ('glowing red, fiery', [double 'red' 赤 48]) as phonetic with associated sense taken as ij 'very angry voice', giving 'be angry, threaten' (Ogawa),

or ij 'oppose, act contrarily', giving 'oppose verbally' (Katō). Both analyses indicate verbal activity of a negative kind, and this is echoed by Shirakawa, who treats 赫 as phonetic in an onomatopoeic role, giving 'rebuke in a threatening way'. Schuessler suggests a possible semantic as well as phonetic function for 赫 here, with a progression from 'glowing red, fiery' to 'scary'. OT1968:198; KJ1970:187; SS1984:109; AS2007:276.

**Mnemonic:** SPOKEN THREAT MAKES ONE SEE RED TWICE OVER

1123



KAKU  
**harvest, acquire**  
 18 strokes

L1

收穫 SHŪKAKU harvest  
 多穫 TAKAKU good crop  
 收穫高 SHŪKAKUdaka yield

Seal 穫. This graph has 87 禾 'grain (plant)', and 獲 ('crested bird', with 又 2003 'hand'; see 1121 and 468) as phonetic with associated sense 'grasp firmly', giving 'take grain and harvest'; sense subsequently generalized to 'take, acquire'. MS1995:v2:972-4,1118-9; KJ1970:328; OT1968:738.

**Mnemonic:** HARVESTING GRAIN IS LIKE CATCHING A BIRD IN THE HAND

1124



GAKU, take  
**peak, imposing**  
 8 strokes

L1

山岳 SANGAKU mountains  
 岳父 GAKUFU father-in-law  
 雲仙岳 UNZENdake Mt Unzen

OBI 岳; seal (嶽) 嶽. The OBI form (岳 only) consists of 山 26 'mountain, hill', with an upper element that is taken as representing either ij another mountain or hill (Katō, Ogawa), or ij] a sheep's horns, and hence 'sheep' (Shirakawa; see 羊 426), either way giving 'mountain, mountain peak' (sometimes thought to refer to five specific peaks in China). Interpretation ij] above, involving sheep, might appear bizarre, but Shirakawa points to a possible connection with the Qiang (羌), a nomadic, sheep-herding people who inhabited part of western China in an-

cient times, and apparently regarded hilltops and mountain tops as sacred. *Shuowen* notes 嶽 as the older, orthodox form, and 岳 as the more recent graph, but in fact the reverse is the case, as the earliest occurrences of 嶽 are in seal script. 嶽 consists of 山 26, with 獄 1353 ('prison') as a phonetic with the associated sense of 'project steeply', thus giving 'steep mountain', but traditionally – through the influence of the treatment in *Shuowen* – 岳 and 嶽 have been treated down to the present as alternative forms of the same graph, even though this is not actually the case. MS1995:v1:420-22; DJ2009:742; KJ1970:188; OT1968:302; SS1984:110-11. We suggest splitting 岳 into 丘 1203 'hill' and 山 26 'mountain'.

**Mnemonic:** A HILL ON TOP OF A MOUNTAIN – WHAT AN IMPOSING PEAK!

1125

L1

顎

GAKU, ago  
jaw, chin  
18 strokes顎骨 GAKKOTSU jaw  
顎鬚 agohige chin-beard  
顎紐 agohime chin-strapA very late graph (*Yupian*). Has 頁 103  
'head', and CO 𪔐 ('quarrel loudly'; 'quarrel tocorrect') as phonetic with associated sense  
'stick out, project', giving original meaning  
'high cheekbones'; Ogawa and Shirakawa  
treat 'jaw' as a meaning peculiar to Japanese.  
OT1968:1106,180; SS1984:112; KJ1970:126-7;  
AS2007:224. We suggest taking 𪔐 as a 'dou-  
bled' variant of 号 297 'number, call, sign'.**Mnemonic:** HEAD WITH DOUBLE CHINS AND  
DOUBLE MOUTHS! ODD SIGNS

1126

L1

掛

kakeru/karu, kakari  
connected, apply,  
cost, hang, depend  
11 strokes掛かり人 kakaribito hanger-on  
見掛け mikake appearance  
腰掛ける koshikakeru sitSeal (挂) 𪔐 late graph (*Shuowen*). The older  
form 挂 has 扌 34 'hand', and 圭 461 (originally,  
'demarcating path between fields') as phoneticwith associated sense 'hang, suspend', thus  
'hang, suspend'. 掛 is considered to be a  
popular equivalent. The alternative element  
NJK 卦 ('indicate response of the gods through  
divination') as phonetic has associated sense  
'link up' (Katō). KJ1970:323,137-8; OT1968:417;  
DJ2009:v3:1001; SS1984:77. Suggest taking 卦  
as 圭 double 'earth' 土 64 and 卜 as a 'crack' (see  
96 外).**Mnemonic:** CRACKED HAND IS CONNECTED  
WITH DOUBLE LOADS OF EARTH

1127

L1

瀉

kata, SEKI  
beach, lagoon  
15 strokes干瀉 higata tidal flat  
瀉湖 SEKIKO lagoon  
新潟市 NiigataSHI Niigata CityA late, post-*Shuowen* graph. Has 氵 42 'water',  
and 鳥 (CO; originally a pictograph denoting a  
type of bird [Mizukami, Gu, Ogawa]; Shirakawa  
interprets – less convincingly – as 'shoes') asphonetic with associated sense taken either as  
i] 'retreat, draw back', giving 'beach at ebb tide'  
(Shirakawa), or ii] 'merge into', giving 'ground  
where salt is left as residue', i.e. 'land on the  
seashore' (Ogawa). In Japanese only, used in the  
extended senses 'lagoon, inlet'. GY2008:1456;  
MS1995:v2:1094-5; OT1968:608,835;  
SS1984:507,509. Suggest taking 寫 as variant of  
bird 鳥 190 (with big claws).**Mnemonic:** ODD BIRD WITH BIG CLAWS SEEN  
ON WATERS OF LAGOON

1128

L1

括

KATSU, kukuru  
bind, wrap, fasten  
9 strokes一括 IKKATSU (en) bloc  
括弧 KAKKO parentheses  
包括的 HÖKATSUTEKI blanket-Seal 𪔐; a late graph (*Shuowen*). Has 扌 34  
'hand', and 舌 755 'tongue', but note that 舌 is  
a later regularized shape for what at the seal  
script stage was something different, inter-  
preted by Katō and Tōdō as meaning 'close the  
mouth'. The element just described, function-  
ing here as semantic and phonetic (with sense  
generalized to 'close') then combines with 手  
to give 'close with the hands', and hence 'fasten,  
bind'. KJ1970:197-8; TA1965:624-9; OT1968:411.**Mnemonic:** HAND BINDS TONGUE

1129

L1

喝

KATSU  
shout, scold  
11 strokes

喝さい KASSAI applause  
 恐喝 KYŌKATSU threat  
 一喝 IKKATSU yell, roar

Seal 𩚑, a late graph (*Shuowen*); traditional form has 曷 as right-hand element. Has 口 22 'mouth; speak', and 曷 as semantic and phonetic ('question loudly/stop and question');

see 謁 1048), giving 'shout loudly', and – as a consequence – 'throat becomes dry', to give 'become hoarse' (the *Shuowen* explanation of 喝 is 'throat becomes dry'). The additional Japanese meaning 'scold, rebuke' may be seen as an extended meaning. GY2008:1336; DJ2009: v1:119. As with 1048, we suggest taking the top 10 right hand part 日/日 as 'day' 66, 匕 as slumped/sitting person, with 勹 as corner.

**Mnemonic:** PERSON SITTING IN CORNER ALL DAY, BEING SHOUTED AT

1130

L1

渴

KATSU, kawaku  
thirst, parched  
11 strokes

渴水 KASSUI water shortage  
 渴望 KATSUBŌ craving  
 渴き kawaki thirst

Bronze 𩚑; seal 𩚑; traditional form has 曷. Has 氵 42 'water', and 曷/曷 ('question loudly/stop and question'; see 謁 1048) as phonetic with associated sense 'become sparse, run out', thus 'water dries up'; by extension 'be thirsty'. MS1995:v2:764-5; KJ1970:357-8; OT1968:585. As with 1048, we suggest taking right hand part 日/日 as 'day' 66, 匕 as slumped/sitting person, with 勹 as corner.

**Mnemonic:** PERSON SLUMPED IN CORNER ALL DAY, THIRSTING FOR WATER

1131

L1

葛

KATSU, kuzu, tsuzura  
arrowroot, vine  
12 strokes

葛藤 KATTŌ complication  
 葛粉 kuzuko arrowroot starch  
 葛折り tsuzuraori meandering

Seal 葛; late graph (*Shuowen*). Also 葛 (non-standard). Has 艹 53 'plant', and 曷/曷 ('question loudly/stop and question'; see 謁 1048) as pho-

netic with associated sense 'be bent, twisted', giving 'plant with tortuously twisted stem', i.e. a type of vine. For this graph the traditional form is standard. GY2008:1376; MS1995:v2:1122-4. As with 1048, we suggest taking right hand part 日/日 as 'day' 66, 匕 as slumped/sitting person, with 勹 as corner.

**Mnemonic:** PERSON SLUMPED IN CORNER ALL DAY, TANGLED IN ARROWROOT VINE

1132

L1

滑

KATSU, KOTSU,  
suberu, nameraka  
slip, slide, smooth  
13 strokes

円滑 ENKATSU smoothness  
 滑石 KASSEKI talc  
 上滑り uwasuberi no superficial

Seal 𩚑; a late graph (*Shuowen*). Has 氵 42 'water', and 骨 877 ('bone') as phonetic with

associated sense taken as i] 'emerge' (Katō) or ii] 'smooth' (Shirakawa), both giving 'water emerges easily', and hence 'slide; smooth'. Alternatively, there is another variation on interpretation of the phonetic, i.e. iii] 'revolve, go round', taken as 'go round smoothly', and hence again 'smooth' (Ogawa). KJ1970:329; SS1984:114; OT1968:599.

**Mnemonic:** BONES IN WATER END UP SMOOTH AND SLIPPERY

1133

L1



KATSU  
brown, coarse cloth  
13 strokes

褐色 KASSHOKU brown  
褐炭 KATTAN lignite  
褐夫 KAPPU ragged beggar

Seal 𠂇, a late graph (*Shuowen*). Has 衣 444 'garment', and 曷/曷 ('stop and question/question loudly'; see 謁 1048), taken as phonetic by several scholars (Shirakawa, Ogawa; sense not specified), but it may alternatively serve here as

an abbreviation of 葛 1131 'vine', giving original meaning 'garment made of coarse fiber' – a sense which the above scholars also agree with. The meaning 'brown' is an extended sense based on the color of such garments. GY2008:1766; SS1984:115; OT1968:907. As with 1048, we suggest taking right hand part 日/日 as day 66, 匕 as slumped/sitting person, with 勹 as corner.

**Mnemonic:** PERSON IN BROWN CLOTH  
SLUMPED IN CORNER ALL DAY

1134

L1



KATSU  
control, linchpin  
17 strokes

管轄 KANKATSU jurisdiction  
統轄 TŌKATSU control  
直轄 CHOKKATSU direct control

Seal: 轄, late graph (*Shuowen*). Has 車 33 'carriage/vehicle', and 害 460 ('harm, damage') as phonetic with associated sense 'stop, prevent', giving original meaning 'linchpin' (pin to keep carriage wheels in place on axle); by extension, 'control'. TA1965:599; OT1968:988.

**Mnemonic:** VEHICLE DAMAGED – OUT OF CONTROL

1135

L1



katsu, SHO, SO  
furthermore,  
besides, and  
5 strokes

且又 katsumata moreover  
尚且 naokatsu and yet  
こう且 KŌSHO for a while

OBI ; bronze ; seal . Considered to be based on a pictograph, but interpretations vary regarding exactly what is depicted. One view takes as meat in a tiered vessel, as an offering (Ogawa); another takes as tomb with multiple layers of earth piled up in a mound (Katō). Alternatively, 且 is seen by others as layers of meat on a chopping-board (or stand), as the original way of writing NJK 俎 'chopping-board'

(Shirakawa, Tōdō, Gu). Given the shape of many of the OBI forms (Mizukami gives several dozen), however, yet another interpretation deserves serious consideration, i.e. that the graph originally depicted a phallus, and by extension was used for what was later written 祖 758 'ancestor' (Gu, Karlgren). Originally a pictograph, 且 was borrowed at an early stage as a convenient way of writing several other words or grammatical elements with more abstract senses, including 'moreover', hence its meaning in Japanese today. KJ1970:640; OT1968:18; SS1984:428; TA1965:364-5; GY2008:158; BK1957:31-2; AS2007:306.

**Mnemonic:** AND FURTHERMORE, THIS CAIRN  
HAS THREE LAYERS AND A BASE

1136

L1



kama, FU  
kettle, cauldron  
10 strokes

茶釜 CHA-gama tea kettle  
後釜 atogama replacement/successor  
お釜 okama male homosexual (slang)

Seal ; late graph (*Shuowen*). Seal form is listed in *Shuowen*, but only as an alternative way of writing another, more complex graph also meaning 'cauldron, big cooking pot'. 釜 has 金 16 'metal', with 父 216 ('father') as phonetic with associated sense 'big' (Mizukami) or 'swell up' (Ogawa). DJ2009:v1:239; MS1995:v2:1484-5; OT1968:1037.

**Mnemonic:** FATHER IS HOVERING OVER THE  
METAL KETTLE

1137

L1

鎌

kama, REN  
**sickle**  
18 strokes

鎌入れ kamaire harvesting  
 鎌首 kamakubi gooseneck (pipe)  
 鎌倉市 KamakuraSHI Kamakura City

Seal 鎌 a late graph (*Shuowen*). Has 金 16 'metal', and 兼 1281 (now 'combine', but originally showing hand holding two 'grain plants': see 87) as phonetic with associated sense 'curved and sharp'; giving 'sickle', and possibly also having a semantic relevance. DJ2009:v3:1150; OT1968:1049; GY2008:1974.

**Mnemonic:** HAND HOLDS TWO GRAIN PLANTS CUT WITH METAL SICKLE

1138

L1

刈

karu, KAI, GAI  
**cut, shear, crop, reap**  
4 strokes

刈り入れ kariire reaping, harvesting  
 刈り込む karikomu cut, clip, shear  
 草刈機 kusakariKI lawn mower

Seal 刈; a late graph (*Shuowen*). Has 刂 198 'knife, cut', and 义 'shears' (considered to be the original way of writing 刈) as semantic and phonetic, giving 'shears'; by extension, 'cut grass, reap'. KJ1970:136-7; OT1968:110; AS2007:568.

**Mnemonic:** CUT CROP WITH SHEARS AND KNIFE

1139

L2

甘

KAN, amai, amae,  
amaeru, amayakasu  
**sweet, presume upon  
someone**  
5 strokes

甘酒 amazake sweet sake  
 甘言 KANGEN sweet words  
 甘え amae presuming upon

OBI 𠂔; seal 𠂔. The graph depicts something being tasted in the mouth, and by extension 'good to eat'; the specific taste 'sweet' evolved as the dominant sense. A graph which has changed in shape very little

from the OBI stage. The meaning of 'presume upon' is an extended meaning of being nice/sweet to a senior person in return for their future help in furthering one's career or similar. This 'amae' is said to be a feature unique to Japan but this is incorrect, with many cultures having the same basic presumption. OT1968:664; MS1995:v2:864-6; KJ1970:208; MR2007:309. Suggest take as something being retained/ savored in an 'odd mouth' (variant of 'mouth' 口 22)

**Mnemonic:** SOMETHING KEPT IN THE MOUTH MUST BE SWEET

1140

L2

汗

KAN, ase, asebanu  
**sweat**  
6 strokes

発汗 HAKKAN sweating  
 汗顔 KANGAN shame  
 汗水 asemizu heavy sweat

Seal 汗; a late graph (*Shuowen*). Has 冫 42 'water, liquid', and 干 840 ('weapon; dry') as phonetic with associated sense 'come out

to excess, pour out all over the place'; giving 'sweat'. It does seem somewhat ironic to have a character normally meaning 'dry' to express 'pour out', and it may be better to think of it in its earlier meaning as 'weapon'. KJ1970:203; OT1968:557; SS1984:117.

**Mnemonic:** USE DROPS OF SWEAT AS A WEAPON!?

**Or:** DROPLETS OF SWEAT DRY UP

1141

缶

KAN, kama  
**can, boiler**  
6 strokes

缶詰め KANzume canned goods  
缶切り KANKiri can opener  
汽缶 KIKAN steam boiler

OBI 𠄎; seal 缶; traditional 罐. *Shuowen* defines 缶 as 'earthenware vessel'; originally used to hold water, then later the sense broadened to 'container' in general. What is treated as the traditional form, in origin a separate graph found in a later version of *Shuowen*, is analyzed by Ogawa as 缶 'pot, container', with 藿 468 (originally, 'type of crested bird') as phonetic with associated sense 'pour water', giving 'water container, container'. As for modern usage in the sense 'tin can', this is an example of a linguistic form and its graph being pressed into service for new technology. That is to say, this graph meaning 'water container, container' came to be used for 'tin can', in the same

way that 車 33 'carriage, vehicle' (originally, pulled by humans or oxen, etc.) has been adopted in modern times for 'motor vehicle'. Incidentally, there is also the graph 罐 (post-*Shuowen*), listed in *Kangxi zidian* as meaning 'container for liquids' (the same as the definition in that dictionary for 罐), and the determinative 金 16 'metal' here would seem more appropriate for the sense 'tin can', but it appears not to have been adopted for that purpose. Then, in the script reform of 1981 (the *Jōyō kanji List* of 1945 characters which replaced the earlier [1946] *Tōyō kanji List* of 1850 characters), 罐 was adopted in the form 缶; its inclusion in the 1981 List reflected the rise in popularity of tinned items in Japan in the intervening period. DJ2009:v2:428; GY2008:2028; OT1968:795; ZY2009:v3:980,v4:1423; CS2000:165-178. We suggest taking this graph as 午 122 'noon' combined with 山 26 'mountain'.

**Mnemonic:** OPEN CAN FOR NOON PICNIC ON MOUNTAIN

1142

肝

KAN, kimo  
**LIVER, COURAGE**  
7 strokes

肝臓 KANZŌ liver  
肝心 KANJIN na vital, essential  
肝っ玉 kimottama 'guts, courage'

Seal 𠄎; late graph (*Shuowen*). Has 月 209 'flesh, meat', and 干 840 ('dry') as phonetic with associated sense 'base, foundation' (Ogawa),

giving 'bodily part which is essential'; Shirakawa seems to support this interpretation. Katō, alternatively, looks to take the associated sense as 'dwarf bamboo', on the basis of the tubular shape of the blood vessels linked to the liver, giving 'bodily part with blood vessels shaped like dwarf bamboo stems'. In the former analysis, the meaning is perhaps somewhat vague. OT1968:816; SS1984:118; KJ1970:204.

**Mnemonic:** DRIED MEAT TURNS OUT TO BE LIVER

1143

冠

KAN, kanmuri  
**crown**  
9 strokes

王冠 ŌKAN royal crown  
栄冠 EIKAN laurels  
冠毛 KANMŌ crest, plume

Seal 𠄎; late graph (*Shuowen*). Typically analyzed as 冫 'cover, and 寸 920 'hand, measure', and 元 117 ('origin, source') as semantic and

phonetic in its original sense 'head', giving 'put on a cap', and by extension 'cap'; Katō has a view that differs somewhat, taking the associated sense of 元 here as 'tie/bind the hair', though he arrives at essentially the same overall meaning for the graph. TA1965:619; OT1968:101; SS1984:119; KJ1970:330.

**Mnemonic:** CROWN MEASURED ORIGINALLY TO ENSURE IT COVERED HEAD

1144

L1



KAN, ochiiru  
**collapse**  
10 strokes

陥没 KANBOTSU cave-in  
欠陥 KEKKAN defect  
陥落 KANRAKU surrender

Seal 陷; late graph (*Shuowen*); traditional 陷. The OBI form of CO 陷 has the figure of a person over a hole, meaning 'pit, hole'; and at the seal stage 阜/阝 1907 'hill, terraced slope'

was added on the left side, giving overall sense 'elevated land caves in' (Ogawa), or 'get trapped, fall in' (Schuessler). DJ2009:v3:1185; OT1968:1067; AS2007:530. A separate vertical stroke appears to have found its way into the modern graph, namely 旧. We suggest taking this as 旧 677 'old, past', and 夕 as person falling.

**Mnemonic:** OLD PERSON COLLAPSES ON TERRACED SLOPE

1145

L2



KAN, kawaku  
**dry**  
11 strokes

乾電池 KANDENCHI dry battery  
乾燥機 KANSŌKI (tumble) drier  
乾季 KANKI dry season

Seal 乾; a late graph (*Shuowen*). Interpretations vary considerably. Ogawa takes it simply as a variant of CO 乾 (original meaning 'sunrise' [see 幹 667]), which he interprets as 'flagpole', a point on which Shirakawa is in basic agreement, though he takes 乙 1072 here as 'banner'. Gu, alternatively, sees it as showing a plant breaking out upwards through the surface of the ground. Katō does not favour the 'plant' interpretation, and instead takes 乙 as meaning 'twisted, bent' (though commentators disagree on what precisely 乙 originally represented, there is substantial support for a core meaning

'curved'; see 1072), and 乾/𠂔 ('sun shines high in the sky' [Mizukami]) as phonetic with associated sense 'strong, which Katō then takes as giving an overall sense 'something bent straightens out'. Yet another analysis – probably the best – is provided by Tōdō, who takes 乙 as 'twisting', and 𠂔 as 'sun rises up' (the bronze and seal forms of 乾/𠂔 include the element 日 'sun' 66), giving overall sense 'air rises up in meandering fashion' for 乾. As for the meaning 'dry' for 乾, Tōdō sees this as semantically related to his interpretation of the original meaning of that graph; both senses are included in his word-family 'rise up'. DJ2009:v3:1200; OT1968:28; SS1984:123; GY2008:1198; KJ1970:102-3; MS1995:v1:70-71; TA1965:587; AS2007:249. Suggest taking 乙 as 'bent', 𠂔 as 'person', and 𠂔 as 'sun rising (through plants)'.

**Mnemonic:** BENT OLD PERSON FEELS DRY AS SUN RISES THROUGH PLANTS

1146

L1



KAN  
**endure, consider, investigate, sense**  
11 strokes

勘弁 KANBEN pardon  
勘定 KANJŌ bill, account  
勘違ひ KANchigai misjudgment

Seal 勘; a late graph (late version of *Shuowen*). Has 力 78 'strength, power, effort', and 甚 1552 (originally 'sexual relations', now 'great, extreme') as phonetic with associated sense 'endure', giving 'bear, endure'. Used for 'inspect, investigate' at an early period (this sense noted in *Yupian*). KJ1970:209; OT1968:128; AS2007:331.

**Mnemonic:** ENDURE EXTREME EFFORT TO INVESTIGATE

1147

患

KAN, wazurau  
**disease, ill, suffer**  
11 strokes患者 KANJA patient  
患部 KANBU diseased part  
長患い nagawazurai long illness

Seal 患, late graph (*Shuowen*). 心 'heart, mind' 164, with NJK 串 'skewer' (originally, depicting shells [as currency] pierced through middle and arranged on string), taken as phonetic with associated sense 'be in distress', giving 'be troubled, suffer' (Mizukami, Ogawa), though Tōdō, by contrast, takes literally as 'pierce the heart', and regards 'troubled' as an extended sense. MS1995:v1:508-10; OT1968:372,22; TA1965:642; BK1957:63-4.

**Mnemonic:** SKEWER THROUGH THE HEART CAUSES SUFFERING

1148

貫

KAN, tsuranuku  
**pierce, attain, old weight (3.75kg)**  
11 strokes貫通 KANTSŪ penetration  
縦貫 JŪKAN traverse  
一貫 IKKAN consistency; 3.75kg

Bronze 貫; seal 貫; late graph (*Shuowen*). Has 貝 10 'shell (currency)', with CO 册 'pierce' (taken as originally showing either pierced shell[s] with string through [Tōdō; in his view, the original way of writing 貫], or a shield [Ogawa]), thus

'pierced shield-like shell currency with string through', with 'pierce, penetrate' as an extended sense (Tōdō). Katō also takes as 貝 'shell currency', and 册 as phonetic with associated sense 'pierce'. Note: 册 as element in 貫 is not to be confused with similar-shaped separate graph 母 222 'mother'; the two have more contrastive shapes in early stages of the script. MS1995:v1:718-9; GY2008:768-9; TA1965:640-42. For mnemonic, suggest take 册 as 母.

**Mnemonic:** MOTHER PIERCED BY SHARP SHELL

1149

喚

KAN, wameku  
**shout, yell, scream, shriek**  
12 strokes喚問 KANMON legal summons  
叫喚 KYŌKAN a cry  
喚き声 wamekigoe scream, yell

Seal 喚; late graph (later version of *Shuowen*). Has 口 22 'mouth; speak', and CO 奘 (taken as

'menstrual soiling' [Katō], or 'give birth' [Shirakawa, Tōdō]) as phonetic with associated sense taken either as i] 'wail', giving 'wail, shout' (Katō), or ii] 'bring together', giving 'shout together/collectively' (Tōdō). MS1995:v1:302; KJ1970:332-333; SS1984:120; TA1965:630,647; OT1968:188. Take 夕 as bent figure, 𠂇 thighs, 大 56 'big', 口 'yell'.

**Mnemonic:** BENT WOMAN WITH BIG THIGHS GIVES BIRTH AND YELLS

1150

堪

KAN, TAN, taeru  
**endure, withstand**  
12 strokes堪忍 KANNIN patience  
堪能 TANNŌ skill  
堪え難い taegatai unendurable

Seal 堪, late graph (*Shuowen*). Has 土 64 'ground', and 𠂇 1552 (now 'extreme', originally 'sexual relations') as phonetic with associated sense 'stick out', giving 'ground which sticks out', 'raised ground'. The later sense 'endure' now predominates for this graph, Katō suggesting it is a borrowed meaning based on

connection with 勘 1146, the early meaning of which was also 'endure'. The fact that 堪 and 勘 represented near-homophones in early Chinese supports this view. KJ1970:208-9;

MS1995:v2:866-7; AS2007:330-31; OT1968:219.

**Mnemonic:** EXTREME RAISED GROUND WILL ENDURE

1151

換

KAN, *kaeru*  
**exchange**  
12 strokes

L1

換氣 KANKI ventilation  
換着 *kaegi* spare clothes  
交換 KÖKAN exchange

Seal 𠄎; late graph (*Shuowen*). 扌 34 'hand', and 𠄎 1149 ('menstrual soiling' [Katō], or 'give birth' [Shirakawa, Tōdō]) as phonetic with associated sense either as i] 'change, exchange' [Katō], or ii] 'take out, remove' (as with a baby at birth; Shirakawa, Tōdō). In latter view 'exchange' is presumably loan usage or extended sense (Tōdō considers to be the latter). KJ1970:332-3; SS1984:120,125; TA1965:630. Take 夕 as bent figure, 𠄎 thighs, 大 56 'big'.

**Mnemonic:** BIG THIGHED BENT WOMAN HANDS OVER BIRTH-CHILD IN EXCHANGE

1152

敢

KAN, *acte, aenai*  
**daring, tragic**  
12 strokes

L1

勇敢 YÜKAN bravery, valor  
敢然 KANZEN to bravely  
敢なく *aenaku* tragically

Bronze (𠄎) 𠄎; seal (𠄎) 𠄎. Views differ. 敢 is seen as variant diverging from main line of development of this graph, represented by 𠄎. 𠄎 is taken by several scholars as having two hands, with lower left element taken as phonetic with associated sense 'take', thus 'seize, take' (Katō, Mizukami).

Ogawa takes left element to show long hair held over container, thus 'wash hair'. Shirakawa sees 𠄎 as showing hand holding ladle pouring fragrant wine in purification ritual. The form 敢, which includes 夂 112 'hit', seems a graphic corruption. 'Dare' is an extended sense from 'take with both hands'; 'tragic' is minor meaning found only in Japanese. KJ1970:205-6; MS1995:v1:200-01; OT1968:440-41; SS1984:125; DJ2009:v2:335. Take left hand part as 'funny' ear 耳 31.

**Mnemonic:** DARING HIT ON FUNNY EAR – TRAGIC RESULTS

1153

棺

KAN, *hitsugi*  
**coffin**  
12 strokes

L1

棺おけ KANoke coffin, casket  
石棺 SEKKAN sarcophagus  
棺台 *hitsugiDAI* bier

Seal 棺. Has 木 73 'wood, tree', with 官 465 ('official') as phonetic with associated sense 'enclose' or 'cover', giving 'wood to enclose', i.e. 'coffin'. MS1995:v1:672-3; KJ1970:335-6; TA1965:611-23; OT1968:510.

**Mnemonic:** OFFICIAL IS IN WOODEN COFFIN

1154

款

KAN  
friendship, clause,  
engrave

12 strokes

借款 SHAKKAN loan, credit  
 落款 RAKKAN signature  
 款待 KANTAI hospitality

Seal forms 𠄎, 𠄏. This graph has several alternative shapes, mostly involving variation on the left-hand side (e.g. 𠄎), with 欠 496 (initially, pictograph of person with mouth open wide; now meaning 'lack'). In addition, Gu lists one form that he treats as the OBI predecessor, consisting of left-hand 柰 (NJK, originally 'firewood on altar', now meaning 'what?'), with right-hand 又 'hand' 2003, signifying a ritualistic request to the gods to be granted good fortune. Based on the seal forms, several other commentators (Katō, Ogawa) also take the core meaning of this graph/graph group as involving some sort of wish (still a meaning in Chinese). Regarding variation in shape, it is worth observing that *Shuowen* notes 款 written with 柰 on

the left-hand side as an alternative form: it may well be that an original 木 as top left-hand element in one form of this graph later became corrupted to 士 (Ogawa takes this view). Katō analyzes 款 on the basis of the seal form in *Shuowen* as 欠 in its early sense '(mouth) wide open', with a left-hand element 崇 (NJK 'curse', meaning given in *Shuowen* as 'calamity initiated by the gods') as phonetic with associated sense 'pit, cavity, void', giving 'what a person longs for'. Through association with 'cavity, void', Katō then takes 'engrave' (as in the case of inscriptions traditionally on artefacts such as bronze bells and vessels) as an extended sense. Other meanings such as 'friendship' and 'clause' are perhaps best seen as loan usages. GY2008:1365, 1163; KJ1970:305; OT1968:533; DJ2009:v2:704,v1:11; AS2007:338. We suggest taking this awkward graph as 士 521 'samurai', 示 723 'show', and 欠 496 'lack', fortunately having an easier mnemonic.

**Mnemonic:** SAMURAI SHOWS LACK OF FRIENDSHIP OVER ENGRAVING

1155

閑

KAN  
leisure, quiet  
12 strokes

閑人 KANJIN/himaJIN idler  
 閑散 KANSAN leisure, quiet  
 閑静 KANSEI tranquility

Seal 閑, a late graph (*Shuowen*). Has 門 231 'gate', and 木 73 'wood, tree', giving original sense 'timber for closing gate, bar on gate';

'obstruct' and 'defend' evolved as extended senses. Use of 閑 in the sense 'leisure' may have been a loan usage for an early Chinese word of that meaning which was homophonous with the word meaning 'bar on gate'. GY2008:488; OT1968:1058; QX2000:193; SS1984:127; AS2007:529.

**Mnemonic:** MAKE WOODEN GATE IN QUIET MOMENT OF LEISURE

1156

勸

KAN, susumeru  
encourage, advise  
13 strokes

勸告 KANKOKU advice  
 勸獎 KANSHŌ encouragement  
 勸誘 KAN'YŪ persuasion

Seal 勸, a late graph (*Shuowen*); traditional 勸. Has 力 78 'strength, power, effort', and 勸 468 ('crested bird': q.v.) as phonetic with associated sense 'strong', giving 'make efforts to advance', and by extension 'cause someone to make efforts to advance', i.e. 'encourage'. KJ1970:213; MS1995:v2:1410-12; OT1968:129.

**Mnemonic:** ENCOURAGED BY EFFORTS OF CRESTED BIRD

**1157**

L1

寬

KAN, kutsurogu  
**magnanimous, relax**  
13 strokes寬大 KANDAI liberality  
寬容 KAN'YŌ tolerance  
寬恕 KANJO magnanimitySeal 𠄎, a late graph (*Shuowen*); traditional 寬. Has 宀 30 'roof, house, building', and 艹

(CO, 'plump wild sheep') as phonetic with associated sense 'spacious, unconstricted', to give 'spacious house', and by extension 'magnanimous; relax'. KJ1970:340; MS1995:v1:386-8, v2:1120-21; OT1968:282. We suggest taking the elements as 宀 30 'building / roof', 見 20 as 'see', and 艹 53 as 'grass'.

**Mnemonic:** SEE GRASS-ROOFED BUILDING – A PLACE TO RELAX**1158**

L1

歡

KAN, yorokobu  
**rejoice, merry**  
15 strokes歡迎 KANGEI welcome  
歡樂 KANRAKU pleasure  
交歡 KŌKAN fraternisationSeal 𠄎, late graph (*Shuowen*); traditional 歡. Has 欠 496 (originally pictograph of person with mouth open wide, now means

'lack'), and 翟 468 ('crested bird', q.v.) as phonetic with associated sense taken variously as i] 'eat and drink', giving 'open the mouth and eat and drink', with 'rejoice, be happy' as an extended sense (Katō), or ii] 'do something together/ in unison', giving 'join forces and make a stir' (Tōdō), or iii] 'shout', giving 'shout' (Ogawa). KJ1970:340; TA1965:643-6; OT1968:535.

**Mnemonic:** MERRIMENT IS A GAPING MOUTH FULL OF CRESTED BIRD**1159**

L1

監

KAN  
**supervise, watch**  
15 strokes監視 KANSHI observation  
總監 SŌKAN superintendent  
監禁 KANKIN imprisonment

OBI 𠄎, seal 監. Has 臥 (NJK, 'bend down'), and 皿 'bowl' 300, originally showing person bent over gazing at reflection in surface of

water, thus 'gaze at one's reflection, look from above'; by extension, 'look carefully; keep watch' (Mizukami, Shirakawa), 'inspect' (Qiu). Note: 臥 comprises 臣 543 (originally, eye with large pupil or eyeball, with core meaning 'look at, watch'), with 人/亠, which corresponds to person bending over, as in the seal form above. QX2000:195; MS1995:v2:906-7; KJ1970:132; OT1968:692; SS1984:129.

**Mnemonic:** BENDING PERSON WITH ONE EYE WATCHES OVER BOWL**1160**

L1

緩

KAN, yurui/mu/meru  
**loose, easy, slack**  
15 strokes緩和 KANWA mitigation  
緩流 KANRYŪ gentle current  
緩々 yuruyuru to leisurelySeal 緩, late graph (*Shuowen*); traditional form has right-hand 爰 1053 (CO; originally 'pull' q.v.). Has 糸 29 'thread', and 爰 as phonetic with associated sense 'loose; lenient, relax', giving 'tie thread loosely'. Listed in *Shuowen*, though not with main entry status. DJ2009:v3:1080-81; KJ1970:107-8,333; OT1968:785.**Mnemonic:** HANDS PULL THREADS LOOSE**1161**

L1

憾

KAN, uramu  
**regret, resent**  
16 strokes遺憾 IKAN na regettable  
憾恨 KANKON grudge  
憾み urami regretA late graph (post-*Shuowen*). Has 感 264 'feeling, emotion', and 忄 164 'heart, feeling'. Acquired connotations of negative emotion, specifically 'regret, resent'. Included in Tōdō's word-family 'blocked up inside'. SS1984:130; TA1965:815-24; OT1968:389.**Mnemonic:** REGRET IS DOUBLY STRONG FEELING

1162

還

KAN  
return  
16 strokes

還元 KANGEN restoration  
 生還者 SEIKANSHA survivor  
 返還 HENKAN restitution

Bronze 還; seal 還. Has 還 85 'go, move', and CO 還 ('roll eyes in surprise') as phonetic with

associated sense 'go round once, go round and return', giving 'return'. Mizukami also lists what may be OBI equivalents. Note: 還 has 目 76 'eye', and CO 還 'turn round' as semantic and phonetic (Ogawa). MS1995:v2:1310-11; OT1968:1015,703. Take 還 as variant of 哀 1008 'pity, sorrow', and 'eye' 目 76 as 'look'.

**Mnemonic:** RETURN, MOVING WITH SORROWFUL LOOK

1163

環

KAN, wa  
ring, circle  
17 strokes

指環 yubiwa finger ring  
 環狀線 KANJŌSEN loop line  
 環境 KANKYŌ environment

Seal 環. Has 玉 15 'jade, jewel', and 環 ('roll eyes in surprise'; see 1162 Note) as phonetic with associated sense taken either as ij 'round,

surround', giving 'jade disc' (Mizukami, Ogawa), or ij 'equal', giving 'jade disc with centre hole and surrounding jade body of equal width'. Mizukami lists proposed OBI and bronze equivalents also. MS1995:v2:860-61; OT1968:661; KJ1970:329. As with 1162, we again suggest taking 環 as variant of 哀 1008 'pity, sorrow', and 'eye' 目 76 as 'look'.

**Mnemonic:** JEWELLED RING EVOKES SORROWFUL LOOK

1164

韓

KAN  
Korea, S. Korea  
18 strokes

韓国 KANKOKU South Korea  
 韓國人 KANKOKUJIN S.Koreans  
 日韓 NIKKAN Japan-S. Korea

Seal 韓; late graph (*Shuowen*). Has 韓 446 (originally, 'go in different directions' or 'move away from', q.v.), and 韓 667 (韓 in 韓 is abbreviation; sense disputed: 'sun shines high in sky' [Mizukami, Tōdō] or 'flagpole with banner' [Shirakawa]) as phonetic; initial overall sense unclear (see Note). According to Shirakawa, 韓

has always served to denote a proper noun; early use was as name of ancient state in Warring States period China (ca. 403-221 BC). 'South Korea' is the modern meaning. Note: *Shuowen* defines meaning of 韓 as '(water) well surround', but Shirakawa sees this as loan usage, and tentatively takes original meaning as 'ornate halberd with leather grip'. MS1995:v1:70-71; SS1984:132,127; TA1965:587; DJ2009:v2:445. Take 韓 as 'differ', 韓 as 日 66 'sun' rising through 'plants' ++.

**Mnemonic:** SOUTH KOREA DIFFERS FROM JAPAN, BUT SUN STILL RISES

1165

艦

KAN  
warship  
21 strokes

軍艦 GUNKAN warship  
 艦隊 KANTAI fleet  
 艦種 KANSHU warship class

Late graph (*Yupian*). Has 舟 1450 'boat', and 監 1159 ('supervise, watch over') as phonetic with associated sense 'enclosure', giving 'boat

enclosed on all sides by planks (protecting against attack); and hence 'warship, military vessel'; 艦 here is felt to be an abbreviation of NJK 艦 'enclosure, cage'. Military vessels are known to have been used in China from the Three Kingdoms period (ca. 220-280 AD). KJ1970:133; SS1984:134; OT1968:839,528.

**Mnemonic:** BOAT THAT WATCHES OVER OTHERS IS A WARSHIP

1166

L1

鑑

KAN, kangamiru  
**take note, heed,  
appreciate**  
23 strokes

年鑑	NENKAN	yearbook
鑑賞	KANSHŌ	appreciation
鑑みて	kangamite	in view of

Seal 鑑; late graph (*Shuowen*). Has 監 1159 (originally 'water mirror', now 'watch'), and 金 16 'metal' added later to denote 'metal mirror' (in early China, typically made of bronze – see 鏡 486). Other meanings for 鑑 such as 'pattern, appreciate' which evolved later may be seen as extended senses. SS1984:134; TA1965:846; OT1968:1052; AS2007:305.

**Mnemonic:** APPRECIATE METAL MIRROR FOR WATCHING ONESELF

1167

L2

含

GAN, fukumul/meru  
**include, contain**  
7 strokes

包含	HŌGAN	inclusion
含有量	GAN'YŪRYŌ	content
含めて	fukumete	including

Seal 含; a late graph (*Shuowen*). Has 口 22 'mouth', and 今 138 ('now') as phonetic with associated sense 'cover, hide inside' (Katō says 'store'), giving 'keep/hide in the mouth'. 'Include' is an extended sense. MS1995:v1:216-7; OT1968:170; KJ1970:2.

**Mnemonic:** NOW CONTAINED IN THE MOUTH

1168

L1

玩

GAN, moteasobu  
**play, toy with,  
appreciate**  
8 strokes

玩具	GANGU/omocha*	a toy
愛玩者	AIGANSHA	admirer
玩弄	GANRŌ suru	make sport of

Seal 玩; a late graph (*Shuowen*). Has 玉 15 'jade, jewel', and 元 117 ('origin, source', initially 'large head') as phonetic. Associated sense is taken variously as 'cup the hands' (Tōdō), 'pick up' (Gu), 'offer up in the hands'

(Shirakawa), 'throw (something) down/roll (something) over' (Ogawa), but the consensus regarding the original core meaning of the graph (except Ogawa) may be summarised as 'take a piece of jade in the hands'. 'Appreciate', which appears to be an early extended sense, is now just a minor sense. It is not clear whether 'play' is a loan usage or an extended sense; Gu takes as the latter. TA1965:611-19; SS1984:136; OT1968:655; GY2008:542.

**Mnemonic:** ORIGINALLY ONE PLAYED WITH JEWELS, LIKE TOYS

1169

L1

頑

GAN, katakuna  
**stubborn, dull**  
13 strokes

頑固	GANKO na	stubborn
頑健	GANKEN	robust health
頑張る	GANbaru	persevere

Seal 頑; late graph (*Shuowen*). Has 頁 103 'head', and 元 117 (initially showing person with large head, giving 'head' as early meaning; now 'origin, beginning') taken as i] as phonetic

with associated sense as 'not easily controlled', and hence 'stubborn' (Shirakawa), or i] as both semantic ('crown of the head', and hence 'protuberance') and phonetic, meaning 'wood knot difficult to cut out', and by extension 'stupid, stubborn' (Gu). Katō takes graph as round head and 'stubborn' as borrowed meaning. SS1984:137; GY2008:983; KJ1985:661.

**Mnemonic:** A PERSON DULL AND STUBBORN-HEADED FROM THE BEGINNING

1170

L1

企

KI, kuwadateru  
**plan, undertake**  
6 strokes

企業 KIGYŌ (an) enterprise  
企画 KIKAKU plan  
企て kuwadate plot, scheme

OBI 企; seal 𠂔. Has 人 'person' (a variant of 人 41) standing upright, and 止 143 (now meaning 'stop' but originally depiction of person's foot or footprint); (all best represented in the OBI form). 止 here is taken in one view as phonetic with associated sense 'stand precariously'; giving 'unstable position on tiptoes' (Katō). More typically, though, 止 is taken in its original sense of 'foot'; representing someone standing with the heels raised, i.e. on tiptoes (Ogawa, Tōdō, Shirakawa) (the graph 企 under discussion

here still has this meaning of standing on tiptoe in Chinese). In support of this analysis, it seems significant that while the majority of the OBI occurrences listed by Mizukami have the foot orientated horizontally, several forms show the foot slightly raised. Also, Tōdō rejects the view of 止 serving as phonetic here on the basis of dissimilar pronunciation in early Chinese relative to 企. 'Try, attempt' is perhaps an extended sense, given that standing on tiptoe successfully for more than a few moments involves effort and is quite difficult for most people; 'plan, undertake' may be loan usages. KJ1970:243; OT1968:49; QX2000:196 TA1965:497; SS1984:139. We suggest taking 企 as person, which it is, and 止 in its modern sense of 'stop'.

**Mnemonic:** PERSON STOPS AND UNDERTAKES TO MAKE A PLAN

1171

L1

伎

KI, GI  
**skill, act, deed**  
6 strokes

歌舞伎 KABUKI kabuki  
伎能 GINŌ talent, skill  
伎楽 GIGAKU ancient mask show

Seal 𠂔; a late graph (*Shuowen*). Has 人 41 'person', and 支 (717 'branch, support') as phonetic with associated sense 'deed, skill'; giving overall sense 'person who has skills/performs', and hence 'actor' (Ogawa, Tōdō); Tōdō regards original sense as 'person who knows handicrafts'. This graph 伎 1171 is often interchangeable with 技 673, also meaning 'skill', but not in the case of 'kabuki'. TA1965:493-5; OT1968:49.

**Mnemonic:** PERSON HOLDS CROSS IN HAND – A SKILLED ACT

1172

L1

岐

KI  
**fork**  
7 strokes

岐路 KIRO forked road  
分岐 BUNKI divergence  
多岐 TAKI many directions

A late (post-*Shuowen*) graph. Has 山 26 'mountain', and 支 717 ('branch, support') as phonetic with associated sense taken as 岐 'twin peaks', giving 'mountain with twin peaks' (specifically, 'Twin Peaks Mountain' in Shanxi Province, close to the site of the ancient

Zhou capital [Katō; Ogawa acknowledges this meaning also]), or – a similar but less specific interpretation – 岐 'be separated', giving 'forked road' (Ogawa, Tōdō) (perhaps a generalized sense deriving from 'forked mountain road'). For the sense 'forked road', there also exists the graph 歧, with determinative 止 143 (originally, 'foot, footprint', but can indicate motion as well as its modern sense 'stop'). KJ1970:243; OT1968:302; TA1965:495.

**Mnemonic:** MOUNTAIN PATHS HAVE FORKS, LIKE BRANCHES

1173

L1

忌

KI, *imu/mi/mawashii*  
**mourn, abhor, odious,**  
**detest**  
 7 strokes

忌中 KICHŪ in mourning  
 禁忌 KINKI taboo  
 忌み嫌う imikirau detest

Bronze 𠄎; seal 𠄎. Has 心 164 'heart, mind', and 己 866 ('I, self') as phonetic with associated sense 'avoid in one's heart out of loathing, firmly resist', giving 'avoid out of loathing; abhor, detest; odious; taboo'. Taboos are often associated with mourning and this is probably an extended meaning. MS1995:v1:496-7; KJ1970:234; AS2007:234.

**Mnemonic:** IN MY HEART, I DETEST MYSELF

1174

L1

奇

KI  
**strange, odd**  
 8 strokes

奇数 KISŪ odd number  
 新奇 SHINKI novelty  
 奇形 KIKEI deformity

Seal 奇; a late graph (*Shuowen*). Has 大 56 'big' (originally, pictograph of person standing), and 可 655 ('can; approve') as phonetic with associated sense 'bent', and hence 'person with bent leg, lame'; by extension (Gu): 'not normal, strange'. OT1968:246; TA1965:582; GY2008:58.

**Mnemonic:** SOMETHING BIG AND BENT CAN BE ODD

1175

L2

祈

KI, *inoru/ri*  
**pray, prayer, wish**  
 8 strokes

祈念 KINEN prayer  
 祈願 KIGAN supplication  
 祈り合う inoriau pray together

OBI 𠄎; bronze 𠄎; seal 𠄎. A graph with what appears to be a convoluted evolution. Several commentators (Mizukami, Ma) trace its origin back to the OBI stage, which they interpret as 'flag/banner with dragon design and bells attached'; 'seek good fortune from the gods, pray' (originally, in time of war) is considered to be an early loan usage. In similar vein, the bronze form is taken to represent a flag or banner mounted on a curved handle or pole (單 [traditional form of 單 569 q.v., also initially a weapon] here is regarded as pho-

netic with associated sense 'curved handle/pole'). The above treatment finds support in Schuessler, who lists the early Chinese equivalents for 'pray for' and 'banner with dragon design and bells' as two separate but homophonous words. Then, at the seal stage, the direct predecessor of 祈 gained orthodox status with its inclusion and promotion in *Shuowen*. 祈 consists of 示 723 (originally, 'offering table, altar'; now 'show'), with 斤 1233 ('ax') as phonetic with associated sense 'request, seek', giving 'seek (good fortune) from the gods'. MS1995:v2:940-41; MR2007:216; KJ1970:101,246-7; OT1968:719; AS2007:420. We suggest taking the modern form as 'altar' and 'ax'.

**Mnemonic:** TAKE AN AX TO THE ALTAR FOR PRAYER!?

1176

L1

軌

KI  
**track, way, rut**  
 9 strokes

軌道 KIDŌ track, orbit  
 無軌道の MUKIDŌ no wayward  
 常軌 JŌKI normal course

Bronze 軌; seal 軌. Has 車 33 'vehicle', and 九 13 ('nine') as phonetic with associated sense taken as i] 'intervening gap' (between wheels of a cart/carriage) (Katō) or ii] 'be curved/bent' (Ogawa) (both senses listed by Mizukami), in

either analysis giving 'concave/curved tracks made in the ground by carts', i.e. 'wheel tracks'. Note: with regard to the English expression 'going off-track', this is usually applied to moving away from a central theme in a speech or similar, i.e. digressing, but in the case of 'going off track' in Japanese, there is a greater waywardness, such as erratic behavior. MS1995:v2:1266-7; KJ1970:244; OT1968:980.

**Mnemonic:** TRACK RUTTED AFTER NINE VEHICLES PASS

1177

L1

既

KI, sude (*ni*)  
**already, finished**  
10 strokes

既成 KISEI ready-made  
既婚者 KIKONSHA married person  
既定 KITEI no established

OBI 食; seal 既; traditional forms 既, 既. Has CO 食 'food vessel piled with food' and 既, CO graph taken as originally meaning either 'choke after eating' or 'eat one's fill', as semantic and phonetic, thus 'finish eating' (Qiu, Ogawa) or 'eat one's fill' (Katō). Schuessler

takes meaning (OBI stage onwards) as 'to complete, have done' as a marker of completed action; which would mean 'already' is an extended sense. The shape 既 is found in the calligraphic tradition (which often features such variants) from Sui dynasty (581-618) onwards. QX2000:195; OT1968:458; KJ1970:183; AS2007:298; MS1995:v1:604-6.; FC1976:1022-4. Take left-side as unlidDED food 食 163 and right-side as long legged man.

**Mnemonic:** LONG LEGGED MAN HAS ALREADY FINISHED UNLIDDED FOOD

1178

L1

飢

KI, ueru  
**starve, hunger**  
10 strokes

飢餓 KIGA hunger, starvation  
飢え死に uejini death by starvation  
飢饉 KIKIN famine

Seal 飢; late graph (*Shuowen*). Has 食 163 'eat', and 几 845 (NJK; originally 'table, stand') as phonetic with associated sense 'sparse, deficient', thus 'food is sparse', and hence 'be hungry'. DJ2009:v2:425; OT1968:107; TA1965:695-8.

**Mnemonic:** FOOD ON THE TABLE, BUT STILL STARVING

1179

L1

鬼

KI, oni  
**devil, demon, ghost**  
10 strokes

鬼界 KIKAI realm of the dead  
鬼婆 onibaba hag, witch  
鬼ごっこ onigokko tag (the game)

OBI 鬼; seal 鬼. The OBI forms commonly depict a kneeling figure wearing a large mask; the graph is taken to represent the spirit of a deceased person. The element 厶 was added later at the seal stage; its function is not entirely clear, but one suggestion is that it was added as a phonetic (Katō). OT1968:1139; KJ1970:230-32; MS1995:v2:1486-8. Suggest taking the graph as a whole as a deviation from 'think' 思 147.

**Mnemonic:** DISTORTED THINKING LEADS TO DEVILISH THOUGHTS

1180

L1

龜

KI, kame  
**turtle, tortoise**  
11 strokes

龜頭 KITŌ penis  
龜裂 KIRETSU crack, fissure  
海龜 umigame sea turtle

OBI 龜; seal 龜; traditional 龜. Originally, pictograph of a turtle or tortoise seen from above or from the side; from the seal stage onwards, the side view predominated as the basis for this graph. In broad terms, the modern simplified form may be said to retain the basic profile of the seal version. MS1995:v2:1530-31; MR2007:492; OT1968:1175. We suggest taking the pictograph in its whole modern form as a mnemonic.

**Mnemonic:** TURTLE HAS TWO SQUARE SHELLS WITH CRACKS, HEAD AND TAIL

1181

L1

幾

KI, iku-  
**how many/much,  
some, several**

12 strokes

幾人 ikuNIN how many people  
幾何学 KIKAGAKU geometry  
幾ら ikura how(/ever) much

Bronze 幾; seal 幾. Interpretations vary. In one view, has 纟 29 ('short threads') as an abbreviation of 筚 'loom treadle' (Ogawa), and 戍 (NJK; 'protect with weapon/halberd': see 545/476)' as phonetic with associated sense not specified by Ogawa (presumably 'stop, prevent'), giving 'loom treadle'; original way of writing 機 in its first sense, i.e. 'loom' 476. In another analysis, with 筚 taken as 'cord attached to loom treadle', with 戍 as phonetic with associated sense 'firmly stop', giving

'loom treadle', again taken as the original way of writing 機 476 'loom' (Katō). Alternatively, Tōdō interprets 筚 not as semantic but phonetic in function here, denoting 'fine, detailed, small' (based on the extended sense 'small' of the determinative 么 'part of thread', deriving from it being just the top part of 糸 29 'thread', i.e. 'short thread'), combining with 戈 545 'halberd' and 人 41 'person', giving 'halberd blade almost reaches neck of enemy' (i.e. almost kills enemy). Meanings such as 'how much, how many' are loan usages, reflecting the common device of borrowing a graph originally representing a word for a concrete object for another of abstract meaning but having the same or similar pronunciation. OT1968:325; KJ1970:144-5; TA1965:695-7.

**Mnemonic:** HOW MANY SHORT THREADS CAN A HALBERD TRIM?

1182

L1

棋

KI  
**(oriental) chess**  
12 strokes

将棋 SHŌGI Japanese chess  
棋士 KISHI shōgi/go player  
棋敵 KITEKI chess opponent

Seal 𪛗; late graph (*Shuowen*). Originally written 碁 (same components, just differently arranged). Has 木 73 'wood, tree', with 其 269 (NJK, originally, pictograph of winnowing basket; later borrowed for 'that' [pronoun]) as

phonetic with associated sense typically taken as 'square', giving 'square piece of wood', hence '(Oriental) chess/checkers board', and by extension 'game board pieces'. Katō, by contrast, takes 'small' as the associated phonetic sense of 其, giving 'game board pieces' as the direct (not extended) meaning. See also 碁 1314. DJ2009:v2:482; TA1965:124-6; OT1968:510; SS1984:148; KJ1970:239.

**Mnemonic:** MAKE WOODEN CHESS PIECES OUT OF WINNOWING BASKET!?

1183

L1

棄

KI, suteru  
**abandon, discard,  
renounce**  
13 strokes

放棄 HŌKI abandonment  
棄権 KIKEN abstention  
棄て場 suteba dumping ground

OBI 𪛗; seal 𪛗. OBI form gives a good indication of the original meaning. It has elements for 子 27 'baby' (inverted in seal form to show

newly born), winnowing basket (Qiu says winnowing basket or dustpan), and a pair of hands. This is taken to mean 'abandon a baby', and sense then generalized to 'abandon, throw away'. As often the case, the elements of the OBI graph have undergone extensive stylization by the block script stage. MR2007:297; QX2000:190; GY2008:485. Suggest take whole graph as like 葉 428 'leaf'.

**Mnemonic:** ABANDON CHILD, TOSSING AWAY LIKE ODD LEAF

1184

L1

毀

KI, kowasu/reru  
**break, damage,  
 destruction**  
 13 strokes

毀損 KISON damage, injury  
 毀棄 KIKI destruction  
 毀れ物 kowaremono fragile item

Bronze 毀<sup>𠄎</sup>; seal 毀<sup>𠄎</sup>. Views vary. Gu takes 壬 as 'person atop mound of earth'; with abbreviated form of CO 毀 'pound rice', thus 'destroy'. Ogawa agrees, but instead of 壬 he posits 土 64 'earth, ground', giving 'break down clods of earth', and by extension 'destroy'. Shirakawa differs, proposing an etymology possibly related to human sacrifice. SS1984:150; GY2008:1618; OT1968:222. Take 𠄎 170 'strike', 𠄎 as hands, 𠄎 as 'sloping ground' 64.

**Mnemonic:** STRIKING WITH HANDS ON SLOPING GROUND IS DESTRUCTIVE

1185

L1

畿

KI  
**capital (place)**  
 15 strokes

畿内 KINAI Kyōto area  
 近畿 KINKI Ōsaka-Kyōto  
 (no further compounds)

Seal 畿<sup>畿</sup>; a late graph (*Shuowen*). Has 田 63 'field' (here in more general sense 'land, territory'), and 幾 1181 ('how much, how many') as phonetic with associated sense 'near, almost', giving original meaning 'territory close to the capital (under direct control of the Emperor)'; later, 'the capital and environs'. DJ2009:v3:1130; TA1965:695-7; QX2000:235; OT1968:674.

**Mnemonic:** HOW MANY FIELDS ARE THERE IN THE CAPITAL AREA?

1186

L1

輝

KI, kagayaku/kashii  
**shine, sparkle**  
 15 strokes

光輝 KŌKI luster, splendor  
 輝石 KISEKI pyroxene  
 輝き kagayaki light

Seal 輝<sup>輝</sup>. The seal form in *Shuowen* has 火 8 'fire' as determinative, and the entry in that dictionary defines the graph simply as 'light' (光 129). The alternative form 輝 is analyzed as 光, with 軍 490 ('army, military') as phonetic with associated sense 'surround', giving 'light surrounds'. 輝 came into use in Han times, then became predominant. SS1984:155; OT1968:985; TA1965:712-21.

**Mnemonic:** ARMY PROVIDES SHINING LIGHT

1187

L1

騎

KI  
**rider**  
 18 strokes

騎士 KISHI knight, rider  
 騎兵 KIHEI cavalry  
 一騎打ち IKKIuchi single combat

Seal 騎<sup>騎</sup>. Has 馬 210 'horse', and 奇 1174 ('strange') as phonetic with associated sense 'put on top, go up high', giving 'mount a horse'. Mizukami lists a proposed bronze equivalent. TA1965:583-6; OT1968:1127; MS1995:v2:1470-71.

**Mnemonic:** RIDER ON STRANGE HORSE IS A KNIGHT

1188

L1

宜

GI, *yoroshii*  
**proper, good**  
8 strokes

適宜 TEKIGI suitability  
便宜 BENGI convenience  
宜しく *yoroshiku* best regards

OBI 𠄎 seal 𠄎. In a short entry (互), *Kangxi zidian* notes 互 as the original way of writing 宜, but otherwise uses the shape 宜, which has long served as the orthodox form. OBI and bronze forms have outer contour taken as outline of a chopping board, on which there is another ele-

ment doubled, showing 'meat' (肉/月 209), thus 'meat offering'. The outer contour could perhaps be taken to represent cover or roof, and this might explain the seal form, which shows 宀 30 'roof, building'. Meanings such as 'proper, proper conduct; good' may be taken as extended senses deriving from what was regarded as proper conduct in offering meat to the deities. MS1995:v1:362-3; KJ1970:257; OT1968:274; TA1965:592; DJ2009:v1:236. Suggest taking as 且 1135 'cairn, furthermore'.

**Mnemonic:** FURTHERMORE, CAIRN HAS A GOOD AND PROPER ROOF

1189

L1

偽

GI, *nise, itsuwaru*  
**false, lie**  
11 strokes

偽物 *nisemono* forgery  
偽善 GIZEN hypocrisy  
偽り者 *itsuwarimono* liar

Seal 𠄎 late graph (*Shuowen*); traditional form has 爲 as right-hand element. Comprises 亻 41 person, and 爲 1017 ('do; purpose'), the latter typically taken as phonetic with associated

sense 'change appearance', giving 'someone changes appearance/changes into someone else' (with negative connotation), and hence 'deceive; false'. Ogawa – perhaps less convincingly – takes 爲/為 differently as having a semantic role here, giving 'person does', and 'deceit' as an extended sense. KJ1970:19; TA1965:607-10; OT1968:73.

**Mnemonic:** A PERSON DOES LIE FOR FALSE PURPOSES

1190

L1

欺

GI, *azamuku*  
**cheat, deceive**  
12 strokes

詐欺 SAGI fraud  
欺まん GIMAN deception  
欺き取る *azamukitoru* defraud

Seal 𠄎. Has 欠 496 ('yawn, lack'), and 其 269 (orig winnowing basket) as phonetic, usually taken with associated sense 'be weary', thus 'very weary, yawn' (Katō). Mizukami lists another associated sense for 其, i.e. 'coerce sternly', thus 'coerce with stern expression'. 'Cheat, deceive' is loan usage. MS1995:v1:698-9; OT1968:534; KJ1970:240.

**Mnemonic:** LACKS WINNOWING BASKET SO RESORT TO CHEATING

1191

L1

儀

GI  
**ceremony, rule**  
15 strokes

儀式 GISHIKI ceremony  
儀典 GITEN rite, ritual  
礼儀 REIGI etiquette

Seal 𠄎. Has 人 41 'person', and 義 674 'righteous', giving 'person who is careful in conduct or appearance/person who serves as model to others'; by extension, 'exemplar, good conduct, ceremony'. Mizukami also lists some bronze forms of 義 as proposed equivalents of 儀. KJ1970:142-3; MS1995:v1:82-3; OT1968:81.

**Mnemonic:** RIGHTEOUS PERSON OBEYS RULES IN CEREMONIES

1192

L1

戲

GI, *tawamureru*  
**play, frolic, joke**  
15 strokes

遊戲的 YŪGITEKI playful  
戲画 GIGA caricature  
戲言 tawagoto\* gibberish

Bronze 戲; seal 戲, traditional 戲. Latter has 戈 476/545 'halberd', with 虛 (CO, 'type of old porcelain/pottery vessel') as phonetic with

associated sense taken as i] 'rough, unrefined', giving 'roughly-made halberd, for play' (Katō), or ii] 'perform a task', giving 'military practice before battle' (Ogawa). Clearly the 'play' meaning has become prominent, including to frolic and flirt. At some point 虛 as phonetic has been replaced by 虚 1212 'hollow, empty'. KJ1970:256-7; OT1968:397.

**Mnemonic:** HOLLOW HALBERD USED IN PLAY

1193

L1

擬

GI  
**imitate, model**  
17 strokes

模擬 MOGI imitation  
擬勢 GISEI bluff  
擬声 GISEI onomatopoeia

Seal 擬, a late graph (*Shuowen*). Has 扌 34 'hand', and 疑 848 ('doubt') taken in one

analysis as phonetic with associated senses 'doubtful' or 'resemble', the latter giving 'make something to resemble by hand', and hence 'imitate' (Katō). Another analysis takes 疑 as both semantic and phonetic, again giving the overall sense 'imitate' (Ogawa). KJ1970:248-9; OT1968:432.

**Mnemonic:** MAKE DOUBTFUL IMITATION BY HAND

1194

L1

犧

GI  
**sacrifice**  
17 strokes

犠牲 GISEI sacrifice  
犠牲者 GISEISHA victim  
犠打 GIDA sacrifice hit (baseball)

Seal 犧, a late graph (*Shuowen*). Has 牛 108 'cow, ox', and 義 674 (later meaning: 'righteous'), which may be taken as both semantic and phonetic in function; the original meaning of 義, which includes 我 833 (originally 'halberd', now 'I, self') is 'animal sacrifice'. This then leads to an overall sense 'ox sacrifice',

or more generally 'animal sacrifice' for 犧 (Ogawa, Tōdō, Shirakawa). A divergent view is offered by Katō, who maintains that 義 serves here as phonetic only, originally with an associated sense 'young male (ox)', which for sacrificial purposes was of a single color, and 'single color' subsequently came to predominate as the new associated sense, giving the overall sense 'young ox of a single color'; in this interpretation, 'sacrifice' is an extended sense. SS1984:165; OT1968:639; TA1965:592; KJ1970:241-2.

**Mnemonic:** ONLY A RIGHTEOUS COW CAN BE A SACRIFICE

1195

L1

菊

KIKU  
**chrysanthemum**  
11 strokes

野菊 noGIKU aster  
菊花 KIKKA chrysanthemum  
菊判 KIKUBAN small octavo

Seal 菊, a late graph (*Shuowen*). Has ++ 53 'plant, vegetation', and CO 菊 (see Note below) as phonetic with associated sense taken as i]

'having shrivelled leaves', giving 'plant with shrivelled leaves' (Katō), or ii] 'round', giving 'plant with round [head/flower]', i.e. 'chrysanthemum' (Ogawa). However, both Katō and Shirakawa maintain that in ancient times this graph did not refer to the chrysanthemum/ an autumn-flowering plant; according to Shirakawa, originally it referred instead to a different flowering plant called Wild Pink or Large Pink (*Dianthus superbus*). Note: 菊 com-

prises 勺 (see 611), a determinative originally depicting the side view of a person bending over with arms lowered, signifying 'embrace, enclose'; with 米 220 'rice' (here has more the sense 'scattered grains'), giving 'enclose within the hand(s), and by extension 'scoop

up'. KJ1970:257; OT1968:858; SS1984:166; MS1995:v1:150-51.

**Mnemonic:** CHRYSANTHEMUM IS ROUND  
PLANT HOLDING RICE-LIKE PETALS

1196

KICHI, KITSU  
**good luck, joy**  
6 strokes

L1

吉日 KICHINICHI lucky day  
吉報 KIPPŌ good news  
不吉 FUKITSU ill omen

OBI 吉: bronze 吉; seal 吉. Etymology disputed. This graph has a range of different early shapes, most of which are taken as featuring 口 22 'mouth, opening, say' as one component. With regard to the other component, one interpretation is to take it as 才 139 (original meaning uncertain, but hypotheses include 'river blocked up', with block, obstruct' as extended sense; q.v.), giving 'mouth crammed with food, eat with mouth full'. Another view treats the second component (in the seal form onwards, regularized to 士 521 'warrior, male, samurai') as being 戍

('[type of] halberd': see 476/545) as phonetic with associated sense 'chew, gnaw', giving 'eat with mouth full, eat'. Both the above views are listed by Mizukami and Katō. Other treatments include another given by Katō, taking the second component as depicting an arrowhead, here used as a stopper and so denoting 'block, obstruct', giving overall sense 'cavity stopped/blocked' ('cavity' being either the mouth or a container). Shirakawa, in more idiosyncratic fashion, interprets early forms of 吉 as depicting prayer strips crammed into a receptacle, giving original sense 'cram into'. 'Happy, auspicious' is probably an extended sense deriving from having plenty to eat. KJ1970:229; MS1995:v1:210-11; SS1984:167. Suggest taking the modern graph as 士 521 'samurai' and 口 22 'mouth'.

**Mnemonic:** SAMURAI OPEN MOUTHED WITH  
JOY AFTER GOOD LUCK

1197

KITSU  
**ingest, receive**  
12 strokes

L2

喫煙 KITSUEN smoking  
喫茶店 KISSATEN cafe  
喫する KISSuru\* eat, drink, receive

Seal 喫, a late graph (later version of *Shuowen*). Has 口 22 'mouth, say', and 契 1258 (originally,

'mark with knife, engrave'; now means 'pledge, join') as phonetic with associated sense 'chew', to give 'eat by chewing, eat'; 'receive' is an extended minor sense. KJ1970:258; OT1968:188; SS1984:168. We suggest breaking down this graph into 大 56 'big', 口 22 'mouth', 刀 198 'sword', and 丰 as variant of 主 315 'master'.

**Mnemonic:** MASTER SWORD SWALLOWER  
INGESTS ONE TOO BIG FOR MOUTH

1198

KITSU, tsumu/meru/  
maru  
**pack, packed, full**  
13 strokes

L2

詰問 KITSUMON a grilling  
詰まり tsumari in short  
詰め込む tsumekomu cram

Seal 詰, a late graph (*Shuowen*). Has 言 118 'words; speak', and 吉 1196 ('auspicious') as phonetic with associated sense 'suffer', to give 'question rigorously/ exhaustively'; in Japanese, it has acquired the sense 'pack'. KJ1970:230; OT1968:927.

**Mnemonic:** WORDS PACKED WITH JOY

1199

却

KYAKU, *kaette*  
**rather, instead, on the  
contrary**

7 strokes

却下 KYAKKA rejection  
退却 TAIKYAKU retreat  
返却 HENKYAKU repayment

Seal (卻) 𠂔; a late graph (*Shuowen*). Originally, 𠂔 41 'person kneeling', with 谷 (see Note below; not to be confused with similar-shaped 谷 135 'valley') as phonetic with associated sense 'retreat, withdraw', giving original sense 'withdraw on one's knees (from presence of a

superior); then generalized to just 'withdraw'. Whether by design or in error, left-hand 𠂔 was later replaced by 去 276 'go, leave'. 'On the contrary' (i.e. the opposite of what might be expected) may be regarded as an extended sense. Note: Katō takes 卻 to mean 'roof of the mouth', but Tōdō takes as 'bend at back of knee'; in either case, refers to an inwardly-curving – i.e. concave – part of the body. DJ2009:v2:732; KJ1970:361; TA1965:398-400; OT1968:146.

**Mnemonic:** BENDING MAN LEAVES, JUST TO BE CONTRARY

1200

脚

KYAKU, KYA, *ashi*  
**leg, foot**

11 strokes

脚下 KYAKKA at one's feet  
脚立 KYATATSU step-ladder  
三脚 SANKYAKU tripod

Seal 𠂔; late graph (*Shuowen*). Has 月 209 'meat, flesh, body'; and CO 卻 ('concave part of the body' – see 却 1199 Note) as phonetic with associated sense 'bend back, bend', giving 'shin, back of the leg', then generalized to 'leg'; also used of furniture legs. TA1965:398-400; KJ1970:361; TA1968:822. Take 却 1199's modern meaning 'on the contrary'.

**Mnemonic:** ON THE CONTRARY, A LEG IS A VERY MEATY PART

1201

虐

GYAKU, *shiitageru*  
**cruelty, oppress**

9 strokes

虐殺 GYAKUSATSU massacre  
虐待 GYAKUTAI maltreatment  
殘虐 ZANGYAKU cruelty

Bronze 𠂔; seal 𠂔. Has 虍 'tiger' 1301, and 𠂔, here as variant of 爪 1739 'claw', giving 'tiger sinks claws into prey'; by extension, 'treat savagely; cruel'. MS1995:v2:1138-9; TA1965:267; OT1968:880.

**Mnemonic:** TIGER'S CLAWS SYMBOLIZE CRUELTY

1202

及

KYŪ, *oyobi/bulbosu*  
**reach, extend, and**

3 strokes

及第点 KYŪDAITEN pass mark  
追及 TSUIKYŪ catch up  
及び腰 oyobigoshi a bent back

OBI 𠂔; seal 𠂔. The early forms show a hand right behind – or holding – the leg of a person in front, to give 'catch up with, reach', and by extension 'extend to', 'and'. MS1995:v1:192-3; KJ1970:259-60; OT1968:152. Suggest 𠂔 as digit 3, and 人 41 person.

**Mnemonic:** THREE PEOPLE REACH OUT AND EXTEND THEMSELVES

1203

丘

KYŪ, oka  
**hill, hillock**  
5 strokes

砂丘 SAKYŪ sand dune  
段丘 DANKYŪ terrace, beach  
丘陵 KYŪRYŌ hillock

OBI ; seal . The OBI form points to a likely pictographic origin; typically taken as depicting low-lying land with hillocks on two sides (in the two-dimensional representation), and signifying 'hillock'. Katō prefers to interpret it as 一, i.e. just a horizontal line represent-

ing the ground, beneath 北 224 ('north') as phonetic with associated sense 'bulging upwards'; to give 'hillock'; this interpretation involving 北 may be suggested by the seal form (and hence favored by *Shuowen*), but the OBI forms suggest otherwise. MS1995:v1:6-7; QX2000:175; MR2007:389; SS1984:171; TA1965:144; KJ1970:660-61. We suggest take upper part as variant 斤 1233, and a baseline/level.

**Mnemonic:** REDUCE HILL TO LEVEL GROUND WITH AX!

1204

朽

KYŪ, kuchiru  
**decay, rot**  
6 strokes

老朽 RŌKYŪ decrepitude  
不朽 FUKYŪ imperishability  
朽ち葉 kuchiba dead leaves

Bronze ; seal forms  (朽),  (朽). The left-hand element in bronze and the first seal form (later 夕/夕), which originally represents skeletal remains, came to be used in graphs relating to death (e.g. 死 302 'die'), bones, or major injuries; and here combines with 巧 (CO,

'floating waterweed', see 130) as phonetic with associated sense 'rot, decay' (additional senses: Mizukami adds 'twist, bend'; while Ogawa adds 'smells'), giving overall basic meaning 'decayed skeletal remains', and by extension 'rot, decay'. *Shuowen* lists 木 73 'wood/tree' as an alternative to 夕/夕 as the left-hand component, to give 朽, originally meaning 'wood rots' and then likewise generalized to 'rot, decay'. DJ2009:v2:338; MS1995:v1:708-10; KJ1970:264,165-6; OT1968:488.

**Mnemonic:** TWISTED WEED ON ROTTING TREE

1205

臼

KYŪ, usu  
**mortar, quern, hand mill**  
6 strokes

臼包隊 KYŪHŌTAI mortar corps  
ひき臼 hikiusu hand mill, quern  
石臼 ishiusu stone mill, mortar

Seal ; a late graph (*Shuowen*). Originally a pictograph of a mortar, i.e. hand mill – a concave receptacle for pounding grain. DJ2009:v2:580; GY2008:277; OT1968:834. We suggest taking the graph 臼 as a 'broken day' (臼 66 'day'), i.e. day-break.

**Mnemonic:** AT DAY-BREAK ALL HANDS TO THE MILL

1206

糾

KYŪ  
**entwine, examine**  
9 strokes

紛糾 FUNKYŪ complication  
糾弾 KYŪDAN impeachment  
糾明 KYŪMEI examination

Seal ; late graph (*Shuowen*). Has 糸 'thread' 29, and CO 𠂔 898 'twist, make rope' (original

OBI form depicts two vines or similar connecting) as semantic and phonetic, giving 'twist, plait'. Some scholars see the meaning 'examine' as extended, others as borrowed. OT1968:767; MS1995:v1:12-3; SS1984:174; AS2007:320. Take 𠂔 as pitchfork.

**Mnemonic:** PITCHFORK GETS ENTWINED WITH THREAD – NEED TO EXAMINE

1207

L1

嗅

KYŪ, *kagu*  
**smell, sniff, scent**  
13 strokes

嗅覺 KYŪKAKU sense of smell  
 嗅煙草 *kagitabako\** snuff  
 嗅ぎ出す *kagidasu* sniff/ferret out

Seal form (post-*Shuowen*) 𤝵. This graph was originally written 鼻 399 'nose', with 臭 1452 'smell, odor', giving overall meaning 'smell' (verb), this being based on dogs being well-known for their keen sense of smell. Subsequently (Six Dynasties period [220-589AD] onwards), 口 22 'mouth' was sometimes used as determinative in place of 鼻, giving 嗅, which

has come to predominate. In standard modern Japanese usage, the semantically transparent component 犬 19 'dog' here has been retained, but note that in 臭 1452 'smell, odor' when used as an *independent* graph, standard usage still favors the semantically opaque 大 56 'big' as lower element due to earlier script simplification. SS1984:177; GY2008:1082; OT1968:192. We suggest taking the elements as 自 150, which is now used to mean 'self' but was originally a nose, with 'big spotted dog' 犬 19, plus 'mouth' 口 22.

**Mnemonic:** BIG SPOTTED SNIFFER DOG HAS MOUTH WITH NOSE TO SMELL

1208

L1

窮

KYŪ, *kiwameru/maru*  
**extreme, suffer**  
15 strokes

窮極 KYŪKYOKU extremity  
 窮屈 KYŪKUTSU constraint  
 窮乏 KYŪBO poverty

Seal (窮) 𠂔. Interpretations diverge. Has 穴 860 'cave, hole', and NJK 躬 'body'; at the clerical script stage, we find 躬 as an alternative form (also NJK), and this latter appears to have later gained ascendancy over 躬. One analysis takes 躬/躬 as phonetic with associated sense 'bend the body over', giving 'bend over and enter

deep into (a cave)' (Tōdō, Ogawa); by extension, 'be in difficulties/an extreme situation'. Katō takes the associated sense of 躬/躬 as 'extreme', to give 'innermost part of cave dwelling'. Note: 躬 is 身 339 'body', with NJK 呂 'backbone, spine' (originally pictograph). DJ2009:v2:596; TA1965:225-6; KJ1970:264; GY2008:1084; OT1968:742; SK1984:584. We suggest taking the elements as 穴 860 'hole', and further taking the elements of 躬 into 身 339 (still with a meaning of 'body') and 弓 as 'bow' 107.

**Mnemonic:** BODY BOWED IN HOLE – EXTREME SUFFERING

1209

L2

巨

KYO  
**huge, giant**  
5 strokes

巨人 KYOJIN giant  
 巨大 KYODAI *na* massive  
 巨費 KYOHI huge expense

OBI 𠂔; bronze form A 𠂔; bronze form B 𠂔; seal 巨. Interpretations diverge. One view takes it to originally depict the hole in an ax handle that is made for the axhead to fit into (Katō); the bronze form A shown is supportive of this view, perhaps indicating the point for the hole on an ax handle. Some of the bronze equivalents listed by Mizukami and Shirakawa, though (such as bronze form B), appear to depict something quite different: many of them show

a figure holding what is taken alternatively to be a carpenter's square, with the center part (corresponding to the projecting middle part of 巨) being a handle. Katō disagrees, since the only forms he identifies as bronze equivalents of 巨 do not include a person holding the item in question, and in shape are quite similar to 工 125 'tool/work', which as an independent graph might represent an ax, though this is debatable. The seal form, it will be noticed, still has the top and bottom lines of the graph projecting over to the left, but these were later shortened, resulting in the shape familiar to us today as 巨. Overall, commentators tend towards 'carpenter's square' which seems more likely as the original meaning. The modern sense 'huge' is noted by Mizukami as a loan usage. Note:

distinguish 巨 carefully from the similar-shaped 臣 543 'retainer, minister', q.v. KJ1970:267; MS1995:v1:428-9; SS1984:180; BK1957:43; OT1968:309.

**Mnemonic:** NOT QUITE A RETAINER, BUT A HUGE GIANT WITH STARING EYE

1210

L1

拒

KYO, kobamu  
**refuse, resist**  
8 strokes

拒絕 KYOZETSU refusal  
拒否 KYOHI denial  
拒止 KYOSHI refusal

A late, post-*Shuowen* graph. Has 扌 34 'hand', and 巨 1209 (now meaning 'giant/huge', but originally probably 'carpenter's square') as

phonetic with associated sense 'prevent', giving 'prevent/hold in check (using the hands)'; then generalized to 'prevent, refuse'. 巨 may also possibly be seen as a cumbersome tool, giving connotations of being an impediment, with a resultant extended meaning of resistance. KJ1970:268; SS1984:180; OT1968:406.

**Mnemonic:** REFUSAL ENFORCED BY HUGE HAND

**Or:** WHO CAN RESIST SUCH A HUGE HAND?

1211

L1

拠

KYO, KO, yoru  
**base, basis**  
8 strokes

根拠 KONKYO base, basis  
証拠 SHŌKO proof  
拠り所 yoridokoro grounds

Seal 𠄎, late graph (*Shuowen*); traditional 據. Has 扌 34 'hand', with CO 康 as phonetic with associated sense 'rest on, hold onto', thus 'hold onto with the hands', and by extension 'rely

on'. Note: 康 is typically interpreted as depicting a tiger (𤝵 1301) and boar or wild pig (豕 89) fighting each other. The right-hand part of the modern form is based on a cursive style which is the same shape as 処 (907 'deal with'). SS1984:180; TA1965:385; MS1995:v2:1222-4; KJ1970:268; GY2008:1582; ZY2009:v2:435. Take 処 as 'deal with'.

**Mnemonic:** DEALING BY HAND SEEMS A SOUND BASIS

1212

L1

虚

KYO, KO, uro  
**empty, hollow, dip**  
11 strokes

虚偽 KYOGI falsehood  
虚空 KOKŪ empty space  
虚無主義 KYOMUSHUGI nihilism

Seal 𠄎, late graph (*Shuowen*); traditional 虚. Has 丘, a minor variation of early form of 丘 1203

'hillock', and 𤝵 1301 ('tiger') as phonetic with associated sense 'big', thus 'big hill'. Based on early forms of 丘, Tōdō takes 𠄎 to show hillocks around a central depression or basin, thus giving 'empty' as extended sense. Ogawa, however, treats 'empty' as loan usage. OT1968:881; TA1965:398-400; MS1995:v1:7-8. Suggest 𠄎 as variant of 並 977 'line up'.

**Mnemonic:** EMPTY TIGERS LINED UP IN HOLLOW!

1213

L1

距

KYO  
**distance, cockspur**  
12 strokes

距離 KYORI distance  
距骨 KYOKOTSU anklebone  
測距儀 SOKKYOGI range finder

Bronze 𠄎; seal 𠄎. Has 足 54 'foot', and 巨 1209 ('carpenter's square', now 'huge', see) as phonetic with associated sense taken as 𠄎 'separated', giving 'part of [cock's] foot separated/distance

from the rest', i.e. 'cockspur' (Mizukami), or 𠄎 'drive back, repel', giving 'part of [cock's] foot which drives back opponents, cockspur' (Ogawa), with 'repel' in turn giving 'distance' (Katō). Shirakawa too treats 巨 here as phonetic, but also posits a graphic link, likening the projecting horizontal lines in early forms of 巨 to the projecting nature of a cockspur. MS1995:v2:1262-3; OT1968:970; SS1984:182; KJ1985:588.

**Mnemonic:** HUGE FOOT COVERS DISTANCE

1214

L2

御

GYO, GO, o(n)-, mi-  
**handle, drive, your,**  
**honorable**  
 12 strokes

御者 GYOSHA carter  
 御用 GOYŌ your business  
 制御 SEIGYO control

OBI 御, bronze 御, seal 御. OBI equivalent and bronze equivalents vary. The bronze form here has 彳 131 and 止 143 (usually 'stop', but here denotes movement; 彳 and 止 typically combine later as 彳 and then 彳, as in 道 205, etc.), and 御, taken by Katō as phonetic with associated sense 'look after horses' to give 'horse groom drives horse', and by extension in some bronze texts 'drive (a chariot)'. 彳 and 止 feature in the above bronze form of 御, but in the view of Karlgren and also Mizukami they are sometimes absent, in which case the bronze is just the same in some occurrences as for 御 1074 (q.v.). Use of 御 in its more familiar role as a respect language prefix is a loan usage, representing an abbreviation of 禦 'prevent,

stop', a meaning illustrated, for instance, in 御苑 GYOEN 'Imperial garden' (i.e. garden with strictly-controlled access). The sense 'manage, control', as in GYOsuru (idem), reflects a generalization of the original sense of 御; note, though, that 'drive/manage horses' still survives as a minor sense, often in historical contexts. Note 1: in Katō's analysis, 御 consists of 卩 'kneeling person; submissive', with 午 (originally 'pestle, pounder'; see 1074, 122) as phonetic with associated sense 'confined', giving 'confined slave' and by extension 'horse groom'. Note 2: Several commentators (Mizukami, Katō) also list bronze forms which include 馬 'horse', which they identify as 馭 and treat as an alternative form of 御. Shirakawa, though, treats 馭 as a separate graph, not as an alternative form of 御, and suggests that confusion arose at some point between the two because of similar pronunciation. MS1995:v1:486-7; BK1957:36; KJ1970:849-50; SS1984:185-6.

**Mnemonic:** HONORABLE BENDING PERSON  
 HANDLES PESTLE WHILE MOVING

1215

L1

凶

KYŌ  
**bad luck, disaster**  
 4 strokes

凶悪 KYŌAKU na atrocious  
 凶作 KYŌSAKU poor harvest  
 吉凶 KIKKYŌ one's fortune

Seal 凶; a late graph (*Shuowen*). Typically analyzed as 凵 'open container, open mouth', and inner element 乂 (seal form) or 又 as phonetic

with associated sense 'empty', giving 'mouth is empty', and by extension 'bad, misfortune'. An alternative interpretation takes 凵 as representing a hole in the ground, and 乂 as a person stuck in it, again leading to 'bad' as an extended sense (this view noted in Mizukami). OT1968:108; MS1995:v1:120-21; KJ1970:273.

**Mnemonic:** X INDICATES BOX IS EMPTY –  
 WHAT BAD LUCK

1216

L2

叫

KYŌ, sakebu  
**shout, yell**  
 6 strokes

絶叫 ZEKKYŌ scream  
 叫び声 sakebigoe a shout, yell  
 叫び出す sakebidasu cry out

Seal 叫; late graph (*Shuowen*). Has 口 22 'mouth; speak', and 丩 898 ('intertwine' as phonetic with associated sense 'loud' (Ogawa) or 'suddenly' (Katō)). The 17<sup>th</sup> century *Zhengziton* dictionary treats 叫 as a simplified version of 𠬞, a graph listed in *Shuowen* and explained as 'call out loud'. Note: in standard Japanese usage, 丩 is three strokes, not two. DJ2009:v1:119,179; MS1995:v1:12-13; KJ1970:358; OT1968:165. Suggest 丩 as pitchfork.

**Mnemonic:** PITCHFORK IN THE MOUTH  
 RESULTS IN A YELL

1217

L1

狂

KYŌ, kuruu  
lunatic, mad  
7 strokes

狂人 KYŌJIN lunatic  
 狂言 KYŌGEN (dramatic) farce  
 狂った kurutta mad, insane

Seal 狂, late graph (*Shuowen*). Has 犴 19 'dog', and element 隹 (modified from the clerical script stage onwards to 王) as phonetic with the associated sense taken either as ij 'walk/move around randomly' (Tōdō), or iij 'be-

come twisted' (Ogawa), 'insane' (Katō [Ogawa also, as extended sense]), either way giving 'uncontrollable dog', and by extension 'dog goes out of control', then 'dog' was dropped to give generalized 'go wild/insane'. Tōdō's view is based on taking the right-hand element 隹 as originally corresponding to the same element in 往 652 'go', on which Qiu is in agreement. TA1965:415; OT1968:640; QX2000:253; KJ1970:270-71. Suggest taking right-hand element simply as 王 5 'king'.

**Mnemonic:** THE KING IS A MAD DOG!

1218

L1

享

KYŌ  
receive, have  
8 strokes

享受者 KYŌJUSHA recipient  
 享有 KYŌYŪ possession  
 享樂 KYŌRAKU enjoyment

Bronze 享, seal 享. Bronze shows a watchtower atop city walls. Some scholars (Katō, Ogawa) take this as abbreviated version of same

graph with two watchtowers, one on top, one beneath, signifying structures opposite each other; this view seems unnecessary, for the meaning is the same, whether one watchtower or two. Senses such as 'receive' are loan usages. OT1968:37; QX2000:129,323; KJ1970:281. Take 子 27 'child', 𠂇 14 'lid', 口 22 'mouth'.

**Mnemonic:** CHILD RECEIVES LID OVER MOUTH

1219

L2

況

KYŌ, mashite  
situation, more so  
8 strokes

狀況 JŌKYŌ situation  
 況して mashite more so  
 況や iwanya\* still more/less

Seal 况, a late graph (*Shuowen*). Has 冫 42 'water', and 兄 114 ('elder brother') as phonetic with associated sense 'cold', thus giving 'cold water'. The abstract meanings such as 'situation' and 'all the more' are loan usages. KJ1970:269-70; OT1968:565.

**Mnemonic:** WET SITUATION, EVEN MORE SO FOR ELDER BROTHER

1220

L1

峡

KYŌ  
ravine, gorge, pass  
9 strokes

海峡 KAIKYŌ strait(s)  
 峡谷 KYŌKOKU ravine, gorge  
 地峡 CHIKYŌ isthmus

A late, post-*Shuowen* graph; traditional 峡. Has 山 26 'mountain, hill', and NJK 夾 'put between'. The latter element comprises one person with

arms outstretched 大 56 'big', with two smaller people (人+人, 41) under those outstretched arms. It functions as both semantic and phonetic, giving 'that which comes between mountains', i.e. 'ravine, gorge, pass'. OT1968:303; SS1984:193; TA1965:862. We suggest taking the right hand element as 夫 601 'man, husband' and 𠂇 as 'away, out' 70.

**Mnemonic:** MAN TRIES TO GET OUT OF MOUNTAIN RAVINE

1221

L2

挟

KYŌ, *hasamu/maru*  
**insert, pinch, squeeze**  
9 strokes

挟撃 KYŌGEKI pincer attack  
板挟み itabasami dilemma  
挟み虫 hasamimushi earwig

Seal 𠄎 a late graph (*Shuowen*); traditional 挟. Has 扌 34 'hand', and NJK 夾 ('put between', 'under the arms', see 1220) as semantic and phonetic, giving 'put between, insert'. OT1968:414; SS1984:193; TA1965:862. We suggest taking the right hand element as 夫 601 'man, husband', and 丿 as 'away' 70.

**Mnemonic:** MAN SQUEEZED BY HAND CAN'T GET AWAY

1222

L2

狭

KYŌ, *semai*  
**narrow, small**  
9 strokes

狭義 KYŌGI narrow meaning  
広狭 KŌKYŌ extent, area  
狭苦しい semakurushii cramped

Seal (陝) 𠄎. 狭 with 彡 19 'dog' is an error for earlier 陝 with 阝 'hill, terraced slope' 1907. Qiu states this occurred at an early stage. 夾

('hold under arms', see 1220) is phonetic with associated sense 'held between on both sides', giving 'blocked on both sides by hills/mountains'; hence, 'narrow valley', then generalized to 'narrow, small'. KJ1970:174; QX2000:267. Take right hand element as 'man' 夫 603 and 丿 as 'away' 70.

**Mnemonic:** SMALL MAN NARROWLY GETS AWAY FROM DOG

1223

L2

恐

KYŌ, *osoroshii/reru*  
**fear, awe**  
10 strokes

恐怖 KYŌFU fear  
恐英病 KYŌEIBYŌ Anglophobia  
恐れ入る osoreiru be awed, sorry

Seal 𠄎. Has 心 164 'heart, feeling', and 𠄎 as phonetic with associated sense taken as 𠄎 'pierce', thus 'feeling as if heart is pierced', and 'be afraid' as extended sense (Mizukami), or

ii] 'empty', thus 'feel empty as if a hole in the heart', again giving 'be afraid' as extended sense (Tōdō), or iii] 'fearful', thus 'be afraid' (Ogawa). Note: 𠄎 is 𠄎 'hold out hands' 905, with 工 125 as phonetic with associated sense 'embrace', thus 'embrace with hands'. KJ1970:277; MS1995:v1:504-6; TA1965:306; OT1968:368; KJ1970:277. Take 工 'work' and 凡 as desk.

**Mnemonic:** WORK AT DESK GIVES FEELING OF FEAR

1224

L1

恭

KYŌ, *uyayashii*  
**respectful**  
10 strokes

恭順 KYŌJUN obedience  
恭敬 KYŌKEI respect  
恭謙 KYŌKEN deference

OBI 𠄎; seal 恭. OBI form has hands raised up towards an upper element taken as the 'dragon' of myth and legend, this serving as semantic and phonetic, to give 'venerate with hands raised'. Mizukami and Gu propose the OBI form above (Karlgrén also lists one virtually

the same), though its shape is quite different from the seal equivalent. At the seal stage, the dragon element has disappeared, and instead there is 心 164 'heart, feelings' beneath 共 484 (orig. hands offering up an object; now means 'together'). Despite the changed composition of the seal form onwards, the meaning is essentially the same: 'act respectfully'. GY2008:992; MS1995:v1:504-5; BK1957:304-5; OT1968:368; SS1884:194.

**Mnemonic:** WHEN TOGETHER, FEELINGS SHOULD BE RESPECTFUL

1225

脅

KYŌ, *odo(ka)su*,  
obiyakasu  
**threaten, coerce**  
10 strokes

脅迫 KYŌHAKU threat  
脅威 KYŌI threat, menace  
脅かして odokashite threateningly

Seal 脅; late graph (*Shuowen*). Has 月 209 'flesh, meat, body'; and 肱 (three bulging arms [see 力 78], giving 'combined strength') as phonetic with associated sense 'side (of the chest)' (Katō says 'that which is between the elbows'), thus 'side of the chest'; 'threaten' is a loan usage. MS1995:v1:138-40; KJ1970:360-61; OT1968:821; GY2008:680-81.

**Mnemonic:** THREE STRONG ARMS THREATEN ONE'S BODY

1226

矯

KYŌ, *tameru*  
**straighten,**  
**falsify**  
17 strokes

矯正的 KYŌSEITEKI corrective  
奇矯 KIKYŌ eccentricity  
矯め直す tamenaosu correct

Seal 矯; late graph (*Shuowen*). Has 矢 145 'arrow'; and NJK 喬 277 (now 'high', originally building with curved upper structure, q.v.) as semantic and phonetic, meaning 'curved, bent', thus 'bent arrow'; and 'falsify' as an extended

sense. Since a bent arrow needed straightening to fly true, over time 'straighten' evolved as a second extended sense, and this has come to be the main meaning. Note: bronze forms of 喬 consist of 高 132 ('high'; originally tall structure, such as watchtower), with curved stroke(s) signifying 'curved'. That is, both mean 'high' now. MS1995:v1:236-7; KJ1970:274-5; SS1984:200; TA1965:263. We suggest remembering in association with 橋 277 'bridge'.

**Mnemonic:** STRAIGHTEN ARROW BENT LIKE ARCHED BRIDGE

1227

響

KYŌ, *hibiku*  
**resound, echo, effect**  
20 strokes

悪影響 AKUEIKYŌ bad influence  
交響曲 KŌKYŌKYOKU symphony  
響き渡る hibikiwataru resound

Seal 響; late graph (*Shuowen*); traditional form has 鄉 as top element. Has 音 6 'sound'; and 鄉 (鄉) ('village, rural' 852) as phonetic with associated sense taken either as i] 'air moves' (Tōdō), or ii] 'spread outwards' (Ogawa), giving 'sound which moves/spreads out'. Katō takes 鄉 itself as 'spreading sound'. TA1965:401-03; OT1968:1100; KJ1985:660.

**Mnemonic:** SOUND OF VILLAGE FEAST ECHOES

1228

驚

KYŌ, *odoroku/kasu*  
**surprise**  
22 strokes

驚異 KYŌI miracle, wonder  
驚がく KYŌGAKU shock  
驚くべき odorokubeki startling

Seal 驚; late graph (*Shuowen*). Has 馬 210 'horse'; and 敬 856 ('respect') as phonetic, taken in one view with associated sense 'brace/tense

the body'; thus 'horse is startled'; later generalized to 'be startled/surprised'. Shirakawa, however, interprets 敬 as 'hit to admonish someone making spell-like prayer', with 馬 added, he suggests, as an animal easily startled. The former view seems more persuasive. TA1965:495-7; OT1968:1130; SS1984:202.

**Mnemonic:** A RESPECTFUL HORSE? WHAT A SURPRISE!

1229

L1

仰

GYŌ, KŌ, aogu, ōse  
**look up, respect, state**  
6 strokes

仰天 GYŌTEN amazement  
 信仰 SHINKŌ creed, faith  
 仰々しい GYŌGYŌshii grandiose

Seal (印) 𠄎; seal (仰) 𠄎. Older graph 印 is analyzed as 'person kneeling' 卩 41 in front of someone standing (Mizukami takes as 'person standing up tall'), giving 'look up at and greet (an arriving guest)'. Later graph 仰 has additional 'person' element (亻 41); this is believed not to represent an extra third person, but a way to distinguish it from another similar character (迎 1273 'greet'). MS1995:v1:48-50,176-8; KJ1970:179-80; OT1968:50.

**Mnemonic:** KNEELING PERSON LOOKING UP AT OTHERS WITH RESPECT

1230

L1

曉

GYŌ, akatsuki  
**dawn, light, event**  
12 strokes

曉天 GYŌTEN dawn  
 通曉 TSŪGYŌ conversancy  
 曉星 GYŌSEI Venus, rarity

Seal 曉, late graph (*Shuowen*); traditional 曉. Has 日 66 'sun', with CO 堯 ('tall person') as phonetic with associated sense taken as 'become bright, white', giving 'light of the sun becomes

clear', i.e. 'dawn'. 堯 may well also lend a semantic element in the idea of tall, indicating rising high. Dawn is also an event. Note: 堯 consists of 垚 'earth piled up high', with 兀 'person with head above others', giving 'tall person', and by extension 'outstanding person'. OT1968:470; KJ1970:282; TA1965:266; MS1995:v1:274-5. See also 燒 539 'burn', which we suggest taking by association to remember 1230.

**Mnemonic:** SUN HAS DAWNED, BUT NOT QUITE BURNING HEAT

1231

L1

凝

GYŌ, koru/rasu  
**stiff, engrossed, fixed, elaborate**  
16 strokes

凝視 GYŌSHI stare  
 凝り性 koriSHŌ fastidiousness  
 凝った kotta elaborate

Seal 凝, a late graph (*Shuowen*). The seal equivalent of 凝 is included in *Shuowen*, but not as a main heading, only as an alternative form for 冰 'ice' in popular usage. 凝 has 冫 401 'ice' (originally, pictograph of cracks or irregularities in ice), and 疑 848 (originally 'child stands unsteadily', now 'doubt') as phonetic with associated sense 'remain still', giving 'ice forms and stays still'. By extension, 'stiff; engrossed, fixed'. 'Elaborate' may relate to patterns of ice-cracks. DJ2009:v3:935; KJ1970:248; OT1968:106.

**Mnemonic:** DOUBT ICE IS STIFF

1232

L1

巾

KIN, haba  
**cloth, rag, width**  
3 strokes

巾着 KINCHAKU purse, pouch  
 布巾 FUKIN dishcloth  
 小巾 kohaba narrow width

OBI 巾; seal 巾. Originally, pictograph of a scrap of cloth with an upper end (symbolized by the longer vertical line) to tuck into the belt or waist sash. MS1995:v1:434-5; OT1968:313; KJ1970:286; MR2007:580.

**Mnemonic:** A TRIDENT MADE OF CLOTH!?

1233

斤

KIN  
weight, ax  
4 strokes斤量 KINRYŌ old weight  
斤目 KINme old weight  
ふ斤 FUKIN ax

OBI 𠄎; bronze 𠄎; seal 𠄎. One view, based on the bronze form, takes as the curved handle of an ax, with the outer element 厂 ('cliff') as phonetic with associated sense 'curved like a

lizard', giving 'ax with curved handle' (Katō). The OBI form, though, is of different structure, and Qiu convincingly analyzes this as representing an ax or adze-like tool about to cut an object (Qiu says a tree) in half. In ancient times this tool was also used as a convenient measure of weight, hence the extended sense 'unit of weight'; in Japan as a traditional unit of weight, about 600 grams. KJ1970:285; QX2000:180,55; MS1995:v1:594-5; OT1968:449.

**Mnemonic:** HACKSAW-LIKE AX IS QUITE A WEIGHT

1234

菌

KIN  
fungus, bacteria  
11 strokes細菌 SAIKIN bacteria  
菌類 KINRUI fungi  
保菌者 HOKINSHA germ carrierSeal; late graph (*Shuowen*). Has ++ 53 'plant', with 囿 ('round granary') as phonetic with associated sense taken as ij 'shady and damp',thus 'blotch-like growth in damp, shady places' (Katō), or ij 'crowded'; thus 'crowded plant growth' (Shirakawa). In *Shuowen*, 菌 is defined as 'mushroom'; 'fungus, bacterium' are extended sense. Note: CO 囿 ('granary') is 囿 84 'enclosure', with 禾 'grain' 87. QX2000:193; KJ1970:295; SS1984:208-9.**Mnemonic:** GRAIN PLANT IN ENCLOSURE GETS FUNGUS

1235

琴

KIN, koto  
koto (oriental harp)  
12 strokes手風琴 teFÜKIN accordion  
琴線 KINSEN heartstrings  
琴づめ kotozume plectrumSeal 琴, late graph (*Shuowen*). Seal form, which lacks 𠄎, the bottom two strokes of 琴, shows body (bridge) and strings of a koto (Oriental harp) stood upright. At the clerical script stage,

the lower element 彐 changed to 今 138 ('now') as phonetic with associated sense usually taken as 'enclose in box shape, enclose', thus 'box-shape musical instrument with strings', i.e. koto. Ogawa, however, takes associated sense to be 'sound'. Mizukami and Ogawa take the keyhole-shaped element in seal form, corresponding to 彐 in 琴 as abbreviation of later 今, as phonetic. MS1995:v2:854-5; KJ1970:243; SS1984:210; OT1968:658. Take 王 as 'king' 5.

**Mnemonic:** NOW TWO KINGS PLAY THE KOTO

1236

僅

KIN, wazuka  
few/little, barely  
13 strokes僅々 KINKIN merely, only  
僅少 KINSHŌ few, little  
僅少差 KINSHŌSA slight majoritySeal 僅, late graph (*Shuowen*). Has 亻 41 'person', with CO 董 ('burning human sacrifice') as rain-making ritual or 'burning of drought god effigy' [Mizukami]) as phonetic with as-

sociated sense 'a little, scant', thus 'person of meagre talents'; later generalized to 'meagre, a little'. Note: OBI ancestral form of 董 has 'fire' as bottom element, though less clear in bronze, then erroneously changed to 土 'earth' 64 in seal. TA1965:695-8; SS1984:210; GY2008:1186; WB1994:162; OT1968:217; MS1995:v1:270-71. Take 隹 as 'odd' master 主 315, 'eye' 目 76, 'grass' ++ 53.

**Mnemonic:** ODD MASTER KEEPS EYE ON PERSONS IN THE GRASS – ONLY A FEW

1237

緊

KIN  
**tight, compact, tense**  
15 strokes

L1

緊張 KINCHŌ tension  
緊急 KINKYŪ crisis  
緊密 KINMITSU compactness

Seal 緊; late graph (*Shuowen*). Has 糸 29 'thread/string', and NJK 𠂔 (now means 'hard, wise', but bronze form originally depicted a hand [又 2003] pulling out an eyeball [臣 543, now meaning 'minister']) as semantic and phonetic, meaning 'pull straight', to give 'pull

strings/thread straight' (Gu), 'pull strings/thread tight' (Ogawa), or 'bind tight' (Schuessler). 'Tense' is an extended sense. Note: Shirakawa, who similarly gives the meaning of 𠂔 as 'to destroy an eyeball', believes it was made part of a sacrificial ritual when something important was being sought from the deities. GY2008: 1036,605; OT1968:785; SS1984:212; AS2007:315. We suggest taking the components literally, though gruesome.

**Mnemonic:** HAND PULLS OUT EYEBALL AND THREADS IT TIGHT – QUITE TENSE

1238

錦

KIN, nishiki  
**brocade, showy**  
16 strokes

L1

唐錦 Kara nishiki Chinese brocade  
錦鯉 nishikigoi colored carp  
錦絵 nishikiE colored print

Seal 錦; late graph (*Shuowen*). Has NJK 帛 'white silk, silk cloth', with 金 16 'gold' as semantic and phonetic, giving 'silk fabric with gold color'. Tōdō, following an explanation in the *Shiming*

dictionary of ca. 200AD, treats 錦 as indicating this type of fabric is the most valuable, just as 金 'gold' is the most valuable metal. 'Brocade', a cloth which does not necessarily use silk, is extended sense. Note: 帛 comprises 巾 1232 'cloth fragment, cloth', with 白 69 'white'. GY2008:1609; OT1968:320,315; MS1995:v1:438-9; TA1965:822.

**Mnemonic:** GOLD BROCADE ON WHITE CLOTH IS SHOWY

1239

謹

KIN, tsutsushimu  
**circumspect**  
17 strokes

L1

謹嚴 KINGEN seriousness  
謹啓 KINKEI Dear Sirs  
謹んで tsutsushinde respectfully

Seal 謹; late graph (*Shuowen*). Has 言 118 'words; speak', and 堇 ('sacrificial burning': see 1236) as phonetic with associated sense 'scant, sparse; barely', giving 'restrain one's words, be cautious'. Note: for etymology of 堇, see 僅 1236. OT1968:939; KJ1970:294; TA1965:695-8. For explanation of mnemonic, see 1236.

**Mnemonic:** ODD MASTER USES CIRCUMSPECT WORDS WHEN GETTING GRASS IN EYE

1240

襟

KIN, eri  
**collar, neck, neckband**  
18 strokes

L1

胸襟 KYŌKIN bosom, heart  
襟度 KINDO generosity  
襟首 erikubi nape of neck

A late, post-*Shuowen* graph. Has 衣/衤 444 'garment', and 禁 682 ('forbid, ban') as phonetic with associated sense 'close, shut', thus 'garment seam'; 'neckband, collar' is an extended sense. OT1968:910; SS1984:213.

**Mnemonic:** COLLARS ARE BANNED GARMENTS

1241

L1

吟

GIN  
recite, sing  
7 strokes

吟詠 GIN'EI recital  
吟味 GINMI scrutiny  
吟遊詩人 GIN'YŪSHIJIN minstrel

Seal ; a late graph (*Shuowen*). Has 口 22 'mouth', and 今 138 ('now') as phonetic, the latter typically interpreted as 'close, shut', thus giving 'close mouth and moan' (Ogawa, Shirakawa) or 'moan' (Katō). However, moan-

ing is normally emitted with the mouth open, a point which brings this interpretation of the meaning into question. On the basis of usage in early texts, Qiu interprets the *original* meaning of 吟 as 'close the mouth and remain silent'; if this is accepted, senses such as 'moan, sing, recite' need to be regarded as loan usages. OT1968:170; SS1984:214; KJ1970:176; QX2000.

**Mnemonic:** NOWADAYS ONE RECITES WITH MOUTH WIDE OPEN

1242

L1

驅

KU, *kakeru*, *karu*  
gallop, spur on  
14 strokes

先驅者 SENKUSHA pioneer  
驅り出す karidasu flush out (hunt)  
駆け落ち kakeochi elopement

Seal ; a late graph (*Shuowen*); traditional 驅. Has 馬 210 'horse', and 區 282 (区 'ward, section') as phonetic with associated sense 'hit, strike', to give 'whip a horse (and make it gallop)'. 'Urge on/spur on' as a general use is an extended sense. KJ1970:296; OT1968:1124.

**Mnemonic:** SPURRED ON HORSE GALLOPS THROUGH THE WARD

1243

L1

惧

GU, KU, *osoreru*  
fear, awe, risk,  
apprehension  
11 strokes

惧れ osore fear, awe  
危惧 KIGU fear, misgivings  
危惧の念 KIGU no NEN apprehension

Seal ; traditional 懼. Has 心 164 'heart/mind' and 瞿 (orig 'bird looks round nervously'; see Note below). 瞿 is taken as semantic and phonetic (Ogawa, Gu) or just phonetic with associ-

ated sense 'look round nervously' (Mizukami, Shirakawa), both cases giving same overall sense 'be afraid'. 惧 is a later popular form. Note: 瞿 has 目 'look left and right', with 隹 324 'short-tailed bird', thus 'bird looks round nervously' (Shirakawa). Qiu prefers 'eagle's gaze'. MS1995:v1:530-31; SS1984:218; GY2008:1328; OT1968:392; QX2000:197; DJ2009:v3:850. Suggest 具 as 目 76 'eye' with 'hands' .

**Mnemonic:** WHEN FEAR IS IN THE HEART, COVER EYES WITH HANDS

1244

L1

愚

GU, *oroka*  
foolish  
13 strokes

愚人 GUJIN fool  
愚図る GUZURU grumble  
愚行 GUKO foolish act

Bronze  seal . Has 心 'heart/mind' 164, and CO 禺 (originally showing monkey with large head and long tail, now 'begin') as phonetic with associated sense 'circuitous, dull, stiff', thus 'mind works in roundabout/slow manner', i.e. 'stupid'. MS1995:v1:516-7, v2:958-9; TA1965:313-5; OT1968:380,727; TA1965:313-5. Take 禺 as leggy insect in 'field' 田 63.

**Mnemonic:** LEGGY INSECT IN FIELD GIVES FOOLISH FEELING IN HEART

1245

L2

偶

GŪ  
by chance, doll,  
spouse

11 strokes

偶然 GŪZEN by chance  
偶像 GŪZŌ idol, image  
配偶者 HAIGŪSHA spouse

Seal 𠂔, late graph (Shuowen). Has 亻 41 'person', and 禺 (see 1244) as phonetic with associated sense either as 𠂔 'product' (Ogawa), or 𠂔 'together, meet, resemble;' (Katō), giving 'effigy'.

Shuowen defines as '[image of] person made of paulownia wood'. 'Even number' may be seen as extended sense based on two (original and likeness): likewise 'spouse'. Shirakawa also takes 偶 as 'doll, image made as likeness', but links original sense back to 禺, taking as initially showing effigy in shape of deity with large head. DJ2009:v2:663; OT1968:73; KJ1970:298; SS1984:220; GY2008:1100. Use 禺 as leggy insect in 'field' 田 63.

**Mnemonic:** BY CHANCE, PERSON  
ENCOUNTERS LEGGY INSECT IN FIELD

1246

L1

遇

GŪ  
meet, receive, treat

12 strokes

奇遇 KIGŪ chance meeting  
待遇 TAIGŪ reception  
不遇 FUGŪ misfortune

Bronze 𠂔; seal 𠂔. Has 辶 85 'walk, go', and 禺 (see 1244) as phonetic with associated sense 'from two directions', thus '(several people) meet each other/meet from two directions'. Shuowen defines the graph as 'meet by chance'. The sense 'chance encounter' seems to have broadened to include planned meetings too, giving rise to 'receive/ look after (guest, etc.)' as a further extended sense. It is quite likely that some confusion arose between usage of this graph (遇) and 偶 1245, both of which repre-

sented near-homophones in early Chinese; unfortunately there is no information on these two graphs in Tōdō's work on word-families. Based on the etymologies for 1245 and 1246, one would expect the term GŪZEN, meaning 'by chance', to be written with 遇, whereas in practice (standard usage) it is 偶 which is used. OT1968:1006; DJ2009:v1:144; AS2007:407; GY2008:1100. Note 1: distinguish this graph in use from 偶 1245. Note 2: a bronze form for 遇 has been given here, following Mizukami and Shirakawa, but the role of the additional top element, which seems to be 宀 30 'covering, roof' is unclear. As a mnemonic, we again suggest taking 禺 as a long-legged insect in a 'field' 田 63.

**Mnemonic:** MEET LEGGY INSECT WHILE  
MOVING THROUGH FIELD

1247

L2

隅

GŪ, sumi  
corner, nook

12 strokes

一隅 ICHIGŪ corner, nook  
隅石 sumiishi cornerstone  
片隅 katasumi corner, nook

Seal 𠂔, a late graph (Shuowen). Has 阜 (阜) 1907 'hill, terraced slope', with 禺 (see 1244) as phonetic with associated sense taken variously, including 𠂔 'curved' (Ogawa), 𠂔 'curved; corner or crease' (Tōdō), 𠂔 'something resembles something else' (noted in Mizukami), all giving the overall meaning 'corner shapes or creases/folds in hills'. OT1968:1072; TA1965:307-11; MS1995:v2:1400-01. As a mnemonic, we again suggest taking 禺 as a long-legged insect in a 'field' 田 63.

**Mnemonic:** A LEGGY INSECT IN A CORNER OF  
A HILLSIDE FIELD

**1248**

L2

串

kushi, KAN  
**pierce, skewer**  
7 strokes串刺し kushizashi skewering  
串焼き kushiyaki spit roasted  
焼き串 yakigushi skewer, spit

Originally, pictograph of items such as shell currency on a cord (Gu, who gives an apparent OBI and seal forms, takes the items as being on a cord or alternatively a stick). 'Pierce, penetrate' is an extended sense, as also is 'skewer'. GY2008:433; SS1984:117-8.

**Mnemonic:** PIERCE ITEMS WITH A SKEWER**1249**

L1

屈

KUTSU  
**crouch, bend, submit**  
8 strokes屈服 KUPPUKU surrender  
不屈 FUKUTSU unyielding  
屈折 KUSSEKI refraction

Bronze 𠄎; seal 𠄎. Has 尸, here not 'corpse/bending person' but an abbreviation of 尾 1888 ('tail'), which originally had the sense 'genitalia' or 'posterior' (and by extension, 'copulate'). This combines with 出 36 'put out', meaning 'remove', giving overall meaning 'remove geni-

talia'/'castrate'. This analysis of 屈 is widely held. However, Ogawa takes 出 as phonetic with associated sense 'crush, break', but Mizukami rejects this. The modern meaning 'bend' (and by extension, 'subjugate') according to Qiu originated in loan usage of 屈 as a substitute for 𠄎 'bend', a graph disused by Western Han times. Shirakawa sees 屈 as wild animal with bending tail, but early forms suggest otherwise. AS2007:435,191,511; QX2000:129-30,389; MS1995:v1:408-9; OT1968:296; SS1984:221-2. Take 尸 as buttocks.

**Mnemonic:** PUT OUT BUTTOCKS IN SUBMISSIVE CROUCH!?**1250**

L2

掘

KUTSU, horu  
**dig**  
11 strokes発掘 HAKKUTSU excavation  
掘り出す horidasu dig out, unearth  
採掘 SAIKUTSU mining

Seal 𠄎, late graph (*Shuowen*). Has 扌 34 hand, and 屈 1249 ('crouch') as phonetic with associated sense usually taken as 'scoop up', thus

'dig out, dig'. Katō, however, takes associated sense as 'turn soil with plow', thus 'turn soil by hand and make hole'. 掘 is given in *Shuowen* as 'dig out'; for the similar-shaped graph 堀 1990 ('ditch'), *Shuowen* gives meaning 'rabbit digs/rabbit warren'. Some early texts seem to show interchangeability or confusion of usage between 掘 and 堀. OT1968:417; TA1965:707-10; AS2007:337; KJ1970:304-5.

**Mnemonic:** CROUCH TO DIG BY HAND**1251**

L1

窟

KUTSU, iwaya  
**cave, den**  
13 strokes洞窟 DŌKUTSU cave, cavern  
巢窟 SŌKUTSU den, hangout  
魔窟 MAKUTSU brothel

Seal 𠄎, a late graph (*Yupian*). Later (post-seal) form replaces 土 64 'earth, ground' with 穴 860 'hole, cave', and 屈 1249 ('bend, crouch') as phonetic with associated sense taken as 'dig'

(Ogawa); Schuessler, though, gives first meaning for 窟 as 'dig in the ground, underground'. Tōdō, for his part, takes this graph as signifying 'cave/hole hollowed out in a round shape'. Perhaps best taken as 'that which has been dug out' (whether by human endeavor or forces of nature). OT1968:742; AS2007:337; TA1965:710; GY2008:1665. Note: 窟 is grouped together with 堀 ('moat, ditch, canal' 1990) by Gu and Schuessler.

**Mnemonic:** CROUCH TO GET INTO CAVE

1252

熊

kuma, YŪ  
bear  
14 strokes熊手 kumade garden rake  
赤熊 akaguma brown bear  
熊本 Kumamoto place name

OBI 𧀮; bronze 𧀮; seal 𧀮. From seal form onwards has 火 8 'fire' (in variant shape 𧀮), and 能 787 ('can, ability'), typically taken as phonetic with associated sense 'flames burn brightly'; thus giving 'light of fire, flames burn brightly'. In this view, 'bear' is a loan usage of 熊. An alternative interpretation of the meaning (noted by Mizukami), perhaps on the basis of some of the OBI and bronze occurrences, is 'fat of wild animals which burns long'; with 'bear' as an extended sense on the basis that the bear came to be thought of

as being the spirit of the flames. Shirakawa takes a less certain stance, and regards the etymology of 熊 as difficult to make clear (he alone considers 能 787 as originally not "bear" but "aquatic insect"). It should be noted that there are indeed bears in Japan, now almost entirely confined to the northern island of Hokkaidō, and there are still on occasion bear attacks. The indigenous people of Hokkaidō, the Ainu, have traditionally worshipped the bear, and until relatively recently their main festival involved a bear sacrifice. The sacrificial element has now ceased. Finally, note that 能 787 itself would have been the original way of writing 熊. KJ1970:35-6; OT1968:625; MS1995:v2:806-7,1074-5.

**Mnemonic:** DOES A BEAR HAVE THE ABILITY TO MAKE FIRE?

1253

繰

kuru, SŌ  
reel, turn  
19 strokes繰り糸 kuriito silk reeling  
繰り越す kurikосу transfer  
繰り返す kurikaesu repeat

Seal 繰, late graph (*Shuowen*). Has 糸 29 'thread', and CO 巢 as phonetic with associated sense in one view as 'navy blue', thus 'navy silk' (Ogawa, Shirakawa), then through

extension or loan 'reel thread'. Tōdō takes extended sense as 'draw from surface', thus 'draw off thread from cocoon surface'. Note: 巢 has three mouths 品 22, i.e. 'many mouths', with 木 73 'tree', giving 'birds settle and sing noisily in tree', then generalized to 'noisy'. OT1968:793; SS1984:550; TA1965:258-60; MS1995:v1:242-3. Suggest 巢 as three wooden boxes.

**Mnemonic:** PUT REELED THREADS INTO THREE WOODEN BOXES

1254

勲

KUN  
merit  
15 strokes勲章 KUNSHŌ medal  
殊勲 SHUKUN great merit  
勲位 KUN'I order of merit

Seal 勳, late graph (*Shuowen*); traditional form has 重 in top left. Has 力 78 'strength/effort', and NJK 熏 ('smolder'; orig signified bouquet of fragrant herbs smoldering over fire 𧀮 8 [Ogawa], or smoke rising through upper vent [Mizukami]) as phonetic with associated sense taken as i) 'much/many' (Katō), or ii) 'hang

heavy'; i.e. be in abundance (Tōdō explains this as being as if human endeavor were to 'hang heavy' like incense-laden smoke emanating from a bouquet of fragrant herbs); either analysis gives same overall sense of 'much effort'. Ogawa treats 勳 as serving not as semantic in the graph 勳 but as phonetic with associated sense 'gather' or 'serve', which he takes as giving the overall sense 'merit in govt, merit'. KJ1970:344; TA1965:625,723-5; OT1968:130; MS1995:v2:806-8. Take 重 as 326 'heavy'.

**Mnemonic:** BURN ONESELF OUT WITH HEAVY EFFORT – GREAT MERIT

1255

L1

薰

KUN, kaoru/ri  
**aroma, fragrance**  
16 strokes

薰香 KUNKŌ incense, fragrance  
薰ずる KUNzuru be/make fragrant  
薰風 KUNPŪ fragrant breeze

Seal 薰; late graph (*Shuowen*); traditional 薰.  
Has ++ 53 'plant', and 熏 ('smolder', see 1254)  
as phonetic with associated sense 'fragrance  
hangs heavy', giving 'fragrant herb, fragrance;  
be fragrant'. OT1968:873; TA1965:723-5. Take 重  
as 'heavy', and 𤇀 8 'burn'.

**Mnemonic:** BURNING PLANTS GIVE OUT A  
HEAVY FRAGRANCE

1256

L1

刑

KEI  
**punish(ment)**  
6 strokes

処刑 SHOKEI punishment  
死刑 SHIKEI death penalty  
刑事 KEIJI detective, penal case

Bronze 刑; seal 刑. Has 1| 198 'knife', in  
bronze with 井 (or some cases 井), generally  
taken as some kind of framework – whether  
as i| an enclosure such as a cage for confining  
prisoners, or as ii| a framework or mold for  
making items as in 型 493 'mold, model'. The  
overall sense is taken as 'inflict wound with  
knife/punish, and confine within enclosure'  
(Mizukami); Shirakawa suggests 井 originally  
represented a neck-brace, and Tōdō suggests

it may represent handcuffs. Over time, 井 be-  
came modified to 开, resulting in 刑. Scholars  
tend to agree there was originally just one  
underlying word in early Chinese, which later  
came to be distinguished in script as 刑 and  
型. Note: *Shuowen* treats 刑 and 刑 separately,  
defining former as 'punish criminal', and latter  
as 'cut off head with sword', but *Kangxi zidian*  
treats 刑 as just a variant of 刑. Mizukami lists  
these two graphs separately, but notes them as  
being essentially the same. DJ2009:v2:417,367;  
ZY2009:v1:65; MS1995:v1:124-5; SS1984:226-7;  
TA1965:501-03; AS2007:540. Suggest taking 开  
as neck-brace.

**Mnemonic:** PUNISHMENT INVOLVES NECK-  
BRACE AND KNIFE!

1257

L1

莖

KEI, kuki  
**stalk, stem**  
8 strokes

球莖 KYŪKEI bulb  
地下莖 CHIKAKEI root stock  
齒莖 haguki the gums

Seal 莖; late graph (*Shuowen*); traditional 莖.  
Has ++ 53 'plant', and CO 莖 287 ('threads  
stretched on loom') as phonetic with associ-  
ated sense 'straight' > 'straight part of plant',  
i.e. 'stalk/stem'. OT1968:848; KJ1970:156;  
MS1995:v1:424-7. Use 又 2003 'hand', 土 64 'soil'.

**Mnemonic:** HAND TAKES PLANT STEM FROM  
THE SOIL

1258

L1

契

KEI, chigiru  
**pledge, vow**  
9 strokes

契約 KEIYAKU contract  
契機 KEIKI opportunity  
契印 KEIIN joint seal

Seal 契; late graph (*Shuowen*). Has 契/ 契  
'make marks/notches (丰) with knife' 刀 198,  
by extension 'make marks for record', and 大 56  
'big', giving 'make important record/tally/agree-  
ment/pledge'. GY2008:215,771; AS2007:423;  
BK1957:86-7; KJ1970:318-9.

**Mnemonic:** KNIFE CARVES BIG NOTCHES AS  
RECORD OF PLEDGE

1259

L1



KEI, E, *megumu/mi*  
**bleasing, favor,**  
**kindness**  
 10 strokes

恵与 KEIYO bestowal  
 知恵 CHIE wisdom  
 恵み深い megumibukai benevolent

Bronze 恵, seal 恵, traditional 恵. Has 心 164 'heart/mind', and 恵 ('spindle' [orig. pictograph])

as phonetic with associated sense 'give charity, bestow'; thus 'give (food, etc.) to others'. Another analysis takes 恵 as phonetic with associated sense 'round, surround'; thus 'a heart which embraces feelings of others' (Tōdō). GY2008:578; MS1995:v1:514-5; KJ1970:352-3; TA1965:712-5. Take upper part as 十 35 'ten' and 田 63 'fields'.

**Mnemonic:** KIND-HEARTED PERSON BLESSED WITH TEN FIELDS

1260

L1



KEI  
**open, enlighten**  
 11 strokes

啓発 KEIHATSU enlightenment  
 啓示 KEIJI revelation  
 拜啓 HEIKEI Dear Sir/Madam

OBI 啓; bronze 啓; seal 啓. One view has 支/女 'hand holding stick' 112, with 肩 as phonetic with associated sense 'open', thus 'cause to open; open' (Katō); this seems based only on certain bronze and the seal forms, but not OBI equivalents. None of the OBI equivalents for 啓 (as listed by Mizukami) has 支; all have

又 2003 'hand'; in some cases combining with just 戸 120 'door' to give 'open a door', taken as simplest early form of 啓. Most OBI occurrences add 口 22 'opening', 'entrance', thus 'open door with hand' (Mizukami). Ogawa, though, takes 口 as having associated sense 'teach' to give figurative meaning 'teach and enlighten others'; this corresponds to the extended sense. Note: 肩 has 戸/戸 'door', with 口 'mouth, opening' as phonetic with associated sense 'open', thus 'open verbally/by hand' (Mizukami). KJ1970:348; MS1995:v1:232-3,218-9; OT1968:184.

**Mnemonic:** OPENING DOORS IS A WAY TO ENLIGHTENMENT

1261

L1



KEI, *kakageru*  
**hoist, display, print**  
 11 strokes

掲示板 KEIJIBAN notice board  
 前掲 ZENKEI aforementioned  
 掲揚 KEIYŌ hoisting

Seal 掲, late graph (*Shuowen*). Has 扌 34 'hand', and 曷 (see 謁 1048) as phonetic with associated sense 'hold up high in hand, thus 'hold up high'. 'Display, print' are extended senses. KJ1970:904; TA1965:583-7; OT1968:417. Take 日 66 'sun', 匕 sitting person, and 勺 cover.

**Mnemonic:** MAN SITS UNDER HOISTED COVER FROM SUN, DISPLAYING HAND

1262

L1



KEI, *tani*  
**valley, gorge**  
 11 strokes

溪谷 KEIKOKU valley, gorge  
 雪溪 SEKKEI snowy valley  
 溪流 KEIRYŪ mountain stream

Seal (谿) 谿, a late post-*Shuowen* graph; traditional 溪. Traditional form has 彡 42 'water', with 奚 (originally, 'bound slave': see Note below) as phonetic with associated sense 'caught, entangled', taken in one view as giving 'mountain stream with (seemingly) no way out', and by extension 'twisting and turning mountain stream' (Ogawa). Gu, in contrast, takes 'mountain valley/gully' as the original

meaning, and ‘mountain stream’ as an extended sense on the basis that most such gullies have water running through them. The seal form 𣎵 (CO 谿) ‘valley; mountain stream’ is treated separately from 溪 in *Shuowen*, but *Kangxi zidian* treats both as being the same. Note: 奚 is made up of 𠂇 1739 ‘claw’ – sometimes, as here, ‘hand’ – with 纟 29 ‘thread’ (here, ‘rope’),

with 大 56 ‘big’ (here, ‘person’), giving ‘person bound with rope’, i.e. ‘(one type of) slave’ (Gu). OT1968:585; GY2008:1656,1091; QX2000:264; MS1995:v1:304-05; AS2007:526. We suggest taking 夫 as ‘man’ 601.

**Mnemonic:** MAN PLUCKED BY CLAWS FROM WATER IN VALLEY

1263

L1

螢

KEI, hotaru  
firefly  
11 strokes

螢光 KEIKŌ fluorescence  
螢雪 KEISETSU studying  
螢狩り hotarugari catching fireflies

Bronze 𧈧 (𧈧). Not in *Shuowen*. Traditional form: 螢. Clearly there is 虫 60 ‘insect’, but views diverge concerning 𧈧 in this graph. According to Qiu there is a bronze form equivalent to 𧈧 which once functioned as an independent graph, and originally depicted burning torches, and this does seem a reasonable interpretation of the bronze shape. Qiu regards 𧈧 as the ancestral form

of 螢 ‘flicker’ (Schuessler says ‘light of a lamp/fire’), but cautions against taking 𧈧 as *al-*ways functioning as an abbreviation of 螢 in later stages of the script. A similar view takes 𧈧 (bronze form) as ‘crossed pine torches’, giving ‘insect which flies and emits light’ (Shirakawa). Alternatively, the top part of the bronze predecessor of 𧈧 is taken as representing flames or light of fire, but the graph as a whole is interpreted as the predecessor of 螢 (Katō). QX2000:237,239; AS2007:575; SS1984:233-4; KJ1970:79-80. Suggest taking top element as ‘ornate cover’, and three short strokes as flames.

**Mnemonic:** A FIREFLY IS AN INSECT ORNATELY COVERED WITH ‘FLAMES’

1264

L2

傾

KEI, katamuku/keru  
incline, dedicate  
13 strokes

傾向 KEIKŌ tendency  
傾倒 KEITŌ devotion  
傾斜度 KEISHADO gradient

Seal 𠂇, late graph (*Shuowen*). Originally written 頃 (see Note below), with 頁 103 ‘head’, and 匕 (originally, pictograph of person with bent, withered leg; by extension, ‘bent’) as semantic and phonetic, usually taken as giving ‘incline the head’; later generalized to ‘incline/lean’. By seal stage, when 頃 was also being borrowed to represent several other words, ‘person’ 亻 41 was added to more clearly indicate ‘lean/incline’, thus 傾. ‘Dedication’ is minor extended sense. Note 1: 頃 is now used to write *koro*

‘time, period’; see 1356. Note 2: 匕 is taken by Mizukami and Katō as originally showing a bent, withered leg, and based on shape by extension ‘ladle’. Ogawa, though, takes ‘ladle’ as orig. meaning, and Gu takes as ‘woman kneeling submissively’, while Katō considers 匕 in 頃/頃 as having only a phonetic role with associated sense ‘not straight’, and by extension ‘lame’, and that the *Shuowen* explanation should be seen as ‘head’ representing ‘body’, thus giving ‘bent body’, but this seems debatable. See also Appendix for 匕 contrasting with 匕 (‘change’). TA1965:504-9; GY2008:602,1074,11; MS1995:v1:154-5; OT1968:77,132; KJ1970:357,796; AS2007:432. Suggest association with ‘change’ 化 258 in its original sense ‘fallen person’.

**Mnemonic:** FALLEN BENT PERSON CHANGES INCLINATION OF HEAD

1265

携

KEI, tazusawaruleru  
carry, participate  
13 strokes

携带 KEITAI- portable  
 連携 RENKEI in concert with  
 提携 TEIKEI cooperation, link

Seal 携, late graph (*Shuowen*); traditional 携. Has 扌 34 'hand' and 耑 (type of bird; see Note below) as phonetic with associated sense 'let hang down' (Ogawa says 'link, keep [on rope' etc.]), thus 'hang down from/carry in the hands'. 携, a popular historical abbreviated form of 耑, now has official status. Note: 耑 is treated by Katō as made by 隹 324 'bird', with top element taken not as 山 26 'mountain/hill' but as similar-shaped 𠂇, representing cranial feathers (not 𠂇 as

'sprouting plant'); the lower element 𠂇 represents a graphic merging of what in earlier stages of the script was written two different ways, one being a pictograph of a window, the other seen as buttocks and anus/vagina. In the graph 耑 under discussion here, Katō takes 𠂇 as representing, basically, buttocks and anus (see 333), and by extension – with regard to a bird – as 'tail-end'; with tail feathers fanning out (noting the 儿 shape in 𠂇), thus 'swallow'; Ogawa also takes as 'swallow'. 'Participate' derives from having one's hands occupied, suggesting getting involved. MS1995:v1:254-5,234-5; KJ1970:349-50; TA1965:504-8; OT1968:425,1081. Take 乃 as plump buttocks.

**Mnemonic:** CARRY PLUMP-BUTTOCKED BIRD IN HAND

1266

繼

KEI, tsugu, mama-  
inherit, follow,  
join, step-, patch  
13 strokes

繼續 KEIZOKU continuation  
 繼子 mamako stepchild  
 繼ぎ足し tsugitashi extension

Bronze 繼; seal 繼, traditional 繼. Originally written 繼. Bronze form shows several short lengths of thread (or skeins), with other components, which some scholars make no comment on. These other components are

as follows: i] a horizontal line midway, and ii] two short lines bottom right. Katō takes i] to signify joined threads, and seems to take ii] to show repetition. Shirakawa, however, takes 繼 (facing right, as here) as 'cut threads', as does Gu. Seal form likewise has 糸 29 'thread' added as determinative, giving 'join threads'. By extension 'follow, patch, inherit'. MS1995:v2:1026-7; KJ1970:346; OT1968:779; SS1984:236; GY2008:1173,1311. Take 米 as 米 220 'rice' in corner.

**Mnemonic:** FOLLOW JOINED THREADS TO INHERIT RICE IN CORNER

1267

詣

KEI, mōde, mairi  
visit to temple/shrine  
13 strokes

参詣 SANKEI shrine/temple visit  
 初詣 hatsumōde New Year shrine visit  
 造詣 ZŌKEI learning, attainments

Seal 詣, late graph (*Shuowen*). Has 言 118 'words/speak', and 旨 1401 ('gist') as phonetic with associated sense 'go to, arrive' at important place such as Court, thus 'visit respectfully'; Shirakawa takes as 'worship deities'. In Japanese, more used in sense 'visit a shrine/temple'. GY2008:737-8,303,11; SS1984:236; KJ1970:796. Take 匕 as sitting person, 日 as 'day' 66.

**Mnemonic:** PERSON SITS SPEAKING ALL DAY IN SHRINE/TEMPLE VISIT

1268

慶

KEI, *yorokobu*  
**joy, rejoice,**  
**congratulate**  
 15 strokes

慶応大 KEIŌDAI Keiō University  
 慶事 KEIJI happy event  
 慶兆 KEICHŌ good omen

Bronze 𠄎, seal 慶. Has 心 164 'heart, mind', and 麇 (mythical beast said to resemble stag) as phonetic with associated sense 'delicious food,

receive delicious food/hospitality'; thus 'joy' at receiving this; generalized to just 'joy'. One view identifies lower part as 夂, one of several graphs meaning 'foot' (see Appendix), but Qiu maintains this is based on a corrupted seal form rather than earlier bronze forms. KJ1970:768-9; MS1995:v1:522-3; QX2000:213-4; OT1968:331. Difficult, but take in association with 愛 441 'love', and 广 127 'building'.

**Mnemonic:** ODD FORM OF LOVE IN THAT BUILDING, BUT REJOICE ANYWAY

1269

憬

KEI, *akogare/reru*  
**yearn, aspire, admire,**  
**be aware**  
 15 strokes

憧憬 DŌKEI/SHŌKEI aspiration  
 憬れ akogare yearning  
 憬れる akogareru admire, long for

Seal 憬, late graph (*Shuowen*). Has 忄 164 'heart, mind', and 景 494 ('scene'; 'bright') as phonetic. Difficult to analyze, and scholars seem to avoid

it. *Shuowen* gives meaning as 'perceive, be aware', but Shirakawa maintains there are no examples of use in this sense in early texts, only in the sense 'be far away' (Schuessler). Basis for 'adore, yearn' (Japanese only) is unclear. 憬 occurs in only one compound, as above. GY2008:1846; SS1984:239; OT1968:387. Suggest taking 景 literally as 日 66 'sun' and 京 110 'capital'.

**Mnemonic:** MY HEART YEARNs TO SEE THE SUN OVER THE CAPITAL

1270

稽

KIN  
**consider, stop, reach,**  
**bow low**  
 15 strokes

稽古 KEIKO training, practice  
 下稽古 shitaGEIKO rehearsal  
 滑稽 KOKKEI na comical

Seal 稽, a late graph (*Shuowen*). Interpretations vary, and can become quite confusing. One interpretation takes the graph as 禾 'tree with tip bent over', with NJK 耆 ('grow old, senility'); in this analysis, the element 尤 (orig. 'blame') in 稽 is regarded as a miscopying of the element 耂 [an abbreviation of 老 'grow old' 638]) as a phonetic likewise with an associated sense 'tree with tip bent over', giving 'tree with tip bent over' (Katō); 'consider' is presumably to be treated as a loan usage. There are several other analyses. One of these looks to analyze 稽 as 尤, with CO 稽 as phonetic with associated sense 'be caught/entangled', giving 'detain' (Ogawa). In this analysis, 'plan, consider' is again presumably loan usage. Alternatively, a ritualistic meaning

is attributed by Shirakawa to 稽, based on an interpretation as 禾 'tree with tip bent over', with 尤 taken as 'dog sacrifice' (Shirakawa takes OBI form of 尤 as depicting an [unspecified] type of animal, presumably dog 犬 19), and 旨 1401 'gist, tasty' as the original writing for 詣 1267 'respectfully visit'; Shirakawa then takes the overall original meaning of 稽 as 'dog sacrifice ritual', with the deity who is revered believed to come down to the venue of the ritual, thereby giving 'reach' as an extended sense. Presumably, by this explanation, 'bow low' is an extended sense too, and possibly also related to the ritual, along with 'consideration'. At some point the tree with the tip bending right (whereas the regular way for the grain plant determinative 禾 is sloping down further to left) acquired the regular slope to the left. KJ1970:356-7; OT1968:736; MS1995:v1:402-3; SS1984:239-40,832. We suggest taking 禾 87 as 'grain plant', 尤 as 犬 19 'dog' with bent leg, 匕 as man sitting, and 日 as 'sun' 66.

