

The *ito* element Unravelling the thread in kanji

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Abstract

This paper is the first exhaustive investigation of a single kanji component: the *ito* element. Although, this element generally refers to thread or textile, the study examined this relationship and found a strong relationship to silk, cocoons, and craft—particularly weaving. A surprising find was the connection to *dyeing/colour*, which might not be obvious to the average student of Japanese. Moreover, the *ito* element was investigated to reveal further secondary meanings. What emerged were the subcategories *time* and *tangle/unravel*, with the associated sense *emotional entanglement*. The findings of the study hope to inspire future research in the field of kanji components; creating new connections, links, ties and bonds.

Keywords: Japanese, kanji, radical, element, ito-hen, ito, thread, textile, learning.

Conventions

Romanisation

The modified Hepburn system will be used for all Japanese words.

Typographical conventions

Italics are used for Japanese words – except for the word kanji – which is used to such an extent that I believe it would hinder rather than help the reader. For kanji symbols themselves, the Japanese pronunciation will be written in parathesis and italicised, followed by the meaning of the kanji in English. For example, \star (ki; tree).

Glossary

The order of the glossary is organised in order of significance, rather than alphabetically. This choice was made for the reader to better understand and connect the terms altogether.

the Japanese main writing system, adapted from the Chinese system of hanzi kanji hanzi the Chinese writing system which was adapted to Japanese into kanji the official list of kanji which is issued by the Japanese Ministry of Education Jōyōkanji a phonetic writing system developed to complement kanji hiragana katakana another phonetic writing system developed to complement kanji radical. "an intra-character component of kanji under positional constraint with semantic and/or phonetic cueing functions" (Ivarsson, 2016, p. 18) element the smaller components which kanji break down into the Chinese pronunciation of a kanji on-reading *kun*-reading the Japanese pronunciation of a kanji thread, often referring to silk thread which the kanji symbolises: 糸(*ito*; thread) ito

Radical vs element

The popular term *radical* is rather strict in its usage, which is discussed further in section 2.2. Most of the research mentioned in the paper is regarding radicals. Therefore, the background chapter (2) will mostly mention radicals. In chapter 3 – which is the study part of the paper – the term *element* is instead chosen to be more appropriate. This will be explained more indepth in section 3.1. *Kanji component* is a synonym for element.

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1. Introduction

With this paper in Japanese linguistics, I aim to investigate the field of kanji components and their importance in learning kanji. It is a widely held view that kanji is one of the most challenging aspects of learning Japanese. Although there exist differences among languages which use the Roman alphabet, literacy is usually reached somewhere around the 1st to 3rd schoolyear (Aro, 2004, pp. 17–21). Japanese-speaking students, however, take 12 years in school to reach proficiency in the 常用漢字 (Jōyōkanji; kanji for common use; Paxton & Svetanant, 2013, p. 90). Due to the complexity and difficulty level of kanji, anything that can ease this process for the second language learners of Japanese is a possible helpful finding.

Kanji components can provide the reader with certain information regarding a single kanji. The terminology of radicals and elements in kanji can seem bewildering for the novice; it is difficult to speak about one without mentioning the other. Essentially, radicals and elements are both building blocks of kanji, i.e., components. How they function within the script will hopefully become clearer for the reader as they read chapter 2.

It would be a gargantuan task for this paper to cover all kanji components and their different meanings. Therefore, the paper starts with giving a brief overview of kanji and radicals, followed by a study and categorisation of a single element. The findings in the study could in turn hopefully be used to uncover hidden meanings in other kanji components.

The choice fell on the thread element *ito*, as it is one of the more common elements found in kanji. The main meaning of *ito* is thread. However, as the element is used in many kanji, I have noticed connections not directly referring to thread. And it is these tendencies I aim to investigate in this paper. Moreover, it is also a personal choice, as I have a background in textiles. It is with great interest I seek to find the way in which the thread element is used, weaving alternative connections between textile and Japanese text.

1.1. Structure of the paper

Chapter 2 introduces the Japanese writing system of kanji and how its smaller components can appear in the symbols. The structure of the radical is examined in depth to see its possible value for a learner in Japanese.

Chapter 3 consists of a study where the thread element *ito* is investigated. A quantitative study is performed where all $J\bar{o}y\bar{o}kanji$ with thread elements are examined and categorised depending on the meaning of that symbol. The results are presented and discussed in section 3.4. to see if there are any overarching patterns to be found.

Chapter 4 gives an overview of the paper and summarises the findings from the study.

2. Background

The aim of this chapter is to ensure the reader with background knowledge regarding kanji and how the radicals function in them. This serves to provide the reader with enough theoretical understanding around the broader field of radicals, to thereafter appreciate the subject in the following chapter: the thread element *ito*.

Radicals and elements are what kanji consists of. Therefore, this chapter begins with a description of kanji and the central function of the script. It will give a brief overview of its history and transition from use in Sinitic languages, to others like Japanese, and how the symbols can be categorised.

Section 2.1. and 2.2. explain how kanji can be divided into radicals and the information they can provide the reader with. Although radicals can be considered a significant part of learning kanji, there are features that can complicate the procedure, which are also discussed.

Section 2.3. deals with the subject of how kanji are traditionally taught, and how radicals could be implemented in this process. Different aspects of the radicals are presented and explored, including ways in which teaching kanji could be updated.

2.1. Introduction to kanji

The Japanese writing system has been described as "...maligned and praised by Japanese and non-Japanese alike as possibly the world's most complex orthography." (Gottlieb, 2007, p. 78). The reason for its complexity is largely due to the fact that four scripts are in use simultaneously: *kanji*, *hiragana*, *katakana* and *rōmaji*. Radicals – which are the subject of this chapter – are only a part of kanji. Therefore, the remaining three scripts will not be discussed further.

The Japanese writing system of kanji was imported and adapted from the Chinese script of hanzi; both hanzi and kanji translate to "Chinese character". Although revisions and alterations have happened during its time of use in Japan, the core function of hanzi and kanji remains the same: each character stands for a meaning or a concept, rather than being strictly phonographic, as the Roman alphabet is. A character can represent a word by itself, or different words by combination with other characters. For example, the kanji $\equiv (koto;$ to say) can in combination with $\mp (ha; leaf)$, produce the word $\equiv \mp (kotoba; word, language)$, whereas some usages of kanji are injunction with hiragana, as for example $\equiv 5 (iu;$ to utter). Although the script has both ideographic and logographic qualities, Ivarsson (2016, p. 33) best describes it as logographic.

2.1.1. Classification of kanji

The Chinese characters are commonly divided into four categories: pictographs, diagrammatic characters, semantic or logical composites and phono-semantic composites. Pictographs are, as the name suggests, words depicted by simple drawings of objects. This group mainly consists of simple nouns; for example \bigwedge (*hito*; person) and \bigstar (*ki*; tree). The pictographic quality can be difficult to decipher since they have been simplified over the centuries, but the original symbols¹ show a standing person from the side and a tree with its branches respectively (Seeley et al., 2016, pp. 56, 64).

The second group, diagrammatic characters, consists of more abstract concepts which are difficult to convey drawings of real-life objects. For example, \bigstar (*moto*; origin) and \bigstar (*sue*; tip), where the pictograph of \bigstar is modified by marking the trunk and the treetop with an extra line (by extension these kanji also get additional meaning in \bigstar (*hon*; book) and 週末 (*shūmatsu*; week-end)). As shown, the pronunciation of kanji can also change depending on the context, which will be discussed further in section 2.3.1.

The semantic composites are symbols which merge kanji from the previous two groups to create new characters. For example, $/\!\!\!\!/ (yasu;$ to rest), which is a combination of $/\!\!\!\!/$ and $/\!\!\!\!/ \sim$. The intended interpretation being a person resting under a tree (Seeley et al., 2016, p. 51).

2.2. Introduction to radicals

As discussed above, radicals can provide the reader with the meaning of a kanji. Additionally, the way to look up a kanji in a dictionary is also determined via its radical. This radical together with the stroke number² of the kanji indicates where to find it in a dictionary. The difficulty arises with the fact that the radical of a kanji is not always evident (O'Neill & Yanada, 1966, p. 2). For example, the kanji 羅 (usumono; gauze) consists of three elements: net (□), thread (糸) and bird (隹). Hypothetically, any of these elements could be the radical, but in this case, it is the net radical amigashira (□). This provides little guidance to the learner, as one already needs to know the radical and how to write it before one can look up in

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¹ Many of the oldest symbols were carved in bone and used by the rulers of China in rites to predict the future (Seeley et al., 2016, p. 9).

² The number of lines required to draw a certain kanji.

a dictionary. However, modern computers make the task easier by being able to search the kanji via their pronunciation instead (Goddard, 2005, p. 204). Another method is to simply draw the symbol on a mobile phone.

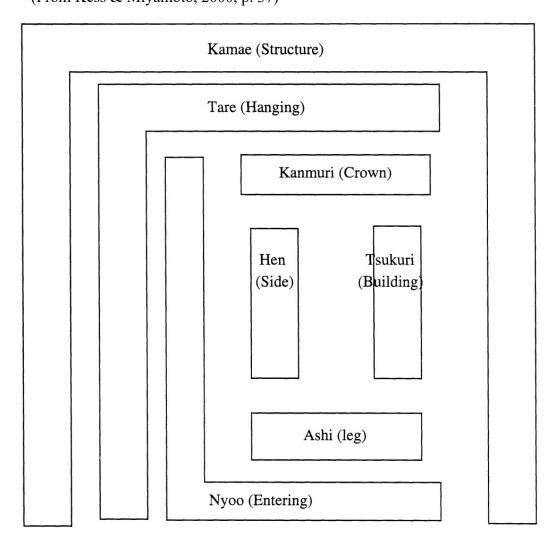
This strict classification of kanji and their radicals is the reason for some scholars to avoid the term altogether; Seeley et al. (2016, p. 34) uses the term of *character elements* instead. The use of teaching via character elements will be discussed further in section 2.3.2.

Although, the function of using radicals for a lexical purpose might not be as crucial as in the past, they still possess other useful properties which will be discussed in the following sections.

2.2.1. Classification of radicals

There are 214 radicals in total. Depending on where they are found in the kanji, they are assigned a placement and a name, as shown in figure 1 below.

Figure 1. Equidimensionality of kanji characters (From Kess & Miyamoto, 2000, p. 37)



As shown in figure 1 above, there are seven positions where radicals can appear in a kanji. The amount and the different kinds of radicals and their semantic value vary, but they can provide a clue to the meaning of the kanji. For example, (ame-kanmuri); the kanji for rain in the crown position (kanmuri) is often found in kanji regarding weather, (kani-dare) indicates sickness or exhaustion, and the meaning of (kuni-gamae) is mostly regarding enclosure of some sort. However, there are many exceptions to these semantic rules which makes them less reliable to learners. The remainder of the chapter will give examples of radicals, their appearance in kanji and what the radical can offer the reader in terms of information.

2.2.2. Names and examples of radicals

The kanji mentioned in section 2.1.1.; \pm (ki; tree), \pm (moto; origin) and \pm (sue; tip) all share the same radical, which is the same as \pm (tree). In the case of kanji like \pm and \pm (hito; person), the radical for the kanji and the kanji itself is exactly the same.

The semantic composite character (yasu; to rest) consists of the kanji to the left and to the right. The radical of this kanji is (nin-ben) literally translating to 'person to the side'. The remaining right part of the kanji is not called a radical, even though is the radical in the first three examples (, ,). As mentioned in section 2.2., could in this case be referred as an *element* of the kanji .

2.2.3. Variant forms and similar radicals with different meaning

The careful reader may have noticed that the kanji \land altered its form when becoming the radical \checkmark (*nin-ben*). That is correctly deduced, and this phenomenon is called *variant forms* (Klingborg, 2012, p. 7). Depending on where the radical is placed in the kanji (figure 1), the radical can change both form and name. For example, \land also have another variant form when it is placed at the top of a kanji; it then turns into \land (*hito-yane*), which translates into 'person at roof'. To give another example, the kanji \not (*mizu*; water) can change into the radical \not (*san-zui*) when it is placed at the left side of the character, whereas when it is placed at the bottom it is called \not (*shita-mizu*). *San-zui* and *shita-mizu* roughly translate into 'three water' and 'down water' respectively.

