

On the System of the Pu Shou 部首 in the *Shuo-wen chieh-tzu* 說文解字

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Among the numerous studies that have been brought together in the various encyclopedic collections on the *Shuo-wen chieh-tzu* (henceforth: *SWCT*), aside from the commentaries concerning the analysis of each and every separate character or graph, a number of them deal with more specific problems regarding the *Shuo wen* (henceforth: *SW*) in general. The latter kind of studies discuss in rather great detail problems of the phonetic system implied by the *SW* analysis, the rhyme classes, the loan characters, the meaning and importance of the so-called 'Six Principles of Writing' (*Liu-shu* 六書), the various editions and possible emendations of the text, etc.

There are, however, also a number of less explicit principles which the author of *SW*, Hsü Shen 許慎 had in mind, and which have not received such detailed attention from the commentators. Such are the principles underlying the system in which the *Pu shou* 部首 (Division Heads or Radicals) have been selected and arranged. Hsü Shen devised a system of order of graphs under 540 so called division heads. This was in itself an innovation in comparison to the earlier existent dictionaries or glossaries, such as the *Erh ya* 爾雅 and others, which have a number of sections based on broad categories (independent from the graphic structure of characters) and of various sets of synonyms relating to trees, buildings, animals, etc. On the *Pu shou* system of *SW*, Shirakawa Shizuka 白川靜 in his *Setsumon Shingi* 說文新義 (Kyoto, 1960) lists some recent works in his bibliography, such as Ch'ien Hsüan-t'ung 錢玄同, *Shuo-wen chieh-tzu pu-shou chin-tu* 說文解字部首今讀 (Shanghai 1958) and Huang Ch'i 黃綺 *Pu-shou chieh-tzu chieh-tzu* 部首講解 (Tientsin 1957), but of Ch'ing time and early Republic publications, mentioned by Shirakawa, not many have found their way into Ting Fu-pao 丁福保, *Shuo-wen chieh-tzu ku-lin* 說文解字詁林 and its supplements (*pu-yi* 補

遺) (*SWKL*) (Shanghai 1928). This by itself is already an indication: one can be sure that a selection made with the thoroughness of Ting Fu-pao would not have failed to include any important or authoritative study on the system of the *Pu shou*. Aside from some short and general observations, we find the comments of Jao Chiung 饒炯 taken from his *Shuo-wen chieh-tzu pu-shou ting* 說文解字部首訂 (late Ch'ing or early Republic), inserted in the *SWKL* under the appropriate graphs. The most useful and clear study is that of Chiang Ho 蔣和, *Tzu-yüan piao* and *Tzu-yüan piao-shuo* 字原表; 字原表說 (1787), which consists of a sort of diagram or extensive flow-chart, with short comments; it has been reedited and given further comments by Wang Yün 王筠, *Shuo-wen pu-shou piao* 說文部首表 (1843), reproduced in *SWKL*, *Pu-yi*, p. 377 sq. It is meant to show how the various radicals were related with each other in a continuous string of connected graphs and formed some systematic sequence. The comments added to this chart do not formulate any kind of principles on which the system is built and by which the sequence of the *Pu-shou* is explained.

The *SW* arrangement of the *Pu shou* has often been criticised or rejected for the selection and particular sequence of the radicals and as being cumbersome and irrelevant (i. e. no longer understood; witness the comments made f. i. by Pao Ming-shu 包明叔 in his *Shuo-wen pu-shou t'ung shih* 說文部首通釋, *Explanation of Chinese Radicals* (Taipei 1967; *Shih-li* 釋例, p. 1) on the fact that 舟 follows 履 and 山 follows 崑 etc.) In spite of the general abandonment of the *SW* radicals in favour of new systems, that reduce the number of radicals and increase to the utmost the graphs listed under each of them, found in later dictionaries, most of them finally following the *K'ang-hsi tzu-tien* 康熙字典, the system of the *SW* radicals has been followed unchanged until today in many dictionaries dealing with the study of ancient bone and bronze graphs. This can be seen in Jung Keng 容庚, *Chin-wen pien* 金文編, and the *Chin-wen ku-lin* 金文詁林 by Chou Fa-kao 周法高 et al., (a detailed commentary, with supplement and concordance to the *Chin-wen pien*) later followed by a *Chin-wen ku-lin fu-lu* 附錄, and a *Chin-wen ku-lin pu* 補. The same applies for the *Chia-ku wen-tzu chi-shih* 甲骨文字集釋 of Li Hsiao-ting 李孝定, and many other compilations and dictionaries. This traditional system was followed by inserting *new* variants and new graphs, unknown to *SW*, and by placing them under the radical considered most close in graphic structure or most convenient in terms of meaning.

Other systems of classifying the graphs taken from ancient written materials

(bone, bronze, jade, stone, silk, etc.) have been followed. Already Takata Chūshu 高田忠周 in his *Kochūhen* 古籀篇 (Tokyo 1925; an original, trailblazing work, for long ignored, it seems, by the Chinese scholars) proposed a division of radicals, partly following the *SW*, but at the same time making an effort to classify as much according to semantic categories as well as according to graphic similarity and graphic derivational characteristics. Thus among his 43 main divisions, Division 1 comprises all series of graphs referring to the 'full sized human figure'; Divisions 4-14 deal with the various body parts and their activities; 17-22 are devoted to housing, tools, implements, etc. It provides a rather balanced and natural division, both in terms of semantic grouping as well as graphical similarities and derivations. Division 1, however, is the most difficult to characterize, as it contains the greatest number of *diverse* series of graphs, somewhat *pêle-mêle* as to forms and content. Yet, though many graphs are assigned to groups in which they can no longer be listed in view of our present day knowledge, for its time, it is still an example where much can be learned from as to conceptual and methodological approach.

Totally new systems have been devised by Shima Kunio 島邦男 and Nakajima Takashi 中島竊. Shima Kunio 島邦男 *Inkyo bokuji sōrui* 殷墟卜辭綜類 (Kyoto 1971) deals exclusively with the bone inscription graphs. Nakajima basically works only with bronze inscripational materials, both from Shang and Chou times, stretching over the entire period from early till late Chou, and only occasionally refers to the bone inscription forms. Shima has listed the bone graphs according to certain groups of similar graphs or groups containing the same basic element. F. i. 人 heads an entire group of 103 graphs; among them we find the graph 𠂇 which is identified as a variant of 𠂇 (陵); i. e. the 'ladder' in one graph is on the left side, in the other the 'ladder' is somewhat reduced and held steady by another 'hand'. In the latter case, no account is given of the role of 又 'hand' and no reason why the other graph should not be classified under 𠂇, another separate group (p. 178 sq), containing (only) 27 graphs. The group 又 has 104 graphs, but a second comparative list has a much greater number of derivates coming from 又, which have been listed under other groups. Under 水 (p. 180 sq.) a rather small amount of graphs is found, and there are certainly many graphs which would find a more appropriate place under 水, such as 𠂇 i. e. 𠂇 etc. This shows that establishing the proper radical (new or old) and the arrangement of various derivate graphs involves first of all a correct analysis and interpretation.

好 could be understood as corresponding to a word read *hao*, yet there are good arguments to read it as 子 *tzu* with radical 女; equally, it is by no means certain that 𠃉 is 汝 and not 妹. The choice and the sequence of the *Pu shou* in Shima's work as well as the reasons for the graphs put under any given *Pu shou* are not always obvious and convincing.

Nakajima's *Shokei engen* 書契淵原 (Tokyo 1935) is quite different from Shima's book; it has arranged all graphs discussed in the entire book under a set of radicals and subradicals, starting with the human figure seen in profile and in front, turned around or upside down, with elements added or parts specially marked and stressed in one way or the other; so it goes down to the various parts of the human body, each dealt with in great detail: hand, nose, foot, hair, eyes etc. Yet no separate headings are found for 山 or 車, etc. but, by some detour, these graphs are treated in a grouping which is totally arbitrary and semantically or graphically unnatural. Thus 馬 is treated in the context of the graphs listed under 'human hair' such as 須, 髻 etc.

Some authors have taken an easy way out by simply classifying all the ancient graphs according to the number of strokes, but that is only *after* having stylized somewhat the freeflowing lines of the bone or bronze forms, according to what is considered the proper *ductus* of the lines or strokes in a given graph. Others still classify them according to the radicals used in modern dictionaries, after having analysed and interpreted the structure of the graphic form, to decide upon the most significant graphic element as the radical under which it should be put, again after the strokes were determined through a modern *stylized* transcription. These two methods of classification by modern-type radicals or by modern stylized forms and their number of strokes, have been applied sometimes, by combining at the same time a wider grouping which puts together all graphs or words that relate to government, social classes, agriculture, titles, sacrifices, etc.

It should be clear from what we discussed above that it is not possible to classify the ancient graphs according to the more or less degree of graphical similarity or identity, without consciously or unconsciously referring to semantic considerations and judgments concerning the structural analysis and even the linguistic aspects of the word represented by a given graph. It can therefore be assumed that any such classification made by a native scholar at any given time, such as the one attempted in *SW*, must in some way or other *reflect these*

kinds of considerations in the mind of the author. This paper attempts to illustrate the underlying principles at work in the selection and sequence of the *SW* radicals and to see to what extent these may be valid and applicable to earlier stages in the history of the Chinese writing. We will further elucidate the *SW* system of radicals with the other principles that Hsü Shen may have used, explicitly or implicitly, in his *SWCT*. Next, some graphic, semantic and phonological aspects will be considered in order to show the various degrees and kinds of relationships that were perceived by the author between the graphs, chosen as radicals, and arranged according to a definite sequence. Thirdly, some comments need to be made on the heavy load put on some radicals in contrast with others and on the complexity of the system that may have led to its breakdown at certain points, and on the possibility of some errors that may have crept in the *SW* in the course of time. Hsü Shen in his postface to the *SWCT* has the following statement:

Now I have put in order the *Chuan* 篆 graphs to make them fit with the *Ku* (*wen*) 古文 and *Chou* (*wen*) 籀文 graphs. I have widely picked up (information) from people who knew about it, down to the small and great (details or factors); they are reliable and they had (their) proofs. I have discussed their opinions. Thus I intend to bring into order the many categories (of graphs) and dissolve errors and misunderstandings. I make clear for the scholars the deep and subtle meanings. I have divided (the graphs) into sections (部居) so that they be not mixed up in haphazard places. The ten thousand things are all observed and there is nothing that is not completely recorded. When its meaning (誼) is not clear, then I explain it by an illustration. All the books that I have mentioned are *Ku wen* 古文 texts, i. e. the Meng Hsi 孟喜 explanation of the *Yi* (*ching*) 易經; the K'ung An-kuo 孔安國 tradition of the *Shu* (*ching*) 書經; the Mao Ch'ang 毛萇 edition of the *Shih* (*ching*) 詩經; the *Chou Kuan* 周官 of the *Li* (*ching*) 禮經; the *Tso shih* 左氏 explanation of the *Ch'un-ch'iu* 春秋; the *Lun Yü* 論語; and the *Hsiao ching* 孝經. When I did not know, then, of course, it is left blank.

This work amounts to 14 sections 篇, 540 division heads 部首, 9,353 文 (basic graphs), 1,163 重 (variant graphs). There are altogether 133,441 characters of explanation, graphic analysis, reading and pronunciation.

As to the established division heads, having set up the graph 'one' as the beginning, similar graphs according to categories are brought together, and concrete things according to their groups are kept separate. Those that belong to the same

branch (sub-division) are linked together and made mutually dependent. Those that have the same principle are strung together. Though they are mixed together, it is not excessive; for (relying) on the external form they are brought into a systematic series. Drawing out, I extended (the principles) so as to probe the myriad origins, ending with the graph *hai* 亥. I have made known the transformations and exhausted all the mysteries.

今敍篆文，合以古籀，博采通人，至於小大，信而有證。稽譏其說，將以理羣類、解謬誤、曉學者、達神旨，分別部居，不相雜廁也。萬物咸覩，靡不兼載，厥誼不昭，爰明以諭。其稱易孟氏、書孔氏、詩毛氏、禮周官、春秋左氏、論語、孝經皆古文也。其於所不知，蓋闕如也。

此十四篇，五百四十部，九千三百五十三文，重一千一百六十三。解說凡十三萬三千四百四十一字。其建首也，立一爲端。方以類聚，物以羣分。同條牽屬，共理相貫。雜而不越，據形系聯。引而申之，以究萬原。終於亥。

SW, in contrast to earlier dictionaries, claimed a more intrinsic and logical sequence of characters based on the structure of the graphs and their semantic relationships combined. Starting from the graph — 'one', the order of the *Pu shou* is first of all determined according to a gradually increasing complexity of purely graphic structures up till the end. However, this principle of increasing graphic complexity and semantic relationship is often ignored for various reasons. The first exception is the last group of graphs, viz. nos 513-540 which comprise the 22 cyclical signs (with some subdivision heads inserted: 巴 attached to 巳, 辨 attached to 辛; 了, 孳 and 去 attached to 子, and 曾 attached to 酉). The cyclical signs, placed all together at the very end, seem to reflect a philosophical insight, for they are so to speak a symbol of the whole system, in which the entire universe is bound into one complex structural unity. The principle of increasing graphical complexity is broken at any time by the importance of the semantic relationship. It is quite natural that a tendency should arise to bring into close groups all cognates, quasi cognates, synonyms or even any word in which the author, rightly or wrongly, sees some special connection, based on the *meaning* or the *sound*. Thus, within the series of the *Pu shou*, nos 1 to 8 and 9, after no 4 三, we find the graphs 王, 王 (i. e. 玉), and 珪; thus *SW* inserted graphs more complex in structure and stroke number than 气 and 士. The relationship between 三 and the three graphs 王, 王, 珪 is given by the author as sufficient reason to interrupt the normal sequence of graphs (following the principle of increasing graphic complexity). This insertion of groups of interrelated graphs happens all

the time, as will be shown in the course of the translations that will follow.

Another cause often leading to interruptions in the normal sequence according to increasing graphic complexity is the principle of *glyph extraction*. It is called *glyph* extraction and not *graph* extraction, because it is a purely external, artificial process consisting in isolating a portion from a certain graph, regardless what role this extracted portion was supposed to play in the original graph. Often the extracted portion has been considered by many authors to have never existed as a separate and independent graph. The same objection has been made again for several other division heads, for which no well identified corresponding graph could be found in any of the existing bronze or bone inscription materials. Yet, there is no doubt that Hsü Shen considered all of them to represent real words with actual specific pronunciations. The principle of *glyph* extraction seems to be a more technical device, allowing the author to find a way to insert a new group of characters otherwise difficult to place within the sequence of the other graphs, or a device to start a new series of graphs. The *glyph* extraction would then at least provide some tenuous connection with the preceding graph through a partial but purely external and graphical similarity or identity. Examples of this procedure are f. i. no 10 |, a vertical stroke, extracted from the preceding graph no 9 上, and defined as 'to move up', or 'move down'; extracted from 上, the resulting form | allows to start a new series of radicals 屮, 艸, 蓐, 艸 till no 15 小; here again the principle of *glyph* extraction is applied and yields no 16 八 and so on. Neither | nor 八 have any semantic relationship with their respective precedents 上 and 小.

In the pages that follow a translation is offered of the entire *SW* text explaining the 540 radicals with some short comments. These comments are not to defend or reject the *SW* explanation but only and in the first place to show how its author understood the meaning of the *words* represented by the graphic forms, how he analyzes or explains the structure of the graphs, and how one radical is supposed to lead naturally to the next, either on the basis of the graphic structure, or the meaning of the words and their etymological relationships. For practical purposes the *SW* has been divided in 14 sections. At the head of each section, the sequence is given of the radicals, with their number. A star * is added before some graphs to mark them as a *glyph* extract, and all subgroups, inserted after some of the radicals, are put inside square brackets []. In certain cases, arrows attached below the number of any radical, point to a

distant connection backward with previously listed radicals or frontward with later listed radicals, according to Hsü Shen's (often but not always) expressed views. Thus no 62 井 has an extract no 76 又, and no 77 丌 further continued under no 146 左. These can be considered as parallel running branches. Thus no 231 日 and no 237 月, no 109 隹 and no 119 鳥, no 287 人 and no 443 女, no 382 火 and no 410 水 are to be seen as pairs of parallel running series of graphs. In the definitions we will find that Hsü Shen 許慎 frequently resorts to paronomastic definitions (abbreviated: par. def.) and, or paronomastic puns (abbr.: par. p.). The *par. def.* is a definition which intends to define the meaning of a word by another graph which has a *similar* pronunciation to that of the word defined, thus giving a meaning which is often only vaguely similar to or broadly overlapping with that of the word defined. These definitions are important as they reveal how a Han time scholar perceived the meanings of some words and could associate them with other words *in no way cognate or even synonymous*. To bring out these associative factors, a reconstruction of the pronunciation is needed. We have followed the reconstructions according to the system of Professor Li Fang-kui 李方桂 but have sometimes suggested older or possibly different variant phonological values. After the translation of the *SW* text concerning each radical, the figures are given how many derivate graphs are listed under that radical and how many graphic variants (i. e. *Ku-wen* 古文, *Chou-wen* 籀文, *Ta chuan* 大篆 forms) are provided in the *SW*; finally how many 'later added graphs' have been discussed at the end. The significance of the number of derivates found under each *Pu shou* or division head will be taken up in the conclusions to this study. The amount of division heads without any derivates constitutes a problem by itself, and may suggest that perhaps the present text may not reflect the original arrangement.

Section I. Nos. 1 to 14.

| | | | | | | | | | | | | | |
|-------|---|---|---|---|---|-----|---|---|----|----|----|----|----|
| 一 | 上 | 示 | 三 | 壬 | 王 | 〔珏〕 | 气 | 士 | * | 艸 | 〔艸 | 蓐 | 艸 |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |
| ↳479二 | | | | | | | | | | | | | |

No 1. 一, 惟初太始 (太極), 道立於一, 造分天地, 化成萬物。"It is at the beginning that the Great Summit, the Tao being established in the 'one', creating divided Heaven and Earth, transforming achieved the ten thousand things." Tuan Yü-ts'ai 段玉裁 in his *Shuo-wen chieh-tzu chu* 說文解字注 emends 太始 to 太極

and has it rhyming with 物. This will depend on how one understands Hsü Shen's taoist views concerning the origin of things. This radical 一 has 4 derivates: 元, 天, 丕, 吏. Graph 一 has a *Ku wen* variant 弌. *?jit. The definition line of 一 is an allusion to the *Yi Ching* text and commentary: 天一地二, 惟初太始, 道立於一, 有一而後有二, 元氣初分輕清。"Heaven is one, Earth (is=) makes two; it means that in the very beginning, the Great Beginning, the Tao was established in the 'one'. After there is one, then there is two. The original essences first are divided into light and limpid..." This seems to imply that before coming to the Radical no 3. 三, we should expect to have radical 二, with its derivates 亟, 恆, 亘, 竺, 凡 and from then pass on to radical 三. The latter happens to have no derivates at all. If instead of 三 we place here Radical 二 (now listed as No 479), then graph 三 can equally be subsumed under the derivates of 二. See No 479.

No 2. 上, 二 (i. e. 上): 高也, 此古文上, 指事。"It means (litt. is) 'high, high (place)'. This *Ku wen* graph (for 上) is a *chih shih*." Note: *Chih shih* sometimes means the lines by their mutual, relational contrast or position, (viz. the top line being shorter, the lower line being longer) indicate 'something being on top of the other'. The opposite is found in 下 i. e. 下. 上 * *djangs*, -h. 3 derivates: 帝, 旁, 下. 7 variants.

No 3. 示, 𠄎: 天垂象見吉凶, 所以示人也, 从二, 三垂日月星也, 觀乎天文以察時變, 示神事也, 𠄎古文示。"The phenomena hanging down from the sky, manifest the auspicious and inauspicious, It is where by (Heaven) reveals the *omina* to man. Derived from 二 (i. e. 上); the three hanging (lines) ||| are the sun, moon and stars hanging (from the sky). One watches the lines (or figures) of the sky, in order to discern the changes of time; it is to show the affairs of the deities. *Ku wen* form 𠄎." 62 derivates, 13 variants, 4 later added characters. In the definition, 𠄎 is used as a *par. p.* used as a noun 'auspicious or inauspicious (signs)' and as a verb 'to manifest'; same perhaps is the case with the graphs 垂 and 𠄎. The latter graph 𠄎 we would expect to be discussed immediately after 𠄎, as is the usage of *SW* in many other cases.

No 4. 三: 天地人之道也, 从三數 "It is the way of Heaven, Earth and man. Derived from three counting (lines)." *Ku wen* variant 弌. * *səm*. No derivates.

No 5. 王: 天下所歸往也。董仲舒曰古之造文者, 三畫而連其中者謂之王, 三者, 天地人也, 而參通之者王也, 孔子曰一貫三爲王。"(the king): He is to whom 'all under Heaven' returning goes to. Tung Chung-shu says: 'The inventors of the graphs of ancient times, making the three lines, connected (them) (with a stroke)

at the middle, and referred to it (as the word for) 'king'. As to the three (factors), Heaven, Earth, Man, he who in participating, (pervades =) unites them is the King.' Master K'ung (Confucius) said: 'One (line) stringing together three lines, makes up (the graph for) King'." Note: The quote is from *Ch'un-ch'iu fan-lu*, 春秋繁露 Chap. *Wang Tao t'ung san* 王道通三. The K'ung tzu quote, as pointed out by Kui Fu 桂馥 (Ch'ing time) in *Shuo-wen chieh-tzu yi-cheng* 說文解字義證, is not an actual quote from Confucius, but was drawn from one of the apocryphal sources which were very much in vogue during Han time. The definition line for the word 'king' contains some phrases intended as *par. p.* 歸往 * *kəwd-gwjangx* and 爲王 * *gwjar-gwjang*. Also 參 * *tshəm*, *tshrjəm* is a pun on 三 * *səm*. 2 derivatives: 閔 and 皇 (the latter cognate with 王).

No 6. 王 (i. e. 玉): 石之美者有五德 (者也)。潤澤以溫, 仁之方也, 鯁理自外, 可以知中, 義之方也。其聲舒揚, 專以遠聞, 智之方也。不撓而折, 勇之方也。銳廉而不佞, 絜之方也。象三玉之連, 一其貫也。"Jade (the strung up thing): the most beautiful of stones, is that which has five qualities: Wet and moist, thereby it is 'soothing'; it is the exemplar of humaneness. The horn hard inner core appears in veins on the outside, so that one can know its central (substance); (thus) it is the exemplar of righteousness. Its sound is easy, smoothly rising, so that spreading, it thereby will be heard at far away distances; it is the exemplar of wisdom. Not bending, it breaks off sharply; it is the exemplar of bravery. Being sharp and clear edged, yet not (wicked =) harmful, it is the exemplar of integrity. It represents three jades being connected together. The vertical line | is its string." 126 derivatives, 17 variants, 14 later added graphs. * *ngjuk*.

No 7. 珏, 珏: 二玉相合爲一珏。"Two precious stones, fitted together, make one *chüeh*." 2 derivatives: 班 and 玼. Variant form of 珏: 玼. Note: Graphs 王 and 玉 were original almost identical in graphical aspect. 王 'King' has the second horizontal line close to the top line (this being a left over of the bone form 王), while 玉 has the second line right in the middle 王. Thus *SW* puts them together. 珏 is really doubled 玉 and defined as 'two (or more) precious stones strung together (or kept together in one container)'. It is also written 玼 * *kwrək*, *krwək*. 玉 * *ngjuk* has a second reading * *sjuk*, which implies a probable initial * *sng-*, *zgn-*.

No 8. 气: 雲气也, 象形。"It is the air of the clouds." Pictograph. * *khjədh*. 1 derivate 氛, with variant 雰.

No 9. 土: 事也。數始於一終於十, 从一从十, 孔子曰推十合一爲土。"It means

'to serve, be in service'. Counting, one starts at one and ends in ten. Derived from 一 and from 十. Master K'ung says: Pushing the ten diverse (items) to unite them into one, makes a knight-scholar." 3 derivates 壻, 壯, 壇; 1 variant. Some versions read 推一合十 "By pushing the one (principle), to unite the ten (diverse items)." The translation of 事 'to serve' also implies the noun 'knight, scholar (he who serves a lord)'; it is confirmed by the phonetic derivate graph 仕. The graphical analysis of *SW* is a late philosophical speculation; Yang Shu-ta 楊樹達 has another explanation, taking 士 as meaning 傳 'to stick something in the ground, to plant, to work in the fields' (*SWKL* 1 308-0050 sq). 士 should be compared to *SW* no 295 (壬).

No 10. | is an extract from the preceding 士. | : 上下通也, 引而上行讀若 囟, 引而下行讀若 退 (=退)。**kwən*. "It means 'to go through, pervade (something) in upward or downward direction'. If pulling (it), it goes up, one reads it as 囟 **sjinx*; if pulling (it), it goes downward, one reads it as 退 **thədx*." Note: Tuan explains the various readings as *shuang sheng* 雙聲, phonologically related pairs further related to the reading, **kwən*. 2 derivates: 中 (內也) and 於.

No 11. 屮: 艸木初生也, 象 | 出形, 有枝莖也。古文或以爲艸字, 讀若徹。"It is (i. e. it means) 'grass and trees, beginning to grow.' It depicts the form of a | (plant stalk) which has branches and a trunk. As to the *ku wen* graph, some make it into the graph 艸. It is read like the word 徹 **thiat*, *diat* < ** -b (?)." 屮 **tshəgw*. 6 derivates: 屯 **dwən*, *twjən*, 每 (𠂔), 毒, 𠂔, 𠂔, 熏, and 3 variant forms.

No 12. 艸: 百艸也, 从二屮。"It signifies 'the hundred plants'. Derived from the graph 屮 doubled." **tshəgw*. 445 derivates, 3 variant forms, 13 later added graphs.

No 13. 蓐: 陳艸復生也, 从艸屮聲, 一曰蒺也。"The laid out grasses start to grow again'. Derived from 艸 and 屮 as phonetic, **njuk* < ** *snjuk*. One theory says: 'it is the silkworm tray.'" **dzuk*. The *Chou wen* form 蓐 has 屮 instead of 艸. 1 derivate 蒺 'to weed the fields', variant 蒺.

No 14. 𦰇: 衆艸也, 从四屮, 讀與岡同。"It means 'the multitudinous grasses'. Derived from four 屮 graphs. **mang* < ** *zmang*. It is read like 岡 **mjang* < ** *sm-*." 3 derivates 莫, 莽, 葬. In all three instances the element 屮 functions in a phonetic and semantic or etymonic role.

Section II. Nos. 15 to 44.

小 *八 [采] 半 牛 [犛] 告 *口 [凵] 叩 哭 [走 (𠂔 𠂔)]
 15 16 17 18 19 20 21 22 23 24 25 26
 ↳42, 159

*止 𠂔 步 此 正 是 走 *彳 [彳 延 行] 齒 [牙] 足 疋 品
 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42


[龠 *册]
 43 44

No. 15. 小: 物之微也, 从八 |, 見而分之。"It means 'the smallest of things' (or 'smallness of things'). Derived from 八 and from |. Seeing (it) one keeps (the parts) separate." Note: The role of 八 must be explained in the light of the bronze and bone forms 𠂔, 𠂔 ('small, dot like'). 小 * *sjagwx* < ** *smj-*. Perhaps 微 * *mjad* < ** *hmj-*, *smj-* has a paronomastic role in this definition. 2 derivates 少 * *sthjagwh* 'few' and 𠂔 * *tjuad, tjuat, tsiat* 'few'. Tuan quotes the binoms 𠂔 𠂔 and 懷 𠂔 from *Kuang yün* and *Fang yen* (廣韻, 方言) which suggest some earlier cluster initial, ** *msiat* or ** *tsm-*, *sm-*.

No 16. 八: 別也, 象分別相背之形。"It means 'to divide, separate'. It depicts the aspect of things that, dividing and separating, *back off* from each other." Note: though the *SW* speaks of a pictographic representation, it should rather be categorized as a *chih shih* 指事, since the two slanted lines are more of an abstract representation (relational figures) showing mutually separative movements, away from each other. 11 derivates, among which the graphs 分 * *pjan, bjän*; 別 * *pjat, bjat*; 𠂔 * *njad* < ** *mj-*, and 必 * *pjit* are cognates. 別, 分別 are *par. p.*

No 17. 采: 辨別也。象獸指爪分別也, 讀若辨。"It means 'to separate and distinguish'. It represents the distinct marks of animals' fingers and/or claws." * *bjan, brwjan*. Note: The graph 采 has phonetic derivates 弄, 卷 and others. *kjwän* < * *km-*. 4 derivates: 番 (𠂔), 案, 悉 (𠂔), 釋. The three last graphs probably are a set of cognates unrelated to 采 (* *pwad, pwan* and *bjan, brwjan* versus *sthjam, sjit, sthjak*).

No 18. 半 (cognate with the preceding nos. 16 and 17). 半: 物中分也。从八从牛, 牛爲物大, 可以分也。"It is 'a (concrete) thing, being divided in the middle'. Derived from 八 and from 牛. The portion 牛 (makes up=) stand for a concrete object (物), big enough so that one can divide it." 2 derivates 𠂔 and 叛, both cognates with 半. 叛 is defined 離叛也 'to secede, break away and rebel'.

No 19. 牛: 大牲也, 牛件也, 件事理也, 象頭三封尾之形。𠂔, bo. 𠂔, br. . "It is the big sacrificial animal. The 'ox' means 件 'portion, apportioned share'.

件 means 'to serve and manage'. 牛 represents the form of a three pronged extremity on the head and of the tail." * *ngjug*. 45 derivates, 1 variant, 2 later added graphs. (According to the br. and bone graphs nothing in the graph represents the tail; it is the ox head viewed in front.)

No 20. 犛: 西南夷長髦牛也, 从牛犛聲。"It is 'the long haired ox of the South western Yi tribes'. Derived from 牛 and 犛 as phonetic." * *læg*, *ljæg*, *magw*. 2 derivates 犛 and 犛.

No 21. 告: 牛觸人, 角箬橫木, 所以告人也。从口从牛, 易曰僮牛之告。"the ox butts (against) man. The horn attached cross beam is whereby (or: why) it accuses man'. Derived from 口 and from 牛. The Yi (*ching*) says: 'The young ox's accusation (or warning)'." The Yi *ching* quote is from Hexagram 26. 大畜、六四、童牛之牯 "The head board of a young bull." Wilhelm explains: "Before a bull's horns grow out, a head board is fastened to its forehead, so that later when the horns appear they cannot do harm." Tuan notes that the analysis consisting of 'mouth' and 'ox' does not lead to any acceptable explanation. The meaning 'to warn, announce' is explained by some authors as referring to the sacrifice of oxen during which things are announced to the gods. * *kægw* < ** *skægw*. 1 derivate 警 'to be urgent, most urgent announcement'.

No 22. 口: 人所以言食也, 象形。"It is wherewith man speaks and eats. Pictograph." 180 derivates, 21 variants, 10 later added characters. The graph 口 follows upon no 21 as its extracted glyph. 口 * *khugx* < ** *khægwx*.

No 23. 凵: 張口也, 象形。"It means 'to open the mouth, a wide gaping mouth'. Pictograph." 凵 * *khjamx* (cognate with 口), no derivate.

No 24. 𠬞: 驚也。从二口。讀若謹。"It is a startled, terrified cry. Derived from doubled graph 口. It is read like 謹." 𠬞 * *xwjan*, *sxwjan* < ** *-m* (?). 謹 * *hjan*, *hwan*. 5 derivates 𠬞, 𠬞, 𠬞, 單, 𠬞.

No 25. 哭: 哀聲也, 从𠬞獄省聲。"It means 'mournful sound, sound of wailing'. Derived from 𠬞 and 獄 as phonetic (reduced to 犬)." * *ngjuk* < ** *sng-*. 1 derivate 喪 'to be lost, gone; to loose, let go'.

No 26. 走, 𠬞: 趨也, 从夭止, 夭止者, 屈也。"It means 'to run, to rush'. Derived from 夭 and 止. The portion 夭 means 屈 'to be bent (in running forward)'." There is no way in which this graph can be connected with the preceding no 25. Wang Yün has suggested that this radical could be connected with 哭 on the basis of a semantic link with 犬 'dog' as 犬善走也 'The dog is good at running'; some bronze graphs have been quoted 𠬞 (from a bell inscription 董武鐘) where the

top part replaces the traditional 火 of 走, but no such graph seems to be known to *SW*. * *tsugx*. 84 derivates, 1 variant.

No 27. 止, extracted glyph from 𠂔 is at the same time semantically related to 走. 止: 下基也, 象艸木出有址, 故以止爲足. "It is 'the lower base (foundation)'. It represents the form how grass and trees, when coming out, have a foundation (footing, roots). Therefore, out of 止 one makes the graph 足 'foot; footing'." * *tjəgx*, 13 derivates. Note: Bone and bronze forms show a pictograph of a foot (𠂔, 𠂔, 𠂔, 𠂔); *SW* takes it as a derivation from 屮. In the Classics 止 has the sense of 'stop, dwell, detain' but 'foot' is still found in the phonetic derivate 芷 'foot, heel'.

No 28. 𠂔, 𠂔: 足刺𠂔也, 从止屮, 讀若撥. "It means 'the feet are thrown out (in opposite direction)'. It is read as 撥 * *phwat*." The definition line in the *SW* text contains a *par. p.* in 刺𠂔 * *lat-bwat*, according to Tuan related to 撥刺 * *phwat-lat* (of *Huai nan tzu* 淮南子, *Hsiu-wu* 脩務 chapt.), and to 跂 * *pwad*, defined in *SW* with the *par. def.* 獵跋 * *ljap-pwat*, with meanings: 'awry, distorted; stumbling (feet), trampling, contrary, rebellious'. 2 derivates: 登 (*Chou wen* 𠂔) 'step upon, mount (a chariot) and 𠂔 'trampling under foot, destroy'.

No 29. 步: 行也. 从止屮相背. Br. 𠂔 𠂔 bo. 𠂔 𠂔. "It means 'to go forward, to walk'. Derived from 止 and 𠂔 (reversed 'foot')." Note: this is really a pictograph of two feet (walking) with the toes well marked 𠂔. 1 derivate 歲: 木星也. 越歷二十八宿, 宣徧陰陽, 十二月一次, 从步戌聲, 律曆書曰五星爲五步. "It is 'the star corresponding to the element wood (Jupiter)'. Going through the successive 28 stations, it revolves one time all around, with the *yin* and *yang*, in twelve months. Derived from 步 and 戌 as phonetic. The monography on 'Tubes and Calendar' refers to it in the line: 'The five stars make the five steps'. 歲 * *skhjadh*, 戌 * *sjət* < ** *s?mj-* (?); 越 * *gwjat* also has a *par. role* in the definition.

No 30. 此: 止也, 从止从匕, 匕, 相比次也. "It means 'to stay'. Derived from 止 (as radical, 'to stay' perhaps 'what stops here now' > at hand > this) and from 匕 (according to Hsü Hao 徐灝 in *SWCT chu chien* 說文解字注箋: 匕亦聲 is 'also phonetic'). 此 * *tshjigx*. 匕次 * *pjid-tshjid* < ** *psjid*. *Shih ming* 釋名 equates 跂 with 𠂔, implying * *sm-*. *Erh-ya* 爾雅 (Ib, 55) has the demonstratives 茲, 斯, 此 with *rare* synonyms 咨 and 咎. This 咨 * *tsjid* may well indicate a variant pronunciation preserved in the *SW par. pun.*

No 31. 正, 𠂔: 是也, 从止, 一以止. *Ku wen* form 𠂔 𠂔. "It means 'right, to be right, make right'. Derived from 止 and from 一, analyzed as 一以止 'with 一, it

thereby comes to stop'." Note: Bone and bronze forms have 𠄎, where 口 (=丁) is phonetic. 丁 * *ting*, 正 * *tjinh*. 1 derivate 乏 (正 turned around).

No 32. 是: 直也, 从日正。"It means 'straight, make straight, correct'. Derived from 日 and 正." Note: Many explanations have been given of this *SW* analysis, all equally difficult to follow. (See *SWKL* 727, *CWKL* 2. 436.) In any case the *SW* takes 直 and 正 as cognate with 是. 正 * *tjinh*, 直 * *drjak*, 是 * *djig*. Perhaps, most worthy of further investigation and testing is Chang Jih-sheng 張日昇 as argued in *CWKL* 2. 436-7, where the lower portion of 是, viz. 正, bronze form 𠄎 is said to be a graphic distortion of the pictographic representation of an insect's tail (as in other instances, f. i. 蠶 𧈧 *CWKL* 14. 338 sq.); the top portion 日 has nothing to do with 'sun' but is the insect's head. 是 then is 蜩 (a kind of cicada, already mentioned in *Ta Tai Li-chi* 大戴禮記, *Hsia hsiao cheng* 夏小正); the meaning 'right, etc.' is the result of a loan graph process. 是 has 2 derivatives: 𧈧 and 𧈩.

No 33. 𧈩, 𧈩: 乍行乍止也, 从彳从止, 讀若春秋公羊傳曰: 𧈩階而走。"It means 'suddenly to go and suddenly to stop (now go, now stop)'. Derived from 彳 'go, proceed' and from 止 'stop'. It is read as in the *Ch'un ch'iu Commentary*, *Kung Yang* (Hsüan, 6. 1): 𧈩 (= 躡) 階而走 'Jumping over the steps, he ran out'." The meaning in the *SW* definition partly relies on the Classical expression 'to step over, to hurry (over the steps of a staircase)', and another meaning 'to walk gingerly, hesitatingly'; 躡 * *thiakw*, 𧈩 * *thiakw*, also related to 躡 * *dakw*, *diagw* 'to walk barefoot, walk gingerly, hesitatingly'. 117 derivatives, 31 variants, 13 later added characters.

No 34. 彳, extracted glyph from 𧈩, preceding no 33. 彳: 小步也。象人脛三屬相連也。"It means 'small step'. It depicts the form of man's legs. The three (body parts: thigh, leg, and foot) are connected, with each other." * *thriak*. 36 derivatives, 7 variants. The last derivate is 𠄎: 步止也, 从反彳, 讀若畜。"It means 'When walking come to stop.' Derived from reversed 彳 and read like 畜 ** *thrijawk*." 彳 𠄎 are used as a binom 'hesitate, pause'. 𧈩, 彳 and 𠄎 are cognates.