**Mnemonic:** MAN SITS IN GRAIN PLANTS IN SUN CONSIDERING BENT-LEGGED DOG

1271

憩

KEI, ikou  
rest, relax  
16 strokes

休憩 KYŪKEI rest, recess  
 少憩 SHŌKEI brief rest  
 憩い ikoi rest, 'spell'

Seal 𪛗; a late, post-*Shuowen* graph. Has 息 351 'rest, repose', and 舌, which here appears to have been originally *not* 舌 755 'tongue', but an element 昏 (CO; 'close the mouth; by extension, 'prevent') as phonetic with associated sense 'stop', giving 'stop and rest'. The explanation regarding substitution of 舌 for 昏 appears to be that confusion arose at the graphic level between the two at an early juncture (possibly pre-seal stage); variant forms for these two which are roughly

similar in shape are considered to exist (Gu, Mizukami). Another commentator gives a different analysis, taking 憩 as 息 'rest, repose', with 舌 as the phonetic with associated sense 'stop', thus likewise giving 'stop and rest' as the overall meaning (Ogawa). Note: 昏, which in one view serves here just as phonetic, itself comprises 口 22 'mouth', with not 氏 522, but a different element (meaning knife for carving) as phonetic with associated sense 'close, block', hence 'close the mouth' (Mizukami). KJ1970:358; MS1995:v1:216-7, v2:724-5, 1096-7; OT1968:387. We suggest taking 舌 as 'tongue', and also break down 息 into components 自 150 'self/nose', and 心 164 'heart'.

**Mnemonic:** HEART, TONGUE AND ONE'S NOSE ALL TAKE A REST

1272

鷄

KEI, niwatori  
chicken, hen, cock  
19 strokes

鷄卵 KEIRAN hen's egg  
 鷄舍 KEISHA hen-house  
 鷄鳴 KEIMEI cockcrow

OBI 鷄; seal 鷄; traditional 鷄. Has 鳥 190 'bird' (or in some cases with 隹 324 'short-tailed bird, bird' instead, as in the *Shuowen* seal version), and 奚 ('bound slave'; see 1262) as phonetic with associated sense taken variously as ij 'topknot', giving 'bird with crest feathers' (Katō), or ij 'join up, connect', giving 'bird

which is kept on a rope, thus giving 'chicken fowl' (noted by Mizukami), or iij 'warn', giving 'bird which lets humans know of the arrival of dawn' (noted by Mizukami). Alternatively, 奚 is treated as being purely onomatopoeic in function, giving 'bird which makes sound like (early Chinese) "ke"' (noted by Mizukami, and also followed by Schuessler). KJ1970:345; MS1995:v2:1412-3; AS2007:292. We suggest taking 爪 1739 'claw/talon', and 夫 as 'man' 601.

**Mnemonic:** BIRD SEIZING MAN IN ITS TALONS IS A CHICKEN!?

1273

迎

GEI, mukaeru  
greet, welcome, meet  
7 strokes

歡迎会 KANGEIKAI reception  
 迎合 GEIGO ingratiating  
 迎え酒 mukaezake 'hair of dog'

Seal 迎; late graph (*Shuowen*). Has 辵 85 'walk, go', and 卬 1229 'look up at (originally, towards a person of higher status)'; the latter element is taken in one view as semantic and phonetic, giving overall meaning 'go to greet' (Ogawa), an interpretation which in broad terms is similar to that of another commentator (Shirakawa). OT1968:994; SS1984:243.

**Mnemonic:** BOWING PERSON GOES TO GREET ANOTHER BOWING PERSON

1274

鯨

GEI, kujira  
whale  
19 strokes鯨油 GEIYU whale oil  
捕鯨 HOGEI whaling  
山鯨 yamakujira wild boar meat

Seal 鯨, late graph (*Shuowen*). No *Shuowen* entry heading, but noted as variant of 鯨; later, 鯨 was adopted as standard form (listed as such in *Zhengzitong*). 魚 109 'fish', with 京 110 ('capital') as phonetic with associated sense 'big', giving 'big fish', thus 'whale'. Noted in *Yupian* as 'king among fish'. OT1968:1145; SS1984:244-5; GY2008:1899; ZZ1671:v2:1425

**Mnemonic:** THE WHALE IS A CAPITAL 'FISH'

1275

隙

GEKI, suki, hima  
opening, gap, space,  
crack  
13 strokes隙間 sukima crevice, opening  
空隙 KÜGEKI gap, opening  
手間隙 temahima labor and time

Bronze 𠄎 (崇); seal 𠄎 (隙). Bronze has 日 66 'sun', and 小 38 'small' above and below, thus 'sunlight coming through small cracks/gaps'; by extension 'gaps' (Mizukami; see also Note below). To this, the seal form adds 𠄎 (阜)

1907, which is normally 'hill, terraced slopes', but by way of exception is taken in this graph to mean 'wall undulations' or similar (Gu, Ogawa), again meaning 'wall cracks/gaps' and generalized to 'gaps'. Note: Mizukami asserts that based on some early equivalents (bronze) 崇 should, strictly speaking, have been rendered into block script with top element as 少 160 ('few'), not 小. MS1995:v1:398-401; GY2008:1524; OT1968:1073.

**Mnemonic:** SPACES IN THE TERRACES GET DOUBLY LITTLE SUN

1276

擊

GEKI, utsu  
strike, attack, hit, fire  
(gun)  
15 strokes狙擊 SOGEKI sniping  
攻擊 KÖGEKI attack  
盲撃ち mekurauchi random firing

Seal 擊, late graph (*Shuowen*); traditional 擊. One view has 手 34 'hand', and 𠄎 ('carriage axle grates in its housing') or its variant form 𠄎 as phonetic with associated sense 'hit, strike', giving overall meaning 'hit, strike' (Gu,

Katō). Tōdō, alternatively, takes 𠄎 as having a semantic role ('wheel hits against axle securing-pin'), combining with 手 to give 'hit with hand', a view shared by Ogawa. Note: the above meaning for 𠄎 is based on Katō's analysis; the 𠄎 shape beneath 車 33 'vehicle' represents the housing for the axle, and 𠄎 170 'strike' signifies the friction between axle and housing. GY2008:131-2; KJ1970:350; TA1965:500; OT1968:426.

**Mnemonic:** ATTACK VEHICLE BY STRIKING WITH HAND

1277

桁

keta, KŌ  
digit, beam, spar  
10 strokes二桁 futaketa double-digit  
桁外れ ketahazure extraordinary  
衣桁 IKŌ clothes horse

Seal 桁, late graph (*Yupian*). Has 木 73 'wood, tree', and 行 131 ('go; column') as phonetic

with associated sense taken as either i) 'side' (Ogawa), or ii) 'lined up in a column/row' (Shirakawa), in either sense giving overall meaning 'crossbeam, purlin'. Japanese usage only has 'column, rod (on abacus)' as extended sense, and 'number/digit' as a further extension. OT1968:504; GY2008:1006; SS1984:301.

**Mnemonic:** GO TO FIND A NUMBER OF WOODEN BEAMS

1278

L1

傑

KETSU, *sugureru*  
**outstanding**  
13 strokes傑作 KESSAKU masterpiece  
傑出 KESSHUTSU suru excel  
傑人 KETSUJIN outstanding personSeal 傑, late graph (*Shuowen*). Has 亻 41 'person', and CO 桀 ('raised rack [to attach bound criminals to for display]') as phonetic

with associated sense 'get out of, emerge', giving 'person who is high above/surpasses others'. Note: 桀 comprises 舛 336 (orig, feet pointing both ways), with 木 73 'wood', tree; here denoting a platform or rack. KJ1970:366; MS1995:v1:664-6; OT1968:78,836. Take 舛 as 夕 46 'evening' and variant 'well' 井 1575.

**Mnemonic:** OUTSTANDING PERSON BUILDS ODD WOODEN WELL IN EVENING

1279

L2

肩

KEN, kata  
**shoulder**  
8 strokes比肩 HIKEN rank alongside  
肩書き katagaki title, degree  
肩掛け katakake shawlSeal 肩, late graph (*Shuowen*). Has 月 209 'flesh, body', and 戸, not 戶 120 'door' here but regularization of similar element in the seal form depicting the shoulder (or shoulder joint) and upper arm. KJ1970:372; OT1968:816; SS1984:255. Mnemonically, take 戸 as 'door'.**Mnemonic:** USE FLESHY SHOULDER AGAINST DOOR

1280

L1

儉

KEN  
**thrifty, frugal**  
10 strokes儉約 KEN'YAKU frugality  
節儉 SEKKEN frugality  
勤儉 KINKEN thriftSeal 儉, late graph (*Shuowen*); traditional 儉. Has 亻 41 'person', and CO 僉 ('bring together those who disagree') as phonetic with associated sense 'draw tight, be frugal' (Ogawa, Katō), thus 'frugal person'. Note: in one view (Gu), 僉 consists of 亼 'lid; join',

with CO 𠂔 'contest a lawsuit; disagree'; Katō differs somewhat regarding identification of the latter element, but still agrees broadly on meaning. 𠂔 itself is made up of CO 𠂔 'disagree', with CO 从 'follow' etc. here taken literally as 'two people'. The modern form has a commonly seen abbreviated right-hand shape. KJ1970:375; OT1968:69; TA1965:1846; GY2008:462,260. Take 僉 as 亼 cover, and 央 'center' 央 254.

**Mnemonic:** FRUGAL MAN COVERS ONLY CENTRAL THINGS

1281

L1

兼

KEN, *-kaneru*  
**combine, cannot do**  
10 strokes兼業 KENGYŌ side business  
兼用 KEN'YŌ dual purpose  
し兼ねる shikaneru cannot do

Bronze 兼 seal 兼; traditional 兼. Bronze and seal forms show hand holding two grain stalks, giving extended sense 'put together, combine'. Use of 兼 in the sense 'unable (to do)' represents Japanese-only usage. Origins of this usage go back to use of 兼 to represent a Japanese

verb meaning 'combine' (Old Japanese *kanu*). Once the graph 兼 was established as a way of writing *kanu* 'combine', it was borrowed as a convenient way of writing the separate but homophonous verbal suffix '-kanu' meaning 'cannot bear doing', and later 'refrain from doing, unable to do'. Due to changes over time, '-kanu' 'cannot do' became *kaneru*, as in the modern language. KJ1970:386; GY2008:1124; OT1968:99; JD1967:205.**Mnemonic:** HAND UNABLE TO HOLD COMBINED RICE PLANTS

1282

L2

劍

KEN, tsurugi  
sword, bayonet  
10 strokes

劍道 KENDŌ kendo  
劍舞 KENBU sword dance  
短劍 TANKEN dagger, dirk

Bronze 𠄎(劍); seal 𠄎; traditional forms 劍, 劒, 劔. This graph occurs in a variety of shapes, reflecting a range of constituent elements. The bronze form given here consists of 金 'metal' with 兪 (see 1280) as phonetic with associated sense 'pointed, sharp', giving 'sharp pointed weapon for stabbing', a definition which might suggest 'dagger', but also encompasses 'sword', which became the predominant meaning. The seal form 劒 also has 兪, but substitutes 丩/刀

198 'knife, sword, blade' for 金. In turn, the alternative traditional forms 劒 and 劔 have variants of 刃 1549 'blade' in place of 刀. Variant shapes are a very common characteristic of the Chinese script as used over the centuries in both China and Japan (see Introduction), though not so prominent today on account of script reforms that have taken place in modern times. The range of earlier forms for 劍 is probably a reflection of the importance of the sword as a weapon in pre-modern China and Japan. MS1995:v1:136-7; OT1968:118,110; TA1965:847-8; SS1984:257. As with 1280, we suggest taking 兪 as 厶 cover, and 央 as 央 254 'center'.

**Mnemonic:** TAKE COVER OFF SWORD-LIKE BAYONET AND AIM FOR CENTER

1283

L1

拳

KEN, GEN, kobushi  
fist  
10 strokes

拳銃 KENJŪ hand gun, pistol  
鉄拳 TEKKEN clenched fist  
拳闘 KENTŌ boxing

Bronze 𠄎; seal 𠄎; traditional 拳. Has 手 34 'hand', and 與 (originally, depiction of two people raising their hands together to lift up an object; traditional form of 与 2047 'give'), generally treated here as phonetic (though

could instead be regarded as semantic and phonetic) with associated sense 'lift up', giving 'lift up high, raise'. Meanings such as 'perform' and 'together' are extended senses. The modern form has 𠄎, which is just an abbreviation in shape and not to be taken as meaning 'handle rice' such as in 券 688. KJ1970:268; OT1968:411,835; MS1995:v1:562-3,v2:1359-61. As with 688 we suggest taking 𠄎 as 'two' 二 65 and 'fires' 火 8.

**Mnemonic:** MAN CLENCHES HANDS INTO FISTS AS TWO FIRES RAGE

1284

L2

軒

KEN, noki  
eaves, house-counter  
10 strokes

一軒 IKKEN one house  
軒灯 KENTŌ porch light  
軒先 nokisaki frontage

Seal 軒; a late graph (*Shuowen*). Has 車 33 'vehicle'; and 干 840 (originally, type of forked weapon; now 'dry') as phonetic with associated sense taken in one analysis as 'stick out, project', giving 'cart/carriage with projecting shafts', with the semantic range being ex-

tended to other things which project, such as eaves (Ogawa). Another analysis treats 干 as phonetic with associated sense 'put/rise high up', giving carriage shafts which curve up high (Tōdō); Tōdō notes that from Han times onwards 軒 was used mainly to mean 'eaves'. Alternatively, this graph is taken to refer originally to a covered carriage used by those of higher status (Gu); presumably the cover projected over. OT1968:981; TA1965:583-8; GY2008:413.

**Mnemonic:** VEHICLE KEPT DRY UNDER EAVES

1285

L1



KEN  
zone, sphere, range  
12 strokes

成層圈 SEISŌKEN stratosphere  
圈外 KENGAI outside bounds  
暴風圈 BŌFŪKEN storm zone

Seal ; a late graph (*Shuowen*); traditional 圈.  
Typically taken as consisting of 口 84 'enclosure'.

and 卷 (traditional form of 卷 841 'roll; bind') as semantic and phonetic, giving 'round enclosure' in one interpretation (Ogawa, Shirakawa, Gu). One scholar, though, looks to take 卷 as phonetic with associated sense 'block, obstruct', giving 'enclosure which blocks exit on all sides' (Katō). OT1968:207; SS1984:260; GY2008:1251.

**Mnemonic:** ROLL AROUND WITHIN  
ENCLOSED ZONE

1286

L1



KEN, katai  
firm, solid, hard  
12 strokes

堅実 KENJITSU na steadfast  
堅固 KENGO na firm, solid  
中堅 CHŪKEN mainstay

Seal ; a late graph (*Shuowen*). Has 土 64 'earth, ground'; and 𠂔 𠂔 'hard' 1237 (q.v. for etymology, but originally 又 2003 'hand' and 543 'eye') as semantic and phonetic, giving 'hard ground'; later generalized to 'hard'. KJ1970:131-2; OT1968:220; SS1984:260.

**Mnemonic:** HAND THROWS HARD EARTH AT  
STARING EYE

1287

L1



KEN, GEN, kirai, iya  
dislike(d), hate(d),  
distasteful  
13 strokes

嫌惡 KEN'Ō loathing  
大嫌い DAIkirai hateful  
嫌味 iyaMI offensive

Seal ; a late graph (*Shuowen*); traditional form has 兼 as right-hand element. Has 女 37 'woman', and 兼 1281 ('combine', 'cannot do') as a phonetic with an associated sense 'dissatisfied'; thus giving 'woman dissatisfied'. Later, the 'woman' component of the meaning was dispensed with, the result being that it was generalized to 'dissatisfied; dislike', but the female component of the graph itself was still

maintained, no doubt to avoid confusion with 1281. There are quite a number of extended or associated meanings, such as 'disinclination', 'unpleasant', 'hatred', 'offensive', 'repugnant' and also 'prejudice' and so forth – basically a wide range of negative feelings. In Chinese it can also mean 'jealousy' and 'suspicion', strongly suggesting that – certainly in earlier times – the cause of the female's dissatisfaction involved her husband and another woman. TA1965:866; SS1984:261; OT1968:261.

**Mnemonic:** CANNOT COMBINE WOMEN –  
THAT IS DISTASTEFUL

**Or:** WOMAN DISLIKES BEING COMBINED  
WITH ANOTHER

1288

L1



KEN, KON  
dedicate, present  
13 strokes

献上 KENJŌ presentation, gift  
献立 KONdate menu  
献身 KENSHIN dedication

OBI ; bronze ; seal ; traditional 獻. The OBI form has 犬 19 'dog', with a second element which is taken to be a cauldron or cooking pot, corresponding to the later 鬲 (see 1120), and signifying '(meat of) dog as sacrifice to the deities'. At the seal stage, this second element had a further component added which is interpreted as 'tiger' (虎 297, an abbreviated component based on the pictograph of a tiger [1301], representing only

the head), serving in one view (Gu) as phonetic; other scholars, however, take not just 虍 but the whole complex element 虍 as the phonetic, with associated sense 'raise up high', likewise giving the meaning 'offer meat of dog as sacrifice'. Subsequently, the sense was generalized to 'offer up, present'. The mod-

ern form has 'south' 南 208 as the left-hand component. GY2008:1555; MS1995:v2:846-7; KJ1970:373; OT1968:645.

**Mnemonic:** SOUTHERN DOG IS DEDICATED

**Or:** DEDICATED SOUTHERN DOG IS GIVEN AS PRESENT

1289

遣

KEN, *tsukau*, *yaru*  
**send, use, do, give**  
13 strokes

L1

派遣 HAKEN dispatch  
小遣 kozukai pocket money  
遣り直す yarinaosu re-do

Seal 遣. Has 辶 85 'go, move', and 遣 (see Note below) as phonetic with associated sense taken as ij 'continue on' (though possibly with a semantic function also), giving 'person continues walking after another', i.e. 'follow' (Katō), or iij 'take just one part of something accumulated, and send/move somewhere else' (Tōdō). 'Send away, dispatch' may be seen as an extended sense. The meaning 'give' is also probably an extended sense, deriving from the offering of items in funerary ritual (Schuessler). Ogawa notes 'use' as a Japanese-only usage, and this may be based on 遣 having been employed to represent the Japanese verb *tsukawasu* meaning 'send, dispatch', and then being

borrowed for the separate but homophonous honorific form *tsukawasu* meaning 'use' (strictly speaking, the Old Japanese equivalents of these two verbs, but the principle involved still holds). Similarly, the meaning 'do' associated with 遣 may derive from the fact that the verb *yaru* in Old Japanese meant 'send, dispatch', but later there evolved *yaru* meaning 'do', as in the modern language. Note: 遣 is interpreted in one analysis as depicting hands putting a bow into a grave pit, as part of a funerary ritual (Gu), or alternatively as depicting accumulated possessions piled up (Tōdō) / clods of earth made round with the hands into a mound (Katō). KJ1970:382-3; MS1995:v2:1302-4; AS2007:425; TA1965:606; JD1967:459; OT1968:1011. As with 貴 847, we suggest taking upper right hand part 虫 as 'odd insect' ( 虫 60 'insect'), and suggest lower right 昌 as buttocks.

**Mnemonic:** DO SEND ME THAT ODD INSECT WITH MOVING BUTTOCKS

1290

賢

KEN, *kashikoi*  
**wise**  
16 strokes

L2

賢者 KENJA a sage  
賢明 KENMEI wisdom  
賢立て kashikoidate feigned wisdom

Bronze 賢, seal 賢. Has 貝 10 'shell, shell currency, valuables', and 叡 1237 'hard' (q.v. for etymology), taken in one analysis as semantic and phonetic, to give original meaning 'hard, good quality shell' (Ogawa, Shirakawa). Alternatively, 賢 is taken as phonetic with as-

sociated sense 'numerous', thus 'give numerous/plentiful valuables to others' (Katō, Gu; the latter interpretation, according to Katō, is based on a passage attributed to Zhuangzi). The meaning 'wisdom/wise' comes from a change from material wealth to wealth of knowledge (Katō). OT1968:961; SS1984:264; KJ1970:133-4; GY2008:611. Take 賢 as its components 叡 2003 'hand' and staring eye 臣 543 'retainer'.

**Mnemonic:** WISE RETAINER STARES HARD AT SHELL-MONEY IN HAND

1291

L2

謙

KEN, herikudaru  
**humble, modest**  
17 strokes謙そん KENSON humility  
謙虚 KENKYO modesty  
謙讓 KENJŌ humilitySeal 謙, a late graph (*Shuowen*); traditional form has 兼. Has 言 118 'words; speak', and 兼 1281 'combine'/'cannot' (q.v.) as phonetic with associated sense 'cave in', giving 'give up one's own intention, concede', and hence 'be humble, modest'. OT1968:940; TA1965:863-6.**Mnemonic:** COMBINE WORDS IN HUMBLE FASHION

1292

L1

鍵

KEN, kagi  
**key, lock**  
17 strokes鍵っ子 kagikko latchkey child  
鍵盤 KENBAN keyboard  
鍵穴 kagiana keyholeSeal 鍵, a late graph (*Shuowen*). Has 金 16 'metal', and 建 498 ('build, erect') as phonetic with associated sense 'bind', giving 'wedge to stop a cart/carriage'. Regarding the later meaning 'lock', Shirakawa considers this to derive from an intermediate stage involving use of the graph 鍵 to denote 'door/gate bolt' (otherwise written 鍵), the sense then being extended to 'lock' and 'key'. SS1984:265; OT1968:1047; AS2007:305.**Mnemonic:** A BUILDING SHOULD HAVE METAL KEY-LOCKS

1293

L1

繭

KEN, mayu  
**cocoon**  
18 strokes繭ちゅう KENCHŪ pongee  
大繭 ōmayu double cocoon  
殻繭 karamayu waste cocoonSeal 繭, a late graph (*Shuowen*); traditional 繭. Has 糸 29 'thread', and 虫 60 'insect', with CO 市 ('symmetry of ram's horns') as phonetic with associated sense 'balanced', giving 'something

balanced made by insects with thread', i.e. 'cocoon'. Note: 市 has top element for ram's horns, with two sides balanced, with 宀 30 (roof, covering) as phonetic with associated sense 'symmetrical' (Katō). KJ1970:199-200; OT1968:791; MS1995:v2:1024-5. Take modern form for top element as 艹 53 'grass', and 冂 as double-chambered cocoon.

**Mnemonic:** INSECT THREADS DOUBLE COCOON UNDER GRASS

1294

L1

顯

KEN, arawareru  
**manifest, visible**  
18 strokes顯著 KENCHŌ na noticeable  
顯要 KEN'YŌ prominence  
顯微鏡 KENBIKYŌ microscope

Bronze 顯, seal 顯, traditional 顯. Interpretations differ. Scholars typically take bronze forms as including 頁 103 'head'. The left element, CO 焜 'bright; appear' (see Note 2 below), is usually interpreted as phonetic in 顯, with associated sense taken as ij 'shine', giving 'beautiful decoration worn on the head', and by extension 'shine brightly' (Ogawa), or ij 'bend', giving 'bent-over body' (Katō) ('appear,

visible' is presumably a loan usage for Katō). Note 1: there is a minority view that takes the right-hand element in 顯 as 見 20 'see' instead (or, the shape 頁 is accepted, but taken here to mean 'look at'); this view is not so well supported, though, by the occurrent bronze shapes for 顯. Note 2: the graph 𠄎 itself – taken by Ogawa as the original way of writing 顯, though Mizukami disagrees – is interpreted in different ways. It is generally agreed that the components are 日 'sun' 66 and 絲 ('silk thread'; the bottom strokes in 𠄎 are an abbreviation deriving from 絲, and not to be confused with fire 火 8), but while one analysis takes 𠄎

as 'silk thread drying in the sun' (Gu), another treats as 絲 'silk thread', standing here for 'silk floss', with 日 'sun' as phonetic with associated sense 'tangled', giving 'small cocoons left in silk floss' (Katō). In the latter interpretation, 'small' may be taken from the *Shuowen* definition of 𠄎 as 'many small things'. OT1968:1106; KJ1970:380-81; MS1995:v2:1450-51,1440-41,v1:624-5; GY2008:840-41; ZY2009:v2:541. We suggest taking 𠄎 as 'odd' variant of 並 977 'line up'.

**Mnemonic:** ODD LINE-UP OF HEADS VISIBLE IN THE SUN

1295

懸

KEN, KE, *kakaru/keru*  
**attach, worry**  
20 strokes

L1

懸命 KENMEI eagerness  
懸念 KENEN anxiety  
命懸け inochigake perilous

Late, post-*Shuowen* graph; bronze form (縣 [same as traditional form of 県 291 'prefecture']) 𠄎; seal form (縣) 縣. Bronze form of 縣 (original meaning: 'suspend') depicts a head hung upside down from a tree as punishment

and warning, but was borrowed to write a near-homophone meaning 'feel anxious'. Later, however, 縣 was borrowed again to write another word meaning 'county, administrative district'. Later, 心 164 'heart, mind' was added to create the new graph 懸 1295 as a means of distinguishing in writing the word meaning 'feel anxious'. OT1968:391; QX2000:330; AS2007:546. Take 系 855 'connection'.

**Mnemonic:** HEART CONNECTED TO PREFECTURE – SUCH ATTACHMENT IS A WORRY

1296

幻

GEN, maboroshi  
**illusion, magic**  
4 strokes

L1

幻想 GENSŌ illusion  
幻像 GENZŌ phantom  
幻術 GENJUTSU magic

Bronze 𠄎; seal 𠄎. One view takes this as a depiction of a weaving shuttle reversed (予 425; later written 杼 [NJK]), and links the graph to a word-family in early Chinese meaning 'turn around, send back', giving 'return weaving shuttle (on loom)'. This is the view of Katō, but taking the graph rather as originally showing a shuttle inverted seems equally (if not more) valid as an interpreta-

tion, based on comparison of the seal form of 幻 with that for 予, and this appears to be the view of Ogawa, who takes the original meaning as 'bring out colors in woven fabric', and by extension 'change'. Mizukami lists two alternative meanings: i] 'push back weaving shuttle with left hand', and ii] 'ends of fine/short thread (𠄎 29) move indistinctly and are hard to see'. The latter interpretation leads to extended meanings such as 'change, deceive, illusion'. KJ1970:378-9; MS1995:v1:448-9,26-7; OT1968:324; AS2007:284-5,576. We suggest taking 𠄎 as a hook.

**Mnemonic:** A SHORT THREAD BECOMES A HOOK!? – A MAGICAL ILLUSION

**1297**

玄

GEN  
**occult, black**  
5 strokes

L1

玄妙 GENMYŌ mystery  
 玄関 GENKAN porch  
 玄人 kurōto\* expert, pro

Bronze 8; seal 𠄎. Distinct from 𠄎 29 (later sense: 'fine/delicate threads', and by extension 'fine, small') at the seal stage, but quite possibly 玄 and 𠄎 were the same graph at the bronze stage, depicting intertwined silk threads. Katō regards the two as originally the same, taking the bronze form as depicting two silk threads intertwined, and the seal form as a lower part indicating 'fine threads'

with an upper part representing a cover, giving 'fine threads hardly visible'; by extension, 'dark, black', and by further extension 'profound' and by still further extension 'occult'. An alternative view takes as the end of a fine thread (𠄎) just visible above a line (一), giving 'hang down' (Tōdō). This too may have led to 'obscure' and thus similarly to 'profound' and 'occult'. Several other commentators see the sense 'black' deriving from an original projected meaning of 'dyed black thread' for 玄 (Gu, Shirakawa). KJ1970:32-3; TA1965:611; GY2008:190-91; SS1984:268.

**Mnemonic:** TWISTED BLACK THREAD  
 SYMBOLISES OCCULT

**1298**

弦

GEN, tsuru  
**(bow)string**  
8 strokes

L1

正弦 SEIGEN sine (of angle)  
 弓弦 yumizuru bowstring  
 弦楽器 GENGAKKI stringed instrument

Seal 𠄎, a late graph (*Shuowen*). Has 弓 107 'bow', and 玄 1297 (originally, depiction of twisted threads, now meaning 'occult, black') taken in one view as phonetic with associated

sense 'attach, hang', thus giving 'attach to both ends of bow', i.e. 'bowstring' (Katō). Alternatively, 玄 here is taken as 'thread', with both semantic and phonetic functions, also giving 'bowstring', a sense which was later generalized to 'string', encompassing such things as strings on musical instruments (Gu, Ogawa). KJ1970:388-9; GY2008:748; OT1968:339.

**Mnemonic:** BOW HAS STRING OF TWISTED  
 BLACK THREAD

**1299**

舷

GEN, funabata  
**ship's side, gunwale**  
11 strokes

L1

舷門 GENMON gangway  
 右舷 UGEN starboard  
 舷窓 GENSŌ porthole

A late, post-*Shuowen* graph. Has 舟 1450 'boat' (originally a pictograph), and 玄 1297 (originally, depiction of twisted threads, now meaning 'occult, black') as phonetic, probably with associated sense 'attach, hang' as with 弦 1298 'strings', giving 'boat parts attached/hanging', i.e. 'gunwales, sides of a boat'. GY2008:1281; OT1968:838.

**Mnemonic:** A SHIP WITH BLACK SIDES

**1300**

股

KO, mata, momo  
**thigh, crotch**  
8 strokes

L1

二股 futamata bifurcation, fork  
 太股 futomomo (plump) thigh(s)  
 股肱 KOKŌ right-hand man

Seal 𠄎, late graph (*Shuowen*). Has 月 209 'flesh, body, meat', and 攴 170 (originally, hand holding stick or similar weapon, meaning 'beat') as phonetic with associated sense 'straddle', giving extended sense 'crutch; thighs' (Ogawa). GY2008:678; OT1968:817,545.

**Mnemonic:** BEAT FLESHY THIGHS

**1301**


KO, tora  
**tiger, drunkard**  
8 strokes

虎穴 KOKETSU tiger's den  
虎の子 toranoko tiger cub, treasure  
虎になる tora ni naru get drunk

OBI form 𠂔; bronze 𠂔, seal 𠂔. Originally, pictograph of a tiger. The different older stages given here are a good illustration of the progressive stylization which graphs of the

pictograph type underwent as the Chinese script evolved over time. The abbreviated form 虍 – as in 虐 1201 'cruelty, oppress', for instance – is a stylized representation of just the tiger's head. GY2008:610; MR2007:315-6; MS1995:v2:1138-9; OT1968:880. Suggest take 虍 as variant of 'building' 广 127, 七 as 'seven' 32, and 儿 as legs.

**Mnemonic:** IN THAT BUILDING THERE'S A DRUNKEN TIGER WITH SEVEN LEGS

**1302**


KO  
**orphan, lone**  
9 strokes

孤儿 KOJI orphan  
孤立 KORITSU isolation  
孤独 KODOKU loneliness

Seal 孤, a late graph (*Shuowen*). Has 子 27 'child', and NJK 瓜 ('squash, melon, gourd' [originally, pictograph of product of the gourd plant family on the vine]) as phonetic with associated sense taken as 'nothing to rely on' (Ogawa) or 'suddenly separate, lone' (Katō), in either case giving overall a meaning of 'orphan'. KJ1970:394; OT1968:268; QX2000:182; MS1995:v2:862. Suggest taking 瓜 as a child's framed swing (as in a park).

**Mnemonic:** THE CHILD GOING TO THE SWING IS AN ORPHAN

**1303**


KO  
**arc, arch, bow**  
9 strokes

括弧 KAKKO parentheses  
圆弧 ENKO arc (shaped)  
弧光 KOKŌ arc light

Seal 弧, a late graph (*Shuowen*). Has 弓 107 'bow', and NJK 瓜 1302 ('squash, gourd, melon, q.v.) as phonetic with associated sense 'round, rounded, giving 'curved bow'; probably originally referring to a type of bow with a particularly pronounced curved profile; sense later generalized and extended to 'arc shape'. GY2008:747; OT1968:340. As with 1302, we suggest taking 瓜 as a child's framed swing.

**Mnemonic:** THAT CHILD'S SWING IS BENT LIKE A BOW!

**1304**


KO, kareru/rasu  
**wither, decay**  
9 strokes

枯死 KOSHI withering away  
冬枯れ fuyugare winter decay  
枯葉 kareha dead leaf

Seal 枯, late graph (*Shuowen*). Has 木 73 'tree', and 古 121 ('old') as phonetic with associated sense as ij 'dry up', thus 'tree dries up and is bare' (Ogawa, Tōdō), or ij 'leaves fall', thus giving 'tree loses leaves and is bare' (Katō). OT1968:498; TA1965:385-9; KJ1970:392.

**Mnemonic:** OLD TREE HAS BECOME BARE

1305

L2

雇

KO, *yatou*  
**employ, hire**  
12 strokes

雇用 KOYŌ employment  
雇い人 yatoinIN employee, servant  
解雇 KAIKO dismissal

OBI 雇, seal 雇. Has 戶 120 'door', and 隹 324 'short-tailed bird, bird'. Analyses differ over 戶. Mizukami takes it as having a semantic function ('door, room, house'), and looks to link it to a word-family in early Chinese meaning 'protect, shut/close, cover over', giving overall meaning 'keep bird in an enclosure'; by extension, 'bring others into one's own home', and by further extension

'hire'. 雇 is already found in the sense 'employ' in the official history of the Former Han Dynasty (206BC – 8AD) (Schuessler). Another view (Shirakawa) takes 戶 as phonetic, combining with 隹 to denote a migratory bird, taken in ancient times as an important indicator of seasons, for agriculture. Nine such birds are listed in *Shuowen* under the 雇 heading. Either of the above analyses could probably generate 'employ' as an extension of 'bring into one's home/make use of', as opposed to taking it as a loan usage. MS1995:v2:1408-9; AS2007:263; SS1984:279; DJ2009:303.

**Mnemonic:** A BIRD AT THE DOOR WANTS TO BE EMPLOYED!?

1306

L1

誇

KO, *hokoru*  
**boast, proud**  
13 strokes

誇大 KODAI exaggeration  
誇示 KOJI ostentation  
誇り顔 hokorigao proud look

Seal 誇, late graph (*Shuowen*). Has 言 118 'words; speak', and 夸 (originally 'straddle with thighs

curved', with connotations of 'big'), thus 'big' as semantic and phonetic, giving 'say big words, be boastful'. Note: 夸 consists of 大 56 'big, over' 亏 (original way of writing 于 [curved peg-like artefact: see 1031]) as phonetic with associated sense 'big', thus again 'say big words, boast'. TA1965:421; OT1968:927; DJ2009:v1:208.

**Mnemonic:** BOAST ABOUT BIG CURVED PEG-LIKE ARTEFACT

1307

L1

鼓

KO, *tsuzumi*  
**drum**  
13 strokes

鼓動 KODŌ drum beating  
太鼓 TAIKO big drum  
小鼓 kotsuzumi hand drum

OBI 鼓, seal 鼓. Has 壺, generally taken as a pictograph of a drum on a stand (with decorative elements at the top: see also 豆 379 [beans] and 811), and 支 717, which was substituted (post-OBI and post-bronze, probably in error) for 攴 112 'hit, strike' (in clerical script occurrences of 鼓, often in its alternative form 攴), giving an overall meaning

'strike a drum', and also just 'drum'. An alternative view is put forward by one commentator (Katō), who takes the graph as 'stick' – possibly 'bamboo stick' – plus 壺 as phonetic, with the latter serving a purely onomatopoeic role, to give 'hit, make a "zoku-zoku" sound' (note: the equivalent in early Chinese would be similar to 'tsok-tso'); however, this view seems rather forced. MS1995:v2:1518-21; GY2008:781,1542; OT1968:1169; AS2007:473; SK1984:815. Suggest taking the graph as 土 521 'samurai', 'topless' beans 豆, and 'beat/strike' 攴/攴.

**Mnemonic:** SAMURAI TOPS BEANS TO THE BEAT OF A DRUM

1308

L1

錮

KO  
**confine, bind, plug**  
16 strokes

禁錮 KINKO imprisonment  
輕禁錮 KEIKINKO short sentence  
重禁錮 JUKINKO long sentence

Seal 錮, late graph (*Shuowen*). Has 金 16 'metal', and 固 501 'solid, hard' as semantic and phonetic, giving 'make solid with (molten) metal, stop up'; sense later extended to 'confine', and now only used in that sense. OT1968:1045; GY2008:1608; AS2007:261.

**Mnemonic:** CONFINED BINDINGS TO HARD METAL

**1309**

L1


KO, *kaerimiru***look back**

21 strokes

顧慮 KORYO concern  
 回顧 KAIKO retrospection  
 顧問 KOMON adviser

Seal . Has 頁 103 'head', and 雇 1305 ('employ') as phonetic with associated sense

'twist, turn', to give 'turn the head round, look back'; later, 'look back' in figurative sense also. Mizukami lists what is given as two bronze equivalents; these are in the highly embellished 'bird script' subcategory of bronze script, which gives individual graphs a delicate, bird-like aspect. MS1995:v2:1450-51; OT1968:1108; GY2008:1023.

**Mnemonic:** EMPLOY HEAD TO LOOK BACK**1310**

L2


GO, *tagai***mutual**

4 strokes

相互 SŌGO mutual  
 互助 GOJO mutual aid  
 互い違い tagaichigai alternately

Seal ; late graph (*Shuowen*). Originally, pictograph of a device for evenly cross-winding rope or thread, giving rise to extended senses such as 'intertwining, mutual'. GY2008:75; KJ1970:390; OT1968:34. Suggest taking the graph in association with 五 21 'five'.

**Mnemonic:** MUTUALITY CAN BE AWKWARD WITH FIVE (OR THEREABOUTS)**1311**

L1


GO, *kureru***give, Wu China**

7 strokes

呉服 GOFUKU drapery  
 呉々も kureguremo earnestly  
 呉手 kurete donor

Bronze ; seal ; traditional 吳. Has 口 22 'mouth; words, speak', with (next to) a second element representing a figure with head inclined, as in the bronze and seal forms. The graph is interpreted as originally meaning i] 'turn away from someone shouting', giving 'noisy' (Ogawa; Schuessler, in similar vein, says 'to shout'); or ii] 'words which go against what is normal', as the original way of writing 誤 868 'mistake' (Katō); or iii] a dancing figure, giving 'enjoy' by extension (later written 娛) (Gu). Meanings of 吳 include its use as the name of an ancient Chinese state at different periods (the earliest such being during the Zhou dynasty), and as the name of a region in ancient China (Three Kingdoms period). 吳 also has Japanese-only uses. One of these is in the term 吳音 *Go-on*, which refers to a layer of Sino-Japanese (SJ: see Note below). The graph 吳 (Ch. Wu) was also used to write an old Japanese word for China (often equated with a region

called Wu in southern China), namely *Kure*. The exact derivation of this word *Kure* is not clear, but it perhaps reflects the Japanese attempt at rendering a dialectal form of the Chinese word written as 吳. Subsequently in Japan, the graph 吳 was borrowed for its sound value to write an old Japanese verb *kuru* meaning 'give', equivalent to modern *kureru*. Note: the *Go-on* layer of Sino-Japanese is older than the generally more familiar 漢音 *Kan-on*, which represents the dominant layer of Sino-Japanese (often popularly referred to collectively as '*on* readings'). *Go-on* has been preserved quite prominently in Buddhist terms (such as *SETSU* [not *SATSU*] in 殺生 *SESSHŌ* 'taking of life', and *JŌ* [not *SEI*] in 淨土宗 *JŌDO-SHŪ* 'Pure Land sect [of Buddhism]'). This was because the Buddhist priesthood was resistant to the (at that time) new wave of pronunciation which was being brought over from China, centered on the language of the capital Chang'an, in about the eighth century. OT1968:171; AS2007:518; KJ1970:394; GY2008:423. We suggest taking the graph as a box on a comfortable-looking reclining chair, the box containing a gift.

**Mnemonic:** GIFT BOX FROM WU CHINA ON A CHAIR

1312

娛

GO

pleasure, amusement

10 strokes

娛樂 GORAKU pleasure  
 歡娛 KANGO pleasure  
 娛樂用品 GORAKUHIN plaything

Seal 𠃉, late graph (*Shuowen*); traditional 娛.  
 Has 女 37 'woman', and 與 1311 ('give'), taken  
 in one view as phonetic with associated sense

'speak', giving 'talk in enjoyable way with a woman', and by extension 'pleasure'. Another view takes 與 as a figure singing and dancing, serving in 娛 as semantic and phonetic to give overall sense 'woman singing and dancing', and by extension 'pleasure' (Gu). TA1965:430; OT1968:258; GY2008:1163.

**Mnemonic:** WOMAN GIVES PLEASURE AND AMUSEMENT

1313

悟

GO, satoru

perceive, discern

10 strokes

悟性 GOSEI wisdom  
 覺悟 KAKUGO mental resolve  
 悟り satori enlightenment

Seal 𠃉, a late graph (*Shuowen*). Has 心 164 'heart, mind', and 吾 (NJK 'oneself'; see Note below) as phonetic with associated sense taken

as ij 'clear', giving 'mind becomes clear' (Katō, Ogawa), or ij 'call to mind', giving 'something occurs to one' (Tōdō). Note: 吾 consists of 口 22 'mouth; speak', and 五 21 ('five') as phonetic with associated sense 'exchange', giving 'exchange words, converse' (the original way of writing 語 'tell, speak' 124). KJ1970:395; OT1968:372; TA1965:427.

**Mnemonic:** WITH FIVE MOUTHS TALKING, ONE CAN PERCEIVE THEIR FEELINGS

1314

碁

GO

go (the game)

13 strokes

碁石 GOishi go stone  
 碁盤 GOBAN go board  
 碁打ち GOuchi go player

Late, post-*Shuowen* graph. Has 石 47 'stone', and 其 269 (orig. pictograph of winnowing basket) as phonetic with associated sense taken as ij 'small', giving 'board game pieces' (Katō), or ij 'square

stand' (historically), giving 'stand used for playing with stones', and then 'board game pieces' by extension (Ogawa). The graph 碁 has a parallel structure to 碁, which appears in *Shuowen* as the original arrangement of the components used for writing 棋 1182 'Oriental chess'. While the two games are different, note that the one term 棋士 *KISHI* can denote a player of either game. OT1968:712; KJ1970:239; DJ2009:v2:482.

**Mnemonic:** THE GAME 'GO' INVOLVES STONES AND WINNOWING BASKETS

1315

勾

KŌ

bent, slope, capture

4 strokes

勾引 KŌIN arrest  
 勾配 KŌBAI slope  
 勾留 KŌRYŪ detention

OBI and seal forms (𠃉) 𠃉, 𠃉; OBI and seal forms (𠃉) 𠃉, 𠃉. 勾 itself is a late, post-*Shuowen*

graph of difficult etymology. Old forms (OBI, bronze) listed by Ogawa for 勾 are taken by him as originally showing a hook caught on something, but Mizukami takes a different view, not as the predecessor of 勾 but of 𠃉 898, a CO graph which he takes as string or vines (or similar) intertwined. Shirakawa, on the other hand, treats 勾 and 𠃉 683 'phrase, clause' as originally having been the same graph, as does Gu, who regards 勾 as a popular variant for 𠃉. Qiu is cautious

about interpretation of 勾/句, as these are examples of graphs for which early source materials are inadequate. Present meanings 'bent', 'slope', 'capture' are all likely derived from not being straight and getting caught up. OT1968:131;

MS1995:v1:12-13; SS1984:286; QX2000:324-7. Take 厶 as nose, and 勺 as bent.

**Mnemonic:** BENT NOSE AFTER FALLING DOWN SLOPE AND BEING CAPTURED

1316

孔

KŌ, ana  
**hole, Confucius**  
4 strokes

鼻孔 BIKŌ nostril  
氣孔 KIKŌ pore  
孔子 KŌSHI Confucius

Bronze 𠄎; seal 𠄎. It is clearly 子 27 'child', but analyses differ over the additional stroke in the older forms. One view takes it as the curve

of a mother's breast and hence 'hole in nipple' (Ogawa, Gu). Another takes it as 'bend and go through', i.e. a baby about to be born (Katō; also Mizukami), and hence 'orifice of childbirth'. Either way, 'hole' is the meaning. 'Confucius' is a phonetic loan. OT1968:265; GY2008:126; KJ1970:402; MS1995:v1:348-9.

**Mnemonic:** CONFUCIUS SAYS 'CHILD WHO PLAYS WITH HOOK GETS HOLE'

1317

巧

KŌ, takumi  
**skill**  
5 strokes

技巧 GIKŌ skill  
巧言 KŌGEN flattery  
精巧 SEIKŌ elaborateness

Seal 𠄎; late graph (*Shuowen*). One view takes it as 工 125 'work' (originally, tool), and 丂 130 (originally, pictograph of floating aquatic plant,)

as phonetic with associated sense 'bend', thus 'bend and make' (Ogawa, Tōdō). Another view takes 工 as meaning 'ax', and 丂 as phonetic with associated sense 'flat, even', giving 'work wood with an ax and skilfully make it flat/even' (Katō). OT1968:310; TA1965:224-5; KJ1970:169-70; MS1995:v1:2.

**Mnemonic:** WORK WITH FLAT FLOATING PLANTS REQUIRES SKILL

1318

甲

KŌ, KAN, kōra, yoroi  
**1<sup>st</sup> class, armor, shell, high (voice)**  
5 strokes

甲虫 KŌCHŪ beetle  
甲種 KŌSHU 'A Grade'  
甲高い KANDakai shrill

OBI 甲, bronze 甲, seal 甲. The bronze form given here, which also serves to represent OBI forms of essentially the same shape (except that outer enclosure is more angular) is generally taken to represent the cracks in a seed shell/pod that appear as the seed emerges, giving 'seed shell/pod', with 'shell' as an extended meaning, and 'armor' as a further extension of meaning. (Mizukami notes an alternative inter-

pretation of the graph as representing scales on fish or similar, but the first OBI form above is not supportive of this). The outer element, similar in shape to a square 口 in OBI is thought to be an addition to indicate the profile of the shell or pod, and Gu suggests this may have been to avoid confusion. The straight stroke in the seal form is considered to represent a sprout of vegetation emerging. In his treatment, Katō prefers to give 'open up' as the original meaning of 甲. 'High (= 'shrill')', and '1<sup>st</sup> (in a series)' are loan usages. MS1995:v2:872-3; GY2008:165; KJ1970:936-7; OT1968:668. We suggest taking the upper part of the graph as 'field' 田, and the continued vertical stroke underneath as number.

**Mnemonic:** AN 'A 1' FIELD.

1319

L1

江

KŌ, e  
inlet, river  
6 strokes

入り江 irie inlet, river  
江湖 KŌKO world at large  
江戸 Edo Edo, old Tokyo

Bronze 𠄎; seal 𠄎. Has 彳 42 'water', and 工 125 ('work', originally a type of tool such as a

set-square) as phonetic, with associated sense generally taken as 'big', giving 'big river'. This graph can sometimes denote the Yangtze River; also, 'river' in a more generalized sense. In Chinese the graph does not have the meaning 'inlet', which is a Japanese-only meaning. MS1995:v2:730-31; KJ1970:406; OT1968:558; AS2007:306.

**Mnemonic:** FIND CARPENTER'S SET-SQUARE IN WATERS OF INLET

1320

L1

坑

KŌ  
mine, pit, hole  
7 strokes

炭坑 TANKŌ coal mine  
坑夫 KŌFU miner  
坑道 KŌDŌ mine shaft

Seal ( 阨 ) 阨. 坑 itself is a late, post-*Shuowen* graph. *Shuowen* has 阨, consisting of 阜 ( 阨 ) 1907 'hill, terraced slopes', with 亢 ('neck / throat, high, high spirits', see 505) as phonetic with associated sense taken as 'high', giving 'high/big hill'. This is the opposite meaning to 坑, and Katō looks to explain the discrepancy on the basis of use of 阨 as a substitute writing for another homophonous / near-homophonous CO graph 隍 'dry moat', and by extension 'pit, hole'; such substitutions were common in

early texts. Katō's implication is that once this substitution became common, 土 64 'earth, ground, soil' replaced 阜 ( 阨 ) as the determinative, resulting in a graph whose components then appeared more logical as a way of writing the word for 'pit, hole'. An alternative interpretation, based on an explanation of 阨 in the ancient Chinese encyclopaedic dictionary *Erya*, takes 阨 here in the uncommon sense 'hollow', thus giving 'hollowed-out pit' (Tōdō). According to this interpretation, 亢 is being taken as the original way of writing 坑. KJ1970:161; TA1965:398-401; OT1968:213; AS2007:250. As with 505, we suggest taking 亢 as a desk and top, and here 土 in its meaning of 'soil'.

**Mnemonic:** SOILED DESKTOP IS PITTED WITH HOLES

1321

L1

抗

KŌ  
resist, oppose  
7 strokes

抗議 KŌGI protest  
对抗 TAIKŌ opposition  
抗争 KŌSŌ dispute

Seal 𠄎; a late graph (*Shuowen*). Has 扌 34 'hand', and 亢 505 ('neck / throat, high') as phonetic with associated sense taken typically as 'defend, fend off', giving 'defend with the hands'. Ogawa,

alternatively, takes 亢 in one of its meanings as 'high', giving 'raise up high', possibly meaning 'raise the hands high (to protect the throat)'; the original meaning of 亢 is typically taken to be 'neck, throat'; Tōdō takes it more specifically as 'carotid artery'. KJ1970:391; TA1965:385-91; OT1968:402. As with 505 and 1320, we suggest taking 亢 as a desk and top.

**Mnemonic:** HAND THUMPED ON DESKTOP SHOWS OPPOSITION

1322

L1

攻

KŌ, semeiru  
attack  
7 strokes

攻撃者 KŌGEKISHA aggressor  
専攻 SENKŌ specialty  
攻め入る semeiru invade

Bronze 𠄎; seal 𠄎. Has 支/攴 112 'strike, hit', and 工 125 ('work', originally a type of tool/square used by carpenters) taken in one analysis as semantic and phonetic, giving 'make things using a tool' (Shirakawa, Ogawa). Another analysis takes 工 only as phonetic with as-

sociated sense 'hit, strike,' giving 'hit with whip' (Katō). Katō regards 'attack' as a loan usage, but this can surely be considered an extended sense. Mizukami lists OBI forms, but the shapes seem difficult to reconcile with those of the

bronze forms. SS1984:292; MS1995:v1:566-7; KJ1970:406; OT1968:436.

**Mnemonic:** ATTACK, STRIKING WITH CARPENTER'S SQUARE

1323

更

KŌ, sara, *fukeru/kasu*  
**anew, change, grow late, again**  
7 strokes

L2

更新 KŌSHIN renewal  
今更 imasara now, belatedly  
夜更け yofuke late at night

OBI ; bronze ; seal . These early forms have 支/女 112 'strike', beneath 丙 1932 (originally, type of stand), treated in one view as phonetic with associated sense of ij 'turn over, change', thus 'turn something into something else', i.e. 'change', or ij 'make firm something

loose' (ij and iij) both noted in Mizukami). Gu, in line with ij above, interprets the original meaning as 'hand holding stick turns pancake over'. Extended senses include 'anew, again'. Another extended sense, 'grow late', appears to be connected to the traditional use of this graph also to denote time during the night, which was divided into five periods, each of about two hours. MS1995:v1:628-30; GY2008:393; OT1968:477. Suggest taking graph as 日 66 'day' and as variant of 父 strike / force.

**Mnemonic:** DAY GROWS LATE, FORCING CHANGE

1324

拘

KŌ, kakawaru  
**seize, adhere to**  
8 strokes

L1

拘束 KŌSOKU restriction  
拘引 KŌIN arrest  
拘らず kakawarazu regardless

Seal , late graph (*Shuowen*). Has 扌 34 'hand', and 句 683 ('phrase'; orig. threads or similar intertwined or hooked together) as phonetic with associated sense taken as ij 'stop', thus 'stop with the hand' (Katō, Ogawa), or iij 'bent' (like a hook, etc.), thus 'pull and stop' (Shirakawa). KJ1970:279; OT1968:407; SS1984:294. Take 句 as 'mouth' 口 22 with hook.

**Mnemonic:** SEIZE BY HANDY HOOK IN THE MOUTH or SEIZE ONTO A HANDY PHRASE

1325

肯

KŌ  
**consent, agree, vital**  
8 strokes

L2

首肯 SHUKŌ consent  
肯定 KŌTEI affirmation  
肯定的 KŌTEITEKI affirmative

Bronze and seal forms (冃) , . Usually taken as comprising 月/肉 209 'meat, flesh' under 冃. The latter element, normally a determinative meaning 'cover, roof', is felt here to be an abbreviation of 骨 'bone' or 冃 'skull and uppermost vertebra' (see 骨 877). Overall original meaning of 冃 (corresponding to the original shape of later 肯; explained below) is

taken as 'meat/flesh/soft tissue attached firmly to bone' (Mizukami, Ogawa, Gu); Katō takes as 'meat/flesh attached to skull'. Regarding the somewhat different shape 肯, a transitional shape between 冃 and 肯 can be found at the clerical script stage, with a top element similar to 止 but with bottom stroke written like 冃, a point which helps us understand the shape of the modern form. The meaning 'consent, agree' is a loan usage; based on usage in a classical Chinese text, Shirakawa takes 'vital' to be an extended sense. OT1968:816; KJ1970:318-9; GY2008:609; MS1995:v2:1068-9; SK1984:594; SS1984:295. Suggest take 止 as 'stop' 143.

**Mnemonic:** CONSENT TO MEAT STOPPAGE

1326

侯

KŌ  
marquis, lord  
9 strokes

L1

侯爵 KŌSHAKU marquis  
 大田侯 ŌtaKŌ Marquis Ōta  
 王侯 ŌKŌ royalty

Bronze 𠄎; seal 𠄎. Treatments differ considerably. Ogawa takes 𠄎 as the original form of 侯, consisting of an arrow (矢) and 厂 (normally a determinative meaning 'cliff', but here a hanging cloth, as target), giving 'target'. Qiu likewise takes it as an earlier form of 侯. Katō too takes it as meaning 'target', but as a separate graph from 侯, not as its predecessor. Shirakawa, in his treatment, discusses 侯, which he sees as an earlier form of 侯, takes 厂 as meaning 'roof', indicating an arrow-shooting ritual of purificatory significance, with the top two strokes of 侯 representing a person on top of the roof, involved in the

ritual. According to Shirakawa, this ritual was performed by persons whose duties extended to protecting members of the royal family; for this work they were rewarded with fiefs, and were treated as members of lower-ranking or peripheral nobility, hence the meaning 'marquis'. As can be seen, the treatments of 侯 show considerable diversity, and this appears to reflect a degree of confusion or uncertainty regarding the true etymology of this graph in relation to 𠄎, 侯 and 侯 (see 侯 504). However, amidst the diversity of opinion regarding 侯, the view put forward by Shirakawa does seem to have some merit. OT1968:63; QX2000:47,300; KJ1970:397-8; SS1984:296. We suggest taking the graph as 𠄎 41 'person', 矢 145 'arrow', and 𠄎 as quiver on its side.

**Mnemonic:** PERSON WITH ARROW AND QUIVER IS A LORD [/ MARQUIS]

1327

恒

KŌ, tsune  
always, constant  
9 strokes

L1

恒常 KŌJŌ constancy  
 恒久 KŌKYŪ perpetuity  
 恒例 KŌREI common usage

Bronze 𠄎; seal 𠄎; traditional 恒. Has 𠄎 164 'heart, feelings', with 𠄎 (see Note below) as phonetic with associated sense of 'fixed and not moving', thus 'a heart which is firm/unwavering', then generalized to 'constant'. In some early occurrences, there seems to have arisen confusion between the original shape of 𠄎 as noted above on the one hand, and the separate graph shape 𠄎 (see below) 'go round, revolve'. In calligraphic tradition, the brushwritten 恒 seems to have

become the model shape for this graph, but the great dictionaries of pre-modern times such as *Kangxi zidian* maintained the more etymologically appropriate 恒. In modern Japanese usage, 恒 has been adopted as standard, reflecting a process of shape regularization (𠄎 is recurrent as an element elsewhere in JK graphs, e.g. 宣 924, whereas 𠄎 is not). Mizukami also lists a proposed OBI equivalent for 恒. Note: 𠄎 (NJK) 'move across'; originally, either crescent moon or boat between upper and lower line, indicating moon moving within fixed limits, or a boat moving within limits. MS1995:v1:506-7,30-33; KJ1970:398-400; FC1977:26; ZZ1671:v1:440. As with 924 we suggest taking this graph as 𠄎 as 'two' 二 65 and 'days' 日 66.

**Mnemonic:** FEELINGS CONSTANT OVER TWO DAYS

1328

洪

KŌ  
flood, vast  
9 strokes

L2

洪水 KŌZUI flood  
 洪積層 KŌSEKISŌ diluvium  
 洪大 KŌDAI na vast

Seal 洪; a late graph (*Shuowen*). Has 𠄎 42 'water(s)', and 共 484 ('together') as phonetic with associated sense taken as 'big', thus giving 'flood' (Ogawa), and by extension 'vast, great'; Tōdō takes associated sense as either 'fall, descend' or 'thick'. On a geo-historical note, in the *Shuowen jiezi* of ca.100AD, the first dictionary of Chinese characters (total: 9353) arranged according to a system of

determinatives (540 in total) there are a quite remarkably frequent number relating to water and flood(/s). One may surmise that there was serious flooding around that time, even beyond China's borders, as recorded in docu-

mentation in other countries. OT1968:572; TA1965:231,316.

**Mnemonic:** WHEN WATERS COME TOGETHER, YOU HAVE A VAST FLOOD

1329

荒

KŌ, arai, areru/rasu  
**rough, wild, waste**  
9 strokes

L2

荒天 KŌTEN wild weather  
荒地 areCHI wasteland  
荒波 aranami rough sea

Bronze 𠄎; seal 𠄎. Has ++ 53 'plants', and CO 荒 ('watery expanse'; see Note) as phonetic with associated sense 'cover completely'; thus 'vegetation/weeds cover everything'; 'become

wild/desolate' is an extended sense. Note: 荒 is made up of 川 (variant of 川 50 'river'), and 亡 985 ('die, lose') as phonetic with an associated sense range 'completely hidden; distant; extensive and barren'; thus overall sense 'watery expanse', with extended senses 'big river', 'overflow' (Mizukami). MS1995:v2:1114-6,v1: 424-5; OT1968:851; GY2008:791-2.

**Mnemonic:** RIVER AND DEAD GRASS IN WILD WASTELAND

1330

郊

KŌ  
**suburbs**  
9 strokes

L2

郊外 KŌGAI suburbs  
近郊 KINKŌ suburbs  
郊野 KŌYA suburban fields

Seal 郊; late graph (*Shuowen*). Has 阝 376 ('village'), and 交 128 'mix/cross/exchange' as phonetic with associated sense taken as i] 'cross paths', thus 'outskirts (of city)' (Tōdō); or ii] 'fire festival', giving 'place outside city walls to conduct fire festival' (Ogawa); or iii] 'having a common boundary' (Gu). Gu follows *Shuowen* definition of 郊 as originally denoting areas within 100 *li* of the capital. TA1965:270; OT1968:1019; GY2008:696.

**Mnemonic:** VILLAGE MIXES WITH SUBURBS

1331

香

KŌ, ka, kaori/ru  
**fragrance, incense**  
9 strokes

L1

香水 KŌSUI perfume  
香气 KŌKI scent, fragrance  
色香 iroka female charms

OBI 香; seal 香. Usually taken as 禾 87 'grain' (as abbrev for 黍 NJK 'millet'), over 甘 1139 'sweet'; thus 'sweet aroma of millet', with 日 66 'sun' taken as variant of 甘 (e.g. Ogawa). However, OBI forms have 黍/禾 over 口

22 'mouth', thus 'fragrance from millet in mouth', or 'wafting aroma of cooked millet' (based partly on word-family association; Mizukami). Gu gives a different view of OBI form, taking 口 as 'bowl/container'. OBI forms of 口 and 甘 are close in shape, and confusable, with no bronze forms for 甘. MS1995:v2:1464-5,1510-11,864-6; OT1968:1121; KJ1970:278; GY2008:873.

**Mnemonic:** SUN BRINGS OUT FRAGRANCE OF GRAIN PLANTS

1332

貢

KŌ, KU, mitsugu  
**tribute**  
10 strokes

貢獻 KŌKEN contribution  
年貢 NENGU tax, dues  
貢物 mitsugimono tribute

Seal 貢. Has 貝 10 'shell (currency), valuables', and 工 125 ('work'/'tool') as phonetic with associated sense typically taken as 'offer up with

the hands', giving 'valuables to offer up to one's lord', i.e. 'tribute'. An alternative associated sense given for 工 is 'pass through and advance', giving a specific meaning of 'send produce from the regions to the Capital for the Imperial Court' (noted by Mizukami). Mizukami also lists possible OBI and bronze equivalents for 貢. MS1995:v2:1232-3; KJ1970:406-7; OT1968:953.

**Mnemonic:** SHELL-MONEY AND WORK ARE FORMS OF TRIBUTE

1333

控

KŌ, hikaeru  
**refrain, wait, write down**  
11 strokes

控え所 hikaesho waiting room  
控訴 KŌSO legal appeal  
控え書き hikaegaki memo, note

Seal 𢇛, a late graph (*Shuowen*). Has 扌 34 'hand', and 空 17 ('sky') as phonetic with associated sense 'pull', giving 'pull with the hand'

(e.g. a bow); Ogawa takes associated sense as 'hang, and bend', giving a similar overall sense 'draw back/in', as in drawing back a bow, and also drawing or pulling in reins of a horse. By extension, 'pull back, refrain', 'Wait' and 'write down' are meanings found in Japanese usage only. KJ1970:401; OT1968:417; SS1984:305; GY2008:123.

**Mnemonic:** REFRAIN, HANDS REACHING FOR THE SKY

1334

梗

KŌ, KYŌ  
**block, mostly, close (off/up)**  
11 strokes

梗概 KŌGAI outline, summary  
梗塞 KŌSOKU stoppage  
桔梗 KIKYŌ bell-flower

Seal 𣎵, a late graph (*Shuowen*). Has 木 73 'tree, wood', and 更 1323 ('anew, change', 'again') as phonetic with associated sense taken either as ij 'thorn' (Ogawa), or iij 'make hard' (Shirakawa),

in either case referring originally to a thorny tree, specifically 'mountain elm'. Meanings such as 'resist, prevent, block' and 'trunk/stem, branch' may be seen as extended senses. The meaning 'outline, summary', as in 梗概 listed above, is treated by Gu as an extended sense (in effect, a further extended sense) based on 梗 having 'trunk and stem' as meanings. OT1968:507; SS1984:305-6; GY2008:1200.

**Mnemonic:** ONCE AGAIN, IT'S MOSTLY BLOCKED OFF BY A TREE

1335

喉

KŌ, nodo  
**throat, vital**  
12 strokes

喉仏 nodobotoke Adam's apple  
喉頭 KŌTŌ larynx  
咽喉 INKŌ throat

Seal 𠵼, a late graph (*Shuowen*). Has 口 22 'mouth, opening, and 侯 1326 ('marquis', q.v.) as phonetic with associated sense taken

by Ogawa as 'hole, cavity', giving 'throat'. Schuessler regards the etymology of the early Chinese word represented by 喉 as uncertain, while Shirakawa treats it as 'probably onomatopoeic' in nature. 'Vital/key point' is an extended sense. OT1968:189; AS2007:279; GY2008:1424; SS1984:306-7. We suggest remembering it through 'marquis'.

**Mnemonic:** MARQUIS GETS ARROW THROUGH MOUTH INTO THE THROAT

1336

L1

慌

KŌ, *awateru/tadashii***be flustered**

12 strokes

恐慌  
大慌て  
慌て者

KYŌKŌ panic, scare  
ōawate big fluster  
awatemono scatterbrain

A late, post-*Shuowen* graph. Has 忄 164 'heart, mind', and 荒 1329 ('rough, desolate, wild') as phonetic with associated sense 'undiscriminating, vague', giving original meaning 'unaware of oneself, absent-minded'. Katō is of the view that 'flustered, panic' is a loan use of 慌 as substitute for another graph, namely 惧 1234 (qv) 'fear, be in awe'; *Yupian* explains the meaning of 慌 as 'fearful'. KJ1970:323; GY2008:1504.

**Mnemonic:** WILD FEELINGS MAKES ONE FLUSTERED

1337

L2

硬

KŌ, *katai***hard**

12 strokes

硬化 KŌKA hardening  
硬貨 KŌKA coin  
硬水 KŌSUI hard water

A late, post-*Shuowen* graph. Has 石 47 'stone', and 更 1323 ('anew, change, 'again') as phonetic with associated sense 'strong', giving 'hard stone'; sense then generalized to 'hard'. KJ1970:162; OT1968:712; GY2008:1397.

**Mnemonic:** ONCE AGAIN, CHANGE TO STONE AND BECOME HARD

1338

L2

絞

KŌ, *shiboru, shimeru***strangle, wring**

12 strokes

絞首台 KŌSHUDAI gallows  
絞め殺す shimekorosu strangle  
絞り出す shiboridasu squeeze out

Seal 絞, a late graph (*Shuowen*). Has 糸 29 'thread', and 交 128 'cross, exchange' as semantic and phonetic, giving 'fasten by entwining cord (or similar) around'. TA1965:269; KJ1970:174; OT1968:777.

**Mnemonic:** ALAS, STRANGLED WITH CROSSED THREADS

1339

L1

項

KŌ, *unaji***clause, item, nape**

12 strokes

項目 KŌMOKU clause, item  
事項 JIKŌ matters  
条項 JŌKŌ articles

Seal 項, a late graph (*Shuowen*). Has 頁 103 'head', and 工 125 ('work, tool') as phonetic with associated sense 'back, rear', giving 'back of the head', and by extension 'back/nape of the neck'. Additionally, Tōdō and Shirakawa

both attribute a semantic element to 工 here, denoting a physical connection between, or support for, something above and below (head and torso); if accepted, this view perhaps provides a basis for taking other meanings such as 'clause' and 'item' as extended senses, as seen for example in the English term 'header' in documents. KJ1970:162; OT1968:1101; GY2008:780; TA1965:306; SS1984:308.

**Mnemonic:** WORK HEADINGS INCLUDE ITEMISED CLAUSES

1340

溝

KŌ, mizo, dobu  
**ditch, channel**  
13 strokes下水溝 GESUIKŌ drain  
溝切り mizokiri grooving  
溝鼠 dobunozumi sewer ratSeal 溝 (𣶒, a late graph (*Shuowen*)). Has 彡 42 'water', and 冫 '(type of) container' as semantic and phonetic, giving 'water channel, ditch'. Note: 冫 is a CO graph and was originally

(OBI) a pictograph of a two-tiered bamboo container or basket(s) (Mizukami), or – in Shirakawa's interpretation – a spinning device for bringing threads together, either way giving 'put together, assemble' as an extended sense. See also 701. OT1968:600; MS1995:v1:110-11; SS1984:309, 300-301. We suggest taking 井 as 'a well' 1575 and 再 as 'again, twice' 706.

**Mnemonic:** BUILD WATER CHANNEL TWICE FROM WELL

1341

綱

KŌ, tsuna  
**cable, line, principle**  
14 strokes要綱 YŌKŌ gist  
大綱 TAIKŌ main principles  
綱引き tsunabiki tug-of-warSeal 綱 (綱, a late graph (*Shuowen*)). Has 糸 29 'thread', and 岡 1068 ('hill') as phonetic with associated sense taken in a semantic range signifying strength, viz. 'big and strong' (Ogawa), 'thick, fat' (Katō), 'hard and straight' (Tōdō); resultant overall meaning is 'thick strong rope', or (Tōdō) 'hard, straight rope/cable'. OT1968:781; KJ1970:159; TA1965:385-91.**Mnemonic:** CABLE THREADS UP THE HILL

1342

酵

KŌ  
**ferment, yeast**  
14 strokes酵母 KŌBO yeast  
酵素 KŌSO enzyme  
発酵 HAKKŌ fermentationA very late graph (*Yupian*). Has 酉 'wine' 318 (originally, pictograph of wine jar), and 孝 870 ('filial piety') as phonetic with associated sense 'foam, froth', giving 'fermented wine' (Ogawa). *Yupian* defines 酵 as 'yeast (for wine-making)'. 'Ferment, brew' is an extended sense. OT1968:1027; SS1984:312.**Mnemonic:** FILIAL PIETY SHOWN IN THE FORM OF WINE FROM FERMENTED YEAST!?

1343

稿

KŌ  
**manuscript, straw**  
15 strokes原稿 GENKŌ manuscript  
投稿 TŌKŌ contributed article  
草稿 SŌKŌ rough draftSeal 稿 (稿, a late graph (*Shuowen*)). Has 禾 87 'grain (plant)', and 高 132 ('high, tall') as phonetic with associated sense taken as ij 'rise up high' (Katō, Tōdō), or iij 'withered and hard' (Ogawa),

in either case giving 'straw'. Regarding the meaning 'rough draft/manuscript', this appears to be a loan usage, though it may be that there was a semantic connection deriving from the perception of straw as something rough or coarse. The meaning 'straw' is now effectively defunct. KJ1970:164; OT1968:736; TA1965:261-3.

**Mnemonic:** MANUSCRIPT ABOUT TALL GRAIN-PLANTS

1344



 KŌ, kubiki  
 scales, yoke  
 16 strokes

L1

 均衡 KINKŌ balance  
 平衡 HEIKŌ equilibrium  
 衡器 KŌKI scales

Bronze forms , , seal . Interpretations vary. The center part of this graph is taken in one view as 隹 'big horns' (consisting of 角 97 'horn' [slightly abbreviated shape] over 大 56 'big'), with 行 131 ('go', 'carry out', 'line') as phonetic with associated sense 'horizontal' (Ogawa), giving 'wooden crosspiece for bull's horns' (to prevent goring). This analysis and the resultant meaning are essentially the same for Katō, except that he notes another occurrent shape in bronze for 隹 which instead of 大 has CO 𠂇 'figure with head tilted',

and which he takes as a variant of another CO graph 𠂇 meaning 'bull gores'. Even if we do not accept Katō's hypothesis of graph substitution, interpretation as 角 'horn' plus 𠂇 'tilted head' (in this case, the bull's), seems satisfactory. Based on the use of a horizontal piece of wood as the core component, the original meaning 'crosspiece for bull's horns' came to be used in extended senses such as 'scales' and 'yoke (for draught animals)'. A possible connection between 衡 in its original sense 'crosspiece' and 橫 255 'horizontal, side' in terms of word-family is also noted by Schuessler. OT1968:899; MS1995:v2:1162-3v1:296-7; KJ1970:158-9; AS2007:277-8. We suggest taking the central element 隹 as 'big stumpy horn(s)', along with 行 'go'.

**Mnemonic:** BIG STUMPY HORNS GO ON THE SCALES

1345



 KŌ  
 buy  
 17 strokes

L1

 購入 KŌNYŪ purchase  
 購買 KŌBAI buying  
 購読 KŌDOKU subscription

Seal . A late graph (*Shuowen*). Has 貝 10 'shell (currency), valuables', and 萇 (see 溝 1340 Note) as phonetic with associated sense taken in one view as 'exhaustively try

all means', giving 'buy in aggressively', and 'buy' as the generalized sense (Ogawa). Shirakawa, alternatively, takes the associated sense of 萇 as 'bring together', and considers the original meaning of 購 as probably having been 'reconciliation, compromise'. See also 701. OT1968:962; SS1984:315,300-01; DJ2009:v2:511. As with 1340, we suggest taking 井 as 'a well' 1575 and 再 as 'twice' 706.

**Mnemonic:** BUY A WELL TWICE USING SHELL MONEY

1346



 kou  
 beg  
 3 strokes

L1

 乞食 koJIKI beggar, begging  
 暇乞い itomagoi farewell visit  
 雨乞い amagoi praying for rain

OBI and seal forms (气 ). The graph 气 'vapor', based originally on a pictograph depicting some sort of vapor (cloud, or exhaled breath), was borrowed as a convenient means

of writing another word (a near-homophone in early Chinese) meaning 'ask for, beg'. Later (post-*Shuowen* period), so as to avoid ambiguity in writing, the corresponding word for 'ask for, beg' came to be written slightly differently, resulting in 乞. See also 氣 12. QX2000:326; MS1995:v2:726-8; AS2007:422-3; GY2008:34; OT1968: 27. We suggest taking 乞 as 'person' and 乙 as 'odd' 1072.

**Mnemonic:** THAT ODD PERSON IS A BEGGAR

1347

拷

GŌ  
torture, hit  
9 strokes

拷問 GŌMON torture  
拷問台 GŌMONDAI the rack  
拷器 GŌKI torture instruments

A very late graph (*Yupian*). Has 扌 34 'hand', and 考 130 ('consider') as phonetic with associated sense 'strike, beat', giving 'beat'; acquired a connotation of beating a person to force a confession. SS1984:317; AS2007:332,336; OT1968:412.

**Mnemonic:** CONSIDER USING HAND FOR TORTURE

1348

剛

GŌ  
strength  
10 strokes

剛健 GŌKEN fortitude  
剛毛 GŌMŌ bristle  
剛直 GŌCHOKU integrity

OBI 剛 (𠄎, bronze 𠄎); seal 剛 (𠄎). The OBI form has 刂 198 'knife', and 网 570 ('net') as phonetic with associated sense 'hard', giving 'strong, hard knife'. Bronze forms vary, but include one that has the OBI elements just described, plus an element representing a large ax. The seal form differs again, having 刀, plus 岡 1068 ('hill') as phonetic with associated sense 'hard'. In all these cases, 'hard' results as the generalized sense. MS1995:v1:132-3; KJ1970:159-60; AS2007:250.

**Mnemonic:** CUTTING DOWN A HILL TAKES STRENGTH

1349

傲

GŌ, *ogoru*  
proud, haughty  
13 strokes

傲慢 GŌMAN pride, arrogance  
傲岸 GŌGAN arrogance  
傲然と GŌZEN to haughtily

Seal 𠄎, a late graph (*Shuowen*). Has CO 敖 'enjoy oneself' (originally, 'emerge vigorously to a height'; see Note below) as semantic and phonetic, and 亻 41 'person'. Ogawa interprets 亻/人 as having been added to 敖 so as to denote mainly 'enjoy oneself *at will*' (our italics). If, though, the interpretation of the original meaning of 敖 as 'emerge vigorously to a height' (Katō) is accepted, the addition of 亻/人 to create 傲 can be taken as 'person emerges vigorously above others', giving 'act

arrogantly' as an extended sense. Shirakawa, alternatively, looks to interpret both 敖 and 傲 as having a ritualistic origin. Note: 敖 is taken in one view as consisting of 艸 'shoot of vegetation', plus 攷 (CO 'hit and bend') as phonetic with associated sense 'emerge vigorously to a height', giving 'sprouts of vegetation emerge' (Katō). Shirakawa offers a quite different analysis, interpreting as representing the corpse of a long-haired old person being ritualistically beaten on a stand. OT1968:78,440,435; KJ1970:184; SS1984:318; AS2007:151. We suggest taking components as 亻 41 'person', 土 64 'ground', 方 223 'side', and 攷 112 'strike'.

**Mnemonic:** HAUGHTY PERSON STRUCK ON SIDE AND GOES TO GROUND

1350

豪

GŌ  
strong, splendid,  
Australia, brush  
14 strokes

豪州 GŌSHŪ Australia  
 豪壯 GŌSŌ splendor  
 豪雨 GŌU heavy rain

Seal 豪, a late graph (*Shuowen*). Has 豕 89 'wild pig, boar (or similar); and 高 132 (abbreviation of 高 'tall, high') as phonetic with associated sense taken either as i) 'coarse animal hair', giving 'porcupine' (Ogawa; Gu also in agreement), or ii) 'long'; giving 'boar/wild pig with long mane' (Tōdō). 'Bristle' gives rise to 'brush'. 'Outstanding/splendid' is taken by Gu as an extended sense

based on the fierce nature of the porcupine, this being perceived as a positive characteristic, though it seems this might perhaps be more understandable if the graph were taken as referring to a type of wild pig. Also used sometimes in abbreviated written style as a single-graph writing meaning 'Australia'; and in the compound writing 豪州 GŌSHŪ 'Australia' (formerly written 濠州); in the latter case, 豪 tends to be used today in place of NJK 濠 ('moat'). OT1968:950; GY2008:1744; TA1965:264. We suggest taking the graph as a combination of 'house' 家 89 and variant 'tall' 高 132.

**Mnemonic:** AUSTRALIA HAS MANY SPLENDID TALL AND STRONG HOUSES

1351

克

KOKU  
conquer, endure,  
overcome  
7 strokes

克己 KOKKI self-control  
 克服 KOKUFUKU subjugation  
 克明 KOKUMEI diligence

OBI 𠄎; seal 𠄎. OBI and bronze forms depict a figure wearing what is taken to be a helmet, and possibly also body armor. Being heavy, this gave rise to the extended senses 'endure', and 'overcome (the weight of protective cladding)', 'win'. KJ1970:331; MS1995:v1:92-3; OT1968:88; TA1965:132. Suggest taking elements as 古 121 'old' and 儿 as 'legs' 41.

**Mnemonic:** OLD LEGS CAN STILL ENDURE AND OVERCOME

1352

酷

KOKU  
severe, intense, cruel,  
harsh  
14 strokes

酷使 KOKUSHI exploitation  
 残酷 ZANKOKU cruelty  
 酷暑 KOKUSHO intense heat

Seal 酷, a late graph (*Shuowen*). Has 酉 318 'wine', and 告/告 507 ('proclaim') as phonetic with associated sense 'brace, draw in', giving 'strong-tasting wine that strikes the taste-buds'; sense later generalized to 'strong-tasting', and 'severe'. OT1968:1027-8; TA1965:222; SS1984:322.

**Mnemonic:** SEVERE PROCLAMATION ABOUT WINE

1353

獄

GOKU  
prison, litigation  
14 strokes

獄門 GOKUMON prison gate  
 地獄 JIGOKU hell  
 疑獄 GIGOKU criminal case

Bronze 獄, seal 獄. Consists of 言 118 'words; speak', with 犾 'quarrel' (originally two dogs biting/snarling at each other: see 19), giving 'quarrel'; sense extended to 'court', 'jail'. MS1995:v2:844-5; OT1968:931; GY2008:902.

**Mnemonic:** WORDS IN DOG FIGHT LEAD TO LITIGATION AND PRISON

1354

駒

koma  
**colt, chess piece,  
 bridge (violin etc),  
 frame (film)**  
 15 strokes

駒下駄 komaGETA low clogs  
 駒鳥 komadori robin  
 手駒 tegoma shōgi piece

Bronze 𠩺; seal 𠩺. Has 馬 210 'horse', and 句 683 ('phrase, clause,) as phonetic with associated sense 'small', giving 'small horse, colt'; Gu says original meaning was 'two-year old horse'. 'Game-board piece', as in chess, *go*, etc., which represents Japanese-only usage, can perhaps be seen as a further extended sense. It is unclear as to how its other meanings came about. MS1995:v2:1468-9; GY2008:758; OT1968:1125.

**Mnemonic:** 'COLT' IS A PHRASE APPLIED TO A HORSE

1355

込

*komu/meru*  
**put in, crowded**  
 5 strokes

見込み mikomi prospect  
 人込み hitogomi crowd  
 込め物 komemono stuffing

No early forms, being a *kokuji* (国字), i.e. a graph devised in Japan on the basis of the main formational principles underlying the vast corpus of graphs devised in China. Consists of 辵 85 'walk, move', and 入 67 'enter, put in', giving 'be crowded' (the result of many people entering). OT1968:992.

**Mnemonic:** IT GETS CROWDED WHEN PEOPLE MOVE TO ENTER

1356

頃

koro  
**time, around (time)**  
 11 strokes

手頃な tegoro na convenient  
 三時頃 SANJIgoro about 3 o'clock  
 近頃 chikagoro nowadays

Seal 𠩺, a late graph (*Shuowen*). Original meaning of the graph 頃 was 'tilt/incline the head' (頃 1264), consisting of 匕, originally

probably depicting a bent, withered leg, then borrowed for 'ladle, spoon', plus 頁 103 'head'. Later, 頃 was borrowed to write time-related words such as 'recently' and 'when', the latter providing the basis for its meaning in Japanese. OT1968:1100; GY2008:602; TA1965:508-9. Suggest taking 匕 as 'variant' 七 32 'seven', and a different take on 'head'.

**Mnemonic:** LET'S HEAD OFF AROUND SEVEN O'CLOCK

1357

昆

KON  
**multitude, insect,  
 descendants**  
 8 strokes

昆虫 KONCHŪ insects  
 昆布 KONBU kelp  
 後昆 KŌKON descendants

OBI 𠩺; bronze 𠩺; seal 𠩺. Views diverge. One takes the lower element as people gathered together 比 792 (originally, two people in line; 'compare') beneath the 'sun' 日 66, giving 'people gather beneath the sun' (Tōdō, Gu). Tōdō also takes more specifically as 'people gather beneath the sun *in a round group*', adding 'round' on the basis of word-family association. Alternatively, it is seen as represent-

ing the head of an insect, with legs lined up underneath, giving 'crawling insect with many legs' (Ogawa); with this view, the top element could alternatively be taken as representing the insect's body, incorporating the eyes. The seal form in *Shuowen* takes the lower element in 昆 as depicting two people, but a bronze form is more suggestive of legs. Unfortunately, comparison of the OBI form for 昆 with

OBI forms which include 'person' 亻 / 人 41 (e.g. 衆 901 'multitude') does not provide us with a definitive answer on the appropriate interpretation of this graph. TA1965:712-22; GY2008:615; MS1995:v1:612-3. Suggest taking 日 in its meaning 'day'.

**Mnemonic:** COMPARE DAYS IN TERMS OF MULTITUDES OF INSECTS

1358

恨

KON, *uramu*  
**resent, regret**  
9 strokes

L1

悔恨 KAIKON remorse  
遺恨 IKON grudge  
恨み言 uramigoto grievance

Bronze (𠄎) ; seal (恨) . Though hard to distinguish, the earlier bronze form equivalent has an eye facing one way (to the left) and the body facing the other way, taken to mean 'be antagonistic'. At the seal stage, 心 164 'heart, mind, feelings' was added. One view takes 艮 281 ('look back', typically in anger) as phonetic with associated sense 'not readily

follow/comply', giving 'not readily follow/comply; defiance'; and 'resent, regret' presumably becomes an extended sense. Tōdō also takes 艮 as phonetic, but with associated sense 'persistently remain', giving 'scars remain in the heart', and hence 'resent, regret'. Note: Mizukami also lists another analysis for 艮 which takes as 目 76 'eye' over 刀 198 'knife', meaning i] 'tattoo (criminal) on rim of eye' or ii] 'gaze unswervingly at one point'; Tōdō's view of 恨 follows iii]. MS1995:v2:914-5; KJ1970:410-11; TA1965:706-7.

**Mnemonic:** STOP AND STARE WITH FEELINGS OF RESENT AND REGRET

1359

婚

KON  
**marriage**  
11 strokes

L2

結婚 KEKKON marriage  
婚約 KON'YAKU engagement  
未婚者 MIKONSHA unmarried person

Bronze ; seal . Open to various interpretations. One view (Gu) interprets as 女 37 'woman' and 昏 (NJK, meaning 'dusk, dim, unclear') as semantic and phonetic. Gu takes 昏 as comprising 氏, here with the meaning 'base; go down' (as an extended sense of 氏 522 'clan, family, mister', a graph which originally depicted a spoon with prong[s] for picking up meat or similar, but see Note below) over 日 66 'sun', giving 'sun goes down'; the sense 'marry' for 昏 is taken to result as an extended sense based on the custom of weddings in ancient times being held in the evening. Katō, though, dismisses this as a popular misconception

(as does Schuessler), and treats the seal form of 婚 as consisting of 女 'woman', plus 昏 as phonetic with associated sense 'phallus, genitalia'. Shirakawa, alternatively, takes the bronze form as depicting a ladle for wine, used in celebrating the marriage ceremony. A satisfactory interpretation of this graph is elusive. Note: the posited meaning 'go down' noted above for 氏 may result from 氏 serving as an abbreviation for similarly-shaped 氏, a CO graph which is itself understood with meanings which include i] carving tool for gouging or chiselling out the flat bottom of a receptacle, and ii] flat land at the foot of a hill; both these interpretations of 氏 are given in Mizukami. GY2008:1347,682; KJ1970:411-2; MS1995:v2:724-6; SS1984:327,613; AS2007:289-90. We suggest taking 氏 in its sense of 'Mister'.

**Mnemonic:** WOMAN MARRIES HER 'MISTER' AS THE SUN GOES DOWN

1360

L1

痕

KON, ato  
**vestige, scar, mark, traces**  
 11 strokes

痕跡 KONSEKI traces, vestiges  
 血痕 KEKKON bloodstain  
 彈痕 DANKON bullet hole

Seal 痕, a late graph (*Shuowen*). Has 疒 404 'illness' (originally, person lying down on bed), and 艮 281 (originally, 'stop and stare', 'be antagonistic', q.v.) as phonetic with associated sense taken as either i] place which is hardened' (Ogawa), or iij 'steadily remain' (Tōdō), either way giving overall sense 'birthmark, scar'. DJ2009:v2:610; OT1968:679; TA1965:707.

**Mnemonic:** ILLNESS LEAVES ITS MARK, AND SOME STOP AND STARE AT IT

1361

L1

紺

KON  
**dark blue, dye**  
 11 strokes

紺色 KONiro dark blue  
 紺屋 KONya dyer  
 紫紺 SHIKON bluish purple

Seal 紺, a late graph (*Shuowen*). Has 糸 29 'thread', and 甘 1139 ('sweet') as phonetic with associated sense 'including red' (Katō). *Shuowen* explains 紺 as 'dark blue tinged with red'. KJ1970:223; DJ2009:v3:1063.

**Mnemonic:** THREADS DYED A SWEET DARK BLUE

1362

L1

魂

KON, tama, tamashii  
**soul, spirit**  
 14 strokes

靈魂 REIKON soul  
 商魂 SHŌKON commercial spirit  
 魂消る tamageru\* be shocked

Seal ; a late graph (*Shuowen*). Has 鬼 1179 'soul, spirit, ghost' (Schuessler has 'originally: the ghost of a deceased who has returned to

haunt [terrorize] the living'), and 云 83 'cloud' (later written 雲, also NJK for 'speak, say') as semantic and phonetic. Shirakawa suggests that in ancient times it was probably thought that a person's soul was like a hovering cloud. OT1968:1140; GY2008:1539; AS2007:267; SS1984:329.

**Mnemonic:** IT IS SAID THAT ONE'S SPIRIT IS CLOUD-LIKE

1363

L1

墾

KON  
**cultivate, reclaim**  
 16 strokes

開墾 KAIKON reclamation  
 墾田 KONDEN opened fields  
 未開墾 MIKAIKON uncultivated

Seal 墾; late graph (later version of *Shuowen*). Has 土 64 'earth, ground', and 豕 as phonetic; 豕 (see Note below) is variant of 豕 (CO, 'boar bites'). Associated sense of 豕/豕 is taken as i] 'cut down, cut', giving 'open up land' (for cultivation; Ogawa), or iij 'clay which is hard to dig up', giving 'land extremely hard to dig up' (Katō), or

iiij 'boar bites/digs down', giving 'dig down into the ground' like a boar' (Shirakawa). Shirakawa's interpretation has some persuasiveness. 'Cultivate/reclaim (land)' is the extended sense. Note: 豕, one of a small number of determinatives for wild animals (e.g. as in NJK 豹 HYŌ 'leopard') is based on a pictograph originally depicting a beast with arched back ready to pounce on its prey. OT1968:226,950; KJ1970:412; SS1984:329; MS1995:v2:1226-7. Suggest using top right element 艮 281 'stop and stare'.

**Mnemonic:** STOP AND STARE AT BOAR DIGGING IN SOIL AS IF CULTIVATING IT

**1364**

懇

KON, *nengoro na*  
**friendly, cordial,**  
**courteous, kind**  
17 strokes懇談 KONDAN friendly chat  
懇願 KONGAN entreaty  
懇情 KONJŌ kindnessSeal 懇; a late graph (later version of *Shuowen*). Has 心 164 'heart, mind, feelings', and 豕/豸 1363 ('boar' > 'boar bites/digs') with associated sense taken variously as i] 'include',

giving 'include warm feelings' (Ogawa), or iij 'reach down', giving 'reach down into someone's feelings' (Shirakawa), or iii] 'wanting one thing', giving 'a pure heart' (Katō; Gu also), or iv] 'in detail', giving 'be watchful on points of detail' (Tōdō). OT1968:390; SS1984:330; KJ1970:412; GY2008:1158; TA1965:695-9. As with 1363, we suggest using the top right element 艮 281 as 'stopping and staring'.

**Mnemonic:** BOAR STOPS AND STARES – HOPEFULLY IT'S FEELING FRIENDLY!**1365**

佐

SA  
**assist, assistant**  
7 strokes補佐 HOSA assistant  
佐官 SAKAN field officer  
大佐 TAISA colonelA late, post-*Shuowen* graph. Has 左 24 'left', in an extended sense 'support, help', and 亻 41 'person' added, giving overall meaning 'assist/one who assists'. KJ1970:416; OT1968:53; GY2008:450.**Mnemonic:** PERSON ON THE LEFT IS AN ASSISTANT**1366**

沙

SA, *isago*  
**news, tidings, sand**  
**grains**  
7 strokes無沙汰 BUSATA neglect to write  
沙漠 SABAKU desert  
取り沙汰 toriZATA gossip, rumor

Bronze 沙; seal 沙. Has 水 42 'water', and 少 160 'few, a little' as semantic and phonetic, giving 'small stone particles (suspended) in water', i.e. 'sand'. Ogawa takes a slightly different

view, as originally meaning 'water's edge', then progressively by extension 'sandy soil at water's edge', and 'sand'. 砂 879 'sand' is a later equivalent graph (noted in *Yupian* as a popular writing for 沙), in which 石 47 'stone' is substituted for 水 'water'. The meanings 'news, tidings', are perhaps by association with word-family 'scatter(ed)'. KJ1970:415-6; MS1995:v2:734-5; GY2008:496-7,815; OT1968:561.**Mnemonic:** THE NEWS IS THAT THERE IS LITTLE WATER – NOT GOOD TIDINGS**1367**

唆

SA, *sosonokasu, sosoru*  
**entice, incite**  
10 strokes示唆 SHISA suggestion, hint  
教唆 KYŌSA incitement  
教唆者 KYŌSASHA abettorA late, post-*Shuowen* graph. *Shuowen* has 噉, in relation to which 唆, devised later, is a popular variant. Has 口 22 'mouth', and CO 夂 (see Note below) as phonetic with associated sense 'set a dog on (someone or something)', giving

'urge on verbally, urge on'; often has negative connotation. Note: 夂 originally (OBI) has 夂 'drag the foot, foot' (see Appendix), with 允 ('tall, slim person') as phonetic with associated sense 'walk slowly', thus 'walk slowly, walk dragging foot' (see also 715). KJ1970:418-9,158-9; GY2008:1046,1715; MS1995:v1:286-7. As with 1470, we suggest taking right hand part as 'crossed legs' 夂, and 'runny nose' 允.

**Mnemonic:** RUNNY NOSE, MOUTH AND CROSSED LEGS ARE ENTICING!?

1368

詐

SA  
lie, deceive  
12 strokes

詐欺師 SAGISHI swindler  
 詐取 SASHU fraud  
 詐称 SASHŌ misrepresentation

Seal 𠄎, a late graph (*Shuowen*). Has 言 118 'words; speak', and 作 141 ('make') as semantic and phonetic, giving 'make up words, deceive with words'. ( 𠄎 originally denoted marks made with a cutting instrument; 'make' is an extended sense.) MS1995:v2:1192-3, v1:18-9; KJ1970:437; OT1968:924.

**Mnemonic:** MAKE UP WORDS IN DECEITFUL LIE

1369

鎖

SA, kusari  
chain, link  
18 strokes

鎖国 SAKOKU closed country  
 連鎖 RENSA desert  
 鎖止め kusaridome sprocket

Seal 鎖, late graph (later version of *Shuowen*); traditional 鎖. Has 金 16 'metal', and 貞 (comprising 小 38 [small objects, possibly shells] over 貝 10 'shell, shell currency') is taken in *Shuowen* as onomatopoeic to represent the sound of shells rubbing together and getting

broken up. Alternatively, 貞 can be taken as 'small shells strung together', and by extension the sound of shells getting broken up (Shirakawa). Based on the interpretation of 貞 as 'small shells strung together', Ogawa analyzes 鎖 as 金 'metal' with 貞 as phonetic with associated sense 'put together', giving 'chain' made of metal rings joined up. SS1984:334,332; OT1968:1048; GY2008:1441,418-9. Suggest taking 小 as small 小 38.

**Mnemonic:** SMALL SHELLS LINKED TOGETHER ON A METAL CHAIN

1370

挫

ZA, kujiku  
sprain, wrench,  
frustration  
10 strokes

捻挫 NENZA sprain, dislocation  
 挫折 ZASETSU setback, frustrate  
 挫傷 ZASHŌ sprain, fracture

Seal 挫, a late graph (*Shuowen*). Has 扌 34 'hand', and 坐 (CO; original way of writing 座 880 'sit') as phonetic with associated sense taken as 'crumble, break down' (Tōdō says 'snap and get shorter'), giving 'break with the hand', and hence 'break, crush'; 'frustrate' is an extended sense. TA1965:575-7; MS1995:v1:268-9; OT1968:414. As with 880, suggest take 坐 as 'two people' 人 41 sitting on the 'ground' 土 64.

**Mnemonic:** TWO PEOPLE SITTING ON THE GROUND WITH SPRAINED HANDS

1371

采

SAI, toru  
take, appearance,  
form, land, dice  
8 strokes

喝采 KASSAI applause  
 风采 FŪSAI form, appearance  
 采の目 SAI no me dots on dice

OBI 采; seal 采; traditional 采. See also 菜 509 and 採 709. Has 爪 (as variant of 爪 1739), which is usually 'claw, talon (etc.)', but some-

times – as here – 'hand', and 木 73 'tree', giving 'pick fruit/nuts from a tree'; later, sense generalized to 'take'. It is unclear as to how the other meanings have accrued, though Tōdō suggests 'land' may derive from a term for tax collecting on given land using the graph 采. MS1995:v2:1354-5; MR2007:339; GY2008:671; OT1968:630; TA1965:107-11. To distinguish from 採, which appears to have two hands, we suggest here to use just one.

**Mnemonic:** SINGLE HAND GATHERS FROM TREE

1372

L1

碎

SAI, kudaku/keru  
**break, smash**  
9 strokes

碎氷船 SAIHYŌSEN ice-breaker  
碎片 SAIHEN fragment  
碎けた kudaketa informal

Seal ; a late graph (*Shuowen*); traditional 碎. Has 石 47 'stone', and 卒 564 ('soldier; end') as phonetic with associated sense 'break up small, small', giving 'stones get broken up small'; sense then generalized to 'break, smash'. KJ1970:420; OT1968:710; TA1965:695; FC1974:v2:1578. 卒 is an early calligraphic variant of 卒, so we suggest 'nine' 九 13, and 'ten' 十 35.

**Mnemonic:** SMASH ROCK INTO NINETEEN FRAGMENTS

1373

L1

宰

SAI  
**administer**  
10 strokes

主宰者 SHUSAISHA leader  
宰領 SAIRYŌ management  
宰相 SAISHŌ prime minister

OBI ; seal . Scholars agree 宀 is 'building' 30, but differ on role of 辛 1535 ('sharp, bitter'). Associated meanings of 辛 include 'crime/criminal/slave', once denoting a large tattooing needle with handle, used to tattoo foreheads of slaves/criminals as mark of ownership. Thus 宰 is understood as 'criminal/slave working in building' (Katō); Gu feels criminals/slaves were charged with slaughtering livestock, in line with *Shuowen*. Shirakawa, though, feels it unlikely that slaves/criminals were used in positions, such as those of officials who were of high status, even minister to the emperor (宰輔 SAIHO).

Instead, he sees 辛 as a tool with a curved blade for cutting sacrificial meat. Most OBI and bronze occurrences of 辛 do suggest a straight needle/blade, but there are some with a curve, and Shirakawa takes the overall original sense of 宰 as probably 'person in charge (of banquets/food)'. Tōdō also questions the projected connection between this graph and criminals. Ogawa takes 辛 as having a phonetic role, with associated sense 'take charge of, administer', thus overall meaning 'person in charge of Imperial Court banquets' and by extension 'head official' for 宰. Despite the substantial differences of interpretation, 'take charge of, administer' is typically taken as the extended generalized meaning of this graph. KJ1970:558-9; GY2008:1146; SS1984:336-7; TA1965:110; OT1968:279.

**Mnemonic:** A BUILDING THAT HOUSES A NEEDLE-SHARP ADMINISTRATION

1374

L1

栽

SAI  
**planting**  
10 strokes

盆栽 BONSAI bonsai  
栽培 SAIBAI cultivation  
前栽 SENZAI\* garden

Bronze ; seal . Has 木 73 'tree, wood', and 戣 (CO 'inflict injury with weapon'; see Note below) as phonetic. Views differ on associated sense. One takes 戣 as 'put/stand (something) up', thus 'put up wooden supports' (referring to ancient method of building earthen walls by planting posts in ground as supporting framework); 'plant tree' is extended sense (Katō, Gu). The other main view takes associated sense of 戣 as 'cut', thus 'prune/trim tree'

(and 'plant' as extended sense). This latter view, favored by Tōdō, has an associated sense for 戣 that is close to its meaning 'harm with weapon'. Note: 戣 consists of 戈 'halberd' 545, plus 才 139 (etymology uncertain; 'talent') as phonetic with associated sense 'harm, damage', thus 'injury caused by halberd (or other weapon)'. Judging from the block script shape, it is hard to see how or why one element is taken as 才, but the OBI form of 戣 does show some basis for identifying 才 as a component. KJ1970:422-3; GY2008:989; TA1965:107-9; MS1995:v1:666-7,534-5; OT1968:504. Take top left as 'ten' 十 35.

**Mnemonic:** TEN HALBERDS PLANTED LIKE TREES

1375

彩

SAI, *irodoru***color**

11 strokes

L1

色彩 SHIKISAI color(ing)  
 淡彩 TANSAI light coloring  
 彩雲 SAIUN glowing clouds

Seal 𠄎; late graph (later version of *Shuowen*); traditional 彩. Has 彡 115, a determinative believed originally to have had a meaning such

as 'decorative feathers' or 'colored feathers,' and 采/采 1371 (hand gathering from tree) as phonetic with associated sense as i] 'decoration, embellishment,' thus 'beautiful colors/pattern' (Ogawa, Shirakawa), or ii] 'mixed,' giving 'decorate using various colors' (Katō). OT1968:345; SS1984:350,337; KJ1970:419-20. We suggest taking 彡 as a three-bristled brush.

**Mnemonic:** THREE BRISTLES PAINT COLOR PICTURE OF HAND TAKING FROM TREE

1376

齋

SAI

**purify, abstain, worship, a study**

11 strokes

L1

齋戒 SAIKAI purification  
 書齋 SHOSAI a study/den  
 潔齋 KESSAI abstinence, purify

Bronze 𠄎; seal 齋; traditional 齋. Bronze has 示 723 (originally pictograph of altar; 'show'), and the early equivalent of 齋 1578 ([traditional form: 齋] originally depiction of (three) grain plants growing together; 'equal, similar') as phonetic with associated sense 'put in order,'

giving 'put body and mind in order for worship.' Extended senses include 'purify,' 'abstain'; also, 'a separate place to conduct such activities,' giving 'study' as a further extended sense. Some clerical script occurrences show a trend in shape towards 齋, the upper part of which seems to have evolved – albeit with a degree of distortion – from the earlier component made up of the three grain plants. TA1965:773; OT1968:723; SK1984:816; MS1995:v2:1524-5. Suggest lower part as framed altar, and 文 as 'text' 72.

**Mnemonic:** WRITE TEXT ON PURIFICATION USING FRAMED ALTAR IN A STUDY

1377

債

SAI

**debt, loan**

13 strokes

L1

債務 SAIMU liabilities  
 債券 SAIKEN debenture  
 債權者 SAIKENSU creditor

Seal 𠄎; late graph (*Shuowen*). Has 責 751 'liability' (originally, 'money requested [from debtor]'; 'liability'), and 亻 41 'person' added, giving 'one who owes money,' and by extension 'debt'. OT1968:78; GY2008:1072.

**Mnemonic:** DEBT THROUGH LOAN IS A PERSON'S LIABILITY

1378

催

SAI, *moyoosu***organize, muster**

13 strokes

L1

主催 SHUSAI sponsorship  
 催促 SAISOKU urging  
 催眠 SAIMIN hypnosis

Seal 催; late graph (*Shuowen*). Has 亻 41 'person,' and 催 (CO meaning 'high mountain') as phonetic with associated sense 'urge, encourage,' giving 'urge/encourage someone'. OT1968:78; DJ2009:v2:660. Take 催 as 山 26 'mountain' and 隹 324 'bird'.

**Mnemonic:** PERSON ORGANISES AND MUSTERS BIRDS ON MOUNTAIN

**1379**

L1

塞

SAI, SOKU, fusagu  
**obstruct, block, stop  
up, plug, fort**  
13 strokes塞栓 SOKUSEN embolism  
穴塞ぎ anafusagi stop-gap  
要塞 YŌSAI fortress

OBI 𠄎; bronze 𠄎; seal 𠄎 (塞). The OBI and bronze forms, which equate in block script through simplification to 塞, represent the original way of writing 塞, made up of 宀 30 'roof, cover' over 土 'tiles', with two hands beneath them. This graph is interpreted as using such

items as tiles or bricks as a means of blocking gaps in the walls of a building, and hence by extension 'stop up, block'. The addition of the element 土 64 'soil, earth, ground' perhaps indicates the use of soil as a means of blocking holes. 'Frontier fort' is presumably an extended sense for 塞, based on the concept of blocking foreign barbarians from entering the Middle Kingdom. MS1995:v1:388-90; KJ1970:423; OT1968:222; DJ2009:v3:1120; TA1965:120. Suggest cover 宀 over combined 'big' 大 56 'well' 井 1575, plus 'soil' 土.

**Mnemonic:** BIG COVERED WELL IS BLOCKED BY SOIL**1380**

L2

歳

SAI, SEI  
**year**  
13 strokes二歳 NISAI two years old  
歳費 SAIHI annual expenses  
歳暮 SEIBO year-end gift

OBI 𠄎; seal 𠄎. Has 步 221 'walk, move', and 戍 or 戊 (orig. both pictographs of weapon such as halberd or battle-ax) as phonetic with associated

sense 'rotation' (or 'end'), thus 'move through rotation from cold to heat', i.e. 'one year'. Note: both 戍 476 and 戊 1016 may initially have been the same graph (Mizukami, Katō, Qiu), representing same word. See also 545. MS1995:v1:706-7,531-4; KJ1970:600-01; QX2000:35; OT1968:539; AS2007:596. Suggest lower left as 示 723 'show/altar' and top as 止 143 'stop/foot'.

**Mnemonic:** EVERY YEAR HALBERDS ARE PLACED AT FOOT OF ALTAR**1381**

L1

載

SAI, noru/seru  
**load, carry, publish,  
print**  
13 strokes積載 SEKISAI loading  
掲載 KEISAI publication  
記載 KISAI mention

Bronze 載; seal 載. Has 車 'vehicle', and 戣 (CO, 'injure with a weapon/halberd' [see 1374 Note]) as phonetic with associated sense 'put in place, secure', giving 'put load securely (onto cart, etc.)'; by extension, 'put in print, publish'. Mizukami lists a proposed OBI equivalent also. MS1995:v2:1270-71; OT1968:984; TA1965:110. There are a number of variants for halberd, and we suggest here a 'fancy' halberd.

**Mnemonic:** VEHICLE CARRIES LOAD OF FANCY HALBERDS – PUT IT IN PRINT**1382**

L1

埼

(sai), saki  
**promontory, cape**  
11 strokes埼玉 Saitama Saitama  
埼玉県 SaitamaKEN Saitama PrefectureA late, post-*Shuowen* graph. Has 土 64 'earth, ground', and 奇 1174 ('strange, odd') asphonetic with associated sense 'uneven', giving '(place where) coastline is winding', i.e. 'promontory'. The *Yupian* dictionary lists this graph in the variant form 碕 (NJK), with 石 47 'stone, rock' instead of 土. SS1984:145; GY2008:1179.**Mnemonic:** THE GROUND ON THAT PROMONTORY IS STRANGE

1383

L1

劑

ZAI  
medicine, drug  
10 strokes

藥劑 YAKUZAI medicine  
 藥劑師 YAKUZAISHI pharmacist  
 緩下劑 KANGEZAI laxative

Seal 劑, a late graph (*Shuowen*); traditional 劑. The seal form has 刂 198 'knife, cut', and the equivalent of 齊 1578 'equal, similar' (traditional

form: 齊) as semantic and phonetic, giving 'cut and make even'. Tōdō takes this to refer to the ancient practice of cutting tallies of equal shape to mark an agreement, as well as to preparing equal individual doses of traditional medicines. Over time, the medicine-related sense became predominant. KJ1970:423; TA1965:770-73; OT1968:119.

**Mnemonic:** MEDICINAL DRUG NEEDS TO BE CUT UP IN EQUAL MEASURES

1384

L1

崎

saki, misaki, KI  
cape, steep  
11 strokes

長崎 Nagasaki Nagasaki  
 島崎 Shimazaki a surname  
 崎く KIKU steep road

A late, post-*Shuowen* graph. *Yupian* takes to mean 'uneven mountain road'. Ogawa interprets as 山 26 'mountain', and 奇 1174 ('strange, odd') as phonetic with associated sense 'stick out prominently' or 'winding', and notes 'promontory' as a Japanese-only usage, as does Shirakawa. OT1968:304; SS1984:146.

**Mnemonic:** THAT ODD MOUNTAIN ON THE CAPE LOOKS STEEP

1385

L1

削

SAKU, kezuru  
reduce, pare, sheath  
19 strokes

削除 SAKUJO deletion  
 削減 SAKUGEN reduction  
 削り取る kezuritoru shave off

Seal 削, late graph (*Shuowen*); traditional 削. Has 刂 198 'knife, sword, cut', and 肖 (= modern 肖 1490 'resemble'), taken in one view as phonetic with associated sense 'make small', giving 'shave/plane, whittle down' (Ogawa, Tōdō), or in similar vein, 'cut off meat' (Shirakawa, taking 肖 as 'small piece of meat' [treating as 小 38 'small,

little' over 肉 209 'meat, flesh' in its variant form 月]). In this view, the other meaning 'sheath, scabbard' is seen as a borrowed usage of 削. An alternative analysis of this graph takes as 刂 'knife, sword', and 肖 as phonetic with associated sense 'contain', thus 'container for knife/sword', i.e. 'sheath, scabbard' (Katō); in this analysis, conversely, 'shave/plane, pare' is seen as the borrowed usage. OT1968:117,816; TA1965:255-7; SS1984:344; KJ1970:607. Suggest taking 肖 as small bit 小 of meat 肉/月.

**Mnemonic:** USE KNIFE TO PARE MEAT INTO REDUCED SMALL BITS

1386

L1

柵

SAKU, shigarami/mu  
fence, stockade,  
entangle, weir  
9 strokes

鉄柵 TESSAKU iron railing  
 柵垣 SAKUgaki fence  
 柵 shigarami weir

OBI 柵, seal 柵. Has 木 73 'wood, tree', and 冊 884 (originally, different-sized turtle shells tied together after use in divination, for writing on; 'book, volume') as phonetic with associated sense 'uneven bundles', giving 'fence made of unequal size bundles of wood.' 'Entangle' is an extended meaning. MS1995:v1:658-60; OT1968:499; TA1965:483-6.

**Mnemonic:** MAKE A FENCE WITH BUNDLES OF BOUND WOODEN BOOKS

1387

L1

索

SAKU  
rope, search  
10 strokes索引 SAKUIN index  
思索 SHISAKU speculation  
鉄索 TESSAKU cable

Bronze 索, seal 索. OBI occurrences have 又 2003 'hand', or two hands, with another element representing plant fibers/threads, giving 'twist fibers and make rope'; 宀 30 'roof, cover'

added at bronze stage suggests the work was done inside a hut or other such building (Gu). 索 was borrowed for its sound value in early Chinese to write another homophonous word meaning 'search, enquire into'. KJ1970:438-9; MS1995:v2:1006-7; AS2007:486,482. Suggest upper part as roof with cross (i.e. church), and use 'threads' 29.

**Mnemonic:** SEARCH FOR ROPE AND FIND  
THREAD UNDER CHURCH ROOF

1388

L1

酢

SAKU, su, *suppai*  
vinegar, sour  
12 strokes酢酸 SAKUSAN acetic acid  
酢の物 su no mono pickles  
酢漬け suzuke pickling

Bronze 酉, seal 酉. Has 酉 318 'wine' (originally pictograph of wine jar), and 乍 ('make'; see Note below) as phonetic with associated sense taken as i] 'purse the lips', giving 'sour wine' (Ogawa), or ii] 'accumulate', giving 'wine of

increased acidity due to accumulation of time', thus 'sour wine' (Mizukami). In either interpretation, 'vinegar' is an extended sense. Note: setting aside minor differences in interpretation, 乍 has the original core meaning of cutting into wood or other material with an instrument such as an ax, giving 'make' as an extended sense (see also 141). OT1968:1027; MS1995:v2:1348-9, v1:18-20.

**Mnemonic:** VINEGAR IS MADE FROM SOUR  
WINE

1389

L1

搾

SAKU, shiboru  
wring, press  
13 strokes搾取 SAKUSHU exploitation  
压榨 ASSAKU pressure  
搾り取る shiboritoru extractA graph devised in Japan (*kokuji*; see Introduction), not in China itself. Has 扌 34 'hand', and NJK 窄 'narrow; press/coerce' as semantic andphonetic, giving 'apply pressure, press'. Since 搾 is a *kokuji* and by definition was not brought over from China, the graph as a whole has no *on* reading proper to reflect original Chinese pronunciation, but it has assumed the *on* reading of 窄. OT1968:426; GY2008:1147. We suggest taking the elements as 'hand' 扌 34, 'hole' 穴 860, and 'make' 乍 (see 141 and 1388).**Mnemonic:** MAKE A HOLE BY PRESSING WITH  
HAND

1390

L1

錯

SAKU  
mix up, confuse  
16 strokes錯誤 SAKUGO mistake  
錯覺 SAKKAKU illusion  
倒錯 TÖSAKU perversionSeal 錯, late graph (*Shuowen*). Has 金 16 'metal', and 昔 346 'formerly, days of old' as phonetic with associated sense 'put on top, pile up', thus 'plate, coat with metal'. TA1965:364-7; OT1968:1045; KJ1985:633.**Mnemonic:** IN OLDEN TIMES METALS WERE  
OFTEN MIXED UP

1391

L2

咲

saku  
bloom, blossom  
9 strokes

四季咲き SHIKIzaki perennial  
遅咲き osozaki late blooming  
咲き残る sakinokoru stay in bloom

Late, post-*Shuowen* graph; traditional 咲.  
Initially written 芙, a graph originally meaning 'thistle'; later sometimes written 笑, and borrowed for convenience to write a different word that at an earlier stage of Chinese was of similar pronunciation and meant 'act coquettishly', and by extension 'laugh' (see

笑 537). Later, 口 22 'mouth' was added as a determinative to distinguish in writing when 'laugh' was intended and not 'thistle'. The top element, 竹 58 'bamboo', was further changed (perhaps in error) resulting in the shape 咲, or in printed texts (some having slightly different forms) often or typically to 咲. 'Bloom' seems the dominant Japanese usage for 咲, though 'laugh' is retained in Chinese. KJ1970:85-6; YK1976:272; OT1968:181; FC1977:161-2. Take 天 as 'heaven' 62, and 丷 70 as 'open'.

**Mnemonic:** HEAVENLY FLOWERS OPEN  
MOUTHS TO BLOSSOM FORTH

1392

L1

刹

SATSU, SETSU  
temple  
8 strokes

名刹 MEISATSU famed temple  
刹那 SETSUNA moment, instant  
刹那的 SETSUNATEKI fleeting

Late, post-*Shuowen* graph. Etymology uncertain. Has 刂 198 'knife', and 杀 or 杀 (old dictionaries and commentators fluctuate between the two), which shows a wild animal laid out after being slaughtered.

Initially (OBI and bronze), quite probably the same graph as 殺 515 'kill' q.v., but diverging later. For 刹/刹, a ritualistic origin seems likely, as Shirakawa suggests. Borrowed in Chinese for its sound value to represent a Buddhist loanword from Sanskrit with meanings that include 'pillar', 'temple', hence its frequent use in Japanese also in Buddhist terms. SS1984:511; ZZ1671:v1:169. Take 夂 as 'crossed', and 木 as 'wood' 73.

**Mnemonic:** THERE ARE CROSSED WOODEN  
SWORDS IN THAT TEMPLE

1393

L1

拶

SATSU  
imminent (but used  
only in greeting  
[aisatsu])  
9 strokes

挨拶 AISATSU greeting  
不挨拶 BU AISATSU discourtesy  
挨拶状 AISATSUJŌ written notice

A late, post-*Shuowen* graph. Has 扌 34 'hand', and 𠂔 with associated sense 'split, break up' (the lower right-hand element is originally 肉/月 209 'flesh'), giving '(device for) applying pressure to the hand', i.e. an instrument of torture. By extension, 'press, apply pressure'. Adopted into the expanded *Jōyō kanji* for writing the common word 挨拶 AISATSU 'greeting'; use of 拶 in this word represents Japanese-only loan usage. It is unclear as to how its present dictionary meaning of 'imminence' came about. GY2008:828-9; OT1968:412. We suggest taking 𩇛 as 'waves' (for a pun) and 夕 as 'evening' 46.

**Mnemonic:** WAVES HAND IN THE EVENING AS  
GREETING

1394

L1

撮

SATSU, toru, tsumamu  
**pluck, pinch, take**  
15 strokes

撮影 SATSUEI photography  
撮り直す torinaosu retake  
撮み食い tsumamigui corrupt, 'graft'

Seal 𠄎, a late graph (*Shuowen*). Originally written 最 510 ('most' q.v.), made up of 冃 ('cover, headgear'), taken here as abbreviation for 冒

1974 'defy, attack' (traditional form: 冒) over 取 317 'take', giving 'seize in the hand, take without permission'. Later, the determinative 扌 34 'hand' was added, resulting in 撮. The *kun* reading *tsumamu* 'pinch' retains some of the original meaning of this graph, while the sense 'take (photos)' represents a Japanese-only usage. KJ1970:501-2; OT1968:428.

**Mnemonic:** PINCHED HAND TAKES THE MOST

1395

L1

擦

SATSU, suru/reru  
**rub, chafe, brush**  
17 strokes

擦過傷 SAKKASHŌ abrasion  
擦れ違ふ surechigau brush past  
擦り込む surikomu rub in

A very late post-*Shuowen* graph. Has 扌 34 'hand', and 察 516 ('judge, realize') as phonetic with associated sense taken as i] 'rub' (Katō, Shirakawa), or ii] 'notched, rough' (Ogawa), in either case giving the overall meaning 'rub, polish'. According to Katō, the right-hand phonetic element 察 is a substitute for earlier 沙 1366 (both being near-homophones in early Chinese). KJ1970:416; SS1984:349; OT1968:432.

**Mnemonic:** REALISE ONE'S HAND IS CHAFED

1396

L1

棧

SAN  
**spar, beam, frame**  
10 strokes

棧橋 SANbashi jetty  
棧敷 SAjiki\* stand, balcony  
棧道 SANDŌ walkway of planks

Seal 𠄎, a late graph (*Shuowen*); traditional 棧. Has 木 73 'wood, tree', and 戔 ('harm, injure' [original OBI graph has two opposing halberds]: see 520/545) as phonetic with associated sense taken either as i] 'small, thin items joined up,

giving 'plank walkway' (Shirakawa), or ii] 'long and slender', giving 'hanging bridge' (Ogawa). Meanings given by Schuessler for this graph are somewhat different ('shed made of intertwined branches' and 'carriage box made of lath or bamboo'), but still there appears to be some consistency in the general shape of the materials involved. SS1984:351; OT1968:504; AS2007:605; MS1995:v1:536-9.

**Mnemonic:** FRAME MADE USING TWO WOODEN HALBERDS AS SPARS

1397

L1

慘

SAN, ZAN, mugoi,  
mijime  
**cruel, miserable**  
11 strokes

慘劇 SANGEKI tragedy  
慘殺 ZANSATSU massacre  
悲慘 HISAN misery

Seal 𠄎, late graph (*Shuowen*); traditional 慘. Has 忄 164 'heart, feelings', and 參 517 (origi-

nally, 'woman adorned with hairpins'; now 'go, attend') as phonetic with associated sense taken either as i] 'needle, hairpin' (Katō), or ii] 'pierce, penetrate' (Ogawa), either way giving overall meaning 'feel as if stabbed in the heart with a needle'. 'Cruel' and 'miserable' are extended meanings. KJ1970:441; OT1968:375; MS1995:v1:626-7.

**Mnemonic:** CRUELTY ATTENDED BY FEELINGS OF MISERY

1398

傘

SAN, kasa  
**umbrella, parasol**  
12 strokes傘下 SANKA- affiliated  
雨傘 amagasa umbrella  
日傘 higasa parasolA late, post-*Shuowen* graph. Based on a pictograph of an opened umbrella or parasol. OT1968:76; SS1984:352. Suggest 十 as 'ten' 35 plus 人 'person' 41 x 4 as 'four (people)'.  
**Mnemonic:** UMBRELLA COVERS FOURTEEN PERSONS!

1399

斬

ZAN, kiru  
**kill by sword/ blade, behead**  
11 strokes斬り合い kiriai crossing swords  
斬首 ZANSHU decapitation  
辻斬り tsujigiri beheading strangerSeal 𠄎; a late graph (*Shuowen*). Analyses diverge. One view takes as 車 33 'vehicle' and 斤 1233 'ax; cut, chop', to give 'cut timber and make a cart/carriage' (Gu, Shirakawa). Alternatively, analyzed as 斤 'ax; cut' with 車 as phonetic with associated sense 'cut off (with halberd)', giving 'cut off with ax' (Katō). GY2008:603-4; KJ1970:632.  
**Mnemonic:** CHOPPING UP VEHICLE LEADS TO BEHEADING

1400

暫

ZAN, shibaraku  
**a while, briefly**  
15 strokes暫定的 ZANTEITEKI tentative  
暫時 ZANJI short time  
暫くして shibarakushite after a whileSeal 𠄎; a late graph (*Shuowen*). Has 日 66 'day', and 斬 1399 ('behead, kill') as phonetic with associated sense 'a little', giving 'a short time; for the moment'. TA1965:853; KJ1970:443; OT1968:474; WD1974:367-8.  
**Mnemonic:** THIS DAY, IN A WHILE, I AM TO BE BEHEADED – HOW BRIEF IS LIFE

1401

旨

SHI, mune, umai  
**good, tasty, gist**  
6 strokes旨く umaku smartly, cleverly  
旨み umami flavor  
本旨 HONSHI main purpose

OBI 𠄎; seal 𠄎. Has 匕 'spoon' or possibly (OBI and bronze stages) 氏 (in its original sense 'pronged spoon'; see 522) over what at the OBI stage was typically 凵 22 'mouth' or – less commonly – 甘 1139 ('sweet': original sense 'have something in the mouth and think it good'), either way giving 'put something in

the mouth and think it good', i.e. 'tasty, delicious'. By the seal stage, 甘 was established as the lower element, but subsequently this was changed in shape to 日 66 'day, sun'; at that stage, the difference in shape between 甘 and 日 was quite small. The graph 旨 was borrowed as a convenient way of writing a homophonous word in early Chinese meaning 'basic idea, gist'. MS1995:v1:608-9,154-5,v2:864-6; KJ1970:465; SS1984:363; AS2007:617. We suggest taking the upper part as a sitting person and the lower as sun.  
**Mnemonic:** THE GIST IS THAT THIS PERSON THINKS IT'S GOOD TO SIT IN SUN

1402

L2

伺

SHI, ukagau  
**visit, seek, ask, hear, inquire**  
 7 strokes

伺い事 ukagaigoto inquiry  
 伺候 SHIKŌ courtesy call  
 伺い書 ukagaiSHO letter of inquiry

Seal 伺; a late graph (later version of *Shuowen*). Has 亻 41 'person', and 司 524 ('administer, take charge') as phonetic with associated sense taken as 'look carefully, spy on', giving

'one who spies' (Katō, Tōdō). Most meanings of this graph as used in modern Japanese appear to derive from its original sense 'watch, investigate'. Alternatively, 司 has been taken as semantic as well as phonetic in function, giving 'one who is in charge' (Ogawa); this analysis finds some support in Schuessler, who notes 司 as having a meaning 'supervisor' in bronze texts. KJ1970:457-8; TA1965:119; OT1968:54; AS2007:477.

**Mnemonic:** ADMINISTRATIVE PERSON  
 INQUIRES ABOUT VISITING, WE HEAR

1403

L2

刺

SHI, sasū/saru, toge  
**pierce, stab, thorn**  
 8 strokes

名刺 MEISHI name card  
 刺身 sashimi sashimi (raw fish)  
 刺抜き togenuki tweezers

Seal 刺; a late graph (*Shuowen*). Has 刂 198 'knife, sword; cut', and NJK 束 883 'thorn', and by extension 'sharp, pointed weapon' as semantic and phonetic, giving 'stab and wound'. QX2000:182; KJ1970:478; OT1968:116; AS2007:199. As with 883, we suggest taking 束 as 'tree with droopy branches'.

**Mnemonic:** GET PIERCED BY THORN WHEN  
 CUTTING DROOPY TREE BRANCHES

1404

L1

祉

SHI  
**well-being, happiness**  
 8 strokes

祉福 SHIFUKU well-being  
 福祉 FUKUSHI welfare

OBI 示; seal 祉. Has 示 723 'show' in its original sense 'offering table, altar', and 止 143 'stop, stay', as semantic and phonetic, giving 'the deity descends and stays, (thus) bestowing favor', hence 'good fortune'. MS1995:v2:940-41; OT1968:719; GY2008:741.

**Mnemonic:** STAYING AT THE ALTAR BRINGS  
 HAPPINESS AND WELL-BEING

1405

L1

肢

SHI  
**limb, part**  
 8 strokes

肢体 SHITAI the limbs  
 下肢 KASHI lower limbs  
 選択肢 SENTAKUSHI option

Seal 肢; a late graph (*Shuowen*). The main heading in *Shuowen* has 肌, with 肢 listed just as an alternative form. 肢 has 月/肉 209 'meat, flesh; body' and 支 717 'branch' as semantic and phonetic, giving 'the limbs'. OT1968:817; AS2007:614; SS1984:367.

**Mnemonic:** LIMBS ARE BRANCHES OF THE BODY

1406

L1

施

SHI, SE, hodokosu  
**perform, charity**  
9 strokes

施設 SHISETSU facilities  
 実施 JISSHI implementation  
 施薬所 SEYAKUSHO charity dispensary

Seal 旆. Has CO 旆 353 'flagpole, flag on pole', and 也 184 (originally, pictograph of a long, crawling insect, a snake) as phonetic with associated sense 'winding, fluttering; giving 'flag flutters'; 'bestow' and 'carry out, perform' are loan usages. Mizukami lists a proposed bronze equivalent also. MS1995:v2:600-601,24-5; KJ1970:465; OT1968:455. Suggest taking 旆 as 'side' 方 223 and 亻 as 'person' 41.

**Mnemonic:** PERSON SHOWS CHARITY TO TWISTING CREATURE AT THEIR SIDE

1407

L1

恣

SHI, hoshiimama  
**selfish, arbitrary, indulgent**  
10 strokes

恣意 SHII arbitrariness, self-will  
 恣意的 SHIITEKI selfish, arbitrary  
 放恣 HOSHI self-indulgence

Seal 𠄎, a late graph (*Shuowen*). Has 心 'heart, mind, feelings' 164, and 次 308 ('next') as phonetic with associated sense taken in several

ways, including i] 'unevenness; giving'; 'unevenness of heart' (Tōdō), and ii] 'extravagant; giving 'extravagance of heart' (Ogawa); both i] and ii], therefore, give the meaning 'wilful, wayward'. Another view takes 次 as being an abbreviated writing for 姿 888 'form, appearance' as semantic and phonetic, giving 'weak/undisciplined spirit' (Katō). TA1965:774; OT1968:369; KJ1970:467-8.

**Mnemonic:** NEXT FEELINGS ARE SURE TO BE SELFISH AND INDULGENT

1408

L2

脂

SHI, abura, yani  
**fat, grease, resin**  
10 strokes

脂肪 SHIBŌ fat  
 脂氣 aburake greasiness  
 脂目 yanime 'gummy' eyes

Seal 𠄎, a late graph (*Shuowen*). Has 月/肉 209 'meat, flesh', and 旨 1401 ('tasty; gist') as phonetic with associated sense 'packed tightly', giving 'meat dense in nature', i.e. '(animal) fat'. OT1968:821; TA1965:747; GY2008:1094.

**Mnemonic:** FAT IS TASTY MEAT

1409

L1

紫

SHI, murasaki  
**purple**  
12 strokes

紫煙 SHIEN tobacco smoke  
 紫色 murasakiiro purple  
 紫外線 SHIGAISEN ultraviolet rays

Bronze 𠄎, seal 紫. Has 糸 29 'thread', and 此 (NJK 'this'; see Note below) as phonetic with associated sense 'mixed randomly, unevenly; giving 'thread of (colors) mixed randomly/ unevenly'; here primary color blue mixed with red giving secondary color 'purple'. Note: in one view, 此 has modified 人 41 'person'

匕 – bronze form suggesting person unable to walk properly (Katō, Mizukami) – plus 止 143 'footprint' as semantic and phonetic, thus 'unable to walk'/'cripple'. Bronze form can also be taken as 'foot' (止) detached from person, also signifying 'unable to move' (Ogawa). This may lead to 'stay in this place', then just 'this'. Ogawa, however, treats 'this' as a loan usage. MS1995:v2:1010-11, v1:702-3; TA1965:775; KJ1970:471; OT1968:774,538; WD1974:720-23. Take 匕 as 'sitting person', 止 as 'foot/stop'.

**Mnemonic:** PERSON STOPS, SITS, AND TIES PURPLE THREAD ON FOOT

1410

L1

嗣

SHI, tsugu  
heir, succeed to  
13 strokes嗣子 SHISHI heir  
後嗣 KŌSHI heir  
皇嗣 KŌSHI Crown Prince

Bronze 𠄎, seal 𠄎. Bronze forms vary, some having 口 22 'mouth/opening' twice, leading to same in seal form. Reason for doubling of 口 in some cases is not clear: it may be an extraneous element added under influence of

the unusual positioning of the 口 element of 司 in one particular bronze occurrence of 嗣. This is noted by Katō, who, along with others, takes this graph as 𠄎 884 'bound volumes' with 司 524 'regulate', thus 'put bamboo writing strips in continuous order'; by extension, 'succeed (someone), inherit'. Mizukami also lists proposed OBI equivalents. MS1995:v1:242-4; KJ1970:458; OT1968:192; AS2007:564.

**Mnemonic:** BOUND VOLUMES ARE REGULATED BY HEIR

1411

L1

雌

SHI, mesu, me  
female  
14 strokes雌雄 SHIYU gender  
雌牛 meushi cow, heifer  
雌犬 meinu bitch

Seal 𠄎. Has 隹 324 'short-tailed bird, bird', and 此 (NJK 'this'; see 1409 Note) as phonetic with associated sense typically taken as 'small', giving 'smaller bird (compared with male)',

thus 'female bird'. Other associated senses for 此 as phonetic in 雌 include 'matched with (a partner)' (listed by Mizukami). Sense generalized to 'female (of birds, game, etc.)': Mizukami lists proposed OBI and bronze equivalents also. KJ1970:265; SS1984:376; MS1995:v2:1408-9. Suggest taking 𠄎 as 'sitting person', 止 143 as 'stop'.

**Mnemonic:** FEMALE PERSON STOPS AND SITS, AND BIRD COMES ALONG

1412

L1

摯

SHI  
serious, sincere, reach,  
take, hold  
15 strokes真摯に SHINSHI ni sincerely  
真摯敢闘 SHINSHIKANTŌ hard fight

OBI 𠄎; seal 𠄎. Has 手 34 'hand', and 執 1424 'take, grasp' as semantic and phonetic, thus 'catch, seize'. Devised to represent a word in early Chinese which was closely related to that represented by 執. Modern meanings of 'sincere, serious' are probably loan usage. SS1984:377; OT1968:427; AS2007:616; GY2008:1029; DJ2009:v3:978.

**Mnemonic:** GRASP HANDS AS A SIGN OF SINCERITY

1413

L1

賜

SHI, tamawaru  
bestow  
15 strokes賜暇 SHIKA furlough  
恩賜 ONSHI imperial gift  
賜物 tamamono\* gift, boon

Bronze 𠄎; seal 𠄎. The OBI form has just 易 647 'change; easy', a graph taken in one view as originally signifying liquid being transferred or changed from one vessel to another (Gu, Schuessler), and by extension (Gu) 'give,

bestow'. At the bronze stage, 貝 10 'shell (currency), valuables' was added to clarify this extended meaning (Gu). An alternative view takes the element 易 in 賜 as phonetic with associated sense 'push away from oneself' (Mizukami), giving 'push something one owns towards someone else', and 'bestow' as an extended sense. GY2008:1438; AS2007:566,569,199; MS1995:v2:1244-5.

**Mnemonic:** BESTOWAL IS EASILY CHANGED TO SHELL-MONEY

1414



SHI, *hakaru*  
**consultation, seeking  
 advice, inquiry**

16 strokes

諮じゆん SHIJUN consultation  
 諮問 SHIMON inquiry  
 諮問機関 SHIMONKIKAN advisory body

Seal (咨) 𠄎, a late graph (*Shuowen*). Has NJK 咨 ('inquire'), the original meaning of which was 'sigh, lament' (Schuessler), but it was then used also to represent a separate word meaning 'inquire, initiate discussion'. To indicate clearly in writing when the graph was being used in the latter sense, 言 118 'words; speak' was added. GY2008:916; AS2007:311 SS1984:378,367. Note 1: 咨 consists of 口 'mouth; say' 22, and 次 308 ('next') as phonetic with associated sense taken by Shirakawa as 'open the mouth and lament', though Shirakawa prefers to take the idiosyncratic view of treating 口 here not as

'mouth' but 'prayer receptacle', giving (in his view) 'inquire of the deities'. Note 2: In modern Japanese usage, 諮 is used for *hakaru* in the sense 'formally inquire', as at a committee meeting. Note 3: In socio-cultural terms the Japanese use consultations and seek advice a lot more than do Westerners, not normally from lawyers (in fact, litigation is relatively rare) but from seniors, often a section head or manager at their workplace. Doing things in the prescribed way is important, and orthodoxy is greatly respected, and – perhaps on a somewhat defensive note – it also helps diffuse responsibility if things go wrong. We suggest taking 咨 as 'next, follow' 次 308 and 口 as 'mouth', or alternatively 'opening'.

**Mnemonic:** IN AN INQUIRY, ONE MOUTH IS OPENED TO SPEAK, THEN THE NEXT

**Or:** IN CONSULTATION, WORDS FOLLOW WORDS – NEED AN OPENING!

1415



JI, samurai, *haberu*  
**attend upon, serve**  
 8 strokes

侍従 JIJŪ chamberlain  
 侍女 JIJO lady-in-waiting  
 侍僧 JISŌ acolyte

Seal 𠄎, a late graph (*Shuowen*). Has 亼 41 'person', plus 寺 149 ('temple') as phonetic with associated sense 'serve, wait upon' (Tōdō says 'remain in the one place [in attendance]'), giving 'one who serves'. The sense 'samurai'

(one who attends upon his lord) evolved as an additional, Japanese-only usage. KJ1970:480-81; TA1965:70-71; OT1968:60; AS2007:467. As mnemonic, we suggest two approaches: the first treating the elements person 亼 and temple 寺; the second taking the 'temple' apart and treating the graph as 'soil, ground' 土 64 and 'hand' 寸 920.

**Mnemonic:** PERSON IN ATTENDANCE AT TEMPLE IS A SAMURAI

**Or:** PERSON SERVING HAS SOILED HANDS !!

1416



JI  
**luxuriant, rich,  
 strengthen**  
 12 strokes

滋養 JIYŌ nourishment  
 滋味 JIMI savoriness  
 滋雨 JIU welcome rain

OBI 𠄎, seal 𠄎, traditional forms 滋, 滋. Note similarity in shape has historically caused fluctuation (and no doubt confusion) between 茲 (NJK; original meaning: 'abundant shoots of vegetation') and 兹 (NJK; original meaning: 'thread dyed twice') as the right-hand element, both then merging as 兹 (on this point, see 1417 Note); *Zhengzitong* has 滋 as the heading character, and notes 滋 as an alternative form. Views vary, though all

agree that one component is 氵/水 42 'water' (occasionally 'river'). The OBI form has 'water, river' with 茲 'fine threads', which Mizukami treats as the original way of writing 茲 'abundant shoots of vegetation', leading to his view of 滋 as 'river with luxuriant foliage (nearby)'. Another view takes right-hand 茲 in 滋 as semantic and phonetic with the meaning 'increase', giving 'water increases' (Ogawa); Tōdō also regards 'increase' as the associated sense in this graph. 'Increase' thus stands as an extended or generalized sense regarding the above interpretations of earlier forms of 滋. In contrast, another view takes right-hand 茲 (seal form onwards) as having

in 1416 only a phonetic role with associated sense unclear, taking the whole graph 滋 to represent a river name (in modern Honan Province) and taking 'luxuriant' as a loan usage (Katō); in taking this approach, Katō follows the *Shuowen*, even though he sees 茲 when functioning as an *independent* graph to have the meaning 'new shoots of vegetation grow luxuriantly'. Other interpretations of the convoluted etymology of this graph also exist. ZZ1671:v1:681; MS1995:v2:1116-7,772-3,v1:446-9; TA1965:114; KJ1970:32-4.

**Mnemonic:** DOUBLE THREAD OF RIVER-WATER BRINGS LUXURIANT GROWTH

1417

慈

JI, itsukushimu  
love, pity, affection  
13 strokes

L1

慈悲 JIHI mercy  
慈善 JIZEN charity  
慈愛 JIAI benevolence

Bronze 慈; seal 慈. Has 心 164 'heart, mind', with phonetic element which, due to similar shape historically, shows fluctuation between 茲 (NJK; orig meaning: 'abundant shoots of vegetation') and 茲 (NJK; orig meaning: 'thread dyed twice'), but in either case with same associated sense 'raise caringly'. *Zheng-*

*zitong* has the form with 茲 as the phonetic in its entry heading, but notes the way of writing the phonetic with 茲 instead as an alternative for this graph which is historically valid also. Note: main heading for this graph in *Zhengzitong* has the uppermost four strokes of the phonetic 茲 with the two horizontal strokes written as one; from this, it was just a small step to take to write the three strokes at the top in the same way as in modern 慈. MS1995:v1:520-21; KJ1970:34; OT1968:381; ZZ1671:453-4.

**Mnemonic:** DOUBLE THREADS OF LOVE AND PITY IN ONE'S HEART

1418

餌

JI, esa, e  
food, bait, lure  
15 strokes (餌)

L1

餌食 eJIKI food, bait, prey  
好餌 KŌJI tempting offer/bait  
鳥餌 toric bird seed

Seal forms i] (餌), ii] (餌). The first seal form given here appears in the *Shuowen* entry heading for this graph, with ii] noted as an alternative way of writing. In ii], 耳 31 ('ear')

serves as phonetic with associated sense 'soft' (Ogawa). In the case of 餌, the graph thus consists of 食/食 163 'food; eat', combining with 耳 as phonetic to give 'food/ rice softened (by cooking), rice-cakes'. Later, a semantic shift took place, giving rise to the more specific sense 'animal feed'. OT1968:1116; SS1985:385; GY2008:905; DJ2009:v1:241.

**Mnemonic:** IF YOU WANT FOOD, TRY EATING EARS!

1419

璽

JI  
imperial seal  
19 strokes

L1

御璽 GYOJI imperial seal  
国璽 KOKUJI seal of state  
印璽 INJI imperial seal

Seal (璽) 璽. Main entry heading in *Shuowen* has 璽, and the equivalent of 璽 is treated in that work as an older writing. 璽 has 土 64 'earth' (here, 'clay'), and 爾 (NJK, 'you, so', etc.; see Note below) as phonetic with associated sense usually taken as 'push, press', thus 'device for making impressions'. Seal impression was into soft clay. The graph 璽, consisting of the same phonetic 爾 as in 璽, but comple-

mented by 玉 15 'jade, precious stone', later came to be used (once more), this time to specifically denote 'Imperial seal' as opposed to lesser seals. The element 玉 reflects the widespread (but not exclusive) use of jade for Imperial seals; sometimes bronze was used instead. Note: 爾 is typically taken to be based on pictograph of a spinning device for winding thread onto, though Mizukami notes an alternative view which takes it as a seal with handle having cords attached. KJ1970:484-5; DJ2009:v3:1117; OT1968:662; MS1995:v2:822-4; OT1968:662.