A phenomenon which could be described as the opposite of variant forms do also occur in certain radicals. For example, 月 (*tsuki*; moon), and 肉 (*niku*; flesh), both have the same appearance when they are located at the left side of the kanji: 目 (Seeley et al., 2016, p. 701). This is due to the simplifications of how they have been written over time, eventually morphing into the same shape. Consequently, similar radicals with different meaning, as well

as radicals with different variant forms, are something for the Japanese learner to be aware of in their study of kanji.

2.2.4. Radicals and the semantic relationship to kanji

Another significant aspect of radicals is how the semantic relationship between the kanji and its radical have shown to play a part in the retrieval³ of kanji. This was demonstrated by Yamada and Takashima (2001, pp. 179-180), who showed test subjects a word in $hiragana^4$, and left it up to the participants to as quickly as possible name the radical of the kanji. The test result showed quicker responses when the semantic relationship was strong between the kanji and its radical. For example, the kanji \not (sakura; cherry tree) and \not (gara; pattern), both share the tree radical of \not (ki-hen). The connection between the radical is stronger for the kanji for cherry tree compared to the kanji for pattern, resulting in a quicker retrieval time.

This could be a motivation to learn lesser-known secondary meanings of radicals and create stronger connections to kanji that use these secondary meanings. Furthermore, this could be an incentive to learn the radicals which share shape but differ in meaning discussed previously. For example, the kanji 脈 (*myaku*; vein) could be more difficult to learn if the radical is believed to be 月 (*tsuki*; moon), rather than the actual radical of 肉 (*niku*; flesh), as there is a semantic connection between 'vein' and 'flesh', but not between 'vein' and 'moon'.

The semantic connection between the radical \ifleta ($\it san-zui$) and $\it san-zui$ and $\it san-zui$ which utilises them, is the subject of Tamaoka's (2005) research. In the study (pp. 16–21), the test subjects were shown kanji and asked to group them together based on the radical and its meaning. The results showcased that the kanji with $\it san-zui$ and $\it ito-hen$ could be divided into three categories each. The first category for $\it san-zui$ consisted of kanji that directly related to water and associated actions. For example, $\it tan-zui$ ($\it san-zui$) ($\it tan-zui$)

⁴ Hiragana is a script that is phonographic, providing the reader with the pronunciation of the word.

³ To be able to remember a kanji through its pronunciation.

ito-hen. The result of the study shows a relationship between kanji and the semantic connection to radicals. This in turn could be interpreted as being of significance for learners of Japanese.

To conclude this section, radicals have shown that they hold various types of information regarding kanji and how to decipher them. The following sections will explore how this information could be used to support the learner of Japanese in their study of kanji.

2.3. Learning kanji with radicals

The official list of kanji which is issued by the Japanese Ministry of Education is called 常用漢字 ($J\bar{o}y\bar{o}kanji$; kanji for common use) and consists of 2136 characters. These kanji are what a student in Japan is expected to master after graduating secondary school. The order in which the characters are taught is not by complexity or by their radical, but by frequency: i.e., how commonly they are shown in print and appear in daily life in Japan (Paxton & Svetanant, 2013, p. 90). This system is also close to how kanji is taught for second language learners of Japanese. In the sections that follow, the role of the radical will be investigated as well as how this could possibly update the way in which kanji is traditionally taught.

2.3.1. Radicals and their sound value

The history of the adoption of Chinese characters into Japanese kanji brought with it some complications regarding sound. With this import came not just the actual characters, but also words and pronunciations from different parts of China; resulting in most kanji having at least one Japanese reading 訓読み (kunyomi; kun-reading) and one – and in many cases several – Chinese readings 音読み (onyomi; on-reading). Which pronunciation is used depends on the context and is something that complicates the learning process of Japanese (Goddard, 2005, p. 200). Furthermore, the phono-semantic composite kanji which consists of a semantic part and a phonetic one, is by far the biggest group, representing 66% of the Jōyōkanji (Nomura, 1984, as cited in Ivarsson, 2016, p. 48). This type of kanji also happens to be the one that is the most difficult for students to learn. In a similar fashion to how kanji are traditionally categorised (see section 2.1.1.), Yamashita and Maru (2000, pp. 163–169) divided kanji into four groups and made their subjects rate how difficult the types of kanji were. Pictographs and semantic composites were rated the easiest, while the phono-semantic kanji were perceived as the most difficult to learn.

One reason for the difficulty level of the phono-semantic kanji is a consequence of the import from China, bringing with it "a truly colossal degree of homophony" (Sampson, 1985, as cited in Goddard, 2005, p. 201). This is because the Japanese language has fewer

phonological categories than Sinitic languages, resulting in many homophones, particularly in two-kanji compounds (Tamaoka, 2014, p. 441).

Another reason for the difficulty of the phono-semantic kanji group has shown to be the inconsistency of the sound value of the phonetic radical; only 57.6% are completely consistent, 32.7% are partially consistent, and 9.7% are inconsistent (Ivarsson, 2016, p. 48). To clarify, this means the sound⁵ that a radical has by itself in a kanji can change when it is in a phono-semantic composite. For example, 里 (ri; village) is pronounced the same as 理 (ri; logic); ص (mai; every) is partially pronounced the same as $\mathcal{H}(kai; \text{ sea})$; and $\mathcal{H}(j\bar{u}; \text{ ten})$ is inconsistent in $\mathcal{H}(shin; \text{ needle})$.

Despite the irregularity of the phono-semantic kanji, many of the phonetic radicals are consistent, which is something that could be made use of in learning kanji. Toyoda et al. (2013, p. 262) have ranked the usefulness of the phonetic components, suggesting that some are worth memorising and others are not. Another aspect which could help the learning of kanji is the order in which they are taught, which will be discussed in the next section.

2.3.2. Learning kanji with character elements

As mentioned earlier, kanji are traditionally taught by frequency. However, Paxton and Svetanant (2013, p. 90) claim for "...JFL⁶ students who have limited exposure to real Japanese, frequency is perhaps not the best criteria [sic] for ordering kanji."

One alternative method of ordering kanji could be via the elements they are made up of: starting with the simplest elements and building upon them, introducing more complex kanji. In certain aspects this is already the case, but the frequency method brings with it some peculiarities. For instance, the kanji which have been analysed earlier in this overview: $\pm (ki;$ tree), $\pm (hon;$ book) and $\pm (sue;$ tip). 'Tree' and 'book' are both taught in the first grade, whereas 'tip' is not learnt until the fourth grade in Japan. One could argue that the first two words are that much more common, therefore it is logical to wait to learn the third one. However, Paxton and Svetanant (2013, p. 98) show that a more intuitive way could be to break down the kanji into elements and further explore kanji with similar elements. Furthermore, Yamashita and Maru (2000, p. 169) suggest that the meaning behind the elements plays a part in learning kanji as "despite the fact that semantic composites and semantic-phonetics are almost equally complex, subjects rated the former as easier to learn than the latter".

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⁵ Regarding the phono-semantic composite kanji, the *on*-reading is usually the one discussed.

⁶ Japanese as Foreign Language.

A scholar who has famously questioned the traditional method of teaching kanji is James Heisig. In his book series, 'Remembering the Kanji', he criticises the order and declares "We need a still more *radical* departure from visual memory." (Heisig, 2011, p. 2). His method is based on grouping together kanji by their elements, learning the characters through mnemonics in a specific system taught in the books. Worth noting is that these stories do not have to have anything in common with the actual history of the kanji character. Although the effectiveness of mnemonics is unclear (Rose, 2013, p. 989), there is no denying the popularity of his method with consumers (Paxton & Svetanant, 2013, p. 96). This could be an indicator that an update to the way in which kanji is being taught is desired by learners. In the following section, the semantic and etymological aspects of kanji which Heisig disregards will be discussed.

2.3.3. Etymology and kanji compounds

Etymology is the study of origin of words and how they have changed over time. In the case of Japanese and kanji, this can be particularly unclear. Still, I believe this is an aspect of learning kanji that is easily overlooked in research. Naturally, there are numerous kanji whose etymology is ambiguous, and scholars differ in their theories of the characters' origins. But there are also kanji that contain stories about old Chinese and Japanese culture even to this day. For example, the character 自 (*ji*; oneself) is originally a pictograph of a nose, as it is a custom in China and Japan of pointing to your nose when you are referring to yourself (Seeley et al., 2016, p. 83). Which in turn also can explain why it is located at the top of the kanji 鼻 (*hana*; nose; Seeley et al., 2016, p. 142).

Even though the focus of this paper is on dissecting kanji as characters, it is also important to consider the greater perspective; kanji are also used in words combined with other kanji. Shimizu and Green (2002, as cited by Paxton & Svetanant, 2013, p. 97) claim that an effective method of learning kanji is not through viewing them as separate entities, but through vocabulary in kanji compound words. For example, combining the kanji \Box (*kuchi*; mouth) with λ ($ny\bar{u}$; to enter) and \Box ($sh\bar{u}$; to exit) respectively, results in the words $\lambda\Box$ (iriguchi; entrance) and \Box (deguchi; exit). Whereas if it instead is preceded by λ (hito; person), the kanji compound becomes $\lambda\Box$ ($jink\bar{o}$; population), which could be interpreted as 'amount of mouths to feed'. Furthermore, there is a value in teaching kanji as vocabulary which is difficult to measure in just semantic or sound value. For example, $\lambda\Box$ (ningen; human being) – consisting of λ (nito; person) and \Box (nito) (nito) (nito) expresses the word human being as nito) nito0 (nito) nito1 (nito2) nito3 (nito3) nito4) nito4 (nito3) nito5) nito6. Or perhaps, the intervals or spaces in life which makes us human.

I am aware that this is a complicated field, somewhere between linguistics, history, religion, and philosophy, but I believe there is potential to use this in combination with the other methods presented, in order to improve the way in which kanji is taught. As shown in this chapter, the meaning behind kanji and their elements play a part in learning the characters. If then, some of the kanji contain stories and wisdom about the language and culture, I believe there is a value in bringing this into the teaching of kanji.

2.4. Background discussion

This chapter set out to define and clarify the field of kanji components. An introductory explanation of kanji was given, following an in-depth description of radicals and how they appear in kanji. The semantic and phonologic connection between kanji and their radicals was presented, and how this could possibly update the traditional order in which kanji is taught. I have also considered utilising the etymology of the characters; possibly resulting in a deeper cultural experience of learning kanji.

The different methods of learning kanji depend on the learner and their disposition. However, this chapter showcases that whichever method one chooses, kanji components can be beneficial to learning and deciphering kanji. The following chapter consists of a study where the thread element *ito* and the kanji in which it appears are explored. The findings hope to aid the learner of Japanese, and contributing to update the way kanji is traditionally taught.

3. Study

This chapter begins with a description of the purpose of the study, followed by the methodology. The results are presented and discussed in section 3.3., which in turn are summarised in section 3.4.

3.1. Purpose and research questions

The specific object of this study was to examinate the thread element % (*ito*; thread). The purpose of this investigation was to explore the *ito* element, to see if it contains any secondary or connected meanings other than with textile, and if so, what those meanings could be. As the connection with textile is so strong, the textile group was also divided further in categories to highlight the specific textile techniques the *ito* element and the kanji refer to. The semantic connection between a kanji and its radical has shown to play a part in remembering and retrieving kanji (see section 2.2.4.). Therefore, I believe there is a value in uncovering these meanings, making them more visible to the Japanese learner.

Secondly, the various *ito* elements were divided up and named to see if they themselves contain any specific information depending how they appear in kanji.

As previously mentioned, the term *radical* is rather restrictive in its classification. For the purpose of this study, all kanji which contain thread elements have been assessed. This choice was made due to the fact that a kanji can include a thread element without it being the radical of said kanji. For example, the kanji 羅 (*usumono*; gauze) mentioned in section 2.2.; it contains an *ito* element, but it is the top part *amigashira* (四) which is the radical of said kanji. Clearly, the *ito* element has a semantic connection to the word gauze. Therefore, the conclusion was made to examine all *ito* elements rather than just the *ito* radical.