No 35. 延: 長行也, 从彳引之。"To walk on for a protracted time. Derived from 彳 and extending it. (I. e. 彳 becomes 𠄎.)" * *ren* < ** *dzr*- (?). 3 derivatives: 延、延、建。

No 36. 延: 安步延延也, 从延从止。"It means 'to quietly step forward in a *ch'an-ch'an* fashion'. Derived from 延 and from 止." * *thjianx*. 1 derivate 延. The *SW* definition 延延 is a frequently used device, using the same syllable in

reduplication to make a descriptive binom, here in the sense of 'circumspect in behaviour and action' (相顧視而行也) (according to Kui Fu 桂馥 in *SWCT yi-cheng* 義證).

No 37. 行, 𠂔: 人之步趨也。从彳于。“It is the way man either walks or runs. Derived from 彳 and from 于.” * *gang*, * *grang*. (Tuan explains: one walks slowly, another is fast, together it makes a general term (for 'to go'); however, Hsü Hao 徐灝 observes that 行 is a pictograph meaning 'pathway'.) It is a simple pictograph of a crossroad 𠂔 𠂔 . 11 derivatives.

Note. Nos. 33-37 are all closely connected by graphic similarity and semantic content: No 33 辵 already assumes the preexistence of 行 which has been simplified to 彳 which, then, is reversed into 于.

No 38. 齒 is directly connected with no 27, 止 which is its phonetic; *ku wen*, 𠂔 *bo*. 𠂔: 口斷骨也, 象口齒之形, 止聲。“It is 'the gum bone of the mouth'. It depicts the form of the teeth in the mouth. 止 is phonetic.” * *thjəgx*.


No 39. 牙 *ku wen* 𠂔 *br*. 𠂔 𠂔: 牡齒也, 象上下相錯之形。“It is the 'male tooth' (sticking out > male tooth, i. e. canine tooth). It depicts the shape of upper and lower (canine) tooth meshing together.” * *nrag* < ** *sng-*. Compare 齧齧 from *Kuang yün* where, same definition is given for each character: 齒不平; compare also *Shih ming* 釋名: 牙, 檀牙也. Other binoms of same type are 鉏牙, 鉏吾 (*Chou li* 周禮 ch. *Yu jen* 玉人, com. of Cheng Chung 鄭衆).



No 40. 足 connects directly with no 35 (齒 and 牙 are a short semantic group interrupting the semantic series of 'foot'). 足, 𠂔: 人之足也。在體下, 从口止。“It is the 'foot base' of man. It is below the body. Derived from 口 and from 止.” Hsü K'ai 徐鍇 already analyzed this as a pictograph; 口象股脛之形 and specifies that 象膝、脛與踵 “it represents the knee, leg and the foot.” 足 * *tsjuk*, *tsjuh*. 84 derivatives, 4 variants, 7 later added characters.

No 41. 疋, 𠂔: 足也。上象腓腸, 下从止。弟子職曰問疋何止。古文以爲詩大疋 (= 雅) 字, 亦以爲足字, 或曰胥字, 一曰疋, 記也。“It is 'the foot'. The top part represents the leg, the lower part is derived from 止 'foot'. The *Ti-tzu chih* says 'one asks about 疋 (= 所) the place, where to rest the foot'. (止 = 趾.) The *ku wen* text takes it for the graph (used in the title of the *Shih-ching* Section, 大 (疋 =) 雅 'The great elegance'). It is also taken as the graph 足 'foot'. There are some who take it as the graph 胥 'to assist'. One (opinion) says: it means to record, 記 'to note down'.” 疋 * *ngagx*, * *srjag* < ** *zng-*, *sgri-* (comp. 𠂔 * *srjiagh*, * *skhjagx*), 疋 * *ngagx*, 雅 * *ngagx* suggest ** *sng-* . 2 derivatives: 𠂔

and 筵.

No 42. 品 picks up the main line of graphic derivatives, interrupted after no 24 卍. 品: 衆庶也, 从三口. “It is ‘the multitudinous many’. Derived from three 卍 ‘vessels, containers’.” This has been explained on the basis of the *Yi cheng* 義證 (by Kui Fu 桂馥) ‘many’. Derived from three 口. This graph analysis is ambiguous. The 2 derivatives 喙: 多言也 ‘to speak too much, to babble’ and 巢 ‘a flock of birds singing’ reflect a meaning based on 口 ‘mouth’. Yet 品 * *phjəmx* < ** *phljəmx* ‘category, kind’ should derive its meaning from a graph representing ‘vessels, containers’. Thus Kui Fu 桂馥 in *SWCT yi-cheng* (義證) quotes *Kuo yü, Cheng-yü* (國語, 鄭語): 合十數以訓百體, 出千品具萬方. “uniting by numbers of tens (the servants and officials) in order to instruct the hundred bodies (of officials) that they may bring forth the thousand *kinds* (of things) and make complete the ten thousand directions.”

No 43. 龠: 樂之竹管三孔, 以和衆聲也. 从品侖, 侖, 理也. “The bamboo pipes (of music =) for music making have three holes. It is whereby one harmonizes the many sounds. Derived from 品 and 侖. 侖 means 理 ‘to order, to regulate’.” * *rakw* < ** *sr-*, *tr-* (?). Note: 龠 is a pictograph showing the mouth turned downward and blowing the three pipes bound together . The *SW* has extracted three mouths (openings of the pipes) aligned *horizontally* as graphically identical with 品 (three mouths), and combined them with 侖 into one graph. The 侖 = 理 definition is explained by Tuan by a reference to *Shih ching* 於論鼓鍾 “How well assorted are the drums and bells!” but Hsü Hao 徐灝 points out that 龠 is the same as 籥 in *Kung yang* 公羊 (Hsüan 宣 8) 籥者何, 籥舞也 “What is (the meaning of) the term 籥? It means ‘to play the flute for the dance’, i. e. ‘give the rhythm for the dance by playing the flute’.” 龠 * *djakw*. 4 derivatives 籥, 龠 (two types of flutes), 龠, 龠 (both possible cognates ‘harmonize’).

No 44. 册, 冊: 符命也, 諸侯進受於王者也. 象其札一長一短, 中有二編之形. “It is ‘a portent, a brevet’. It is what the Feudal Lords, when advancing (coming forward to visit the king) receive from the king. It represents slips; one is long, one is short; in the middle are two tie-up strings.” *Ku wen* form , from (^^) 竹 and 册. * *tshrik*. 2 derivatives 嗣: 諸侯嗣國也. “The Feudal Lord succeeds to (his) state (i. e. to continue, inherit).” *Ku wen*  (司 phonetic). And 扁: 署也, 从戶册, 戶册者署門戶之文也. “It is ‘the administrative (record)’. Derived from 戶 ‘door’ and 册 ‘slip’. The ‘door slip’ is the writing of the administrative bureau on the gate or the door.” * *phianx* ‘flat, thin inscription slip, circumscription, district’.

Note: The phonetic derivatives of 册 show some unusual readings: a) 𠵹 *siäm*: glibtongued, insincere, ingratiating (= 檢 *ts'iam*, *siäm*; 險 *xiam*), b) 𠵹 *sat*, *sai* < * *srad*; 喝, 𠵹 * *katsrad*, 𠵹 *atsrad* < ** *ksr-*, *sn-*: 'ripping (sound), raspy (voice)', c) 𠵹 *san* < * *sranh*, 籬𠵹 * *liad-sran* < ** *dljad* + ** *sran* 'fence, palissade' as against, d) 册 * *tshrik*. Perhaps 册 is a polyphone-polyseme graph for two different sets of words: 'wooden slip', as against 'cut off, fence sticks, dispersed'. The identification 𠵹: 檢 is not supported by the Stone Classics (Karlgren, *Glosses* no 1428).

Section III. Nos. 45 till 97.

| | | | | | | | | | | | | | | | |
|----|-----|------|---------|----|---------|-------|------|-------|--------|----|----|------|----|------|----|
| 𠵹 | 舌 | 〔*干〕 | 谷 | 只 | 𠵹 | 句 | 〔*𠵹〕 | 古 | 〔*十 𠵹〕 | 言 | 語 | 音 | 辛 | 〔𠵹 | |
| 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |
| | | | | | | | | | | | | | | ↳150 | |
| 𠵹 | *𠵹 | 𠵹 | 共 | 異 | 𠵹 | *𠵹 | 【晨 𠵹 | 革 (𠵹) | 〔𠵹 𠵹〕 | 爪 | 𠵹 | | | | |
| 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | | |
| | | | ↳76, 77 | | | | | | | | | | | | |
| 𠵹 | *𠵹 | 〔*𠵹〕 | 史 | 支 | 𠵹 | 〔𠵹 畫〕 | 𠵹 | 𠵹 | 〔*臣〕 | 𠵹 | 殺 | 〔*几〕 | 寸 | | |
| 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | |
| | | | 146 | | | | | | | | | | | | |
| 皮 | 〔𠵹〕 | 支 | 〔𠵹〕 | *𠵹 | 〔用 (𠵹)〕 | *𠵹 | 〔𠵹〕 | | | | | | | | |
| 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | | | | | | | | |
| | | | ↳96 | | | | | | | | | | | | |

No 45. 𠵹: 衆口也, 从四口, 讀若戢, 又讀若呶。"It means 'many mouths'. Derived from four 口. Read as 戢 * *tsrjəp*, also read as 呶 (rejected by many commetators and emended 一曰呶. 'One opinion says 呶' i. e. 誰也 * *hwan*, *hwjan*.)" 5 derivatives 𠵹, 𠵹, 𠵹, 𠵹, 器。

No 46. 舌: 在口所以言別味者也, 从干口, 干亦聲。(𠵹 𠵹 𠵹 bo.) "It is 'the thing which is in the mouth and by means of which one speaks and distinguishes tastes'. Derived from 干 and 口. 干 is also phonetic." * *djat*. Note: 舌 is a pictograph of 'the mouth + protruding tongue'. The analysis separating 干 and taking it as a phonetic, can only be on the basis of 干 derivatives like 𠵹 *djiam*, 舌 derivatives like 𠵹 *thiam* etc. 舌 * *djat* 'tongue' is cognate with 𠵹 * *thamh*, *thjiamh* 'tongue', 𠵹 * *gəm* < * *zg-* 'tongue'. 2 derivatives 𠵹 and 𠵹 (𠵹).

No 47. 干: 犯也, 从一从反入: 𠵹。"It means 'to go counter, to oppose, to rebel'. Derived from 一 and 入 turned upside down." * *kan*. The original form of the graph is 𠵹 i. e. 'shield'. Compare also no 491. 2 derivatives 𠵹, 𠵹. 干 is an extract from the preceding no 46 舌 with no relation except in the external

forms of the *SW* graphs.

No 48. 𠵹, 𠵹: 口上阿也, 从口, 上象其理。"It is 'the pillars above the mouth (under the nose, on upper lip)'. Derived from 口, above it represents its lines." Variants 啣 and 𠵹. * *gak*. 1 derivate 𠵹: 舌兒 "External appearance of 'the tongue'." Derived from 谷 in reduced shape; *Ku-wen* 𠵹; read like 導 as in the phrase 三年導 * *dəgw*; one school says: 竹上皮 'the skin over the bamboo', read as 沾 * *t'am*; another school says it is read as 誓 * *tjab* > *tjiad*.

No 49. 只: 語已詞也, 从口, 象气下引之形。"It is the end word of speech (i. e. final particle). Derived from 口 and (the rest) representing the shape of air being drawn downward." * *tjiəg*. 1 derivate 𠵹: 聲也。

No 50. 𠵹: 言之訥也。从口从內 (訥, 从言从內)。“It means 'stammer, stuttering' (in speech). Derived from 口 and from 內, 內 is also phonetic.” * *nwət* < ** *?nwət*; 讒訥 * *khjannwət* 'to stutter, stammer', 言難 'difficulty in speaking'. 難 * *nan* < ** *?nan*, *t?nan*. 2 derivates 𠵹 and 𠵹.

No 51. 句, 𠵹: 曲也。从口, 𠵹聲。“It means 'bent, crooked (hook)'. Derived from 口 and 𠵹 as phonetic.” * *kug*, *kjug*. In reality the basic graph is 𠵹, 𠵹 (口 has been added as phonetic). 3 derivates: 拘 'to stay (causative)', 筍 'fishing basket of bent bamboo sticks', 鉤, 曲鉤也 'bent, curved hook'; 曲 * *khjuk*; in the definition of 鉤, 曲 has a paronomastic rôle.

No 52. 𠵹 is extracted from the preceding radical 句. In reality it is the basic graph on which no 51 was construed. 𠵹: 相糾繚也。一曰瓜瓠結𠵹起, 象形。“It means 'twisted, curl up against each other'. One school says: 'Melon or gourd (branches) curling and twisting arise'. Pictograph.” 𠵹 * *kjəgw*; 糾 * *kjiəgw* < ** *sk-*, *sp-*, *sth-*. 2 derivates 𠵹, 糾。糾繚 ***sklj-*.

No 53. 古 br. 𠵹 *ku wen* 𠵹: 故也。从十口, 識前言者也。“It means 'old (acquainted), well acquainted'. Derived from 十 'ten' and 口 'mouth'. It means 'to recognize those who spoke before' (or 'previous spoken things')." The *ku wen* probably consists of 古 inside 堂. Theories about the analysis and explanation of the graph 古 abound but none can be considered satisfactory. 古 * *kug*.

No 54. 十, extracted from preceding graph 古. Aside from this merely external form, there is no real connection between the two words. 十: 數之具也。一爲東西, |爲南北, 則四方中央備矣。“It is 'the fulness of numbers'. If the line — constitutes the East and West (direction), and the line | constitutes the South and North (direction), then the four directions and center are complete.” * *djap*. 8 derivates.

No 55. 卅, 卅: 三十并也。“It is three tens, combined together.” The *ku wen*

is reduced from 卅: 卅 * *sap*. 1 derivate 世, 卅: 三十年爲一世, 从卅而曳長之, 亦取其聲 “Thirty years constitute one generation. Derived from 卅 but one draws it further and elongates it, and also selects it (卅) as its sound (卅 serves as phonetic).” * *sthjadh*.

No 56. 言, 𠄎, *br.* 𠄎 *bo.* 𠄎. This graph continues the series with 口, which was interrupted by nos. 54-55. 言: 直言曰言, 論難曰語。从口辛聲。 “To speak directly (straight-forwardly) is called 言 * *ngjag* < ** *zng-*. To discuss and belabour it, is said 語 * *ngjag* < ** *zng-*. Derived from 口 and 辛 * *khjanx* as phonetic.” Compare also 言 *khjanx*, 言 * *ngjanx*. 244 derivates, 33 variants, 8 later added characters. The last of these derivates 𠄎 should normally, according to *SW* practice, be listed with no 57 as doubled and tripled graphs.


No 57. 詈: 競言也。从二言, 讀若競。 “It means ‘competing words’ (or ‘to speak against’ (in competition). Derived from doubled 言, read as 競 * *gjiangx*.” 詈 * *gjiang*, *tham*. 3 derivates 諱 ‘criticize, critical’ (what leads to good), * *djian*, -*ng*; 競: 彊語也 ‘forceful, critical speech’, 一曰逐也, one opinion says to ‘chase’; 讒: 痛怨 ‘to resent’.


No 58. 音: 聲也。It means ‘sound’; 生於心, 有節於外, 謂之音。宮、商、角、徵、羽, 聲也。絲、竹、金、石、匏、土、革、木, 音也。 “Originating in the heart, it has measured (expression) at the outside; one calls it the sounds. The (musical notes) *kung*, *shang*, *chüeh*, *che*, *yü*, are the *sheng* (notes). String, bamboo (flute), metal (bell), stone (chime), gourd, earthenware (pot), skin (drum) and wood (percussion or rattle box) are (the instruments for various) *yin* (timbre).” 音 * *?jam* Derived from 言 containing 一. *Br.* 𠄎 𠄎. 5 derivates 響、韻、韶、章、竟, 1 later added character. Except for the last two, they are all phonetic compounds; 章 and 竟 are a cognate pair acc. to *SW*.




No 59. 辛, 𠄎: 𠄎也。从干二, 二古文上字, 讀若愆。 “It means ‘crime, guilt, punishment’. Derived from 干 (* *kan*) and 二 (*ku wen* graph of 上), read like 愆 * *khjan*.” 2 derivates 童、妾。


No 60. 𦍋, 𦍋: 叢生艸也, 象𦍋嶽相竝出也。讀若泥。 “It is a ticket-like growing vegetation. It represents how in *dzuk-ngjuk* fashion, it comes out on equal level with each other. It is read like 泥 * *tshuk*.” 𦍋 * *dzak*, *dzuk*. 3 derivates 業 * *sngjap*, 叢 * *dzung*, 對 ** *twəb* > * *-əd*. 2 variants.

No 61. 𦍋, 𦍋: 瀆業也。从𦍋从卩, 卩亦聲。 “It means *duk-pjuk* (or *duk-buk*) (par. def.) ‘trouble--and cumbersome’. Derived from 𦍋 and 卩, which is also phonetic.” * *kiwong* < * *kwjəng*. 瀆 * *duk* < ** *bduk*, 業 * *buk* ∞ *pjuk* < ** *pwjak*.

and SW seal script , defined in the sense of 晨 has been a difficulty because of the element 𠄎. Because of its connection with 農 'agriculture', 辰 has been taken as standing for 蜃 'clam oyster shell', used the cutting as part of a plough. Together with 𠄎 (hands holding the digging tool) it was a pictograph for 'agricultural activity' and by extension 'agricultural season'. 辰 has also been taken as standing for 脔 'sacrificial meat'. It has been argued that the comparison with 𠄎, a human figure holding up 𠄎 (=肉 'meat') for a meaning 'morning sacrifice' with the meaning of 晨, if identical with 晨, is secondary. (The character for 晨 is inexistent in any early form.) 1 derivative 𠄎 (=農): 耕也。从晨, 凶聲。"It means 'to till (the fields)'; derived from 晨 and 凶 as phonetic." *Chou wen* graph 𠄎, *ku wen* graphs 𠄎 𠄎.

No 69. 爨, : 齊謂炊爨, 𠄎象持甌, 一爲竈口, 𠄎推林內火, 籀文爨省。"The Ch'i (language) calls the (word) for 'furnace' *ts'uan*. 𠄎 represents 'holding the steamer (vessel)', 𠄎 makes for the opening of the furnace; 𠄎 two hands 推 pushing the 林 wood pieces into the fire." *Chou wen* graph is a reduction of the seal form. 2 derivatives 爨 and 𠄎.

No 70. 革. connected with 𠄎 (no 67) through the *ku wen* variant of 革, . 革: 獸皮治去其毛曰革, 革, 更也, 象古文革之形, , 古文革从𠄎, 卅年爲一世而道更也, 𠄎聲。"Animal hide". In preparing (it), one removes its hair, then it is called 革 **krək*, **kiək*. 革 means 更 'to change (one's skin)'. It represents the *ku wen* form , which is derived from 𠄎 and from 卅: 卅 'thirty'; thirty years makes a 世 'generation'; (then) the way is changed. Derived from 𠄎 as phonetic; **kjuk* < ***kwjək*. Note: This SW analysis is significant only from the point of view of phonological and par. puns. Originally the graph was a pictograph of a tanned animal skin on a frame. 革 **krək* is used as a loan graph for 勒 **lək* < **glək*, ?*lək*. 56 derivatives, 11 variants, 4 later added graphs. (Among the derivatives 鞞 **khwak* 'leather' is a cognate of 革.)

No 71. 鬲, : 鼎屬, 實五穀, 斗二升曰鬲, 象腹交文三足。"(A vessel) of the category of the tripod. It contains five *hu*- measures; a *tou* and two *sheng* is called a *hu*. It represents the crossed lines of (on ?) the belly and the three feet." Variants are 鬲 and 𠄎, **glik*, *krik*. 12 derivatives, 5 variants.

No 72. 𠄎: 𠄎也, 古文亦鬲字, 象熟飪五味气上出也。"It is a *li*-vessel. **glik*. In its *ku wen* form it is the same as 鬲. It represents the form how the five flavors of the cooked food in (form of steaming wafts of) air comes up from the vessel." 12 derivatives, 12 variants. On the basis of the SW description it is not

clear why this radical was needed.

No 73. 爪, directly derived from 𠂇 which has been split to turn one portion 𠂇 downward to make 𠂇 → 爪, 爪: 𠂇也, 覆手曰爪, 象形。"It means 'to hold in one's grasp'. A downward turned hand is called 爪, * *tsragw*. A pictograph." 3 derivates 孚, 爲, 刃. The last graph 刃 (𠂇 turned downward) is defined 亦𠂇也. "it also means 'to hold on to (something)'." 从反爪 Derived from reversed 爪. (i. e. 𠂇 turned to 刃) * *tjangx*.

No 74. 𠂇: 持也, 象手有所𠂇據也, 讀若戟。"It means 'to hold'. It represents the hand holding on to something. It is read like 戟 * *kjak*." (𠂇據 is a paronomastic phrase * *kjak-kjag*.) 7 derivates, 1 variant.

No 75. 鬥, 鬪: 兩士相對, 兵杖在後, 象鬥之形。"Two warriors facing each other; the handle of the weapons are at the back. It represents the form of 'a (single) battle.' Tuan and others emend this: 爭也, 兩𠂇相對, 謂兩人手持相對也。"two graphs 𠂇 turned toward each other. It refers to (implies): Two men holding in hand (their weapons) face each other." * *tug* < ** *tweg*, *tegw*. The bone graphs show a pictograph of two men grasping each other's hands, 𠂇, 𠂇. 10 derivates. 1 additional graph.

Nos 76 and 77 又, 𠂇 are immediately to be linked with the previous no 62 𠂇 from which they are extracted. 又, 𠂇: 手也, 象形。三指者手之𠂇多, 略不過三也。"It is the hand. A pictograph. That it has (only) three fingers, is because in the form (of the fingers) of the hand there are many (parts); they are reduced to no more than three." 手 * *sthjəgw*, 又 * *gwjəgh*. 27 derivates, 16 variants. Among the derivates 父 deserves a brief comment; SW has the following 父, 𠂇: 矩也, 家長率教者, 从又舉杖。父 * *bjəgx* is 矩 * *kwjəgx* (some authors suggest it should be 矩 'torch'). "The family elder (is) the leading and instructing one. Derived from 又 hand holding a stick (acc. to *Po hu t'ung* 白虎通: 以法度教子 "by means of regulations instruct the son")." The *par. def.* 父=矩 is striking for the alternation of labial and velar initials. 矩 has a bronze form 𠂇 showing a human figure holding the carpenter's square, i. e. the 'norm'.

No 77. 𠂇: 𠂇手也, 象形。"It is the left hand. Pictograph." 1 derivate 卑: 賤也 'mean, of low status', 从𠂇甲, 'derived from 𠂇 and 甲'. (Some emend 甲聲. Most probably the top element is not 甲 (cyclical character), but a pictograph, 𠂇 a 'pot' held up by the hand, hence 'servant, slave' → 'mean, low', * *pjig*. The element 'pot' at same time serves as phonetic.)

No 78. 史, 𠂇: 記事者也。从又持中, 中, 正也。"It means 'those who record

the business (of government)'. Derived from 又 (the hand) holding 中, 中 means 正 'to rectify, correct'." The analysis and interpretation of the top part of 史: 中 is still open and waiting for a satisfactory solution. * *sljəgx*. 1 derivate 事: 職 'task, business, affair'. *Ku wen* form 彳. The explanation of the role of 彳 (as identified by *SW*) is unclear. 史 and 事 are cognates with each other and with 吏, 使, 士 as well.

No 79. 支, 彳: 去竹之枝也, 从手持半竹。" It is a branch removed from a bamboo tree. Derived from 又 'hand' holding a bamboo, cut in half. *Ku wen* 彳." * *skjig*. 1 derivate 敬: 持也 'to hold' * *skhjad*.

No 80. 聿, 彳: 手之捷巧也, 从手持巾。" It means 'the nimble skill of the hands'. Derived from the 'hand' holding a kerchief." (For embroidering?) Some explain it as the hand holding a brush, i. e. skilled. * *snjap*. 聿 is paronomastic, * *dzjap*; 'quick, nimble', compare 儉 *ngjam* < ** *sng-*. 2 derivates 肄: 習也 'to practice', * *redh* < ** *zr-*, and 肅: 持事振敬也, 从聿在肅上。" To uphold, perform one's task with reverence." * *sjəkw*. *Ku wen* 聿, 彳, 彳 i. e. 聿 + 心 * *sjəm* and 彳 * *tsjap* below the 聿. Possibly phonetic for a reading * *sjəkw* < ** *sjəp(?)*.

No 81. 聿, 彳 br. 彳 bo. 彳: 所以書也, 楚謂之聿, 吳謂之不律, 燕謂之弗, 从聿一聲。" It is by means of which one writes. In Ch'u they call it 聿 * *juət* < * *blwət*, in Wu they call it 不律 * *pjəg-bljət* < ** *pgljət*; in Yen they call it 弗 * *pjiət* < ** *pljət*. Derived from 聿 and 一 * *?jit* < ** *bj-* (?) as phonetic. Three derivates 筆, 彳, 書。筆: 秦謂之筆, 从聿从竹。" In Ch'in they call it 筆 * *pljət*. (This is a continuation of the explanatory text of no 81.) Derived from 聿 and from 竹." Most commentators have seen a phonetic role in 聿, but not *SW*. This may be explained by *Shih ming* which says 筆, 述也, 述事而書之也。I. e. 筆 was pronounced * *djət*, perhaps < ** *pdjət*. Therefore *SW* could not assign 聿 as phonetic. 聿: 聿飾也。" It means 'brush (made) ornamental strokes'." 書: 箸也, 从聿者聲。" To make manifest, to write down." * *sthjag* < ** *skrj-* (?). Nos. 80, 81, 82 are put together as graphically and semantically connected radicals: 'skill, writing brush, to draw'.

No 82. 畫, 彳: 介也, 从聿, 象田四介, 聿所以畫之, *ku wen* 畫, seal form 畫, br. 畫, 畫。" It means 'to border off, to delineate the borders'. Derived from 聿 and 画 representing the fields and the four borders. The 'brush' is that by means of which one 'draws' them (sc. the four borders)." * *gwrig*. 1 derivate: 畫: 日之出入, 與夜爲介, 从畫省从日; 畫 *chou wen* graph 畫 * *stjag*. "The sun coming out and (entering=) going down, makes a borderline with the night

(time)”: ‘day light, day time’.

No 83. 隶 should connect directly with 聿, no 81. 隶, 隶: 及也, 从又, 从尾省, 又持尾者, 从後及之也。 “It means ‘to reach, catch up with’. Derived from 又 and from 尾 ‘tail’ in reduced form.” That the graph has ‘hand holding the tail’ means ‘to reach it from behind (= catch up with)’.” * *dabh*, * *rabh*. 2 derivatives 隸: 及也 ‘to reach (from behind)’ * *dagh*; 隸: 附箸也 ‘to attach to’ or, with Tuan, as in *Chou li* 圻箸 ‘corvee men’, * *ljigh*, *ligh*.

No 84. 𠄎: 堅也。从又臣聲, 讀若鏗鏘之鏗。 “It means ‘hard, solid’. Derived from 又 and 臣 as phonetic. It is read as 鏗 in the phrase 鏗鏘 (= 鎗, acc. to Tuan).” * *khreng*, *khjinh*. 3 derivatives 緊, 堅, 豎。

No 85. 臣 is an extract from preceding graph 𠄎. 臣, 臣: 牽也, 事君者也, 象屈服之形。 “It means 牽 * *khjin* (*par. def.*). It is ‘the one who serves a ruler: (minister, subject)’. It represents the form of being bent down and prostrate.” Br. and bo. forms show a pictograph of the ‘eye’: 臣, 臣, 臣, etc. * *djin*. 2 derivatives, 臣: 乖也。从二臣相違, 讀若誑。 ‘to be opposed, contrary’. Derived from two 臣 mutually opposed (i. e. back to back), read as 誑 * *kwjang*. 臧: 善也, 从臣戕聲。 ‘critical, corrective, to make good’. Derived from 臣 and 戕 as phonetic. *Chou wen* 臧 (= 臧). * *tsang*.

No 86. 殳 is directly connected with 又 series. 殳, 殳: 以投殊人也。禮, 殳以積竹, 八觚, 長丈二尺, 建於兵車, 旅賁以先驅, 从又几聲。 “It means ‘to kill, beat a man with a 殳 stick’. According to (*Chou*) *Li*, the baton 殳 made by means of 竹 bamboo (laths) joined together (*lictoris fasces*) amounts to 8 *ku* and is a *chang* and two feet long. It is set up on the war chariot. When travelling, the 賁 valiant (brave) holding (it) precedes as herald. Derived from 又 and 几 as phonetic. * *djug* < ** *dwjæg* < *dm-*, *bd-*. 19 derivatives, 1 variant. Among them 殺: 殳也 * *twad*, *twat*, *SW* quotes a *Shih* line 何戈與殺 ‘They carry dagger-axes and batons.’ Comp. *Li*, *Yüeh chi*, 荷戈與綴 ‘They carry dagger-axes and signal tokens.’ 殺: 軍中士所持殳也。 “The baton which warriors in the army are holding.” * *djug* (mere variant of 殺). 投: * *dug* ‘hit from afar, throw and hit.’ 殺: 椎擊 ‘to beat with a mallet’; 殺 ‘hammer’; 段: * *dwan*, *twan* ‘to hammer’; 殿: 擊聲 ‘sound of beating’ * *djin*. Alternation of final *-d*, *-t*, *-n* versus *-g* *-k*.

No 87. 殺: 戮也。从殳采聲。 “It means ‘to kill, execute’. Derived from 殳 and 采 as phonetic.” *Ku wen* forms 殺, 殺, 殺, 殺, *chou wen* form 殺, bone graph 殺, 殺 (acc. to *Shima*, p. 242 and *Hsü Chung-shu*, p. 118-9); i. e. the later graphs have combined 殳 with various forms that are corruptions and changes

from the *bo.* form, which is a pictograph for a *word* graph used as *loan* or *etymonic*. * *sriat*, *sriadh* < ** *bs-*. 1 derivate 弑: 臣殺君也。易曰臣弑其君, 从殺省式聲。“It means ‘the subject kills the ruler’ (regicide). The *Yi* (*ching*) says: ‘The subject kills his ruler.’ Derived from 殺 (in reduced form) and 式 as phonetic.” * *sthjegh* < ** *ps-* (?)

No 88. 几 is an extract from 𪇗. 几, 匕: 鳥之短羽, 飛几几也。象形, 讀若殊。“It means a bird with shortened wings (tucked-in wings) flies in a * *ziu-ziu* fashion. Pictograph. It is read like 殊 * *djug* < ** *bdjwæg*.” Hsü Hao 徐灝 imagines a pictograph like 𪇗 and explains 从飛而羽不見 “Derived from a pictograph ‘to fly’, but with wings unseen (because tucked in).” Graphically the same as 𪇗. * *sjinh*, comp. 跣 *sjip* ‘kneel with tucked in feet’ etc. 2 derivates 參 and 鼻.

No 89. 寸 directly connected with no 86 𠂇 and further with 又. 寸, 𠂇: 十分也, 人手卻一寸, 動脈, 謂之寸口, 从又从一。“It is ‘ten 10 *fen* (measure)’. If (from) man’s hand, one goes back one inch, (then) the throbbing vein (which is there), one calls it ‘thumb’s opening’. Derived from 又 ‘hand’ — (a mark indicating its place).” * *tshanh*. 6 derivates.

No 90. 皮, 𠂇: 剝取獸革者謂之皮, 从又爲省聲。“The scraped and detached skin of animal. (One) calls it (prepared) skin. Derived from 又 and the reduced graph of 爲, serving as phonetic.” *Ku wen* 𠂇, *chou wen* 𠂇. 皮 * *bjiar*, 爲 * *gwjiar*, *gwjiarh* < ** *bgwj-*. 2 derivates 匏, 𠂇; 2 later added graphs.

No 91. 𠂇, 𠂇: 柔韋也, 从北从皮省, 从𠂇省, 讀若奕, 一曰若儻。“It is ‘soft (prepared) leather’. Derived from 北, from 皮 in reduced form, and from 𠂇 in reduced form (𠂇); it is read like 奕 * *nwan*, *nwjian*; one school says: (also) read like 儻 * *tswjən*.” *Ku wen* form 𠂇, *chou wen* form 𠂇. Note: The *chou wen* graph shows a 又 hand below. The top part, isolated in the *SW* analysis, is part of the reduced and transformed element 𠂇. 儻 * *tswjən* indicates a reading ** *sn-*, *snj-*. 1 derivate 𠂇: 羽獵韋袴, 从𠂇𠂇聲; variant form 𠂇 (从衣从朕) 虞書曰鳥獸麋衣 * *njung*; * *tswjən*: ‘the soft leather pants (used in) the feather hunt.’ Derived from 𠂇 and 𠂇 as phonetic. *Shu ching* has: ‘Birds and animals have hide and feathers.’

No 92. 攴 linked with 又 via 皮. 攴, 𠂇: 小擊也。从又卜聲。“It means ‘to beat lightly’. Derived from 又 and 卜 as phonetic.” Variant 𠂇. *Shih ching* has instead of 𠂇, 攴: 八月剝棗 (Ode 154) ‘In the eighth month we pluck the dates’. * *phuk* < ** *phwək*, *phək*; * *brək*. 76 derivates, 6 variants.

No 93. 教, 𠂇: 上所施, 下所效也。从攴从孝。“It is what from above is

extended (or dispensed), and what from below is imitated. Derived from 支 and from 孝 **hragwh*." *Ku wen* graphs 𠄎 and 𠄎 (𠄎), i. e. from 言 and 季; from 爻 and 爻. 季 **kragwh*, 孝 **hragwh*, 爻 **gragwh* are at the same time phonetic and etymonic. 爻 'to cross over, to pass on'. 1 derivate 𠄎: 覺悟也。从教从门; 门, 尙矇也, 曰聲。" It means 'to awaken and understand'. Derived from 教 and from 门 (门 means 'to lift up the blinding' cover) and with 曰 as phonetic." 曰 **gjəgw*; 𠄎 **gragwh*.

No 94. 卜 extracted from 支 (no 92). 卜: 灼剝龜也, 象灸龜之形, 一曰象龜兆之從橫也。" It means 'by burning, to crack the tortoise (shell)'. It depicts the form of (the spot of) the burnt tortoise shell. One school says: It depicts the vertical and horizontal cracks of the omen sign on the tortoise shell." **pək* < **pəwk*. 7 derivates, 2 variantes.

No 95. 用: 可施行也, 从卜, 从中, 衛宏說。"It means 'what can be extended (put into) action'. Derived from 卜 and from 中." (中 **trjəngw*; Tuan explains 卜中則可施行也 "When the divination hits (the right course of action), then it can be put into action.") 用 **rungh* < ***drjənggh*. 𠄎, *ku wen* 𠄎; bone and bronze forms 𠄎, 𠄎 etc., show a tube or bucket like object. It is not certain that the middle line is meant as 卜, but *SW* understood it so. 用, if originally a 'fucket', then it became the later 桶. The middle line may simply be 'etymonic': 'to pass through', 'put through' (通); 用 'put into action'. 4 derivates.

No 96. 爻 is extracted from 𠄎 and then doubled into 𠄎, no 97. 爻: 交也。象易六爻, 頭交也。"It means 'criss-cross lines'. It represents the six *yao*-divination lines of the *Yi* (*ching*). They are mutually crossing lines (頭 emended to 相 acc. to Hsü Hao 徐灝)." 爻 **gragw*, 交 **kragw* (*par. def.*). Comp. 𠄎 **prakw* (*kr- ∞ pr-*). 1 derivate 𠄎: 藩也, 从爻从林, 詩曰: 營營青蠅止于𠄎。"It means a 'hedge', a 'palissade'. Derived from 爻 and from 林. The Odes (no. 219) say 'Buzzing are the green flies. They stop at the hedge'." Note: 𠄎 is a pictograph of criss-crossing objects attached between wooden poles 𠄎.

No 97. 𠄎: 二爻也。"It is the graph 爻 doubled." (Tuan comments to say that two 爻 graphs are but an extension of the meaning 爻 'criss cross lines' as in no 96.) **ljigr*, *ljigh* < ***tlj-*, *srj-*. 2 derivates 爾 and 爽. 爾: 麗爾猶靡麗也。从门从𠄎, 𠄎, 其孔𠄎𠄎, 此與爽同意。"It means the phrase **ljigx-njirx*, (which is) equivalent to (i. e. pronounced like) the (Han time phrase) **mja-ljig* < ***mljig* (?) 'gaudy, flowery, showy, beautiful'. Derived from 门 and from 𠄎. 𠄎 means: its holes are *li-li* like; 余 serves as phonetic. **njirx*. This is a meaning

basically the same as for the graph 爽.” Note: 爾 has *s- and *m- initials indicating *smj- > snj-, > n-. 爾 br. 森 bo. 爾. 爽: 明也, 从𠄎从大. “It means ‘clear (at dawn)’. Derived from 𠄎 and from 大.” *Chou wen* variant 爽 i. e. 爽. Bronze form 爽 already shows the human figure with 𠄎 ‘light giving’ spots (under the arms). *srjangx. Compare 夜 br. 夜.