**Mnemonic:** JEWELED IMPERIAL SEAL  
INCLUDES FOUR CROSSES

1420

鹿

shika, ROKU, ka  
deer  
11 strokes

L1

鹿皮 shikagawa deerskin  
牡鹿 ojika buck, stag  
馬鹿 BAKA idiot

OBI 麋, seal 麋. Based on pictograph of stag and antlers. GY2008:1298; MR2007:416; MS1995:v2:1502-3. Suggest 比 as antlers, 比 as 'compare' 792, 广 as 'building' 127.

**Mnemonic:** DEERS COMPARE ANTLERS  
INSIDE BUILDING

1421

軸

JIKU  
axle, shaft, scroll  
12 strokes

L1

車軸 SHAJIKU axle  
地軸 CHIJIKU earth's axis  
軸物 JIKUmono scroll picture

Seal 軸, a late graph (*Shuowen*). Has 車 33 'vehicle', and 由 421 ('reason, means') with associated sense 'stick out, project', giving 'center pole projecting out through wheel', i.e. 'axle'. TA1965:188; OT1968:984; GY2008:829; DJ2009:v3:1173.

**Mnemonic:** AXLE IS REASON WHY VEHICLE  
MOVES

1422

叱

SHITSU, shikaru  
scold, rebuke  
5 strokes

L2

叱正 SHISSEI correction  
叱咤 SHITTA scolding, urging  
叱責 SHISSEKI reprimand

Seal; a late graph (*Shuowen*). Has 口 22 'mouth; speak', and 七 32 ('seven') as phonetic, serving as onomatopoeic to represent clicking sound made with the tongue when scolding someone. SS1984:387; OT1968:163; DJ2009:v1:117.

**Mnemonic:** SCOLDED SEVEN TIMES

1423

疾

SHITSU  
illness, swiftly  
10 strokes

L1

疾患 SHIKKAN disease  
疾走 SHISSŌ suru scamper  
疾づくに tokku ni quite a while ago

OBI 疾, bronze 疾, seal 疾. The OBI form has a person, drawn in a shape similar to 大 56 'big', so that an arrow 矢 145 can be shown pointing up into the armpit, to signify 'wounded by an arrow'. This same shape occurs in bronze also; another bronze form (shown above), in addition to 'arrow', has a pictograph

(profile) for 'bed' with a stroke added, taken as abbreviated shape to represent 'person' or 'quilt' (ancestral form of 𦵑 404 'sick-bed, sickness'), providing what was to become the standard for this graph at the seal stage, in *Shuowen*. Other meanings such as 'swiftly' are probably best regarded as loan usages,

but may relate to the swift onset of disease / infection. MS1995:v2:890-91,886-8,928-9; KJ1970:488-9; MR2007:375; OT1968:677.

**Mnemonic:** ILLNESS STRIKES AS SWIFTLY AS AN ARROW

1424

執

SHITSU, SHŪ, *toru*

**take, grasp**

11 strokes

L1

執筆 SHIPPITSU writing  
執念 SHŪNEN tenacity  
執り成す torinasu mediate

OBI 執, seal 執. Katō takes one element as a person with arms outstretched, signifying 'seize, take', which by the seal stage became stylized to a shape approximating 𠄎 905 ('arms outstretched'), along with another element seen as the ancestral form of 鑿 (NJK; later meaning a gouging instrument, 'chisel'), but here as an instrument of punishment, and by extension 'criminal'; and he gives overall meaning as 'seize a criminal'. Another view of 執 also takes an element as person with arms

outstretched, and the other element as wooden handcuffs; OBI forms do seem to support this view rather than that which takes instead as early equivalent of 鑿, the OBI equivalent of which is quite different from that in 執. Qiu's commentary on the block script form 執 is that the wooden handcuffs were by then written as 幸, which happens (by chance) to be the same shape as 幸 295 'good fortune', and the element 𠄎 'person with outstretched arms' became confused with 丸 101 ('round'), the latter prevailing. The handcuffs view has wide support (Qiu, Gu, Ogawa, Tōdō). KJ1970:355-6; QX2000:190,187; GY2008:246; OT1968:218; MS1995:v1:272-3,v2:1382-3.

**Mnemonic:** GOOD FORTUNE IS ROUNDED OFF BY TAKING A CAPTIVE

1425

湿

SHITSU, *shimeru/su*

**damp, moist, humid**

12 strokes

L2

湿度 SHITSUDO humidity  
湿地 SHITCHI marshland  
湿っぽい shimeppoi damp, dismal

Seal 濕, traditional 濕. This graph originally represented the name of a river, comprising 氵/水 42 'water', here 'river', plus 𣪠 as phonetic. Separate from 濕, there was another graph 溼 meaning 'wet ground, wet', comprising water 氵 plus 土 64 'earth, ground', plus 𣪠, typically taken to mean 'cut threads' (Tōdō takes instead as threads below horizontal line representing surface of water), as phonetic with associated sense 'wet, soak in water'. At OBI and bronze stages, the ancestral form of 溼 lacked element 土. Though 溼 and 濕

are treated as separate graphs in *Shuowen*, later they became confused, and the river name graph 濕 came to be used in the sense 'wet'. The simplified 湿 is perhaps based on a cursive form of 濕. Note: a historical variant once used for 濕 is 濕, with upper element 日 mistakenly written as 田 63 'field', and lower 絲 29 (threads) simplified to 糸, though 濕 is in essence a separate graph originally denoting a river name (different from the one referred to by 濕). The variant need not concern us here, but it does show the complicated historical usage around 濕/湿. MS1995:v2:772-3; QX2000:311-2; TA1965:789-92; KJ1970:518; DJ2009:v3:884,915; SK1984:462; FC1974:v1:1352. Take 日 as 'sun' 66, 氵 as 'damp', and 𣪠 as 'steam rising'.

**Mnemonic:** SUN ON DAMP GROUND MAKES STEAM RISE – WHAT HUMIDITY!

1426

嫉

SHITSU, sonemu,  
netamu  
**jealousy, envy**

L1

嫉妬 SHITTO 13 strokes  
嫉視 SHISSHI jealousy, envy  
嫉み深い sonemibukai envious

Seal (嫉) 嫉. As the entry heading, *Shuowen* has what today would generally be regarded as a graph of more equitable structure than 嫉, consisting of 亻 41 'person', plus 疾 1423 ('illness') with associated sense 'be jealous, hate', giving 'person who is jealous/hates'.

Also, however, *Shuowen* notes an alternative form with 女 37 'woman', i.e. 嫉, and over time this gained currency to the point where it eclipsed 嫉. The favored form of this graph is a reminder that modern viewpoints and values are irrelevant to the environment in early China in which graphs evolved, and possibly at times may even prove to be a hindrance to our understanding of the historical realities. SS1984:388; OT1968:262; DJ2009:v2:659; GY2008:1672; AS2007:294.

**Mnemonic:** A WOMAN SO JEALOUS SHE FALLS ILL

1427

漆

SHITSU, urushi  
**lacquer, varnish**  
14 strokes

L1

漆器 SHIKKI lacquerware  
漆黑 SHIKKOKU jet black  
漆塗り urushinuri lacquering

Seal 漆. Originally written 漆 depicting droplets of liquid (lacquer) dripping down from a tree 木 73, signifying 'lacquer tree' and by extension 'lacquer'. According to Katō, 氵 水 42 'water, liquid' was added as a determinative at the seal stage because it was no longer realized that the lower part of the graph 漆

already included a component indicating a liquid; note, though, that the entry 漆 in *Shuowen* does explain this graph as a *pictograph* relating to liquid, meaning 'tree sap'. 漆 itself is defined in *Shuowen* as being a river name, but this is a later loan use of the graph. Lacquerware of an extremely high standard was being produced in China as early as the Han Dynasty. DJ2009:v3:876,v2:500-01; MS1995:v2:776-7; GY2008:1755,1202; KJ1970:178; OT1968:603-4. We suggest taking 漆 as a multi-branched tree.

**Mnemonic:** EXTRA WATERY LACQUER FROM A MULTI-BRANCHED TREE

1428

芝

shiba  
**turf, lawn**  
6 strokes

L1

芝生 shibafu\* lawn  
芝居 shibai show, drama  
芝刈り機 shibakariki lawn mower

Seal 艹; a late graph (*Shuowen*). Has 艹 53 'plant, vegetation, grass', and 之 ('go'; see Note below) as phonetic with associated sense 'wondrous', giving 'wondrous plant', referring originally to a type of mushroom considered to promote longevity. 'Turf, grass' is a Japanese-only sense for this graph. Note: 之 is based on a pictograph. What exactly it

depicted originally (OBI stage) is disputed: interpretations include that it represented i] vegetation newly emerged above the ground, or ii] a foot trying to advance beyond a demarcating line. Either way, 'go' is taken to be an extended sense; in the case of ii], initially 'advance with difficulty', then generalized to 'advance', 'go'; apart from 'go', this graph is also used as a convenient way of writing several grammatical function words. SS1984:365; MS1995:v1:18-19; GY2008:228. We suggest taking 之 as a zig-zag path.

**Mnemonic:** ZIG-ZAG PATH CROSSES GRASSY LAWN

1429

赦

SHA  
forgiveness  
11 strokes

容赦 YŌSHA forgiveness  
 赦免 SHAMEN clemency  
 恩赦 ONSHA amnesty

Bronze 𠄎; seal 𠄎. Has 攴 112 'hit (with whip/stick)', and 赤 48 ('red') as phonetic with associated sense 'cast aside', giving 'cast aside the idea of whipping someone for their crime', i.e. 'pardon, forgive'. MS1995:v2:1252-3; OT1968:440.

**Mnemonic:** BEATEN TILL RED, THEN SHOW FORGIVENESS

1430

斜

SHA, naname  
slant, diagonal  
11 strokes

斜面 SHAMEN gradient, slope  
 斜方形 SHAHŌKEI rhombus  
 斜め継ぎ nanametsugi miter joint

Seal 𠄎; a late graph (*Shuowen*). Has 斗 1766 'ladle, unit of measure', and 余 820 ('ample') as phonetic with associated sense 'scoop up', giving 'ladle out (water)'; the sense 'slanting' is a loan usage. KJ1970:4-5; OT1968:449; GY2008:1282.

**Mnemonic:** DIAGONAL GIVES AMPLEST MEASURE

1431

煮

SHA, niru/eru/yasu  
boil, cook  
12 strokes

煮沸 SHAFUTSU boiling  
 生煮え namanie undercooked  
 煮立てる nitateru bring to boil

Seal (𠄎) 𠄎. Seal shape is treated in *Shuowen* as an old form with lower element meaning '(type of) cauldron', and upper element as phonetic with associated sense 'cook slowly in liquid', giving overall sense 'cook slowly in liquid'. Later this complex graph was modified by retaining 者 as phonetic and adding 火 8 'fire' in its variant form 𠄎, giving 煮; we find examples of 煮 in clerical script onwards. DJ2009:v1:240; KJ1970:492-3; MS1995:v2:1482-3; SK1984:469; OT1968:620.

**Mnemonic:** PERSON BOILS SOMETHING OVER FIRE

1432

遮

SHA, saegiru  
obstruct, interrupt  
14 strokes

遮光幕 SHAKŌMAKU a shade  
 遮二無二 SHANIMUNI recklessly  
 遮断機 SHADANKI crossing-gate

Seal 𠄎; late graph (*Shuowen*). Has 辵 85 'go, move', and 庶 1480 ('multitude, variety') as phonetic with associated sense 'obstruct, prevent', giving 'obstruct movement', then generalized back to just 'obstruct, prevent'. OT1968:1011; GY2008:1745.

**Mnemonic:** VARIOUS THINGS CAN OBSTRUCT MOVEMENT

1433

L1

邪

JA  
wickedness, evil,  
wrong, unjust  
8 strokes

邪道 JADŌ evil way, heterodoxy  
無邪氣 MUJAKI (na) naïve(ty)  
風邪 FŪJA/kaze\* a cold

Seal 𠄎, a late graph (*Shuowen*). Has right-hand component 𠄎 376 'village, place where people live', and 牙 1090 ('fang, tusk') as phonetic with associated sense unknown; originally, used in

writing a place name. The sense 'evil' for 邪 is a substitute usage in place of another graph 衰 (CO) originally meaning 'diagonal component on front of a Chinese gown', and by extension 'not straight, bent'; 衰 was gradually used less, and 邪 was often employed in its place in this extended sense (Qiu). QX2000:322; OT1968:1018; GY2008:253-4; DJ2009:v2:682; MS1995:v2:1314-15.

**Mnemonic:** FANGS ARE BARED IN VILLAGE OF WICKEDNESS

1434

L1

蛇

JA, DA, hebi  
snake, serpent  
11 strokes

蛇口 JAguchi faucet, tap  
蛇行 DAKŌ meander, zig-zag  
蛇皮 hebikawa snakeskin

Bronze (它) 虵; seal forms 𧈧, 𧈨. Originally pictograph of snake with large head, likely a cobra. Later borrowed for convenience to

write a separate homophonous word meaning 'others', 虫 60 'insect, worm, snake' being added at seal stage to indicate 'snake'. Entry heading in *Shuowen* has 它, with 蛇 noted in text as variant. GY2008:1248; OT1968:885; MS1995:v2:358-9; DJ2009:v3:1106; QX:2000:226. Take 它 as sitting person under roof.

**Mnemonic:** PERSON SITS UNDER ROOF, BUT ON AN 'INSECT' – NO, IT'S A SNAKE!

1435

L1

酌

SHAKU, *kumu*  
serve wine, drink,  
ladle, consider  
10 strokes

酌婦 SHAKUFU waitress  
晚酌 BANSHAKU 'nightcap'  
酌量 SHAKURYŌ consideration

Bronze 𧈩; seal 酌. Has 酉 'wine' 318 (wine jar with lid), and 勺 'ladle; unit of measure' (dropped from *Jōyō kanji* in 2010) as semantic and phonetic, thus 'ladle out, draw out'; extended to 'measure, consider'. SS1984:396; OT1968:1025; MS1995:v2:1344-5, v1:146-7.

**Mnemonic:** CONSIDER DRINKING WINE SERVED BY LADLE

1436

L1

釈

SHAKU, *tomu*  
explain, release  
11 strokes

解釈 KAISHAKU interpretation  
釈放 SHAKUHŌ release  
釈明 SHAKUMEI explanation

Seal 𧈪; late graph (*Shuowen*); traditional form: 釋. Widely taken as 采 215 (hand holding seeds), with 睪 ('watch criminals, espy'; see Note below) as phonetic with associated sense taken as i) 'distinguish, discriminate' (Mizukami, Katō), thus 'put in order what has been divided up', or ii) 'divide', thus 'divide seeds', extended to 'release' (Ogawa).

Shirakawa, though, takes 采 as claws of wild beast, with 罾 as showing corpse of wild beast (top part 罾 'net' taken here as showing head). 'Explain' is extended sense. Mizukami lists proposed older equivalent for 釋/釈. Note: 罾 has 目 76 'eye', plus 幸 295 'happiness' taken either i] as phonetic with associated sense 'espy; look for', or ii] as separate graph from 幸 (though same

shape), meaning 'criminal in handcuffs', either way giving sense 'watch/search for criminals'. MS1995:v2:1354-5,922-4; OT1968:1030; KJ1970:95-6; SS1984:396. Suggest modern right side 采 as person 人 41 with backpack, 采 as variant of 'rice' 米 220.

**Mnemonic:** MAN EXPLAINS WHY HE HAS RICE IN BACKPACK AND IS RELEASED

1437

爵

SHAKU  
peerage  
17 strokes

L1

爵位 SHAKUI peerage  
授爵 JUSHAKU ennoblement  
男爵 DANSHAKU baron

OBI 爵; seal 爵; traditional 爵. The OBI forms, which are generally considered to depict a type of wine vessel, include an upper projecting element, perhaps a handle; some occurrences show three legs and/or a small feature (commonly square-shaped) which may be intended to represent a pattern or crest. Bronze forms vary in shape; one depicts a three-legged vessel and a 'hand' 又 2003 next to it. The seal form is more complex, having a wine vessel, plus top element (possibly a handle or lid), plus 又 (then later, 寸 920 instead) 'hand', plus 鬯 'fragrant herb added to wine for the deities/fragrant wine for the deities'. The overall meaning is taken to be 'wine vessel' (in one view,

based on some of the early forms, a vessel in the shape of a bird), or 'hold wine vessel'. The corresponding original block script equivalent of the seal form is taken to be 爵 (Mizukami). Whether by accident or design, the uppermost element in seal has been modified in block script to become 爪 319 'claw, hand', and the complex 10-stroke element 鬯 has been changed to 鬯 (elsewhere 鬯 is 'food vessel' piled with food [see e.g. 1177 and 1650]) and then modified to 鬯, with 鬯 as the common handwritten shape. At the Imperial Court in ancient China, persons of rank were given sacred wine in ritual, hence 'peerage' as extended sense. MS1995:v2:1480-81,v1:192-3; QX2000:76; KJ1970:498-9; OT1968:631. We suggest taking 又 and 寸 as two hands; 罾 as variant 罾 'bowl' 300; and 鬯 as simplified form of 'food, eat' 食 163.

**Mnemonic:** PEER'S HANDS CLUTCH FOOD BOWL

1438

寂

JAKU, SEKI, sabi(*shii*)  
quiet, lonely  
11 strokes

L1

静寂 SEIJAKU silence  
寂寞 SEKIBAKU no desolate  
寂しさ sabishisa loneliness

Seal (宗) 寂. The *Shuowen* form has 宀 30 'roof; building', and 未 (a CO graph noted in *Kangxi zidian* as the original way of writing 叔 1466 'uncle, younger brother') as phonetic with associated sense 'quiet, no voice of humans'; the phonetic was later changed to 寂. Original overall meaning is 'quiet inside a house', generalized to 'quiet', and by extension 'lonely'. KJ1970:431-2; GY2008:1332,608.

**Mnemonic:** UNCLE IS LONELY IN QUIET BUILDING

1439

朱

SHU  
vermilion, red,  
cinnabar  
6 strokes朱色 SHUIRO vermilion  
朱肉 SHUNIKU red ink-pad  
朱筆 SHUHITSU red pen, correct

OBI 𠄎; seal 朱. The OBI occurrences comprise the pictograph for 木 'tree' 73, plus a centrally-placed element which is either a thin horizontal stroke 一 or a much shorter, thicker stroke. Katō is of the view that the version of this graph with the shorter, thickish line (which he sees as a blob-like dot) is the original form (even though he bases this view on a later, bronze equivalent, in which thick strokes were more easily executed than when incising in OBI on bone with a knife), and serves as phonetic, with associated sense 'inside', giving 'the inside of a tree'. Perhaps more convincing is the view that the role of this additional line (or blob-like dot) may have been to indicate

the tree has been cut, showing the newly-cut wood which is often reddish in color (Ogawa). Shirakawa, alternatively, suggests that the blob-like dot might be a way to indicate a method for extracting material from a tree for making the vermilion color, though it is not clear what tree (or shrub) this would be. The seal equivalent for 朱 in *Shuowen* again has a thin horizontal stroke, and in clerical script we find examples close to the block script equivalent with its top left-hand stroke 丿; no doubt this evolved as a way to help distinguish 朱 from other similar graphs such as 未 once the top curved stroke of 木 in seal changed to a straight horizontal stroke in the less embellished clerical script. The sense 'bright orange-red, vermilion' appears to reflect a minor semantic shift. MS1995:646-7; SS1984:399-400; OT1968:488; SK1984:395; KJ1970:504. Suggest taking 丿 as a ribbon.

**Mnemonic:** VERMILION-RED RIBBON IN TREETOP

1440

狩

SHU, karu/ri  
hunt  
9 strokes狩獵 SHURYŌ hunting  
狩り犬 kariinu hunting dog  
狩り込み karikomi round-up

Seal 𠄎. Has 𠄎/犬 19 'dog' (the variant 𠄎 is sometimes used in the sense 'wild animal akin to dog'), and 守 316 ('guard, protect') as phonetic with associated sense taken as i]

'collect and catch', giving 'collect together and catch wild animals and birds' (Ogawa), or ii] 'surround', giving 'chase and catch wild animals and birds' ((Tōdō). Mizukami lists proposed OBI and bronze equivalents, though the phonetic element (supposedly 守) in these corresponds more to 單 instead. OT1968:642; KJ1970:503-04; MS1995:v2:840-41, v1:360-61.

**Mnemonic:** DOG PROTECTS MASTER WHEN OUT HUNTING

1441

殊

SHU, koto(ni)  
(e)special  
10 strokes特殊 TOKUSHU special  
殊勝 SHUSHŌ na laudable  
殊更 kotosara especially

Seal 𠄎; late graph (*Shuowen*). Has 𠄎 302/520 'bone fragment' (variant of 𠄎, having 卜 96 'bone crack, divining', over piece of bone: see Note below), and 朱 1439 ('vermilion') as phonetic with associated sense 'cut off, cut', giving 'cut to death, kill'. The variant 𠄎 rather than 𠄎 is common already in clerical script as the determinative. Based on usage in an early classical text, Shirakawa feels 'outstanding, special' may be an extended sense of 殊. Note: Katō, however, takes 𠄎 as showing top of spine. Qiu notes another possible origin of 𠄎, stating 'it

first appeared [as independent graph] some-time between the Song and Yuan dynasties; derived from shape of Tibetan letter read *ta*, based on close cultural contact between Song and Yuan dynasties. Note, however, that as a determinative in graphs such as 殊 the shape 歹 was already commonly used as variant of 夕 from clerical script onwards, such as in texts on wooden strips recovered from Juyan, a

frontier town established ca.104BC in what is now part of Inner Mongolia. KJ1970:505,312; MS1995:v1:708-9; SS1984:401; SK1984:427-30; QX2000:170-71; GY2008:69; CS2000:61; AS2007:470.

**Mnemonic:** VERMILION-RED BONES ARE SOMETHING SPECIAL

1442

珠

SHU  
jewel, pearl  
10 strokes

L1

珠玉 SHUGYOKU jewel  
真珠 SHINJU pearl  
数珠 JUZU\* rosary

Seal 珠, late graph (*Shuowen*). Has 玉 15 'jade, precious stone', and 朱 1439 ('vermilion') as phonetic with associated sense usually taken as 'round ball', thus 'pearl'. Katō' prefers to take the original meaning as 'jade round in shape', and 'pearl' as a loan usage. The majority view is probably the one to follow. OT1968:656; SS1984:40; GY2008:980; KJ1970:505.

**Mnemonic:** PEARL IS A VERMILION-RED JEWEL?!

1443

腫

SHU, hareru/rasu  
swelling, tumor  
13 strokes

L1

肉腫 NIKUSHU sarcoma  
腫瘍 SHUYO tumor  
腫れ物 haremono swelling, boil

Seal 腫, late graph (*Shuowen*). Has 月/肉 209 'flesh, body', and 重 326 'heavy' taken either [i] as semantic and phonetic (Tōdō, Gu), or [ii] as phonetic with associated sense 'collect, gather' (Ogawa), both giving meaning 'swell up'. TA1965:291; GY2008:677; OT1968:825.

**Mnemonic:** BODY FEELS HEAVY WITH A SWELLING TUMOR

1444

趣

SHU, omomuki/ku  
gist, tendency, idea,  
proceed, view  
15 strokes

L1

趣味 SHUMI hobby, interest, taste  
趣意 SHUI gist, view  
趣向 SHUKO plan, scheme, idea

Bronze 趣, seal 趣. One interpretation has 走 179 'run' (this graph's meaning in early [not modern] Chinese), and 取 317 'take, catch, grasp', giving 'run to catch (wild animal)' (Mizukami, Katō). Another interpretation,

based on usage of 趣 in bronze texts, takes the original meaning as 'run, move quickly' (Gu, Shirakawa; Shirakawa also notes 'take' as another meaning). Schuessler gives the early meaning as 'hasten to'. This latter sense 'hasten towards, tend towards' is reflected in the meanings this graph has in Japanese such as 'tendency, gist'. QX2000:196; MS1995:v2:1258-9; KJ1970:503; SS1984:402; GY2008:1779; AS2007:635.

**Mnemonic:** MY VIEW TENDS TO PROCEED BY RUNNING AND CATCHING

1445

寿

JU, kotobuki  
**long life,  
 congratulation**  
 7 strokes

寿命 JUMYŌ life span  
 長寿 CHŌJU longevity  
 米寿 BEIJU 88th birthday

Bronze 壽; seal 壽; traditional 壽. The bronze forms exhibit some variation, but all include 耂 as abbreviation of 老 638 'old person, old'. This combines with an element 畀 ('ridges in cultivated field') as phonetic with associated sense 'long, extends out long', giving 'old person who lives a long time'. Some bronze occurrences also include 寸 1920 'hand', which is common as a component in clerical script equivalents. The latter are transitional in shape between seal and block script equivalents, as is to be expected, though the actual changes themselves are not easily explained. Such changes from the seal form include the uppermost element

耂, which is semantic, sometimes being written (distorted) in a shape corresponding to 士 521 'samurai', and the phonetic element changes in a way which is difficult to reconcile with the corresponding early equivalents (again, probably involving some distortion in shape). By extension, the original meaning 'old person, old' came to mean 'longevity'; 'auspicious'. MS1995:v1:284-5; KJ1970:695-6; OT1968:229. Note regarding BEIJU 米寿: 米 BEI / 220 'kome' means 'rice', which in itself is seen as a good sign. Moreover, it can also be taken as 十 'ten' and 八 'eight', multiplied to give eighty, then adding variant 'eight' 丿, to give a total of eighty-eight years, indicating a very long life (especially in earlier times), and was celebrated as a special occasion. We suggest taking 𠂇 as a variant of 'hand' 手 34, along with another 'hand' 寸 1920.

**Mnemonic:** PUT HANDS TOGETHER TO CONGRATULATE A LONG LIFE

1446

呪

JU, norou, majinai  
**curse, spell, charm,  
 magic**  
 8 strokes

呪文 JUMON spell, curse, magic  
 呪物 JUBUTSU fetish  
 呪符 JUFU charm, amulet, talisman

A late, post-*Shuowen* graph. Initially, the graph 祝 533 ('celebrate'), the original meaning of which was probably 'invoke the deities', was used also for 'pray to the gods for calamity to be visited on someone', i.e. 'curse'. The separate graph 呪 first appeared sometime after the Later Han Dynasty, according to Shirakawa. It consists of 口 22 'mouth; speak', along with 兄 – abbreviated from 祝 in its likely original sense 'invoke the deities' – as semantic and phonetic, giving 'invoke the deities' (with negative connotation), and hence 'curse'; 'spell' may be regarded as extended meaning. In non-standard Japanese usage, 咒 is sometimes encountered as a variant form of 呪. GY2008:622; OT1968:176; SS1984:403-4. We suggest taking the graph as 兄 114, (now meaning 'elder brother' but also having connotations of prayer or incantation) comprising 'mouth, speak' 口 with 'legs/person' 41 儿, then adding an extra mouth 口.

**Mnemonic:** ELDER BROTHER NEEDS TWO MOUTHS FOR MAGIC SPELL

**Or:** ELDER BROTHER CURSES SO MUCH HE NEEDS TWO MOUTHS

1447

L1

需

JU  
need, demand  
14 strokes

需要 JUYŌ demand (economic)  
必需品 HITSUJUHIN necessities  
需給 JUKYŪ supply and demand

Seal 需. Has 雨 3 'rain', and 而 (NJK; originally, depiction of a beard) as phonetic with associated sense taken either as ij 'become wet with rain and go soft' (Ogawa), or iij 'become wet' (Katō), in either case giving overall sense 'become wet'. In the case of this graph, the seal

form onwards represents a different line of development from earlier, at least initially. The equivalent in OBI texts has a standing figure similar in shape to 大 56 'big', accompanied by water droplets; this is found in bronze also, but more common is a standing figure with 雨 'rain' above, showing the transitional stage towards later 需. Meanings such as 'seek; demand' are loan usages. MS1995:1420-21; KJ1970:508; OT1968:1086. We suggest taking 而 as a rake.

**Mnemonic:** AFTER THE RAIN THERE IS GREAT DEMAND FOR RAKES

1448

L1

儒

JU  
Confucianism  
16 strokes

儒教 JUKYŌ Confucianism  
儒者 JUSHA Confucianist  
儒学 JUGAKU Confucianism

Seal 儒. A late graph (*Shuowen*). Has 亻 41 'person', and 1447 需 ('demand') as phonetic with associated sense taken in one view as 'weak', giving 'weak dwarf'. This is the view of Katō, who asserts that persons of this type were in

control of various fields such as divination, music, astronomy, and divination. It is thought that shamans in ancient China were often hunchbacks or others with unusual physical characteristics. Gu agrees that there were persons in charge of fields such as those mentioned above, but makes no reference to dwarf stature or the like. The meaning 'Confucianism' for 儒 probably evolved as a specialised extended sense. KJ1970:508; GY2008:1892-3.

**Mnemonic:** A CONFUCIANIST IS A PERSON IN GREAT DEMAND

1449

L1

囚

SHŪ  
prisoner  
5 strokes

囚人 SHŪJIN prisoner  
囚役 SHŪEKI prison labor  
死刑囚 SHIKEISHŪ condemned man

OBI 囚; seal 囚. Depicts 人 41 'person' inside an enclosure 匚 84, which is represented fairly consistently in this graph even in OBI texts, giving 'capture; prisoner'. MR2007:346; MS1995:v1:250-51; OT1968:45.

**Mnemonic:** PERSON CONTAINED WITHIN ENCLOSURE IS A PRISONER

1450

L2

舟

SHŪ, fune, funa-  
boat, ship  
6 strokes

舟行 SHŪKŌ navigation  
舟遊び funaasobi boating  
小舟 kobune little boat

OBI 舟; seal 舟. Originally, a pictograph of a boat. The seal form has an additional component, perhaps representing a raised stern. GY2008:294; OT1968:837; MS1995:v2:1098-9; Suggest taking the top stroke as (short) mooring rope, the dots as people sitting in it, the cross-stroke as oar, and the boat itself of course is lacking a stern.

**Mnemonic:** MOORED STERNLESS BOAT WITH TWO PEOPLE AND AN OAR

1451

秀

SHŪ, *hiideru, sugureru*  
**excel(lent)**  
7 strokes秀才 SHŪSAI genius, prodigy  
優秀 YŪSHŪ na excellent  
秀雄 Hideo common male name

Seal 𠄎; a late graph (*Shuowen*). Tends to be treated as comprising 禾 87 'grain plant', and 乃 (see Note 1 below) as phonetic. In one analysis, the associated sense for 乃 here is taken as 'extend, stretch out', giving 'rice (sic; see Note 2) which grows tall', and – by extension – 'outstanding' (Ogawa). Alternatively, the associated sense is taken as 'emerge', giving 'grain plant with ear of grain emerging' (Katō; Gu is in agreement). Another commentator (Shirakawa) prefers to treat 秀 as originally a pictograph of a grain plant with an ear of grain hanging down, but the status of the

graph he bases this judgment on is less certain. Schuessler gives the meaning of 秀 as 'to flower and set ears' (grain), which follows Karlgren. Karlgren considers lower element 'may originally have depicted the root of the plant (?)'. Note 1: 乃 (NJK, 'whereupon; possessive particle') is interpreted in various ways, but is typically taken as having an original meaning such as 'bent'; this is seen in the interpretation as pictograph of 'hunchback' (Katō) or 'bow' (Ogawa), while 'bend/curve, bend easily' (like an ear and ear-lobe) is an extended sense noted in Mizukami. Note 2: 禾 is originally a pictograph of a grain plant, but not specifically rice (though occasionally misinterpreted as such). OT1968:729; KJ1970:513; GY2008:445; MS1995:v1:16-18; SJ1984:406. Take 乃 as something bent.

**Mnemonic:** HEAD OF GRAIN PLANT IS BENT – EXCELLENT CROP

1452

臭

SHŪ, *kusai*  
**smell, smack of,**  
**suspicious**  
9 strokes臭気 SHŪKI bad smell  
俗臭 ZOKUSHŪ vulgarity  
胡散臭い USANKusai suspicious

OBI 褌; seal 臭, traditional 臭. Has 犬 19 'dog', and 自 150 ('self'), in its original sense 'nose', giving 'dog smells with the nose', based on the correct perception that dogs have a very keen sense of smell; the original way of writing 嗅

1207 'smell' (verb). 'Bad smell, odor' is an extended sense, along with 'suspicious' (cf. English 'fishy'). Script simplification in 20th century Japan has led to the lower element 犬 'dog' being changed to 大 56 'big', or at least a shape corresponding to 大, losing semantic transparency in the process. Despite more extensive script simplification, 臭. has been retained in PRC usage. QX2000:197; KJ1970:262; OT1968:832. Take 犬 as big, 自 as nose.

**Mnemonic:** BIG NOSE CAN SMELL OUT SUSPICIOUS THINGS

1453

袖

SHŪ, *sode*  
**sleeve**  
10 strokes領袖 RYŌSHŪ a leader, chief  
半袖 HANsode short sleeves  
袖なし sodenashi sleeveless

Seal 袖, a late graph (*Shuowen*). Listed in *Shuowen*, but not with main heading status, being noted as a less formal, more popular form. Has 衤 444 'garment', and 由 421 ('reason; means') with associated sense 'draw/pull out' (Ogawa), giving 'sleeve'. DJ2009:v2:676; OT1968:903; GY2008:1154.

**Mnemonic:** THIS GARMENT HAS SLEEVES FOR A REASON

1454

羞

SHŪ, hajiru  
be ashamed  
11 strokes羞恥 SHŪCHI shame  
羞恥心 SHŪCHISHIN sense of shame

OBI 𠄎; seal 𠄎. Has 羊 426 'sheep, ram' and 丑 (NJK, zodiac sign 'Ox', originally [OBI] depicts a hand with fingers bent: see 1711) as semantic

and phonetic meaning 'grasp with the hand', giving 'offer sheep in ritual'. 'Shame' is a loan usage. Note that 𠄎 is now the same shape as in the graph 差 508 'difference', though separate in evolution. MS1995:v2:1042-3,v1:6-7; OT1968:799; MR2007:519.

**Mnemonic:** SHAME THAT ARIES THE RAM AND TAURUS THE BULL ARE DIFFERENT

1455

愁

SHŪ, urei/eru  
grief, sadness  
13 strokes愁傷 SHŪSHŌ grief  
哀愁 AISHŪ sorrow  
愁い顔 ureigao sad faceSeal 𠄎, a late graph (*Shuowen*). Has 心 164 'heart, feelings', and 秋 156 ('autumn') as phonetic with associated sense taken either as i] 'shrink', giving 'forlorn, downhearted' (Tōdō) or 'heart grows smaller through grief' (Ogawa), or ii] 'grief', giving 'grieve, lament' (Katō). TA1965:211; OT1968:381; KJ1970:511.**Mnemonic:** AUTUMNAL FEELINGS OF SADNESS

1456

酬

SHŪ  
reward, reply, toast  
13 strokes報酬 HŌSHŪ reward  
応酬 ŌSHŪ response  
献酬 KENSHŪ exchange sake cupsSeal forms 𠄎, 𠄎. Late graph (*Shuowen*). Main heading in *Shuowen* has 𠄎, and goes on to give 酬 as alternative form in accompanying text. Has NJK 酉 318 'wine' (originally, picto-

graph of a wine jar), and 壽 (or 州 320, 'province') as phonetic with associated sense 'give out all round/without exception', thus overall meaning '(host) gives wine to all without exception', and by extension 'give wine, exchange drinking cups'; by further extension, 'reward' and 'reply'. DJ2009:v3:1217; MS1995:v2:1352-3; TA1965:183.

**Mnemonic:** BE REWARDED WITH A TOAST OF PROVINCIAL WINE

1457

醜

SHŪ, minikui  
ugly, shameful  
17 strokes醜惡 SHŪAKU foulness  
醜聞 SHŪBUN scandal  
醜さ minikusa ugliness

OBI 𠄎; seal 𠄎. Has 鬼 1179 ('devil, demon'; originally depicted crouching figure wearing death-mask; see 1179), and 酉 318 ('wine jar')

as phonetic with associated sense 'bend over, shrink', thus 'deceased person's body bends over and joins the ranks of the deities'. Later, a semantic shift occurred, resulting in a new sense 'hunchback', and by extension 'ugly, bad; hate'. MS1995:v2:1350-51; KJ1970:508-9.

**Mnemonic:** DEMON DRINK CAN LEAD TO UGLY AND SHAMEFUL BEHAVIOR**Or:** UGLY DEVIL WITH ALCOHOL

1458

L1

蹴

SHŪ, keru, ke-  
kick  
19 strokes

蹴球 SHŪKYŪ football  
 蹴倒す ketaosu kick down/over  
 飛び蹴り tobikeri drop-kick

Seal 蹴; a late graph (*Shuowen*). Has 足 54 'leg, foot'; and 就 900 ('reach, proceed to; regarding') as phonetic with associated sense 'quick'; referring to sudden actions made with the foot, giving 'stamp on, kick'. In Japanese usage, 'kick' predominates. SS1984:419; GY2008:1989; OT1968:976. For 就, as in 900 we suggest taking it as 京 110 'capital' and 尤 as 'crippled dog' 犬 19.

**Mnemonic:** DOG IN CAPITAL IS CRIPPLED  
AFTER LEG IS KICKED

1459

L1

龍衣

SHŪ, osou  
attack, inherit, pile up  
22 strokes

襲来 SHŪRAI attack  
 空襲 KŪSHŪ air raid  
 世襲 SESHŪ heredity

OBI 褌, seal 襲. Seal form has 衣 444 'garment'; and 龍 (traditional form of 竜 2081 'dragon'), the latter serving here as an abbreviation of 龍 ('flying dragons') as a phonetic with an associated sense 'pile up, pile up around'; giving 'put covers over a corpse'; then generalized to 'cover'; by extension this came to mean 'conceal horses and men'; then by further extension to make a surprise attack, then generalized to simply 'attack'. It is unclear as to how it came to acquire the meaning of 'inherit', though it may derive from funeral rites and associated conventions. Katō sees the main meaning as being the funeral clothing. He is quite specific in asserting that the graph indi-

cates putting a kimono (or kimono-like clothing) on a corpse by folding the left side under the right side, presumably contrary to that of a live person wearing a kimono. In Chinese there is still a meaning for this graph of preparing for burial. He treats 龍 as a phonetic with an associated meaning of 'wrong way' or 'back to front', and treats 'attack', 'pile up', and 'inherit' as all being loan usages. Schuessler points to a link in early Chinese between a word for 'habit, custom', and one for 'additional robe, cover' which could explain 'pile up' and 'inherit'.

OBI forms for the upper element 龍(竜) vary considerably in shape; the greater part of the OBI form given above seems to represent a shape for 'dragon'. Modern form of 襲 1459 retains the traditional form for 竜 2081 as top element. KJ1985:550; MS1995:v2:1172-3; QX2000:234; TA1965:798-9; OT1968:910; AS2007:524.

**Mnemonic:** DRAGON ATTACKS PILE OF  
INHERITED CLOTHES

1460

L1

汁

JŪ, shiru  
juice, soup, liquid  
5 strokes

果汁 KAJŪ fruit juice  
 墨汁 BOKUJŪ India ink  
 みそ汁 misoshiru miso soup

Seal 汁; a late graph (*Shuowen*). Has 氵 42 'water' or sometimes – as here – 'liquid'; and 十 35 ('ten') as phonetic with associated sense typically taken as 'mix in'; giving 'liquid with ingredients mixed in' (Shirakawa, Gu, Ogawa). Tōdō, alternatively, prefers to interpret the associated sense as 'enter deep into'; giving 'liquid which has sunk to the bottom of a vessel'. SS1984:414; GY2008:193; OT1968:557; TA1965:789-94.

**Mnemonic:** JUICE MIXED WITH TEN DROPS  
OF WATER

1461

L1



JŪ, *ateru, mitasu*  
**full, fill, provide**  
 6 strokes

充分 JŪBUN sufficient, enough  
 充実 JŪJITSU fullness  
 充当 JŪTŌ allot, apply

Seal 𠂔; a late graph (*Shuowen*). In one view, has 𠂔 'newborn infant' (originally, pictograph of baby being born [head first and thus upside-down]; see Note 1 below), with 儿 ('person'; a separate graph from 'person' 人: see 41 and Note 2 below) as phonetic with associated sense 'grow', giving 'child grows into adult'; by extension, 'be mature/full' (Katō). Alternatively, 儿 is taken not as phonetic but semantic in function, meaning 'person', combining with 𠂔 as an abbreviation of 育 247 'raise, educate' to give the same overall meaning, i.e. 'child grows to adult' (Ogawa, Tōdō). Note 1: 𠂔 is a stylized version of the seal form, which is interpreted as infant emerging from the mother's body (the latter represented by a curved stroke like ㇇). *Kangxi zidian* lists 𠂔 (4 strokes) as

being in error for 𠂔 (3 strokes). In early 20th century Japanese book-printed font, still written as 3 strokes (e.g. in Ueda Bannen's *Daijiten* [1917]), but in modern font modified to look as if begins with 𠂔; the traditional look-up determinative for 充 is 儿 (i.e. determinative 10 [cf. 人/イ 9]). Note 2: Interpretations vary. Mizukami interprets the seal form of 儿 as depicting the middle part of a mother's pregnant body in side profile with swollen abdomen. Ogawa treats as 'person' or 'person kneeling'. The OBI and bronze shapes (as non-independent element) for 儿 given by Gu, very close to those for 人, became more distinctive in seal and clerical script; Gu takes as 'person'. 'Fill', 'provide' would seem to be extended meanings. MS1995:v1:88-9,190-91; KJ1970:515; GY2008:9-10; OT1968:87; TA1965:194.

**Mnemonic:** NEWBORN BABY WILL GROW INTO FULL PERSON

**Or:** NEWBORN BABY HAS FULL SET OF LEGS, BUT THEY'RE BENT

1462

L2



JŪ, NYŪ, *yawarakai*  
**soft, gentle, weak**  
 9 strokes

柔道 JŪDŌ judo  
 柔弱 NYŪJAKU weakness  
 柔らか物 yawarakamono silks

Seal 𠂔; a late graph (*Shuowen*). Analyses differ. One takes as 木 73 'tree, wood', and 矛 2012 ('halberd') as phonetic with associated sense 'emerge', thus 'newly emerged tree plant is

weak' (Katō). Another commentator dismisses the proposal that 𠂔 is to be regarded here as phonetic, treating it instead as meaning 'flexible wood for use in halberds', and by extension 'flexible' (Tōdō). In similar vein, Ogawa interprets the seal form as depicting a tree (and hence wood), plus branches bending with fruit or similar, giving 'flexible' and by extension 'soft'. KJ1970:863; TA1965:201; OT1968:500.

**Mnemonic:** SOFT WOODEN HALBERD IS WEAK

1463

L1



JŪ, *shibui/ru*  
**hesitate, astringent**  
 11 strokes

渋滞 JŪTAI delay  
 渋み shibumi astringency  
 渋々 shibushibu grudgingly

Seal 𠂔; traditional 澁. The *Shuowen* seal form, which lacks the 'water' determinative (氵), has 止 143 'stop, (foot, footprint), sometimes indi-

cates motion as well as stopping) written four times, the top two being written upside down to convey the meaning 'not move smoothly'; subsequently, 氵 42 'water' was added as determinative to clearly indicate the meaning 'water moves slowly/stagnates'. Then in block script, the element 止 written twice upside down in this graph was slightly modified in shape, but enough to obscure – presumably inadvertently – the fact it was originally 止. By the time

of *Jiyun*, a Chinese rhyme dictionary published in 1037, the entry for 澁 has 澁 noted as an alternative form. The lower right-hand element (four strokes) in the modern Japanese form 澁 is a device which was used occasionally for convenience in less formal pre-modern texts to represent reduplication of an element; another example in the modern script is 撰 1596 ('take, act as proxy'), which is a simplified version of

traditional 攝. 'Hesitate' is an extended sense of 澁; 'astringent' is a loan usage. DJ2009:v1:136; OT1968:586; ZY2009:v2:649; GY2008:1138; KJ1970:517-8; SS1984:416; TA1965:809. We suggest taking the bottom right element as four droplets, and 澁 as 'liquid'.

**Mnemonic:** ASTRINGENT DROPLETS MAKES ONE HESITATE AND STOP

1464

銃

JŪ

gun

14 strokes

L1

小銃 SHŌJŪ small arms  
銃劍 JŪKEN bayonet  
銃火 JŪKA gunfire

A late, post-*Shuowen* graph. Has 金 16 'metal', and 充 1461 'fill, full', which is taken as phonetic with associated sense as ij 'hole, cavity', giving 'hole made in ax handle' (Shirakawa), or

ij 'enclose', giving 'hole in ax head to fit handle through' (Ogawa, Gu). Both parts of the ax would have had holes to enable them to be secured together as one. From sometime in the Ming dynasty (1368-1644), 銃 was adopted to denote early firearms. The adaptation was perhaps suggested through similarity in shape between an ax handle and the hollow barrel of a firearm. SS1984:416; OT1968:1042; GY2008:1262.

**Mnemonic:** GUN IS FILLED WITH METAL

1465

獸

JŪ, ke(da)mono

beast

16 strokes

L1

獸医 JŪI veterinarian  
獸的 JŪTEKI bestial  
鳥獸 CHŌJŪ wildlife

OBI 𠂇; seal 𠂇; traditional 獸. The OBI form has 犬 19 'dog', and 單 (originally a two-pronged thrusting weapon for stabbing; 單 569 'simple'), giving 'hunt using weaponry and dogs'. Several commentators (Mizukami, Shirakawa) explain this graph as originally consisting of 犬 plus 𠂇, which is treated by *Kangxi zidian* as an old form of 畜 1702 'do-

mestic animals'. However, the OBI and bronze forms of 獸 clearly have the early equivalents of 單 and not 𠂇, a view which is shared by Gu and Ogawa. At the *seal* stage, we do find 單 replaced by 𠂇, though it may be that this change reflects no more than a regularization based on minor variations in shape of 單 in bronze. ZY2009:v1:145; MS1995:v2:846-7, v1:240-41; SS1984:416; GY2008:1311; OT1968:647. Suggest taking left side of the graph as a variant of 'simple' 單, plus 𠂇 22 'open' mouth'.

**Mnemonic:** OPEN-MOUTHED DOG IS A SIMPLE BEAST

1466

叔

SHUKU

uncle (younger brother of parent)

8 strokes

L1

叔父 oji\* uncle  
叔母 oba\* aunt  
大叔父 ōoji\* great-uncle

Bronze 𠂇; seal 叔. Has 尗, which is typically taken as originally depicting an edible plant such as taro in the ground (together with that part of the plant growing above ground), and 又 2003 'hand', giving the original meaning 'gather taro', then generalized to 'harvest' (verb). Note, though, that Shirakawa claims the bronze form of 尗 instead depicts the head of a halberd. 叔 was later borrowed to represent a near-homophone meaning 'young', and then

for ‘uncle younger than one’s parents’ (Mizukami, Tōdō), this latter helping to explain the writing 叔父 for ‘uncle’. Mizukami also lists proposed OBI equivalents for 叔. MS1995:v1:198-9; KJ1970; TA1965:189; OT1968:155; TA1965:199;

SS1984:417; AS2007:469. Suggest taking left-hand element as ‘almost’ walk 步 221.

**Mnemonic:** WITH HELPING HAND, YOUNG UNCLE CAN ALMOST WALK

1467

淑

SHUKU

**pure, graceful**

11 strokes

L1

貞淑 TEISHUKU chastity  
淑女 SHUKUJO lady  
私淑 SHISHUKU admiration

Seal . Has 彳 42 ‘water’, and 叔 1466 (‘uncle’) as phonetic with associated sense ‘clean, pure’, giving ‘pure water’ (Katō) or ‘clear deep water’ (Mizukami), and taking ‘good, graceful’ as a loan usage, though it may be argued

that it is an extended meaning. Note: several commentators (Gu, Shirakawa) consider that originally in bronze 淑 was written in a shape corresponding to the bronze form for 弔 1714 ‘mourn’, but Mizukami and Katō maintain they were separate graphs even at that early stage. GY2008:1318; KJ1970:521; MS1995:v2:758-9, v1:466-7; SS1984:418.

**Mnemonic:** UNCLE DRINKS PURE WATER

**Or:** UNCLE IS GRACEFUL IN WATER

1468

肅

SHUKU

**solemn, quiet, be awed**

11 strokes

L1

肅然 SHUKUZEN to solemnly  
自肅 JISHUKU self control  
嚴肅 GENSHUKU solemnity

Bronze ; seal  traditional 肅. In one view, taken as consisting of 淵 (original way of writing 淵 ‘deep pool’), and 聿 159 ‘writing brush’ (originally, pictograph of hand holding writing brush) as phonetic with associated sense typically taken as ‘pale and dark’ or ‘black’, giving ‘water in pool is pale and dark/black’ (Katō) or ‘water in pool is deep and clear’ (Mizukami).

Ogawa, alternatively, takes the associated sense as ‘quick, rapid’, giving ‘rapid water’, i.e. ‘rapid current’. Meanings such as ‘be in awe’ are generally considered to represent a loan usage. However, Gu prefers to regard 聿 here as not ‘writing brush’ but ‘boat pole’, and suggests meanings such as ‘be in awe’ are extended senses deriving from a sense of being careful when travelling in a boat over deep water. MS1995:v2:1064-6; KJ1970:522-3; OT1968:814; GY2008:742. We suggest taking the modern graph as variant ‘hand’ (holding stick for pounding) 聿, ‘rice’ 米 220, and an open container 凵. I.

**Mnemonic:** HAND SOLEMNLY POUNDS RICE IN OPEN CONTAINER – AWESOME!

1469

塾

JUKU

**juku, private school**

14 strokes

L1

塾生 JUKUSEI juku student  
塾則 JUKUSOKU juku rules  
私塾 SHIJUKU home-based juku

Seal  a late graph (later version of *Shuowen*). Has 土 64 ‘earth, ground’, and 孰 (distortion in shape of the seal form, orig. ‘cook’; see Note below) as phonetic with associated sense ‘make level/even’, interpreted as ‘building with rooms having earthen walls either side of entrance

gate’ (Tōdō), or – in similar vein – ‘buildings either side of entrance gate’ (Ogawa). The main building would have been for a person of high status (Gu says ‘palace’). Such rooms or buildings were used for education, and so by extension ‘private academy’, or in modern usage ‘cram school’. As an indicator of socio-cultural values regarding education, the majority of students – particularly junior high students – spend virtually as many hours in juku than they do at school. Most of them attend juku on a Saturday, and several nights a week. And there is often no consideration for political

correctness: while Western schools typically try to keep students' grades private, many juku not only ignore this, after a test they put on the blackboard not only the top few performers, but also the the worst few performers. Note: 孰 'cook' was later borrowed as a convenient way of writing a homophone/ near-homophone meaning 'who?'. For further details, see 熟 905

'ripe, mature'. TA1965:179-84; OT1968:223,269; GY2008:1745; AS2007:471,457. We suggest taking the elements as lid/cover 宀, 口 22 'hole', 子 27 'child', 土 64 'ground', and 丸 101 'round'.

**Mnemonic:** PRIVATE SCHOOL CHILD PUTS ROUND COVER ON HOLE IN GROUND

1470

俊

SHUN  
excellence, genius  
9 strokes

俊才 SHUNSAI genius  
俊傑 SHUNKETSU hero  
俊童 SHUNDŌ prodigy

Seal 𠄎; a late graph (*Shuowen*). Has 亻 41 'person', and CO 夂 (see Note below) as phonetic with associated sense 'break out, emerge', giving 'outstanding person'. One commentator (Ogawa) takes 'outstanding person' as an extended sense based on 'tall person'. Note: 夂 is taken in one

view as consisting of 允 'tall slim person', plus 夂 'foot' (see Appendix), giving 'stand tall with both feet in one spot' (Tōdō). Alternatively, analysed as 夂 'foot', 'go slowly', plus 允 as phonetic with associated sense 'advance slowly', thus 'drag foot and hardly move' or 'stand still' (Katō). See too 醜 715 and 峻 1367. As with 715 and 1367, we suggest taking the right hand part as 'crossed legs' 夂 and an indelicate 'runny nose' 允. OT1968:63; TA1965:693; KJ1970:59-60.

**Mnemonic:** PERSON WITH RUNNY NOSE AND CROSSED LEGS IS A GENIUS!

1471

瞬

SHUN, matataku  
flash, twinkle, blink,  
wink  
18 strokes

瞬間 SHUNKAN moment, instant  
一瞬間 ISSHUNKAN ni in a flash  
瞬く間 matatakuma ni quick as a blink

OBI 𠄎 (𠄎). Has 目 76 'eye', and a second element which changed several times across different stages of the script. OBI has 矢 145 'arrow' as semantic and phonetic, indicating rapid movement and combining with 'eye' to give 'blink'; the sixth century dictionary *Yupian* lists 𠄎 as being equivalent to 瞬, which has CO 舜 (see Note

below) just in a phonetic role with associated sense 'rapid' (Ogawa). Note: The seal predecessor of 舜 is felt to be 𠄎 (舜), which is taken to mean 'red blossoms which appear together but wither straightaway' (noted in Mizukami), or 'Shun, name of a mythical king in antiquity' (Qiu). Gu is in general agreement with Qiu. KJ1970:527-8; OT1968:704; MS1995:v2:1098-9; GY2008:1468-9; ZY2009:v3:814. We suggest taking 舜 (see 336, 1278, meaning feet pointing both ways) as 夕 46 'evening' and variant 'well' 井 1575, and 𠄎 as hand holding cover.

**Mnemonic:** IN THE EVENING, PUT A COVER ON THE WELL IN THE BLINK OF AN EYE

1472

旬

JUN  
ten day period  
6 strokes

上旬 JŌJUN 1<sup>st</sup> third of month  
中旬 CHUJŪN 2<sup>nd</sup> third of month  
下旬 GEJUN 3<sup>rd</sup> third of month

OBI (𠄎) 𠄎; seal 𠄎. The OBI form, widely considered to be the ancestral form of 旬, is given different interpretations (e.g. 'coiled snake' [Katō], 'dragon with curled tail' [Shirakawa]), but these have a common semantic theme of 'coil' or 'go round'; context shows that in OBI texts the graph clearly had the sense 'ten-day cycle', re-

flecting the use in Shang times of a sequence of ten (the Ten Stems, used in conjunction with the Twelve Branches to make up a recurring cycle of sixty to indicate years for dating purposes). At the bronze stage, 日 66 'day, sun' was added as determinative for clarity; in the resultant graph 旬, 日 serves as semantic and phonetic, meaning

'go round'. Bronze also has a variant form (noted in *Shuowen*) which instead of 日 has 勻 ('equal'; later 均 681 q.v.), a graph which originally meant 'go round'. MS1995:v1:608-10,146-7; KJ1970:67; SS1984:425; OT1968:460.

**Mnemonic:** TEN DAY CYCLE OF CIRCLING SUN

1473

巡

JUN, *meguru*  
**go around**  
6 strokes

L1

巡查 JUNSA policeman  
巡回 JUNKAI tour, patrol  
一巡り hitomeguri one round

Bronze 巡, seal 巡. Has 辶 85 'walk, go, move', and 川, a variant of 川 50 'river'. 川 is taken here either semantically as 'river', giving 'go round following a set route' (Ogawa), or as phonetic with associated sense 'see, gaze at', giving 'walk while looking' (Katō). 'Go round' is treated as a loan usage by Katō. MS1995:v1:426-7,422-3; KJ1970:528; OT1968:993.

**Mnemonic:** MOVING RIVER GOES AROUND SHARP BENDS

1474

盾

JUN, *tate*  
**shield, pretext**  
9 strokes

L1

矛盾 MUJUN contradiction  
後ろ盾 ushirodate backing  
盾突く tatetsuku oppose

Bronze 盾, seal 盾. For OBI and some bronze occurrences, Mizukami lists a pictograph of a shield, but in bronze also a compound graph consisting

of 目 76 'eye', with a second element representing a protective shade, thus 'eye-shield'; by extension, 'shield' as used in combat. On the basis of word-family association, Katō takes as 'a device to *hide behind* (and look out from)', by extension 'pretext'. MS1995:v2:916-7; OT1968:696; SS1984:425; KJ1970:570-71. We suggest taking 厂 as shield, and 十 as 'ten' 十 35.

**Mnemonic:** TEN EYES ARE SHIELDED

1475

准

JUN  
**conform, permit, quasi-**  
10 strokes

L1

批准 HIJUN ratification  
准尉 JUN'I warrant officer  
准拠 JUNKYO approval

A late graph, probably post-*Shuowen*. A popular variant of 準 733 'level; conform' (q.v.). According to Shirakawa, 准 first appeared at a period more or less contemporaneous with *Shuowen*, on Han epitaphs. Starting in Chinese official documents of the Tang and Song dynasties onwards, used also in the sense 'permit'. In Japanese, the use of 准 as opposed to 準 has ended up to some extent being just a matter of usage, and care needs to be taken in distinguishing the two to reflect that usage. KJ1970:529; GY2008:1117; OT1968:104; SS1984:425,427. As with 733, Suggest take as 隹 324 'bird', with the 'ice' radical 冫 401 冫.

**Mnemonic:** FREEZE BIRD SO AS TO CONFORM AND GET PERMIT

1476

L1



JUN  
dutiful death  
10 strokes

殉死 JUNSHI dutiful death  
殉教者 JUNKYŌSHA martyr  
殉職 JUNSHOKU death at post

A late graph (*Yupian*). Has 歹 302/520 'bone fragment' or 'top of spine', a determinative which acquired the frequent connotation 'death/serious injury'; and 旬 1472 ('ten-day period') as phonetic with associated sense 'follow', giving 'follow in death'. The practice of following one's lord in death was not uncommon in earlier times. OT1968:544; KJ1970:531-2,312; SS1984:425-6; MS1995:708-9.

**Mnemonic:** DUTIFUL DEATH, BUT JUST BONES AFTER TEN DAYS

1477

L1



JUN  
follow  
12 strokes

循環 JUNKAN circle, cycle  
惡循環 AKUJUNKAN vicious circle  
因循 INJUN indecision

Seal 循, a late graph (*Shuowen*). Has 辵 131 'road; go, move', and 盾 1474 ('shield') as phonetic with associated sense 'follow', giving 'follow a route, follow after'; loan usage for 'go round, revolve' (Mizukami, Katō). Mizukami lists a proposed OBI equivalent. OT1968:353; MS1995:v1:488-9; GY2008:1464; KJ1970:518-9.

**Mnemonic:** FOLLOW, MOVING BEHIND SHIELD

1478



JUN  
moisten, enrich  
15 strokes

潤滑 JUNKATSU lubrication  
利潤 RIJUN profit  
潤沢 JUNTAKU moisture, profit

Seal 潤, late graph (*Shuowen*). Has 氵 42 'water', and 閏 (NJK 'intercalary month') as phonetic with associated sense 'exist in excess', giving 'have plentiful liquid'. Note: 閏 has 王 5 ('king, ruler') as phonetic from seal stage onwards, and 閏 has generally been taken as meaning the emperor being in his palace for a calendri-

cal ritual. However, based on passage in *Erya* (an encyclopaedic dictionary probably dating back to ca. 3<sup>rd</sup> century BC), Shirakawa maintains that the phonetic in this graph was originally probably not 王 but 壬 785 'thread spool', (also here with associated sense 'excess; big'), a graph which at the seal stage was already very close in shape to 王, hence the possibility of confusion between the two. DJ2009:v3:916; MS1995:v2:850-51; GY2008:1136; SS1984:426-7. Suggest taking 閏 as 門 231 'gate' and '王 5 king'.

**Mnemonic:** KING AT GATE GETS MOISTENED WITH ENRICHING WATER

1479

L1



JUN  
follow, obey  
15 strokes

遵守 JUNSHU conformity  
遵法 JUNPŌ observance of law  
遵奉 JUNPŌ suru obey the law

Seal 遵, late graph (*Shuowen*); traditional form has 尊 for 尊 939 ('respect') on the right. Has 辵 85 'walk, go', and 尊 as phonetic with associated sense 'follow closely, follow', giving 'follow, obey'. GY2008:1838,1489; TA1965:693; OT1968:1014.

**Mnemonic:** MOVING OBEDIENTLY FOLLOWING RESPECTED WAY

1480

L1

庶

SHO  
masses, various,  
illegitimate, all

11 strokes

庶民 SHOMIN the masses  
 庶務 SHOMU general affairs  
 庶子 SHOSHI illegitimate child

OBI 𠩺; bronze 𠩺; seal 庶. Analyses diverge. One view (Gu) takes the OBI form as representing a cooking pot over a fire (𠩺; see Note below) away from the wind beneath a 厂 'cliff', with the top element changing at the seal stage to 广 127 'roof, building' to represent a simple dwelling, giving 'cook inside dwelling'. Then, according to Gu, the meaning was successively extended to 'servant' and 'the ordinary people'. Another analysis favors division into 火 8 'fire' beneath 石 47 'stone, rock', and takes the latter with the associated sense 'remove', to give 'fumigate and remove harmful insects' (Ogawa), treating senses such as 'various' as loan usage. Alternatively, 庶 is analysed as 火 'fire' beneath 石 as phonetic with associated sense 'put, place', giving 'place

on top of fire' (Katō). The objection to this view, it could be argued, is that at the top of this graph there is not 厂, as in 石, but 广. Since by the seal stage the top element in 庶 was being written as 广, it was for that reason analysed in *Shuowen* as 'roof'. It should be noted, though, that the distinction between 厂 and 广 was not always made at the bronze stage (indeed, Mizukami goes so far as to say they were the same at that stage), leaving the possibility that the top element of this graph in bronze may have been erroneously analysed by the *Shuowen* compiler Xu Shen (or possibly earlier) as 广 '(angled) roof; building'. Note: the shape beneath the top element in OBI and some bronze occurrences corresponds to 𠩺, which does appear to be a cooking pot over fire. *Yupian* takes this graph as instead being an old way of writing 光 129 'bright', but the basis for this is not clear. MS1995:v1:454-5,450-51,v2:932-3; DJ2009:V2:752; GY2008:1295; KJ1970:611-12; OT1968:619. Take the central part as a pot hanging from a cross-piece.

**Mnemonic:** THE MASSES ALL HAVE HOUSES AND VARIOUS COOKING POTS

1481

L3

緒

SHO, CHO, 纟  
beginning, cord,  
connection, clue

14 strokes

一緒 ISSHO together  
 端緒 TANSHO beginning  
 鼻緒 hanao clog thong

Seal 緒, a late graph (*Shuowen*). Has 纟 29 'thread', and 者 314 ('person') as phonetic with associated sense 'beginning', thus 'beginning of length of thread'; by extension, senses such as 'connection' also. OT1968:782; KJ1970:496; GY2008:1351.

**Mnemonic:** PERSON THREADS CORD FROM BEGINNING TO MAKE CONNECTION

1482

L1

如

JO, NYO, gotoku/ki  
similar, equal

6 strokes

如上 JOJŌ aforementioned  
 如実 NYOJITSU realism  
 如何 ikaga\* how?

OBI 如; seal 如. Has 口 22 'mouth; speak', and 女 37 ('woman') as phonetic with associated sense 'obedient, submissive', thus 'submissive words, submissive'. Commentators are divided over whether to regard senses such as 'be like' and 'as if' as extended senses or as loan usage based on sound value; the latter seems more likely. MS1995:v1:310-12; KJ1970:551-2; OT1968:166.

**Mnemonic:** WOMEN'S MOUTHS ARE SIMILAR

1483

L1

叙

JO  
**describe, confer**  
9 strokes

叙述 JOJUTSU description  
叙情的 JOJŌTEKI lyrical  
叙勲 JOKUN conferring honor

OBI 叙; seal 叙; traditional 叙 (also 叙 [女 112 is a variant of 支, meaning 'strike, coerce']). OBI form has 又 2003 'hand', with 余 820 ('excess', 'ample'), typically taken as phonetic with associated sense 'sequence, put in sequence', giving 'put in sequence, spread out in order';

and by extension 'set out (views, etc.), relate'; the seal form replaces 又 with 支 'hit; compel, make to do', still with essentially the same overall sense ('make to be in order'). Gu, by way of exception, takes 余 not as phonetic but semantic in function, signifying 'roof' (regarding original sense of 余 in OBI, relating to roof structure, see 820), thus overall meaning 'thatch a roof', and by extension 'put in order'. 'Confer' is probably an extension of sequencing. KJ1970:552; MS1995:v1:574-6; GY2008:891-2; OT1968:155; DJ2009:v1:271.

**Mnemonic:** AMPLE DESCRIPTION OF HAND

1484

L1

徐

JO, omomuro  
**slowly, gradually**  
10 strokes

徐々に JOJO ni slowly  
徐行 JOKŌ going slowly  
徐歩 JOHO walking slowly

Seal 徐. Has 彳 131 'road; go', and 余 820 ('excess') as phonetic with associated sense 'gentle, slow', giving 'go slowly'. Mizukami lists an ancestral OBI equivalent which lacks 彳 as determinative. MS1995:v1:484-5; KJ1970:883; OT1968:351.

**Mnemonic:** GO EXCESSIVELY SLOWLY

1485

L1

升

SHŌ, masu  
**liquid measure**  
4 strokes

升目 masume a measure  
二升 NISHŌ two shō  
一升瓶 ISSHŌBIN 1-shō bottle

OBI 升; seal 升. Based on OBI forms listed by Mizukami, it seems at that stage 升 and 斗 1766 'a measure' may have been the same graph. If so, differentiation in shape evolved at the bronze stage: OBI forms of both graphs show a scoop or ladle with something (seen

as liquid) in it, and this is retained in bronze for 升 (but not 斗). The depiction of a ladle scooping up liquid gives the meaning 'scoop up'. This may have led to extended sense as a unit of liquid measure if the ladle was of standard size, otherwise 'unit of measure' (in Japan today, equivalent to 1.8 litres) needs to be seen as a loan use. Katō favors the latter view. MS1995:v1:166-7,590-92; KJ1970:536-7; OT1968:137. Take 十 35 'ten' and 亻 41 'person'.

**Mnemonic:** LIQUID MEASURE ENOUGH FOR TEN PERSONS

1486

L2

召

SHŌ, mesu  
**summon, partake, wear**  
5 strokes

召集 SHŌSHŪ summons, call  
召喚 SHŌKAN summons  
召使 meshitsukai servant

OBI 召; seal 召. Seal onwards has 口 22 'mouth, speak', and 刀 198 ('knife, cut') as phonetic with meaning usually taken as 'call, invite', thus 'call out, summon'. Another meaning (noted by Mizukami) is 'bend back and face upwards', thus 'face upwards and call out'. The more complex OBI form (in bronze also), is taken to signify orig. 'wine press made of willow branches', with 'call, summon' a loan use-

age; this complex form was ousted at the seal stage by 召. Other senses in Japanese such as 'eat, drink; wear' seem to be loan uses, taking sound value of *mesu* 'call, summon' equivalent to its meaning in Chinese when first borrowed and applying it to a homophonous verb

meaning 'eat, drink; wear'. MS1995:v1:208-9; KJ1970:607-8; OT1968:163; AS2007:608; JD1970:734.

**Mnemonic:** CUT MOUTH WHILE PARTAKING SO SUMMON HELP

1487

匠

SHŌ  
**craftsman, idea**  
6 strokes

師匠 SHISHŌ master  
巨匠 KYOSHŌ great master  
意匠 ISHŌ idea, design

Seal (𠄎); late graph (*Shuowen*). Has 匚 'box' (pictograph), and 斤 1233 'ax', thus 'ax in box' > 'carpentry/carpenter'. Some scholars (Tōdō, Ogawa) take 匚 as short for 巨 1209, a square used by carpenter (probable original meaning of 巨 'huge'), but overall meaning is unchanged. KJ1970:540; GY2008:249; TA1965:376; OT1968:134.

**Mnemonic:** CRAFTSMAN KEEPS AX IN BOX – GOOD IDEA

1488

床

SHŌ, toko, yuka  
**bed, floor, alcove**  
7 strokes

病床 BYŌSHŌ sickbed  
床張り yukabari flooring  
床の間 tokonoma alcove

Late post-*Shuowen* graph. Popular variant of 牀 'bed, couch'. 爿 is originally an OBI pictograph profile view of a stand or couch seemingly stood upright (orientation of OBI graphs often differed from later), here combining

with 木 73 'wood'. 床 appears in *Yupian* dictionary, and later in *Kangxi zidian*, still not given official status but again noted as popular form. 'Floor' and 'alcove' are Japanese-only senses. Ogawa takes 床 as 'that which is used inside a house 广 127 and made of wood 木, hence 'floor'. Gu suggests that as variant of 牀, 床 may have evolved mistakenly. MS1995:v2:824-5; GY2008:480-81; ZY2009:v2:304; OT1968:327.

**Mnemonic:** BUILDING HAS WOODEN FLOOR AND BED IN ALCOVE

1489

抄

SHŌ  
**extract, excerpt**  
7 strokes

抄本 SHŌHON extract  
誌抄 SHISHŌ selected poems  
抄訳 SHŌYAKU abridged translation

Late post-*Shuowen* graph. *Shuowen* itself has 鈔 (CO; 'paper money; collected writings'), but not 抄, though analysis of 鈔 is helpful to our understanding of its later variant 抄. 鈔 has 金 16 'metal', with 少 160 ('few, little') as phonetic; views on the associated sense vary. Katō sees it as 'hold/put between', specifically

'stab (object) with metal implement and take'; and 'take by force' is the meaning for 鈔 given in the *Yupian* dictionary. Another associated sense of 少 here is 'join together small items such as shells (currency) or precious stones', giving 'draw in things linked together' (Shirakawa). Ogawa, by contrast, takes the associated sense as 'scoop up', thus 'scoop up', and by extension 'take by force'. With all the above analyses, 'take' may be regarded as core meaning of 鈔, giving 'extract' as extended sense. Later, 扌 'hand 34' replaced 金. KJ1970:604; SS1984:436; OT1968:403.

**Mnemonic:** EXTRACT A LITTLE BY HAND

1490

L1

肖

SHŌ, ayakaru  
**resemble, lucky**  
7 strokes

肖像 SHŌZŌ portrait  
不肖 FUSHŌ unlike  
肖り者 ayakarimono lucky person

Seal 肖; traditional 肖. Has 肉 / 月 209 'flesh, meat; body', with 小 38 as semantic and phonetic, meaning 'little, small, make small', giving 'small model (of a person)', prob-

ably child and parents: then by extension, 'resemble'. 'Lucky' is a minor meaning which appears to be a further semantic extension based on a belief of good fortune accruing through resembling another – presumably fortunate or successful – individual. Mizukami lists several proposed bronze equivalents. MS1995:v2:1068-70; OT1968:816.

**Mnemonic:** LITTLE ONE IS LIKE PARENTS IN BODY AND IN LUCK

1491

L1

尚

SHŌ, nao, tattobu  
**furthermore, raise, esteem**  
8 strokes

尚早 SHŌSŌ prematurity  
高尚 KŌSHŌ loftiness  
尚々 naonao still more

Bronze 尙; traditional 尙. Has 八 70 ('eight'; originally, 'split, disperse, away'), typically taken as semantic and phonetic (Katō prefers instead to take as depicting a vent), with 尙

294 ('turn, face'), a graph which originally signified a window or vent high up, possibly north-facing, giving 'smoke rises up through window/vent and disperses'. This meaning was later generalized to 'rise', and extended to 'raise up; esteem'. 'Furthermore' is a loan usage. The top centre stroke of this graph represents the first stroke of 尙. MS1995:v1:400-01; KJ1970:544-5; OT1968:292; TA1965:341.

**Mnemonic:** FURTHERMORE, FACING AWAY IS A SIGN OF ESTEEM

1492

L1

昇

SHŌ, noboru  
**rise, ascent**  
8 strokes

昇進 SHŌSHIN promotion  
上昇 JŌSHŌ ascent  
昇降機 SHŌKŌKI elevator

Seal 昇; a late graph (later version of *Shuowen*). Has 日 66 'sun, day', and 升 1485 (unit of measure) as phonetic with associated sense 'rise', giving 'sun rises'; later generalized to 'rise'. KJ1970:540; OT1968:462; SS1984:438. We suggest taking 升 as 'ten' 十 35 and 'person' 亻 41.

**Mnemonic:** SUN RISES OVER TEN PERSONS

1493

L1

沼

SHŌ, numa  
**swamp, marsh**  
8 strokes

沼氣 SHŌKI marsh gas, methane  
沼沢 SHŌTAKU swamp, marsh  
沼地 numaCHI marshland

Seal 沼; late graph (*Shuowen*). Has 氵 42 'water' and 召 1486 ('summon') as phonetic with associated sense taken as 冫 'curve, bend';

thus 'pond of curving shape' (Tōdō, Ogawa), or 冫 'small'; thus 'small pond' (Katō). Tōdō suggests focus of curving shape was either bottom or edges of a pond. Shirakawa disputes 'curve' as an associated sense, and takes meaning of 沼 to be '(natural) pond'; as does Gu. 'Swamp/marsh' seems to be a specific meaning in Japanese only. TA1965:246; OT1968:566; KJ1970:608; SS1984:438; GY2008:717.

**Mnemonic:** SUMMON WATERS OF SWAMP

1494

L1

宵

SHŌ, yoi  
evening  
10 strokes

宵月 yoizuki hangover  
徹宵 TESSHŌ all night  
宵越し yoigoshi overnight

Bronze 𠄎; seal 𠄎; lower part of traditional form has 肖 1490 'resemble' not 肖. Analyses differ. One takes it as two components: 宀 30 'roof, dwelling'; and 肖 as phonetic with associated sense 'a little, small, hardly any'; thus 'time of hardly any light inside house';

hence 'evening'. Ogawa, by contrast, sees it as three elements: 宀 'roof; dwelling', plus 夕 46 'evening', plus 小 38 ('small') as phonetic with associated sense 'dark'; thus 'evening time when dark inside house'; Ogawa also feels there was an erroneous change in this graph at the seal stage from 夕 to 月 18 'moon', but many of the OBI and bronze occurrences of these two graphs are hard to tell apart. MS1995:v1:376-7; GY2008:1144; OT1968:279.

**Mnemonic:** SMALL MOON SEEN UNDER ROOF IN THE EVENING

1495

L1

症

SHŌ  
symptom, illness  
10 strokes

症状 SHŌJŌ symptoms  
炎症 ENSHŌ inflammation  
恐怖症 KYŌFUSHŌ phobia

No seal form; a very late graph. Has 疒 'sick bed'; 404 and 正 43 ('correct, proper') as phonetic with associated sense 'sign, indication', giving 'symptom of illness'. According to Shirakawa, the graph is of popular recent origin, appearing in relatively late pre-modern Chinese texts such as *Shuihu zhuan* (*The Water Margin*; a 14th century novel); originally, for many centuries, 症 was used as a popular form for 証/證 737 "proof". KJ1970:489; SS1984:440; OT1968:678.

**Mnemonic:** PROPER SYMPTONS OF ILLNESS

1496

L1

祥

SHŌ  
good fortune, omen  
10 strokes

吉祥 KISSHŌ good omen  
不祥事 FUSHŌJI ill omen, scandal  
禳祥地 HASSHŌCHI cradle, origin

Seal 祥. Analyses differ somewhat. Most commentators take 示 723 as 'altar, deity, show'; with 羊 426 ('sheep') as phonetic with associated sense taken in one view as 'auspicious', thus 'good fortune, auspicious' (Ogawa,

Shirakawa). Mizukami, alternatively, takes the associated sense firstly as 'deities appreciate good shape', and by extension 'auspicious'; but adds a cautionary note saying the shape and meaning of this graph are not certain. Gu takes the associated sense as 'ritual offering'. Mizukami also lists proposed OBI and bronze equivalents. OT1968:723; SS1984:440-41; MS1995:v2:948-9; GY2008:1155; KJ1985:447.

**Mnemonic:** SHEEP SACRIFICED ON ALTAR TO BRING GOOD FORTUNE

1497

L1

称

SHŌ  
praise, name, chant  
10 strokes

称号 SHŌGŌ title  
称賛 SHŌSAN praise  
名称 MEISHŌ name

Seal 稱, traditional form has 稱 as right-hand element. Has 禾 87 'grain plant' and 𠄎 (see Note below) 'lift up by hand' as semantic and phonetic, giving 'lift up sheaves of grain by hand, lift up'. 'Call out' is regarded as an extended sense (Katō, Mizukami); Katō suggests there was a verbal component involved when

sheaves of grain were lifted and probably also counted. 'Praise' appears to be considered a further extended sense. Mizukami lists OBI and bronze equivalents corresponding to 舂. Note: The OBI and bronze equivalents of 舂 do suggest something in the shape of a sheaf or bale. 舂 consists of 扌 319 'claw' or sometimes – as here – 'hand', plus the lower element taken as either 丰 (Katō), or 冂, in either case treated as phonetic with associated sense

'lift up' and giving overall meaning 'lift up by hand'. The modern form 称 is an abbreviated shape based on early (probably Tang Dynasty) calligraphic cursive models of this graph. KJ1970:549; MS1995:v2:819-20; OT1968:731; FC1974:1623-4. We suggest taking 尔 as a variant of 'altar' 示 723.

**Mnemonic:** PRAISING AND CHANTING AT ODD ALTAR FOR GOOD GRAIN CROP

1498

涉

SHŌ  
cross (over), liaise  
11 strokes

L1

交涉 KŌSHŌ negotiations  
干涉 KANSHŌ interference  
涉外 SHŌGAI public relations

OBI 涉; seal 涉. The OBI forms vary, consisting of 川 50 'river' or 氵 / 水 42 'water' (either of these complete or abbreviated), and 步 221 'walk', thus 'make ripples crossing a river/'

stream'. 水 is common in bronze. *Shuowen* lists two seal forms: the heading has 涉 with an extra 水 element on the right, but also notes the simpler form 涉, which came to predominate later. Senses such as 'liaise, negotiate' are probably based on crossing from one side to another. MS1995:v2:778-9, v1:702-3; KJ1970:623; OT1968:587.

**Mnemonic:** WALK THROUGH WATER TO CROSS IN ORDER TO LIAISE

1499

紹

SHŌ  
introduce, inherit  
11 strokes

L2

紹介 SHŌKAI introduction  
紹介者 SHŌKAISHA introducer  
自己紹介 JIKOSHŌKAI self-introduction

Seal 紹. Has 糸 29 'thread', and 召 1486 ('summon, partake') taken either as i] semantic and phonetic, meaning 'join' (Gu, Ogawa), or ii]

as phonetic with associated sense 'bend' or 'invite' (Mizukami). Either way, overall original sense is 'join threads'. By extension, generalized on the basis of bringing two things together, giving 'introduce, inherit'. Mizukami lists proposed OBI and bronze equivalents. GY2008:767; OT1968:775; MS1995:v2:1010-11.

**Mnemonic:** SUMMONED TO INTRODUCE THREADS

1500

訟

SHŌ  
accuse, sue  
11 strokes

L2

訴訟 SOSHŌ litigation  
訴訟人 SOSHŌNIN plaintiff  
訴訟費用 SOSHŌHIYŌ court costs

Bronze 訟, seal 訟. Has 言 118 'words; speak', and 公 126 (originally, 'freely open up something enclosed'; 'public, fair' – see) as phonetic with associated sense 'attack' (Ogawa says 'grow violent'), thus 'attack someone openly with words; and hence 'quarrel, litigate'. MS1995:v2:1188-9, v1:100-02; TA1965:307; OT1968:923.

**Mnemonic:** PUBLIC WORDS OF ACCUSATION LEAD ONE TO SUE

1501

掌

SHŌ, tanagokoro  
**control, palm (hand)**  
12 strokes

掌中 SHŌCHŪ in one's hand  
車掌 SHASHŌ conductor  
職掌 SHOKUSHŌ hold office, duty

Seal 𤊛; late graph (*Shuowen*). Has 手 34 'hand', and 尙 1491 (see 尙 'furthermore') as phonetic with associated sense taken as ij 'apply, put against', thus '(that part of) hand placed onto something', i.e. 'palm of

hand' (Tōdō, Ogawa), or ij 'take hold of with fingers', thus 'take hold of something with fingers facing down' (Katō). Based on seal form, shape of phonetic should have stayed as 尙 in the traditional form, but it seems to have changed to 尙 at quite an early period (clerical script, then block script). 'Control' is an extended sense (cf English 'manipulation'). TA1965:351-2; OT1968:418; KJ1970:430-31; SK1984:336.

**Mnemonic:** FURTHERMORE, PALM OF HAND CONTROLS

1502

晶

SHŌ  
**crystal, clear, bright**  
12 strokes

水晶 SUISHŌ crystal, quartz  
晶化 SHŌKA crystallization  
結晶 KESSHŌ crystallization

OBI 晶; seal 晶. Originally a pictograph. Some OBI occurrences have three identical elements similar in shape to 凵 22 'mouth', while others have three elements similar in

shape to 日 66 'sun', but in all cases each element is unrelated to 'sun' or 'mouth', instead representing what appears as a small star in the sky, so the original meaning of the graph is 'star(s)'; by extension, 'clear light', 'crystal'. QX2000:223; MR2007:357; GY2008:1418; KJ1970:596. For convenience we suggest remembering the graph as 'three suns'.

**Mnemonic:** THREE SUNS MAKE IT BRIGHT AND CRYSTAL CLEAR.

1503

焦

SHŌ, kogeru/gasu,  
aseru, jireru  
**scorch, fret, hasty**  
12 strokes

焦土 SHŌDO scorched earth  
焦心 SHŌSHIN impatience  
黒焦げ kurokoge charring

Bronze 𤊛; seal 𤊛. Typically taken as 隹 324 'short-tailed bird, bird' over 火 8 'fire', giving 'roast bird over fire', and by extension 'burn, get burnt' (Gu, Ogawa, Tōdō). Katō prefers to treat 隹 here as phonetic with associated sense 'burn till black'. 'Fret' is perhaps an extended meaning, and 'hasty' is a Japanese-only meaning. GY2008:1459; TA1965:209; OT1968:620; KJ1970:605; MS1995:v2:816-7.

**Mnemonic:** BIRD FRETS WHEN HASTILY SCORCHED OVER FIRE

1504

硝

SHŌ  
**niter, gunpowder**  
12 strokes

硝酸 SHŌSAN nitric acid  
硝薬 SHŌYAKU gunpowder  
硝子 garasu\* glass

A late, post-*Shuowen* graph. Originally used to mean a mineral encrustation often called 'saltpeter', i.e. potassium nitrate, employed in traditional Chinese medicine for digestion and as a laxative. Reflecting this, the corresponding word in Chinese was at first written using the different graph (but same phonetic) 消 332 ('extinguish'). Later, the new graph 硝 was devised, replacing 冫 42 'water' with

石 47 'rock'. The graph comprises 石 'rock, stone', and 肖 1490 ('resemble') as phonetic with associated sense taken in one analysis as 'absorb, digest', giving 'rock mineral to aid digestion', and by extension – based on the later use of saltpeter (Song Dynasty onwards) – 'gunpowder' (Katō). Ogawa, alternatively, takes the associated sense of 肖 here as 'pointed, sharp', giving 'type of mineral with crystals', reflecting the naturally-occurrent state of saltpeter. On a historical note, China is credited with the first use of gunpowder. Moreover, by the 10th century it had the most sophisticated weaponry in the world, including explosive rockets, land mines, and flame-throwers. Despite this, they were beaten by the Mongols in the 13th century. When the

Mongols went on to attempt to invade Japan in 1274 and 1281 – thwarted on both occasions by typhoons (kamikaze, 'divine wind') – they took gunpowder-based weaponry, such as cannon and grenades. It is a profound mystery in Japanese history as to why the Japanese did not try to develop their own gunpowder-based weaponry, for they could easily have retrieved cannons from sunken Mongol ships (or, earlier, simply by visiting China). Instead, they waited until the arrival of Portuguese in 1543, with cumbersome arquebuses, which were promptly improved by the Japanese. KJ1970:608-9; OT1968:712; SS1984:445; GY2008:1397-8.

**Mnemonic:** SALTPETER RESEMBLES A STONE

1505

粧

SHŌ  
adorn, make-up  
12 strokes

L1

化粧 KESHŌ make-up  
化粧品 KESHŌHIN cosmetics  
化粧室 KESHŌSHITSU powder room

A post-*Shuowen* graph, very late. For many centuries, the underlying word was written as 妝 (CO; see Note below). In the entry for 妝, the early 17th century *Zhengzitong* refers briefly to 粧, but only to dismiss it as an erroneous popular form. 粧 consists of 米 220 'rice', with 庄 (NJK meaning 'countryside', 'level') as phonetic with associated sense 'build up, give shape to', thus 'rice powder for

giving shape', i.e. 'cosmetic powder'. Traditionally referred to in Japanese as *o-shiroi* 'white (substance)'. It was not until the 1940s that 粧 gained official status in Japan, being at that time included for the first time in several official character lists, including the *Tōyō kanji* List of 1946. Note: 妝 consists of 女 37 'woman', plus 冫 1488 as phonetic with associated sense which Tōdō takes as 'dress to look slender', to give overall meaning 'adorn'. TA1965:378-80SK1996:1343; SS1984:445; ZZ1671:v1:306; OT1968:762. We suggest taking the right hand part as 廌 127 'building' and 土 64 'ground'.

**Mnemonic:** ADORN EARTHEN FLOOR OF BUILDING WITH RICE

1506

詔

SHŌ, mikotonori  
imperial edict  
12 strokes

L1

詔書 SHŌSHO imperial edict  
詔令 SHŌREI imperial edict  
大詔 TAISHŌ imperial edict

Seal . Has 言 118 'words; speak', and 召 1486 ('summon') taken in one view as semantic and phonetic (or just phonetic), meaning 'call out facing upwards', and taken to signify

i] 'call out and summon others, announce to inferiors' (Mizukami), or iij] 'inform the deities' (Shirakawa). Ogawa, who takes 召 here as semantic and phonetic, meaning 'call out, call', giving 'call over and inform', notes that from the Qin Dynasty onwards this graph was used to refer to edicts issued by the emperor. Mizukami lists a proposed bronze equivalent. MS1995:v2:1192-3; SS1984:446; OT1968:925.

**Mnemonic:** SUMMONED TO HEAR WORDS OF IMPERIAL EDICT

1507



SHŌ  
urge, encourage  
13 strokes

奨励 SHŌREI encouragement  
推奨 SUISHŌ recommendation  
奨学金 SHŌGAKUKIN scholarship

Seal 𠄎, a late graph (*Shuowen*); traditional 獎.  
The seal form has 犬 19 'dog', and abbreviation  
of 將 (traditional form of 将 911 'command[er]')  
as phonetic with associated sense 'set a dog

on someone and urge on', giving generalized  
meaning 'urge on, encourage'. The *Zhengzi-  
tong* and *Kangxi zidian* (Peking Palace printed  
edition), though, favor not 犬 'dog' but 大 56  
'big', and this latter form (獎) was also favored  
in the first *Jōyō kanji* List, promulgated in  
1923; later abbreviated to 奨. KJ1970:550-51;  
KZ2001:507/3671; OT1968:250; GY2008:916.

**Mnemonic:** URGED ON BY ENCOURAGING  
COMMANDER

1508



SHŌ, kuwashii  
detailed  
13 strokes

詳細 SHŌSAI details  
未詳 MISHŌ vague, unclear  
詳しく く kuwashiku in detail

Seal 𠄎, a late graph (*Shuowen*). Has 言 118  
'words; speak', and 羊 426 ('sheep') as phonetic  
with associated sense 'detailed', giving overall  
meaning taken as either 'argue/debate in detail'  
(Ogawa), or 'surmise in detail' (Shirakawa).  
OT1968:928; SS1984:447.

**Mnemonic:** DETAILED TALK ABOUT SHEEP

1509



SHŌ  
clear, open,  
embellishment  
14 strokes

表彰 HYŌSHŌ commendation  
顕彰 KENSHŌ manifestation  
彰徳 SHŌTOKU public praise

Seal 𠄎; Has 彡 (see 115), a determinative  
whose meanings include 'light/bright, adorn',  
and 章 334 ('chapter'; orig 'tattooing needle', by

extension 'tattoos') taken either as i] phonetic  
with associated sense 'make clear', thus 'clear  
embellishment' (Katō), or ii] semantic and pho-  
netic, meaning 'markings, pattern' (Ogawa), to  
give overall sense 'bright and clear' (Tōdō). Shi-  
rakawa takes both elements as semantic, but  
also – like Katō – leading to the overall sense  
'clear embellishment'. KJ1970:535; OT1968:346;  
TA1965:347; SS1984:448.

**Mnemonic:** THREE STROKES IN TATTOO ARE  
A CLEAR EMBELLISHMENT

1510



SHŌ, DŌ, akogareru  
yearn, aspire, admire  
15 strokes

憧れ akogare longing, yearning  
憧憬 DŌKEI/SHŌKEI aspiration

Seal 𠄎, late graph (*Shuowen*). Has 忄 164  
'heart, mind, feeling', with 童 385 ('child') as  
phonetic (associated sense unclear). Overall  
meaning is given in *Shuowen* as 'thoughts are  
unsettled'. 'Long for' may be an extended sense.  
Suggest taking 童 as 立 77 'stand' and 里 as 238  
'village'. DJ2009:v3:857; OT1968:368.

**Mnemonic:** CHILD STANDING IN VILLAGE  
HAS A YEARNING FEELING

1511

衝

SHŌ  
collide, clash  
15 strokes

衝突 SHŌTOTSU collision  
衝動 SHŌDŌ impulse  
折衝 SESSHŌ negotiations

Seal form (with 童 385 as center element): 𨮑  
(*Shuowen*). Has 彳/行 131 'go, move' (originally pictograph of crossroads), and what in seal form was 童 ('child' 385) taken in one view as phonetic with associated sense 'gather', thus

'central point where roads come together' and by extension 'major road'; 'collide' is treated as loan usage in this view (Ogawa). Later, center element was changed to 重 326 ('heavy') as phonetic (same associated sense), 重 and 童 being near-homophones in Late Han times (Schuessler). Another view takes earlier 童 as phonetic and probably abbreviation for NJK 撞 'strike against' (Shirakawa). DJ2009:v1:160; OT1968:899; SS1984:451; AS2007:500,622.

**Mnemonic:** COLLISION OF HEAVY OBJECTS  
MOVING THROUGH CROSSROADS

1512

償

SHŌ, tsugunau  
recompense, redeem  
17 strokes

償金 SHŌKIN reparation  
償却 SHŌKYAKU redemption  
弁償 BENSHŌ compensation

Seal 𨮑, a late graph (*Shuowen*). Has 亻 41 'person', and 賞 542 ('prize, praise') taken in one view as phonetic with associated sense 'retaliate, repay (negative connotation)', giving likely original meaning 'pay compensation for slave previously received' and later generalized to 'pay back, recompense' (Katō). Several other scholars take original meaning as 'atone for' (Ogawa, Shirakawa). KJ1970:540; OT1968:83; SS1984:453.

**Mnemonic:** PERSON IS RECOMPENSED  
WITH PRIZE

1513

礁

SHŌ  
(hidden) reef  
17 strokes

岩礁 GANSHŌ reef  
暗礁 ANSHŌ hidden reef, snag  
珊瑚礁 SANGOSHŌ coral reef

A late, post-*Shuowen* graph. Has 石 47 'rock, stone', and 焦 1503 ('burn, scorch') as phonetic with associated sense 'draw near', giving 'rocks which are near (surface of water)'. OT1968:716.

**Mnemonic:** SCORCHED ROCK BECOMES A REEF

1514

鐘

SHŌ, kane  
bell  
20 strokes

警鐘 KEISHŌ alarm bell  
釣鐘 tsurigane hanging bell  
鍾乳石 SHŌNYŪSEKI stalactite

Bronze 鐘, seal 鐘. Has 金 16 'metal, money', and 童 385 ('child') as phonetic, with associated sense 'strike' (Mizukami, Ogawa). Mizukami then takes the overall meaning as 'metal musical instrument that is struck', while Ogawa says '(hanging) bell', but these seemingly different meanings are not necessarily contrastive. Music played an important

part in ancient China, being seen as a harmonizing influence, and featured percussion instruments using bells hung on a frame along with other instruments. The importance of bells is noted by Shirakawa, who also gives a detailed labelled sketch of a representative ancient bell. MS1995:v2:1376-7;

OT1968:1050; SS1984:455. We suggest taking 童 as 立 77 'stand' and 里 238 'village'.

**Mnemonic:** CHILD STANDING IN VILLAGE RINGS A METAL BELL

**Or:** CHILD STANDING IN VILLAGE RINGS A BELL FOR MONEY

1515

丈

JŌ, take  
**length, stature, measure (c. 10 feet)**

L1

3 strokes

丈夫 JŌBU robust, sturdy  
背丈 setake one's height  
方丈 HŌJŌ ten feet square

Seal 𠂔. In one view, analyzed as consisting of 又 2003 'hand' (but here to be taken rather as 'handspan'), and 十 35 'ten' as semantic and phonetic, giving 'ten handspans' (Katō; see 尺 895). Supposedly a linear measurement unit of about ten feet, but some latitude needs to be given in interpretation here: standards for

measurement varied significantly in the Zhou Dynasty, a situation which led the self-styled 'First Emperor' (Shih Huangdi) of the Qin Dynasty to standardise weights and measures. Ogawa, alternatively, takes original meaning as 'hand holding a stick' (later written 杖, NJK, 'stick'), as does Gu. Mizukami lists a proposed bronze equivalent. MS1995:v1:6-7; KJ1970:580-81; EB1974:v23:787.

**Mnemonic:** HAND HOLDS A STURDY CROSS TEN FEET TALL

**Or:** TEN HAND-SPANS MEASURE AROUND TEN FEET

1516

冗

JŌ  
**superfluous**

L1

4 strokes

冗談 JŌDAN joke  
冗長 JŌCHŌ verbosity  
冗語 JŌGO redundant word

Seal 𠂔. At seal stage, written with 宀 30 'roof; building', plus a lower element interpreted as either ij 儿 'person' (a separate graph from 人 41; see 1461 Note 2), giving 冗, or ij 人 41 'person'. Katō takes the former view, considers the meaning in this graph to be 'weak hunchback' (based on word-family connection), giving 'weak hunchback unoccupied at home without work'. The *Shuowen* seal form of this graph does have the lower element written with what could be interpreted as representing a hump on the back. However, others consider it better to take the lower element as just 人 'person'. Accordingly, Gu takes it as 'person at

leisure at home', and Ogawa is in agreement, saying 'person at home without agricultural work'; all the above scholars following the definition of the graph in *Shuowen* to some degree. The original form with 宀 appears to have been replaced by semantically close 冖 'cover' after Han times; fluctuation in the lower element continued until 儿 (in this graph a shape distortion, probably inadvertent) predominated, giving the shape 冗 familiar in modern Japanese usage. Regarding other meanings such as 'waste, excess', Katō regards these as extended senses based on a person being without work and hence unfocused, but Ogawa regards as loan usage. DJ2009:v2:590; KJ1970:552-3; GY2008:116; OT1968:101; MS1995:v1:88-9,40-41. Suggest taking 儿 as a desk, and 冖 as a cover.

**Mnemonic:** PUTTING A COVER ON A DESK IS SUPERFLUOUS

1517



JŌ

pure, clean

9 strokes

L1

淨化 JŌKA purification  
 不淨 FUJŌ filth  
 淨水 JŌSUI clear water

Seal ; traditional 淨. Consists of 氵 42 'water', and 爭 (traditional form of 争 558 'conflict') as phonetic, with associated sense disputed. Gu and Ogawa regard 淨 as an abbreviation of 澗; both listed in *Shuowen*; Gu lists a bronze form for 澗. 澗 consists of 氵 'water', plus 靜 (traditional form of 静 548 'quiet, calm', see also 558), taken here by Gu as semantic and phonetic,

meaning 'clear, without impurities' (regarding still water as clear, unmuddied). The meaning of 淨 is given in *Shuowen* as the name of a pool near the capital of Lu (a state in ancient China). Given this, Katō treats the associated sense of 争 in 淨 as unclear (Ogawa also takes this approach), and regards the meaning 'clear, pure' for 淨 as a borrowed usage in place of 澗. Despite some differences, all the above scholars are in agreement in tracing the origins of 淨/淨 back to 澗. GY2008:700-701; OT1968:574; KJ1970:431.

**Mnemonic:** CONFLICT OVER PURE, CLEAR WATER

1518



JŌ, amatsusae

surplus, besides

11 strokes

L1

剩余 JŌYO surplus  
 余剩 YOJŌ surplus  
 過剩 KAJŌ surplus, excess

Bronze and seal forms (贖):  . 剩 is considered to be a popular form used for 贖, which itself comprises 貝 10 'shell (currency), valuables', and 朕 (traditional form of 朕 1731 '[royal] We') as semantic and phonetic in the sense 'give', an extension of the original

meaning 'move (something) along', giving 'send/give valuables'; Katō is in general agreement. According to Gu, this referred originally to giving a dowry, and 'excess, surplus' evolved as an extended sense. As to the popular form 剩, Ogawa interprets this as 刂/刀 198 'knife, cut, sword', with 乘 336 ('ride, load onto') as phonetic with associated sense 'excess', giving 'excess which is cut off', and hence 'surplus, superfluous'. The meanings 'besides, moreover' are extended. GY2008:1448-9,1096; KJ1970:887; OT1968:119.

**Mnemonic:** RIDE WITH SURPLUS SWORD

1519



JŌ, tatami, tatamu

tatami mat, size, fold, pile, repeat

12 strokes

L2

畳句 JŌKU repeated phrase  
 二畳 NIJŌ two-mat size  
 畳み込む tatamikomu fold up

Seal ; traditional 疊. Has 宜 1188 ('good, proper'), here in its original sense 'sacrificial meat piled up' with emphasis on 'piled up', and originally 晶 1502 ('bright, clear'; originally, depiction of stars in the sky) (later 畠 [CO, 'divided fields'], regarded here as variant of 晶), as phonetic with associated sense 'many', thus overall meaning 'pile up, accumulate, repeat'. Used in Japanese for the verb *tatamu* 'fold over, pile up', and then for *tatami* 'mat'. Originally,

such mats were probably quite thin and readily folded. Later, though, they became much more substantial in construction, having a stiff core by tradition made of rice straw covered with a woven cover of rush straw. Being of a set size (approximately six feet by three, though there can be minor variation), with the length always twice the width, *tatami* mats are also used as a measure of room size. The abbreviated modern form 畳, which has lost the short vertical stroke from its lower element 宜 and two 'fields', was officially adopted into the Tōyō *kanji* List promulgated in 1946. OT1968:673; GY2008:1673; KJ1970:718-9. We suggest taking 宜 as 'not quite proper'. Take 田 as 'field' 63.

**Mnemonic:** REPEATEDLY FOLD PILES OF PROPER TATAMI MATS IN A FIELD!?

1520

L1

繩

JŌ, nawa  
rope, cord  
15 strokes

沖繩 Okinawa Okinawa  
繩張り nawabari cordon, 'patch'  
自繩自縛 JIJŌJIBAKU fall in own trap

Seal 繩, a late graph (*Shuowen*); traditional 繩. Has 糸 29 'thread'; and CO 黽 (see Note below) as phonetic with associated sense 'become twisted' (Ogawa), giving 'twisted fib-

ers'. Note: as an independent graph, 黽 means 'frog, toad'. As the phonetic in 繩, *Shuowen* regards it as an abbreviation of 蠅 NJK 'fly', though this is academic, since it does serve only as phonetic here and has no semantic role. OT1968:792; DJ2009:v3:1071,1107; GY2008:1353. We suggest taking the right-hand part of 1520 as two 'days' 日 66 and the down stroke as cord/rope.

**Mnemonic:** THREADING ROPE TAKES TWO DAYS

1521

L2

壤

JŌ  
earth, soil  
16 strokes

土壤 DOJŌ earth, soil  
壤土 JŌDO loamy soil  
天壤 TENJŌ heaven and earth

Seal 壤, traditional 壤. Has 土 64 'earth, ground'; and 襄 ('remove garment'; see Note below) as phonetic with associated sense 'soft and fertile, soft', giving 'soft and and fertile soil'. Mizukami lists a proposed bronze equivalent. Note: the seal form corresponding to block script 襄 is made up of 衣 444 'gar-

ment', plus a phonetic with associated sense 'remove'. Resultant overall sense 'remove garment' is explained in *Shuowen*, with reference to a Han time edict directing the populace to remove outer garments and work in the fields. Abbreviation in shape of right-hand element is standard in modern Japanese (see e.g. 1522). MS1995:v1:280-81; KJ1970:554; O1968:226; GY2008:1952. We suggest taking the right-hand part as 'six' 六 80, 'well' 井 1575, and 衣 as a variant of 'clothing' 衣 444.

**Mnemonic:** GROUND AROUND SIX WELLS IS CLOTHED IN RICH SOIL

1522

L1

嬢

JŌ  
young lady, daughter  
16 strokes

令嬢 REIJŌ young lady  
愛嬢 AIJŌ beloved daughter  
お嬢さん oJŌSAN young lady

Seal 嬢, a late graph (*Shuowen*); traditional 嬢. Has 女 37 'woman', and 襄 ('remove garment'; see 1521 Note) as phonetic with associated sense taken in one view as 'superior', giving original meaning 'mother', and then – through confusion with the homophonous graph 娘 2014 'young lady, daughter' – used also for 'daughter, girl' (Ogawa). Katō also takes 'high, lofty' as one possible associated sense, but notes 'take charge' as another, again leading to the meaning 'mother' (probably on the

basis of one who is in charge of a household) and then too for 'girl, young lady'. The *Shuowen* itself explains 嬢 as meaning 'confusion', or alternatively 'fat, corpulent', and on the basis of the latter sense Shirakawa takes 嬢 to refer to corpulent females, both mothers and daughters. Katō, however, considers this interpretation to be flawed. In the Tang Dynasty, both 嬢 and 娘 appear to have had a polite connotation ('lady' [Schuessler]). OT1968:263; KJ1970:554-5; DJ2009:v3:1027-8; SS1984:460; AS2007:401. As with 1521, we again suggest taking the right-hand part as 'six' 六 80, 'well' 井 1575, and 衣 as a variant of 'clothing' 衣 444.

**Mnemonic:** YOUNG LADY HAS ENOUGH CLOTHES TO FILL SIX WELLS!

1523

錠

JŌ  
lock, tablet  
16 strokes錠前 JŌmae lock  
手錠 teJŌ handcuffs  
錠剤 JŌZAI pill, tablet

Seal 錠; a late graph (*Shuowen*). Has 金 16 'metal'; and 定 371 ('fix', 'decide') as semantic and phonetic, meaning 'stable, steady' (Gu), giving 'metal artefact which is stable, referring originally to an ancient bronze ritual food vessel with legs (Ch.: *ding*). By extension or loan, it came to denote metal ingots or other ingot-shaped items such as ink cakes and tablets. 'Lock' appears to be a Japanese-only sense. GY2008:1611; OT1968:1046; www.britishmuseum.org/explore/highlights (bronze *ding*).

**Mnemonic:** A LOCK IS A METAL OBJECT THAT FIXES THINGS IN PLACE

1524

讓

JŌ, yuzuru  
hand over, yield  
20 strokes讓步 JŌHO concession  
讓渡 JŌTO transfer  
親讓り oyayuzuri patrimony

Seal 讓; traditional 讓. Has 言 118 'words; speak'; and 襄 ('remove garment'; see 1521 Note) as phonetic with associated original sense taken either as ij 'charge, blame, giving 'charge, lay an accusation' (Ogawa), or iij 'push into'; giving 'push someone into questioning' (noted by Mizukami). Katō, who arrives at a similar overall meaning, i.e. 'two persons blame each other', regards the later predominant sense 'concede, yield' as a loan use. OT1968:945; MS1995:v2:1215-17; KJ1970:553-4; AS2007:439. As with 1521, and linking in with the 1522 mnemonic, we suggest taking the right-hand part as 六 80 'six'; 井 1575 'well'; and 衣 as a variant of 衣 444 'clothing'.

**Mnemonic:** YIELD TO WORDS – HAND OVER CLOTHES FROM SIX WELLS

1525

醸

JŌ, kamosu  
brew, cause  
20 strokes醸造 JŌZŌ brewing  
醸成 JŌSEI brew, cause  
醸し出す kamoshidasu cause

Seal 釀; late graph (*Shuowen*). Has 酉 318 'wine'; and 襄 ('remove garment'; see 1521 Note) as phonetic with associated sense 'cram, pack tightly', thus overall meaning 'pack tightly and make ferment'. 'Cause' is an extended meaning. OT1968:1029; TA1965:358-60; KJ1970:555. As with 1521, and linking in with the 1522 mnemonic, we suggest taking the right-hand part as 六 80 'six'; 井 1575 'well'; and 衣 as a variant of 衣 444 'clothing'.

**Mnemonic:** BREWING ALCOHOL IN SIX WELLS CAUSED RUIN TO CLOTHES

1526

拭

SHOKU, *nuguu, fuku*  
wipe, sweep, polish  
9 strokes

手拭 tenugui hand towel/wipe  
 払拭 FUSSHOKU sweep away  
 拭き込む fukikomu wipe, shine, polish

Late, post-*Shuowen* graph. Has 扌 34 'hand', and 式 311 ('form, ceremony') as phonetic with associated sense 'make clean', thus 'clean with/by hand', i.e. 'wipe'. Some scholars take as wipe using some object (Tōdō, Shirakawa). OT1968:413; TA1965:74-80; SS1984:463.

**Mnemonic:** WIPE HANDS FOR THE CEREMONY

1527

殖

SHOKU, *fueru/yasu*  
increase, enrich  
12 strokes

生殖 SEISHOKU procreation  
 利殖 RISHOKU money making  
 殖え高 fuedaka increment

Seal 殖, late graph (*Shuowen*). Has 歹 'bone fragment; die' (see 1441), and 直 192 ('direct, upright') as phonetic with associated sense taken either as ij 'adhere, be sticky', thus 'flesh on corpse rots and goes mushy' (Katō), or ij

'rot, decay', (Ogawa). 'Increase' is seen as a loan sense by Katō. Ogawa considers 'increase' derives from the graph 殖 having been used interchangeably with 植 337 'plant' at one stage (both were homophones in Late Han), 'increase' being an extended sense from 'plant'. Tōdō, like Shirakawa, links these two graphs and the underlying words. KJ1970:557; OT1968:544; TA1965:89.

**Mnemonic:** INCREASED BARE BONES  
DIRECTLY ENRICH GROUND

1528

飾

SHOKU, *kazuru*  
decorate  
13 strokes

装飾 SŌSHOKU decoration  
 首飾り kubikazari necklace  
 飾り物 kazarimono decoration

Seal 飾. Has 巾 1232 'cloth', and 食 (CO; see Note below) taken in one view as phonetic with associated sense 'wipe', giving 'wipe clean with cloth', and by extension 'make nice, decorate' (Ogawa, Mizukami). Mizukami lists a proposed

bronze form. Alternatively, 食 is taken as 'person in front of food vessel' (𠂇 here is a variant of 人 41 'person'), with 巾 'cloth', thus 'wipe food utensils clean' (Shirakawa). In the latter interpretation, 'make nice, decorate' may be seen as an extended sense. Mizukami lists a proposed bronze equivalent. Note: The meaning of 食 is given as 'provisions' in *Shuowen*, and 'feed' in *Yupian*. OT1968:319; MS1995:v2:1456-7; SS1984:465; ZY2009:v4:1529.

**Mnemonic:** PERSON IN FRONT OF FOOD  
VESSEL WEARS DECORATED CLOTH

1529

触

SHOKU, *fureru, sawaru*  
touch, feel  
13 strokes

触手 SHOKUSHU feeler  
 接触 SESSHOKU contact  
 触れ合う fureau touch, contact

Seal 觸, late graph (*Shuowen*); traditional 觸. Has 角 97 'horn', and 蜀 (see 766, 'caterpillar; Chu [name of ancient Chinese state]) as phonetic with associated sense 'strike', thus 'push/stab with horn' (still a meaning in Chinese); by successive extensions of meaning, 'infringe, violate', 'touch'. Abbreviation of right-hand element 蜀 to 虫 60 'insect' appears to be a late modification (block script). OT1968:918; TA1965:285; GY2008:1633.

**Mnemonic:** TOUCH HORNED  
INSECT – UNFORGETTABLE FEEL!

1530

L1

囑

SHOKU  
request, entrust  
13 strokes

依囑 ISHOKU commission  
囑望 SHOKUBŌ expectation  
囑託 SHOKUTAKU commission

Seal 囑; late graph (*Shuowen*); traditional 囑. Has 口 22 'mouth, speak', and 屬/属 766 ('belong; genus') as phonetic with associated sense taken either as i] 'instruct verbally' (Ogawa, Tōdō), or ii] 'make something stick' (Katō), in either case giving the overall meaning 'instruct verbally, instruct'. OT1968:196; TA1965:285; KJ1970:558.

**Mnemonic:** ENTRUSTED TO SPEAK ABOUT WHAT BELONGS

1531

L1

辱

JOKU, hazukashimeru  
insult, humiliate  
10 strokes

侮辱 BUJOKU insult  
屈辱 KUTSUJOKU humiliation  
雪辱 SETSUJOKU vindication

Seal 辱; late graph (*Shuowen*). Has 寸 920 'hand' beneath 辰 'Dragon' (fifth of the Twelve Branches used in traditional Chinese culture for purposes such as timekeeping). Note that 'dragon' is an early (OBI) loan use of 辰, which derives from a pictograph of a large clam (bivalve mollusc); Katō considers the OBI and

bronze forms show clams with muscle tissue outside the shell to enable movement. 辱 represents a hand holding a clam shell sharpened for cutting vegetation. This etymology is clearly seen in the OBI form for 農 386 'farming', a graph which incorporates 辱. 'Shame, humiliation' is usually seen as a loan usage, but it may reflect an extended meaning similar to the English 'cutting remark'. KJ1970:561-2,948; MS1995:v2:1280-81; OT1968:288; SS1984:466.

**Mnemonic:** HAND OUT HUMILIATING INSULTS AS CUTTING AS A CLAM-SHELL

1532

L1

尻

shiri  
buttocks, rear, (back)  
end, tail  
5 strokes

尻押し shirioshi backing, support  
川尻 kawajiri river mouth  
尻尾 shippo\* tail

Seal 尻; a late graph (*Shuowen*). Has 尸 256 'corpse, slumped body', sometimes – as here – in the latter sense '(living) body', and 九 13

('nine') as phonetic with associated sense 'hole, orifice', giving 'anus' and by extension terms such as 'buttocks', 'rear', 'end', 'bottom'. Over time, the meaning of 'anus' itself has been virtually displaced by these extended meanings, and the common term for 'anus' nowadays is *shiri no ana* ('buttock hole') or the medical term 肛門 (*kōmon*). KJ1970:457; TA1965:225; OT1968:295.

**Mnemonic:** NINE SLUMPED BODIES HAVE NINE PAIRS OF BUTTOCKS

1533

L2

伸

SHIN, nobirulbasu  
stretch, extend  
7 strokes

伸縮 SHINSHUKU elasticity  
追伸 TSUISHIN postscript  
背伸び senobi stretch on tiptoe

Seal 伸; a late graph (*Shuowen*). Consists of 亻 41 'person', and 申 338 ('say, expound') as phonetic with associated sense 'stretch, extend', giving 'person grows'; meaning then generalized to 'stretch, extend'. KJ1970:574; TA1965:754-6; OT1968:54; SS1984:468.

**Mnemonic:** PERSON EXTENSIVELY STRETCHES OUT WHAT HE HAS TO SAY

1534

SHIN  
**core, padding, wick,  
 pencil lead**  
 7 strokes

芯地 SHINJI padding  
 灯芯 TŌSHIN lamp wick  
 芯だし SHINDashi centering

A very late, post-*Shuowen* graph. Consists of 艹 53 'vegetation, plant', with 心 164 'heart' as semantic and phonetic, giving 'core/pith of plant or vegetation'. Originally referred in particular to a type of rush, the oily pith of which can be used as a lamp wick, leading to extended senses such as 'wick' and also to denote the central part of items such as in 'padding (of quilt)', '(pencil) lead'. GY2008:384; OT1968:845.

**Mnemonic:** THE CORE OF A PLANT IS ITS HEART

1535

SHIN, *karai*, *tsurai*  
**sharp, bitter**  
 7 strokes

辛苦 SHINKU hardship  
 辛味 karaMI sharp taste  
 辛うじて karōjite barely

OBI 𠄎; seal 𠄎. Originally, pictograph of a large needle with sideways projections partway down, presumably to make it easier to push the needle into the target surface. The significance of the top horizontal stroke in OBI and seal (changed to near-vertical or vertical in block script) is not clear. This graph is widely considered to represent a needle for tattooing the foreheads of slaves and criminals as a mark

of ownership. Tattooing was also one of the ancient Five Punishments, the others being cutting off the nose, cutting off a foot, castration, and capital punishment (ancient Chinese culture exhibits a fondness for numerical categories). The original meaning 'tattooing needle' (for slaves and criminals) gave rise to various extended senses such as 'crime', 'painful', 'bitter, pungent'. The additional meaning 'eighth of the ten Heavenly Stems' (used in the traditional Chinese year-counting system) is a loan use. MS1995:v2:1274-5; KJ1970:942-3; OT1968:989; AS2007:538. We suggest taking the graph as 立 77 'stand' and 十 35 'ten'.

**Mnemonic:** STAND ON TEN SHARP NEEDLES  
 – A BITTER EXPERIENCE!

1536

SHIN, *okasu*  
**invade, violate**  
 9 strokes

侵入 SHINNYŪ invasion  
 侵害 SHINGAI violation  
 侵略 SHINRYAKU aggression

OBI 𠄎 (侵); seal 𠄎. All OBI forms seem to lack 亻 41 'person'; some have 𠄎, made up of 又 2003 'hand' holding 帚 'broom' (NJK, see Note below), while some others have these two elements plus 牛 108 'ox, cow'. Gu interprets the latter, more complex OBI type as signifying someone holding a broom to make an ox/cow move forward slowly and sweep dirt from it (a custom he notes as still practised in farming villages), and hence 'sweep clean'; Mizukami also lists OBI forms which include the 'ox, cow' element, though he makes no reference to this

element. The seal form no longer has 牛, but has 亻 41 'person' added; the second element 𠄎 is taken by several commentators as semantic and phonetic to mean 'sweep away defilement', giving overall meaning 'sweep away defilement and cleanse', and 'invade' as a loan use (Mizukami, Katō). Ogawa prefers to regard 'invade' as an extended sense from his projected original meaning 'sweep and advance'. Note: 帚 was originally (OBI) a pictograph of a broom stood bristle-end up, resting against some type of support or frame. GY2008:884-5; MS1995:v1:76-8,436-7; KJ1970:251-2; OT1968:64-5. We suggest taking 𠄎 as hand, 𠄎 as a cover, and 又 2003 as another hand.

**Mnemonic:** INVADED BY PERSONS WITH  
 COVERED HANDS

1537

L1

津

SHIN, tsu  
**harbor, ferry,  
crossing place**  
9 strokes津々 SHINSHIN brimful  
津波 tsunami tidal wave  
津々浦々 tsutsuuraura throughout landSeal 津; a late graph (*Shuowen*). Analyses vary. In one view, has 氵/水 42 'water, liquid', and 聿 400 ('writing brush'), itself as abbreviation of 聿 ('writing brush hairs') as phonetic with associated sense 'river crossing place', giving overall meaning 'river crossing place' (Katō). Gu,

who takes 聿 to be the original way of writing 津, considers on the basis of the OBI equivalent that 聿 originally depicted a person crossing a river or stream using a pole, and hence 'river crossing place'. Ogawa, alternatively, analyzes as 水 'water, river', plus 聿 as phonetic with associated sense 'advance', giving 'cross river and advance, river crossing', and the means to do so, i.e. 'ferry'. The meaning 'harbor' is a Japanese-only usage. KJ1970:55-6; GY2008:956; OT1968:574. We suggest taking 聿 as 'brush in hand'.

**Mnemonic:** CROSSING WATERS OF HARBOR BY FERRY, BRUSH IN HAND

1538

L1

唇

SHIN, kuchibiru  
**lip(s)**  
10 strokes唇音 SHIN'ON labial sound  
口唇 KŌSHIN lips  
陰唇 INSHIN labiaSeal form A (唇) 𦘔; seal form B (唇) 𦘕; late graphs (both are listed, as separate entries, in *Shuowen*). At the seal stage, the graph meaning 'lips' was written 唇 (肉 209 'flesh, meat; body'), and 辰 (originally, pictograph of large clam; see 1531) as phonetic with associated sense 'shake, tremble, move quickly', giving '(part of) body which moves quickly', i.e. 'lips'. Separate from唇, there was another graph 唇, having 口 22 'mouth; speak' as determinative as opposed to 肉. Originally, 唇 meant 'be startled', but this graph was borrowed from the Later Han period with a second meaning, viz. 'lips', and the two graphs were used interchangeably until the Song and Yuan dynasties (Gu). The later *Kangxi zidian* prescribed only 唇 as correct usage for the meaning 'lips', treating 唇 as erroneous in this sense. The form 唇 was officially approved in Japan when included in the *Jōyō* List promulgated in 1981. GY2008:1016; OT1968:823; DJ2009:v1:117; ZY2009:v2:345; SK1996:1356.**Mnemonic:** LIPS SHUT MOUTH LIKE A CLAM

1539

L1

娠

SHIN  
**pregnancy**  
10 strokes妊娠 NINSHIN pregnancy  
妊娠可能 NINSHINKANŌ fertile  
妊娠中 NINSHINCHŪ pregnant

OBI 𦘔; 𦘕 seal. Has 女 37 'woman', and 辰 1531 (orig. 'large clam') as phonetic with

associated sense as i] 'heavy, pregnant', (Ogawa), or ii] 'shake, move in jumpy manner' (here unborn child moving in womb), (Shirakawa, Gu), or iii] 'pile up, duplicate' (Katō). Overall meaning is unanimously 'be pregnant'. Schuessler favors interpretation ii]. KJ1970:560; OT1968:259; MS1995:v1:330-31; SS1984:471; GY2008:1163; AS2007:611.

**Mnemonic:** FEMALE CLAM IS PREGNANT

1540

L1

振

SHIN, furu/ri/ruu  
**wave, swing, airs,  
manner, after**  
10 strokes振動 SHINDŌ swing  
振り切る furikuru shake off  
二年振り ninenburi after two yearsSeal 𦘕; late graph (*Shuowen*). Has 扌 34 'hand', and 辰 (orig. 'large clam'; see 1531) as phonetic with associated sense 'shake, move about', thus 'shake about' (Ogawa). Katō, however, takes orig meaning 'open up (a clam)'; and 'move about, shake' as extended sense from clam moving about. *Furi* 'postures (in dance); manner' derives from *kun*

reading *furu* 'shake', as also the verbal suffix *-buru* 'pose, put on airs'. Use of 振 for another suffix, *-buri* 'after (time interval)', is also loan use based on sound value *furu*. OT1968:414; KJ1970:560-61.

**Mnemonic:** WAVE CLAM IN HAND IN SWINGING MANNER

1541

浸

SHIN, *hitasu/ru*  
**soak, immerse**  
10 strokes

浸食 SHINSHOKU erosion  
浸水 SHINSUI inundation  
水浸し mizubitashi flooding

OBI 巾; seal 浸. Gu gives OBI form of water droplets with 帚 NJK 1536 'broom' and 宀 30 'roof, building', which he takes to mean 'gradually sweep clean a building'. Based on seal equivalent, Shirakawa proposes another original meaning, taking 宀 specifically as 'shrine' and the broom as one that has been

soaked in sacred wine, giving 'ritually cleanse a shrine'. The seal script, as the phonetic for this graph, has 浸, comprising 又 2003 'hand' beneath 帚 'broom' (NJK), both these being beneath 宀 'roof, dwelling' (later simplified at block script stage to 浸); the associated sense is taken either as i] 'insert, put in' (Ogawa), or ii] 'soak' (Katō), in either case giving overall meaning 'soak in water/liquid'. GY2008:1137; SS1984:472; OT1968:578; KJ1970:252. Take 巾 as hand, 宀 as cover, and 又 as other hand.

**Mnemonic:** SOAK HANDS, COVERING THEM WITH WATER

1542

紳

SHIN  
**gentleman, belt**  
11 strokes

紳士 SHINSHI gentleman  
紳士録 SHINSHIROKU Who's Who  
紳士の SHINSHITEKI gentlemanly

Seal 紳. This graph has 糸 29 'thread, cord', together with 申 338 ('say, expound') as a phonetic with an associated sense taken in one analysis as 'extend, stretch', this being interpreted to give the following overall meanings: i] 'long sash to extend around the waist' (Mizukami, Tōdō), or ii] 'sash to wear to straighten body posture' (Mizukami). Shirakawa, by contrast, takes the associated sense as 'bundle/put together', thus giving 'sash to bring garments together'. It appears

that 紳 was used to denote more elaborate sashes of a type worn by males of noble status, thus giving rise to the extended sense 'gentleman'. Mizukami lists several proposed bronze equivalents. In Chinese, in addition to 'gentleman', this graph retains meanings of 'bind' and 'waistband', whereas 'sash, belt' is effectively redundant in Japanese. SS1984:474; MS1995:v2:1010-12; TA1965:756. We suggest taking the elements of the modern form 申 as comprising 日 66 'sun' and a long vertical stroke representing piercing.

**Mnemonic:** SUN SEEMS PIERCED BY THREAD – WHAT CAN A GENTLEMAN SAY?

**Or:** FINE THREADS ON BELT SAYS HE'S A GENTLEMAN

1543

診

SHIN, *miru*  
**diagnose, examine**  
12 strokes

診断 SHINDAN diagnosis  
診察 SHINSATSU examination  
往診 OSHIN house-call

Seal 診; a late graph (*Shuowen*). Has 言 118 'words, speak', together with 彡 (CO, 'thick/luxuriant hair', etc; see Note below) as phonetic with associated sense taken either as i] 'without gap/omission', giving 'make a judgement without omission' (Tōdō), or ii] 'press down', giving 'press pulse of sick

person and check, examine' (Ogawa). From an early stage the concept of examination and judgement was narrowed to health. Note: 參 is comprised of the determinative character 彡 ('feathers', 'hairs', see 115), in Tōdō's view, a pictographic representation of long hair, beneath an element which in the seal form is 人 41 'person', modified in block script to 宀. Mizukami also agrees regarding the seal stage, but suggests OBI and bronze forms might instead depict a person urinat-

ing. This is not particularly significant since the dictionary or central meaning of 參 is unrelated to its associated sense. Mnemonically, 宀 can be taken properly as person, or alternatively it could be taken as a cover. MS1995:v1:44-6; TA1965:743-6; GY2008:514.

**Mnemonic:** WORDY DIAGNOSIS WHEN PERSON HAS THREE HAIRS EXAMINED

**Or:** WORDY DIAGNOSIS IS TO COVER UP THOSE THREE HAIRS

1544

寝

SHIN, *neru/kasu*  
sleep, lie down  
13 strokes

寢室 SHINSHITSU bedroom  
寝入る *neiru* fall asleep  
寝かし物 *nekashimono* unsold goods

Bronze 寝; seal forms include 寢, a late graph (*Shuowen*); the traditional form has 𠂔 (1488, and see below), not 𠂔. Ancestral OBI and bronze forms have 宀 30 'roof, building' over 帚 'broom' 1536, some additionally with 又 2003 'hand'. *Shuowen* lists a small number of different graphs which have been treated as ancestral forms of 寝, and the analyses of commentators reflect this variation. Ogawa gives a bronze form which he analyses as 宀 'roof, building' over 變 ('ritually cleanse') as semantic and phonetic, giving 'shrine/sacred room free from defilement', being a place where in ancient times sick members of the nobility slept; by extension, 'bed-

room', indicated by the later addition of 𠂔 'frame, bed'. Katō is in agreement in broad terms, though not on 𠂔 as a later addition. Mizukami treats one of the forms listed by Katō, viz. 寢 (listed in *Shuowen*) as the predecessor of 寝, taking 寢 as made up of 宀 'roof, building' over person 亻 41 and 變 as phonetic with associated sense taken either as ij 'ritually cleanse person with broom', giving 'purification building/room for sacred ritual', or iij 'gradually enter deep inside', giving 'place (room) deep inside a house'; by extension, 'place to sleep'. An abbreviated shape close to 寝 occurs already in clerical script. OT1968:282; KJ1970:252; SK1984:226; MS1995:v1:388-9; DJ2009:v2:592,602. We suggest taking 𠂔 as 'bed on its end', 宀 'roof/building'; 又 as 'hand', 又 as 'another hand', and 宀 as a 'cover'.

**Mnemonic:** SLEEP IN BUILDING, BOTH HANDS OUT OF BED-COVER

1545

慎

SHIN, *tsutsushimu*  
be discreet, refrain  
13 strokes

慎重 SHINCHŌ prudence  
謹慎 KINSHIN good conduct  
慎み深い *tsutsushimibukai* discreet

Seal 慎; traditional 慎. Has 心 164 'heart, mind', with 眞/真 341 ('truth') as phonetic with associated sense taken either as ij 'draw in, tighten', giving 'rein in one's feelings' (Katō), or iij 'be full, extend everywhere', giving 'be discreet' (Ogawa). Mizukami notes several proposed bronze equivalents. KJ1970:559; OT1968:383; MS1995:v1:520-21.

**Mnemonic:** DISCREETLY REFRAIN FROM SHOWING TRUE FEELINGS

1546

審

SHIN  
judge, investigate  
15 strokes

審議 SHINGI deliberation  
不審 FUSHIN doubt  
審判 SHINPAN judgment, umpiring

Seal (采) 廩. Entry heading in *Shuowen* has 采, comprising 宀 30 'roof, building' over 采 215 (orig open hand holding grain or similar > 'divide up, distinguish'), thus 'clarify matters deep inside a house' (Katō). Katō considers 宀 here carries the nuance 'deep inside' through a word-family connection with 深 342 'deep', and

this is supported by Schuessler, who also notes a possible link. Ogawa takes the meaning as 'separate and clarify matters covered over'. Gu interprets the graph (both 采 and 審) as meaning 'inquire into/examine closely inside a room'. The same *Shuowen* entry also notes the form with 番 215 ('number; guard') substituted for 采, i.e. 審. Adoption of 番 as the lower element as an alternative to 采 at the seal stage may reflect influence of an earlier variant form. DJ2009:v1:95; MS1995:v2:1352-4; KJ1970:566; AS2007:458; OT1968:284; GY2008:727-8.

**Mnemonic:** INVESTIGATE NUMBERS UNDER COVER OF ROOF, THEN JUDGE

1547

震

SHIN, furu/uru  
shake, tremble  
15 strokes

地震 JISHIN earthquake  
身震い miburui trembling body  
震え声 furuegoe trembling voice

Seal 震; late graph (*Shuowen*). Has 雨 3 'rain' (sometimes more broadly, 'sky, weather'), with 辰 1531 (originally clamshell) as phonetic with associated sense 'shake', thus 'weather that makes things shake' (Mizukami says 'thunder rumbles in heavy rainstorm'); sense then generalized to 'shake, tremble'. MS1995:v2:1422-3; OT1968:1086; SS1984:477.

**Mnemonic:** RAIN MAKES CLAM SHAKE AND TREMBLE?!

1548

薪

SHIN, takigi, maki  
firewood, kindling  
16 strokes

薪炭 SHINTAN fuel  
薪小屋 takigigoya woodshed  
薪割り makiwari woodchopping

Seal 薪; late graph (*Shuowen*). Has 新 165 ('new') in its orig meaning 'chop tree (for

firewood)', with 艹 53 'plant' added to highlight this sense – and extended sense 'firewood' – when 新 came to be used in loan usage for another word meaning 'new' (the two were homophonous in early Chinese). DJ2009:v1:82; KJ1970:575-6; OT1968:872; AS2007:538-9.

**Mnemonic:** USE NEWLY CHOPPED PLANTS AS KINDLING

1549

刃

JIN, ha, yaiba  
blade, sword  
3 strokes

白刃 HAKUJIN drawn sword  
刃物 hamono bladed object  
両刃 RYŌba double blade

OBI 纓; seal 刃; traditional (*Kangxi zidian*) 刃/刃. One of a small number of characters of the 'indicative symbol' type in which stroke(s) added

to a pictograph represent (a word of) different meaning, in this case, 刀 198 'knife, sword', plus 丩 to highlight 'blade'. The form 刃 occurs early in Chinese calligraphic tradition (Northern Wei onwards). Note that in many Chinese characters 刀 means 'knife' rather than 'sword'. Also note that the blade here is the inside edge, unlike the katana. QX2000:183; MS1995:v1:122-3; OT1968:110; FC1974:v1:201; KZ2001:237-8/3671; MR2007:305.

**Mnemonic:** SWORD WITH MARKED BLADE

1550

L1



JIN, *tsukiru/kusu*  
**use up, exhaust**  
 6 strokes

尽力 JINRYOKU effort(s)  
 尽未来 JINMIRAI for ever  
 心尽くし kokorozukushi kind efforts

OBI ; seal ; traditional 盡. The OBI form has 聿 159 'writing brush, brush' (itself originally [OBI] pictograph of hand holding brush) over 皿 300 'bowl'. In one interpretation, 聿 is taken as phonetic with associated sense 'empty', giving 'wipe inside of bowl clean' (Katō; Karlgren is in agreement). In his analysis, Katō also treats 聿 in this graph as incorporating what later came to be written separately as 聿 1537 'writing brush hairs', a view which is shared in principle by Ogawa, who takes 聿 in the extended sense 'clean with brush', giving 'empty bowl', and by extension 'run out, use up'. At the seal stage, 聿 was modified to 盡

('embers') as phonetic, but again with the same associated sense and overall meaning as explained above. A similar view is held by Tōdō, who takes 盡 as phonetic with associated sense 'empty', and interprets as referring to small bits of food left in a bowl after eating, again giving 'run out, use up' as the overall meaning. A further view, noted in Mizukami, takes 聿 in the OBI form as phonetic with associated meaning 'small, small bits', to give 'droplets of ink from writing brush all drip down into bowl'. The simplified form 尽 appears to be based on examples of 盡 written cursively at the block script stage. KJ1970:566-7; BK1957:108; OT1968:692; TA1965:780; MS1995:908-9,798-800; FC1977:716-7. We suggest taking 尺 as person with back-pack (see 253, 895) and the two strokes as 'two'.

**Mnemonic:** PERSON EXHAUSTED BY  
 CARRYING TWO BACK-PACKS

1551

L1



JIN, *hayai*  
**fast, intense**  
 6 strokes

迅速 JINSOKU rapidity  
 迅雷 JINRAI thunderclap  
 奮迅 FUNJIN great rage

Seal ; a late graph (*Shuowen*). Has 辵 'walk, go, move' 85, and 隹 ('bird flying' [Gu], or 'falcon' [Shirakawa]). Gu takes 隹 as semantic and phonetic, giving 'rapid' as an extended sense from 'bird flying' (Ogawa is in agreement). Shirakawa follows a different interpretation and takes this element as phonetic with associated sense 'rapid', giving 'move rapidly' as the original sense. GY2008:340; SS1984:480; OT1968:993. We suggest taking 冫 as 'canopy' and 十 35 as 'ten'.

**Mnemonic:** MOVE FAST TO PUT UP TEN  
 CANOPIES – INTENSE WORK

1552

L1



JIN, *hanahada(shii)*  
**great(ly), extreme**  
 9 strokes

甚大 JINDAI na immense  
 甚六 JINROKU dunce  
 幸甚 KŌJIN very glad

Bronze ; seal . The upper element in bronze is typically taken as 甘 1139 ('sweet'; originally, depiction of something being tasted in the mouth). Bronze occurrences of 甚 show some fluctuation in shape of the lower part, leading to variation in interpretation. Katō takes as 匹 1893 ('match/equal; counter for certain animals'; originally, depicted two similar lengths/rolls of cloth next to each other) in the extended sense 'union of man and woman', combining with 甘 as phonetic with associated sense 'enjoy', to give original

overall meaning 'enjoy union', with 'extreme' treated as an extended sense based on the associated sensation of extreme pleasure. Ogawa, by contrast, takes the bronze form of 甚 very differently as depicting a pot on top of a cooking stove, giving 'cooking stove', and regarding 'extreme' as a loan use. Alternatively again, Gu takes the graph as 甘 'taste something in the mouth' over what he considers to be a ladle, giving 'ladle something good to eat into the mouth'. At the seal stage, the lower

element, the way of writing for which varied somewhat in bronze, came to be written in a shape very close to 匹, leading to it in fact being interpreted as 匹 in *Shuowen*. In the modern form, the strokes of 甘 have been joined to the lower element 匹. KJ1970:208-9; MS1995:v2:866-7, v1:160-61; OT1968:665; GY2008:1157.

**Mnemonic:** SWEETLY MATCHED COUPLE GREATLY IN LOVE

1553

陣

JIN  
(army) camp, position  
10 strokes

L1

陣頭 JINTŌ lead, van (army)  
陣地 JINCHI position  
陣痛 JINTSŪ labor pains

A late, post-*Shuowen* graph. Considered to be derived from 陳 1732 'arrange; explain', the original meaning of which is probably best taken as 'evenly pile up mounds of earth' (Tōdō), and by extension 'set out, display'. The determinative 阝 when positioned on the left also in itself often indicates piles of earth, as well as 'mound' and 'hill' (262). Qiu points out that if the two final strokes of 陣 are written

as one (when the graph is written cursively), the resultant shape is 陣, and this was then adopted in place of 陳 to clearly represent the word 'battle array'. This view of 陣 evolving from 陳 through cursivization is also supported by Gu. Qiu also notes that because vehicles played an important part in ancient warfare, there is a semantic connection also in the substitution of 車 33 'vehicle' in this graph in place of the phonetic 東 201 ('east'). '(Military) position, camp' are extended senses. QX2000:327-8; GY2008:342-3; TA1965:757-9; MS1995:v2:1396-8; FC1977:1082-3.

**Mnemonic:** VEHICLES AND EARTHEN MOUNDS INDICATE ARMY CAMP

1554

尋

JIN, tazuneru, hiro  
inquire, seek, a  
fathom  
12 strokes

L1

尋問 JINMON questioning  
尋常 JINJŌ commonplace  
尋ね出す tazunedasu seek out

OBI 𠄎; seal 𠄎. The OBI form shows a person with arms stretched out against a flat surface, giving 'stretch out the arms'; by extension, the length represented when arms stretched out. The English word 'fathom' originally also derives from outstretched arms (later standardized to six feet). (Tōdō includes 尋 in word-family 'get deep inside', giving extended sense 'inquire'.) At the seal stage, the early

Chinese word concerned is written employing the elements 右 2 'right' (originally, 'hand, right hand'), plus 左 24 'left' (originally, 'left hand'), together with 彡 ('writing brush hairs', see 115 and 517) as phonetic with associated sense 'extend the arms', giving overall meaning 'stretch out the arms', and then 'length span of outstretched arms'. When it came to the clerical script, the element 彡 was already being omitted, thus resulting in 尋. MS1995:v1:396-7; DJ2009:v1:260; KJ1970:581; OT1968:288; SK1984:235; TA1965:789-93. We suggest taking 𠄎 as one hand, 𠄎 as another hand 920, 𠄎 as 'opening' 22, and 𠄎 125 'work'.

**Mnemonic:** INQUIRE ABOUT OPENING FOR WORKING HANDS

1555

腎

JIN  
kidney  
13 strokes腎石 JINSEKI kidney stone  
肝腎 KANJIN main, vital  
腎臟 JINZŌ kidney

Seal 腎, a late graph (*Shuowen*). Has 肉/月 209 'flesh, meat; body', and 𠂔 1237 (CO; 'pluck out eye [as punishment]') as phonetic. Associated sense of 𠂔 here is regarded as unclear, but possibly 'remove', giving 'bodily part which removes (waste fluid)'. *Shuowen* explains as being where (bodily) fluid is stored. OT1968:824; GY2008:611. We suggest using 臣 543 'minister, eye', and 又 2003 'hand'.