The term 'the *ito* element', is used as an umbrella term to refer to and cover all kanji with thread components. The radical *ito-hen* was by far the most common find, and is therefore mentioned as a radical rather than an element.

The research questions were as following:

- i. Does the *ito* element contain secondary or connected meanings other than with textile? And if so, what are they?
- ii. What specific textile categories and crafts are most common?
- iii. Does the various *ito* elements contain specific information?

3.2. Methodology

A quantitative method was used to investigate and categorise all the 2136 kanji in the 常用漢字 (Jōyōkanji; kanji for common use) to uncover how many of them contain ito elements. Data for the study were collected through Seeley's et al. (2016). 'The Complete Guide to Japanese kanji: Remembering and understanding the 2,136 standard characters.' This decision was made since it is not only based on a single researcher's theory, rather it features several etymologists and their opinion on the kanji and their origin. An additional reason being the comprehensiveness of the source material, which was a necessity, as the total sum of kanji amount to 2136 symbols. Harbaugh's (1998) dictionary of Chinese characters was also used for cross-referencing.

The 101 kanji including *ito* elements found in the study were listed in an Excel spreadsheet. A main- and a subcategory were assigned to enable for more connections and groups to be made and analysed. These categories were conceived by me, based on the etymologists' explanations (Seeley et al., 2016). The various thread elements were named and divided into subsections, depending on where the thread part could be found within the kanji. The purpose of this being to highlight if there were any connections to be made with the appearance of the thread element and the meaning of the kanji (see section 2.2.1. for location and examples of radicals). Furthermore, it was marked if the element had a semantic or phonological meaning and what the *on*-yomi and *kun*-yomi for the kanji were. Lastly, the etymological explanation was also noted if it was of interest. In case of the etymology being particularly convoluted, the category of said kanji would be marked as *vague*. See table 1 for the different factors examined (the appendix includes a complete list of all the kanji found and analysed).

Table 1. Categorisation of kanji with *ito* elements (an excerpt)

Kanji	Meaning	Element	Main	Sub	Sem	Pho	On	Kun	Etymology
絹	silk	ito-hen	textile	silk	X		ken	kinu	_
紅	crimson	ito-hen	textile	dye	X		kō, ku	kurenai, beni	_
絶	cease, end	ito-hen	time	ends	X		zetsu	tae, ta	_
緊	tight, tense	ito-shita	vague	tie	X		kin		_

The study then carried out this investigation of all *Jōyōkanji* including *ito* elements. This also bears to mention is the main difference to the research of Tamaoka (2005). Whereas Tamaoka included 30 kanji with the radical *ito-hen* in their work, the aim of the present study was to expand on this categorisation by including not just *ito-hen*, but all *Jōyōkanji* with thread

elements and thus examining groupings that may not have been present in Tamaoka's sample. As previously mentioned, 101 kanji were found and analysed. Besides the expressed focus of the present study, the following categorisations differs from Tamoaka's in such a way as their focus was the three levels of connection between kanji and *ito-hen*, whereas my interest lies in categorising *how* kanji connect with their thread components, to see if any patterns, themes, or subgroups were to be discovered.

However, there are also many similarities to be found in the research of Tamaoka (2005). The results from the present study will be analysed and compared to Tamaoka's in the results and discussion section 3.3.

3.2.1. Limitations to the study

The study is limited to the human error, as some kanji with thread elements could have been missed in the study. Those potential mistakes are completely my own and I take full responsibility for these errors. Moreover, as a student of the Japanese language myself, currently I am only aware of about half of the Jōyōkanji. Therefore, I might overlook certain kanji and their underlying meanings. For example, in the result of Tamaoka's study (2005), one of the results was a small group of kanji with *ito-hen* connected to gender. The example of # (shin; sire, belt) was given. The associated meaning of gender between certain kanji and their element is a connection which has gone unnoticed in this research. This lack of knowledge regarding kanji is something that is a limitation to the present study.

Furthermore, there were many kanji with unclear etymology which were placed in the *vague* category, which consists of kanji where the etymology is particularly obscure. This categorisation – like all categorisation of kanji in the present study – have been formulated by me. Although, the categorisation is based on the etymologists' reasonings (Seeley et al., 2016), it is still my personal judgement.

To continue with the study, the kanji in the *vague* category were still assigned a main- and subcategory. It might be too absolute to describe the etymology of a kanji as purely clear or not, rather this is something that could be placed on a scale instead. The kanji with vague etymology are a limitation to the present study, and it is for future research to determine the usefulness of these kanji.

3.3. Results and discussion

The results will be presented and discusses in three parts; first the main categories will be presented, followed by the subcategories, and lastly the various *ito* elements. The results will be followed by a summary and suggestions for further research in section 3.4.

3.3.1. The main categories

Firstly, the present study found 101 kanji with *ito* elements, amounting to 4.7% of the $J\bar{o}y\bar{o}kanji$. This is comparable to the 60 kanji (3.08%) with the radical *ito-hen* examined in the study of Tamaoka et al. (2002, as cited in Tamaoka, 2005, p. 18). Further, the elements were divided into main categories and subcategories as can be seen in table 2.

Table 2. The main categories and subcategories of kanji with ito-elements

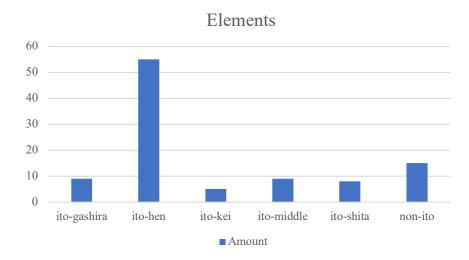
Kanji with ito-elements	Main category	Subcategory
		Bind/Tie
		Bundle
		Cord/Rope
		Cut
	Rope	Hang
A		Join/Link
		Line
		Tangle/Unravel
		Thin/Fine
		Bind
		Cocoon
		Colour
	Textile	Cotton
		Craft
1		Dye
/		Silk
V		Back
		Ends
	Time	Lineage
		Join/Link
		Youth

Except *ito-hen*, the various elements which were found and named in the study were: *ito-shita* (bottom of the kanji), *ito-middle* (appearance could vary, but somewhere in the middle of the kanji), *ito-gashira* (an adjacent version of *ito*; \angle), *ito-kei* (another adjacent version of

ito; 系), and non-*ito* (kanji which once included thread elements, but have been lost in revisions). The distribution of the different elements was as following:

Table 3. Number of kanji with ito elements

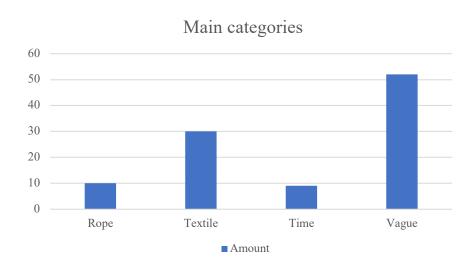
9
55
5
9
8
15



As shown in table 3, the radical *ito-hen* appears significantly more than the rest of the elements. The result is comparable to the 60 *ito-hen* found in the study of Tamaoka et al. (2002, as cited in Tamaoka, 2005, p. 18). The present study found 55 kanji containing *ito-hen*. The difference in number can be attributed to the fact of categorisation of elements. Tamaoka et al. includes the likes of 索 (*saku*; rope), and 紫 (*murasaki*; violet) in their study, as it is the official radical (ibid). Whereas the current study instead names these kanj for *ito-shita*, as they are found in the bottom of the sign rather than to the left (which is the norm for *ito-hen*). The table below illustrates the proportion of the main categories which the elements were categorised under:

Table 4. Main semantic categories of kanji with ito elements

Rope	10
Textile	30
Time	9
Vague	52



What is striking about the figures in this table is that most of the elements contain convoluted etymology which makes it difficult to analyse. The *vague* category consisted of 52 kanji (51%), which stands out as a surprisingly high number compared to the similar study of Tamaoka (2005) introduced in 2.2.4. In their study a similar category was produced, but only 8 kanji (26.6%) were placed in this category (p. 20). The result could be interpreted as the radical *ito-hen* having a stronger connection to the semantic meaning of their kanji, compared to the rest of the *ito* elements, which might have a weaker bond (which is also confirmed in section 3.3.6.) This is a limitation of the present study, and something for future research to be aware of and take into consideration. Although it is difficult to judge how helpful the kanji with *vague* connection to their *ito* element is for a student of Japanese, a decision was made to give these kanji a subcategory so they could still be analysed from a different perspective. This will be further discussed in the following sections.

If the *vague* category is disregarded, the second largest group is the kanji connected to *textile*. This result is not significant but will be of more interest when the subcategories are analysed to reveal the different connections to textile in section 3.3.4. Which will aim to give the answer to the study's second research question.

The last categories are *rope* and *time*, which together combine to 19 kanji (18.8%) of the kanji. This is comparable to the second category from the study of Tamaoka (2005). This category consisted of kanji relating to action words with associations to thread in an abstract sense rather than concretely (p. 20). Comparably, this category consisted of 8 kanji (26.6%), which is a similar result for both studies. What is striking from the present study is the high number of kanji which fell under the *time* category: 9 kanji (8.9%). This figure stands out as an unusually high percentage of an element which is mostly described in terms of thread and textile. This finding could be seen as a secondary or connected meaning to thread, which was the aim of the first research question. The possible beneficial aspect for the learner of Japanese and how this could be tested will be discussed in section 3.4.

3.3.2. The subcategories

The main categories and their corresponding subcategories will be presented in alphabetical order. The first category being *rope*, followed by *textile*, and lastly *time*.

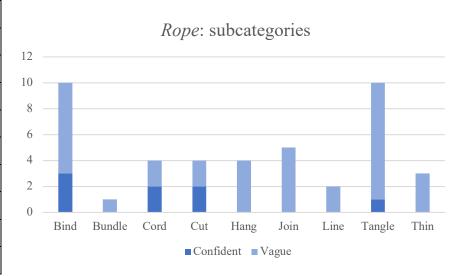
3.3.3. The rope category

The first subgroups to be explored are the ones concerning the main category of *rope*. For the reader, the distinction between *ito* (thread) and *rope* might be unclear. Similarly, to Tamaoka

(2005), these kanji have meanings regarding actions associated with thread. The subcategories and their distribution were as following:

Table 5. Subcategories for kanji relating to rope

Subcategory	Confident	Vague
Bind/Tie	3	7
Bundle	0	1
Cord/Rope	3	1
Cut	2	2
Hang	0	4
Join/Link	0	5
Line	0	2
Tangle/Unravel	1	9
Thin/Fine	0	3



The names of the subcategories in the bar chart were shortened to one-word titles compared to the ones seen in table 5. This decision was made to increase the readability of the chart. As can be seen from the table above, the figures which stand out are the subcategories *bind/tie* and *tangle/unravel*, with both categories containing 10 kanji (23%) each. The former subcategory tends to be more physical in its meaning, for example, ## (i; to tie, rope) or ## (*shiba*; to bind, to restrain). Whereas the *tangle/unravel* category have a tendency to deal with entanglement in a more abstract sense. For example, ## (*raku*; entwine, connect) and ## (*fun*; confusion, go astray). Interestingly, the kanji ## (*ren*; love, beloved) once included the radical *ito-hen*, and still does so in *hanzi*: ## (*luán*; to love). The etymology of "i] 'heart connected', ii] 'heart entangled', or iii] 'heart drawn to'" could explain the connection between the *ito* element and emotional entanglement (Seeley et al., 2016, p. 637). This could be considered a potential secondary meaning of the *ito* element, which was the aim of the first research question.

However, the *tangle/unravel* subcategory – and the *rope* category as a whole – consist of a majority of kanji with vague etymology. Tamaoka (2005, p. 22) made a similar deduction with their third group of kanji, where the "meaning has moved away [own translation]". Therefore, the benefit to the student of Japanese is unclear and will be further discussed in section 3.4.