Section IV. Nos. 98 till 142.

| | | | | | | | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|------|-----|-----|-----|-----|-----|-----|-----|-----|------|---------------------------------|
| 𠄎 | *目 | 目 | 眉 | 盾 | 自 | 〔鼻〕 | 白 | 𠄎 | 習 | *羽 | 隹 | 雀 | 雀 | 〔*𠄎 | 首 | |
| 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | |
| | | | | | | | | | | | | | | | ↳119 | |
| 羊 | 羴 | 瞿 | 雥 | 雥 | 鳥 | 鳥 | *華 | 華 | 幺 | 幺 | 𠄎 | 玄 | 予 | 放 | 受 | 奴 |
| 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 |
| | | | | | | | | | | | | | | | | 76 ^d 76 ^d |
| 〔𠄎 | 死 | 𠄎 | 〔骨 | *肉 | 筋 | 刀 | 刃 | 刃 | 〔*𠄎 | 未 | 角 | | | | | |
| 131 | 132 | 133 | 134 | 135 | 136 | ←137 | 138 | 139 | 140 | 141 | 142 | | | | | |

No 98. 𠄎 connects directly with 教 and 支. 𠄎: 舉目使人也. 从支, 从目, 讀若颺. “It means ‘to lift up the eyes to command others’. Derived from 支 and from 目. It is read like 颺.” *hjat < **hmjat < **sm-. Tuan suggests that 目 may really be for 𠄎 *gwjin < **gmjin ‘move the eye, give signs with the eye’. 3 Derivates 𠄎, 𠄎, 𠄎.

No 99. 目 is an extract from no 98 𠄎. 目, 目: 人眼也. 象形, 重童子也. “It is the human eye. Pictograph. It is the ‘double pupil’ eye.” *Ku wen* 目. *mjəkw. Compare the *Shih ming* 釋名 definition 目, 默也 *hm-. 𠄎 and 目 may be related by graphic as well as semantic cognateness. 112 derivates, 8 variants, 6 later added graphs.

No 100. 目: 左右視也. 从二目, 讀若拘, 又若良士瞿瞿. “It means ‘to look left and right’. Derived from 目 doubled. It is read like 拘 kju < *kjug and also like 瞿 as in *Shih ching* (Ode 114): ‘The good gentleman is circumspect.’” *kjiugh, 2 derivates 𠄎: 目圍也 and 𠄎 ‘to look askance’.

No 101. 眉 directly connecting with no 99 目. 眉, 眉: 目上毛也. 从目, 象眉之形, 上象頰理也. “It is ‘the hair above the eyes.’ Derived from 目 and further showing the form of the ‘eyebrow’, above it (i. e. 眉) it represents the lines of the forehead.” *mjid. Bone and bronze forms (in Hsü Chung-shu, p. 134 and Kao Ming p. 131) show two types of graphs, one 眉 (pictograph), one 眉 pictograph of 灑 ‘washing of hair’, used as loan word for 眉. 1 derivate 𠄎: 視也, 从眉省从艸. *Ku wen* 𠄎. “It means ‘to look’. Derived from 眉 in reduced form and

from 𠂔." The *ku wen* graph has 𠂔 instead of 𠂔 (the latter left unexplained by commentaries). * *sring*. Br. and bone forms have 𠂔 (with 𠂔; no 𠂔 element) this is really 生 as phonetic. * *sjing*, *srjing*.

No 102. 盾: 蔽也。所以扞身蔽目, 从目, 象形。"It means 'the shield'. It is that by means of which one protects the body and 'covers' the eyes. It is derived from the graph 目. Pictograph." * *djæn*. The two graphs 扞目 are an emendation by Tuan on the basis of *SW* quotes in other works. But other commentaries do not follow him; yet it is the only way to explain why this radical is put in this particular sequence. K'ung Kuang-chü 孔廣居 in *SW yi-yi* 說文疑疑 offers an entirely new analysis: 扞 is the side of the shield, 扞 is the handle or place to hold it, with 'eye' below. The 'eye' is a misinterpretation by *SW*. Kao Ming 高明 p. 131 gives a number of bone and bronze forms: br. 𠂔 𠂔 𠂔; bo. 𠂔 𠂔 𠂔. They are all pictographs of the shield. The last br. form is 'a man' 扞 holding a shield which is resting on the ground. The 'eye' resemblance is a case of 𠂔 and other variants converging into 目, thought to be 'the eye'. 盾 is paronomastically defined in *Shih ming* 釋名 as 遯也, 跪其後避以隱遯. 'hide and avoid'. Hsü Chung-shu p. 135 gives a bronze form 𠂔; this is 遯 used as a loan graph. 2 derivatives 𠂔: 盾也 * *bwjat*, *bjat*. It is dialect word from West of the Pass, as against 盾 (standard). The two words are considered cognates by *SW* (*chuan chu* 轉注). Under 盾 the paronomastic role of the phrase 蔽目 * *pjid-mjækw* < ** *pmjækw* (?), > *pwjæk* as against *bjat* and *dwjæn*, *djæn* (盾) < ** *bdæn*, *bdjæn* may help explain why *SW* was led to misinterpret the lower portion of the 'shield' as 'the eye'. 扞: 盾握 'Holding (bar) of the shield'. * *kw-* < ** *km-*(?)

No 103. 自 graphically connected with no 99 目; a purely semantic connection. 自, 𠂔: 鼻也, 象鼻形; *ku wen* graph 𠂔. "It is 'the nose'. It represents the form of the nose." Bone gr. 𠂔, 𠂔, bronze gr. 𠂔, 𠂔. The use of 鼻 as the definition word of 自 and not reverse (see no 105), implies that 自 'nose' represents an earlier period of the language replaced by 鼻 in later periods. 自 * *dzjidh* < ** *bzj-*, *bz-*. 1 derivative 𠂔: 𠂔不見也 "mien-mien fashion not to see." 𠂔 is a sound descriptive phrase identical with 𠂔 also defined 不見. No analysis given.

No 104. 白 a simplification of 自 and therefore attached to 自. 白: 此亦自字也。"this is also a graph for 自." 省自者詞言之气, 從鼻出, 與口相助。"That which is reduced from 自 (=白); the air of the spoken word, is derived from 鼻 (the air coming out from the nose) and mouth; they mutually help each other (to breathe)." This must be understood in the light of the definition given for no

105 鼻. 6 derivates, mostly grammatical particles: 皆: 俱詞也。"It is a word for (the grammatical part.) 'together, complete'." 者: 別事詞也, 从白(自) 𠂔聲。𠂔 古 文 旅 字。"It is a grammatical particale to set off affairs (discussed in a sentence). Derived from 白 (=自) and from 𠂔 as phonetic. 𠂔 is a *ku wen* graph of 旅 'group, company'." 𠂔: 詞也。从白(自) 𠂔聲, 虞書, 帝曰 𠂔 咨。"It is a grammatical word (sc. a pronoun). Derived from 白 and 𠂔 as phonetic. (𠂔 is the same as 鼻.) The book of *Yü* (i. e. *Shu ching*, chapt. 1-5): The emperor said: Who will care and fully attend [to that]?" Other words are equally called 詞, yet do not in any way play a role as grammatical particles. 魯: 鈍詞也。"It is a word for 'blunt', 'stupid'." 智: 識詞也。"It is a word for 'to know, to understand'." 百: 十十也。从一白(=自), 數十十爲一百, *ku wen* 𠂔。"It means '10 times 10'. Derived from 白. In counting, 10×10 makes one hundred." 百, 白也 "Hundred is 白 'white'. (*par. def.*)" 十百爲一貫, 貫章也。"Ten times hundred makes a 'string' of cash.(?) *Kuan* is a *chang* (Acc. to *Tuan*): 'strung' means 'holed, punctured'."





No 105. 鼻 is directly connected with 自. 鼻, 𠂔: 引气自界也, 从自界。"It means 'to draw in the air to give to one self'. Derived from 自 and 界. (A pun on 'breathing' and 'give one self' life)." Downward reading *dzi + pji* < **dzjidh-pjiadh* < ***spjiadh*. 鼻 **bjadh* < ***zbj-*. 4 derivates.


No 106. 𠂔 directly connected with 白 and its derivate 百. 𠂔, 𠂔; 二百也。讀若祕。"It is 'the graph 百 doubled'. Read as 祕 **pjiæk*." 𠂔 has phonetic derivates like 襖: 襖襖 'rain coat made of straw' **pat-sthjæk* < ***bs-*, *psj-*; 𠂔 **xiæk* < ***bs-*, *ph-*. Compare also 𠂔 read **kieu* and **phøk* and 𠂔 **thak*, **phrak*. 1 derivate 爽: 盛也。"It means to flourish, flourishing." 从大从𠂔, 𠂔亦聲, 此燕召公名, 讀若郝, 史篇名醜。𠂔 *ku wen* 𠂔。"Derived from 大 and from 𠂔, which is also phonetic. This, the Duke of Shao, Yen's personal name is read as 郝 **hak* < **sthjak*, **tshjak* < ***ps-*, *ph-*. The historical records call him 醜 **tshjiugh*."



No 107. 習 to be connected with 白 (short form of 自). 習, 習: 數飛也, 从羽白(自)聲。"It means 'repeatedly fly (i. e. practice, practiced)'. Derived from 羽 and from 白 (=自), also serving as phonetic." **rjəp* < ***dzrjəp*. The phrase 數飛 is a *par. def.*, suggesting a reading based on **srjuk-pjad* < ***spjad*. 自 as phonetic **dzjidh* < ***spjadh*. 1 derivate 𠂔: 習獸。"It means 'to be acquainted' with (something) *ad nauseam*."

No 108. 羽 an extract from the preceding 習. 羽, 羽: 羽, 鳥長毛也, 象形。"It is the long pinion of a bird. Pictograph." **gwjagx*. 33 derivates, 1 variant,


3 later added characters.



No 109. 隹, , ,  etc.: 鳥之短尾者總名也, 象形。"It is the general name for birds with short tails." ( is a pictograph of a bird seen in profile, with wings and feathers; it therefore connected with no 108 羽, 'pictograph of two separate feathers'. The graph 隹 and its definition is directly paralleled and tied up with no 119 鳥 'the long tailed birds.')

No 110. 奮,  : 鳥張毛羽自奮也。从大从隹, 讀若睢。"It means 'a bird, stretching out (its) feathers, starts to soar up.' Derived from 大 and from 隹. It is read like 睢 * *skwjin*." 奮 * *si, siĕn, sjuĕn*. Tuan defines as 奮奮 * *pjuĕn-si, -siĕn*, etc. < ** *bs-*, *ps-* ∞ ** *spj-* (?). 2 derivates 奮: 翬也 'to soar' and 奪: 手持隹, 失之也。"Holding in the hand a bird, to let it go." (Tuan comments: 奪 has as first meaning: 'let go off' i. e. it only later has the meaning of 'to steal, to rob'. It is doubtful if such a radical change could have occurred.)

No 111. 萑: 鷗屬, 从隹, 从艸有毛角, 所鳴其民有旤, 讀若和。"It belongs to 'the owl-type (of birds)'. Derived from 隹 and from 艸 (which shows) 'it has hair covered horns'. To whomever it calls out, his people will have misfortune. 旤, 禍 * *gwarx*. It is read like 和 * *gwar*." 萑 * *gwan*. 3 derivates 萑, 萑, 舊. Among them 萑: 萑爵也。从萑叩聲, 詩曰萑鳴于垤。"It is 'the *kuan-chüeh* bird'. Derived from 萑 and 叩 as phonetic. The Odes (156) say: 'The heron cries on the anthill.'" * *kwanh*. Note: 艸 is probably also phonetic. (See no 112.) 萑 and 萑 are probably cognates. The 叩 element is originally a pictographic detail in 萑, pictograph in bo. and. br. , to be compared to 萑 . The '□□ phonetic' analysis is a reinterpretation by SW as 'double mouth' taken to mean 喚 * *hwanh* 'to call out'. The owl 萑 * *gwan* is understood as 旤 * *gwarx* 'unlucky (bird)'.

No 112. 𦍋 or 𦍋 is extracted from preceding no 111 萑, 萑. 𦍋 (probably a simplified bo. from 𦍋 (=羊): 羊角也。象形, 讀若乖。"It means 'sheep's horns'; pictograph. It is read as * *kwar*." 𦍋 * *kwarx*. 2 derivates 𦍋: 戾也 'to oppose, resist against' and 𦍋: 相當也 'to oppose each other, to face each other'.

No 113. 眚,  : 目不正也。从𦍋从目, 眚从此, 讀若末。"It means 'the eyes are not straight'. Derived from 𦍋 and from 目. The graph 眚 is derived from this 眚. It is read like 末 * *mat* < ** *gmat*, ?*mat*." 眚 * *gwan* < ** *gman*. 3 Derivates 眚, 眚, 蔑.



No 114. 羊 directly connected with no 112 𦍋。羊, 羊, ,  : 祥也。从𦍋, 象頭角足尾之形。孔子曰牛羊之字, 以形舉也。"It means 'auspicious'. Derived from 𦍋; it represents the shape of the horns of the head, of the feet and the




tail. Master K'ung says: The graphs of ox and sheep are (set high=) made to stand out by their (specific) external forms." 羊 * *griang*. 25 derivates, 2 variants.




No 115. 羴: 羊臭也。从三羊, variant 羴. "It means 'sheep's rancid (smell)'. Derived from tripled 羊 graph." * *hrian*, 羴 * *sthjian* < * *skhjian*. 1 derivate 羴.

No 116. 瞿 is directly connected with no 111 雀 and no 109 隹. 瞿: 鷹隼之視也。从隹从目, 目亦聲, 讀若章句之句。"It is '(the scaring, staring) look of the eagle or the hawk'. Derived from 隹 and from 目 (see no 100) which is also phonetic. Read as 句 in the phrase 章句 * *kjug*." 1 derivate 瞿.








No 117. 雥 and no 118 雥 should be expected to follow immediately after 隹, no 109. 雥: 雙鳥也。从二隹, 讀若鷗。"It means 'pair of birds'. Derived from doubled graph 隹. Read like 鷗." * *djəgw*. 2 derivates 雥 and 雙; the latter cognate with 雥; 雙 * *srung*, compare 乘 'pair (of geese)' * *djang*, *djangh*.






No 118. 隹 bo. , 羣鳥也。从三隹。"It is 'a flock of birds.' Derived from 'triple graph of 隹'." * *dzəp*. 2 derivates 隹: 羣鳥在木上也。从隹从木。"A flock of birds, perched on a tree. Derived from 隹 and from 木." 隹 and 集 are, if not identical still cognates; comp. 集 * *dzjəp* and 雜 * *dzəp*. 集 has a bo. form . 隹: 羣鳥也。从隹隹聲 'Flock of birds' * *?wjin*.




No 119. 鳥 directly connecting with no 109 隹. 鳥, : 長尾禽總名也, 象形, 鳥之足似匕, 从匕。Bo.  br. . "It is the general name for long tailed fowl. Pictograph. The feet of the bird resemble the graph 匕. (Therefore) also derived from 匕." In the bone and bronze graphs it is the beak and the feet that seem to be the stressed graphic elements. Yet 隹 and 鳥 were still cognate. 隹 * *tjad*, 鳥 * *tiəgw*. 115 derivates, 19 variants, 4 later added characters.




No 120. 烏: 孝鳥也。象形, 孔子曰烏肝呼也。取其助气, 故以爲烏乎。Ku wen  and . "It is 'the filial bird'. (孝 par. def. ?) Br. . Pictograph. Master K'ung said: 烏 is (means, is used in the phrase) 肝呼 * *hwjag-gag*, 'alas!' Selecting its 'helping air' (i. e. the sound which the crow makes), one makes it into (makes it serve) for the exclamatory word *wu-hu*." 烏 * *?ag*. Note: The pictograph remains unexplained. Tuan suggests that the missing dot or line in 烏 (the head of the bird 戶) marks the crow as the black bird, where the eye can not be distinguished. 2 derivates 烏 and 焉. Note that only the lower portion of these derivates justify them as derivates of no 120.




No 121. 𦉳, 𦉳: 箕屬, 所以推棄之器也。象形。"A kind of basket. It is the tool with which one pushes away and rejects (things). Pictograph." * *pan*, 潘 * *pjan*.

3 derivates 畢, 糞, 棄. Among them: 畢,  br.  : 田网也。从𦉳, 象畢形微也。或曰田聲。"It is a hunting net." It is derived from 𦉳, depicting the form of the net. It is small, tiny (i. e. 畢 as the name of a star 'the pitch fork'?). There are some who say 田 (i. e. the top part 田) serves as phonetic. 田 * *pjət*; 畢 * *pjit*. Note: since 𦉳 'basket' allows no connection with the previous radical (*pu shou* no 120 烏), one may be tempted to consider 𦉳 as a graphical extract of 畢 (, , ) and then replace 𦉳 by the 'net' for catching birds, offering a natural connection with nos 120, 119 etc. 'the birds'. If 田 in 畢 is taken as phonetic * *pjət*, this would be only a later interpretation since the bone forms have clearly 'hand holding net' pictographs , .

No 122. 葦,  : 交積材也。象對交之形。"It means 'cross-wise piled up wood'. It represents a cross-wise frame of sticks facing each other." * *kugh*. Bo. and br. forms ,  usually explained as 'intertwined' (twigs), etymologically 'bamboo strips interlaced into a fishing basket' 筍. Later Chinese scholars (Hsü Chung-shu and others) take  and  as being 'two fish meeting', i. e. 遯. 2 derivates 再 and 𠄎, each showing half of 葦, one the lower, the other, the upper half.

No 123. 幺,  : 小也, 象子初生之形。"It means 'small'. Represents the form of a child newly born." The connection of this radical with the previous 葦 is tenuous. Wang Yün and Chiang Ho think that 葦 'interlacing' is associated with 'sexual intercourse' as in the *Yi ching* line. 男女構精萬物化生 which they explain 故幺承之, 幺者, 子在胞中初成之形也。"Therefore the *yao* 'small' in a phrase 'being received in tiny size' is the shape of the child that is first formed in the womb." In that case there was possibly a convergence of  'small thread' and 幺 'foetus in the womb' and 古 in the graph  'pregnant woman'. Hsü Hao 徐灝 insisting that 幺 is 'a small thread' thinks that its semantic application was extended to 'small baby, unborn baby'. 幺 * *?iagw*, 巳 * *rjəgx*, 幼 * *?jiəgw*, 幺 * *jiəgw*. 1 derivate 幼: 少也, and 麼 (later added graph), cognate with 微.

No 124. 幺, ,  : 微也。从二幺。"It means 'tiny, subtle'. Derived from doubled graph 幺." * *jiəgw*, * *jəgw*. 2 derivates 幽: 隱 'to be hidden'. 幾: 微也, 殆也。从幺从戍, 戍兵守也。幺而兵守者危也。"It means 'small, subtle' and 'almost, nearly'. Derived from 幺 and from 戍. 戍 is an 'armed frontier guard'. To be small yet to guard with arms the frontiers means also 'danger' > 'almost, nearly'. * *kjad*, 微 *mjad* < ** *?m-*, *km-* (?)." 

No 125. 專, , *ku wen* forms ,  : 專小謹也。"It means 'special, unique'; (to which, one needs only) 'to be slightly attentive'." Derived from 幺 'small'

reduced to 𠂇, and from 𠂇; 𠂇 means 'what is just visible 財見也', and from 田 representing the form of 謹. * *tjuan*. Note: to translate and explain what the *SW* text really implies, seems to most of the commentators a difficult job. Hsü Hao 徐灝 is probably right in stating that 𠂇 is the pictograph of a 'spinning whorl', related to 轉 'to turn, spin'. 2 derivatives 惠 and 寔, which can only be explained if one takes into consideration *only* the *SW* seal form of the graphs.

No 126. 玄, 𠂇 *ku wen* 𠂇 : 幽遠也。象幽而入覆之也, 黑而有赤色者爲玄。"It means 'dark (hidden) and distant'. It represents the portion 𠂇 that makes it dark, like a lid covering it. That which being black yet has a red color, makes 'the mysterious, hidden.'" * *gwin*. The graph is probably a variant of 𠂇 'thread' with a meaning 'small, fine, mysterious, dark, etc.' 1 derivate 茲: 黑也 'black, dark'. 1 later added character 茲 'black color'.

No 127. 予, 𠂇 is graphically similar to 𠂇, 𠂇. 予: 推予也。象相予之形。"It means 'pushing' (i. e. extending) 'to give'. Represents the form of mutually giving." 𠂇, 𠂇, probably pictograph of 'connected, intersecting rings or other object'. * *rag*, *ragx* < ** *zr-*. 2 derivatives 舒 and 幻. 舒: 伸也。从舍从予, 予亦聲。一曰舒緩也。"It means 'to extend'. Derived from 舍 and from 予 which serves also as phonetic. One theory says: 'to relax, slow down'. * *sthjag*." 幻, 𠂇 : 相詐欺也。从反予, 周書曰: 無或譎張爲幻。"It means 'to deceive and suspect each other'. From the graph 予 turned upside down. The book of *Chou* (*Shu ching*) says: There were none who, imposing (on each other), did cheating tricks. * *gwrianh*."

No 128. 放 connects with no 98 旻 and further with no 92 支. 放, 𠂇: 逐也。从支方聲。"It means 'to chase, banish'. Derived from 支 and 方 as phonetic." * *phangh*. 2 derivatives 數 (= 敖) and 欸.

No 129. 受 connects with no 76 又 and partly with no 73 爪. 受, 𠂇 : 物落上下相付也。从爪从又, 讀若標; 詩曰標 (拳) 有梅。"It means 'as things fall down, above and below, mutually hand them over'. Derived from 爪 (hand grasping from above), and from 又 (hand receiving from below). It is read like 標. The *Shih ching* line (Ode 20) says: 'Throw out whatever plums there are; its (the plum tree's) fruits amount to seven (其實七兮)'" 受 has several readings * *bjagw* 'to beat, throw'; * *bjagwh* 'to fall down, shed leaves', * *bjagwx* 'falling leaves'; 標 * *phjagw* 'beat, throw, make fall'. Probably the meanings 'shed leaves, falling leaves, etc.' and 'to throw, beat, etc.' were originally distinguished. 8 derivatives, 3 variants.

No 130. 𠂇, 𠂇 : 殘穿也。从又从𠂇, 讀若殘。"It means 'to injure and pierce

through (with a weapon)'. Derived from 又 and 彡. Read as 殘 * *dzan* (Tuan emends 彡亦聲; 彡 * *ngat* also serves as phonetic.)" Note: 彡 is defined as 殘 and 彡 in return as 殘, i. e. 彡 and 彡 are close cognate pairs according to *SW*. 彡 has phonetic derivatives like 剝 * *tswat*. 彡 * *ngat* < ** *sng-*; 彡 * *dzan* > ** *dzʔan* (?). 4 derivatives.

No 131. 彡 extract from previous 彡. 彡, 彡: 剝骨之殘也。从半骨, 讀若槩。"It is the 'remainder of a split up bone'. Derived from 'halved bone'. Read as 槩 * *ngat* < * *sngat*." 剝骨 is a *par. def.*: * *tswat-kwət* < ** *tskw-*, *skw-*. Bone forms 彡, 彡, 彡. 31 derivatives, 6 variants.

No 132. 死, 𣦵: 斲也, 人所離也。从彡从人。 *Ku wen* 斲. "It means 'to be exhausted, come to an end'. It is what one leaves, separates from (i. e. the dead corpse). Derived from 彡 and from 人." * *sjidx*, 斲 * *sjig*. 所離 is probably *par. def.* * *srjag-ljig* < ** *srljig*, -*d*. The bone graph clearly shows a pictograph of a human figure kneeling before the bone, i. e. skeleton of the dead. 彡 may therefore be an etymon, for 彡 is phonetic in a series 列, * *lat* < ** *sljat*, etc; it had also -*g* derivatives, 列 * *tjug*. 3 derivatives, 1 variant.

No 133. 𣦵 connected with no 131 (the split bone) to the whole bone. 𣦵, 𣦵: 剔人肉置其骨也。象形, 頭隆骨也。"It means 'to pare off meat of man's (body) and set up the bones (of the skeleton)'. Pictograph. It is the head's 'bulging bone (skull)'. Bone and bronze graphs 𣦵, 𣦵, 𣦵. * *kwragx*. 2 derivatives.

No 134. 骨 etc...: 肉之覈也。从𣦵有肉。"It is 'the kernel, hard core (i. e. bone) of the meat'. Derived from 𣦵, which has 肉 meat (flesh)." * *kwət*. 覈 *par. pun.* ** *gek*, *gjet* < ** *sg-*. 24 derivatives, 1 variant.

No 135. 肉 is an extract from no 134. 𠃉, 肉: 截肉也。象形。"It is 'to slice meat, sliced meat'. Pictograph." 肉 * *sngjəkw*; comp. 脩 * *sjəgw*, 截 * *tsjəgw* 'to slice, a slice'. 136 derivatives, 20 variants, 5 later added characters.

No 136. 筋, 筋: 肉之力也。从肉, 从力, 从竹。竹, 物之多筋者。"It is the strength of flesh (i. e. nerve, muscle). Derived from 肉 from 力 and from 竹. 竹 'the bamboo', the thing that has plenty of 'fibres'." * *kjən*, a later variant 筋 has 斤 as phonetic; in the graph 筋, 𠃉 is itself the graph for muscle, and has two readings * *ljək* 'strength', and * *kjən* 'muscle', in this latter reading 力 was further distinguished by adding 肉 and 竹. 2 derivatives 筋 (= 髓 cognate with 筋) and 筋.

No 137. 刀 The connection with previous graphs is unclear. Wang Yün and Chiang Ho suggest that it should be linked with 𣦵 'pared bone', for which the

knife is needed, but then 彡 'split up bone', could serve as well. 彡, 刀: 兵也。象形。"It is 'a weapon, a cutting tool'. Pictograph; 彡 is often explained as a reduction of 𠄎 'a ring handle and its blade'." Already the bone graph simply shows 彡 *tagw. The pictographic nature of 彡 has been shown to be derived from more concrete representations as in *Takata* (28. 1-2) 𠄎, 𠄎, 𠄎, 𠄎. Wang Yü-ch'üan, *Early Chinese coinage* (New York, 1951, p1. 38) mentions such specimens as early as Yin Shang times. Yü Hsing-wu 于省吾, *Chia-ku wen-tzu shih-lin* 甲骨文字釋林 (354-9) recognizes the phonological contacts indicated by *SW* (thus 𠄎 is indeed 衿 defined in *SW* as 衿也) but rejects the idea that 丰 could in any way refer to 'grass'; instead 丰 and variants, all show a piece of wood notched with a knife, f. i. 𠄎 'knife between two notched pieces'.

No 138. 刃, 彡: 刀堅也, 象刀有刃之形。"It is the cutting edge of the sword. It represents the form of a sword having a cutting edge." (Tuan emends 堅 to 鑿 because 𠄎 is defined as 刀劍刃 and 鑿 is 𠄎.) The graph is not a pictograph but a *chih shih* 指事, since a simple stroke is used to mark the line which represents the cutting blade in the graph 彡. *njānh < **snj-. 2 derivatives 刃 and 劍 (劍).

No 139. 𠄎, 𠄎: 巧也, 从刀丰聲。"It means 'artfully carved, finely notched'. Derived from 刀 and 丰 as phonetic." *khjat. The binomial phrase 巧𠄎 may be intended as a *par. def.* *khrəgw-kjat. 2 derivatives 契 and 梨, both cognates with 𠄎.

No 140. 丰 extract from no 139 𠄎. 丰: 艸蔡也。象艸生之散亂也。讀若介。"It means 'a grass blade', It represents the wildly spreading way in which grass is growing. It is read as 介 *kriadh." 蔡 of the definition, itself means 艸丰. 介 is the same as 芥, one in a set of dialect words for 'grass': 芥, 蘇, 草, 莽. 蔡 *tshadh is probably related to the *par. def.* in the *SW* line 散亂 *san-lwan < **slgan (?), 蔡 **tshadh, 丰 **skriadh. 1 derivative 𠄎.

No 141. 耒. This is only graphically similar to the preceding 丰. 耒, 耒: 手耕曲木也, 从木推丰, 古者垂作耒耜 (耜) 以振民也。"It is the crooked, bent wood of the hand (pushed) plough. Derived from 木 'wood' pushing the 丰, 'notched, sharpened point'. In antiquity Ch'ui made the plough and ploughshare." *ljadh, ladh. 推丰 *thəd-kriadh < **thriadsdh and 垂 *djuar may be paraonomastic phrases to suggest a pronunciation, **dljadh (?).

No 142. 角. This graph is immediately connected with 刀 as 角 is explained to have the element 刀 in common. 𠄎, 角: 獸角也。象形, 角與刀魚相似。"It is

the horn of an animal. A pictograph. The graph 'horn' and the 'knife+fish' combination (i. e. 魚 has a 刀 like element) are mutually similar in graphic structure." (The preceding line is probably to justify the sequence of 角 after 刀. The top part of the seal form of 'horn' 角 has not been explained. The bone forms are simply 𠂇, 𠂈. The stone drum form is 𠂉; its top element gave rise to the seal form.) 角 * *kruk*. 38 derivatives, 6 variants.

Section V. Nos. 143 till 205.

| | | | | | | | |
|------------------|-----|------------------|-----|-----------------|-----|-------------|-----------------------------|
| 竹 | 箕 | *六 | 左 | [*工 珪 巫] | 甘 | 曰 | [乃 丂 可 兮 号 亏] |
| 143 | 144 | 145 | 146 | 147 148 149 | 150 | 151 | 152 153 154 155 156 157 |
| 136 ^ㄨ | | 77 ^ㄨ | | 58 ^ㄨ | | | |
| 旨 | 喜 | *壹 | 鼓 | 豈 | *豆 | 豐 | 廔 [*虍 虎 虤] 皿 [凵 (筮) *去] |
| 158 | 159 | 160 | 161 | 162 | 163 | 164 165 166 | 167 168 169 170 171 172 |
| 22 ^ㄨ | | | | ↳170 | | | 163 ^ㄨ |
| 血 | * | [丹 青(青)] | 井 | 皂 | 鬯 | 食 | *△ 會 倉 *入 缶 矢 |
| 173 | 174 | 175 | 176 | 177 178 179 | 180 | 181 182 183 | 184 185 186 |
| | | | | | | ↳184 | 181 ^ㄨ |
| 高(高) | 冂 | 鬲 | 京 | 盲 | 阜 | 尙 | 齋 *來 麥 *久 舛 [彳 韋 弟] |
| 187 | 188 | 189 | 190 | 191 | 192 | 193 194 195 | 196 197 198 199 200 201 202 |
| 久 | 久 | 桀 | | | | | |
| 203 | 204 | 205 | | | | | |
| | | 199 ^ㄨ | | | | | |

No 143. 竹 connects directly with 筋 from which it is extracted. 竹, 𦵑: 冬生艸也。象形, 下垂者箬箬也。"It is a winter vegetation. Pictograph. What hangs down are the 'dry leaves' 箬箬 (i, e, 蔞)." The phrase 箬箬 may have been intended as a *par. def.* * *begw-snjak* < ** *bsn-*; 竹 * *trjakw*. 143 derivatives, 15 variants, 5 later added characters.

No 144. 箕, 𦵑: 簸也。从竹其。象形。下其六也。"It is 'a winnowing basket'. Derived from 竹 and from 其. It is a pictograph; the portion below is its stand (lit. base)." *Ku wen* 𦵑, 𦵒, *chou wen* 𦵑, 𦵒, * *kjæg* < ** *sk-*. 1 derivate 簸。

No 145. 六 is an extract from the preceding 箕。六: 下基也。薦物之六, 象形, 讀若箕同。"It is 'a low stand (lit, base)'. A stand to display things on. Pictograph. It is read like 箕 * *kjæg*." 6 derivatives, 3 variants.

No 146. 左 is immediately connected with no 77 𠂇, 左: 手相左助也。从𠂇工。"It means 'the hands mutually help each other'. Derived from 𠂇 and from 工." Note: Tuan comments that 工 here has the sense of 左助 'to work > to assist'. Hsü Hao comments 右順而左逆, 故事之相悖曰左。"At right one is

conforming, at left one is acting contrary. Therefore when in handling affairs, they are mutually contrary, it is called 左.” This meaning of 左 ‘to be contrary, be adverse to’ is rare but still found in classical texts and in the bone inscriptions. 左* *tsarx*. 1 derivate 差.

No 147. 工 is an extract from 左. 工 *ku wen* 𠄎: 巧飾也。象人有規榘也。與巫同意。“It means ‘artful embellishments’. It represents the carpenter’s square held by a man. 工 shares a basic meaning with the graph 巫.” 工* *kung* < ** *kwəng*. 3 derivates. 3 variants. Among the derivates 式, 巧, 巨, the two last 巧* *khəgw*, 巨* *kwjagx* are cognate with 工. The phrase 規榘 in the definition line of no 147 工, also may be intended as a *par. def.* of 工; i. e. * *kwjig-kwjag*.

No 148. 𠄎: 極巧視之也。从四工。“It means ‘with extreme skill to look at it’. Derived from four 工 graphs.” * *trjanx*, *djianh*. 1 derivate: 塞. Tuan on the basis of a *Yü p’ien* 玉篇 definition, explains 𠄎 as later replaced by the graph 展 ‘to extend (one’s skill)’.

No 149. 巫, directly connected with 工. 巫, 𠄎: 祝也, 女能事無形, 以舞降神者也。象人兩褻舞形, 與工同意, 古者巫咸初作巫. *Ku wen* 𠄎. “It is ‘to invoke’. It is the woman who is able to serve the invisible (powers) and who by means of dancing makes the spirits come down. It represents the appearance of a human figure with two hanging sleeves, dancing. (This graph) shares a basic meaning with 工. In antiquity, Shaman Hsien first made the shaman dance.” * *mjag*. The word 舞* *mjagx* in the definition text is a *par. pun.* * *mjagx* < ** ?*m-*, *km-*. 1 derivate 覲.

No 150. 甘 is in direct immediate connection with previous *pu shou* nos 56, 57, 58 言, 誥, 音; it is an extract of the last one 音. 甘: 美也。从口含一, 一, 道也。“It means ‘fine, recommendable, good’. Derived from 口 ‘the mouth’ holding ‘the one’. The one is the 道 Tao.” * *kam*. 含* *gəm*, *gəmh* is a *par. pun.*; compare *Shih ming* 釋名 defining 甘 as 含也. Graphically 一 is a simple *chih shih* application where it must refer to anything that might be contained, ‘held in the mouth’. 4 derivates 𠄎, 𠄎, 𠄎, 𠄎.

No 151. 曰 follows directly upon 甘 and is followed by the group nos. 152-158 乃 𠄎 可 兮 号 𠄎 旨; yet Tuan’s list puts 旨 immediately after 甘. Wang and Chiang make 旨 follow upon 甘 but with an interruption of seven graphs, and argue that 旨 takes the element 匕 as a further addition resulting in greater complexity than 𠄎 in 曰. The graphs 乃 till 𠄎 are all closely related graphs attached to 曰. Therefore 旨 must indeed be no 158. 曰, 𠄎: 詞也。从口乙聲, 亦象氣出也。“It is ‘a

grammatical word'. Derived from 口 and 乙 as phonetic, *ʔjət. It also represents the air of the mouth coming out." *gwjat. 曰 does not only mean 'to speak, to say' but is used also as a grammatical particle to 云, 聿, etc. 6 derivatives, 1 variant.

No 152. 乃, 𠂔: 曳詞之難也。象气之出難也。Ku wen 𠂔, chou wen 𠂔. "It means 'the belaboring of (i. e. stress of, or expressed by) a dragged on word (i. e. a particle of stress)'. It represents how the release (coming out) of the air is difficult." *nəg < **sn-, hn-. (Perhaps 莫 *nan < **tn-, ʔn-, kn- is a par. pun on 乃.) 2 derivatives 𠂔, 𠂔, 2 variants.

No 153. 𠂔, 𠂔: 气欲舒出, 勺上礙於一也。𠂔古文以爲𠂔字, 又以爲巧字。"It means the air wants to come out easily but 勺 (the air) above is blocked by a line 一. The ku wen graph is used to make 𠂔 and also 巧 (see no 147)." *khəgw. 3 derivatives 𠂔, 寧, 𠂔.

No. 154. 可: 𠂔 (肩) 也, 从口 𠂔, 𠂔 亦聲。"It means 'to consent > to be able to'. Derived from 口 and from 𠂔, which is also phonetic." *kharx, 𠂔, *harh. 3 derivatives 奇, 𠂔, 哥, 1 later added character 𠂔.

No 155. 兮: 語所稽也。从𠂔八, 象气越𠂔也。"It means 'where the speech (stops i. e.) makes a pause'. Derived from 𠂔 and from 八. (The latter element) represents the air going up and forward." *gjid. 稽 of the definition is par. pun *kid; 越 𠂔 *gwjat-gwjag. 3 derivatives: 𠂔, 羲, 乎.

No 156. 号, 𠂔: 痛聲也。從口在𠂔上。"It is 'the sound of pain'. Derived from 口 which is located on top of 𠂔." *gagw. The analysis is hard to explain; may be, with Miao K'uei 苗夔 Ch'ing time *SW sheng ting* (說文聲訂), 𠂔 is simply phonetic and 口 is the semantic determinative element. 1 derivate 𠂔 (cognate if not identical with 号).

No 157. 𠂔, 𠂔: 於也。象气之舒𠂔, 从𠂔从一, 一者, 其气平之也。"It means '於: at, in; going toward; being (in, at)'. It represents how the air easily goes forth. Derived from 𠂔 and 一. The said element 一 is the air evenly going forth." *gwjag. Note: 𠂔 though defined as 於, is phonologically not identical with *於 ʔag, *ʔjag. 4 derivatives 𠂔, 𠂔, 𠂔, 平; 2 variants.

No 158. 旨 connected with no 151. 旨, 𠂔: 美也, 从甘 匕聲。"It means 'fine, good', derived from 甘 and 匕 as phonetic." Ku wen 𠂔, bone forms: 𠂔, 𠂔, 𠂔. *skjidx. 匕 phonetic may be explained through the binom 匕匙 *pjidx-djigx 'spoon' < **ps- sp-, 1 derivate 𠂔.

No 159. 喜 directly connected with no 22 口. 喜, 𠂔, bo. 𠂔, 𠂔, 𠂔: 樂也。

从壹从口。“It means ‘to rejoice, joy’. Derived from 壹 and from 口.” *Ku wen* 𪔐, 𪔑. *hjəgx < **sk-. Bone forms show ‘a music drum’ above a 口 ‘vessel’ or ‘mouth’. Perhaps ‘music drum’ is not only pictographic but also etymonic, and 口 is a semantic additional element, ‘laugh, rejoice’. 2 derivatives 意, 𪔒.