**Mnemonic:** MINISTER PUTS HAND TO HIS BODY – KIDNEY TROUBLE

1556

須

SU, subeka(*raku*)  
should, necessary  
15 strokes須磨 SUMA Suma (place name)  
必須 HISSU essential, compulsory  
恵比須 EBISU god of wealth

Bronze 𠂔; seal 須. Originally, pictograph of a man's head/face 頁 103 with wavy lines 彡 here meaning whiskers of a beard, (see also 115 and 517). Borrowed for its sound value as a convenient way to write another homophonous or near-homophonous word in early Chinese meaning 'must, should'. Mizukami lists several proposed OBI equivalents. MS1995:v2:1442-3; GY2008:891; OT1968:1101; WD1974:629-31.

**Mnemonic:** IT'S NECESSARY TO GROW WHISKERS ON YOUR FACE

1557

吹

SUI, fuku  
blow, exhale  
7 strokes鼓吹 KOSUI advocacy  
吹雪 fubuki\* snowstorm  
吹き倒す fukitaosu blow down

OBI 𠂔; seal 吹. Has 口 22 'mouth', and 欠 496 'gap; lack', the latter in its original core meaning of 'open mouth wide, yawn', giving 'breathe out, breathe out suddenly' (Ogawa says 'breathe out vigorously'); by extension, 'play wind instrument'. MS1995:v1:218-20; KJ1970:578; OT1968:173.

**Mnemonic:** LACK MOUTH, BUT CAN STILL BLOW AND EXHALE

1558

炊

SUI, taku  
cook, boil  
8 strokes炊事 SUIJI cooking  
飯炊き meshitaki cook, maid  
自炊 JISUI self-catering

Seal 炊, late graph (*Shuowen*). Has 火 8 'fire', and 欠 496 ('lack') as abbrev of 吹 1557 'blow' as semantic and phonetic > 'blow upon fire' to make bigger. As fire is important for cooking, 'cook' evolved as extended meaning. GY2008:704-5; KJ1970:577; OT1968:617.

**Mnemonic:** LACK FIRE BUT COOK NONETHELESS!?

1559

L1

帥

SUI  
commander  
9 strokes

統帥 TŌSUI supreme command  
元帥 GENSUI field marshal  
將帥 SHŌSUI commander

Bronze 帥, seal 帥. Has 巾 1232 'cloth', and left-hand element which at seal stage is 𠂔 (taken as pictograph of buttocks 370 or hill-ocks 262) as phonetic, but based on earlier bronze form Katō takes this to have initially been not 𠂔 but a similar shape having vertical stroke on left with two down-facing claws indicating barbs, thus 'barbed cane/whip', representing a word that was a near-homophone of that represented by 𠂔. Either way,

associated sense of left-hand element is taken by Katō to be 'wipe', thus 'cloth for wiping', i.e. 'towel'; Ogawa also takes overall meaning as 'towel', but takes associated sense (for 𠂔) as 'hang down'. However, another view sees left-hand element in bronze form described above as indicating person holding in both hands an object taken as some sort of fabric to present as gift, with 巾 'cloth' added on the right as a clarifying determinative (Gu). The meaning 'lead, command' is a loan usage of 帥 to write what was otherwise sometimes written 率 767 ('rate; command'). KJ1970:525-6; OT1968:316; GY2008:156; BK1957:136. Suggest taking 𠂔 as 'hillocks'.

**Mnemonic:** COMMANDER CARRIES CLOTH BANNER UP HILL

1560

L1

粹

SUI, iki  
pure, essence, 'style'  
10 strokes

無粹 BUSUI inelegant  
粹人 SUIJIN man of taste  
粹狂 SUIKYO whim, caprice

Seal 粹, late graph (*Shuowen*); traditional 粹. Has 米 220 'rice', and 卒 564 ('end; soldier') as phonetic with associated sense 'pound, smash', thus 'rice well pounded and impurity-free'; i.e. 'pure'. The meaning 'smart, stylish' is Japanese-only usage. The simplified form 粹 seems to have become popular in the Northern Wei Dynasty (387-534). OT1968:761; SS1984:484-5; FC1974:v2:1689. Suggest right-hand as 九 13 'nine' and 十 35 'ten'.

**Mnemonic:** NINETEEN GRAINS OF PURE RICE

1561

L1

衰

SUI, otoroeru  
weaken, wane  
10 strokes

衰弱 SUIJAKU debility  
老衰 RŌSUI senility  
盛衰 SEISUI vicissitudes

Seal 衰. The seal form has 衣 444 'garment', and a second element between the upper and lower parts of 衣 to represent (interwoven) straw or similar pointed downwards, giving 'rain-cape, cape'. *Shuowen* defines as 'rain-cape made from vegetation'. Gu alone prefers to interpret as incorporating a hat also. Mizukami lists a proposed bronze equivalent. MS1995:v2:1166-7; OT1968:902; GY2008:1104. Suggest 𠂔 as pierced 'hole' 口 22.

**Mnemonic:** CLOTHING WEAKENED AFTER HOLE PIERCED IN IT

1562

L1



SUI, *you*  
**drunk, dizzy**  
11 strokes

麻醉 MASUI anesthesia  
酔払い yopparai drunkard  
酔い船 funayoi sea-sickness

Seal 𠃉, late graph (*Shuowen*); traditional 醉. Has 酉 318 'wine' (orig pictograph of wine jar), and 卒 564 'end, soldier' as semantic and phonetic, thus 'finish drinking all wine offered'. By extension, 'become intoxicated'; also, 'feel sick', 'feel elated'. The form 醉 seems to be based on cursivized forms circa Tang Dynasty onwards. FC1974:v2:2285-6; OT1968:1026; TA1965:694-5; GY2008:1791. Take right-hand as 九 13 'nine' and 十 35 'ten'.

**Mnemonic:** DRUNK AND DIZZY AFTER NINETEEN JARS OF WINE

1563

L1



SUI, *togeru, tsui (ni)*  
**attain, finally**  
12 strokes

遂行 SUIKŌ attainment  
未遂 MISUI attempt(ed)  
仕遂げる shitogeru attain

Bronze 逄, seal 遂; traditional 遂. Has 辵 85 'go, walk, move' and 豕 89/ 1807 'wild boar, wild pig', plus 八 70 'eight', in its original sense 'split'/'disperse', taking 豕 as semantic

and phonetic, thus giving '(group of) wild boar push others aside and move forward' (Katō). In another view, 豕 is taken as phonetic with associated sense 'push forward', thus 'push and move forward', hence 'achieve, accomplish' (Ogawa). It is difficult to determine whether the meaning 'finally' is an extended use from 'achieve', or a loan use of the graph. OT1968:1006; KJ1970:578-9; WD1974:676.

**Mnemonic:** FINALLY ATTAIN ONE'S GOAL OF MOVING EIGHT PIGS

1564

L1



SUI, *nemuru*  
**sleep**  
13 strokes

睡眠 SUIMIN sleep  
熟睡 JUKUSUI sound sleep  
午睡 GOSUI nap, siesta

Seal 𠃉, a late graph (*Shuowen*). Has 目 76 'eye' and 垂 918 'suspend, hang, droop'. The latter element is taken either as semantic and phonetic, giving 'lower eyelids', and by extension 'sleep' (Ogawa, Gu), or as just phonetic with associated sense 'limp, flabby', giving 'eyes get tired and go limp', with 'sleep' likewise as the meaning by extension (Katō, Tōdō). OT1968:701; GY2008:1584; KJ1970:577.

**Mnemonic:** DROOPY EYES LEAD TO SLEEP

1565

L1



SUI, *ho*  
**ear/spear (of grain)**  
15 strokes

穂状 SUIJŌ spear shape  
稲穂 inaho ear of rice  
穂先 hosaki spearhead

OBI 𠃉, seal form A (采) 采; seal form B (穗) 穗; traditional 穗. The ancestral OBI form of this graph exhibits some variation, the form given here has 又 2003 'hand' with 刀 198 'knife' over 禾 87 'grain plant', interpreted as 'cut grain; grain' (Ma). At the seal stage, for this graph *Shuowen* has – in seal form A – what is considered to be a variant of the above,

consisting in one view of 爪 1739 'claw', but here, as sometimes, 'hand' over 禾 'grain plant', giving 'pick/gather ears of grain'. In a divergent view, though, this is 禾 combined with not 爪 'hand/claw' but 采 (CO; an abbreviated form of 'blossoms hanging from tree/shrub' [originally a pictograph]; see Note below), possibly itself in abbreviated shape here, as phonetic with associated sense 'hang down', giving 'ears of grain hang down' (Katō). While the entry heading in *Shuowen* has seal form A above (采), it also notes the alternative form with 禾 plus 惠 1259 (traditional form of 惠 'bless, favor') as phonetic; 'hang down'

is provisionally taken here as also being the associated sense of 惠 / 惠. Occurs in the abbreviated form 穗 from the Sui Dynasty (581-618AD) onwards. MR2007:364; OT1968:737; DJ2009:v2:566; MS1995:v1:22-3,v2:964-5; KJ1970:579; FC1974:v2:1631. We suggest taking the right-hand part as 'ten' 十 35, 'fields' 田 63 and 'heart' 心 164. Note: Mizukami notes that this CO graph may be an old form for 垂 918 'hang down'.

**Mnemonic:** HEARTENED BY (SP)EARS ON GRAIN PLANTS IN TEN FIELDS

1566

L1

隨

ZUI  
follow  
12 strokes

隨筆 ZUIHITSU random notes  
隨行員 ZUIKŌIN attendant  
隨分 ZUIBUN considerably

Seal 隨; late graph (Shuowen); traditional form: 隨. Has 辵 85 'walk, go', and 隋 (CO 'shredded sacrificial meat') as phonetic with associated

sense 'follow, accompany', thus 'follow behind' (Katō, Ogawa). Tōdō takes the associated sense as 'hang down limp', but still arrives at the same overall meaning ('hang on, follow from behind'). KJ1970:417-8; TA1965:544; OT1968:1007,824; BK1957:23. Take right-hand as 有 423 'have', and left as 262 'hills'.

**Mnemonic:** HAVE FOLLOWERS AFTER MOVING INTO THE HILLS

1567

L1

髓

ZUI  
marrow  
19 strokes

真髓 SHINZUI essence  
腦髓 NŌZUI brain  
骨髓 KOTSUZUI bone marrow

Seal (髓) 髓; traditional (髓) 髓. What is seen as seal script predecessor of 髓 has 骨 877 'bone', and 隤 (CO 'destroy, dismantle') as phonetic with associated sense 'fat', thus 'fat inside bone' (Katō). Later form 髓, the traditional form, was once seen as popular equivalent of 髓 in

which the phonetic element 隤 is replaced by 遄 (CO of unclear status and meaning); Ogawa takes associated sense of 遄 here differently from the associated sense of 隤 above, seeing it as 'linked to inside', thus overall sense 'centre of bone'. Examples of simpler form 髓 date from Northern Wei Dynasty (387-534). FC1974:v2:2515; ZY2009:v4:1349; GY2008:2017; OT1968:1133; KJ1970:417; BK1957:23. Take 辵 85 'move' and 有 423 'have', plus 骨 877 'bone'.

**Mnemonic:** WE HAVE MEATY MARROW IN OUR BONES SO WE CAN MOVE

1568

L1

樞

SŪ, toboso  
pivot, door  
8 strokes

樞軸 SŪJIKU axis  
樞要 SŪYŌ importance  
中樞 CHŪSŪ center, pivot

Seal 樞; late graph (Shuowen); traditional 樞. Has 木 73 'wood, tree', and 區 282 ('section, ward') as phonetic with associated sense 'hinge pin, pivot', giving '(wooden) pivot', and by extension 'main/vital point'. 樞 appears to be a late simplified form. KJ1970:504; TA1965:310; AS2007:471.

**Mnemonic:** PIVOT IS IMPORTANT SECTION OF WOODEN DOOR

1569

L1

崇

SŪ, *agameru*  
**lofty, noble, revere**  
11 strokes崇拝 SŪHAI worship  
崇高 SŪKŌ na sublime, lofty  
崇敬 SŪKEI reverence

Seal 崇, a late graph (*Shuowen*). Has 山 26 'mountain', and 宗 899 ('religion') as phonetic with associated sense taken in one view as 'come together, gather' or 'pile up', giving 'mountains come together and pile up' (Katō). Alternatively, 宗 here is taken by Ogawa as meaning 'admired', giving 'most admired high mountain'. Either way, by extension 'look up high to, revere'. KJ1970:644; OT1968:305; AS2007:363.

**Mnemonic:** RELIGIOUSLY REVERE LOFTY MOUNTAIN

1570

L1

据

sueru/waru, KYO  
**set, (set in) place, work**  
11 strokes据え置く sueoku leave as is  
見据える misueru gaze, stare  
拮据 KIKKYO hard work

Seal 𠄎, a late graph (*Shuowen*). Consists of 扌/hand 64 'hand', with 居 678 ('reside, be') as phonetic with associated sense taken either as ij 'bent', giving 'hand shrinks/becomes

stiff' (Ogawa), or iij 'injury', to give – in similar vein – 'hand injury' (Shirakawa) (Gu says 'hand disease'). By contrast, Katō sees the main meaning (in Japanese only) as 'hands being busy in a work context', leading to a variety of extended meanings, such as 'place down', 'set', and 'work'. In all cases, hands and their activities are core. OT1968:417; SS1984:181; GY2008:1224; KJ1985:263.

**Mnemonic:** HAND IS IN SET PLACE

1571

L1

杉

sugi  
**cedar, cryptomeria**  
7 strokes杉あや sugiaya herringbone  
杉垣 sugigaki cedar hedge  
杉並木 suginamiki cedar avenue

A late, post-*Shuowen* graph. Has 木 73 'tree, wood', and 彡 115 ('writing brush hairs') as phonetic with associated sense taken as 'needle', giving 'tree with needle-like leaves', and hence 'cedar' (Ogawa). Tōdō takes the associated sense as 'many (needle-like leaves) gathered together', and so 'cedar', but this interpretation seems to be more speculative. OT1968:490; TA1965:811-14.

**Mnemonic:** CEDAR IS TREE WITH HAIR-LIKE LEAVES

1572

L1

裾

susō, KYO  
**skirt, hem, cuff**  
13 strokes山裾 yamasusō foot of mountain  
裾模様 susōMOYŌ design on skirt  
裾裏 susoura hem lining

Seal 𠄎, a late graph (*Shuowen*). Has 衣/ネ 444 'garment', and 居 678 ('be, reside') as phonetic with associated sense taken in one view as 'cover what is beneath', giving '(part of) garment which covers from outside' (Tōdō); as a hem or cuff presumably involves folding the edge of fabric on the outside and fixing it onto the underside. This analysis therefore

appears to already provide the meaning ‘hem, cuff’, though Tōdō takes this as a later, restricted meaning. In support of taking ‘hem, cuff’ as a later sense, on the other hand, is the *Shuowen* entry for 裾, which defines it as ‘front part of a garment’. In line with this, the treatment by Gu also favors taking ‘front part of a garment’ as the original meaning, and several other meanings such as ‘back of a garment’ as extended senses. In Chinese only it can have a meaning of ‘robe’, which presumably could also be worn by males, whereas

in Japan it is very much associated with females. Nor does the Chinese appear to encompass the extended concept of the ‘hem’ of a mountain. DJ2009:v2:677; TA1965:385; GY2008:1668. As one mnemonic we suggest taking 居 as 古 121 ‘old’ and 尸 256 ‘corpse’.

**Mnemonic:** AN OLD CORPSE IS STILL CLOTHED WITH A SKIRT

**Or:** WHERE I RESIDE, WE WEAR CLOTHES FROM SKIRT TO CUFF

1573

瀬

se  
shallows, rapids  
19 strokes

L1

浅瀬 asase shallows  
瀬戸 seto strait, channel  
瀬戸物 setomono porcelain

Seal 瀬, traditional 瀬. This graph consists of 氵/水 42 water’, and 賴 (traditional form of 頼 2067 ‘request, rely’) as phonetic with associated sense taken either as i] ‘push forward/affect violently’, giving ‘violent rapid

current’ (Katō, Tōdō), or ii] ‘rub’, giving ‘strong current which rushes over rocks’ (Ogawa). In early China it was also applied to the name of a specific river in Kuangxi. KJ1970:890-91; TA1965:551; OT1968:613. For the middle and right-hand elements we suggest taking as 束 561 ‘parcel’ and 頁 103 ‘head’.

**Mnemonic:** PUT PARCEL ON YOUR HEAD WHEN CROSSING SHALLOWS

**Or:** RELY ON WATER HAVING SHALLOWS

1574

是

ZE, kore  
proper, this  
9 strokes

L1

是正 ZESEI correction  
是ら korera these  
是非 ZEHI by all means; right and wrong

Bronze 是; seal 是. *Shuowen* interprets this graph as consisting of 日 66 ‘sun, day’ over 正 43 ‘correct’, but the bronze forms are supportive of a different interpretation, one which takes the upper element as ‘ladle, spoon’; 是 is considered to be the original way of writing 匙 ‘ladle, spoon’ (CO). The shape of the lower element in bronze exhibits some variation, in several cases rather resembling 止 143 ‘stop’, but another occurrence suggests it probably represents a triple hook for hanging utensils such as ladles on (Yamada). At the clerical script stage we find one or two examples wherein the lower element 正, which stands as the lower

element in the seal form of 是, is written with what at that stage was the similar-shaped 疋 ‘leg, foot’ (see Note below), which then featured increasingly in block script. Senses such as ‘correct; this’ are loan uses. Note: a quite widely-held view is that 正, 疋, and 足 54 (‘leg’) were originally one and the same graph (Mizukami, Katō, Yamada). The OBI and bronze shapes do provide some support for this view, more particularly in the case of 正 and 足. At the seal stage, the similarity in shape between 足 and 疋 is close enough to mean confusion between the two was likely to occur at times. YK1976:296-7; KJ1970:444; MS1995:v1:702-3, v2:884-6, 1260-62; SK1984:370-71; FC1974:v1:1046-7; DJ2009:v1:167, 176. Suggest taking upper element as ‘sun’ 日 and lower element as ‘not quite correct’, being 疋 rather than 正.

**Mnemonic:** SUN IS NOT QUITE CORRECT – THIS SHOULD BE PROPER

1575

井

SEI, SHŌ, i  
a well  
4 strokes

L1

油井 YUSEI oil well  
天井 TENJŌ ceiling  
井戸 ido well

OBI 井; seal 井. Pictograph representing a bird's eye view of the frame around a well. Some bronze occurrences, and the seal form, have the modified shape 井 (see 1812), which was commonly used in clerical script, but

then this reverted to 井 in block script. 井, originally just a variant of 井 'well', and still noted as such in *Kangxi zidian*, has evolved in more recent times as a separate graph used in Japanese with the reading *donburi*, a word originally meaning 'ceramic bowl', but now commonly used to refer to food served in such a bowl, typically a bowl of rice with a topping such as chicken and egg, or eel. KJ1970:596; DJ2009:v2:417; OT1968:35,24; ZY2009:v1:6; SK1984:32-3; FC1974:v1:51-2.

**Mnemonic:** WELL HAS SQUARE FRAME

1576

姓

SEI, SHŌ  
surname  
8 strokes

L2

姓名 SEIMEI surname  
改姓 KAISEI name change  
百姓 HYAKUSHŌ farmer

OBI 姓; seal 姓. Consists of 女 37 'woman', with 生 44 'give birth, be born' taken either as i] semantic and phonetic, or ii] phonetic only (on the basis that 生 originally referred only to the emergence of plants, not the birth of humans [Katō]), but either way giving 'same blood line'. In ancient China it was only women who used a family or clan name, hence the 女 determinative; later, such a name was

adopted by men also, but the element 女 remained. In Japan up until the Meiji Period (1868–1912) commoners – particularly farmers/peasants – generally did not use a family name, despite the old term *hyakushō* for farmers, which somewhat confusingly means literally a 'hundred family names'. This term derives from ancient times in which it was applied to a restricted class of elite farmers of imperial land, but was subsequently broadened to apply to farmers/peasants in general, particularly in the Edo Period (1600–1868). KJ1970:596-7; OT1968:256; MS1995:v1:322-3.

**Mnemonic:** WOMAN GIVEN SURNAME UPON BIRTH

1577

征

SEI  
conquer, go afar  
8 strokes

L1

征服 SEIFUKU subjugation  
遠征 ENSEI expedition  
征夷 SEI pacifying barbarians

OBI 征; seal 征. Originally written as just 正 43 ('correct, proper'), the OBI form of which has a foot pointed upwards towards an element shaped like 口 22 ('mouth; entrance; hole;') which Qiu takes as representing a destination. Since there were two words in early Chinese (Late Han) meaning 'correct' and 'march against' respectively and these were homophones, to clearly distinguish the latter

in writing the element 彳 131 'go/walk along a road' (abbreviated form of 行 [originally, 'crossroads']) was added, resulting in 征. Note: 彳 together with an upward-facing foot combine to give 彳 走 'walk step-by-step along a road' (full way of writing 進/進 85). As both 彳 and 進/進 have much the same meaning, early graphs sometimes fluctuate between the two. For this reason, in pre-modern texts variants such as, for instance, 征 written with 進/進 as determinative instead of 彳 are sometimes encountered. QX2000:191-2,330; MS1995:v2:1286-7, v1:702-3; AS2007:612.

**Mnemonic:** GO PROPERLY ON THE ROAD TO CONQUER AFAR

1578

L1

齊

SEI, *hitoshii*  
**equal, similar**  
8 strokes

一齊 ISSEI all together  
齊一 SEIITSU equality  
齊唱 SEISHŌ singing in unison

OBI 𠄎, seal 𠄎; traditional 齊. OBI form shows plants standing together with ears of grain, to give 'make a set, be equal' as extended senses.

Bronze equivalents vary, and some are more elaborate in shape, resulting in a slightly different seal form. Some clerical script occurrences show that the intricate-looking middle part of the block script is a regularization in shape of the three ears of grain seen in seal form and earlier. SK1984:816; OT1968:1171; MS1995:v2:1524-5; TA1965:770-72. Suggest 文 as 'text' 72 and 月 as weird 'moon' 月 18.

**Mnemonic:** TEXTS ABOUT WEIRD MOON ARE ALL VERY SIMILAR

1579

L1

牲

SEI  
**sacrifice**  
9 strokes

犧牲的 GISEITEKI self-sacrificing  
犧牲者 GISEISHA victim  
犧牲 ikenie\* live sacrifice

OBI 𠄎, bronze 𠄎; seal 𠄎. OBI form has as determinative not 牛 108 'ox, cow' but 羊 426 'sheep'; plus 生 44 'live, birth', taken in one view as phonetic with associated sense 'pure',

thus 'sheep cleansed for sacrifice' (Mizukami); Tōdō, on the other hand, takes 生 as semantic in function, meaning 'live', which when combined with 牛 as determinative (bronze forms onwards) gives 'live bull for sacrifice'. Gu and Ogawa treat 生 as both semantic and phonetic, thus 'live bull cleansed/prepared for sacrifice'. 'Sacrifice', therefore, is the generalized meaning. MS1995:v2:832-4; TA1965:492; GY2008:871; OT1968:637.

**Mnemonic:** SACRIFICE OF LIVE COW

1580

L1

凄

SEI, *sugoi/mu, susamajii*  
**horrible, amazing, fantastic**  
10 strokes

物凄い monosugoi terrific  
凄惨 SEISAN na gruesome  
凄文句 sugoMONKU threats

Very late graph (*Yupian*). Has 彡 401 'ice' and 妻 708 ('wife') as phonetic with associated sense 'cold'; thus original meaning 'cold ice'. Meanings such as 'terrible, terrific' and 'horrible' are perhaps loan usages. Note that *sugoi*, like the English 'terrific' and the French 'terrible', can express amazement, including in a positive sense, such as 'great, fantastic'. SS1984:497; AS2007:419.

**Mnemonic:** ICY WIFE IS AMAZINGLY HORRIBLE, YET FANTASTIC!

1581

L1

逝

SEI, *yuku, iku*  
**die, pass away**  
10 strokes

逝去 SEIKYO death  
急逝 KYŪSEI sudden death  
長逝 CHŌSEI death

Seal 逝, late graph (*Shuowen*). Has 辵 85 'move', and 折 551 ('break') as phonetic with associated sense 'remove' > 'remove by going' > 'pass away, die'. GY2008:1027; AS2007:183.

**Mnemonic:** MOVEMENT BREAKS DOWN THROUGH DEATH

1582

L1

婿

SEI, muko  
**son-in-law**  
12 strokes

女婿 JOSEI son-in-law  
花婿 hanamuko bridegroom  
婿入り mukoiri move to wife's family

Seal (婿) ; late graph (*Shuowen*). Main entry heading in *Shuowen* has 士 521 'male' as determinative, but it notes graph written with

女 37 'woman' as alternative form, suggesting 婿 was probably original form. 胥 (CO 'assist') is phonetic with associated sense 'intelligent', thus – for 婿 – 'intelligent/fine male'; or – for 婿 – 'intelligent/fine male for a woman'; later 'son-in-law'. DJ2009:v1:32; KJ1970:964; OT1968:260. Use 疋 'leg' 1574, and 月 'body' 209.

**Mnemonic:** SON-IN-LAW HAS LEGS AND BODY OF A WOMAN!

1583

L1

折言

SEI, chikau  
**pledge, vow, oath**  
14 strokes

誓約 SEIYAKU pledge  
宣誓 SENSEI oath  
誓い言 chikaigoto pledge

Bronze ; seal . Has 言 118 'words; speak', and 折 551 'break' taken in one view (Katō) as semantic and phonetic. When an agreement was made in ancient times, a wooden tablet or similar was broken in two, each party keeping half. Katō notes there is one example in bronze of the Chinese word for 'oath, make an oath' written just as 折, and he explains that 'for ordinary agreements a wooden tally was broken, but 誓 meant making agreement with words'.

This is not convincing, for any agreement between two parties surely uses language. A more plausible explanation for 誓 is that the early Chinese word for 'agreement, oath' was at first written as just 折, but later to disambiguate in writing this word from another – a near-homophone meaning 'bend, break' – at first (bronze) 口 22 ('mouth; speak') was added, but later changed to 言. Mizukami takes 誓 as 言 combining with 折 as phonetic with associated sense 'promise, agree' or 'clearly state', giving 'make promise in words'. KJ1970:613; AS2007:608,468; MS1995:v2:1198-9; OT1968:931.

**Mnemonic:** BROKEN WORD IS ACTUALLY A PLEDGE!?

1584

L1

請

SEI, SHIN, kou, ukeru  
**request, undertake**  
15 strokes

請求 SEIKYŪ request  
普請 FUSHIN construction  
請負人 ukeoiNIN contractor

Bronze ; seal ; traditional form has right-hand 青. Has 言 118 'words; speak', and 青 (traditional form of 青 45 "blue/

green") as phonetic with associated sense taken either as i] 'clear', thus 'clear words' (noted in Mizukami), or ii] 'see'; giving orig sense 'have audience (with one's lord)'; and by extension 'ask for' (Ogawa). 'Undertake' appears to be an associated meaning, as in the English 'bid, tender'. MS1995:v2:1202-3; OT1968:934.

**Mnemonic:** EXPRESS REQUEST IN BLUE WORDS!

1585

L1

醒

SEI, sameru/masu  
**sober up, wake up**  
16 strokes

酔い醒め yoizame sobering up  
覚醒 KAKUSEI awakening  
警醒 KEISEI warning, rousing

Seal  late graph (later version of *Shuowen*). Has 酉 318 'wine' (depicting wine jar), and 星 171 ('star') as phonetic with associated sense 'clear, become clear', giving 'sober up, wake up'. OT1968:1028; AS2007:432; SS1984:501.

**Mnemonic:** SEE STARS AFTER DRINKING WINE – NEED TO SOBER UP

**1586**

L1

SEKI, *shirizokeru*  
**repel, reject**  
5 strokes排斥 HAISEKI boycott  
斥候 SEKKŌ patrol, scout, spy  
斥力 SEKIRYOKU repulsion

Seal 斥. The original way of writing this graph is generally taken as 斥, which consists of 厂 127 'building, house'; and 𠂔 675 'adverse'; originally, showing person upside-down) as phonetic with associated sense taken in one view as 'strike, repel', giving 'remove/clear

away a house/building' (Ogawa). Alternatively, taken as 斤 1233 'ax' with 丿 added as a marker to indicate 'cut, notch', giving original meaning 'cut and split with ax' (Tōdō). As Gu points out, though, 斥 does appear to have evolved through changes in shape from 斥 through an intermediate stage such as 斥, a shape from which it was a relatively small step to 斥. Examples of 斥 can be found at the clerical script stage. OT1968:450; TA1965:353-4; GY2008:177; SK1984:357-8. Suggest taking the short downstroke as indicating 'down'.

**Mnemonic:** REPELLED BY AX COMING DOWN**1587**

L1

SEKI  
**divide, analyze**  
8 strokes分析 BUNSEKI analysis  
解析 KAISEKI analysis  
析出 SEKISHUTSU eduction

OBI 𠂔: seal 析. Consists of 木 73 'tree, wood', with 斤 1233 'ax', giving 'cut/fell tree with ax'; Mizukami takes to mean 'cut up small'. Even if it originally meant 'fell a tree', to serve a useful purpose a tree needs to be cut up, so 'divide up' stands as an extended sense, and from there a further extension to 'analyze'. MR2007:339; MS1995:v1:652-3; OT1968:494.

**Mnemonic:** ANALYSE TREE BY CHOPPING AND DIVIDING WITH AN AX**1588**

L1

SEKI, se  
**backbone, height**  
10 strokes脊柱 SEKICHU spinal column  
脊髓 SEKIZUI spinal cord  
脊丈 setake height, stature

Seal 脊. Has 肉/月 209 'flesh, meat; body' under 夨, the latter element depicting the spine/backbone and four vertebrae. 'Height, stature' appears to be Japanese-only usage. SS1984:506; GY2008:1119; OT1968:821. Take 人 as 'person' 41, body, and four vertebrae.

**Mnemonic:** PERSON'S BODY HEIGHT COMPRISES MANY VERTEBRAE**1589**

L1

SEKI  
**one of pair, ship counter**  
10 strokes隻手 SEKISHU one arm  
一隻 ISSEKI one ship/boat  
一隻眼 ISSEKIGAN sharp eye

OBI 𠂔; seal 隻. Has 隹 324 'short-tailed bird, bird'; and 又 2003 'hand'; giving 'catch a bird'. 'One of a pair' also evolved as a meaning for 隻. There is another graph 雙 'catch/have pair of birds' (traditional form of 双 1627 'pair, both'), which stands in contrast to 隻. 雙 is a later graph (seal form onwards). The use of 隻 as a counter for ships is perhaps best seen as a loan usage. MS1995:v2:1406-7; GY2008:160; SS1984:506.

**Mnemonic:** ONLY ONE BIRD IN THE HAND – BETTER OFF COUNTING BOATS!

1590

L1

惜

SEKI, *oshii/shimu*  
**regret, reluctant**  
11 strokes

痛惜 TSŪSEKI deep regret  
 惜し氣 oshiGE regret  
 惜別 SEKIBETSU parting regrets

Seal  惜, a late graph (*Shuowen*). Has ↑ 164 'heart, mind, feelings', and 昔 346 ('olden times, past') as phonetic with associated sense taken

either as ij 'painful, stab', giving 'painful heart' (Katō, Gu), or iij 'make smaller', giving 'make the heart smaller, feel regret' (Ogawa). It is possible that 昔 may also play a semantic role, namely 'past', for regret is usually felt in relation to an event that has already occurred, or if one is reluctant to commit an act that has yet to occur but one that might later cause regret. GY2008:1327; KJ1970:616; OT1968:376.

**Mnemonic:** FEELINGS FOR THE PAST ARE FULL OF REGRET

1591

L1

戚

SEKI  
**relatives, sadness, distress**  
11 strokes

姻戚 INSEKI in-laws  
 緣戚 ENSEKI distant relative  
 親戚 SHINSEKI relatives

Bronze ; seal . The bronze form has 戈 545 'halberd', while the seal form has 戊 'large-bladed halberd', changing predominantly to 戊 '(type of) halberd' in block script, combining with 尗 (see Note below) as phonetic with associated sense 'small', giving 'small-handled halberd'. Since 戈, 戊, and 戊 all represent types of halberd, the modest differences in shape and nuances of meaning inherent in these graphs are not significant in explaining the original meaning of the compound graph 戚, though

they are of relevance in explaining the different stages of its graphic evolution. 'Be in distress' 'sadness', and 'relative, kin' are considered to be loan usages. Note: analyses of the original meaning of 尗 vary. Gu takes it to denote digging up a root vegetable with a pointed implement, reflecting in broad terms the definition in *Shuowen* as 'bean plant growing'. In contrast, Mizukami takes to represent a type of halberd; Shirakawa interprets it as depicting the top part of a halberd with light reflected from the blade. In Chinese 尗 is interchangeable with 叔 1466 ('uncle'; q.v.) which has a main meaning of 'uncle' (and in the Chinese also a lesser meaning 'gather'). FC1974:v1:892,902; DJ2009:v2:583; MS1995:v1:532531-3; GY2008:1208; OT1968:395; SS1984:506-7.

**Mnemonic:** REPLACE HAND OF DISTRESSED RELATIVE (UNCLE) WITH HALBERD

1592

L1

跡

SEKI, ato  
**trace, remains**  
13 strokes

追跡 TSUISEKI pursuit  
 足跡 ashiato footprint  
 遺跡 ISEKI ruins

Seal  跡, late graph (*Shuowen*). The entry heading for 迹 (NJK; 'place where people walk' > 'marks left by people walking', i.e. 'footprints') in *Shuowen* has 蹟, also 'footprint' as being an alternative form. The current graph 跡 1592, considered (*Kangxi zidian*) to be a variant derived from 蹟, consists of 足 54 'foot, leg', and by

extension 'walk', with 亦 (NJK, originally 'armpit', now means 'also') as phonetic with associated sense 'continue', giving 'footprints which continue', and by extension 'remains' (Ogawa). Alternatively, in analyzing 迹, Mizukami takes the associated sense of 亦 as 'accumulate', to give the original overall meaning 'accumulated footprints' (for 迹), which likewise gives 'remains, traces' as an extended sense. DJ2009:v1:140; ZY2009:v4:1313; MS1995:v2:1288-89; OT1968:972. We suggest taking the right-hand element as 'partly red' 赤 48.

**Mnemonic:** THE REMAINS ARE A PARTLY RED FOOT

**1593****籍**SEKI  
**register**  
20 strokes戸籍 KOSEKI family register  
書籍 SHOSEKI publications  
国籍 KOKUSEKI nationality

Seal  a late graph (*Shuowen*). Has  58 'bamboo', combining with  (CO, 'plow a field'; see Note below) with associated sense taken either as ij 'pile up, accumulate, put together' (Ogawa, Tōdō, Shirakawa), giving 'bamboo (writing) strips bound together with leather', or ij 'written texts' (Katō); either way, the resultant

meaning is 'written texts', originally on bamboo strips bound together. Note: the OBI form of  is analysed as being either a pictograph of a farmer plowing a field, or  699 ('plow', based on pictograph), with  346 (olden times, past'), the latter element itself either as onomatopoeic for the sound of a plough as it digs up the soil, or as phonetic with associated sense 'pile up' (MS1995:v2:1054-6). TA1965:364-8; OT1968:759; SS1984:510; KJ1970:616. We suggest taking the modern form as 'bamboo'  58, 'the past'  346, and multi-branched 'tree'  73.

**Mnemonic:** REGISTER OF BAMBOO AND MULTI-BRANCHED TREES FROM PAST

**1594****拙**SETSU, mazui, tsutanai  
**clumsy, poor**  
8 strokes拙者 SESSHA I, me (humble)  
拙劣 SETSURETSU na clumsy  
拙速 SESSOKU rough-and-ready

Seal  a late graph (*Shuowen*). Has  34 'hand', and  36 ('emerge, put out') as phonetic with associated sense taken either as ij 'collapse, hollow' (Ogawa, Tōdō), or ij 'short, inferior' (Katō), either way giving 'actions with the hand are inferior', i.e. 'clumsy'. OT1968:407; TA1965:676; KJ1970:304-5.

**Mnemonic:** PUT OUT A CLUMSY HAND

**1595****竊**SETSU, nusumu, hisoka  
**steal, stealth**  
9 strokes窃盜 SETTŌ theft  
剽窃 HYŌSETSU plagiarism  
窃取 SESSHU theft

Seal  a late graph (*Shuowen*); traditional . A difficult graph and analyses are diverse. The traditional form corresponds to the seal version above. Another seal form, listed by Katō, consists alternatively of  860 'hole', over  甘, which appears to be a reinforcement of 'hole, cave, cavity', both these being over  220 'rice', with overall meaning 'rice stored in cave/hole'. This combines with  (see Note below), which is taken in one view as phonetic with associated sense 'rob, plunder', to give 'plunder rice stored in cave'. Gu, alternatively, takes it as semantic and phonetic, interpreting the overall

meaning as 'bore into cave/hole and steal'. A further variation is offered by Qiu, who is supportive of taking as 'rat makes a hole to bite things and steal rice'. By extension, 'plunder; furtively'. The cumbersome traditional form  (22 strokes) was already dropped in favor of the much simpler  窃, in the first *Jōyō Kanji* List promulgated in 1923. Note: the meaning of  离 is interpreted differently as 'mythical creature with large head and tail' (Mizukami), or '(type of) insect' (Gu, Shirakawa), while the view referred to by Qiu appears to take as 'rat'. KJ1970:619-20; OT1968:741; GY2008:948; SS1984:513; QX2000:230; MS1995:v2:960-61; KZ2007:1914. We suggest taking the modern form as 'hole' (if somewhat flattened)  860 and 'cut'  切 173, and in accord with the probable item stolen, namely  220 'rice'.

**Mnemonic:** STEALTHILY CUT HOLE TO STEAL RICE

1596

L1

撰

SETSU

**take, act as proxy**

13 strokes

攝取 SESSHU intake  
 撰政 SESSHŌ regency/regent  
 撰生 SESSEI health care

Seal 撰, a late graph (*Shuowen*); traditional 撰. Has 扌 34 'hand', and 聶 (CO, 'whisper', based on reduplication of 耳 31 'ear') as phonetic with associated sense taken as either ij 'bring together, collect', giving 'bring together, collect' (Ogawa, Tōdō), or ii] 'lift up', giving 'lift/

hold up' (Katō). 'Take control' is considered to be an extended sense (Katō, Ogawa); and as Katō suggests, 'act in place of' is probably a loan use. Use of the lower right-hand element of four strokes in 撰 is not uncommon as a convenient reduplicating device used for abbreviation in popular forms in pre-modern Japanese texts. (see, for example, 撰 1463) OT1968:425; TA1965:800; KJ1970:623. We suggest taking the bottom right element as >< duplication, here specifically four.

**Mnemonic:** FOUR HANDS AND FOUR EARS – WHO'S ACTING AS PROXY?

1597

L1

仙

SEN

**hermit, wizard**

5 strokes

仙人 SENNIN hermit, wizard  
 酒仙 SHUSEN hard drinker  
 水仙 SUISEN narcissus

Seal form A (僊) 僊, seal form B (仙) 仙. Seal form A consists of 亼 41 'person', combining with 巛 (see Note below) 'raise up, move'; the explanation in *Shuowen* notes a connection with living a long time. Seal form B (仙), defined in *Shuowen* as 'person in the mountains', is considered to be a late, popular

variant of 僊, reflecting the practice of some individuals of going up into the mountains (山 26) to live and seek immortality (Gu). There are strong connections here with early stages of the Chinese philosophy or religion called Daoism. Note: another seal form includes two raised hands lifting something giving 'lift up, lift up and move elsewhere' (Mizukami, Shirakawa). Shirakawa takes the object being raised up specifically as a corpse. DJ2009:v2:663; GY2008:173; MS1995:v1:464-5; SS1984:515,520-21.

**Mnemonic:** PERSON ON HILL IS A HERMIT AND WIZARD

1598

L2

占

SEN, uranai/u, shimeru

**divine, occupy**

5 strokes

独占 DOKUSEN monopoly  
 占い者 uranaiSHA diviner  
 占めた shimeta! Good! Great!

OBI form: 占; seal form: 占. Has 卜 'carry out divination' (originally, represents cracks on a flat surface such as a turtle shell or scapula [shoulder blade, here of cattle or similar] used in Shang Dynasty divination process:

see also 外 96), with 口 22 'mouth', here 'speak', giving 'carry out divination and announce (outcome), carry out divination and inquire (into outcome)'. Alternatively, Shirakawa takes 口 as not 'mouth; speak', but as depicting a receptacle for prayer texts while carrying out the divination; this, however, is very much a minority interpretation. 'Occupy' is a borrowed meaning. OT1968:144; QX2000:203; MR2007:283; MS1995:v1:172-4.

**Mnemonic:** OCCUPIED AS A DIVINER, ONE GETS TO SPEAK ABOUT CRACKS

1599

扇

SEN, ōgi, aogu

fan

10 strokes

L1

扇子 SENSU (folding) fan  
 扇風機 SENPŪKI electric fan  
 扇方 ōgigata fan-shaped

Seal 扇; late graph (*Shuowen*). Analyses differ in a minor way. In one view (Ogawa, Tōdō), consists of 戸 120 'gate, door' and 羽 82 'wings' to signify the leaves of a gate or door which

open and close, in much the same way as wings of a bird or insect move up and down in flight. By extension, on the basis of the back and forth motion, 'fan'. Alternatively, taken as 戸 combining with 羽 as an abbreviation of 翅, NJK, another graph also meaning 'wings' (Katō; same overall meaning as in the preceding view); this latter analysis follows that put forward in *Shuowen*. OT1968:399; TA1965:539; KJ1970:627.

**Mnemonic:** WINGS OF A DOOR ACT AS FAN

1600

栓

SEN

stopper; plug; tap

10 strokes

L1

栓抜き SENnuki corkscrew  
 給水栓 KYŪSUISEN water tap  
 消火栓 SHŌKASEN hydrant

A late, post-*Shuowen* graph. Defined in *Yupian* as 'wooden peg'. Has 木 73 'wood, tree', and 全 347 'completely' (in Tōdō's word-family 'make complete'), giving 'piece of wood to make complete', and hence 'stopper, bung' etc. In Japanese usage only, also refers to a type of tall tree grown in Hokkaido. TA1965:574-5; OT1968:505; GY2008:1006-7.

**Mnemonic:** WOODEN STOPPER COMPLETELY PLUGS THE TAP

1601

旋

SEN

rotate, turn

11 strokes

L1

旋回 SENKAI rotation  
 旋盤 SENBAN lathe  
 周旋 SHŪSEN mediation

OBI 旋; seal 旋. Has 疋 1574 'leg', and 𠂔 353 ('streamer', pictograph of flag fluttering on pole) as phonetic with associated sense 'go round', giving 'return by making legs go round'.

The nuance 'return' is thought to derive from flag fluttering on a pole and in rapid movement going back to its original position. Katō notes that one OBI occurrence has 行 131 'road; go' as an additional element, and so takes the original meaning slightly differently as 'return along the road one has travelled'. MS1995:v1:600-04,v2:884-6; OT1968:676; KJ1970:101-2.

**Mnemonic:** FLUTTERING FLAG CAUSES LEGS TO TURN AROUND

1602

煎

SEN, iru

broil, roast, boil, infuse, decoct

13 strokes

L1

煎餅 SENBEI (rice-)cracker  
 煎茶 SENCHA green tea  
 煎り卵 iritamago scrambled egg

Seal 煎; late graph (*Shuowen*). Has 火 8 'fire', and 前 177 ('before, front') as phonetic with associated sense taken in one view as 'make complete', giving 'make complete with fire, roast, toast' (Ogawa, Tōdō). Gu, though, takes the original sense as to cook by heating with liquid added, probably on the basis of later commentary on *Shuowen*. OT1968:624; TA1965:569-72; DJ2009:v3:809; GY2008:1647.

**Mnemonic:** YOU CAN'T BOIL OR ROAST BEFORE LIGHTING A FIRE

**1603**

羨

SEN, *urayamu/mashii*  
**envy, enviable,**  
**envious**  
13 strokes羨望 SENBŌ envy  
羨ましい *urayamashii* enviable  
羨む *urayamu* be envious, envySeal 羨; late graph (*Shuowen*). Has 羊 426  
'sheep'; here in the extended sense 'good to eat',  
and 次 (CO 'saliva, drool'; see Note below),giving 'see something delicious and drool'.  
Ogawa proposes taking 'feel envy/jealousy'  
as an extended sense. Note: 次 consists of 冫  
42 'water, liquid'; and 欠 496 ('lack'; originally,  
pictograph of person kneeling with mouth  
open) as semantic and phonetic, giving  
'saliva; drool'. Note also that 1603 has both  
aspects, envious and enviable. TA1965:533;  
OT1968:800; MS1995:v2:736-7.**Mnemonic:** ENVIOUS SHEEP LACKS  
WATER – NOT EXACTLY ENVIABLE**1604**

腺

SEN  
**gland**  
13 strokes腺熱 SENNETSU glandular fever  
淚腺 RUISEN tear gland  
扁桃腺 HENTŌSEN the tonsilsA very late graph; belongs to the *kokuji* cat-  
egory (graph devised in Japan based on the  
formational principles of Chinese characters).The reading *SEN* is therefore a pseudo-*on*  
reading, based by analogy on that of 泉 926  
*SEN* ('spring'). The graph comprises 月/肉 209  
'flesh, meat; body', with 泉 as semantic and  
phonetic, interpreted either as 'bodily organ  
which secretes liquid' (Ogawa, Gu), or 'bod-  
ily organ which has line shape' (Shirakawa).  
OT1968:826; GY2008:1627; SS1984:523.**Mnemonic:** GLAND IN BODY EXUDES LIQUID  
LIKE A SPRING**1605**

詮

SEN  
**clarity, discuss, select,**  
**reason**  
13 strokes詮索 SENSAKU search, inquiry  
詮議 SENGI discussion, inquiry  
所詮 SHOSEN after allSeal 詮; a late graph (*Shuowen*). Has 言 118  
'words; speak'; and 全 347 'complete' as  
semantic and phonetic, giving 'explain/set  
out in detail'. OT1968:929; TA1965:574-5;  
GY2008:737.**Mnemonic:** WORDY DISCUSSION BUT WITH  
COMPLETE CLARITY**1606**

踐

SEN, *fumu*  
**step, act**  
13 strokes実践 JISSEN practice  
実践的 JISSENTEKI practical  
踐そ SENSO accessionSeal 踐; a late graph (*Shuowen*); traditional  
form: 踐. Has 足 54 'foot, leg'; and 戔 545  
'fight, cut to pieces'; the traditional form  
depicts two opposing halberds, q.v.) as pho-netic with associated sense taken either as i]l  
'arrange', giving 'put one's feet where others  
have trodden' (Ogawa), or ii] 'accumulate,  
pile up', giving 'put one foot after another'  
(Shirakawa). Either way, 'tread, step' is the  
resultant meaning; 'take action' appears to be  
an extended sense. QX2000:258; OT1968:972;  
TA1965:569-72; SS1984:523.**Mnemonic:** FOOT STEPS ON TWO HALBERDS,  
LEADING TO ACTION

1607

L1

箋

SEN  
paper, letter  
14 strokes

便箋 BINSEN stationery  
付箋 FUSEN tag, label  
用箋 YŌSEN blank paper, form

Seal 箋; late graph (*Shuowen*). Has 𦵑 58 'bamboo'; and 𦵒 545 (halberds; 'fight, cut') as phonetic with associated sense 'small, shallow'; thus '(thin) bamboo strips (for

writing)' (Ogawa); in broadly similar fashion, Shirakawa takes associated sense as 'thin and placed on top'; and suggests original meaning may have been 'title slip' for a book cover. Bamboo strips were important as material for writing before invention of paper by the Chinese (what Tsien terms 'true paper' was invented in 105AD). OT1968:755; SS1984:524; TT1962:131-37.

**Mnemonic:** WRITE LETTER TO PAPER ABOUT TWO WOODEN HALBERDS

1608

L1

潜

SEN, hisomu, moguru  
dive, lurk, hide  
15 strokes

潜在 SENZAI latency  
潜水 SENSUI diving  
潜り込む mogurikomu 'hole up'

Seal 潜; late graph (*Shuowen*); traditional 潛. Has 氵 42 'water'; and 替 (see Note below) as phonetic with associated sense taken variously as 'sink' (Katō), 'insert' (Ogawa, Gu), or 'enter confined space' (Tōdō); despite differences,

shared associated sense here is 'enter into', reflected in the overall meaning taken by these scholars, i.e. 'pass through/under'; with 'lie hidden' as extended sense. Note: Shirakawa interprets 替 as two hairpins over prayer receptacle to indicate secretly putting curse on someone. TA1965:807-11; KJ1970:564-5; OT1968:608; GY2008:1841; SS1984:525. Take 𡗗 as two husbands 夫 601, and 'sun' 日 66.

**Mnemonic:** TWO HUSBANDS DIVE INTO SUNLIT WATERS

1609

L1

遷

SEN, utsuru  
shift, move, change  
15 strokes

変遷 HENSEN change  
遷延 SEN'EN procrastination  
遷化 SENGE death of dignitary

Seal 遷; late graph (*Shuowen*). Has 辶 85 'go, move'; and 𠄎 (see Note to 1597) as phonetic with associated sense taken as i] 'move to a high place', thus 'climb high' (Katō), or ii] 'depart', thus 'move' (Ogawa). 'Move' is the generalized sense. OT1968:1014; KJ1970:87. Suggest 西 as 'west' 169, 己 as 'self' 866 and 大 as 'big' 56.

**Mnemonic:** MOVE ONESELF IN BIG SHIFT TO WEST – QUITE A CHANGE

1610

L1

薦

SEN, susumeru, komo  
recommend, offer,  
straw mat(ting)  
16 strokes

推薦 SUISEN recommendation  
自薦 JISEN self-recommendation  
薦骨 SENKOTSU sacrum

Bronze 薦; seal 薦. Has 艹 53 'plant, vegetation'; and 薦 (originally, depiction of mythical beast said to be similar to a stag) taken in one interpretation as both semantic and phonetic, meaning 'fine vegetation which (such a) creature would eat'. In this interpretation, 'offer' is seen as a loan usage (Ogawa). Alternatively, 薦 is regarded as phonetic with an associated

meaning taken either as i] 'fine, fresh', giving 'fresh vegetation (for ruminants)' (Katō), or ii] 'put in order, arrange', giving 'put vegetation (or other items) in order and offer' (Tōdō). The meaning 'recommend' is an extended sense. Note also that a seemingly unrelated meaning of this character is that of straw mat or matting, such as the matting around a sake bottle. This meaning would appear to be a loan

usage, though it may be semantically linked with vegetation. OT1968:874; KJ1970:769; TA1965:569-71. We suggest taking this difficult character as ++ 53 'grass/plant', 厂 127 building and the remainder 壽 as a 'bird' 鳥 190 with an 'odd' head.

**Mnemonic:** BIRD WITH ODD HEAD RECOMMENDS STRAW MATTING FOR BUILDING

1611

織

SEN  
fine, slender  
17 strokes

L1

織維 SEN'I fiber  
織細 SENSAI na fine, delicate  
織毛 SENMŌ cilia, fine hairs

Seal 織, a late graph (*Shuowen*); traditional 織. Has 糸 29 'thread', and 戣 (CO, 'wild leek/chives/garlic' [plant within the *Allium* genus]) taken in one analysis as both semantic and phonetic in the extended sense 'small, fine', giving 'many fine threads' (Ogawa). Another analysis prefers to treat 戣 alternatively as

phonetic in function with associated sense 'something sharp [= 'blade'] thrusts in', though this commentator (Tōdō) notes that in the graph 織 the associated sense is 'fine, slender'. Alternatively, 'cut up fine' is taken as the associated sense of 戣. The overall original meaning of 織 is 'fine-textured silk/fabric'; this then became generalized to 'fine, slender'. OT1968:790; TA1965:848-52. In addition to thread, we suggest taking 亠 as variant of 赤 48 'red' plus one 一, and 戈 as halberd (see 545).

**Mnemonic:** CUT ONE SLENDER RED THREAD WITH HALBERD

1612

鮮

SEN, azayaka  
fresh, vivid, clear  
17 strokes

L1

鮮魚 SENGYO fresh fish  
鮮明 SENMEI na clear, vivid  
朝鮮 CHŌSEN Korea

Bronze 𩺰; seal 鮮. Interpretations differ. According to *Shuowen*, 鮮 referred to a type of fish, and 羊 426 'sheep' stood here as an abbreviation for 羴 'odor of sheep'; this explanation does not necessarily mean, though, that the *original* meaning was a type of fish. According to Qiu, 鮮 was borrowed to write another, more complicated graph 𩺰 meaning 'many fresh fish', and possibly by extension on this basis for 'fresh, new'. Alternatively, considered to be 魚 109 'fish',

with 羊 ('sheep' as abbreviation for 羴 'odor of sheep') as phonetic with associated sense taken as 'live', and so 'live fish' (Ogawa), 'fresh' being regarded as an extended sense. A different interpretation, based on historical sound values in early Chinese, is that 羊 is not an abbreviation of 羴 serving as a phonetic, and that instead the right-hand element was – and is – 羊 in its semantic function as 'sheep', giving 'raw flesh of fish and sheep' (Tōdō). At one stage 1612 had a minor meaning of 'few', which was a loan usage, but is now virtually defunct. DJ2009:v3:949; QX2000:198; MS1995:v2:1494-6,1044-5; OT1968:1144; TA1965:568.

**Mnemonic:** SHEEP AND FISH SHOULD BE BRIGHT AND FRESH

1613

禪

ZEN

Zen, meditation

13 strokes

L1

座禪 ZAZEN meditation  
 禪宗 ZENSHŪ Zen sect  
 禪寺 ZENdera Zen temple

Seal 禪, a late graph (*Shuowen*); traditional 禪. Has 示 723 'show, altar' (originally, pictograph of sacrificial altar), and 單 (單 569 'simple') as phonetic with associated sense 'raised earth platform', giving 'raised earth

platform for Emperor's rituals to Heaven'. The meaning 'Zen' (Buddhism) is a loan usage in which 禪 was borrowed for its sound value to represent a loanword into Chinese based on Sanskrit *dhyāna* 'meditation', but this graph may well have been selected for this role partly for semantic reasons also on account of its original meaning associated with ritual. SS1984:532; OT1968:725; TA1965:537.

**Mnemonic:** ZEN ENTAILS SIMPLE  
 MEDITATION AT ALTAR

1614

漸

ZEN

gradual advance

14 strokes

L1

漸次 ZENJI gradually  
 漸進的 ZENSHINTEKI gradual  
 東漸 TŌZEN eastward advance

Seal 漸, a late graph (*Shuowen*). Has 氵 42 'water', and 斬 (NJK 'cut, behead, kill') as phonetic. *Shuowen* defines 漸 as 'name of a river'. In considering the meaning 'gradually', Katō proposes a link with another homophonous graph listed in *Shuowen*, viz. 趨, which has 走 179 'run' (Qiu suggests the sense in early Chinese was 'jog, trot') as determinative, combining with 斬 as phonetic with associated meaning 'move forward, advance', to give 'ad-

vance running at the front'; 'gradually' is then taken as an extended sense from 'advance'. Another commentator proposes a more direct semantic evolution, giving a classical reference which supports the meaning '(rain) gradually soaks through', and by extension 'gradually' (Shirakawa). DJ2009:v3:879,v1:134; ZY2009:v4:1297; QX2000:196; KJ1970:632-3; SS1984:532. We suggest taking the elements as water 氵, 車 33 'vehicle', and 斤 1233 'ax/chop/cleave'.

**Mnemonic:** VEHICLE GRADUALLY ADVANCES,  
 CLEAVING THROUGH WATER

**Or:** LOSE YOUR HEAD IN THE WATER DURING  
 A GRADUAL ADVANCE

1615

膳

ZEN

food, table, tray,  
chopsticks counter

16 strokes

L1

食膳 SHOKUZEN dining table  
 配膳 HAIZEN setting the table  
 一膳 ICHIZEN bowl and chopsticks

Bronze 膳, seal 膳. Consists of 月/肉 209 'meat, flesh', combined with 善 929 ('good, virtuous') as phonetic with associated sense taken as ij 'splendid, without blemish, complete', giving 'tender meat, food without blemish, array of prepared food' (Mizukami), 'fine food' (Katō), or ii 'plentiful, abundant', giving 'plentiful prepared food' (Tōdō). 'Small low table, tray' and 'set of food on low table/tray' are extended senses, as also is the function of acting as counter for chopsticks (in pairs). MS1995:v2:1080-81; KJ1970:635; TA1965:528.

**Mnemonic:** GOOD MEATY FOOD IS ON THE  
 TRAY-TABLE

1616

L1

繕

ZEN, tsukurou  
**repair, mend**  
18 strokes

修繕 SHŪZEN repair(s)  
 修繕工 SHŪZENKŌ repairman  
 繕い飾る tsukuroikazaru hide error

Seal 繕, a late graph (*Shuowen*). Has 糸 29 'thread', and 善 929 'good' taken in one view as semantic and phonetic, giving 'make good with thread, repair' (Katō); originally, no doubt, with reference to clothing, but then in a broader sense. Tōdō, in contrast, takes 善 here as phonetic with associated sense 'more than ample', giving 'make good without skimping'. KJ1970:635; TA1965:528.

**Mnemonic:** MEND WITH GOOD THREAD

1617

L1

狙

SO, nerau  
**aim**  
8 strokes

狙撃 SOGEKI shooting, sniping  
 狙い所 neraidokoro objective  
 空巣狙い akisunerai sneak thief

Seal 狙, a late graph (*Shuowen*). Consists of 犴 19 'dog', and 且 1135 ('furthermore') as phonetic. The original meaning appears to have already been uncertain at the time when

*Shuowen* was compiled, as that work explains it as referring to a type of monkey or possibly dog; associated sense of the phonetic is unclear. Gu takes as meaning a type of monkey which would lie in wait and then attack humans, and so 'lie in wait' is treated as an extended sense; this interpretation, though, is only tentative. Uncertain, therefore, whether 'aim' is an extended sense or a loan usage. DJ2009:v3:799; GY2008:684.

**Mnemonic:** FURTHERMORE, WE AIM AT DOGS

1618

L1

阻

SO, habamu  
**obstruct, hinder**  
8 strokes

阻止 SOSHI hindrance  
 阻害 SOGAI obstruction  
 險阻 KENSO na steep

Seal 阻, a late graph (*Shuowen*). Has 阜 262 (阝) 'hill, mound', and 且 1135 ('furthermore'; originally, possibly a pictograph of a layered object such as a tomb built with multiple layers of earth, or a cairn) as phonetic with associated sense 'pile up', giving 'mountains piled up high on top of one another' (Ogawa says 'mountain road zigzags steeply'); by extension, 'separate, obstruct'. KJ1970:640-41; TA1965:364-6; OT1968:1065.

**Mnemonic:** FURTHERMORE, A MOUND CAN OBSTRUCT AND HINDER

1619

L1

租

SO  
**levy, tithe**  
10 strokes

租税 SOZEI taxes, rates  
 租借 SOSHAKU lease  
 租借権 SOSHAKKEN leasehold

Seal 租, a late graph (*Shuowen*). Has 禾 87 'grain', and 且 1135 ('furthermore'/[piled objects]) as phonetic with associated sense 'plough', giving 'grain from cultivating common fields', and by extension 'grain to pay as tribute'; later generalized to 'levy'. OT1968:732; KJ1970:642-3; SS1984:534.

**Mnemonic:** FURTHERMORE, THERE IS A LEVY ON GRAIN

1620

措

SO  
place, dispose  
11 strokes

措置 SOCHI action, step  
措辞 SOJI phraseology  
拳措 KYOSO behavior

Seal 𠄎; a late graph (*Shuowen*). Has 扌 34 'hand', and 昔 346 ('in olden times, past') as

phonetic with associated sense generally taken as 'place, pile up'; several commentators regard 'cast aside' as an extended sense (Ogawa, Katō), though Tōdō does not support this. Schuessler includes both 'place' and 'lay aside' as meanings. OT1968:420; KJ1970:615; AS2007:638.

**Mnemonic:** HAND FROM THE PAST PLACED AT ONE'S DISPOSAL

1621

粗

SO, arai  
coarse, rough  
11 strokes

粗末 SOMATSU coarseness  
粗糖 SOTŌ raw sugar  
粗筋 arasuji rough outline

Seal 𠄎; a late graph (*Shuowen*). Has 米 220 'rice', and 且 1135 ('furthermore'/'piled

objects']) as phonetic with associated sense taken as ij 'scatter', giving 'unrefined rice, non-glutinous rice' (Ogawa; Gu also says 'unrefined rice'), or ii] 'coarse', giving 'cracked rice' (Katō). Either analysis still gives the extended sense 'coarse'. OT1968:761; GY2008:1310; KJ1970:641.

**Mnemonic:** FURTHERMORE, THE RICE IS COARSE

1622

疎

SO, utoi/mu  
distant, shun, pass,  
estranged  
12 strokes

疎隔 SOKAKU alienation  
疎開者 SOKAISHA evacuee  
疎々しい utoutoshii unfriendly

Seal (疏) 𠄎; late graph (*Shuowen*). 疎 evolved as popular variant of 疏. 疏 itself has 充 432

('baby born in flow of amniotic fluid'), and 疋/疋 1574 ('leg') as phonetic with associated sense 'pass through' > 'baby passes from mother's body and is born' (Katō, Gu). Ogawa takes as 'flow passes through'. Modern form has 束 'bundle' 561. 'Shun, estranged, distant' are extended meanings from parturition. KJ1970:584-5; GY2008:1522-3; OT1968:676.

**Mnemonic:** SHUNNED FOR HAVING BUNDLES ON ONE'S LEGS

1623

訴

SO, uttaeru  
sue, appeal  
12 strokes

告訴 KOKUSO legal action  
哀訴 AISO appeal  
訴訟事件 SOSHŌJIKEN lawsuit

Seal 𠄎; late graph (*Shuowen*). Has 言 118 'words; speak', with 斥 1586 ('reject'). In one view, 斥 has semantic role, giving 'offer verbal resistance', hence 'claim against' (Tōdō). In an-

other view 斥 is seen as phonetic with associated sense 'go upstream, back', thus 'speak about something from base up' (Ogawa). Despite some apparent divergence, both interpretations involve a process of resistance; Ogawa's analysis could equally well be regarded as giving the overall meaning 'go verbally against the tide'. TA1965:375; OT1968:925.

**Mnemonic:** WORDS OF REJECTION LEAD ONE TO APPEAL AND SUE

**1624**

L1



 SO  
**model, figurine**  
 13 strokes

塑像 SOZŌ figure, figurine  
 彫塑 CHŌSO plastic arts  
 可塑性 KASOSEI plasticity

A very late graph (Song and Yuan dynasties onwards). Has 土 64 'earth', here in its occasional meaning 'clay', and 朔 ('new moon, first day of lunar month'; see Note below) as phonetic with associated sense taken as i] 'model after', giving 'imitate shape with clay' (Katō), or ii]

'scrape', giving 'figure made by scraping away clay' (Ogawa). Both analyses give 'model' (in the sense 'likeness'). Note: 朔 has 月 18 'moon', and 朔 675 (interpreted as meaning either 'person upside down' or 'branch without leaves') as phonetic with associated sense 'return to point of origin' or 'go in opposite direction', giving 'moonlight shines again from original position' (Mizukami). KJ1970:640; OT1968:222; MS1995:v1:638-9; SS1984:536;. We suggest taking 朔 as 'upside-down' and 月 18 'moon'.

**Mnemonic:** EARTHEN MODEL OF UPSIDE-DOWN MOON

**1625**

L1



 SO, sakanoboru  
**go upstream, back**  
 14 strokes (溯)

溯及的 SOKYŪTEKI retroactive  
 溯行 SOKŌ going upstream  
 溯る sakanoboru go back/upstream

Seal 溯, late graph (*Shuowen*). The entry heading in *Shuowen* has 彳 42 'water' as determinative, and notes 溯 as an alternative, which has 辵/辵 85 'go, walk' instead. 溯 (see 1624 Note) is phonetic with associated sense 'return to point of origin, go back', thus 'go upstream', then generalized to 'go back'. Today, 溯 is a variant in Japanese. OT1968:600; GY1658-9. As with 1624, we suggest taking 朔 as 'upside-down' and 月 18 'moon'.

**Mnemonic:** GO BACK UPSTREAM TO SEE UPSIDE-DOWN MOON

**1626**

L1



 SO, ishizue  
**foundation stone**  
 18 strokes

礎石 SOSEKI foundation stone  
 基礎 KISO basis  
 基礎的 KISOTEKI elementary

Seal 礎, late graph (later version of *Shuowen*). Has 石 47 'stone', and 礎 (see Note) as phonetic with associated sense taken as i] 'place beneath pillar', giving 'stone to place beneath pillar' (Katō, Shirakawa), or ii] 'beginning', giving 'stone which is placed first' (Ogawa); in either case, overall meaning is 'foundation stone', then narrowed to 'foundation'. Note: 礎 'thicket, thorny bush; name of

ancient state in China' has 林 79 'forest, trees', and 1574 疋 ('leg, foot') as phonetic with associated sense taken as i] 'thicket', giving 'small shrubs, many small shrubs' (Katō), or ii] 'separated, scattered', giving 'brushwood, scattered branches' (Tōdō; noted in Mizukami also). Schuessler gives meaning of 礎 as 'thorny bush/tree' (also given in Mizukami, as extended sense). 'Chu' as the name of an ancient Chinese state appears to be a loan usage. KJ1970:585-6; SS1984:537; OT1968:716; MS1995:v1:680-81; AS2007:193. We suggest taking 林 as 'two trees' 木 73.

**Mnemonic:** FOUNDATION STONE LAID AT FOOT OF TWO TREES

1627

L2

雙

SŌ, futu-  
**pair, both**  
4 strokes

双方 SŌHŌ both sides  
無双 MUSŌ no matchless  
双子 futago twins

Seal ; a late graph (*Shuowen*); traditional 雙. Has 隹 324 'short-tailed bird, bird' duplicated over 又 2003 'hand', giving 'two birds caught in the hand', and by extension 'two, a pair'. TA1965:372; GY2008:125; OT1968:152.

**Mnemonic:** 'PAIR OF HANDS' MEANS BOTH HANDS

1628

L1

壯

SŌ  
**manly, strong, grand,  
fertile**  
6 strokes

壯大 SŌDAI grandeur  
強壯 KYOSŌ robustness  
壯者 SŌSHA man in prime

Bronze ; seal ; traditional 壯. Has 士 521 'adult male/samurai' (or possibly 'phallus'), and 月/丩 1488 ('bed') with associated sense 'big', giving 'big man'; by extension, 'vigorous, flourishing'. MS1995:v1:282-3, v2:824-5; KJ1970:434; OT1968:228.

**Mnemonic:** SAMURAI IS MANLY IN BED

1629

L1

莊

SŌ, SHŌ  
**solemn, majestic,  
estate, manor**  
9 strokes

莊嚴 SŌGON solemnity, majesty  
莊園 SHŌEN estate, manor  
別莊 BESSŌ country retreat, villa

Seal ; late graph (*Shuowen*); traditional 莊. Has 艹 53 'plants, grass,' and 壯/壯 1628 'vigorous, flourishing' as semantic and phonetic, thus 'vegetation grows luxuriantly' (Katō, Ogawa). Tōdō is in broad agreement, but adds connotation 'well-ordered'. By extension, 'countryside' and then 'country estate'. It is not clear whether 'solemn, majestic' is a loan usage or extended sense. KJ1970:435; OT1968:853; TA1965:378-80.

**Mnemonic:** SOLEMN SAMURAI BEDS DOWN IN MAJESTIC GRASSY MANOR

1630

L2

搜

SŌ, s<sup>ag</sup>asu  
**search**  
10 strokes

搜查 SŌSA investigation  
搜索 SŌSAKU search  
搜し出す sagashidasu seek out

Seal ; traditional (搜) 搜. Seal form has 扌 34 'hand' and 叟 (NJK, 'old man'), the latter probably a variant of 叟, a graph which occurs in OBI onwards. The graph 叟 depicts a hand holding fire (a flaming torch) inside a house, giving the general overall meaning 'search, look for'; the meaning 'old man' is a later loan usage of 叟. At the seal stage, 扌 'hand' was

added as a determinative, and this is taken by Katō as signifying specifically 'search by hand'; this may simply be a case of a determinative added redundantly to a graph already complete in terms of its constituent elements. OT1968:415; MS1995:v1:200-01; KJ1970:643. Suggest hand(s) 又 2003, 申 338 ('expound') as 'stick' | and 'field' 田 63, or alternatively take 申 as symbol of piercing | and 'sun' 日 66.

**Mnemonic:** MULTIPLE HANDS SEARCH FOR STICK IN FIELD

**Or:** MULTIPLE HANDS SEARCH FOR A WAY TO PIERCE THE SUN

1631

插

SŌ, *sasu*

insert

10 strokes

挿入 SŌNYŪ insertion

挿話 SŌWA episode

挿絵 sashiE illustration

Seal 𠄎, a late graph (*Shuowen*); traditional 插. Has 扌 34 'hand' and CO 叀 as semantic and phonetic. 叀 is analysed in one view as a pounder (干 840 ['dry; shield'; see Note below]) with a mortar (臼 see 677), giving 'pierce' as the original meaning (Tōdō). In another analysis, the element combining with 干 is not 臼 'mortar' but 白 'two hands'; though in similar vein the meaning is 'pierce, pound' (Ogawa); these two shapes quite

resemble each other in shape in seal, but more so in block script, hence the potential for divergence in interpretation as well as confusion in writing. The later shapes 𠄎 and 𠄏, with a slanted top stroke, are just minor variants of 叀. Note: 干 is considered originally to depict a bifurcated branch; usually interpreted as a weapon for stabbing, but here appears to represent something slightly different but with a broadly similar domestic purpose, i.e. a pole with handles for piercing or pounding. TA1965:848-51; OT1968:423,834; MS1995:v1:446-7; GY2008:1404. We suggest taking 𠄎 as 干 49 'thousand' and 日 66 'day'.

**Mnemonic:** HAND INSERTS A THOUSAND ITEMS A DAY

1632

桑

SŌ, *kuwa*

mulberry

10 strokes

桑園 SŌEN mulberry farm

桑色 kuwairo light yellow

桑畑 kuwabata mulberry field

OBI 𠄎; seal 𠄎. The OBI form is a pictograph of a tree with big leaves on bent branches, and the seal form also may be regarded as a graph having the same structure. Defined in *Shuowen* as 'tree which silkworms feed on', and hence 'mulberry'. Katō, though, prefers to take the seal form not as a pictograph, but as comprising 木 73 'tree', combined with 叕 (see Note below) as an abbreviation of 若 896

('young') as phonetic with associated sense 'pliant, flexible', giving 'tree with soft buds which appear in spring'. Note: on the basis of its bronze and OBI forms, 𠄎 is interpreted as meaning i) 'big, pliant branches and leaves of mulberry tree', or ii) 'flexible shamaness performing ritual dance for deities'; a graph which also possibly served as the ancestral form of 若 at the OBI stage before becoming divergent in shape in bronze (Mizukami). MS1995:v1:666-7,196-7,v2:1112-3; KJ1970:427-8; GY2008:1169. We suggest taking 𠄎 as 'hand' 2003.

**Mnemonic:** IT TAKES THREE HANDS TO PICK MULBERRIES FROM THE TREE

1633

掃

SŌ, *haku*

sweep

11 strokes

掃除機 SŌJIKI vacuum cleaner

一掃 ISSŌ sweeping away

掃き出す hakidasu sweep out

Seal (掃) 𠄎. *Shuowen* has 掃, comprising 土 64 'earth, soil' and 帚 106 'broom' (see) to give 'sweep soil/dirt', and this is generally regarded as the ancestral form of 掃, which has 土 re-

placed by 扌 34 'hand'. The change is difficult to date, but it is clear that 掃 was already being used in Han times. Katō prefers to take 帚 in 掃 as serving not a semantic but phonetic role with associated sense 'make good, put in order', giving 'adorn and clean by hand'. The first view noted here seems more persuasive. DJ2009:v3:1120; QX2000:202; OT1968:420; GY2008:1182; FC1974:v1:940-41.

**Mnemonic:** SWEEP BY HAND USING A BROOM

1634

L1

曹

SŌ, ZŌ  
official, companion  
11 strokes

法曹 HŌSŌ lawyer  
軍曹 GUNSŌ sergeant  
曹子 ZŌSHI cadet

OBI 曹, seal 曹. Views diverge. In one view, the OBI has 口 22 'mouth, speak'; and 棘 (tentative meaning: 'sunrise, dawn' [Mizukami]: see Note 1 below) as phonetic with associated sense 'two persons meet/line up'; giving 'two people speak'; these being a plaintiff and defendant arguing in court; then by extension, 'an official'; such as one who hears them (Mizukami: see Note 2 below). In another view, the OBI form is interpreted as 口 22 'mouth, speak', combined with the two identical shapes above it which are taken to represent lanterns, giving the overall meaning 'a pair, form a pair' (Gu); in this view, 'plaintiff and defendant' are seen as making up such a pair. In another analysis, 棘 is taken to represent two tied bags, in line with the origin of the graph 東

201 'east', but regarded here as specifically signifying bags containing material relevant to a court hearing (Shirakawa). Tōdō also takes the top part of the older forms of this graph as two (unspecified) objects lined up, with overall sense 'come/put together; those who come together, equals' (the element 日 'speak' does not seem to be accounted for in this analysis). Examples of the abbreviated form 曹 can be found in the clerical script at the same time as the original more complicated version. Note 1: while OBI forms for 棘 are clearly made up of a duplication of 東 'east', opinions vary on the meaning. Note 2: OBI occurrences have 口 22 'mouth; speak' rather than 日 'speak', though this makes little if any difference to the view of Mizukami, especially since 口 and 日 can both mean 'speak'. TA1965:216-18; MS1995:v1:632-3,628-9,688-90; GY2008:1205; SS1984:543; WM1974:52-3. We suggest taking this graph as double 'suns' 日 66 and a 'long' version of grass/vegetation ++.

**Mnemonic:** OFFICIAL SAYS DOUBLE SUNS  
MAKE THE GRASS GROW LONG

1635

L1

曾

SŌ, SO, katsute  
former(ly), once,  
before, previous  
11 strokes

曾祖父 SŌSOFU great grandfather  
曾祖母 SŌSOBO great grandmother  
曾遊 SŌYŪ previous visit

OBI 曾, bronze 曾; seal 曾; traditional 曾. Originally, a pictograph of a sieve or steamer. The OBI form may be taken as depicting either, but at the bronze stage a pot – probably for

making steam – was added as the bottom element, giving 'steamer' as the likely meaning. Subsequently adopted as a convenient means of representing several other homophones or near-homophones of abstract meaning (grammatical function words) in early Chinese such as 'once in the past, formerly'. OT1968:478; GY2008:1507; MS1995:v1:634-5; WD1974:713-5. Suggest taking 宀 70 as 'go away', 田 63 'field', and 日 66 'day'.

**Mnemonic:** FORMER DAYS WHEN WE WERE  
ONCE IN THE FIELDS HAVE GONE

1636

L1

爽

SŌ, sawayaka  
refreshing, clear  
11 strokes

爽快 SŌKAI na exhilarating  
颯爽 SASSŌ taru dashing, gallant  
爽やか sawayaka na refreshing

Bronze 爽; seal 爽. Interpretations differ. In one view, the graph represents a figure 大 56 'big', wearing a beautiful garment with long sleeves, giving 'beautiful' and by extension 'clear' (Ogawa). Another analysis treats as 大 'person', combined with 交 (originally 'crossed tally sticks; intertwined'; see Note below) re-duplicated taken as window lattice-work, sig-

nifying a person looking outside and perceiving it as bright, giving ‘clear, bright’ (Gu). Katō also takes 大 as ‘person’, or rather ‘big person’, but rejects the ‘window’ interpretation, re-gardering 爻 reduplicated instead as phonetic with associated sense ‘wound, injure’, giving ‘suffer a wound’. A further view (noted by Mizukami) takes 爻 reduplicated as representing breasts or tattoos, giving the proposed meaning ‘pair of breasts/tattoos on a person’. Perhaps a weak point with the breasts/tattoos proposal, at least as far as breasts are concerned, is that the elements accompanying 大 in the OBI (status tentative) and bronze

occurrences appear to represent something other than breasts. Difficult to ascertain what was originally represented by this graph. See Note below. ‘Refreshing’ is almost certainly an extended meaning from ‘clear’. Note: the element 爻 reduplicated is perhaps a regularization of the rather divergent shapes in OBI and bronze. OT1968:250; GY2008:1212-13; KJ1970:587-8; MS1995:v2:822-3. We suggest taking the graph as ‘big person’ 大 56 and the crosses as wounds.

**Mnemonic:** BIG MAN WITH FOUR WOUNDS CLEARLY NEEDS REFRESHING

1637

喪

SŌ, mo  
mourn, loss, death  
12 strokes

L1

喪失 SŌSHITSU loss, forfeiture  
喪服 moFUKU mourning dress  
喪中 moCHŪ in mourning

Bronze ; seal . Bronze form has 亡 985 ‘die; lose’ (originally, depiction of person hiding), together with what in one view is taken as 𠄎 (original way of writing 𠄎 [CO, ‘quarrel loudly to correct someone’]) as phonetic with associated sense ‘die, disappear’, giving ‘corpse is reduced to bleached bones through exposure to elements’ (Katō). Alternatively (Gu), the bronze form is interpreted as consisting of twisted branches of a mulberry tree combined with 𠄎 (‘noisy’) or 𠄎 (same meaning here), signifying ‘people wailing/lamenting beneath mulberry tree’; Gu notes that in ancient times there was an association between the mulberry tree and the grieving process when someone died. Another view is offered by Shirakawa, who

interprets 喪 on the basis of the bronze form as originally consisting of 亡, plus CO 哭 ‘wail, lament, mourn’ (originally, ‘dog howls’); he interprets this combination idiosyncratically as lining up prayer receptacles (his interpretation of 𠄎) and adding a dog sacrifice to them, giving the overall meaning ‘lament the deceased’; alternatively, it seems ‘lament the deceased’ could be extrapolated from this combination of elements simply by taking 哭 in its generalized sense ‘lament’ (the bronze forms vary in shape: several could be taken as including a tree with twisted branches, while several others could alternatively represent a dog). Proposed OBI equivalents are listed by Mizukami and also Gu. SS1984:544; MS1995:v1:240-41,230-31,v2:836-7; KJ1970:409-10; GY2008:578; AS2007:337; ZY2009:v1:134. We suggest taking this graph as ‘ten’ 十 35, two boxes 𠄎𠄎, and 𠄎 as ‘strange’ variant of clothes 衣 444.

**Mnemonic:** MOURN THE LOSS OF TWO BOXES OF STRANGE CLOTHES

1638

瘦

SŌ, yaseru  
become thin  
12 strokes

L1

瘦身 SŌSHIN slender body  
瘦せ土 yasetsuchi barren soil  
瘦せ形 yasegata skinny figure

Seal ; a late graph (*Shuowen*); traditional 瘦. Has 疒 404 ‘sick-bed, sickness’, and 叀 (‘old man’; see 1630) as phonetic with associated sense ‘slender’, giving ‘grow thin’. For the modern form, we suggest 又 2003 ‘hand’ and 申 338 (‘expound, talk’). OT1968:681; TA1965:206-12; GY2008:1747.

**Mnemonic:** HANDY TALK ABOUT SICKNESS THAT MAKES YOU THIN

1639

葬

SŌ, hōmuru  
bury  
12 strokes葬式 SŌSHIKI funeral  
葬儀屋 SŌGIYA undertaker  
葬歌 SŌKA dirge

OBI 葬; seal 葬. OBI forms show some variation, but a quite common shape is vegetation on top of a coffin with a corpse inside. Other OBI forms occurring include a figure with a stand or frame inside a coffin, and sometimes the figure is omitted – probably an abbreviation. In similar fashion, seal form has

a corpse 死 302 on a mat (represented just as a horizontal line), with vegetation (艸) above and below. In block script, the lower part of the graph is modified to 升, a determinative originally showing two hands facing upward and hence meaning 'offer up'; this change may be based on misinterpretation of the lower element 艸 'vegetation', as 艸 and 升 are of similar shape in the seal forms. GY2008:1375; MS1995:v2:1124-5. Take 死 as 'death' 302, 升 as '(long) grass', and 艸 as 'grass' 53.

**Mnemonic:** DEATH FOLLOWED BY BURIAL SURROUNDED BY GRASS

1640

僧

SŌ  
priest  
13 strokes僧院 SŌIN monastery, temple  
高僧 KŌSŌ high priest  
僧職 SŌSHOKU priesthood

Seal 僧; late graph (later version of *Shuowen*); traditional: 僧. A graph devised upon introduction of Buddhism to China to repre-

sent a new loanword for 'Buddhist monk' into Chinese from Sanskrit, based on pronunciation of first syllable of Sanskrit *sangha* 'monk'. Has 亻 41 person, and 曾 1635 ('formerly') used just for its sound value. KJ1970:320; SS1984:545; OT1968:79. As with 1635, take 丿 as 'away' 70, 田 63 'field', and 日 66 'day'.

**Mnemonic:** PERSON GOING AWAY DAILY FROM FIELD IS A PRIEST

1641

遭

SŌ, au  
encounter, meet  
14 strokes遭遇 SŌGŪ encounter  
遭難 SŌNAN accident  
遭難信号 SŌNANSHINGŌ SOS

Seal 遭; late graph (*Shuowen*). Has 辵 'move' 85, with 曹 1634 'official' as semantic (in earlier sense 'come together' [Schuessler]) and phonetic, giving 'two parties come together unexpectedly', i.e. 'encounter'. OT1968:1012; TA1965:216-18; SS1984:547; AS2007:600.

**Mnemonic:** ENCOUNTER OFFICIAL ON THE MOVE

1642

槽

SŌ  
tank, tub, vat  
15 strokes水槽 SUISŌ water tank  
浴槽 YOKUSŌ bathtub  
齒槽 SHISŌ tooth socket

Seal 槽; a late graph (*Shuowen*). Has 木 73 'wood, tree', and 曹 1634 'official'. The latter element is taken by one commentator as

semantic (in earlier sense 'put together') and phonetic, giving 'object put together with wood' (Gu). In *Shuowen*, 槽 is defined as 'trough for animal feed'; sense later extended to other large wooden containers such as 'barrel, vat'. Ogawa treats the element 曹 here as phonetic, though with associated sense unclear. GY2008:1786-7; SS1984:548; OT1968:523.

**Mnemonic:** OFFICIAL HAS A WOODEN TUB

1643

踪

SŌ  
footprint, traces,  
remains  
15 strokes

踪跡 SŌSEKI one's whereabouts  
失踪 SHISSŌ disappearance  
失踪者 SHISSŌSHA missing person

A very late post-*Shuowen* graph. Originally written 蹤, comprising 足 54 'foot, leg', and 從 (traditional form of 從 'follow' 902) as semantic and phonetic, giving 'footprints, track, remains'. Later, the phonetic element was changed to 宗 899 'religion', resulting in the new form 踪 as a popular variant. GY2008:1810; SS1984:455; OT1968:976.

**Mnemonic:** FOOTPRINTS SHOW TRACES OF A RELIGION

1644

燥

SŌ  
dry, parch  
17 strokes

乾燥 KANSŌ dryness  
焦燥 SHŌSŌ impatience  
高燥地 KŌSŌCHI high dry ground

Seal 燥, a late graph (*Shuowen*). Has 火 8 'fire', and 噪 (CO 'noisy'; see Note below) as phonetic with associated sense 'water disappears', giving 'water disappears in presence of fire', and hence 'dry'. Note: 噪 consists of 木 73 'tree,

wood', with 品, here representing not 'mouths of people' (original sense of 品 405 'goods'), but more specifically – based on the context with 'tree' – as 'mouths of birds', giving 'birds singing/chirping in tree', i.e. 'noisy'. KJ1970:435; MS1995:v1:242-3. We suggest taking 品 as three boxes.

**Mnemonic:** DRY THREE WOODEN BOXES BY FIRE

**Or:** THREE MOUTHS IN A PARCHED TREE  
WARN OF FIRE

1645

霜

SŌ, shimo  
frost  
17 strokes

霜害 SŌGAI frost damage  
霜夜 shimoyo frosty night  
霜降り肉 shimofuriNIKU marbled beef

Seal 霜. Has 雨 3 'rain', here in the closely related meaning 'water vapor', with 相 348 ('mutual') as phonetic with associated sense 'divided into columns' giving 'frost columns

formed from water vapor' (Ogawa), an impression that might be created in some conditions. *Shuowen* defines this graph as 'that which destroys and creates', a reference to frost destroying some vegetables and fruits when it forms. Mizukami lists a proposed OBI equivalent. DJ2009:v3:941; OT1968:1088; MS1995:v2:1422-4.

**Mnemonic:** MUTUAL RELATIONSHIP  
BETWEEN RAIN AND FROST?

1646

騷

SŌ, sawagu/gashii  
disturbance, noise  
18 strokes

騷音 SŌON cacophony  
騷動 SŌDO disturbance  
大騒ぎ ōsawagi uproar, chaos

Seal 騷, a late graph (*Shuowen*). Has 馬 210 'horse', and 蚤 NJK 'flea' acting in one view as semantic and phonetic, meaning 'scratch, claw at', to give 'horse rakes ground with hoof and is noisy/restless'. Gu, alternatively, takes 蚤 as signifying 'restless', to give either 'horse is agitated', or 'groom horse with

comb'. Sense then generalized to 'disturbance, noise'. TA1965:212-4; OT1968:1128; GY2008:1529. For the modern 'dotless' form of flea in this graph, 蚤, take 又 as 'hand' 2003, and 虫 60 'insect'.

**Mnemonic:** HAND SLAPS INSECT ON HORSE  
– NOISY DISTURBANCE FOLLOWS

1647

藻

SŌ, mo  
**waterweed, seaweed**  
19 strokes

Seal (藻) 藻 late graph (*Shuowen*). Entry heading in *Shuowen* has 藻, but 藻 is noted as alternative form, one which later became predominant. Has ++ 53 'plant, vegetation'; and 彳 42 'water', with 巢 560 ('nest') / 噪 (CO 'noisy' [1644 Note]) as phonetic with associated sense taken as i] 'tangled and string-like' (Ogawa), or ii] 'float' (Tōdō), either way giving 'seaweed, duckweed'. DJ2009:v1:86; TA1965:258-60; OT1968:878. We suggest taking 噪 as three boxes and 'wood, tree' 木 73.

**Mnemonic:** THREE WOODEN BOXES OF  
PLANTS ARE ALL WATERWEED

藻抜け monuke cast off skin  
海藻 KAISŌ seaweed  
詞藻 SHISŌ rhetorical flourish

1648

憎

ZŌ, nikumui/shimi  
**hate(ful)**  
14 strokes

Seal 憎 late graph (*Shuowen*); traditional 憎. Has ↑ 164 'mind, feelings'; and 曾 1635 ('formerly') as phonetic with associated sense taken as i] 'grow intense/violent'; thus 'bad feeling towards another intensifies' (Ogawa), or ii] 'ugly'; thus 'consider (someone/ something) ugly in one's mind' (Katō); either way, 'hateful'. OT1968:386; KJ1970:320.

**Mnemonic:** FORMERLY HAD HATEFUL  
FEELINGS

憎悪 ZŌO malice, hatred  
憎らしい nikurashii hateful  
憎み合い nikumiai mutual hatred

1649

贈

ZŌ, SŌ, okuru  
**present, give**  
18 strokes

Seal 贈 late graph (*Shuowen*); traditional 贈. Has 貝 10 'shell currency, valuables'; and 曾 1635 ('formerly') as phonetic with associated sense taken as i] 'send'; thus 'send valuables to another' (Ogawa), or ii] 'increase'; giving 'increase another's possessions with valuables'; either way, generalized to 'present, give'. OT1968:963; TA1965:111-14.

**Mnemonic:** FORMERLY ONE USED TO  
PRESENT SHELLS AS GIFTS

贈与 ZŌYO presentation  
寄贈 KIZŌ/KISŌ donation  
贈り物 okurimono a present, gift

1650

L1

即

SOKU, *sunawachi*  
**immediate, accession,**  
**namely**  
 7 strokes

即位 SOKUI accession  
 即刻 SOKKOKU immediately  
 即席 SOKUSEKI impromptu

OBI 卽, seal 卽; traditional form A 卽; traditional form B 卽. Traditional form A, which reflects early shapes up to and including (particularly) seal, has 卽 41 'person kneeling', with 卽 (CO, 'millet [or similar] piled up in receptacle') as semantic and phonetic, thus 'come in front of millet or other food/be about to eat'. *Kangxi zidian* has 卽 as orthodox form, and notes 卽 (trad form B)

as a clerical script form, based on a note in earlier *Jiyun* dictionary; in fact, shapes close to 卽 were already common in clerical script. Note: 卽 is an archaistic equivalent sometimes favored in older printed texts, though not usually supported in modern computerised fonts. 卽 is accorded a separate entry in *Kangxi zidian*, which quotes *Yupian* in describing it as the then contemporary way of writing trad form B. MS1995:v1:182-3; KZ2001:293,294/3671; SK1984:126-7; KJ1970:183; QX2000:187; OT1968:147. We suggest taking 卽 as 'uncovered food' (食 163 'food, eat').

**Mnemonic:** PERSON IMMEDIATELY KNEELS BEFORE UNCOVERED FOOD

1651

L1

促

SOKU, *unagasu*  
**urge, press**  
 9 strokes

促進 SOKUSHIN promotion  
 催促 SAISOKU demand  
 促成 SOKUSEI promotion, growth

Seal 促; late graph (*Shuowen*). Has 亻 41 'person', and 足 54 'foot, leg' as phonetic with associated sense taken in one view as 'speed up', giving 'quicken one's pace and close in on someone', and by extension 'urge' (Ogawa; Tōdō also notes associated sense as being close to 'quick'). Alternatively, 足 as phonetic here is analyzed as having associated sense 'shrink, make small', giving 'person of short stature', and in this interpretation 'urge' is regarded as a loan usage (Katō). OT1968:65; TA1965:295-8; KJ1970:646-7.

**Mnemonic:** PERSON URGED TO PRESS AHEAD ON FOOT

1652

L1

捉

SOKU, *toraeru*  
**seize, capture**  
 10 strokes

把捉 HASOKU grasp, comprehend  
 捉え所 toraedokoro meaning, point

Seal 捉; a late graph (*Shuowen*). Has 扌 34 'hand', and 足 54 ('foot, leg') as phonetic with associated sense taken as 'bring together and capture', giving 'capture'. Another view is broadly similar, taking the associated sense as 'firmly tighten one's grip and capture' (Tōdō; in his word-family 'make smaller'). OT1968:413; TA1965:295-9.

**Mnemonic:** SEIZED BY THE FOOT AND THE HAND – CAPTURED

1653

L1

俗

ZOKU  
worldly, vulgar,  
common  
9 strokes

俗語 ZOKUGO slang  
俗化 ZOKKA vulgarisation  
風俗 FŪZOKU customs

Bronze 𠂔; seal 𠂔. Has 亻 41 'person'; and 谷 135 ('valley') as phonetic with associated sense taken in one view as 'continue; learn from others', giving 'do repeatedly, learn from others' (Katō). Another commentator takes 谷 with the associated sense 'gathering', giving 'behavior of many people, what many people do', and hence 'customs, practices' (Ogawa). Alternatively, the associated sense is considered to be 'get inside, be immersed', giving 'environment in which people immerse themselves and live' (noted in Mizukami). KJ1970:650; OT1968:65; MS1995:v1:66-7.

**Mnemonic:** PEOPLE IN THE VALLEY HAVE VULGAR AND WORLDLY CUSTOMS

1654

L1

賊

ZOKU  
rebel, plunder, injure  
13 strokes

海賊 KAIZOKU pirate  
盜賊 TŌZOKU thief  
賊軍 ZOKUGUN rebel army

Bronze 𠂔; seal 賊. Has 戈 545 'halberd' (Qiu translates as 'dagger-ax'), and 則 764 ('rule') as phonetic with associated sense 'wound, injure', thus 'wound with halberd/dagger-ax'; meanings such as 'thief, robber' are extended senses. The right-hand element of 賊 reflects distortion at the block script stage. FC1974:v2:2119-20; MS1995:v2:1240-41, v1:130-32; KJ1970:651; QX2000:254; SK1984:686,98. Take 十 35 as 'ten' and 貝 10 as 'shell-money'.

**Mnemonic:** TEN REBELS WITH HALBERDS PLUNDER SHELL-MONEY

1655

L1

遜

SON, herikudaru  
(be) humble  
14 strokes (遜)

遜色 SONSHOKU inferiority  
不遜 FUSON na arrogant  
謙遜 KENSON na humble, modest

Seal 遜; late graph (Shuowen). Has 辵 85 'walk, go', and 孫 565 ('descendants, grandchildren') as phonetic with associated sense seen in one view as 'retreat, be humble/compliant', thus 'walk in retreat' (Mizukami). Alternatively, the associated sense is taken as 'constricted, small', thus 'get smaller, shrink' as overall meaning, which is broadly similar to that put forward by Mizukami. MS1995:v2:1304-5; TA1965:689-94; AS2007:486.

**Mnemonic:** BE HUMBLE WHEN MOVING IN WITH GRANDCHILDREN

1656

L1

汰

TA  
select, dismiss,  
extravagant  
7 strokes

淘汰 TŌTA selection  
公沙汰 ōyakeZATA public affair  
沙汰 SATA tidings, news

Seal (汰) 汰; late graph (*Shuowen*). Has 彳 42 'water', and at seal stage was 大 56 'big' (太 181 'fat' is later variant) as phonetic with associated sense seen in one view as 'select', giving 'put in water and sort out' (Ogawa);

Qiu takes meaning to be 'wash rice'. Another view takes original meaning as 'bathe', and 'select by washing' as extended sense (Gu). The sense 'extravagant' may be loan use of 汰 'select' in place of 泰 1665 ('big', 'extravagant'); alternatively, Qiu notes the view that use of 汰 for 'extravagant' may be abbreviated clerical script form of 泰 which happened to coincide in shape with 汰 as a separate graph meaning 'select'. 'Dismiss' is an extended sense. OT1968:561; QX2000:304; GY2008:495,979.

**Mnemonic:** FAT MAN IN WATER IS SELECTED AS EXTRAVAGANT: OTHERS DISMISSED

1657

L1

妥

DA  
peace, settled  
7 strokes

妥協 DAKYŌ compromise  
妥当 DATŌ na appropriate  
妥結 DAKETSU agreement

OBI 𠄎; seal 𠄎; traditional 妥. The OBI form has 𠄎 'claw' 1739 (but here, as sometimes, 'hand') over 女 37 'woman', interpreted in one analysis as 'extend hand and get woman to sit', thus giving 'set at ease, be at ease' (Ogawa, Gu, Ma). Alternatively, treated as 女 with 𠄎 (CO; 'drooping blossoms' 918: see also Note below) as phonetic with associated sense 'delicate and slender and beautiful', thus giving 'woman's delicate and slender and beautiful appearance' (Katō); with this view, 'peaceful, settled' could be perhaps be regarded as an extended meaning. There is also a view among some scholars that the upper part of this graph 1657 妥 viz. 𠄎/𠄎, is a miscopying of a 'grain plant' 禾 87: that is, 妥 is the same character as 委 245, which has a present meaning 'entrust' but in earlier times its meanings included 'pliant, supple, soft', which clearly relate to 'peace' as an extended meaning (Katō). However, the earlier OBI and seal forms do not seem to support such an interpretation. Note: 𠄎, which

occurs from the OBI stage, is assessed by Qiu as a graph that most probably merged with 垂 918 'suspend, hang down' (occurred from bronze stage). On a historical and cultural note, with regard to the esthetics of 'beauty' in early Japan, one cannot assume – particularly that of male perceptions of female beauty – that they were similar to those of the twenty-first century. Women with pale complexions were favored over darker ones, for the paleness of her skin suggested she was an aristocrat who spent most of her time indoors, whereas the darker complexioned women were assumed to have spent considerable time in the sun, namely working in the fields. Presently, all women who wanted to be noticed applied whitening to their faces (note *omoshi-roi* – 'white face'). Blackening of the teeth sometimes accompanied this as a supposed contrast, but one suspects it was primarily to mask poor teeth (even among aristocratic women). OT1968:253; GY2008:465,1081; MS1995:v1:22-4; MR2007:473; QX2000:364-5; KJ1985:456.

**Mnemonic:** WOMAN GETS  
CLAWED – HARDLY A SIGN OF PEACE

**Or:** WOMAN'S CLAWS SETTLE THE MATTER

1658

唾

DA, tsuba(ki)  
**saliva, spit**  
11 strokes

L1

唾液 DAEKI saliva  
唾棄 DAKI spit out, detest  
眉唾物 mayutsubamono tall taleSeal 𩚑; late graph (*Shuowen*). Has 口 22 'mouth', and 垂 918 'hang down', as semantic and phonetic, thus 'saliva'. GY2008:1240; TA1965:1186; OT1968:186.**Mnemonic:** WHAT HANGS DOWN FROM THE MOUTH ? – SALIVA

1659

墮

DA  
**degenerate, fall**  
12 strokes

L1

墮落 DARAKU depravity  
墮胎 DATAI abortion  
墮する DASuru lapse, degenerate

The origins of this graph are in dispute; traditional form: 墮. Several commentators equate 墮 with CO 墜 'crumble' (Katō, Gu). The latter graph, listed in *Shuowen*, has 阜/阝 262 'hill' combined with 差 (see Note below) as phonetic with associated sense 'destroy, be destroyed', to give 'city walls are destroyed' (Katō); Katō, Tōdō, and Gu consider 墜 to be the earlier way of writing 墮; if this is accepted, it can be said that 墮 has its origins in the seal stage. Not all commentators, though, regard 墜 as the original way of writing. Mizukami lists 墜, for which he gives the possible meanings 'hill with a city built on it is de-

stroyed' or 'earth mounds of city walls crumble/fall'; however, neither he nor Shirakawa treat 墜 as the predecessor of 墮. Alternatively, one commentator analyses as 土 64 'earth, ground', combined with 隋 (CO, 'shredded sacrificial meat') as phonetic with associated sense 'crumble', giving 'crumble, be destroyed, fall' (Ogawa). Note: 差 is probably the original way of writing 墜, and this seems entirely plausible in terms of the overall development of the Chinese script. 差 in *Kangxi zidian* involves a degree of circularity, but in essence does appear to be treating in effect as 差 = 墜. KJ1970:416-7; TA1965:544; GY2008:1344; MS1995:v2:1402-03; SS1984:561; OT1968:220; ZY2009:v2:285,v4:1461. Suggest taking the elements as 'hill' 阝 262, 'have, exist' 有 423, and 土 'earth, ground' 64

**Mnemonic:** EARTH FALLS BUT HILL STILL EXISTS

1660

惰

DA  
**lazy, inert**  
12 strokes

L1

惰力 DARYOKU inertia  
怠惰 TAIDA laziness  
惰氣 DAKI indolence

Seal 𩚑: a late graph (*Shuowen*). At seal stage has 心 164 'heart, mind, feelings', with either 隋 (CO, 'cut meat for offering') (in the case of the fuller form 惰) or the abbreviated form 育 as phonetic with associated sense 'crumble,

fall', giving 'motivation crumbles' (Ogawa); Tōdō prefers to take as 'the body slumps down'. The phonetic is alternatively taken with associated sense 'languid, loose', giving 'languid feeling' (Katō). These are quite minor differences of interpretation, all of which lead to the meaning 'lazy'. OT1968:382; TA1965:544; KJ1970:417. We suggest taking elements as 'feeling(s)' 心 164, 'left hand' 左 24, and 月 209 as 'meat'.

**Mnemonic:** FEEL LAZY AND EAT MEAT WITH LEFT HAND

1661



DA  
**pack-horse, poor quality**  
 14 strokes

駄馬 DABA pack-horse  
 駄物 DAMono cheap goods  
 無駄 MUDA waste

Seal (駄) 𠂔; late graph (later version of *Shuowen*). Has 馬 210 'horse', originally combined with 大 56 ('big') but later 太 181 ('fat') as phonetic with associated sense 'stack, pile up', thus 'load up a horse', and by extension 'load for a horse; pack-horse'

(Ogawa). Alternatively, Tōdō traces back to a word in early Chinese meaning 'move/transport by pulling'. This word was originally written as 佗, but when horses were used, it came to be written either as 駝 or 駄; 駝 later came to be used for 'camel', leaving 駄 for 'load a horse; packhorse'. Pack-horses do not figure prominently in modern Japanese life, but this graph is still employed, almost always in words with a negative connotation, as reflected in 'poor quality'. OT1968:1124; TA1965:531.

**Mnemonic:** FAT PACK-HORSE OF POOR QUALITY

1662



TAI, taeru  
**endure, bear**  
 9 strokes

耐久 TAIKYŪ endurance  
 耐火 TAIKA fireproof  
 耐え難い taegatai unbearable

Seal (耐) 𠂔; late graph (*Shuowen*). Entry heading in *Shuowen* has 𠂔, but also notes 耐 as an alternative form. 耐 has 寸 920 'hand'

(here meaning 'hold'), and 𠂔 1447 (used for some grammatical function words; originally pictograph of beard) as phonetic with associated sense 'can, able', thus overall meaning 'hold up, maintain', and by extension 'endure, bear'. DJ2009:v2:764; OT1968:286; TA1965:74-9. Suggest taking 𠂔 as 'rake'.

**Mnemonic:** CAN ONE BEAR TO TAKE UP RAKE IN HAND?

1663



TAI, okotaru, namakeru  
**be lazy, neglect**  
 9 strokes

怠業 TAIGYŌ go-slow  
 怠け者 namakemono idler  
 怠り勝ち okotarigachi neglectful

Seal 怠 𠂔; a late graph (*Shuowen*). Has 心 164 'heart, feelings', and 台 183 ('stand, platform') as phonetic with associated sense 'become loose/slack', giving 'the mind is slack', and hence 'lazy, neglectful'. MS1995:v1:504-05; OT1968:365; KJ1970:665.

**Mnemonic:** FEEL TOO LAZY TO MOUNT STAND

1664



TAI  
**womb**  
 9 strokes

胎児 TAIJI fetus  
 受孕 JUTAI conception  
 胎盤 TAIBAN placenta

Seal 胎 𠂔. Has 肉 209 'flesh, meat' (here, in the sense 'body'), and 台 183 ('stand, platform') as phonetic with associated sense taken as i]

'begin', thus 'child begins to form inside mother', and hence 'fetus; be pregnant' (Mizukami, Tōdō), or ii] 'indication, sign', giving 'sign of (new) body', i.e. 'fetus; be pregnant' (Ogawa). 'Womb' is an extended sense. Mizukami lists a proposed bronze equivalent also. MS1995:v2:1074-5; TA1965:81; OT1968:819.

**Mnemonic:** A WOMB IS A SORT OF FLESHY PLATFORM

1665

泰

TAI  
calm, serene, big, Thai  
10 strokes

泰然 TAIZEN composure  
 安泰 ANTAI peace  
 泰西 TAISEI the West, Occident

Seal 𣎵, a late graph (*Shuowen*). Interpretations diverge considerably. In one approach, taken as 大 56 'big' (but here representing 'person [standing]') combined with 'both hands' (stylized in block script to 井) and 水 42 in the variant form 𣎵, Gu interprets the role of the hands as being to sprinkle water, thus giving the overall meaning 'bathe'. Another view treats the same three elements as having a different overall meaning, viz. 'make waterway bigger and improve flow', and takes

'tranquil, calm' as an extended sense (Ogawa). Yet another meaning put forward for these three elements is 'help out/rescue someone who has fallen into water' (Shirakawa). Alternatively, the element 大 here is regarded as phonetic in function with associated sense 'emerge, escape', giving 'let (something) slip through the fingers in water' (e.g. rice, when washing it) or 'put through sieve' (Katō). Sometimes borrowed on the basis of its sound value – more commonly in older texts – to write TAI 'Thailand'. Correct interpretation of this graph is elusive. GY2008:979; OT1968:566; SS1984:566; KJ1970:661. We suggest taking 夫 as two males 夫 601, and 水 as 'sprinkled water'

**Mnemonic:** TWO (BIG) THAI MALES CALMLY SPRINKLE WATER – HOW SERENE

1666

堆

TAI, uzutakai  
pile(d) high  
11 strokes

堆積 TAISEKI accumulation, pile  
 堆肥 TAIHI compost, manure  
 堆石 TAISEKI moraine

A late, post-*Shuowen* graph. Has 土 64 'earth, ground', and 隹 324 ('short-tailed bird, bird') as phonetic with associated sense 'mound of piled-up earth', thus '(piece of) ground piled up high' (Ogawa). Gu considers the underlying word for 'mound' in early Chi-

nese had been written at the seal stage by borrowing 𡵓 (CO 'pile'), a graph which is considered originally (OBI stage) to have been a pictograph representing either a mound of piled-up earth or alternatively the human buttocks. Schuessler suggests a possible link between the underlying word here for 'mound' and that represented by the graph 屯 1806 ('camp, barracks') in the sense 'hill'. OT1968:218,299; GY2008:1180; AS2007:219,503.

**Mnemonic:** SHORT-TAILED BIRDS ARE PILED ON THE GROUND?!

1667

袋

TAI, fukuro  
bag, pouch  
11 strokes

郵袋 YŪTAI mailbag  
 有袋類 YŪTAIRUI marsupial  
 手袋 tebukuro gloves

Seal 𡵓, late graph (later version of *Shuowen*) The *Shuowen xinfu* has 𡵓 as the entry heading. This has 巾 1232 'cloth, fabric' and 代 358 ('replace') as phonetic with associated meaning 'wrap round, envelop', giving 'cloth bag for wrapping things in'; 袋 is also noted, though, as an alternative way of writing, with 衣 'garment' 444 (here in sense 'cloth') replacing 巾 'cloth' as determinative. OT1968:903; GY2008:1271; SS1984:567.

**Mnemonic:** REPLACE BAG OF CLOTHES

1668

逮

TAI  
chase, seize  
11 strokes

逮捕 TAIHO arrest  
 逮捕者 TAIHOSHA captor  
 逮捕状 TAIHOJŌ arrest warrant

Seal 逮 late graph (*Shuowen*). Has 讠 85 'move, go', and CO 逮 'catch up with, reach' (see Note below) as semantic and phonetic, giving 'reach, extend to, arrive'. Note: bronze forms of 逮 have 又 2003 'hand' reaching a tail (represented by a tail-like shape, taken as an abbreviation of what later was to be written as 尾 1888 'tail'. MS1995:v2:1404-5, v1:406-08; OT1968:1004; TA1965:748-9. Take 逮 as 手 hand seizing target, 水 as (sweat) droplets.

**Mnemonic:** MOVE IN THE CHASE, SEIZE TARGET BUT GET SWEATY HANDS

1669

替

TAI, *kaeru/waru*  
exchange, swap  
12 strokes

代替 DAITAI substitution  
 兩替 RYŌgae money changing  
 取替え torikae swapping

Seal form A 替. A graph made difficult to analyse by the fact that while *Shuowen* has seal form A as the entry heading, it also goes on to give two other alternative forms; the meaning given in *Shuowen* is 'one side goes down'. Seal form A itself consists of 立 (traditional form of 並 977 'line up'; the top part of 替 is in error for 立) over an element/graph which is considered to be one which is a homograph with 白 'white', i.e. a different graph having the same shape as 白 69 'white'. The seal element/graph concerned, corresponding to the lower part of 替, namely 𠂇, 'is of uncertain meaning.

Greater clarity, albeit provisional, is found in one of these (let us call it 'form B') in *Shuowen* which has 日 1048 'speak' instead of 白; form B is taken in one view as consisting of 日 'speak', and 立 as phonetic with associated meaning 'stop, desist', giving 'say "stop/desist"', and by extension 'change' (Ogawa). The third seal form ('form C') in *Shuowen* has 日 beneath 𠂇 (CO, 'advance'); this may just have evolved as a popular variant, as is suggested in the 17<sup>th</sup> century *Zhengzitong*. Unsurprisingly, the majority of commentators omit treatment of this challenging graph. MS1995:v2:896-7, 980-82; DJ2009:v3:841, v2:696; OT1968:479; ZZ1671:v1:551-2. We suggest taking the upper part as two 'males/husbands' 夫 601, and 日 as 'day' 66.

**Mnemonic:** ONE DAY, ONE HUSBAND/MALE WILL BE SWAPPED FOR ANOTHER

1670

滯

TAI, *todokōru*  
stop, stagnate  
13 strokes

滯在 TAIZAI sojourn, stay  
 滯留 TEITAI stagnation  
 滯納 TAINŌ non-payment

Seal 滯; a late graph (*Shuowen*); traditional 滯. Has 氵 42 'water', and 帶 566 (traditional form of 帶 'belt, obi; wear') as phonetic with associated sense 'stop, stagnate' (Gu says 'become firm'), giving 'water stands still'; later generalized in meaning to 'stop, stagnate'. OT1968:601; KJ1970:715; GY2008:494.

**Mnemonic:** WATER ON BELT WILL STAGNATE  
**Or:** USE BELT TO STOP WATER STAGNATING

1671

L1

戴

TAI, (DAI), itadaku  
**receive, accept**  
17 strokes

頂戴 CHŌDAI receive, please  
戴き物 itadakimono gift  
戴冠式 TAIKANSHIKI coronation

Seal 戴; late graph (*Shuowen*). Has 異 826 ('differ, strange', originally grotesque mask), and 戔 (CO; 'cut off, injure' [variant halberd]) as phonetic with associated sense 'put on top, block (by piling up); to give 'put grotesque mask on top of face'. Meaning later generalized to 'hold up to the head', and then senses such as 'respectfully receive (by holding up to head)'. OT1968:397; KJ1970:663-4; GY2008:1920; DJ2009:v2:380.

**Mnemonic:** RECEIVE AND ACCEPT  
STRANGELY DIFFERENT HALBERD

1672

L1

滝

taki  
**cascade, waterfall**  
13 strokes

清滝 kiyotaki clear cascade  
滝川 takigawa rapids  
華厳滝 Kegondaki Kegon Falls

OBI 褌; seal 瀧, traditional 瀧. Has 'water' 氵 42, and 龍 (traditional form of 竜 2081 'dragon') as phonetic with associated sense

'fall', thus 'water falling' (Shirakawa, Katō; Katō also gives meaning 'rain falling as thick mist'). In similar vein, Ogawa takes the associated sense as 'put into', thus 'rain falls down into'. As for the meaning 'cascade, waterfall', Katō suggests a word-family link with 涿 (CO) and/or 滴 1757 ('drop, drip'). SS1984:916-7; KJ1970:930; OT1968:602-03; MS1995:v2:792-3.

**Mnemonic:** WATER-DRAGON IS IN CAS-  
CADING WATERFALL

1673

L1

扱

TAKU, erabu  
**choose, select**  
7 strokes

選扱 SENTAKU choice  
採扱 SAITAKU adopt, select  
扱び出す erabidasu single out

Bronze 扱; seal 擇, traditional 擇. Has 扌 34 'hand', and 睪 'select' (CO; Gu says 'scout'; see Note below) as semantic and phonetic, giving 'select by hand'. Note: 睪 has 目 (here, variant of 目 76 'eye'), with 幸 295 ('happiness') as phonetic with associated sense 'look for', thus 'look over criminals and select'. MS1995:v1:562-3, v2:922-4; KJ1970:94; GY2008:600; OT1968:403. We suggest taking 尺 as 人 41 'person' with backpack.

**Mnemonic:** PERSON SELECTS HANDY  
BACKPACK

1674

L1

沢

TAKU, sawa  
**swamp, marsh, benefit**  
7 strokes

沢山 TAKUSAN much, many  
恵沢 KEITAKU benefits, blessings  
沢地 sawaCHI swampland, bog

Seal 澤; a late graph (*Shuowen*); traditional 澤. Has 氵 42 'water', and 睪 (see 1673 Note) as phonetic with associated sense 'entangled/linked'; thus 'land where aquatic plants are entangled, where lake and swampy land come together', i.e. 'swamp, marsh'. It is unclear as to how it acquired the meaning 'benefit', but possibly through 'much [water]'. At one stage it also

had a meaning 'glisten', which appears to have been a loan usage. OT1968:561 MS1995:v2:784-5; KJ1970:95. As with 1673, we suggest taking 尺 as 人 41 'person' with backpack.

**Mnemonic:** PERSON CARRIES BACKPACK THROUGH WATERS OF MARSH

1675

TAKU  
**table, excel, high**  
8 strokes

L1

食卓 SHOKUTAKU dining table  
卓球 TAKKYŪ table tennis  
卓越 TAKUETSU excellence

Bronze ; seal . Interpretations vary. In one view, the top element 卜 is taken as representing a person with a withered leg, combined with 早 52 ('quick, early') as phonetic with associated sense 'lame, cripple', giving overall meaning of 'lame, cripple', and by extension 'high' on the basis of one side of the person's body being higher than the other (Katō). The basis on the shape for taking the top element as 'lame, cripple' seems quite tenuous, and in addition – according to Mizukami – the proposed word

association 'lame' is based on a regional dialect form in early Chinese. Accordingly, in another analysis the top element is interpreted simply as 人 41 'person', and 早 is taken as phonetic with associated sense of 'jump up (high)'; thus giving 'someone who is by far the best/out-standing' (Ogawa, Tōdō). A note of caution is sounded by Qiu, who considers that as yet it is not possible to explain the structural composition of this graph. In the meantime, 'table' is probably best regarded as a loan usage. KJ1970:675; MS1995:v1:168-9; OT1968:139; TA1965:247-8; QX2000:96. We suggest taking the upper element of this graph, 卜, as 'cracks' 卜 96, and 早 52 'early'.

**Mnemonic:** EXCELLENT HIGH-TABLE CRACKED AT EARLY STAGE

1676

TAKU  
**reclaim, clear, rub**  
8 strokes

L1

開拓 KAITAKU reclamation  
拓殖 TAKUSHOKU colonizing  
魚拓 GYOTAKU fish print

Seal ; a late graph (*Shuowen*). Has 扌 34 'hand', and 石 47 ('stone') as phonetic with associated sense taken as i] 'pick up', giving 'pick up with the hand' (Katō), or ii] 'gather

in one place', giving 'gather things together in one place' (Tōdō), or iii] 'split open', giving 'cut open', with 'open up, reclaim' treated as an extended sense (Ogawa). The first two commentators, by contrast, consider 'open up, reclaim' to be a loan usage. The minor meaning 'rub' may be extended from 'clear'. KJ1970:613; TA1965:325-30; OT1968:408.

**Mnemonic:** HAND CLEARS STONES FROM RECLAIMED LAND

1677

TAKU  
**request, commit, entrust**  
10 strokes

L1

委託 ITAKU trust, commission  
託宣 TAKUSEN oracle  
託送 TAKUSŌ consignment

Seal ; a late graph (*Shuowen*). Has 言 118 'words; speak', and 乇 (CO; 'plant seedling' [originally, pictograph of a tiny plant with stem having emerged up through the ground, and root below]) as phonetic with associated sense 'put together, gather together', giving 'make request'. 'Entrust' is considered to be an extended sense. OT1968:921; GY2008:35; TA1965:330. We suggest taking 乇 as 'seven' 七 32, plus 一 top.

**Mnemonic:** COMMITTED SEVEN TOP WORDS TO ENTRUSTED REQUEST

1678

L2

濯

TAKU  
wash, rinse  
17 strokes

洗濯 SENTAKU washing  
洗濯機 SENTAKUKI washing machine  
洗濯物 SENTAKUmono laundry

Bronze 灑, seal 灑; traditional 濯. Has 彳 42 'water', and 翟 (CO 'pheasant', from 羽 82 'wings' and 324 'bird') as phonetic with associated sense taken as 讠 'hit, beat', giving 'beat fabric immersed in water' (Ogawa), or 讠 'pull out; excel', giving 'wash garments (or similar) by quickly pulling out of water' (Mizukami, Tōdō); thus, 'wash, rinse'. OT1968:612; MS1995:v2:786-7; GY2008:1770; TA1965:786-7.

**Mnemonic:** BIRD WASHES WINGS IN WATER

1679

L1

諾

DAKU  
consent, agree  
15 strokes

受諾 JUDAKU acceptance  
承諾 SHŌDAKU consent  
快諾 KAIDAKU ready consent

Bronze (若) 𠄎; seal (諾) 諾. Originally written as 若 896 ('young'), i.e. initially 若 was used to write words for both 'young' and 'agree' (near-homophones in early Chinese). As this graph was later borrowed for other words too, to indicate clearly the meaning

'agree' the determinative 言 118 'words, speak' was added, thus 諾. Depending on approach taken, 諾 has been taken in one view as 言 with 若 'follow' as semantic and phonetic (Ogawa), or alternatively as 言 with 若 just as phonetic with associated sense 'soft, pliant' (Mizukami, Katō), either way giving 'agree'. Mizukami also lists proposed OBI form. MS1995:v2:1208-9; 1112-3; KJ1970:676; OT1968:935; AS2007:447-8; TA1965:357-8.

**Mnemonic:** AGREE WITH YOUNGSTER'S WORDS, SO CONSENT

1680

L1

濁

DAKU, nigoru/su  
impure, turbid, voiced  
16 strokes

濁流 DAKURYŪ turbid stream  
濁音 DAKUON voiced sound  
濁り江 nigorie muddy creek

Seal 濁. Has 彳 42 'water', and 蜀 ('caterpillar; Shu [name of ancient Chinese state]'; see Note below) as phonetic with associated sense 'dirty, polluted', thus 'dirty water'. Ogawa follows

Shuowen, taking 濁 as original meaning river name, but Katō sees 'dirty water' as probable original meaning, later used to refer to dirty river. Note: 蜀, originally in OBI as 𧈧, showing insect with large eyes (𧈧 76) and long body (彡); at bronze stage, 虫 60 'insect' was added as determinative. MS1995:v2:782-3, 1148-9; KJ1970:741; OT1968:610; GY2008:93.

**Mnemonic:** TURBID WATER, FULL OF LONG BODIED INSECTS WITH BIG EYES

1681

L2

但

tadashi, TAN  
but, however  
7 strokes

但し書き tadashigaki proviso  
但し付き tadashizuki (on) condition  
但馬 Tajima\* place name

Seal 但. Has 亻 41 'person', and 旦 1687 ('dawn') as phonetic with associated sense 'appear on outside, expose the hidden' > 'show flesh'.

Also used in early Chinese for some words of abstract meaning such as 'only' and 'but', probably loaned for its sound value, though Katō sees 'only' as extended sense based on use in senses such as 'empty' and 'have nothing'. MS1995:v1:56-7, 608-9; TA1965:534-5; GY2008:451; OT1968:54; WD1974:204-5.

**Mnemonic:** PERSON UP AT DAWN: HOWEVER ... HE'S NAKED!!

1682

L1

脱

DATSU, *nugu*  
**take off, shed, escape**  
11 strokes

脱衣 DATSUI undressing  
脱皮 DAPPI emergence  
脱出 DASSHUTSU escape

Seal 𪗇; late graph (*Shuowen*). Has 月 209 'meat, body', and 兌 (NJK; 'shaman, one who pleases the deities; see Note below) as phonetic with associated sense 'come off, remove; thus 'grow thin.' 'Escape; take off/shed (clothes)' are

extended senses. Note: 兌 (兑) is typically taken as showing person 儿 41 with mouth 口 22 on top, signifying 'call out, pray', with 'eight' 八/\ 70 in its other meaning 'disperse, out, away, off'; taken here as indicating either 'words directed to the deities, pray' by a shaman (Katō), or 'manifestation of the spirit of the deities' (Shirakawa). KJ1970:603; MS1995:v1:92-5; OT1968:823; SS1984:560; TA1965:548-9. Suggest 'elder brother' 兄 114, \ 70 as 'off', plus 'body' 月 .

**Mnemonic:** ELDER BROTHER TAKES CLOTHES OFF BODY AND ESCAPES

1683

L1

奪

DATSU, *ubau*  
**snatch, capture, captivate**  
14 strokes

奪取 DASSHU seizure  
奪回 DAKKAI recovery  
奪い去る ubaisaru carry off

Bronze 𪗇; seal 𪗇. Bronze has 裹 (隹 324 'bird' between upper and lower elements of 'clothing', here in sense of 'cover' 衣 444), meaning 'bird flies off/about to fly off'; beneath 裹 there is 又 2003 'hand', giving the overall meaning 'bird flies off out of the hand' (Katō), or 'covered bird about to flap wings and escape' (Gu). The seal form has the three elements 隹, 大 56 'big', and 又; interpretations of this combination differ. In all cases 隹 is taken as 'bird', and 又 as 'hand', but in one view 大 here is taken as 'person' (Tōdō), while another analysis takes as phonetic with associated sense 'get loose' (Katō), and alternatively again 大 is taken as an abbrevia-

tion of 衣 as in the bronze form (Gu). Ogawa, for his part, interprets 大 and 隹 as making up one compound part of 奪, i.e. 雀 'bird flaps its wings'. Despite these various differences, overall meaning of the seal form is still typically considered to be 'bird flies off out of the hand', though Mizukami notes an alternative interpretation as 'pull out from under the arm a bird caught in hunting'. 'Captivate' may be seen as an extended sense, but views diverge as to whether 'seize, deprive someone of something' should be regarded as an extended sense or a loan use in relation to 'bird flies off'. It appears to have been at the clerical script stage that 又 was replaced by 寸 920, also meaning 'hand'; the substitution of 寸 'hand' for 又 in this way was not uncommon. MS1995:v1:306-7; GY2008:241; KJ1970:678; QX2000:76; OT1968:289; ZY2009:v1:199; SK1984:195. Take 𠂇 as variant of 'big' 大.

**Mnemonic:** CAPTIVATING BIG BIRD SNATCHED FROM HAND

1684

L1

棚

tana  
**shelf, trellis**  
12 strokes

本棚 HONdana bookshelf  
戸棚 todana cupboard  
棚上げ tanaage pigeonhole

Seal 𪗇; a late graph (*Shuowen*). Has 木 73 'wood, tree', and 朋 ('friend'; see Note below) as phonetic with associated sense 'stick close together', giving (a structure such as) 'cover/shelves made of wood or reeds' (Tōdō), or '(temporary) bridge' (Ogawa). Note: at the OBI stage, the above graph for 'friend' was originally 'shell currency on two strings', writ-

ten with a pictograph showing two strings of shell currency; this led to extended senses such as 'pair; cluster together', though these have become defunct in modern times. TA1965:155; OT1968:513; MS1995:v1:636-8.

Take the two shells as 月 18 'months'.

**Mnemonic:** TAKE TWO MONTHS TO PUT UP WOODEN BOOKSHELVES!

1685

誰

dare, tare, SUI  
**who?**  
15 strokes

誰何 SUIKA Who goes there!?  
誰彼 darekare many people  
誰某 taresore Mr So-and-so

Bronze 𠄎, seal 誰. Has 言 118 'words; speak', and 隹 324 ('short-tailed bird, bird') as phonetic with associated sense 'this' or 'who?', giving 'who?' or 'anyone, someone'. In modern Japanese, 'who?' only. MS1995:v2:1202-03; WD1974:640-41.

**Mnemonic:** WHO OWNS THAT TALKING BIRD?

1686

丹

TAN, ni  
**red, red earth, sincere**  
4 strokes

丹念 TANNEN diligence  
丹精 TANSEI assiduity  
丹塗り ninuri painted red

OBI 丹, seal 丹. OBI through to seal stages depict a pit, with a mark in the middle which is taken to represent an excavated red substance, specifically vermilion ore. The shift towards the block script shape can be seen in some clerical script occurrences. 'Sincerity' is a very minor meaning, probably borrowed. MS1995:v1:14-16; OT1968:23; KJ1970:682-3; SK1984:15. We suggest using 舟 1450 'boat'.

**Mnemonic:** ONLY HALF THE BOAT IS RED

1687

旦

TAN, DAN  
**dawn, morning**  
5 strokes

旦夕 TANSEKI day and night  
旦那 DANNA master, husband  
元旦 GANTAN New Year's Day

OBI 旦, seal 旦. OBI and bronze occurrences of 旦 vary to some extent, but are taken as depicting the sun 日 66 rising out of cloud, or reflected in the sea. The seal form changes to show the sun above a line representing the horizon. Hence the meaning 'dawn, early morning'. MS1995:v1:608-9; OT1968:459.

**Mnemonic:** SUN RISES AT DAWN OVER THE HORIZON

1688

胆

TAN, kimo  
**gall-bladder, liver, courage**  
9 strokes

胆囊 TANNŌ gall-bladder  
胆石 TANSEKI gallstone  
落胆 RAKUTAN discouragement

Seal (膽) 膽, a late graph (*Shuowen*); traditional 膽; 胆 is a later, post-*Shuowen* graph. 膽 consists of 肉/月 209 'flesh, meat; body', with 詹 (CO; 'talkative') as phonetic with associated sense taken in one view as 'jar-shaped', giving 'gall-bladder' (Katō), though 'bag-shaped' might be a better description (and see Note below). Alternatively, Ogawa takes the associated sense as 'fill', likewise

giving 'gall-bladder'. *Shuowen* defines 膽 as 'organ which joins the liver'. 胆 is in origin a different graph from 膽, listed in the *Guangyun* dictionary (early 11<sup>th</sup> century) as originally having another meaning (possibly 'saliva'), but 胆 was subsequently borrowed to write 膽. Traditionally the gall-bladder was perceived to be the seat of courage, hence the extended use in that sense. Today, 胆 can be used in a general, non-technical way for either 'gall-bladder' or 'liver' (see Note following). Note: in modern Japanese, the medical term for gall-bladder is 胆囊 TANNŌ (囊 is 'bag' [NJK]) and that for liver is 肝臟 KANZŌ (see 肝 1142), but in popu-

lar everyday usage the native Japanese word *kimo* can refer to either, probably reflecting the close relationship between the two. Similarly, attempts are made to distinguish the use of 胆 and 肝 to write *kimo* meaning 'liver/gall-bladder' on the one hand and 'courage' on the other, but actual usage may not adhere to this. KJ1970:251; ZZ1671:v2:949 GY2008:896; TA1965:839; ZY2009:v3:1017, 1040; OT1968:819. We suggest taking 旦 as 'dawn' 1687.

**Mnemonic:** AT DAWN, GALL-BLADDER AND LIVER WILL BE TAKEN FROM BODY

1689

淡

TAN, awai  
**pale, light, faint**  
11 strokes

L1

淡水 TANSUI freshwater  
淡色 TANSHOKU light color  
淡雪 awayuki light snow

OBI 澗: seal 澗. Has 氵 42 'water', and 炎 1050 ('fierce flames', [doubled flame 火 8]), with associated sense taken as i] 'peaceful, calm' (Mizukami), or ii] 'few' (Ogawa), or iii] 'weak soup' (Katō) giving 'watery/bland soup'; by extension, 'pale (color), weak (flavor), faint'. MS1995:v2:760-61,796-7; OT1968: 591; GY2008:1323; KJ1985:371.

**Mnemonic:** WATER ON FLAMES MAKES THEM PALE AND FAINT

1690

嘆

TAN,  
nageku/kawashii  
**lament, admire**  
13 strokes

L1

嘆息 TANSOKU sigh  
驚嘆 KYŌTAN admiration  
嘆き叫ぶ nagekisakebu wail

Seal 嘆, late graph (*Shuowen*). Has 口 22 'mouth; speak', and 萑 (provisional meaning understood as 'drought, starvation': see also 265) with associated sense taken either as i] 'suffer', thus 'become disheartened and sigh' (Ogawa), or ii] 'swallow, unable to talk', giving 'make lamenting sound' (Katō), either way giving 'lament'. Basis for the minor meaning 'admire' is not clear. DJ2009:v1:119; OT1968:193; KJ1970:683. Take 萑 as 'Han male' (265).

**Mnemonic:** HAN MALE OPENS HIS MOUTH – TO LAMENT OR ADMIRE?

1691

端

TAN, hashi, hata, ha  
**extremity, edge,  
upright, tip**  
14 strokes

L1

極端 KYOKUTAN extreme  
端正 TANSEI upright  
道端 michibata roadside

Seal 端, late graph (*Shuowen*). Has 立 77 'stand', and 耑 'plant growing' (see Note below), giving original meaning 'upright' (Qiu). 'Edge, extremity' are considered extended senses (Gu). Ogawa, alternatively, treats 耑 as phonetic with associated sense 'flat', giving 'stand with good posture'. Note: OBI occurrences of 耑 are taken in one view as a pic-

tograph of a young plant putting out shoots above ground and showing roots below, giving the meaning 'pointed shoot of a plant', and by extension, 'beginning; edge'. This view is set out in Mizukami, who also notes another interpretation of this graph (put forward by Tōdō) as representing edges of cloth hanging

down, but this is not convincing. QX2000:266; MS1995:v2:1054-5; GY2008:1748; OT1968:747. Take 山 as 'mountain' 26 and 冫 as rake.

**Mnemonic:** RAKE STANDS UPRIGHT ON EXTREME EDGE OF MOUNTAIN

1692

綻

TAN, *hokorobiru*  
**be torn, rip, come  
apart, unravel**  
14 strokes

A late, post-*Shuowen* graph. Has 糸 29 'thread', and 定 371 ('fix, establish') as phonetic with associated sense taken either as ij 'appear on outside', giving 'be ripped and appear on outside' (referring to lining of a garment becoming visible) (Tōdō), or ii] 'be cut, snap', giving 'be rent apart/ripped; unravel' (Ogawa). Examples of 綻 are found in clerical script onwards. TA1965:534-5; OT1968:782; SK1984:571.

**Mnemonic:** FIXED THREADS CAN UNRAVEL OR BE TORN

破綻 HATAN failure, bankruptcy  
綻び hokorobi open seam, rip  
綻ばせる hokorobaseru break into smile

1693

鍛

TAN, *kitaeru*  
**forge, train**  
17 strokes

Seal 鍛, a late graph (*Shuowen*). Has 金 16 'metal', and 段 944 ('step, grade') as phonetic with associated sense 'hit, strike', giving 'beat and temper heated metal'. OT1968:1048; GY2008:1723-4.

**Mnemonic:** FORGING METAL IS A STEP IN ONE'S TRAINING

鍛工所 TANKŌJO smithy  
鍛錬 TANREN forge, train  
鍛金 TANKIN beating gold

1694

彈

DAN, *hiku, hazumu,*  
*tama, hajiku*  
**bullet, spring, play,  
bounce**  
12 strokes

OBI 彈; seal 彈; traditional 彈. The OBI form shows some variation, but more semantically-explicit occurrences have a small object, taken to be a stone for use as a projectile, inside a bow. Seal form has 弓 107 'bow' and 單/单 569 ('simple') as phonetic with associated sense 'round ball', giving 'bow to project stone missiles'; by extension, 'hit; pull bowstring; play stringed instrument'. 'Bounce' and 'spring' would seem to be extended meanings. MS1995:v1:472-3; OT1968:342; KJ1970:682.

**Mnemonic:** BULLET SPRINGS FROM SIMPLE BOW!?

彈藥 DANYAKU ammunition  
彈力 DANRYOKU elasticity  
弾き手 hikite player

1695

壇

DAN, TAN  
stage, platform  
16 strokes

花壇 KADAN flower bed  
壇上 DANJŌ stage  
土壇場 DOTANba execution platform

Seal 壇; late graph (*Shuowen*). Has 土 64 'earth', and 賣 (CO 'granary full of grain' [Gu]) as phonetic with associated sense i] 'make level and firm' (Ogawa), or ii] 'raised' (Katō), either way giving 'raised area of flattened earth'. Initially used for rituals, later generalized. OT1968:226; KJ1970:681; GY2008:1636-7. Take as 'dawn' 旦 1687, 'turn' 回 92, atop 𠂇.

**Mnemonic:** EARTHY SHOW AT DAWN ATOP REVOLVING STAGE

1696

恥

CHI, haji,  
hajiru/zukashii  
(a)shame(d), shy  
10 strokes

恥辱 CHIJOKU disgrace  
無恥 MUCHI shamelessness  
赤恥 akahaji public disgrace

Seal 恥; late graph (*Shuowen*). Has 心 164 'heart, feelings', with 耳 31 ('ear') as phonetic with associated sense i] 'shrink' (Katō, Tōdō), or ii] 'feel shame' (Ogawa), both giving 'feel shame'. KJ1970:692; TA1965:98-9; OT1968:370; SS1984:587.

**Mnemonic:** ASHAMED TO HAVE HEART SMALLER THAN EAR

1697

致

CHI, itasu  
do, send, cause  
10 strokes

一致 ITCHI unity, accord  
致命的 CHIMEITEKI fatal  
送致 SŌCHI sending

Bronze (致) 𠄎, seal 𠄎. Bronze and seal forms have 至 886 'reach', with not 攴 (攴) 112 'hit, strike', but what in the bronze form Katō takes to be a standing person with heel on the ground as a fuller version of 攴 'walk slowly/drag foot' (see Appendix). Original meaning of the graph is taken as 'send; arrive (from afar)'. Later, the foot element was replaced by

similarly-shaped 攴 (攴 [determinative no. 66]). The clerical script seems to have been the time of transition which saw a change to 攴 in this graph, no doubt because when 攴 (or 攴 [go down, descend']) was written cursorily there was potential for confusion with 攴 (攴) 'hit, strike, coerce'. As for the meanings 'cause (to do)' and 'do', it may be that 致 was sometimes used also for a near-homophone in early Chinese meaning 'bring about', which could explain the sense 'do' as well. MS1995:v2:1092-3; KJ1970:445,58-9; SK1984:606-7; GY2008:1032-3; OT1968:833; AS2007:617-8.

**Mnemonic:** COERCIVELY SEND SOMEONE, WHO DOES ARRIVE

1698

遲

CHI, okureru, osoi  
tardy, slow, late  
12 strokes

遲刻 CHIKOKU lateness  
遲々 CHICHI slowly  
遲咲き osozaki late blooming

Bronze 遲, seal 遲; traditional 遲. The bronze form has 辵 85 'go, walk', with CO 犀, the latter taken to mean either 'tarry, linger' (Qiu) or 'person crawling cannot move forward' (Mizukami). By the seal stage, however, the graph had changed so as to be written 遲 (as before) but now instead with 犀 (NJK, 'slow-moving beast, rhinoceros': see Note

below); the associated sense of 犀 here is taken either as ij 'become loose', thus giving 'move slowly' (Ogawa), or iij 'become blocked', giving 'move slowly almost as if blocking the way' (noted in Mizukami). Alternatively, 犀 can be taken as semantic, combining with 𠂔 to give 'move slowly like a rhinoceros' (this view noted in Mizukami also). Note: 犀 consists – at the seal stage – of 牛 108 'ox, cow' (here, 'ox/cow-like beast'), combined with an upper part

which corresponds to 尾 1888 'tail', but one must bear in mind that this does not reflect the earlier composition of 遲 (noted above). MS1995:v2:1308-9, v1:412-13; QX2000:254; OT1968:1007,638; SS1984:588. We suggest taking the right-hand elements as 'sheep' 羊 426 and 'corpse' 尸 256.

**Mnemonic:** MOVE LIKE A SHEEP'S CORPSE – SLOWLY!?

1699

痴

CHI  
foolish  
13 strokes

L1

白痴 HAKUCHI idiot  
愚痴 GUCHI idle complaint  
痴情 CHIJO infatuation

Seal (癡) 癡 is a late, post-*Shuowen* equivalent. The seal form has 疒 404 'sick-bed, sickness' and 疑 848 ('doubt, suspect') as phonetic with associated sense taken as ij 'slow', giving 'illness of someone vague or

lacking intelligence' (Katō), hence 'foolish', or iij 'not advancing', again giving 'foolish' (Ogawa). The popular form 痴 replaces 疑 with 知 186 'know' as semantic and phonetic, giving 'illness related to thinking'. Unfortunately, beyond saying that 痴 is a post-seal form it is difficult to give an indication of the period when it evolved. OT1968:680; KJ1970:691-2; DJ2009:v2:613.