The rest of the subcategories are evenly distributed and are all actions associated with thread in an abstract way. As previously mentioned, this is a group which also was a part of Tamaoka's study (2005, p. 20). A category which stands out to the reader might be the subcategory *cord*, as the main category is already *rope*. The etymology of this small group consists of kanji which specifically mentions cord or rope making. The two concrete ones are 網 (tsuna; cord) and 網 (nawa; rope). And the two more vague ones are 索 (saku; search, rope) and 組 (kumi; assemble, braid). The semantic connection could be questionable for the latter kanji, as the meanings today are more often regarding associations/grouping/assembling. But the etymology describes the kanji as "...cords made of threads put together" (Seeley et al., 2016, p. 90) and the categorisation being "braid/plait" (Harbaugh, 1998).

3.3.4. The textile category

The second main group to be examined is the *textile* category. As the *ito* element is a pictograph of a silk thread, the connection to textile is evident (Seeley et al., 2016, p. 29). Nevertheless, the connection in *how* they connect to textile aims to answer the second research question. The distribution of the subcategories can be seen in the table below:

Table 6. Subcategories for kanji relating to textile

Subcategory	Confident	Vague
Bind	2	0
Cocoon	4	1
Colour	3	3
Cotton	1	0
Craft	11	5
Dye	2	4
Silk	5	4



The subcategories of *cocoon* and *silk* were combined, as well as *colour* and *dye*. The corresponding categories were believed to be similar enough in meaning to warrant a combined count in the chart. The three subgroups of *craft*, *dye* and *silk* reported equally, roughly around a third each. The *craft* and *silk* categories showcased a similar connection to silk, either to silk production or the making of fabric through textile craft (predominantly weaving). For example, 織 (*ori*; to weave), 緯 (*nuki*; horizontal, weft) and 機 (*ki*; loom,

machine) in the case of craft. And for example, ${}$ (seki; achievement, to spin), ${}$ (ku; to reel, to turn) and 納 ($n\bar{o}$; obtain, supply) in the case of the silk/cocoon subcategory. The etymology of the latter kanji is somewhat convoluted, but nevertheless it relates to wet silk thread (Harbaugh 1998), with "obtain; supply" as associated meanings (Seeley et al., 2016, p. 295). The strong connection to silk and silk production could be an incentive to teach these textile kanji together with a brief introduction to silk production to strengthen the semantic connection for students of Japanese. This will be discussed further in section 3.4.

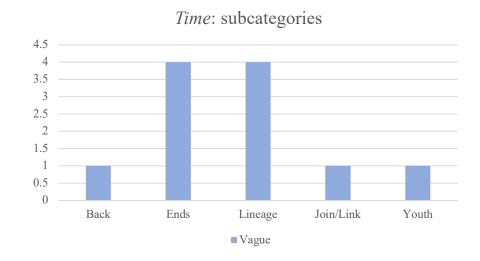
Lastly, what stands out is the textile category the most might be the subcategory dye—which registered almost as high as craft and silk. The semantic connection between the ito element and colour, might not be as evident as previously shown in the craft/silk groups. This also correlates with the number of vague kanji which were registered in the dye/colour subcategory. Hopefully the present study can highlight these abbreviated meanings and make them useful for a student in Japanese. Some of the examples in the dye/colour group were $(k\bar{o}; crimson)$, (midori; green) and $(j\bar{u}n; purity)$. The latter kanji is one containing a vague connection, where the etymology mentions "beautiful impurity-free silk" (Yamada, 1975, & Katō, 1985, as cited in Seeley et al., 2016, p. 280) and by extension "color without impurities" (ibid). Similarly, a few kanji which related to dye/colour was also included and grouped together in the study of Tamaoka (2005, pp. 19–20). However, the test subjects were native Japanese speakers, and it could be questioned if non-native learners of Japanese would make the same association. How this could be tested and introduced in a classroom setting will be discussed further in section 3.4.

3.3.5. The time category

Finally, the last main group to be explored is the *time* category and its subcategories:

Table 7. Subcategories for kanji relating to time

Subcategory	Vague
Back	1
Ends	4
Lineage	4
Join/Link	1
Youth	1



As can be seen from table 7, the figures which stand out are the subcategories of *ends* and *lineage*, amounting to 4 kanji (36%) each. For example, \cancel{k} ($sh\bar{u}$; to end, finish) and \cancel{k} ($sh\bar{o}$; beginning, cord) in the subcategory of *ends*. This subgroup refers to both *time* and the *ends* of a thread. In the case of *lineage*, a couple examples are \cancel{x} (kei; lineage, system) and \cancel{x} (son; grandchild, descendant). The element, *ito-kei*, for the last two kanji also represents an interesting find regarding elements which will be discussed in section 3.3.6.

However, as this category is rather small compared to the other main categories, the purpose of dividing them to smaller subsections might not be of value for the learner of Japanese. Instead, it might be more efficient to present this group as thread kanji with an overall association to *time*.

It should be noted that the connection between thread and time is not something that is unique to the Japanese language. For example, Ingold (2008) have performed extensive research in the subject, where he charts the relationship between thread (or line), language and *time* (pp. 1–5). Thread is explained to be "among the most ancient of human arts, from which all else was derived, including both building and textiles" (Semper, 1989, as cited in Ingold, 2008, p. 42). Ingold showcases that human language is intertwined with meanings related to thread; even the word *intertwined* itself derives from thread. However, kanji being a particularly visual orthography, the traces of thread elements are a visible aspect of kanji, i.e., not just as Roman letters spell out *twine* but as a small pictograph of thread. Highlighting the abbreviated meanings of *ito* with *emotional entanglement*, *dye/colour* and *time*, aim to clarify this connection and help the learner of Japanese in their kanji quest.

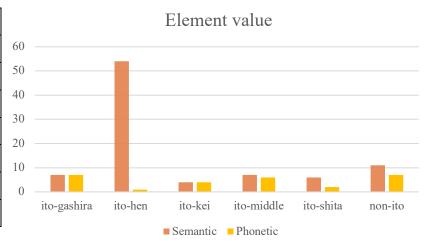
Before finishing this section, the attentive reader might have noticed that the total sum of kanji investigated only amount to 99. This is due to a couple of kanji which were so semantically weak they were difficult to label under any subcategory. Those two kanji were 潔 (ketsu; clear, pure) and 畿 (ki; capital (place)).

3.3.6. Element information

The final aspect which was investigated were the various elements themselves. As previously mentioned, the terms presented in section 3.3.1., were used for the nameless elements and were then marked if they had a semantic or phonological value. See table 8 below:

Table 8. Semantic and phonetical value in the ito elements

	Element val	ue
Element	Semantic	Phonetic
ito-gashira	7	7
ito-hen	54	1
ito-kei	4	4
ito-middle	7	6
ito-shita	6	2
non-ito	11	7



The most apparent result to emerge from the data is how the radical *ito-hen* almost completely registered for its semantic value. This is consistent with previous research regarding radicals and the phono-semantic composite kanji introduced in section 2.3.1. Ivarsson (2016, p. 46) explains how the kanji in this group often consists of a semantic radical to the left, and a phonetic element to the right. The left-hand side radical has no phonological value, whereas the right-hand side one can have a phonological value and an abbreviated semantic value. For example, 絹 (*kinu*; silk) which includes *ito-hen* to the left, with the right-hand side representing "…(orig. insect type) as semantic and phonetic with associated sense 'pale yellow', thus 'pale yellow silk thread/cloth'; later 'silk'" (Seeley et al., 2016, p. 268). This is also why the total number amount to 116 kanji, rather than the 101 kanji which were analysed.

Disregarding *ito-hen*, the semantic and phonological value were spread rather evenly across the rest of the elements. As previously mentioned, the vague etymology questions the usefulness of the subcategories, particularly when the elements are in such small quantities. However, the result show that many of the elements possess both semantic and phonological value. For example, ito-kei, which consists of the kanji \Re (kei; lineage, system) and also reported the most in the time category. Phonologically it is the same in \Re (son; grandchild, descendant) and \Re (son; humble, modest), and for \Re (kei; lineage, system) and \Re (kei; involvement). Interestingly enough, the common kanji for the names of prefectures in Japan \Re (ken; prefecture) once included ito-kei. Similarly to the kanji \Re (ken; attach, worry), which have a trace of both \Re and said ito-kei. This also explains why the two kanji share the pronunciation of ken.

As previously mentioned, many of the $J\bar{o}y\bar{o}kanji$ are phono-semantic; often composed by a left-side radical which is semantic, and an element to the right which is phonological. Still,

the present study showcases that there might be some semantic overlap between the radical and the phonetic element, as they both can contribute with semantic value. However, in certain kanji it is difficult to judge if the phonetic element is used purely for its sound value, or if it also contributes with a semantic value. For example, 機 (ki; loom) consist of the radical + (ki-hen) to the left and the phonetic component 幾 (ki; how many) to the right. Although, the latter include the ito element within the sign, it could be used purely for its phonological value to create the kanji 機, rather than its connection to textile. Similarly, the previously mentioned hanzi 戀 (luán; to love) consists of the radical 心 ($x\bar{\imath}n$; heart) at the bottom, and 緣 (luán; tie together) on the top. While the ito element has a strong connection in the latter, it might just be used phonetically in the former.

Even though the present study has concerned itself with dissecting kanji to its smallest pieces to decipher a meaning, it is also important to remember that they sometimes are just a miniscule part of the script. For example, the element *ito*-middle which were part of the symbols above, might have a thin or non-existent connection to thread—rather the *ito* element is here purely used in a larger phonetic component, with no semantic connection to thread.

Nevertheless, as many of the elements reported both semantically and phonologically, it showcases that the elements themselves can have a value. This is an aspect which can get lost, considering most of the research focuses on radicals rather than elements. Hopefully, the potential value of the kanji elements will be uncovered in future research. The findings and the study as a whole will be summarised in the following section.

3.4. Summary and further research

In summary, what emerges from the results reported here are firstly the subcategories of *time* and *tangle/unravel*. The latter could in turn be connected to *emotional entanglement*. These findings aim to answer the first research question regarding secondary meanings in the *ito* element. However, these two groups indicated a high number of kanji with *vague* etymology. Therefore, the usefulness to the student of Japanese could be in question. This group could be considered too abstract to understand the connection to thread. Although, there might not be a clear-cut answer whether a kanji has a vague etymology or not. Rather, the *vagueness* – or etymological usefulness – could instead be placed on a scale. These secondary meanings could be tested together with a similar methodology to Tamaoka (2005), to determine their usefulness to the student of Japanese.

The textile category on the other hand, showcased a strong semantic connection between the *ito* element and its kanji. Furthermore, the proportions of the different textile connections were examined and revealed the subcategories of *craft*, *silk* and *dye*. Among them, *dye/colour*

stands out as a surprising and potential useful finding. This result was the aim of the second research question, regarding which textile crafts are the most common in the *ito* element.

Lastly, the various *ito* elements were investigated. The most common element – the radical *ito-hen* – shows how it is solely used for its semantic connection rather than phonologically. This result is consistent with previous research (Ivarsson, 2016, p. 46). The *ito-kei* element was investigated and showed both semantic and phonologic value. Although being a rare element, it is still a hopeful find for further research to be made in the field of elements.

To expand on these findings, it would be recommended to examine their usefulness in a classroom environment. As a suggestion, one test group would take the usual kanji lessons, whereas another test group would receive lessons where the secondary meanings of the *ito* element would be introduced (*emotional entanglement; time*). Furthermore, the process of producing fabric from silk thread – unreeling cocoons, weaving, and dyeing – could also be taught. The introduction could be done in a similar fashion to how Lindqvist (1989, pp. 215–226) explains the silk production in relation to the kanji in the *textile* category. The two test groups would then undergo the same test to determine any difference in learning the kanji and their meaning.

As previously mentioned, an aspect to take in consideration is the vagueness of the etymology of many of the kanji. A possible comparison could be made between the more abstract *rope* and *time* categories, and the more concrete *textile* one. Which could determine if these abbreviated meanings of the *ito* element is beneficial for the learner of Japanese.