No 160. 壹 extract from no 159 喜. 壹, 𪔓: 陳樂, 立而上見也。从巾从豆。“It means ‘to set up, to display the music (bell frame); when set up it is made manifest on high. Derived from 巾 and 豆.” *trjuh. The top element has not been explained. Perhaps 喜 *hjəgh < **skr, str- is cognate with 壹. 4 derivatives 𪔔, 𪔕, 𪔖, 嘉.

No 161. 鼓, 𪔗: 郭也, 春分之音, 萬物郭皮甲而出, 故謂之鼓, 从壹从支, 象其手擊之也。周禮六鼓。鼗鼓八面, 靈鼓六面, 路鼓四面, 鼗鼓, 臯鼓, 晉鼓皆兩面。“It means *kwak (sound definition; ‘swollen bulging thing’). At the sound of the Spring equinox, the ten thousand things, swelling the skins and shells, come out. Therefore, one calls it *ku* (bulging (drum)). It is derived from 壹 and from 支, It representing a hand beating it. The *Chou li* says: the six kinds of drums; the thunder drum has eight sides; the drum of Ling (higher spirits) has six sides; the drum of Lu (lower spirits) have four sides; the drums of Fen, the drum of Kao, the drum of Chin all have two sides.” 郭 *kwak is a *par. def.* of 鼓 *kwagw. Bronze and bone graphs show a pictograph 𪔗, 𪔘. 9 derivatives, 3 variants.

No 162. 豈, 𪔙: 還師振旅樂也, 一曰欲登也。从豆散省聲。“It is the music of the returning army and for (shaking, i. e.) inspiring the cohorts. One theory says: ‘to desire to mount, climb up’. Derived from 豆 and 𪔚 as phonetic in reduced form.” 豈 *khjəd; 𪔚 *mjəd < **mkh-. 2 derivatives. 𪔛, 𪔜. Nos. 161-162 are derivate graphs of drums attached to 壹.

No 163. 豆, extract from no 162 豈. 豆, 𪔝: 古食肉器也。从口象形。*Ku wen* 𪔞. “It is ‘the old (type of) vessel for eating meat’. Derived from 口 (the round opening of a vessel). Pictograph.” *dugh. 5 derivatives.

No 164. 豐, 𪔟: 行禮之器也。从豆, 象形。“It is ‘a vessel for performing rituals’. Pictograph, derived from 豆.” Bone form 𪔟; the top part uncertain, sometimes replaced by 𪔠, 𪔡.” *lidh < **dl-, ?l-. Perhaps 行禮 *grang-lidh is a *par. def.*, **grl-. 1 derivate 𪔢.

No 165. 豐, 𪔣: 豆之豐滿者也。从豆, 象形。“It means ‘among vessels, the most abundantly filled ones’. A pictograph derived from 豆.” 一曰鄉飲酒有豐侯者。“One opinion says: At the country wine drinking (rituals), one had the so-called ‘abundantly (drinking) vassals’.” *Ku wen* 𪔣, bronze and bone forms: 𪔣, 𪔤, 𪔥.

Top part 林, 𣏟, 玨 uncertain, perhaps phonetics * *ljəm* < *hl-*, *pl-*. * *phjəngw*, *bjəngw* < ** *-m* (?). 1 derivate 豔 * *-m*.

No 166. 盧, 𩚑: 古陶器也。从豆虍聲。 "It is 'an old earthenware vessel'. Derived from 豆 and 虍 as phonetic." * *hjarh*. 2 derivatives 𩚒, 𩚓.

No 167. 虍, an extract from the preceding no 166 盧. 虍, 𩚑: 虎文也。象形。 "It means 'tiger stripes, striped tiger'. Pictograph." * *hag*. Note: The graph as such may not have existed, except may be as a variation in pronunciation of 虎 * *hagx*. Although Hsü Chung-shu (p. 185) suggests a bone graph corresponding to 虍, 𩚑, Kao Ming has no such form. 虍 * *hag*. 8 derivatives.

No. 168. 虎, 𩚑: 山獸之君, 从虍, 虎足象人足, 象形。 *Ku wen* 𩚑, 𩚑. "The lord of the animals of the mountains. Derived from 虍; the feet (tracks?) of a tiger are graphically similar to 儿 (feet of man)." Stone drums 𩚑, bronze 𩚑 and bone forms 𩚑, 𩚑, 𩚑. The top part of the *SW* form is the pictograph of the 'gaping mouth' (of the tiger); the rest is a reduction of the rest of the tiger's body. * *hagx*, cognate with * *hag*, the latter, probably, for an extended sense of 'striped'. 14 derivatives, 2 variants, 2 later added characters.

No 169. 虓, 𩚑: 虎怒也。从二虎。 "It means 'tigers in anger'. Derived from a doubled graph 虎." * *ngan*. The bone graph shows two tigers one in upside down position (Kao Ming, p. 208; Hsü p. 186) 𩚑, 𩚑. Compare also 𩚑. 2 derivatives 𩚑 and 𩚑, both probably cognates with 虓.

No 170. 皿 directly connected with 豆 'vessel, dish'. 皿, 皿: 飲食之用器也。象形。與豆同意, 讀若猛。 "It is a vessel for drinking and eating. Pictograph. Similar in meaning to 豆." * *mjaugx*. Read like 猛 * *mrangx* < ** *gm-*, ?*m-*. 24 derivatives, 3 variants.

No 171. 匚 a graphically simplified graph for 'vessel, container'. 匚, 匚, variant 𩚑: 匚盧飯器, 以柳爲之, 象形。 "The phrase * *khjag-lagw* (** *khlag*) means 'food container'. One makes it with willow (twigs). (I. e. a food basket.) Pictograph." 𩚑 is a phonetic compound * *khjag* < ** *khjab*. Comp. no 23 匚 * *khjamx*. No derivatives.

No 172. 去 extract from 𩚑, variant of 匚. 去, 去: 人相違也, 从大匚聲。 "It means 'men going in opposite direction' (i. e. separating, distancing themselves from each other). Derived from 大 'standing figure' and 匚 as phonetic." * *khjagh* < ** *khjabh*. Note: Bone forms 𩚑, 𩚑 though identical to the seal form do not necessarily support the *SW* analysis; it is perhaps a picture of a container with a stop on top of it, and therefore the original graph for 𩚑. 2 derivatives: 𩚑, 𩚑

both defined as 去也.

No 173. 血 connects with no 170 皿。血，皿：祭所薦牲血也。从皿一，象血形。“It is the blood which one displays in sacrifices. Derived from 皿 and 一, (the latter) represents the form of blood (a drop?).” Bone graphs 𩺰, 𩺱 show ‘blood in a vessel’. 14 derivates, 3 variants.



No 174. 丶, extract from preceding no 173 血. 丶：有所絕止, 丶而識之也。“It means ‘when having (a place) where, interrupting, one stops (= pauses?), and marks it (by a dot).” **tjug, tjiug*. 2 derivates 主, 否 (=歎).




No 175. 丹, 冂 (br. 冂, bo. 冂, 冂): 巴、越之赤石也。象采丹井, 丶象丹形。Ku wen 𠂔, 𠂔. “It is the red (cinnabar) stone of the Pa and Yüeh regions. It depicts the well where one picks the cinnabar. The dot represents the form of cinnabar.” **tan*. 2 derivates 釐, 彤.




No 176. 青, 𠂔: 東方色也。木生火, 从生丹, 丹青之信, 言必然。Br. 𠂔, ku wen 𠂔. “It is the colour of the Eastern direction. Wood produces fire. Derived from 生 and from 丹. The trust-worthiness of cinnabar red and green; words should be like that.” **tshing*. Note: Much in this *SW* definition is Han time speculation, such as the correspondences with fire, East, wood and green, etc. Hsü Hao 徐灝 takes 丹 as a general term for ‘precious stone’ and 生 as phonetic. Instead of 丹, the phonetic is 井, which became confused with 丹. 生 is also etymonic ‘growing plant’ ‘green, young plant’. 生 **sring*, 青 **tshing*. 1 derivate 靜.

No 177. 井 an extract from 青. 井, 井: 八家爲一井, 象構韓形, 𠂔之象也, 古者伯益初作井。“Eight families have one well. It represents the form of a ‘woven, intertwining’ protective square (cover); 𠂔 (the middle dot) is the picture of the jar, (let down into the well). In antiquity, Po Yi first made a well.” **tsjingx*. 4 derivates, 𠂔, 阱 (ku wen 𠂔 variant 𠂔), 荆, 𠂔. Except for 𠂔 they are phonetic compounds with 井 as phonetic; yet they are not listed under their own radicals. *SW* saw some etymonic bond between all these words.






No 178. 𠂔 connected with 井 because the middle stroke of 白 in 𠂔 is a *dot* representing a kernel of grain. 𠂔, 𠂔: 穀之馨香也。一象嘉穀在裹中之形, 匕所以扱之。或說𠂔一粒也, 讀若香。“It is the fragrant smell of grain. 一 represents the form of the good grain inside the ‘husk’. 匕 (spoon) is whereby one scoops it up. There are some who say: 𠂔 is one single grain. It is read like 香 **hjang*.” The *Kuang yün* 廣韻 and other dictionaries assigns different readings to the graph, 𠂔: *kiap, piap, piak*. 𠂔 also has phonetic derivates like 𠂔 **thjak*. 3 derivates 卽, 旣,




匱. Bone graphs show forms ,  which are mere pictographs of a 'vessel + lid'.

No 179. 鬯,  (br.  bo. ): 以秬釀鬱艸, 芬芳攸服以降神也。从凵。凵, 器也。中象米, 匕所以扱之, 易曰: 不喪匕鬯。"It means 'to brew black millet in the fragrance of full packed grass'. It is what one 服 submits in order to bring down the spirits. Derived from 凵 (which) is a vessel. The central part represents the 'rice kernels'. 匕 (spoon) is whereby one scoops it out. The *Yi* (*ching*) (Hex. 51) says: He does not lose the spoon and wine vessel." **thrjangh*. 4 derivates 鬱, 壽, 鬻, 釀。

No 180. 食,  (br.  bo. ): 一米也。从皀△聲, 或說△皀也。(Tuan emends the definition into △米也, and considers the rest of the text as a later interpolation.) "It means 'one rice kernel'. (Acc. to Tuan: "It means 'to gather together the rice kernels'.") Derived from 皀 and △ as phonetic. There are some who explain: it is △皀; 'to gather the kernels' (see no 178)." **djak*, △ **tsjəp*, *dzjəp*. △ 皀 **tsjəp*-(*dzjəp*-) *pjak* may be intended as a *par. def.* ***spjak* > **dzjak*, 61 derivates, 18 variants, 2 later added characters.

No 181. 亼 is an extract from the preceding 180 食. △: 三合也。从入一, 象三合之形, 讀若集。"It means 'three lines meet together' (or: 'to meet from three directions'). Derived from 入 and 一. It represents the form of three (lines) meeting. Read as 集 **dzjəp*." 入 is a *par. pun* **njəp* < ***snjəp*; 三合 also may be a *par. def.* **semgəp* < ***sngəp*. 5 derivates 合, 兪, 今, 侖, 舍 (the 3 first are cognates).

No 182. 會, : 合也。从亼从曾省。曾, 益也。Ku wen 玲 br. , , ." It means 'to join, unite'. Derived from 亼 and from a reduced form of 曾. 曾 means 益 'to increase, to add to'." The older forms all show a pictograph of a 'covered vessel with grain on a stand'. The divided levels in the vessel suggest 'a steamer'. **gwadh*, *kwadh* < ***sg-*, *-b*. 2 derivates 餽, . 1 variant.

No 183. 倉,  (br.  bo. ): 穀藏也。倉黃取而藏之, 故謂之倉, 从食省口, 象倉形。"It means 'grain being hoarded, a hoard of grain'. *Ts'ang-huang* like they take (the grain) to hide, hoard it. Therefore one calls it *ts'ang* 'granary'. It is derived from 食 (in reduced form) and 口, representing the shape (ground floor) of a granary." **tshang*. 藏 is a *par. def.* word, **dzang*, *-h* and 倉黃 **tshang-gwang* < ***tsgwang*. Note: The graphs 食, 會, 倉 all show in their older graphic forms to be 'vessels with a lid'. In *SW*, A is the graphic link between the three graphs. There may be a semantic link between 倉 and 食 ('to gather

grain') and 'to unite, join', 'to hoard grain' and 'granary'. 倉 in its bone form is 'a container with a lid' + 亼 as phonetic. 1 derivate 𡩺.

No 184. 入 is extracted from no 181 入。入, 人 br. 宀 bo. 人, 宀: 內也, 象从上俱下也。"It means 'inside, go in'. It represents the graph 上 (i. e. 一) completely being pulled downward." * *njəp* < ** *sn-*. Note: This graph is more of a *chih-shih* type of graph, showing a wedge like motion 'to insert, enter'. The bone graph is a polyseme for 入 as well as for 六 'six'. 5 derivates, 2 variants. Among them, 內: (入也), 𡩺: 入山之深也 are cognates with 入.

No 185. 缶, 缶 br. 缶 bo. 缶: 瓦器, 所以盛酒漿, 秦人鼓之以節謠, 象形。"A tile (-shaped) earthenware, which one uses to fill wine and, or sauces; the men of Ch'in beat it in order to give the beat for singing. Pictograph." * *pjəgwɿx*. According to *SW* this graph is derived from 人, and so listed here. In reality 丩 is a 'stop or lid' and should fit better with the 宀 type graphs above. 20 derivates, 1 variant.

No 186. 矢, 矢: 弓弩矢也, 从入, 象鏑栝羽之形, 古者夷牟初作矢。"It means 'the arrow of a bow or cross-bow'. Derived from 入; it represents the point and the feathers of the arrow end. In antiquity Yi-Mu first made the arrow." * *sthjidx*. Br. and bo. forms: 矢, 矢. 9 derivates, 2 variants, 1 later added character.

No 187. 高, 高 is immediately connected with no 184 入, by its top element. 高: 崇也。象臺觀高之形, 从门口, 與倉舍同意。"It means 'lofty'. It represents the shape of a 'tower' or 'observatory' which is high. Derived from 冂 and 口。It shares the same basic meaning as in 倉 and 舍。" * *kagw*. Note: The br. and bo. graphs 高, 高 show a tower structure, below 口 is the entrance or passage way in the tower. 3 derivates, 1 variant.

No 188. 阌, extract from preceding no 187 高。阌, 阌 *ku wen* 阌, br. 阌, 阌: 邑外謂之郊, 郊外謂之野, 野外謂之林, 林外謂之阌, 象遠界也。从口象國邑。Variants 阌, 阌。"The outside area beyond the 邑 city, one calls it 郊 'suburbs'. The outside area beyond the suburbs, one calls it 野 'the wild tracts'. The outside area beyond the wild tracts, one calls it 林 'the forest lands'; the outside area beyond the forest lands, one calls it 阌, 阌 * *kwing* < ** *km-*. It represents the far away frontiers. 阌 is derived from 口, representing the state capital." 4 derivates, 2 variants.

No 189. 量 is directly connected with no 187 高。量, 量 br. 量 bo. 量, 量: 度也, 民所度居也, 从回象城 量之重兩亭相對也, 或但从口。"It means 'the measured

(walls). 'It is the dwelling which the people have measured (staked out)'. It is derived from 回, representing the double (line) of inner and outer walls, and the twin towers facing each other. There are some who derive it only from 口 (one defense wall)." *kwak. Note: The bo. graphs 𨾏, 𨾏 are explained by some authors as standing for 墉 (*Shima*, p. 365-6). 1 derivate 𨾏 (Southern 'breach' i. e. gate).

No 190. 京, 𨾏: 人所爲絕高丘也。从高省, 丨象高形。"It is a man made outstanding high mound. Derived from 高 in reduced form. 丨 represents the aspect of height." *kjiang < **kliang. The older graphs show a pictograph of a tower structure: br. 𨾏 bo. 𨾏. 1 derivate 就.

No 191. 高, 𨾏, *Chuan* graph 𨾏: 獻也。从高省, 日象進孰物形, 孝經曰祭則鬼高之。"It means 'to offer, present'. Derived from 高 (in reduced form). 日 represents 'the brought forward, well prepared objects', (i. e. offerings). The *Classic of Filial Piety* says: When offering, then as to ghosts present them (offerings)." *hjangx. Br. and bo. graphs 𨾏, 𨾏 show a 'temple structure' (for offerings). 3 derivatives 𨾏, 𨾏, 𨾏, 2 variants.

No 192. 𨾏 upside down graph of 高. 𨾏, 𨾏: 厚也。从反高. Bo. 𨾏 acc. to Hsü Chung-shu. "It means 'thick, generous'. Derived from upside down 高 graph." *gugx. 2 derivatives 𨾏 = 𨾏, 厚 (𨾏, 𨾏).

No 193. 𨾏, 𨾏: 滿也。从高省, 象高厚之形, 讀若伏。"It means 'to fill, to be full'. Derived from 高 (reduced). It represents the form of (things) 'high and thick'. Read as 伏." *bjæk, *pjæk. Note: The br. and bo. forms show a picture of a type of vessel: 𨾏, 𨾏, 𨾏. 1 derivate.

No 194. 𨾏 is connected with no 184 入, perhaps via no 187. 𨾏, 𨾏: 穀所振入, 宗廟粢盛, 倉黃而取之, 故謂之𨾏, 从入回, 象屋形, 中有戶牖。"The abundance of sacrificial grains (粢盛), from the grains that had been provided and entered the ancestral temple. *Ts'ang-huang* fashion, storing up (grain), one takes it (again). Therefore it is called 𨾏 *ljəm < **bl-, ngl-, 'granary, grain storage'. Derived from 入 and 回 (which) represents the shape of a house; inside are doors and windows." 3 derivatives 𨾏 *pljəmx (cognate with 𨾏), 𨾏, 𨾏 (*ku wen* 𨾏), 2 variants. Note: The br. and bo. graphs of 𨾏 show pictographs of a granary or stacked up storage spaces, some of them graphically similar to 𨾏: br. 𨾏, 𨾏 bo. 𨾏, 𨾏, 𨾏 and 𨾏: 𨾏, 𨾏.

No 195. 𨾏, 𨾏: 愛澇也。從來从𨾏, 來者𨾏而藏之, 故田夫謂之澇夫。"It means 'to begrudge, to hoard'. Derived from 來 and from 𨾏; as to 來, the act of bringing in (the harvest), hoarding, one stores it up (lit. hides it). Therefore

the 'Lord of the fields', one calls him 'Lord of the Hoard (Harvest)'. * *srjək*. Note: 愛漚 * *?adh-srjək*, *?adh-srjep* < ** *?srjəp*, *?srjək*, < ** *skrj-*. The br. and bo. graphs show a granary with grain-stalks above it: br. 𪗇 bo. 𪗈. The graphs br. 𪗉 bo. 𪗊 are considered by some authors to be variants, but with 'field' instead of 'granary'. However, they are probably different graphs and words.

No 196. 來 extract from the preceding no 195 畜. 來, 來: 周所受瑞麥來麩也。二麥一彘, 象芒束之形, 天所來也, 故爲行來之來。詩曰詒我來麩。(Acc. to Tuan's emended text): "It is 'the wheat and barley', 'the auspicious wheat' which Chou received. Two kernels (in the ear) with one prickly hair [as in *Shih ching*, Ode 275 一來二彘 'one kernel with two prickly hairs']. It represents the form of the blade-prickly hairs (in the ears). It is what heaven brings. Therefore it is made (i. e. understood as) *lai* 'to come' as in 行來 'go and come'. The *Shih (ching)* Ode says: 'You give us wheat and barley.'" * *læg* < ** *blæg*; 麩 * *mjəgw*, 麥 * *mrwək*. 1 derivate 糝 (徐).

No 197. 麥, 麥: 芒穀, 秋種厚薶, 故謂之麥。麥, 金也。金王而生, 火王而死, 從來有穗者也, 从又。"The prickly (bearded) grain; in Autumn sow it, thickly bury it. Therefore, one calls it 麥 * *mrwək*. It means 'metal', (for) when the element Metal is flourishing, it grows up; when Fire is flourishing it dies. It is derived from 來, which is the kind that has 'ears', and from 又." Note: Bone graphs already have the 'foot below, turned downward': 𪗋, 𪗌; this has not been explained; perhaps etymonic: 'slow-coming'. 12 derivates, 12 variants.

No 198. 𨔵, extract from the preceding no 197 麥. 𨔵: 行遲曳𨔵𨔵也。象人兩脛有所躡也。"It means 'walking, slowly drag on, *sui-sui*-fashion'. It represents a man's two legs having what they drag along." 躡 * *srəgx*, *srigx*, 曳 * *riad* < ** *sr-* (?). 𨔵 * *sjəd*, * *tsrjəd*. 14 derivates, 1 variant, 1 later added graph.

No 199. 舛, 舛: 對臥也。从女𠂔相背。"It means 'lying down against (some one else)'. Derived from 𠂔𠂔 (two feet) heel to heel". * *thjuanx*. 2 derivates 舞 (𠂔), 牽。

No 200. 藿, 藿: 藿 艸也, 楚謂之藿, 秦謂之藿, 蔓地連華, 象形, 从舛, 舛亦聲。"It is the hibiscus plant. In Ch'u they call it 藿 * *pjuk* < ** *pjwək*, in Ch'in they call it 藿 * *gwjəng*. Expanding over the ground, it makes a long stretch of blossoms. A pictograph. Derived from 舛, the latter also phonetic." * *thjuanx*; * *sthwjən*. *Ku wen* 藿. 1 derivate 藿 (with variant 藿).

No 201. 韋, 韋: 相背也, 從舛口聲, 獸皮之韋, 可以束物枉戾相韋背。故借以爲皮韋。"It means 'to turn the back to each other'. Derived from 舛 (but the feet


on top of each other), and from 口 as phonetic. The soft leather from animal skins; one can tie up things, twist and distort it, so as to be mutually opposed. Therefore it is loaned for the meaning 'leather strap'." *gwjəd. *Ku wen* 韋. 15 derivates, 5 variants, 1 later added graph.

No 202. 弟, 弟: 韋束之次第也。从古文之象, 弟, 古文弟, 从古文韋省, 丩聲。"It is 'the order and sequence of a leather (strap) being tied around'. It is derived from the *ku wen* graphic form. It is 韋 in reduced form, has 丩 as phonetic." *did, -dx. *rjadh. The bone graph 弟 is a pictograph of some stringed weapon (Hsü Chung-shu, p. 210). 1 derivate 第.



No 203. 夂 connected directly with no 198 夂. 夂, 夂: 从後至也。象人兩脛後有致之者, 讀若滯。"It means 'to urge from behind'. It represents man's two legs, which from behind have something reaching them. Read like 滯 *trjdx (compare 至 *tjidh, 致 *trjidh)." 4 derivates.




No 204. 久, 久: 从後灸之也。象人兩脛後有距也。周禮曰: 久諸牆以觀其橈。"It means 'from behind cauterize, burn it'. It represents man's two legs, behind there is a spur'. *Chou li* says: They let it lean against the wall to observe its curvature." *kwjəgx < **kmjəgx. 灸 is par. def. *kwjəgx. 𠂔 may well stand for 拒 'push against'. No derivates; it could simply have been counted among the derivates of no 203 夂. 久 has no forms older than or in any way much different from that in *SW. Yang Shu-ta* 楊樹達 (*Hsiao-hsüeh shu-lin* 小學述林 (2, p. 44) sees in it a human figure reclining and receiving a cauterizing tool in the back. Other explanations have been given; perhaps Chu Chün-sheng points in the right direction when giving one classical usage in the sense of 'to tarry, to stay, wait, remain (for some time)' → 'a long time'. Graphically comparing to the bo. form of 後, 𠂔, 𠂔 'rope + foot' → 'pull back, hold back', 久 can be seen as 'foot + ㄣ rope, or any hindrance' to represent a word 'to stay, tarry (for a long time)'.


No 205. 桀, 桀: 磔也。从舛在木上也。"It means 'to expose with split open body'. Derived from 舛 (two feet) on top of a tree." *gjiat. 2 derivates 磔: 辜也 'to punish, execute' and 乘: *djəng, -h 覆也 'to dominate, vanquish'. 桀 is in bone form 桀, a pictograph of 'man on top of tree', explained as 'punishment by exposing on a stake' (i. e. 磔), and as 'to be on top, to ride, to dominate, vanquish' (i. e. 乘). 舛 is simply the human figure reduced to 'two feet'; bronze forms sometimes replace 木 by 匚 'box of chariot': 桀.



is the 若木 * *njak-muk*.” This refers to the Fu-sang myth also alluded to under the graph 東. One would expect the graph 叒 to follow immediately after 東. 叒 has several br. and bo. graphs , usually interpreted as a pictograph of a woman arranging her hair (still debatable). * *njak* < ** *snj-*, *tn-*, *?n-* (‘pleasing, conforming, agreeing’). 1 derivate 桑 * *sang* < ** *bsang*, *ms-*.


No 211. 屮, 屮 (之): 出也。象艸過屮, 枝莖益大, 有所之, 一者地也。“It means ‘to come out, issue from’. It represents the grass (vegetation); when surpassing grass, branch and stem, it increases and greatly has where it goes to. The line — is the ground.” * *tjæg*. Compare 止 (no 27), * *tjægx*. The bo. forms of 止 and 之 are often confused. The *SW* definition of 之 seems to refer to its verbal meaning of ‘to go to’. 1 derivate 垚.




No 212. 卍 upside down form of preceding no 211 屮. 卍, 卍: 周也。从反之而卍也 “It means ‘all around’; derived from 之 turned upside down, it is 卍 ‘to turn around’.” * *tsap*. 1 derivate 師: 二千五百人為師, 从卍从自, 自, 四卍衆意也。“2500 men make a ‘cohort’. Derived from 卍 and 自. Earth being on all four sides, it means ‘multitude’.” Note: The br. and bo. forms give 自, ,  ‘piled up earth’ → ‘a camp’; comp. 帥 * *srjædh*, *srjæt*.


No 213. 出, : 進也。象艸木益滋上出達也。“It means ‘to advance, proceed’. Represents vegetation increasingly rising up and coming up to reach (the limit).” * *thjæt* < ** *skh-*. 4 derivatives. Note: Bo. and br. graphs show a pictograph of ‘foot’ stepping out from a ‘pit (dwelling)’: , .

No 214. 市, : 艸木盛市市然, 象形, 八聲, 讀若輩。“The vegetation flourishes in a luxuriant way. Pictograph, with 八 as phonetic. Read like 輩 * *pad*.” Wang Yün has suggested that 市 of 市市然 is the same as 溱 * *pædh*. 5 derivatives.

No 215. 生, : 進也。象艸木生, 出土上。“It means ‘to advance, progress’. It represents vegetation, which grows out of the earth.” * *sring*. The bone graph  shows a sprout above the earth. 5 derivatives.

No 216. 乇, : 艸葉也。从垂穗, 上貫一, 下有根, 象形。“It means ‘leaves of grass’. A pictograph, derived from ‘ears (of grain) hanging down’. On the top half it is crossed by a line below which is the root.” * *trak*. No derivatives.

No 217. 叒, : 艸木華葉叒, 象形, *ku wen* , 。 “The blossoms and leaves of vegetation that are drooping down. Pictograph.” * *djuar* < ** *sd-* (?) No derivatives.

No 218. 蓿, : 艸木華也, 从叒亏聲。“It means ‘the vegetation is in full bloom’. Derived from 叒 and 亏 as phonetic.” Variant graph 蓿. * *gwjag*. 1 derivate

章𦰇 'abundant'.

No 219. 華, 𦰇: 榮也。从艸从𦰇。 "It means 'to be in full bloom'. Derived from 艸 and from 𦰇 (The latter is etymonic)." **gwrag*, -h, *hwrag*. 1 derivate 曄.
* *gjiap*. Nos. 216, 217 have no derivatives; it is clear that in spite of different readings they were basically one and same graph with no 218; the graphisms are but various reductions or increases of details for *one* representative form for 'abundant growth'. The graphs no 216 till 219 form a series of graphic extensions from 毛 and 𦰇 (*ku wen* 𦰇) with close semantic and phonological contacts.

No 220. 𦰇 is in direct connection with 木 as its graphical extension. 𦰇, 𦰇: 木之曲頭, 止, 不能上也。 "It means 'the crooked (curved?) top of a tree'; stopping (there), it cannot go higher". **kid*. 2 derivatives 積 and 穉; the two form a binom. The explanatory line 止不能上 is a hidden allusion and *par. def.* on the next graph, no 221 稽 **kid* 'to stay, remain, stop'.

No 221. 稽, 𦰇: 留止也。从禾从尤旨聲。 "It means 'to stay, to remain (in place)'. Derived from 禾, from 尤 and 旨 as phonetic." **kid* < ** *sk-*, *nsk-*. 2 derivatives 穉, 穉.

No 222. 巢, 巢: 鳥在木上曰巢, 在穴曰窠, 从木, 象形。 "A bird dwelling on top of the tree is said 'to nest' (on the tree); when dwelling in a hole, it is said 'to hole' (in a nest)." **dzragw*. It is a pictograph derived from 木. Note: Wang Yün 王筠 explains 𦰇 as the 'bird' reduced, 𦰇 as the nest in the tree. Hsü Chung-shu 徐中舒 proposes a bronze form 巢 (from the *pan kuei* 班段). Yü Hsing-wu 于省吾 supports Hsü's identification and finds additional corresponding graphs from the bone texts: 𦰇, 𦰇 but rejects the *SW* analysis on the 𦰇 and 𦰇 portions of this graph (*Chia-ku wen-tzu shih-lin* 甲骨文字釋林 2, p. 410). 1 derivate 叟, 叟.

No 223. 漆, 漆: 木汁, 可以髹物, 从木, 象形, 漆如水滴而下也。 "The juice of the tree can be used to varnish objects. A pictograph derived from 木; the resin, like water comes down drop by drop." **kshjagx*. 2 derivatives 髹, 麤.

No 224. 束, 束: 縛也。从口木。 "It means 'to tie, bind'. Derived from 口 and 木." Tuan explains 口 as standing for 韋 'to encircle, surround'. Br. 束 and bo. 束 束 forms suggest the same etymology. **sthjug*. 3 derivatives 束, 束, 束。

No 225. 囊, 囊: 囊也, 从束囙聲。 "It means 'a bag'. Derived from 束 and 囙 as phonetic." **kwənx*. 4 derivatives: 囊, 囊 (the two make a binom 囊囊, based on two variations of the word in its final, **tnang*, **tnak*) 'bag'; 囊, 囊 'quiver'. Note: From no 210 and following till 215, there are a number of graphs for all kinds of 'grass, vegetation'. some of which could have been listed as well under

艸 (see nos. 11, 12, 13, 14).

No 226. 𠂔 is extracted from 束. 𠂔, 𠂔: 回也。象回市之形。"It means 'to turn back'. It depicts the form of 'turning around'." Note: Tuan Yü-ts'ai under no 225 explained 𠂔 as equivalent to 韋. **gwjəd*, *gwəd*. 25 derivatives, 4 variants.

No 227. 員, 員: 物數也。从貝口聲。"It is (a 'class' word) for counting things. Derived from 貝 and 口 **gwjəd* as phonetic." **gwjiən*. 1 derivate 𠂔. Note: Bone and br. forms 𠂔, 𠂔 are pictographs of the circular opening of a tripod: 'round, circle'.

No 228. 貝 extract from preceding no 227 員. 貝, 貝, br. 𠂔 bo. 𠂔: 海介蟲也。居陸名蜃, 在水名蜃, 古者貨貝而寶龜, 周而有泉, 至秦廢貝行錢。"It is the shell (covered) insect of the sea. If they dwell on the soil, they are called *p'iao*; if they are in the water, they are called *han*. In antiquity one used for exchange the cowry and treasured the tortoise. In Chou time they had the coin type (of money) and by the time of Ch'in they abolished the cowry and put in use the spade type of money." **padh*. 58 derivatives. 3 variants, and 9 later added graphs.

No 229. 邑 is a direct continuation from 員 and 口. 邑, 邑: 國也。从口, 先王之制, 尊卑有大小, 从卩。"It is a (state) capital. Derived from 口. According to the regulations of the former kings, because of honored or lower rank, one had a big or small (sized) fief. Also derived from 卩." **?jəp*. (Note: Acc. to certain authors 國 was **kwəp*). 182 derivatives, 6 variants, 3 later added characters.

No 230. Double 邑, in back to back position 𡩺. 𡩺: 鄰邑也, 从邑从邑。"It means 'neighboring fiefs'. Derived from 邑 and its reverse." **hjang* (on basis of identification with 鄉). 𡩺 has no certain reading, and probably no independent existence. 2 derivatives 巷 (巷, 𡩺) and 𡩺 (i. e. bo. and br. forms 𡩺) a pictograph of two human figures facing each other before a food vessel. Graphically no relation with 邑.

Section VII. Nos. 231 till 286.

| | | | | | | | | | | | | | | |
|------------------|------------------|-----|-----|-----|-----|-----|------------------|-----|------------------|------------------|------------------|-----|-----|-----|
| 日 | 旦 | 𠂔 | 𠂔 | 冥 | 晶 | 月 | 有 | 𠂔 | 夕 | 多 | 𠂔 | 𠂔 | 東 | |
| 231 | 232 | 233 | 234 | 235 | 236 | 237 | 232 | 239 | 240 | 241 | 242 | 243 | 244 | 245 |
| 226 ⁺ | 237 | | | | | | | | 237 ⁺ | 226 ⁺ | 224 ⁺ | | | |
| 𠂔 | 齊 | 束 | 片 | 𠂔 | 克 | 𠂔 | 禾 | 秝 | 黍 | 香 | 米 | 𠂔 | *白 | |
| 246 | 247 | 248 | 249 | 250 | 251 | 252 | 253 | 254 | 255 | 256 | 257 | 258 | 259 | |
| | 206 ⁺ | | | | | | 206 ⁺ | | | | | | | |

| | | | | | | | | | | | | | | |
|-----|-------------------|-----|-----|-----|-----|-------------------|-----|-------------------|------|-----|------|-----|-----|-------|
| 凶 | 尢 | 尢 | 麻 | 尗 | 〔耑〕 | 韭 | 瓜 | 瓠 | 宀 | 宮 | 〔*呂〕 | 穴 | 寤 | *疒(疒) |
| 260 | 261 | 262 | 263 | 264 | 265 | 266 | 267 | 268 | 269 | 270 | 271 | 272 | 273 | 274 |
| | 206 ^{cl} | | | | | | | 194 ^{cl} | 275 | | | | | |
| 一 | 〔月 月〕 | 兩 | 兩 | 兩 | 巾 | 巾 | 巾 | 帛 | 〔*白〕 | 尢 | 尗 | | | |
| 275 | 276 | 277 | 278 | 279 | 280 | 281 | 282 | 283 | 284 | 285 | 286 | | | |
| | | | | | | 275 ^{cl} | | | | | | | | |

No 231. 日 directly connected with preceding no 226 口, via no 229 邑. 日, 日, br. 日, 日, bo. 日, 日, 日, 日, 日: 實也, 太陽之精不虧, 从口一。 *Ku wen* 日。 "It means 'to be full, fulness' (a *par. def.* 'full, solid'). The essence of the grand (source) of light; it does not wane (is not deficient)." Derived from 口 and 一. Pictograph. (The stroke in the middle has been explained in various ways, as phonetic, pictograph of a *bird*, a symbol for its fulness, etc). 日 * *njit*, 實 * *djit* < ** *zdz-*, *znj-*. 69 derivatives, 6 variants, 16 later added characters.

No 232. 旦, 旦 br. 旦, 旦 bo. 旦, 旦: 明也。从日見一上, 一, 地也。 "It means 'dawn, to dawn, to be clear'. Derived from 日 appearing above 一. 一 is the ground." * *tanh*. 1 derivative 暨: 日頗見也。从旦既聲。 "It means 'the sun is (tending to >) close to appear', 'by the time that' (i. e. reaching a certain point), 'and'."

No 233. 𠄎, 𠄎, 𠄎: 日始出, 光𠄎𠄎也。从旦於聲。 "It means 'when the sun first comes out, (its) light is *kan-kan* like'. Derived from 旦 and 於 as phonetic." * *kan*. br. 𠄎. 1 derivative 𠄎 (朝) 从𠄎舟聲, br. 𠄎, 𠄎, 𠄎, 𠄎, 𠄎 bo. 𠄎 * *trjagw*, * *drjagw*. Bronze graphs show phonetic 州 * *tjagw*, and 川 * *thjen*.

No 234. 𠄎 extract from preceding no 233 𠄎. 𠄎, br. & bo. 𠄎: 旌旗之游, 於蹇之兒, 从巾曲而下垂於相出入也。讀若偃, 古人名於字子游。 "The fluttering of pennons and flags; (it has) the aspect of * *?jian-khjjan* 'fluttering'. Derived from 巾, being bent and downward hanging, fluttering it goes in and out. Read as 偃 * *janx*. Men of antiquity with the name 於 had the style 子游 * *rəgw* < ** *ts-rəgw*." 𠄎 * *?janx*. 22 derivatives, 5 variants.

No 235. 冥 冥 is directly connected with no 231-2 日 and 旦. 冥, 幽也。从日从六, 一聲, 日數十, 十六日而月始虧幽也。 "It means 'dark'. Derived from 日 from 六 and 一 as phonetic. * *mik*. Days are counted to ten, (a week); on the sixteenth day, the moon begins to wane and it is getting dark." * *ming*, *mik* < ** *sm-*. Derivative 冥, 冥也 * *mrangx*.

No 236. 晶, 精光也。从三日。 bo. 晶. "It means 'filtered, refined light'. Derived from tripled 'sun' graph." (According to *SW* usage this should be expected immediately after 日, no 231.) * *tsjing*. 4 derivatives.

No 237. 月 is immediately tied up with 日, no 231. Its definition runs

parallel to that of 日. 月, 𠄎: 闕也。太陰之精, 象形。br. 𠄎, 𠄎 bo. 𠄎, 𠄎. "It means 'to wane' (*par. def.*) * *khwjat*, *gwjat*. The essence of the great Yin-element. Pictograph." * *ngwjat*. 7 derivatives, 2 variants, 2 later added characters.