**Mnemonic:** I MAY BE FOOLISH, BUT I KNOW I'M ILL

1700

稚

CHI  
young, immature  
13 strokes

L1

稚魚 CHIGYO fish fry  
稚拙 CHISETSU naivety  
幼稚園 YŌCHIEN kindergarten

稚 is a late, post-*Shuowen* graph. The seal form corresponds to 穉, comprising 禾 87 'grain plant', with 孪 ('tarry, linger', etc.) (later replaced by 隹 324 'short-tailed bird, bird') as phonetic; associated sense is 'small', giving

'grain plant not big as yet', and by extension 'very young' (Ogawa; see Note below). At the clerical script stage, examples are found of both 穉 and 稚. *Kangxi zidian* has separate entries for both graphs, but treats them as essentially being the same. Note: Ogawa says 'rice plant not big as yet' (*mada ōkiku naranai ine*), but 禾 refers to grain plants in general, not just rice plants. OT1968:734; ZY2009:v3:875,878; SK1984:542,544.

**Mnemonic:** YOUNG BIRD AMONG IMMATURE GRAIN PLANTS

1701

緻

CHI  
fine, minute, exact  
16 strokes

L1

巧緻 KŌCHI elaborate  
緻密 CHIMITSU fine, exact  
細緻 SAICHI detailed, minute

A late, post-*Shuowen* graph; added to a later version of *Shuowen* by the 10<sup>th</sup> century scholar Xu Xuan. Consists of 糸 29 'thread', combined with 致 as phonetic with associated sense 'fine, detailed', giving 'fine texture', and then 'fine, detailed'. The difference in shape between the phonetic element in this graph – originally 致 (with right-hand 攴 or 攴 [see

Appendix], not 夂 112 'strike') and 致 1697 (q.v.) – is a subtle one which resulted in fluctuation in the shape of 緻 even in the leading dictionaries in Qing dynasty China: *Zhengzhitong* gives the printed form of this graph as it would be written today, as 緻, while the authoritative *Kangxi zidian* presents it in what its scholars saw as the more correct form. In the 2010 *Jōyō kanji* List, though, this relatively uncommon graph not included in

other earlier official character lists has been regularized in shape to 緻, a change which avoids an otherwise troublesome fine point of difference. KZ2001:2052/3671; OT1968:786; GY2008:1032-3; SS1984:589; ZZ1671:v2:909. We suggest taking 致 1697 as 'do', with 糸 29 'thread'.

**Mnemonic:** DO FINE, EXACT THREADWORK

1702

畜

CHIKU  
livestock  
10 strokes

L2

畜類 CHIKURUI livestock  
畜生 CHIKUSHŌ beast, Damn!  
畜産 CHIKUSAN stockbreeding

Bronze 𠩺; seal 𠩻. It is hard to determine whether the top element in 畜 was originally 玄 or 𠩺. The shapes of 玄 1297 ('black, occult') and 𠩺 29 ('fine thread'), were often very similar if not identical in bronze, and

then written distinctively from the seal script stage onwards. Thus analyses diverge. One view treats 畜 as having 田 63 'field', with 𠩺 as phonetic with associated sense 'rest, give rest', giving overall meaning 'let soil rest from cultivation', and by extension 'accumulate' (Ogawa, Katō). Alternatively, the top element is taken to be 玄 'black', giving 'grow crops in rich black soil' (Tōdō). MS1995:v2:878-9,648-9,v1:448-9; OT1968:671; KJ1970:387-8; TA1965:178.

**Mnemonic:** LIVESTOCK IN FIELD ARE FOR OCCULT PURPOSES

1703

逐

CHIKU, ou  
chase, pursue  
10 strokes

L1

驅逐 KUCHIKU driving off  
逐一 CHIKUICHI one by one  
逐語的 CHIKUGOTEKI literal

OBI 𠩺; seal 𠩻. OBI form has pictograph of wild animal varied in shape, but often felt to represent wild boar or similar, with an element for 'foot'. At bronze stage, 'foot' was

changed to 𠩺 85 'go, walk'. These combined elements are generally taken as 'follow wild boar', then more generally 'chase prey, chase'. An alternative minority view (noted in Mizukami) takes 豕 89 'wild pig' as phonetic with associated sense 'chase', thus 'chase along path' or 'chase and surround prey', but still same generalized meaning, i.e. 'chase'. MS1995:v2:1292-3; MR2007:244; TA1965:178; QX2000:192; OT1968:1000; SS1984:591.

**Mnemonic:** GO IN PURSUIT OF WILD PIG

1704

蓄

CHIKU, takuwaeru  
accumulate, store  
13 strokes

L1

貯蓄 CHOCHIKU savings  
蓄電 CHIKUDEN charging  
蓄積 CHIKUSEKI accumulation

Seal 蓄; late graph (*Shuowen*). Has ++ 53 'plants', and 畜 1702 taken in one view in the extended sense 'accumulate', giving 'accumulate vegetables (for winter)' (Tōdō, Ogawa). A different view takes 蓄 as phonetic with associated sense 'soak skeins in pot of dye', giving 'accumulate' (color from plant dyes). TA1965:178; OT1968:866; SS1984:1591.

**Mnemonic:** LIVESTOCK FED ON ACCUMULATED PLANTS IN STORE

1705

秩

CHITSU  
order

L1

10 strokes

秩序 CHITSUJO order  
無秩序 MUCHITSUJO disorder  
新秩序 SHINCHITSUJO new order

Seal 𥝱; late graph (*Shuowen*). Has 禾 87 'grain plant'; and 失 529 ('lose') as phonetic with associated sense i] 'fill up, accumulate', giving 'accumulate grain plants and make complete/'

replenish' (Tōdō; see Note below), or ii] 'join up in order', giving 'put grain plants in rows', and by extension 'accumulate' (Ogawa; see Note following). Note: both Tōdō and Ogawa say 'rice plant' (*ine*), but 禾 is generally interpreted as 'grain plant', though Qiu prefers to take more specifically as 'foxtail millet', a grain plant grown at an early period in ancient China. TA1965:748; OT1968:748; QX2000:176.

**Mnemonic:** LOSING GRAIN PLANTS IS OUT OF ORDER

1706

窒

CHITSU  
block up, plug

L1

11 strokes

窒素 CHISSO nitrogen  
窒死 CHISSHI asphyxia  
窒息 CHISSOKU suffocation

Seal 𠂔; late graph (*Shuowen*). Has 穴 860 'hole, cave'; and 至 886 'reach'. Usually taken with 至 as phonetic with associated sense 'become full', thus 'hole becomes blocked', then generalized to 'block, cover, close off' (Ogawa). OT1968:742; AS2007:617; GY2008:1333.

**Mnemonic:** REACH INTO HOLE TO PLUG IT

1707

嫡

CHAKU  
legitimate (child)

L1

14 strokes

嫡嗣 CHAKUSHI legitimate heir  
廢嫡 HAICHAKU disinherit  
嫡子 CHAKUSHI legitimate child

Seal 𡥉; late, post-*Shuowen* form. Has 女 37 'woman, female', and 𠂔 (NJ) 'say just one thing, only'; later replaced by CO 商 'origin' [see 778, 779] as phonetic with associated sense taken as i] 'straight, direct' (Tōdō), or ii] 'stand facing' (Ogawa), either way giving 'original wife',

and by extension 'direct lineage'. Gu also takes 'original legal wife' as original meaning. Alternatively, the associated sense is taken as 'stay in one place', and seen to give original meaning as 'woman's respectful and compliant attitude' (Katō); in this treatment, Katō regards senses such as 'direct lineage' as loan usages. The time when 商 replaced 𠂔 in this graph is hard to establish. TA1965:462-3; OT1968:262; KJ1970:721; GY2008:769; MS1995:v1:238-9; ZY2009:v1:130. As 778 / 779, take 商 as 'funny tower'.

**Mnemonic:** WOMAN BESIDE FUNNY TOWER IS LEGITIMATE

1708

沖

CHŪ, oki  
open sea, soar

L1

7 strokes

冲天 CHŪTEN ascendancy  
沖合い okiai offshore  
沖釣り okizuri offshore fishing

OBI 𣵀; seal 𣵁. Has 𠂔 42 'water', and 中 59 'middle' as phonetic with associated sense taken as i] 'shake, wobble' (Katō), or ii] 'gush/flow out', giving 'water gushes out' (Ogawa). The meaning 'offshore expanse of sea' is found in Japanese only. 'Soar up' is a very minor meaning. MS1995:v2:736-8; KJ1970:700-01; OT1968:561; GY2008:316-7.

**Mnemonic:** WATER IN THE MIDDLE OF THE SEA MEANS OPEN SEA

1709

抽

CHŪ

**pull, draw out**

8 strokes

L1

抽象 CHŪSHŌ abstraction  
 抽出 CHŪSHUTSU extraction  
 抽選 CHŪSEN lottery

Seal form A (搯) 𠄎; seal form B (抽) 𠄎; a late graph (*Shuowen*). The *Shuowen* entry heading has 搯, and notes 抽 as an alternative writing. Has 扌 34 'hand', and 留 824 ('stop; fasten'; later replaced by 由 421 ['reason, means']) as phonetic with associated sense 'pick/pull out', giving 'pull out (with hand)'. DJ2009:v3:993; OT1968:408; KJ1970:699.

**Mnemonic:** THERE'S A REASON FOR PULLING YOUR HAND OUT

1710

衷

CHŪ

**inner feelings**

9 strokes

L1

折衷 SETCHŪ compromise  
 衷心 CHŪSHIN true feelings  
 苦衷 KUCHŪ anguish

Seal 衷; a late graph (*Shuowen*). Has 衣 444 'garment', and 中 59 'middle, inside' as semantic and phonetic, giving 'inside garment', i.e. 'underwear'. Senses such as 'sincere' and 'inner feelings' are best taken as loan usages (Qiu, Ogawa), though Shirakawa and Gu take as extended senses. OT1968:902; QX2000:273-4; GY2008:1104-5; SS1984:595.

**Mnemonic:** ONE'S INNER FEELINGS ARE INSIDE ONE'S CLOTHES

1711

酎

CHŪ, sake

**sake, wine**

10 strokes

L1

烧酎 SHŌCHŪ low-grade sake  
 (no other compounds)

Seal 酉. Has 酉 318 'wine' (originally, pictograph of wine jar), and 寸 920 ('hand') as phonetic. The latter element is considered to be an abbreviation here; views differ as to what it is an abbreviation for. In one treatment, it is taken as abbreviation for 肘 (NJK, 'elbow') with associated sense 'brew well' (Mizukami, Ogawa). Other proposals for the unabbreviated phonetic are 時 151 ('time', Gu) and 丑 1454 ('ox', Shirakawa; see Note below). Despite some variation regarding the phonetic, commentators agree on the overall meaning 'strong alcohol'; Schuessler

says 'spirits with sediment'. In Japan, it refers to lower-grade distilled alcohol with high alcohol content, made from sweet potato or rice wine lees. Mizukami lists a proposed bronze equivalent. Note: 丑 was originally (OBI) a pictograph of a hand with fingers bent, about to grab hold of something, hence 'grab with the hand'. It was subsequently borrowed to signify 'Ox' as the second of the Twelve Branches, used in traditional Chinese culture for such things as marking year dates on a recurrent cycle of sixty years. Shirakawa's proposal is based on similarity in shape at the seal stage between 丑 and 寸. MS1995:v2:1346-7, v1:6-7; OT1968:1026; GY2008:1014-15; AS2007:345.

**Mnemonic:** HAND ON THE WINE BOTTLE – IT'S PROBABLY LOW-GRADE SAKE

1712

鑄

CHŪ, *iru*  
cast, found, mint  
15 strokes鑄造 CHŪZŌ casting  
鑄鉄 CHŪTETSU cast iron  
鑄型 igata mold

Seal 鑄; traditional 鑄. Bronze forms vary somewhat, and all are different in structure from the seal form. The bronze form has hands – or more probably pincers – holding a container upside down over fire and metal, and so readily understood as ‘cast’ (Shirakawa); also includes an element which

appears to be phonetic with associated sense ‘red’ (as of molten metal) (Katō). The seal form 鑄 consists of 金 16 ‘metal’, with 壽 (traditional form of 寿 1445 ‘long life’) as phonetic with associated sense taken as i] ‘melt’, giving ‘melt and pour metal’ (Ogawa), or ii] ‘extend everywhere’, giving ‘pour molten metal everywhere within a mold’ (Tōdō); either way, the overall meaning is ‘cast metal’. KJ1970:697; QX2000:89; AS2007:627; SS1984:596; OT1968:1044; TA1965:179-83.

**Mnemonic:** METAL SHOULD HAVE A LONG LIFE IF CAST IN FOUNDRY

1713

駐

CHŪ  
stop, stay  
15 strokes駐車 CHŪSHA parking  
駐在 CHŪZAI residence, stay  
駐日 CHŪNICHU resident in Japan

Seal 駐; a late graph (*Shuowen*). Has 馬 210 ‘horse’, and 主 315 (‘master; main’) as phonetic with associated sense ‘stand still, stay’, giving ‘horse stands still’; sense then generalized to ‘stop, stay’. OT1968:1125; TA1965:281-4; GY2008:758-9.

**Mnemonic:** MASTER STOPS HORSE AND STAYS

1714

弔

CHŪ, *tomurau*  
mourn  
4 strokes敬弔 KEICHŌ condolence  
弔問 CHŌMON sympathy call  
弔文 CHŌBUN funeral address

OBI 弔; seal 弔. Views vary: in one, 弔 is seen as a pictograph originally, taken by one scholar as showing a snake clinging to a person (Ogawa), but by another as a vine hanging down from a pole (Tōdō). Katō, by contrast, takes 弔 as 人 41 ‘person’, combined with 虫 60 ‘insect’ (or ‘snake’ 蛇 1434/也 184) as phonetic with associated sense ‘twisted’, thus ‘person with twisted body’, or ‘shrink, small’,

giving ‘dwarf’. 弔 is seen quite differently by Shirakawa based on some bronze forms, as showing string attached to arrow, signifying ‘arrow with string attached for catching birds’, and seen as the ancestral form of 叔 ‘uncle’ 1466, not of 弔; this more traditional view is, however, dismissed by Mizukami and Katō. Tōdō takes ‘deities bestow favor’ as extended sense from ‘hang down’, and ‘sympathize with others, mourn’ as a further extension, while Katō sees latter meaning as loan use of 弔. OT1968:338; TA1965:197-9; SS1984:600; MS1995:v1:466-8,24-5.

**Mnemonic:** MOURN MAN CRUSHED LIKE STICK BY TWISTING SNAKE

1715

L1

挑

CHŌ, idomu  
**challenge, defy**  
9 strokes挑発 CHŌHATSU provocation  
挑戦 CHŌSEN challenge  
挑戦的 CHŌSENTEKI aggressive

Seal 𠂔; late graph (*Shuowen*). Has 扌 34 'hand', and 兆 573 ('sign, omen') as phonetic with associated sense taken in one view as 'leap up', thus 'raise up high with hands', giving 'challenge, confront' (Ogawa), presumably taking raised hands as confrontational posture. Alternatively, 兆 here is taken as associated sense 'divide in two, open' (Tōdō), though how this relates to 'challenge' is not clear. OT1968:414; TA1965:243-4.

**Mnemonic:** RAISED HANDS ARE A SIGN OF CHALLENGE

1716

L1

彫

CHŌ, horu  
**carve, sculpture**  
11 strokes彫刻 CHŌKOKU carving  
彫像 CHŌZŌ sculpture  
手彫り tabori hand carving

Seal 𠂔; a late graph (*Shuowen*). Has 彡 115, a determinative taken to signify 'decorative feathers/features', combined with 周 532 'encircle, around', taken in one view as

semantic and phonetic, giving 'surround with decorative carving' (Ogawa, Tōdō). In another analysis, 周 is taken as phonetic with associated sense 'knife', giving 'fashion decorative elements with knife' (Katō); based on a short passage in *Lun Yu (The Analects of Confucius)*, Katō maintains that the original meaning of 彫 is 'carve wood with knife'. TA1965:179-83; OT1968:345; KJ1970:514.

**Mnemonic:** THREE LINES CARVED AROUND SCULPTURE

1717

L1

眺

CHŌ, nagameru  
**gaze, look**  
11 strokes眺望 CHŌBŌ view, outlook  
眺め nagame view, scene  
眺望絶景 CHŌBŌZEKKEI beauty spot

Seal 𠂔; a late graph (*Shuowen*). Has 目 76 'eye', and 兆 573 ('sign, omen') as phonetic with associated sense taken as ij 'distant', giving 'look into the distance' (Ogawa), or ij open, giving 'open up the field of vision' (Tōdō). OT1968:700; TA1965:244-5.

**Mnemonic:** GAZING EYE LOOKS FOR SIGN

1718

L1

釣

CHŌ, tsuru/ri  
**fishing, entice, lure, change**  
11 strokes釣り場 tsuriba fishing spot  
釣魚 CHŌGYO angling  
釣銭 tsuriSEN change (coin)

Seal 𠂔; a late graph (*Shuowen*). Has 金 16 'metal', and 勺 'scoop up, catch' (see Note below) as semantic and phonetic, giving 'scoop up/catch (fish)'. Alternatively, 勺 is taken as phonetic with associated sense 'pull out', but still giving essentially the same meaning, in this view 'pull fish out of water' (Tōdō). It is unclear as to how 釣 came to

mean 'monetary change'. Note: 勺 was originally (OBI stage) a pictograph of a scoop or ladle, giving 'scoop up' as an extended sense. It was removed as an independent graph from the *Jōyō kanji* List in 2010.

OT1968:1037; GY2008:639; TA1965:247-8; MS1995:v1:146-7.

**Mnemonic:** FISH WITH LADLE-LIKE METAL HOOK

1719

貼

CHŌ, haru  
**affix, paste**  
12 strokes

貼り出す haridasu put up (a notice)  
貼り札 harifuda placard, poster  
貼り紙 harigami sticker, poster

Seal 貝上, a late graph (later version of *Shuowen*). In one analysis, has 貝 10 'shell currency, valuables', and 占 1598 ('divination') as phonetic with associated sense 'store, put aside', thus 'give as security' as the

early meaning (Ogawa). In Shirakawa's view, however, this represents the later meaning as given in *Shuowen xinfu*. On the basis of earlier usage, he takes the original meaning as 'add to, supplement', and points out that in the Tang Dynasty when Imperial edicts were amended this was referred to in Chinese as 貼黃 (*tie huang*) 'attach/stick yellow [paper]'. OT1968:956; SS1984:604.

**Mnemonic:** PASTE NOTICE ABOUT DIVINATION USING SHELLS

1720

超

CHŌ, koeru/su  
**exceed, cross, super-, ultra-**  
12 strokes

超人 CHŌJIN superman  
超過 CHŌKA excess, surplus  
入超 NYŪCHŌ imports excess

Seal 走超, a late graph (*Shuowen*). Has 走 179 'run', and 召 1486 ('summon; wear') as phonetic with associated sense 'leap over', giving 'leap over'; 'superior'; 'ultra-', and 'exceed' are extended senses. OT1968:967; TA1965:246.

**Mnemonic:** SUPER-FAST RUNNER SUMMONED FOR EXCEEDING LIMIT

1721

跳

CHŌ, haneru, tobu  
**spring, jump, leap**  
13 strokes

跳躍 CHŌYAKU spring, jump  
跳び板 tobiita springboard  
跳ね返る hanekaeru rebound

Seal 足跳, a late graph (*Shuowen*). Has 足 54 'foot, leg', and 兆 573 ('sign, omen') as phonetic with associated sense 'leap up', thus 'dance upwards' (Ogawa). Shirakawa considers 兆 also has a semantic function here, linking it to the cracks which ran along a turtle shell when heated as part of the divination process employed in Shang times (see 573). OT1968:972; SS1984:604; GY2008:1596.

**Mnemonic:** LEAPING LEGS ARE AN OMEN

1722

徵

CHŌ, shirushi  
sign, indication,  
collect, summon

14 strokes

象徴 SHŌCHŌ symbol  
徴収 CHŌSHŪ levy  
特徴 TOKUCHŌ characteristic

Seal 徴; traditional 徵. Has 徴 as abbrev of 微 1890 'faint, indistinct', with 亠 ('stand straight/tall; sign, indication'; see Note below) with associated sense taken in one view as 'show', thus 'give hint/subtle indication of will' (Katō, Ogawa), and 'sign, indication' as extended

sense. Shirakawa looks to attribute a ritualistic, shamanist-orientated derivation to this graph. Mizukami lists proposed bronze equivalents also. Note: Tōdō, however, takes as 王 5 'ruler', and 亠 as phonetic with associated sense 'raise up', thus 'ruler elevates/promotes'. Most scholars, though, regard as originally 亠, not 王. 'Summon', 'collect' seem extended senses. DJ2009:v2:669; KJ1970:803-04; MS1995:v1:490-92; OT1968:355; TA1965:93-5; SS1984:604-5. Take 亠 as 'go', 山 as 'mountain' 26, 王 5 as 'king', and 夂 112 'beat/force'.

**Mnemonic:** SIGN FORCES KING TO GO TO MOUNTAIN

1723

嘲

CHŌ, azakeru  
ridicule

15 strokes

嘲弄 CHŌRŌ ridicule  
嘲罵 CHŌBA taunt, insult  
自嘲 JICHŌ self-scorn

Seal 嘲; late graph (later *Shuowen* version). Has 口 22 'mouth', and 朝 as phonetic with associated sense 'challenge' > 'ridicule'. OT1968:196; SS1984:606. Now 朝 is 'morning' 朝 191.

**Mnemonic:** OPEN MOUTH IN THE MORNING, BUT ONLY TO RIDICULE

1724

澄

CHŌ, sumu/masu  
clear, settle

15 strokes

清澄 SEICHŌ clear, limpid  
澄み切る sumikiru be clear  
澄まし顔 sumashigao smug look

Seal 澄; 澄 is not in *Shuowen* form (see below). Has 氵 42 'water', and 叒 (Shirakawa treats as abbrev of 徵 1722 'sign; summon') as phonetic with associated sense taken in one view as 'go through', thus 'water is see-through/clear'

(Katō). Ogawa, though, takes the phonetic 登 in 澄 as having associated sense 'gradually becomes clear', thus 'cloudy water becomes clear'. Katō sees 澄 as a popular form, but Shirakawa rejects this proposed lower status on the grounds that 澄 was already used in Han epitaphs. 澄 best seen as alternative form of 澱 that later became predominant. DJ2009:v3:899; KJ1970:733; OT1968:608; SS1984:606. Use 登 382 'climb'.

**Mnemonic:** WATER CLEARS AS ONE CLIMBS UP RIVER

1725

聽

CHŌ, kiku  
listen (carefully)

17 strokes

聽講 CHŌKŌ attending lecture  
盜聽 TŌCHŌ wiretapping  
聽診器 CHŌSHINKI stethoscope

OBI 𦇧; seal 聽; traditional 聽. The ancestral forms of this graph (OBI and bronze) typically have 耳 31 'ear' next to 口 22 'mouth' or in some OBI occurrences two mouths, giving 'listen to'. At seal stage, structure of graph changed. CO 惠 'straight, virtue' was combined with 耳, and 亠 ('stand up straight/tall;

tower above; sign') was added as phonetic with associated sense taken as ij 'straight, hit mark decisively'; giving 'clearly/carefully listen to' (Mizukami, Tōdō), or 'question, inquire', thus 'listen and make correct judgement' (Ogawa); by extension, 'comply'. As Qiu observes, both 聽 and 聖 922 'sage' were generally identical in shape at the OBI stage, at least in some occurrences corresponding to 聖 (though some occurrences of what later evolved as 聖 922 have 人 41 'person' as additional element), and the one graph at that stage represented two different words of similar pronunciation, meaning 'listen to' and 'sage'. For 'sage' (later 聖), at seal stage the extra element 人 was changed to 壬. Much variation in shape of 聽 is found in clerical script, due in part no doubt to its intricate

form, but at least one example that includes 壬 can be found. Note: *Zhengziton* has what looks like 壬 in this graph rather than 壬, and *Kangxi zidian* (Peking Palace printed edition) has a shape which could be seen as 壬 (orig pictograph of spinning spool) equally well as 壬 if not more so, a point highlighting just how fragile the distinction between the very similarly-shaped 壬 and 壬 was. This fine distinction verged on the impractical or unrealistic to maintain, even in the scholarly realm. MS1995:v2:1062-3, 1058-9; TA1965:467; OT1968:812; QX2000:195-6; ZZ1671:v2:944; KZ2001:2140/3671. Take 'ear' 耳 31, 𠂇 as 'eye' 76, 十 'ten' 35, and 'heart' 心 164.

**Mnemonic:** EAR IS WORTH TEN EYES WHEN LISTENING TO HEART

1726

徵

CHŌ, *koriru/rasu*  
**chastise, learn**  
18 strokes

L1

徵罰 CHŌBATSU punishment  
徵戒 CHŌKAI reprimand  
徵惡 CHŌAKU punishing evil

Seal 𠂇, late graph (*Shuowen*); traditional form has 徵 1722 'sign' as upper element. Modern form 心 164 'heart, mind', with 徵 as phonetic with associated sense taken as ij 'change, renew', thus 'reform' (Katō), or ij]

'clarify', giving 'find out past wrongs/transgressions' (Ogawa). The latter analysis leads to 'chastise' as extended sense. *Kangxi zidian* retains the form with 壬 ('stand up straight/tall, tower above; sign') as phonetic, but in the modern period this has been modified to 壬 5 'king', on the basis of the latter being a similarly-shaped element which is commonly occurrent. KJ1970:703; OT1968:390.

**Mnemonic:** SIGN THAT CHASTISED HEART HAS LEARNED LESSON

1727

勅

CHOKU  
**imperial (edict)**  
9 strokes

L1

勅語 CHOKUGO imperial edict  
勅旨 CHOKUSHI imperial will  
勅任 CHOKUNIN imp. appointment

Bronze 𠂇, seal (敕) 𠂇. The bronze form is taken in one view (Gu) as consisting of 東 'divide up' (CO, in its bronze form, made up of the element 八 'divide, separate' [see 'eight' 八 70] within 東 561 'bundle'), and 支 (支) 112 'hit with stick, strike' in its extended sense

'make to do, manipulate', thus giving 'bring neatly under control'. This appears to be a sound analysis. On the other hand, though, another commentator (Katō) chooses to treat 東 as having the same meaning as – in other words functioning here as a variant of – 束 561 ('bundle, manage') as phonetic with associated sense 'straight', giving 'hit with stick and make straight', in other words, 'control'. Mizukami likewise treats 束 in this graph as essentially the same as 束, and lists another resultant meaning similar to Katō's, viz. 'tighten/constrict with some force'. Mizukami regards

'make subjects and the like behave in upright manner' as an extended sense, and by further extension 'edict; warn, punish'. According to Katō, in Han times this graph was used in the sense of a warning issued by government officials; it appears that subsequently it took on the more specialized meaning 'imperial edict'. Also in Han times 勅, entailing 支 'strike' being replaced by 力 78 'strength, power', emerged

as a variant writing. 勅 has been adopted as standard in modern Japanese usage, though in Chinese usage 敕 has been retained as standard. GY2008:1205,811; KJ1970:648-9; MS1995:v1:576-7; DJ2009:v1:265; OT1968:127,498; ZY2009:v2:449,v1:78.

**Mnemonic:** POWERFUL IMPERIAL EDICTS COME IN A BUNDLE

1728

抄

CHOKU, *hakadoru*  
(make) progress  
10 strokes

進抄 SHINCHOKU progress  
抄々しい hakabakashii rapid, active  
(no other compounds)

A late, post-*Shuowen* graph. Has 扌 34 'hand', and 步 (traditional form of 步 221 'walk'), which here appears to be an abbreviation for 陟 ('climb') as phonetic (associated sense un-

clear), a proposal which is supported by sound values for 陟 as opposed to 步. According to Ogawa and Shirakawa, the original meaning of 抄 in Chinese was 'collect'. Schuessler, though, gives 'promote' as an additional sense for 陟, and this leads to the meaning 'make progress, advance'. OT1968:416; SS1984:609; AS2007:619.

**Mnemonic:** WALKING ON HANDS, BUT STILL MAKING PROGRESS

1729

沈

CHIN, *shizumu/meru*  
sink  
7 strokes

沈没 CHINBOTSU sinking  
沈滞 CHINTAI stagnation  
沈下 CHINKA subsidence

OBI 𣶒; seal 𣶒. The ancestral OBI forms vary somewhat; all have 氵/水 42 'water' (here, 'river'), and many occurrences have enclosed within the water/river 牛 108 'ox/cow', signifying an ox/cow being submerged, and meaning 'sink ox/cow into river in ritual to river deity'. The structure of this graph changed at the bronze stage more consistently to 水, combined with 尢 (CO 'heavy';

see Note below) as phonetic with associated sense 'hang down heavily, sink deep', giving 'sink in water'; sense then generalized to 'sink'. Note: 尢 originally (OBI stage) depicts a person carrying a heavy object such as a weapon or agricultural implement, thereby giving the meaning 'heavy'. It also has a meaning of 'doubtful' in modern Chinese. MS1995:v2:738-9,v1:112-3; KJ1970:683-5; GY2008:502-3; BK1957:174-5; OT1968:562 We suggest taking 尢 as man with crooked leg and two broken arms.

**Mnemonic:** ALAS, HEAVY MAN WITH CROOKED LEG AND TWO BROKEN ARMS SINKS INTO THE WATER

1730

L2

珍

CHIN, *mezurashii***rare, curious**

9 strokes

珍奇 CHINKI novel, rare  
 珍品 CHINPIN rare item, curio  
 珍本 CHINPON rare book

Seal 珍. Has 玉 15 'jade, precious stone, jewel', and 彡 ('thick hair'; see note below) as phonetic with associated sense taken either as i] 'be full/complete, replenish', giving 'fine jade/precious stone without blemish' (Ogawa), or ii] 'free from impurity', giving 'fine jade/precious stone of solid (pure) colour' (noted in Mizukami together with i] above). Mizukami

gives proposed OBI equivalents which have 貝 10 'shell currency' together with an enclosing element of uncertain meaning. Note: OBI and bronze occurrences of 珍 have 人 41 'person' combined with 彡 (see 115, 517), an element which is interpreted not in its typical determinative meaning 'decorative feathers/features' but as a shape representing thick human hair. Note also that as a determinative jade 玉 almost always drops its dot. OT1968:655; MS1995:v2:854-5; GY2008:178-9; BK1957:123-4. We suggest taking top right as 'person' 人 41, and 彡 as scratches.

**Mnemonic:** PERSON HAS CURIOUS AND RARE JEWEL WITH THREE SCRATCHES

1731

L1

朕

CHIN

**(imperial) We**

10 strokes

朕 CHIN we  
 朕の CHIN no Our  
 朕徳 CHINTOKU Our Virtue

OBI forms 朕, seal (朕) 朕, traditional 朕.  
 OBI forms have 舟 1450 'boat', combined with 井 'two/both hands' (stylized representation) holding | a pole for pounding grain or similar. The latter two elements are treated as phonetic with associated sense taken in one view as 'continue' (from action of repeatedly raising pounder), giving 'joins in boat planks/timbers' (Katō). Another view sees the action of raising (as opposed to lowering) the pole, attributing an original meaning 'turn boat upside-down' (Ogawa). The seal form has the right-hand side changed to 夨, an element/graph interpreted in *Yupian* as meaning

'sparks', but in 朕 this seems to be an erroneous rendition into seal script of the pounding pole and hands referred to above. Traditional and present-day versions of the right side of 朕 represent variants of 夨; at least one example close in shape to modern 朕 can be found in clerical script. Note also that as a component in compound graphs, 舟 'boat' and 肉/月 209 'meat, body' were being confused with 月 18 'moon' due to similar shapes as early as clerical script stage (Qiu). The sense (Imperial) 'We', 朕, is loan use based on the sound value of this graph, or rather – to be precise – its ancestral forms; found used in this latter sense from the Qin dynasty on. KJ1970:705-6; MS1995:v2:1102-03; OT1968:482; SK1984:391; ZY2009:v2:660. Take right hand as 天 62 'heaven' and 丿 70 'out'.

**Mnemonic:** OUR IMPERIAL BODY IS OUT OF HEAVEN

1732

L1

陳

CHIN, *noberu***state, show, set out**

11 strokes

陳情 CHINJŌ petition, appeal  
 陳列 CHINRETSU show, display  
 開陳 KAICHIN statement

Bronze 陳, seal 陳. Bronze has 阜 / 阡 262 'hill, piled-up earth', often combined with 敕 ('set out objects taken from a bag' [Ogawa; Tōdō takes role of 攴 as indicating action]) as phonetic with associated sense taken as i] 'surround with earth', thus 'hills/mountains with central low-lying area', or ii] 'set out flat/ evenly', thus 'pile up earth evenly in rows'

(both views listed in Mizukami; ii] is favored by Tōdō); by extension, 'set out'; for more detail, see Note below. 陳 is the abbrev form (seal stage on). Alternatively, Ogawa takes fuller bronze form as originally referring to name of ancient Chinese state of Chen, with the abbrev form 陳 then later borrowed to represent core meaning of 敷, i.e. 'set out', and by extension 'explain'. See also 陣 1553.

Note: some bronze forms include 土 'earth' 64 as third element, taken by Tōdō as clearly indicating that which is being made even or flat. MS1995:v2:1396-8; OT1968:1069; ZY2009:v2:451; TA1965:757-9; AS2007:184. Take 東 as 'east' 201.

**Mnemonic:** STATEMENT SHOWS SET-OUT OF EASTERN HILLS

1733

鎮

CHIN, *shizumarū/meru*  
**calm, suppress, weight**  
18 strokes

鎮痛劑 CHINTSŪZAI painkiller  
鎮靜 CHINSEI calm, quiet  
文鎮 BUNCHIN paperweight

Seal 鎮, traditional 鎮. Has 金 16 'metal', and 真 341 (traditional form of 真 'true') as phonetic with associated sense taken either as i] 'put, place', giving 'metal weight to press things down' (Ogawa), or ii] 'fill up, block up', giving 'metal weight', and by extension 'press down, suppress' (Tōdō). Mizukami lists several proposed bronze equivalents. OT1968:1049; TA1965:743-6.

**Mnemonic:** CALMLY SUPPRESS WITH TRULY HEAVY METAL WEIGHT

1734

椎

TSUI, *tsuchi, shii*  
**mallet, backbone, type of beech, hit**  
12 strokes

椎茸 shiitake type of mushroom  
椎骨 TSUIKOTSU vertebra  
無脊椎 MUSEKITSUI invertebrate

Japanese, refers to a variety of tree (J. *shii* [members of beech family including *Castanopsis sieboldii*]). This may be loan usage of 椎 based on its SJ (*on*) pronunciation (modern values: *TSUI, SUI*). 'Backbone' would seem to be extended sense. Used for its sound value in writing 椎茸 'shiitake mushroom (*Lentinus edodes*)'. OT1968:512; SS1984:612; GY2008:1388.

**Mnemonic:** HIT BACKBONE OF BIRD WITH MALLET MADE OF BEECH

Seal 椎, late graph (*Shuowen*). Has 木 73 'wood, tree', and 隹 324 ('short-tailed bird, bird') as phonetic with associated sense 'break' (Ogawa), giving 'mallet'. In modern

1735

墜

TSUI  
**fall**  
15 strokes

墜落 TSUIRAKU fall  
擊墜 GEKITSUI shooting down  
墜死 TSUISHI falling to death

Bronze 墜, seal 墜, traditional 墜. Has 土 64 'earth, ground', and 隊 567 'corps, military unit', used here in its original meaning 'fall from a hill', giving 'heavy soil falls from mountain/hill (or similar)' (Mizukami). Meaning then generalized to 'fall'. AS2007:630; OT1968:225; MS1995:v1:278-9.

**Mnemonic:** MILITARY UNIT FALLS TO THE GROUND

1736

塚

tsuka, CHŌ  
**mound, tumulus**  
12 strokes

貝塚 kaizuka shell mound  
塚孔 tsukaana grave  
宝塚 Takarazuka place-name

OBI ; bronze  seal . Analyses vary. The OBI form is treated by one commentator (Gu) as 厂 'cliff', with 豕 'fat castrated pig' as semantic and phonetic in the generalized sense 'big', giving 'massive/lofty cliff'; the relationship to the sense 'mound' is not indicated (see Note below). In another interpretation, this graph is analysed as 豕 taken differently as 'dog sacrifice', combined with 冖 'cover' to make 冢, giving 'cover dog sacrifice with earth' (Shirakawa); by extension, 'mound, grave'. The seal equivalent is explained in *Shuowen* as 'high tumulus/burial

mound'. The direct predecessor of modern 塚 is 塚, which represents 冢 with 土 64 'earth, ground' added as determinative in a reinforcing role. 塚 is of late origin, noted in both *Zhengzitong* and *Kangxi zidian* as a popular writing for 冢. Official Japanese character lists from the *Jōyō kanji* List of 1923 onwards already have the regularized shape 塚. Note: Mizukami lists multiple OBI occurrences of 冢, which have an animal – quite possibly a pig – with an additional stroke low down between the legs, which he interprets as meaning 'hobbled pig has difficulty walking'. GY2008:1156; SS1984:603; MS1995:v2:1222-3; ZZ1671:v1:276; ZY2009:v1:180. We suggest taking the modern form of this graph as presumed pig (see e.g. 89 and 1807) 冢 under a cover 冖.

**Mnemonic:** EARTHEN MOUND COVERS PIG IN A TUMULUS

1737

漬

tsukaru/keru, SHI  
**pickle, soak**  
14 strokes

漬物 tsukemono pickles  
茶漬 chazuke tea on rice  
塩漬 shiozuke salting

Seal ; a late graph (*Shuowen*). Has 彳 42 'water, liquid', and 責 751 ('liability, blame') as phonetic with associated sense 'put/pile up on top' (Ogawa, Katō), giving 'put water on top', i.e. 'soak'. 'Pickle' is an extended meaning. OT1968:603; SS1984:376; KJ1985:380.

**Mnemonic:** TAKE BLAME FOR OVER-SOAKED WATERY PICKLES

1738

坪

tsubo, HEI  
**tsubo, sq.measure**  
8 strokes

建坪 tatetsubo floor space  
五坪 GŌtsubo 5 tsubo  
坪数 tsuboSŪ area (in tsubo)

Seal ; a late graph (*Shuowen*); traditional 坪. Has 土 64 'earth, ground' and 平 411 'flat, even', giving 'flat piece of land'. In Japanese only, used for *tsubo*, a unit of measure (area) approx 3.31 square metres. OT1968:215; KJ1970:837.

**Mnemonic:** TSUBO ARE MEASURED ON FLAT GROUND

1739

爪

tsume, tsuma-  
**claw, nail, talon**  
4 strokes

爪切り tsumekiri nail clippers  
爪先 tsumasaki tip-toe  
爪痕 tsumeato a scratch

Originally (OBI) a pictograph. Taken in one interpretation as depicting either claws or talons (Shirakawa), or in another as a human hand with fingers apart, poised to grasp something (Mizukami, Gu, Ogawa). Mizukami lists several proposed OBI forms, and if these are accepted then they do seem to represent

a hand rather than a claw. 'Hand' is often the more appropriate sense in compound graphs, where 爪 is usually represented in the modified shape 𠂇 (see e.g. 採 709 'take, gather'). The latter two commentators consider 'claw, talon' etc. to be borrowed usage, but it seems

better to take as extended sense (if 'hand' is considered to be what is originally depicted). SS1984:538; MS1995:v2:818-9; GY2008:93-4; OT1968:630.

**Mnemonic:** THREE TALONS CLAWING

1740

鶴

tsuru, KAKU  
**crane, stork**  
21 strokes

L1

鶴首 KAKUSHU stretch neck  
鶴嘴 tsuruhashi pickax  
鶴龜 tsurukame congratulations

Seal 𪗇, late graph (*Shuowen*). Has 鳥 190 'bird'; and CO 雀 664 ('reach high up, fly'; see Note below) as phonetic with associated sense taken as i] ('bird) calls/sings/chirps' (Ogawa, Shirakawa), or i] 'white' (Tōdō), either

way taken as 'crane'. Regarding i] above, it is worth noting that cranes are very vocal birds, and at least some varieties have cries which carry a long distance. Note: 雀 is explained in *Shuowen* as 'bird (隹) rising up and wanting to go through a boundary'. DJ2009:v2:433; OT1968:1155; SS1984:110; TA1965:264-6; MS1995:v1:106-7; BK1957:287. Take 雀 as 隹 'bird' 324 and 𠂇 as 'odd' claws 爪 1739.

**Mnemonic:** BIRD WITH ODD CLAWS  
ALONGSIDE ANOTHER BIRD – A CRANE

1741

呈

TEI  
**present, offer**  
7 strokes

L1

呈上 TEIJŌ presentation  
贈呈 ZŌTEI donation  
進呈 SHINTEI presentation

Seal form: 𠂇. Traditional form has 口 22 'mouth; speak'; and 王 1722 ('stand up straight / tall; sign, indication') as phonetic with associated sense 'extend in a straight/direct manner, show', giving 'show, express clearly in

words'. Note: the lower element 王 is given in Mizukami's entry heading for 呈 as 壬 ('spinning spool'), but is clearly an error; this may have crept in at the typesetting stage. Modern computer fonts for Japanese (and Chinese) typically do not support the 王/壬 distinction; they support only the latter. (See Appendix.) OT1968:173; MS1995:v1:220-21,262-3,282-3; KJ1970:708-9. Suggest taking lower part as 'king' 王 5.

**Mnemonic:** OFFER PRESENT FOR KING'S MOUTH

1742

廷

TEI  
**court, govt. office**  
7 strokes

L1

廷臣 TEISHIN courtier  
法廷 HŌTEI law court  
宮廷 KYŪTEI court

Bronze 𠂇, seal 𠂇. The bronze form is interpreted as consisting of 𠂇, taken as representing the corner of a courtyard, combined with an element for 'person standing upright' (later 王: see 1722), and another for piled-up earth supporting a banner for indicating official rank; the overall meaning is taken to be 'official standing at prescribed position in courtyard at Court for Imperial audience' (Mizukami, Katō). Several of the fuller bronze occurrences are of a shape which might sup-

port such an interpretation, though it does seem to push the possible interpretation towards the outer limit. It could be that the original context in which the bronze forms occur might lend support to this analysis. Shirakawa, though, takes the bronze form less specifically, as probably meaning ‘courtyard’. The seal form is erroneous in shape, having 𠄎, a determinative which functions as an abbreviation of 行 131 ‘crossroads; go’ (Katō) or – according to Mizukami – has the meaning ‘extend’ with 壬 ‘person standing up-

right’ (Shirakawa has this correctly as 壬, but Mizukami and Katō have the similarly-shaped but different 壬 ‘spinning spool’ – possibly an error at the typesetting stage). Note, though, that even the authoritative *Kangzi zidian* has the form with 壬, not 壬. MS1995:v1:458-60; KJ1970:710; SS1984:613-4; KZ2001:738/3671. We suggest taking 壬 as ‘samurai’ 士 521 with a hat on.

**Mnemonic:** HATTED SAMURAI GOES TO COURT

1743

抵

TEI  
**resist, match**  
8 strokes

L1

抵抗 TEIKŌ resistance  
抵当 TEITŌ mortgage  
大抵 TAITEI generally

Seal 𠄎, a late graph (*Shuowen*). Has 扌 34 ‘hand’, and CO 氏 (see Note below) as phonetic with associated sense ‘hit/strike against’, thus ‘push aside with hand’; by extension, ‘resist’. In minor variation of interpretation, Tōdō notes 抵

is used in (unspecified) classical Chinese texts with slightly different meaning ‘reach up to/ against’. Note: fuller OBI forms corresponding to 氏 have an element interpreted as a depiction of hillocks, with a horizontal stroke underneath, thus ‘flat land at foot of hillocks’ (Mizukami). KJ1970:713; OT1968:408-09; TA1965:748; MS1995:724-6. Take 氏 as ‘clan’ 氏 522 with 一 1 as bottom line.

**Mnemonic:** BOTTOM-LINE CLAN RESISTS WITH HANDS

1744

邸

TEI  
**mansion, residence**  
8 strokes

L1

邸宅 TEITAKU mansion  
邸内 TEINAI premises  
官邸 KANTEI official residence

Seal 𠄎, late graph (*Shuowen*). Has 阝/邑 376 ‘village’, with 氏 ‘flat land at foot of hillocks’; see 1743 Note) as phonetic with associated

sense taken as i] ‘settle, dwell’ (Ogawa, Katō), or ii] ‘low, base’ (Tōdō), both giving ‘house in capital for nobles/officials etc from provinces to reside’ – but puzzling as nobles preferred hills. OT1968:1018; KJ1970:714; TA1965:749-52. As with 1743, take left side as ‘clan’ 氏 522 一 1 with bottom line.

**Mnemonic:** BOTTOM-LINE CLAN RESIDES IN MANSION IN VILLAGE!?

1745

亭

TEI  
**pavilion, inn**  
9 strokes

L1

亭主 TEISHU husband, host  
旅亭 RYOTEI inn  
料亭 RYŌTEI restaurant

Seal 亭. Has 高, as abbrev of 高 132 ‘high, tall’ orig pictograph of tall structure such as a watchtower), with 丁 367 ‘block; exact’ as

phonetic with associated sense taken in one view as ‘stay’ (Katō, Ogawa), giving ‘(turreted) building where people stay and relax’ such as a pavilion; by extension, ‘inn’. Mizukami, who gives proposed bronze equivalent, considers ‘stay’ to be later associated sense, and that before that it was ‘stand upright’, thus ‘building which stands upright’. KJ1970:715; OT1968:38; MS1995:v1:38-9. Take 丁 as ‘nail’ 367.

**Mnemonic:** NAIL SUPPORTS TALL PAVILION

1746

貞

TEI  
chaste, virtue  
9 strokes

L1

貞操 TEISŌ chastity  
不貞 FUTEI infidelity  
貞女 TEIJO chaste woman

OBI 鼎, bronze 貞; seal 貞. At OBI stage, often written as 鼎 'tripod vessel', i.e. 貞 and 鼎 appear initially to have been one and the same graph. When used not in the sense 'tripod vessel' but as a loan for a separate word (near-homophone) in early Chinese meaning 'perform divination inquiry', there seems to have been a tendency to use a slightly abbrev shape for latter sense, as noted by Karlgren and suggested also by respective OBI forms for 鼎 and 貞 given by Mizukami. As for original meaning 'tripod vessel', 鼎 is often seen as a pictograph showing such vessel, but Boltz argues it only looks like this if you already know what is being shown. Very rarely, OBI forms occur with 卜 96 'divination' as top element, giving 鼎 to clarify 'divination inquiry'. From bronze on, the two-element graph is

the norm, with proviso that 鼎 is progressively abbreviated to 貞. Bronze onwards 鼎/貞 is taken as 卜 'perform divination inquiry', with lower element 貞, here generally taken as abbrev of 鼎 as phonetic with associated sense taken as ij 'ask; summon' (Katō, Mizukami) or iij 'understand directly' (Mizukami), thus 'perform divination and inquire of the gods/the Supreme Being.' 'Understand directly' seems to indicate some sort of intuitive understanding obtained via divinatory process. The sense 'make divination inquiry' was later generalized to 'ask'. Shirakawa asserts that 鼎 serves in this graph not as phonetic but as semantic element, reflecting use of tripod vessels in divination, but lacks support. Mizukami takes 'correct' as a loan usage. Similarly, Tōdō takes 'straight, correct' as loan usage; hard to know whether 'virtue, chastity' is extended sense or further extended sense. MS1995V2:1230-31, 1516-8; BK1957:221-2; WB1994:56; KJ1970:707; TA1965:465-8; SS1984:616. Take 貞 as 'shell' 10.

**Mnemonic:** DIVINATION BY SHELL-CRACKS PROVES VIRTUE AND CHASTITY

1747

帝

TEI  
emperor  
9 strokes

L1

帝国 TEIKOKU empire  
帝王 TEIŌ emperor  
帝王切開 TEIŌSEKKAI Caesarian

OBI 帝, seal 帝. OBI shows wooden structure with supporting cross-timbers, horizontal brace and flat top, an altar for deities; Mizukami suggests it was for rituals of worship to Supreme Being (Ch. *shangdi*), the most powerful deity. Some OBI forms have hori-

zontal line above altar, as offerings; and is in almost all bronze forms, through to seal form, later changing from horizontal to diagonal or upright. By extension, meaning changed from ritual vehicle (altar) to object of worship, i.e. Supreme Being, and by further extension to senses such as 'ancestor, emperor'. MS1995:v1:438-40; KJ1970:711; SS1984:615; OT1968:316; FC1974:v1:688-90; AS2007:210. Suggest combining 立 77 'stand' and 帚 106 'broom'.

**Mnemonic:** EMPEROR STANDS OVER BROOM

1748

訂

TEI

**correct, revise**

9 strokes

L1

訂正 TEISEI correction  
 改訂 KAITEI revision  
 改訂版 KAITEIBAN revised edition

Seal 訂<sup>訂</sup>; a late graph (*Shuowen*). Has 言 118 'words; speak'; and 丁 367 ('block; exact') as phonetic with associated sense taken as ij 'level, just', giving 'fair words' (Katō), or iij 'bring together as one, consolidate', giving 'consolidate words' (Tōdō), or iiij 'inquire, giving 'plan fairly' and by extension 'correct' (Ogawa). KJ1970:715; TA1965:470-74; OT1968:920.

**Mnemonic:** USE EXACT WORDS WHEN REVISING AND CORRECTING

1749

遞

TEI

**relay, in sequence**

10 strokes

L1

遞送 TEISŌ forwarding  
 遞信 TEISHIN communications  
 遞次 TEIJI in sequence

Seal 遞<sup>遞</sup>; late graph (*Shuowen*); traditional 遞. Has 辵 85 'go, walk'; and 虬 ('[mythical] tiger-like beast with horn' [*Shuowen*]; Shirakawa, though, says 'skin a tiger') as phonetic with as-

sociated sense 'take the place of, giving 'go in turns'. By extension, 'send in turns, walk/send and change at post station'; sense then generalized to 'relay, in sequence'. OT1968:1001; KJ1970:712; ZY2009:v3:1130; SS1984:617. Difficult mnemonically, but we suggest taking right side as 厂 'cliff', 十 as 'ten' 35, and 市 'city' 144.

**Mnemonic:** CLIFF MOVES! NEED TO RELAY NEWS TO TEN CITIES (IN SEQUENCE)

1750

偵

TEI

**spy, inquire, investigate**

11 strokes

L1

探偵 TANTEI detective, detection  
 內偵 NAITEI secret inquiry  
 偵察 TEISATSU reconnaissance

Seal 偵<sup>偵</sup>; a late graph (*Shuowen*). Has 亻 41 'person'; and 貞 1746 (original meaning 'inquire', as here, though modern meaning is 'chaste, virtue') as semantic and phonetic, giving 'person who inquires/looks into something', and hence 'investigate'. OT1968:75; SS1984:617.

**Mnemonic:** SPY ON PERSON'S CHASTITY AS PART OF INVESTIGATION

1751

堤

TEI, tsutsumi

**embankment**

12 strokes

L1

防波堤 BŌHATEI breakwater  
 堤防 TEIBŌ levee, dike  
 突堤 TOTTEI pier, jetty

Seal 堤<sup>堤</sup>; a late graph (*Shuowen*). Has 土 64 'earth, ground'; and 是 1574 ('proper; this') as phonetic with associated sense taken as ij 'stop', giving 'piled-up earth to stop (water)'; (Ogawa, Shirakawa), or iij 'extend thinly in even manner', giving 'earth which extends thinly in even manner' (Tōdō), either way giving 'embankment'. DJ2009:v3:1117; OT1968:220; SS1984:618; TA1965:455-60.

**Mnemonic:** USE EARTH PROPERLY TO BUILD EMBANKMENT

1752

L1

艇

TEI  
boat  
13 strokes艇庫 TEIKO boathouse  
艦艇 KANTEI naval vessel  
救命艇 KYŪMEITEI lifeboat

Seal 艇, a late graph (late version of *Shuowen*). Has 舟 1450 'boat', and 廷 1742 ('court') as phonetic with associated sense 'small', giving 'small boat'. Semantic range in modern Japanese usage covers both 'boat' and 'ship', i.e. the connotation 'small' has been lost. KJ1970:710; GY2008:1464-5.

**Mnemonic:** COURT HAS ITS OWN BOAT

1753

L1

締

TEI, *shimeru/maru*  
bind, tighten, close,  
shut  
15 strokes締約 TEIYAKU treaty  
締め切り shimekiri deadline  
締め出し shimeshōshi shut out, lock out

Seal 締, a late graph (*Shuowen*). Has 糸 29 'thread', and 帝 1747 ('emperor') as phonetic with associated sense taken as ij 'bind' (Katō, Shirakawa), or iij 'become fixed' (Ogawa), or iiij 'bring together at one point' (Tōdō), all giving 'bind with thread' as the overall meaning; sense then generalized to 'bind, tighten', and again to include 'shut'. KJ1970:712; SS1984:620; OT1968:786; TA1965:470-73.

**Mnemonic:** BIND EMPEROR WITH THREAD

1754

L1

諦

TEI, *akirame/meru*  
resign oneself,  
abandon, clarify  
16 strokes諦観 TEIKAN resigning oneself  
諦め akirame abandonment  
(no further compounds)

Seal 諦, late graph (*Shuowen*). Has 言 118 'words; speak', and 帝 1747 ('emperor') as phonetic with associated sense taken as 'look into, go into detail', giving 'make clear, clarify' (Ogawa, Shirakawa) (Tōdō says 'bring togeth-

er', giving 'put together a conclusion'). The meaning 'make clear, clarify' for 諦 was carried over into pre-modern Japanese as *akiramu*; following this, 諦 was later borrowed for its sound value to represent a separate verb *akiramu* meaning 'give up (the idea, etc.), resign oneself to', leading to modern *akirameru*. In modern Japanese, *akirameru* is only used in the latter sense. OT1968:938; SS1984:620; TA1965:470-73.

**Mnemonic:** RESIGN ONESELF AFTER HEARING EMPEROR'S WORDS

1755

L2

泥

DEI, *doro, nazumu*  
mud, adhere  
8 strokes泥土 DEIDO mud, mire  
拘泥 KŌDEI adherence  
泥足 dorōashi muddy feet

Seal 泥, late graph (*Shuowen*). Has 氵 42 'water', and 尼 1819 ('nun, priestess') as phonetic. Katō treats the associated sense as unclear, on the basis that 泥 denotes a river name. This is the explanation in *Shuowen*, but another commentator (Ogawa) takes 尼 as phonetic with associated sense 'be sticky', giving 'muddy water, mud'; this view is supported by Shirakawa, who takes the original meaning to be not a river name but 'mud'. KJ1970:724; OT1968:567; SS1984:621.

**Mnemonic:** NUN IN MUDDY WATER

1756

摘

TEKI, tsumu/mamu  
**pluck, extract**  
14 strokes

摘要 TEKIYŌ summary  
 摘発 TEKIHATSU disclosure  
 摘み取る tsumitoru pluck, pick

Seal 摘; late graph (*Shuowen*). Has 扌 34 'hand', and 齊 (NJK; 'say just one thing, only') (later, 商 [CO, 'origin'; see 778/9, 1707]) as phonetic with associated sense 'bring together', giving 'pick and bring together'. Orig. apparently referred to picking fruit, but later more generalized 'picking'. TA1965:470-73; GY2008:1706; KJ1970:721; SS1984:623; OT1968:427. As with 778/9 and 1707, we suggest taking 商 as 'funny' tower (see 高 132).

**Mnemonic:** PLUCK FRUIT BY HAND NEXT TO A FUNNY TOWER

1757

滴

TEKI, shizuku, shitataru  
**drip, drop**  
14 strokes

滴下 TEKIKA dripping  
 水滴 SUITEKI water droplet  
 一滴 ITTEKI one drop

Seal 滴; a late graph (*Shuowen*). Has 氵 'water' 42, and 齊 (NJK; 'say just one thing, only') (later, 商 [CO, 'origin'; see 778/9, 1707]) as phonetic taken either i] as onomatopoeic for the sound

of dripping water (Katō, Ogawa), or iij] as phonetic with associated sense 'come together', denoting water collecting and at times dripping down (Tōdō), either way giving overall meaning 'water drips; water droplets'. KJ1970:721; OT1968:604-05; TA1965:470-73. As with 1756, we suggest taking 商 as 'odd' tower (see also 高 132).

**Mnemonic:** WATER DRIPS AT THE ODD TOWER

1758

溺

DEKI, oboreru/rasu  
**drown, indulge**  
13 strokes

溺死 DEKISHI death by drowning  
 耽溺 TANDEKI indulgence  
 溺愛 DEKIAI infatuation

Seal 溺; a late graph (*Shuowen*). Has 氵 42 'water', and 弱 (which is in fact the traditional

form of 弱 154 'weak') as phonetic (associated sense unclear) to denote a river name. 溺 appears to have been borrowed at an early stage to represent a homophone or near-homophone meaning 'drown'. We suggest taking it as 弱 'weak' 154. OT1968:601; SS1984:1625; GY2008:1660.

**Mnemonic:** IF WEAK IN THE WATER, YOU MIGHT GET DROWNED

1759

迭

TETSU  
**alternate, rotate**  
8 strokes

迭立 TETSURITSU alternating  
 更迭 KŌTETSU reshuffle  
 迭起 TEKKI alternate occurrence

Seal 迭; a late graph (*Shuowen*). Has 辵 85 'walk along a road', and 失 529 ('lose') as phonetic with associated sense 'take the place of, hand over to', giving 'walk along road and change (messengers)'. KJ1970:722; TA1965:757.

**Mnemonic:** LOST WHILE WALKING ALONG ROAD, NEED ALTERNATE ROUTE

1760

L1

哲

TETSU  
**wisdom, clarity, per-  
 ceive, respect**  
 10 strokes

哲人 TETSUJIN sage  
 哲学 TETSUGAKU philosophy  
 先哲 SENTETSU sage of old

Seal 𠄎. Has 口 22 'mouth, speak', and 折 551 ('bend, break') as phonetic with associated sense 'cut with ax' and by extension 'clearly decide', giving 'make (appropriate) judgement', as when decisively cutting trees with ax (Mizukami, Ogawa). By contrast, 𠄎 feels 𠄎 may be ancestral form (bronze) of 哲, with 心

164 'heart, mind' as determinative and not 口. Mizukami takes 𠄎 as 心 combined with 折 as phonetic (same associated sense as above), giving 'decide clearly in one's mind'; 'respect', 'find out, clear, perceive, comprehend, wise' are treated as loan senses. Mizukami is not as confident, though, that 𠄎 is the ancestral form of 哲, suggesting rather that 𠄎 might just have served sometimes as a loan writing in place of 哲. *Shuowen* has 哲 in the main heading, with 𠄎 noted as an alternative form. DJ2009:v1:109; MS1995:v1:232-3,510-12; OT1968:183; GY2008:1027.

**Mnemonic:** SPEECH BROKEN BUT CLEARLY STILL WISE AND RESPECTWORTHY

1761

L1

徹

TETSU  
**go through**  
 15 strokes

徹夜 TETSUYA all night  
 徹底的 TETTEITEKI thorough  
 貫徹 KANTETSU fulfillment

OBI (𠄎); 𠄎; seal 𠄎. 𠄎 is a rare graph, not listed in *Zhengzitong* or *Kangxi zidian*, usually taken as 'remove pot (from above fire)' (see Note below). It is taken (Mizukami, Katō, Gu) as the ancestral form of 徹. Initially, 𠄎 131 'road/go' was often lacking. Later 𠄎 was changed (Mizukami and Katō say misinterpreted) to 𠄎. Then at seal stage, 𠄎 was added as determinative and 𠄎 assumed a phonetic role with associated sense taken as i] 'go through', giving 'road goes/passes through' (Mizukami, Katō), or iij 'project, penetrate through', thus 'go through and move forward' (Ogawa). Adding determinative 𠄎 can be explained as helping

disambiguate the underlying word 'go through' from what in early Chinese was a homophone, a separate word meaning 'remove'. As for use of 徹 in the sense 'remove' (no longer a meaning), this may be a case of the graph sometimes being used interchangeably, with similarly-shaped 撤 1762 'remove, withdraw'. Note: most scholars view 𠄎 as comprising 鬲 1431 'three-legged cooking pot' with 又 2003 'hand'; and based on certain fuller forms of 鬲 in OBI and bronze, Mizukami takes the three legs to be filled with water, to help with the cooking from the fire beneath. Shirakawa has a divergent view of 𠄎 as meaning 'set out (filled) cooking pots as offering to the deities'. MS1995:v1:492-3, v2:1482-3; KJ1970:721-2; GY2008:460; BK1957:88; OT1968:356; AS2007:182-3; SS1984:627. Take elements as 𠄎 131 'go, road', 育 247 'educate', 𠄎 112 'coerce/force'.

**Mnemonic:** FORCED TO GO THROUGH EDUCATION

1762

L1

撤

TETSU  
**remove, withdraw**  
 15 strokes

撤回 TEKKAI withdrawal  
 撤去 TEKKYO removal  
 撤収 TESSHŪ removal

A late, post-*Shuowen* graph. Katō lists the OBI form of 𠄎 (for explanation, see 徹 1761 'go through') as the ancestral form of this graph, which probably was used to represent what were in early Chinese two homophonous words, one meaning 'go through', the other meaning 'remove'. By the time of *Shuowen*, the former word was made potentially unam-

biguous in writing through addition of 彳 131 'road, go' to indicate motion. Sometime later, 扌 34 'hand' was added to help indicate in writing the homophonous word 'remove'. A different interpretation is put forward by Shirakawa, who takes 撤 to mean 'remove cooking pots containing offerings to the

deities' (in this connection, see 徹 1761 Note). KJ1970:722; SS1984:627; BK1957:88. We suggest taking elements as 'hand' 扌 34, 育 247 'educate', 夂 112 coercion/force.

**Mnemonic:** FORCE REMOVAL OF HANDY EDUCATION

1763

添

TEN, *souleru*  
**accompany, add**  
11 strokes

L1

添加 TENKA annex, addition  
添付 TENPU append  
添え木 soegi splint, brace

Seal (沾): 黏. The ancestral form of 添 is considered to be 沾, which consists of 氵/水 42 'water', combined with 占 1598 ('perform divination; occupy') as phonetic with associated sense taken in one view either as 'supply beyond needs', giving 'overflow' (Katō), or 卮 'adhere, stay', giving 'become moist/wet' (Ogawa); Shirakawa diverges somewhat, treating the overall meaning as 'add to/increase items of food', though this does not explain the presence of the element 水. Another different analysis of 沾

takes 占 as having the associated sense 'stay at one spot/place', giving 'cause/drop a stain' (Tōdō) At a later stage (post-*Shuowen*), 沾 sometimes came to be written instead as 添 (see Note below) in popular usage, and the latter form subsequently became predominant for the sense 'add'. Katō regards 'add' as an extended sense from 'overflow, full of water'. Note: in relation to 沾, 添 replaces the phonetic element 占 here with 忝 (CO; 'feel shame') as phonetic, both have the same sound value in early Chinese. KJ1970:725-6; OT1968:567; GY2008:1315; SS1984:629-30; TA1965:836-8. We suggest taking 天 as a 'big man' 大 56 and 小 as an odd variant of 忝/心 164 'heart/feelings'.

**Mnemonic:** ACCOMPANIED BIG MAN WITH BOWED HEAD FEELS ODD – NEEDS ADDITIONAL WATER

1764

填

TEN  
**fill, plug, stop up**  
13 strokes

L1

充填 JŪTEN filling (tooth etc)  
填補 TENPO making up for  
填隙 TENGEKI caulking, filling

Seal 填, late graph (*Shuowen*). Has 土 64 'soil, ground', with 真 341 (traditional form of 眞 'truth, essence') as phonetic with associated sense usually taken as 'block, fill up', thus 'fill/block with earth'. This is one of several proposed etymologies for 眞 (see 341).

Shirakawa offers a different view, taking 眞 in the sense representing the main interpretation, i.e. 'person upside down' (again, see 341), thus overall original meaning for 填 as 'ritually bury upside-down a dead person who met unfortunate end (through disaster, murder, etc.)'. According to Shirakawa, this ritual was performed to bring repose to the soul of such a person; in the latter view, 'fill up, block' is a generalized sense. Note modern simplified form 填. TA1965:743-5; OT1968:222; GY2008:1540-41; SS1984:631.

**Mnemonic:** FILL A GAP WITH TRUE SOIL

1765



DEN, TEN, tono, dono  
**palace, lord, Mr**  
 13 strokes

L2

宮殿 KYŪDEN palace  
 御殿 GOTEN palace  
 殿様 tonosama lord

Seal (殿) 殿; late graph (*Shuowen*). Views diverge. One view treats as 受 'strike' 170 (see Note below), with left hand part of 殿 (explained below) taken as phonetic, serving as onomatopoeic for the sound of hitting something, to give 'hit something and make noise' (Katō, Ogawa). This view is based on traditional explanation in *Shuowen*. Tōdō takes a different view, following instead information from the Han Dynasty character textbook *Jijiupian*, which explains 殿 as 'hit buttocks of criminal with bamboo whip'. In this view, left hand part of 殿 represents a pair of buttocks seated on a stand or similar. This seems a reasonable assessment of the seal form, and one which results in the more

specific overall meaning for 殿. Later 殿 came to be used to represent other words which were homophones or near-homophones such as 'rear (of army)' (noted by Schuessler) and 'heavy foundations'. Based on the latter sense, 殿 came to be used by further extension for big buildings with heavy foundations such as palaces (Tōdō says this meaning evolved from the Qin Dynasty onwards). In texts in the clerical script, examples can be found of 殿 written in what was then a variant form, i.e. 殿; over time, this came to be the norm for this graph. Note: 受 has 又 2003 'hand' holding 几, a very stylized version of what in OBI occurrences of 受 is a depiction of halberd or similar. KJ1970:189-90; OT1968:547; TA1965:676-82; SK1984:431; MS1995:v1:408-10,712-14; AS2007:211. Take 尸 as slumped person, and 共 'together' 484.

**Mnemonic:** TOGETHER WITH LORD, STRIKE SLUMPED PERSON AT PALACE

1766



TO  
**dipper, measure**  
 4 strokes

L1

北斗星 HOKUTOSEI Big Dipper  
 斗酒 TOSHU kegs of sake  
 泰斗 TAITO an authority

OBI 𠂔; seal 𠂔. Originally (OBI), pictograph of scoop or ladle; probably at that stage the same graph as 升 1485 (q.v.). Distinguished in shape from 升 at least

from seal stage, eventually resulting in two quite distinct forms. By extension, 斗 came to denote a unit of measure – in modern Japan, ca.18 litres (cf. 升 ca.1.8 litres). Other senses such as 'Big Dipper' (constellation name) may be seen as loan usages. MS1995:v1:590-92,166-7; MM1993:378; OT1968:447,137; SS1984:635,435; SK1984:354-6,115-6.

**Mnemonic:** BIG DIPPER HAS SLOPING CROSS AND TWO DOTS!?

1767



TO, haku  
**disgorge, vomit**  
 6 strokes

L1

吐劑 TOZAI emetic  
 吐き気 hakike nausea  
 吐息 TOiki gasp, sigh

Seal 吐; a late graph (*Shuowen*). Has 口 22 'mouth, speak', with 土 64 ('earth, ground') as phonetic with associated sense taken either as ij] 'push out', giving 'push out from the mouth' (Katō), or ii] 'become full, come together in one place', giving 'that which is pent-up inside and close to bursting point is disgorged all together' (Tōdō). Either way, 'disgorge, vomit'. KJ1970:730; TA1965:325-7.

**Mnemonic:** DISGORGE VOMIT FROM MOUTH TO GROUND

1768

妬

TO, *netamu/mi/mashii***be jealous, envy**

8 strokes

L1

妬心 TOSHIN jealousy  
 嫉妬 SHITTO jealousy, envy  
 妬み netami jealousy, envy

A late, post-*Shuowen* graph. Has 女 37 'woman', with 石 47 ('stone') as phonetic with associated sense taken either as ij 'ob-

struct', giving 'woman is obstructive/difficult' (Ogawa), or ij 'become full, come together at one point', giving 'woman experiences strong feelings of displeasure' (Tōdō). These do not seem to link clearly to jealousy and envy. Perhaps so as to address gender issues, Shirakawa refers also to a high-profile case of male jealousy in the Tang Dynasty. OT1968:256; TA1965:325-30; SS1984:636.

**Mnemonic:** JEALOUS WOMAN THROWS STONE

1769

途

TO

**road, way**

10 strokes

L2

途中 TOCHŪ along the way  
 前途 ZENTO (one's) future  
 途端 TOTAN verge, just as/when

A late, post-*Shuowen* graph. Taken in one view as 辵 85 'move, walk along a road', with 余 820 ('ample') as phonetic with associated sense 'step, tread', giving 'route people have trodden', i.e. 'road' (Katō). 途 is listed in the 6th century *Yupian*; before that (OBI onwards), 塗 was used, a graph which *Shuowen* treats

as denoting a river name. 塗 comprises 氵 42 'water', with 余 as phonetic with associated sense 'abundant; extend', giving 'river with abundant flow', or 'mud', giving 'muddy river' (both interpretations listed in Mizukami); Mizukami treats 'road' as a loan usage. Schuessler and Karlgren, though, give different meanings for 塗, viz. 'path along bank of a canal; paved path', in which case 'road' can be seen as an extended sense. KJ1970:730; MS1995:v2:754-5; AS2007:501; BK1957:39-40.

**Mnemonic:** ROAD PERMITS AMPLE MOVEMENT

1770

渡

TO, *wataru/su***cross, hand over**

12 strokes

L2

渡航 TOKŌ passage, crossing  
 渡世 TOSEI livelihood  
 言い渡し iiwatashi (court) sentence

Seal 渡 late graph (*Shuowen*). Has 'water' 氵/水 42 (or 'river'), with 度 377 ('degree, times') as phonetic with associated sense 'cross, traverse' (Katō says 'cross from one edge to the other'), thus 'cross water/river'. Ogawa prefers to treat 度 here as both semantic and phonetic, based on its initial sense of 'measure with hand', whereby an object was measured by moving the hand across it, hence the sense 'crossing'. OT1968:596; KJ1970:612.

**Mnemonic:** CROSS WATER BY DEGREES

1771

L1

塗

TO, *nuru*  
**plaster, coat, paint**  
13 strokes

塗装 TOSŌ painting  
塗り物 nurimono lacquerware  
塗り薬 nurigusuri ointment

Seal 塗; late graph (late version of *Shuow-en*). Has 土 64 'earth, ground'; with 涂 ('mud'; see 1769) as phonetic with associated sense taken as ij 'muddy water, mud' (Katō, Ogawa), or iij 'extend, spread' (Tōdō), both giving 'paint/smear mud (on walls)'. TA1965:336-9; KJ1970:730; OT1968:223.

**Mnemonic:** USE MUDDY EARTH FOR PLASTER

1772

L1

賭

TO, *kake/keru*  
**gamble, bet**  
16 strokes (賭)

賭け事 kakegoto betting, gambling  
賭け金 kakeKIN stakes, bet  
賭博 TOBAKU gambling

Seal 賭; late graph (late version of *Shuowen*). Has 貝 10 'shell currency, valuables'; with 者 314 ('person') as phonetic with associated sense 'aim for' (Ogawa), giving 'do something with wealth as the aim'; and hence 'gamble'. OT1968:961; SS1984:638.

**Mnemonic:** PERSON GAMBLES WITH SHELL-MONEY

1773

L1

奴

DO, *yatsu, yakko*  
**slave, servant, guy**  
5 strokes

奴隸 DOREI slave  
奴ら yatsura those guys  
奴さん yakkosan that guy

OBI 奴; seal 奴. Views differ. One takes as 女 37 'female'; with 又 2003 'hand'; here in the sense 'capture'; thus 'female slave' (Tōdō, Ogawa). However, most OBI forms of 奴 have not 又 but 力 78 'strength; effort'; and this combination is taken in another view as 力 'exert effort'; with 女 as phonetic with associated sense 'follow, obey'; giving 'female slave who follows commands and does hard physical work'

(noted in Mizukami [ 女 is apparently taken as semantic here also]). Katō gives a similar interpretation, but is not gender-specific, taking overall meaning as 'engage in work'; and suggests later 又 may simply be in error for 力 (see Note below). Note: OBI examples of 奴 listed by Mizukami (and also by Matsumaru) mostly have OBI equivalent of 力 (seen to represent downward-facing arm); the change to 又 seems to have occurred at the bronze stage: all the bronze equivalents of 奴 listed by Mizukami have 又 (hand facing upwards). The seal form also clearly has 又. TA1965:355-7; OT1968:251; MS1995:v1:310-11,136-7,192-3; MT1993:81,372-3; KJ1970:1739-40.

**Mnemonic:** HAND-MAIDEN IS A SLAVE

1774

L2

怒

DO, *ikaru, okoru*  
**anger, rage**  
9 strokes

怒気 DOKI anger  
怒鳴る DONaru shout, bawl  
怒り狂う ikarikuruu rage madly

Seal 怒. Has 心 164 'heart, feelings'; with 奴 1773 ('slave, servant') as phonetic with associated sense taken as ij 'strain, stretch, tense' (Mizukami, Katō, Ogawa), or iij 'exert extreme force' (Shirakawa), both giving 'one's mind becomes tense/extreme' > 'become angry'. Mizukami lists proposed bronze. MS1995:v1:504-5; KJ1970:731; OT1968:365; SS1984:640-41.

**Mnemonic:** SLAVE'S FEELINGS ARE OF ANGER

1775

L2

到

TŌ, *itaru*  
**go, reach, arrive**  
8 strokes

到来 TŌRAI arrival, advent  
 到達 TŌTATSU arrival  
 到底 TŌTEI absolutely

Bronze 𠄎; seal 𠄎. Bronze has 亻 41 'person', with 至 886 'reach' (showing arrow shot and landing upside-down, giving original meaning 'fall over', later written 倒 1777). Arrow has travelled and landed, hence 'go, arrive'. At seal stage, right-hand element changed from 亻 to 刀 198 'sword'; likely due to error as the bronze forms of these two graphs had similar shapes. MS1995:v1:130-31,40-41,122-3; KJ1970:445-6.

**Mnemonic:** ON ARRIVAL, REACH FOR SWORD

1776

L2

逃

TŌ, *nigeru/gasu, noga-  
reru/su*  
**escape, evade, miss**  
9 strokes

逃亡者 TŌBŌSHA fugitive  
 見逃す minogasu overlook  
 逃げ道 nigemichi escape route

Seal 逃. Views diverge. Has 辶 85 'go', with 兆 573 'sign, omen'. Here, latter is usually treated as phonetic, with associated sense taken as 𠄎 'escape (stealthily)', leading to generalized meaning 'escape' (Katō), 𠄎 'leap up', giving 'leap up and escape' (Shirakawa), or 𠄎 'split in two, open', thus '(two entities) move so as to split into two', and 'escape' (Tōdō). Ogawa, however, takes 兆 here as both semantic and phonetic with a meaning 'move away', but this seems a rather extreme interpretation of the original meaning of 兆 'sign, omen', presumably based on a perception of motion when a crack is formed. Mizukami also lists proposed OBI and bronze forms. KJ1970:703; SS1984:643; TA1965:243; MS1995:v2:1290-91.

**Mnemonic:** THE OMEN SAYS 'GO', SO ESCAPE NOW!

1777

L2

倒

TŌ, *taoreru/su*  
**fall, topple, invert**  
10 strokes

倒産 TŌSAN bankruptcy  
 面倒 MENDŌ trouble  
 倒置 TŌCHI inversion

Seal 倒, late graph (late version of *Shuowen*). Has 到 1775 'reach, arrive' (originally showing arrow coming to rest upside-down), with 亻 41 'person' added as determinative (in one view) to indicate clearly the meaning 'fall over' (originally written as 到) (Ogawa; Gu also). Shirakawa prefers to take original meaning of 倒 as 'meet, greet', giving 'meet/greet someone who has arrived'; he does not indicate the relationship to 'fall over'. The former analysis is probably the one to follow. OT1968:71; GY2008:1074-5; SS1984:643.

**Mnemonic:** PERSON ARRIVES THEN FALLS OVER

1778

L2

凍

TŌ, kōru, kogoeru

freeze

10 strokes

凍結 TŌKETSU freezing  
 冷凍劑 REITŌZAI refrigerant  
 凍り付く kōritsuku freeze to

Seal 凍, a late graph (*Shuowen*). Has 冫 401 'ice', with 東 201 ('east') as phonetic with associated sense taken as i] 'pile up, accumulate', thus 'become covered with thick ice' (Ogawa), or ii] 'penetrate, pass through', giving '(thick) ice forms everywhere' (Tōdō), or iii] 'form together', giving 'ice solidifies/forms' (Katō). TA1965:286-9; OT1968:104; KJ1970:732.

**Mnemonic:** ICE FORMS IN THE FREEZING EAST

1779

L1

唐

TŌ, Kara

(Tang) China, foreign

10 strokes

唐人 TŌJIN Chinese, foreign  
 唐手 karate karate  
 唐歌 karauta Chinese poem

OBI 唐, seal 唐. Has lower element interpreted in one view as 口 22 'mouth'; speak', combined with 庚 '7th of the 10 Heavenly Stems' (originally, pictograph of pounder for grains; see Note below), the latter element then being taken as phonetic with associated sense 'big, big talk', giving 'boast, talk absurdities' (Mizukami, Katō). In another analysis (Tōdō), 庚 is taken semantically as 'make hard and firm'; this gives a provisional meaning 'speak by opening mouth wide' and hence 'talk exaggeratedly', i.e. essentially the same meaning as the two commentators above. Yet another treatment (Ogawa) is quite different: it takes 庚 in the same way as Tōdō, but considers firstly that the bottom element is 口 (normally 'enclosure'), here indicating 'place', giving an original meaning 'embankment, dyke' (later written as 塘); secondly, that

subsequently, the original meaning of 唐 was forgotten, and the graph came to be used to denote the name of the capital of the mythical Emperor Yao, then later borrowed for 'big'. The difficulty with Ogawa's interpretation is that in OBI and bronze occurrences of 唐, the bottom element corresponds to the typical shape for 口 'mouth; speak', not that for 口 84 'enclosure; place'. In relation to any of the above treatments, use of 唐 in the sense 'Tang (China)' represents a loan usage, as also does 'foreign'. Note: OBI forms of 庚 appear to show a pounder set within a stabilizing frame; at the bronze stage, occasionally a depiction of two hands (left and right) is added lower down, an element which was made more prominent at the seal stage at the same time as the pounder element was simplified in shape. The beginnings of the change in shape towards 庚 are just discernible in the clerical script. MS1995:v1:230-32,450-52,204-05,250-51; KJ1970:666; OT1968:183; TA1965:345-8; SK1984:270-71. Take 扌 as hand holding stick, 广 127 'building', and 口 as 'entrance'.

**Mnemonic:** FOREIGN HAND HOLDS STICK AT ENTRANCE TO CHINESE BUILDING

1780

L1

桃

TŌ, momo

peach

10 strokes

白桃 HAKUTŌ white peach  
 桃色 momoiro peachy pink  
 桃源境 TŌGENKYŌ Shangri-La

Seal 桃, late graph (*Shuowen*). Has 木 73 'tree, wood', with 兆 573 ('sign, omen', initially pictograph of cracks formed on turtle shell or similar in divination), the latter element taken in one view as semantic and phonetic, giving 'tree with fruit stones which split in two', i.e. 'peach' (Ogawa, Tōdō). Alternatively, 兆 is treated here by Katō just as

phonetic, with associated sense 'beginning', giving 'tree with fruit used at beginning of pregnancy', reflecting the popularity of this fruit in ancient times among pregnant women and an association with procreation.

(Cf. the Japanese legend of Momotarō, the Peach Boy.) OT1968:506; TA1965:243-4; KJ1970:703.

**Mnemonic:** A PEACH TREE IS AN OMEN

1781

透

TŌ, *suku/kasu/keru*  
**clear, transparent**  
10 strokes

透明 TŌMEI transparency  
透写 TŌSHA tracing  
透き通る sukitōru be clear

Seal 透, late graph (a later version of *Shuowen*). Has 透 85 'move', with 秀 1451 ('excellent') as phonetic with associated

sense taken either as i] 'project, stick out', considered to give 'walk out in front of others' or 'leap up' or 'go past' and by extension 'penetrate' (Katō), or ii] 'dance', giving 'dance up', and as loan usage 'go, pass through; be transparent' (Ogawa). 'Leading' may also suggest clearing the way. KJ1970:736; OT1968:1002.

**Mnemonic:** EXCELLENT MOVEMENT CLEARS THE WAY

1782

悼

TŌ, *itamu*  
**grieve, mourn**  
11 strokes

哀悼 AITŌ grief, mourning  
追悼 TSUITŌ mourning  
悼むべき itamubeki lamentable

Seal 悼, late graph (*Shuowen*). Has 悼 164 'heart, feelings', with 卓 1675 ('table; excel') as phonetic with associated sense taken in one view as 'feel pain', giving 'the heart feels pain' (Katō). Alternatively, the associated sense of 卓 is taken as 'come out', giving 'sadness which leaves one feeling exhausted' (Ogawa); the basis for Ogawa's very specific meaning here is not made clear. KJ1970:675-6; OT1968:376.

**Mnemonic:** FEELINGS OF GRIEF OVER LOSS OF EXCELLENT TABLE

1783

盜

TŌ, *nusumu*  
**steal**  
11 strokes

盜用 TŌYŌ appropriation  
強盜 GŌTŌ robbery  
盜人 nusubito\* thief

Seal 盜, traditional 盜. Consists of CO 次 'drool saliva' (see Note below), combined with 皿 300 'bowl, dish', interpreted in one view as giving 'drool saliva over bowl of food, wanting to take it' (Mizukami, Katō); by extension, '(quietly) take, steal'. Ogawa interprets the original

sense of 盜 slightly differently as 'look at food in another's bowl and feel envious', but still arrives at the same extended sense as above. Mizukami lists proposed OBI and bronze equivalents for 盜. Note: 次 is comprised of 彳 'water, liquid', combined with 欠 496 (originally, depiction of person with mouth wide open; 'lack; gap'), hence the meaning 'drool saliva'. MS1995:v2:906-7; KJ1970:669; OT1968:532. We suggest taking the modern upper part of 1783 as 'next' 次 308.

**Mnemonic:** STEAL A BOWL NEXT

1784

陶

TŌ  
porcelain, train,  
pottery, happy  
11 strokes

L1

陶器 TŌKI ceramic ware  
陶然 TŌZEN happily drunk  
陶冶 TŌYA training, education

Seal 陶. Consists of 阜/阡 262 'hill, piled-up earth', with 匋 ('bake earthenware'; see Note below) as phonetic with associated sense taken in one view as '(pile up) hill/mountain on top of a hill/mountain', giving overall sense 'piled-up hills' (Ogawa) or 'name of double-layered mountain' (Katō). Alternatively, 匋 is taken with associated sense 'spread evenly', giving overall meaning for 陶 as 'pound piled-up earth and make firm' (Tōdō). Use of 陶 in the sense 'earthen-

ware, pottery' appears to be a loan use. It is unclear as to the acquisition of very minor meanings, namely 'educate, train' (which may be an extended meaning to train potters) and 'happy'. (See example words.) Note: 匋 is comprised of 缶 1141 '(earthenware) pot', combined with 勺 611 'enclose'; the latter element is taken to be an abbreviation for 讠 炮 NJK '(lightly) roast', giving the overall meaning 'bake earthenware; earthenware' (noted in Mizukami), or 讠 as meaning 'spread evenly all across mold', giving 'knead evenly and make earthenware' (Tōdō). MS1995:v1:150-51,144-6; OT1968:1070; KJ1970:667-8; TA1965:179-83. We suggest taking 缶 as 'pot', 勺 as 'enclosed', and 阡 as 'piled up earth'.

**Mnemonic:** POTS ARE ENCLOSED BY PILED UP EARTH

1785

塔

TŌ  
tower, monument  
12 strokes

L2

石塔 SEKITŌ tombstone  
卒塔婆 SOTŌBA\* stupa  
五重塔 GOJŪTŌ five-storied pagoda

Seal 塔, a late graph (later version of *Shuowen*). This graph appears to have been devised in the course of the monumental task of translating the Buddhist canon from Sanskrit into Chinese. As part of this process, many Sanskrit Buddhist terms were carried across into Chinese as loanwords by adapting them to the sound system of Chinese, very often also with abbreviation of the original Sanskrit. In this case, Sanskrit *stūpa* ('Buddhist shrine') was reduced to just one syllable and represented by 塔, consisting of 土 64 'earth, ground', with 荅 (CO, original meaning 'red beans') as phonetic to rep-

resent the Chinese approximation of the Sanskrit syllable *tū* in *stūpa*. Note: according to Katō, these Buddhist shrines were originally built using stone, tiles, and earth, which would help explain use of 土 as the determinative in 塔, but he suggests there was also a semantic link between 塔 and 堂 584 'hall, temple' on the one hand and 墳 1930 'mound, burial mound' on the other. As is often the case, once loanwords have been adopted into a language, their meaning can change; in this case, changing to encompass a different shape such as a pagoda, and the use of wood as one of the construction materials. KJ1970:666-7; SS1984:647,645; OT1968:221. We suggest taking 荅 as ++ 53 'plant', and 合 134 'join, put together', along with 土 'earth' 64.

**Mnemonic:** PUT PLANTS AND EARTH TOGETHER TO MAKE A MONUMENT

1786

搭

TŌ  
load, board  
12 strokes

搭載 TŌSAI loading  
 搭乘 TŌJŌ boarding  
 搭乘券 TŌJŌKEN boarding pass

A very late post-*Shuowen* graph. Consists of 扌/hand' 34, combined with 荅 (original meaning: 'red beans': see 1785) as phonetic (associated sense somewhat unclear, though Katō states 'strike with the hand'). Original meaning is 'grasp' or 'hold up/support in the

hand' (Gu). According to Shirakawa, used in early modern times in a range of meanings for actions such as 'hit' and 'mix'; and now in the sense 'load, come/go on board'; which he maintains reflects earlier usage in military jargon but has now been adopted into general usage. Katō states that 'load, board' are borrowed meanings. GY2008:1401; SS1984:647; KJ1985:269. We suggest taking 荅 as 'plant' 艹 53, and 'join, put together' 合 134, along with 'hand' 扌/hand'.

**Mnemonic:** HANDS PUT PLANTS TOGETHER FOR LOADING

1787

棟

TŌ, mune, muna-  
ridgepole, building  
12 strokes

病棟 BYŌTŌ hospital ward  
 棟木 munagi ridgepole  
 別棟 BETSUMUNE outbuilding

Seal 棟; a late graph (*Shuowen*). Consists of 木 73 'wood, tree', combined with 東 201 ('east') as phonetic with associated sense 'pierce, penetrate', giving 'ridgepole which extends to the roof ridgebeam' (Ogawa), or 'framework timber which extends across to (framework) extremity' (Tōdō). In Japanese usage only, a counter for houses (-*mune*). OT1968:512; TA1965:286-9; SS1984:647-8.

**Mnemonic:** WOOD FROM EAST IS BEST FOR BUILDING'S RIDGEPOLE

1788

痘

TŌ  
smallpox  
12 strokes

水痘 SUITŌ chicken pox  
 種痘 SHUTŌ vaccination  
 天然痘 TENNENTŌ smallpox

A very late post-*Shuowen* graph. Consists of 疒 404 'sickbed; illness, disease', combined with 豆 379 'bean; miniature' as semantic and phonetic, giving 'disease producing bean-like pustules', i.e. 'smallpox'. Note that early Japan had serious problems with smallpox as they lacked the endemicization that the Chinese had (such as exposure to chicken-pox, a milder form). In the years 735-737 there was a massive smallpox epidemic, which killed up to a third of the entire population of Japan. GY2008:1481-2; OT1968:679; KJ1970:734-5.

**Mnemonic:** SMALLPOX IS A DISEASE WITH BEAN-LIKE PUSTULES

1789

L2

筒

TŌ, tsutsu  
**tube, cylinder**  
12 strokes

円筒 ENTŌ cylinder  
筒抜け tsutsunuke directly  
筒型 tsutsugata cylindrical

Seal 筒, a late graph (*Shuowen*). Consists of 竹 58 'bamboo', combined with 同 204 ('same') as phonetic with associated sense 'penetrate, pierce; hollow', giving 'bamboo tube (with joint obstructions removed)'. Katō prefers to take it as 'flute', though this is probably a specialized sense. OT1968:751; TA1965:286-9; AS2007:499-500; KJ1970:73.

**Mnemonic:** BAMBOO IS ALL THE SAME – CYLINDRICAL

1790

L1

稻

TŌ, ine, ina-  
**rice (plant)**  
14 strokes

水稻 SUITŌ paddy rice  
稻作 inaSAKU rice crop  
早稲田 Waseda\* place-name

Bronze 稻, seal 稻; traditional 稻. Consists of 禾 87 'grain plant, grain', combined with 𠂔 昏 ('ladle out, remove'; see Note below) as phonetic with associated sense taken either as ij 'soft, pliant', giving 'grain softer than millet for pounding', i.e. 'rice' (Katō), or iij 'knead, work', giving 'make

sticky by working/kneading in a mortar', also considered to mean 'rice' (this view noted in Mizukami, who also lists proposed OBI equivalents). Note: 昏 is interpreted as originally depicting 𠂔 319 'hand' taking something small (such as grains, represented by dot-like shapes) out of 臼 677 'mortar' (Qiu). KJ1970:762-3; MS1995:v2:969-70; QX2000:189. We suggest taking the lower right element 旧 as 'old' 677, or as 'one' | 'day' 日 66.

**Mnemonic:** HAND PICKS OLD RICE PLANTS  
**Or:** HAND WILL PICK RICE PLANTS ONE DAY

1791

L1

踏

TŌ, fumu/maeru  
**tread, step on**  
15 strokes

踏破 TŌHA tramp, travel on foot  
足踏み ashibumi step, tread, stalemate  
踏み込む fumikomu step into

Seal 踏, 踏. The graph 踏 is a popular equivalent of later origin which rose to predominance. The seal form consists of 足 54 'foot, leg', combined with 𠂔 (CO; later replaced by 𠂔) (see Notes below) as phonetic with associated sense taken either as ij 'accumulate', giving 'accumulate stepping action, tread/trample on' (Ogawa, Tōdō), or iij 'attach', giving 'foot is firmly planted on

the ground', i.e. 'tread, stamp' (Katō). Note 1: 𠂔 is defined in *Shuowen* as 'fly vigorously', i.e. fly with vigorous wing movements. Gu, though, maintains that the original meaning is rather 'wings spread ready for flight'. Note 2: the seal form of 𠂔 shows that the lower element is not 日 66 'sun, day', but 日 1048 'speak', which combines with 水 42 'water', giving 'talk eloquently', i.e. words like flowing water. OT1968:974,478; TA1965:796-8,833; GY2008:1041,769; KJ1970:669; DJ2009:v1:170,297. We suggest taking the lower right element as 'sun'.

**Mnemonic:** FOOT STEPS ON SUNLIT WATER  
**Or:** TREADING WATER AS THE SUN SHINES

1792



TŌ  
copy  
17 strokes

L1

謄写 TŌSHA copy  
謄本 TŌHON manuscript  
謄写機 TŌSHAKI copy machine

Seal 謄; late graph (*Shuowen*); traditional 謄.  
Has 言 118 'words' (here 'written'), with 朕 1731 (royal 'We'), as phonetic with associated sense taken as i] 'succeed' (Ogawa) or ii] 'write' (Katō), thus 'succeed in copying written text'. OT1968:941; KJ1970:736.

**Mnemonic:** 'OUR' WORDS SHOULD BE COPIED

1793



TŌ, fuji  
wisteria  
18 strokes

L1

藤色 fujiiro lilac colored  
藤棚 fujidana wisteria trellis  
葛藤 KATTŌ entanglements, discord

Late post-*Shuowen* graph. Has ++ 53 'plant', with 滕 ('rise up, boil'; see Note) as phonetic with associated sense taken as i] 'rope' > 'plant twisted like rope', i.e. 'vine' (Ogawa), or ii] 'alternate; become twisted' > 'plant which becomes twisted', i.e. 'vine; wisteria' (Tōdō). The narrow sense 'wisteria' seems a Japanese-only usage. Note: Shirakawa takes 滕 as 水, variant of 水 42 'water', with 朕 1731 ('royal We'; Shirakawa says orig meaning is 'offer up') as phonetic with associated sense 'rise'. OT1968:876; TA1965:90-92; SS1984:650.

**Mnemonic:** 'WE' HAVE WATERED THE WISTERIA PLANT

1794



TŌ, tatakau  
fight  
18 strokes

L1

鬪志 TŌSHI fighting spirit  
鬪士 TŌSHI fighter  
戦鬪機 SENTŌKI fighter plane

Seal (鬪) 鬪; late graph (*Shuowen*); traditional: 鬪. Has 鬥, a determinative (not to be confused with 門 231 'gate') OBI form of which shows two people (or possibly two beasts) facing each other or locked in fighting), with 斲 (CO; 'cut tree with ax'; see Note below) taken either as i] semantic and phonetic ('cut') > 'fight' (Ogawa), or ii]

phonetic with associated sense 'hit'. Later, determinative changed from 鬥 to 鬥 'gate' (seemingly a common transition in clerical script; also, 斲 was replaced by 斲 as phonetic (same associated sense), probably at block script stage. Note: 斲 has 斤 1233 'ax', with 甕 (CO; 'large wine vessel') as phonetic with associated sense 'cut, strike, shave off' (Mizukami). 甕 originally (seal form) shows wine vessel in profile. MS1995:v2:1478-9,v1:598-9; KJ1970:732-3; OT1968:1138; KZ2001:3256/3671,1025/3671; SK1984:802. Use 'bean' 豆 379, 'hand' 寸 920, 'gate' 門 231.

**Mnemonic:** FIGHT IN GATEWAY OVER HANDFUL OF BEANS

1795

騰

TŌ  
rise, leap  
20 strokes騰貴 TŌKI (price) rise  
騰落 TŌRAKU fluctuations  
暴騰 BŌTŌ sharp rise

Seal 騰, a late graph (*Shuowen*); traditional form: 騰. Consists of 馬 210 'horse', combined with 朕 1731 (the royal 'We') as phonetic with associated sense taken either as i] 'take over, succeed to', giving an original meaning 'relay horse, post horse', with 'climb, rise up' as a loan usage (Ogawa), or ii] 'leap, climb', giving 'horse leaps up'; then generalized to 'rise, leap' (Katō, Tōdō). OT1968:1129; KJ1970:736; TA1965:93-6.

**Mnemonic:** 'WE' WILL LEAP ONTO 'OUR' HORSE

1796

洞

DŌ, hora  
cave, penetrate  
9 strokes洞窟 DŌKUTSU cavern, cavity  
洞察 DŌSATSU insight  
空洞 KŪDŌ cave, hollow

Seal 洞, a late graph (*Shuowen*). Has 冫/水 42 'water', with 同 204 ('same') as phonetic with associated sense taken in one view as 'pass through', giving 'water passes through', and by extension 'pierce' (Ogawa, Tōdō); with this interpretation, 'cavity, hollow' can perhaps be seen as a further extended sense based on the action of erosion by flowing water. Alternatively, 同 is taken here with associated sense 'tube, hollow', giving 'cave where water has entered deep into' (Shirakawa). OT1968:576; TA1965:286-9; SS1984:655.

**Mnemonic:** SAME WATER PENETRATES CAVE

1797

胴

DŌ  
body, trunk, torso  
10 strokes胴体 DŌTAI body, trunk  
双胴船 SŌDŌSEN catamaran  
胴回り DŌmawari girth

A late, post-*Shuowen* graph. Has 月/肉 'meat, flesh; body' 209, with 同 204 ('same') as phonetic with associated sense taken either as i] 'big' (Katō), or ii] 'tube-shaped, hollow' (Ogawa, Shirakawa), either way giving 'large intestine, colon'. This is the meaning given for 胴 in the 6<sup>th</sup> century *Yupian*, but then the associated word and graph were also extended to other tube-shaped or hollow parts of the body; over time, 'torso, trunk' appears to have become the dominant meaning. KJ1970:738; OT1968:822; SS1984:655.

**Mnemonic:** TORSO IS OF SAME FLESH AS BODY

1798

L1

瞳

DŌ, hitomi  
**pupil (of eye)**  
17 strokes

瞳孔 DŌKŌ pupil (eye)  
 瞳孔散大 DŌKŌSANDAI dilation  
 瞳孔縮小 DŌKŌSHUKUSHŌ miosis

A late, post-*Shuowen* graph. Has 目 76 'eye', with 童 385 ('child') with associated sense 'swell up in round shape' (Ogawa), giving 'pupil'. OT1968:703; GY2008:1930.

**Mnemonic:** A CHILD IS A PUPIL WITH PUPILS

1799

L1

峠

tōge  
**past, crest, crisis**  
9 strokes

峠道 tōgemichi pass  
 碓氷峠 Usui Tōge Usui Pass  
 四十の峠 YONJŪ no tōge midlife crisis

A graph of the *kokuji* type, i.e. devised in Japan based on the formational principles of Chinese characters. Consists of 山 26 'mountain', combined with a right-hand side made up of 上 39 'go up' and 下 7 'go down', giving 'go up and down through mountains', and hence 'mountain pass'. By extension, 'high point, crisis'. OT1968:303.

**Mnemonic:** PASS GOES UP AND DOWN MOUNTAIN

1800

L1

匿

TOKU  
**conceal**  
10 strokes

匿名 TOKUMEI pseudonym  
 隱匿 INTOKU concealment  
 秘匿 HITOKU concealment

Bronze 𠄎; seal 𠄎. Analyses diverge. The element 匚 1487 (q.v.) is a determinative with a meaning which may provisionally be taken as 'enclosure'. In one view, 匿 is treated as 匚 representing the meaning 'hunch the body over and enclose (something) with the arms', with 尹 or 若 896 ('young') as phonetic with associated sense 'put, place', giving 'hide

under armpit so no-one can see' (Katō). In another view, taken as 匚 'enclosure', with 若 as phonetic with associated sense 'mulberry leaves' or 'greens', giving 'keep things like mulberry leaves or greens within enclosure'. Alternatively, 匚 is taken as signifying 'hidden/remote place', and 若 in its possible original meaning, denoting a shamaness dancing wildly, giving the overall meaning 'pray to the deities secretly' (Shirakawa). All the above interpretations may be taken as leading to 'hide, conceal' as an extended or generalized sense. OT1968:134-5; KJ1970:705; SS1984:659.

**Mnemonic:** YOUNGSTER CONCEALED IN AN ENCLOSURE

1801

L1

督

TOKU  
**supervise, urge**  
13 strokes

督励 TOKUREI encouragement  
 監督 KANTOKU supervision  
 督促 TOKUSOKU urging

Seal 督, a late graph (*Shuowen*). Consists of 目 76 'eye', combined with 叔 1466 ('uncle') as phonetic with associated sense taken either as i] 'urge, apply pressure', giving 'watch over work of others' (Ogawa), or ii] 'stop, bring to rest', giving 'bring eyes to rest and watch, watch over' (Katō). OT1968:702; KJ1970:744-5.

**Mnemonic:** UNCLE'S EYE SUPERVISES

1802

篤

TOKU  
sincere, serious  
16 strokes

L1

篤志 TOKUSHI benevolence  
 危篤 KITOKU seriously ill  
 篤と TOKU to seriously

Seal 𠂔; late graph (*Shuowen*). Has 馬 210 'horse', combined with 竹 58 'bamboo' as phonetic with associated sense taken either as ij 'crouch, cower', giving original meaning 'slow horse' (Ogawa), or ij 'stamp

down', giving 'horse advances steadily putting its hooves down firmly' (Katō). In either interpretation, 'sincere' and 'serious' are taken as loan usages. On a cultural note, the two components bamboo and horse, pronounced *chikuba*, refer to a toddler's wooden horse, and the term *chikuba no tomo* 竹馬の友 (now rather dated) means 'a friend from early childhood'. OT1968:1126; KJ1970:744.

**Mnemonic:** A BAMBOO HORSE SIGNIFIES SERIOUS SINCERITY

1803

栃

tochi  
horse chestnut  
9 strokes

L1

栃木県 TochigiKEN Tochigi Prefecture  
 栃粥 tochigayu chestnut porridge  
 栃粉 tochikona chestnut meal

This graph refers to the 'Japanese horse chestnut (*Aesculus turbinata*)' or its fruit. A graph of the *kokuji* type, devised in Japan using the formational principles of Chinese characters. Determinative is 木 73 'tree, wood'; but etymology of the graph unclear beyond that. OT1968:501. We suggest taking the right-hand element as cliff and 万 227 'ten thousand'.

**Mnemonic:** THERE ARE TEN THOUSAND CHESTNUT TREES ON THE CLIFF

1804

凸

TOTSU, deko  
convex, protrusion  
5 strokes

L1

凸凹 dekoboko unevenness  
 凸面 TOTSUMEN convexity  
 凹凸 ÔTOTSU unevenness

A late, post-*Shuowen* graph. Pictographic representation of a shape with projecting middle part, thus conveying 'convex'. Contrasts with 凹 1061 'concave'. According to Qiu, devised after the Qin and Han dynasties. OT1968:109; QX2000:54,175.

**Mnemonic:** BOX-SHAPE HAS A PROTRUSION, SO IT IS CONVEX

1805

突

TOTSU, tsuku  
thrust, lunge,  
protrude  
8 strokes

L2

突然 TOTSUZEN suddenly  
 突入 TOTSUNYŪ thrust  
 突っ込む tsukkomu thrust, plunge

OBI 𠂔; seal 𠂔; traditional 突. Consists of 穴 860 'hole, cave', and 犬 19 'dog', but interpretations vary considerably as to how to analyse the two elements. In one view, taken as 'dog rushes out from hole/cave', and by extension 'project; sudden' (Ogawa, Gu). Ma, though, argues this is an inappropriate analysis, given that OBI forms depict a dog facing into a hole, not out from it, and considers the graph originally meant 'sudden'. A different approach takes as 穴 'hole/

cave, and 犬 as phonetic with associated sense 'project, giving 'hole which projects a short way above ground/roofline (as smoke vent)' (Katō). A further, quite different view is put forward by Shirakawa, who takes 穴 as an abbreviation for NJK 竈 'cooking stove, and 犬 as here signifying a dog offered as

sacrifice, as a ritual to cleanse the stove. Note that in modern form the dog has lost its spot, thus now 'big' 大. OT1968:740; GY2008:947; MR2007:374; KJ1970:745; SS1984:663.

**Mnemonic:** THRUST INTO BIG HOLE

1806

屯

TON  
**barracks, camp, post, station**  
4 strokes

屯營 TON'EI barracks  
駐屯 CHŪTON posting  
屯田兵 TONDENHEI colonial troops

OBI 𠄎; seal 屯. Pictograph of seedling largely curled up but just starting to emerge above ground. Katō takes it as a struggling plant, and its growth is stopping, extending to stop at a place. Other views see 'stop, encamp' as probable loan usages. MS1995:v1:414-5; MR2007:219; OT1968:299; GY2008:72; KJ1985:185. Take 屯 as 'strange hair' 毛 230.

**Mnemonic:** HAIR-LIKE SPROUTING PLANT FOUND IN CAMP

1807

豚

TON, buta  
**pig, pork**  
11 strokes

豚毛 TONMŌ pig bristle  
豚肉 butaNIKU pork  
豚カツ TONKATSU pork cutlet

OBI 豕; bronze (𠄎) 豕; seal 豕. OBI form has 豕 'wild pig, boar' 89, with 月/肉 'meat, flesh' 209, taken as 'plump wild piglet/boar (meat) to offer as sacrifice'. In bronze, 又 'hand' 2003 was added to signify clearly 'offer as sacrifice'. At the seal stage, 豕 is given in the *Shuowen* entry heading, with 豚 noted as an alternative form. An occurrence with 又 omitted can be found in the clerical script. MS1995:v2:1220-21; DJ2009:v2:768-9; KJ1970:745-6; GY2008:1285; OT1968:949; SK1984:679.

**Mnemonic:** MEATY WILD PIG PROVIDES PORK

1808

頓

TON, tomi ni  
**sudden, quick, bow**  
13 strokes

頓知 TONCHI quick wit  
頓死 TONSHI sudden death  
頓首 TONSHU bow, kowtow

Seal 頓; a late graph (*Shuowen*). Consists of 頁 'head' (see 103), combined with 屯 ('camp' 1806) as phonetic with associated sense 'come up against, come to a halt, giving 'bow head to the ground'. Other meanings such as 'sudden' are loan usages. OT1968:1102; SS1984:665. As with 1806, we suggest taking 屯 as 'strange hair' 毛 230.

**Mnemonic:** BOWING SUDDENLY MAKES HAIR ON YOUR HEAD GO STRANGE

1809

貪

DON, TAN, musaboru  
**covet, voracity**  
11 strokes

貪食 DONSHOKU voracity  
 貪欲 DON'YOKU rapaciousness  
 貪婪 TANRAN covetousness, greed

Seal 貪; a late graph (*Shuowen*). Has 貝 10 'shellfish, shell currency'; with 今 138 ('now') taken as 'hide away', giving 'covet wealth' (Ogawa), or as phonetic with associated sense 'addicted to' (Katō), giving 'have extreme attachment to valuables'. KJ1970:685; OT1968:954.

**Mnemonic:** NOW I COVET SHELL CURRENCY

1810

鈍

DON, nibui  
**blunt, dull**  
12 strokes

鈍感 DONKAN insensitivity  
 鈍才 DONSAI stupidity  
 鈍色 nibuiro dull gray

Seal 鈍; a late graph (*Shuowen*). Consists of 金 16 'metal', combined with 屯 1806 ('camp') as phonetic with associated sense 'blade which is blunt and rounded', giving 'blunt, dull'; later, 'dim-witted' evolved as an extended sense. KJ1970:745; OT1968:1038. As with 1806, we suggest taking 屯 as 'strange hair' 毛 230.

**Mnemonic:** STRANGE HAIR BLUNTS DULL METAL

1811

曇

DON, kumori/ru  
**cloud, dim, mar**  
16 strokes

曇天 DONTEN cloudy sky  
 花曇り hanagumori hazy spring sky  
 曇り勝ち kumorigachi cloudy

Seal 曇; late graph (later version of *Shuowen*). Has 日 66 'sun' over 雲 83 'cloud'; thus 'sun obscured by clouds below', hence 'cloudy'. KJ1970:746; GY2008:614; OT1968:475.

**Mnemonic:** SUN IS DIMMED BY CLOUD

1812

丼

donburi, DON  
**donburi (bowl of rice with meat or fish)**  
5 strokes

親子丼 oyakodonburi egg + chicken  
 天丼 TENDon rice + tempura  
 丼勘定 DONBURIKANJŌ rough estimate

This graph shape exists in Chinese usage as an old variant of 井 1575 'well' (q.v.) or as one element in a compound graph such as 型 493 'mold, type' where it may represent a mold or frame. In Japanese, though, 丼 is best regarded as a separate graph, used to represent a Japanese dish (or range of dishes) called *donburi*. This consists of rice with ingredients on top which vary but include beef, fish, or chicken and which have been simmered in a special sauce. The term *donburi* originally referred to the large, deep bowl in which this popular food was served, but then came to refer to the food itself.

How, though, did the graph 井 come to be used originally to denote a large, deep bowl for food? While not entirely clear, possibly there is a connection to a traditional bowl cover shape, with the 井 representing raised wooden crosspieces on top of the cover. Most Japanese commentators refer to 井 only as a variant of 井 in its meaning ‘well’,

though Ogawa notes *donburi* as a Japanese-only meaning. Note that *oyako* means ‘parent and child’, i.e. chicken and egg, and *tanin* (donburi) means ‘strangers’, in this case egg and beef. GY2008:57; TA1965:491; OT1968:24.

**Mnemonic:** SOMETHING’S IN THE WELL – LOOKS LIKE A DONBURI

1813

那

NA  
**what? which? why?**  
7 strokes

旦那 DANNA husband, master  
那覇 NAHA city in Okinawa  
刹那的 SETSUNATEKI ephemeral

Seal 𠂔, late graph (*Shuowen*). Has 𠂔/邑 376 ‘village’, with 𠂔 (CO; ‘head/facial hair hanging down’; originally [OBI] seems to have been a pictograph) as phonetic with associ-

ated sense unclear. In *Shuowen*, defined as a barbarian state situated in the western border region. Senses such as ‘what? why?’ may be seen as loan usages. Sometimes also borrowed for its sound value to transliterate foreign loanwords (e.g. from Sanskrit). MS1995:v1:106-7; OT1968:1017; DJ2009:v2:524; SS1984:666. Take 𠂔 as ‘sword’ 刀 198 with two notches.

**Mnemonic:** WHICH VILLAGE MAKES SWORDS WITH TWO NOTCHES, AND WHY?

1814

奈

NA  
**what? how?**  
8 strokes

奈何 IKAN\* what? how?  
奈落 NARAKU hades, hell  
奈良 NARA\* Nara City/Prefecture

Seal (奈) 𠂔. Seal stage is usually taken as the oldest, having 木 73 ‘tree, wood’ with 示 723 (‘show’, originally pictograph of offering table/altar) as phonetic (associated sense unclear). *Shuowen* denotes this as a

type of fruit tree, possibly a variety of apple. The change to the shape with 大 56 ‘big’ as top element instead of 木 seems to have become established at clerical script stage. Interrogative senses such as ‘how?’ should be seen as loan usages. Gu alone, it seems, proposes an OBI equivalent. DJ2009:v2:449; OT1968:247; SS1984:666; SK1984:192; WD1974:536; GY2008:584-5.

**Mnemonic:** HOW BIG IS THE ALTAR IN NARA, AND WHAT IS IT FOR?

1815

梨

nashi, RI  
**pear, pear tree**  
11 strokes

山梨県 YamanashiKEN Yamanashi Pref.  
梨園 RIEN pear orchard, theatrical world  
洋梨 YOnashi Western pears

Seal (梨) 𠂔, late graph (*Shuowen*). Seal form has 木 73 ‘tree, wood’, with 利 (CO, ‘plow’) as phonetic. The *Shuowen* entry for 梨 treats 利 here as a variant of 利 626 (‘profit, gain’ [q.v.]). Associated sense of 利/梨 is unclear. Change in shape from 犁 to 梨 became well establish at the block script stage. DJ2009:v2:448; GY2008:1264; OT1968:509.

**Mnemonic:** PROFIT FROM PEAR TREES

1816

L1

謎

nazo, MEI  
**riddle, puzzle**  
17 strokes (謎)

謎掛け nazokake Yamanashi Pref.  
謎解き nazotoki solving riddles  
謎々 nazonazo Riddle me!

Seal 謎, late graph (late version of *Shuowen*).  
Has 言 118 'words'; with 迷 817 'lost, per-

plexed'. Several scholars take 迷 as phonetic (Ogawa, Shirakawa; associated sense unclear), but another (Gu) puts forward a credible analysis by treating 迷 as both semantic and phonetic in function, giving 'word which perplexes', i.e. 'secret word, slang'. OT1968:942; SS1984:820; GY2008:1338.

**Mnemonic:** LOST IN A RIDDLE OF PUZZLING WORDS

1817

L1

鍋

nabe, KA  
**pot, saucepan**  
17 strokes

鍋物 nabemono food served in pot  
土鍋 DONabe earthen pot  
平鍋 hiranabe pan

A very late post-*Shuowen* graph. Has 金 16 'metal'; with 高 (CO, 'distorted mouth'; see Note below) as phonetic with associated sense 'hollow shape', giving 'metal artefact

with hollow centre', i.e. 'pot, pan'. Note: 高 comprises 口 22 'mouth'; with 𠂔 (see also 877 and 1325) as phonetic with associated sense 'distorted'. 𠂔 is interpreted as 'empty skull' (Katō) or 'skull and top of spine' (Mizukami). OT1968:1047; SS1984:81; MS1995:V1:108-9; KJ1970:328. We suggest taking 高 659 as 'topless' tower (see also 'high' 高 132).

**Mnemonic:** METAL POTS ARE MADE IN TOPLESS TOWER

1818

L2

軟

NAN, yawarakai  
**soft**  
11 strokes

柔軟 JŪNAN soft, pliable  
軟化 NANKA softening  
軟水 NANSUI soft water

Seal (輻) 輻, late graph (*Shuowen*). Has 車 33 'vehicle'; with 而 ('beard': see Note below) as phonetic with associated sense 'soft', giv-

ing 'vehicle with wheels wrapped with reeds to soften vibrations' > 'soft'. Examples of 軟 are found in clerical script; the element 欠 may have evolved from a cursivized form of 而. Note: 11<sup>th</sup> century *Jiyun* dictionary has 輶 ('weak body') as phonetic instead of 而, giving the variant form 輶. DJ2009:v3:1181; T1968:982; KJ1970:748,633; SK1984:699; FC1974:v2:1787-9. Take 欠 as 'lack' 496.

**Mnemonic:** VEHICLE LACKS SOFTNESS

1819

L1

尼

NI, ama  
**nun, priestess**  
5 strokes

尼僧 NISŌ priestess, nun  
尼寺 amadera convent  
比丘尼 BIKUNI\* Buddhist nun

Seal 尼, a late graph (*Shuowen*). Analyses diverge. One view takes 尸 as 'person slumped/lying down, corpse' 256, but here 'lame person', with 匕 ('bent leg/ladle' [see Appendix]) as phonetic with associated sense 'stop', giving 'lame person stops' (Katō). In another view, 尸 is taken as meaning just 'person', with 匕 as semantic, serving as abbreviation of 比 792 (originally, depiction of two people lined up; 'compare'), giving 'line up' (Tōdō). Shirakawa, alternatively, takes

尼 as depicting one person leaning against another, giving 'intimate'. The meaning 'nun' reflects the use of 尼 for its sound value to write the final syllable of a loanword deriving from Sanskrit *bhiksuni* 'nun'. KJ1970:694;

TA1965:759-61; SS1984:668-9. Suggest taking 匕 as sitting figure.

**Mnemonic:** CORPSE SITTING UP IS THAT OF A NUN

1820

弍

NI  
two  
6 strokes

L1

弍拾 NIJŪ twenty  
弍千 NISEN two thousand  
弍万円 NIMAN'EN 20,000 yen

Bronze (貳) 貳; seal (貳) 貳. There are various shapes or forms for this graph. According to Katō, in ancient times counting was done in a concrete way by counting objects. One of the early ways of writing 'two' was 弍, consisting of 二 'two' combined with 弋 545 'weapon handle' or 'stake'. Bronze forms include one with an element for a broad-bladed halberd above 二 'two' and what is typically taken to be 貝 10 'shell (currency), shellfish', the latter possibly in a phonetic role with associated sense 'distribute' or 'increase' (Katō), though Gu takes that shape to not be 貝 but 鼎 1746 ('tripod vessel'). As Gu observes, in the earli-

est stages of the script the two graphs were similar in shape (at least in some occurrences), leading – in his view – to 鼎 being erroneously rendered in seal script as 貝. The rationale for the top horizontal stroke in 弍 is not fully clear, but it may be that 弋, an early variant of 一 'one', was itself sometimes written in a variant form with the short horizontal stroke at the top left of 弋 instead of the lower left, and at a later point in time 二 was added to the lower left to indicate 'two', thereby resulting in the shape 弍. In modern Japanese usage, 弍 was not officially adopted in place of 貳 until the promulgation of the *Tōyō kanji* List in 1946. Complex graphs for numerals such as 弍 instead of 二 are often used in legal and financial documents to prevent fraudulent alterations. GY2008:772; MS1995:v1:464-6,v2:1230-31,1516-18; KJ1970:39; OT1968:1.

**Mnemonic:** TWO STAKE-LIKE HALBERDS

1821

匂

niou/i/wasu/waseru  
smell  
4 strokes

L1

匂袋 nioibukuro sachet  
匂油 nioiabura perfumed hair oil  
匂菖蒲 nioiSHŌBU fragrant orris

Graph of the *kokuji* type, i.e. made in Japan. In one view (Ogawa), its origins trace back to 韵 as a variant of 韻 1037 'rhyme, tone', a graph the meanings of which include 'elegance, taste, charm', leading to it being read in an

earlier stage of Japanese as *nioi* (id.). In another view (Mizukami), however, 匂 is felt to be an extended sense deriving from the independent CO graph 勻 'equal, go round, extend across' (and presumably 'permeate'). The former seems more persuasive. Either way, 匂 underwent minor shape change in Japan, resulting in 匂 evolving as *kokuji*. OT1968:131,1100; MS1995:146-7. Take as person sitting in corner.

**Mnemonic:** SMELLY PERSON HAS TO SIT IN CORNER

1822

虹

niji, KŌ  
rainbow  
9 strokes

虹鱒 nijimasu rainbow trout  
 虹彩 KŌSAI iris (of eye)  
 虹色 nijiiro rainbow hues

OBI 𪛗; seal 𪛗. One scholar (Gu), sees the OBI form as depicting an animal dipping its two heads down to drink from a river (possibly the Yellow River). In another view (Mizukami), OBI form is taken as depicting not just an animal but more specifically two dragons (male and female). The seal form changes

substantially in shape to 虫 60 'insect', with 工 125 ('work') as phonetic with associated sense taken either as i] 'pierce, extend across', giving '(wondrous) insect/entity which extends across/pierces the sky' (Mizukami, Tōdō), or iij] 'hang sideways', giving 'seven-colored dragon which hangs across the sky' (Ogawa). Traditionally in Chinese culture, dragons are seen as benevolent creatures, unlike in the West. GY2008:853; MS1995:v2:1144-6; TA1965:302-06.

**Mnemonic:** INSECTS WORK TO CREATE RAINBOWS

1823

尿

NYŌ  
urine  
7 strokes

糖尿病 TŌNYŌBYŌ diabetes  
 尿素 NYŌSO urea  
 尿意 NYŌI 'call of nature'

OBI 𪛗; seal 𪛗. OBI form graphically depicts a figure urinating. Seal form is of different structure, having 尸 256 'corpse, prone figure', taken here to serve as abbreviation for 尾 1888 'tail' (but sometimes 'private parts, genitalia'), with 水 42 'water, liquid', giving 'liquid from private parts', i.e. 'urine'. MS1995:v1:406-08; GY2008:521; KJ1970:800-01.

**Mnemonic:** WATER FROM CORPSE IS URINE

1824

妊

NIN, haramu  
pregnant  
7 strokes

妊娠 NINSHIN pregnancy  
 妊婦 NINPU pregnant woman  
 不妊症 FUNINSHŌ infertility

OBI 𪛗; seal 𪛗. Has 女 37 'woman', with 壬 777 ('spindle') as phonetic with associated sense 'swell' > 'pregnant'. Katō says at bronze stage this graph was used for a clan name. KJ1970:568; MS1995:v1:316-7,282-3; OT1968:253.

**Mnemonic:** WOMAN WITH SPINDLE IS PREGNANT

1825

忍

NIN, shinobu  
endure, stealth  
7 strokes

忍者 NINJA ninja  
 忍耐 NINTAI endurance  
 忍び込む shinobikomu sneak into

Bronze 𪛗; seal 𪛗. Has 心 164 'heart/mind', with 刃 1549 ('blade', q.v.) as phonetic with associated sense 'endure' > 'endure in one's heart'. 'Stealth' may relate to not showing feelings. KJ1970:569; GY2008:532; MS1995:v1:498-9,122-3; OT1968:359; KZ2001:237-238/3671.

**Mnemonic:** ENDURE A STEALTHY BLADE IN THE HEART

1826

寧

NEI, mushiro  
**peace, preferably**  
14 strokes

安寧 ANNEI public peace  
 丁寧 TEINEI civility, care  
 寧日 NEIJITSU quiet day

OBI 宀; bronze 寧; seal 寧. Views vary. OBI form has 宀 30 'house', with 皿 300 'bowl', plus 丂; the latter normally 'floating aquatic weed' 130, but taken here by Gu as pictograph for 'shelf', giving overall meaning 'house with plentiful food' (see Note below). Bronze forms typically add 心 164 'heart, feelings' as a further element. One view takes the bronze form as

宀 'house', with 寧 as phonetic with associated sense 'calm, peaceful', thus 'house is peaceful inside' (Katō). Shirakawa, alternatively, proposes a different analysis, as signifying a ritual of offering the heart of a wild animal in a bowl to soothe ancestral spirits; Ogawa is in broad agreement. Other meanings such as 'preferably' are loan uses. Note: OBI equivalents of 丂 have relatively little by way of curve in the bottom stroke. GY2008:v1:195,v2:900-01; MS1995:v1:386-7; KJ1970:853; SS1984:672; OT1968:283; WD1974:540-42. Take 𠂇 as eye 76, 丁 nail 367.

**Mnemonic:** FEEL PEACEFUL HOME IS PREFERABLE TO A NAIL IN THE EYE

1827

捻

NEN, nejiru, hineru  
**twist, screw**  
11 strokes

捻挫 NENZA sprain  
 捻子 neJI\* screw  
 捻転 NENTEN torsion

Seal 捻; late graph (later version *Shuowen*). Has 扌 34 'hand', with 念 590 ('thought, concern') as phonetic with associated sense probably 'firm(ly)', thus overall meaning 'pinch with fingers, twist'. GY2008:1220; OT1968:421; SS1984:673-4; AS2007:401.

**Mnemonic:** TWISTED HAND IS OF CONCERN

1828

粘

NEN, nebaru  
**sticky, glutinous**  
11 strokes

粘土 NENDO clay  
 粘着 NENCHAKU adhesion  
 粘り強い nebarizuyoi tenacious

Seal (黏) 粘. Seal form has NJK 黍 'millet', with 占 1598 ('divination') as phonetic with associated sense 'stick/adhere' > 'sticky

millet'. Later (unclear when), the determinative 米 220 'rice' was sometimes used in this graph in place of 黍, resulting in 粘, though this was long regarded as a popular equivalent: *Kangxi zidian* still treats 粘 as a popular form of 黏. 'Sticky/glutinous' is a generalized sense. KJ1970:624; TA1965:836-8; KZ2001:1995/3671.

**Mnemonic:** DIVINE USING STICKY RICE?!

1829

惱

NŌ, nayamu/masu  
**worry, distress**  
10 strokes

苦惱 KUNŌ distress  
 惱殺 NŌSATSU captivation  
 懊惱 ONŌ torment

Seal 惱; traditional forms 惱, 惱. Seal form has 女 37 'woman', with 囟 ('brain', later written 腦 964), taken in one view as abbreviation for 腦 'brain matter, brain' as phonetic with associated sense 'pain', giving 'woman feels pain in heart' (Katō). In another view, 囟 is taken as phonetic with associated sense 'bend softly, soft but circuitous', giving 'something that persists in the mind and

won't go away' (Tōdō). The associated sense of 鬮 here is alternatively taken as 'be related, surround; giving 'bad feelings persist', and hence 'be distressed' (Ogawa). Later (unclear when), the determinative 心/心 164 'heart, mind' was sometimes substituted for 女; *Kangxi zidian* lists both forms as sepa-

rate entries. In modern times 心 became the dominant determinative; the earliest *Jōyō kanji* List (promulgated 1923) has 惱. TA1965:249-50; KJ1970:674; OT1968:373.

**Mnemonic:** WORRY AND DISTRESS AFFECT BOTH HEART AND BRAIN

1830

濃

NŌ, *koi*  
**thick, deep, rich**  
16 strokes

L2

濃化 NŌKA thickening  
濃厚 NŌKŌ rich, intense  
油濃い aburakoi oily, fatty

Seal (𣎵; late graph (*Shuowen*). Has 彳 42 'liquid', with 農 386 ('farming') as phonetic with associated sense taken as ij 'abundant' (Katō), or ii 'wet' (Ogawa), both giving 'abundant dew' (濃 often used in this sense in Chinese classics). Katō treats 'thick, abundant' as extended sense and 'strong (flavor)' as further extended sense. KJ1970:739; OT1968:611.

**Mnemonic:** RICH LIQUIDS AID FARMING

1831

把

HA, *toru*  
**take, grasp, bundle**  
7 strokes

L1

把握 HAAKU grasp  
把住 HAJŪ retention  
把手 totte handle

Seal (𠂇; late graph (*Shuowen*). Has 扌 34 'hand', with NJK 巴 (now 'spiral', but originally either 'snake' [Gu, Tōdō] or 'handle' [Shirakawa]) with associated sense in one

view as 'grasp', thus 'seize with hand' (Ogawa, Gu). In another interpretation, associated sense of 巴 here is taken as 'adhere evenly and thinly', thus 'apply hand flat against', but this gives slightly different hand action and meaning, as Tōdō acknowledges. Use as a counter meaning 'armful, bundle' is extended sense. OT1968:404; GY2008:411; MS1995:v1:432-3; TA1965:435-8. Take 巴 as snake.

**Mnemonic:** HAND GRASPS SNAKE

1832

霸

HA  
**domination, rule**  
19 strokes

L1

霸權 HAKEN domination  
霸氣 HAKI ambition  
制霸 SEIHA supremacy

Bronze (霸) 𣎵; seal (霸) 𣎵. Bronze and seal forms have 月 18 'moon', with 羣 ('bones bleached by elements'; see Note below) as phonetic with associated sense 'white' > 'white light of moon'. Modern form 霸 is late origin – *Kangxi zidian* still has 霸; top

element 𠂇 is not variant of 西 169 'west' (see Note 2). 'Dominance' is loan use of 霸. Note 1: 羣 has 雨 3 'rain', here in broader sense 'weather', with 革 836 ('leather') as phonetic with associated sense 'white' > 'bones bleached by exposure to elements'. See 革 836 for link with bleached bones. Note 2: 𠂇 and 𠂇 (as top element) are orig. pictograph of a stopper (Ogawa). MS1995:v2:1424-6, 1174-5; OT1968:485, 911. Take 月 as 'body' 209, 𠂇 as 'west'.

**Mnemonic:** BODIES IN WESTERNS ARE DOMINATED BY LEATHER

**1833**


 BA, baba  
**old woman**  
 11 strokes

L1

 老婆 RŌBA old woman  
 產婆 SANBA midwife  
 鬼婆 onibaba witch, hag

Seal (𡗗) 𡗗. The seal form has 女 37 ‘woman’, with 般 1867 (‘general; carry’) as phonetic with associated sense ‘go round and round’, giving ‘woman dances round and round’. The sense ‘old woman’ represents a loan usage. Regarding the later form 婆, which has 波 387 (‘wave’) in place of 般 as phonetic (same associated sense), an example can be found in clerical script. DJ2009:v3:1020; KJ1970:784; SS1984:679; SK1984:202.

**Mnemonic:** ALAS, OLD WOMAN SINKS UNDER WAVES

**1834**


 BA, nonoshiru  
**insult, abuse**  
 15 strokes

L1

 罵声 BASEI jeers, boos  
 罵倒 BATŌ denunciation  
 惡罵 AKUBA vilification, abuse

Seal (𡗗) 𡗗; late graph (*Shuowen*). Has 网 ‘net’ (top element: 𦉳 570), with 馬 210 (‘horse’) as phonetic with associated sense ‘anger’, giving ‘enmesh/enclose in anger’, and hence ‘abuse, curse’. KJ1970:423-4; TA1965:453; OT1968:796. Suggest taking 𦉳 as ‘eye’ 目 76.

**Mnemonic:** KEEP AN EYE ON THAT HORSE – IT’S SUFFERED ABUSE

**Or:** HOW DARE YOU INSULT MY ONE-EYED HORSE!

**1835**


 HAI, sakazuki  
**winecup, cup(full)**  
 8 strokes

L2

 乾杯 KANPAI a toast, Cheers!  
 一杯 IPPAI a cup, full  
 杯事 sakazukigoto exchange of cups

Seal (𦉳) 𦉳. The seal form consists of 木 73 ‘wood, tree’, combined with 否 972 (‘no, deny’) as phonetic with associated sense taken in one view as ‘make to curve’, giving ‘vessel/receptacle made by making wood curve’, specifically here ‘wine cup’ (Ogawa). Alternatively, the associated sense is taken as ‘divide up’, giving ‘wooden item for dividing up wine’ (Katō; Mizukami regards this latter interpretation as similarly meaning ‘wine cup’). At the clerical script stage, 否 as phonetic was sometimes replaced by 不 600 (‘not’), with the same associated sense. DJ2009:v2:477; OT1968:495; KJ1970:795; MS1995:v1:670-71; SK1984:398.

**Mnemonic:** THIS WINECUP IS NOT MADE OF WOOD

1836

排

HAI  
**reject, expel,  
 push away, anti-**  
 11 strokes

排除 HAIJO removal  
 排水 HAISUI drainage  
 排気ガス HAIKIGASU exhaust gas

Seal . Consists of 扌 34 'hand', combined with 非 794 (originally, depicts bird's wings outstretched; 'not; fault') as phonetic with associated sense 'open to right and left', giving 'push open with hands'. By extension, 'reject'. Mizukami lists proposed OBI equivalents also. MS1995:v1:554-6; KJ1970:755; OT1968:421.

**Mnemonic:** PUSHED AWAY AND REJECTED,  
 NOT WITH HANDS BUT WITH WINGS

1837

廢

HAI, *sutaru/reru*  
**abandon(ed),  
 obsolete**  
 12 strokes

廢止 HAISHI abolition  
 廢寺 HAIJI abandoned temple  
 廢り物 sutarimono useless object

Seal ; a late graph (*Shuowen*); traditional 廢. Consists of 广 127 'roof, building', combined with 發 392 ('discharge, leave; start') as phonetic with associated sense taken either as i] 'stop', giving 'house where people stop living' (Katō), or ii] 'become split in two, be destroyed', giving 'destroyed house' (Tōdō, Ogawa). 廢 is a late abbreviated form (block script stage). KJ1970:752; TA1965:647-51; OT1968:330.

**Mnemonic:** LEAVE BUILDING TO BE  
 ABANDONED

1838

輩

HAI  
**fellow, kin, line,  
 companion**  
 15 strokes

我輩 wagaHAI I, me  
 先輩 SENPAI one's senior  
 党輩 TŌHAI companions

Seal ; a late graph (*Shuowen*). Consists of 車 33 'vehicle', combined with 非 794 (originally, depicts bird's wings outstretched; 'not; fault') as phonetic with associated sense 'be lined up', giving 'vehicles lined up', originally in a battlefield context. By extension, 'companion; order, sequence'. KJ1970:755; OT1968:986; SS1984:664.

**Mnemonic:** FELLOW COMPANIONS IN A LINE,  
 IF NOT IN VEHICLES

1839

培

BAI, *tsuchikau*  
**cultivate, grow**  
 11 strokes

培地 BAICHI culture (medium)  
 培養 BAIYŌ cultivation  
 栽培者 SAIBAISHA grower

Seal ; late graph (*Shuowen*). Has 土 64 'ground', with 厶 厶 ('spit', 'split'; see Note below) as phonetic with associated sense 'add to, pile up' (Shirakawa says 'swell'), thus 'add more soil'. Originally, 培 was interchangeable with 陪 1840, meaning 'increase, add to' (later meaning of 陪: 'attend, accompany'), but over time, the two graphs came to be distinguished. 培 came to be associated with grow-

ing things, thus 'grow, cultivate'. Note: In one view, 音 has 口 22 'mouth; speak', with top element which is not 立 77 'stand' but a variant of 不 600 'not', serving as semantic and phonetic, giving 'spit in refusal', or just 'spit' (Katō, Tōdō). Shirakawa takes 音 as originally depicting

ripe fruit about to split. OT1968:219,178; KJ1970:758; TA1965:158; SS1984:686,798. Take 立 as 'stand', 口 'hole'.

**Mnemonic:** STAND IN HOLE IN GROUND TO CULTIVATE GROWTH

1840

陪

BAI  
**attend, accompany**  
11 strokes

L1

陪審 BAISHIN jury  
陪從 BAIJŪ wait upon, accompany  
陪臣 BAISHIN retainer

Seal 陪; late graph (Shuowen). Has 阝 262 'hill, mound', with 音 ('spit'; see 1839 Note) as phonetic with associated sense 'pile up, swell', giving 'pile earth up high'. Originally, 陪 and 培 1839 (later: 'cultivate, grow') were interchangeable, meaning 'increase, add to', but over time came to be distinguished, 陪 being used in extended senses 'accompany' and 'attend'. KJ1970:758; OT1968:1070; SS1984:686; AS2007:159. Take 立 as 'stand' 77, 口 'hole' 22.

**Mnemonic:** ACCOMPANYING ATTENDANT STANDS IN HOLE IN HILLSIDE

1841

媒

BAI  
**intermediary**  
12 strokes

L1

媒介 BAIKAI mediation  
媒体 BAITAI medium  
触媒 SHOKUBAI catalyst

Seal 媒; late graph (Shuowen). Has 女 37 'woman', with 某 1973 ('a certain') as phonetic with associated sense usually taken as 'consult, seek opinion', giving original meaning 'mediate in marriage alliance'. 'Intermediary' is the generalized sense. A divergent view takes 某 as phonetic with associated sense 'give birth to child', thus 'man and woman join and have a child' (Tōdō). KJ1970:757-8; OT1968:261; GY2008:1524-5; TA1965:166-8.

**Mnemonic:** A CERTAIN WOMAN ACTS AS INTERMEDIARY

1842

賠

BAI  
**compensate**  
15 strokes

L1

賠償 BAISHŌ compensation  
賠償金 BAISHŌKIN damages  
損害賠償 SONGAIBAISHŌ indemnity

A very late post-Shuowen graph. Has 貝 10 'shell currency, money', with 音 ('spit'; see 1839 Note) as phonetic with associated sense taken either as i] 'supplement' (Ogawa), or ii]

'return, give back' (Katō), in either case giving the overall meaning 'make up for loss with valuables'. Shirakawa makes a slightly different analysis, taking the associated phonetic sense as 'swell up', giving 'make up for loss of valuables'. OT1968:960; KJ1970:759; SS1984:686-7. As with 1839 and 1840, we suggest taking 立 as 'stand' 77, and 口 'hole' 22.

**Mnemonic:** COMPENSATED WITH SHELL-MONEY FOR STANDING IN HOLE

1843

L1

伯

HAKU  
**count, earl, senior figure**  
 7 strokes

伯爵 HAKUSHAKU count, earl  
 伯父 oji\* uncle  
 画伯 GAHAKU master artist

Seal ; late graph (*Shuowen*). Has 亻 41 'person', with 白 69 ('white') as phonetic with associated sense taken in one view as 'big' or

'leader, boss', giving 'one who becomes leader' (Katō, Ogawa). Another view takes the associated sense of 白 as 'senior male', giving 'eldest among brothers', or 'uncle older than one's father', and by extension 'leader of various lords' (Tōdō). For latter sense, 'count' is a conventional translation-equivalent; Schuessler suggests 'earl' also. KJ1970:773; OT1968:55; TA1965:432-4; AS2007:169.

**Mnemonic:** THE COUNT IS A WHITE PERSON

1844

L1

拍

HAKU, HYŌ  
**beat, clap, tap**  
 8 strokes

拍車 HAKUSHA spur  
 拍手 HAKUSHU hand clapping  
 拍子 HYŌSHI beat, rhythm

Bronze ; seal (拍) . Has 扌 34 'hand', with 白 69 ('white') in bronze as phonetic (changed to 百 71 ['hundred'] in seal) with associated

sense 'stroke; strike lightly', giving 'strike (lightly)' (Mizukami, Katō, Ogawa). Shirakawa takes the phonetic element 百 (later changed back to 白) as purely onomatopoeic in function; he notes that the 3<sup>rd</sup> century AD Chinese dictionaries *Shiming* and *Guangya* both use 拍. MS1995:v1:552-3; KJ1970:773; OT1968:410; SS1984:688. Take 白 as 'white' 69.

**Mnemonic:** CLAP TILL HANDS TURN WHITE

1845

L2

泊

HAKU, tomaru/meru  
**stay, lodge**  
 8 strokes

宿泊 SHUKUHAKU lodging  
 一泊 IPPAKU overnight stay  
 泊地 HAKUCHI berth, anchorage

Seal ; late graph (*Shuowen*). Has 氵 42 'water', with 白 69 ('white') with associated sense taken as i] 'stop', thus 'boat stops' (Katō), or ii] 'come up close', thus 'water's edge where boat stops' (Ogawa). Both lead to 'stop' as a generalized sense. KJ1970:774; OT1968:568.

**Mnemonic:** STAY IN WHITE WATER

1846

L1

迫

HAKU, *semaru*  
**press, draw near**  
 8 strokes

迫害 HAKUGAI oppression  
 迫力 HAKURYOKU force  
 切迫 SEPPAKU pressure

Seal: ; late graph (*Shuowen*). Has 辶 85 'move, walk along road', with 白 69 ('white') as phonetic with associated sense 'cling to, come close to' > 'walk along road and draw near'. By extension, 'urge, put pressure on (someone)'. KJ1970:773-4; OT1968:996; TA1965:437.