Furthermore, the *ito* element is far from the only kanji component referring to textile. For example, π (fu; linen, cloth) and \mathfrak{B} (fukuro; bag, pouch) contain the common cloth element \mathfrak{D} (haba; cloth). Whereas the etymology of \mathfrak{B} (kei; pass, sutra, longitude) includes ito-hen and the right element originally depicting a loom, thus representing "vertical threads on loom" (Seeley et al., 2016, p. 221), and \mathfrak{L} (nin; duty, entrust) contains a spindle (Seeley et al., 2016, p. 248). These are textile references which could potentially be studied as a whole subject, or further investigations of the separate elements. Similarly, the methodology could be used with elements unrelated to textile, finding other connections, themes, and correlations in kanji. It would be interesting to see what future research could unravel in kanji.

4. Conclusion

This paper set out to investigate and explain the field of kanji components. It achieved this by first introducing the broader field of kanji, followed by how radicals function within the script. The subsequent study performed an exhaustive investigation of the thread element *ito*.

The result of the study revealed two subcategories of secondary meaning: *time* and *tangle*. Additionally, the interrelationship between the textile kanji and silk was confirmed, whereas the *dye/colour* subcategory was a more surprising find. Furthermore, the radical *ito-hen* confirmed its position as a semantic radical, whereas many of the other *ito* elements showcased that even the phonetic components can have some semantic effects.

The result of the study hope to inspire further investigations in the field of kanji, weaving together language, history, and texture; tracing human interaction and the stories we leave behind. Or "following the red thread", as the Swedish idiom simply says.

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Appendix

The complete Excel spreadsheet of the 101 kanji which were found and analysed.