No 238. 有, 𠄎: 不宜有也, 春秋曰, 日月有蝕之, 从月又聲。"It means 'what one ought fittingly *not* possess' i. e. 'to encroach upon, take possession'. The *Ch'un-ch'iu* says: as to Sun and Moon, (one had occasion that (one) eat them.=) they had solar and lunar eclipses. Derived from 月 and 又 phonetic." The *SW* definition is influenced by the phrase 有食 'to have solar or lunar elipses', events interpreted as inauspicious ones, hence 有 is defined as 'improper possession' or encroachment. The verb 有 'to have' is in br. 𠄎 and 𠄎 and in bone texts 𠄎 and later 又. This 𠄎, 又 meant in addition 'sacrifice, to sacrifice'; the true interpretation of 月 in 有 should be 肉 'meat'. 2 derivatives 𠄎, 𠄎 (bo. 𠄎).

No 239. 明, 明, 𠄎: 照也。从月从𠄎。"It means 'to throw light on. enlighten, illumine'. Derived from 月 and 𠄎." (Tuan adds 𠄎 亦聲; 𠄎 also serves as phonetic.) Note: Already the bo. graph have a 𠄎 as well as 明. 明 * *gmjiang*. In the latter form, besides a pictographic representation, either of the components might have had a phonetic role. 明 as a noun also means 'luminary'. 1 derivative 𠄎: 翌也 'the next day', i. e. * *gmang*, -h, * *hmang*.

No 240. 𠄎 extract from the preceding no 239 明. 𠄎, 𠄎: 窓牖, 麗慶, 闔明, 象形, 讀若獮, 賈侍中說, 讀與明同。"The window, through a criss-cross (framework), (opens up=) brings in the light. Pictograph. It is read like 獮. According to Chia Shih-chung, it is read like 明 (Tuan corrects this as 𠄎)." * *kwjiangx* < ** *kmj*-. Compare *par. definitions* like 闔明 * *khəd-mjiang* < ** *khmj*- 獮, * *kwjang* < ** *kmj*-, 明 * *mjiang* < ** *gm*-. 1 derivative 𠄎, *chou wen* 𠄎, *ku wen* 𠄎, (盟) * *mjiang*, -x, * *mrang* < ** *gmj*-, *gmr*-.

No 241. 夕 directly connected with 237 月. 夕, 夕: 莫也。从月半見。"It means 'the evening'. Derived from the graph 月 'moon' (reduced, i. e.) partly visible." (*par. def.*) * *magh*, * *mak* < ** *sm*-. 夕 * *rjiak* < ** *bsrj*- (?). 8 derivatives, among them 𠄎, cognate with 夕, and defined by 舍 'over night lodge' * *sthjiagx*, -h < ** *skh*-. Compare also 蓼: 宋蓼 * *ts*- *m*-.

No 242. 多, doubled graph 夕. 多: 重也。从重夕, 夕者相繹也, 故爲多, 重夕爲多, 重日爲疊。 *Ku wen* 𠄎. "It means 'piled up, duplicated' → many. Derived from one 夕 graph on top the other. The evenings continue upon each other. Therefore, in making the graph 多, -piling up the 夕 is taken as 'piled up → many' (just like) the piled up graphs 日 constitute 𠄎." 3 derivatives: 𠄎, 𠄎, 𠄎.

No 243. 冪 connects directly with no 226 口。冪, 冪：穿物持之也，从一橫口。(acc. to Tuan) 冪 象寶貨之形。“It means ‘perforating things, taking hold of them’. Derived from — a line horizontally piercing 口.” 讀若冠。“Read as 冠。冪 represents the ‘treasured goods.’” * *kwan*, -h. Note: The bone graph is a pictograph of a square shield 冪, 冪 with handle combined as standing pole. 2 derivates 貫 (cognate with 冪) and 虜.

No 244. 𠄎 directly connected with 東 no 224 and finally with 木 no 206. 𠄎, 𠄎：𠄎也。草木之華，未發函然，象形，讀若含。“It means ‘to be kept deeply contained’. The blossoming of vegetation, when not yet issuing forth, is contained-like.” Pictograph. (Tuan explains the lower 𠄎 as the blossoming twig, the top 𠄎 is the not yet opened bud.) Read like 含 * *gəm* < ** *tg-* (?); 函 * *gəm* < ** *pw-*. Comp. 舌 * *thəm*h, * *thjəm*h ‘tongue’. 𠄎 * *dəm*x. Note: 𠄎 is not known in bone or bronze writing as a separate graph. Hsü Chung-shu points out that 函 and 函 basically mean ‘contain, container’ and are the bone and bronze forms 函→函→函 ‘quiver’. 4 derivates: 函 (舌也𠄎𠄎), 𠄎, 𠄎, 𠄎.

No 245. 𠄎, 𠄎：木垂華實，从木 𠄎, 𠄎 亦聲。“It means ‘blossoms and fruit hanging down from the tree’. Derived from 木 and from 𠄎, which also serves as phonetic.” * *gəm* < ** *dg-*. Note: It seems that 𠄎 having the element 木 has more direct relationship with no 206 木, and should precede no 244 𠄎, which then may follow as an *extract* of the preceding. 1 derivate 𠄎.

No 246. 𠄎, 𠄎：艸木實垂𠄎𠄎然，象形，讀若調。*Chou wen* 𠄎. “The fruits of vegetation hang down in bunches and clusters.” Pictograph. Read like 調 * *djəgw*, -h. * *trjəgw*. Note: The definition and description are similar to no 244. 2 derivates 𠄎, 𠄎 * *rjuk* < ** *drwjək* (?); 𠄎 *chou wen* 𠄎：栗木 * *ljit*.

No 247. 齊, 齊：禾麥吐穗，上平也，象形。“It means that ‘rice and wheat’ (stalks) (spit out=) burst forth into ‘ears’, which are all of even height.” * *dzid*, -h. Perhaps 吐穗 * *thag-sgwjidh* < ** *tsgwjiidh* is paronomastic. Note: Nos. 246-247 have a series of concrete pictographic representations the real meaning of which has not been ascertained. 1 derivate 齊.

No 248. 束, 束：木芒也。象形，讀若刺。“It is the pointed blade of leaves or prickles on a tree.” Pictograph. Read like 刺 * *tshjigh*, *tshjik*. Bo. and br. forms 束 束 束 束 束. 2 derivates 束, 束.

No 249. 片, 片：半木也。从半木。“It means ‘(a piece of) a length-wise split tree (trunk)’. Derived from a halved tree.” * *phanh*, *phjanh*. 7 derivates. The definition word 半 clearly implies cognate status with 片.

No 250. 鼎, 鼎: 三足兩耳, 和五味之寶器也。昔禹收九牧之金, 鑄鼎荆山之下, 入山林川澤, 螭魅罔蝮, 莫能逢之, 以協承天休。易卦, 巽木於下者爲鼎, 象析木以炊也。籀文以鼎爲貞字。“It is the treasured vessel, (having) three feet, two ears, (in which) to harmonize the five tastes. Anciently, Yü received the metal-cast tripods of the nine 牧 far away countries. When he, at the foot of the Ching mountain entered deep into the mountain forests, the valleys and swamps, of the *ch'ih-mei*, *wang-liang*, not any of them could resist him. And so he united (brought together) and received Heaven's graces. In the hexagrams of the *Yi* (*ching*), the elements 巽 and 木 being below constitute the graph 'tripod'. It 鼎 represents the split wood to cook it.” Note: Compare *SW* 鼎, 鼎: 上从貞省, 下象析木。The *Chou wen* graph takes 鼎 as serving for 貞. Note: The portion 鼎 represents the feet of the vessel, but in some late bronze inscriptions it is replaced by 火, i. e. 貞. Also the bo. graph 鼎 is used for 貞. * *tingx*. 3 derivatives: 鼎, 鼎, 鼎.

No 251. 克, 克: 肩也。象屋下刻木之形。 *Ku wen* 克, 克. “It means 'shoulder, to shoulder'. It represents the form of 'carved wood' under (i. e. supporting) the house.” * *khək*. 刻 is paronomastic. Note: The definition 'shoulder' can be brought in line with other textually well supported meanings 'to bear, support, able to', yet nothing in the texts or graphics suggests any relationship with the word 'shoulder'. Br. and bo. graphs 克 have been interpreted in different ways. (cfr. *CWKL* 7. 0934.) No derivatives.

No 252. 象, 象: 刻木象象, 象形。“It means 'carved wood in *lu-lu* fashion'. Pictograph.” * *luk*. (*lu-lu*: carved and notched in criss-cross lines of ornamentation). Definitions in both nos. 251 and 252 show similar wording: 刻木. No derivatives. Both 克 and 象 have no derivatives, but 象 clearly is connected with the *ku wen* form of 克, 克 and thus 象 should be a derivative of 克.

No 253. 禾 is connected in this sequence as a graphic derivation from 木, no 206, perhaps also via 𥝌, no 217. 禾, 禾: 嘉穀也。二月始生, 八月而孰, 得時之中和故謂之和。和木也。木王而生, 金王而死, 从木从𥝌, 𥝌象其穗。“It is 'the fine grain'. In the second month it begins to grow, in the eighth month, it matures and obtains the medium harmony of time. Therefore one calls it 禾 (= 和 'harmonious'); 禾 'the grain stalk' is (= belongs to) the element 'wood'. When the element wood is flourishing it grows, when the element metal flourishes it dies. It is derived from 木 and 𥝌 'drooping down'. It represents the 'hanging down ears of the grain'.” * *gwar* < ** *sgw-*. 86 derivatives, 13 variants, 2 later added characters.

No 254. 秝, 秝: 稀疏適秝也 (= 滴瀝)。从二禾, 讀若歷。“It means 'thinly

strewn and far away; dropwise, in succession'." Derived from 'doubled' 禾, read as 歷 * *djət* < ** *gdj-*. 1 derivate 兼.

No 255. 黍, 𪎭: 禾屬而黏者也。以大暑而種, 故謂之黍, 从禾雨省聲。孔子曰: 黍可爲酒, 禾入水也。" It is a kind of rice plant which is glutinous. Using the (time of) great heat, one plants it. Therefore, it is called 黍 (= 暑). Derived from 禾 and from 雨 as reduced phonetic. Master K'ung said: Millet can be made into wine. Therefore it derives from 禾 dipped into water." * *skhjagx*. 暑 * *sthjagx* < ** *sk-*. 雨 * *gwjagx* < ** *sgwj-*. 7 Derivates. Bo. graph 𪎭 is a pictograph.

No 256. 香, 𪎭, 馨: 芳也。从黍从甘。春秋傳曰: 黍稷馨香。"It means 'fragrant, fragrance'. Derived from 黍 and from 甘. The *Ch'un ch'iu (Tso) chuan* says: 'The *shu* millet, the *chi* millet are fragrant'." * *xjang*. 1 derivate 馨.

No 257. 米, 𪎭: 粟實也, 禾黍之象形。"It is the fruit of the grain (i. e. the grain kernel). It represents the shape of grain and millet kernels." * *midx*. 35 derivates, 7 variants, 6 later added characters.

No 258. 𪎭, 𪎭: 糲米一斛, 舂爲八斗也。从白米从𪎭。"Coarse grain kernels amounting to one *ho*, when husked make up eight *tou*." Derived from 泉 and from 𪎭. * *hwjəd*. 1 derivate 𪎭.

No 259. 臼 extract from no 258 𪎭. 臼, 臼: 舂也。古者掘地爲臼, 其後穿木石。象形, 中象米也。"It is a pestle. Then ancients dug out the ground to make a pestle. After that they holed out wood or stone. Pictograph. Inside is the 米 grain." * *gwəgwax*, 舂 * *sthjung* < ** *sthwjəng*. 5 derivates.

No 260. 凶, 兇: 惡也。象地穿交陷其中也。"It means 'evil, bad (omen)'. It represents the ground; a dug out criss-cross like trap is (=makes up) its center." * *hjəng* < * *shwjəm* (?), 陷 * *grjam*. 1 derivate 兇 (cognate with 凶).

No 261. 𪎭, 𪎭: 分泉莖皮也。从𪎭, 八象泉之皮莖也。讀若𪎭。"It means 'separate the hemp plant's stalk from the skin'." Derived from 𪎭 and from 八; 八 is etymonic: * *priat*; 𪎭 * *pjin*. 𪎭 * *phin*. 1 derivate 泉.

No 262. 𪎭, 𪎭: 𪎭之總名也。𪎭之爲言微也。微纖爲功。象形。"It is the general term for 𪎭 (Tuan emends 𪎭 i. e. acc. to *SW* 𪎭: 泉實也 fruit of hemp) 'hempseeds'. The way 𪎭 makes a word (= as to its basic etymology), it means 微 'small, tiny'. Being small and fine it makes (=brings) results. Pictograph." 𪎭 * *prigh*; 𪎭 * *bwjid* 微 * *gmjəd*. 2 derivates.

No 263. 麻, 𪎭: 泉也。从𪎭从𪎭, 𪎭人所治也, 在屋下。br. 𪎭 (acc. to Tuan). "It means 'hemp'. Derived from 𪎭 and from 𪎭. It is what man fabricates

(processess); it is under the roof.” (Hsü Hao explains 治 as meaning 績 ‘to spin’.)

* *mrag*. 3 derivatives 籜, 廢, 籜.

No 264. 尗 is connected with previous no 261 尗. 尗: 豆也。象尗豆生之形。 “It means ‘pulse, beans’. It represents the form of beans growing.” * *sthjakw*. 1 derivate: 枝.

No 265. 耑, 耑: 物初生之題也。上象生形, 下象其根也。 “It means ‘the endpoint (=head) of things, when they begin to grow. The upper portion represents the form of ‘growing up’, the lower represents its roots.” * *twan*. 耑 has no derivatives, but 尗 and 耑 may be the same pictograph of a plant. 尗 * *sthjakw*. 耑 * *twan*. Bo. graphs have 𦵏, 𦵑, 𦵒, with 止 phonetic (?), * *twan*, 止 * *tjæg*.

No 266. 韭, 韭: 菜也。一種而久生者也, 故謂之韭。象形。在一之上, 一地也, 此與耑同意。 “It is ‘a vegetable plant’. It is the kind which once sown (or planted), takes a long time to grow. Therefore one calls it *chiu* (韭=久) ‘long time’. Pictograph. It is above the — line, which is the ground. This is similar in graphic sense to 耑.” * *kwjægx*; 5 derivatives.

No 267. 瓜, 瓠: 瓜也。象形。 “It is ‘the melon-type of fruit’. Pictograph.” * *kwrag*. Bronze form 𠄎. 6 derivatives, 1 variant.

No 268. 瓠, 瓠: 瓠也, 从瓜夸聲。 “It is ‘the gourd’. Derived from 瓜 and 夸 as phonetic.” * *gwag*. 1 derivate.

No 269. 宀 is directly connected with no 194 宀. 宀, 宀: 交覆深屋也。象形。 “It means ‘cross-wise cover the deep chamber’. Pictograph.” Note: Tuan explains that the roof has four ways for the water to run off. * *mjian*. 70 derivatives, 16 variants, 3 later added graphs.

No 270. 宮, 宮: 室也。从宀躬省聲。 “It is a ‘dwelling, chamber’. Derived from 宀 and 躬 in reduced form, serving as phonetic.” * *kjangw* 躬, * *kjangw*. 1 derivate. The bone graph 𡩉 shows a pictograph of a building with openings for windows. Karlgren, *Gram. Ser.* 1006 suggests: two rooms and a roof.

No 271. 呂 extract from the preceding 宮. 呂, 呂: 脊骨也。象形, 昔太嶽爲禹心呂之臣, 故封呂侯。 “It means ‘the bones of the spine’. Pictograph. Anciently, T'ai Yü acted for Yü as minister of heart and spine. Therefore he was enfeoffed as Marquis of Lü.” *Chuan* graph 𠄎, 脊. * *glagx*. The bone graph 呂, 呂 did not have any connection with 𡩉. 1 derivate 躬 (躬) * *kjangw*.

No 272. 穴 graphically developed from no 269 宀. 穴, 穴: 土室也。从宀八聲。 “It is ‘the earth chamber, pit dwelling’. Derived from 宀 and 八 as phonetic.” * *gwjit*. 八 * *priat*. Bronze graph 𠄎 shows a form 穴; the inside strokes are not

explained, but they probably are not the same as the isolated element 穴; may be *side* supports of the roof, or better openings? 5 derivates, 1 variant.

No 273. 寤, 寤: 寐而有覺者也。从宀从夊夢聲。周禮以日月星辰占六之吉凶, 一曰正寤, 二曰噩寤, 三曰思寤, 四曰悟寤, 五曰喜寤, 六曰懼寤。"It is 'the case where the sleeping one is aware of things (i. e. dream)'. Derived from 宀 and 夊 and 夢 as phonetic. According to the *Chou li*: By means of sun and moon, stars and constellations, one prognosticates the good and bad omens of the 6 (kinds of) dreams: One is called 'regular dream', two is the 'scaring dream', three is the 'thoughtful (suggestive) dream', four is the 'sleeptalk dream', five is the 'happy dream', six is the 'fearsome dream'." * *məngw* * *gm-*. 9 derivates.

No 274. 𡗗 extract from preceding no 273 寤. 𡗗, 𡗗: 倚也。人有疾痛也。象倚箸之形。"It means 'to recline'. It is when man has sickness or pains. It represents the form of reclining, resting (upon something)." * *mrək*. Note: Hsü Chung-shu compares the bone graph 𡗗 to SW 𡗗 and bo. 𡗗 to SW 疾 * *dzjit*. 101 derivates, 7 variants.

No 275. 冂 connects with no 269 宀. 冂: 覆也。从一下垂也。"It means 'to cover'. Derived from 一 (a line which) bends downward at the ends." * *mik*. 3 derivates.

No 276. 冂, 冂: 重覆也。从冂一, 讀若艸莓莓。"It means 'double cover'. Derived from 冂 and 一. Read as 莓 * *məgw*." 3 derivates.

No 277. 冂, 冂: 小兒蠻夷頭衣也。从冂, 二其飾也。"It is a small boy's and Man-yi barbarian's headcover'. Derived from 冂 and 二, (which) is its ornament." * *məgw*. 冂 has 2 derivates, 冂 has 4 derivates. 冂, 冂, 冂 are cognates.

No 278. 𦉳, 𦉳: 再也。从冂闕, 易曰參天兩地。"It means 'twice, a second time, twofold'. Derived from 冂. (Further explanation missing.) The *Yi (ching)* says: Being third to heaven and twin to earth'." * *ljang* < ** *zljang*. One br. graph has 𦉳 'to sheep in a fence'. 2 derivates.

No 279. 𦉳, 𦉳: 庖犧所結繩以漁, 从冂, 下象网交文。"The ropes which P'ao Hsi tied together (into a net) in order to catch fish. Derived from 冂, below it represents the criss-cross lines of the net." * *mjangx* < ** *sml-*. SW variants: 𦉳 (亡 phonetic), 𦉳, *ku wen* 𦉳 and *chou wen* 𦉳. 33 derivates, 12 variants, 3 later added graphs.

No 280. 𦉳, 𦉳: 覆也。从冂上下覆之, 讀若晉。"It means 'to cover'. Derived from 冂; the upper part (冂 a stop) downward covers it. Read as 晉 * *?agh*." 𦉳 * *hagx*. 3 derivates: 𦉳, 𦉳, 𦉳 (two last ones are cognates).

No 281. 巾, 巾 : 佩也。从巾, 丨象系也。“It is ‘a sash’. Derived from 巾 and 丨 representing ‘a tied on thing’.” * *kjjan*. 61 derivatives, 8 variants, 9 later added graphs.

No 282. 市, 巾 : 鞞也。上古衣蔽前而已, 市以象之, 天子朱市, 諸侯赤市, 大夫葱衡。从巾, 象連帶之形。“It is ‘the leather apron’. In highest antiquity, the garments merely covered the front part; the graph 市 thus represents it. The son of heaven has a vermilion apron, the feudal lords have red aprons, the grandees have onion green breast ornaments. Derived from 巾 and 一 (the latter) representing the form of a ‘tied up’ sash.” *Chuan* graph 鞞. * *pjət* < ** *sp-*, *ps* (?). 1 derivate, 2 variants.

No 283. 帛, 帛 : 繒也。从巾白聲。“It means ‘silk’. Derived from 巾 and 白 as phonetic.” * *brak*. 1 derivate 錦.

No 284. 白, extract from preceding 帛 no 283. The latter should have been listed as derivate of 巾, but it was needed here to allow the new group with 白. 白, 白, *ku wen* 白 : 西方色也。陰用事物色白, 从入合二, 二陰數。“It is ‘the color of the Western direction. All affairs and things used in (situations) related to *Yin*, the dark element, have as color ‘white’. Derived from 入 fitted together with 二, which is the *Yin* number.” (Tuan explains 出者陽也, 入者陰也: What comes out is *Yang*, what goes in is *Yin*.) * *brak*. The bronze and bone graphs 𠂔, 𠂕, 𠂖 𠂗 have not been definitely explained: pictograph of ‘thumb, acorn, target...?’ 10 derivatives, 2 variants.

No 285. 𦑔 directly connected with 巾, no 281. 𦑔 : 敗衣也。从巾, 象衣敗之形。“It means ‘worn out clothing’. A representation of ‘clothes all tattered’, derived from 巾.” * *phjadh*, * *bjadh*, 1 derivate 敝 (bronze and bone gr. 𦑔, 𦑕) cognate with 𦑔.

No 286. 𦑖, 𦑖 (br. 𦑖, 𦑖) : 箴縷所紩衣也。从𦑖𦑖省, 象刺文也。“It is ‘the clothes which needle and thread have sown in (embroidering)’. Derived from 𦑖 and from 𦑖 in reduced form (𦑖). (Acc. to Tuan:) It is to represent the (stuck in) embroidered patterns (‘Stickereien’).” * *trjidx*. 5 derivatives. Note: Several of the preceding graphs could have been given as derivatives of 巾 but were needed to allow extracts or to link other graphs.

Section VIII. Nos. 287 till 323.

| | | | | | | | | | | | | | | | |
|------------------|-----|-----|-----|-----|-----|------|-----|-----|-----|-----|-----|-----|-----|------------------|-----|
| 人 | 匕 | 匕 | 从 | 比 | 北 | 北(丘) | 辰 | 壬 | 重 | 臥 | 身 | 身 | 衣 | 裘 | 老 |
| 287 | 288 | 289 | 290 | 291 | 292 | 293 | 294 | 295 | 296 | 297 | 298 | 299 | 300 | 301 | 302 |
| 204 | 311 | | | | | | | | | | | | | 289 ¹ | |
| 230 ⁺ | 443 | | | | | | | | | | | | | | |

[*毛 毳] 尸 尺 尾 履(屨) *舟 方 儿 兄 无 兒 卯 先 秃
 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317
 ↳332, 342

見 覡 欠(欠) 飲 次 兇
 318 319 320 321 322 323

No 287. 人. This radical seems to start an entirely new independent series; however, there are preceding *pu shou* with which this 人 may be connected: 204 久, 216 叕, 𠂔; 230 邗 邗. 人, 𠂔: 天地之性最貴者也。籀文象臂脛之形。”It is ‘the most noble one of natures (beings) of Heaven and Earth’. The *chou wen* form represents the form of arms and legs.” Br. and bo. graphs 𠂔, 𠂔. * *njin* < ** *snj-*. 144 derivates, 14 variants, 18 later added characters.

No 288. 匕, 𠂔: 變也。从到人。“It means ‘to change, be changed’. Derived from the graph 人, turned upside down.” 3 derivates: 𠂔, 眞, 化, 1 variant. * *hwrarh*.

No 289. 匕, 𠂔: 相與比敝也，从反人。“It means ‘being together with each other, to follow in sequence’. Derived from reversed graph 人.” 匕 is also what one uses to take food; one name is 柶 ‘spoon’. * *pjidx* < ** *psj-*. 8 derivates, 1 variant.

No 290. 从, 𠂔: 相聽也。从二人。“It means ‘to listen to each other’ (to follow, agree with each other). Derived from double graph 人.” * *dzjung*. 2 derivates 從, 并.

No 291. 比, 𠂔, *ku wen* 𠂔: 密也。二人爲从，反从爲比。“It means ‘close, tight’. Two graphs 人 make the graph 从, reversed 从 makes the graph 比.” * *pjidx*, -h, * *bjidh*. * *mjit* (par. def.). 1 derivate. Note: The bo. and br. forms of 从 and 比 are practically indistinguishable although in certain instances some distinctive features have been said to exist.

No 292. 北, 𠂔 br. 𠂔, 𠂔 bo. 𠂔. 𠂔: 背也。从二人背。“It means ‘opposing, rebellious’. Derived from two graphs 人 written back.” * *pak*, 背 * *pagh*, * *bagh*. 乖, 𠂔 * *kwrad* < ** *kmr-b*. 1 derivate 冀.

No 293. 北, 𠂔, 丘 br. 𠂔, 𠂔 bo. 𠂔: 土之高也，非人所爲也。从北从一，一，地也。人居在𠂔南，故从北，中邦之居，在崑崙東南。一曰四方高中央下爲𠂔，象形。“It is ‘a high (spot) on the earth’. It is not man made. Derived from 𠂔 and from 一. 一 is the ground. Man dwells on the South side of the mounds, therefore it is derived from 北 (opposite to 南 South). The dwelling sites of the central states are located at the South East of the K’un-lun. One theory says: what is high on all four sides but depressed at the center is considered a 丘

'mound'. Pictograph." **kwjæg*. Compare 居 **kjag*. 2 derivatives 虛, 甌.

No 294. 𠂔 directly connected with 人. 𠂔, 泉 br. & bo. 𠂔: 衆立也。从三人, 讀若欽窰。"It means 'the multitudes standing up'. Derived from three 人 graphs. Read as 欽窰 (Tuan emends it to 岑窰)." **ngjəm* < ***tngl-*; 衆立 (*par. def.*) **twjəm-gljəp* < ***tngljəp*. 3 derivatives: 眾, 聚, 𠂔. 眾 (=衆): 多也 'many', 从 小目, 衆意。"Derived from 小 and from 目, which expresses the idea of 衆 'multitudes'." **tjəngwh*. 目 **mjəkw* < ***tmj-*. (The role of 目 is unclear.) Bone graphs 𠂔, 𠂔, 𠂔 br. 𠂔, 𠂔.

No 295. 壬, 𠂔 bo. 𠂔, 𠂔 br. 𠂔: 善也。从人土, 土, 事也。一曰: 象物出地挺生也。"It means 'good (i. e. upright?)'. Derived from 人 and from 土. The latter means 事 'to be in service'. One theory says: It represents things coming out of the ground, growing in straight upward fashion." **thingx*. The bone graphs clearly show a human figure standing on a earthmound. 善 is perhaps paronomastic; cfr. no 57. **djian* ~ -*ng*. 3 derivatives 徵, 肇, 至.

No 296. 重, 𠂔 br. 𠂔: 厚也。从壬東聲。"It means 'thick (layered)'. Derived from 壬 and 東 as phonetic." **drjung*, -*h*. 1 derivate. (Normally one would have expected 重 to be a derivate under 壬, but it was needed as a radical to list also 量.)

No 297. 臥, 臥: 休也。从人, 臣, 取其伏也。"It means 'to rest'. Derived from 人 and from 臣. As to 臣, one selects its sense of 'lying down' in sign of submission (伏: subject, slave)." **ngwarh*. 3 derivatives. 臥 has been explained as a corruption of 宿 bo. 𠂔. 臥 was isolated as 𠂔 in 臨 etc. as 𠂔 in br. graphs and used for this special reading: **ngwarh*; comp. 偃 **?jian*, -*d*.

No 298. 身, 𠂔 br. 𠂔, 𠂔 bo. 𠂔, 𠂔: 軀也。象人之身, 从人厂聲。"It means 'body'. It represents the human body. Derived from 人 and 厂 as phonetic." (Tuan and others read 从人, 𠂔省聲). The bone graph is a pictograph of a *pregnant* person. 申 ***sthjin*. 1 derivate 軀.

No 299. 𠂔, 𠂔: 歸也。从反身。"It means 'to return' (home). Derived from reversed graph 身. **?jəd*. 歸 **kwjəd*, *par. def.* (The body 'turned around' stands for 'return'.) 1 derivate 股.

No 300. 衣, 𠂔 br. 𠂔, bo. 𠂔, 𠂔: 依也。上曰衣, 下曰裳, 象覆二人之形。"It means 'to lean against, rely on'. (*Par. def.*) The top part is called 衣, the lower part is called 裳. It represents the form of 'covering two man'." **?jəd*, -*h*. Note: The bone and bronze graphs show a poncho type of clothing. The definition is paronomastic. The graphic analysis is curious, supposedly based on a corruption

such as 𠄎. 115 derivates, 11 variants, 3 later added graphs.

No 301. 裘, 𠄎 br. 𠄎, 𠄎 bo. 𠄎: 皮衣也。从衣求聲, 一曰象形。與衰同意。
Ku wen 𠄎, 省衣。"It means 'fur clothing'. Derived from 衣 and 求 as phonetic.
 One theory says: (It is a) Pictograph. It has a common basic meaning with 衰."
 * *gǰagw*. Bone graph is a pictograph. Bronze graphs have 𠄎, a mere loan graph.
 𠄎 shows that 又 also serves as phonetic. 1 derivate.

No 302. 老, 𠄎, bo. 𠄎, 𠄎: 考也。七十曰老, 从人毛匕, 言須髮白也。"It
 means 'old (euphemism for 考 'deceased')'. The seventy year old ones are called
 老. (考 and 老 are *chuan-chu* cognate pairs). Derived from 人, from 毛 and 匕
 (understood as 化). It says that whiskers and hair have *become* white." 老 * *lagw*.
 考 * *khagw*, < ** *gl-*, *kh-*. 9 derivates. (Note: The connection between no 301
 'fur' and no 302 'longhaired' (old man) is purely semantic. The bo. graphs 𠄎
 and 𠄎 may very well imply different words: 老 and f. i. 眉 (later a dialect
 word for 'old'.)

No 303. 毛 is an extract from no 302 老. 毛, br. 𠄎, 𠄎: 眉髮之屬及獸毛也。
 象形。"It means 'the kind of human hair like for 'eyebrows' and 'animal hair'.
 Pictograph." * *magw* < ** ?*m-*, *tm-*. 5 derivates, 6 later added graph.

No 304. 毳, 𠄎, br. 𠄎: 獸細毛也。从三毛。"It means 'fine hairs of animals'.
 Derived from tripled 毛 graph." * *tshuadh*, * *tshrjuad* < ** *tsmj-*, *tshmr-*. 細毛
 and 三毛 play a paronomastic role: * *s-magw* < ** *sm-*. 1 derivate 𠄎.

No 305. 尸, 尸, br. 尸, 尸, 尸 bo. 尸: 陳也。象臥之形。"It means 'to display,
 expose (a corpse)'. It represents the figure of a person lying down." * *sthjid*, *skhjid*.
 (if the br. and bo. forms indeed are corresponding to 尸, they show at most a
 human figure in profile, slightly bent forward; may be, it is a profile of a human
 figure *lying* on its side. 22 derivates, 5 variants, 1 later added character.

No 306. 尺, 尺: 十寸也。人手却十分動脈爲寸口, 十寸爲尺。尺, 所以指尺規樂
 事也。从尸从乙, 乙所以識也。周制寸、尺、咫、尋、常、仞諸度量, 皆以人之體爲法。
 "It means 'ten inch (measure)'. From man's hand at a distance of 10 *fen*, a
 throbbing vein constitutes the 'thumb's mouth'. Ten inches make a foot. The foot
 尺 is whereby one indicates the affairs of the foot and of the carpenter's square.
 Derived from 尸 and 乙. 乙 is what it marks (as measure). According to the
 regulations of Chou, the inch, the foot, ell, fathom, 常 arm stretch, and 仞 double
 arm stretch, all being different measurements, are all (instances) of man's body
 constituting the norm." * *thjiak*. 1 derivate 咫.

No 307. 尾, 尾 bo. 尾: 微, 从到毛在尸後, 古人或飾系尾, 西南亦然。"It

means 微 * *mjəd* (*par. def.*). Derived from upside down 毛 at the back of the body. Among ancient men, there were some who used as ornament an attached tail." * *mjədx*. 3 derivatives.

No 308. 履, 履: 足所依也, 从尸服履者也。从彳久, 从舟, 象履形。一曰尸聲。*Ku wen* 履。 "It means 'that on which the foot relies on, rests on' (shoe, foot wear). Derived from 尸 (Tuan: 'the one who put on the shoes'). From 彳, 久 and from 舟 (representing the 'shoe'). One theory says: 尸 is phonetic. The *ku wen* has 頁, 足 and 舟." 尸 * *sthjix*, *skhjidx*; 履 * *ljidx* < ** *sljidx*. 5 derivatives, 1 variant.

No 309. 舟 extract from no 308, 履. 舟, 舟, br. 舟, 舟, bo. 舟: 船也, 古者共鼓貨狄剝木爲舟, 剡木爲楫, 以濟不通。象形。 "It is 'a boat' (舟 and 船 are *SW chuan-chu* i. e. cognate pairs). In antiquity, Kung Ku and Huo Ti hollowed out a tree to make a 'dug out' (boat). They cut wood to make oars and thereby crossed over what one (otherwise) could not pass through. Pictograph." 舟 * *tjəgw*; 船 * *djuan* < ** *dm-* ~ ** *bt-*. 11 derivatives, 2 variants, 4 later added characters.

No 310. 方 semantically related (as a dialect word) with the preceding no 309 舟 (comp. 舫). 方, 方 br. 方, 方 bo. 方, 方: 併船也。象兩舟省總頭形。 "It means 'connected boats, boats lashed together'. It represents the form of twin boats (reduced in form) with the head (i. e. the ends) tied together." * *pjang*, 併 is paronomastic, * *pjing*, -*h*. 1 derivate 旂; 方舟也。 The bone graphs have been explained as pictographs of 'outrigger', 'human figure caught in a square', etc.

No 311. 儿 directly tied up with 人 no 287. 儿, 儿: 仁人也, 古文奇字也。象形。孔子曰: 在人下, 故詰屈。 "It means 'humaneness is man'." It is a *ku wen* type of unusual graph. Pictograph. (Tuan leaves out the 3 first graphs as interpolated, then corrects: 儿在下). "Master K'ung said: The element 儿 is found below, therefore it is 'twisted down, and bent'." 儿 * *njin*. Note: This is only a variant of 人; its use as '*pu shou*' is only to serve as link with the next no 312. 5 derivatives.

No 312. 兄, 兄 br. 兄, 兄, 兄 bo. 兄, 兄, 兄: 長也。从儿从口。 "It means 'elder, superior (in age or quality)'. Derived from 儿 and from 口." * *hwjiang* < ** *hmj-*. Compare 孟 * *gm-* and other *par. def.* 況, 荒 etc. 1 derivate 兢.

No 313. 无, 无: 首笄也。从儿匕, 象簪形。 "It is 'a head (hair) pin'. Derived from 人 and 匕; (the whole) represents the form of a human with a hairpin." * *tsəm*, *tsiəm*. 1 derivate 旣 * *tsjim*.

No 314. 兕, 兕: 頌儀也。从儿白, 象人面形。 "It means 'countenance and

demeanour'. Derived from 儿 and 白 (which) represents the form of the human face." **mragwh*. Variant 𠄎. *Chou wen* 𠄎. 1 derivate 𠄎, 4 variants.

No 315. 𠄎, 𠄎: 𠄎蔽也。从儿, 象左右皆蔽形, 讀若瞽。"It means 'to protect and cover'. Derived from 儿 representing the form of the left and right, all being covered. Read as 瞽 **kwagx*." 1 derivate 𠄎.

No 316. 先, 𠄎, br. 𠄎, 𠄎, bo. 𠄎, 𠄎: 前進也。从儿从之。"It means 'to precede ahead (of others)'. Derived from 儿 and 之 'foot'." **siən*. Br. and bo. forms have 人 as phonetic. Compare 進 **tsiən*. 1 derivate 𠄎: 進也。

No 317. 秃, 𠄎: 無髮也。从儿, 上象禾粟之形。取其聲。王育說: 蒼頡出, 見秃人伏禾中, 因以制字, 未知其審。"It means 'to be without hair'. Derived from 儿; (the part) above represents the aspect of rice and grain stalks. One picked them for its sound (禾?). According to Wang Yüeh's explanation: Ts'ang Chieh, when he went out and saw a bald man who was hiding among the grain, thus made this character; we do not know how to verify (it)." **thuk*. 1 derivate 𠄎. (Parallel with 光, the top part of 秃 should be phonetic; it may well stand for a word *'to fall down', as f. i. 墮 **duarx*, *thuarx*; etc.)

No 318. 見, 見 br. 𠄎, 𠄎 bo. 𠄎, 𠄎: 視也。从儿从目。"It means 'to look'. Derived from 儿 and 目." The br. and bo. forms show a pictograph of a human figure with the 'eye' specially detailed. 目=面. **khianh*, **gianh*. Compare 看, 觀, 臣. 44 derivatives, 3 variates, 1 later added character.

No 319. 覘, 覘: 竝視也。从二見。"It means 'to look while standing on equal level'. Derived from doubled 見." **ragwh*, *rakw*. (Tuan suggest a reading **kwan*, Hsü Hao 徐灝 thinks 覘 is the same as 覘: 很視也 'to watch intently'.) 2 derivatives: 覘, 覘.

No 320. 欠, 欠: 張口气悟也。象气从儿上出之形。"It means 'to awaken with the (breath, exhaling) from the open mouth' ('to yawn when awakening'). It represents the form of air rising up from the top of 儿 'human figure'." **khjamh*. 64 derivatives, 5 variants, 1 later added character. Note: Hsü Chung-shu lists a bone form 𠄎 and 𠄎.

No 321. 飲, 飲 br. 𠄎 bo. 𠄎, 𠄎, 𠄎: 飲也。从欠畚聲。"It means 'to drink'. Derived from 欠 and 畚 as phonetic." **?jəmx*. Compare 畚 **?jiamx*. 1 derivate 飲; 飲 **tjuat*. *SW* treats 飲 and 飲 as *chuan-chu* cognate pairs. *Ku wen* of 飲: 𠄎 and 𠄎. Bo. forms show a man drinking from a vessel.