**Mnemonic:** PRESSING MOVEMENT TURNS ONE WHITE

1847

剥

HAKU, *hagu/gasu*  
**peel, strip, deprive**  
10 strokes

剥奪 HAKUDATSU deprivation  
剥離 HAKURI peel off  
引き剥ぐ hikihagu pull off, strip off

OBI 剥, seal 剥. OBI form has 刀/刀 198 'knife', with 卜 96 'perform divination' as semantic and phonetic. The early Chinese word underlying 卜 was pronounced close to *pok*, and was onomatopoeic for the sound of a bone or tortoise shell cracking when heated as part of the ancient Shang Dynasty divination process. The two elements 刀 and 卜 thus combine to give overall meaning 'sever, split', extending to 'strip skin off, flay'. At the seal stage, a different form 剥 emerged, retaining 刀, but with 录 (CO, 'strain/filter [wine]',

or 'carve'; see Note below) as phonetic with associated sense 'separate, split' (Ogawa). By when *Shuowen* was compiled, 剥 seems to have become more dominant, being listed in the entry heading, with a form similar to the OBI (though it would have occurred in a bronze text, as OBI texts were not known to *Shuowen* compiler) listed as alternative. Note: OBI and bronze forms of 录 are taken as showing either i] wine strained through bag to filter out sediment (this view listed in Mizukami), or ii] wood chips falling from wood being carved with chisel (Shirakawa). MS1995:v1:132-4,474-5; AS2007:172,157; SS1984:919-20; DJ2009:v2:364; GY2008:1157; OT1968:119. Take 水 as hand and 水 as variant 'water/liquid' 水 42.

**Mnemonic:** HAND USES KNIFE TO  
PEEL – STRANGE LIQUID DROPLETS EMERGE

1848

舶

HAKU  
**ship, shipping**  
11 strokes

舶来 HAKURAI importation  
船舶 SENPAKU shipping  
船用 HAKUYŌ marine-

Very late post-*Shuowen* graph. Has 舟 1450 'boat', with 白 69 ('white') as phonetic with associated sense 'big', thus 'ship, ocean-going vessel'. Graph seen from Tang and Song dynasties on, showing growth of international maritime trade. KJ1970:773; OT1968:838; SS1984:690.

**Mnemonic:** WHITE BOAT USED FOR SHIPPING

1849

薄

HAKU, *usui/meru*  
**thin, weak, shallow, light**  
16 strokes

薄着 usugi light clothes  
轻薄 KEIHAKU frivolity  
薄皮 usukawa thin skin

Seal 薄, late graph (*Shuowen*). ++ 53 'plants', with 溥 (CO, 'watery expanse; vast'; see Note below) as phonetic with associated sense taken as i] 'spread over/cover widely', thus 'grassy plain' (Ogawa), or ii] 'get close', thus 'densely growing plants' (Mizukawa, Katō). 'Thin' is a loan usage. Note: right-hand part of the phonetic 溥 here is 專, not to be confused

with similarly-shaped 專 925 ('exclusive, sole'), of which the traditional form 專 is a little more distinctive in shape. 溥 has 水 42 'water' with 專, the latter taken in one view as 'field of plant seedlings', and by extension 'plant out seedlings'; sense then generalized to 'spread' (Gu), though Shirakawa sees it as sapling roots being trussed up/bound. GY2008:1653,1012; KJ1970:772-3; OT1968:874; MS1995:v1:256-8,394-5; SS1984:693; AS2007:173. Suggest using 'sole,' 專 (but 'not quite right'/'almost') to represent 專, plus water 水 and plants ++.

**Mnemonic:** WEAK WATER-PLANTS ARE  
ALMOST SOLELY IN SHALLOW WATER

1850



BAKU  
vague, vast, desert  
13 strokes

漠然 BAKUZEN vague  
漠々 BAKUBAKU vast, vague  
砂漠 SABAKU desert

Seal 𠄎, late graph (*Shuowen*). Has 彡 42 'water', with 莫 'not' (and other negative senses) (original way of writing 暮 982 'sunset', q.v.), taken in one view (Gu) as semantic and pho-

netic, thus 'lack of water' and hence 'desert'. In another view 莫 is taken as phonetic only with associated sense 'vast, expansive' (Shirakawa), though combined with 彡 this would seemingly lead to a meaning opposite to that proposed by Gu. GY2008:1652; SS1984:693; WD1974:525-6. Take as water 彡 42, plants ++ 53, 'sun' 日 66, and 'big' 大 56.

**Mnemonic:** IN VAST DESERT, BIG PLANTS  
NEED SUN AND WATER

1851



BAKU, shibaru  
bind  
16 strokes

捕縛 HOBAKU capture  
束縛 SOKUBAKU restraint  
縛り首 shibarikubi hanging

Seal 𠄎, late graph (*Shuowen*). Has 糸 29 'thread', with 專 (CO, 'field of plant seedlings', or 'truss up sapling roots'; see 1849 Note).

專 is treated as phonetic with associated sense taken as ij 'stick, attach' (Ogawa), or ij 'bind' (Shirakawa, Gu), both giving overall meaning 'bind with thread/cord'. Note: if 專 is seen as 'truss up sapling roots', its role here is both semantic and phonetic. OT1968:788; SS1984:693; GY2008:1674. As in 1849 (q.v.) take 'almost sole'.

**Mnemonic:** THREAD IS USED ALMOST  
SOLELY FOR BINDING

1852



BAKU  
burst, explode  
19 strokes

爆発 BAKUHATSU explosion  
爆弾 BAKUDAN bomb  
原爆 GENBAKU atom bomb

Seal 𠄎, late graph (*Shuowen*). Has 火 8 'fire', with 暴 814 ('violence') as phonetic with associated sense taken in one view as 'flames fly', giving 'fireworks burst open' (Ogawa). In similar vein, Tōdō tends towards 'sparks

(from fire) fly' as the original associated sense, and sees 'burn and burst open' as the extended meaning. Another view sees 暴 as onomatopoeic, and the graph 爆 is taken as representing sound of such things as firewood or bamboo crackling or popping while burning (Katō; Shirakawa is also of this view). By extension, 'explode'. OT1968:629; TA1965:278; KJ1970:777-8; SS1984:694.

**Mnemonic:** FIRE CAUSES VIOLENT  
EXPLOSION

1853



hashi  
chopsticks  
15 strokes (箸)

箸置き hashioki rest for chopsticks  
火箸 hibashi tongs  
割り箸 waribashi half-split chopsticks

Seal 𠄎, late graph (*Shuowen*). Has 竹 58 'bamboo', with 者/者 'person'. 者 is taken in one view as phonetic with associated sense 'pick up', giving '(pieces of) bamboo for picking up food' (Katō, Ogawa). Gu, however, takes 者 as both semantic and phonetic, linking it to the original meaning indicated by the bronze

form, which has firewood projecting up out of a container. Gu thus takes the original meaning of 箸 as 'bamboo fire brand/torch', and treats the meaning 'chopsticks' given in *Shuowen* as an extended sense. In modern times the dot has tended to disappear, as is

the case with 者. OT1968:756; KJ1970:495; GY2008:1727.

**Mnemonic:** PERSON HAS BAMBOO  
CHOPSTICKS

1854

肌

hada, KI  
**skin, texture, grain**  
6 strokes

肌色 hadairo flesh color  
素肌 suhada bare skin  
肌理 KIme\* texture, grain

Seal 肌; late graph (*Shuowen*). Has 月 209 'flesh, body'; with 几 845 ('table, desk') as phonetic with associated sense 'be tight/firm'; giving 'skin to tightly enclose body' (Tōdō; Ogawa). Tōdō also gives an alternative analysis for 肌, taking 几 as phonetic with associated sense 'small, detailed', giving 'fine-textured skin'. TA1965:784-7,695-8; OT1968:815.

**Mnemonic:** BODY AT DESK HAS FINE  
TEXTURED SKIN

1855

鉢

HACHI  
**bowl, pot**  
13 strokes

植木鉢 uekiBACHI plant pot  
鉢巻 HACHIImaki headband  
火鉢 hiBACHI hibachi brazier

Relatively late graph. Has 金 16 'metal', with 本 74 ('root; book') as phonetic. 本 is taken by Tōdō as here having associated sense 'radiate,

spread out', giving 'metal artefact which radiates/spreads out', i.e. 'bowl'. According to Gu, 鉢 is listed in a later version of *Shuowen* as a variant of 盃 'bowl' (see 300 and 1856). The variant 鉢 seems to have gained in favor to represent a Sanskrit word originally meaning 'alms bowl' for Buddhist monks. Later adopted for 'bowl' in a more general sense. TA1965:654-8; AS2007:169; GY2008:1058.

**Mnemonic:** ROOTED IN A METAL BOWL

1856

髮

HATSU, kami  
**hair**  
14 strokes

頭髮 TŌHATSU head hair  
散髮 SANPATSU haircut  
髮型 kamigata hairstyle

Seal 髮. Has 髟 'long hair' (NJK; see Note 1 below), with 友 (CO, 'dog leaps up' [Ogawa] or 'dog wags tail' [Katō]; see Note 2 below) as phonetic with associated sense taken as i] 'grow, emerge', giving 'hair grows' (Ogawa, Katō), or ii] 'cover', giving 'hair covering the head' (Tōdō). Mizukami also notes a view that may be termed a variation of i] above, with

associated sense 'spring up, open in random way', giving 'hair which springs up in random way'. Mizukami also lists proposed bronze equivalents. Note 1: 髟 is taken as left hand side 長 189 'long hair/person with long hair', combined with 彡 115 as meaning 'complete, full/abundant', giving 'hair is full/abundant' (Ogawa, Shirakawa). Note 2: Traditional form of 髮 has 友 as lower element, now regularized in shape in a way that corresponds to 友 234 ('friend'). MS1995:v2:1476-8; OT1968:1136; KJ1970:370; SS1984:725; AS2007:166.

**Mnemonic:** MY FRIEND'S HAIR HAS THREE  
LONG STRANDS

1857

伐

BATSU  
attack, cut down  
6 strokes

L1

伐採 BASSAI felling  
征伐 SEIBATSU punishment  
殺伐 SATSUBATSU brutality

OBI 伐; seal 伐. OBI form (bronze also) depicts a person's head being cut off with a halberd. This is modified at the seal stage by making the two elements 亻 41 'person' and 戈 545 'halberd' separate. Overall meaning is 'attack, cut down'. QX2000:190; KJ1970:779; MS1995:v1:50-52; MR2007:385-6; OT1968:51.

**Mnemonic:** PERSON ATTACKED AND CUT DOWN WITH HALBERD

1858

抜

BATSU, nukeru/karu  
extract, omit,  
surpass, mistake  
7 strokes

L2

抜群 BATSUGUN preeminence  
抜け穴 nukeana loophole  
手抜き tenukari omission

Seal: 𠄎; late graph (*Shuowen*). Has 扌 34 'hand', with 友 (CO, 'dog leaps up' [Ogawa], or 'dog wags tail' [Katō]; see Note 1 below) as phonetic with associated sense taken as 扌 'pull out, extract' (Ogawa, Tōdō), giving 'pull

out by hand', or 出 'emerge', likewise giving 'cause to come out by hand' (Katō; see Note 2 below). It is unclear as to how other meanings came about. Note 1: traditional form of 抜 has 友 as right-hand element, now regularized in shape in a way which corresponds to 友 234 ('friend'). Note 2: in early Chinese writing, the causative was often left unmarked, needing to be inferred from context. Take 友 as 'friend'. KJ1970:371; OT1968:404; TA1968:647-51.

**Mnemonic:** EXTRACT FRIEND BY HAND AFTER MISTAKE

1859

罰

BATSU, BACHI  
punishment  
14 strokes

L1

罰金 BAKKIN a fine  
処罰 SHOBATSU punishment  
罰当たり BACHIatari no damned

Bronze 𠄎; seal 𠄎. Has 刀 198 'sword', with 罾 'threaten, abuse' (see Note below), thus 'threaten with knife'; by extension, 'blame, punish'. Note:

罾 has 言 118 'words, speak', with 罟 570 (網 'net'), taken in one view as abbreviation of 羅 (NJK 'catch' [originally, 'catch in net']) as phonetic with associated sense 'severe' (Ogawa). Mizukami and Katō, though, take at face value as 'net', giving "entrap with words", and hence 'verbally criticise, abuse'. MS1995:v2:1034-5, 1192-3; OT1968:122, 926; KJ1970:424; AS2007:348.

**Mnemonic:** NETTED, THEN PUNISHED WITH WORDS AND SWORD

1860

閥

BATSU  
faction, clan, lineage  
14 strokes

L1

財閥 ZAIBATSU zaibatsu  
門閥 MONBATSU lineage  
閥族 BATSUZOKU clan

A late, post-*Shuowen* graph. Has 門 231 'gate' (here, by extension, 'house, family'), with 伐 1857 ('attack, cut down' [originally person cut

down by halberd]) as phonetic with associated sense taken as 出 'stand out', giving 'house/family that stands out from ordinary people', thus 'fine lineage' (Katō), or 出 'achievements, distinguished service', thus 'house/family of multi-generational achievements' (Shirakawa). KJ1970:779; SS1984:698.

**Mnemonic:** CLAN MEMBER CUT DOWN AT GATE BY HALBERD

1861

L1

氾

HAN  
**flood, deluge,  
 overflow**  
 5 strokes

氾濫 HANRAN flood  
 氾濫原 HANRANGEN flood plain  
 (no further compounds)

Seal 氾; late graph (*Shuowen*). Has 彳 42 'water', and 匚, the latter in one view (Ogawa) as phonetic with associated sense 'cover, spread', or as semantic and phonetic meaning 'cover' (Tōdō); either way, gives 'spread, overflow'. OT1968:557; TA1965:868-71. We suggest taking 匚 as slumped person.

**Mnemonic:** SLUMPED FIGURE IN THE WATER AFTER DELUGE AND OVERFLOW

1862

L1

帆

HAN, ho  
**sail**  
 6 strokes

帆船 HANSEN sailboat  
 帆柱 hobashira mast  
 帆掛ける hokakeru set sail

A late, post-*Shuowen* graph. Has 巾 1232 'cloth', with 凡 1993 ('mediocre', 'ordinary'), as phonetic with associated sense 'wind', giving 'cloth to catch wind' (Shirakawa). In Tōdō's word family meaning 'cover (with connotation "flat")', giving 'cloth (on boat) which covers/spreads in flat manner', hence 'sail on boat spread out flat, sail'. SS1984:699; OT1968:314; KJ1970:783; TA1965:868-71.

**Mnemonic:** MEDIOCRE CLOTH USED FOR SAIL

1863

L1

汎

HAN  
**extensive, pan-**  
 6 strokes

汎愛 HAN'AI philanthropy  
 汎神論 HANSHINRON pantheism  
 汎太平洋 HANTAIHEIYŌ Pan-Pacific

Seal 汎; late graph (*Shuowen*). Has 氵 42 'water', with 凡 1993 ('mediocre, ordinary') as phonetic with associated sense taken either as i] 'shake, sway, heave', giving 'drift tossed about by wind and waves' (Ogawa), or ii] 'cover (with connotation "flat")', giving 'expanse of water', and also 'float on expanse of water' (Tōdō). Meanings such as 'everywhere, pan-' represent extended senses. OT1968:559; TA1965:868-71.

**Mnemonic:** ORDINARY WATER IS EXTENSIVE

1864

L1

伴

HAN, BAN, tomonau  
**accompany**  
 7 strokes

同伴者 DŌHANSHA companion  
 伴奏者 BANSŌSHA accompanist  
 相伴う aitomonau accompany

Seal 伴; late graph (*Shuowen*); traditional 伴. Has 亻 41 'person', with 半/半 214 ('half') serving as phonetic with associated sense taken as i] 'corpulent', giving 'corpulent/obese person' (Katō), or – in similar vein – ii] 'spread out', giving 'large person' (Tōdō), or iii] 'divide in two', giving 'one (person) who is half of a pair' (Tōdō's alternative interpreta-

tion), or iv] 'link together', giving 'one who accompanies' (Ogawa). In the case of ij] and ii] above, 'accompany' represents a loan usage. KJ1970:785; TA1965:654-8,647-52; OT1968:56.

**Mnemonic:** HALF THE PEOPLE ARE ACCOMPANIED

1865

阪

HAN, saka  
**slope, incline**  
7 strokes

L2

大阪 Ōsaka Ōsaka  
阪神 HANSHIN Ōsaka-Kōbe  
阪路 HANRO hilly road

Seal 𠩺; a late graph (*Shuowen*). Has 阝 262 'hill, mound'; with 反 393 ('oppose, anti-') as phonetic with associated sense usually taken as 'sloping, inclined'; giving 'slope'. Shi-

rakawa offers an alternative minority view, taking the associated sense as 'scramble up'; and relates the overall meaning to a ladder providing a link with the deities. 坂 394, a variant form of later provenance which substitutes 土 64 'earth, ground' as determinative, is listed in the 11<sup>th</sup> century *Jiyun* dictionary. See also 坂 394. GY2008:344,368; TA1965:658-61; KJ1970:787; SS1984:700; OT1968:213.

**Mnemonic:** SLOPE IS OPPOSED HILL

1866

畔

HAN  
**ridge, edge**  
10 strokes

L1

池畔 CHIHAN edge of pond  
湖畔 KOHAN lakeside  
湖畔詩人 KOHANSHIJIN Lake Poets

Seal 𠩺; a late graph (*Shuowen*). Has 田 63 'field', combined with 半/半 214 (original meaning: 'divide into two'; now 'half, middle') as semantic and phonetic, giving 'boundary ridge/path between fields'. OT1968:671; KJ1970:785; TA1965:647-53.

**Mnemonic:** RIDGE DIVIDES FIELD IN HALF, FROM EDGE TO EDGE

1867

般

HAN  
**all, carry, general**  
10 strokes

L2

一般 IPPAN general(ly)  
全般 ZENPAN the whole  
万般 BANPAN all, everything

OBI 𠩺; seal 般. Views diverge. One treats as 支 'hit with whip/stick' 112, with a second element similar in shape to 井 1575 ('well', taken as 'frame to enclose soil'; thus 'flatten earth and make firm' (Ogawa). In this view, senses such as 'move' are seen as loan uses. Another view (Katō) accepts variation in shape in OBI and bronze forms, but still feels that appropriate interpretation is 舟 1450 'boat',

combined with 攴 170, a determinative usually meaning 'strike with weapon'. Originally, 攴 depicts hand holding a weapon (possibly halberd), but is taken here by Katō as pole used to propel boat, giving overall meaning 'move boat round, go round by boat'; 'move, transport, carry' may be taken as extended senses in this analysis. Another view has the element later rendered as 舟 as meaning 盤 1877 'bowl'; and together with 攴 in sense 'hit with stick' is taken as 'make a bowl' (Gu; Shirakawa also notes as possible interpretation). KJ1970:783; GY2008:1087; MS1995:v2:1100-01,v1:564-5,712-3; OT1968:838; SS1984:701-2.

**Mnemonic:** GENERALLY ALL HANDS CARRY WEAPONS TO STRIKE BOAT

1868

L2

販

HAN  
sell, trade  
11 strokes

販売 HANBAI selling  
 市販 SHIHAN marketing  
 販路 HANRO market

Seal 𠂔; late graph (*Shuowen*). Has 貝 10 'shell/currency', with 反 393 ('oppose') with associated sense taken as ij 'increase, grow fat', thus 'money increases' (Katō), or ii] 'make come and go', thus 'change money into goods, and goods into money' (Ogawa), or iii] 'spread out flat', thus 'lay goods out flat (for trading)'. KJ1970:786; OT1968:954; TA1965:656.

**Mnemonic:** OPPOSE USE OF SHELL-MONEY IN TRADE

1869

L1

斑

HAN, buchi, mura,  
madara  
spot(ted), uneven  
12 strokes

斑点 HANTEN spot, speck  
 母斑 BOHAN birthmark  
 斑猫 buchineko tabby cat

Seal 𠂔; a late graph (*Shuowen*). Originally written 辨, comprising 文 72 'pattern', with 辨 ('be in dispute'; see Note below) as phonetic with associated sense 'mix',

giving 'mottled pattern/colors'. Later, the phonetic element was changed from 辨 to 玨 (shortened form of 珏 ('two sets of jade discs': see 15)). Note: 辨 has 辛 1535 ('sharp') duplicated; the original meaning of 辛 being 'large tattooing needle', used on foreheads of criminals and slaves to mark ownership. *Shuowen* defines 辨 as 'criminals in dispute'. Distinguish from 班 970. GY2008:1360; ZY2009:v3:729,v4:1338; OT1968:447.

**Mnemonic:** TWO SETS OF 'SPOTLESS' JADE DISCS HAVE UNEVEN PATTERNS

1870

L1

搬

HAN  
carry, transport  
13 strokes

運搬 UNPAN transportation  
 搬送 HANSŌ conveyance  
 搬送帶 HANSŌTAI conveyer belt

A late, post-*Shuowen* graph. Has 扌 34 'hand' added as determinative to 般 1867 'carry' as semantic and phonetic, giving 'move/carry' (by hand)'. Probably 扌 was added to distinguish in writing 搬 with the meaning 'carry by hand' as opposed to other meanings associated with 般. However, there is considerable overlap. KJ1970:784; GY2008:1574.

**Mnemonic:** CARRYING BY HAND IS A FORM OF TRANSPORT

1871

L1

煩

HAN, BON, urusai,  
wazurau/washii  
trouble(/d), annoy  
13 strokes

煩雜 HANZATSU troublesome  
 煩惱 BONNŌ carnal passions  
 煩勞 HANRŌ trouble, pains

Seal 煩; late graph (*Shuowen*). Has 頁 103 'head', with 火 8 'fire'. In one analysis the 火 element is taken as 'fever', giving 'have fever and headache', and by extension 'suffer, trouble' (Ogawa). Another scholar (Tōdō) also takes original meaning as 'have fever and headache', following the explanation in *Shuowen*, but treats as coming within a

word-family meaning 'be overturned, collapse', making 'troublesome' an extended sense. OT1968:1102; KJ1970:790-91; TA1965:662-4.

**Mnemonic:** HEAD BEING ON FIRE IS ANNOYING AND A SIGN OF TROUBLE

1872

頒

HAN, *wakatsu*  
**divide, distribute**  
13 strokes

頒布 HANPU distribution  
頒行 HANKŌ distribution  
頒白 HANPAKU graying hair

Seal 𠄎, a late graph (*Shuowen*). It consists of 頁 103 'head', combined with 分 218 ('divide') as a phonetic with an associated sense 'fat, swollen', thus giving the original meaning 'large head'. 'Divide, distribute' are loan uses. KJ1970:790; OT1968:1103; TA1965:730-32. We suggest taking 頁 'head' as 'mind' for one mnemonic, and the literal collection of heads

after a battle for another mnemonic. (In the early days of the samurai, heads were indeed seen as trophies, so the more heads one could take the greater one's reputation. However, the heads were supposed to be cut off a living adversary, but many warriors took the easy way and decapitated corpses. Presently sophisticated techniques were put in place to establish whether the head was cut off a living person or a corpse, and in the latter case it was seen as shameful.)

**Mnemonic:** DIVIDED MIND

Or (post battle): DIVIDE UP HEADS AND DISTRIBUTE THEM

1873

範

HAN  
**model, norm, limit**  
15 strokes

模範 MOHAN model  
規範 KIHAN standard, norm  
範圍內 HAN'INAI within limits

Seal 𠄎, a late graph (*Shuowen*). Consists of 車 33 'vehicle', combined with 範 (CO, 'law, pattern'; see Note below) in an abbreviated form as phonetic with associated sense taken either as i] 'cook ritual meat', giving 'conduct meat-cooking ritual to purify vehicle' (Katō), or ii] 'violate', giving 'as purificatory act run over dog and smear vehicle wheels with blood' (Ogawa); Tōdō also favors the latter overall meaning. This ritual was probably performed when setting

out on an important trip or mission. While the original meaning for 範 noted here may seem bizarre from a modern perspective, we should bear in mind that superstition was a very powerful force in ancient times and indeed until the beginnings of modern science started to dispel persistent beliefs held regarding the supernatural. 'Framework, model' and related meanings are loan use for 範. Note: the meaning 'law, pattern' for 範 is noted in *Shuowen*. This appears to be an extended sense deriving from an original meaning 'bamboo writing tablet'. DJ2009:v2:379; KJ1970:789; OT1968:986; TA1965:868-71. We suggest taking the lower right element 𠄎 as slumped person.

**Mnemonic:** PERSON SLUMPED BESIDE BAMBOO MODEL OF VEHICLE – OVER THE LIMIT!

1874



HAN, *shigeru*  
**profuse, rich, complex**  
 16 strokes

繁盛 HANJŌ prosperity  
 繁雜 HANZATSU complexity  
 繁殖 HANSHOKU propagation

Bronze , seal . Interpretations diverge. As Katō points out, while 繁 has tended to be used as the correct way of writing 繁, to judge from the bronze form of 繁 the right-hand side seems better taken not as 系 855 'lineage, connection' but 糸 29 'thread' (Gu is in agreement on this point). Accordingly, Katō follows 糸 and not 系 in his analysis, taking 繁 as 糸 'thread' combined with 每 (traditional form of 每 225 'each, every') as phonetic with associated sense 'become entangled', giving

'cord made of intertwined threads'. In another treatment (Ogawa, Gu), 繁 is taken as depicting a woman with hair ornament (每) with the tassels of the ornament (represented here by 糸) dangling down. Ogawa, who takes 系 as correct, considers 繁 was sometimes used interchangeably with 蕃 (NJK, 'grow luxuriantly') and borrowed in that sense; then, the shape of 繁 was changed in error to 糸 combined with 敏 1903 ('agile'), resulting in 繁. Mizukami and Katō also take 'grow luxuriantly' as loan usage. Examples of the form 繁 can be found in clerical script. KJ1970:788; SK1984:575; GY2008:1942; OT1968:788; MS1995:v2:1002-05, 1016-7.

**Mnemonic:** THOSE AGILE WITH PROFUSION OF COMPLEX THREADS GET RICH

1875



HAN  
**fief, clan**  
 18 strokes

長州藩 CHŌSHŪHAN Chōshū Fief  
 藩主 HANSHU feudal lord  
 藩士 HANSHI clansman, retainer

Seal , a late graph (*Shuowen*). Consists of 艹 53 'plants', combined with 潘 (CO, 'cloudy water in which rice has been washed'; see Note below) as phonetic with associated sense 'hedge, screen, fence', giving overall meaning 'hedge, screen, wall' around a house or similar. 'Fief' appears to be an extended sense, and 'clan' a further extension,

and the meanings 'hedge, screen, wall' are now effectively defunct. Note: 潘 comprises 氵 42 'water' with 番 215 ('number') as phonetic with associated sense taken either as i] 'white' (Ogawa), or ii] 'spread out in circular shape' (this and i] are both noted in Mizukami), either way giving 'cloudy water in which rice has been washed' (associated sense ii] here derives from the circular motion of water when rice or similar is washed in a container). KJ1970:780-81; OT1968:876,609; MS1995:v2:780-81; TA1965:653; AS2007:229.

**Mnemonic:** THERE ARE A NUMBER OF WATER-PLANTS IN THE CLAN'S FIEF

1876



BAN  
**barbarian**  
 12 strokes

蛮人 BANJIN barbarian  
 蛮行 BANKŌ barbarism  
 野蛮 YABAN barbarism

Seal , traditional 蠻. Consists in one view of 虫 60 'insect, snake' used pejoratively, combined with 蠻 (CO, 'tangled thread' or 'unravel tangled thread'; see Note below) as phonetic with associated sense taken in one view as 'be in disorder/disarray', giving original meaning 'ethnic group in ancient southern China who worshipped

snakes' (Ogawa). In another analysis (Katō), 纒 is treated as representing an outsider clan name derived from the name of the ancestral deity (fire deity) of the ancient state of Chu (楚); again, 虫 is considered to have been incorporated pejoratively. Both analyses treat 'outsiders, barbarians' as an extended use of 蠻. Mizukami lists proposed bronze equivalents also. Note: 纒 is comprised of 絲 'fine thread' (later written in abbreviated form as 糸 29 'thread'), with 言 118 ('words; speak'). Confusingly, depending on the associated sense, overall meaning is

taken as either 'unravel tangled thread', or 'thread becomes tangled'. Both interpretations, listed in Mizukami, reflect ambivalence regarding the meaning of 纒 already at the time of compilation of *Shuowen*. MS19 95:v2:1156-7,1212-13,1012-13; OT1968:887; KJ1970:897-8; ZY2009:v4:1253. We suggest taking the upper part 亦 – which is actually an NJK meaning 'again' – as 'strange red' (赤 48), i.e. 'reddish'.

**Mnemonic:** 'REDDISH INSECT' REFERS TO A BARBARIAN

1877

般

BAN  
tray, board, bowl,  
plate

15 strokes

L1

円盤 ENBAN disc, discus  
基盤 KIBAN base  
水盤 SUIBAN bowl

OBI 匚, bronze 般; seal 般. The OBI form has 口, here representing not 'mouth' 22 but 'vessel', combined with 般 1867 ('carry'; 'all') as phonetic with associated sense 'wash hands', giving 'receptacle for water used for handwashing'. At the bronze stage, 口 was changed to 皿 300

'bowl', with 般 as phonetic taken with associated sense either as ij 'wash hands' (Katō), or iij 'flat and large', giving 'large flat bowl' (Ogawa). Also used for a larger receptacle for washing, i.e. 'tub'. The determinative was changed again at seal stage, this time to 木 73 'wood, tree', presumably as a reflection of the material used, as also 鑿, which has the 'metal' determinative 金 16. At the block script stage, 盤 came back into use, and this is the standard form found in modern Japanese texts. KJ1970:783; OT1968:693; GY2008:1280; MS1995:v1:684-5; QX2000:179.

**Mnemonic:** CARRY A BOWL ON A TRAY

1878

妃

HI  
queen, princess

6 strokes

L1

妃殿下 HIDENKA Her Majesty  
王妃 ŌHI queen, empress  
皇太子妃 KŌTAISHIHI crown princess

Bronze 妃; seal 妃. Analyses vary. Determinative is 女 37 'woman', but views differ over second element, which is seen variously including 子 27 'child' (Gu), or 巳 ('serpent' or 'fetus') as original way of writing 祀 'worship' (Shirakawa), or – more typically – 己 866 ('I/me, self', originally 'end of long thread'). The last is seen by Katō and

Ogawa as having the associated meaning 'accompany'. Such divergence is noted by Mizukami, who takes seal stage 己 as in error for 巳. Later, the semantic range of 'woman accompanying husband', was restricted to mean 'empress, queen (consort)'. Note: Katō interprets the element combining with 女 originally (bronze stage) to be not 己 but the lower element occurring in 令 633 ('order, rule', q.v.), which depicts a bent figure. GY2008:348; SS1984:708; KJ1970:798; OT1968:252; MS1995:v1:312-3.

**Mnemonic:** WOMAN THINKS HERSELF A PRINCESS

1879

L2

彼

HI, *kare, kano, ano*  
**he, that, goal**  
8 strokes

彼氏 *kare*SHI he, boyfriend  
彼女 *kano*JO she, girlfriend  
彼岸 *HIGAN* equinox, goal

Seal 𠂔. Has 彳 131 'go; road' added to 皮 396 'leather, hide, skin' (orig meaning: 'remove animal hide with hands') serving as phonetic with associated sense taken

as ij 'ahead, move forward', giving 'move forward on road ahead' (Katō), or iij 'become separated', giving original meaning 'depart' (Ogawa); Ogawa takes senses such as 'that, that person' as loan uses of 彼; 'goal', though, is perhaps an extended sense of ij above. Mizukami lists a proposed bronze form. MS1995:v1:482-3; QX2000:278,341; KJ1970:471-2; OT1968:348.

**Mnemonic:** BOYFRIEND GOES IN FOR LEATHER

1880

L1

披

HI  
**open, disclose**  
8 strokes

披見 *HIKEN* perusal  
披歷 *HIREKI* disclosure  
披露 *HIRO* announcement

Seal 𠂔, late graph (*Shuowen*). Has 扌 34 'hand', with 皮 396 'leather, hide, skin' (original meaning 'remove animal hide with hands') as phonetic with associated sense 'split, cleave', giving 'open with the hands'. GY2008:599-600; OT1968:409; SS1984:709.

**Mnemonic:** SKIN ON HAND OPENED UP

1881

L1

卑

HI, *iyashii/shimu*  
**humble, lowly, mean, despise**  
9 strokes

卑下 *HIGE* humility  
卑屈 *HIKUTSU* baseness  
卑近 *HIKIN* common

Bronze 𠂔; seal 𠂔. Taken in one view as originally showing a hand holding a wine vessel with a handle (Tōdō takes the vessel to be flattish in shape), giving 'hold (flattish) wine vessel' (Gu, Tōdō). Shirakawa also sees bronze form as showing something flattish, but a wine ladle, not a wine vessel. Ogawa,

by contrast, takes this graph as originally showing a hand holding an oval-shaped tool for levelling and pounding earth. Ogawa treats 'low' as an extended sense, as do Gu and Tōdō. 'Humble; despise' may be seen as extended senses from 'low', but Shirakawa, sees 'humble' as extended sense from use of 卑 as a marker of the causative ('make [to do]'). GY2008:661; TA1965:513-6; SS1984:710; OT1968:141. Awkward mnemonically but suggest 田 as 'field' 63, and 'ten' 十 35, plus two extra 'bits'.

**Mnemonic:** MEAN AND LOWLY PERSON PICKS UP BITS FROM TEN FIELDS

1882

L2

疲

HI, *tsukareru*  
**tire, exhaustion**  
10 strokes

疲労 *HIRO* fatigue  
疲れ目 *tsukareme* eyestrain  
旅疲れ *tabizukare* travel fatigue

Seal 𠂔, a late graph (*Shuowen*). Has 疒 404 'sick-bed, sickness', with 皮 396 ('leather, hide, skin') as phonetic with associated sense taken as ij 'become tired', giving 'become tired through sickness' (Ogawa), or iij 'become weak', giving 'weakened physical strength' (Katō), or iiii 'sloping, leaning',

giving '(person) leans over and collapses' (through tiredness) (Tōdō). Despite minor variation, a broad consensus can be seen in interpretation of this graph. OT1968:678; KJ1970:794; TA1965:661.

**Mnemonic:** SKIN SICKNESS CAN BE EXHAUSTING

1883

被

HI, kōmuru, ōu  
**sustain, cover, wear,  
receive**  
10 strokes

Seal 𠂔. Has 衤444 'clothing', with 皮 396 ('leather, hide, skin') as phonetic with associated sense 'cover', thus 'garment to cover the body'. By extension, 'wear', then by further extension 'receive, sustain'. TA1965:660; SS1984:712; OT1968:903.

**Mnemonic:** SUSTAINED BY WEARING CLOTHES TO COVER SKIN

被害者 HIGAISHA victim  
被服 HIFUKU covering, coating  
被告人 HIKOKUNIN defendant

1884

扉

HI, tobira  
**door, front page**  
12 strokes

Seal 扉; late graph (Shuowen). Has 戶 120 'door', with 非 794 ('not, fault'; originally wings) as phonetic with associated sense taken as 'open', giving 'opening doors' (Ogawa), or ii] 'divide/separate into two', giving 'doors which separate and open to right and left' (Tōdō), or – in much similar vein - iii] 'line up/arranged to right and left', giving 'doors which move to right and left' (Shirakawa). OT1968:399; TA1965:726-8; SS1984:713.

**Mnemonic:** A DOOR IS NOT A DOOR!? MUST MAKE THE FRONT PAGE!

開扉 KAIHI door opening  
門扉 MONPI doors of gate  
扉絵 tobiraE frontispiece

1885

碑

HI  
**tombstone, monu-  
ment**  
14 strokes

These two proposed etymologies are to some extent complementary, as Katō notes the first use of such upright stones was as a device to see the length of shadows from the sun. Later, such stones were used to help lower coffins on ropes down into the ground (Shirakawa notes this was facilitated by holes bored in the stones), and from that practice there also developed the custom (Han onwards) of recording details of the deceased onto the stones. KJ1970:799; OT1968:713; SS1984:715.

**Mnemonic:** TOMBSTONE IS A HUMBLE STONE

碑銘 HIMEI epitaph  
石碑 SEKIHI tombstone  
記念碑 KINENHI monument

Seal 碑; late graph (Shuowen). Has 石 47 'stone', with 卑 1881 ('humble') as phonetic with associated sense taken as i] 'small, short', thus 'small standing/upright stone' (Katō), or ii] 'obstruct', thus 'stone to obstruct sunlight' (Ogawa).

**1886**

罷

HI, makaru  
**cease, leave, go**  
15 strokes

罷業 HIGYŌ stop-work, strike  
 罷免 HIMEN dismissal  
 罷り出る makarideru withdraw

Seal 𠄎, late graph (Shuowen). Has 𦉳 (网) 570 'net', with 能 787 ('ability', see also 'bear' 熊 1252) as phonetic with associated sense taken as ij 'withdraw'; thus original meaning 'remove a net' (Ogawa), or iij 'withdraw, abandon', thus

'abandon net previously set up' (Katō). However, Shirakawa takes 能 here as showing wild animal caught in net, thus meanings such as 'tire' and 'give up', but this is at odds with his separate analysis of 能 as an independent graph, for which he takes the original meaning as 'aquatic insect'. OT1968:796; KJ1970:690-91; SS1984:715,675. We suggest taking 能 as a bear.

**Mnemonic:** CEASE WORK AND GO, LEAVING BEAR IN NET

**1887**

避

HI, sakeru  
**avoid**  
16 strokes

回避 KAIHI avoidance  
 不可避 FUKAHI unavoidable  
 避孕 HININ contraception

OBI 𠄎, seal 𠄎. OBI form has 彳 'go', combining with elements for 'person' and 'needle' (see Note below). At the seal stage, 彳 was replaced by 辵 85 'go, move' as determinative (same meaning), and also by 辟 (NJK, 'submit to punishment') as phonetic with associated sense 'lean/move to one side', giving 'move to one side and avoid'. Note: In one analysis, OBI forms of 避 consist of an element equivalent to 𠄎 41 'kneeling/subservient person', combined with another element considered to be *similar* to 辛 1535 (originally, needle for tattooing foreheads of slaves and criminals) but different, yet still meaning 'punishment' (Katō); the overall meaning is 'submit to punishment; punishment'. Shirakawa inter-

prets the element similar to 辛 to denote a curved knife (Gu also takes to be knife for punishment), combined with 尸 256 'person lying stretched out' here signifying a person in side profile, and a roundish element which he takes as a piece of flesh cut off from behind. The roundish element, similar to 口 22 'mouth; cavity, orifice' and rare in OBI, becomes more common in bronze (typically, rather more rounded). In similar vein to Shirakawa there is an interpretation of 辟 which involves taking the roundish element next to a bending figure as 'anus', combined with 辛 (originally, 'needle for tattooing criminals', and by extension 'penetration'), giving 'anal penetration' (again as a form of punishment). OT1968:1016; TA1965:518; MS1995:v2:1312-13,1276-7; KJ1970:841-2; SS1984:510-11,766.

**Mnemonic:** MOVE TO AVOID NEEDLE IN THE ANUS!!

**Or:** GO AWAY TO AVOID PUNISHMENT

**1888**

尾

BI, o  
**tail**  
7 strokes

尾骨 BIKOTSU tailbone, coccyx  
 交尾 KŌBI copulation  
 尻尾 shippo\* tail

OBI 𠄎, seal 𠄎. Interpreted as depicting the tail of an animal in one view (Shirakawa). However, it is more typically considered as 尸

256 (corpse or slumped figure) serving as an abbreviation for 尻 1532 'buttocks', combined with 毛 230 'hair, fur', to give 'hair around buttocks', or alternatively 'female genitalia'. 'Copulate' is an extended sense. SS1984:717; KJ1970:800; OT1968:295; MS1995:v1:406-08; AS2007:511.

**Mnemonic:** TAIL IS HAIR BELOW BUTTOCKS

**Or:** CORPSE HAS A HAIRY TAIL

1889

眉

BI, mayu, MI  
**eyebrow**  
9 strokes

眉毛 mayuge eyebrows  
 眉墨 mayuzumi eyebrow pencil  
 愁眉 SHŪBI worried look

OBI 𠄎; seal 眉. OBI and bronze forms depict light hair growth over an eye, or sometimes over 頁103 'head', etc.; some shape variation. MS1995:v2:918-19; MR2007:287; OT1968:698. Take 'eye' 目 76 and 尸 as ('long' 丿) eyebrows 𠄎.

**Mnemonic:** LONG EYEBROWS ABOVE THE EYES

1890

微

BI  
**tiny, secretive, faint, obscure**  
13 strokes

微細 BISAI minuteness  
 微光 BIKŌ faint light  
 微行 BIKŌ traveling incognito

Seal 微. Has 彳 131 'move, walk', with 攴 'tiny; faint' (see Note below), giving 'walk stealthily'. Shirakawa proposes ritualistic interpretation involving shamaness. Note: Scholars vary in their analysis of 微; several are very tentative. Gu takes OBI and bronze forms as showing woman combing her long hair (女支) 112 is taken here as act of combing [not its usual coercion], giving 'small, fine' as extended sense. MS1995:v1:490-91; KJ1970:802-03; GY2008:1053; OT1968:354; SS1984:720. Use 'mountain' 山 26, 'table' 几, and 'force' 攴.

**Mnemonic:** FORCED TO MOVE TINY TABLE UP MOUNTAIN IN SECRET

1891

膝

hiza, SHITSU  
**knee, lap**  
15 strokes

膝栗毛 hizakurige go on foot  
 膝頭 hizagashira kneecap  
 膝行 SHIKKŌ go on one's knees

Seal (𠄎) 𠄎. Seal form has 卩 41 'kneeling figure', with what in one view is treated as 𠄎 ('sap, resin') as phonetic with associated sense 'bend', thus 'joint for bending leg', i.e. 'knee' (Katō, Gu; see Note below). *Shuowen* has 𠄎; later, 月 209 'flesh, body' came to be used as determinative in place of 卩, hence the more familiar 膝. At clerical script stage

examples of this graph close in shape to 膝 are found. Note: Katō sees 𠄎 as a distortion of the seal shape (see right side of seal form above). He also sees 𠄎 as the original graph for 'knee'; and 𠄎 to be – unusually – a form with 𠄎 added later as phonetic. Ogawa regards not 𠄎 but the similarly-shaped NJK 𠄎 ('millet') as the phonetic (same associated sense), though in the seal shape of 𠄎 it seems more like 𠄎. KJ1970:178; GY2008:1829; OT1968:827; SK1984:601; MS1995:v2:1510-12. Take 𠄎 as variant 'water' 水 42, 丷 cap, and 木 73 'wood'.

**Mnemonic:** KNEECAP IS FLESHY AND WATERY – MIGHT NEED A WOODEN ONE

1892

肘

hiji  
elbow  
7 strokes

肘突 hijitsuki elbow rest  
 肘掛 hijikake arm of chair  
 肘關節 hijiKANSETSU elbow joint

OBI 𠄎; seal 𠄎. The OBI form depicts a bent arm, with a stroke added near the bend of the elbow to highlight 'elbow'. The seal form is of different structure, having 月/肉 209

'flesh, body'; with 𠄎 920 ('hand') best taken as phonetic with associated sense 'grasp'; giving the overall meaning 'that part of the arm that bends to hold things close (to chest)'; i.e. 'elbow'. Ogawa prefers to interpret 𠄎 here semantically as 'hand', but this analysis is not as satisfactory in providing the link to 'elbow'. MS1995:v2:1070-71; SS1984:593-4; OT1968:816.

**Mnemonic:** ELBOW CONNECTS HAND TO BODY

1893

匹

HITSU, HIKI  
match, cloth, animal  
counter  
4 strokes

二匹 NIHIKI two animals  
 匹敵 HITTEKI match  
 匹夫 HIPPU ordinary people

Bronze 𠄎; seal 𠄎. Interpretations diverge. In one view, depicts rear end of a horse (Ogawa), but bronze forms are not really supportive of this. Another analysis treats as depicting the forelegs and lower front bodies of two horses standing side by side, meaning 'horses' (Shirakawa). Another commentator perceives the bronze forms quite differently, as depicting a folded roll of cloth stored in a cupboard or cabinet (Gu). Yet another analysis (Katō) treats the outer part of the bronze form (a form which includes a slightly curved inner stroke) as signifying a roll of cloth, and one more modestly curved stroke as representing a second roll, giving the overall meaning 'two rolls of cloth next

to each other'. Regarding the discrepancy in the above between one roll of cloth (Gu) and two (Katō), Katō asserts that originally the practice was for just one continuous length of cloth to be rolled from each end, producing two shorter rolls. The seal form, which lengthens and adds extra curve to the bronze shapes, was further modified in block script so as to result in the enclosing determinative 匚 (see also 1487), which sometimes has the general meaning 'box, container' in compound graphs. The meanings of 匹 in early Chinese encompass 'pair, one of a pair' (leading to 'match'), counter for horses (and subsequently other animals), and unit for measuring cloth. The original meaning is difficult to unravel, though 'rear end of a horse' seems unlikely. OT1968:134-135; SS1984:721; GY2008:73; MS1995:v1:160-61; KJ1970:207-08; AS2007:413. We suggest taking this graph in comparison with 四 28 'four', in terms of being a bit short.

**Mnemonic:** COUNT MATCHING ANIMALS – NOT QUITE FOUR?!

1894

泌

HITSU, HI  
flow, secrete  
8 strokes

分泌 BUNPITSU secretion  
 泌尿 HINYŌ urination  
 泌尿科 HINYŌKA urology

Seal 𠄎; a late graph (*Shuowen*). Consists of 𠄎/水 42 'water', combined with 必 597 ('necessarily') as phonetic with associated

sense taken either as i] 'flow out continuously', giving 'water flows out uninterruptedly' (Katō), or ii] 'close, shut', giving 'water flows out from gap once closed' (Ogawa). Shirakawa suggests that 必 serves here as onomatopoeic for the sound of water flowing, but this seems questionable. KJ1970:806; OT1968:568; SS1984:722.

**Mnemonic:** WATER IS NECESSARILY SECRETED AND FLOWS

1895

L1



hime, KI  
**princess, lady,  
 pretty, little**

10 strokes

姫宮 himemiya princess  
 姫垣 himegaki low fence  
 洋子姫 YŌko Hime Princess Yōko

Bronze  seal (姫) ; traditional forms 姬, 姫. Bronze form is treated as 女 37 'woman', with 匣 (CO; for meanings, see Note below) as phonetic with associated sense taken either as i] 'millet', giving 'women of the Zhou tribe who cultivate millet' or (as extended sense) 'Zhou clan which cultivates millet' (Mizukami), or ii] representing a proper noun, giving 'women of the Yi clan in the state of Zhou' (Katō). 'Lady' and 'princess' appear to be loan usages in relation to i] above, but in analysis ii] Katō takes as extended senses since the Zhou clan/state 'produced the Emperor' (sic). Other meanings such as 'pretty' and perhaps 'little' would seem to be

extensions of 'princess'. For the right-hand element of this graph quite significant shape variation in relation to the seal form can be seen from a relatively early period (Northern Wei [387-534]), including use of etymologically unrelated 臣 543 (modern meaning 'retainer/minister' but originally a large eye). The graph shape 姫 was eventually adopted as standard in the modern period as part of the process of shape simplification and regularisation (though surprisingly not until after the *Tōyō kanji* List of 1946). Note: 匣 is of disputed etymology and meaning. The bronze forms are thought to represent either railings on both sides of steps, or the lower jaw/chin (Mizukami), but a contrasting view takes the bronze forms as depicting a pair of breasts (Shirakawa). MS1995:v1:326-7, v2:1084-5; KJ1970:230, 127-30; KZ2001:523/3671; FC1974:v1:513-4; SS1984:15.

**Mnemonic:** MINISTER EYES PRETTY LITTLE  
 WOMAN – A PRINCESS

1896

L1



HYŌ, tadayou  
**float, drift, bob**

14 strokes

漂白 HYŌHAKU bleaching  
 漂着 HYŌCHAKU drift ashore  
 漂流者 HYŌRYŪSHA castaway

Seal  a late graph (*Shuowen*). Consists of 氵/水 42 'water', combined with 票 598 ('vote; label') as phonetic with associated sense 'float up' (Tōdō says 'lightly rise up, appear on surface'), giving 'float on surface'. KJ1970:846; OT1968:605; TA1965:275-7.

**Mnemonic:** DOES A FLOATING VOTE DRIFT  
 ON WATER?

1897

L1



BYŌ, MYŌ, nae  
**seedling, offspring**

8 strokes

苗字 MYŌJI family name  
 種苗 SHUBYŌ seedlings  
 苗木 naegi sapling

Seal  a late graph (*Shuowen*). Comprises 艹 53 'plants, vegetation' combined with 田 63 'field', taken as plants starting to grow in a field, and hence 'seedlings'. OT1968:849; BK1957:298; TA1965:278-80.

**Mnemonic:** PLANTS IN FIELD ARE  
 SEEDLINGS

**1898**

L1

描

BYŌ, *egaku*  
**depict, draw, write**  
11 strokes

描写 BYŌSHA depiction  
点描 TENBYŌ sketch  
描き出す egakidasu delineate

A late, post-*Shuowen* graph. Consists of 扌 34 'hand', combined with 苗 1897 ('seedling') as phonetic with associated sense taken either

as i] 'shape', giving 'draw/write shape (of something)'; or ii] 'copy', giving 'copy by hand' (Katō). Note: In China, mechanical printing as opposed to drawing or writing by hand can be dated back with certainty to 868AD in the case of printed text, but considerably earlier in the case of drawings, albeit on a small scale at first. OT1968:421; KJ1970:847.

**Mnemonic:** DRAW SEEDLINGS FREEHAND**1899**

L2

猫

BYŌ, MYŌ, *neko*  
**cat**  
11 strokes

愛猫 AIBYŌ pet cat  
猫背 nekoze stoop  
シャム猫 SHAMUneko Siamese cat

A late graph (later version of *Shuowen*). Originally, this graph was written 貓. The OBI form of 豸 1363 is considered to depict a carnivorous wild beast about to pounce on its prey (Mizukami, Ogawa). The compound graph 貓 consists of 豸 combined with 苗 1897 ('seedling'). Ogawa takes 苗 here as phonetic,

serving as onomatopoeic for the miaowing sound made by a cat; Late Han period pronunciation of 貓 was *mau* (Schuessler). The form with 豸 (variant of 犬 19 in compound graphs, meaning dog or other creature/beast perceived as approximating to a dog in some way) in place of 豸 appears to be of late origin; this probably evolved as a popular form, but eventually was adopted as standard in the modern period. AS2007:375; MS1995:v2:1226-7; OT1968:646,950.

**Mnemonic:** BEAST AMONG THE SEEDLINGS IS A CAT, NOT A DOG**1900**

L1

浜

HIN, *hama*  
**beach, shore**  
10 strokes

海滨 KAIHIN seashore  
浜辺 hamabe beach, shore  
京浜 KEIHIN Tōkyō-Yokohama

Bronze antecedent (瀕) 𣶒; seal (post-*Shuowen*) 𣶒; traditional 濱. The bronze antecedent consists of 涉 1498 ('make ripples crossing river/stream') meaning 'water/river ripples', combined with 頁 103 'head' to give 'knit one's brow creating wrinkles like water ripples' (Katō), or – in similar vein – 'hesitate to cross stream and knit the brow' (Gu). Gu treats 'approach water's edge' and 'water's edge' as extended senses, while Katō considers to be loan usage. 濱, a later, post-*Shuowen* graph, is analyzed as 氵/水 42 'water', combined with 賓 (traditional form of 賓 1901 'guest,

visitor', q.v.) as phonetic. The associated sense is taken either as i] 'edge', giving 'vicinity of water, water's edge' (Katō), or ii] 'folds form', giving 'water's edge where sand ripples form' (Ogawa), and hence 'shore, beach'. Finally, the standard modern Japanese form 浜, which tends to be regarded as a direct abbreviation of 濱, was in fact originally a separate graph, noted in the 11<sup>th</sup> century *Jiyun* dictionary as meaning 'ditch/gully to pull boat into'. 浜 was, though, subsequently borrowed in popular usage in China as an abbreviated way of writing 濱, and this convention was adopted in Japan also. KJ1970:810-11; GY2008:1910,1133; MS1995:v2:790-91; ZY2009:v2:649,652; OT1968:579. We suggest taking the right hand form 兵 as 'soldier(s)' 606.

**Mnemonic:** SOLDIERS COME BY WATER AND MAKE BEACH LANDING

1901

賓

HIN  
guest, visitor  
15 strokes

主賓 SHUHHIN guest of honor  
 來賓 RAIHHIN guest, visitor  
 迎賓館 GEIHHINKAN reception hall

Bronze 賓; seal 賓; traditional 賓. Has 貝 10 'shell-money', or in some bronze forms 鼎 1746 'tripod vessel' (both symbols of wealth), with a second element as phonetic. Views differ on 賓/賓 (rare graph, not in *Kangxi*

*zidian*). Ogawa sees it as semantic and phonetic meaning 'guest', thus 'valuables for guest' and by extension 'guest'. Another view sees it as possible variant of 家 89 'house' as phonetic with associated sense 'lay out, display', thus 'display and give valuables', by extension 'entertain guest' (Mizukami, Katō). OT1968:960; MS1995:v2:1242-3; KJ1970:169; AS2007:167. Take 賓 as 'half-built house'.

**Mnemonic:** A HALF-BUILT HOUSE WELCOMES GUESTS WITH SHELL-MONEY

1902

頻

HIN  
frequency  
17 strokes

頻繁 HINPAN ni frequently  
 頻發 HINPATSU frequency  
 頻度 HINDO frequency

Late post-*Shuowen* graph. Taken as short form of 瀕 NJK 'shore, verge; wrinkles like water ripples' (see 浜 1900). Later, 頻 was borrowed for its sound value to represent another word meaning 'frequent'. OT1968:1105,613; GY2008:1580. Take as 'head' 頁 103, 'walk' 步 221.

**Mnemonic:** WALK ON ONE'S HEAD FREQUENTLY!?

1903

敏

BIN  
agile, alert, quick  
10 strokes

敏速 BINSOKU alacrity  
 銳敏 EIBIN sharpness  
 機敏 KIBIN sharpness

OBI 敏; seal 敏. OBI and bronze forms have 又 2003 'hand', with 每 (traditional form of 每 225 'each, every') as phonetic with associated sense taken in one view as 'work hard/rapidly', giving overall sense 'work busily with hands' (Katō). At seal stage, 又 was changed to 支/女 112 'hit, strike', and

this is believed to reflect a shift in meaning to 'hit in busy fashion' (Katō). Meanings such as 'alert, quick' are extended senses. An alternative analysis treats 敏 as depicting a woman with a hairpin, which combined with 又 is taken as depicting a woman adjusting her hair ornament; overall meaning is then held to be 'woman works busily on ritual matters' (Shirakawa), though this seems to involve a jump in semantic progression. KJ1970:812; MS1995:v1:578-9; OT1968:439; SS1984:439.

**Mnemonic:** EVERY STRIKE SHOULD MAKE ONE MORE ALERT

1904

瓶

BIN, kame  
bottle, jug, jar  
11 strokes

瓶詰め BINzume bottling  
 花瓶 KABIN flower vase  
 釣瓶 tsurube\* well-bucket

Bronze 瓶; seal 瓶; traditional 瓶 (see also Note 2). 缶 'pottery/earthenware receptacle' (originally a pictograph) was the earlier determinative in this graph (on right-hand side in the bronze form) combining with 并 (NJK 'put/join together'; see Note 1 below) as phonetic with associated sense 'flattish, thin

and flattish'; overall meaning is 'flattish receptacle made of thin pottery'. Subsequently, the meaning became more generalized to 'jug, bottle'; and the determinative changed to 瓦 (5 strokes; originally, 'earthenware object'; see 1091). Already in the first *Jōyō kanji* List promulgated in 1923, 瓶 (with abbreviated left-hand shape) was adopted as standard. Note 1: OBI forms of 并 (modern 并; distinguish from 並 977 'row, line' and from 井 1575 'well') show that it originally depicted two figures conceptually joined together by a horizontal stroke (sometimes two) partway up. Note 2: *Kangxi zidian* lists 甌, with 甌 listed separately as a variant and noted as a popular

equivalent. Note 3: The stroke number can vary depending on how it is written, but the modern standard graph is 11 strokes). GY2008:1121; MS1995:v2:1028-9; v1:446-7; KZ2001:2082/3671, 1635/3671, 1633/3671; AS2007:415. Difficult mnemonically, but we suggest taking the right hand side as 'tile', which is its modern Japanese meaning, and the left hand side as a stylized (or odd) 井 'well'.

**Mnemonic:** TILES, BOTTLES, JUGS AND JARS TAKEN OUT OF STYLISH WELL

**Or:** FIND JUGS AND JARS AND BOTTLES WHILE TILING AN ODD WELL

1905

扶

FU  
help, support  
7 strokes

L1

扶助 FUJO aid  
扶養 FUYŌ support  
扶育 FUIKU raising children

Bronze 𠄎; seal 𠄎. Consists of 扌 34 'hand'; combined with 夫 601 ('man, husband') as phonetic with associated sense 'lend a hand', giving 'lend a hand and help, help'. KJ1970:813-4; MS1995:v1:550-51; OT1968:405.

**Mnemonic:** HANDY HUSBAND IS A HELP

**Or:** MAN GIVES HELPING HAND

**Or:** HELP SUPPORT A HANDYMAN

1906

怖

FU, kowai  
fear, afraid  
8 strokes

L2

恐怖症 KYŌFUSHŌ phobia  
恐怖 KYŌFU fear  
畏怖 IFU dread, awe

Seal (怖) 𠄎. *Shuowen* has 怖 as entry heading, with 怖 noted as alternative. Has ↑ 164 'heart'; with 甫 (NJK; see Note below)/布 799 ('cloth') as phonetic with associated sense taken as ij 'hit'; giving 'chest palpitates'/'be afraid' (Ogawa), or iij 'be afraid' (Katō). Several clerical script occurrences are close in shape to 怖. Note: Views on 甫 diverge.

Usually taken based on early (OBI/bronze) forms as 𠄎 'plant shoot' with 田 63 'field' > 'seedling bed, vegetable field, plant seedlings' (Ogawa, Tōdō, Gu; Shirakawa broadly agrees). Mizukami notes different view, taking as 父 216 (orig hand holding ax; loan use for 'father') over 用 235 'use' (loan meaning), but early forms suggest consensus view is better. Either way, 'beginning, first' is seen as an extended sense, indicating beginning stage of horticulture or construction work. DJ2009:v3:867; TA1965:435; SS1984:777; KJ1970:814; GY2008:392; OT1968:366,667; MS1995:v2:870-71.

**Mnemonic:** FEAR WRAPS HEART LIKE CLOTH

1907

L1

阜

FU  
hill, mound  
8 strokes

阜頭 FUTŌ wharf  
 岐阜市 GIFUSHI Gifu City  
 岐阜県 GIFUKEN Gifu Prefecture

OBI 𠄎 seal 𠄎. Taken to have been originally pictograph, but views differ as to object depicted. One view treats as hills at various levels (Mizukami, Ogawa); Ma takes '(naturally formed) mounds'. But why are the hills (if that is what they are) standing on end, as it were? Katō suggests earliest writing of this graph would have been horizontally oriented, but was later changed to vertical; Ma agrees. This seems reasonable, bearing in mind that orientation of graphs in OBI texts often fluctuated. OBI and later forms, though, all have vertical orientation. Possibly this change occurred at a very early OBI stage, but at present we lack evidence. Alternatively, Gu takes original meaning as footholds to go up and down for access to a cave dwelling or

pit, with 'hill, mound' as an extended sense. Another view sees it as showing ladder for deities to use for descending and ascending to Heaven (Shirakawa). We provisionally follow 'hill, mound' as original meaning, and terraced slopes as extended sense. In compound graphs, 阜 262 always occurs as 𠄎 as *left-hand* element, never right; to be distinguished carefully from 𠄎 376 as *right-hand* element, an abbreviation of 邑 'settlement, village', as in 都 'capital', for instance. Regarding change in shape between seal and block script, Mizukami suggests lower element 十 'ten' 35 was added – based on word-family association – with a meaning 'collect, gather'; some support is to be found for this in Tōdō, who includes 十 in word-family 'pile up together'. MS1995:v2:1390-91; OT1968:1063; KJ1970:659; MR2007:506; GY2008:661; SS1984:739; TA1965:796-9. We suggest taking main body as terraces, 十 as 'ten', with little stick on top.

**Mnemonic:** HILLY MOUNDS ARE TEN  
TERRACES WITH A LITTLE STICK ON TOP

1908

L1

附

FU, tsuku/keru  
attach(/ed)  
8 strokes

附属 FUZOKU affiliated  
 寄附 KIFU contribution  
 見附 mitsuke castle gate approach

Seal 𠄎. Has 𠄎 262 'hill, mound', with 付 602 ('attach') as phonetic with associated sense taken as ij 'small', giving 'small hill' (Ogawa), or iij 'small mound', giving 'hill, mound'

(Katō), or iij 'stick/continue close together', giving 'places where land is put close up together' (noted in Mizukami), or ivj 'grant, bestow', giving 'spirits of the dead come down and take food with descendants'. Analysis iij leads most directly to 'be attached, attach' as an extended sense. OT1968:1065; KJ1970:823; MS1995:v2:1392-3; SS1984:739.

**Mnemonic:** ONE GETS ATTACHED TO HILLY  
MOUNDS

1909

L1

訃

FU  
obituary  
9 strokes

訃音 FUON news of a death  
 訃告 FUKOKU obituary  
 訃報 FUHŌ report of a death

A late, post-*Shuowen* graph; listed in *Yupian*. Consists of 言 118 'words, speak', with 卜 96/1598 ('perform divination', see) as phonetic with associated sense 'hurry'. According to Qiu, originally the graph 赴 1910 'proceed to' acquired the extended sense 'rush to announce somebody's death', and this latter sense was

later represented by changing determinative from 走 179 (original meaning in Chinese was 'run', in contrast to its common meaning 'walk, go' in modern Chinese: 'run' in Japanese) to 言. QX2000:333; OT1968:920.

**Mnemonic:** WORDY OBITUARY FOR A DEATH DIVINED

1910

赴

FU, omomuku  
**proceed, go**  
9 strokes

L1

赴任 FUNIN proceed to new post  
赴任地 FUNINCHI new post  
赴援 FUEN go to rescue

Seal 赴. Has 走 179 'run', with 卜 ('perform divination', see 96/1598) as phonetic with associated sense taken as ij 'stick, adhere, get near to', giving 'hastily go and reach/ arrive' (Ogawa), or ii] 'announce', giving 'run and announce', or – according to Qiu – 'run and announce somebody's death'. This latter meaning later came to be represented by 訃 1909, while 赴 came to be used in general senses such as 'proceed'. Mizukami lists a proposed OBI equivalent. OT1968:966; KJ1970:820; QX2000:333.

**Mnemonic:** DIVINATION PROMPTS ONE TO PROCEED AT A RUN

1911

浮

FU, uku/kabu/kaberu  
**float, fleeting, buoyant, gay**  
10 strokes

L2

浮力 FURYOKU buoyancy  
浮気 uwaki\* inconstancy  
浮世 ukiyo fleeting world

OBI 浮; seal 浮; traditional 浮. Consists of 氵 42 'water', combined with 孚 (interpretations of the original meaning vary: see Note below) as phonetic with associated sense taken as ij 'float' (Katō), or ii] 'cover' (Ogawa), or iii] 'envelop' (Tōdō). Despite these differences, the resultant overall meaning is much the same: namely 'float on surface' (Katō), 'float (so as to cover surface)' (Ogawa), 'envelop water surface' (Tōdō). The idea of floating, particularly in the Edo Period (1600-1868), is related to a quasi-fatalistic sense of the brevity and transience of life, hence the meaning 'fleeting'. It is also a commentary on socio-cultural values regarding pleasure – live for the moment, as it were – which included sexual relations, from

the male perspective not necessarily with his wife but with the courtesans and geisha in the notorious pleasure quarters. (Geisha, which means 'talented person', were in fact all male until the middle of the 18<sup>th</sup> century.) Yoshiwara in Edo (early name for Tokyo) was the most noted of the pleasure quarters. Ukiyoe, which translates as 'pictures of the floating world', are sought after by collectors of art work, for they depict scenes from the pleasure quarters. When Westerners arrived from the mid 19<sup>th</sup> century, many were shocked by the explicitness of these pictures, which were in the form of woodblock prints. Note: commentators are agreed that the two constituent elements of 孚 are 爪 319/1739 'hand, claw', combined with 子 27 'child', but differ in their interpretation. Katō takes as 'deliver newborn baby', while Gu says 'suckle infant', and Ogawa interprets somewhat differently as 'seize child with hands', i.e. 'captive'. KJ1970:821-2; OT1968:580,267; TA1965:233-5; GY2008:465.

**Mnemonic:** HAND PLUCKS FLOATING CHILD FROM WATER

1912

符

FU  
tally, sign  
11 strokes

切符 KIPPU ticket  
 符号 FUGŌ symbol, code  
 符合 FUGŌ agreement

Bronze 符; seal 符. Consists of 竹 58 'bamboo', with 付 602 ('attach') as phonetic with associated sense 'join/fit together', giving 'join together two pieces of tally stick'

(historically, a tally stick in the form of a bamboo stick/tablet or similar was broken in two to mark an agreement between two parties). By extension, 'record, a sign'. Confirmation of the close connection between the word for 'adjoin' and the near-homophone 'tally' in early Chinese is found in Schuessler. MS1995:v2:986-7; OT1968:749; TA1965:319-22; AS2007:244.

**Mnemonic:** JOIN BAMBOO TALLIES AS A SIGN

1913

普

FU, amaneku  
widely, generally  
12 strokes

普通 FUTSŪ ordinary, usual  
 普遍 FUHEN universality  
 普及 FUKYŪ diffusion

Seal 普; late graph (*Shuowen*); traditional 普. Has 日 66 'sun, day', with 並 (traditional form of 並 977 'row, line') as phonetic with associated sense taken as ij 'thin, faint', thus

'sunlight is faint' (Katō) or iij 'spread out', thus 'sunlight extends everywhere' (Ogawa), and 'widely, generally' as an extended sense. The latter view is supported by Schuessler, who details a relevant word-family in early Chinese for the phonetic element 並 here which encompasses 'spread out, be vast; extensively'. KJ1970:825-6; OT1968:472; AS2007:173.

**Mnemonic:** GENERALLY, ONE DAY FOLLOWS ANOTHER IN A ROW

1914

腐

FU, kusaru/reru  
rot(ten), decay, bad  
14 strokes

腐心 FUSHIN take pains to  
 腐敗 FUHAI decay, rot  
 腐れ kusare- wretched, useless

Seal 腐; late graph (*Shuowen*). Has 肉 209 'meat, flesh, body' with 府 603 ('govt office') as phonetic with associated sense taken as ij 'swollen and disordered' (Ogawa), or iij 'decay' (Katō), both giving 'meat breaks down, goes bad'. OT1968:824; KJ1970:823-4.

**Mnemonic:** MEAT IN GOVERNMENT OFFICE IS ROTTEN

1915

敷

FU, shiku  
spread, lay  
15 strokes

敷設 FUSETSU laying  
 敷物 shikimono rug  
 屋敷 yashiki mansion, residence

Seal 敷; late graph (*Shuowen*). Has 支/攴 112 'beat with stick', with 專 593 'spread out the fingers' (see Note below) as semantic and phonetic (Ogawa; alternatively, Katō treats as phonetic only, with generalized meaning 'spread out' as associated sense), giving 'beat (something) with stick to spread it out'. Left-hand element of 敷 is a variant of 專; forms close to 敷 can be found

at clerical script stage. Note: 專 comprises 寸 920 'hand', with 甫 (probable original meaning: 'seedling bed, vegetable field'; see 1906 Note) as phonetic with associated sense 'spread the fingers (to measure)', giving 'spread the four fingers (to measure):

OT1968:443; MS1995:582-3; KJ1970:857; SK1984:352. Take left side as variant of 專 925 'exclusive'.

**Mnemonic:** BEAT A VARIED EXCLUSIVE  
SPREAD AND LAY IT OUT

1916

膚

FU, hada  
skin  
15 strokes

L2

皮膚炎 HIFUEN dermatitis  
皮膚 HIFU skin  
鮫膚 samehada shagreen, dry skin

Seal ( 臚 ) 臚 Shuowen has 臚 as the entry heading, and notes 膚 as variant. 臚 consists of 月 / 肉 209 'flesh, meat, body', with 盧 (CO, interpretations of meaning vary; see Note below) as phonetic with associated sense 'spread, cover', giving 'flesh/that which covers surface of the body', i.e. 'skin'. At the clerical script stage, a significant change in shape took place, with left-hand 月/肉 commonly omitted and the lower element changed to 胃 447 'stomach' (possibly as just a graphic variant). Note: occurrent OBI and bronze shapes of 盧 vary, and interpretations vary in consequence. Mizukami and Katō are agreed, though, that 盧 and 膚 are in essence one and the same

graph, 皿 300 ('bowl') being an addition in some bronze occurrences. Lower element originally had *not* 田 63 'field', but an element of roughly similar shape taken to represent a wine container; the upper element in some occurrences is 虍 (originally, pictograph of tiger's head – an abbreviation of the fuller form 虎 1301 'tiger') serving as phonetic with associated sense 'bend, round, concave'. In other occurrences the upper element is seen as an inverted container, and so straining wine is taken to be one part of the meaning. The overall meaning is accordingly taken by Mizukami and Katō to be 'round wine container made of willow for strained wine'. Gu, alternatively, interprets the graph as meaning 'stove'. MS1995:v2:1082-3,910-11,1138-9,1140-41; KJ1970:824,898-9; DJ2009:v2:344; OT1968:827; SK1984:601. We suggest taking the lower part of the modern graph as 胃 447 'stomach, belly'.

**Mnemonic:** SKIN FROM A TIGER'S BELLY

1917

賦

FU  
levy, tribute, ode  
15 strokes

L1

賦課 FUKA levy, tax  
賦詩 FUSHI writing poetry  
月賦 GEPPU monthly payment

Bronze 𠄎, seal 賦. Consists of 貝 10 'shellfish, shell currency', with 武 802 ('military, warrior') as phonetic with associated sense taken either as i| 'divide', giving 'divide up shell currency/money' (Katō), or iij 'plan', giving 'tribute planned based on land and population', and by extension 'divide' (Ogawa). Note: currency in early China included shells strung together, and also metal cast in a spade shape; QX2000 Figure 19 includes several drawings of spade currency. KJ1970:820-21; OT1968:961.

**Mnemonic:** WARRIOR PAYS TRIBUTE IN  
SHELL-MONEY

1918

譜

FU  
notation, genealogy  
19 strokes

系譜 KEIFU genealogy  
樂譜 GAKUFU musical score  
年譜 NENPU chronological record

Seal 𠄎; a late graph (later version of *Shuowen*). Consists of 言 118 'words; speak' (here best taken as 'written words, text'), combined with 普 1913 ('widely, generally') as phonetic with associated sense 'put in order, arrange', giving 'documents with material in set order'. Used for a range of document types such as genealogies, chronological lists, and musical scores. SS1984:744; OT1968:944.

**Mnemonic:** GENEALOGY IS WIDELY SPOKEN OF

1919

侮

BU, *anadoru*  
scorn, despise  
8 strokes

侮辱 BUJOKU insult  
輕侮 KEIBU contempt  
侮慢 BUMAN offence, insult

Bronze 𠄎; seal 𠄎; traditional 侮. Has 亻 41 'person', with 每 (traditional form of 每 225 'each, every') as phonetic with associated sense 'ignore, ridicule, despise', thus 'ridicule, despise'. MS1995:v1:68-9; KJ1970:859; SS1984:745; OT1968:61; GY2008:883.

**Mnemonic:** DESPISE EVERY PERSON

1920

舞

BU, *mau*  
dance, flit  
15 strokes

舞台 BUTAI stage  
舞子 maiko dancing girl  
振舞い furumai behavior

OBI 𠄎; seal 𠄎. At the OBI stage, 舞 and 無 620 'not have, not' were written in the same way, originally depicting a dancing figure with what is interpreted as either holding oxtails (Qiu, Ma), or wearing long decorative sleeves (Ogawa, Shirakawa), either way giving 'dance' (possibly in a ritual sense). This graph mean-

ing 'dance' was later borrowed to represent another word of similar pronunciation in early Chinese meaning 'not be, not have, not', and when this loan usage became common, 舛 1278 ('feet pointed away from each other') was added to the graph to indicate overtly the original meaning 'dance'. The idea of oxtails is not as bizarre as it might seem (see 無 620). QX2000:186-7,265; OT1968:837; MR2007:331; MS1995:v2:1096-8; SS1984:746-7. Take upper part as bound wheatsheaf.

**Mnemonic:** DANCING WITH POINTED FEET AROUND BOUND WHEATSHEAF

1921

封

FŪ, HŌ  
close off, fief  
9 strokes

封筒 FŪTŌ envelope  
封鎖 FŪSA blockade  
封建 HŌKEN feudalism

OBI 𠄎; seal 𠄎. OBI and bronze forms vary but are broadly similar, showing a sapling, in some cases with 又 2003 'hand' as second element to indicate planting. In ancient China planting trees often indicated a boundary, thus overall meaning is 'plant sapling to mark boundary'; Gu considers the sapling is being planted on a mound. Mizu-

kami notes a different view that sees earth piled up to a cone-shaped top (instead of sapling), thus 'cone-shaped altar or mound', also able to indicate boundary. Support is found in Schuessler for most of the above views ('mound, raise earth, boundary embankment'). 'Shut, close off' is an extended sense. The seal form has 又 changed to

another graph for 'hand', viz. 寸 920; the two were not always differentiated in use in early texts. KJ1970:860; MS1995:v1:394-5; GY2008:777; OT1968:287; AS2007:237. Take left side as (double) piled 'earth' 土 64.

**Mnemonic:** HAND PILES UP EARTH TO CLOSE OFF FIEF

1922

伏

FUKU, *fusu/seru*  
**bow down, hide, crouch, yield**  
6 strokes

起伏 KIFUKU undulations  
潜伏 SENPUKU lurking  
伏して fushite humbly

Bronze 𠄎; seal 𠄎. Has 亻 41 'person' with 犬 19 'dog'. Views vary. One takes as dog at person's side, and so 'conceal, hide' (Ogawa), presumably in hunting context. Similarly, Tōdō takes 伏 as meaning 'dog accompanies owner'. In contrast, Gu takes as showing dog lying in wait for a chance to attack someone. The components are clear, but it is difficult to establish the original meaning of this graph. OT1968:52; TA1965:153; GY2008:280.

**Mnemonic:** PERSON CROUCHES TO HIDE FROM DOG

1923

幅

FUKU, *haba*  
**width, scroll**  
12 strokes

振幅 SHINPUKU amplitude  
画幅 GAFUKU picture scroll  
横幅 yokohaba breadth

Seal 𠄎, a late graph (*Shuowen*). Has 巾 1232 'piece of cloth', with 畐 409 ('bulbous/full wine jar') as phonetic with associated sense taken as ij 'swollen', thus 'cloth swollen sideways, width' (Ogawa), or ij 'full' or 'distance between', thus 'distance from left to right, width' (Katō). KJ1970:828; OT1968:319. Take 畐 as 'field' 田 63, one 一 1, and 'entrance' 口 22.

**Mnemonic:** ONE CLOTH SPANS WIDTH OF ENTRANCE TO FIELD

1924

覆

FUKU, *ōu,*  
*kutsugaeru/su*  
**overturn, cover**  
18 strokes

覆面 FUKUMEN mask  
転覆 TENPUKU overturn  
覆水 FUKUSUI spilt water

Seal 𠄎. Has 罇 'stopper, cover' (originally a pictograph; not a variant of similarly-shaped 西 169 'west'), combined with 復 803 ('again, repeat') as phonetic with associated sense 'wrap, envelop, giving 'cover'. 'Overturn' is a loan usage. MS1995:v2:1176-7; OT1968:913. We suggest taking 罇 as 'west'.

**Mnemonic:** WEST OVERTURNED AGAIN!  
MUST BE COVER STORY!

1925

L2

払

FUTSU, harau  
**pay, rid, sweep away**  
5 strokes

払底 FUTTEI shortage  
払い戻す haraimodosu refund  
払い出す haraidasu drive out

Seal 拂, a late graph (*Shuowen*); traditional 拂. Has 扌 34 'hand', with 弗 (NJK, 'straighten'; see Note below) as phonetic with associated sense taken as 讠 'suddenly remove', giving 'push aside with the hand' (Ogawa), or 讠 'dirt', giving 'remove dirt by hand' (Katō). Note: the OBI form of 弗 is taken by Gu as depicting bent

arrows being straightened using cord wrapped round them, while Shirakawa takes it to be cord wrapped round saplings to bind and keep them straight. 弗 was later borrowed as a convenient word of representing a grammatical function word of negative meaning. In older Japanese texts, 弗 is sometimes found used again as a loan – in this case on the basis of shape – for *DORU* 'dollar'. OT1968:401; KJ1970:832; GY2008:598; SS1984:202. We suggest taking 厶 as a nose.

**Mnemonic:** HAND GIVES SWEEPING BLOW TO NOSE TO GET PAYMENT

1926

L2

沸

FUTSU, waku/kasu  
**boil, gush**  
8 strokes

沸点 FUTTEN boiling point  
沸き立つ wakitatsu seethe  
沸き出る wakideru gush forth

Seal ; a late graph (*Shuowen*). Has 氵 42 'water', and 弗 ('straighten'; see 1925 Note) as phonetic with associated sense 'emerge suddenly, gush out', giving 'water gushes out'. Katō sees 'boil' as loan usage. The change of 弗 to 厶, though used in 拂/払 1925, was judged too radical for this graph in Japan. KJ1970:832; OT1968:568. Suggest winding on sticks.

**Mnemonic:** WATER 'UNWINDS' BOUND STICKS WHEN IT BOILS

1927

L1

紛

FUN, magireru/rasu  
magirawashii  
**confusion, stray**  
10 strokes

紛失 FUNSHITSU loss  
紛争 FUNSŌ dispute  
紛々 FUNPUN in confusion

Seal 紉, a late graph (*Shuowen*). Has 糸 29 'thread', with 分 218 'divide, separate' as semantic and phonetic, giving 'thread becomes separated, tangled thread'; by extension, 'be confused'. OT1968:771; TA1965:726-9; SS1984:756-7.

**Mnemonic:** DIVIDED THREADS GO ASTRAY, CAUSING CONFUSION

1928

L1

雰

FUN  
**atmosphere, air, ambience, fog**  
12 strokes

雰囲気 FUN'IKI atmosphere, ambience  
霧雰 MUFUN misty air  
霜雰 SŌFUN frosty air

Seal 雰. The main heading in *Shuowen* has 氛, comprising 气 'vapors, cloud layers' (original way of writing 氣 12 'spirit'), with 分 218 ('divide') as phonetic with associated sense 'disperse', giving 'dispersed vapors, atmosphere', and also 'mist'. 雰 is noted as an alternative form, the determinative 气 replaced by 雨 3 'rain', likewise combining with 分 as phonetic. DJ2009:v1:31; MS1995:v2:726-8; SS1984:757; AS2007:235; OT1968:1085.

**Mnemonic:** RAIN DIVIDES THE ATMOSPHERE

1929

L1

噴

FUN, fuku  
emit, spout, gush  
15 strokes

噴火 FUNKA volcanic eruption  
 噴水 FUNSUI fountain  
 噴出す fukidasu spurt out

Seal 噴; late graph (Shuowen). Has 口 22 'mouth/opening', with 賁 ('beautiful large shell'; see Note below) as phonetic with associated sense taken in one view as 'exhale suddenly', giving 'blow out vigorously' (Ogawa). In similar vein, Shirakawa takes associated sense to be 'emerge on the outside', and notes there tends to be some force involved. Katō

takes 賁 as onomatopoeic, with overall meaning 'make a noise with the mouth/ through the nose', and regards 'gush out, exude' as loan usage. Note: 賁 is comprised of 貝 10 'shell' combined with 奔 as abbreviation of 奔 1991 ('run, bustle') as phonetic with associated sense 'gush out, swell up', giving 'beautiful large shell' (Mizukami). Schuessler gives the meaning 'ardent' for 賁, and this may be an extended sense. OT1968:196; SS1984:757; KJ1970:833; MS1995:v2:1240-41, v1:304-5; AS2007:160. Take upper right as 3 x 'ten' + 35 = 30.

**Mnemonic:** THIRTY SHELLS EMITTED FROM OPENING

1930

L1

墳

FUN  
(burial-) tomb  
15 strokes

古墳 KOFUN tumulus  
 墳墓 FUNBO tomb  
 円墳 ENPUN burial mound

Seal 墳; late graph (Shuowen). Has 土 64 'earth', with 賁 (see 1929 Note) as phonetic with associated sense 'swell up', giving 'mound, embankment'; usually used of burial mounds. KJ1970:833-4; OT1968:226; TA1965:731. Take 賁 as 3 x 'ten' + 35 = 30 and 'shell' 貝 10.

**Mnemonic:** THIRTY SHELLS FOUND IN EARTHEN BURIAL MOUND

1931

L1

憤

FUN, ikidōru  
indignant, angry  
15 strokes

憤慨 FUNGAI indignation  
 憤怒 FUNDO rage  
 義憤 GIFUN righteous indignation

Seal 憤; late graph (Shuowen). Has 'heart, feelings' 心 164, with 賁 (see 1929 Note) as phonetic with associated sense taken as ij 'gush, exude', thus 'vent one's anger' (Ogawa), or ij 'full', thus 'one's heart is full' (Katō). Schuessler supports latter, positing semantic range 'swell' to 'full of annoyance'. OT1968:388; KJ1970:833; AS2007:236. Take 賁 as 30 shells.

**Mnemonic:** THIRTY SHELLS CAUSE INDIGNANT FEELINGS

1932

L1

丙

HEI, hinoe  
C, 3<sup>rd</sup>  
5 strokes

丙種 HEISHU C class/grade  
 甲乙丙 KŌOTSUHEI ABC/123  
 丙 hinoe 3<sup>rd</sup> calendar sign

OBI 丙; seal 丙. Views differ, including 'altar for sacrifices to deities' (Ogawa, Katō), 'tail fin of fish' (Tōdō), and 'rump, hindquarters' (Matsumaru). As for 'rump, hindquarters', some bronze forms include rounded strokes and do lend themselves to such an interpretation. 'Altar for sacrifices', perhaps depicted in side

profile, would seem the likely original meaning, and Katō gives several forms he believes to be OBI, featuring an animal head on projected altar along with two hands making the offering; however, textual sources for these are not clear: e.g., no such forms are listed in the extensive OBI catalogue by Matsumaru and Takashima (MT1993). Despite this, ‘altar’ seems a strong contender. Mizukami lists this possible interpretation with the meaning ‘chopping board in form of a stand with legs for ritual

offerings’. The seal form differs in having a top horizontal stroke. As Katō suggests, this may be to represent the sacrifice. The meaning ‘third of the Heavenly Stems’ (a traditional Chinese ordering system of ten) is a loan use of 丙. OT1968:19; KJ1970:939-40; MT1993:164,391-2; MS1995:v1:10-11; TA1965:444. Take as 丙 207 ‘inside’ and 一 1 ‘one’.

**Mnemonic:** THIRD ONE INSIDE IS RATED ‘C’

1933

併

HEI, awaseru  
**unite, join**  
8 strokes

L1

合併 GAPPEI merger  
併用 HEIYO joint use  
併発 HEIHATSU complication

Seal 併, traditional 併. Has 亻 41 ‘person’, with 井 (traditional form of 井 NJK ‘put/join together’), giving ‘(two persons) lined up/put together’ (see 1904 Note 1). Katō and some others treat it as variant of 井/井 with 亻 added

as determinative, which no doubt is the case (see Note below). The meanings of 井 and 併 are the same (‘join together’), but in modern Japanese texts 併 is used rather than 井. Note: Mizukami lists proposed OBI equivalent for 併 which lacks 亻, identical to OBI equivalents for 並 977 ‘row, line’. MS1995:v1:74-5,446-7, v2:980-81; OT1968:61; KJ1970:836-7. Take 井 as stylized ‘well’ 井 1575.

**Mnemonic:** UNITE TO GET PERSON OUT OF FANCY WELL

1934

柄

HEI, gara, e  
**handle, pattern, one’s nature**  
9 strokes

L1

横柄 ÔHEI arrogance  
家柄 iegara family pedigree  
長柄 nagae long handle, spear

OBI 柄, seal 柄. Has 木 73 ‘wood’, with 丙 (‘3<sup>rd</sup>’, 1932, q.v.) as phonetic with associated sense ‘take in hand’, thus ‘wood to take in hand’, i.e. ‘handle’. Other meanings would seem loan usage. OT1968:500; GY2008:801.

**Mnemonic:** HANDLE IS MADE OF ‘C’ GRADE WOOD

1935

塀

HEI  
**fence, wall, screen**  
12 strokes

L1

土塀 DOBEI earthen wall  
板塀 itaBEI board fence  
塀越し HEIgoshi over a fence

A *kokuji* ‘made in Japan’ graph. Traditional form has 屏 as right-hand element, comprising 尸 256 ‘prone body/corpse’, but here with probable meaning ‘hanging curtain’, combined with 井/井 (‘put together’; see 1904 Note 1) as phonetic with associated sense taken in one view as ‘flat’, thus ‘flat curtain/screen’, and ‘hedge/fence’ as extended sense (Mizukami). Mizukami notes another analysis with associated sense

taken as 'avoid', thus 'hanging curtain for privacy'. Ogawa takes 尸 as '(living) body, person', with 并/并 as phonetic with associated sense 'withdraw, retreat', giving overall meaning 'retreat'. Presumably 塀 was devised originally to denote 'wall of packed earth' 土 64, but later

became generalized to 'wall, fence, enclosure'. MS1995:v1:412-3; OT1968:297. Take 并 as stylized 'well' 井 1575.

**Mnemonic:** CORPSE FOUND IN FANCY WELL  
SCREENED BY EARTHEN WALL

1936

幣

HEI, nusa  
**offerings, money**  
15 strokes

L1

紙幣 SHIHEI paper money  
貨幣 KAHEI coin, money  
幣帛 HEIHAKU Shintō offerings

Seal 幣; a late graph (*Shuowen*); traditional form has 敝 (CO, 'damaged clothing; be damaged/destroyed'; see Note below) as upper element. The graph consists of 巾 1232 '(piece of) cloth', combined with 敝 as phonetic with associated sense 'offer up', giving 'cloth for offering'. The meaning was later generalized to 'gift', and by further extension to 'currency'. Prayer offerings to the gods of Shintō shrines include in particular cloth, and rope, along with cut and folded paper strips, the latter typically

interwoven into an intricate pattern. It has been a tradition to make offerings on particular occasions, often (at least originally) specific to particular localities, such as in some eastern parts of Japan (and probably elsewhere) there are prayers and offerings to the mountain deities on New Year's Day, in this particular case bundles of straw being hung in trees. Note: 敝 consists of 支/攴 112 'strike, cause to do, force', combined with 尃, a CO 'rip, tear' as semantic and phonetic, giving 'tear cloth'; by extension, 'damaged clothing; be damaged/destroyed'. 尃 is comprised of 巾 'cloth', with the four short downward diagonal strokes representing rips or tears. MS1995:v1:580-81; KJ1970:837; OT1968:320; TA1965:652; SS1984:763.

**Mnemonic:** FORCED TO TEAR CLOTH STRIPS  
AS OFFERINGS TO THE SHRINE

1937

弊

HEI  
**evil, exhaustion, be humble**  
15 strokes

L1

弊社 HEISHA our (humble) firm  
疲弊 HIHEI exhaustion  
弊害 HEIGAI evil, abuse

Seal (弊) 弊 is a late, post-*Shuowen* graph. 弊 consists of 犬 19 'dog', with 敝 ('damaged clothing; be damaged/destroyed'; see 1936 Note) as phonetic with associated sense 'become tired, collapse', giving 'dog collapses' (probably during hunting). 'Exhaustion' is an extended sense. Katō takes 'evil, abuse' as a

loan usage; *HEI-* as a prefix in Japanese (older literary style) meaning 'my/our' (humble connotation) is also probably a loan usage. The popular form 弊, with the erroneous lower element 升 ('hands offering up', see e.g. 1639) as determinative appears to be a development in block script; in clerical script we find another example of a divergent writing, this one still quite close to 弊 in shape, having 大 56 'big' instead of dog 犬. MS1995:v2:844-5; DJ2009:v3:798; KJ1970:838; SK1984:488; OT1968:336-7.

**Mnemonic:** EVILLY FORCED TO TEAR  
MY HUMBLE CLOTH WITH BOTH  
HANDS – EXHAUSTING

**1938**

L1

**蔽**

HEI, ōu

**cover, conceal**

15 strokes

隱蔽 INPEI concealment

掩蔽 ENPEI obscuration

遮蔽 SHAHEI cover, shelter

Seal **蔽**. Consists of ++ 53 'plants, vegetation, grass', combined with 敝 'damaged clothing'; 'be damaged/destroyed', see 1936) as pho-

netic with associated sense 'cover', giving 'vegetation covers'. 'Cover' is the generalized sense; meanings such as 'conceal, deceive' are extended senses. OT1968:872; TA1965:658-61; AS2007:164. Take the elements as 'grass' ++, 'force, coerce' 支/攴 (see 112); and 尗 as 'torn bits of cloth'.

**Mnemonic:** FORCED TO TEAR CLOTH TO GRASS-LIKE BITS FOR CONCEALMENT

**1939**

L1

**餅**

HEI, mochi

**rice cake**

15 strokes (餅)

煎餅 SENBEI rice cracker

餅膚 mochihada smooth white skin

燒餅 yakimochi toasted rice cake; jealousy

Seal **餅**; a late graph (*Shuowen*); traditional form has 并 1904 q.v. as the right-hand element here. Consists of 食 163 'food, eat' – here with the meaning 'glutinous rice' – in its left-hand variant form 飠, combined with 并/并 ('put together'; see 1904 Note 1) as phonetic with associated sense 'flat, flattish', giving 'flat-tish rice cake'. The handwritten form with 食 is 14 strokes. OT1968:1118; TA1965:513-9. We suggest taking 并 as stylised 'well' 井 1575.

**Mnemonic:** THERE'S FOOD IN THE FANCY WELL – RICE CAKES

**1940**

L2

**壁**

HEKI, kabe

**wall**

16 strokes

壁画 HEKIGA mural

岸壁 GANPEKI rock face

壁紙 kabegami wallpaper

Seal **壁**; a late graph (*Shuowen*). Consists of 'earth, ground' 土 64, with 辟 (NJK, 'submit to punishment; punishment'; see 1887 and ac-

companying Note) as phonetic with associated sense taken either as ij 'prevent, obstruct', thus giving 'build up earth and keep wind out' (Ogawa; Shirakawa says 'avoid') or iij 'surround, enclose' (Katō), either way giving 'enclose/cut off with earth surround'; overall meaning is 'wall', now in a general sense. OT1968:226; SS1984:767; KJ1970:842-3.

**Mnemonic:** BUILD EARTHEN WALL AS PUNISHMENT

**1941**

L1

**璧**

HEKI, tama

**jade, splendid, precious stone**

18 strokes

完璧 KANPEKI perfect, flawless  
(no other current compounds)

Bronze **璧**; seal **璧**. Has 玉 15 'jade, precious stone', with 辟 ('punishment'; see 1887 Note) as phonetic with associated sense 'flat', giving 'flat jade disc' (originally with centre hole). 'Splendid' is extended sense. OT1968:661-2; SS1984:767; TA1965:513-7; GY2008:1981.

**Mnemonic:** PUNISHED FOR HAVING JADE? – A SPLENDID PRECIOUS STONE

1942

癖

HEKI, kuse  
**habit, kink**  
18 strokes盜癖 TÔHEKI kleptomania  
習癖 SHÛHEKI habit  
癖毛 kusege kinky/frizzy hair

A late, post-*Shuowen* graph. Has 疒 404 'sickness, sick bed', with 辟 ('punishment': see 1887 Note) as phonetic with associated sense 'build up' (Katō), giving 'foods build up undigested'. 'Lean too far and become unbalanced' (later 僻); 'fancifulness, eccentricity, habit' are loan usages. SS1984:767; KJ1970:843; OT1968:682.

**Mnemonic:** SOME KINKY HABITS ARE SICK AND NEED PUNISHING

1943

蔑

BETSU, sagesumu  
**scorn, despise, contempt**  
14 strokes輕蔑 KEIBETSU contempt, scorn  
侮蔑 BUBETSU contempt, scorn  
蔑視 BESSHI look down on, scorn

OBI 𠄎, bronze 𠄎; seal 𠄎; traditional 蔑. OBI form has 苜 'eyebrows', here meaning just 'eyes', with 伐 in one analysis – 伐 1857 ('attack, cut down') as phonetic with associated sense 'not have/exist', giving 'blind, cannot see' (Katō). In similar vein, the phonetic element is taken as 戍 476 (type of halberd,) as phonetic with associated sense 'little, cannot

see', giving 'cannot see well' (Tōdō; see Note below). By extension, 'very little', and by further extension 'hold in very low regard, despise'. Note: the weapon element in OBI and bronze is difficult to determine with certainty, though it does look like either 伐 or 戈 'halberd' (there are a number of graphs to which this interpretation is applicable). At the seal stage, 戍 appears to have been the one that was adopted as standard in this graph, and it seems likely that Tōdō's analysis relates to the seal stage. MS1995:v1:530-34,v2:1130-31; KJ1970:848; TA1965:667-70. Take 𠄎 as eyebrows, as is original meaning.

**Mnemonic:** KNIT EYEBROWS IN CONTEMPT OVER A HALBERD

1944

偏

HEKI, katayoru  
**incline, bias**  
11 strokes偏見 HENKEN prejudice  
偏向 HENKŌ inclination  
偏屈 HENKUTSU bigotry

Seal 𠄎; a late graph (*Shuowen*). Consists of 亻 41 'person', combined with 扁 (CO; 'inscribed board over gate or door': see also 1945) as phonetic with associated sense 'one side, lean over', giving 'person leaning over'; Katō suggests this would have been common in ancient times, as a result of illness or other occurrences. Meaning later generalized to 'lean over, incline'. OT1968:75; KJ1970:851; GY2008:1274.

**Mnemonic:** BIASED PERSON INCLINED TO LEAVE WRITING TABLETS AT DOOR

1945

遍

HEN, amaneku  
**widely, everywhere**  
12 strokes遍在 HENZAI ubiquity  
普遍性 FUHENSEI universality  
一遍 IPPEN once

Seal (徧) 徧; 遍 is a late, post-*Shuowen* form. *Shuowen* has only 徧, consisting of 辵 131 'go, move, road'; combined with 扁 (CO; 'inscribed board over gate or door': see also 1944) as phonetic with associated sense 'spread', giving 'spread everywhere'. 遍 appears to be a block script development, as clerical script occurrences are all 徧. DJ2009:157; TA1965:654-7; OT1968:1009; SS1984:772-3.

**Mnemonic:** MOVE WIDELY, LEAVING WRITING TABLETS EVERYWHERE

1946

哺

HO, kukumu  
**hold in mouth, feed, suckle**  
10 strokes哺乳 HONYŪ lactation, suckling  
哺乳類 HONYŪRUI mammals  
哺育 HOIKU suckling, nursing

Seal 哺; a late graph (*Shuowen*). Consists of 口 22 'mouth', combined with 甫 (NJK; see 補 981 regarding original meaning of 甫) as phonetic with associated sense 'grab, seize', giving 'put food in mouth'. Meanings such as 'include; nourish' are extended senses. OT1968:184; SS1984:778. Suggest taking 甫 as 'use' 用 235, 'ten' 十 35, and a 'drop'.

**Mnemonic:** USE MOUTH TEN TIMES TO SUCKLE – AND SPILL A DROP

1947

捕

HO, toraeru/wareru  
tsukamaru/maeru  
**seize, capture(/d)**  
10 strokes捕獲 HOKAKU seizure  
捕鯨 HOGEI whaling  
捕われ toraware captivity

Seal 捕; late graph (*Shuowen*). Has 扌 34 'hand'; with 甫 (NJK; see 補 981 for original meaning of 甫) as phonetic with associated sense taken as i) 'seize, grab' (Ogawa), ii) 'cover and take' (Katō), or iii) 'bind' (Shirakawa); in all cases, 'seizure' is explicit or implicit. OT1968:416; KJ1970:856; SS1984:778. Take 甫 as 'use' 用 235, 'ten' 十 35, plus 'dot'.

**Mnemonic:** USE TEN HANDS TO CAPTURE A DOT!?

1948

舗

HO  
**shop, spread, pave**  
15 strokes舗装 HOSŌ paving  
店舗 TENPO shop, store  
薬舗 YAKUHO pharmacy

Bronze (鋪) 鋪; seal (鋪) 鋪; 舗 is a later, post-*Shuowen* graph. 鋪 has 金 'metal' 16, with 甫 (see 補 981 for original meaning of 甫) as phonetic with associated sense taken as i) 'attach closely'/'take hold of' (Mizukami), or ii) 'spread out, set out' (Ogawa, Shirakawa, Gu; Schuessler also lends support). Either way, overall sense is 'attach/set

out metal fitting' (on a gate/door to facilitate opening and closing). 'Shop' seems a later meaning, possibly through metal door/gate fittings indicating type of trade, then by extension the premises. 'Spread, set out' is seen in words such as 舗装 HOSŌ 'paving'. 舗 is a later form replacing 金 with 舍/舎 727

'house, quarters'. MS1995:v2:1368-9,1096-7; SS1984:779-80; AS2007:173; OT1968:196; GY2008:1439. Take 甫 as 'use' 用 235, 'ten' 十 35, plus 'dot'.

**Mnemonic:** USE TEN DOTTED PAVERS TO SPREAD OUT FOR SHOP QUARTERS

1949

募

BO, tsunoru  
**gather, raise, enlist,  
intense**  
12 strokes

募集 BOSHŪ recruitment  
募金 BOKIN fund raising  
応募 ŌBO response to call

Seal 募; late graph (Shuowen). Has 力 78 'strength, effort', with 莫 ('sunset'; see 809 and 982) as phonetic with associated sense taken as ij 'seek, look for', giving 'seek assiduously' (Ogawa, Tōdō), or iij 'obtain', giving 'endeavor to obtain' (Katō). Either way it results in seeking to gather, giving a number of extended senses. OT1968:129; TA1965:449-53; KJ1970:775. Take 大 as variant 'big' 大 56, 'grass' 艹 53, and 'sun' 日 66.

**Mnemonic:** INTENSE BIG EFFORT TO RAISE AND GATHER GRASS WHILE SUN SHINES

1950

慕

BO, shिताu/washii  
**yearn, adore, hold  
dear**  
14 strokes

慕情 BOJŌ longing  
敬慕 KEIBO respect, admiration  
愛慕 AIBO love, yearning

Bronze 慕; seal 慕. Consists of 心 164 'heart, mind' in the abbreviated form 忄, combined with 莫 ('sunset'; see 809 and 982) as phonetic with associated sense 'seek, look for', giving 'long for, feel drawn towards'. MS1995:v1:522-4; OT1968:384; KJ1970:774. We suggest taking 大 as variant 'big' 大 56, 'grass' 艹 53, and 'sun' 日 66.

**Mnemonic:** BIG YEARNING IN HEART TO LIE ON SUNNY GRASS

1951

簿

BO, HAKU  
**register, record**  
19 strokes

簿記 BOKI book-keeping  
名簿 MEIBO register (of names)  
帳簿 CHŌBO register, lease

A late, post-Shuowen graph. Consists of 竹 58 'bamboo', combined with 專 (CO, 'spread out the fingers'; see 1915 Note) as phonetic with associated sense 'bind together', giving 'bamboo tablets bound together' (Shirakawa

says 'thin bamboo tablets bound together'). Bamboo tablets were commonly used as a writing material before the invention of paper in China (true paper was invented there at the beginning of the 2<sup>nd</sup> century AD), and bound together to form volumes. 簿 came to be used in a semantically restricted range covering bound volumes of a utilitarian nature such as record books. OT1968:759; SS1984:782.

**Mnemonic:** RECORD WATER SPREADING OVER BAMBOO REGISTER

1952

芳

HŌ, *kanbashii*  
**fragrant, good, you(/r)**  
7 strokes

芳香 HŌKŌ fragrance  
 芳志 HŌSHI your kindness  
 芳紀 HŌKI girl's age

Seal 芳<sup>𠄎</sup>; a late graph (*Shuowen*). Consists of ++ 53 'plant, vegetation', combined with 方 223 ('side, direction') as phonetic with associated sense 'emit, spread', giving 'fragrance of vegetation is emitted/spreads'. MS1995:v2:1110-11; TA1965:439; OT1968:845.

**Mnemonic:** THE GRASS ON YOUR SIDE HAS A GOOD FRAGRANCE

1953

邦

HŌ  
**country, Japan**  
7 strokes

邦画 HŌGA Japanese painting  
 連邦 RENPŌ federation  
 本邦 HONPŌ our country

Bronze 邦<sup>𠄎</sup>; seal 邦<sup>𠄎</sup>. Has 卩 376 'settlement, village', with 丰 (CO; orig. [OBI] a pictograph of luxuriant vegetation) as phonetic with associated sense 'plant tree as boundary marker', thus 'area with established/marked boundaries'. Later used for a very large area, viz. 'state, country'. MS1995:v2:1320-21; OT1968:1017. Take 𠄎 as bent telegraph pole.

**Mnemonic:** BENT TELEGRAPH POLES IN VILLAGES IN THE COUNTRY OF JAPAN?

1954

奉

HŌ, BU, *tatematsuru*  
**offer, respectful**  
8 strokes

奉仕 HŌSHI (a) service  
 奉納 HŌNŌ offering  
 信奉 SHINPŌ faith, belief

Bronze 奉<sup>𠄎</sup>; seal 奉<sup>𠄎</sup>. Bronze shows pair of hands (𠄎 or 卩; see Note below) holding 丰 1953, taken as luxuriant vegetation (Ogawa) or as phonetic with associated sense 'move up' (Tōdō), giving '(respectfully) offer up'. At seal stage, extra (redundant) hand was added beneath, giving block script 奉 (i.e. bottom three strokes of 奉 are a variant of 手 34 'hand'). Depending on perspective of person involved in the action, this meant either '(respectfully) give' or '(respectfully) receive', though the latter

is no longer a meaning for this graph. Extended senses include 'respectful; serve'. Note: The element in bronze showing a pair of hands is taken as 𠄎 (orig. sense probably 'search for and capture'; see 898) by Katō and also Qiu, but the shape in bronze can alternatively be interpreted as 卩 'offer up' (see e.g. 1639) which also shows a pair of hands with upward orientation; Gu tends towards the latter view, and is even of the view that 卩 is the early way of writing 奉. QX2000:232; MS1995:v1:302-3,460-61,566-7; GY2008:25; OT1968:247; TA1965:319-23; AS2007:239. For mnemonic, suggest taking 奉 as 'two' 二 65 and 'big' 大 56, and 丰 as club with nails through.

**Mnemonic:** RESPECTFULLY OFFER CLUB WITH TWO BIG NAILS THROUGH IT

1955

抱

HŌ, (i)*daku, kakaeru*  
**embrace, hug, hold, entertain**  
8 strokes

抱括 HŌKATSU comprehensive  
 抱懷 HŌKAI cherish, entertain  
 抱き合う dakiau hug one another

A late, post-*Shuowen* graph. Has 扌 34 'hand' with 包 611 'envelop, wrap', giving 'envelop with the hands/arms; embrace' (also abstract). OT1968:410; KJ1970:761-2; TA1965:231-4.

**Mnemonic:** TO EMBRACE IS TO ENVELOP WITH THE ARMS

1956

L1

泡

HŌ, awa  
froth, bubble, foam  
8 strokes

気泡 KIHŌ air bubble  
発泡 HAPPŌ foaming  
泡立つ awadatsu bubble, froth

Seal 𩺰, a late graph (*Shuowen*). Consists of 氵 42 'water', combined with 包 611 'envelop, wrap' as semantic and phonetic, giving 'that which envelops water surface', i.e. 'foam'. *Tōdō* interprets slightly differently, including in his word-family 'envelop, swollen up in round fashion', but with essentially the same overall meaning. TA1965:231-4; OT1968:570; SS1984:786.

**Mnemonic:** WATER ENVELOPED IN FROTHY BUBBLES OF FOAM

1957

L1

胞

HŌ  
placenta, womb  
9 strokes

胞子 HŌSHI spore  
同胞 DOHŌ brothers, brethren  
細胞 SAIBŌ cell (biology)

Seal 𩺱, a late graph (*Shuowen*). Consists of 月 209 'flesh, meat; body', combined with 包 611 'envelop, wrap', giving 'body part that envelops infant at birth, placenta'. OT1968:820; SS1984:787; TA1965:231-4.

**Mnemonic:** THE WOMB IS A PART OF THE BODY THAT ENVELOPS

1958

L1

俸

HŌ  
salary, pay  
10 strokes

俸給 HŌKYŪ salary, pay  
年俸 NENPŌ annual salary  
俸禄 HŌROKU stipend, pay

A late, post-*Shuowen* graph. Consists of 奉 1954 'offer', combined with 亻 41 'person'. In one view, 奉 is regarded as semantic and phonetic meaning 'service', thus 'help given to a person in return for service', i.e. 'pay, wages'

(Ogawa). Another analysis worth considering (based on Schuessler), though, is 奉 being used here for 'receive' (another of its early meanings; see 1954), with 亻 'person' added, giving 'that which a person receives', i.e. 'salary, pay'. OT1968:72; GY2008:1072; AS2007:239. As with 1954, we suggest taking 𠂇 as 'two' 二 (65) and 'big' 大 (56), and 丰 as club with nails through.

**Mnemonic:** PERSON HAS TO USE CLUB WITH TWO BIG NAILS TO GET HIS PAY

1959

L1

倣

HŌ, narau  
imitate, follow  
10 strokes

模倣 MOHŌ imitation  
模倣者 MOHŌSHA imitator  
倣い削り naraikezuri profiling

A late, post-*Shuowen* graph. Treatments diverge. *Shuowen* has 仿 but not 倣, and *Katō* makes the inference that 倣 is a later variant. 仿 comprises 亻 41 'person' with 方 223

('side, direction') as phonetic with associated sense 'similar', giving 'appearance of person is similar to that of another' (*Katō*, *Gu*). *Ogawa*, in contrast, regards 倣 as being comprised of 亻 'person', with 放 414 ('release') as phonetic with associated sense 'imitate', giving 'imitate someone'. DJ2009:v2:643; KJ1970:764; GY2008:286-7; OT1968:72.

**Mnemonic:** RELEASED PERSON MUST IMITATE AND FOLLOW OTHERS

1960

L1

峰

HŌ, mine  
**peak, top**  
10 strokes

主峰 SHUHŌ main peak  
連峰 RENPŌ mountain range  
峰打ち mineuchi with back of sword

Seal <sup>峯</sup>; late graph (later version of *Shuowen*). Has 山 26 'mountain', with 夆 ('thrust upwards, revolt; meet, encounter'; see Note below) as phonetic with associated sense 'sharp point/tip'; thus 'pointed summit'. Note: 夆 comprises

夆 'foot', a determinative sometimes taken as having the connotation 'upwards, high' (Mizukami, Katō), with 丰 (see 1953) 'luxuriant vegetation; (vegetation) thrusts upwards' taken in one view as semantic and phonetic, giving 'thrust upwards' (this interpretation noted in Mizukami). KJ1970:862; OT1968:304; TA1965:322; MS1995:v1:284-5. We suggest taking 夆 as 'sit crosslegged' and 丰 as telegraph pole (also 1953).

**Mnemonic:** SIT CROSSLEGGED ON TELEGRAPH POLE ON MOUNTAIN PEAK

1961

L1

砲

HŌ  
**gun, cannon**  
10 strokes

砲丸 HŌGAN cannon ball  
鉄砲 TEPPŌ firearms  
大砲 TAIHŌ big gun, cannon

A late, post-*Shuowen* graph. Originally written 礮 (CO, itself a post-*Shuowen* graph). 砲 has 石 47 'rock/stone', with 包 611 ('envelop') as phonetic with associated sense 'send flying, hurl'; thus 'catapult device to hurl rocks a long distance'. Later used for 'cannon'. 砲 is noted in *Kangxi zidian* as the popular form of 礮. ZY2009:v3:857; KJ1970:762; OT1968:711.

**Mnemonic:** ENVELOPED IN STONES FROM CANNON

1962

L1

崩

HŌ, *kuzureru/su*  
**crumble, collapse**  
11 strokes

崩壊 HŌKAI collapse  
雪崩れ nadare\* avalanche  
山崩れ yamakuzure landslide

Seal <sup>山册</sup>, a late graph (*Shuowen*); traditional 崩. It consists of 山 26 'mountain', combined with 册 (originally [OBI], depiction of multiple strings of shell currency; see Note below) as phonetic with associated sense 'break/split in

two, be destroyed', giving 'mountain crumbles'; meaning then generalized to 'crumble, be destroyed'. There is a very minor meaning 'die' (used of emperors) which is an extended sense. Note: By extension 'pair of valuable items', and by further extension 'friends; throng together'. MS1995:v1:418-9,636-8; KJ1970:860; OT1968:305. Take 册 as two moons / months 月 18.

**Mnemonic:** MOUNTAIN CRUMBLES IN JUST TWO MONTHS

1963

L1

蜂

HŌ, hachi  
**bee, wasp, hornet**  
13 strokes

蜂蜜 hachiMITSU honey  
蜂起 HŌKI revolt, uprising  
蜂の巣 hachinosu hive, hornets' nest

Seal ( 讎 ) <sup>蜂</sup> a late graph (*Shuowen*). The seal form has CO 蝨 'insect (generic)', with 逢 ('meet, encounter'; see Note below) as phonetic with associated sense 'sharp tip', interpreted in one view as 'insect with sharp tip', i.e. 'bee, wasp' (Ogawa). Tōdō, though, looks to interpret differently, as referring to a cone-shaped swarm of bees around a queen-bee. In block script, the

graph has the same structure but is simplified in shape to 虫 60 'insect', with 夆 as phonetic (same associated sense as explained in 1960 Note: i.e. sharp, point, tip'). Note: 逢 consists of 辶/辵 85 'walk along a road, go', with 夆 ('thrust upwards, revolt; meet') as phonetic with associated sense 'come together', giving original meaning 'two people approach and meet/

encounter each other on a road' (Mizukami). OT1968:888; TA1965:319-23; MS1995:v2:1296-7; GY2008:1600. As with 1960, we suggest taking 夆 as 'sit crosslegged' and 丰 as telegraph pole.

**Mnemonic:** SIT CROSSLEGGED ON TELEGRAPH POLE TO GET AWAY FROM BEES AND SIMILAR INSECTS!

1964

飽

HŌ, *aku/kiru/kasu*

tire, satiate

13 strokes

L1

飽和 HŌWA saturation  
飽食 HŌSHOKU satiation  
飽き性 akiSHŌ fickleness

Seal (飽) 𩶑, a late graph (*Shuowen*); traditional form has the older left-hand equivalent of 食, viz. 飠, combined with a right-hand element 包 (traditional form of 包 'envelop, wrap' 611) (see Note below). Consists of 飠 163 'food,

eat', with 包 / 匚 as semantic and phonetic in its original meaning 'swell up', giving 'stomach grows through eating', and by extension 'become satiated, tire'. Note: the element 巳 in 包 – later modified to 己, giving 匚 – originally represented an infant in the womb, not a snake; OBI occurrences of the two are very similar (if not identical in some cases, with meaning distinguished only by context) and hence easily confused. OT1968:1116; MS1995:v2:1456-8; GY2008:688.

**Mnemonic:** TIRED OF WRAPPED FOOD

1965

褒

HŌ, *homeru*

praise, reward

15 strokes

L1

褒章 HŌSHŌ medal  
褒美 HŌBI praise, reward  
褒め言葉 homekotoba praise

Seal (褒) 𩶑, late graph (*Shuowen*); traditional form: 褒. Has 衣 444 'garment', with a middle element that in seal stage corresponded to 孚 ('deliver newborn infant', etc. – see 1911 Note)

as phonetic with associated sense 'swell up', thus 'garment with big exaggerated sleeves' (Ogawa); Tōdō broadly agrees. 褒 seems to be block script onwards; *Kangxi zidian* has 褒. Modern form (1923 *Jōyō kanji* List onwards) has 保 808 ('preserve') sandwiched between 'split garment'. DJ2009:v2:677; OT1968:908; TA1965:234; SK1984:647.

**Mnemonic:** EARN PRAISE FOR PRESERVING GARMENT, EVEN IF IT IS SPLIT

1966

縫

HŌ, *nuu*

sew, stitch

16 strokes

L1

縫合 HŌGŌ stitching  
縫い物 nuimono needlework  
縫い目 nuime seam, stitch

Seal (縫) 𩶑, late graph (*Shuowen*). Has 糸 29 'thread', with 逢 'come together' (see 1963) as semantic and phonetic, giving 'join (fabric) with thread'. OT1968:789; TA1965:323. As with 1960 and 1963, we suggest taking 夆 as 'sit crosslegged' and 丰 as telegraph pole.

**Mnemonic:** SIT CROSSLEGGED ON TELEGRAPH POLE, SEWING THREADS

1967

乏

BŌ, toboshii  
**scarce, destitute**  
4 strokes

貧乏 BINBŌ poverty  
 欠乏 KETSUBŌ dearth  
 耐乏 TAIBŌ austerity

Bronze 𠄎; seal 𠄎. Etymology unclear. Bronze and seal forms are often seen as mirror images of bronze and seal for 正 43 ('correct'), but

scrutiny raises question marks. Qiu has doubts. Shirakawa suggests the graph originally showed a corpse laid out face up, but this too is doubtful. The graph's very simplicity makes it hard to interpret at present. OT1968:25; GY2008:100; QX2000:206; KJ1970:787-8; MS1995:v1:20-21,702-3. We suggest a zigzag.

**Mnemonic:** LIFE OF A DESTITUTE LIKENED TO A ZIGZAG PATH

1968

忙

BŌ, isogashii  
**busy**  
6 strokes

多忙 TABŌ very busy  
 繁忙 HANBŌ pressure of work  
 忙殺 BŌSATSU 'work to death'

Very late graph. Has 心 164 'heart, mind', with 亡 985 ('die') as phonetic with associated sense taken as ij 'scatter' (Ogawa), or iij 'vague, distant' (Shirakawa), or iiii 'duties; unsettled' (Katō), thus original meaning 'feelings are unsettled'. Shirakawa notes first used for 'busy' from Tang and Song dynasties. OT1968360; SS1984:795; KJ1970:771-2.

**Mnemonic:** HEART DEATH DUE TO BEING TOO BUSY

1969

坊

BŌ  
**priest, boy, town**  
7 strokes

坊主 BŌZU\* priest  
 坊や BŌya boy  
 坊間 BŌKAN 'around town'

Seal 坊; late graph (later version of *Shuowen*). Has 土 64 'earth, ground', and 方 223 'side, direction, square'. Taken in one view as semantic and phonetic meaning 'square', giving 'square-shaped division/plot of land' (Ogawa). A different analysis takes 方 as phonetic with associated sense 'plot of land' and 土, giving 'plot of land' (Shirakawa); 'town' is an extended

large-scale sense. Shirakawa notes that 坊 was used to denote plots of land – typically square – in a city divided up in terms of a traditional grid system. In turn, 坊 came to be applied in a Buddhist context for the divisions of space in a temple (including rooms), and the chief priest was known as 坊主 BŌZU, a term which later came to be used as a general word meaning '(Buddhist) priest'; 'boy' seems to be a generalized sense deriving from 'young boy priest'. 'Town' is now quite rare as a meaning. OT1968:214; SS1984:795.

**Mnemonic:** BOY-PRIEST LIVES EARTHY LIFE 'ON THE SIDE' IN TOWN

1970

妨

BŌ, samatageru  
**hamper, obstruct**  
7 strokes

妨害 BŌGAI obstruction  
 妨害物 BŌGAIBUTSU obstacle  
 妨げ無し samatagenashi without a hitch

Seal 妨. Has 女 37 'woman', with 方 223 ('side, direction') as phonetic with associated sense taken in one view as 'obstruct' (Ogawa; Tōdō says 'hold hands out to both sides and obstruct'), giving 'woman who obstructs' or 'one who extends hands to both sides and prevents others from approaching a woman'

(both interpretations are listed in Mizukami). In another analysis, 方 is treated as phonetic with associated sense 'vilify, calumnify', giving 'woman who vilifies others' (Katō). In either case, sense became generalized and not gender-specific, and with 'obstruct'

as the principal meaning. Mizukami lists a proposed OBI equivalent. OT1968:253; TA1965:443; MS1995:v1:318-9; KJ1970:763.

**Mnemonic:** WOMAN AT SIDE CAUSES OBSTRUCTION

1971

房

BŌ, fusa  
**wife, room, tuft**  
8 strokes

L1

女房 NYŌBŌ wife  
房々 fusafusa fleecy  
房室 BŌSHITSU chamber

Seal 房; late graph (*Shuowen*). Has 戶 120 'door', here in the sense 'building', combined with 方 223 ('side') as semantic and phonetic meaning 'side', giving '(small) side rooms in a building' (of a communal nature). Extended senses include 'building, house'; and people who live there – specifically, family members, particularly 'wife' (Gu). Minor sense 'tuft, fleece' may be loan usage. OT1968:398; TA1965:442; SS1984:796; GY2008:732-3.

**Mnemonic:** DOOR TO ONE SIDE LEADS TO WIFE'S ROOM

1972

肪

BŌ  
**fat**  
8 strokes

L1

脂肪 SHIBŌ fat  
脂肪過多 SHIBŌKATA obesity  
脂肪油 SHIBŌYU fatty oil

Seal 肪; a late graph (*Shuowen*). Has 月 209 'meat, body', with 方 223 ('side, direction') as phonetic with associated sense taken as i] 'swell up' (Ogawa), 'taut and bloated' (Tōdō), giving 'grow fat/corpulent', or ii] 'white', giving 'white flesh', i.e. 'fatty tissue' (second associated sense given by Tōdō). OT1968:817; TA1965:430-32,439-44.

**Mnemonic:** FAT IS FOUND AT SIDE OF MEAT

1973

某

BŌ, BAI, nanigashi  
**a certain-, some-**  
9 strokes

L1

某氏 BŌSHI a certain man  
某所 BŌSHO a certain place  
大田某 Ōta-nanigashi a certain Mr Ōta

Bronze 𠂔; seal 𠂔. Usually taken as 木 73 'tree, wood', with 甘 1139 'sweet' in its original meaning 'put in the mouth', giving 'tree fruit which pregnant women like to eat' on account of its acidity. Ogawa and Gu take this as 'plum', while Katō sees it in more general terms as 'acidic fruit'. Shirakawa,

though, treats 某 differently, claiming that upper element is not 甘 but 日 1048 'speak', giving a proposed overall meaning relating to placing prayer texts to the deities in a container on a tree. This view is unconvincing, as the upper element in bronze and seal equivalents of 某 clearly corresponds to 甘, not 日. The consensus view is the one to follow here. The sense 'a certain ...' is a loan usage. OT1968:214; GY2008:783; KJ1970:756-7; SS1984:797.

**Mnemonic:** A CERTAIN SOMEONE IS SWEET ON FRUIT FROM TREE

1974

L1

冒

BŌ, *okasu*  
**defy, risk, attack**  
 9 strokes

冒險 BŌKEN adventure  
 感冒 KANBŌ a cold, flu  
 冒頭 BŌTŌ opening, start (text etc)

Bronze 𠄎; seal 𠄎; traditional 冒. Has 目 76 'eye', with 冂; the latter element – probably originally a pictograph – represents a covering for the head coming down as far as the eyes, hence 'headgear'. By extension 'cover'; 'attack' and 'risk' are loan usages. 日 as top element in 冒 is a late modification serving simply to regularize the shape. KJ1970:771; GY2008:841; MS1995:v1:110-11; OT1968:698. Take 日 as 'sun' 66.

**Mnemonic:** DEFY SUN IN THE EYE IN RISKY ATTACK

1975

L1

剖

BŌ  
**divide, cut (up)**  
 10 strokes

解剖 KAIBŌ dissection  
 解剖学 KAIBŌGAKU anatomy  
 尸体解剖 SHITAIKAIBŌ autopsy

Seal 剖; late graph (*Shuowen*). Has 丨 198 'knife/cut', with 音 ('about to split open', etc.; see 1839 Note) as phonetic with associated sense taken as ij 'be divided into two' (Ogawa, Tōdō), or iij 'open up' (Katō), either way giving 'divide, cut up'. OT1968:119; TA1965:158; KJ1970:759; SS1984:798. Suggest take 音 as 'stand' 立 77 and 口 22 as 'opening/entrance'.

**Mnemonic:** STAND AT ENTRANCE AND GET CUT UP BY KNIFE

1976

L1

紡

BŌ, *tsumugu*  
**spin (yarn)**  
 10 strokes

紡機 BŌKI spinning machine  
 紡毛 BŌMŌ carded wool  
 紡績工 BŌSEKIKŌ spinner

Seal 紡; late graph (*Shuowen*). Has 糸 29 'thread', with 方 223 ('side, direction') as phonetic with associated sense taken in one view as 'join together', giving 'combine fibers to make thread' (Ogawa). Alternatively, associated phonetic sense of 方 here is taken to be 'raise up', referring to the upward movement of thread in the spinning process (Shirakawa). OT1968:771; SS1984:798-9.

**Mnemonic:** SPIN THREADS ON THE SIDE

1977

L1

傍

BŌ, *katawara*  
**side, beside(s)**  
 12 strokes

傍聽 BŌCHŌ attendance  
 傍觀 BŌKAN looking on  
 傍注 BŌCHŪ margin notes

Seal 傍; late graph (*Shuowen*). Views differ. One view has 亻 41 'person' with 旁 (NJK, originally meaning 'bring two boats alongside each other', thus 'person in charge of boats', i.e. 'boatman'). 'Side' is then seen as extended sense derived from 旁 (Katō). Alternatively, 旁 is taken as meaning 'everywhere, side', with 亻

added to indicate meaning of 'side' (Ogawa). Schuessler confirms meanings 'side' and 'everywhere' for 旁, and 'side' may well be the extended sense as Katō suggests, but there is the question of why 亻 'person' would be added to denote the meaning 'side'. The first

analysis seems more persuasive. KJ1970:764; OT1968:77; AS2007:409. Take 旁 as 'side' 方 223 and 宀 as 'stand' 立 77 strangely.

**Mnemonic:** PERSON STANDING STRANGELY TO THE SIDE

1978

帽

BŌ  
cap, headgear  
12 strokes

L2

帽子 BŌSHI hat  
帽章 BŌSHŌ cap badge  
学帽 GAKUBŌ school cap

Late, post-*Shuowen* graph; traditional 帽. Has 巾 1232 'cloth', with 冒 1974 ('risk, attack'; 冒 itself originally meant 'headgear') as semantic and phonetic meaning 'cover', thus 'hood, skullcap'. Later, headwear in general. Katō suggests 帽 was devised to represent the meaning 'headgear' once 冒 became established to write meanings such as 'risk; attack'. OT1968:319; KJ1970:771; TA1965:238; GY2008:1436. Take 日 as 'sun' 66, 目 'eye' 76.

**Mnemonic:** WEAR CLOTH CAP TO SHADE EYES FROM SUN

1979

貌

BŌ  
form, appearance  
14 strokes

L1

全貌 ZENBŌ full story/picture  
風貌 FŪBŌ looks, appearance  
變貌 HENBŌ transformation

Seal 貌; late graph (*Shuowen*). Original graph is taken to be 兒, showing a person 儿 41 wearing a face mask (白) (Ogawa, Tōdō). In one view, taken as mask for a deceased person, the mask representing emphasis on

outer form or appearance, hence the sense 'form, appearance' (Shirakawa). 豸 (1363, wide semantic range including 'predatory wild beast' and 'crawling insect') is an element added later (Qiu notes that some see this as abbreviation of 豹 [NJK, 'leopard, panther']), apparently with a phonetic function. OT1968:951; TA1965:280; SS1984:795-6; QX2000:299; MS1995:v2:1226-9. Take 白 as 'white' 69.

**Mnemonic:** PERSON WITH WHITE MASK HAS APPEARANCE OF WILD BEAST

1980

膨

BŌ, fukuramu/reru  
swell, expand  
16 strokes

L1

膨大 BŌDAI swelling  
膨滿 BŌMAN inflation (air/gas)  
膨脹弁 BŌCHŌBEN expansion valve

Late, post-*Shuowen* graph. Has 月 209 'meat, body', with 彭 ('drum reverberations'; see Note below) as phonetic with associated sense 'swell up', giving 'flesh/stomach swells up'; then generalized to 'swell up'.

Note: Based on OBI occurrences of 彭, the element 彡 here is best treated as visual representation of reverberations from a drum (CO 壹 is the stylized shape), not as the more common same-shaped element 彡 as in 形 115 'shape, form' and 彩 1375 'color, colorful'. OT1968:828; SS1984:802; GY2008:1367,1896,781; MR2007:313-4; SS1984:790. Take 壹 as 'samurai' 士 521, 豆 as strange 豆 'bean' 379; and 彡 as 'hairs'.

**Mnemonic:** SAMURAI'S BODY SWELLS AFTER EATING STRANGE HAIRY BEANS

1981

L1

謀

BŌ, MU, hakaru,  
hakarigoto  
**plot, stratagem**  
16 strokes

陰謀 INBŌ plot, intrigue  
謀反 MUHON\* insurrection  
謀略 BŌRYAKU stratagem

Seal 謀; late graph (*Shuowen*). Has 言 118 'words; speak', with 某 1973 ('a certain...') as phonetic with associated sense taken as i] 'look for, try to find', thus 'look for the truth in someone's words' or 'seek opinion' (Mizukami, Katō), or ii] 'read (someone's mind)', thus 'plan' (Ogawa). Later the graph acquired a negative connotation. MS1995:v2:1208-9; KJ1970:757; OT1968:939; AS2007:391.

**Mnemonic:** PLOT DEPENDS UPON A CERTAIN WORD – GOOD STRATAGEM

1982

L1

頰

hō, hoho, KYŌ  
**cheek**  
15 strokes

頰張る hōbaru fill one's cheeks  
頰紅 hōbeni rouge  
頰骨 hōbone cheekbone

Seal 頰; late graph (*Shuowen*); traditional 頰 (16 strokes). Has 頁 103 'head' (here 'face'), with 夾 'on both sides; put between' (see Note below), giving 'that which is on

both sides of the face', i.e. 'cheek(s)'. Note: OBI form for 夾 shows two smaller people standing either side of big person with arms outstretched. Qiu gives original meaning as 'on two sides'; extended to 'put between, insert' (later written 挟 1221, q.v). QX2000:187; SS1984:1100,189; OT1968:246; AS2007:300. Take as 'man' 夫 601 and 70 𠂇 as 'away'.

**Mnemonic:** MAN IS BIG-HEADED AND GETS AWAY WITH IT – WHAT CHEEK!

1983

L1

朴

BOKU, hō  
**simple, artless, type of magnolia**  
6 strokes

純朴 JUNBOKU simple, honest  
素朴 SOBOKU plain, simple  
朴の木 hō no ki type of magnolia

Seal 朴; late graph (*Shuowen*). Has 木 73 'tree, wood', with 卜 96 ('crack', 'divination') as phonetic with associated sense 'snap, break',

giving 'tree bark'. It seems that another word having the same pronunciation in early Chinese meaning 'as yet untouched/unworked natural tree wood', once written 樸 (NJK), was sometimes written by substituting 朴 instead. Used in this way, 朴 acquired an extended sense from 樸, i.e. 'naïve, unsophisticated, artless'. TA1965:317-9; DJ2009:v2:463,467; GY2008:229-30.

**Mnemonic:** MAGNOLIA WOOD SIMPLY CRACKS

1984

L1

睦

BOKU, mutsu(*majii*)  
**harmonious, friendly**  
13 strokes

親睦 SHINBOKU friendship  
睦言 mutsugoto lovers' talk  
和睦 WABOKU reconciliation

Seal 睦; late graph (*Shuowen*). Has 目 76 'eye', with 壘 627 (CO; 'earth mound', 'clods of earth', see) as phonetic with associated sense taken as i] 'follow', giving 'submissive gaze/look' (Katō), or ii] 'soften, moderate', giving – in similar vein – 'softened gaze' (Ogawa). By extension, 'harmonious, intimate'. KJ1970:45; OT1968:702; GY2008:1583.

**Mnemonic:** GETTING CLOUDS OF EARTH IN THE EYE IS FRIENDLY!?

1985

L1

僕

BOKU, shimobe  
**manservant, I/me**  
14 strokes

公僕 KŌBOKU public servant  
 奴僕 DOBOKU manservant  
 僕ら BOKUra we / us

OBI 𠄎; seal 𠄎. Interpretations vary. One has 1 41 'person' with 𠄎 (CO; implement for striking or gouging) as phonetic with associated sense 'hit, strike'. These two elements are taken as having several different overall meanings: 'rough person who hits animals' (Mizukami), or 'driver who whips horses' (Ogawa). Alternatively, Shirakawa considers it might have originally denoted a person who prepares the ground for building foundations, but more likely has a ritual connotation, taking the OBI form as depicting someone wearing a ceremonial cap and decorative tail for such a purpose. A rather different view is that of Tōdō, who takes the OBI form to depict a man with a tattooed head (which in itself usually indicates a slave or servant or prisoner) shaking grain through a winnowing basket, with a tail added to indicate lowly status such as

a slave. Another analysis, by Katō, is that of a slave or servant (often a former prisoner) carrying a chamber pot and its contents. In ancient China – in fact till quite recently – a servant of a noble (including the emperor) would regularly take the contents of his master's chamber pot for examination by a physician in order to ascertain the master's state of health. (There was also a similar practice in medieval Europe.) Given the presence of the visual particles in the early form, it is more likely that one of the last two interpretations, i.e. winnowing or the chamber pot, would seem more convincing. Whatever the activity, the person concerned is of low status, hence senses such as 'slave, servant', and by further extension 'I/me (humble)'. (In terms of humility, compare for example with pre-war English phrases such as "I remain your humble/obedient servant".) MS1995:v1:80-82; OT1968:80; SS1984:805,803; TA1965:317-9; KJ1985:49. This interesting graph is awkward mnemonically but we suggest taking 𠄎 as a variant of (= odd) 業 278 'profession'.

**Mnemonic:** I AM A PERSON WITH AN ODD PROFESSION – MANSERVANT

1986

L1

墨

BOKU, sumi  
**ink, inkstick**  
14 strokes

筆墨 HITSUBOKU 'pen and ink'  
 白墨 HAKUBOKU chalk  
 墨絵 sumiE ink drawing

Seal 𦉳, a late graph (*Shuowen*); traditional 墨. Has 土 64 'soil, earth', with 黑/黑 137 'black' (originally, 'soot, lampblack') as semantic and phonetic, giving 'ink cake (soot and soil as main ingredients)'. MS1995:v1:278-9; KJ1970:864; OT1968:224; GY2008:1816.

**Mnemonic:** BLACK EARTH MAKES GOOD INK

1987

L1

撲

BOKU  
**strike, beat**  
15 strokes

打撲 DABOKU strike, blow  
 相撲 sumō\* sumo  
 撲殺 BOKUSATSU beat to death

Seal 𠄎, a late graph (*Shuowen*). Consists of 手/扌 34 'hand', combined with 𠄎 (CO; implement for striking or gouging) as phonetic, here serving as onomatopoeic for the sound of impact

against the material concerned. The overall original meaning is 'hit using the hand', which was then generalized to 'hit, strike, beat'. Note: regarding the irregular reading for sumo in the example words, the two graphs mean 'mutual striking'. KJ1970:773; MS1995:v1:560-61; OT1968:430. As with 1985, we suggest taking 𠄎 as a variant of (= odd) 業 278 'profession'.

**Mnemonic:** STRIKING WITH THE HAND IS AN ODD PROFESSION – EXCEPT SUMO

**1988**

**BOTSU, BOS***suru*  
**sink, disappear, die**  
 7 strokes

L1

 沈没 CHINBOTSU sinking  
 日没 NICHIBOTSU sunset  
 没後 BOTSUGO after death

Seal  a late graph (*Shuowen*); traditional form: 沒. Interpretations diverge. The seal form points to the original way of writing this graph as corresponding to 𠄎. The top element in 𠄎 is an old form of 回 92 'go round'; with 又 2003 'hand' beneath. This is interpreted in one view as 'put hand into water and take something out' (Gu, Ogawa [Ogawa takes to be water swirling round]); alternatively, taken as 'try to pull out person drowning' (Shirakawa). 𠄎 is a later (block script) variant of 𠄎, and quite close in shape to 没 as in the modern form 没 (see Note below). At the seal stage, 𠄎/水 42 'water'

was then added as a determinative, resulting in 沒. Several commentators prefer to analyse 沒 differently, taking it as consisting of 𠄎 'water' combined with 没 as phonetic with associated sense 'sink, disappear', giving 'sink down into whirlpool' (Katō, Mizukami). The connotation 'go round, whirlpool' is supported by the seal form. If the interpretation 'sink down into whirlpool' is followed, 'sink, die, not exist' may be regarded as extended senses. Note: The right-hand element in the modern form is 没, normally a determinative meaning 'strike (with weapon)' (170), but in 没 this is instead a later, potentially confusing regularization in shape of 没 with meaning as explained above. GY2008:501; OT1968:563; KJ1970:866; SK1984:441; MS1995:v2:738-9; SS1984:906. As a mnemonic we suggest taking 没 as 'strike'.

**Mnemonic:** STRIKE WATER AND SINK, DISAPPEAR, AND DIE

**1989**

**BOTSU**  
**sudden, active**  
 9 strokes

L1

 勃起 BOKKI erection  
 勃々 BOTSUBOTSU energetic  
 勃発 BOPPATSU sudden outburst

Seal  late graph (*Shuowen*). Has 力 78 'strength', with 孛 ('emergent buds; emit'; see Note below) as phonetic with associ-

ated sense 'emerge suddenly', thus 'emerge vigorously'; by extension, 'suddenly'. Note: 孛 has 子 27 'child', with 𠄎 here as stylized equivalent of earlier 采 ('luxuriant vegetation') as phonetic with associated sense 'emit, put out'. GY2008:204; OT1968:127,267; KJ1970:475; TA1965:730; SS1984:807. Take 𠄎 as horned helmet.

**Mnemonic:** CHILD WITH HORNED HELMET IS SUDDENLY STRONG AND ACTIVE

**1990**

**hori, KUTSU**  
**moat, ditch, canal**  
 11 strokes

L1

 外堀 sotobori outer moat  
 釣堀 tsuribori fishing pond  
 堀川 horikawa canal

Seal  late graph (*Shuowen*). Has 土 64 'earth, ground', with 屈 1249 ('crouch') as phonetic with associated sense 'hole, cave', giving 'dig hole in ground; hole, cave'. In Japanese, has acquired the narrower sense 'moat, ditch'. OT1968:217; AS2007:337.

**Mnemonic:** CROUCH IN EARTHEN MOAT

1991



HON  
**run, bustle**  
8 strokes

奔走 HONSŌ bustle  
奔放 HONPŌ uninhibited  
出奔 SHUPPON absconding

Bronze form A ; bronze form B ; seal .  
Bronze forms show some variation. Figure in Form A is taken to show person with legs apart to indicate running while waving arms, with 止 143 'stop' in its original sense 'foot' written three times, giving overall meaning 'run fast'. Bronze form B seems to be person standing legs astride, waving, beneath which there is not 止 but 卉 (NJK;

'vegetation, grass') acting here as phonetic with associated sense 'hurry'; also giving 'run fast' as overall meaning. Upper part of seal form corresponds to 夭 (CO; 'young, die young'), a graph originally showing a figure with the added feature of a tilted head, and has the lower element 卉, again as phonetic. Clerical forms show transitional stage: trend is already to have 大 at the top, not 夭, and at least one clerical occurrence is almost identical to 奔. MS1995:v1:304-5,296-8; KJ1970:866-7; SK1984:194; QX2000:196; GY2008:134; OT1968:248. Take 大 as 'big (man)' 53, and three 'tens' 十 35.