pic	hind, after moder, fine when the modern the moder	ito-hen non-ito ito-gashira ito-hen	Vague Textile Vague Rope Vague Vague Vague Vague Vague Time Textile Textile	Line Join/Link Hang Ends Dye Sillk Craft Ends Craft Cocoon Bind Tangle Join/Link	x x x x x x x x x x x x x x x x x x x	x	sai sahi sen sen se sen se sen se sen se sen se sen se sen sen	hoso, koma kami kumi, ku kakari o midori neru seki	Sospie thread probably still, Dissipposit from \$\tilde{R}\$ ("thread pinned together") The related element of "time thread(), and of the thread has "small, your as extended meanings." Thereof to represent intelligius meaning such as temborabene platters, and a second control of the second platters of the second platter
i municipal de la constanta del constanta de la constanta de l	usic hind, after index, fine per e eemble, braid k, grade obsheement frecture d, finish een rrier, connection rrier, connection rrier, connection onicie, start m, device, occas opply, to bestow d, join, fasten ord, resign minue, series andchild, descence	non-ito ito-gashira ito-hen	Vague Tilme Vague Yague Textile Vague Rope Vague Rope Vague Vague Textile Textile Textile Textile Textile Textile Textile Textile Vague Textile Textile	Cocoon Back Thin, fine Craft Thin, fine Craft Thin, fine Cord Line Join/Link Hang Ends Dye Sillk Craft Ends Craft Cocoon Bind Tangle Join/Link	x x x x x x x x x x x x x x x x x x x	x	go, kô sai shi shi sen so kyů kei ken shi ryoku, roku ren kan ki ki ki ket	hoso, koma kami kumi, ku kakari o midori neru seki	but later more broadly to michael devalenge or pictures in general. The treating, smally a photonic with associated mean **ge placing place in Machanism of the process of
beh beh sleleise sleleise sleleise sleleise sleleise sleleise samme samme samme samme samme samme sent sent sent sent sent sent sent sen	hind, after moder, fine when the modern the moder	ito-gashira ito-hen it	Time Vague Textile Vague Rope Vague Rope Vague Vague Vague Textile	Back Thin, fine Craft Thin, fine Craft Thin, fine Cord Line Join/Link Hang Ends Dye Sillk Craft Ends Craft Coxoon Bind Tangle Join/Link	x x x x x x x x x x x x x x x x x x x	x	sail shi sen so kyū kei kei ken shū ryoku, roku ren kan	hoso, koma kami kumi, ku kakari o midori neru seki	Introd as semantic and X (00 originally aptroprised as all and forbitateds) as provided in the Company approach. Seek that provides a semantic and X (00 originally aptroprised as all and forbitateds) as proportion grill, aging cool make of thready as taptime? Intelligent provides a semantic provides and the SSS (provides with associated meaning link up. 1. **Taditional form. In. In. & as placetic with associated meaning link up. 1. **Taditional form. In. In. & as placetic with associated meaning link up. 2. **Taditional form. In. In. & as placetic with associated meaning link up. 2. **Taditional form. In. In. & as placetic with associated meaning link up. 2. **Verligen's as all wheth gene coating which comes out of copper and forms on its surface. **Aurith referred to a process of bringing out the gloss in silt thread, and was also applied to the product. **Aurith product process of bringing out the gloss in silt thread, and was also applied to the product. **Tamada conders that D treade on a storn was connected by comb to the upper parts and the product process of bringing as the most of the combination of the product. **Tamada conders that D treade on a storn was connected by comb to the upper parts and the product process of bringing and the product of record. **Basically local, but a for written. **Tamada treats the sense "record, dronoid" as lean usage, to attemptively it may be estended usage on business on the research or outhough an as continuing an account or record. **Basically local, but a for written. **Tamada treats the sense "record, dronoid" as lean usage, but attemptively it may be estended usage on business on the research or outhough an account of record. **Basically local, but and the sense of th
sleel	ender, fine per e e emble, braid k, grade okwement fecture d, finish en en ine, trailn rrier, connection rronicle, start m, device, occas opply, to bestow d, Join, fasten erd, resign minue, series andchild, descence	ito-hen ito-hen ito-hen ito-hen ito-hen ito-hen ito-kei ito-hen ito-kei ito-hen	Vague Textile Vague Rope Vague Rope Vague Vague Time Textile Textile Time Textile Textile Vague Time Textile Textile	Thin, fine Craft Thin, fine Craft Thin, fine Cord Line Line Join/Link Hang Ends Dye Sillk Craft Ends Craft Cocoon Bind Tangle Join/Link	x x x x x x x x x x x x x x x x x x x	x	sail shi sen so kyū kei kei ken shū ryoku, roku ren kan	hoso, koma kami kumi, ku kakari o midori neru seki	Introd as semantic and X (00 originally aptroprised as all and forbitateds) as provided in the Company approach. Seek that provides a semantic and X (00 originally aptroprised as all and forbitateds) as proportion grill, against (200 maked of thready as tapether). White public provides are seen to the SSS (pined thready) as phonetic with associated meaning. This key. Traditional from. In. In. X as phonetic with associated meaning. This key. Traditional from. In. In. X as phonetic with associated meaning. This key. Traditional from In. In. X as phonetic with associated meaning. This key. Traditional from In. In. X as phonetic with associated meaning. This key. Traditional from In. In. X as phonetic with associated meaning. This key. Verifiger is a blueish-green coating which comes out of copper and forms on its united. Another freefers to a process of bringing out the gloss in silt freed, and was also applied to the product. Another freefers to a process of bringing out the gloss in silt freed, and was also applied to the product. Another freefers to a process of bringing out the gloss in silt freed, and was also applied to the product. Tradition condess that ID vessel on a storm was connected by comb to the upper parts and the product price are forced, or an stormal was connected sease. Tradition, that is on united. Tradition, that is on united. This involved quickly price quickly control or record. Bactically from, that is on united. This involved quickly principle products as an extended use. The products are products as a control
line line line line line line line line	e semble, braid ik, grade okohement frecture d, finish inne, train rrier, connection rrier, connection rrier, connection golf, to bestow d, join, fasten sord, resign natinue, series andchild, descence	ito-hen ito-hen ito-hen ito-hen ito-kei non-ito ito-hen	Vague Rope Vague Vague Vague Vague Vague Time Textile Textile Textile Textile Vague Time Textile Textile	Thin, fine Cord Line Line Join/Link Hang Ends Dye Sillk Craft Ends Craft Cocoon Bind Tangle Join/Link	x x x x x x x x x x x x x x x x x x x	xxx	shi sen	kami kumi, ku kakari o midori neru seki	Before paper appeared, tests in Chras were written on various materials, the closest to paper being ulik. giving 'cord made of threads, pat tagether'. https://brongmen.com/, braid, pilat "Basic (planed threads) as phometic with seasoristed meaning 'like', key. Traditional form. has \$\tilde{B}\$ as phometic with seasoristed meaning 'hast', "Lowe a length of threads') as phometic with seasoristed meaning 'hast', "Lowe a length of threads', as phometic with seasoristed meaning 'hast', "Lowe a length of threads, to be yet extension 'end'. Verdign' is is a blueish-green coating which comes out of copper and form on its surface. "Analysis of the comes of bringing end in goods in this thread, who are low applied to the product, all fallow event with protect firms." The near legs as lift in modified of thread ways also were "Analysis or seven with Drawde or all some 's connected by conds to the upper parts and this probably giver rise to' connection' as an extended sense. "Yamada crossists that D' Traded or all some 'as connected by conds to the upper parts and this probably giver rise to' connection' as an extended sense. "Yamada crossists that or branching in a control or roord. Blacking' loom, that a for written. "Blacking' loom, that a for written. "State intercentation pare," is less that in heradifices' and by a celestion the more generalized this not, "Eather intercentation pare," is less that inhead from cooncer in the all manufacturing process, and o State referentation pare. "Is less not inheradifices' and by a celestion the more generalized this not, "Eather intercentation pare," is less that inherad hybrid and share a share the with a southern and the probable." In required eas both phonetic and semantic, with "reversed extended to requisite".
ass raman investment in the control of the control	semble, braid is, grade obsensent feeture de, finish een consistent feeture	ito-hen ito-hen ito-hen ito-kei non-ito ito-hen	Rope Vague Vague Vague Vague Time Textile Textile Time Textile Textile Vague Time Textile Time Textile Time Textile	Cord Line Line Join/Link Hang Ends Dye Silk Craft Ends Craft Cocoon Bind Tangle Join/Link	x x x x x x x x x x x x x x x x x x x	x	so kyū kei ken shū ryoku, roku ren kan ki ki ki ki	kakari o midori neru seki hata	\$\tilde{\tilde{BSS}}\$ (joined threads) as phonetic with associated meaning. This significant is sufficient to the property of
ranii mwe pre pre pre pre pre pre pre pre pre pr	nk, grade obsement recture d, finish line, train line, train renicle, start m, device, occas oply, to bestow dd, join, fasten std, resign ntinue, series andchild, descence	ito-kei non-ito ito-hen	Vague Vague Vague Time Textile	Join/Link Hang Ends Dye Sillk Craft Ends Craft Cocoon Bind Tangle Join/Link	x x x x x x x x x x x x x x x x x x x	x	kei ken shù ryoku, roku ren kan ki ki ki	o midori neru seki	Traditional form. In a Six a phonetic with associated meaning "barg". Low a legisted of many with hosts at one man, to be y settention lend. Yeelings in a tabular great cataling which came no set of capture and forms on its surface. Auchit referred to a process of bringing and the globs in skill thread, and was also applied to the product, skill fastics seven with glossed freeze. The meaning was the modified from 'weel/paccess skill thread.' Yamada consistes that O' Treade on a loom 'was connected by conds to the upper parts and this probability give rise to 'connection' as an extended user, and the probability give rise to 'connection' as an extended user as the same 'except process' and the probability give rise to 'connection' as an extended user as the same 'except process' and the probability give rise to 'connection' as an extended user as the same 'except process' and the probability give rise to 'connection' as an extended user as the same 'except process' and the probability give rise to 'connection' as an extended user as the same 'except process' and the probability give rise to connection' as an extended user as the same 'except process' and the probability give rise to connection' as an extended user as an ext
pree enne gre en	riecture d, finish ine, trailin	non-ito ito-hen	Vague Time Textile Textile Textile Time Textile Time Textile Time Textile Textile Textile Textile Textile Textile Time	Hang Ends Dye Sillk Craft Ends Craft Cocoon Bind Tangle Join/Link	x x x x	x	ken shū ryoku, roku ren kan ki ki ki ki ketsu	o midori neru seki	Traditional form. In a Six a phonetic with associated meaning "barg". Low a legisted of many with hosts at one man, to be y settention lend. Yeelings in a tabular great cataling which came no set of capture and forms on its surface. Auchit referred to a process of bringing and the globs in skill thread, and was also applied to the product, skill fastics seven with glossed freeze. The meaning was the modified from 'weel/paccess skill thread.' Yamada consistes that O' Treade on a loom 'was connected by conds to the upper parts and this probability give rise to 'connection' as an extended user, and the probability give rise to 'connection' as an extended user as the same 'except process' and the probability give rise to 'connection' as an extended user as the same 'except process' and the probability give rise to 'connection' as an extended user as the same 'except process' and the probability give rise to 'connection' as an extended user as the same 'except process' and the probability give rise to 'connection' as an extended user as the same 'except process' and the probability give rise to connection' as an extended user as the same 'except process' and the probability give rise to connection' as an extended user as an ext
ence gre refi bar chr loo sup bin wo cor gra cha	d, finish been rifer, trailin rrifer, connection rronicle, start rm, device, occas pply, to bestow d, join, fasten rd, resign mtinue, series andchild, descene	ito-hen ito-hen ito-hen non-ito ito-hen ito-hen ito-hen ito-hen ito-hen ito-hen	Time Textile	Ends Dye Sillk Craft Ends Craft Cocoon Bind Tangle Join/Link	x x x x	x	shū ryoku, roku ren kan ki ki ki ki ketsu	o midori neru seki	"Linkow is injectly of string with worst at or near code, so by extension" end. "Horizonia is a believe precentable which conso of coppers and forms on its surface which referred to a process of bringing out the globs is will treast, and was also agained to the product, which referred to a process of bringing out the globs is will treast, and was also agained to the product, which proceeds the process of the control of th
chr chr loo sup bin wo cor gra	ine, train rrier, connection ronicle, start m, device, occas oply, to bestow d, join, fasten ord, resign mitinue, series andchild, descene	ito-hen ito-hen ito-hen ito-hen ito-hen ito-hen ito-hen ito-hen	Textile Textile Time Textile Textile Textile Textile Textile Textile	Sillk Craft Ends Craft Cocoon Bind Tangle Join/Link	x x x x	x	ren kan ki ki ki kyû ketsu	neru seki hata tama	which referred to a process of bringing out the gloss in slift thread, and was also applied to the product, slift fabric women with glossed thread. The meaning was the modified from 'work/process slift thread.' It was also applied to the product, slift fabric women with glossed thread to the product of
christian characteristics control cont	rrier, connection ronicle, start rm, device, occas pply, to bestow d, join, fasten ord, resign ntinue, series andchild, descend	non-ito ito-hen ito-middle ito-hen ito-hen ito-hen	Textile Time Textile Textile Textile Textile Textile	Craft Ends Craft Cocoon Bind Tangle Join/Link	x x		kan ki ki kyū ketsu	hata	sit fabric wown with placed thread. The meaning was the modified from 'work/process slit thread.' 'variand considers that I'll reade on a so one's acconnected by cont the upper parts and this probably gave rise to 'connection' as an extended sense. 'amount breads the sense 'except, demonstrate' as sloan usage, but alternatively it may be extended usage on basic on the thread on continuity in an account or record. Basician' journ, but a low written, but a low strength of the control of the contr
christian characteristics control cont	rrier, connection ronicle, start rm, device, occas pply, to bestow d, join, fasten ord, resign ntinue, series andchild, descend	non-ito ito-hen ito-middle ito-hen ito-hen ito-hen	Textile Time Textile Textile Textile Textile Textile	Craft Ends Craft Cocoon Bind Tangle Join/Link	x x		kan ki ki kyū ketsu	hata	sit fabric wown with placed thread. The meaning was the modified from 'work/process slit thread.' 'variand considers that I'll reade on a so one's acconnected by cont the upper parts and this probably gave rise to 'connection' as an extended sense. 'amount breads the sense 'except, demonstrate' as sloan usage, but alternatively it may be extended usage on basic on the thread on continuity in an account or record. Basician' journ, but a low written, but a low strength of the control of the contr