No 322. 次, 次, 𠄎 *chou wen* 𠄎: 慕欲口服液也。从欠从水。"It means 'mouth drooling with desire'. Derived from 欠 and from 水." **rjen* < ***drjan* (?). 3

derivates.

No 323. 𦣻, 𦣼 *ku wen* 𦣻, bo. 𦣻, 𦣼: 飲食氣逆不得息曰无, 从反欠。"When drinking or eating, the air goes in opposite direction and one does not get to breathe; (this) is called 无. Derived from inversed 欠 'to choke, belch'." * *kjad*. 2 derivates 𦣼 (bo. 𦣼), 𦣼.

Section IX. Nos. 324 till 369.

| | | | | | | | | | | | | | | | | |
|-----|-------------------|-------------------|-------------------|-----|-----|-----|-------------------|-----|-----|-----|------|-------------------|-----|-----|-----|-----|
| 頁 | *百 | 〔面 | 𦣻〕 | 首 | 𦣻 | 須 | *彡 | 彡 | *文 | 彡 | 后 | 司 | 卮 | *卩 | | |
| 324 | 325 | 326 | 327 | 328 | 329 | 330 | 331 | 332 | 333 | 334 | 335 | 336 | 337 | 338 | | |
| | | | | | | | | | | | ↳358 | 305 ^{cl} | | | | |
| 印 | 色 | 卯 | 辟 | 勺 | 包 | 筍 | 鬼 | *田 | *厶 | 崑 | *山 | 岫 | 屮 | *广 | 厂 | 丸 |
| 339 | 340 | 341 | 342 | 343 | 344 | 345 | 346 | 347 | 348 | 349 | 350 | 351 | 352 | 353 | 354 | 355 |
| | | 305 ^{cl} | 287 ^{cl} | | | | 311 ^{cl} | | | | | | | | | |
| 危 | 石 | 長 | 勿 | 毋 | 而 | 〔豕 | 豕 | 彡 | 豚〕 | 豕 | 𦣻 | 易 | 象 | | | |
| 356 | 357 | 358 | 359 | 360 | 361 | 362 | 363 | 364 | 365 | 366 | 367 | 368 | 369 | | | |
| | 334 ^{cl} | 361 ^{cl} | | | | | | | | | | | | | | |

No 324. 頁, 𦣻, br. 𦣻 bo. 𦣻: 頭也。从頁从儿, 古文𦣻首如此。〔頁者𦣻首字也〕 "It is 'the head'. Derived from 頁 and 儿. The *ku wen* form (of 首 in the phrase) 𦣻首 is like this." (Acc. to Tuan and others the last 6 words are not original to the *SW* text.) * *git*. 92 derivates, 8 variants, 1 later added graph.

No 325. 百, 𦣻: 頭也, 象形。"It is 'the head'. Pictograph. * *skhjəgw*. Cfr. no 328 首. 1 derivate 𦣻.

No 326. 面, 𦣻, bo. 𦣻: 顏前也。从頁, 象人面形。"It is 'the forehead and frontside (of the head)', 'face'. Derived from 頁. It represents the shape of a man's face." * *mjianh*. 顏前 * *ngran-dzian* < ** *ngdz-*, *mdz'-*, *sm-*. 3 derivates 𦣻 (𦣻), 𦣻, 𦣻, 1 variant, 1 later added graph.

No 327. 𦣻, 𦣻: 不見也。象壅蔽之形。"It means 'not to see, not seen'. It represents the form of being covered." Note: This graph should be compared with no 315, which has the same definition line, and with 314, which also is a pictograph showing the human face, acc. to *SW*. The analysis of 𦣻 is not convincing; compare (SWKL 3238) 𦣻 listed under radical 𦣻: 𦣻 𦣻 不見也 'unseen'. Perhaps 𦣻 is a corruption of 𦣻 with variant 𦣻, where the top part is left out. The reading * *mianx* was the sole reason to put it immediately after 面. No derivate.

No 328. 首, 𦣻, br. 𦣻, bo. 𦣻: 百同古文𦣻也。《象髮, 謂之鬢, 鬢即𦣻也。"It is the same as 百 (no. 325). It is the *ku wen* graph for 百. 《 represents the hair (which) one calls 鬢 'disorderly hair'. It is the same as 《." * *skhjəgw*.

2 derivatives, 1 variant.

No 329. 𦘔, 𦘔 : 到首也。賈侍中說, 此斷首到縣𦘔字。"It means 'head turned upside down'. In Chia K'ui's explanation, this is the graph 𦘔 of a cut off head, hung up upside down." * *kiagw*. 1 derivate 縣, br. 𦘔, 𦘔 * *gwian*, -*h* cognate with 𦘔.

No 330. 須, 須, br. 須, 須 : 面毛也。从頁从彡。"It is 'the hair on the face' (beard, whiskers). Derived from 頁 and 彡." (Tuan emends the definition; 頤下毛 'hair on the chin'.) * *sjug* < ** *swjæg*. 4 derivatives. This radical 須 is directly connected with no 324.

No 331. 彡 extract from 須. 彡, 彡, bo. 彡 : 毛飾畫文也。象形。"It is 'the drawn out stripes of hair-like ornamentation.' Pictograph." * *srəm*, *sjam*. 8 derivatives, 1 variant, 1 later added character.

No 332. 彡, 彡, 彡也。从彡从文。"It means 'ornated'. Derived from 彡 and from 文." (Tuan: 文 also serves as phonetic; i. e. 文 is etymonic and 彡 is merely an additional semantic part.) * *mjän* < ** *gml-*. 1 derivate 彡.

No 333. extract from 彡. 文, 文, br. 文, 文, bo. 文, 文 : 錯畫也。象交文。"It means 'the criss-cross drawn lines'. It represents the crossing lines." * *mjän* ** *gml*. ** *k-* + *mj-* < *km-* (*par. def.*). 3 derivatives.

No 334. 髟 connects with no 330 須, in one reading with no 331 彡. 髟, 髟 : 長髮森森也。从長从彡。"It means 'long hair that is *piao-piao* like ('hanging down')." Derived from 長 and from 彡. * *pjiəgw*, *pjəgw*, *srəm*. 森 * *pjiəgw*. 37 derivatives, 6 variants, 4 later added characters.

No 335. 后 connects with preceding no 305 尸 (with interruption by no 311, etc.). 后, 后, br. 后, 后, bo. 后, 后 : 繼體君也。象人之形, 从口, 易曰后以施令告四方。"It is 'the ruler who continues (i. e. inherits) the body'. It represents the form of man and is (further) derived from 口. The *Yi* (*ching*) says: The ruler announces to the four quarters the regulations that have been issued forth." (Acc. to Tuan the rest of the text: 故尸之, 从一口, 發號者君后也 is a later interpolation.) * *gug*, *gugh* < ** *gwəgx*, -*h*. Note: 尸 is the reversed form of 尸 'body'. The terms 繼體 refer to the ruler, being born from the right woman, has a claim to the inheritance of the fief or state. It corresponds to the br. form 𠂔. The *Yi ching* text is meant to explain the replacement of 古 by a 𠂔. 𠂔 is also read 毓, 育 * *rəkw* < ** *gr-* (?). 1 derivate 后: 厚怒聲.

No 336. 司, 司, br. 司, 司, 司 : 臣司事於外者, 从反后。"The action of 'a minister managing (state) affairs at the outside'. Derived from 后 reversed."

* *sjag*. Note: 𠄎 appears alone when combined with 𠄎 in 𠄎, and is replaced by 𠄎 in 𠄎. The 𠄎 which can freely be reversed in bo. script, may well have been a variant or simplified form of 𠄎 'a tool for cutting or puncturing, punishing'. 1 derivate.

No 337. 卮 connected with preceding no 335 后 (𠄎 being the common element). 卮, 卮: 圓器也。一名觥, 所以節飲食, 象人 卩 在其下。易曰君子節飲食。"It is 'a round cup'. One (other) name is 觥 * *tanx*, *danx*, (觶 * *tsjid*, * *tjar*, -*h*). It represents a human figure and a knee (or kneeling person) below it. It is whereby one 節 * *tsit* moderates drinking and eating." The *Yi* (-*ching*) says: The lordly man moderates (his) drinking and eating. 節 is *par. def.* Note: Though there is no known br. and bo. corresponding graph, it may be suggested that 卮 is a partly corrupt graphic representation of a cup, and partly also phonetically reinterpreted: 𠄎 being the side and top part of the cup 𠄎 (as f. i. 𠄎 and 𠄎 for 爵), the element below is reinterpreted as a phonetic element 巴, 𠄎, 卮 * *tjid* < ** *tsjid*. 2 derivates 卮, 卮 cognates with 卮.

No 338. 𠄎 extract from the preceding no 337 卮. 𠄎, 𠄎, bo. 𠄎: 瑞信也。守邦國者用玉 𠄎, 守都鄙者用角 𠄎, 使山邦者用虎 𠄎, 土邦者用人 𠄎, 澤邦者用龍 𠄎, 門關者用符 𠄎, 貨賄用璽 𠄎, 道路用旌 𠄎, 象相合之形。(Acc. to Tuan.) "It is 'the auspicious token'. Those who guard (keep) the state capital use a jade tally. Those who guard the metropolis or border towns use a horn made tally. Those who command fief states in the mountains use a tiger (shaped) tally; on the earth (flat plain) fiefs, they use a man (shaped) tally; in the marsh land fiefs they use a dragon (shaped) tally; the barrier-gate holders use a 'fitted' tally; for exchange (of money) and goods, they use the 'mud seal' tokens; on the road they use pennon (like) tallies. It represents the form of (tally pieces) mutually fitting." * *tsit*. The bone graph shows a kneeling figure, implying 'knee, knee joint, fitting like a joint of the knee'. 12 derivates.

No 339. 印, 𠄎 br. 𠄎, bo. 𠄎: 執政所持信也。从爪从 𠄎。"It is 'the seal which a government official holds'. Derived from 爪 and from 𠄎." * *?jinh*. Pictograph of 'hand pressing down a kneeling subject'. 'Press down' → 'seal', etc. 1 derivate 印 (𠄎), 1 variant.

No 340. 色, 𠄎, *ku wen* 𠄎, 顏气也。从人 𠄎。"It is 'the air of (= emanating from) the brow', (color); derived from 人 and 𠄎." * *srjak*. Note: Tuan suggest that the graph has two 𠄎 forms written above each other. Hsü Hao 徐灝 points out that 𠄎 人 'pierces or cuts through' the lower. T'ang Lan 唐蘭 sees the

graph 色 functioning as phonetic in 絕 'cut off' and somewhat reduced in 脆 'male organ'. 色 basically has the meaning of 'intercourse'; 𠃉 'knee joint' is etymonic: 'to join, unite'. The graphic explanation is sometimes sought in the same line of thought, by Tōdō Akiyasu, et al. 2 derivates: 𠃉, 𠃊, 1 variant.

No 341. 卯, 𠃋, bo. 𠃌: 事之制也。从卩 𠃍, 闕。"It means 'management of affairs'. Derived from 卩 and 𠃍. (Further explanation lacking.)" **khjang*. Hsü Hao 徐灝 suggests it is a pictograph of two tallies (being fitted together). The bo. graph shows 'two persons facing each other'; 卯 is same as 卿 'minister'; 'who faces (the ruler) to advise'. 1 derivate 卿.

No 342. 辟, 𠃎, br. 𠃏, 𠃐: 法也。从卩 辛, 節制其辜也。从口, 用法者也。"It means 'the law, to legislate, impose the law'. Derived from 卩 and 辛. It means 'to restrain and control their crimes'. Derived (further) from 口: it means (refers to) the one who applies the law, i. e. 'the prince, the ruler.'" **pjik*, *bjik* < ***sp- sb-*; 卩 **tsit* < ***tsik* < *ps-*. The graph analysis shows that 卩 is etymonic: 'law, restrain' and 辛 is semantic 'punishment'; 口 also is a semantic determinator. 2 derivates 𠃎, 𠃏.

No 343. 勺 directly connected with 后, 尸. 勺, 𠃑: 裹也。象人曲形, 有所包裹。"It is 'a wrap, to wrap, to hold to bosom'. It represents the shape of a man bent over, who has what he holds against his bosom." **pregw*, 裹 **kwarx* < ***km-*. 13 derivates, 3 variants.

No. 344. 包, 𠃒: 妊也。象人裹妊, 巳在中, 象子未成形也。元气起於子, 子, 人所生也。男左行三十, 女右行二十, 俱立於巳, 爲夫婦, 裹妊於巳, 巳爲子, 十月而生。男起巳至寅, 女起巳至申, 故男年始寅, 女年始申也。"It means 'to be pregnant'. It represents a human carrying (in the bosom) and being pregnant. The foetus is at the inside. It represents the child not yet completely formed. The original (life) breath starts at the *tzu* (子) sign. It is what man has brought forth. The male moves leftward 30 signs, the female moves rightward twenty signs; altogether they stand still at 巳. Acting as husband and wife they conceive and she carries in the womb at 巳. The 巳 'foetus' becomes the child, after 10 months it is born. The male starting at 巳 reaches till 寅, the female starting at 巳 reaches till 申. The male's years (of life) begin at 寅, the female's years (of life) begin at 申." **prəgw*. 裹 = 裹 **gwrəd* < *gwrəb*. 2 derivates 匏, 胞.

No 345. 苟, 𠃓, br. 𠃔, 𠃕, bo. 𠃖, 𠃗: 自急救也。从羊省, 从勺口, 勺口, 猶慎言也。从羊與義善美同意。"It means 'to restrain oneself, be on guard'. Derived from 羊 in reduced form and from 勺 and 口, 勺口 is equivalent to 'pay attention

to speech, spoken words'. 羊 shares a common basic meaning with 'righteous, good, and fine'. *Ku wen* form 𦍋 has the element 羊 unsimplified." * *kug* < ** *kwæg*, * *kjak*. Note: various explanations have been offered for the bo. graph 𦍋: Hsü Chung-shu: 'dog sitting up with erected ears'; Karlgren: 'kneeling man with a particular head dress'; equally probable, if not more: 'a figure with a halberd or other weapon'; 'stand in attention'. 1 derivate: 敬.

No 346. 鬼 connects directly with 儿 no 311 above. 鬼, 𩺰, *ku wen* 𩺰, br. 𩺰, 𩺰, 𩺰 bo. 𩺰, 𩺰: 人所歸爲鬼, 从儿, 由 象鬼頭, 从厶, 鬼陰气賊害, 故从厶. "That whereto (=the state whereto) man returns 歸 to constitutes a ghost. Derived from 儿 'man' and 𩺰 (which) represents the head of a ghost. The *yin* (dark) influence of the ghost destroys or harms, therefore it is derived from 厶 (short for 會)." 歸 * *kwjəd* (*par. def.*), 鬼 * *kwjədx*. 16 derivates, 4 variants, 3 later added characters.

No 347. 𩺰 extract from 鬼, preceding no 346. 𩺰, 𩺰: 鬼頭也。象形。"It is 'a ghost's head'. Pictograph." * *pjət*. 2 derivates: 畏 (*ku wen* 𩺰); 禺, 1 variant.

No 348. 厶 2nd extract from no 346 鬼. 厶, 𠂇: 姦衰也。韓非曰: 倉頡作字, 自營爲厶。"It means 'treacherously deflecting (from the norm)'. Han Fei says: Ts'ang Chieh invented a graph meaning 'planning for one self constitutes (the graph) 厶." * *sjid*; 自 * *zjidh* < ** *sbjidh*. Tuan notes that *Han Fei-tzu*, 韓非子 chapt. *Wu tu* 五蠹 has 自環 instead of 自營 and compares 環 with 旋 in a sense of 'circle around, encircle (as private property)'. Compare 旋 * *rjuan*, -h < ** *zrj-*, 環 * *gwrn* < ** *zgrw-*, 衰 * *zgjar*. The pictograph would then be a line or fence 'separating, reserving (something)'. 2 derivates: 纂 * *tshwan* (cognate to 厶), and 莧, 3 variants.

No 349. 崑 directly connected with no 346 鬼. 崑, 𡵓: 高不平也。从山鬼聲。"It means 'high and not level, even'. Derived from 山 and 鬼 serving as phonetic." * *ngwədx* < ** *zngw-*. 1 derivate 巍: 高也 (cognate), * *ngwjəd* < ** *zngw-*.

No 350. 山 extract from no 349 崑. 山, 𡵓, br. 𡵓, 𡵓, bo. 𡵓, 𡵓: 宣也。气散生萬物, 有石而高, 象形。"It means 'to propagate, diffuse' (*par. def.*). (Tuan emends 謂能宣散气生萬物) It refers to (the mountain) being able to propagate and diffuse the (vital) air and produce the ten thousand things. It has rocks and is high. Pictograph." * *srian* < ** *shrian*. Compare * *skwjan*, and * *sanx*, -h. 52 derivates, 4 variants, 12 later added characters.

No 351. 屾, 𡵓: 二山也。"It means 'two mountains'. It is a doubled 山 graph." Kuei Fu 桂馥 (*SWCT yi cheng* 說文解字義證) quotes *Tso chuan* 左傳, Hsi 32

y., to the effect that two mountains offered a ready place to take cover against wind and rain, but no text is given of such actual use of 岫. * *srien*. 1 derivate 岫.

No 352. 岫, 岫 : 岸高也。从山厂, 厂亦聲。“It means ‘the mountain ledge is high’. Derived from 山 and 厂, which is also phonetic.” * *ngat* < ** *sng-*, * *hanh*, -x. 5 derivates.

No 353. 厂 and no 354 厂. It seems 厂 should precede as extract from no 352, and further yielding 厂 as its derivate. 厂, 厂, *chou wen* 厂, br. 厂, 厂, 厂 : 山石之厓巖, 人可居, 象形。“The precipitous cliff of the mountain rocks; it can be inhabited by man. Pictograph.” * *hanh*. 26 derivates, 3 variants.

No 354. 厂, 厂 : 因厂爲屋也。从厂, 象對刺高屋之形, 讀若儼然之儼。(Tuan writes 厂 everywhere for 厂 in this definition line). “It is the cliff house built along the cliff. Derived from 厂 it represents the form of a high house piercing through (i. e. emerging) and facing (the cliff).” * *ngjam*. 48 derivates, 3 variants, 6 later added characters.

No 355. 丸, 丸 : 圓也。傾側而轉者, 从反仄。“It means ‘round’. ‘A thing that on an inclining side slope rolls (down)’. Derived from 仄 reversed.” * *gwan*, 圓 * *gwjan*, *gwrán*. 3 derivates. Note: 仄 is a derivate graph listed under 厂 *han*, and read identical with 矢 (no 391) * *tsrjak* ‘sideways inclined head’. The reading * *gwan* ‘to roll (on an inclined surface)’ is applied to the reversed 仄, 丸.

No 356. 危 directly connected with no 353 厂. 危, 危, br. 危 : 在高而懼也。从厓, 人在厓上自止之 (Acc. to Tuan). “It means ‘being on a height, to be scared’. Derived from 厓, i. e. a human figure on a cliff; by self restraint stop it. * *ngwjar*.” Note: br. graph: a man trying to keep balance on bar (?). The role of 厓 in the Seal graph, * *tsjit*, is perhaps paranomastic: 節 and 厓 * *tsjit* ‘high crested, precipitous, dangerous’, cognate with 危 ** *znwjar* (?). 1 derivate.

No 357. 石 connected with preceding no 354 厂. 石, 石 br. 石 bo. 石, 石 : 山石也, 在厂之下。口, 象形。“It means ‘mountain rock’. Pictograph of 口 below the cliff.” * *djiak* < ** *djl-*. Note: Nakajima explains 石 as an opening in the mountain slope for mining. 石 then would stand both for ‘stone’ and ‘slope’. 48 derivates, 5 variants, 9 later added characters.

No 358. 長 connected directly with no 334 影 and 331 三. 長, 長 br. 長, 長 bo. 長, 長 : 久遠也。从兀从匕, 亡聲, 兀者高遠意也。久則變匕, 匕者倒亡也。 *Ku wen* 長, 長. “It means ‘distant, long (far away in time), far away’. Derived from 兀, from 匕, and 亡 as phonetic. The element 兀 is (= refers to) the meaning

high and far'. If it lasts long, then it will change. The portion 卩 is an upside down graph 亡." **drjang -h*, **trjangx*. Bone graph shows a man with long hair. 3 derivates, 3 variants.

No. 359. 勿 connected with no 331 彡. 勿, 勿, variant 𠄎: 州里所建旗, 象其柄, 有三游, 雜帛, 幅半異, 所以趣民, 故遽稱勿勿。"The flag which they set up in district or village. It depicts its staff or pole (which) has three fluttering (attachments), mixed with silk pieces, (which) have the breadth of one strip and a half, alternating (i. e. differing from each other). Since it is whereby they warn the people, therefore, when hurried (i. e. in emergency) it is called *wu-wu*." **mjət* < ** ?*m-*, *hm-*. 1 derivate 易. Note: br. and bo. forms show two types: 𠄎, 𠄎, 𠄎, 𠄎, 𠄎, 𠄎, 𠄎, 𠄎

No 360. 母 connects directly with no 331 彡. 母, 𠄎, br. 𠄎, 𠄎: 毛母母也。象形。"It means 'the hair is soft and downward hanging'. Pictograph." **njam*, -*x* < ** ?*n-*, *tn-*. No derivates. This may imply it is really one graph with 而 (below) but representing two readings.

No 361. 而, 𠄎: 頰毛也。象毛之形。周禮曰: 作其鱗之而。"It is 'the hair of the cheeks (i. e. whiskers, and side burns)'. It represents the form of the hair. The *Chou li* (*K'o kang chi*, ch. *Ts'u jen*) says: They make their whiskers and side burns." (Cheng Chung 鄭衆 commentary 頰, 頰也。) **njæg* < ** *snlab*. 1 derivate 耐 (=耐), 1 variant.

No 362. 豕. Note: Here begins a series of graphs for various animals, first some that show some graphic element which allows a connection with 彡 'hair', then others which lack this element entirely, nos. 371-380. 豕, 豕, *ku wen* 豕, br. 豕 bo. 豕: 彘也。竭其尾故謂之豕, 象毛足而後有尾, 讀與豨同, 按今世字誤以豕爲豕, 以彘爲彘, 何以明之, 爲豕豕从豕, 彘从彘, 皆取其聲以明之。"It (豕 * *sthjig*) is the 'wild boar, swine' (彘 * *djid*). It raises its tail, therefore one calls it 豕 'wild pig'. It represents the hair, feet and behind there is the tail. Read in the same way as 豨 * *hjəd*, -*x*. Comment: At the present time, the graphs have been mistaken, 豕 for 豕, 彘 for 彘. How does one distinguish them? Because 豕 and 豕 are derived from 豕 and 彘 derives from 彘; all take their (own) phonetic element and by this one distinguishes them." 21 derivates, 1 variant.

No 363. 豨, 豨 (彘): 修豪獸, 一曰河內名豕也。从互, 下象毛足, 讀若弟。 *Ku wen* 豨, *chou wen* 豨. "The animal with the long quills. One theory says: it is the Ho-wei area name for 豕 'wild boar'. Derived from 彘, the part below represents the hair and feet." 豨 * *ridh*, * *didh*; 弟 * *didh*, *didx*. 4 derivates, 5 variants.

焱 炙 赤 *大 亦 矢 夭 交 允(允) 壺 壹 率 奢 亢 夆 芥
386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401

介 夫 立 竝 鹵 思 (*心 慮)
402 403 404 405 406 407 408 409
347^d

No 370. 馬, 𠂔 *ku wen* 𠂔, br. 𠂔, bo. 𠂔: 怒也, 武也, 象馬頭髦尾四足之形。"It is 'the strong (弩 acc. to Tuan) and 武 'martial' (animal). It represents the shape of the horse's head, manes, tail and four legs." * *mrag*. 武 * *mjagx*, 弩 * *nag* < ** *nag*, *tn-*, *sn-* ∞ ** *tm*, *m-* (癩). 114 derivatives, 8 variants, 5 added later characters.

No 371. 𧐇, 𧐇 br. 𧐇 bo. 𧐇: 解廌獸也。似山牛一角, 古者決訟, 令觸不直, 象形, 从豸省。"It is the *hsieh-chih* (animal), * *græg-djidx*, *-drædx*. It resembles the wild ox, it has one horn. In ancient times when deciding a law suit, they ordered (it) to butt against the unrighteous (guilty one). (Tuan deletes 山 from the definition). Pictograph. Derived from 豸 in reduced form 𧐇 (Tuan adds: 豸 also serves as phonetic 亦聲)." 3 derivatives: 𧐇, 薦, 灑, 2 variants.

No 372. 鹿, 𧐇 br. 𧐇 bo. 𧐇: 獸也。象頭角四足之形, 鳥鹿足相似, 从匕。"It is a quadruped (animal). It represents the form of the head, horns and the four feet. Bird and deer feet are similar (in their graphism)." (Some Chinese commentators, Wang Yün 王筠, Kuei Fu 桂馥 f. i., suggest 𧐇 instead of 鳥, since under 𧐇 we read again 足與鹿同。) * *luk* < ** *gwlæk* (?). 25 derivatives, 6 variants.

No 373. 𧐇, bo. 𧐇: 行超遠也。从三鹿。"It means 'in going, leap high and far'. Derived from tripled 'deer' graph." * *tshagx*. 1 derivative 𧐇 * *drjin* 'dust kicked up by deer running'. 1 variant.

No 374. 𧐇, 𧐇, *chuan wen* 𧐇: 獸也。似兔青色而大, 象形, 頭與兔同, 足與鹿同。"It is 'a quadruped animal'. It resembles the rabbit; has a black colour but is bigger. Pictograph. The head is like (in the graph for) the rabbit, the feet as (in the graph for) the deer." * *hnrjak* ∞ *nrjak* > *thrjiak*. 3 derivatives: 𧐇 * *dzram*, * *dzrjam*; 𧐇 * *sjiagwx* < ** *snglagx*; 𧐇 * *sljəgx*. 1 variant. The br. and bo. forms of the derivatives show also how the simple form looked like: 𧐇 i. e. 𧐇.

No 375. 兔, 𧐇, bo. 𧐇: 獸名, 象踞後其尾形, 兔頭與𧐇頭同。"It is the name of a quadruped ('rabbit, hare'). It represents the form (of the rabbit) squatting, with behind its tail. The head is like that in the graph for 𧐇." * *thag* < ** *stag*. 4 derivatives: 逸 showing how the simple form 𧐇 was in the br. script, 兔, 兔, 兔, 1 later added graph 兔.

No 376. 寬, 寬: 山羊細角者, 从兔足苜聲, 讀若丸, 寬字从此。"The mountain goat which has tiny horns. Derived from feet similar to those in the graph for rabbit and 苜 as phonetic. It is read like 丸 **gwan* < ***gm-*." No derivatives. (It may have belonged to the derivatives of no 375 or of no 113, 苜 **mat* < ***gmat*.)

No 377. 犬, 犬, br. 犬, bo. 犬, 犬: 狗之有縣蹠者也。象形。孔子曰: 視犬之字如畫狗也。"It is 'the dog which has a 'hanging' (limping?) paw'. Master K'ung says: Looking at the graph for dog, it is like 'drawing a dog'." **khwanx* < ***khm-*. 82 derivatives, 5 variants, 4 later added characters.

No 378. 吠, 吠, bo. 吠: 兩犬相齧也, 从二犬。"Two dogs snarling (snapping, biting) at each other'. Derived from the doubled 犬 graph." **ngjən*, compare 𤝵 **ngien*, 吠 **kwjingx* < ***km-*. 2 derivatives 吠, 吠 **ngjiuk*, comp. 哭。

No 379. 鼠, 鼠: 穴蟲之總名也。象形。"It is the general name for 'insects' (rodents) in the holes; 'mouse, rat'. Pictograph." **skhjagx*. 19 derivatives, 3 variants.

No 380. 能, 能, br. 能: 熊屬, 足似鹿, 从肉以 (厶) 聲, 能獸堅中故稱賢能, 而疆壯稱能傑也。"It is 'of the type of the bear'. The feet (graphically) are like that of the deer. Derived from 肉 and 厶 as phonetic. An able animal, strong and sturdy, therefore it is called 'wise and able (one)'. 疆壯 but on the other hand, being strong and robust, it is called 'able and heroic'." **nəng*, *nəg* < ***dn-*, ?*n*. No derivatives.

No 381. 熊. This should normally be a derivate of no 380, yet it was needed as a radical to allow the extract from it 火 to yield a new series. 熊, 熊: 獸似豕, 山居冬蟄, 从能炎省聲。"A wild animal, resembling the pig. It dwells in the mountains and hibernates in winter. Derived from 能 and 炎 (in reduced form) as phonetic." **gwjəm* < ***zgw-*, *zgm-*. 1 derivate 熊: 如熊黃白文 "similar to the 'bear' but with yellow-white stripes, 'grizzly bear (?)". **pwjar*.

No 382. 火 extract from 熊; 火, 火 bo. 火, 火: 燬也。南方之行, 炎而上, 象形。"It means 'fire, destroy by fire'. The element corresponding to the Southern Direction. Blazing it rises up. Pictograph." **hmərx*, 燬 **hwjərx* < **hmj-*. 111 derivatives, 15 variants, 6 later added characters.

No 383. 炎, 炎, br. 炎: 火光上也, 从重火。"It means 'fire brightly rising up'. Derived from 火 piled one on the other." **ramh*, **dam* < ***gr-*, *gd-*. 7 derivatives, 1 variant. 炎 has phonetic derivatives like 燄 **hwjət* < ***hm-* explaining its possible relation with 燬 **hmjərx* and its paronomastic use in the definition of 火。

No 384. 黑, 黑, br. 黑 bo. 黑: 火所熏之色也, 从炎上出 𠂇, 𠂇, 古窗 (窓) 字。

"It is the colour of what fire smoked over ('sooth'). Derived from 炎 (flaming fire) which, mounting comes out of the window. 囿 is an old graph for 窗 window." * *hmak*. 36 derivatives, 1 variant. Br. and bo. graphs have been explained in various ways.

No 385. 囿 extract from the preceding no 384. 囿, 囿 : 在牆曰囿, 在屋曰囿, 象形。"When found in a wall it is called *yu*; when found in a room it is called *ts'ung*. Pictograph." * *tshrung*. *Ku wen* 囿, variant 囿. 1 derivative 恩, br. 恩. Explained as 'opening in the heart'.

No 386. 焱 connected directly with 382, 火。焱, 焱, bo. 焱: 火華也。从三火 "It means 'brightness of fire'. Derived from tripled graph 'fire'." * *ram*, *rjam* < ** *gr-*, *dr-*. 2 derivatives.

No 387. 炙, 炙, *chou wen* 炙: 炮肉也。从肉在火上。"It means 'to broil meat, broiled meat'. Derived from 肉 meat on top of fire." * *tjiak*, *tjiag*. *Chou wen* element 炙 is 'meat on a spit (?)'. 2 derivatives.

No 388. 赤, 赤, br. 赤 bo. 赤: 南方色也。从大从火。"It is 'the colour corresponding to the Southern Direction: (red)'. Derived from 大 and 火." * *skhjiak*. *Ku wen* 赤. Br. and bo. show 'a human burnt on the stake'. 7 derivatives, 5 variants, 2 later added characters.

No 389. 大. Extract from no 388 赤: 大, 大, 大: 天大, 地大, 人亦大, 故大象人形。"Heaven is great, Earth is great, Man too is great. Therefore the graph 大 represents the figure of a man." (Presumably, a quote from *Lao tzu*, chap. 25, where the present text says 王亦大. 天 and 大 in br. and bo. are often confused, as the *head* is sometimes stressed or not; a similar confusion could have occurred between 王 bo. 王 and 大, 立) * *dadh*, *thad*. 17 derivatives.

No 390. 亦, 亦, br. 亦 bo. 亦: 人之臂亦也。从大, 象兩亦之形。"It is 'man's armpits'. Derived from 大 (with dots) representing the shape of the two armpits." * *rak* < ** *dr-*. 1 derivative.

No 391. 𠂆, 𠂆: 傾頭也。从大, 象形。"It means 'to incline the head sideways'. Pictograph derived from 大." * *tsrjak*. 3 derivatives, 1 variant.

No 392. 夭, 夭: 屈也。从大, 象形。"It means 'to repress'. Pictograph derived from 大." * *?jagw*, *?agw*. The br. and bo. forms of 夭 show the head either bent one way or the other 夭, 夭. This SW graph seems to be the same as 391 but selecting one variety 夭 for another reading *yao*; commentaries explain it as 'repressing (growth) in early age' → 'early, premature death'. 3 derivatives.

No 393. 交, 交, br. 交 bo. 交: 交脛也。从大, 象交形。"It means 'to cross the

legs'. Derived from 大 representing the form of crossed (legs). " * *kragw*. 2 derivatives.

No 394. 尪, 尪, *ku wen* 尪: 跛曲脛也。从大, 象形。" It means 'lame and crooked legs'. Derived from 大, it represents sideways bent (legs)." *Ku wen* 尪 has 𠂔 as phonetic. * *?wang*. 11 derivatives, 1 variant.

No 395. 壺, 壺, br. 壺 bo. 壺, 壺, 壺: 昆吾圖器也。象形。从大, 象其蓋也。" It is 'the round vessel of the Kun-wu'. Pictograph. It is derived from 大, depicting its lid." * *gwag*. 1 derivate.

No 396. 壹, 壹: 專壹也。从壺吉聲。" It means 'special, unique'. Derived from 壺 and 吉 as phonetic." * *?jit*, 吉 * *kjit*. 1 derivate 懿 br. 懿 * *?jid*. (Seen from the derivate the element 吉 is missing in the br. form 壹.)

No 397. 𡗗, 𡗗, bo. 𡗗, 𡗗: 所以驚人也。从大从𡗗, 一曰大聲也, 一曰讀若瓠, 一曰俗語以盜不止爲𡗗, 讀若籛。" It is 'whereby one frightens, scares people'. Derived from 大 and from 𡗗. One theory says: it means 'big sound, great noise'. One says: it is read like 瓠 (Tuan rejects this reading, suggests instead: read like 執). One says: in vulgar speech 'to steal without stopping makes for the 𡗗 'shackles'. It is read like 籛." (This last interpretation is according to Tuan a later interpolation.) * *njap*; 執 * *tjap* < ** *tn-*, 籛 * *njap*, *njip* < ** *?nj-*. 6 derivatives, 1 variant.

No 398. 奢, 奢, *chou wen* 奢: 張也。从大者聲。" It means 'to extend, expand'. Derived from 大 and 者 as phonetic." * *sthjiag*. Compare 張 * *trjang*, -*h*. 1 derivate 𡗗 * *thjiag*, 1 variant.

No 399. 𡗗, 𡗗: 人頸也。从大省, 象頸脈形。" It is 'a man's neck'. Derived from 大 in reduced form. Represents the form of the neck veins." Variant 頤 * *kang*; comp. 頸 * *kjiengx*, *gjieng*; 項 * *grengwx*. 1 derivate.

No 400. 𡗗, 𡗗: 進趣也。从大从十, 大十者猶兼十人也。讀若滔。" It means 'to hurry forward'. Derived from 大 and from 十. The combination 大 over 十 is equivalent to 'holding together ten man'. It is read like 滔 * *thagw*." Unexplained graph; perhaps based upon 𡗗: 疾也, and simplified for a word: *t'ao*. 5 derivatives, 2 variants.

No 401. 𡗗, 𡗗: 放也。从大八, 八、分也。" It means 'to release, disperse'. Derived from 大 and 八. 八 means 'to divide.'" * *kəgwx*. Hsü Hao 徐灝 suggests that 𡗗 means 驚界 * *kwangx* < ** *km-*, * *kwjagh-*, i. e. 界 is close cognate with 𡗗 'lift up the eyes, frightened'. 4 derivatives.

No 402. 介, 介: 籛文大, 改古文, 亦象人形。" The *chou wen* graph for 大,

changed from the *ku wen* form; it also represents the form for 'man'." * *dadh*, *thadh*. 7 derivatives.

No 403. 夫, 𠂔, br. & bo. 夫: 丈夫也。从大一, 一以象簪也。周制以八寸爲尺, 十尺爲丈, 人長八尺, 故曰丈夫。"It is the 'fathom sized (i. e. full grown) man'. Derived from 大 and 一, (where) 一 represents the hair pin. According to the Chou regulations ten inches make a foot, ten feet make a fathom. A man grows to be eight feet, therefore he is called 'fathom sized fellow'." * *pjag*, *bjag*. 2 derivatives.

No 404. 立, 亼 br. & bo. 亼: 伫也。从大立一之上。"It means 'to stand up'. Derived from 大 'a man' standing on 一 (a flat surface)." * *tug* < ** *twæg*. 立 * *gljəp*. 18 derivatives, 2 variants.

No 405. 竝, 亼亼, br. & bo. 亼亼: 併也。从二立。"It means 'to be' or 'put abreast, align'." * *bingx*, * *pjinh*. 1 derivate.

No 406. 囟, 囟, *ku wen* 囟, variant 𠂔: 頭會囟蓋也。象形。"It is 'the head's fontanel and head bone cover'. Pictograph." * *sjidh*, * *sjinh*. Sometimes identified with br. & bo. 囟, 囟. see no 347 囟. 2 derivatives, 2 variants.

No 407. 思, 囟: 容也。从心囟聲。"It means 'to contain, keep (in mind)' (Tuan emends 容 to 容 'to be deep, wise'. Derived from 心 and 囟 as phonetic." * *sjəg*, -*h*. 1 derivate 慮.

No 408. 心 extract from 思. 心, 𠂔, br. & bo. 𠂔, 𠂔: 人心土藏也。在身之中, 象形。博士說, 以爲火藏。"It is 'man's heart', the store corresponding to the (element) earth; it is at the centre of the body'. Pictograph. According to the erudites, it is taken as the store corresponding to the (element) fire." * *sjəm*. 262 derivatives, 22 variants, 13 later added characters.

No 409. 惛, 惛: 心疑也。从三心, 讀若易旅瑣瑣。"It means 'to doubt in the heart, be undecided'. Derived from tripled 'heart' graph. Read as in *Yi (ching)*, Hexagram *Lü*: 瑣瑣 * *swarx*, * *tswjar*; *dzwjarx* < ** *sg-*. 1 derivate 縶: 垂也 'be hanging down', * *nwjərx*, *njuarx*, *djuar*.