**Mnemonic:** THIRTY BIG MEN RUNNING AND BUSTLING

1992



HON, hirugaeru/su  
**flap, change**  
18 strokes

翻訳 HON'YAKU translation  
翻意 HON'I change of mind  
翻って hirugaette on second thought

Seal ; late graph (later version of *Shuowen*). Has 羽 82 'wings, plumage', with 番 215 ('turn, number; guard') as phonetic with associated sense taken as ij 'flap in a flat manner', giving 'bird flaps wings and flies' (Shirakawa), or iij 'return', here referring to a bird returning its wings repeatedly to the same point, similarly giving 'move wings up and down and fly' (Ogawa). By extension, 'turn, change'. SS1984:808; OT1968:804.

**Mnemonic:** WINGS FLAP, CHANGING IN TURN

1993



BON, HAN, oyoso  
**mediocre, dull, common, broadly**  
3 strokes

平凡 HEIBON mediocrity  
凡戦 BONSEN dull game  
凡人 BONJIN ordinary person

OBI ; seal . Simple shape in OBI and bronze makes it hard to tell what was meant to be originally depicted, and analyses differ markedly. Taken variously as a sail (Qiu), a frame for putting soil in to pound firm (Ogawa), and a bowl (Katō, Gu, Shirakawa).

Katō suggests in OBI/bronze the bowl is shown on its side (different orientation can be found in OBI and bronze), while Gu takes it to be a bowl on legs or a stand. At the seal stage, 凡 changed markedly in shape; this seems hard to explain as entirely due to stylization. Clerical script occurrences vary, but the shape 凡 can already be seen. QX2000:221; OT1968:107; KJ1970:782; GY2008:38; SS1984:808; SK1984:88. Take 几 as table (see 845) and a scratch.

**Mnemonic:** IT'S COMMON FOR MEDIOCRE TABLES TO HAVE A SCRATCH

1994

盆

BON  
tray, Bon festival  
9 strokes

盆地 BONCHI land basin  
盆踊り BONodori Bon Dance  
盆景 BONKEI tray landscape

Bronze 盆; seal 盆. Has 皿 300 'dish, bowl', with 分 218 ('understand') as phonetic with associated sense 'swell up', giving 'container which is bigger higher up', and so 'bowl', usually a big bowl, or 'basin, tray'. Also

used in the sense 'Bon Festival' – a lantern festival held nationwide in summer in Japan (see Note below). Note: The meaning 'Bon Festival' derives from use of 盆 BON as an abbreviation of 盂蘭盆 URABON; this is a transliteration of Sanskrit *Ullambana*, which refers to a Buddhist service performed for the spirits of the dead. MS1995:v2:904-5; OT1968:690; KJ1970:867; GY2008:895.

**Mnemonic:** I UNDERSTAND THIS DISH WILL BE ON TRAY IN BON FESTIVAL

1995

麻

MA, asa  
hemp, flax  
11 strokes

麻布 asanuno hemp cloth  
麻薬 MAYAKU narcotics, drugs  
麻縄 asazuna hemp rope

Bronze 麻; seal 麻. traditional 麻. Bronze form has 厂 'cliff', with what is taken to be ij 𦉳 (CO), originally 'nettle-like flax-producing plant (*Boehmeria nivea*), or 'strip off flax fibers from plant stem' (see Note below), or ii] the similarly-shaped CO 𦉳 'flax plant'. The bronze forms seem to suggest ij rather than ii], but the distinction in shape is a fine one. In one view, 厂 serves as phonetic with associated sense 'cloth', giving 'flax/hemp cloth' (Katō), while another takes it semantically as 'cliff',

resulting in overall meaning 'strip flax fibers from plant stems with cliff as shelter' (Gu). At seal stage, 厂 127 'building' replaced 厂 (the two were not always distinguished in shape in bronze); Mizukami and Ogawa treat 厂 in this graph as an error. In clerical script, the familiar shape 麻 appears to prevail. Note: 𦉳 is felt to be a pictograph of a nettle-like flax-producing plant. The graph 𦉳, which has 𦉳 duplicated, seems to have been devised to represent extended sense 'strip off flax fibers from plant stem' (Mizukami). KJ1970:809-10; GY2008:1295; DJ2009:v2:492; MS1995:v2:1510-11, v1:654-5; OT1968:1162; SK1984:810. Take 林 as 'forest' 79.

**Mnemonic:** 'FOREST' OF HEMP AND FLAX GROWN IN BUILDING

1996

摩

MA, suru  
rub, scrape, graze  
15 strokes

摩擦 MASATSU friction  
摩天楼 MATENRŌ skyscraper  
摩擦音 MASATSUON fricative

Seal 摩; late graph (*Shuowen*); traditional 摩. Has 手 34 'hand', with 麻/麻 1995 ('nettle-like flax-producing plant, flax') taken in one view as phonetic with associated sense 'make small' (as abbreviation of NJK 靡 'divide up, make small'; see Note below), giving 'rub with the hands and make small' (Ogawa). Another view takes 麻/麻 'flax' as both

semantic and phonetic in function here, giving 'open up flax-like plant material and put between the hands' (to extract fibers) (Katō). The meaning of 摩 was later generalized to 'rub, graze, scrape'. See 磨 1997 also. Note: 靡 consists of 麻 (originally written 麻 [see 麻 1995]) with 非 794 ('not') as phonetic with associated sense 'open up', to give 'split open flax-like plant material and take out small fibers'; by extension, 'small; scatter', and also loan use for grammatical function word. OT1968:428, 1162; KJ1970:868; WD1974:518-20.

**Mnemonic:** HAND RUBS HEMP AND GETS A GRAZE

1997

磨

MA, *migaku*  
polish, scour, rub  
16 strokes

研磨 KENMA grinding  
磨滅 MAMETSU wear and tear  
靴磨き kutsumigaki shoeshine

Seal (礪): 靡. A late graph (*Shuowen*). Seal form has 石 47 'stone', with 靡 (NJK, 'split open; small; scatter' [see 1996 Note]) as phonetic with associated sense 'rub, grind', giving 'mill grindstone'. By extension, 'grind, polish'. Although originally denoting use of a grindstone, this graph and 摩 1996 show a degree of interchangeability in meaning and use. Already in clerical script, the top element 靡 was commonly regularized in shape to 麻 1995 ('hemp, flax'). DJ2009:v2:761; OT1968:715; SS1984:809; AS2007:389.

**Mnemonic:** POLISH A STONE FOUND UNDER HEMP

1998

魔

MA  
demon, devil  
21 strokes

魔女 MAJO witch, sorceress  
邪魔 JAMA obstacle, in the way  
魔羅 MARA (vulgar) demon, penis

A late graph probably of post-*Shuowen* date. Evolved during the monumental process of translating the Buddhist canon from Sanskrit into Chinese, which appears to have begun in the 2<sup>nd</sup> century AD, at first on just a small scale. 魔 was devised by taking 鬼 1179 'devil, demon' and adding 麻 1995 ('hemp, flax') as phonetic for its sound value to transliterate from Sanskrit *Māra* 'Māra, demon who leads humans astray', then giving the generalized meaning 'devil, demon'. The meaning 'penis' may relate to rites. OT1968:1141; KJ1970:868.

**Mnemonic:** HEMP CAN BE A DEVIL

1999

昧

MAI  
dark, foolish  
9 strokes

曖昧 AIMAI vague  
愚昧 GUMAI ignorant, stupid  
蒙昧 MŌMAI unenlightened

Bronze 𠄎, seal 昧. Has 日 66 'sun, day', with 未 617 ('not yet') taken in one view as phonetic with associated sense 'indistinct, hard to see, small', giving 'sunlight indistinct/still indistinct', and 'dark' as extended sense. Another interpretation, based on the bronze forms which typically have 未 on top of 日, is 'luxuriant growth covers/obscures sun', likewise giving 'dark, not yet light' as extended sense. 'Foolish' is related to darkness and ignorance. OT1968:467; MS1995:v1:618-9; TA1965:732-6; GY2008:839.

**Mnemonic:** IT IS DARK AND IS STILL NOT DAY

2000

L2

埋

MAI,  
u[zu]maru/mo[re]ru  
**bury**  
10 strokes

埋葬 MAISŌ burial  
埋め立て umetate land reclamation  
埋もれ木 umoregi fossil wood

OBI 繻; seal (繻) 繻; the form 埋 is late (post-seal). OBI form has 牛 108 'ox, cow' (or occasionally 犬 19 'dog'), above 凵 (here) 'hole dug', typically accompanied also by some short vertical strokes, which in one view represent 'underground spring'; overall meaning is taken to be 'hide beneath vegetation', with 'bury' as an extended sense (Mizukami). The scenario of an ox hiding in this way is not really convincing (though a dog might seem more possible). There is an alternative interpretation. This involves treating an ox be-

ing buried as an ancient ritual; likewise giving 'bury' as an extended sense (Gu, Shirakawa). Shirakawa takes 狸 ('badger', NJK) here as phonetic with associated sense 'bury'. We find examples of 埋 (appears to have 狸 as phonetic abbreviated to 里 with associated sense 'bury', combined with 土 64 'earth, ground' as determinative) in clerical script onwards. *Kangxi zidian* gives equal status to both 繻 and 埋, listing both as separate entries. The earliest *Jōyō kanji* List, which appeared in 1923, has 埋. MS1995:v2:1136-7; KZ2001:2353/3671,448/3671; GY2008:985; SS1984:810; KJ1970:761; Sk1984:172. We suggest taking the modern form as 里 238 'village' and 土 64 'earth'.

**Mnemonic:** VILLAGE BURIED IN EARTH

**Or:** BURY ME IN THE EARTH OF MY VILLAGE  
(- WHEN I'M DEAD!)

2001

L1

膜

MAKU  
**membrane**  
14 strokes

鼓膜 KOMAKU eardrum  
網膜 MŌMAKU retina  
膜質 MAKUSHITSU membranous

Seal 膜, a late graph (*Shuowen*). Consists of 月 209 'flesh, meat; body', with 莫 (original way of writing 暮 982 'sunset') as phonetic with associated sense 'envelop' (Shirakawa says 'curtain, covering'), giving 'that bodily

component which envelops', referring in this case not to skin itself but 'membrane'. KJ1970:775; OT1968:826; SS1984:810. We suggest two mnemonics, one taking 莫 as 'sunset' (this time with only one sun, as originally) and the other by its elements. In the latter case, we suggest taking 大 as 'big' 56, 日 as 'sun' 66, and 'grass' ++ 53.

**Mnemonic:** BIG FLESHY MEMBRANE COVERS SUNNY GRASS

**Or:** SUNSET AFFECTS BODY'S MEMBRANES

2002

L1

枕

makura, CHIN  
**pillow**  
8 strokes

枕元 makuramoto bedside  
手枕 temakura use arm for pillow  
仮枕 karimakura a nap, doze

Seal 枕, late graph (*Shuowen*). Has 木 73 'wood, tree', with 尗 (CO, originally pictograph of person carrying heavy object; see 1729 Note) as phonetic with associated sense 'sink into/onto', giving 'wooden arte-

fact to sink head down onto', i.e. 'headrest, pillow'. While in the modern world we think of a pillow as something soft, in ancient China (and prewar Japan) hard materials such as wood and bamboo (and later porcelain) appear to have been the norm. TA1965:789-93; SS1984:609-10; MS1995:v1:112-13. As with 1729, we suggest taking 尗 as (heavy) man with crooked leg and broken arms.

**Mnemonic:** MAN WITH CROOKED LEG AND BROKEN ARMS HAS WOODEN PILLOW

**2003**

L1

又

mata  
**again**  
2 strokes

又は mata wa or  
又と無い mata to nai unique  
又貸し matagashi sublease

OBI 𠄎; seal 𠄎. Originated as pictograph of right hand seen from one's own perspective. Also used at OBI stage by extension for 'right' (later, 右 2 [q.v.]). In early times often substituted by 寸 920 ('measure, inch');

originally depicting 'hand' similar in shape to 又 2003 but with extra stroke underneath), reflected in fluctuation between 又 and 寸 in early occurrences of a given graph (e.g. seen in bronze forms for 守 316 'protect, keep'). This historical practice means care is needed when analyzing compound graphs that include 又 or 寸 as an element. QX2000:76; AS2007:581-2; MS1995:v1:192-3; MR2007:267; SK1984:141-2.

**Mnemonic:** SHOW ONE'S HAND AGAIN**2004**

L1

抹

MATSU  
**erase, rub, paint**  
8 strokes

抹殺 MASSATSU erasure  
抹茶 MATCHA powdered tea  
一抺 ICHIMATSU a tinge

A late, post-*Shuowen* graph. Has 扌 34 'hand', with 末 615 ('end, tip/top' [of tree]) as phonetic with associated sense taken as i] 'erase', giving 'erase with the hand' (Gu, Tōdō), or ii] 'rub', giving 'rub with the hand' (Ogawa), or iii] 'powder' (for ink or paint, etc.), giving 'paint, smear' (Shirakawa). GY2008:589; TA1965:667-70; OT1968:410.

**Mnemonic:** HAND TRIES TO ERASE TREETOP BY PAINTING OVER IT**2005**

L1

慢

MAN  
**lazy, rude, boastful**  
14 strokes

自慢 JIMAN vanity  
怠慢 TAIMAN neglect  
慢性 MANSEI chronic

Seal 𠄎, late graph (*Shuowen*). Has 𠄎 164 'heart, feelings', with 曼 (NJK, 'lengthen by pulling by hand'; see Note below) as phonetic with associated sense 'grow, extend, become

loose', giving 'one's feelings become loose/undisciplined'; hence, extended senses such as 'lazy, rude, bragging'. Note: 曼 has 又 2003 'hand', with 冒 1974 ('headgear') as phonetic with associated sense 'grow, extend'. KJ1970:869; OT1968:386; MS1995:v1:632. Take 曼 as 'hand' 又 2003, 'eye' 目 76 (sometimes rotated from 目), and 'sun' 日 66.

**Mnemonic:** FEEL LAZY AS HAND SHADES EYES FROM SUN**2006**

L1

漫

MAN, *sozoro*  
**random, diffuse**  
**involuntary**  
14 strokes

漫画 MANGA manga (comics)  
散漫 SANMAN diffusion  
漫ろ言 sozorongoto rambling words

Late, post-*Shuowen* graph. Listed in *Yupian* (6<sup>th</sup> century). Has 氵 42 'water', with 曼 ('lengthen by pulling by hand'; see 2005) as phonetic with associated sense taken as i] 'extend, spread', or ii] 'push forward'. Either way, original sense is basically the same, i.e. 'water spreads/pushes forward'; 'random, diffuse' are extended senses. OT1968:605; KJ1970:869. As with 2005, take 曼 as 'hand' 又 2003, 'eye' 目 76 (rotated from 目), and 'sun' 日 66.

**Mnemonic:** HAND INVOLUNTARILY SHADES EYES FROM WATERING IN DIFFUSE SUN

**2007**

L1

**魅**MI  
**bewitch, charm**  
15 strokes

魅力 MIRYOKU charm, appeal  
 魅惑 MIWAKU fascination  
 魅了 MIRYŌ charm

Seal (𪛗) ; late graph (*Shuowen*). 𪛗 is entry heading in *Shuowen*, but text lists 魅 as alternative form. For analysis of 𪛗, see Note below. 魅 has 鬼 1179 'supernatural being, demon', with 未 617 ('immature') as phonetic with associated sense 'not visible', thus

'spectral being, ghost'; by extension, 'enchant, bewitch'. Note: 𪛗 has 鬼 1179 'demon', here likely in its original sense of 'spirit of dead person, supernatural being', with 彡 115 'decorative feathers/colors, embellishment', here taken as 'long hair', to give 'longhaired supernatural being'. The ancient Chinese historical work *Zuo Zhuan* chooses to define more specifically as a four-legged beast with human face. KJ1970:868; DJ2009:v2:738-9; OT1968:1140.

**Mnemonic:** BEWITCHED BY CHARMING IMMATURE DEMON

**2008**

L1

**岬**misaki, saki, KŌ  
**promontory, cape**  
8 strokes

岬角 KŌKAKU point, spit  
 岬湾 KŌWAN indentations  
 コッド岬 KODDOmisaki Cape Cod

Late, post-*Shuowen* graph. Defined in *Yupian* dictionary (6<sup>th</sup> century AD) as 'mountain side'. Has 山 26 'mountain', with 甲 1318 ('A grade'). Ogawa takes 'side' as associated sense of 甲 (here as phonetic), and says 岬 came to be used in Japan in the sense 'promontory', and this new meaning was then adopted in Chinese also. GY2008:631; OT1968:303; SS1984:293-4.

**Mnemonic:** PROMONTORY HAS 'A GRADE' MOUNTAIN

**2009**

L1

**蜜**MITSU  
**honey, nectar**  
14 strokes

蜂蜜 hachiMITSU honey  
 蜜月 MITSUGETSU honeymoon  
 糖蜜 TŌMITSU syrup

Seal (𪛗) ; traditional 𪛗; late graph (*Shuowen*). Entry heading in *Shuowen* has a more ornate form, comprising 虫 60 'insect(s)', with 鬲 (CO, 'cauldron lid, wine container lid') as phonetic with associated sense taken in one view as 'saliva', giving 'insect saliva', and hence 'honey' (Katō) (which is

produced by bees through a regurgitation process). Another treatment takes the associated sense as 'delicious smell', giving 'insects' delicious-smelling (food)', i.e. 'honey' (Ogawa). The graph was later abbreviated to 蜜 by using 虫 'insect' for 𪛗, and changing the phonetic to 宓 (CO, 'quiet house') (same associated sense as above). DJ2009:v3:1101; KJ1970:807; GY2008:1762; OT1968:889; MS1995:v2:1144-5. Suggest elements as 宀 30 'roof/building/hive', 必 597 'necessarily', and 虫 60 'insect'.

**Mnemonic:** BEES ARE INSECTS THAT NECESSARILY NEED HIVE TO MAKE HONEY

**2010**

L1

**妙**MYŌ  
**exquisite, strange**  
7 strokes

妙案 MYŌAN great idea  
 微妙 BIMYŌ subtlety  
 奇妙 KIMYŌ odd

Late, post-*Shuowen* graph. Has 女 37 'woman', with 少 160 ('few, little') as phonetic with associated sense taken in one view as 'young', giving 'young woman' (Ogawa, Gu), and 'beauty of young woman, exquisite, elegant' as extended senses. Possibly this led by further extension to 'exceptional, rare,

strange'. An alternative analysis takes 少 as phonetic with extended sense 'indistinct', giving 'indistinct beauty of woman' (Katō). OT1968:253; GY2008:529; KJ1970:847-8.

**Mnemonic:** FEW WOMEN ARE AS EXQUISITE, YET AS STRANGE

2011

眠

MIN, nemuruli  
**sleep, sleepy**  
10 strokes

睡眠 SUIMIN sleep  
不眠症 FUMINSHŌ insomnia  
居眠り inemuri doze, nap

Seal (瞋) 𠄎, 眠 is a late variant. 瞋 consists of 目 76 'eye', with 冥 2015 'dark' as semantic and phonetic, giving 'close eyes' and by extension 'sleep'. Later, 民 619 ('populace, people') was substituted as phonetic element (*Yupian* [6<sup>th</sup> century AD] notes 眠 as being the same as 瞋). GY2008:1038, 1156; MS1995:v1:114-5; KJ1970:840; OT1968:102.

**Mnemonic:** THE PEOPLE CLOSE THEIR EYES IN SLEEP

2012

矛

MU, BŌ, hoko  
**halberd, lance**  
5 strokes

矛先 hokosaki main point (also fig.)  
矛盾 MUJUN contradiction  
矛げき BŌGEKI halberd, spear

Bronze 𠄎, seal 𠄎. Simpler bronze forms depict a weapon with handle and sharp point, while a slightly more involved shape is felt to show a weapon such as lance or halberd, with 人 41 'person' (holding the weapon) as the lower element (Katō; Mizukami also notes a view broadly in line with this analysis). The more involved shape then provides basis for seal form. KJ1970:862; MS1995:v2:928-9; OT1968:705; GY2008:212. Difficult mnemonically.

**Mnemonic:** ANGULAR HALBERD HAS TWO POINTS AND A HANDGUARD

2013

霧

MU, kiri  
**mist, fog**  
19 strokes

霧笛 MUTEKI foghorn  
濃霧 NŌMU thick fog  
朝霧 asagiri morning mist

Seal (霧) 𠄎, late graph; modern form 霧. Seal form has 雨 'rain' 3, with 攷 (CO, 'effort'; originally 'attack vigorously with halberd/lance') as phonetic with associated sense 'cover', giving 'water vapour which covers (an area)', i.e. 'fog'. At some point, the phonetic was changed from 攷 to 務 ('[perform] duties' 815; same associated sense). Katō treats 務 as erroneous; *Kangxi zidian* lists only 霧, not 霧. KJ1970:863; OT1968:1089; GY2008:969, 1571; KZ2001:3073/3671.

**Mnemonic:** PERFORM ONE'S DUTIES COME RAIN, MIST, OR FOG

2014

L2

娘

musume, JŌ  
**young woman,  
 daughter**  
 10 strokes

小娘 komusume young girl  
 娘子軍 JŌSHIGUN Amazons  
 一人娘 hitorimusume only daughter

A late, post-*Shuowen* graph, considered to be a popular variant of 孃 1522 (q.v.). Consists of 女 37 'woman, female', with 良 628 ('good') in one view having a semantic and phonetic role, giving the original mean-

ing which varies somewhat according to the commentator: Katō gives 'girl'; Ogawa gives 'beautiful female/girl'. Schuessler gives 'lady' for both 娘 and 孃 1522 ('young lady, daughter', q.v.). 'Daughter' is an extended sense for 娘. Though sometimes seen as interchangeable in Japanese usage, 孃 (1522) has the more polite connotation of the two, similar to the difference in English between 'woman' and 'lady'. KJ1970:555; OT1968:259; SS1984:458; AS2007:401.

**Mnemonic:** DAUGHTER IS A GOOD YOUNG WOMAN – INDEED, A LADY

2015

L1

冥

MEI, MYŌ  
**dark(/ness)**  
 10 strokes

冥土 MEIDO Hades, realm of dead  
 冥王星 MEIŌSEI Pluto (planet)  
 冥加 MYŌGA divine protection

OBI 𠄎, seal 𠄎. Typically interpreted – probably on the basis of the OBI form – as two hands (modified in shape to 六 in block script [thus with the same shape as 'six' 六 80]) pulling down a cover 冖 to black something out (Gu, Mizukami, Ogawa). The element being blacked out is represented by a roughly square shape, taken to be either the sun 日 66 (Gu, Mizukami), or an area (Ogawa). The overall meaning of the graph in this view is taken to be 'dark'. Another com-

mentator arrives at the same meaning, albeit by a different route (Katō). By way of exception, Shirakawa takes 冥 to be originally a pictograph depicting a cover over the face of a deceased person, with the bottom element representing not hands but cords used for tying the cloth over the face. If followed, this minority interpretation more readily leads to 'realm of the dead' as an extended sense. GY2008:1156; MS1995:v1:114-5; OT1968:102; KJ1970:839-40; SS1984:818. We suggest taking the elements as 六 'six' 80, as or as a 'table', plus cover 冖 and 'sun' and/or 'day' 日 6.

**Mnemonic:** THE SUN HAS BEEN COVERED FOR SIX DAYS – SUCH DARKNESS!

**Or:** THE SUN IS SHINING ON THE TABLE – COVER IT TO MAKE IT DARK

2016

L1

銘

MEI  
**inscribe, sign, name,  
 quality**  
 14 strokes

銘柄 MEIgara brand  
 墓銘 BOMEI epitaph  
 銘茶 MEICHA quality tea

Bronze 銘, seal 銘. Consists of 金 16 'metal', combined with 名 75 'name' as semantic and phonetic, typically taken to refer to the ancient practice of recording biographical details of a deceased person on an artefact such as a bronze bell or tripod vessel or on a tombstone. Katō takes it as signifying recording the name of the deceased on a flag; this view is based on a passage in the *Book of Rites* (one of the Five Confucian Classics), but the graph clearly suggests the recording was done on metal (this is not to say that the practice of writing on a flag was

not done also). The original meaning of this graph was 'inscription'. 'Well-known, notable' is seemingly an extended sense deriving from the fact that the epitaphs often set out accomplishments of distinguished individuals and so had at least an implied laudatory aspect. In a related semantic extension, it is now associated with quality brands in merchandising, to the point that it can be considered a definite meaning. 名 carries

out the function of a notable/quality named brand, such as in 名物 *meibutsu* ('noted product') but it seems that 銘, despite taking longer to write, has taken over that role to a significant extent. MS1995:v2:1366-7; OT1968:1043; SS1984:819; GY2008:1260; KJ1970:870; AS2007:387.

**Mnemonic:** HAVE ONE'S NAME INSCRIBED IN METAL – GOOD QUALITY METAL

2017

L1

滅

METSU, *horobirubosu*  
**destroy, perish**  
13 strokes

滅亡 METSUBŌ destruction  
絶滅 ZETSUMETSU extinction  
破滅 HAMETSU destruction

Seal 滅; a late graph (*Shuowen*). Consists of 氵/水 42 'water', combined with 威 (CO; 'flames die out'; see Note below) as phonetic with associated sense 'run out, can no longer be seen', giving 'water runs out'; by extension, 'perish, destroy'. Note: 威 is comprised of 火 8 'fire', with 戊 476 (CO; 'type of battle-ax / halberd') as phonetic with associated sense 'run out, disappear', giving 'flames die out'. MS1995:v2:774-5,798-9; KJ1970:870; OT1968:602.

**Mnemonic:** DESTROYED BY HALBERD, FIRE, AND WATER

2018

L1

免

MEN, *manukareru*  
**escape, avoid**  
8 strokes

免除 MENJO exemption  
免税 MENZEI tax-exempt  
放免 HŌMEN acquittal

Bronze 𠄎; seal 𠄎. Analyses diverge. Taken in one view as consisting of 儿 41 'person', with 𠄎 (interpreted as 'female genitalia' or 'hindquarters of animal') as phonetic with associated sense 'submit', giving 'look down in submission' (Katō, Mizukami). This interpretation, though, seems to be based on the seal form, and does not sit very well in relation to the older bronze forms. Another analysis takes 𠄎 literally as 'female genitalia' or 'buttocks', combined with 儿 'person' to give 'deliver newborn baby' (Ogawa, Tōdō; Shirakawa sees this as one valid interpretation also), and this proposal is more plausible in terms of the bronze forms. Yet another interpretation takes this graph as originally

relating to headwear: Gu sees it as depicting a person wearing a ritual mourning cap, while Shirakawa considers 'remove helmet' as a meaning for some of the forms identified as later 免. 'Come out' and 'avoid' may be regarded as extended senses if 'deliver newborn baby' or 'remove helmet' is accepted as the original meaning. A complicating factor to this graph is what appears to be a degree of confused usage involving NJK 兔 'rabbit, hare', a graph similar in shape to 免 from the seal stage onwards (but not earlier); in this connection, see 逸 1029 also. KJ1970:818-20; MS1995:v1:94-5; OT1968:89; TA1965:739-41; GY2008:470,683; SS1984:820-21. We suggest taking 𠄎 as two boxes, and 𠄎 as a crouching person and 儿 as another person standing (both escapees).

**Mnemonic:** TWO ESCAPEES HIDING BEHIND TWO BOXES TO AVOID RECAPTURE

**Or:** ESCAPE BY RUNNING LIKE A HARE

**2019**


MEN  
**noodles, wheat, flour**  
16 strokes

麵類 MENRUI noodles  
麵棒 MENBŌ rolling pin  
製麵所 SEIMENJO noodle factory

Seal 𩰫; a late graph (*Shuowen*); traditional 麩. Consists of 麥 'wheat, barley' (later 麦 213, q.v.), with 冫 (CO; original meaning uncertain: interpretations include 'floating plant' [Mizukami] and 'corpse' [Shirakawa]) as phonetic [associated sense unclear]. 麵, now the standard form in Japanese, with 面 417 'face' as phonetic, appears to be a late variant. OT1968:1161; SS1984:821,774; MS1995:v1:6-8.

**Mnemonic:** ON THE FACE OF IT, NOODLES ARE MADE FROM WHEAT

**2020**


MO, shigeru  
**grow thickly**  
8 strokes

繁茂 HANMO thick growth  
茂林 MORIN dense forest  
茂み shigemi thicket

Seal 𣎵; late graph (*Shuowen*). Has ++ 53 'plants', with 戊 (NJK, '[type of] halberd/ battle-ax' 1591; see Note below) as phonetic with associated sense taken as i] 'cover', giving 'plants cover' (Tōdō, Ogawa), or ii] 'luxuriant, abundant', giving 'luxuriant vegetation' (Gu, Katō). Note: Mizukami also lists '(type of) plane' as possible meaning for 戊, which was originally a pictograph, though the OBI and bronze forms do suggest a weapon rather than a tool. TA1965:237-8; OT1968:850,392; GY2008:560; KJ1970:872; MS1995:v1:532-3.

**Mnemonic:** PLANTS GROW THICKLY – HAVE TO CUT DOWN WITH HALBERD

**2021**


MŌ, BŌ, midari  
**irrational, rash**  
6 strokes

妄想 MŌSŌ delusion  
妄言 BŌGEN harsh words  
迷妄 MEIMŌ fallacy

Bronze 𠄎; seal 𠄎. Has 女 37 'woman', with 亡 985 'die, escape' taken in one view as semantic and phonetic meaning 'hidden, not clear' (see Note below), giving original sense 'unclear on account of woman, unclear because bewitched by woman' (Mizukami, Tōdō). Another analysis treats 亡 as phonetic with associated sense 'illogical, unreasonable' (Ogawa). Either way, the extended sense is 'random, arbitrary'. Note: early meanings for 亡 listed by Schuessler include 'lose, disappear', which lends support to the interpretation made by Mizukami and Tōdō. MS1995:v1:312-3; TA1965:445-8; OT1968:252.

**Mnemonic:** IRRATIONAL AND RASH WOMAN DIES

**2022****盲**MŌ, mekura  
**blind**  
8 strokes盲目 MŌMOKU blindness  
文盲 MONMŌ illiteracy  
盲判 mekuraBAN 'rubber stamp'

Seal 盲; late graph (*Shuowen*). Has 目 76 'eye', with 亡 985 ('lose, die, disappear, not have'), taken in one view as semantic and phonetic, giving 'blind' (Ogawa). Alternatively, 亡 is regarded as phonetic in function with associated sense 'hidden', giving 'hidden and not visible', with 'blind' as an extended sense (Tōdō). OT1968:696; TA1965:445-7.

**Mnemonic:** DEAD EYES ARE BLIND**2023****耗**MŌ  
**waste, decrease**  
10 strokes消耗 SHŌMŌ consumption  
損耗 SONMŌ wastage, loss  
磨耗 MAMŌ wear and tear

Seal (耗) 𦉰; a late graph (*Shuowen*). The seal form has 禾 87 'grain' (generic), with 毛 230 ('hair, fur') as phonetic with associated sense taken in one view as 'empty', giving original meaning 'grain missing, no grain', and by extension 'empty; run out, use up' (Katō). *Shuowen* defines 耗 as 'type of rice', which is how the graph and underlying word may have been used around the time of compilation of *Shuowen*, but 禾 is originally a pictograph of a grain plant with the head leaning down, and is generally understood

as 'grain' as a general term encompassing millet, wheat, and rice, not just rice alone; as above, Katō takes in the general sense. Another commentator treats 毛 here as semantic and phonetic meaning 'small', and considers it to denote 'small grains of rice' (sic; Ogawa). As for the change in shape to 耗, with the determinative changed from 禾 'grain' to 耒 'plow' (CO, 699), this appears to have been a change made at some point in block script. *Kangxi zidian* has entries for both 耗 and 耒; in the entry for the former, it is noted that 'texts nowadays all use 耗'. KJ1970:172-3; OT1968:808; MS1995:v2:960-61,1054-5; SK1984:588; DJ2009:v2:565; ZY2009:v3:869,1000;. We suggest taking 耒 as multi-branched tree 木 73.

**Mnemonic:** MULTIPLE BRANCHES ON TREE  
WASTE AWAY TO LOOK LIKE HAIRS**2024****猛**MŌ  
**fierce, raging, brave, strong**  
11 strokes猛烈 MŌRETSU fierceness  
猛獸 MŌJŪ fierce animal  
猛者 MOSA\* a stalwart fellow

Seal 猛; late graph (*Shuowen*). Has 犴 19 'dog', with 孟 ('first child; beginning'; see Note below) as phonetic with associated sense 'vigorous, strong, violent', giving 'fierce/violent dog'. Meanings such as 'brave' are extended senses. Note: analyses of 孟 (NJK, 'beginning')

differ. In one view, 孟 comprises 子 27 'child', with 皿 300 'bowl, cover' taken as phonetic with associated sense 'first', giving 'first child' (Mizukami). Alternatively, 皿 is taken as semantic meaning 'cover', giving 'child emerges (from beneath cover)/grows' (Tōdō). Another view takes 皿 semantically as a bowl for bathing, giving 'newborn baby's first bath', and hence 'first'. Schuessler says 'eldest (of siblings); first'. OT1968:645; GY2008:1291; KJ1970:769; MS1995:v1:352-3; TA1965:449-54; AS2007:381.

**Mnemonic:** FIERCE DOG GETS TO BOWL  
BEFORE BRAVE INFANT

**2025**

L1

網

MŌ, ami  
**net, network**  
14 strokes魚網 GYOMŌ fishing net  
網戸 amido screen door  
通信網 TSŪSHINMŌ news networkOBI (网) 𦉳; seal form A (罔) 𦉴; seal form B 𦉵. OBI form (bronze also) is a pictograph of a net, probably for catching wild animals or fish. Main entry for the graph in *Shuowen* has 网 (see 570), but goes on to give 罔 and 網 as alternative forms. 罔 comprises 𦉶 (variant of 网) with 亡 985 ('lose, disappear, die') added

as phonetic with associated sense 'mix, intertwine', giving 'net made of intertwined/interwoven material'. Later 罔 was borrowed for its sound value as a convenient means of representing several grammatical function words of negative meaning, so to clarify the word for 'net' in writing 糸 29 'thread' was added, resulting in 網. QX2000:181,223,227-8; KJ1970:782; MS1995:v2:1030-31; DJ2009:v2:617; SS1984:822-3; WD1974:759-61. Suggest taking 罔 as 𠔿 cover, horns 亡, and 'dead' 亡 985.

**Mnemonic:** DEAD HORNED CREATURE COVERED BY THREADED NET**2026**

L1

默

MOKU, damaru  
**be silent**  
15 strokes默殺 MOKUSATSU give no reply  
沈黙 CHINMOKU silence  
黙り込む damarikomu fall silentSeal 𦉶; late graph (*Shuowen*); traditional form: 默. Has 犬 19 'dog', with 黑 (traditional form of 黑 137 'black') as phonetic with associated sense 'nothing, silent', thus 'dog which is quiet'; by extension, 'silent'. KJ1970:864-5; OT1968:647; TA1965:165; GY2008:1885-6.**Mnemonic:** BLACK DOG IS SILENT**2027**

L1

紋

MON  
**crest, pattern**  
10 strokes紋章 MONSHŌ heraldic crest  
指紋 SHIMON fingerprint  
波紋 HAMON rippleA late, post-*Shuowen* graph. Originally written just as 文 72 (original meaning 'pattern'; now 'writing, text'). 文 was used increasingly to mean 'writing', and when the meaning 'pattern' was intended this was indicated by adding 糸 29 'thread' as determinative to give 紋. In Japanese, 紋 is now typically 'crest'. OT1968:771; SS1984:825; KJ1970:220.**Mnemonic:** THREADS IN CREST FORM PATTERN LIKE WRITING**2028**

L1

冶

YA  
**smelt, melt**  
7 strokes冶金 YAKIN metallurgy  
陶冶 TŌYA training  
鍛冶屋 kajiya\* blacksmith

Bronze 冶; seal 冶. Seal form consists of 彳 401 'ice', with 台 ('I, me'; see Note below) as phonetic with associated sense taken in one approach either as i] 'grow slack, relax', or ii] 'modify'. Either way, the resultant meaning is 'smelt metal' (in the case of i], by extension, and in ii] by indirect extension on the basis 'modify metal in the same way as melting ice'). Another interpretation, though, takes the right-hand element in one of the bronze occurrences as a shape representing not 'ice'

but 'fire'. This commentator (Gu) still recognises 冫 'ice' as the determinative in the seal form, explaining this as being by analogy (melting of ice and smelting metal both resulting in liquid states). Note: On the basis of sound values and older forms (bronze and seal) the phonetic element 台 in 冶 is to be taken not as 台 183 'stand, platform' (traditional form: 臺), but a different graph of the same shape meaning '(say) I, me'. The latter consists of 口 22 'mouth; speak', with 厶 (interpretations vary, but include 'make one's

own', or 'plow') as phonetic with associated sense 'I, me'. MS1995:v1:116-8,204-5,188-90; OT1968:103; GY2008:487. For mnemonic purposes only, we suggest taking here 台 as 'platform', or alternatively 厶 as nose and 口 as mouth 22.

**Mnemonic:** A PLATFORM MADE OF ICE CAN EASILY MELT

**Or:** ICE COVERS NOSE AND MOUTH – HOPEFULLY IT WILL MELT SOON!

2029

弥

ya, iya, BI, MI  
**increasingly,  
all the more**  
8 strokes

L1

弥生 Yayoi\* period c400BC-cAD250  
弥次馬 yaJluma mob, onlookers  
沙弥 SHAMI Buddhist acolyte

Seal 𠄎, a late graph (*Shuowen*); traditional 彌. The seal form consists of 弓 107 'bow', with a variant of 璽 1419 "Imperial seal" (q.v.) minus the dot low down, as phonetic with associated sense 'slacken, loosen'; this gives 'unstring a bow'; meaning then extended to

'slacken, loosen'. Senses such as 'increasingly' are the result of a loan use. The right-hand element of 弥 perhaps reflects adaptation to block script of a cursified version of this graph, with the number of strokes reduced through writing cursively. KJ1970:484; KZ2001:757-8/3671; OT1968:340. Difficult mnemonically, but we suggest taking the right-hand part as variant 'person' 人 41, and 'small' 小 38.

**Mnemonic:** BOW-MAN HAS INCREASINGLY SMALL TARGET – ALL THE MORE CHALLENGING

2030

厄

YAKU  
**misfortune, disaster**  
4 strokes

L1

厄介 YAKKAI trouble  
厄日 YAKUbi bad day  
災厄 SAIYAKU calamity

Bronze 𠄎; seal 𠄎. Typically treated as originally a pictograph of a yoke attached to a horse's neck (Gu, Ogawa, Shirakawa). In another view, taken as comprising lower element for 'person kneeling' (𠄎 41), and 厂 ('cliff') as phonetic with associated sense 'protrude', giving 'hunchback kneeling' (noted in Mizukami). An alternative treatment takes 厄 as 厂 'cliff', with 卮; the latter element being interpreted as 'person (non-upright)', giving '(person) hard-pressed to move' (also noted in Mizukami). Either way, 'disaster, calamity' is loan usage. GY2008:70; OT1968:148; SS1984:826; MS1995:v1:184-5.

**Mnemonic:** DISASTER! PERSON HAS FALLEN DOWN CLIFF AND CAN'T STAND

2031

躍

YAKU, odoru  
**leap, dance, rush**  
21 strokes躍進 YAKUSHIN rush, dash  
飛躍 HIYAKU leap  
躍り込む odorikomu rush intoSeal 躍, late graph (*Shuowen*). Has 足 54 'leg/foot', and 翟 236, CO meaning 'pheasant' but also in word-family meaning 'rise up,

leap up'. Latter meaning was clarified by adding 足, thus 躍. Typically, 翟 here is taken as phonetic with the above associated sense, but Gu takes as both semantic and phonetic in function. TA1965:247-9; OT1968:977; MS1995:v2:1048-9; GY2008:1245; AS2007:497; KJ1970:874. Take 翟 literally as 'bird' 隹 324 and 'wings' 羽 82.

**Mnemonic:** LEAP WITH FEET FLYING LIKE BIRD'S WINGS

2032

闇

yami, AN  
**darkness, gloom**  
17 strokes闇市 yamiichi black market  
闇夜 AN'YA dark night  
夕闇 yūyami dusk, twilightSeal 闇, late graph (*Shuowen*). Has 門 231 'gate, door', with 音 6 ('sound') as phonetic with associated sense taken as ij 'cover',giving 'close gate' (Ogawa), or iij 'put inside and close', giving 'put inside gates/entrance and close, making it dark' (Tōdō). Tōdō takes 'dark' as an extended sense, while a noted pre-modern commentator on *Shuowen* (Duan Yucai, 1735-1815) regards as a loan use. OT1968:1062; TA1965:815-24; DJ2009:v3:967.**Mnemonic:** SOUNDS COME THROUGH GATE IN THE DARK GLOOM

2033

喻

YU, tatoeru  
**compare, liken**  
12 strokes比喻 HIYU metaphor, simile  
比喻的 HIYUTEKI figurative  
換喻 KAN'YU metonymySeal 喻 a late graph (*Shuowen*). Consists of 口 22 'mouth; speak', with 俞 (CO, 'hollow out log as boat'; see Note below) as phonetic with associated sense 'transfer, change', giving original meaning 'instruct'. 'Speak figuratively, compare' may perhaps be an extended sense. Note: the bronze form of 俞 is interpreted in one view as 舟 1450 'boat', with a second element which is interpreted as 'snake/cicada with cast-off skin', giving 'hollow out inner part of log and leave outer part as boat' (Katō). Mizukami notes an alternative view which takes the second element as 'blade

for scraping/gouging out', but giving the same overall meaning. Shirakawa, alternatively again, takes 舟 as 'bowl' (presumably a meaning extended from 'hollow out log as boat' [based on a classical Chinese source, but Tōdō does not agree]) and the main part of the second element as a large surgical needle for removing blood and pus, with the accompanying single stroke as 'showing blood and pus being transferred into the bowl'. The graph (俞) exhibits some variation in shape in bronze. OT1968:191; KJ1970:500-01; MS1995:v1:100-01; SS1984:829; AS2007:623; TA1965:173-4. Difficult mnemonically, but we suggest taking 月 209 as 'meat, body', with arrows/pointers 彡 pointing to it, 宀 as a cover, and using 口 not as 'speak' but rather as 'hole'.

**Mnemonic:** ARROWS POINT TO HOLE IN BODY IN NEED OF COVERING – NEVER SEEN THE LIKE OF IT! INCOMPARABLE!

**2034**

愉

YU  
joy, pleasure  
12 strokes愉快 YUKAI pleasure  
愉悦 YUETSU joy  
愉樂 YURAKU pleasure

Bronze 𠄎; seal 愉; traditional form has 愈 as right-hand element. Consists of 忄/心 164 'heart, mind, feelings'; with 俞 (CO, 'hollow out log as boat'; see 2033 Note) as phonetic with associated sense taken either as i] 'clear', giving 'one's heart/mind is clear' (Katō), or ii] 'pull out, remove', giving 'persistent negative feelings are removed' (noted in Mizukami; Ogawa is in broad agreement). 'Joy, pleasure' appear to be extended senses. KJ1970:880-81; MS1995:v1:518-9; OT1968:383. We suggest taking 月 as 'meat' 209, 丨] as 'cut' 198, and 亼 as a cover.

**Mnemonic:** FEELINGS OF JOY ABOUT CUT MEAT BEING COVERED

**2035**

諭

YU, satusu  
instruct, admonish  
16 strokes教諭 KYŌYU instructor  
說諭 SETSUYU admonition  
諭旨 YUSHI official advice

Seal 諭; late graph (Shuowen); traditional form has 愈 as right-hand element. Has 言 118 'words, speak', with 俞 (CO; see 2033 Note) as phonetic with associated sense taken as i] 'clarify', giving 'make clear with words' (Katō), or ii] 'remove', giving 'remove that which is not understood', giving 'instruct, give guidance' (Ogawa). KJ1970:881; OT1968:939. As with 2034, we suggest taking 月 as 'meat' 209, 丨] as 'cut' 198, and 亼 as a cover.

**Mnemonic:** VERBALLY ADMONISH AND INSTRUCT HOW TO COVER CUT MEAT

**2036**

癒

YU, iyasu  
cure, heal, vent  
18 strokes治癒 CHIYU cure  
平癒 HEIYU recovery  
癒合 YUGŌ knitting (wound)

Seal (癒) 癒; late, post-Shuowen graph. Has 疒 404 'sick (bed)', with 愈 (see 2033 Note) (later 愈) as phonetic with associated sense 'emerge, quietly leave', giving 'emerge from illness', i.e. 'heal'. In the graph 癒, 愈 as

phonetic may be taken as a variant of 愈. Note: Shirakawa sees 愈 and 愉 (traditional form of 愉 2034 has 愈) as variants of same graph, difference in form of 'heart/feelings' determinative (忄/心, 164) not significant. Mizukami, though, sees 愈 and 愉 as two different graphs, but does not elaborate. OT1968:682; SS1984:830-31; GY2008:1624; MS1995:v1:518-9. Take 月 as 'meat' 209, 丨] as 'cut' 198, and 亼 as a cover.

**Mnemonic:** FEEL ILL OVER COVERED CUT MEAT – NEED CURE

2037

L1

唯

YUI, I, tada  
solely, only, merely,  
prompt  
11 strokes

唯一 YUIITSU sole, unique  
唯今 tadaima now; "I'm home"  
唯々諾々 IIDAKUDAKU readily

OBI 唯; seal 唯. Has 口 22 'mouth', with 隹 324 ('bird') as phonetic, in one view taken with associated sense 'prompt answer', seen as 'acknowledgment' (Mizukami), or 'agreement' (Ogawa). Another view treats 隹 'bird' as both semantic and phonetic in function, giving 'birds chirp agreement alike/together' (Gu). Later borrowed for similarly pronounced word meaning 'just, only'. 'Prompt' is now rare. MS1995:v1:236-7; OT1968:186; GY2008:1241.

**Mnemonic:** SOLE BIRD HAS MOUTH, AND ONLY MERELY NEEDS PROMPTING

2038

L1

幽

YŪ, kasuka  
dark, obscure, faint,  
wretched  
9 strokes

幽玄 YŪGEN mystery  
幽境 YŪKYŌ lonely place  
幽界 YŪKAI nether world

OBI 幽; seal 幽. Consists of 火 8 'fire', (misinterpreted in *Shuowen* as 山 26 'mountain') with 纟 29 ('very fine/barely visible threads') taken either i] as semantic and phonetic, giving 'light of fire is dim' (Ogawa), or ii] as phonetic

with associated sense 'black and unclear, dim', giving 'burning fire produces smoke and blackened effect' (Mizukami, Katō). By extension, this led on to a whole raft of meanings such as 'dark, profound, dim, obscure, faint, wretched, lonely'. It can also have connotations of other-worldiness and mysteriousness. MS1995:v1:448-9; KJ1970:33; T1968:324. Though the element 'mountain' 山 is a result of misinterpretation, it is useful as mnemonic.

**Mnemonic:** FOLLOW FAINT THREADS THROUGH DARK AND WRETCHED MOUNTAINS

2039

L1

悠

YŪ  
composed, ample,  
distant, long time  
11 strokes

悠然 YŪZEN calm  
悠長 YŪCHŌ leisure  
悠久 YŪKYŪ eternity

Seal 悠, a late graph (*Shuowen*). Consists of 心 164 'feelings, heart, mind', with 攸 (CO, 'remove dirt/defilement'; see Note below) as phonetic with associated sense taken in one view as 'shake, jolt', giving 'one's heart shakes, lament' (Ogawa). This associated sense is noted by Mizukami along with another, viz. 'continue in tenuous way', giving 'feelings continue in delicate and unhurried man-

ner'. Note: 攸 is comprised of 攴 (攴) 112 'hit, strike', with left-hand element 扌 interpreted as either 'remove dirt', giving overall meaning 'remove dirt', or 'water drips down' (some bronze occurrences of 攸 have three short vertical strokes instead of one [ | ] to the right of 亻 41 ('person'), lending support to interpretation as 'water', giving 'cleanse body by letting water drip onto it'. Both interpretations are noted in Mizukami. OT1968:373; MS1995:v1:512-3,568-9; KJ1970:25-6. We suggest taking the upper part as 亻 41 'person', | as long stick, and strike 攴.

**Mnemonic:** STRIKE PERSON WITH LONG STICK FOR A LONG TIME, BUT FEELINGS STILL COMPOSED

2040

L1

湧

YŪ, waku  
**boil, seethe, gush**  
12 strokes

湧出 YŪSHUTSU gush(ing)  
湧き立つ wakitatsu seethe, boil  
湧き起こる wakiokoru arise

A late, post-*Shuowen* graph. Consists of 氵/水 42 'water'; combined with 勇 622 ('brave, valiant') as phonetic with associated sense 'project, jut out/up' (Ogawa), giving 'water boils'. The graph appears to equate to

涌, for which there is a seal form in *Shuowen* (see Note below). Note: 涌 is comprised of 氵 'water', with 甬 (CO, artefact with hollow center and a top feature for hanging/attaching; Schuessler says 'suspension ring at top of bell': see also 193 for a similar shaped element) as phonetic with associated sense 'project up/out', giving 'water bubbles up/boils'. SS1984:845,646; DJ2009:v3:898; GY2008:1138-9; OT1968:598; AS2007:578.

**Mnemonic:** HOW BRAVE TO TAKE ON SEETHING WATER

2041

L1

猶

YŪ, nao  
**delay, hesitate, still more**  
12 strokes

猶予 YŪYO delay, postponement  
猶子 YŪSHI foster child  
猶予期間 YŪYOKIKAN grace period

Bronze 𠄎 seal 猶; traditional form (猶) has 酋 on right. Consists of 豸/犬 19 'dog' (but sometimes used to denote other wild animals/beasts; here, 'monkey'), with 酋 ('chief'; see Note below) as phonetic with associated sense taken either as i] 'flinch, shrink back' (Ogawa), or ii] 'hesitant, distrustful' (Katō), either way giving '(type of) distrustful monkey'; Qiu notes *Shuowen* definition as 'kind of large (female) ape'. The sense was then generalized to 'doubt, hesitate'; used in early

Chinese as a loan also for its sound value to represent a range of grammatical function words, including 'still'. 'Delay' is an extended meaning from 'hesitate'. Note: 酋 consists of 酉 318 'wine jar'; combined with 八 70 ('eight') in its original sense 'disperse, away, off, out'; and taken in one interpretation as representing wine about to overflow from a wine jar (Gu). Another analysis, by contrast, takes the top strokes as indicating wine fragrance being emitted, and hence 'matured wine' (Mizukami, Ogawa). The latter analysis leads quite readily to the passage of time as an extended sense. MS1995:v2:836-7,1344-5; OT1968:646,1024; GY2008:923-4; KJ1970:24; QX2000:280; AS2007:580; WD1974:847-9. We suggest taking 豸 as 'beast'.

**Mnemonic:** BEAST HESITATES NEAR FUMING WINE JAR, CAUSING STILL MORE DELAY

2042

L1

裕

YŪ, yutaka  
**rich, plentiful**  
12 strokes

裕福 YŪFUKU opulence  
余裕 YOYŪ margin, surplus  
富裕階級 FUYŪKAIKYŪ the wealthy

Bronze 裕 seal 裕. Consists of 衣 444 'garment'; with 谷 135 'valley' as phonetic with associated sense 'leeway, margin, abundance', giving 'plentiful garments'. The meaning was then generalized to 'leeway, abundance'. KJ1970:887-8; OT1968:906; AS2007:589,259.

**Mnemonic:** PLENTIFUL RICH CLOTHES, ENOUGH TO FILL A VALLEY

2043

雄

YŪ, osu, o-  
**male, powerful**  
12 strokes

雄弁 YŪBEN eloquence  
 雄大 YŪDAI grandeur  
 雄牛 o-osu bull

Seal 雠, a late graph (*Shuowen*). Consists of 隹 324 'bird', combined with 厶 (CO, 'arm, elbow'; see Note below) as phonetic with associated sense taken as i] 'bold', 'courageous', giving 'bold bird, male bird'

(Ogawa), or ii] 'light, vivid colors', giving 'bird of beautiful colors, male bird' (Katō), or iii] 'make outer frame taut', giving 'male bird puffs up its frame' (Tōdō). Note: Seal form of 厶 has a shape similar to 厶, here a pictographic representation of an arm bent at the elbow, combined with 又 2003 'right hand' (sometimes just 'hand'). OT1968:1077,817; KJ1970:265,397; MS1995:v1:190-91. We suggest taking 厶 literally, as 'arm and elbow'.

**Mnemonic:** POWERFUL MALE BIRD HAS ARMS AND ELBOWS!?

2044

誘

YŪ, sasou  
**invite, tempt, lead**  
14 strokes

誘惑 YŪWAKU seduction  
 誘導 YŪDO induction  
 誘い水 sasoimizu pump-priming

Seal forms 𪔵 (誘), 𪔶, a late graph (*Shuowen*). *Shuowen* has 𪔶 as the entry heading, which it defines as 'lead on, beguile' and then goes on to note 誘 as an alternative form. One scholar (Shirakawa) questions whether *Shuowen* is correct in equating 誘 with 𪔶. 誘 has 言 118 'words; speak', with 秀 1451 ('excel') as phonetic with associated sense 'put forward, promote', giving 'encourage, entice'. DJ2009:v2:740; OT1968:933; SS1984:839.

**Mnemonic:** EXCELLENT INVITING WORDS MAY LEAD TO TEMPTATION

2045

憂

YŪ, uree(*ru*), ui  
**grief, sorrow**  
15 strokes

憂愁 YŪSHŪ grief, gloom  
 憂え顔 ureegao sad look  
 物憂い monoui weary, gloomy

Seal (憂) 𪔷, a late graph (*Shuowen*). 憂 (the original form of 憂 in *Shuowen*) has 心 164 'heart, mind, feelings', with 頁 103 ('head') as phonetic with associated sense taken as i] 'shrink, flinch', thus giving 'one's heart shrinks/flinches', or ii] 'thin, flimsy', giving 'one's heart grows weak with worries', or iii] 'faint, dim, easily sinks', giving 'one's heart easily sinks through fear' (the above interpretations all listed in Mizukami). In one view, the fuller form 憂 is taken as 夂 'foot, footprint', combined with 𪔷 as phonetic with

associated sense 'do as one pleases', thus giving original meaning 'stroll around as one pleases' (Mizukami); 'lament, grieve' is loan usage in this view. Another analysis takes as 頁 'head' combined with 心 'heart, mind, feelings' and 夂 'drag the foot' (sic, but this is the meaning of similarly-shaped 夂), giving 'legs unsteady through worry' (also noted in Mizukami). For the troublesome elements 夂 and 夂, see Appendix. DJ2009:v3:866; MS1995:v1:518-19,524-5; KJ1970:36. We suggest taking the lower part 夂 as crossed legs, upper part as variant or 'strange' head 頁, and 'heart' 心 in the middle.

**Mnemonic:** SIT CROSS-LEGGED, HEAD AND HEART FULL OF GRIEF

**Or:** GRIEF IN THE HEART MAKES HEAD GO STRANGE AND LEGS CROSS

2046

L1

融

YŪ, *tokeru***dissolve, melt**

16 strokes

融和 YŪWA softening

金融 KIN'YŪ finance

融通 YŪZŪ finance, versatility

Seal 融, a late graph (*Shuowen*). Consists of NJK 鬲 1431 'three-legged cauldron (with hollow legs)' with 虫 60 ('insect') as phonetic with associated sense 'rise up', giving 'steam rises/escapes'. It is not clear whether 'melt,

dissolve' is an extended sense or loan use of 融. Note: 虫 here may also have an onomatopoeic connotation for the sound of steam escaping (Mizukami, Katō), but the early Chinese values for 虫 are not really supportive of this. DJ2009:v1:240; MS1995:v2:1148-9; KJ1970:881; AS2007:189,443; TA1965:185-9. We suggest taking 鬲 as 'one' 一 1 round pot 口, and stand 冎.

**Mnemonic:** DISSOLVE INSECTS IN ONE ROUND POT ON STAND

2047

L2

与

YO, *ataeru***give, convey, impart, involve**

3 strokes

与え主 ataeushi donor, giver

関与 KAN'YO involvement

授与式 JUYOSHIKI award ceremony

Bronze 𠄎, seal 𠄎, traditional 與. Mizukami gives OBI forms, typically with four hands holding – and apparently lifting up – some sort of frame. Bronze forms also show four hands, and between them what is interpreted by several commentators as a graph/element meaning 'canine teeth' and by extension 'mesh/come together' (see Note below). Gu, though, interprets as hands lifting something up, with 口 22 'mouth, speak' serving to emphasize cooperation and friendship. At the seal stage, the element 口 'mouth, speak' was omitted, and what remained of

the centre element was modified to a shape similar to 与, an abbreviated form which became popular in the Northern Wei dynasty (387-534AD). Raising something up with the hands is a time-honored convention when presenting a gift, hence the extended sense 'give'; 'take part' is also an extended sense. Note: Mizukami takes the graph/element concerned to be 𠄎, while Katō takes it as 𠄎. For 牙 ('fang[s]/tusk[s]'), see 1090. MS1995:v2:1359-61; FC1974:v2:1851-3; KJ1970:136; GY2008:27. Despite being one of the least stroke number characters, it is surprisingly hard to make a mnemonic, but if we take the graph as a whole, we might see a picture of a person with long legs and short arms sitting on a bench or similar, waiting for donations; that is, a beggar.

**Mnemonic:** GIVE TO BEGGAR WITH SHORT ARMS AND LONG LEGS SITTING ON BENCH

2048

L1

誉

YO, *homare***honor, fame, praise**

13 strokes

名誉 MEIYO honor, fame

榮譽 EIYO honor, fame

誉れ高い homaretakai renowned

Seal 譽, a late graph (*Shuowen*); traditional form: 譽. Consists of 言 118 'words; speak', with 與 2047 (traditional form of 与 'give, take part') as phonetic with associated sense taken either

as ij 'lift up', giving 'praise' (Tōdō, Ogawa), or iij 'call out loudly', giving 'proclaim someone's fame' (Katō). The abbreviated shape 譽 appears to be based on cursivized occurrences (calligraphic models of Tang Dynasty onwards) of 譽. TA1965:428-9; OT1968:929; KJ1970:136; FC1974:v2:2087-8. We suggest taking the upper part 𠄎 as 'laden table'.

**Mnemonic:** FAME BRINGS WORDS OF PRAISE AND LADEN TABLE

2049

妖

YO, *ayashii*  
**enchanting, ominous**  
7 strokes

妖婦 YŌFU enchantress  
妖術 YŌJUTSU witchcraft  
妖雲 YŌUN ominous cloud

Seal (妖) 𪗇; late graph (*Shuowen*). *Shuowen* has 女 37 'woman', with 芙 (CO, a bitter-tasting type of plant) as phonetic; the graph is defined in that work as 'skilful, or "woman smiling/laughing"'. Later form 妖 has 女 combined with 夭 'young, beautiful' (see Note below) taken in one view as semantic and phonetic, giving 'seductive, enticing (female)' (Ogawa). Later, also used in negative senses such as 'ominous, unlucky', possibly as a result of interchange or contamination between 妖 and 夭 (see Note below). Note: 夭 is interpreted in one analysis as

representing a figure with tilted head acting flirtatiously (Mizukami; Katō is in broad agreement). Ogawa also takes it to show a tilted head, but as an infant with supple body, giving 'young'. 夭 was used in early Chinese texts not just for the words with the positive meanings just noted, but also for words which were near-homophone(s) with negative meanings. 女 was added later to minimize ambiguity in writing between the two. The semantic progression for the group of words with negative associations is considered to be as follows: 'bend' > 'break, cut off' > 'kill prematurely' (later, 夭) (Schuessler). DJ2009:v3:1022; ZY2009:v3:1066; OT1968:254,244; AS2007:559-60; MS1995:v1:296-8; KJ1970:84-5. Take 夭 as 'big man' 大 56 with big head 一.

**Mnemonic:** WOMAN ENCHANTS BIG MAN WITH BIG HEAD – SEEMS OMINOUS

2050

庸

YO  
**ordinary, work**  
11 strokes

中庸 CHŪYŌ middle path  
凡庸 BON'YŌ banality  
租庸調 SOYŌCHŌ corvee, labor

OBI 𪗇; seal 庸. Has 庚 (bronze form 𪗇; originally 'hold pestle with both hands and pound grain' [NJK; now calendar sign], see Note below), with 用 235 'use, employ' as semantic and phonetic, giving overall meaning 'work continuously' (Katō), or 'work on grain harvest' > 'work' (Ogawa). Tōdō points to title of Confucian classic 中

庸 *Zhongyong* (*Doctrine of the Mean*), in which 庸 has the sense 'level out', and on that basis treats 'ordinary' as an extended sense. Note: 庚 is taken by Katō as originally showing pounding with pestle, involving repeated raising and lowering, thus extended sense 'repeat, do continuously'. Mizukami also notes a view that it shows a 'strong stick having a "Y" shape', which is in line with Katō's view. KJ1970:884,942; MS1995:v1:450-51,454-5,450-52; TA1965:290. Take elements as 'building' 广 127, 𠄎 as hand holding stick, and 用 'use'.

**Mnemonic:** HAND USES STICK TO DO ORDINARY WORK IN BUILDING

2051

揚

YŌ, *ageru*  
**raise, fry**  
12 strokes

揚水 YŌSUI pumping water  
揚げ場 ageba landing place  
揚げ物 agemono fried food

Bronze 𪗇; seal 揚. Originally (OBI, bronze) consists of 𠄎 (CO; depiction of a kneeling figure doing something with the hands: see also 1424), combined with 易 161 (originally 'sun rises', modern meanings 'change, easy'; see Note below) as phonetic with associated sense 'rise/lift up', giving 'lift up with the hands'. At the seal stage, 𠄎 was changed to 𠄎/手 34 'hand'. Note: the original top ele-

ment in bronze stage equivalents of 易 is taken in one view to be 日 66 'sun'; Katō considers the lower elements to be 𠂇 130 ('floating aquatic plant', q.v.) as phonetic with associated sense 'rise', together with 彡 115 'feathers, colored feathers', the latter representing colored (reflected) rays of the sun. According to Katō, the overall meaning then becomes 'colors/brilliance of the risen morning sun'; 'rise up' is an extended sense. Another analysis takes the top part of 易 as

'jade disc/precious stone on a stand', with rays of reflected light (Shirakawa), leading to 'raise up (as an offering)'. The meaning 'fry' is probably loan usage, though it may possibly relate to raising some food item from a vat, which would suggest an extended meaning. MS1995:v1:558-9,618-9; KJ1970:877-8; SS1984:846,849.

**Mnemonic:** HAND RAISED TO RISING SUN  
MAY GET FRIED

2052

揺

YŌ, *yuru/reru/ragu*  
**shake, swing, rock**  
12 strokes

L1

動揺 DŌYŌ shaking  
揺り椅子 yuri-isu rocking chair  
揺れ止め yuredome stabiliser

Seal 𠂇; a late graph (*Shuowen*); traditional 搖. Consists of 扌/手 34 'hand', with 畚 (CO, 'bake pottery/earthenware'; see Note below) as phonetic with associated sense taken as ij] 'move without stopping' (Katō), or ii] 'shake' (Tōdō), or iii] 'supple, pliant' (Ogawa), giv-

ing overall meaning 'shake, sway'. Note: 畚 consists of 缶, originally meaning 'earthenware vessel' 缶 1141 (here in 2052 taken as representative of pottery/earthenware), with 月 (肉) 209 'meat, flesh' as phonetic with associated sense 'bake [tiles etc.]' (Katō; Gu is in broad agreement). The modern form has a simplification to the upper right element. KJ1970:83-4; TA1965:195-6; OT1968:424; GY2008:1089-90. We suggest taking 𠂇 1739 'reaching hand, claw', and 缶 1141 as 'can'.

**Mnemonic:** SHAKING HANDS REACH FOR  
CAN – TOO MUCH SWINGING AND ROCKING!

2053

溶

YŌ, *tokeru/kasu*  
**melt, dissolve**  
13 strokes

L2

溶液 YŌEKI (liquid) solution  
溶解 YŌKAI melt, dissolve  
溶け合う tokeau melt together

Seal 𠂇; a late graph (*Shuowen*). Consists of 氵 water' 42, with 容 822 ('contain; appearance') as phonetic with associated sense taken as ij] 'vigorous/extensive', giving 'pour water into container up to the brim' (Katō), or ii] 'well up', giving 'current/force of water is strong' (Ogawa). The senses 'melt' and 'dissolve' appear to represent loan usage resulting from earlier interchangeability between 溶 with 熔 'melt' and 鎔 'smelt/melt' (both NJK) (Ogawa, Katō). OT1968:602; KJ1970:888. We suggest taking 容 as 宀 30 'roof, house' and 谷 135 'valley'.

**Mnemonic:** HOUSE DISSOLVES IN VALLEY  
FULL OF WATER

2054

腰

YŌ, koshi  
**hip, lower back,  
 manner**  
 13 strokes

腰痛 YŌTSŪ lumbago  
 腰肉 koshiNIKU loin meat  
 物腰 monogoshi bearing, manner

A late, post-*Shuowen* graph. For many centuries, the word for 'waist' was written as just 要 623 ('need, vital', q.v.), but the latter graph acquired extended meanings such as 'vital, important', and so to then lessen ambiguity in writing, 月/肉 209 'flesh, meat; body' was added as determinative to clearly show the meaning 'waist'. 'Bearing, manner' would seem to be extended senses (cf. English 'stand straight') SS1984:851; GY2008:810; OT1968:826.

**Mnemonic:** HIP IS VITAL PART OF BODY

2055

瘍

YŌ  
**ulcer, boil, tumor,  
 carbuncle**  
 14 strokes

腫瘍 SHUYŌ tumor  
 潰瘍 KAIYŌ ulcer  
 胃潰瘍 IKAIYŌ stomach ulcer

Seal 𤑔, a late graph (*Shuowen*). Consists of 疒 404 'sick (bed)', with 易 161 ('colors of risen morning sun', etc.; see 2051 Note) as phonetic. The commentators below do not specify the associated sense, but it may be taken as 'rise, emerge', giving 'boil, ulcer, tumor'. OT1968:681; SS1984:852.

**Mnemonic:** SUNRAYS MAY HELP SOMEONE SICK WITH A TUMOR OR ULCER

2056

踊

YŌ, odoru  
**dance, leap**  
 14 strokes

舞踊 BUYŌ dance, dancing  
 踊り子 odoriko dancing girl  
 盆踊り BON odori Bon Dance

Seal 𤑔, a late graph (*Shuowen*). Has 足 54 'foot, leg', combined with 甬 (CO, 'suspension ring at top of bell'; see 2040 Note) as phonetic with associated sense 'hit, strike', giving original meaning 'stamp feet on the ground'. Shirakawa suggests this may have been part of a funerary ritual, but does not elaborate.

'Dance' may be regarded as an extended sense if one follows this view. In similar vein, Katō also regards the meaning of the graph as 'feet leaving the ground', hence 'dance'. OT1968:973; SS1984:852; KJ1985:589-90. We suggest taking the elements as 足 'leg', 用 as 'use' 235, and 𠂔 as 'bent knee' (or 'bent elbow' for those who 'do the turkey').

**Mnemonic:** WHEN DANCING, USE YOUR LEGS, BENDING YOUR KNEES TO LEAP

**Or:** WHEN DANCING, LEAP USING YOUR LEGS AND ELBOWS !?

2057

窯

YŌ, kama  
**kiln, oven**  
 15 strokes

窯業 YŌGYŌ ceramics  
 窯業家 YŌGYŌKA ceramist  
 乾燥窯 KANSŌgama drying kiln

Seal 𤑔, a late graph (*Shuowen*). Consists of 穴 860 'hole, cave', combined with 羔 (NJK, 'newborn lamb'), taken in one view as phonetic with associated sense 'bake', giving 'cavity for baking earthenware', i.e. 'kiln, oven' (Ogawa). The graph 羔 is made up of 羊 426 ('sheep', slightly abbreviated to 𦍋), combined with 火 (火) 8, 'fire' mak-

ing it a distinct possibility that ‘roast a lamb’ may have been the original meaning, then generalized to ‘roast, bake’, but most commentators do not favor this analysis, probably in part at least because *Shuowen* defines 羔 as ‘newborn lamb’. Amniotic fluid takes its name from the Greek term *amnós* (lamb), and features in some graphs relating to human birth (see 432), so it is tempting to interpret the four dots in the modern form as droplets of amniotic fluid. However, the seal form above shows clearly that it is definitely the fire determinative. Shirakawa supports ‘newborn lamb’ on the basis of

certain seal forms, the shape of which might be interpreted as ‘lamb/sheep standing’. Note, though, that Ma and Gu give much older OBI forms that clearly have 火 as the bottom element. A later popular variant of 窯 is 窰, with 畚 ‘bake pottery/earthenware’ (CO; see 2052 Note) as the lower element. OT1968:743; SS1984:852,302-3; MR2007:294; GY2008:1121. We suggest taking 羔 as ‘little sheep’ (i.e. lamb), along with ‘hole’ 穴 860 as ‘pit’, and ‘fire’ 火 8.

**Mnemonic:** FIREPIT FOR ROASTING LAMB  
CAN ALSO BE KILN OR OVEN

2058

擁

YŌ  
embrace, protect  
16 strokes

L1

擁護 YŌGO protection, help  
擁立 YŌRITSU support  
抱擁 HŌYŌ embrace

Seal (擁) 擁, a late graph (*Shuowen*). The seal form has 扌/手 34 ‘hand’, with 隹 (CO, ‘bird protects its eggs’; see Note below) as phonetic with associated sense ‘surround, enclose’, giving ‘enclose with the hands/arms, embrace’; by extension, ‘protect’. *Kangxi zidian* lists both 擁 and 擁, but the 擁 entry refers the reader to 擁 as the main entry. 擁 as pho-

netic in 擁 was later abbreviated to 擁. Note: 擁 is comprised of 隹324 ‘bird’, with 鬯 (CO; ‘external moat [around city, etc.]’) as phonetic with associated sense ‘enclose, block off’. Mizukami also notes an alternative interpretation, namely ‘enclose and protect birds’. Either way, the overall meaning is still ‘embrace, surround’. KJ1970:884; OT1968:431.1078; MS1995:v2:1412-3,1318-9; ZY2009:v2:442,436; AS2007:577. We suggest taking the graph’s elements as ‘hand’ 扌, ‘bird’ 隹, top 一, and 乡 as variant of ‘short thread’, 纟 29.

**Mnemonic:** HAND PROTECTS BIRD WITH  
THREAD-LIKE CREST ON TOP

2059

謠

YŌ, utai, utau  
Noh chant, song  
16 strokes

L1

謠曲 YŌKYOKU Noh chant  
民謠 MIN’YŌ folk song  
謠本 utaiBON Noh text

A late, post-*Shuowen* graph; traditional 謠. Consists of 言 118 ‘words; speak’, with 畚 (CO, ‘bake pottery/earthenware’; see 2052 Note) as phonetic with associated sense taken as i] ‘move up and down’, giving ‘moderate the voice’ (Ogawa), or ii] ‘wander’, giving ‘sing by making voice waver’ (Katō), or iii] ‘extend out

in narrow manner’, giving ‘sing by extending voice out in narrow way’ (Tōdō). Despite these minor differences of interpretation, the overall interpretation of this graph may be summed up as ‘sing/chant by modulating the voice’. In Japanese, this has taken on a narrower meaning, referring specifically to chanting of texts in Noh drama. Note that, as with 2052, the top right element has been simplified. OT1968:939; KJ1970:84; TA1965:190-94. Also as with 2052, we suggest taking 爪 1739 as ‘reaching hand, claw’, and 缶 1141 as ‘can’.

**Mnemonic:** HAND REACHES FOR CAN,  
SINGING WORDY NOH CHANT

2060

L1

抑

YOKU, *osaeru*  
**restrain, press down**  
7 strokes抑止 YOKUSHI deterrent  
抑圧 YOKUATSU suppression  
抑制 YOKUSEI restraint

OBI (印) 𠄎; seal 𠄎. OBI form consists of 卩 41 'person kneeling', with 爪 1739 'claw' (sometimes 'hand', as here, later stylized to 扌), giving original meaning 'make someone kneel' and by extension 'kneeling person looks up': see also 仰 1229, 'look up, respect'. In Katō's view, originally 印 and 𠄎 448 ('seal, sign', q.v.) were the same graph (see Note below), though not all scholars agree on this (Mizukami treats as two separate graphs). The two were clearly differentiated by the

seal stage. 抑, with 扌/手 34 'hand' added (in effect an extra hand), is noted in *Shuowen* as a popular equivalent, and one which later came to predominate. 'Hold down, press down', close to the original meaning, is typically regarded as an extended sense. Note: The fact that OBI occurrences of 印 have 爪 facing to the right while 爪 is facing to the left in some OBI occurrences of 印 does not signify a difference of meaning or different graphs, as at that very early stage such fluctuation in direction was usually non-significant (Qiu). MS1995:v1:178-81, v2:818-9; GY2008:106, 407-8, 180; DJ2009:v2:732-3. We suggest taking the right-hand part 印 as a person doubly bent.

**Mnemonic:** HAND PRESSES DOWN ON PERSON TILL DOUBLY BENT

2061

L1

沃

YOKU, YŌ  
**fertility, pour**  
7 strokes沃土 YOKUDO fertile land  
肥沃 HIYOKU fertility  
沃素 YŌSO iodine

Seal (沃) 𠄎; a late graph (*Shuowen*). Seal form consists of 氵/水 42 'water', with 芙 2049 ('[type of] bitter-tasting plant') as phonetic with associated sense 'sprinkle',

giving 'sprinkle/moisten with water'. By extension, 'fertile'. Transition from 芙 to 夭 ('young, beautiful' etc.; see 2049 Note) as phonetic (same associated sense) began to occur at the clerical script stage. OT1968:564; GY2008:498; SS1984:857; SK1984:441. As with 2049, take 夭 as 'big man' 大 56 with big head 一.

**Mnemonic:** BIG MAN WITH BIG HEAD POURS WATER AROUND FOR FERTILITY

2062

L1

翼

YOKU, *tsubasa*  
**wing**  
17 strokes右翼 UYOKU right wing  
翼端 YOKUTAN wingtip  
翼竜 YOKURYŪ pterodactyl

Seal (翼) 𠄎; late graph (*Shuowen*); traditional form has 羽 as top element. *Shuowen* has 飛 595 ('fly'), with 異 826 ('differ') as phonetic with associated sense 'pair of wings, pair',

thus 'bird flies with pair (of wings)'. 翼, with 羽 (羽 82 'wings') as top element, is also noted. Clerical script occurrences also have the more familiar and less intricate 羽/羽. *Kangxi zidian* lists both forms with 飛 and 羽 as top element, as separate entries (form with latter is main). MS1995:v2:1452-4; DJ2009:v3:955; ZY2009:v4:1528, v3:996; SK1984:585.

**Mnemonic:** DIFFERENT WINGS, BUT WINGS NONETHELESS

**2063**

L1

拉

RA, RATSU, hishigu/  
*geru*  
**abduct, crush**  
8 strokes

拉致 RATCHI abduction  
 拉丁語 RATENGO\*(old writing) Latin  
 拉する RASsuru drag along, abduct

Seal 𠂔; late graph (*Shuowen*). Has 扌 34 'hand', with 立 77 ('stand') as phonetic with associated sense taken as i] 'press/push against', giving 'break, crush' (Ogawa), or i] 'lined up together', giving 'perform action with hands working together' (Tōdō). It is unclear whether 'abduct' is loan usage or extended sense. OT1968:410; TA1965:804-6; GY2008:597.

**Mnemonic:** CRUSHING HAND ABDUCTS  
STANDING PERSON

**2064**

L1

裸

RA, hadaka  
**naked, bare**  
13 strokes

裸身 RASHIN nudity  
 赤裸々 SEKIRARA frankness  
 裸馬 hadakauma bareback

Seal (羸) 羸. Seal form has 衤 444 'clothes', with 羸 (CO; 'snail') as phonetic with associated sense 'expose' (Ogawa, Shirakawa), thus 'expose skin without garment', i.e. 'naked'. *Shuowen* has CO 羸 as entry heading, but goes on to note 裸 as an alternative form. Note: scholars differ regarding historical fluctuation in the form of the phonetic element in this graph and its interpretation. We have taken the broader view. DJ2009:v2:681; OT1968:907; GY2008:1667; SS1984:859; KJ1970:75-6. Take modern form 果 as 454 'fruit, result'.

**Mnemonic:** PEEL OFF CLOTHES – LIKE SKIN  
OFF FRUIT – AND END UP NAKED

**2065**

L1

羅

RA  
**gauze, net, include**  
19 strokes

羅列 RARETSU arranging  
 羅典語 RATENGO (old writing) Latin  
 網羅的 MÓRATEKI comprehensive

OBI 𠂔; seal 羅. The OBI form has 罒/网 570 'net' combined with 隹 324 'bird', giving 'catch bird in net'. The seal form adds 糸 29 'thread' (sometimes also 'cord'). 'Bird net' and 'gauze (especially silk gauze)' are extended senses, and so too is 'include'. Note also that 2065, like 2063, can be used to indicate Latin. GY2008:635; MR2007:376; SS1984:860; MS1995:v2:1036-7; AS2007:370. We suggest taking the elements as they stand, namely 罒 'net', 糸 'thread/cord', and 隹 'bird'. As an alternative, take 𠂔 as 'eye' 76.

**Mnemonic:** BIRD-NET OF GAUZE THREAD  
**Or:** KEEP AN EYE ON THE GAUZE THREADS  
OF THE BIRD-NET

2066

L1

雷

RAI, kaminari  
**thunder, lightning**  
13 strokes雷雨 RAIU thunderstorm  
雷名 RAIMEI renown  
魚雷 GYORAI torpedo

Bronze form A ; bronze form B ; seal . Traditional 靄. Bronze form A consists of four identical shapes linked up, each similar in shape to 田 63 'field' but rounded, as is typically the case with graphs in bronze. These are interpreted not as 'field' but as representing 'sound of thunder' (Mizukami, Ogawa) or 'small drum' (Katō). Supporting evidence is

to be found in the depiction in Han dynasty tiles of the god of thunder beating a drum (Shirakawa). In bronze form B, the forked line is taken to represent lightning linking up to the elements similar to 田 described above; in some occurrences, 雨 3 'rain' is included also. Regularization at the seal stage led to the rather unwieldy bronze shapes beneath 雨 being modified to 靄. Clerical script forms tend to fluctuate between 靄 and 雷. MS1995:v2:1426-8; OT1968:1085; KJ1970:890; SS1984:861; DJ2009:v3:937; SK1984:772.

**Mnemonic:** RAIN FALLS ON FIELD AMID THUNDER AND LIGHTNING

2067

L2

頼

RAI, tanomu, tayoru  
**request, rely**  
16 strokes信頼 SHINRAI trust  
頼り無い tayorinai unreliable  
頼み tanomi a request

Seal: ; late graph (*Shuowen*); traditional 頼. Usually taken as 貝 10 'shell' (/currency); with 刺 (NJK 'oppose; painful'; see Note 1 below) as phonetic with associated sense 'profit', giving 'profit'. Note 1: 刺 has 刂 198 'knife', with 束 561 ('bundle') taken as 冫 phonetic with associated sense 'bent', thus 'knife is bent' and by extension 'go against', or 冫 semantically as 'bundle' (of firewood

etc), giving 'branch being cut for firewood springs up/back'; both analyses are listed in Mizukami. Note 2: An alternative view of 頼 (noted by Mizukami) takes seal form right side not as 刀 'knife' but as 人 41 'person' (both similar in shape at the seal stage) over 貝, and left side as 束 (CO, 'thorn' as abbrev of 刺 1403 'stab') with associated sense as 'indiscriminate', thus 'put responsibility onto others when borrowing and lending money'. 'Request, rely' are extended meanings. MS1995:v2:1248-9, v1:132-3; OT1968:962; KJ1970:890; GY2008:1563. Take modern 頁 as 'head' 103.

**Mnemonic:** RELY ON HEAD TO REQUEST A BUNDLE

2068

L2

絡

RAKU, karamu/maru  
**entwine, connect**  
12 strokes連絡 RENRAKU contact  
絡み合う karamiau intertwine  
短絡 TANRAKU short circuit

Seal . Has 糸 29 'thread', with 各 462 ('each, every') as phonetic with associated sense taken as 冫 'entangled', thus 'silk thread becomes tangled' (Katō), or 冫 'be intertwined', giving 'wind/twist (something) round' (Ogawa), or 冫 'link across', giving 'link two sides with thread' (Tōdō). KJ1970:193; OT1968:779; TA1965:362-4.

**Mnemonic:** EACH THREAD IS ENTWINED AND THUS CONNECTED

2069

L1

酪

RAKU  
dairy produce, whey,  
juice, curd  
13 strokes

酪農 RAKUNŌ dairy farming  
酪酸 RAKUSAN butyric acid  
乾酪 KANRAKU cheese

Seal 酪<sup>酉</sup>; late graph (later version of *Shuowen*). Has 酉 318 'wine jar' (here indicating fermentation), with 各 462 ('each, every') as phonetic with associated sense taken in one analysis as 'sour' (Ogawa). *Shuowen xinfu* (*Shuowen, Newly Appended*) defines 酪 as 'milk made into a thick paste'; Shirakawa takes this as signifying milk products made into a drink or into cheese, and Gu is in broad agreement. OT1968:1027; SS1984:864; GY2008:1565.

**Mnemonic:** EACH JAR OF DAIRY PRODUCE CONTAINS CURDS AND WHEY

2070

L1

辣

RATSU  
bitter, severe  
14 strokes

辣腕 RATSUWAN astute, sharp  
辛辣 SHINRATSU bitter, harsh  
惡辣 AKURATSU unscrupulous

A very late post-*Shuowen* graph. Consists of 辛 1535 'sharp, bitter' (originally pictograph of needle), combined with 束 561 ('bundle') taken as abbreviation of 刺 ('oppose; painful'; see 2067 Notes), giving 'very spicy (usually bitter)'; and by extension 'severe'. OT1968:991; SS1984:864; GY2008:1748. We suggest taking 辛 as a 'bent needle'.

**Mnemonic:** GETTING BUNDLE OF SEVERELY BENT NEEDLES IS BITTER BLOW

2071

L1

濫

RAN  
flood, wanton, overdo  
18 strokes

濫費 RANPI extravagance  
濫用 RAN'YŌ abuse, misuse  
氾濫 HANRAN inundation

Seal 濫<sup>監</sup>; a late graph (*Shuowen*). Consists of 氵/水 42 'water', with 監 1159 ('watch, supervise') as phonetic with associated sense taken as either i] 'cover', giving 'water covers' (Ogawa), or – in similar vein – ii] 'spread, be prevalent/rampant', giving 'water spreads', i.e. 'floods' (Katō). By extension, 'excessive, overdo, wanton'. OT1968:613; KJ1970:898.

**Mnemonic:** WANTON SUPERVISION OF FLOODING WATER

2072

L1

藍

RAN, ai  
indigo  
18 strokes

出藍 SHUTSURAN besting master  
藍色 aiiro indigo color  
伽藍 GARAN Buddhist temple

Seal 藍<sup>藍</sup>, a late graph (*Shuowen*). Consists of 艹 53 'plant, vegetation', combined with 監 1159 ('supervise, watch') as phonetic (associated sense unclear). *Shuowen* defines 藍 as a 'plant to dye things blue'. It refers to the plant itself, and by extension its use as a dye for the color indigo (dark violet-blue). The first recorded use of indigo in

Japan was in a Nara temple around 620, and for a century or so it was used only by the privileged classes. However, from around the 9th century it became widely available through the advent of vat dyeing. It is especially favored for its resistance to fading

and water. In modern times indigo dye has been produced synthetically. OT1968:876; SS1984:866; GY2008:1547.

**Mnemonic:** PRODUCTION OF INDIGO PLANTS AND DYES NEEDS SUPERVISOR

2073

欄

RAN  
railing, column, space,  
margin  
20 strokes

欄干 RANKAN railing  
空欄 KŪRAN blank space  
欄外 RANGAI page margin

Seal 欄; late graph (*Shuowen*); traditional 欄. Has 木 73 'tree, wood'; with 闌 (NJK, 'partition'), taken in one view semantically to give 'wood for partition', and by extension 'railing'; by further extension, 'boundary' (Ogawa). Another view takes 闌 slightly differently as phonetic with associated

sense 'enclose on four sides', with overall meaning 'pen (for animals)' (supported by Shirakawa as a minor meaning), and more broadly as 'frame which surrounds' (Katō). Regarding 'margin, column' in a written text, Shirakawa notes the term 烏糸欄 *ushiran* referred to main text on a page enclosed in the traditional way with four lines in a box shape, and the space outside the box, i.e. the margin space, was termed 欄外 *rangai*. OT1968:529; KJ1970:898; SS1984:867. Take modern form as 'east' 東 201 and 'gate/door' 門 231.

**Mnemonic:** WOODEN COLUMN-LIKE RAILINGS LEAVE SPACE AT EASTERN GATE

2074

吏

RI  
official  
6 strokes

吏員 RIIN (an) official  
能吏 NŌRI able official  
吏臭 RISHŪ 'red tape'

OBI 吏; seal 吏. At OBI and bronze stages, 吏 and 事 309 ('matter, thing') were one and the same graph, showing a hand (又, 2003) holding a banner displaying the type of

work a person was undertaking, conveying that meaning; in this connection, see also 事 309. Minor differentiation in shape between the two is seen at the seal stage, reflecting divergence in meaning, with 吏 being used for '(an) official'. MS1995:v1:214-6; QX2000:324-5; OT1968:169; KJ1970:450; AS2007:350. Suggest take upper part as 'ten' 十 35 boxes 口 22.

**Mnemonic:** OFFICIAL'S HAND HOLDS TEN BOXES

2075

痢

RI  
diarrhea  
12 strokes

下痢 GERI diarrhea  
赤痢 SEKIRI dysentery  
疫痢 EKIRI infant diarrhea

A very late graph (medieval period onwards). Has 疒 404 'sick(/bed)'; with 利 626 ('profit') as phonetic with associated sense 'quick, rapid' (Katō), giving 'illness with rapid onset symptoms' – more specifically, 'diarrhea'. OT1968:680; KJ1970:489.

**Mnemonic:** DIARRHEA CAN BE A PROFITABLE SICKNESS!?

2076

L1

履

RI, *haku*  
footwear, walk, act  
15 strokes履歴 RIREKI curriculum vitae  
履行 RIKŌ performance  
履物 hakimono footwear

Seal (履) 履. Analyses diverge. Leaving aside initially the top element 尸 (256 'corpse', 'person lying down': see below), there is general agreement regarding the element 舟 1450 ('boat'), namely that here it represents boat-shaped footwear. This combines with 行 131 'road; go', and an element for 'foot' here typically identified by scholars as 夊, which is often interpreted as 'drag the foot' (see Appendix). These three elements contribute to an overall meaning 'walk (slowly) dragging the feet wearing shoes/clogs' ('wooden shoes', i.e. 'clogs' is favored by Katō). The top element 尸 ('corpse', also meanings including 'substitute person for deceased' [in a ritual context]) is treated in one view as phonetic with associated sense 'drag' (Katō, Mizukami). Alternatively, 尸

here is taken not as phonetic but semantic as 'substitute person for the deceased', and the whole graph is considered in this view originally to have referred to the wearing of shoes (made not of wood but of fabric) when conducting a ritual (Shirakawa). The two similarly-shaped 'foot' elements 夊 and 夊 appear to have given rise to a degree of confusion and fluctuation over the centuries, and 履 is a case in point: clerical script occurrences predominantly have the 'foot' element changed from 夊 to 夊 (assuming one accepts that the element here was originally 夊), and in terms of overall shape the graph was moving towards its modern form at that stage. Mizukami lists several proposed bronze equivalents. 'Act' is probably an extended sense. MS1995:v1:412-4; DJ2009:v2:692; KJ1970:296-7; SS1984:872; SK1984:244. We suggest taking elements of the modern form as 復 (803 'again, repeat') and corpse 尸.

**Mnemonic:** CORPSE WALKS REPEATEDLY,  
WITH FOOTWEAR – SOME ACT!

2077

L1

璃

RI  
lapis lazuli  
15 strokes瑠璃 RURI lapis lazuli  
浄瑠璃 JŌRURI jōruri ballad drama  
は璃 HARI glass, crystal

A late, post-*Shuowen* graph. Has 玉 15 'jewel' (in abbreviated shape 王), with 离 (CO; 'mountain deity [in beast form]') as phonetic (associated sense unclear). Overall meaning

according to 6th century *Yupian* dictionary is 'lapis lazuli', a deep blue semi-precious stone. Originally, 璃 seems to have referred to ore of lapis lazuli, then by extension to it when refined, then to natural crystal, then to early form of glass. GY2008:1678; OT1968:727. Awkward. We suggest 𠔁 as lid, 𠔂 as box with contents, and 'strange insect' 𧈧 (虫 60).

**Mnemonic:** LIDDED BOX OF LAPIS  
LAZULI – BUT FULL OF STRANGE INSECTS!

2078

L1

離

RI, *hanareru/su*  
separate, leave  
19 or 18 strokes分離 BUNRI separation  
離陸 RIRIKU take-off  
乳離れ chibanare weaning

Seal 離. Analyses diverge. In one analysis the graph is taken as 隹 324 'bird'; with 离 (CO, 'mountain deity [in beast form]') as phonetic (associated sense unclear), originally denoting a type of bird ('black-naped oriole' [*Oriolus chinensis*]); and in this view meanings such as 'become separated' are seen as

loan usage (Ogawa). Another analysis takes 离 as an abbreviation for 鷓 ‘birdlime’, giving overall meaning for 離 as ‘bird caught on birdlime’; and by extension, ‘remove from birdlime’, a meaning which was then generalized to ‘remove’ (with obvious connotations of separation and leaving) (Shirakawa). The above explanation relates to the seal form. Mizukami proposes OBI equivalents also, though his analysis relates to the seal form, and he regards ‘become separated’

as a loan use. OT1968:1081; SS1984:873; MS1995:v2:1414-15; AS2007:348. As with 2077, we suggest taking the elements of this awkward character as 𠂇 as a lid, 𠂇 as a box with contents, and ‘strange insect’ 𧈧 (虫 60).

**Mnemonic:** SEPARATE BIRD FROM LIDDED BOX FULL OF STRANGE INSECTS

**Or:** BIRD HAS TO LEAVE BOX FULL OF STRANGE INSECTS DUE TO LID

2079

慄

RITSU, ononuku  
**fear, tremble, shudder, horror**  
13 strokes

慄然 RITSUZEN horror, shudder  
戰慄 SENRITSU shudder, tremble  
恐れ慄く osoreononuku tremble in fear

A late, post-*Shuowen* graph. Consists of 忄/心 164 ‘heart, mind, feelings’, with 栗 (NJK, ‘chestnut tree’; see Note below) as phonetic with associated sense ‘extremely painful’ (Ogawa), giving ‘recoil/flinch with fear’. Note: analyses of 栗 include the treatment of it –

based on the OBI forms – as originally a pictograph of a tree with fruit or nuts enclosed in a burr, i.e. prickly case, and hence ‘chestnut’ (Gu, Shirakawa). Mizukami lists this together with several other interpretations. OT1968:384; MS1995:v1:668-9; GY2008:1014; SS1984:875-6. We suggest taking the right-hand side as 西 169 ‘west’ and 木 73 ‘tree’, with ‘feelings’ 忄 164.

**Mnemonic:** EVEN TREES TREMBLE, FEELING FEAR AT HORROR IN THE WEST

**Or:** WESTERN TREES INVOKE FEELINGS OF FEAR, CAUSING TREMBLING

2080

柳

RYŪ, yanagi  
**willow, willowy**  
9 strokes

糸柳 itoyanagi weeping willow  
花柳界 KARYŪKAI demimonde  
川柳 SENRYŪ comic verse

OBI 𠂇, seal 𠂇. Has 木 73 ‘tree’, with 卯 813 (meanings include ‘trappings on horse bit’; see Note below) as phonetic with associated sense taken as i] ‘separate into long lines/threads’, giving ‘weeping willow’ (Tōdō, Ogawa), or ii] ‘flow/hang, giving ‘tree type

with hanging branches’ (Katō), or iii] ‘grow luxuriantly’, giving ‘tree with luxuriant branches and leaves’ (noted in Mizukami). Note: ‘trappings on horse bit’ is one view, based on OBI form of 卯 as originally being a pictograph. Another view takes it as cutting something like meat in two with a knife, or forcing open two leaves of a gate (all three views given in Mizukami). TA1965:202-04; OT1968:501; MS1995:v1:664-5. Take 卯 as a symbol of ‘back-to-back’.

**Mnemonic:** WILLOW TREES BACK-TO-BACK?

2081

L1



 RYŪ, tatsu  
**dragon**  
 10 strokes

 恐竜 KYŌRYŪ dinosaur  
 竜神 RYŪJIN dragon god  
 竜巻 tatsumaki whirlwind

 OBI , seal , traditional 龍. Originally visualized depiction of dragon with long snaking body. Shape varies in OBI and

bronze forms but was regularized at seal stage. The abbreviated form 竜 may well be based on Tang dynasty cursive models. In Chinese tradition a dragon is seen as a symbol of goodness and strength, not threatening and fire-belching as in Western cultures. MS1995:v2:1526-7; QX2000:177,238; GY2008:146. Take as 'stand' 立 77 and 电 as short for electricity 電 197.

**Mnemonic:** STANDING DRAGON HAS AN ELECTRICAL SHORT!

2082

L2



 RYŪ, tsubu  
**grain, particle**  
 11 strokes

 粒子 RYŪSHI particle  
 一粒 hitotsubu one grain  
 粒々 RYŪRYŪ assiduously

 Seal 粒; late graph (*Shuowen*). Has 米 220 'rice' (originally [OBI] grains of cereal, not necessarily rice; q.v.), with 立 77 ('stand') as phonetic with associated sense taken as i] 'scattered', giving 'individual (rice) grains' (Ogawa), or ii] 'be lined up together', giving 'cereal grains of same shape collected together', and by extension '(individual) grain' (Tōdō, Mizukami). 'Particle' is an extended sense. OT1968:762; MS1995:v2:998-9; TA1965:804-6.

**Mnemonic:** STAND ALONGSIDE RICE GRAINS

2083

L1



 RYŪ  
**high, swell, rise, prosper**  
 11 strokes

 隆盛 RYŪSEI prosperity  
 隆起 RYŪKI upthrust, bulge  
 興隆 KŌRYŪ prosperity, rise

 Seal , a late graph (*Shuowen*); traditional 隆. Interpretations differ. In one view, the graph consists of 阝 (阜) 262 'hill, mound', with 夬 as phonetic with associated sense 'swell up', giving 'hill swells/rises up' (Ogawa). Another analysis takes as 生 44 'life, birth, grow', with 降 873 ('descend') as phonetic with associated sense 'luxuriant, big', giving 'grow luxuriantly' (Gu). Senses such as 'high; prosper' are extended

meanings. Quite a different interpretation is adopted by Shirakawa, who alone treats 阝 as having religious significance meaning 'ladder for deities (to descend and ascend)', combined with 夬 meaning 'descend' (see Appendix) and 土 64 'earth, ground', signifying the welcoming of deities down to Earth. Qiu indicates that old (e.g. clerical script) forms of 隆 with 土 'earth' in place of 生 do exist, which he takes as consisting of 土 combined with 降 as phonetic in function. Note that the modern form has dropped the short horizontal line on the right-side of the traditional form. OT1968:1071; GY2008:1345; SS1984:878; QX2000:254. We suggest taking 夬 as crossed legs.

**Mnemonic:** PROSPER IN LIFE, RISE HIGH, AND SIT CROSS-LEGGED ON MOUND

2084

L1



 RYŪ  
**sulfur**  
 12 strokes

硫酸 RYŪSAN sulfuric acid  
 硫黃 iŌ\* sulfur  
 硫化銀 RYŪKAGIN silver sulfide

A late, post-*Shuowen* graph. This graph is defined in the *Jiyun* dictionary (11<sup>th</sup> century) in rather general terms as a [type of] rock which is not smooth'. Gu regards the sense 'sulfur' as a loan use. A different analysis takes the graph as 石 47 'stone/rock; mineral', combined with 流 'flow out' (see 432 and Note below) as semantic and phonetic, giving 'easily melted mineral' (Ogawa). There may however, alternatively,

be a connection through the fumes given off when sulphur, which has quite a low melting point, is burnt. This latter possibility seems to be supported by a point made by Qiu to the effect that in Chinese the word for 'sulfur' was originally written 流黃 'flowing yellow' (< flowing fumes, and yellow color of sulfur). The writing 流黃 was later changed to 硫黃, substituting 石 'rock, mineral' for 氵/水 42 'water' as determinative, probably for semantic transparency. Note: 流 originally represented a baby being born amidst amniotic fluid, and hence the meaning 'flow out'. OT1968:712; QX2000:339; GY2008:1398, 1135-6; MS95:v2:778-9.

**Mnemonic:** SULFUR IS A ROCK THAT FLOWS, WITHOUT WATER

2085

L1



 RYO, tomo  
**companion, partner**  
 9 strokes

伴侶 HANRYO partner, companion  
 僧侶 SŌRYO Buddhist priest  
 (no other compounds)

Seal 侶; a late graph (later version of *Shuowen*). Consists of 亻/人 41 'person', combined with 呂 2119 (proposed meanings include 'spine') as phonetic with associated sense taken as 'gather, be side by side', giv-

ing 'companion, friend'. GY2008:654,260-61; OT1968:68; SS1984:880. We suggest taking the right side as two mouths (speaking) 凵 22 with a link between their comments. Or, mouth-to-mouth contact.

**Mnemonic:** COMPANIONS TALKING ABOUT A LINKED TOPIC

**Or:** PERSON APPLIES MOUTH-TO-MOUTH AID TO HIS COMPANION

**Or:** MY COMPANION IS A PERSON WITH LOTS OF 'BACKBONE'

2086

L1



 RYO, toriko  
**captive, capture**  
 13 strokes

虜囚 RYOSHŪ captive  
 捕虜 HORYO prisoner of war  
 宣誓俘虜 SENSEIFURYO parolee

Seal 虜; a late graph (*Shuowen*). Has 力 78 'strength', combined with 冂 1148 'pierce, penetrate' (see Note below), with 一 in one view – 虍 1301 ('tiger', q.v.) as phonetic with associated sense 'prison', giving 'put in prison; prisoner' (Ogawa). Gu makes a

broadly similar analysis, but takes 虍 as having a semantic as well as phonetic function ('violent, savage'), and originally meaning 'take by force', with 'capture' as an extended sense. Note: OBI occurrences of 冂 'pierce, penetrate' are taken in one interpretation as representing a shield, or alternatively as shells (shell currency) pierced and strung together on a length of string (both given in Mizukami). It might be tempting to take the line through the shield as indicating 'pierce a shield', but in all cases the line is horizontal or vertical in relation to the shield,

suggesting orderly construction rather than invasive piercing (in the latter case, one would tend to expect a diagonal piercing line). N.B. 卣 should be distinguished from another graph very similar in shape, viz. 毋, originally standing for a word meaning ‘do not violate woman’, then borrowed for ‘there is none, do not...’. 卣 1148 was more distinct in shape in OBI and bronze, while 毋 ‘do not violate woman’ only became distinct

in shape from 母 222 ‘mother’ from seal onwards. MS1995:v1:718-20; OT1968:882; GY2008:611,127. For the modern form, we suggest taking the lower part as 男 57 male/man.

**Mnemonic:** MAN CAPTURES TIGER

**Or:** (perhaps more likely): TIGER CAPTURES MAN

2087

慮

RYO  
thought, concern  
15 strokes

L1

遠慮 ENRYO reserve  
考慮 KORYO consideration  
慮外 RYOGAI unexpected

Seal 慮; late graph (*Shuowen*). Analyses diverge. In one view, it consists of 心 164 ‘heart, mind’, with 慮 (Gu equates with CO 瓮

‘urn, earthen jar’) as phonetic with associated sense ‘set out in words, relate’, giving ‘ponder extensively’ (Ogawa). Another analysis takes the graph as 思 147 ‘think’, with 虎 1301 (‘tiger’, q.v. 1301) as phonetic with associated sense ‘count, calculate’, giving ‘consider and count’ as original meaning (Katō). GY2008:23,1228; OT1968:387; KJ1970:899.

**Mnemonic:** THINK CONCERNED THOUGHTS ABOUT TIGER

2088

了

RYŌ  
understand,  
finish, complete  
2 strokes

L2

了解 RYŌKAI understood!  
了承 RYŌSHŌ understanding  
終了 SHŪRYŌ finish

Seal 了; late graph (*Shuowen*). *Shuowen* takes it to be a pictograph of a child with arms withered and twisted, positioned close to the body (torso); this view is followed by Katō. Similarly, Gu sees it as representing

an infant wrapped in swaddling clothes, in effect bringing the limbs close to the body. Another scholar sees it as string or cord that has been tied (Ogawa). A more general – and perhaps safer – view of the seal form is that it depicts ‘something twisted’ (Shirakawa). Its modern meanings would seem to be loan usages. KJ1970:920-21; GY2008:17; OT1968:29; SS1984:882. Take as armless infant (子 27).

**Mnemonic:** ONE UNDERSTANDS THAT A CHILD NEEDS ARMS TO BE COMPLETE

2089

涼

RYŌ, *suzumu/shii*  
cool  
11 strokes

L2

涼味 RYŌMI coolness  
涼み台 *suzumiDAI* bench  
涼風 *suzukaze* cool breeze

Seal 涼; late graph (*Shuowen*). Has 冫/水 42 ‘water’, combined with 京 110 (‘capital’) as phonetic with associated sense taken either as i] ‘clear’, giving ‘clear water’ (Ogawa), or ii] ‘cold’ giving ‘cold water’ (Katō). Either way, ‘cool’ is an extended sense. OT1968:592; KJ1970:907.

**Mnemonic:** WATER IN THE CAPITAL IS COOL

2090

獵

RYŌ  
hunting  
11 strokes

獵師 RYŌSHI hunter  
 獵銃 RYŌJŪ hunting gun  
 涉獵 SHŌRYŌ extensive reading

Seal 𤝵; late graph (*Shuowen*); traditional 獵.  
 Has 彡 19 'dog', with 獵 (CO, for meanings  
 see Note below) as phonetic with associated  
 sense taken as ij 'collect, gather', giving 'col-

lect prey together' (Tōdō, Ogawa), or ii] 'leap  
 high over', giving 'dogs leap high chasing  
 prey' (Katō). 獵 is based on cursive equiva-  
 lents. Note: 獵 is taken as meaning 'mask for  
 frightening demons away', or 'animal mane';  
 both are listed by Mizukami. TA1965:842-5;  
 MS1995:v1:426-7; OT1968:645; KJ1970:924;  
 FC1974:v2:1438. We suggest taking 彡 as  
 claws, and 用 as variant of 'use' 用 235.

**Mnemonic:** DOG PUTS CLAWS TO USE IN  
 HUNTING

2091

陵

RYŌ, misasagi  
imperial tomb, mound  
11 strokes

陵墓 RYŌBO imperial tomb  
 丘陵 KYŪRYŌ hill, hillock  
 御陵 GORYŌ imperial tomb

Bronze 𡵓; seal 𡵓. In one view, has 阝/阜 262  
 'hill, mound', with element 夂 (for meanings,  
 see Note 1 below) as phonetic with associ-  
 ated sense 'make sinews/creases stand out',  
 giving 'crease line of ridge on hill/mountain';  
 by extension 'hill', and by further extension  
 'burial mound', narrowed in meaning to 'Im-  
 perial tomb' (Mizukami). Shirakawa, however,  
 sees 阜 as representing a ladder for deities  
 to descend from and return to the sky; in his  
 view, the graph as a whole signifies sacred  
 place to welcome deities, later acquiring  
 the meaning 'Imperial tomb' because it was  
 often used for burials. Note 1: based on seal  
 form, 夂 is taken by Mizukami as includ-  
 ing a lower element taken not as 夂 (one of  
 several determinatives meaning 'foot') but  
 as the similarly-shaped 夂 (also 'foot'): see

Note 2 below. Top element is taken in one  
 view as 夂 (meaning unclear) as phonetic  
 with associated sense 'create folds/creases',  
 giving 'advance through strenuous effort/  
 making leg muscles stand out', or 'cross over  
 in (straight) line what is in front, cross over'  
 (Mizukami). Alternatively, top part of seal  
 form is taken to be not 夂 but 夂, mean-  
 ing 'mushroom' according to *Kangxi zidian*,  
 but Shirakawa prefers to see it as building  
 in a sacred place to welcome deities down.  
 Combined with 夂, this gives Shirakawa's  
 proposed overall meaning for 夂 as 'encroach  
 and pollute, trample', reflecting defilement of  
 such a sacred place by humans. Note 2: Even  
 in the original Peking Palace printed edition  
 of *Kangxi zidian* the difference in shape be-  
 tween the two determinatives 夂 and 夂 can  
 be hard to discern. For further details, see  
 Appendix. MS1995:v2:1398-9, v1:286-7, 416;  
 SS1984:884, 882; KZ2001:482-3/3671, 486-  
 8/3671. We suggest taking right side as 'earth'  
 土 64, 'eight' 八 70 and 夂 as crossed legs.

**Mnemonic:** EIGHT CROSSED LEGS SIT ON  
 EARTH OF IMPERIAL TOMB MOUNDS

2092

僚

RYŌ  
colleague, official  
14 strokes

同僚 DŌRYŌ colleague  
 僚友 RYŌYŪ friend, colleague  
 官僚 KANRYŌ official

Seal 𡵓. Consists of 亻/人 41 'person', with 寮  
 (CO 'burn'; see Note below) as phonetic with  
 associated sense taken as ij] 'work', giving  
 'person who works alongside' (Katō), or ii]  
 'place where officials live', giving 'colleagues  
 who are officials' (Ogawa), or iii] 'be linked,  
 continue', giving 'person who works along-  
 side in same office' (noted in Mizukami).

Mizukami). Sense modified (depending on interpretation of original meaning) to 'official'; along with 'colleague'. Mizukami lists proposed OBI equivalents. Note: the OBI forms of 寮 depict a pile of wood (firewood) being burned, giving 'pile up wood and burn'; the sense was then generalized to 'burn'. On a cultural note, in ancient China aspirants to a position in officialdom, which was considered an elite occupation, had to sit written examinations largely based on the Confucian classics. That is, they earned their position through hard work and study and merit. By contrast, in early Japan, de-

spite a strong influence from China in a variety of ways, including various political institutions and legal frameworks, examinations for officials were replaced by recommendations, and bureaucrats were largely aristocrats. KJ1995:918-9; OT1968:81; SS1984:885; MS1995:v1:82-3,402-03. Awkward mnemonically, but we suggest taking the elements on the right-side as 'big' 大 56, 宀 as 'away' 八 70, 'day/sun' 日 66, and 小 'little' 38.

**Mnemonic:** PERSON AWAY ON BIG DAYS AND 'LITTLE DAYS' IS OFFICIALLY A COLLEAGUE

2093

寮

RYŌ  
hostel, dormitory  
15 strokes

L2

寮生 RYŌSEI boarding student  
寮歌 RYŌKA dormitory song  
寮長 RYŌCHŌ head of hostel

Analyses differ. In one view (Katō), there is a bronze form corresponding to 寮, consisting of 宀 860 'cave, hole', taken to have in effect the same meaning as 宀 30 'roof, building' on the basis that in ancient times people occupied caves as dwellings; Katō takes 寮 (CO; see 2092 Note) here as phonetic with associated sense 'gouge out' and by extension 'opening, window' by further extension,

'colleagues' (those who share same space). Ogawa, however, takes as 宀 combined with 寮 as phonetic with associated sense 'plan', giving 'office for planning government matters'. Another view (Gu), by contrast, treats 寮 as a late graph, listed in *Yupian* (6<sup>th</sup> century), meaning 'colleague, fellow official'; by further extension, '(type of) building': 'Hostel, dormitory' is the specific sense for this graph and 'colleague' is now conveyed by 2092. KJ1970:918; OT1968:284; GY2008:1847. Take 寮 as 'big' 大 56, 宀 as 'away' 八 70, 'day/sun' 日 66, and 小 'little' 38.

**Mnemonic:** HOSTEL HAS BIG AND LITTLE ROOFS TO KEEP SUN AWAY

2094

療

RYŌ  
cure, heal  
17 strokes

L2

医療 IRYŌ medical treatment  
治療師 CHIRYŌSHI therapist  
療養所 RYŌYŌJO sanitarium

Seal (療) 療. *Shuowen* has 療 in the entry heading, and notes 療 as an alternative form. Has 疒 404 'sick(-bed)'; with 樂 98 ('music; pleasure'; later, 寮 [see 2092 Note]) as phonetic with associated sense taken either as i] 'assess and put right' (Ogawa), or ii] 'good' or

'control'; giving 'treat illness' (Katō). According to Shirakawa, the earlier form 療 reflects an ancient Chinese method of treating illness, whereby bells were struck near the patient in order to drive out the demons of sickness; later, after that practice ceased, the phonetic was changed to 寮. DJ2009:v2:613; OT1968:682; SS1984:888; KJ1970:919. Take 寮 as 'big' 大 56, 宀 as 'away' 八 70, 'day/sun' 日 66, and 小 'little' 38.

**Mnemonic:** MAJOR ILLNESS – MAYBE A LITTLE SUNSHINE WILL CURE IT AWAY

2095

L1

瞭

RYŌ  
clear, obvious  
17 strokes

瞭然 RYŌZEN clear, obvious  
 不明瞭 FUMEIRYŌ unclear  
 一目瞭然 ICHIMOKURYŌZEN clear

Late, post-*Shuowen* graph. In *Yupian* (6<sup>th</sup> century). Has 目 76 'eye', with 寮 (see 2092 Note) as phonetic with associated sense 'bright', thus 'bright/clear pupils (of eyes)'. GY2008:1929; OT1968:703. SS1984:888. Take 寮 as 'big' 大 56, 丷 'eight' 70, 'sun' 日 66, and 小 'little' 38.

**Mnemonic:** MY BIG EYE CLEARLY SEES EIGHT OBVIOUS LITTLE SUN-SPOTS

2096

L1

糧

RYŌ, RŌ, kate  
provisions, food  
18 strokes

糧道 RYŌDŌ supplies  
 食糧 SHOKURYŌ provisions  
 兵糧 HYŌRŌ army provisions

Seal 糶; a late graph (*Shuowen*). Has 米 220 'rice' (originally 'grain' [more general sense]), with 量 630 ('measure, quantity'), typically taken in one view as phonetic with associated sense 'pure, good (quality)', giving 'pure/good quality cereal grain' (Ogawa, Tōdō). Alternatively, 量 is taken as a sack of fixed size for measuring grain, giving 'provisions of fixed amount' (Shirakawa). Either view leads to 'provisions' and – as a generalized sense – 'materials' and 'measure'. OT1968:765; TA1965:360-62; SS1984:888.

**Mnemonic:** MEASURED QUANTITY OF RICE MAKES UP PROVISIONS

2097

L1

厘

RIN  
tiny amount, rin (coin)  
9 strokes

厘毛 RINMŌ a trifle  
 二厘 NIRIN two rin  
 一分一厘 ICHIBUICHIRIN tiny bit

A very late post-*Shuowen* graph. Evolved as an abbreviation of 釐 (orig. 'thresh grain'; see Notes below). Since in ancient times taxes were collected in kind, especially grain, tax amounting to a small percentage may have led to 'tiny' and 'regulate' as extended senses (Gu treats as extended senses). The sense 'tiny, minute' was then quantified as a unit of measure (different in China and Japan). Actual amounts for units of measure often varied, depending on the period, but typically the rin was one tenth of a sen, and a

sen was one hundredth of a yen. Note 1: 釐 is comprised of 𠂔 (see Note 2) 'thresh', combined with 里 238 'village', taken here either as i] semantic and phonetic, giving 'bring in harvest' (Ogawa), or ii] as phonetic with associated sense 'village fields divided up', giving 'thresh grain, bring in harvest' (noted in Mizukami). Note 2: 𠂔, a CO, consists of 攴 112 'hit, strike', combined with the remainder of the graph, which on the basis of the OBI form is taken as depicting ripe grain and 'person'; at the seal stage, this remainder of the graph was modified by changing 人 41 'person' inappropriately to 厶 (normally 'cliff'), perhaps based on a particular bronze form. GY2008:812-3; OT1968:149,1033; MS1995:v2:1358-9,v1:186-7.

**Mnemonic:** TINY VILLAGE BELOW CLIFF IS VALUED AT A MERE RIN

**2098**

L1

倫

RIN  
principles, ethics  
10 strokes

倫理 RINRI principles, ethics  
 人倫 JINRIN morality  
 絕倫 ZETSURIN peerless

Seal 倫; a late graph (*Shuowen*). Consists of 人 41 'person', with 侖 631 (CO, 'align bound bamboo/wooden tablets'; see Note below) as phonetic with associated sense 'order' sequence, giving 'orderly personal relations', and hence 'principles, ethics'. Note: 侖 con-

sists of 亼 'collect, bring together' (originally, pictograph of lid/cover over something [*Shuowen* erroneously analyses as three things put together]), over 卌 884 '(slim) bound volume', giving '(number of slim) volumes bound together in order'. GY2008:98; OT1968:72; KJ1970:910-11.

**Mnemonic:** PERSON ALIGNED ACCORDING TO ETHICAL PRINCIPLES

**Or:** PERSON PUTS COVER OVER BAMBOO TABLETS ABOUT ETHICS

**2099**

L1

隣

RIN, tonari  
neighbor, adjoin  
16 strokes

隣室 RINSHITSU next room  
 隣接 RINSETSU adjacency  
 隣合う tonariau adjoin

Seal (鄰) 鄰; a late graph (*Shuowen*). Originally consists of 邑 / 阝 'village, settlement' (normally *right-hand* 阝 376, not *left-hand* 阝 262, which signifies 'hill, mound' etc.), combined with 粦 (CO; for meanings, see Note below) as phonetic with associated sense 'lined up, side by side', giving 'village/settlement with dwellings arranged side by side'. By extension, 'neighboring' and 'adjoin'. It is not clear as to when exactly the element 阝 was relocated. Note: 粦 is taken in one view as the modified version of 粦, consisting of 炎 1050 'flames', combined with 舛 336 ('feet pointed in opposite directions') as semantic and phonetic meaning 'stamp on and

scatter'; overall meaning: 'flames scattered through stamping', or 'flickering flames, will-o'-the-wisp' (Mizukami). Alternatively, based on one of the bronze forms for 粦, another commentator interprets the top element differently as 大 56 ('big') representing 'person', and takes the short dot-like strokes as drops of blood dripping down, with overall meaning 'human sacrifice made before ladder for deities (to descend and ascend)' (Shirakawa). The latter view is based in part on Shirakawa's idiosyncratic interpretation of left-hand 阝 (abbreviated form of 阜 1907 when occurring as left-hand element), which is usually taken to mean 'hill, mound, etc.'. MS1995:v2:1340-41, v1:808-09, 796-7; OT1968:1075; TA1965:477-80; SS1984:890-92. Taking modern form, albeit with an error, we suggest 米 'rice' 220, 舛 336 as opposed feet/stamp, and 'mound' 阝.

**Mnemonic:** NEIGHBORS STAMP ON MOUND OF RICE!

**2100**

L1

瑠

RU  
lapis lazuli  
14 strokes

瑠璃 RURI lapis lazuli  
 瑠璃色 RURIiro azure  
 浄瑠璃 JÖRURI Jöruri ballad drama

Seal (瑠) 瑠; a late graph (*Shuowen*). *Shuowen* has 玉 15 'jewel, jade, precious stone' in abbreviated shape , with 𠄎 (CO; 'closed gate') as phonetic, and defines as 'lapis lazuli'. The phonetic element was later changed to 沝 432 ('flow') or 留 824 ('stop; fasten') with associated sense 'smooth',

giving 'smooth precious stone'. Used in combination with 璃 2077, another graph of the same or very close meaning, to write 瑠璃 'lapis lazuli'. DJ2009:v1:30; TA1965:204; SS1984:893.

**Mnemonic:** STOP AND FASTEN PRECIOUS LAPIS LAZULI DECORATION

2101

淚

RUI, namida  
**tear(s)**  
10 strokes

淚管 RUIKAN tear duct  
淚雨 namidaame light rain  
空淚 soranamida crocodile tears

A late graph, not included in extant versions of *Shuowen*, though it appears to have been included in an early version which no longer

survives (Katō). Traditional form: 淚. Consists of 彳 42 'water, liquid', combined with 戾/戾 2105 ('return') as phonetic with associated sense taken either as i] 'accumulate continually' (Ogawa), or ii] 'drip down', either way taken to mean 'tears'. An interesting variant is the semantically more transparent form 泪 (NJK; 彳 42 'water and 目 76 'eye'), but is rarely used. OT1968:583; KJ1970:917.

**Mnemonic:** WATER RETURNS AS TEARS

2102

累

RUI  
**accumulate, involve**  
11 strokes

累計 RUIKEI sum total  
累積 RUISEKI accumulation  
係累 KEIRUI dependents

Seal (纍) 纍; a late graph (*Shuowen*); traditional 纍. Has 糸 29 'thread', with 畷 (CO; orig. form of 雷 'thunder' [雷 2066]) as phonetic with associated sense 'accumulate, follow one after another', giving 'join together'. 'Involved' is extended sense. TA1965:688; DJ2009:v3:1070; GY2008:1814; OT1968:776. Take as 'field' 田 63 and 'thread' 糸 29.

**Mnemonic:** THREADS ACCUMULATE IN FIELD – NEED TO GET INVOLVED

2103

壘

RUI  
**fort, base, baseball base**  
12 strokes

土壘 DORUI earthwork  
敵壘 TEKIRUI enemy fort  
壘審 RUISHIN base umpire

Bronze (壘) 壘; seal (壘) 壘; traditional 壘. Has 土 64 'earth, ground', with 畷 (originally form of 雷 'thunder' [雷 2066]) as phonetic with associated sense 'pile up, accumulate' (Mizukami adds 'in orderly manner'). Overall meaning is 'structure made of earth, stones, etc. piled up (arranged in orderly way)', i.e. 'fortifications, fortress, base'. OT1968:221; KJ1970:914; MS1995:v1:280-81. Take 田 as 63 field, > < as four pointers.

**Mnemonic:** FOUR POINTERS TO EARTHEN BASES IN FIELD

2104

L1

励

RUI, hagemu/masu  
encourage, strive  
7 strokes

精励 SEIREI diligence  
 奨励 SHŌREI encouragement  
 励み合う hagemiau vie

Seal (勸) 勸; late graph (*Shuowen*); traditional: 勸. Has 力 78 'strength, effort', with 萬 (traditional equivalent for 万 227 'ten thousand, myriad'; originally, pictograph of scorpion) as phonetic with associated sense 'strive' or similar (Tōdō says 'apply great stimulus'), giving 'great effort'. There is also the form 勵, which seems to be a

later variant, with 厲 (NJK; 'whetstone') as phonetic in place of 萬; possibly this evolved as a folk etymology (i.e. erroneous etymology) based on interpreting the meaning of 勸 as deriving from sharpening one's efforts. *Zhengzitong* (1771) treats 勵 as a popular variant. 勵 was, though, given official status in Japan in the first *Jōyō kanji* List of 1923; this was replaced by 励 in the *Tōyō kanji* list of 1946. MS1995:v2:1124-6; DJ2009:v3:1135; KJ1970:916-17; TA1965:551; KZ2001:268/3671; ZZ1671:v1:180. Take 厂 as cliff, and 力 as 'strongly'.

**Mnemonic:** STRONGLY ENCOURAGE TO CLIMB TEN THOUSAND CLIFFS

2105

L2

戻

RUI, modoru/su  
return, reject, vomit  
7 strokes

戻し税 modoshiZEI tax refund  
 返戻 HENREI return  
 戻しそう modoshisō feeling sick

Seal 戻; late graph (*Shuowen*); traditional 戻. The traditional interpretation (*Shuowen*) is that this graph, comprising 犬 19 'dog' with 戸 120 'door', represents a dog twisting and turning to get under a door or entrance, and this is followed by several scholars (Ogawa, Katō). Katō takes 'go back' as an extended sense deriving from a dog going back – i.e. return – to its original shape (posture) after getting under a door. However, this proposed *Shuowen*-based etymology

seems questionable. An alternative proposal by Shirakawa takes 戻 as showing a dog buried beneath an entrance as a preventative spell. A further analysis treats it as 犬, with 戸 as phonetic with associated sense 'shut in', giving 'wild/rampaging dog is shut in (by entrance)', and by extension 'act contrary to, go against' (noted in Mizukami). Etymology of this graph is debated; Schuessler has 'arrive, reach, settle' as possible meanings for 戻 in a word-family related to 来 237 'come' (as opposed to 'return'). OT1968:398; KJ1970:1917; SS1984:897; MS1995:v1:546-7; AS2007:342-3. 'Dog' has now been replaced by what is in effect 'big' 大 56.

**Mnemonic:** BIG DOOR LETS PEOPLE RETURN, OR REJECT THEM IF VOMITING

2106

L1

鈴

REI, RIN, suzu  
bell (small), chime  
13 strokes

電鈴 DENREI electric bell  
 風鈴 FŪRIN wind chime  
 鈴木 Suzuki a surname

Bronze 金鈴; seal 鈴. Consists of 金 16 'metal', combined with 令 633 ('order, rule') as phonetic, taken either as having an associated sense 'clear and attractive' (Tōdō), or purely as onomatopoeic for a bell sound (Ogawa); either way, the overall meaning is 'metal bell'. Note that the Japanese are very fond of their wind chimes, heralding a breeze in the

often oppressive summer heat. It does actually appear to have some soothing acoustic effect with regard to enhancing the coolness of the faintest of breezes. OT1968:1041;

MS1995:v2:1364-5; TA1965:475-7.

**Mnemonic:** ORDER METAL BELL TO CHIME

**Or:** ORDER METAL TO BE MADE INTO A BELL

2107

REI, koboreru/su  
**zero, tiny, spill**  
13 strokes

L1

零時 REIJI midnight  
零下 REIKA below zero  
零細 REISAI small, tiny

OBI (霽) 𩇛; seal forms 零, 霽. OBI stage has 霽 only. This consists of 雨 3 'rain', with the lower part representing in one view a pictographic representation of raindrops (Katō). There is, though, a different perspective which treats the graph as signifying an incantation for rain (for Karlgren, 𩇛 reduplicated indicates 'speak, incant', while for Shirakawa, it indicates 'prayer receptacles'). 零 is given above as one of the seal forms,

but *Shuowen* also lists 霽 separately, with the meaning 'rain, rain falls'. In the case of 零, 令 633 ('order, rule') serves as phonetic with associated sense taken either as i] 'hang down' (Ogawa), or ii] 'clear, something clear which drips down' (noted in Mizukami); either way, the overall meaning is 'rain falls'. The meaning 'small' is an extended sense from raindrops, and 'zero' is perhaps a further extended sense. DJ2009:v3:938; OT1968:1086; MS1995:v2:1420-21; KJ1970:72-3; BK1957:222; SS1984:898,900; AS2007:361.

**Mnemonic:** ORDER ZERO RAIN TO FALL – OR MAYBE JUST A TINY BIT

**Or:** ORDER ZERO SPILLAGE OF RAINWATER

2108

REI, RYŌ, tama  
**spirit, soul**  
15 strokes

L1

幽靈 YŪREI ghost  
惡靈 AKURYŌ evil spirit  
靈屋 tamaya mausoleum

Seal 靈; traditional 靈. *Shuowen* has 靈 as the main entry, and notes 靈 as an alternative form. Firstly, 靈: this has 王 5 ('ruler'), but here representing 玉 15 ('jade, precious stone'; at the seal stage, the two were virtually identical in shape), combined with 霽, taken here in one view as phonetic with associated sense 'descend, come down', giving 'precious stone used by shaman/shamaness to bring deities down' (noted in Mizukami). The alternative form 靈 has

巫 'shaman/shamaness', with 霽 ('rain, rain falls'; see 零 2107) as phonetic with associated sense 'descend', taken as giving 'shaman/shamaness for whom fearsome deity descends' (also listed in Mizukami, with nuance 'fearsome deity, ghost' in place of 'deity'). Alternatively, Ogawa takes 靈 as semantic in function meaning 'rain', giving 'shaman/shamaness prays for rain'. Both 靈 and 靈 occur at the clerical script stage; 靈 is based on cursive forms. On a cultural note, Japanese ghosts are traditionally supposed to have no legs. MS1995:v2:860-62; DJ2009:v1:30; OT1968:1087; SK1984:773; FC1974:v2:2418-20. Take 並 as variant of 並 977 'line up', along with 雨 3 'rain'.

**Mnemonic:** SPIRITS LINE UP IN THE RAIN – HARDY SOULS

2109

隸

REI  
slave, prisoner  
16 strokes

L1

奴隸 DOREI slave  
 奴隸制 DOREISEI slavery  
 隸属 REIZOKU subordination

Seal (隸) 隸, traditional 隸. Consists of 隶 'catch up with' 1668 (see Note below), with 柰 (original meaning [provisional]: 'quince') as phonetic with associated sense 'join, bind, make into a pair', giving 'capture and make into slave/servant' and hence 'slave, prisoner'. Also used in Qin and Han dynasties as a term for low-ranking officials in charge of prisoners. The script used (though not actually devised) by them for administrative purposes, significantly abbreviated from

the seal script, came to be known as 隸書 REISHO (Ch. *lishu*), usually in English called 'clerical script' or 'scribe script'. Clerical script represents an important stage in the historical development of the Chinese script. Clerical script occurrences of this graph have both 隸 and 隸; historically speaking, the latter is a variant form, but now the standard in Japanese usage. Note: several scholars give a pre-seal form, but its status is questionable, and so we take the seal form as the correct early form (as does Katō). MS1995:v2:1404-5; KJ1970:916; QX2000:103-112. Suggest taking 隶 as 𠄎 hand seizing, 𠄎 as (sweat) drop-lets, and left-hand as 士 'samurai' 521 and 示 'show' 723.

**Mnemonic:** SAMURAI SHOWS HOW HE SEIZED SLAVE DESPITE SWEATY HAND

2110

齒齡

REI  
age  
17 strokes

L2

年齡 NENREI age, years  
 妙齡 MYŌREI youth  
 高齡 KŌREI great age

Seal 齒齡, a late graph (later version of *Shuowen*); traditional 齡. Consists of 齒 'teeth' (traditional form of 齒 306), combined with 令 633 ('order, rule') as phonetic with associated sense taken in one view as 'count', giving 'count teeth and determine age' (Katō); meaning later narrowed to 'age'. Shirakawa notes that the age of cattle is

easily ascertained by checking their teeth. Another scholar (Ogawa) analyses the graph differently, taking 齒 as 'age, years' (presumably as extended sense), with 令 as phonetic with associated sense 'pass, elapse', giving overall meaning 'age'. Note that the modern form has the simplified version of the graph for 'teeth', i.e. 齒, with inner shape the same as 'rice' 米 220. KJ1970:915; OT1968:1173; SS1984:900. We suggest taking the modern left-hand form(s) as 'rice' 米 220 in the 'mouth' 口 22, and 止 143 'stop', and for the right-hand retaining 令 as 'order' 633.

**Mnemonic:** ORDERED TO STOP PUTTING RICE IN MOUTH TILL A CERTAIN AGE

2111

麗

REI, uruwashii  
beautiful  
19 strokes

L1

麗人 REIJIN a belle, beauty  
 美麗 BIREI beauty  
 秀麗 SHŪREI graceful, beautiful

Bronze 麗, seal 麗. Consists of 鹿 'deer' (NJK, see also 1268 for similar graph) combined with 麗 ('two identical things'). 麗 is taken in one interpretation as phonetic with associated sense 'come/join together', giving 'deer (of type which) converge when they see food' (Mizukami, Katō). Alternatively,

麗 is interpreted as representing two horns (Ogawa takes to be ‘beautifully embellished horns’), thus giving ‘beautiful horns’, and by extension ‘beautiful’; unless there are early text references to substantiate it, analysis based on embellishment of horns does not seem all that convincing. Interpretation as ‘horns’ (unadorned) is favored by Shirakawa, who takes 麗 as the earliest way of writ-

ing 麗. Mizukami treats ‘beautiful’ as a loan usage, though a case could be made for an extended meaning, and may indeed be more likely. MS1995:v2:1506-07; KJ1970:915; OT1968:1160; TA1965:480; SS1984:901. We suggest taking 麗 as hoof-prints.

**Mnemonic:** HOOV-PRINTS OF BEAUTIFUL DEER

2112

曆

REKI, koyomi  
**calendar, almanac**  
14 strokes

L1

曆年 REKINEN calendar year  
西曆 SEIREKI Anno Domini  
花曆 hanagoyomi floral clock

Seal 曆; a late graph (later version of *Shuowen*); traditional 曆. In one view, analyzed as consisting of 日 66 ‘sun, day’, with 麻 (CO; ‘divide up evenly/carefully’ – see 歷 636 ‘history, path’, and for 秝 see Note below) taken as phonetic with associated sense ‘walk with regular intervals’, giving ‘sun moves with regular intervals’ (Katō). In similar vein, Ogawa takes 麻 as phonetic with associated sense ‘divide up equally’, to give ‘(device) for counting by arranging/setting out days’, i.e. ‘calendar’. According to Qiu, 曆 was devised to represent unambiguously in writing the word for ‘calendar’, which had until then been represented using 歷 636 (path/move-

ment followed by sun and other heavenly bodies at regular intervals). Shirakawa, by contrast, puts forward several proposed bronze forms for 曆/曆 which feature not 日 ‘sun, day’ but 日 1048 ‘speak’, which he interprets as ‘announce on banner military prowess at camp gates’. The form 曆, now standard in Japanese usage, evolved as relatively late variant (block script stage). Note: 秝 (CO; reduplication of 禾 87 ‘grain plant’) is taken in one view as ‘arrange grain seedlings equidistantly’ or ‘arranged properly’ (Mizukami). Shirakawa, alternatively, takes 秝 to represent grain plants placed to mark the entrance to a military camp. KJ1970:921; OT1968:474; MS1995:v1:186-7, v2:966-7; QX2000:357; OT1968:474; SS1984:902-3. Take the modern form as ‘history’ 歷 636 without the element ‘stop’ 止 143, i.e. ‘non-stop’.

**Mnemonic:** CALENDAR RECORDS NON-STOP HISTORY OF DAYS

2113

劣

RETSU, otoru  
**inferiority**  
6 strokes

L1

卑劣 HIRETSU baseness  
劣等感 RETTOKAN inferiority complex  
劣者 RESSHA an inferior

Seal 劣; a late graph (*Shuowen*). Consists of 力 78 ‘strength’ combined with 少 160 ‘few, little’, giving in one view ‘strength diminished, less strength’ (Tōdō, Ogawa). Another commentator (Katō) considers ‘bend’ to be a connotation, giving ‘bend easily due to poor strength’, and by extension ‘weak’. Either way, ‘inferior’ is an extended sense. TA1965:556; OT1968:125; KJ1970:922-3.

**Mnemonic:** ANYTHING THAT HAS LITTLE STRENGTH IS INFERIOR

**2114**

L1

**烈**RETSU  
**fierce, intense**  
10 strokes

烈火 REKKA raging fire  
 烈女 RETSUJO heroine  
 烈風 REPPŪ gale

Seal 𤇀; late graph (*Shuowen*). Has 灬 8 'fire', with 列 437 ('row') as phonetic with associated sense taken as i] 'severe, violent', > 'burn violently' (Ogawa), or ii] 'erupt, burst out' > 'fire burns vigorously and explodes' (Katō), or iii] 'divide up' > 'flames divide and shoot up' (Mizukami). 'Severe/intense' are extensions. OT1968:619; KJ1970:922; MS1995:v2:800-01.

**Mnemonic:** ROW OF FIERCE FIRES**2115**

L1

**裂**RETSU, *sakulkeru*  
**split, rip, rend**  
12 strokes

破裂 HARETSU bursting  
 分裂 BUNRETSU splitting  
 裂け目 sakeme rip, tear, crack

Seal 𤇀; late graph (*Shuowen*). Has 衣 444 'garment', with 列 437 ('row'; orig 'cut up') as phonetic with associated sense taken as i] 'rip, cut' (Ogawa), or ii] 'take apart, separate' (Katō) > 'cut up (when making garment)'. Now used for accidental rip. OT1968:905; KJ1970:922.

**Mnemonic:** ROW OF RIPPED CLOTHES!**2116**

L2

**恋**REN, *koi(shii)*  
**love, beloved**  
10 strokes

恋愛 REN'AI love  
 失恋 SHITSUREN lost love  
 恋人 koibito lover

Seal (戀) 𤇀; late graph (*Shuowen*); traditional 戀. *Shuowen* has only 戀; 戀 is later variant. 戀 has 女 37 'woman', with 𤇀 ('unravel tangled thread'; see Note 1) as phonetic with associated sense taken as i] 'connected' > 'connected to woman' (Katō), or ii] 'entangled' > 'entangled with woman' (Tōdō), or iii] 'draw' > 'drawn towards woman' (Ogawa) (see Note 2). For 戀, meanings are adjusted to i] 'heart connected', or ii] 'heart entangled', or iii] 'heart drawn to'. Clerical script

already has 戀; 恋 is based on cursive forms of 戀. Note 1: one bronze form of 戀 shows hand over three skeins of silk thread, seen as 'untangle thread'; some bronze/seal forms have 絲 'silk' (two skeins of silk thread), with 言 ('words' 118) as phonetic with associated sense 'tangled' > '(silk) thread gets tangled', or 'unravel tangled thread' (given in Mizukami). Note 2: the associated senses given by Ogawa and Tōdō relate to the form of this graph with heart 心 164, but have been applied here also to earlier equivalent with 女. DJ2009:v3:1021; MS1995:v2:1212-13; FC1974:v1:891; KJ1970:897; TA1965:555-7; OT1968:371; SK1984:318; AS2007:478. QX2000:179. Use 亦 (NJK 'again', 1876).

**Mnemonic:** MY HEART IS IN LOVE AGAIN**2117**

L1

**廉**REN  
**honest, cheap, corner**  
13 strokes

廉直 RENCHOKU integrity  
 廉価 RENKA cheap price  
 破廉恥 HARENCHI impudence

Seal 廉; a late graph (*Shuowen*). Consists of 广 127 'roof, building', with 兼 1281 ('combine') as phonetic with associated sense taken as i] 'angular' (Ogawa), giving 'corner', or ii] 'lean, incline', also giving 'corner' (Shirakawa), or – in similar vein – iii] 'steep', giving 'steep (side)' (Katō). 'Honest' and 'cheap' are loan uses of 廉. OT1968:331; SS1984:906; KJ1970:926

**Mnemonic:** NOT MANY CORNERS IN CHEAP BUILDING

**2118**

L1



 REN, neru  
**refine, train, drill**  
 16 strokes

 鍊金術 RENKINJUTSU alchemy  
 鍊成 RENSEI training  
 鍊り金 nerigane tempered steel

 Seal 鍊; a late graph (*Shuowen*); traditional 鍊. Consists of 金 16 'metal' (Katō takes as 'ore'), combined with 東 438 (CO, 'select'; q.v.) as phonetic with associated sense taken either as i] 'soften', giving 'soften and forge metal' (Ogawa), or ii] 'liquify', giving 'ore liquifies' (Katō) or iii] 'process, treat', giving 'treat metal (by heating)' (Shirakawa). OT1968:1046; KJ1970:926-7; SS1984:908. Take right side as 'east' 東 201.

**Mnemonic:** GO EAST FOR TRAINING IN METAL REFINING
**2119**

L2



 RO, RYO  
**backbone, tone**  
 7 strokes

 風呂 FURO furo bath  
 呂律 RORETSU\* articulation  
 伊呂波 I-RO-HA Japanese 'ABC'

 OBI 呂; seal 呂. Etymology disputed, all depending on how the shape of this graph is interpreted. 呂 is explained in *Shuowen* as 'spine, vertebrae', and Mizukami and Ogawa follow this. Shirakawa, though, considers 'ingots' to be the correct original meaning. Gu takes it to be '(palace) rooms', with 'backbone' as a meaning which evolved on the basis of the definition in *Shuowen*. MS1995:v1:222-3; OT1968:174; SS1984:880; GY2008:260-61.