christon chr	ronicle, start rm, device, occas pply, to bestow id, join, fasten ord, resign ntinue, series andchild, descence	ito-hen ito-middle ito-hen ito-hen non-ito ito-hen	Time Textile Textile Textile Textile Vague Time	Ends Craft Cocoon Bind Tangle Join/Link	x x		ki ki kyū ketsu ji	hata	and this probably gave rise to 'connection' as an extended some. Yamada treats the sense 'record, shronde' as loan usage, but alternatively it may be extended usage on basic on the thread on continuity in an account or record. Reaction'il count, but a los written. Selection of the life and a selection of the life and a selection of the life analysis county in the life analysis county
christon chr	ronicle, start rm, device, occas pply, to bestow id, join, fasten ord, resign ntinue, series andchild, descence	ito-hen ito-middle ito-hen ito-hen non-ito ito-hen	Time Textile Textile Textile Textile Vague Time	Ends Craft Cocoon Bind Tangle Join/Link	x x		ki ki kyū ketsu ji	hata	Transis or seat the sense "scood, or vancide" as loan usage, but alternatively it may be extended usage on the third bear our remains in a second or record. Bacically (son, but a for written. "It is involved quickly long, but a loss it liverable from occoron in the silk manufacturing process, and i "supplement, make up to deficiatively" evolved as an extended use. Else interpretation gains be from it have been and up destination the more generalized 'skin are processed to be a sense of the sense of th
sup bin wo cor gra	om, device, occas oply, to bestow d, join, fasten ord, resign ntinue, series andchild, descend	ito-middle ito-hen ito-hen non-ito ito-hen	Textile Textile Vague Time	Cocoon Bind Tangle Join/Link	x x		kyū ketsu ji	tama	basis on the thread on continuity in an account or record. Basicily from, but a low written. This involved packly joining up broken nilk threads from occoors in the silk manufacturing process, and is inseptement, make up lost directionally evident as an entended use. Either interrepetation joines 1 be toot in thread/root and by extension the more generalized from up. Like the contraction of the contracti
sup bin wo cor gra	om, device, occas oply, to bestow d, join, fasten ord, resign ntinue, series andchild, descend	ito-middle ito-hen ito-hen non-ito ito-hen	Textile Textile Vague Time	Cocoon Bind Tangle Join/Link	x x		kyū ketsu ji	tama	Basically (com, but a for written. This involved quickly prince up braken still threads from coccors in the still manufacturing process, and is 'upgement, make up to deficiously' evolved as an extended use. "Upgement, make up to deficiously' evolved as an extended use. The prince of the princ
sup bin wo con gra cha	oply, to bestow Id, join, fasten ord, resign ntinue, series andchild, descend	ito-hen ito-hen non-ito ito-hen	Textile Textile Vague Time	Cocoon Bind Tangle Join/Link	x x		kyū ketsu ji	tama	This involved quickly joining to broken slit threads from occoors in the slit manufacturing process, and is registered, make joil officiaciety! evident as an extended use. Either interpretation gives "the loth in thread/grogs" and by othersion the more generalized join up Either interpretation gives "the loth in thread/grogs" and by othersion the more generalized join up (the hands unrevailed targied thread), the later taken by lated and Yamash as phonetic with suscicutes sense "regulate, make judgment", but can alternatively be regarded as both phonetic and semantic, with fursawl extended for regulate".
wo corresponding to the corres	nd, join, fasten ord, resign ntinue, series andchild, descend	non-ito	Textile Vague Time	Bind Tangle Join/Link	х		ketsu		"supplement, make up 1a deficiancy" evolved as an extended use. Ether interpretation gives 'tile loot in thread/rose' and by extension the more generalized 'join usp' (two hands unraveiling tangled thread), the latter taken by fatid and 'ramada as phometic with associates sense 'regulate, make judgment', but can alternatively be regarded as both phonetic and semantic, with 'unware' extended to 'regulate'.
con gra	ord, resign ntinue, series andchild, descend	non-ito ito-hen	Vague Time	Tangle Join/Link	х	х	,	musu, yu	(two hands unravelling tangled thread), the latter taken by Katō and Yamada as phonetic with associated sense 'regulate, make judgment', but can alternatively be regarded as both phonetic and semantic, with 'unravel' ex
cor gra cha	ntinue, series andchild, descend	ito-hen	Time	Join/Link	x	х	ji zoku	ya	sense 'regulate, make judgment', but can alternatively be regarded as both phonetic and semantic, with 'unravel' extended to 'regulate'.
cor gra cha	ntinue, series andchild, descend	ito-hen	Time	Join/Link	x x	х	ji zobu	ya	'unravel' extended to 'regulate'.
gra cha pro	andchild, descend				х		zoku		
gra cha pro	andchild, descend				Х				売 211 ('sell') as phonetic with associated sense 'join, link', to give overall meaning 'join up broken threa
cha		ito-kei	Time				2000	tsuzu	sense ectened through generalization to "join up, continue". Mizukami: "link, join", and provisional overall meaning "those who follow after children", i.e. grandchildren
pro	ange, strange			Lineage	х		son	mago	Mizukami also notes several other proposals 玄 / 立
pro	ange, strange								(CO, original meaning: 'thead becomes tangled') as phonetic with associated sense 'knock over and turn
pro		non-ito	Vague	Tangle	×	×	hen	ka	into something different'. Subsequently the sense 'strike/knock over' was omitted and, to give the general meaning 'change'. 'Strange' may be seen as an extended sense.
		III.	vague	Tangoc	^	_	10011	-	By extension, it acquired meanings such as 'reduce, contract, bring together', and then abstract meaning
									such as 'make agreement' and 'summarize'. (One notes the similar use of the figurative concept/term
pas	omise, approx.	ito-hen	Vague	Bind	х		yaku		'binding' in English with regard to agreements and promises.) _to give 'vertical threads on loom'; by extension, also abstract senses such as 'connecting thread (figurat
	ss, sutra, longitu	ito-hen	Vague	Craft	х		kei, kyö	he, ta	'pass, elapse', 'longitude'. 'Thread' led to extended meaning 'line of reasoning' (Katô).
cles	an, pure	ito-shita	Vague	Bind		х	ketsu		CD originally meaning 'correct, proper')
iter			Vague Textile		х		ken shoku, shiki		棄 (NJK, originally 'lead cow by a rope'; by extension, 'be pulled/bound'.
ach	hievement, spin	ito-hen	Textile	Cocoon	х		seki		(Katō and Yamada consider 'thread' here to be hemp thread) ???
cea	ase, sever, end	ito-hen	Time	Ends	Х		zetsu	tae, ta	The sense was then generalized to 'cut, sever', and by extension 'end'.
									Yamada gives a useful view regarding the overall semantic progression for this graph, namely 'white silk generalized to 'white', then to 'plain' and 'raw material'; 'element' may be regarded as coming within th
ele	ment, base, ban	ito-shita	Textile	Silk	х		so, su	moto	same semantic spectrum.
- 1.	solo tet-1	ito.b	Mag:-	Du-2				rube	as phonetic with associated sense 'bundle together', to give 'put thread into a bundle/ball', extending to all/total.
wh	iole, total	ito-hen	Vague	Bundle	^		sō	aune	extending to all/total. OBI nad bronze forms show rope (taken to be hemp rope) and bits of hemp thread; the seal form shows
									together with some sort of tool or device for making the rope. 'Command' and 'rate' may be regarded as
	io, rate, %	ito-middle		Craft	X		sotsu, ritsu		usages. >'cut threads'> generalized sense 'cut', then extended senses as 'decisive' and 'refuse'.
dec	cline, judge, cut ver, cut off	non-ito ito-middle	Rope Rope	Cut	X			koto, ta koto, ta	Concurrence of generalized serior cut, then extended senses as 'decisive' and 'refuse'.
ove	erall, supervise	ito-hen	Time	Lineage	х		tő		(Ogawa says 'long thread/sequence'), to give 'beginning; thread/sequence'.
edi			Textile Textile	Craft	X		hen men	a wata	
		ito-hen ito-kei	Time		X	Х	kei	.ew.d	Shows to lengths of thread joined uo by hand, thus 'join threads'; generalised to 'connect; be attached'.
									and CO II (orig. insect type) as semantic and phonetic with associated sense 'pale yellow', thus
silk	k	ito-hen	Textile	Silk	х		ken	kinu	'pale yellow silk thread/cloth'; later 'silk'.
	age, crimson	ito-hen	Textile	Dye	х		kö, ku	kurenai, beni	工 125 (originally a type of tool probably an ax-head, also 'work') as phonetic with associated sense 'pink Qui suggests etymology of 紅 is more complex, indicating diversity of opinion over etymology.
ma	ignet, porcelain				х		ji.		□ (NJK; original meaning 'threads dyed twice' or □ (NJK; original meaning: 'abundant vegetation shoots
			Vague Vague	Line Tangle	X		jû shuku	tate chiji	'untangle', giving 'untangle thread' (Tödö, Yamada), or ii) 'shrink', giving 'thread/cloth shrinks' (Ogawa)
	ma, reduce	no-nen	vague	Tangoc	^		anung	Cinji	- unumber, grang unumber these (1000, ramasa), or n) same, grang thresh doctramma (oguwa
									'beautiful impurity-free raw silk' (Yamada, Katō), or ii] 'thick; impurity-free', giving '(silk) cloth with tuf
pur	rity	ito-hen	Textile	Colour	х		jun		edges hanging down heavily' (the tufts were white, and hence the extended sense 'color without impurit P\$ 207 ('inside') as phonetic with associated sense 'become wet', giving 'wet thread'; meanings such as
obt	tain, supply, stor	ito-hen	Vague	Silk	x		nō,na, natsu	osa	P4.207 ("Inside") as phonetic with associated sense "become wer", giving "wet thread"; meanings such as abbain; supply' tend to be regarded as loan usages https://zhongwen.com/ wet silk
									± 29 ('delicate/fine thread'; originally, pictograph of two fine threads intertwined (Mizukami)) as phone
		ito-gashira non-ito	Time Vague	Youth Tangle	X		yō ran	osana mida	with associated sense 'small, tiny', 'giving weak in strength', and by extension 'very young'. Extremely convoluted 'deformed, twisted' focus is on tangle/untangle thread.
rop			Rope	Tie	X		i	mida	_in Shuowen, further defined as the ropes for pulling the hood or cart or carriage.
hor	rizontal, weft	ito-hen	Textile		х			nuki	thus 'thread that surrounds (the vertical thread)', i.e. 'horizontal woof'.
edg	ge, relation, ties ose, easy, slack		Vague Vague		X			fuchi yuru	Shirakawa says 'embroidered edge'. giving 'tie thread loosely'.
hou	w many/much	ito-middle	Vague	Craft	Х	Х	ki	iku	taken as 'cord attatched to loom treadle'
cap	pital (place)	ito-middle	Vague		х	х	ki		费 1181 ('how much, how many') as phonetic with associated sense 'near, almost'
ent	twine, examine	ito-hen	Textile	Craft	×		kyū		
tigi	ht, compact, ten		Vague						
				100	Х		kin		phonetic, giving 'twist, plait'.
			vague		x				phonetic, giving 'twist, plait''pull straight', to give 'pull strings/thread straight' (Gu), 'pull strings/thread tight' (Ogawa) or 'bind tigl'
ron			vague	-	x				phonetic, giving "twist, plait". """"""""""""""""""""""""""""""""""
	el, turn		Textile	Cocoon	x			ku	phonetic, givinity 'havis, plait', "juill straight', to give' pull straight', the give 'pull straight', to give' pull straight', to give' pull straight', the give' pull straight', to give' pull straight', to give' pull straight', the give 'pull straight', to give' pull straight', to give 'pull straight', the give 'pull straight', the straight', the straight 'pull straight', the straight' pull straight', the straight 'grown straight', the straight' grown straight', the straight 'grown straight', the straight' grown straight', the straight 'grown straight', the straight' grown straight' grown straight', the straight' grown straight' grown straight', the straight' grown st
				Cocoon	x		kin sõ		ipull stralight*, to give 'pull strings/thread stralight' (Gu), 'pull strings/thread tight' (Ogawa) or 'bind tight' CO a phonetic with associated sense an one view as 'navy blue', thus 'navy silk' (Ogawa, Shirakawa), through extension or loan 'reel thread'. Todó takes extended sense as 'draw from surface', thus 'draw of
			Textile	Cocoon	x		kin sõ		phonetic, griving, "birst, plast". —juil straight, for toping pull strings/thread straight (Gol, "pull strings/thread sight" (Ogawa) or blind tight CO II as phonetic with associated sense an one view as "rany blue", thus "rany sill" (Ogawa, Shiralawa), through extension or loan 'real thread, 'TobO takes extended sense as "draw from surface", thus 'draw of thread from cocons unstace". Il (originally, 'Bound slaw': see Note below) as phonetic with associated sense 'Caught, entangled'
vall	lley, gorge	non-ito	Textile Vague	Cocoon	x		kin sõ	tani	phonetic, golina", "inst., plast". —"Justifizatific, togo plast tringgis (food, pull stringgis/food stignis), pull stringgis/food signis (fogawa) or 'bind signi' CO II as phonetic with associated sense an one view as 'navy blue', thur 'navy sill' (fogawa, Shrisalawa), through elemention or loan 'heel thread' Tobb takes estended sense as 'forw from surface', thus draw of II originally. bound slaws: 'see Note below' as phonetic with associated sense 'caught, entangled' Tobb takes (1 to signify joined threads, and earens to take ii) to show repetition. Shrisalawa, however, take
vall		non-ito	Textile	Cocoon Bind	x		kin sö kei	tani	phonetic, golina, "inst., plast". —"Justifizațiiii, foru glui stringui; frivend straight" (Gal., justi stringui/thread sight" (Ggawa) or 'bind sight' OD a sphonetic with associated sense an one view as 'navy blue', thun 'navy sili' (Ogawa, Shrisalawa), through extension or loan 'heel thread' Tobb siase extended sense as 'dow from surface', 'thus 'dows of Olorginally, 'bound slaws': see Note bellow) as phonetic with associated sense 'caught, entangled' Tobb siase (In oliganty), bound slaws': see Note bellow) as phonetic with associated sense 'caught, entangled' Tobb siase (In oliganty), joined threads, and exerns to take ii) to show repetition. Shrisalawa, however, take (faring right, as here) as 'cut threads', as does Gu.
vall	lley, gorge	non-ito	Textile Vague	Cocoon Bind	x		kin sö kei	tani	phonetic, griping "tests, plast". — "Justifization", to grip ut straige; freed uses as one view at "now like; "the "new side (Egyawa) or "bind tage" CO II as phonetic with associated sense an one view at "now like;" the "new side (Egyawa, Sticklausa), through extension on side red thread. Took takes extended sense as "draw from surface", "thu, draw of thread from coccons surface". Congrigatis, Took of "wire Stoke below) as phonetic with associated sense caught, entempted. Salo base 1; to signify joined threads, and sense to take ii) to show repetition. Shirakwas, however, take factor (spit), as been ja "cold threads", a does Gu. Clowerd store" see 1821 as phonetic with associated sense taken variously as ii) "tophord", giving for