Section XI. Nos. 410 till 430.

水 林 灑 < 𠂔 𠂔 泉 𠂔 永 辰 谷 𠂔 (冰) 雨 雲 〔魚 𩺰
410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425
382⁺

燕 龍 〕 飛 非 凡
426 427 428 429 430
↳431

No 410. 水 directly connected with no 382. Definitions are worded in parallel fashion, as was the case with 日 and 月, etc. 水, 𠄎 : 準也。北方之行, 象衆水竝流, 中有微陽之氣也。"It is 'a water level' (*par. def.* 'water seeks its own level'). The element corresponding to the Northern Direction. It represents the many waters flowing parallel with each other. Inside it (this element water) has a tiny (amount) of air of the yang (clear, sunny, male) element." **stdjidx* < ***skhjidx*. 準 **tjanx* < ***tnjenx*. 467 derivatives, 23 variants, 23 later added characters.

No 411. 𠄎, 𠄎, bo. 𠄎 : 二水也。闕。"It is the graph 水 doubled. Further explanation missing." **twjər*, *tjuar*. Wang Yün points out that 𠄎 is merely a form for a *dialect* word of 水. 2 derivatives, 2 variants.

No 412. 灑, 灑, br. 灑 : 水厓, 人所賓附也。頻蹙不前而止。从頁从涉。"It is 'the shore of a river', which men following (the river) keep close to; 'with frowning brow' not (able) to go forward, they stop. Derived from 頁 and from 涉." **bjin*. The *SW* explanation seems to take 灑 in contrast with 涉: the latter 灑 with a foot on *either side* of the stream, indicates 'crossing the waters'; in the 灑 br. forms there is only a foot *on one side* of the stream. The role of 頁 is hardly semantic; perhaps a corruption of 穿 : 賓, phonetic. 1 derivate.

No 413. < extract from 水 no 410. <, 𠄎 : 水小流也。周禮匠人爲溝洫, 柝廣五寸, 二柝爲一耦, 一耦之伐, 廣尺深尺, 謂之<, 倍<曰遂, 倍遂曰溝, 倍溝曰洫, 倍洫曰𠄎, 𠄎, 𠄎, 古文<, 从田从川。𠄎, 篆文<, 从田犬聲, 六𠄎爲一畝。"It is 'a small water stream'. According to *Chou li* (*K'ao kung chi* 考工記): For the artisans (stone cutters), when making ditches and channels, a ploughshare is five inches wide, two ploughshares (i. e. double pl.) make an *ou*-plough (plough drawn by two); the furrow (伐) of one double plough is a foot wide, a foot deep, one calls it < **kwianx* ('the rivulet'). A double **kwianx* rivulet, one calls it 遂 **rjadh* < ***shrj-*; a double 遂 is called 溝 **kug* < ***kwəgh*, a double 溝 is called 洫 **hwjit* < ***skwjək*, -t; a double 洫 is called 𠄎 **kwadh*. *Ku wen* 𠄎, derived from 田 and 𠄎 (see no 415); *chuan wen* 𠄎 **khwianx*." No derivatives.

No 414. 𠄎, 𠄎 : 水流澮澮。方百里爲𠄎, 廣二尋, 深二仞。"It means 'waters running smoothly' 澮澮 **kwadh-kwadh*. A hundred square *li* runway is a 𠄎. The width is 2 *hsün*, the depth is 2 *jen*." **kwadh*. 1 derivate 𠄎. Nos 413 and 414 are cognates, 𠄎 should be derivate of < but because of 𠄎, it was taken as an independent radical.

No 415. 川, 𠄎 : 貫穿通流水也。虞書曰: 濬<𠄎距川, 言深<𠄎之水, 會爲川也。"It is 'a stream of water, which, having a pierced passage way, flows through'.

The book of Yü (*Shu ching, yi chi* 書, 益稷) says: 'Deepen channels and canals, bring them to rivers'. It means to say: deepen the waters of channels and canals, and meeting together they form rivers." **thjān, tjuan, tjuān*. 貫穿 is paronomastic: **kwan-thjuan*, for the series of graphs 𡿨, 𡿩, 澮, 水 and 川 are probably all cognates and variations of the same word stem; some of the *Chou li* distinctions may be late vocabulary distinctions. 9 derivatives, 3 variants.

No 416. 泉, 𡿨, 𡿩, 𡿪, 𡿫: 水原也。象水流成川形。"It is 'the well spring of a river'. It represents the form of water flowing out to form a river." **dzjuan* < ***zgw-*. 1 derivate.

No 417. 泉, 𡿨, 𡿩, 𡿪, 𡿫: 三泉也。闕。"It is a tripled graph. Further explanation is missing." **gwān* < ***sgw-, sm-*. 1 derivate 𡿬: 水泉本也。从泉出川下。Chuan graph 原 "The origin of a water spring. Derived from 泉 coming from under a slope." **ngwian* < ***sngw-* (cognate with no 416). 1 variants.




No 418. 永, 𡿬: 長也。象水理之長, 詩曰: 江之永矣。"It means 'long, to be long, to prolong'. It represents the long drawn lines of (flowing) water. The Odes (Ode 9) say: The Chiang river indeed is long . . ." **gwjihngx*. 1 derivate 羨 (cognate, if not same word as no 418); bo. graphs 𡿭, 𡿮 show a side branch of a river entering the main stream.





No 419. 𡿯, 𡿰, the reverse of no 418. 𡿯: 水之衰流別也。从反永, 讀若稗縣。"It is 'the side ways flowing branch of a river. Derived from reversed 永 graph." **phrig* (Read as 稗 **brigh*). 2 derivatives 𡿱 (脈, 𡿲) **mrik*, and 𡿳 見 **mrik, mjik*. (Cognates, with basic meaning 'side ways'. In the bone script, left or right facing graphs are often undistinguished. If so, the sense of 𡿯 is closer to the original graphic representation than the sense 'long'.) 3 variants.

No 420. 谷, 𡿱, br. & bo. 𡿲: 泉出通川爲谷, 从水半見出於口。"Spring water coming out and flowing through into a river makes a valley (ravine). Derived from water, half visible, coming out from the 'mouth' (opening)." **kuk*, **grjuk*. Lin Yi-kuang 林義光 in *Wen yüan* 文源 simply takes 谷 as a pictograph where the 𡿱 is the 'water eroded' gully or valley. 7 derivatives, 2 variants.


No 421. 𡿳, 𡿴 (𡿵): 凍也。象水凝之形。"It means 'to freeze'. It represents the form of water congealing." **phiāng*. 16 derivatives, 3 variants.






No 422. 雨, 𡿶, *ku wen* 𡿷, bo. 𡿸, 𡿹, 𡿺: 水从雲下也。一象天, 𡿸象雲, 水霏其間也。"It is 'the water which falls from the clouds'. 一 represents the sky, 𡿸 represents the cloud, water dripping in its space between." **gwjagx* < **sgwj-*. 47 derivatives, 11 variants, 5 later added characters.



No 423. 雲, , *ku wen* , bo. 于: 山川气也。从雨, 云象雲回轉形。"It is 'the air from mountains and rivers'. Derived from 雨 and 云 (which) represents the shape of the clouds turning and rolling." 云 is etymonic. * *gwjən*. 1 derivate 霧=会. *Ku wen* . 4 variants.




No 424. 魚, , br.  bo. , : 水蟲也。象形。魚尾與燕尾相似。"It is the 'insect' in the water. Pictograph. The graphic shape of the tail of the fish and that of the swallow are similar to each other." * *ngjag* < ** *sngl-*. 102 derivatives, 7 variants, 3 later added characters.



No 425. 𩺰: 二魚也。"It is a doubled 'fish' graph." * *ngjag*. 1 derivate: 𩺰(漁).

No 426. 燕, , *hian*: 玄鳥也。籀口, 布破, 枝尾, 象形。"It is 'the dark bird' (cfr. 乙 no 431). (It has) a prong-like beak, stretched out wings, a forked tail. Pictograph." * *?ian*, -*h*. Many bo. forms are given (Li Hsiao-ting, *op. cit.* 3473), but not all authors agree on all variants. This graph is not listed together with other names of birds (鳥 or 隹), perhaps due to the common graphic element with 魚 in the seal graphs. No derivatives.

No 427. 龍, , br. , bo. , , : 鱗蟲之長, 能幽能明, 能細能巨, 能短能長, 春分而登天, 秋分而潛淵, 从肉飛之形, 童省聲。"The longest of the 'scaled insects'; it can make (itself) dark or bright, it can be small or big, short or long. At the Spring equinox, it mounts to Heaven; at the Autumn equinox, it plunges into the abyss waters." Derived from 肉 and (an element of i. e. representing) flying (wings), and 童 (in reduced form) as phonetic. Note: What is explained as 'wings' is the snake like body seen on br. and bo. forms. * *ljung*, * *mrung* < ** *lwjəng* < *lm-*, *ml-?*; 童 * *dung*. 4 derivatives.

No 428. 飛, here connected by semantic association with 'flying' dragon. 飛, , *pjəd*: 鳥翥也。象形。"It is 'the bird soaring up'. Pictograph." * *pjəd*. The oldest form is seen in a Stone Drums' complex graph with the element 飛: . 1 derivate 翼(翼) 'wing', 1 variant.

No 429. 非, , br.  bo. : 違也。从飛下破, 取其相背。"It means 'to go counter, rebel, oppose'. Derived from 飛 'flying bird', putting down, lowering the wings. The graphs selects (the aspect of) the (wings shown) mutually back to back (opposed)." * *pjəd*. Note: The bo. form shows two humans back to back. The inclusion of 非 in this sequence shows it is recognized as graphically connected with 飛 but interpreted as a *word* possibly cognate with 違. 4 derivatives.

No 430. 凡, , bo. : 疾飛也。从飛而羽不見。"It means 'to fly rapidly'. Derived from 飛, but with wings not seen (folded back against the body?)."

* *sjinh*. 疾 is *par. def.* * *dzjit*, compare the derivate 𩇛 * *srjit*. 1 derivate.

Section XII. Nos. 431 till 466.

| | | | | | | | | | | | | | | |
|------|------|-----|-----|-----|------|-----|-----|------|------|-----|-----|-----|------|------|
| 乙 | 不 | 至 | 西 | 鹵 | 鹽 | 戶 | 門 | [*耳 | 臣 | 手 | 𠂔] | 女 | 母 | 民(𠂔) |
| 431 | 432 | 433 | 434 | 435 | 436 | 437 | 438 | 439 | 440 | 441 | 442 | 443 | 444 | 445 |
| 426↪ | 434 | | | | 385↪ | | | | | | | | | |
| *} | 𠂔 | 𠂔 | 氏 | 氏 | 戈 | 戍 | [我] | *J | 𠂔 | 亡 | *C | 𠂔 | 曲(𠂔) | |
| 446 | 447 | 448 | 449 | 450 | 451 | 452 | 453 | 454 | 455 | 456 | 457 | 458 | 459 | 460 |
| ↪456 | ↪451 | | | | ↪455 | | | 452↪ | 446↪ | | | | | |
| 由(𠂔) | 瓦 | 弓 | 𠂔 | 弦 | *系 | | | | | | | | | |
| 461 | 462 | 463 | 464 | 465 | 466 | | | | | | | | | |
| | 460↪ | | | | | | | | | | | | | |

No 431. 乙, 𠂔 (variant 𠂔) connects directly with no 426, 燕. 乙: 玄鳥也 (Tuan emends 燕燕, 乙鳥也; Wang Yün 王筠 reads 燕, 乙玄鳥也). 齊魯謂之乙, 取其鳴自呼. 象形. "It is 'the twittering bird' (Tuan). (Or: The 燕 swallow, the 乙 swallow are the 'black bird'.) In the Ch'i and Lu regions they call it 乙 * *?jiat*, *?at*. Selecting its sound, it calls itself (by that name). Pictograph." 2 derivatives 孔, 乳.

No 432. 不, 𠂔, bo. 不, 不: 鳥飛上翔, 不下來也. 从一. 一猶天也. 象形. "It is a bird, 'which flying, rises and soars, and does not come down'. Derived from 一 (equivalent to the sky). Pictograph." * *pjæg*, *-x*, *-h*, *phjiæg*. 1 derivate.

No 433. 至, 𠂔, br. bo. 𠂔, 𠂔: 鳥飛从高, 下至地也. 从一, 一猶地也. 象形. 不, 上去, 而至, 下來也. "It is 'a bird which, flying from high up, comes down to reach (the ground)'. Derived from 一, which stands for the earth. Pictograph. 不, 'It means, rising up, to depart', 至 and 'having reached (the limit), to come (down)'." * *tjidh*. Note: The definitions of this and previous graph show a parallel structure and similar graphic explanation. Bo. & br. graphs of 至 show an arrow hitting the target (the target can be shown above or below). 5 derivatives. 1 variant.

No 434. 西, 𠂔, br. 𠂔, 𠂔, bo. 𠂔, 𠂔, 𠂔: 鳥在巢上, 象形. 日在西方而鳥棲, 故因以為東西之西. "The bird is above the nest. Pictograph. When the sun is in the Western Direction, it is 'nesting' like a bird. Therefore continuing (along this line), one takes it for the (word) 'West', as in the phrase 'East-West'." Variant 棲 * *sid*. 1 derivate.

No 435. 鹵, 𠂔, br. 𠂔: 西方鹹地也. 从西省, 象鹽形. 安定有鹵縣, 東方謂之 𠂔, 西方謂之鹵. "It is the salty ground of the western regions. Derived from 西 in reduced form (i. e. 𠂔, 𠂔 left out) and (inside) representing the form of the salt (crystals). In An Ting there is the Lu 鹵 district. In the eastern regions it

(the salt) is called 廡 **thjiak* < ***skhj-*; in the western regions it is called 鹵.” **lagx* < ***dl-*; compare 滷 **thjiak*, *dik*. 2 derivates.

No 436. 鹽：鹹也。从鹵監聲，古者宿沙初作煮海鹽。“It means ‘salt, salty.’” Derived from 鹵 and 監 as phonetic. In antiquity Su Sha for the first time began boiling sea (water) for salt. **grjam* < ***sgrj-*, 鹹 **grəm* < ***sgr-*. 2 derivates.

No 437. 戶. This graph is not connected directly with any of the preceding graphs. Chiang and Wang note only a vague and tenuous possible tie with 西 ‘nest’, which in its seal form resembles no 385 鹵 ‘window’, leading to associations with ‘door, gate’. In this theory, 戶 should rather be considered as a continuation of no 385 鹵. 戶, 戶, bo. 戶 : 護也。半門曰戶, 象形; *ku wen* 戶. “It means ‘to protect, protective (sheltering screen)’ (*par. def.*). The half of a double door (i. e. gate) is called 戶.” **gagx* < ***sgagx*; 護 **gwagh*. 9 derivates.

No 438. 門, 門, bo. 門, 門 : 聞也。从二戶, 象形。“It means ‘to hear’ (*par. def.*). Pictograph, derived from doubled graph 戶.” **mən* < ***hm-*, ?*m-*; 聞 **mjän*, -*h*. A late bronze form has 閱 for 門 **mlj-*. 56 derivates, 6 variants, 5 later added characters.

No 439. 耳 an extract from 門 *via* 聞 (the latter however is listed under 耳). 耳, 耳, bo. 耳, 耳 : 主聽也。象形。“It means ‘(the organ) in charge of hearing’. Pictograph.” **njəgx* < ***tnj-*, *hnj-*. 31 derivates, 4 variants, 1 later added character.

No 440. 臣, 臣, 臣, *chuan wen* 臣, *chou wen* 臣 : 顛也。象形。“It is ‘the chin’. Pictograph.” Br. 臣, 臣 (chin with dimples or beard); **grjəg* < ***sgrj-*. 1 derivate 臣 ‘broad chin’ (cognate). **rjəg* < ***grj-*, *hrj-* (br. 臣 *ku wen* 臣).

No 441. 手, 手, *ku wen* 手 : 拳也。象形。“It is ‘the fist’. Pictograph.” (Tuan explains: when stretched out, it is a hand, when rolled up, it is a fist.) **sthjəgw*. 264 derivates, 19 variants, 13 later added characters.

No 442. 脊, 脊 : 背呂也。象脅肋形。“It is ‘the back and spine’. It represents the form of the ribs (of the back).” **krəd*. Compare no 271, 呂. 1 derivate 脊, 脊 : 背呂也。“Vertebrae of the spine.” **tsjak*. Comp. *Shih ming* 釋名 definition 脊: 積也 ‘pile on top of each other’. Note: The nos. 439-442 list some body parts, but except for the anatomic association, there is graphically, semantically or phonologically no relation.

No 443. 女. This starts an entirely new group of graphs. 女 is distantly to be connected with no 287, 人. 女, 女, bo. 女, 女, 女 : 婦人也。象形。王育說。“It is

the 'female person' ('woman'). Pictograph. A theory of Wang Yü." *nrjag, njagx < **mj- (?). 婦 *bjagx. 237 derivates, 13 variants, 7 later added characters.

No 444. 毋, 𠄎 br. 𠄎, bo. 𠄎 : 止之詞也。从女一, 女有姦之者, 一禁止之, 令勿姦也。(Acc. to Tuan.) "It is the (grammatical) word for the prohibitive particle: 'stop it', (i. e. do not). Derived from 女 and 一. Among women, there are cases of 'betraying (someone, something)'. 一 is (a mark expressing the command) prohibiting and stopping (them), not to betray." *mjag. 1 derivate.

No 445. 民, 𡗗, ku wen 𡗗, br. 𡗗 bo. 𡗗 : 衆氓也。从古文之象。"It means 'the multitudinous people' (lit. many refugees, immigrant people; Tuan emends 衆萌 'multitudinous ignorant ones', covered by growth). Derived from a ku wen pictograph." *mjn < **gm-, ?m-. 衆民 may be paronomastic *tj- + m- < **tm-. Br. and bo. graph show 'eye' and 'gouging, blinding tool' (?). 1 derivate. 氓 *mrang < **?m-.

No 446. 𠄎 extract from preceding no 445. 𠄎, 𠄎 : 右戾也。象左引之形。"It means 'from the right side pull away, twist away'. It represents the form of pulling something to the left." *phjit, *bjit. 3 derivates. 1 variant.

No 447. 𠄎, 𠄎 : 𠄎也, 明也。象𠄎引之形。𠄎字从此。"It means 'to pull, to make clear'. It represents the form of pulling. 𠄎 is derived from this. *rjadh, rjat. 1 derivate 𠄎.

No 448. 𠄎, 𠄎 : 流也。从反𠄎, 讀若移。"It means 'to flow, a flow (of water)'. Derived from reversed 𠄎; read like 移." *rar. 1 derivate 也. 1 variant.

No 449. 氏, 𠄎 : 巴蜀名山, 岸脅之自旁箸欲落墮者曰氏, 氏崩, 聲聞數百里, 象形。𠄎聲。揚雄賦響若氏墮。"On the famous mountains of Pa and Shu, the earth mounds (自=堆) of the slope chunks (of the mountain) that are hanging at the sides and are about (欲) to collapse are called 氏. When a 氏 collapses, the sound is heard over several hundred li. Yang Hsiung's *Fu* composition (i. e. the 解嘲) has (the line:) The sound is like a 氏 collapsing." Pictograph, 𠄎 serving as phonetic. Note: The *SW* explanation is that of a geographical name of which 氏 is used as a *loan* graph. The graphical identification still remains open. The bo. and br. forms 𠄎, 𠄎 are seen by Kuo Mo-jo 郭沫若 as pictographs of a 'spoon', as in 𠄎 and in 𠄎, equivalent to later 是 and 匙. *djigx. 1 derivate.

No 450. 𠄎, 𠄎 : 至也, 本也。从氏下箸一, 一, 地也。"It means 'to arrive, to reach'; 'the root'. Derived from 氏 to which below is attached 一; 一 is the ground." *tid, -x. 3 derivates.

No 451. 戈, 𠄎, bo. 𠄎, 𠄎, 𠄎 : 平頭戟也。从弋一橫之, 象形。"It is 'the flat

headed (flat top) halbert-axe.' Derived from 弋 and 一 going across it, horizontally. Pictograph." **kwār*. 25 derivatives, 1 variant.

No 452. 戍, 戍, br. 戍 bo. 𠄎 : 大斧也。从戈 𠄎 聲, 司馬法曰夏執玄戍, 殷執白戍, 周左杖黃戍, 右秉白鬣。“It is ‘the big axe’. Derived from 戈 and 𠄎 as phonetic. Ssu-ma Fa says: the Hsia held the black axe, the Yin held a white Ch'i axe, the Chou, leaning with the left on a yellow axe, held in the right hand a white pennon.” **gwjat*, 1 derivate 戍。

No 453. 我, 我, *ku wen* 我, br. 我, bo. 𠄎 : 施身自謂也。或說: 我, 頃頓也。从戈从 𠄎。𠄎, 或說古垂字。一曰古殺字。“It means ‘to extend (i. e. refer) to one's own person (i. e. I, we). There are some who explain it as ‘to bend and knock down (the head)’. Derived from 戈 and 𠄎. According to some, 𠄎 is an old graph of 垂; one opinion says: it is the old graph for 殺.” **ngarx* < ***sng-*. (The bo. graph has been explained as a saw like weapon, with a handle.) There is a vague allusion by *SW* that 我 represented a pictograph of ‘beheading, killing’. 1 derivate 義. 2 variants.

No 454. 丿 extract from no 452 戍. 丿, 𠄎 : 鉤逆者謂之丿, 象形, 讀若繫。“Whatever is crooked or hook like and ‘adverse’; (one) calls it 丿 **gwjat*. Pictograph. Read like 丿 **gwjat*, *kwjat*.” 1 derivate 𠄎, 𠄎 (reverse of 丿): 鉤識也 ‘to mark off, recognize’ (by a hook mark), i. e. punctuation mark, **trjuat*.

No 455. 琴, 琴, *ku wen* 琴, br. 琴, bo. 琴 : 禁也。神農所作, 洞越, 練朱五絃, 周加二弦, 象形。“It means ‘to prohibit, forbid’ (*par. def.*) The (instrument) which Shen Nung invented, with hollowed and holed out (inside, resonance box). (Note: 越 in *Li chi*, *Yüeh chi* chap. is used in the sense of ‘hollow, resonance chamber’.) The connected strings are red and amount to five strings. In Chou time they added two strings.” (Note: The hollow resonance box is represented as 𠄎 and because of its name 越, the word for ‘zither’ is listed here and connected with no 452 戍.) **kljam* < ***skl-*. 1 derivate, 2 variants, 2 later added characters.

No 456. 匚 : 匿也。象迟曲隱蔽形, 讀若隱。“It means ‘to hide’. It represents the form of something twisting and crooked so as to hide and take cover. It is read as 隱.” **?jan*. 1 derivate. Note: Wang & Chiang suggest that 𠄎, when divided in two, yields 𠄎 and 𠄎, of which 𠄎 provides the needed similarity for 匚. 1 derivate, 1 variant.

No 457. 亡, 𠄎, br. 亡, 𠄎, bo. 亡, 𠄎 : 逃也。从入从 𠄎。“It means ‘to escape, to flee’. Derived from 入 and from 𠄎.” **mjang* < ***smj-*, *s?mj-*. 4 derivatives. (Bo. graph is a pictograph of a ‘knife’ applied to 芒 ‘a blade of grass’.) 1 variant.

No 458. 匚 extract from preceding no 457 亡. 匚, 匚: 衰篋有所俠藏也。从匚, 上有一覆之, 讀若篋同。"It means 'in way ward fashion, sideways, to have what one clings to and stores up'. Derived from 匚, above there is 一 to cover it. Read like 篋 **gjidx*." 衰篋 is paronomastic. 6 derivates.

No 459. 匚, 匚, br. 匚 bo. 匚, 匚, 匚: 受物之器也。象形, 讀若方。"It is 'a container to receive objects'. Pictograph. Read as 方." **pjang*. 18 derivates, 5 variants. Note: Nos. 458 and 459 are hardly graphically distinct, but so treated to represent two different readings.

No 460. 曲, 曲, *ku wen* 曲, br. 曲: 象器曲受物之形也。或說曲, 蠶薄也。"It represents the form of a container (which) in the corner holds an object. There are some who say: 曲 is a 'silk worm wattle.'" **khjuk*. 2 derivates.

No 461. 缶, 缶, *ku wen* 缶, br. 缶 bo. 缶, 缶: 東楚名缶曰缶, 象形也。"It is a pictograph. The East Ch'u name for 缶 **pjəgx* is called 缶 **tsrjəg* < ***psrjəg*." 4 derivates, 3 variants.

No 462. 瓦, 瓦: 土器已燒之總名, 象形。"It is a general term for fully (hard) burnt earthen ware. Pictograph." **ngwarx*, -*h*. 24 derivates. Note: Nos. 460-462 seem to be connected by *semantic* content to no 459 匚 'container'.

No 463. 弓, 弓, bo. 弓, 弓, 弓, 弓: 窮也。以近窮遠者, 象形。古者揮作弓。周禮六弓; 王弓、弧弓, 以射甲革甚質, 夾弓、庾弓, 以射干侯、鳥獸, 唐弓、大弓, 以授學射者 (acc. to Tuan). "It means 'extreme' (*par. def.*), 'bow' **kjəng*, 窮 **gjəng*. The thing used to bring near the extreme and far away. Pictograph. In antiquity Hui made the bow. According to *Chou li*: There are six bows: the royal bow and the composite bow used to shoot (through) armour and buff-coat, block target (on a tower); the thin-pressed bow, the loose (pressed) bow, to shoot the wild dog target, birds and animals. The (*t'ang* =) wide bow, and the great bow used to teach those who learn archery." 26 derivates, 3 variants.

No 464. 弱, bo. 弱, 弱: 彊也。从二弓。"It means 'strong, stiff' (**gjang*, **kjang*; *par. def.*?). Derived from doubled graph 弓. **gjar*, **kjar*. 1 derivate, 3 variants.

No 465. 弦, 弦, 弦: 弓弦也。从弓, 象絲軫之形。"It is 'the bow string'. Derived from 弓. It depicts the form of twisting silk-strings." (軫=軫.) **gin*. 3 derivates.









No 466. 系, 系, br. 系 bo. 系: 繫也。从系, 聲。"It means 'to bind'. Derived from 系 and 丿 as phonetic." **gigh*. 繫 **khig*, *kig*, *gigh*. Tuan emends 繫 into 縣 because 縣 is defined 系. But 繫 (variant 繫) is paronomastic. 3 derivates,




2 variants.




Section XIII. Nos. 467 till 489.





*糸 素 絲 率 虫(𧈧) 蝨 蟲 風 它 龜 𧈧 卵 二
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 ↳471 467↵ 3↔503, 507






土 堯 董 里 *田 昌 黃 男 *力 荔
 480 481 482 483 484 485 486 487 488 489
 ↳490, 499

No 467. 糸, , br. , , , bo. , , , *ku wen* 𧈧, : 細絲也。象束絲之形，讀若覩。“It is a ‘tiny thread’. It represents the form of ‘tied around silk’. Read like 辰 * *mrik*, *mjik*.” 糸 * *mik*. 247 derivates, 31 variants, 9 later added characters.” 糸 is an extract from no 465 弦, rather than no 466; 465 and 466 should perhaps exchange places in the whole sequence.




No 468. 素,  br. : 白致 (Tuan emends: 緞) 繒也。从糸叀, 取其澤也。“It means (washed) white till it becomes ‘washed raw silk’. Derived from 糸 and from 叀. It takes (its meaning) from its lustre.” * *sagh*. 澤 * *drak* may be paronomastic, and 𧈧,  * *trak*, serving as phonetic(?). 5 derivates. 2 variants.



No 469. 絲,  br. , bo. : 蠶所吐也。从二糸。“It is ‘what the silk worm spits out’. Derived from doubled 糸 graph.” * *sjæg*. According to *SW* practice we should expect 絲 immediately after 糸. 2 derivates.




No 470. 率,  br. , bo. : 捕鳥畢也。象絲罔, 上下其竿柄也。“It is a net for catching birds. It represents the silknet, and above and below are the stick and handle.” * *sljæt*, *sljædh*. < ** *bslj-*. No derivates; this seems to suggest that it should be listed as a derivate of 糸. The bo. and br. graphs show a quite different picture, where the ‘dots’ need to be explained. The seal graph may be simply a net supported on two props .




No 471. 虫,  br. ,  bo. , : 一名蝮, 博三寸, 首大如擘指, 象其臥形, 物之微細, 或行或飛, 或毛或羸, 或介或鱗, 以虫爲象。“One names it 蝮 * *phjuk*; three inches wide, the head is as big as the big finger (the thumb). It represents the form of it lying down. The smallest and tiniest of things, some of them walk, some fly, some have hair, some are naked, some are scaled, some have scubs. By means of 虫, one makes (other) pictures (pictographs).” * *hwjæd*, compare 𧈧 * *hwjæd*, -h. 152 derivates, 15 variants, 7 later added characters. Note: The place of 虫 in this sequence is probably because of the ‘curling, threadlike’ form of





the graph. The *SW* definition is confusing and mixes up different items: one is the reference to a particular type of 'snake', but the second part explains that 虫 is also a more general term for all sorts of small animals: worms, caterpillars, etc.

No 472. 蝮, , br. , bo.  : 蟲之總名也。从二虫，讀若昆。“It is a general term for 'insect'. Derived from doubled graph 虫. Read as * *kwən*.” 24 derivatives, 13 variants.

No 473. 蟲, , br.  : 有足謂之蟲，無足謂之豸，从三虫。“If they have legs, one calls them 蟲; if they have no legs, one calls them 豸 * *diarx* (see no 366, but here a *loan* graph). Derived from tripled graph 虫.” * *drjəngw*. 5 derivatives.

No 474. 風 is directly connected with no 471 虫. 風, , *ku wen* , bo. , 凡: 八風也。東方曰明庶風，東南曰清明風，南方曰景風，西南曰涼風，西方曰闔闔風，西北曰不周風，北方曰廣莫風，東北曰融風。風動蟲生，故蟲八日而化。从虫凡聲。“It means 'the eight winds'. In the Eastern Direction, it is called *ming-shu* wind. In the south-east, it is called *ch'ing-ming* wind. In the Southern Direction, it is called the *ching* (i. e. great) wind. In the south-west, it is called the *liang* (i. e. chilly) wind. In the Western Direction it is called *ch'ang-ho* wind. In the north-west it is called *pu-chou* wind. In the Northern Direction it is called the *Kuang-mo* (i. e. broad desertic) wind. In the north-east it is called the *jung* (i. e. melting) wind. It is derived from 虫 and 凡 as phonetic. When the wind moves, the insects are born. Therefore, the insects in eight days are transformed.” * *pjəm* < ** *pl-*. 12 derivatives, 2 variants, 3 later added characters. In bo. and br., the wind is shown as a bird.

No 475. 它, , br. , bo.  : 虫也。从虫而長，象冤曲垂尾形。上古艸居患它，故相問無它乎。“It is 'a snake'. Derived from 虫 but made long. It represents the form of being contracted and rolled up; it lets hang down its tail. In highest antiquity, when living in the grasses (jungle) they worried about snakes, therefore they asked each other: are there no snakes?” * *thar*. No derivatives, 1 variant. This should be listed together with no 448, if it were not the *SW* definition of 也. Since 它 has no derivatives and is a pictograph of a snake, it should go with the preceding nos. 471, etc.

No 476. 龜, , *ku wen* , bo. ,  : 舊也。外骨內肉者也。从它，龜頭與它頭同。天地之性，廣肩，無雄。龜鼈之類以它爲雄。象足甲尾之形。“It is 'the old one' (*par. def.*). It is the one who has the bone on the outside, the flesh at the inside. It is derived from 它. The tortoise head and the snake head are similar (in

graphism). It takes Heaven and Earth as its nature. It has broad shoulders, it has no male (counterpart). The species of turtle and tortoise use the snake for male. It represents the form of the feet, carapace and tail." *kwjəg, kwjiəg. 舊 *gwjəgh. 2 derivatives, 1 variant.

No 477. 𩺰, 𩺱, br. 𩺲, *chou wen* 𩺳: 龍𩺰也。从它, 象形。𩺰頭與它頭同。"It is 'the frog'. Derived from 它. Pictograph. The frog head and the snake head are similar." *mjinx, nrjinx, mringx. 龍𩺰 *gwrəg-mringx may well point to **kmrj-, etc. 12 derivatives, 5 variants, 1 later added character.

No 478. 卵, extract from preceding no 477. 卵, 𩺴, *ku wen* 𩺵: 凡物無乳者卵生。象形。"All beings that do not have breast-sucking, and are egg born. Pictograph." *luanx < **gl-. The *ku wen* 𩺵 has a reading *gwangx and phonetic derivatives 𩺶 *kwan and 𩺷 *kwangx. 𩺴 is picture of two ovaries (Karlgren). 1 derivate. This graph is to be connected with no 479 二, as it is analyzed as divided in two parts. Wang and Chiang explain that the egg represents 'heaven and earth', the earth corresponding to the 'yellow' yolk contained inside.

No 479. 二, 二: 地之數也。从偶一。"It is the number of (i. e. corresponding to) the earth. Derived from a 'paired' — 'one'." *njidh. 5 derivatives, 2 variants. In view of the SW analysis, one should expect it to be listed with 一 and 三 (nos. 1 & 3).

No 480. 土: the connection is based on the pair: Heaven-Earth. 土, 𩺶, br. 𩺷, 𩺸 bo. 𩺹, 𩺺, 𩺻: 地之吐生萬物者也。二象地之下, 地之中, |, 物出形也。"It is the earth that spits out and makes grow the ten thousand things. 二 represents the form of (levels) below the earth and | is the form of things coming out from inside the earth." *thagx, 吐 *thagh. 130 derivatives, 26 variants, 13 later added characters.

No 481. 堦, 堦: 土高也, 从三土。"It means 'earth that is high'. Derived from tripled graph 土." 1 derivate 堦 (高也 'high'), basically the same word as 堦. *ngiagw. 堦 *ku wen*, bo. 𩺻.

No 482. 堦, 堦, *ku wen* 堦, 堦, br. 堦, 堦, bo. 堦, 堦: 黏土也。从土从黃省。"It means 'sticky earth'. Derived from 土 and from 黃 in reduced form." *gjan. 1 derivate 觀, *kren, 3 variants.

No 483. 里, 里 br. 里, 里: 居也。从田从土。"It means 'dwelling, to dwell'. Derived from 田 and from 土." *ljəg < **?ml-. 2 derivatives, 1 variant.

No 484. 田 extract from 里. 田, 田, br. 田, bo. 田, 田, 田: 陳也。樹穀曰田, 象形。口十, 阡陌之制也。"It means 'display, laid out, outstretched (= field)'.

Where one plants the grains is called 田. Pictograph. The 口 and the lines 十 represent the regulations of channels and banks." * *din*. 陳 (*par. def.*) * *drjin*, -*h*. 28 derivatives, 1 variant.

No 485. 畷, br. 畷, bo. 畷: 比田也。从二田。"It means 'fields next, (or) parallel to each other'. Derived from 'doubled' graph 田." * *kjang*. 1 derivate 疆 ∞ 疆 'border, frontier'. The meaning of 畷 is probably the same. 1 variant.

No 486. 黃, 𡗗, *ku wen* 𡗗, br. 𡗗, 𡗗, bo. 𡗗, 𡗗, 𡗗: 地之色也。从田从𡗗, 𡗗亦聲, 𡗗古文光。"It is the colour of the earth. Derived from 田 and from 𡗗, also phonetic. 𡗗 is the *ku wen* form of 光." * *gwang*. 5 derivatives. 1 variant. Note: Bo. and br. graphs of 黃 do not show any element 火, but a pictograph of a human figure with an element 口 𠔁, a sort of belt or other ornament. *SW* takes 田 as 'field', since the earth corresponds to 'yellow'.

No 487. 男, 𡗗, br. 𡗗, 𡗗, bo. 𡗗, 𡗗: 丈夫也。从田从力。言男用力於田也。"It is 'the full grown male'. Derived from 田 and from 力. It refers to 'using one's strength in the fields'." * *nəm* < ** *dn-*. 2 derivatives. It is a pictograph of a plow applied to a field.

No 488. 力 extract from preceding no 487. 力, 𡗗, br. 𡗗, bo. 𡗗, 𡗗: 筋也。象人筋之形。治功曰力, 能圉大災。"It is 'the muscle, tendon'. It represents the muscle of a man. 'To manage work or achievement' is called 力: 'to exert strength' (from *Chou li*, 司勳 in 夏官 division); so one is able to prevent great disasters." * *ljək*. 39 derivatives, 6 variants, 4 later added characters.

No 489. 劦, bo. 劦: 同力也。从三力。山海經曰: 惟號之山, 其風若劦。"It means 'to unite one's strength'. Derived from 'tripled' 力 graph. The *Classic of Mountains and Seas* says: The Wei-hao mountain (or 雞號 (Chi-hao) Mountain); its wind is like the 劦 (i. e. 颶) 'hurricane, whirlwind'." * *giap* < ** *gljap*. 3 derivatives, 2 variants.