**Mnemonic:** BACKBONE HAS CONNECTED SQUARE BONES
**2120**

L1



 RO  
**furnace, hearth**  
 8 strokes

 囲炉裏 IRORI fireside, hearth  
 暖炉 DANRO hearth, stove  
 原子炉 GENSHIRO nuclear reactor

 Seal (鑪) 爐; traditional 爐. According to Katō, one of the manuscripts of *Shuowen* notes 爐 as popular equivalent of 鑪. 鑪 has 金 16 'metal', with 盧 (NJK, 'container'; see Note below) taken either as semantic and phonetic meaning 'box', giving 'hearth; brazier' (Ogawa), or as phonetic with associated sense 'be/put in', giving 'brazier' (Katō). By extension, 'furnace'. Note: 盧 is treated by Mizukami and Katō as identical to 盧, meaning 'container'; Gu takes 盧 as 'earthen jar'. GY2008:1228; OT1968:617; KJ1970:899-900; MS1995:v2:910-11. Take modern form as 'fire' 火 8 and 'door' 戶 120.

**Mnemonic:** FURNACE HAS FIRE-DOOR

2121

賂

RO, mainai  
**bribe, bribery**  
13 strokes

L1

賄賂 WAIRO bribe, bribery  
(no further compounds)

Seal 𠄎; late graph (*Shuowen*). Has 貝 10 'shell (currency)'; with 各 462 ('each, every') as phonetic with associated sense 'stop, leave as is' (Katō). According to Katō, in ancient times gifts were brought to court and laid out as tribute, and the original meaning of this graph is 'present/set out gifts'. Shira-kawa agrees this was the original meaning. 'Bribe' evolved at an early juncture as an extended sense. KJ1970:193; SS1984:910.

**Mnemonic:** USE EACH AND EVERY SHELL AS A BRIBE

2122

露

RO, RŌ, tsuyu  
**dew, reveal, small, Russia**  
21 strokes

L1

露出 ROSHUTSU exposure  
夜露 yotsuyu evening dew  
露店 ROTEN street stall

Seal 露; late graph (*Shuowen*). Has 雨 3 'rain', with 路 439 ('road') as phonetic with associated sense 'condense', giving 'weather element that condenses' – in this case a reference to rain-like 'dew'. Gu suggests 'expose' is an extended sense based on dew forming outside where there is no obstruction to stop it forming; perhaps best seen as tentative. 'Small' may be extended sense from droplet. Also used in Japanese (written style) for its sound value for 'Russia'. KJ1970:191; AS2007:366; GY2008:2015-16.

**Mnemonic:** 'RAIN' ON SMALL RUSSIAN ROAD REVEALED TO BE DEW

2123

弄

RŌ, moteasobu, ijiru  
**play, ridicule, amuse oneself**  
7 strokes

L1

愚弄 GURŌ ridicule  
玩弄 GANRŌ toying with  
翻弄 HONRŌ trifling with

Bronze 弄; seal 弄. Has the shape 王, here standing for 玉 15 'jade, precious stone' (q.v.), with 升 'both hands' (see e.g. 1639). 升 is typically taken as semantic in function here, giving 'fondle/handle jade disc' (Mizukami takes to be disc of translucent stone similar to lapis lazuli). An alternative view (followed by Katō) takes 升 as phonetic with associated sense 'rub, smoothe', but still giving the same overall meaning. Mizukami and Gu treat 'play, amuse oneself' as extended senses. 'Ridicule' may also be extended sense. MS1995:v1:462-3; GY2008:361; KJ1970:442-3. Take 升 as twenty (two 'tens' + 35).

**Mnemonic:** AMUSE ONESELF PLAYING WITH TWENTY JADE DISCS – RIDICULOUS!

**2124**

L1

郎

RŌ  
**man, husband**  
9 strokes新郎 SHINRŌ bridegroom  
野郎 YARŌ guy, fellow  
女郎屋 JORŌya brothelSeal 郎; late graph (*Shuowen*); traditional form has 良 as left-hand element. Graph has 阝 376 'village' as right-hand element, with 良 628 ('good') as phonetic (associated

sense unclear). Originally used to denote a village in the ancient Chinese state of Lu. The meaning 'male' derives from use of underlying word by women in ancient China to refer to husband, later becoming extended in meaning. In Japanese, typically occurs as a suffix in some male given names (e.g. 太郎 Tarō). KJ1970:539-40; TA1965:361. Take 良 as 'variant 'good' 良.

**Mnemonic:** HUSBAND IS MAN FROM GOOD VILLAGE**2125**

L1

浪

RŌ, nami  
**wave, drift, waste**  
10 strokes浪人 RŌNIN masterless samurai  
波浪 HARŌ waves, surge  
浪費 RŌHI wasteSeal 浪; late graph (*Shuowen*). Has 氵 42 'water', with 良 628 ('good') as phonetic with associated sense taken as 'clear' (Katō

says 'pale, bluish white'), giving 'clear/bluish white water'. Originally denoted a river name in ancient China (lower reaches of the Han River [a tributary of the Yangtze]). Katō treats its modern meanings as loan usage, but 'wave' and 'drift' may be felt to be extended senses. OT1968:583; KJ1970:894; TA1965:360-62.

**Mnemonic:** DRIFT ON WAVES ON STRETCH OF GOOD WATER**2126**

L1

廊

RŌ  
**corridor, walkway**  
12 strokes廊下 RŌKA corridor  
画廊 GARŌ picture gallery  
步廊 HORŌ arcade, corridorSeal 廊; late graph (later version of *Shuowen*). Has 广 127 'building', with 郎 2124 ('male') as phonetic with associated sense taken as ij 'empty', thus 'empty area beneath lean-to roof' (Katō), or iij 'surround, enclose', giving 'structure lower down around building to conduct formal matters'. Gu takes to mean walls on both sides of a hall or similar building. Relative to the above, 'corridor' is extended sense. KJ1970:894; OT1968:331; GY2008:1297.**Mnemonic:** HUSBAND (NAMED TARŌ) IS IN A CORRIDOR IN THAT BUILDING**2127**

L1

楼

RŌ  
**tower**  
13 strokes望楼 BŌRŌ watchtower  
高楼 KŌRŌ tall building  
鐘楼 SHŌRŌ bell tower, belfrySeal 楼; late graph (*Shuowen*); traditional 樓. Has 木 73 'wood', with 婁 (meanings include 'shamaness'; see Note below) as phonetic with associated sense 'accumulate', giving 'wooden building with multiple storeys' (Katō takes more modestly as 'two-storey wooden structure'). Note: NJK 婁 is taken in one view as 女 37 'woman', with 婁 as

phonetic with associated sense 'shamanness, consult with shamaness' (apparently a hunchback shamaness). Mizukami also notes a different view of 婁 as meaning 'capture and link women together'. Schuessler gives original sense of 婁 as 'mound', and also notes possible link with 'hunchbacked'.

OT1968:517; KJ1970:928-9; AS2007:364; MS1995:v1:336-8. Take top right element in modern form as rice 米 220.

**Mnemonic:** WOMAN PREPARES RICE IN WOODEN TOWER

2128

漏

RŌ, moru/reru/rasu  
**leak**  
14 strokes

L1

漏電 RŌDEN short circuit  
漏出 RŌSHUTSU leakage  
雨漏り amamori leak in roof

Seal 漏; late graph (Shuowen). Original form was 漏, with water 氵 42 added later as determinative. 漏 has 尸 256 (often 'corpse'), but here meaning 'roof', with 雨 3 'rain', thus 'rain leaks through roof', giving 'leak' generally. Shuowen defines 漏 as 'clepsydra' (water-clock), which is an extended sense based on dripping of water being a simple means of measuring time. GY2008:1759-60; MS1995:v1:412-3; OT1968:606. Take 尸 as 'corpse'.

**Mnemonic:** RAINWATER LEAKS ON CORPSE

2129

籠

RŌ, kago, komoru  
**stay at home, basket, cage**  
22 strokes

L1

引き籠もり hikikomori staying at home  
鳥籠 torikago bird cage  
籠球 RŌKYŪ basketball

Seal 籠; late graph (Shuowen). Has 竹 58 'bamboo', with 籠 (traditional form of 籠 2081 'dragon') as phonetic with associated sense 'cram/stuff in', giving 'bamboo basket to cram things into'. 'Staying at home' is an extended sense. OT1968:760; GY2008:266-7.

**Mnemonic:** TRADITIONAL DRAGON STAYS AT HOME IN A BAMBOO CAGE

2130

麓

ROKU, fumoto  
**foot of mountain**  
19 strokes

L1

山麓 SANROKU foot of mountain  
(no further compounds)

OBI 麓; seal 麓. Has 林 79 'forest', with 鹿 2111 'deer' as phonetic with associated sense 'continue a long way, continue', giving 'forest which stretches (right) down to base of mountain'. Shuowen defines graph as 'official in charge of mountain and forest', but this is an extended sense. MS1995:v2:1506-7; OT1968:529; GY2008:1985.

**Mnemonic:** THERE ARE DEER IN THE FOREST AT THE FOOT OF THE MOUNTAIN

2131

L1

賄

WAI, makanau  
**bribe, provide, board**  
13 strokes

賄賂 WAIRO bribe, bribery  
 収賄 SHŪWAI taking a bribe  
 賄い費 makanaiHI charge for board

Seal 賄, a late graph (*Shuowen*). Consists of 貝10 'shellfish, shell money'; with 有423 ('have') as phonetic with associated sense

taken as i] 'force on (someone)' or 'make a gift'; thus 'make a gift of money' (Katō), or ii] 'put forward'; thus 'make gift of valuables' (Ogawa), or iii] 'keep, store'; giving 'valuables which are stored' (Tōdō). A negative connotation evolved later from the basic meaning 'provide', leading to the sense 'bribe'. KJ1970:933; OT1968:958; TA1968:139-43; GY2008:1056.

**Mnemonic:** PROVIDE SHELL-MONEY FOR BRIBES

2132

L1

脇

waki, KYŌ  
**side, armpit, flank**  
10 strokes

脇の下 wakinoshita armpit  
 脇目 wakime side glance  
 脇息 KYŌSOKU armrest

Seal (脅) 脇, a late graph (*Shuowen*). *Shuowen* has 脅, consisting of 月209 ('flesh, meat; body'), with 翊 ('combined strength, put together' [ < 力 'strength' 78]) as phonetic with associated sense 'hold between, insert between', giving 'either side of stomach

between elbows'; i.e. 'side (of torso)'; and by extension 'armpit'. A further extended sense is 'threaten', based on the concept of being enclosed on both sides, and to represent this meaning unambiguously there later arose the convention of writing the constituent elements differently, as 脅1225 (q.v.). The meaning of 'threaten' for 2132 is no longer in use. KJ1970:360; GY2008:680-81; TA1965:860-62.

**Mnemonic:** BODY HAS TRIPLE STRENGTH AT SIDES AND ARMPITS

2133

L1

惑

WAKU, madou  
**be confused**  
12 strokes

迷惑 MEIWAKU trouble  
 惑星 WAKUSEI planet  
 戸惑い tomadoi confusion

Bronze 惑, seal 惑. Has 心164 'heart, mind, feelings', with 或(CO; 'defend defined area with arms' [see 國/国136 'country, state', and 'area' 域828]) as phonetic, with associated sense as i] 'doubt', giving 'feel doubt and indecision' (Katō), or ii] 'be confined', giving 'feel constrained' (Tōdō). MS1995:v1:514-5; KJ1970:934; TA1965:139-43.

**Mnemonic:** HAVE CONFUSED FEELINGS AT STAKED-OUT AREA

2134

L1

枠

waku  
**frame, spindle**  
8 strokes

枠組 wakugumi framework  
 枠無し wakunashi frameless  
 枠内 wakuNAI within limits

A graph devised in Japan (*kokuji*) based on formational principles of Chinese characters. Has 木 'wood' 73, with 𠂔 'frame for winding thread' (see 1372), thus 'wooden thread-winding frame'; sense generalized to 'frame'. OT1968:496. Take 𠂔 as 'nine' 九13 and 'ten' 十35.

**Mnemonic:** FRAME MADE FROM NINETEEN PIECES OF WOOD

**2135**

L2


WAN  
**bay, gulf**  
12 strokes

港湾 KŌWAN harbor  
 湾入 WANNYŪ inlet  
 東京湾 TŌKYŌWAN Tokyo Bay

A late, post-*Shuowen* graph; traditional form: 灣. Consists of 氵 42 'water', with 彎 'bend (a bow)' (see note below) as semantic and phonetic, giving 'water's edge bent like a bow', i.e. 'bay'. Note: CO 彎 is comprised of 弓 107 'bow', with 彎 as phonetic with associated sense 'bend'. KJ1970:934-5; OT1968:598; AS2007:506. We suggest using 亦 1876 (NJK meaning 'again').

**Mnemonic:** THE WATERS OF A BOW-SHAPED BAY AGAIN

**2136**

L2


WAN, ude  
**arm, ability**  
12 strokes

腕章 WANSHŌ armband  
 手腕 SHUWAN ability  
 細腕 hosoude thin arms, slender means

A late, post-*Shuowen* graph. Has 月 209 'flesh, meat; body', with 宛 (NJK 'stoop, bend over'; see Note below) as phonetic with associated sense taken in one view as 'straight and short', giving 'forearm' (Katō). Another commentator (Ogawa) takes the associated sense as ij 'bend', giving 'part (of body) to move by bending hand' (sic); this would be

unsatisfactory as a way of paraphrasing 'arm', but it does correspond to Tōdō's interpretation (echoed by Schuessler) as 'wrist'. While there are differences of interpretation as to which part of the arm was originally denoted, the graph has clearly been used to refer to the arm or some part of it. Note: 宛 is comprised of 宀 30 'roof, building, cover', with 宛 ('lie in bent-up position') as phonetic with associated sense 'rounded, bent', giving 'stoop, bend'. KJ1970:934; OT1968:825; AS2007:583; TA1965:611-21; GY2008:186.

**Mnemonic:** ABILITY TO LIE WITH BODY AND ARM IN BENT POSITION UNDER ROOF



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&  
STROKE COUNT**

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ageru	揚	2051	ama	尼	1819	arau	洗	927
ago	顎	1125	amaeru	甘	1139	arawareru	現	692
ai-	相	348	amai	甘	1139	arawareru	顯	1294
AI	愛	441	amaneku	普	1913	arawasu	表	402
AI	哀	1008	amaneku	遍	1945	arawasu	著	949
AI	挨	1009	amaru	余	820	areru	荒	1329
AI	曖	1010	amatsusae	剩	1518	aru	有	423
ai	藍	2072	ame	雨	3	aru	在	711
aida	間	100	ami	網	2025	aruku	步	221
aji	味	415	amu	編	806	asa	朝	191
ajiwau	味	415	AN	安	242	asa	麻	1995
akagane	銅	781	AN	暗	243	asai	淺	554
akai	赤	48	AN	案	442	ase	汗	1140
akarui	明	228	AN	闇	2032	aseru	焦	1503
akatsuki	曉	1230	ana	穴	860	ashi	足	54
akeru	明	228	ana	孔	1316	ashi	脚	1200
akeru	開	261	anadoru	侮	1919	asobu	遊	424
			ane	姉	146	ataeru	与	2047

atai	価 657	ayau	危 844	BAN	伴 1864
atai	値 946	ayumu	歩 221	BAN	蛮 1876
atama	頭 203	azakeru	嘲 1723	BAN	盤 1877
atarashii	新 165	azamuku	欺 1190	BATSU	末 615
atari	辺 608	azayaka	鮮 1612	BATSU	伐 1857
ataru	当 200	aze	畔 1866	BATSU	拔 1858
atatakai	温 257	azukaru	預 821	BATSU	罰 1859
atatakai	暖 945	azuma	東 201	BATSU	闕 1860
-ate	宛 1013			be	辺 608
ategau	宛 1013	<b>B</b>		BEI	米 220
ateru	宛 1013	ba	場 161	-beki	可 655
ateru	充 1461	BA	馬 210	beku	可 655
ato	後 123	BA	婆 1833	BEN	勉 413
ato	痕 1360	BA	罵 1834	BEN	便 610
ato	跡 1592	baba	婆 1833	BEN	弁 807
atou	能 787	BACHI	罰 1859	beni	紅 872
ATSU	庄 641	BAI	売 211	BETSU	別 607
atsui	暑 329	BAI	買 212	BETSU	蔑 1943
atsui	熱 589	BAI	倍 389	BI	美 398
atsui	厚 698	BAI	梅 592	BI	鼻 399
atsukau	扱 1012	BAI	唄 1038	BI	備 795
atsumaru	集 324	BAI	培 1839	BI	尾 1888
au	会 93	BAI	陪 1840	BI	眉 1889
au	合 134	BAI	媒 1841	BI	微 1890
au	遭 1641	BAI	賠 1842	BI	弥 2029
awa	泡 1956	BAI	某 1973	BIN	便 610
awai	淡 1689	bakeru	化 258	BIN	貧 798
aware	哀 1008	BAKU	麦 213	BIN	敏 1903
awaremu	哀 1008	BAKU	博 593	BIN	瓶 1904
awaseru	合 134	BAKU	暴 814	BO	母 222
awaseru	併 1933	BAKU	幕 989	BO	墓 809
awateru	慌 1336	BAKU	漠 1850	BO	暮 982
ayakaru	肖 1490	BAKU	縛 1851	BO	模 992
ayamachi	過 659	BAKU	爆 1852	BO	募 1949
ayamaru	謝 728	BAN	番 215	BO	慕 1950
ayamaru	誤 868	BAN	万 227	BO	簿 1951
ayashii	怪 1096	BAN	板 395	BŌ	望 613
ayashii	妖 2049	BAN	判 790	BŌ	防 812
ayatsuru	操 935	BAN	晚 971	BŌ	貿 813

BŌ	暴 814	BU	武 802	chichi	父 216
BŌ	亡 985	BU	侮 1919	chichi	乳 961
BŌ	忘 986	BU	舞 1920	chigau	違 1024
BŌ	棒 987	BU	奉 1954	chigiru	契 1258
BŌ	乏 1967	buchi	斑 1869	chiisai	小 38
BŌ	忙 1968	BUN	文 72	chijimu	縮 904
BŌ	坊 1969	BUN	分 218	chikai	近 113
BŌ	妨 1970	BUN	聞 219	chikara	力 78
BŌ	房 1971	BUN	蚊 1089	chikau	誓 1583
BŌ	肪 1972	buta	豚 1807	CHIKU	竹 58
BŌ	某 1973	BUTSU	物 410	CHIKU	築 774
BŌ	冒 1974	BUTSU	仏 805	CHIKU	畜 1702
BŌ	剖 1975	BYŌ	秒 403	CHIKU	逐 1703
BŌ	紡 1976	BYŌ	病 404	CHIKU	蓄 1704
BŌ	傍 1977	BYŌ	平 411	CHIN	賃 953
BŌ	帽 1978	BYŌ	苗 1897	CHIN	沈 1729
BŌ	貌 1979	BYŌ	描 1898	CHIN	珍 1730
BŌ	膨 1980	BYŌ	猫 1899	CHIN	朕 1731
BŌ	謀 1981			CHIN	陳 1732
BŌ	矛 2012	<b>C</b>		CHIN	鎮 1733
BŌ	妄 2021	CHA	茶 187	CHIN	枕 2002
boko	凹 1061	CHAKU	着 364	chiru	散 519
BOKU	木 73	CHAKU	嫡 1707	CHITSU	秩 1705
BOKU	牧 614	chi	千 49	CHITSU	壑 1706
BOKU	朴 1983	CHI	地 184	CHO	貯 572
BOKU	睦 1984	CHI	池 185	CHO	著 949
BOKU	僕 1985	CHI	知 186	CHO	緒 1481
BOKU	墨 1986	chi	血 288	CHŌ	町 61
BOKU	撲 1987	CHI	治 527	CHŌ	長 189
BON	煩 1871	CHI	置 570	CHŌ	鳥 190
BON	凡 1993	CHI	質 726	CHŌ	朝 191
BON	盆 1994	CHI	值 946	CHŌ	重 326
BOTSU	没 1988	chi	乳 961	CHŌ	丁 367
BOTSU	勃 1989	CHI	恥 1696	CHŌ	帳 368
BU	分 218	CHI	致 1697	CHŌ	調 369
BU	步 221	CHI	遲 1698	CHŌ	兆 573
BU	部 407	CHI	痴 1699	CHŌ	腸 574
BU	不 600	CHI	稚 1700	CHŌ	張 775
BU	無 620	CHI	緻 1701	CHŌ	提 776



EI	英	449	eru	得	587	fude	筆	400
EI	栄	450	eru	獲	1121	fue	笛	373
EI	永	644	esa	餌	1418	fueru	増	763
EI	营	645	ETSU	悦	1046	fueru	殖	1527
EI	衛	646	ETSU	越	1047	fuji	藤	1793
EI	映	830	ETSU	謁	1048	fukai	深	342
EI	詠	1042	ETSU	閱	1049	fukeru	老	638
EI	影	1043				fukeru	更	1323
EI	銳	1044	<b>F</b>			FUKU	服	408
EKI	駅	253	FU	父	216	FUKU	福	409
EKI	役	419	FU	風	217	FUKU	副	604
EKI	易	647	FU	負	406	FUKU	復	803
EKI	益	648	FU	不	600	FUKU	複	804
EKI	液	649	FU	夫	601	FUKU	腹	975
EKI	疫	1045	FU	付	602	fuku	拭	1526
emu	笑	537	FU	府	603	fuku	吹	1557
EN	円	4	FU	布	799	FUKU	伏	1922
EN	園	84	FU	婦	800	FUKU	幅	1923
EN	遠	85	FU	富	801	FUKU	覆	1924
EN	塩	451	FU	扶	1905	fuku	噴	1929
EN	演	650	FU	怖	1906	fukumu	含	1167
EN	延	831	FU	阜	1907	fukumu	哺	1946
EN	沿	832	FU	附	1908	fukuramu	膨	1980
EN	宛	1013	FU	卜	1909	fukuro	袋	1667
EN	炎	1050	FU	赴	1910	fumi	文	72
EN	怨	1051	FU	浮	1911	fumoto	麓	2130
EN	宴	1052	FU	符	1912	fumu	踐	1606
EN	媛	1053	FU	普	1913	fumu	踏	1791
EN	援	1054	FU	腐	1914	FUN	分	218
EN	煙	1055	FU	敷	1915	FUN	粉	605
EN	猿	1056	FU	膚	1916	FUN	奮	976
EN	鉛	1057	FU	賦	1917	FUN	紛	1927
EN	縁	1058	FU	譜	1918	FUN	雰	1928
EN	艶	1059	FŪ	風	217	FUN	噴	1929
EN	俺	1073	FŪ	夫	601	FUN	墳	1930
erabu	選	556	FŪ	富	801	FUN	憤	1931
erabu	扨	1673	FŪ	封	1921	funa-	船	175
erai	偉	1021	fuchi	縁	1058	funa-	舟	1450
eri	襟	1240	fuda	札	513	funabata	舷	1299

fune	船	175	GAI	涯	1108	GEN	元	117
fune	舟	1450	GAI	慨	1109	GEN	言	118
fureru	触	1529	GAI	蓋	1110	GEN	原	119
furu	降	873	GAI	該	1111	GEN	限	691
furu	振	1540	GAI	概	1112	GEN	現	692
furui	古	121	GAI	骸	1113	GEN	減	693
furuu	奮	976	gake	崖	1107	GEN	源	864
furuu	震	1547	GAKU	学	11	GEN	巖	865
fusa	房	1971	GAKU	榮	98	GEN	拳	1283
fusagu	塞	1379	GAKU	額	665	GEN	嫌	1287
fusegu	防	812	GAKU	岳	1124	GEN	幻	1296
fushi	節	552	GAKU	顎	1125	GEN	玄	1297
fusu	伏	1922	GAN	丸	101	GEN	弦	1298
futa-	二	65	GAN	岩	102	GEN	舷	1299
futa	蓋	1110	GAN	顏	103	GETSU	月	18
futa-	双	1627	GAN	元	117	GI	議	477
futatabi	再	706	GAN	岸	267	GI	技	673
futoi	太	181	GAN	願	469	GI	義	674
futokoro	懷	1104	GAN	眼	669	GI	疑	848
FUTSU	仏	805	GAN	含	1167	GI	伎	1171
FUTSU	扨	1925	GAN	玩	1168	GI	宜	1188
FUTSU	沸	1926	GAN	頑	1169	GI	偽	1189
fuyasa	增	763	gara	柄	1934	GI	欺	1190
fuyu	冬	199	GATSU	月	18	GI	儀	1191
			-gawa	側	562	GI	戲	1192
<b>G</b>			GE	下	7	GI	擬	1193
GA	画	91	GE	夏	88	GI	犧	1194
GA	芽	457	GE	外	96	GIN	銀	281
GA	賀	660	GE	解	662	GIN	吟	1241
GA	我	833	GE	華	1079	GO	五	21
GA	牙	1090	GE	牙	1090	GO	午	122
GA	瓦	1091	GE	怪	1096	GO	後	123
GA	雅	1092	GEI	芸	495	GO	語	124
GA	餓	1093	GEI	迎	1273	GO	期	269
GAI	外	96	GEI	鯨	1274	GO	護	696
GAI	害	460	GEKI	劇	858	GO	誤	868
GAI	街	461	GEKI	激	859	GO	后	869
GAI	効	1106	GEKI	隙	1275	GO	御	1214
GAI	崖	1107	GEKI	擊	1276	GO	互	1310

GO	吳 1311	GYŌ	仰 1229	HAI	背 967
GO	娛 1312	GYŌ	曉 1230	HAI	肺 968
GO	悟 1313	GYŌ	凝 1231	HAI	俳 969
GO	碁 1314	GYOKU	玉 15	HAI	杯 1835
GŌ	強 111	GYŪ	牛 108	HAI	排 1836
GŌ	合 134			HAI	廢 1837
GŌ	業 278	<b>H</b>		HAI	輩 1838
GŌ	号 297	ha	羽 82	hairu	入 67
GŌ	鄉 852	ha	齒 306	haji	羞 1454
GŌ	拷 1347	HA	波 387	haji	恥 1696
GŌ	剛 1348	ha	葉 428	hajiku	彈 1694
GŌ	傲 1349	HA	破 788	hajimaru	始 304
GŌ	豪 1350	HA	派 965	hajime	初 535
GOKU	極 488	ha	刃 1549	hajimeru	創 932
GOKU	獄 1353	ha	端 1691	hajiru	羞 1454
GON	言 118	HA	把 1831	haka	墓 809
GON	權 862	HA	霸 1832	hakadoru	抄 1728
GON	嚴 865	haba	巾 1232	hakarigoto	謀 1981
-goto	每 225	haba	幅 1923	hakaruru	計 116
gotoku	如 1482	habamu	阻 1618	hakaruru	凶 167
GU	具 284	haberu	侍 1415	hakaruru	量 630
GU	虞 1071	habuku	省 546	hakaruru	測 765
GU	惧 1243	HACHI	八 70	hakaruru	諮 1414
GU	愚 1244	HACHI	鉢 1855	hakaruru	謀 1981
GŪ	宮 274	hachi	蜂 1963	hako	箱 390
GŪ	偶 1245	hada	肌 1854	hakobu	運 251
GŪ	遇 1246	hada	膚 1916	HAKU	白 69
GŪ	隅 1247	hadaka	裸 2064	HAKU	博 593
GUN	軍 490	haeru	榮 450	haku	掃 1633
GUN	郡 491	haeru	映 830	haku	吐 1767
GUN	群 684	hagane	鋼 874	HAKU	伯 1843
GYAKU	逆 675	hagasu	剥 1847	HAKU	拍 1844
GYAKU	虐 1201	hagemu	勵 2104	HAKU	泊 1845
GYO	魚 109	hageshii	激 859	HAKU	迫 1846
GYO	漁 483	haha	母 222	HAKU	剥 1847
GYO	御 1214	HAI	配 388	HAKU	舶 1848
GYŌ	形 115	HAI	敗 591	HAKU	薄 1849
GYŌ	行 131	hai	灰 834	haku	履 2076
GYŌ	業 278	HAI	拜 966	hama	浜 1900

HAN	半	214	harawata	臟	937	HEI	閉	979
HAN	反	393	hareru	晴	172	HEI	坪	1738
HAN	坂	394	hareru	腫	1443	HEI	丙	1932
HAN	板	395	hari	針	916	HEI	併	1933
HAN	飯	594	haru	春	158	HEI	柄	1934
HAN	犯	789	haru	張	775	HEI	塀	1935
HAN	判	790	haru	貼	1719	HEI	幣	1936
HAN	版	791	hasamu	挾	1221	HEI	弊	1937
HAN	班	970	hashi	橋	277	HEI	蔽	1938
HAN	汜	1861	hashi	端	1691	HEI	餅	1939
HAN	帆	1862	hashi	箸	1853	HEKI	壁	1940
HAN	汎	1863	hashira	柱	366	HEKI	壁	1941
HAN	伴	1864	hashiru	走	179	HEKI	癖	1942
HAN	阪	1865	hata	畑	391	hekomu	凹	1061
HAN	畔	1866	hata	旗	474	HEN	返	412
HAN	般	1867	hata	機	476	HEN	辺	608
HAN	販	1868	hata	端	1691	HEN	變	609
HAN	斑	1869	hatake	畑	391	HEN	編	806
HAN	搬	1870	hataraku	働	584	HEN	片	980
HAN	煩	1871	hatasu	果	454	HEN	偏	1944
HAN	頌	1872	hate	果	454	HEN	遍	1945
HAN	範	1873	HATSU	癸	392	herikudaru	謙	1291
HAN	繁	1874	HATSU	法	612	herikudaru	遜	1655
HAN	藩	1875	hatsu-	初	535	heru	經	685
HAN	凡	1993	HATSU	鉢	1855	heru	減	693
hana	花	9	HATSU	髮	1856	hi	火	8
hana	鼻	399	hayai	早	52	hi	日	66
hana	華	1079	hayai	速	352	HI	皮	396
hanahada(shii)	甚	1552	hayai	迅	1551	HI	悲	397
hanareru	離	2078	hayashi	林	79	hi	陽	429
hanasu	話	240	hazukashimeru	辱	1531	hi	灯	583
hanasu	放	414	hazumu	彈	1694	HI	飛	595
hane	羽	82	hazusu	外	96	HI	費	596
haneru	跳	1721	hebi	蛇	1434	HI	比	792
hara	原	119	hedataru	隔	1120	HI	肥	793
hara	腹	975	HEI	平	411	HI	非	794
haramu	妊	1824	HEI	兵	606	HI	否	972
harau	払	1925	HEI	並	977	HI	批	973
harawata	腸	574	HEI	陛	978	HI	秘	974

HI	妃	1878	hiratai	平	411	HŌ	放	414
HI	彼	1879	hiro	尋	1554	HŌ	包	611
HI	披	1880	hiroi	広	127	HŌ	法	612
HI	卑	1881	hirou	拾	321	HŌ	保	808
HI	疲	1882	hiru	昼	188	HŌ	報	810
HI	被	1883	hiru	干	840	HŌ	豊	811
HI	扉	1884	hirugaeru	翻	1992	HŌ	宝	983
HI	碑	1885	hisashii	久	676	HŌ	訪	984
HI	罷	1886	hishigeru	拉	2063	HŌ	封	1921
HI	避	1887	hishigu	拉	2063	HŌ	芳	1952
HI	泌	1894	hisoka	密	990	HŌ	邦	1953
hibiku	響	1227	hisoka	窃	1595	HŌ	奉	1954
hidari	左	24	hisomu	潜	1608	HŌ	抱	1955
hieru	冷	634	hitai	額	665	HŌ	泡	1956
higashi	東	201	hitasu	浸	1541	HŌ	胞	1957
hiideru	秀	1451	hito-	一	1	HŌ	俸	1958
hiji	肘	1892	hito	人	41	HŌ	倣	1959
hijiri	聖	922	hitomi	瞳	1798	HŌ	峰	1960
hikaeru	控	1333	hitori	独	784	HŌ	砲	1961
hikari	光	129	hitoshii	等	383	HŌ	崩	1962
hikaru	光	129	hitoshii	均	681	HŌ	蜂	1963
HIKI	匹	1893	hitoshii	齐	1578	HŌ	飽	1964
hikiiru	率	767	HITSU	筆	400	HŌ	褒	1965
hiku	引	81	HITSU	必	597	HŌ	縫	1966
hiku	彈	1694	HITSU	匹	1893	hō	頰	1982
hikui	低	575	HITSU	泌	1894	hō	朴	1983
hima	暇	1083	hitsugi	棺	1153	hodo	程	777
hima	隙	1275	hitsuji	羊	426	hodokosu	施	1406
hime	媛	1053	hiza	膝	1891	hogaraka	朗	1005
hime	姬	1895	HO	步	221	hoho	頰	1982
himeru	秘	974	HO	保	808	hoka	外	96
HIN	品	405	HO	補	981	hoka	他	354
HIN	貧	798	HO	浦	1041	hoko	矛	2012
HIN	浜	1900	ho	穗	1565	hokorobiru	綻	1692
HIN	賓	1901	ho	帆	1862	hokoru	誇	1306
HIN	頻	1902	HO	哺	1946	HOKU	北	224
hineru	捻	1827	HO	捕	1947	homare	誉	2048
hinoe	丙	1932	HO	舖	1948	homeru	褒	1965
hiraku	開	261	HŌ	方	223	hōmuru	葬	1639

HON	本	74	I	易	647	iku-	幾	1181
HON	奔	1991	I	異	826	iku	逝	1581
HON	翻	1992	I	遺	827	ikusa	戰	555
hone	骨	877	I	依	1015	ima	今	138
honō	炎	1050	I	威	1016	imashimeru	戒	1095
hora	洞	1796	I	為	1017	imawashii	忌	1173
hori	堀	1990	I	畏	1018	imo	芋	1031
horobiru	滅	2017	I	尉	1019	imōto	妹	226
horu	掘	1250	I	菱	1020	imu	忌	1173
horu	彫	1716	I	偉	1021	IN	音	6
hoshi	星	171	I	椅	1022	IN	引	81
hoshii	欲	997	I	彙	1023	IN	員	248
hoshiimama	恣	1407	I	違	1024	IN	院	249
hosoi	細	140	I	維	1025	IN	飲	250
hosu	干	840	I	慰	1026	IN	印	448
hotaru	螢	1263	I	緯	1027	IN	因	643
hotoke	仏	805	i	井	1575	IN	咽	1032
HOTSU	癸	392	I	唯	2037	IN	姻	1033
HYAKU	百	71	ibara	茨	1030	IN	淫	1034
HYŌ	氷	401	ICHI	一	1	IN	陰	1035
HYŌ	表	402	ichi	市	144	IN	隱	1036
HYŌ	票	598	ICHI	壺	1028	IN	韻	1037
HYŌ	標	599	ichijirushii	著	949	ina	否	972
HYŌ	兵	606	idaku	抱	1955	ina	稻	1790
HYŌ	俵	796	idomu	挑	1715	inamu	否	972
HYŌ	評	797	ie	家	89	ine	稻	1790
HYŌ	拍	1844	ijimeru	苛	1077	inochi	命	416
HYŌ	漂	1896	ijiru	弄	2123	inoru	祈	1175
I			ikaru	怒	1774	inu	犬	19
I	医	244	ike	池	185	ireru	入	67
I	委	245	iki	息	351	ireru	容	822
I	意	246	IKI	域	828	iro	色	162
I	以	443	iki	粹	1560	irodorū	彩	1375
I	衣	444	ikidōru	憤	1931	iru	要	623
I	位	445	ikioi	勢	747	iru	居	678
I	困	446	ikiru	生	44	iru	射	893
I	胃	447	ikou	憩	1271	iru	煎	1602
I	移	642	iku	行	131	iru	鑄	1712
I			IKU	育	247	isagiyoi	潔	686

isago	砂	879	J		JIN	甚	1552	
isago	沙	1366	JA	邪	1433	JIN	陣	1553
isamashii	勇	622	JA	蛇	1434	JIN	尋	1554
ishi	石	47	JAKU	弱	154	JIN	腎	1555
ishizue	礎	1626	JAKU	若	896	jireru	焦	1503
isogashii	忙	1968	JAKU	寂	1438	JITSU	日	66
isogu	急	272	JI	字	30	JITSU	実	312
ita	板	395	JI	耳	31	JO	女	37
itadaki	頂	951	JI	寺	149	JO	助	330
itadaku	頂	951	JI	自	150	JO	序	734
itadaku	戴	1671	JI	時	151	JO	除	910
itai	痛	954	JI	地	184	JO	如	1482
itamu	傷	912	JI	仕	301	JO	叙	1483
itamu	悼	1782	JI	次	308	JO	徐	1484
itaru	至	886	JI	事	309	JŌ	上	39
itaru	到	1775	JI	持	310	JŌ	場	161
itasu	致	1697	JI	児	526	JŌ	乘	336
itazura	徒	581	JI	治	527	JŌ	定	371
ito	糸	29	-ji	路	439	JŌ	成	545
itoma	暇	1083	JI	辞	528	JŌ	静	548
itonamu	営	645	JI	示	723	JŌ	条	738
ITSU	一	1	JI	似	724	JŌ	状	739
itsu-	五	21	JI	磁	892	JŌ	常	740
ITSU	逸	1029	JI	除	910	JŌ	情	741
ITSU	乙	1072	JI	柿	1115	JŌ	城	914
itsukushimu	慈	1417	JI	侍	1415	JŌ	蒸	915
itsuwaru	偽	1189	JI	滋	1416	JŌ	盛	921
iu	言	118	JI	慈	1417	JŌ	丈	1515
iwa	岩	102	JI	餌	1418	JŌ	冗	1516
iwau	祝	533	JI	璽	1419	JŌ	淨	1517
iwaya	窟	1251	JIKI	直	192	JŌ	剩	1518
iya	嫌	1287	JIKU	軸	1421	JŌ	昼	1519
iya	弥	2029	JIN	人	41	JŌ	縄	1520
iyashii	卑	1881	JIN	神	340	JŌ	壤	1521
iyasu	医	244	JIN	臣	543	JŌ	嬢	1522
iyasu	癒	2036	JIN	仁	917	JŌ	錠	1523
izumi	泉	926	JIN	刃	1549	JŌ	讓	1524
			JIN	尽	1550	JŌ	釀	1525
			JIN	迅	1551	JŌ	娘	2014

JOKU	辱 1531	KA	火 8	kado	角 97
JU	受 319	KA	花 9	kado	門 231
JU	授 729	KA	何 86	kaerimiru	省 546
JU	樹 897	-ka	日 66	kaerimiru	顧 1309
JU	就 900	KA	科 87	kaeru	婦 106
JU	寿 1445	KA	夏 88	kaeru	換 1151
JU	呪 1446	KA	家 89	kaeru	替 1669
JU	需 1447	KA	歌 90	kaesu	返 412
JU	儒 1448	KA	合 134	kaette	却 1199
JŪ	十 35	KA	化 258	kagami	鏡 486
JŪ	拾 321	KA	荷 259	kagayaku	輝 1186
JŪ	住 325	KA	加 453	kage	陰 1035
JŪ	重 326	KA	果 454	kage	影 1043
JŪ	從 902	KA	貨 455	kagi	鍵 1292
JŪ	縱 903	KA	課 456	kagiru	限 691
JŪ	汁 1460	KA	可 655	kago	籠 2129
JŪ	充 1461	KA	仮 656	kagu	嗅 1207
JŪ	柔 1462	KA	価 657	kai	貝 10
JŪ	洩 1463	KA	河 658	KAI	回 92
JŪ	銃 1464	KA	過 659	KAI	会 93
JŪ	獸 1465	KA	佳 1076	KAI	海 94
JUKU	熟 905	KA	苛 1077	KAI	絵 95
JUKU	塾 1469	KA	架 1078	KAI	界 260
JUN	順 534	KA	華 1079	KAI	開 261
JUN	準 733	KA	菓 1080	KAI	階 262
JUN	純 906	KA	渦 1081	KAI	改 458
JUN	旬 1472	KA	嫁 1082	KAI	械 459
JUN	巡 1473	KA	暇 1083	KAI	街 461
JUN	盾 1474	KA	禍 1084	KAI	快 661
JUN	准 1475	KA	靴 1085	KAI	解 662
JUN	殉 1476	KA	寡 1086	KAI	灰 834
JUN	循 1477	KA	箇 1087	KAI	介 1094
JUN	潤 1478	KA	稼 1088	KAI	戒 1095
JUN	遵 1479	ka	蚊 1089	KAI	怪 1096
JUTSU	述 731	ka	香 1331	KAI	拐 1097
JUTSU	術 732	ka	鹿 1420	KAI	悔 1098
		KA	鍋 1817	KAI	皆 1099
<b>K</b>		kabe	壁 1940	KAI	塊 1100
KA	下 7	kabu	株 839	KAI	楷 1101

KAI	潰	1102	kakureru	隱	1036	KAN	患	1147
KAI	壞	1103	kama	釜	1136	KAN	貫	1148
KAI	懷	1104	kama	鎌	1137	KAN	喚	1149
KAI	諧	1105	kama	缶	1141	KAN	堪	1150
kaiko	蚕	885	kama	窯	2057	KAN	換	1151
kakaeru	抱	1955	kamau	構	701	KAN	敢	1152
kakageru	掲	1261	kame	龜	1180	KAN	棺	1153
kakari	係	286	kame	瓶	1904	KAN	款	1154
kakari	掛	1126	kami	上	39	KAN	閑	1155
kakaru	架	1078	kami	紙	148	KAN	勸	1156
kakaru	懸	1295	kami	神	340	KAN	寬	1157
kakawaru	拘	1324	kami	髮	1856	KAN	歡	1158
kakeru	掛	1126	kaminari	雷	2066	KAN	監	1159
kakeru	驅	1242	kamosu	釀	1525	KAN	緩	1160
kakeru	賭	1772	KAN	間	100	KAN	憾	1161
kaki	垣	1114	KAN	寒	263	KAN	還	1162
kaki	柿	1115	KAN	感	264	KAN	環	1163
kakomu	困	446	KAN	漠	265	KAN	韓	1164
KAKU	画	91	KAN	館	266	KAN	艦	1165
kaku	書	159	KAN	完	464	KAN	鑑	1166
KAKU	角	97	KAN	官	465	KAN	串	1248
KAKU	客	270	KAN	管	466	KAN	甲	1318
KAKU	各	462	KAN	閱	467	kanaderu	奏	930
KAKU	覺	463	KAN	觀	468	kaname	要	623
kaku	欠	496	KAN	刊	666	kanarazu	必	597
KAKU	格	663	KAN	幹	667	kanashii	悲	397
KAKU	確	664	KAN	慣	668	kanbashii	芳	1952
KAKU	拡	835	KAN	干	840	kane	金	16
KAKU	革	836	KAN	卷	841	kane	鐘	1514
KAKU	閣	837	KAN	看	842	-kaneru	兼	1281
KAKU	核	1116	KAN	簡	843	kanete	予	425
KAKU	殼	1117	KAN	甘	1139	kangaeru	考	130
KAKU	郭	1118	KAN	汗	1140	kangamiru	鑑	1166
KAKU	較	1119	KAN	缶	1141	kanmuri	冠	1143
KAKU	隔	1120	KAN	肝	1142	kano	彼	1879
KAKU	獲	1121	KAN	冠	1143	kao	顏	103
KAKU	嚇	1122	KAN	陷	1144	kaori	薰	1255
KAKU	穫	1123	KAN	乾	1145	kaoru	香	1331
KAKU	鶴	1740	KAN	勘	1146	kara	空	17

kara	殼 1117	kate	糧 2096	ke-	蹴 1458
kara	唐 1779	KATSU	活 99	ke(da)mono	獸 1465
karada	体 182	katsu	勝 335	kedashi	蓋 1110
karai	辛 1535	KATSU	割 838	kegareru	汚 1060
karamu	絡 2068	KATSU	括 1128	KEI	京 110
kare	彼 1879	KATSU	喝 1129	KEI	兄 114
kareru	枯 1304	KATSU	渴 1130	KEI	形 115
kari	仮 656	KATSU	葛 1131	KEI	計 116
kariru	借 530	KATSU	滑 1132	KEI	係 286
karu	刈 1138	KATSU	褐 1133	KEI	輕 287
karu	驅 1242	KATSU	轄 1134	KEI	競 487
karu	狩 1440	katsu	且 1135	KEI	徑 492
karui	輕 287	katsugu	担 941	KEI	型 493
kasa	傘 1398	katsute	曾 1635	KEI	景 494
kasamaru	重 326	kau	買 212	KEI	境 680
kasegu	稼 1088	kau	飼 722	KEI	經 685
kashikoi	賢 1290	kawa	川 50	KEI	系 855
kashikomaru	畏 1018	kawa	皮 396	KEI	敬 856
kashira	頭 203	kawa	河 658	KEI	警 857
kasu	貸 770	kawa	革 836	KEI	刑 1256
kasuka	幽 2038	kawaku	渴 1130	KEI	莖 1257
kata	方 223	kawaku	乾 1145	KEI	契 1258
kata	型 493	kawara	瓦 1091	KEI	惠 1259
kata	片 980	kawaru	代 358	KEI	啓 1260
kata	瀉 1127	kawaru	變 609	KEI	揭 1261
kata	肩 1279	kawasu	交 128	KEI	溪 1262
kata(chi)	形 115	kayou	通 193	KEI	蚩 1263
katai	固 501	kazaru	飾 1528	KEI	傾 1264
katai	難 960	kaze	風 217	KEI	携 1265
katai	堅 1286	kazoeru	数 168	KEI	繼 1266
katai	硬 1337	kazu	数 168	KEI	詣 1267
kataki	敵 779	KE	氣 12	KEI	慶 1268
katakuna	頑 1169	KE	家 89	KEI	憬 1269
katamari	塊 1100	ke	毛 230	KEI	稽 1270
katamuku	傾 1264	KE	化 258	KEI	憩 1271
katana	刀 198	KE	希 470	KEI	鷄 1272
kataru	語 124	KE	景 494	kemui	煙 1055
katawara	傍 1977	KE	仮 656	kemuri	煙 1055
katayoru	偏 1944	KE	懸 1295	KEN	犬 19

KEN	見	20	KETSU	穴	860	KI	棋	1182
KEN	間	100	KETSU	傑	1278	KI	棄	1183
KEN	研	290	kewashii	險	689	KI	毀	1184
KEN	梟	291	kezuru	削	1385	KI	畿	1185
KEN	建	498	KI	氣	12	KI	輝	1186
KEN	健	499	ki	木	73	KI	騎	1187
KEN	驗	500	KI	汽	104	KI	崎	1384
KEN	件	687	KI	記	105	KI	肌	1854
KEN	券	688	KI	婦	106	KI	姬	1895
KEN	險	689	KI	起	268	ki	黃	133
KEN	檢	690	KI	期	269	kiba	牙	1090
KEN	絹	861	KI	希	470	kibishii	巖	865
KEN	權	862	KI	季	471	KICHI	吉	1196
KEN	憲	863	KI	紀	472	kieru	消	332
KEN	肩	1279	KI	喜	473	kiku	聞	219
KEN	儉	1280	KI	旗	474	kiku	利	626
KEN	兼	1281	KI	器	475	kiku	効	697
KEN	劍	1282	KI	機	476	KIKU	菊	1195
KEN	拳	1283	KI	基	670	kiku	聽	1725
KEN	軒	1284	KI	寄	671	kimaru	決	289
KEN	圈	1285	KI	規	672	kimi	君	285
KEN	堅	1286	KI	危	844	kimo	肝	1142
KEN	嫌	1287	KI	机	845	kimo	胆	1688
KEN	獻	1288	KI	揮	846	KIN	金	16
KEN	遣	1289	KI	貴	847	KIN	近	113
KEN	賢	1290	KI	己	866	KIN	今	138
KEN	謙	1291	ki	樹	897	KIN	均	681
KEN	鍵	1292	KI	企	1170	KIN	禁	682
KEN	繭	1293	KI	伎	1171	KIN	勤	853
KEN	踴	1294	KI	岐	1172	KIN	筋	854
KEN	懸	1295	KI	忌	1173	KIN	巾	1232
keru	蹴	1458	KI	奇	1174	KIN	斤	1233
kesu	消	332	KI	祈	1175	KIN	菌	1234
keta	桁	1277	KI	軌	1176	KIN	琴	1235
KETSU	血	288	KI	既	1177	KIN	僅	1236
KETSU	決	289	KI	飢	1178	KIN	緊	1237
KETSU	欠	496	KI	鬼	1179	KIN	錦	1238
KETSU	結	497	KI	龜	1180	KIN	謹	1239
KETSU	潔	686	KI	幾	1181	KIN	襟	1240

kinu	絹	861	KO	箇	1087	KŌ	興	702
kirau	嫌	1287	KO	拋	1211	KŌ	講	703
kiri	霧	2013	KO	虚	1212	KŌ	后	869
kiru	切	173	KO	股	1300	KŌ	孝	870
kiru	着	364	KO	虎	1301	KŌ	皇	871
kiru	斬	1399	KO	孤	1302	KŌ	紅	872
kisaki	后	869	KO	弧	1303	KŌ	降	873
kishi	岸	267	KO	枯	1304	KŌ	鋼	874
kisou	競	487	KO	雇	1305	KŌ	岡	1068
kita	北	224	KO	誇	1306	KŌ	較	1119
kitaeru	鍛	1693	KO	鼓	1307	KŌ	仰	1229
kitanai	汚	1060	KO	錮	1308	KŌ	桁	1277
KITSU	吉	1196	KO	顧	1309	KŌ	勾	1315
KITSU	喫	1197	KŌ	口	22	KŌ	孔	1316
KITSU	詰	1198	KŌ	校	23	KŌ	巧	1317
kiwa	際	710	KŌ	後	123	KŌ	甲	1318
kiwameru	究	271	KŌ	工	125	KŌ	江	1319
kiwameru	極	488	KŌ	公	126	KŌ	坑	1320
kiwameru	窮	1208	KŌ	広	127	KŌ	抗	1321
kiyoi	清	547	KŌ	交	128	KŌ	攻	1322
kizamu	刻	875	KŌ	光	129	KŌ	更	1323
kizasu	兆	573	KŌ	考	130	KŌ	拘	1324
kizu	傷	912	KŌ	行	131	KŌ	肯	1325
kizuku	築	774	KŌ	高	132	KŌ	侯	1326
ko	子	27	KŌ	黄	133	KŌ	恒	1327
ko-	小	38	KŌ	向	294	KŌ	洪	1328
ko-	木	73	KŌ	幸	295	KŌ	荒	1329
KO	戸	120	KŌ	港	296	KŌ	郊	1330
KO	古	121	KŌ	功	502	KŌ	香	1331
KO	去	276	KŌ	好	503	KŌ	貢	1332
KO	庫	292	KŌ	候	504	KŌ	控	1333
KO	湖	293	KŌ	航	505	KŌ	梗	1334
KO	固	501	KŌ	康	506	KŌ	喉	1335
ko	児	526	KŌ	格	663	KŌ	慌	1336
ko	粉	605	KŌ	効	697	KŌ	硬	1337
KO	故	694	KŌ	厚	698	KŌ	絞	1338
KO	個	695	KŌ	耕	699	KŌ	項	1339
KO	己	866	KŌ	鉞	700	KŌ	溝	1340
KO	呼	867	KŌ	構	701	KŌ	綱	1341

KŌ	醇	1342	komu	混	704	kotobuki	寿	1445
KŌ	稿	1343	komu	込	1355	kotonaru	異	826
KŌ	衡	1344	kōmuru	被	1883	kotowaru	断	773
KŌ	購	1345	KON	金	16	KOTSU	骨	877
KŌ	虹	1822	KON	今	138	KOTSU	滑	1132
KŌ	岬	2008	KON	根	298	kou	乞	1346
kobamu	拒	1210	KON	建	498	kou	請	1584
koboreru	零	2107	KON	混	704	kowai	怖	1906
kobushi	拳	1283	KON	困	878	kowareru	壞	1103
koe	声	170	KON	献	1288	kowareru	毀	1184
koeru	肥	793	KON	昆	1357	koyomi	曆	2112
koeru	越	1047	KON	恨	1358	kozotte	拳	482
koeru	超	1720	KON	婚	1359	KU	九	13
kogeru	焦	1503	KON	痕	1360	KU	口	22
kogoeru	凍	1778	KON	紺	1361	KU	工	125
koi	濃	1830	KON	魂	1362	KU	宮	274
koi	恋	2116	KON	墾	1363	KU	区	282
koishii	恋	2116	KON	懇	1364	KU	苦	283
kokera	柿	1115	kona	粉	605	KU	功	502
kokono-	九	13	konomu	好	503	KU	久	676
kokoro	心	164	kōra	甲	1318	KU	句	683
kokoromiru	試	525	kore	是	1574	KU	供	850
kokoroyoi	快	661	kōri	氷	401	KU	紅	872
kokorozashi	志	718	kōri	郡	491	KU	驅	1242
KOKU	谷	135	koriru	懲	1726	KU	惧	1243
KOKU	国	136	koro	頃	1356	KU	貢	1332
KOKU	黒	137	korogaru	転	375	KŪ	空	17
KOKU	告	507	koromo	衣	444	kubaru	配	388
KOKU	刻	875	korosu	殺	515	kubi	首	155
KOKU	穀	876	koru	凝	1231	kubiki	衡	1344
koku	扱	1012	kōru	凍	1778	kuchi	口	22
KOKU	克	1351	koshi	腰	2054	kuchibiru	唇	1538
KOKU	酷	1352	kotaeru	答	202	kuchiru	朽	1204
koma	駒	1354	kotaeru	応	651	kuda	管	466
komakai	細	140	koto	言	118	kudaku	碎	1372
komaru	困	878	koto	事	309	kudan	件	687
kome	米	220	koto	琴	1235	kudasaru	下	7
komo	薦	1610	koto	殊	1441	kujiku	挫	1370
komori	籠	2129	kotoba	詞	890	kujira	鯨	1274

kuki	莖	1257	KUTSU	窟	1251	KYŌ	供	850
kukuru	括	1128	kutsugaeru	覆	1924	KYŌ	胸	851
kuma	熊	1252	kutsurogu	寬	1157	KYŌ	鄉	852
kumi	組	178	kuu	食	163	KYŌ	凶	1215
kumo	雲	83	kuwa	桑	1632	KYŌ	叫	1216
kumoru	曇	1811	kuwadateru	企	1170	KYŌ	狂	1217
kumu	組	178	kuwaeru	加	453	KYŌ	享	1218
kumu	酌	1435	kuwashii	詳	1508	KYŌ	況	1219
KUN	君	285	kuyamu	悔	1098	KYŌ	峽	1220
KUN	訓	489	kuyashii	悔	1098	KYŌ	挾	1221
KUN	勲	1254	kuzu	葛	1131	KYŌ	狹	1222
KUN	薰	1255	kuzureru	崩	1962	KYŌ	恐	1223
kuni	国	136	KYA	脚	1200	KYŌ	恭	1224
kura	倉	559	KYAKU	客	270	KYŌ	脅	1225
kura	葺	936	KYAKU	却	1199	KYŌ	矯	1226
kuraberu	比	792	KYAKU	脚	1200	KYŌ	響	1227
kuraberu	較	1119	KYO	去	276	KYŌ	驚	1228
kurai	暗	243	KYO	拳	482	KYŌ	梗	1334
kurai	位	445	KYO	居	678	KYŌ	頰	1982
kurenai	紅	872	KYO	許	679	KYŌ	脇	2132
kureru	暮	982	KYO	巨	1209	KYOKU	曲	279
kureru	吳	1311	KYO	拒	1210	KYOKU	局	280
kurogane	鉄	374	KYO	抛	1211	KYOKU	極	488
kuroi	黒	137	KYO	虚	1212	KYŪ	九	13
kuru	来	237	KYO	距	1213	KYŪ	休	14
kuru	繰	1253	KYO	据	1570	KYŪ	弓	107
kuruma	車	33	KYO	裾	1572	KYŪ	究	271
kurushii	苦	283	KYŌ	京	110	KYŪ	急	272
kuruu	狂	1217	KYŌ	強	111	KYŪ	級	273
kusa	草	53	KYŌ	教	112	KYŪ	宮	274
kusai	臭	1452	KYŌ	兄	114	KYŪ	球	275
kusari	鎖	1369	KYŌ	橋	277	KYŪ	求	478
kusaru	腐	1914	KYŌ	共	484	KYŪ	泣	479
kuse	癖	1942	KYŌ	協	485	KYŪ	救	480
kushi	串	1248	KYŌ	鏡	486	KYŪ	給	481
kusuri	薬	420	KYŌ	競	487	KYŪ	久	676
kutsu	靴	1085	KYŌ	境	680	KYŪ	旧	677
KUTSU	屈	1249	KYŌ	経	685	KYŪ	吸	849
KUTSU	掘	1250	KYŌ	興	702	KYŪ	及	1202

KYŪ	丘	1203	makanau	賄	2131	MATSU	未	615
KYŪ	朽	1204	makaru	罷	1886	MATSU	抹	2004
KYŪ	白	1205	makaseru	任	785	matsuri	祭	299
KYŪ	糾	1206	makeru	負	406	mattaku	全	347
KYŪ	嗅	1207	maki	牧	614	mau	舞	1920
KYŪ	窮	1208	maki	卷	841	mawari	周	532
			maki	薪	1548	mawaru	回	92
			makoto	誠	923	mayou	迷	817
<b>M</b>	<hr/>		maku	卷	841	mayu	繭	1293
ma	目	76	MAKU	幕	989	mayu	眉	1889
ma	間	100	MAKU	膜	2001	mazui	拙	1594
ma	馬	210	makura	枕	2002	mazushii	貧	798
ma	真	341	mama-	繼	1266	me	女	37
MA	麻	1995	mame	豆	379	me	目	76
MA	摩	1996	mamoru	守	316	me	芽	457
MA	磨	1997	MAN	万	227	me	雌	1411
MA	魔	1998	MAN	滿	616	megumu	惠	1259
maboroshi	幻	1296	MAN	慢	2005	meguru	巡	1473
machi	町	61	MAN	漫	2006	MEI	名	75
machi	街	461	MAN	學	11	MEI	明	228
mada	未	617	manabu	眼	669	MEI	鳴	229
madara	斑	1869	manako	招	735	MEI	命	416
mado	窓	931	maneku	免	2018	MEI	迷	817
madou	惑	2133	manukareru	丸	101	MEI	盟	991
mae	前	177	maru	円	4	MEI	謎	1816
magaru	曲	279	marui	丸	101	MEI	冥	2015
magireru	紛	1927	masa	正	43	MEI	銘	2016
mago	孫	565	masa	將	911	mekura	盲	2022
MAI	米	220	masaru	勝	335	MEN	面	417
MAI	每	225	mashite	況	1219	MEN	綿	818
MAI	妹	226	masu	益	648	MEN	免	2018
MAI	枚	988	masu	增	763	MEN	麵	2019
MAI	昧	1999	masu	升	1485	meshi	飯	594
MAI	埋	2000	mata	股	1300	mesu	雌	1411
mainai	賂	2121	mata	又	2003	mesu	召	1486
mairi	詣	1267	matataku	瞬	1471	METSU	滅	2017
mairu	參	517	mato	的	578	mezurashii	珍	1730
majinai	呪	1446	matsu	待	357	mi-	三	25
majiru	交	128	matsu	松	536	mi	実	312
majiru	混	704						

mi	身	339	mitasu	充	1461	MON	紋	2027
MI	味	415	mitomeru	認	962	mono	者	314
MI	未	617	MITSU	密	990	mono	物	410
mi-	御	1214	MITSU	蜜	2009	moppara	專	925
MI	眉	1889	mitsugu	貢	1332	mori	森	40
MI	魅	2007	miya	宮	274	moro	諸	909
MI	弥	2029	miyako	都	376	moru	盛	921
michi	道	205	mizo	溝	1340	moru	漏	2128
michibiku	導	782	mizu	水	42	moshi	若	896
michiru	滿	616	mizukara	自	150	mōsu	申	338
midara	淫	1034	mizuumi	湖	293	moteasobu	玩	1168
midareru	乱	999	MO	模	992	moteasobu	弄	2123
midari	妄	2021	mo	喪	1637	moto	下	7
midori	綠	435	mo	藻	1647	moto	本	74
migaku	磨	1997	MO	茂	2020	moto	元	117
migi	右	2	MŌ	毛	230	moto	基	670
mijikai	短	362	MŌ	望	613	moto	許	679
mijime	慘	1397	MŌ	亡	985	moto	素	759
miki	幹	667	MŌ	妄	2021	motomeru	求	478
mikotonori	詔	1506	MŌ	盲	2022	motozuku	基	670
mimi	耳	31	MŌ	耗	2023	motsu	持	310
MIN	民	619	MŌ	猛	2024	MOTSU	物	410
MIN	眠	2011	MŌ	網	2025	motte	以	443
mina	皆	1099	mochi	餅	1939	mottomo	最	510
minami	南	208	mochiiru	用	235	moyoosu	催	1378
minamoto	源	864	mōde	詣	1267	mu-	六	80
minato	港	296	modoru	戻	2105	MU	無	620
mine	峰	1960	moeru	燃	786	MU	武	802
minikui	醜	1457	moguru	潛	1608	MU	務	815
minna	皆	1099	mōkeru	設	754	MU	夢	816
minoru	実	312	MOKU	木	73	MU	謀	1981
miru	見	20	MOKU	目	76	MU	矛	2012
miru	視	889	MOKU	默	2026	MU	霧	2013
miru	診	1543	momo	股	1300	mugi	麦	213
misaki	崎	1384	momo	桃	1780	mugoi	慘	1397
misaki	岬	2008	MON	文	72	mukaeru	迎	1273
misao	操	935	MON	聞	219	mukashi	昔	346
misasagi	陵	2091	MON	門	231	muko	婿	1582
mise	店	195	MON	問	418	muku	向	294

mukuiru	報	810	nae	苗	1897	naoru	直	192
mukuro	骸	1113	naeru	萎	1020	naosu	治	527
muna-	胸	851	nagai	長	189	narabu	並	977
muna-	棟	1787	nagai	永	644	narau	習	323
munashii	虚	1212	nagameru	眺	1717	narau	倣	1959
mune	胸	851	nagareru	流	432	nareru	慣	668
mune	旨	1401	nageku	慨	1109	naru	鳴	229
mune	棟	1787	nageku	嘆	1690	naru	成	545
mura	村	55	nageru	投	378	nasake	情	741
mura	斑	1869	nagoyaka	和	440	nashi	梨	1815
murasaki	紫	1409	naguru	毆	1065	nasu	為	1017
mure	群	684	nagusamu	慰	1026	natsu	夏	88
muro	室	152	NAI	内	207	NATSU	納	963
musaboru	貪	1809	nai	無	620	natsukashii	懷	1104
musebu	咽	1032	nai	亡	985	nawa	繩	1520
mushi	虫	60	naka	中	59	nayamu	惱	1829
mushiro	寧	1826	naka	仲	571	nazo	謎	1816
musu	蒸	915	nakaba	半	214	nazumu	泥	1755
musubu	結	497	naku	鳴	229	ne	音	6
musume	娘	2014	naku	泣	479	ne	根	298
mutsumajii	睦	1984	nakunaru	亡	985	ne	值	946
muzukashii	難	960	nama	生	44	nebaru	粘	1828
MYAKU	脈	618	namakeru	怠	1663	negau	願	469
MYŌ	名	75	namari	鉛	1057	NEI	寧	1826
MYŌ	明	228	nameraka	滑	1132	nejiru	捻	1827
MYŌ	命	416	nami	波	387	neko	猫	1899
MYŌ	苗	1897	nami	並	977	nemui	眠	2011
MYŌ	妙	2010	nami	浪	2125	nemuru	睡	1564
MYŌ	冥	2015	namida	淚	2101	NEN	年	68
MYŌ	猫	1899	NAN	男	57	NEN	然	557
			NAN	南	208	NEN	念	590
			NAN	難	960	NEN	燃	786
			NAN	軟	1818	NEN	捻	1827
			nana-	七	32	NEN	粘	1828
			naname	斜	1430	nengoro	懇	1364
			nani	何	86	nerau	狙	1617
			nanigashi	某	1973	neru	練	438
			nao	尚	1491	neru	寢	1544
			nao	猶	2041	neru	鍊	2118

netamu	嫉 1426	NŌ	惱 1829	NYŌ	女 37
netamu	妬 1768	NŌ	濃 1830	NYŌ	尿 1823
NETSU	熱 589	noberu	述 731	NYŪ	入 67
NI	二 65	noberu	陳 1732	NYŪ	乳 961
ni	荷 259	nobiru	延 831	NYŪ	柔 1462
NI	兒 526	nobiru	伸 1533		
NI	仁 917	noboru	上 39	○	
ni	丹 1686	noboru	登 382	o-	小 38
NI	尼 1819	noboru	昇 1492	O	惡 241
NI	弍 1820	nochi	後 123	O	和 440
nibui	鈍 1810	nodo	咽 1032	O	汚 1060
NICHI	日 66	nodo	喉 1335	o	緒 1481
nigai	苦 283	nogareru	逃 1776	o	尾 1888
nigeru	逃 1776	noki	軒 1284	o-	雄 2043
nigiru	握 1011	nokoru	殘 520	Ō	王 5
nigoru	濁 1680	nomu	飲 250	Ō	大 56
nii	新 165	nonoshiru	罵 1834	Ō	黃 133
niji	虹 1822	nori	典 579	Ō	央 254
NIKU	肉 209	nori	則 764	Ō	橫 255
nikumu	憎 1648	norou	呪 1446	Ō	応 651
NIN	人 41	noru	乘 336	Ō	往 652
NIN	任 785	noseru	載 1381	Ō	桜 653
NIN	認 962	nottoru	則 764	Ō	皇 871
NIN	妊 1824	nozoku	除 910	Ō	凹 1061
NIN	忍 1825	nozomu	望 613	Ō	押 1062
ninau	担 941	nozomu	臨 1004	Ō	旺 1063
nioi	勺 1821	nugu	脫 1682	Ō	歐 1064
niru	似 724	nuguu	拭 1526	Ō	毆 1065
niru	煮 1431	nukaru	拔 1858	Ō	翁 1066
nise	偽 1189	numa	沼 1493	Ō	奧 1067
nishi	西 169	nuno	布 799	obi	帶 566
nishiki	錦 1238	nuru	塗 1771	obiru	帶 566
niwa	庭 372	nusa	幣 1936	obiyakasu	脅 1225
niwatori	鷄 1272	nushi	主 315	oboeru	覺 463
no	野 233	nusumu	窃 1595	oboreru	溺 1758
NŌ	農 386	nusumu	盜 1783	ochiiru	陷 1144
NŌ	能 787	nuu	縫 1966	ochiru	落 431
NŌ	納 963	NYO	女 37	odayaka	穩 1075
NŌ	腦 964	NYO	如 1482	odokasu	嚇 1122

odokasu	脅	1225	okuru	送	349	osanai	幼	996
oeru	終	322	okuru	贈	1649	ōse	仰	1229
odoroku	驚	1228	omo	主	315	oshieru	教	112
odoru	躍	2031	omo	面	417	oshimu	惜	1590
odoru	踊	2056	omoi	重	326	osoi	遲	1698
odosu	威	1016	omomuki	趣	1444	osore	虞	1071
odosu	嚇	1122	omomuku	赴	1910	osoreru	畏	1018
odosu	脅	1225	omomuro	徐	1484	osoreru	恐	1223
oeru	終	322	omote	表	402	osoreru	惧	1243
ogamu	拌	966	omote	面	417	osou	襲	1459
ōgi	扇	1599	omou	思	147	osu	推	919
oginau	補	981	ōmune	概	1112	osu	押	1062
ogoru	傲	1349	ON	音	6	osu	雄	2043
ogosoka	嚴	865	ON	温	257	oto	音	6
ōi	多	180	ON	恩	654	otoko	男	57
oiru	老	638	ON	怨	1051	otoroeru	衰	1561
ōjiru	応	651	ON	穩	1075	otoru	劣	2113
oka	岡	1068	on-	御	1214	otōto	弟	194
oka	丘	1203	onaji	同	204	otozureru	訪	984
okasu	犯	789	oni	鬼	1179	OTSU	乙	1072
okasu	侵	1536	onna	女	37	otto	夫	601
okasu	冒	1974	ono(-ono)	各	462	ou	追	370
oki	冲	1708	ononuku	慄	2079	ou	負	406
ōkii	大	56	onore	己	866	ou	逐	1703
okina	翁	1066	ore	俺	1073	ou	被	1883
okiru	起	268	ori	折	551	ōu	覆	1924
okonau	行	131	oriru	下	7	ōu	蔽	1938
okoru	起	268	oriru	降	873	owaru	終	322
okoru	興	702	oroka	愚	1244	oya	親	166
okoru	怒	1774	oroshi	卸	1074	ōyake	公	126
okotaru	怠	1663	orosu	卸	1074	oyobu	及	1202
OKU	屋	256	oru	折	551	oyogu	泳	252
OKU	億	452	oru	居	678	oyoso	凡	1993
oku	置	570	oru	織	742			
oku	奧	1067	osaeru	抑	2060	<b>R</b>		
OKU	憶	1069	osameru	治	527	RA	拉	2063
OKU	臆	1070	osameru	修	730	RA	裸	2064
okureru	後	123	osameru	収	898	RA	羅	2065
okureru	遲	1698	osameru	納	963	RAI	来	237

RAI	雷 2066	RI	理 239	RŌ	籠 2129
RAI	賴 2067	RI	利 626	ROKU	六 80
RAKU	楽 98	RI	裏 1002	ROKU	緑 435
RAKU	落 431	RI	梨 1815	ROKU	録 640
RAKU	絡 2068	RI	吏 2074	ROKU	鹿 1420
RAKU	酪 2069	RI	痢 2075	ROKU	麓 2130
RAN	乱 999	RI	履 2076	RON	論 1006
RAN	卵 1000	RI	璃 2077	RU	留 824
RAN	覧 1001	RI	離 2078	RU	瑠 2100
RAN	嵐 1014	RICHI	律 1003	RUI	類 632
RAN	濫 2071	RIKI	力 78	RUI	淚 2101
RAN	藍 2072	RIKU	陸 627	RUI	累 2102
RAN	欄 2073	RIN	林 79	RUI	罌 2103
RATSU	拉 2063	RIN	輪 631	RYAKU	略 823
RATSU	辣 2070	RIN	臨 1004	RYO	旅 433
REI	礼 436	RIN	厘 2097	RYO	侶 2085
REI	令 633	RIN	倫 2098	RYO	虜 2086
REI	冷 634	RIN	隣 2099	RYO	慮 2087
REI	例 635	RIN	鈴 2106	RYO	呂 2119
REI	励 2104	RITSU	立 77	RYŌ	両 434
REI	戾 2105	RITSU	率 767	RYŌ	漁 483
REI	鈴 2106	RITSU	律 1003	RYŌ	良 628
REI	零 2107	RITSU	慄 2079	RYŌ	料 629
REI	靈 2108	RO	路 439	RYŌ	量 630
REI	隸 2109	RO	呂 2119	RYŌ	令 633
REI	齡 2110	RO	炉 2120	RYŌ	領 825
REI	麗 2111	RO	賂 2121	RYŌ	了 2088
REKI	歷 636	RO	露 2122	RYŌ	涼 2089
REKI	曆 2112	RŌ	老 638	RYŌ	獵 2090
REN	練 438	RŌ	勞 639	RYŌ	陵 2091
REN	連 637	RŌ	朗 1005	RYŌ	僚 2092
REN	恋 2116	RŌ	糧 2096	RYŌ	寮 2093
REN	廉 2117	RŌ	露 2122	RYŌ	療 2094
REN	鍊 2118	RŌ	弄 2123	RYŌ	瞭 2095
RETSU	列 437	RŌ	郎 2124	RYŌ	糧 2096
RETSU	劣 2113	RŌ	浪 2125	RYŌ	靈 2108
RETSU	烈 2114	RŌ	廊 2126	RYOKU	力 78
RETSU	裂 2115	RŌ	楼 2127	RYOKU	緑 435
RI	里 238	RŌ	漏 2128	RYŪ	流 432

RYŪ	留	824	SAI	再	706	saki	埼	1382
RYŪ	柳	2080	SAI	災	707	saki	崎	1384
RYŪ	竜	2081	SAI	妻	708	saki	岬	2008
RYŪ	粒	2082	SAI	採	709	SAKU	作	141
RYŪ	隆	2083	SAI	際	710	SAKU	昨	512
RYŪ	硫	2084	SAI	財	712	SAKU	策	883
<b>S</b>			SAI	濟	881	SAKU	冊	884
SA	左	24	SAI	裁	882	SAKU	削	1385
SA	作	141	SAI	采	1371	SAKU	柵	1386
SA	茶	187	SAI	碎	1372	SAKU	索	1387
SA	差	508	SAI	宰	1373	SAKU	酢	1388
SA	查	705	SAI	栽	1374	SAKU	搾	1389
SA	再	706	SAI	彩	1375	SAKU	錯	1390
SA	砂	879	SAI	齋	1376	saku	咲	1391
SA	佐	1365	SAI	債	1377	sakura	桜	653
SA	沙	1366	SAI	催	1378	sama	様	430
SA	唆	1367	SAI	塞	1379	samatageru	妨	1970
SA	詐	1368	SAI	歲	1380	sameru	覺	463
SA	鎖	1369	SAI	載	1381	sameru	冷	634
sabaku	裁	882	sai	埼	1382	sameru	醒	1585
sabi	寂	1438	sainamu	苛	1077	samui	寒	263
sabishii	寂	1438	saiwai	幸	295	samurai	士	521
sachi	幸	295	saka-	酒	318	samurai	侍	1415
sadameru	定	371	saka	坂	394	SAN	三	25
saegiru	遮	1432	saka	阪	1865	SAN	山	26
sagaru	下	7	sakaeru	栄	450	SAN	算	142
sagasu	探	942	sakai	境	680	SAN	参	517
sagasu	搜	1630	sakan	旺	1063	SAN	産	518
sageru	提	776	sakana	魚	109	SAN	散	519
sagesumu	蔑	1943	sakanoboru	遡	1625	SAN	酸	715
saguru	探	942	sakarau	逆	675	SAN	賛	716
SAI	才	139	sakaru	盛	921	SAN	蚕	885
SAI	細	140	sakazuki	杯	1835	SAN	栈	1396
SAI	西	169	sake	酒	318	SAN	惨	1397
SAI	切	173	sake	酎	1711	SAN	傘	1398
SAI	祭	299	sakebu	叫	1216	sara	皿	300
SAI	菜	509	sakeru	避	1887	sara	更	1323
SAI	最	510	sakeru	裂	2115	saru	去	276
			saki	先	51	saru	猿	1056

sasaeru	支 717	SEI	整 345	SEKI	瀉 1127
sasou	誘 2044	SEI	成 545	SEKI	寂 1438
sasu	指 305	SEI	省 546	SEKI	斥 1586
sasu	差 508	SEI	清 547	SEKI	析 1587
sasu	刺 1403	SEI	静 548	SEKI	脊 1588
sasu	插 1631	SEI	情 741	SEKI	隻 1589
sato	里 238	SEI	制 744	SEKI	惜 1590
satoru	悟 1313	SEI	性 745	SEKI	戚 1591
satosu	諭 2035	SEI	政 746	SEKI	跡 1592
SATSU	札 513	SEI	勢 747	SEKI	籍 1593
SATSU	刷 514	SEI	精 748	semai	狹 1222
SATSU	殺 515	SEI	製 749	semaru	迫 1846
SATSU	察 516	SEI	濟 881	semeru	責 751
SATSU	冊 884	SEI	盛 921	semeru	攻 1322
SATSU	刹 1392	SEI	聖 922	SEN	千 49
SATSU	搽 1393	SEI	誠 923	SEN	川 50
SATSU	撮 1394	sei	背 967	SEN	先 51
SATSU	擦 1395	SEI	歲 1380	SEN	船 175
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se	瀨 1573	SEI	醒 1585	SEN	仙 1597
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SEI	西 169	SEKI	席 549	SEN	羨 1603
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SEI	星 171	SEKI	責 751	SEN	詮 1605
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SEN	遷	1609	SHI	糸	29	SHI	祉	1404
SEN	薦	1610	SHI	止	143	SHI	肢	1405
SEN	織	1611	SHI	市	144	SHI	施	1406
SEN	鮮	1612	SHI	矢	145	SHI	恣	1407
seru	競	487	SHI	姉	146	SHI	脂	1408
SETSU	切	173	SHI	思	147	SHI	紫	1409
SETSU	雪	174	SHI	紙	148	SHI	嗣	1410
SETSU	折	551	SHI	自	150	SHI	雌	1411
SETSU	節	552	SHI	仕	301	SHI	摯	1412
SETSU	說	553	SHI	死	302	SHI	賜	1413
SETSU	接	753	SHI	使	303	SHI	諮	1414
SETSU	設	754	SHI	始	304	SHI	漬	1737
SETSU	刹	1392	SHI	指	305	shiawase	幸	295
SETSU	拙	1594	SHI	齒	306	shiba	芝	1428
SETSU	窃	1595	SHI	詩	307	shibaraku	暫	1400
SETSU	撰	1596	SHI	次	308	shibaru	縛	1851
SHA	車	33	SHI	士	521	shibomu	菱	1020
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SHA	写	313	SHI	史	523	shiboru	搾	1389
SHA	者	314	SHI	司	524	shibui	渋	1463
SHA	舍	727	SHI	試	525	SHICHI	七	32
SHA	謝	728	SHI	支	717	SHICHI	質	726
SHA	砂	879	SHI	志	718	shigarami	柵	1386
SHA	射	893	SHI	枝	719	shigeru	繁	1874
SHA	捨	894	SHI	師	720	shigeru	茂	2020
SHA	赦	1429	SHI	資	721	shigoku	扱	1012
SHA	斜	1430	SHI	飼	722	shii	椎	1734
SHA	煮	1431	SHI	示	723	shiiru	強	111
SHA	遮	1432	SHI	至	886	shiitageru	虐	1201
SHAKU	石	47	SHI	私	887	shika	鹿	1420
SHAKU	赤	48	SHI	姿	888	shikaru	然	557
SHAKU	昔	346	SHI	視	889	shikaru	叱	1422
SHAKU	借	530	SHI	詞	890	SHIKI	色	162
SHAKU	尺	895	SHI	誌	891	SHIKI	式	311
SHAKU	酌	1435	SHI	茨	1030	SHIKI	識	725
SHAKU	积	1436	SHI	柿	1115	SHIKI	織	742
SHAKU	爵	1437	SHI	旨	1401	shiku	敷	1915
SHI	子	27	SHI	伺	1402	shima	島	380

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shimo	霜 1645	shiraberu	調 369	SHO	庶 1480
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SHIN	浸 1541	SHITSU	執 1424	SHŌ	清 547
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SHIN	審 1546	shizuka	静 548	SHŌ	政 746
SHIN	震 1547	shizuku	滴 1757	SHŌ	精 748
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SHŌ	升 1485	SHOKU	殖 1527	SHŪ	羞 1454
SHŌ	召 1486	SHOKU	飾 1528	SHŪ	愁 1455
SHŌ	匠 1487	SHOKU	触 1529	SHŪ	酬 1456
SHŌ	床 1488	SHOKU	嘱 1530	SHŪ	醜 1457
SHŌ	抄 1489	SHU	手 34	SHŪ	蹴 1458
SHŌ	肖 1490	SHU	首 155	SHŪ	襲 1459
SHŌ	尚 1491	SHU	主 315	SHUKU	宿 327
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SHŌ	沼 1493	SHU	取 317	SHUKU	縮 904
SHŌ	宵 1494	SHU	酒 318	SHUKU	叔 1466
SHŌ	症 1495	SHU	種 531	SHUKU	淑 1467
SHŌ	祥 1496	SHU	修 730	SHUKU	肅 1468
SHŌ	称 1497	SHU	衆 901	SHUN	春 158
SHŌ	涉 1498	SHU	朱 1439	SHUN	俊 1470
SHŌ	紹 1499	SHU	狩 1440	SHUN	瞬 1471
SHŌ	訟 1500	SHU	殊 1441	SHUN	旬 1472
SHŌ	掌 1501	SHU	珠 1442	SHUTSU	出 36
SHŌ	晶 1502	SHU	腫 1443	SO	組 178
SHŌ	焦 1503	SHU	趣 1444	SO	想 350
SHŌ	硝 1504	SHŪ	秋 156	SO	祖 758
SHŌ	粧 1505	SHŪ	週 157	SO	素 759
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SHŌ	獎 1507	SHŪ	拾 321	SO	阻 1618
SHŌ	詳 1508	SHŪ	終 322	SO	租 1619
SHŌ	彰 1509	SHŪ	習 323	SO	措 1620
SHŌ	懂 1510	SHŪ	集 324	SO	粗 1621
SHŌ	衝 1511	SHŪ	周 532	SO	疎 1622
SHŌ	償 1512	SHŪ	祝 533	SO	訴 1623
SHŌ	礁 1513	SHŪ	修 730	SO	塑 1624
SHŌ	鐘 1514	SHŪ	収 898	SO	遡 1625
SHŌ	井 1575	SHŪ	宗 899	SO	礎 1626
SHŌ	姓 1576	SHŪ	就 900	SO	曾 1635
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SŌ	想	350	sokonau	損	768	SU	守	316
SŌ	争	558	SOKU	足	54	su	州	320
SŌ	倉	559	SOKU	息	351	su	巢	560
SŌ	巢	560	SOKU	速	352	SU	素	759
SŌ	総	760	SOKU	束	561	su	酢	1388
SŌ	宗	899	SOKU	側	562	SU	須	1556
SŌ	奏	930	SOKU	則	764	SŪ	数	168
SŌ	窓	931	SOKU	測	765	SŪ	枢	1568
SŌ	創	932	SOKU	塞	1379	SŪ	崇	1569
SŌ	装	933	SOKU	即	1650	sube	術	732
SŌ	層	934	SOKU	促	1651	suberu	統	780
SŌ	操	935	SOKU	捉	1652	suberu	滑	1132
SŌ	繰	1253	somaru	染	928	subete	総	760
SŌ	双	1627	somuku	背	967	sudeni	既	1177
SŌ	壮	1628	SON	村	55	sue	末	615
SŌ	莊	1629	SON	孫	565	sueru	据	1570
SŌ	搜	1630	SON	損	768	sugata	姿	888
SŌ	挿	1631	SON	存	938	sugi	過	659
SŌ	桑	1632	SON	尊	939	sugi	杉	1571
SŌ	掃	1633	SON	遜	1655	sugiru	過	659
SŌ	曹	1634	sonaeru	具	284	sugoi	淒	1580
SŌ	曾	1635	sonaeru	備	795	sugu	直	192
SŌ	爽	1636	sonaeru	供	850	sugureru	優	995
SŌ	喪	1637	sonemu	嫉	1426	sugureru	傑	1278
SŌ	瘦	1638	sono	園	84	sugureru	秀	1451
SŌ	葬	1639	sora	空	17	SUI	水	42
SŌ	僧	1640	soreru	逸	1029	SUI	酸	715
SŌ	遭	1641	sōrō	候	504	SUI	垂	918
SŌ	槽	1642	soru	反	393	SUI	推	919
SŌ	踪	1643	sosogu	注	365	SUI	吹	1557
SŌ	燥	1644	sosonokasu	唆	1367	SUI	炊	1558
SŌ	霜	1645	sosoru	唆	1367	SUI	帥	1559
SŌ	騷	1646	soto	外	96	SUI	粹	1560
SŌ	藻	1647	SOTSU	卒	564	SUI	衰	1561
SŌ	贈	1649	SOTSU	率	767	SUI	醉	1562
soba	側	562	sou	沿	832	SUI	遂	1563
sodatsu	育	247	sou	添	1763	SUI	睡	1564
sode	袖	1453	sozoro	漫	2006	SUI	穗	1565

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suji	筋	854	ta	田	63	TAI	逮	1668
suki	好	503	TA	多	180	TAI	替	1669
suki	隙	1275	TA	太	181	TAI	滯	1670
sukoshi	少	160	TA	他	354	TAI	戴	1671
sukoyaka	健	499	TA	汰	1656	taira	平	411
suku	透	1781	taba	束	561	taka	高	132
sukunai	少	160	tabaneru	束	561	takai	高	132
sukuu	救	480	taberu	食	163	takara	宝	983
sumi	炭	361	tabi	度	377	take	竹	58
sumi	隅	1247	tabi	旅	433	take	岳	1124
sumi	墨	1986	-tachi	達	568	take	丈	1515
sumiyaka	速	352	tada	唯	2037	taki	滝	1672
sumu	住	325	tadachi	直	192	takigi	薪	1548
sumu	濟	881	tadashi	但	1681	TAKU	度	377
sumu	澄	1724	tadashii	正	43	TAKU	宅	940
SUN	寸	920	tadayou	漂	1896	TAKU	扱	1673
sunā	砂	879	taeru	絶	756	taku	炊	1558
sunawachi	即	1650	taeru	堪	1150	TAKU	沢	1674
suppai	酸	715	taeru	耐	1662	TAKU	卓	1675
suppai	酢	1388	tagai	互	1310	TAKU	拓	1676
suru	刷	514	tagayasū	耕	699	TAKU	託	1677
suru	為	1017	TAI	大	56	TAKU	濯	1678
suru	擦	1395	TAI	太	181	takumi	巧	1317
suru	摩	1996	TAI	体	182	takumi	匠	1487
surudoī	銳	1044	TAI	台	183	takuwaeru	貯	572
susamajii	淒	1580	TAI	对	356	takuwaeru	蓄	1704
suso	裾	1572	TAI	待	357	tama	玉	15
susumeru	勸	1156	TAI	代	358	tama	球	275
susumeru	薦	1610	TAI	帶	566	tama	魂	1362
susumu	進	343	TAI	隊	567	tama	彈	1694
sutaru	廢	1837	TAI	退	769	tama	璧	1941
suteru	捨	894	TAI	貸	770	tama	靈	2108
suteru	棄	1183	TAI	態	771	tamago	卵	1000
suu	吸	849	TAI	耐	1662	tamashii	魂	1362
suwaru	座	880	TAI	怠	1663	tamau	給	481
suzu	鈴	2106	TAI	胎	1664	tamawaru	賜	1413
suzushii	涼	2089	TAI	泰	1665	tame	為	1017
			TAI	堆	1666	tameru	矯	1226

tamesu	試	525	tatamu	晷	1519	TEI	亭	1745
tami	民	619	tate	縱	903	TEI	貞	1746
tamotsu	保	808	tate	盾	1474	TEI	帝	1747
TAN	炭	361	tatematsuru	奉	1954	TEI	訂	1748
TAN	短	362	tateru	建	498	TEI	通	1749
TAN	反	393	tatoeru	例	635	TEI	偵	1750
TAN	單	569	tatoeru	喻	2033	TEI	堤	1751
TAN	担	941	tatsu	立	77	TEI	艇	1752
TAN	探	942	TATSU	達	568	TEI	締	1753
TAN	誕	943	tatsu	經	685	TEI	諦	1754
TAN	堪	1150	tatsu	絕	756	TEKI	笛	373
TAN	但	1681	tatsu	斷	773	TEKI	的	578
TAN	丹	1686	tatsu	裁	882	TEKI	適	778
TAN	旦	1687	tatsu	竈	2081	TEKI	敵	779
TAN	胆	1688	tattobu	尚	1491	TEKI	摘	1756
TAN	淡	1689	tattoo	貴	847	TEKI	滴	1757
TAN	嘆	1690	tattoo	尊	939	TEN	天	62
TAN	端	1691	tawamureru	戲	1192	TEN	店	195
TAN	綻	1692	tawara	俵	796	TEN	点	196
TAN	鍛	1693	tayori	便	610	TEN	轉	375
TAN	壇	1695	tayoru	賴	2067	TEN	典	579
TAN	貪	1809	tazuneru	訪	984	TEN	展	955
tana	店	195	tazuneru	尋	1554	TEN	添	1763
tana	棚	1684	tazusawaru	携	1265	TEN	填	1764
tanagokoro	掌	1501	te	手	34	TEN	殿	1765
tane	種	530	TEI	体	182	tera	寺	149
tani	谷	135	TEI	弟	194	teru	照	541
tani	溪	1262	TEI	丁	367	TETSU	鉄	374
tanomu	賴	2067	TEI	定	371	TETSU	迭	1759
tanoshii	樂	98	TEI	庭	372	TETSU	哲	1760
taoreru	倒	1777	TEI	低	575	TETSU	徹	1761
tare	誰	1685	TEI	底	576	TETSU	撤	1762
tareru	垂	918	TEI	停	577	TO	土	64
tariru	足	54	TEI	提	776	to	戸	120
tashika	確	664	TEI	程	777	TO	凶	167
tasukeru	助	330	TEI	呈	1741	TO	都	376
tatakau	戰	555	TEI	廷	1742	TO	登	382
tatakau	鬪	1794	TEI	抵	1743	TO	徒	581
tatami	晷	1519	TEI	邸	1744	TO	斗	1766

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TO	妬 1768	TŌ	筒 1789	tomi	富 801
TO	途 1769	TŌ	稻 1790	tomini	頓 1808
TO	渡 1770	TŌ	踏 1791	tomo	友 234
TO	塗 1771	TŌ	騰 1792	tomo	共 484
TO	賭 1772	TŌ	藤 1793	tomo	供 850
tō	十 35	TŌ	鬪 1794	tomo	侶 2085
TŌ	刀 198	TŌ	騰 1795	tomonau	伴 1864
TŌ	冬 199	tobira	扉 1884	tomu	富 801
TŌ	当 200	toboshii	乏 1967	tomurau	弔 1714
TŌ	東 201	toboso	枢 1568	TON	团 772
TŌ	答 202	tobu	飛 595	TON	屯 1806
TŌ	頭 203	tobu	跳 1721	TON	豚 1807
TŌ	道 205	tochi	柄 1803	TON	頓 1808
TŌ	投 378	todokōru	滯 1670	tonaeru	唱 538
TŌ	豆 379	todoku	屈 959	tonari	隣 2099
TŌ	島 380	toge	刺 1403	tono	殿 1765
TŌ	湯 381	tōge	峠 1799	tora	虎 1301
TŌ	登 382	togeru	遂 1563	toraeru	捉 1652
TŌ	等 383	togu	研 290	toraeru	捕 1947
TŌ	灯 583	tōi	遠 85	tori	鳥 190
TŌ	統 780	tojiru	閉 979	toriko	虜 2086
TŌ	討 956	tokeru	融 2046	toru	取 317
TŌ	党 957	tokeru	溶 2053	toru	採 709
TŌ	糖 958	toki	時 151	toru	采 1371
TŌ	納 963	toko	床 1488	toru	撮 1394
TŌ	到 1775	tokoro	所 328	toru	執 1424
TŌ	逃 1776	TOKU	読 206	toru	把 1831
TŌ	倒 1777	toku	説 553	tōru	通 193
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TŌ	唐 1779	TOKU	特 586	tōtoi	貴 847
TŌ	桃 1780	TOKU	得 587	tōtoi	尊 939
TŌ	透 1781	TOKU	徳 783	totonoeu	整 345
TŌ	悼 1782	toku	积 1436	totonoeu	調 369
TŌ	盜 1783	TOKU	匿 1800	TOTSU	凸 1804
TŌ	陶 1784	TOKU	督 1801	TOTSU	突 1805
TŌ	塔 1785	TOKU	篤 1802	totsugu	嫁 1082
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tsubasa	翼 2062	tsukurou	繕 1616	tsuyoi	強 111
tsubo	坪 1738	tsukuru	作 141	tsuyu	露 2122
tsubu	粒 2082	tsukuru	造 761	tsuzuku	続 563
tsubusu	潰 1102	tsuma	妻 708	tsuzumi	鼓 1307
tsuchi	土 64	tsuma-	爪 1739		
tsuchi	椎 1734	tsumamu	撮 1394	<b>U</b>	
tsuchikau	培 1839	tsumamu	摘 1756	U	右 2
tsugeru	告 507	tsume	爪 1739	U	雨 3
tsugi	次 308	tsumetai	冷 634	U	羽 82
tsugu	次 308	tsumi	罪 713	U	有 423
tsugu	接 753	tsumu	積 550	U	宇 829
tsugu	繼 1266	tsumu	詰 1198	ubau	奪 1683
tsugu	嗣 1410	tsumu	摘 1756	uchi	内 207
tsugunau	償 1512	tsumugu	紡 1976	ude	腕 2136
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TSUI	追 370	tsune	常 740	ueru	植 337
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TSUI	墜 1735	tsuno	角 97	ueru	飢 1178
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tsuka	塚 1736	tsuranuku	貫 1148	ukeru	受 319
tsukaeru	仕 301	tsureru	連 637	ukeru	請 1584
tsukamaru	捕 1947	tsuru	弦 1298	uketamawaru	承 736
tsukaneru	束 561	tsuru	釣 1718	uku	浮 1911
tsukareru	疲 1882	tsuru	鶴 1740	uma	馬 210
tsukaru	潰 1737	tsurugi	劍 1282	umai	旨 1401
tsukasadoru	司 524	tsutaeru	伝 580	umareru	生 44
tsukau	使 303	tsutanai	拙 1594	umaru	埋 2000
tsukau	遣 1289	tsutomeru	努 582	ume	梅 592
tsuki	月 18	tsutomeru	務 815	umi	海 94
tsukiru	尽 1550	tsutomeru	勤 853	umu	生 44
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unagasu	促	1651	utsuru	写	313	waru	割	838
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une	畝	1040	utsuru	映	830	wasureru	忘	986
uo	魚	109	utsuru	遷	1609	wata	綿	818
ura	裏	1002	utsuwa	器	475	watakushi	私	887
ura	浦	1041	uttaeru	訴	1623	wataru	渡	1770
uramu	怨	1051	uwa-	上	39	watashi	私	887
uramu	憾	1161	uyamau	敬	856	waza	業	278
uramu	恨	1358	uyayashii	恭	1224	waza	技	673
uranai	占	1598	uzu	渦	1081	waza	態	771
urayamu	羨	1603	uzumaru	埋	2000	wazawai	災	707
ureeru	愁	1455	uzutakai	堆	1666	wazawai	禍	1084
ureeru	憂	2045				wazuka	僅	1236
uro	虚	1212	<b>W</b>			wazurau	患	1147
uru	壳	211	WA	羽	82	wazurau	煩	1871
uru	得	587	WA	話	240			
uruou	潤	1478	WA	和	440	<b>Y</b>		
urusai	煩	1871	wa	輪	631	ya-	八	70
urushi	漆	1427	wa	環	1163	ya	家	89
uruwashii	麗	2111	waga-	我	833	ya	矢	145
ushi	牛	108	WAI	賄	2131	YA	夜	232
ushinau	失	529	wakai	若	896	YA	野	233
ushiro	後	123	wakareru	別	607	ya	屋	256
usu	白	1205	wakaru	分	218	YA	冶	2028
usui	薄	1849	wakatsu	頒	1872	ya	弥	2029
uta	歌	90	wake	訳	993	yabureru	敗	591
uta	唄	1038	wakeru	分	218	yaburu	破	788
utagau	疑	848	waki	脇	2132	yado	宿	327
utage	宴	1052	waku	沸	1926	yadoru	宿	327
utai	謡	2059	waku	湧	2040	yaiba	刃	1549
utau	歌	90	WAKU	惑	2133	yakko	奴	1773
utau	謡	2059	waku	粹	2134	YAKU	役	419
utoi	疎	1622	wameku	喚	1149	YAKU	藥	420
utsu	打	355	WAN	灣	2135	yaku	燒	539
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utsu	擊	1276	warau	笑	537	YAKU	訳	993
utsukushii	美	398	ware	我	833	YAKU	疫	1045

YAKU	厄	2030	YŌ	要	623	yoru	選	556
YAKU	躍	2031	YŌ	養	624	yoru	因	643
yama	山	26	YŌ	容	822	yoru	寄	671
yamai	病	404	YŌ	幼	996	yoru	依	1015
yameru	辞	528	YŌ	妖	2049	yoru	拋	1211
yami	闇	2032	YŌ	庸	2050	yoshi	由	421
yamu	病	404	YŌ	揚	2051	yosouu	装	933
yanagi	柳	2080	YŌ	揺	2052	you	醉	1562
yani	脂	1408	YŌ	溶	2053	yowai	弱	154
yaru	遣	1289	YŌ	腰	2054	yōyaku	漸	1614
yasashii	易	647	YŌ	瘍	2055	yu	湯	381
yasashii	優	995	YŌ	踊	2056	YU	由	421
yaseru	瘦	1638	YŌ	窯	2057	YU	油	422
yashinau	養	624	YŌ	擁	2058	YU	遊	424
yashiro	社	153	YŌ	謡	2059	YU	輸	819
yasui	安	242	YŌ	沃	2061	YU	喻	2033
yasui	易	647	yobu	呼	867	YU	愉	2034
yasumu	休	14	yogoreru	汚	1060	YU	諭	2035
yatou	雇	1305	yoi	良	628	YU	癒	2036
yatsu	奴	1773	yoi	善	929	YŪ	右	2
yawaragu	和	440	yoi	宵	1494	yū	夕	46
yawarakai	柔	1462	yoko	横	255	YŪ	友	234
yawarakai	軟	1818	YOKU	浴	625	YŪ	由	421
yo-	四	28	YOKU	欲	997	YŪ	有	423
yo	夜	232	YOKU	翌	998	YŪ	遊	424
yo	世	344	YOKU	抑	2060	YŪ	勇	622
yo	代	358	YOKU	沃	2061	YŪ	郵	994
YO	予	425	YOKU	翼	2062	YŪ	優	995
YO	余	820	yome	嫁	1082	YŪ	熊	1252
YO	預	821	yomu	読	206	YŪ	幽	2038
YO	与	2047	yomu	詠	1042	YŪ	悠	2039
YO	誉	2048	yon	四	28	YŪ	湧	2040
YŌ	用	235	yoroi	甲	1318	YŪ	猶	2041
YŌ	曜	236	yorokobu	喜	473	YŪ	裕	2042
YŌ	羊	426	yorokobu	歡	1158	YŪ	雄	2043
YŌ	洋	427	yorokobu	慶	1268	YŪ	誘	2044
YŌ	葉	428	yoroshii	宜	1188	YŪ	憂	2045
YŌ	陽	429	yorozu	万	227	YŪ	融	2046
YŌ	様	430	yoru	夜	232	yubi	指	305

yudaneru	委	245	ZAI	財	712	ZŌ	雜	714
yue	故	694	ZAI	罪	713	ZŌ	造	761
YUI	遺	827	ZAI	劑	1383	ZŌ	像	762
YUI	唯	2037	zama	態	771	ZŌ	增	763
yuka	床	1488	ZAN	殘	520	ZŌ	藏	936
yuki	雪	174	ZAN	慘	1397	ZŌ	臟	937
yuku	行	131	ZAN	斬	1399	ZŌ	曹	1634
yuku	逝	1581	ZAN	暫	1400	ZŌ	憎	1648
yume	夢	816	ZATSU	雜	714	ZŌ	贈	1649
yumi	弓	107	ZE	是	1574	ZOKU	族	353
yureru	搖	2052	ZEI	稅	750	ZOKU	続	563
yurui	緩	1160	ZEN	前	177	ZOKU	属	766
yurusu	許	679	ZEN	全	347	ZOKU	俗	1653
yutaka	豐	811	ZEN	然	557	ZOKU	賊	1654
yutaka	裕	2042	ZEN	善	929	ZON	存	938
yuu	結	497	ZEN	禪	1613	ZU	凶	167
yuzuru	讓	1524	ZEN	漸	1614	ZU	頭	203
			ZEN	膳	1615	ZU	事	309
			ZEN	繕	1616	ZU	豆	379
<b>Z</b>			zeni	錢	757	ZUI	随	1566
ZA	座	880	ZETSU	舌	755	ZUI	髓	1567
ZA	挫	1370	ZETSU	絶	756			
ZAI	材	511	ZŌ	象	540			
ZAI	在	711						

# Stroke Count

## 1 stroke

一	1
乙	1072

## 2 strokes

九	13
七	32
十	35
人	41
二	65
入	67
八	70
力	78
刀	198
丁	367
又	2003
了	2088

## 3 strokes

下	7
口	22
三	25
山	26
子	27
女	37
小	38
上	39
夕	46
千	49

川	50
大	56
土	64
丸	101
弓	107
工	125
才	139
万	227
士	521
久	676
干	840
己	866
寸	920
亡	985
及	1202
巾	1232
乞	1346
丈	1515
刃	1549
凡	1993
与	2047

## 4 strokes

冂	4
王	5
火	8
月	18
犬	19
五	21

手	34
水	42
中	59
天	62
日	66
文	72
木	73
六	80
引	81
牛	108
元	117
戸	120
午	122
公	126
今	138
止	143
少	160
心	164
切	173
太	181
内	207
父	216
分	218
方	223
毛	230
友	234
化	258
区	282
反	393

予	425
欠	496
氏	522
不	600
夫	601
支	717
比	792
仏	805
尺	895
収	898
仁	917
片	980
牙	1090
介	1094
刈	1138
凶	1215
斤	1233
幻	1296
互	1310
勾	1315
孔	1316
升	1485
冗	1516
井	1575
双	1627
丹	1686
弔	1714
爪	1739
斗	1766

屯	1806
勺	1821
匹	1893
乏	1967
厄	2030

### 5 strokes

右	2
玉	15
左	24
四	28
出	36
正	43
生	44
石	47
田	63
白	69
本	74
目	76
立	77
外	96
兄	114
古	115
庑	127
市	144
矢	145
台	183
冬	199
半	214
母	222
北	224
用	235
央	254
去	276
号	297
皿	300
仕	301
写	313
主	315

申	338
世	344
他	354
打	355
代	358
皮	396
冰	401
平	411
由	421
礼	436
以	443
加	453
功	502
札	513
史	523
司	524
失	529
必	597
付	602
辺	608
包	611
未	615
未	617
民	619
令	633
庄	641
永	644
可	655
刊	666
旧	677
句	683
示	723
犯	789
布	799
弁	807
穴	860
冊	884
処	907
庁	950

幼	996
凹	1061
瓦	1091
且	1135
甘	1139
丘	1203
巨	1209
玄	1297
巧	1317
甲	1318
込	1355
叱	1422
囚	1449
汁	1460
召	1486
尻	1532
斥	1586
仙	1597
占	1598
旦	1687
奴	1773
凸	1804
井	1812
尼	1819
汜	1861
弘	1925
丙	1932
矛	2012

### 6 strokes

氦	12
休	14
糸	29
字	30
耳	31
先	51
早	52
竹	58
虫	60

年	68
百	71
名	75
羽	82
回	92
会	93
交	128
光	129
考	130
行	131
合	134
寺	149
自	150
色	162
西	169
多	180
地	184
池	185
当	200
同	204
肉	209
米	220
每	225
安	242
曲	279
血	288
向	294
死	302
次	308
式	311
守	316
州	320
全	347
有	423
羊	426
兩	434
列	437
衣	444
印	448

各 462  
共 484  
好 503  
成 545  
争 558  
仲 571  
兆 573  
伝 580  
灯 583  
老 638  
因 643  
仮 656  
件 687  
再 706  
在 711  
舌 755  
団 772  
任 785  
宇 829  
灰 834  
危 844  
机 845  
吸 849  
后 869  
至 886  
存 938  
宅 940  
扱 1012  
芋 1031  
汚 1066  
汗 1140  
缶 1141  
企 1170  
伎 1171  
吉 1196  
朽 1204  
白 1205  
叫 1216  
仰 1229

刑 1256  
江 1319  
旨 1401  
芝 1428  
朱 1439  
舟 1450  
充 1461  
旬 1472  
巡 1473  
如 1482  
匠 1487  
尽 1550  
迅 1551  
壮 1628  
吐 1767  
忒 1820  
肌 1854  
伐 1857  
帆 1862  
汎 1863  
妃 1878  
伏 1922  
忙 1968  
朴 1983  
妄 2021  
吏 2074  
劣 2113

### 7 strokes

花 9  
貝 10  
見 20  
車 33  
赤 48  
足 54  
村 55  
男 57  
町 61  
何 86

角 97  
汽 104  
近 113  
形 115  
言 118  
谷 135  
作 141  
社 153  
囟 167  
声 170  
走 179  
体 182  
弟 194  
壳 211  
麦 213  
来 237  
里 238  
医 244  
究 271  
局 280  
君 285  
決 289  
住 325  
助 330  
身 339  
对 356  
投 378  
豆 379  
坂 394  
返 412  
役 419  
位 445  
圉 446  
改 458  
完 464  
希 470  
求 478  
芸 495  
告 507

材 511  
兕 526  
初 535  
臣 543  
折 551  
束 561  
低 575  
努 582  
兵 606  
别 607  
利 626  
良 628  
冷 634  
劳 639  
応 651  
快 661  
技 673  
均 681  
災 707  
志 718  
似 724  
序 734  
条 738  
状 739  
判 790  
防 812  
余 820  
我 833  
系 855  
孝 870  
困 878  
私 887  
否 972  
批 973  
忘 986  
乱 999  
卵 1000  
垂 1007  
壺 1028

戒 1095  
 肝 1142  
 含 1167  
 岐 1172  
 忌 1173  
 却 1199  
 狂 1217  
 吟 1241  
 串 1248  
 迎 1273  
 吳 1311  
 坑 1320  
 抗 1321  
 攻 1322  
 更 1323  
 克 1351  
 佐 1365  
 沙 1366  
 伺 1402  
 寿 1445  
 秀 1451  
 床 1488  
 抄 1489  
 肖 1490  
 伸 1533  
 芯 1534  
 辛 1535  
 吹 1557  
 杉 1571  
 即 1650  
 沙 1656  
 妥 1657  
 扱 1673  
 沢 1674  
 但 1681  
 沖 1708  
 沈 1729  
 呈 1741  
 廷 1742

那 1813  
 尿 1823  
 妊 1824  
 忍 1825  
 把 1831  
 伯 1843  
 拔 1858  
 伴 1864  
 阪 1865  
 尾 1888  
 肘 1892  
 扶 1905  
 芳 1952  
 邦 1953  
 坊 1969  
 妨 1970  
 没 1988  
 妙 2010  
 冶 2028  
 妖 2049  
 抑 2060  
 沃 2061  
 励 2104  
 戾 2105  
 呂 2119  
 弄 2123

### 8 strokes

雨 3  
 学 11  
 金 16  
 空 17  
 青 45  
 林 79  
 画 91  
 岩 102  
 京 110  
 国 136  
 姉 146

知 186  
 長 189  
 直 192  
 店 195  
 東 201  
 步 221  
 妹 226  
 明 228  
 門 231  
 夜 232  
 委 245  
 育 247  
 泳 252  
 岸 267  
 苦 283  
 具 284  
 幸 295  
 使 303  
 始 304  
 事 309  
 实 312  
 者 314  
 取 317  
 受 319  
 所 328  
 昔 346  
 注 365  
 定 371  
 波 387  
 板 395  
 表 402  
 服 408  
 物 410  
 放 414  
 味 415  
 命 416  
 油 422  
 和 440  
 英 449

果 454  
 芽 457  
 官 465  
 季 471  
 泣 479  
 協 485  
 徑 492  
 固 501  
 刷 514  
 参 517  
 治 527  
 周 532  
 松 536  
 卒 564  
 底 576  
 的 578  
 典 579  
 毒 588  
 念 590  
 府 603  
 法 612  
 牧 614  
 例 635  
 易 647  
 往 652  
 価 657  
 河 658  
 居 678  
 券 688  
 効 697  
 妻 708  
 枝 719  
 舍 727  
 述 731  
 招 735  
 承 736  
 制 744  
 性 745  
 版 791

肥	793
非	794
武	802
延	831
沿	832
扞	835
供	850
呼	867
刻	875
若	896
宗	899
垂	918
担	941
宙	947
忠	948
屈	959
乳	961
拌	966
並	977
宝	983
枚	988
宛	1013
依	1015
炎	1050
押	1062
旺	1063
歐	1064
毆	1065
岡	1068
佳	1076
苛	1077
怪	1096
拐	1097
劾	1106
岳	1124
玩	1168
奇	1174
祈	1175
宜	1188

拒	1210
拋	1211
享	1218
況	1219
屈	1249
莖	1257
肩	1279
弦	1298
股	1300
虎	1301
拘	1324
肯	1325
昆	1357
采	1371
剌	1392
刺	1403
祉	1404
肢	1405
侍	1415
邪	1433
呪	1446
叔	1466
尚	1491
昇	1492
沼	1493
炊	1558
枢	1568
姓	1576
征	1577
齐	1578
析	1587
拙	1594
狙	1617
阻	1618
卓	1675
拓	1676
抽	1709
坪	1738
抵	1743

邸	1744
泥	1755
迭	1759
妬	1768
到	1775
突	1805
奈	1814
杯	1835
拍	1844
泊	1845
迫	1846
彼	1879
披	1880
泌	1894
苗	1897
怖	1906
阜	1907
附	1908
侮	1919
沸	1926
併	1933
奉	1954
抱	1955
泡	1956
房	1971
肪	1972
奔	1991
枕	2002
抹	2004
岬	2008
免	2018
茂	2020
盲	2022
弥	2029
拉	2063
炉	2120
粹	2134

<b>9 strokes</b>	
音	6
草	53
科	87
海	94
活	99
計	116
後	123
思	147
室	152
首	155
秋	156
春	158
食	163
星	171
前	177
茶	187
昼	188
点	196
南	208
風	217
屋	256
界	260
客	270
急	272
級	273
係	286
研	290
鼎	291
指	305
持	310
拾	321
重	326
昭	331
乘	336
神	340
相	348
送	349
待	357

炭 361  
柱 366  
追 370  
度 377  
畑 391  
癸 392  
美 398  
秒 403  
品 405  
負 406  
面 417  
洋 427  
胃 447  
榮 450  
紀 472  
軍 490  
型 493  
建 498  
昨 512  
祝 533  
信 544  
省 546  
淺 554  
單 569  
飛 595  
變 609  
便 610  
約 621  
勇 622  
要 623  
逆 675  
限 691  
故 694  
厚 698  
查 705  
政 746  
祖 758  
則 764  
退 769

獨 784  
保 808  
迷 817  
映 830  
革 836  
卷 841  
看 842  
皇 871  
紅 872  
砂 879  
姿 888  
城 914  
宣 924  
專 925  
泉 926  
洗 927  
染 928  
奏 930  
段 944  
派 965  
背 967  
肺 968  
律 1003  
哀 1008  
威 1016  
為 1017  
畏 1018  
茨 1030  
咽 1032  
姻 1033  
疫 1045  
怨 1051  
卸 1074  
架 1078  
悔 1098  
皆 1099  
垣 1114  
柿 1115  
括 1128

冠 1143  
軌 1176  
虐 1201  
糾 1206  
峽 1220  
挾 1221  
狹 1222  
契 1258  
孤 1302  
弧 1303  
枯 1304  
侯 1326  
恒 1327  
洪 1328  
荒 1329  
郊 1330  
香 1331  
拷 1347  
恨 1358  
碎 1372  
削 1385  
柵 1386  
咲 1391  
搽 1393  
施 1406  
狩 1440  
臭 1452  
柔 1462  
俊 1470  
盾 1474  
叙 1483  
淨 1517  
拭 1526  
侵 1536  
津 1537  
甚 1552  
帥 1559  
是 1574  
牲 1579

窃 1595  
莊 1629  
促 1651  
俗 1653  
耐 1662  
怠 1663  
胎 1664  
胆 1688  
衷 1710  
挑 1715  
勅 1727  
珍 1730  
亭 1745  
貞 1746  
帝 1747  
訂 1748  
怒 1774  
逃 1776  
洞 1796  
峠 1799  
枳 1803  
虹 1822  
卑 1881  
眉 1889  
訃 1909  
赴 1910  
封 1921  
柄 1934  
胞 1957  
某 1973  
冒 1974  
勃 1989  
盆 1994  
昧 1999  
幽 2038  
柳 2080  
侶 2085  
厘 2097  
郎 2124

**10 strokes**

校 23  
 夏 88  
 家 89  
 記 105  
 婦 106  
 原 119  
 高 132  
 紙 148  
 時 151  
 弱 154  
 書 159  
 通 193  
 馬 210  
 員 248  
 院 249  
 荷 259  
 起 268  
 宮 274  
 庫 292  
 根 298  
 酒 318  
 消 332  
 真 341  
 息 351  
 速 352  
 庭 372  
 島 380  
 配 388  
 倍 389  
 病 404  
 勉 413  
 流 432  
 旅 433  
 案 442  
 害 460  
 拳 482  
 訓 489  
 郡 491

候 504  
 航 505  
 差 508  
 殺 515  
 殘 520  
 借 530  
 笑 537  
 席 549  
 倉 559  
 孫 565  
 帶 566  
 徒 581  
 特 586  
 梅 592  
 粉 605  
 脈 618  
 浴 625  
 料 629  
 連 637  
 益 648  
 桜 653  
 恩 654  
 格 663  
 個 695  
 耕 699  
 財 712  
 師 720  
 修 730  
 素 759  
 造 761  
 能 787  
 破 788  
 俵 796  
 容 822  
 留 824  
 株 839  
 胸 851  
 降 873  
 骨 877

座 880  
 蚕 885  
 射 893  
 從 902  
 純 906  
 除 910  
 將 911  
 針 916  
 值 946  
 展 955  
 討 956  
 党 957  
 納 963  
 俳 969  
 班 970  
 秘 974  
 陛 978  
 朗 1005  
 挨 1009  
 唄 1038  
 畝 1040  
 浦 1041  
 悅 1046  
 宴 1052  
 翁 1066  
 俺 1073  
 華 1079  
 蚊 1089  
 核 1116  
 釜 1136  
 陷 1144  
 既 1177  
 飢 1178  
 鬼 1179  
 恐 1223  
 恭 1224  
 脅 1225  
 惠 1259  
 桁 1277

儉 1280  
 兼 1281  
 劍 1282  
 拳 1283  
 軒 1284  
 娛 1312  
 悟 1313  
 貢 1332  
 剛 1348  
 唆 1367  
 挫 1370  
 宰 1373  
 裁 1374  
 劑 1383  
 索 1387  
 棧 1396  
 恣 1407  
 脂 1408  
 疾 1423  
 酌 1435  
 殊 1441  
 珠 1442  
 袖 1453  
 准 1475  
 殉 1476  
 徐 1484  
 宵 1494  
 症 1495  
 祥 1496  
 称 1497  
 辱 1531  
 唇 1538  
 娠 1539  
 振 1540  
 浸 1541  
 陣 1553  
 粹 1560  
 衰 1561  
 淒 1580

逝 1581  
脊 1588  
隻 1589  
扇 1599  
栓 1600  
租 1619  
搜 1630  
插 1631  
桑 1632  
捉 1652  
泰 1665  
託 1677  
恥 1696  
致 1697  
畜 1702  
逐 1703  
秩 1705  
耐 1711  
涉 1728  
朕 1731  
遁 1749  
哲 1760  
途 1769  
倒 1777  
凍 1778  
唐 1779  
桃 1780  
透 1781  
胴 1797  
匿 1800  
惱 1829  
剥 1847  
畔 1866  
般 1867  
疲 1882  
被 1883  
姬 1895  
浜 1900  
敏 1903

浮 1911  
紛 1927  
哺 1946  
捕 1947  
俸 1958  
倣 1959  
峰 1960  
砲 1961  
剖 1975  
紡 1976  
埋 2000  
眠 2011  
娘 2014  
冥 2015  
耗 2023  
紋 2027  
竜 2081  
倫 2098  
淚 2101  
烈 2114  
恋 2116  
浪 2125  
脇 2132

### 11 strokes

魚 109  
強 111  
教 112  
黃 133  
黑 137  
細 140  
週 157  
雪 174  
船 175  
組 178  
烏 190  
野 233  
理 239  
惡 241

球 275  
祭 299  
終 322  
習 323  
宿 327  
商 333  
章 334  
深 342  
進 343  
族 353  
第 359  
帳 368  
笛 373  
轉 375  
都 376  
動 384  
部 407  
問 418  
貨 455  
械 459  
救 480  
健 499  
康 506  
菜 509  
產 518  
唱 538  
清 547  
巢 560  
側 562  
停 577  
堂 584  
得 587  
敗 591  
票 598  
副 604  
望 613  
陸 627  
移 642  
液 649

眼 669  
基 670  
寄 671  
規 672  
許 679  
經 685  
險 689  
現 692  
混 704  
採 709  
授 729  
術 732  
常 740  
情 741  
責 751  
接 753  
設 754  
率 767  
斷 773  
張 775  
貧 798  
婦 800  
務 815  
略 823  
異 826  
域 828  
鄉 852  
濟 881  
視 889  
捨 894  
推 919  
盛 921  
窓 931  
探 942  
著 949  
頂 951  
腦 964  
閉 979  
訪 984

密 990  
訊 993  
郵 994  
欲 997  
翌 998  
尉 1019  
菱 1020  
逸 1029  
淫 1034  
陰 1035  
菓 1080  
崖 1107  
涯 1108  
殼 1117  
郭 1118  
掛 1126  
喝 1129  
渴 1130  
乾 1145  
勘 1146  
患 1147  
貫 1148  
龜 1180  
偽 1189  
菊 1195  
脚 1200  
虛 1212  
菌 1234  
惧 1243  
偶 1245  
掘 1250  
啓 1260  
揭 1261  
溪 1262  
蚩 1263  
舷 1299  
控 1333  
梗 1334  
頃 1356

婚 1359  
痕 1360  
紺 1361  
彩 1375  
齋 1376  
埼 1382  
崎 1384  
慘 1397  
斬 1399  
鹿 1420  
執 1424  
赦 1429  
斜 1430  
蛇 1434  
积 1436  
寂 1438  
羞 1454  
洩 1463  
淑 1467  
肅 1468  
庶 1480  
涉 1498  
紹 1499  
訟 1500  
剩 1518  
紳 1542  
醉 1562  
崇 1569  
据 1570  
惜 1590  
戚 1591  
旋 1601  
措 1620  
粗 1621  
掃 1633  
曹 1634  
曾 1635  
爽 1636  
唾 1658

堆 1666  
袋 1667  
逮 1668  
脱 1682  
淡 1689  
窳 1706  
彫 1716  
眺 1717  
釣 1718  
陳 1732  
偵 1750  
添 1763  
悼 1782  
盜 1783  
陶 1784  
豚 1807  
貪 1809  
梨 1815  
軟 1818  
捻 1827  
粘 1828  
婆 1833  
排 1836  
培 1839  
陪 1840  
舶 1848  
販 1868  
描 1898  
猫 1899  
瓶 1904  
符 1912  
偏 1944  
崩 1962  
堀 1990  
麻 1995  
猛 2024  
唯 2037  
悠 2039  
庸 2050

粒 2082  
隆 2083  
涼 2089  
獵 2090  
陵 2091  
累 2102

## 12 strokes

森 40  
雲 83  
繪 95  
間 100  
場 161  
晴 172  
朝 191  
答 202  
道 205  
買 212  
番 215  
飲 250  
運 251  
温 257  
開 261  
階 262  
寒 263  
期 269  
輕 287  
湖 293  
港 296  
齒 306  
集 324  
暑 329  
勝 335  
植 337  
短 362  
着 364  
湯 381  
登 382  
等 383

童	385	貸	770	葛	1131	粧	1505
悲	397	提	776	喚	1149	詔	1506
筆	400	程	777	堪	1150	暈	1519
遊	424	統	780	換	1151	殖	1527
葉	428	備	795	敢	1152	診	1543
陽	429	評	797	棺	1153	尋	1554
落	431	富	801	款	1154	須	1556
街	461	復	803	閑	1155	遂	1563
覺	463	報	810	幾	1181	隨	1566
喜	473	貿	813	棋	1182	婿	1582
給	481	割	838	欺	1190	疎	1622
極	488	揮	846	喫	1197	訴	1623
景	494	貴	847	距	1213	喪	1637
結	497	勤	853	御	1214	瘦	1638
最	510	筋	854	曉	1230	葬	1639
散	519	敬	856	琴	1235	墮	1659
順	534	裁	882	遇	1246	惰	1660
燒	539	策	883	隅	1247	替	1669
象	540	詞	890	圈	1285	棚	1684
然	557	就	900	堅	1286	彈	1694
隊	567	衆	901	雇	1305	遲	1698
達	568	善	929	喉	1335	貼	1719
貯	572	創	932	慌	1336	超	1720
博	593	裝	933	硬	1337	椎	1734
飯	594	尊	939	絞	1338	塚	1736
費	596	痛	954	項	1339	堤	1751
滿	616	晚	971	詐	1368	渡	1770
無	620	補	981	醉	1388	塔	1785
量	630	棒	987	傘	1398	搭	1786
宮	645	握	1011	紫	1409	棟	1787
過	659	嵐	1014	滋	1416	痘	1788
賀	660	偉	1021	軸	1421	筒	1789
檢	690	椅	1022	濕	1425	鈍	1810
減	693	詠	1042	煮	1431	廢	1837
証	737	越	1047	循	1477	媒	1841
稅	750	媛	1053	掌	1501	斑	1869
絕	756	援	1054	晶	1502	蚤	1876
測	765	奧	1067	焦	1503	扉	1884
屬	766	渦	1081	硝	1504	普	1913

幅 1923  
 霏 1928  
 塀 1935  
 遍 1945  
 募 1949  
 傍 1977  
 帽 1978  
 喻 2033  
 愉 2034  
 湧 2040  
 猶 2041  
 裕 2042  
 雄 2043  
 揚 2051  
 搖 2052  
 絡 2068  
 痢 2075  
 疏 2084  
 罌 2103  
 裂 2115  
 廊 2126  
 惑 2133  
 灣 2135  
 腕 2136

### 13 strokes

園 84  
 遠 85  
 樂 98  
 新 165  
 數 168  
 電 197  
 話 240  
 暗 243  
 意 246  
 感 264  
 漢 265  
 業 278  
 詩 307

想 350  
 鉄 374  
 農 386  
 福 409  
 路 439  
 愛 441  
 塩 451  
 試 525  
 辞 528  
 照 541  
 節 552  
 戦 555  
 続 563  
 置 570  
 腸 574  
 働 585  
 解 662  
 幹 667  
 義 674  
 禁 682  
 群 684  
 鉞 700  
 罪 713  
 資 721  
 飼 722  
 準 733  
 勢 747  
 損 768  
 墓 809  
 豊 811  
 夢 816  
 預 821  
 絹 861  
 源 864  
 署 908  
 傷 912  
 蒸 915  
 聖 922  
 誠 923

暖 945  
 賃 953  
 腹 975  
 幕 989  
 盟 991  
 裏 1002  
 彙 1023  
 違 1024  
 煙 1055  
 猿 1056  
 鉛 1057  
 虞 1071  
 嫁 1082  
 暇 1083  
 禍 1084  
 靴 1085  
 雅 1092  
 塊 1100  
 楷 1101  
 慨 1109  
 蓋 1110  
 該 1111  
 較 1119  
 隔 1120  
 滑 1132  
 褐 1133  
 勸 1156  
 寬 1157  
 頑 1169  
 棄 1183  
 毀 1184  
 詰 1198  
 嗅 1207  
 僅 1236  
 愚 1244  
 窟 1251  
 傾 1264  
 携 1265  
 繼 1266

詣 1267  
 隙 1275  
 傑 1278  
 嫌 1287  
 献 1288  
 遣 1289  
 誇 1306  
 鼓 1307  
 碁 1314  
 溝 1340  
 傲 1349  
 債 1377  
 催 1378  
 塞 1379  
 歲 1380  
 載 1381  
 搾 1389  
 嗣 1410  
 慈 1417  
 嫉 1426  
 腫 1443  
 愁 1455  
 酬 1456  
 獎 1507  
 詳 1508  
 飾 1528  
 触 1529  
 寢 1544  
 慎 1545  
 腎 1555  
 睡 1564  
 裾 1572  
 跡 1592  
 撰 1596  
 煎 1602  
 羨 1603  
 腺 1604  
 詮 1605  
 踐 1606

禪 1613  
 塑 1624  
 僧 1640  
 賊 1654  
 滯 1670  
 澆 1672  
 嘆 1690  
 痴 1699  
 稚 1700  
 蓄 1704  
 跳 1721  
 艇 1752  
 溺 1758  
 填 1764  
 殿 1765  
 塗 1771  
 督 1801  
 頓 1808  
 漠 1850  
 鉢 1855  
 搬 1870  
 煩 1871  
 頒 1872  
 微 1890  
 蜂 1963  
 飽 1964  
 睦 1984  
 滅 2017  
 譽 2048  
 溶 2053  
 腰 2054  
 裸 2064  
 雷 2066  
 酪 2069  
 慄 2079  
 虜 2086  
 鈴 2106  
 零 2107  
 廉 2117

賂 2121  
 樓 2127  
 賄 2131

### 14 strokes

歌 90  
 語 124  
 算 142  
 讀 206  
 聞 219  
 鳴 229  
 馱 253  
 銀 281  
 鼻 399  
 樣 430  
 綠 435  
 練 438  
 管 466  
 閔 467  
 旗 474  
 漁 483  
 察 516  
 種 531  
 靜 548  
 說 553  
 歷 636  
 演 650  
 慣 668  
 境 680  
 構 701  
 際 710  
 雜 714  
 酸 715  
 精 748  
 製 749  
 錢 757  
 綵 760  
 像 762  
 增 763

態 771  
 適 778  
 銅 781  
 德 783  
 複 804  
 綿 818  
 領 825  
 閣 837  
 疑 848  
 誤 868  
 穀 876  
 誌 891  
 磁 892  
 障 913  
 層 934  
 認 962  
 暮 982  
 模 992  
 維 1025  
 隱 1036  
 寡 1086  
 箇 1087  
 概 1112  
 驅 1242  
 熊 1252  
 綱 1341  
 醇 1342  
 豪 1350  
 酷 1352  
 獄 1353  
 魂 1362  
 雌 1411  
 漆 1427  
 遮 1432  
 需 1447  
 銃 1464  
 塾 1469  
 緒 1481  
 彰 1509

誓 1583  
 箋 1607  
 漸 1614  
 遡 1625  
 遭 1641  
 憎 1648  
 遜 1655  
 馱 1661  
 奪 1683  
 端 1691  
 綻 1692  
 嫡 1707  
 徵 1722  
 漬 1737  
 摘 1756  
 滴 1757  
 稻 1790  
 寧 1826  
 髮 1856  
 罰 1859  
 閥 1860  
 碑 1885  
 漂 1896  
 腐 1914  
 蔑 1943  
 慕 1950  
 貌 1979  
 僕 1985  
 墨 1986  
 膜 2001  
 慢 2005  
 漫 2006  
 蜜 2009  
 銘 2016  
 網 2025  
 誘 2044  
 瘍 2055  
 踊 2056  
 辣 2070

僚 2092  
瑠 2100  
曆 2112  
漏 2128

### 15 strokes

線 176  
橫 255  
談 363  
調 369  
箱 390  
億 452  
課 456  
器 475  
賞 542  
選 556  
熱 589  
標 599  
養 624  
輪 631  
確 664  
潔 686  
贊 716  
質 726  
敵 779  
導 782  
編 806  
暴 814  
遺 827  
劇 858  
權 862  
熟 905  
諸 909  
葳 936  
誕 943  
潮 952  
論 1006  
慰 1026  
影 1043

銳 1044  
謁 1048  
閱 1049  
緣 1058  
稼 1088  
餓 1093  
潰 1102  
瀉 1127  
歡 1158  
監 1159  
緩 1160  
畿 1185  
輝 1186  
儀 1191  
戲 1192  
窮 1208  
緊 1237  
勳 1254  
慶 1268  
憬 1269  
稽 1270  
擊 1276  
稿 1343  
駒 1354  
撮 1394  
暫 1400  
摯 1412  
賜 1413  
餌 1418  
趣 1444  
潤 1478  
遵 1479  
懂 1510  
衝 1511  
繩 1520  
囑 1530  
審 1546  
震 1547  
穗 1565

請 1584  
潛 1608  
遷 1609  
槽 1642  
踪 1643  
諾 1679  
誰 1685  
鑄 1712  
駐 1713  
嘲 1723  
澄 1724  
墜 1735  
締 1753  
徹 1761  
撤 1762  
踏 1791  
罵 1834  
輩 1838  
賠 1842  
箸 1853  
範 1873  
盤 1877  
罷 1886  
膝 1891  
賓 1901  
敷 1915  
膚 1916  
賦 1917  
舞 1920  
噴 1929  
墳 1930  
憤 1931  
幣 1936  
弊 1937  
蔽 1938  
餅 1939  
舖 1948  
褒 1965  
頰 1982

撲 1987  
摩 1996  
魅 2007  
默 2026  
憂 2045  
窳 2057  
履 2076  
璃 2077  
慮 2087  
寮 2093  
靈 2108

### 16 strokes

親 166  
頭 203  
館 266  
橋 277  
整 345  
葉 420  
機 476  
積 550  
錄 640  
衛 646  
興 702  
築 774  
燃 786  
輪 819  
激 859  
憲 863  
銅 874  
樹 897  
縱 903  
操 935  
糖 958  
奮 976  
緯 1027  
憶 1069  
穩 1075  
壞 1103

懷 1104  
 諧 1105  
 骸 1113  
 獲 1121  
 憾 1161  
 還 1162  
 凝 1231  
 錦 1238  
 薰 1255  
 憩 1271  
 賢 1290  
 錮 1308  
 衡 1344  
 墾 1363  
 錯 1390  
 諮 1414  
 儒 1448  
 獸 1465  
 壤 1521  
 孃 1522  
 錠 1523  
 薪 1548  
 醒 1585  
 薦 1610  
 膳 1615  
 濁 1680  
 壇 1695  
 緻 1701  
 諦 1754  
 賭 1772  
 篤 1802  
 曇 1811  
 濃 1830  
 薄 1849  
 縛 1851  
 繁 1874  
 避 1887  
 壁 1940  
 縫 1966

膨 1980  
 謀 1981  
 磨 1997  
 麵 2019  
 諭 2035  
 融 2046  
 擁 2058  
 謠 2059  
 賴 2067  
 隣 2099  
 隸 2109  
 鍊 2118

### 17 strokes

講 703  
 謝 728  
 績 752  
 嚴 865  
 縮 904  
 優 995  
 覽 1001  
 曖 1010  
 臆 1070  
 嚇 1122  
 轄 1134  
 環 1163  
 擬 1193  
 犧 1194  
 矯 1226  
 謹 1239  
 謙 1291  
 鍵 1292  
 購 1345  
 懇 1364  
 擦 1395  
 爵 1437  
 醜 1457  
 償 1512  
 礁 1513

緘 1611  
 鮮 1612  
 燥 1644  
 霜 1645  
 戴 1671  
 濯 1678  
 鍛 1693  
 聽 1725  
 膽 1792  
 瞳 1798  
 謎 1816  
 鍋 1817  
 頻 1902  
 閻 2032  
 翼 2062  
 療 2094  
 瞭 2095  
 齡 2110

### 18 strokes

顏 103  
 曜 236  
 題 360  
 覲 468  
 驗 500  
 類 632  
 額 665  
 織 742  
 職 743  
 簡 843  
 難 960  
 臨 1004  
 穫 1123  
 顎 1125  
 鎌 1137  
 韓 1164  
 騎 1187  
 襟 1240  
 繭 1293

頸 1294  
 鎖 1369  
 瞬 1471  
 繕 1616  
 礎 1626  
 騷 1646  
 贈 1649  
 懲 1726  
 鎮 1733  
 藤 1793  
 闢 1794  
 藩 1875  
 覆 1924  
 壁 1941  
 癖 1942  
 翻 1992  
 癒 2036  
 濫 2071  
 藍 2072  
 離 2078  
 糧 2096

### 19 strokes

願 469  
 鏡 486  
 識 725  
 警 857  
 臟 937  
 韻 1037  
 艷 1059  
 縲 1253  
 鷄 1272  
 鯨 1274  
 璽 1419  
 蹴 1458  
 髓 1567  
 瀨 1573  
 藻 1647  
 霸 1832

爆 1852  
譜 1918  
簿 1951  
霧 2013  
羅 2065  
麗 2111  
麓 2130

**20 strokes**  
議 477

競 487  
護 696  
響 1227  
懸 1295  
鐘 1514  
讓 1524  
釀 1525  
籍 1593  
騰 1795  
欄 2073

**21 strokes**  
艦 1165  
顧 1309  
鶴 1740  
魔 1998  
躍 2031  
露 2122

**22 strokes**  
驚 1228

襲 1459  
籠 2129

**23 strokes**  
鑑 1166

**29 strokes**  
鬱 1039



**APPENDIX  
&  
BIBLIOGRAPHY**

# Appendix

## Similarly Shaped Elements Easily Confused

### 1. The Two Determinatives 攴 and 攵

	OBI	bronze	seal
攴			
攵			

**Note:** 攴 does not occur at any period as an independent graph, only as an element within a compound graph. The OBI form above for 攴 (listed by Gu), of very low frequency of occurrence, is best regarded as provisional. The above table is based on information in MS1995:v1:284-5, GY2008:39, and KJ1970:58.

The issue of distinction between 攴 (determinative no. 34 in the traditional system of 214) and 攵 (determinative no. 35 in the same system) can be confusing. This is due partly, no doubt, to similarity in shape. There is also the difficulty of clearly interpreting the original meanings. Such difficulties surrounding 攴 and 攵 are perhaps the reason why the difference in shape between the two is not maintained clearly in the authoritative *Kangxi zidian* (1716) compiled on Imperial command (Peking Palace printed version [early 19th century]), though they are still treated as separate determinatives. In the modern period, 攵 was printed for a while in a way which helped distinguish it from 攴 (see, for example, the traditional form of 愛 441 'love'), but that distinctiveness has been lost in the standard computerized fonts.

In this book the general trend in interpretation of these two elements has been followed, and so the basic meaning of 夂 (determinative 34) is provisionally taken to be ‘descend, come down’, or ‘descending foot’, while 夂 (determinative 35) is taken as ‘drag the foot, walk slowly’.

## 2. 月 as a Component Shape

The characters 肺 ‘lung(s)’ 968, 朕 ‘(Imperial) We’ 1731, and 朗 ‘fine, cheerful’ 1005 all feature the element written in the same shape as 月 ‘moon’ in modern usage, but in these three cases 月 only carries the meaning ‘moon’ in 朗. In 肺, the left-hand element is the abbreviated form of 肉 in compound graphs (such as 肺), and in 朕 the left-hand element is an abbreviation of 舟 ‘boat’ in compound graphs. According to Qiu, the merging and confusion of the shape of these elements in compound graphs can be seen as early as the clerical script stage. In the earlier part of the modern period, distinctions used to be made in the traditional forms of Ming printed font to reflect the earlier usage, but those distinctions were dispensed with through the process of script simplification. The correct interpretation of 月 in a particular case is explained in the individual entries.

## 3. 壬 as a Component Shape

The characters 任 785 ‘duty’ and 廷 1742 ‘court, government office’ both share 壬 as a right-hand element in modern texts. In 任, the right-hand element (meaning ‘spindle’) retains its etymologically correct shape (middle horizontal stroke longer than bottom horizontal). In 廷, though, the right-hand was originally slightly different in shape, i.e., 𠂇 (originally meaning ‘person standing on earthen mound’, leading to the extended sense ‘surpass others’), with the middle horizontal stroke shorter than the horizontal stroke beneath it to represent 土 ‘earth’. Just as in the case of 月 as a component shape (see the immediately preceding section), this subtle distinction in shape is no longer supported in standard fonts for Japanese: only the shape 壬 is supported. Explanation regarding the distinction is included in individual entries for relevant graphs.

## 4. 匕 as a Component Shape

In Japanese usage, the character 化 ‘change’ 258, for example, is written with 匕 as the right-hand element, but the traditional form has 匕. Originally, at the OBI stage as an independent character 匕 was a pictograph of a person upside down, while 匕 originally depicted a person’s withered/bent leg, or (by analogy based on the shape) a ladle. In standard Japanese usage, though, the two shapes have been regularized as 匕. Explanation regarding the above distinction is included in individual entries for relevant graphs.

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