Section XIV. Nos. 490 till 540.

| | | | | | | | | | | | | | | |
|---------|-----|-----|-----|-----|-----|-----|-----|-----|------|-----|-----|-----|-----|-----|
| 金 | 〔升 | 勺 | 儿 | 且〕 | 〔斤 | 斗 | 矛 | 車〕 | 自 | 倉 | 隴 | 𡗗 | 〔四 | 宁 |
| 490 | 491 | 492 | 493 | 494 | 495 | 496 | 497 | 498 | 499 | 500 | 501 | 502 | 503 | 504 |
| 480↔495 | | | | | | | | | 480↔ | | | | | |
| 𡗗 | 亞〕 | 〔五 | 六 | 七 | 九〕 | 〔𡗗 | 𡗗〕 | 【甲 | 乙 | 丙 | 丁 | 戊 | 己 | 〔巴〕 |
| 505 | 506 | 507 | 508 | 509 | 510 | 511 | 512 | 513 | 514 | 515 | 516 | 517 | 518 | 519 |
| 庚 | 辛 | 〔辨 | 壬 | 癸〕 | 【子 | 〔了 | 弄 | 女〕 | 丑 | 寅 | 卯 | 辰 | 巳 | 午 |
| 520 | 521 | 522 | 523 | 524 | 525 | 526 | 527 | 528 | 529 | 530 | 531 | 532 | 533 | 534 |

未 申 酉 [魯] 戌 亥
535 536 537 538 539 540

No 490. 金. Directly connected with preceding no 480 土. 金, br. 金, 金, 金, *ku wen* 金: 五色金也。黃爲之長, 久蘊不生衣, 百鍊不輕, 从革不韋, 西方之行, 生於土, 从土, 左右注, 象金在土中形。今聲。“It is the metal of the five colours (identified by Tuan as 白金、青金、赤金、黑金、黃金 the last of them, obtained by mixing the first four). The yellow metal constitutes for them the most superior one. If one buries it for a long time, it does not produce a covering patina (lit. a dress); if melted a hundred times (to purify it) it does not become lighter. Following the changes it does not (韋 go counter =) fail to produce the expected effects. As the element corresponding to the Western Direction, it is born from the earth. Derived from ‘earth’, with left and right dots, representing the form of metal in the midst of the earth, and from 今 as phonetic.” **kjam* < ***skj-*. 196 derivatives, 13 variants, 7 later added characters.

No 491. 开, 开: 平也。象二干對構, 上平也。“It means ‘even, level’. It represents two 干 graphs, fitted next to each other, so that the top part is even.” **kian*. No derivate. The proper place of this graph is a matter of controversy. It has been explained as a doubled 天 or 天, that is 土 upside down, representing ‘roots’ in the ground. Thus a connection is assumed with 土, no 480. Whatever the reason for its place in this sequence, 开 may be the same as 枅 ‘cross piece of wood on top of a pillar’, hence ‘level, even’, **kian*, **kiad*. Others still explain it as a basic graph for 笄 **kiad* ‘hair pin’.

No 492. 勺, 勺: 挹取也。象形, 中有實, 與包同意。“It means ‘to take by means of drawing (with spoon from a container)’. (Tuan emends 料也, 所以挹取。 “It is ‘a ladle’, whereby to draw (water).”) Pictograph. In its center, there is a ‘filling’ (thing). It has some similarity with 包.” **djakw*, *tjakw*. 1 derivate.

No 493. 几, 几: 踞几也。象形。周禮五几, 玉几, 彫几, 彤几, 鬯几, 素几。“It is ‘to squat; stool, bench’. Pictograph. According to *Chou li*, ‘the five benches’ made of jade, carved, painted, varnished and plain, unadorned.” **kjidh*. 3 derivatives, 2 variants.

No 494. 且, 且, bo. 且, 且, 且, 且: 所以薦也。从几, 足有二橫, 一, 其下地也。“It is by means of which one displays (sacrificial offerings). (Acc. to Tuan.) Derived from 几, but the legs have two horizontal planks. 一 is the earth below it.” **tshiagx*. 2 derivatives.

No 495. 斤, 斤, br. 斤 bo. 斤: 斫木斧也。象形。“It is ‘an axe to split wood’.

Pictograph." * *kjan*, -h. 14 derivates, 3 variants.

No 496. 斗, 𣎵, br. 𣎵, 𣎵, bo. 𣎵, 𣎵: 十升也。象形, 有柄。"It is 'a ten bushel (measure)'. Pictograph; it has a handle." * *tug* < ** *twæg*. 16 derivates. Note: The series of graphs 开, 勺, 几, 且 as a sequence is explained by Chiang as 开 being 'a flat, even (object)' to measure the flat surface of the earth. It contains *water* to measure the degree of levelness; so 'a liquid containing' spoon is attached to it; both 几 'bench' and 且 'offering table' are things that have *flat* surfaces. But 斤 is the metal axe to cut the 斗 'wooden measure', so it is connected with 金. 矛, 斤 are metal weapons going with the war *chariot* 車; all this is rather tenuous and arbitrary.

No 497. 矛, 𣎵, *ku wen* 𣎵, br. 𣎵: 酋矛也。建於兵車, 長二丈。"It is the 'you-lance' * *dzjægw-mjægw* < ** *dzmjægw* (also *par. def.*). It is set up on the war chariot and is two fathoms long." 5 derivates.

No 498. 車, 𨋖, *chou wen* 𨋖, 𨋖: 輿輪之總名也, 夏后時奚仲所造, 象形。"It is the general term for 'sitting chariot box' and 'wheeled' (conveyances). Something Hsi Chung of the time of the Hsia rulers made. Pictograph." * *kjag*, * *skhjag*. 98 derivates, 8 variants, 3 later added characters.

No 499. 自, 𡵓, br. 𡵓, 𡵓, bo. 𡵓, 𡵓: 小自也。象形。"It is 'a small mound'. Pictograph." * *təd* < ** *p?t-* (?). 2 derivates.

No 500. 自, 𡵓, *ku wen* 𡵓, bo. 𡵓, 𡵓, 𡵓: 大陸也。山無石者, 象形。"It is 'a great plateau'. A mountain (surface) that has no (emerging) rocks. Pictograph." * *bjægwx*. 91 derivates, 9 variants, 2 later added characters.

No 501. 自, 𡵓, 𡵓: 兩自之間也, 从二自。"It is 'the space between two big plateaus.' Derived from doubled 自 ('abyss, ravine')." * *bjægwx*; other reading * *rwjədh*. 3 derivates, 2 variants.

No 502. 厽, 𡵓, 𡵓: 象坂土爲牆壁, 象形。"It means 'to pile up and raise the earth to make a wall'. Pictograph." * *ljidx*. (The graph is three 𡵓 'earth clods' piled up, compare 壘 which is graphically the same as 厽.) 2 derivates. Note: nos 499-502, as a group, are directly connected with 土 no 480.

No 503. 四, directly connected with no 479 二. 四, 𠄎, *ku wen* 𠄎, br. 𠄎, 𠄎, bo. 𠄎: 陰數也。象四分之形。"It is the figure (amount) of the Yin element. It represents the form of being divided in four." * *sjidh*. No derivates.

No 504. 宁, 𠄎, br. & bo. 𠄎, 𠄎, 𠄎: 辨積物也, 象形。"Separately stored up goods. Pictograph." * *drjagx*. 1 derivate 𠄎: 幘也 'sack, bag'.

No 505. 綴, 𠄎, 𠄎: 綴聯也。象形。"It is to tie up and link together." * *tjuat*

< ** *skwjat* (?). 1 cognate.

No 506. 亞, 亞, br. 亞, 亞, bo. 亞 : 醜也。象人局背之形。賈侍中說以爲次弟也。“It means ‘ugly, detestable’. Represents the form of a man with bent back. Chia Shih-chung takes it as ‘next in rank’.” * *?agh*. 1 derivate. Note: Br. & bo. graphs show a picture of the ground floor of a tomb. The graph 四 and the following nos. 504-506 all represent ‘four sides of objects’. They could be listed together in the sequence 一 and 三. Compare 旁 as derivate of 二.

No 507. 五, 又 : 五行也。从二, 陰陽在天地間交午也。“It means ‘the five elements’. Derived from 二. The Yin and Yang in between Heaven and Earth are in ‘cross wise exchange’ or ‘opposition’.” * *ngagx*, 午 * *ngagx*, 交 * *kragw*. 交午 * *kragw-ngagx*. No derivate. 1 variant.

No 508. 六, 中, br. & bo. 六, 六, 介 : 易之數, 陰變於六, 正於八, 从入从八。“A number of the changes.” The Yin element is transformed at six and is dominant at eight. Derived from 入 and 八. * *ljəkw* < ** *skhl-*, *tshl-* (?). A simplified pictograph of some small animal (lizard, frog?). No derivate.

No 509. 七, 丿 br. & bo. 十 : 陽之正也。从一微陰, 從中衰出也。“It is ‘the (rule=) dominance of the Yang element’. Derived from 一 a tiny *yin* element and from a middle oblique line coming forth 丿.” * *tshjit*. No derivate. 十 is the basic form of 切, an object *cut* in the *middle*.

No 510. 九, 𠃉, br. 九 bo. 九, 九, 𠃉 : 陽之變也。象其屈曲究盡之形。“It is a transformation of the Yang element. It represents the form of a crooked line going to its end. (究 and 曲 are paronomastic.)” * *kjəgw* < ** *nk-*, *kn-*. 究 * *kjəgwh*, 曲 * *khjuk*. 1 derivate, 1 variant.

No 511. 內, 尙, *chuan wen* 𠃉 : 獸足蹂地也。象形, 九聲。“It is the ground trampled by the feet of wild animals. Pictograph. 九 is phonetic. 爾疋曰: 狐狸獾貉醜, 其足躡, 其跡內。The *Erh-ya* says: (Animals) of the class of fox, wildcat, beaver, the Mo their feet (are) called *fan* ‘paw’, their tracks, *ju*.” * *njəgw* < ** *gnjəgw*; *nrjəgw* < ** *gnr-*. 6 derivates, 3 variants.

No 512. 𠃉, 𠃉, br. 𠃉, 𠃉, 𠃉, bo. 𠃉 : 獸犖也。象耳頭足內地之形, 古文𠃉下从內。(Acc. to Tuan.) “It means ‘animal born from quadrupeds’. It represents the form of the ears, head, feet and tracks on the ground. The *ku wen* graph (not given) has the lower part of written 內 (instead of 𠃉). * *hjəgwh* < ** *hnj-*. 1 derivate 獸 * *skjəgw*.

No 513. 甲, 甲, *ku wen* 甲, br. & bo. 十 : 位東方之孟, 陽氣萌動, 从木戴孚甲之象, 太一經曰, 人頭空爲甲, 甲象人頭。“Taking position at the elder place of

the Eastern Direction, the Yang particles, like sprouting blades, (start) moving. Derived from the (graphic) form of a 'wooden pole', that carries on top the protecting shell. The *Classic of the Great One* (acc. to Tuan) says: The cavity (頭空) of man's head (skull) makes a shell. The graph 甲 represents a human skull." * *krap*. No derivatives, 1 variant.

No 514. 乙, 冫 : 象春艸木冤曲而出, 陰氣尚彊, 其出乙乙也。與 | 同意。乙承甲, 象人頸。"It represents the Spring vegetation, still pressed down and bent, about to emerge. The Yin particles, still being strong, they are emerging in *yi-yi* fashion. It is similar in meaning with |. *Yi* following upon *chia*, represents man's neck." * *?jiət*. 3 derivatives, 1 variant.

No 515. 丙, 丙, br. 丙, 𠃉, bo. 丙 : 位南方, 萬物成炳然, 陰氣初起, 陽氣將虧, 从一入门。一者陽也。丙承乙, 象人肩。"Taking position in the Southern Direction, the ten thousand things are achieved in a fiery, blazing way. When the Yin particles begin to rise up, the Yang particles are about to wane. Derived from 一, 入 and 冂. The line 一 is the Yang. Since 丙 follows upon 乙, it represents the shoulders of man." * *pjiangx*. No derivatives.

No 516. 丁, 丁, br. 丁, 𠃉, bo. 丁, 丁, 丁, 丁 : 夏時萬物皆丁實, 象形。丁承丙, 象人心。"In Summer time the ten thousand things all energetically bear fruit. Pictograph. Ting following upon 丙, it represents man's heart." * *ting*, * *tring*. No derivatives.

No 517. 戊, 戊, br. 戊, 𠃉, bo. 戊, 𠃉 : 中宮也。象六甲五龍相拘絞也。戊承丁, 象人脅。"It is the 'middle palace'. It represents the six *chia* signs (甲+子, 戊, 申, 午, 辰, 寅) and the five dragons (i. e. the five elements), hooked and entangled with each other. *Wu* follows upon *ting* and represents man's ribs". * *məgwh*. 1 derivate, 1 variant.

No 518. 己, 己, *ku wen* 己, br. 己, bo. 己 : 中宮也。象萬物辟藏詘形。己承戊, 象人腹。"It is 'the central palace'. It represents the form of the ten thousand things being pressed, stored and curled up. Since *chi* follows upon *wu*, it represents man's belly." * *kjəgx*. 2 derivatives, 1 variant. (In both no 517, 518 the same definition occurs and is explained by Tuan: The days corresponding to the 'center' are *wu* and *chi*.)

No 519. 巴, 巴, 𧈧 : 蟲也, 或曰食象蛇, 象形。"It is 'a snake'. There are some who call it 'elephant devouring snake'. Pictograph." * *prag*. Compare 腹 * *bjəg* (see no 471). 1 derivate. Note: 巴 is attached to 己 for its graphic similarity only. 'The elephant eating snake' is a mythological motive found in literature

and art.

No 520. 庚, 𠄎, br. 𠄎, 𠄎 bo. 𠄎, 𠄎 : 位西方, 象秋時萬物庚庚有實也。庚承己, 象人齋。“Taking position in the Western Direction, it represents how in Autumn time the ten thousand things in *keng-keng* fashion have fruits. Since *keng* follows *chi* it represents man's navel.” **krang* < **tʔrang* (?). No derivatives.

No 521. 辛, 𠄎, br. 𠄎, bo. 𠄎, 𠄎 : 秋時萬物成而孰, 金剛味辛, 辛痛即泣出, 从一从辛, 辛, 鼻也。辛承庚, 象人股。“In Autumn time, the ten thousand things, being brought to fulness, become ripe. The metal is hard, the taste is bitter. If it is (still) more bitter, in pain the tears immediately come out. Derived from 一 and from 辛 which means ‘crime, punishment, guilt’. Since *hsin* follows upon *Keng* it represents man's thighs.” **sjin*. 5 derivatives, 3 variants.

No 522. 𠄎, 𠄎 : 臯人相與訟也。从二辛。“It means ‘criminals arguing with each other.’ Derived from doubled 辛 graph.” **bianx*, **pianx*. 1 derivate.

No 523. 壬, 壬, br. 𠄎, bo. 𠄎 : 位北方也。陰極陽生, 故易曰龍戰于野, 戰者接也。象人褰妊之形, 承亥壬以子, 生之敝也。壬與巫同意, 壬承辛, 象人脛, 脛任體也。“It takes position at the Northern Direction. The Yin element having reached the summit, the Yang element is born. Therefore the *Yi* (*ching*) says: The dragon battles in the wild open spaces. ‘To battle’ means ‘to get in contact, to have exchange (of weapons)’. It represents the shape of a human pregnant with child. The sign *jen* following *hsin*, thus is the proper process of child birth. Since 壬 follows upon 辛 it represents man's legs. The legs support the body.” **njam* < ***snj-*, comp. 接 **tsjap* (*par. pun*). No derivatives.

No 524. 癸, 𠄎, br. 𠄎 bo. 𠄎 : 冬時水土平, 可揆度也。象水從四方流入地中之形。癸承壬, 象人中。“In Winter time, water and earth are even and can be measured. It represents the form of water flowing into the inside of the earth, from the four directions. As *kuei* follows upon *jen*, it represents man's feet.” *Chou wen* graph 𠄎, derived from 𠄎 and from 𠄎. **kwjid*. No derivatives. Note: Nos. 513-524, except for limited cases of graphically derived forms (巴, 𠄎) are the ‘ten heavenly stems’. Their graphical analysis is still highly uncertain. *SW* has added nothing but some of the current philosophical theories concerning correspondences between areal directions, seasons of time, etc. On this it builds a secondary system of correspondences with the parts of the human body. The nos. 525 till 540 deal with the twelve earthly branches, except for a small number of attached graphs.

No 525. 子, 𠄎, br. 𠄎, 𠄎, 𠄎, 𠄎, bo. 𠄎, 𠄎, 𠄎, *ku wen* 𠄎, *chou wen* 𠄎 : 十一月陽氣動, 萬物滋, 人以爲僂, 象形。“In the eleventh month, the Yang particles

move and the ten thousand things increase (multiply). Man makes it into an epithet (or title). Pictograph.” **tsjæg* < ***skj-*. 14 derivates, 4 variants.

No 526. 了, 𠃉 : 尠也。从子無臂, 象形。“It means ‘to be crippled’. Derived from the graph 子 without the arms. Pictograph.” **liægw* < ***tl-*. 2 derivates.

No 527. 弄: 謹也, 从三子, 讀若翦。“It means ‘to be attentive, diligent’. Derived from tripled 子 graph. Read like 翦.” **tsjian*. 2 derivates, 1 variant.

No 528. 去, 𠃉 : 不順忽出也, 从倒子, 易曰: 去如其來如, 不孝子去出, 不容於內也。“It means ‘not being docile, to come out suddenly’. The *Yi* (*ching*) says: Suddenly is the way he is coming. The unfilial son suddenly comes out and is not contained inside (any longer). 去 is for 突. Derived from the 子 graph turned upside down.” *Ku wen* graph 𠃉. **thət*. 2 derivates, 2 variants.

No 529. 丑, 𠃉, br. 𠃉, 𠃉, 𠃉, bo. 𠃉, 𠃉, 𠃉, 𠃉 : 紐也。十二月, 萬物動, 用事, 象手之形, 時加丑, 亦舉手時也。“It means ‘to tie, to knot’ (*par. def.*) In the twelfth month, the ten thousand things moving, at this occasion, one deals with affairs. It represents the form of the hand. At proper time, to impose the ‘claw, hand’. It also means ‘the time of lifting up the hand’ (to do business).” **hrnjægwx*, 紐 **njægwx* < ***snjægwx*. 2 derivates.

No 530. 寅, 寅, br. 𠃉, 𠃉, 𠃉, 𠃉 bo. 𠃉, 𠃉, 𠃉 : 鶡 (Tuan emends: 寅 or 蟻) 也, 正月陽氣動, 去黃泉, 欲上出, 陰尚強也。象 𠃉 不達, 鶡寅 (Tuan em. 蟻蟻 or 蟻蟻.) 於下也。 *Ku wen* 𠃉。 “It means ‘to worm out (i. e. ‘slowly wriggle out’, or ‘seep up’). In the first month when the Yang particles, moving, leave the Yellow Springs (the underground waters) and tend to rise and come out, the Yin elements still remain strong. It represents how ‘as if covered by a roof’ it does not yet get through but ‘worm like’ wiggles below.” **rin*. 蟻 **rjanx*. The bo. form 𠃉 is 矢 **sthjidx*, which can perhaps be tied in by comparing **rin* < ***dzrin*; 蟻 **rjanx* < ***dzrj-* and 蟻 **sthj-*. No derivates.

No 531. 卯, 卯, br. 𠃉, 𠃉, bo. 𠃉 : 冒也。二月萬物冒地而出, 象開門之形, 故二月爲天門。“It means ‘to cover’ (*par. def.*). In the second month, the ten thousand things covering the earth come out. It represents the form of ‘opening (or) opened gates’. Therefore the second month constitutes the Heavenly Gate. **mrægwx*, 冒 **mægwh*, **mæk* < ***?m-*, *hm-*. 天門 **thin-mæn* < ***t?mæn*. 開門 ***kmæn*. No derivates.

No 532. 辰, 辰, *ku wen* 辰, br. 辰, 辰, 辰, bo. 辰, 辰, 辰 : 震也。三月陽氣動, 雷電振民, 農時也, 物皆生。从乙, 七象芒達, 厂聲。辰, 房, 星, 天時也。从二, 二古文上字。“It means ‘to terrify, to shake’. In the third month, the Yang particles

move, thunder and lightning shake up (viz. to warn) the people; it is time for agricultural (work). The things all are coming alive. Derived from 乙 and 匕; the latter represents the (new, young) blades piercing through, and from 厂 as phonetic. The constellation, mansions, stars, are (= indicate) the times (set by) Heaven. Derived from 二, which is the *ku wen* form of 上.” **djan*, 厂 **hanx*, 振 and 震 **tjān*, -*h* (*par. pun*). 1 derivate.

No 533. 巳, 𠄎, br. 𠄎, 𠄎 bo. 𠄎, 𠄎 : 巳也。四月, 陽气已出, 陰气已藏, 萬物見, 成文章, 故巳爲蛇, 象形。“It means ‘to be finished, completed’. In the fourth month, the Yang particles have already come out; Yin have already become hidden. The ten thousand things being visible, achieve the beautiful patterns. Therefore 巳 ‘the (curled up) foetus’ makes (a shape) like the snake (graph). Pictograph.” 巳 **rjəgx*, **rəgx* < ***sgr-*, *sgrj-*. 1 derivate 目, 𠄎 : 用也 ‘to use’; earlier meanings are probably ‘to form, develop (a foetus)’; comp. 始 ‘beginning’ < ‘ancestral mother’, 胎 ‘womb’, 治 ‘to melt, cast (bronze)’. 以 **rəgx*. Kuei Fu comments: 巳, 實 ‘brought to fruition’.

No 534. 午, 𠄎, br. 𠄎, 𠄎 bo. 𠄎, 𠄎 : 𠄎也。五月, 陰气午逆陽。冒地而出也。“It means ‘to contravene, go against, oppose’. In the fifth month, the Yin particles go against the Yang particles; covering the earth they come out. This has the same semantic content as 矢 (see no 536).” 午 **ngag* < ***sng-*. 五 see no 507 ‘to cross, go across’. 1 derivate.

No 535. 未, 𠄎, br. 𠄎, bo. 𠄎, 𠄎, 𠄎 : 味也, 六月滋味也。五行木老於未, 象木重枝葉也。“It means ‘the tastes’ (*par. def.*). The sixth month makes the tastes increase; according to the five elements, a tree becomes old at the (time) corresponding to 未. It represents a tree having doubled its branches and twigs.” **mjadh*. No derivatives.

No 536. 申, 𠄎, *chou wen* 𠄎, *ku wen* 𠄎, br. 𠄎, 𠄎, bo. 𠄎, 𠄎 : 神也。七月陰气成, 體自申束, 从白, 自持也。吏以舖時聽事, 申旦政也。“It means ‘spirit, divine’ (*par. def.*) (Tuan thinks that this should be 伸). In the seventh month, the Yin particles forming (solid) bodies, expand and contract themselves. Derived from 白 (two hands) meaning ‘to hold, take hold of one self’. The functionaries use the time of afternoon snacks to hear the affairs; it means ‘to extend’ the morning official business.” **sthjin*, 神 **djin*, 伸 **sthjin*. The bo. graph was probably a pictograph of ‘lightning’, reinterpreted as hands pulling or twisting (something). 3 derivatives. 2 variants.

No 537. 酉, 酉, *ku wen* 酉, br. 酉, 酉, 酉, bo. 酉, 酉, 酉, 酉 : 就也, 八月黍成,

可爲酎酒，象古文酉之形，𠂔，古文酉，从𠂔，𠂔爲春門，萬物已出，𠂔爲秋門，萬物已入，一，閉門象也。“It means ‘to approach, go towards’. In the eighth month, the millet has ripened and can be made into many times fermented wines. It resembles the old form of 酉; the *ku wen* graph 𠂔 is derived from 𠂔 (see no 531). 𠂔 constitutes the ‘spring gate’ (comp. 天門 and 春門 **thjən-mən*); the ten thousand things already are coming out. 𠂔 constitutes the Autumn Gate; the ten thousand things already are entering. 一 is the representation of ‘barring a gate’.” **rəgwɔx* < ***sgr-*; several *par. puns*: 酒 **tsjəgw*, 黍 **skjəgx*; 就 **dzjəgwɔh*: ‘to approach (the right level of fermentation)’. The bo. graph is simply a ‘wine vessel’; the *ku wen* form has reduced it to the top and shoulders. 66 derivatives, 8 variants, 6 later added characters.

No 538. 醕, 𠂔: 釋酒也。从酉，水半見於上，禮有大醕，管酒官也。“It means ‘to continue (aging or fermenting) the wine’. Derived from 酉 and water half visible on top (of the vessel). According to the ‘Ceremonials’ (Ritual Treatises) there was a ‘Grand Wine (Official)’. It is the official in charge of the wine.” **skjəgwɔx*. 1 derivative, 1 variant.

No 539. 戍, 戍, br. 戍 bo. 戍, 戍: 滅也。九月陽氣微，萬物畢成，陽下入地也。五行，土生戊，盛於戊，从戊含一。“It means ‘to annihilate, destroy’ (*par. def.*). In the ninth month, the Yang particles are tiny (weak). When the ten thousand things are completely made, the Yang forces downward enter into the earth. As to the five elements: Earth is born at the sign 戊, flourishes at the time of the sign 戊. Derived from 戊 (see no 517) holding in itself a line —.” **sjət*, 滅 **mjət* < ***?mjət*, *hmj-*, 微 **mjəd* < ***hmj-* *?mj-*. No derivatives.

No 540. 亥, 𠂔, *ku wen* 𠂔, br. 𠂔, 𠂔, 𠂔, bo. 𠂔, 𠂔, 𠂔, 𠂔: 豕也。十月微陽起，接盛陰。从二，二，古文上字。一人男，一人女，从乙，象裹子咳咳之形也。春秋傳曰：亥有二首六身，𠂔，古文亥，亥爲豕，與豕同，亥而生子，復從一起。“It is ‘the root’. (Tuan comments: 陽氣根於下 ‘The Yang particles are rooted below’.) In the tenth month, the weak Yang particles arise and have contact with the flourishing Yin element. Derived from 二 (*ku wen* form of 上). One human male, one human female. Derived from 乙 representing the form of a baby carried in the bosom, making chortling noises. The *Ch’un ch’iu* commentary (i. e. *Tso Chuan*, *Hsiang*, 30 y.) says: (The scribe Chao) said: the graph 亥 has two lines (on top) for the head and six lines (below) for the body. 𠂔 (is) the *ku wen* form for 亥. The graph 亥 (also) constitutes 豕 ‘pig’, as it is similar to ‘pig’. After the graph 亥, ‘having given birth to offspring’, one again starts from the graph —.” In this

line 子 and 起 rhyme. 亥 *gəgx, 菱 *gəgx, khəgh. No derivatives. Note: *SW* tries to explain the twelve earthly branches in a system of correspondences with the twelve months. At a certain time the twelve earthly branches have also been brought in correspondence with the twelve cyclical animals. Many attempts have been made to explain the two sets of cyclical characters as closed unified systems. That the stems and the branches were from the beginning already one is by no means sure. They may have originated independently. Even each system may have integrated parts and elements that were of different origins.

FINAL COMMENTS AND CONCLUSIONS.

In these final remarks, we shall limit ourselves to some short comments on three different questions: 1) Remarks on the *pu shou* system itself. 2) Remarks on the *SW* analysis, definitions and explanations. 3) Remarks on the aptness of the *SW pu shou* sequence for the present time classifications of bronze and bones graphs.

1. One of the striking characteristics in the *SW pu shou* system is the amount of *pu shou* graphs that have *no* derivatives at all, a fact which seems to contradict the very notion of *pu shou* itself, and the number of *pu shou* graphs that have only *one* derivative. That a number of the cyclical characters have no derivatives is easily explained, by the fact that the cyclical characters being explained as a coherent system of graphs, which revealed a complex system of signs that, in the concept of the *SW* author, embodied all the relationships existing in the universe from the point of view of time (days, months, seasons, etc.), space (directions and spaces), the human life and body, properties of things (tastes, colours, substances, etc.); these signs could not be separated from each other to list them under other already existing *pu shou* graphs. In the thought of the *SW* author, the cyclical characters were a sort of philosophical summing up of the whole universe as expressed by graphs and words, developed for that purpose. If these graphs were taken as a whole, then whether they had derivatives or not, was of no importance any more. Yet, more than half of the cyclical characters do have derivatives: *wu* 戊, *ch'en* 辰, *ssu* 巳, *wu* 午, *ch'iu* 酉 have each *one* derivative; *chi* 己 and *ch'ou* 丑 have two, and *shen* 申 has three derivatives; *hsin* 辛 has five, *tzu* 子 has fourteen, and finally *you* 酉 has 66 derivatives.

Aside from the cyclical characters, the *pu shou* graphs without derivatives amount to 23 cases. But it is the cases where the *pu shou* have only *one* derivative,

that are proportionately most numerous. Out of the remaining 512 *pu shou* graphs, we find 154 instances of *pu shou* that list only *one* derivate. As has been noted in the course of the translations, many of these *one derivate* items were in fact needed only as a *link* with the next *pu shou* in the whole sequence. The amount of derivates in the other *pu shou* are summarized here according to a crescendo order:

| derivates | total of <i>pu shou</i> having that amount | derivates | total of <i>pu shou</i> having that amount |
|-----------|---|-----------|---|
| 2 | 99 | 29, 30 | 0 |
| 3 | 58 | 31 | 2 (nos. 131, 439) |
| 4 | 28 | 32 | 0 |
| 5 | 24 | 33 | 2 (nos. 108, 279) |
| 6 | 10 | 34 | 0 |
| 7 | 9 | 35 | 1 (no. 257) |
| 8 | 7 | 36 | 2 (nos. 34, 384) |
| 9 | 6 | 37 | 1 (no. 334) |
| 10 | 1 (no. 75) | 38 | 2 (nos. 109, 142) |
| 11 | 3 | 39 | 2 (nos. 372, 488) |
| 12 | 6 | 40-2 | 0 |
| 13 | 27 | 43 | 1 (no. 38) |
| 14 | 6 | 44 | 1 (no. 318) |
| 15 | 1 (no. 201) | 45 | 1 (no. 19) |
| 16 | 4 | 46-7 | 0 |
| 17 | 1 (no. 389) | 48 | 2 (nos. 353, 357) |
| 18 | 2 (nos. 404, 459) | 49 | 0 |
| 19 | 4 | 50 | 1 (no. 272) |
| 20 | 1 (no. 185) | 51 | 0 |
| 21 | 1 (no. 363) | 52 | 1 (no. 350) |
| 22 | 2 (nos. 234, 305) | 53-5 | 0 |
| 23 | 0 | 56 | 2 (nos. 70, 438) |
| 24 | 4 | 57 | 0 |
| 25 | 3 | 58 | 1 (no. 228) |
| 26 | 2 (nos. 6, 463) | 59-60 | 0 |
| 27 | 1 (no. 76) | 61 | 3 |
| 28 | 1 (no. 484) | 62 | 1 (no. 3) |

| derivates | total of <i>pu shau</i> having that amount | derivates | total of <i>pu shou</i> having that amount |
|-----------|---|-----------|---|
| 63 | 0 | 114 | 1 (no. 370) |
| 64 | 1 (no. 320) | 115 | 2 (nos. 119, 300) |
| 65 | 0 | 116 | 0 |
| 66 | 1 (no. 537) | 117 | 1 (no. 33) |
| 67-8 | 0 | 118-29 | 0 |
| 69 | 1 (no. 231) | 130 | 1 (no. 480) |
| 70 | 1 (no. 269) | 131-8 | 0 |
| 71-5 | 0 | 139 | 1 (no. 135) |
| 76 | 1 (no. 92) | 140-2 | 0 |
| 77-81 | 0 | 143 | 1 (no. 143) |
| 82 | 1 (no. 377) | 144 | 1 (no. 287) |
| 83 | 1 (no. 40) | 145-79 | 0 |
| 84 | 1 (no. 26) | 180 | 1 (no. 22) |
| 85 | 0 | 181-236 | 0 |
| 86 | 1 (no. 253) | 237 | 1 (no. 443) |
| 87-90 | 0 | 238-43 | 0 |
| 91 | 1 (no. 500) | 244 | 1 (no. 56) |
| 92 | 1 (no. 324) | 245-6 | 0 |
| 93-7 | 0 | 247 | 1 (no. 467) |
| 98 | 1 (no. 448) | 248-61 | 0 |
| 99-100 | 0 | 262 | 1 (no. 408) |
| 101 | 16 (no. 274) | 263-419 | 0 |
| 102 | 1 (no. 424) | 420 | 1 (no. 443) |
| 103-10 | 0 | 421-44 | 0 |
| 111 | 1 (no. 382) | 445 | 1 (no. 12) |
| 112 | 1 (no. 99) | 446-60 | 0 |
| 113 | 0 | 467 | 1 (no. 410) |

The plan of the *SW* author was certainly not to reduce the number of *pu shou* graphs as much as possible while increasing the number of derivates. Amount and sequence of derivates are two factors that have no visible relationship. It seems that the author's intent was to place each graph in a sequence of *pu shou* which would display a most natural and easily apparent connection between each

preceding and following item. This connection is sometimes clearly based on the graphical structure and shape of each *pu shou* graph but often on the basis of irregular forms, different from the *hsiao chuan* 小篆 (small seal) graphs, such as the *ku wen* and *chou wen* forms, even sometimes not on the basis of the preceding *pu shou* but on one of its phonetic derivates (e. g. 門 (聞) 耳). Sometimes the connection is merely semantic, so that f. i. names of certain types of animals can be put together; indeed, in certain cases, the connection is difficult to establish or justify in a way that would be consonant with other recurrent instances, and thus would show some general principle. There is, of course, always the question as to what extent the original text and sequence of the *SW* have been preserved.

2. The *SW* analysis, definitions and explanations: The translations which are presented of the *SW* texts concerning the *pu shou* and some of the derivates can be taken as examples of the entire *SW* text in general. There is usually a word to word or at least rather short definition of the meaning of the word represented by each graph. We assume that this word to word definition is by means of a word or a term close to the more *common* literary vocabulary of Han time. Still there are exceptions. There is sometimes more than one definition, introduced by 一曰 or 或曰 and other formulas. The first definition is followed by an analysis of the graph in terms of the pictograph or as a composite graph, where different parts are separately indicated, specifying their particular role, i. e. semantic determinative or phonetic determinative. For several cases, the *SW* analysis and interpretation of the constitutive parts look far from convincing, often far from clear as to what it really wants to say, and sometimes also, having identified the graphic constitutive parts, they are explaining nothing. In other cases, the *SW* proposed solution is plainly wrong; still it is worthwhile to follow *SW* in its explorations. In many instances, a comparison with earlier graphic forms may show how the *SW* graphs could be confused and interpreted in the way it was done. For reason of space, only a selection of earlier forms have been cited. Yet, it is not enough to dismiss the *SW* errors without further attention, for it is important to know *how* the mistake could have arisen and in what way it influenced the understanding of the Chinese writing. To go into all the details of such *SW* 'aberrances' will demand more space and more monographic research. This paper has mostly tried to convey what the *SW* does say and what insights it can provide. Often more than one theory is mentioned in *SW* and, in a sometimes confused and imperfect way, those different opinions

show us the various positive elements of information which *SW* tried to reconcile with each other.

After the first one word or short formulaic definition, and the graphic analysis, some explanatory text is added under the guise of quotes from true or imaginary sources (f. i. Confucius' statements culled from Han time apocryphal works), but mostly from Classical works (*Shu*, *Shih*, *Yi ching*, *Tso chuan* etc.); though these quotes have been carefully examined by the commentators, sometimes they may add to the difficulty of meaning and interpretation. (F. i. no 33 是.) All pervasive in the *SW* text, from the plain, simple definitions to the explanatory lines, is the paronomastic pun and the paronomastic definition. They are ways by which the *SW* at the same time suggests pronunciations, slightly different from, but still similar, or identical with the normal accepted pronunciation known through rhyme dictionaries. They hint at etymologies, vaguely perceived by the Han time scholars, in the same way as a graph analysis may, by means of graphic elements, thought to contribute both to meaning and sound, indicate one element as *etymonic*. The problem of the paronomastic definitions is its attractive aspect and explanatory power, but at the same time, of course, it is fraught with danger, leading to false conclusions. There are however in the *SW* curious wordings in the definition texts (such as for the graph 盾), which either need thorough going emendations, not just on the basis that 'some wordings do not make sense (i. e. to us now)' but on valid critical comparative text studies, or which need to be kept, taken at face value and explained in some way, like the paronomastic puns. The *SW* author shows a keen awareness of various pronunciations for a given graph, distinguished either as one being more archaic, the other more common, others distinguished as reflecting different dialect words. This alone is already fair warning that *SW* when *not* doing the obvious, such as failing to analyze 筆 as 从竹 with 律 as phonetic, it still is defining it like the other words for 'writing brush' as a dialect word. This and the *Shih ming* text 筆述也 should be considered together; it may indeed suggest a pronunciation of a word, otherwise not directly attested elsewhere. In view of this, we can not *a priori* disregard certain attempts at etymologizing by referring to similarly pronounced graphs or parts of graphs.

Among the *pu shou* graphs, some have been suspected as having never existed and merely *extracted ad hoc*. One of the reasons, of course, is that such simple graphic entities, so far have not been found in earlier writing sources, such as

bronze texts or bone inscriptions, or that they have been identified in earlier sources without sufficient evidence. There is no doubt that in the mind of the *SW* author such graphs did exist, did have a well definable meaning and a definite pronunciation. These assumptions of *SW* should not be dismissed out of hand. If earlier inscriptions do not distinguish reversed forms of the same graph (𠄎 or 𠄏, 𠄑 or 𠄒) as being mere variants, *SW* still may assign to them different meanings and pronunciations, using one variant as standing for the new word. We can not *a priori* draw the conclusion that such a word did not exist, because prior sources do not attest it. If the word existed, *SW* and for that matter, other sources and authorities before *SW* may have preempted one of the existing variant graphs to represent it. Conversely, though 𠄑 and 𠄒 show the same graphical representation, yet have different readings, it could be no more than a late survival of an instance of the polyphonic valence of one single sign.

3. The aptness of the *SW pu shou* system. As the sequence of the 540 *pu shou* is known to us now, and in spite of the efforts of Chinese scholars to elucidate the less convincing links, one can not escape the impression of a system with many weak links in the whole concatenation of graphs. Often the impression is that of a randomly resorting to glyphic extraction or forcing pure external graphic similarities of *later* forms without consideration of meanings and conversely forcing mere semantic connections of tenuous nature, this time also without consideration of graphic similarity. These various steps are *as if* taken on the spot and just *ad hoc*, not thinking what or where the next dead end would be. On the other hand, the *SW* author indirectly expresses a strong conviction that in writing, the graphic structure and composition, meaning and sound of the word represented and the internal relations between words, cognates and the whole gradation and shadings of semantic connections and relations, constitute *one* coherent system. In that sense the ideal set by *SW* can not be abandoned but should be painstakingly and slowly corrected, readapted as our materials increase and our understanding becomes more and more detailed and insightful.

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