vall	lley, gorge	non-ito	Textile Vague	Cocoon Bind	x		kin sö kei	tani	phonetic, golina", livest, plast'. — "publi straight', foreign publi strangul', frence straight' (Guil, publi strings/thread sight' (Ogawa) or bind sight' CO D as phonetic with associated sense an one view as 'navy blue', thur 'navy still' (Ogawa, Shinakawa), through element one loss in 'est thread'. Tolds takes estended sense as 'draw from surface', thus draw of thread from coopcount artiface'. Discognition, counts size" with the binds as phonetic with associated sense 'caught', entangled' Discognition, counts size" size of the binds as phonetic with associated sense 'caught', entangled' (fiscing right, as bere) as 'cust thread', as does Gu. D'board slows': see 1821) as phonetic with associated sense taken variously as il 'spopnor', giving piet D'board slows': see 1821) as phonetic with associated sense taken variously as il 'spopnor', giving piet of settlers (1821) as phonetic with associated sense taken variously as il 'spopnor', giving piet of settlers (1821) as phonetic with associated sense taken variously as il 'spopnor', giving piet of settlers (1821) as phonetic with associated sense taken variously as il 'spopnor', giving piet of settlers (1821) as phonetic with associated sense taken variously as il 'spopnor', giving piet of settlers (1821) as phonetic with associated sense taken variously as il 'spopnor', giving piet of settlers (1821) as phonetic with associated sense taken variously as il 'spopnor', giving piet of settlers (1821) as phonetic with associated sense taken variously as il 'spopnor', giving piet of settlers (1821) as phonetic with associated sense taken variously as il 'spopnor', giving piet of settlers (1821) as phonetic with associated sense taken variously as il 'spopnor', giving piet of settlers (1821) as phonetic with associated sense taken variously as il 'spopnor', giving piet of settlers (1821) as phonetic with associated sense taken variously as il 'spopnor', giving piet of settlers (1821) as phonetic with associated sense taken variously as il 'spopnor', gi
inh	lley, gorge nerit, follow, join	non-ito ito-hen	Textile Vague Vague	Cocoon Bind Cut	x		sõ kei	tani tsu, mama	phonetic, griping, "best, jabat". — "pull straight," four just strange," for pull straight, "four," just straight, "four four," four four four four four four four four
inh	ley, gorge nerit, follow, join icken, hen, cock	non-ito ito-hen	Textile Vague Vague	Cocoon Bind Cut	x		kin sö kei kei	tsu, mama	phoetic grint, "test, plast". — "Just traiget," to put strengt/thread straiget" (Gul, "pull strings/thread sight" (Garwa) or "bind sight" OD as phoesits with associated sense an one view as "navy blue", thun "navy sill" (Ogawa, Shriakawa), one of the pull strengt, thread "Tobb takes extended sense as "daw then surface", "thut draw of thread from course surface". Originally, bound with "see Notes below as phoetics with associated sense Caspit, extraiget." Kato takes: (I) to signify joined threads, and sense to take ii) to oliver expectition. Shriakawa, however, take (funing right, as here) a "cut thready", an does Gu. ("Dound slave": see 16421) as phoetics with associated sense taken vanously as ("topstor", giving brid cert furthers' [Yast], or ii) join-su, connect, joing brid which is key don's none, thus giving trickers for Kato takes. (I), Allemostevic, III is readed as being purely commissioned infunction, giving brid Cert found slave", iii (Allemostevic, III) is supplied to the commissioned infunction, giving brid Cert founds. (I), Allemostevic, III is sended as being purely commissioned infunction, giving 'brid which is select on stops, thus giving 'pickers for Malasami, Allemostevic, III is traded as being purely commissioned in function, giving 'brid which is selected."
inh	ley, gorge nerit, follow, join icken, hen, cock	non-ito ito-hen	Textile Vague Vague	Cocoon Bind Cut	x		kin sö kei kei	tsu, mama niwatori mayu	phoetics, griping "tests, plast". — "Just trangist", top sup ut strongs (thread straight" (Gal), "pull strongs/thread sight" (Ogawa) or "bind tagit CO III as phoetics with susciculate dense an one view at "nays like", the "nays viiik" (Ogawa) Sichikana), thread phoetics or the "control thread". To this contended sense as "draw from surface", "this draw of thread from occoors uniface". Giorgissish, bound with "see Notes bellow) as phoetic with associated sense caught, entengled". Loc bases [1 os jepth] printed threads, and sense to take all to those repetition. Shirakwas, however, tak facts takes [1 os jepth] printed threads, and sense to take all to those repetition. Shirakwas, however, tak facts takes [1 os jepth] printed threads, and sense to take all to those repetition. Shirakwas, however, tak facts clearly as the exist as threads, a does Go. II (Dound slave" see 1823) as phoetic with associated sense taken variously as ill 'topknot', giving brid creat feathers, (Tasto), or ill "joinus, connect", giving brid which is layed on a rope, thus giving brid creat feathers. (Tasto), or ill "joinus, connect", giving brid which is kept on a rope, thus giving brid created by Missulam, or ill "you "wire," giving the which is the house town of the animal of discrete for the connection of the carriage of discrete for the carriage of d
inh	ley, gorge nerit, follow, join icken, hen, cock	non-ito ito-hen	Textile Vague Vague	Cocoon Bind Cut	x		kin sö kei kei	tsu, mama niwatori mayu	phoetics, grink "tests, plast". — "Just Traight", the grin but strings ("tests as the strings ("Gal, "pull strings ("tests as the strings ("Gal, "pull strings ("tests as the strings ("Gas as Strinks as), the strings ("tests as the strinks as the
inh chi coc	lley, gorge nerit, follow, join nerit, follow, join nerit, follow, join nerit, follow, join nerit, follow, join nerit, follow, join nerit, follow, join	non-ito ito-hen non-ito ito-middle	Textile Vague Vague	Cocoon Bind Cut	x		kin sö kei kei	tsu, mama niwatori mayu	phoents: going "sets, jabet". —"Bull straight: flow gull strange/thread straight" (Gall, just strings/thread sight" (Ggawa) or 'bind sight' CO II as phonetic with associated sense an one view as 'rawy blue', thur 'rawy still' (Ggawa, Shrisakwa), through extension or loan 'heel thread' Tobb takes extended sense as 'down thom surface', thus draw of Indigently bound slaws: 'see Note bellow) as phonetic with associated sense 'caught, entangled'— Icato bases (I) to signify joined threads, and seems to take iii) to other repetition. Shrisakwa, however, take (furing right, as here) as 'cut thread', as does Gu. I (bound slaws: 'see 1623) as phonetic with associated sense taken variously as ii 'hopstord', giving brid Conded shaw': see 1623) as phonetic with associated sense taken variously as ii 'hopstord', giving brid Conded shaw': see 1623) as phonetic with associated sense taken variously as ii 'hopstord', giving brid Conded shaw (as an ii) an iii wann', giving' brid which lets hammes know of the armind of dawn' (noted by Statistum). Atternetive III is trateded being purely commonispori, introtrous, giving the which makes Statistum' (as an introduced with a straight and the
inh chi coc	lley, gorge nerit, follow, join nerit, follow, join	non-ito ito-hen	Textile Vague Vague	Cocoon Bind Cut	x		kin sö kei kei	tsu, mama niwatori mayu	phoetics, grink "tests, plast". — "Just Traight", the grin put strengt thread straight" (Gal, "pull strings/thread sight" (Ggraws) or "bind tight" CD as phoetics with susciculate dense as one view as "reay blast", the "reay will "(Ggraws, Strakswa), thread from coccons surface". CD (Ggraps), Stroke will be controlled to the control
vall	lley, gorge merit, follow, join cken, hen, cock coon anifest, visible	non-ito ito-hen non-ito ito-middle	Textile Vague Vague Vague Vague Vague Vague Vague Vague	Cocoon Bind Cut Bind Cocoon	x		kin sö kei kei	tsu, mama niwatori mayu	phoents: going "sets, jabet". —"Bull straight: flow gull strange/thread straight" (Gall, just strings/thread sight" (Ggawa) or 'bind sight' CO II as phonetic with associated sense an one view as 'rawy blue', thur 'rawy still' (Ggawa, Shrisakwa), through extension or loan 'heel thread' Tobb takes extended sense as 'down thom surface', thus draw of Indigently bound slaws: 'see Note bellow) as phonetic with associated sense 'caught, entangled'— Icato bases (I) to signify joined threads, and seems to take iii) to other repetition. Shrisakwa, however, take (furing right, as here) as 'cut thread', as does Gu. I (bound slaws: 'see 1623) as phonetic with associated sense taken variously as ii 'hopstord', giving brid Conded shaw': see 1623) as phonetic with associated sense taken variously as ii 'hopstord', giving brid Conded shaw': see 1623) as phonetic with associated sense taken variously as ii 'hopstord', giving brid Conded shaw (as an ii) an iii wann', giving' brid which lets hammes know of the armind of dawn' (noted by Statistum). Atternetive III is trateded being purely commonispori, introtrous, giving the which makes Statistum' (as an introduced with a straight and the
vali	lley, gorge merit, follow, join cken, hen, cock coon anifest, visible	non-ito ito-hen non-ito ito-middle	Textile Vague Vague	Cocoon Bind Cut Bind Cocoon	x x x x x x x x x		kin sö kei kei	tsu, mama niwatori mayu	phoetic, grint, "text, plant". — "Intil traight", to gri put strengt/thread straight" (Gal, "pull strings/thread stight" (Ogawa) or "binding for put strengt/thread stight" (Ogawa) or "binding for put strengt/thread stight" (Ogawa). Strinkshara), browning a standing or in a "red thread from concern surface". Die phoetic will successful several folks lake cerevide steries as "draw from surface", thus draw thread from coccon surface". Congraight, brown du've: Text feet befole or just periods with associated steries draws. Concern surface as "Congraight", brown du've: Text feet befole or just periods with a "south straw surface". Table takes i) to signify joined threads, and seems to take ii) to show repetition. Shirakwar, however, tak (thoring right, as here) as 'cut threads', an desc co. Cil "Durand slavie": set 2513 a phoetic with successful several sales a redically at ill "straw", printing strength south size of the arrange of device for the control of the straw of the str
vall	lley, gorge merit, follow, join sicken, hen, cock coon anifest, visible	non-ito ito-hen non-ito ito-middle	Textile Vague Vague Vague Vague Vague Vague Vague Vague	Cocoon Bind Cut Bind Cocoon	x x x x x x x x x		kin sö kei kei	tsu, mama niwatori mayu	phoetic grint, "text, plant". — "Intil traight", for good just singuistivesed straight" (Gall, "pull strings/thread stight" (Ogawa) or "binding for good pull strings/thread stight" (Ogawa). The comparison of t
vall	lley, gorge merit, follow, join sicken, hen, cock coon anifest, visible	non-ito ito-hen non-ito ito-middle	Textile Vague Vague Vague Vague Vague Vague Vague Vague	Cocoon Bind Cut Bind Cocoon	x x x x x x x x x		kin sö kei kei	tsu, mama niwatori mayu	phoetics, grink "tests, plant". — "The Taragills" for grink plant strange; throwed straight" (Gall, "pull strange; throw dispire (Gapawa) or "binding for the strange of t
vali	lley, gorge merit, follow, join sicken, hen, cock coon anifest, visible	non-ito ito-hen non-ito ito-middle	Textile Vague Vague Vague Vague Vague Vague Vague Vague	Cocoon Bind Cut Bind Cocoon	x x x x x x x x x		kin sö kei kei	tsu, mama niwatori mayu	phoetics, grink "texts, plant". — "The Taragillet' for grink "texts, plant". — "The Taragillet' for grink available design and the Caragillet' for the Caragillet' for grink available design and the Caragillet' for the Caragillet' for grink available design and the Caragillet' for the Cara
inh chil	lley, gorge merit, follow, join sicken, hen, cock coon anifest, visible	non-ito ito-hen non-ito ito-middle	Textile Vague Vague Vague Vague Vague Vague Vague Vague	Cocoon Bind Cut Bind Cocoon	x x x x x x x x x		kin sö kei kei	tsu, mama niwatori mayu	phoetics, grint, "text, plant". — "Just tranger," to put stronger, throwed straight" (Gal, "pull stronger, throw the (Garwa) or "bind tage" Charles and the control of th
inh child	lley, gorge merit, follow, join sicken, hen, cock coon anifest, visible	non-ito ito-hen non-ito ito-middle	Textile Vague Vague Vague Vague Vague Vague Vague Vague	Cocoon Bind Cut Bind Cocoon	x x x x x x x x x		kin sö kei kei	tsu, mama niwatori mayu	phoents, grint, "test, plant". — "Intelligating to grint plant, plant singuistivened straight" (Gall, "pull straight; Yeard sight" (Ggawa) or "binding if the straight of the
vali inh chin chin coc	lley, gorge herit, follow, join ciclen, hen, cock coon antifest, visible ach, worry	non-ito ito-hen non-ito ito-middle non-ito ito-kei	Textile Vague Vague Vague Textile Vague Vague Vague	Cocoon Bind Cut Bind Cut Silk Hang	x x x x x x x x x		sö kei kei kei ken ken ken	tsu, mama niwatori mayu	phoents, grint, "text, plant". — "Internative top any but strongs/thread straight" (Gall, "pull straight," (New you' (K) (Spaws, Strickland), through straight (New You' (K) (Spaws, Strickland), through stemmer on the rice of these contents of the read from coccon uniface". Grintland, "Born on rice of thread "Tool on coccon uniface", and centre of the read tool on coccon uniface. Grintland, "Born of thread "Tool on the read to the read of the read to the read of the r
vali inh chin chin coc	lley, gorge herit, follow, join ciclen, hen, cock coon antifest, visible ach, worry	non-ito ito-hen non-ito ito-middle non-ito	Textile Vague Vague Vague Textile Vague Vague Vague	Cocoon Bind Cut Bind Cocoon Silk Hang	x x x x x x x x x		kin sö kei kei	tsu, mama niwatori mayu	phoetics, grink "tests, plant". — "The Trangint" for grink plant stranges throwed straight" (Gall, "pull stranges/thread stight" (Gapwa) or "binding for pull stranges/thread straight" (Gall, "pull stranges/thread stight" (Gapwa) or "binding for grink pull stranges throwed the stranges of the stranges
child	ley, gorge serit, follow, join cclen, hen, cock ccoon anifest, visible ach, worry ssion, magic cult, black	non-ito ito-hen non-ito ito-middle non-ito ito-kei	Textile Vague	Cocoon Bind Cut Bind Cut Silk Hang	x x x x x x x x x		sö kei kei kei ken ken ken	tsu, mama niwatori mayu	phoents: going "sext, plast". — "Individual" to go but strongs/thread straight" (Gal), "pull strongs/thread signif" (Ogawa) or "bind tigg" Committee with structured or one on one view or "rowy law", the "rowy visit" (Ogawa) Sichikana), thready steaming on the rich thread. To Sich scateded same as "down from surface", the draw of thread from coccons surface". Committee with the committee of the committee or thready or the committee of the committee or thread from coccons surface. Committee or thready or the committee or thready or thready or the committee or thready or thre
child	ley, gorge serit, follow, join cklen, hen, cock coon arifest, visible ach, worry ssion, magic cut, black ow)string	non-ito ito-hen non-ito ito-kei ito-kei ito-gashira ito-gashira	Textile Vague	Cocoon Bind Cut Bind Cut Silk Hang Craft Oye Hang	x x x x x x x x x		kin so so so keel keel keel keel keen keen keen geen geen geen	tsu, mama siwatori mayu arawa ka maboroshi	phoents, grink "tests, plant". — "The Taragills" for good put strongs threeds straight" (Gall, "put strongs/thread stight" (Ggawa) or thinding the test of test of the test of test of the test of test of the test of test of the test o
chillococococococococococococococococococo	ley, gorge merit, follow, join cklen, hen, cock coon mifest, visible ach, worry ssion, magic cult, black pwjstring p's side, gunwal	non-ito non-ito non-ito ito-middle ito-gashira ito-gashira ito-gashira ito-gashira	Textile Vague	Cocoon Bind Cut Bind Cocoon Silk Hang Craft Dye Hang Hang	x x x x x x x x x x x x x x x x x x x	x x x x x x x x	kin så kei kei kei ken ken gen gen gen gen gen	tani tsu, mama niwatori mayu arawa ka maboroshi tsunu funabata	phoents, grint, "text, plant". — "Internative top any but strongs/thread straight" (Gal), "pull strangs/thread sign" (Ggaws) or "bind tage" Coll as phoents with succided sense an one view at "now live", the "now live" (Ggaws) are "bind tage" through electrical or line of thread. "Took like scended sense at "ow for mon surface", the dread of the concoon surface". Gregorish, broad rive "see Note below) as phoents with associated sense "caught, entering for an other and thread from coccoon surface". Gregorish, broad rive "see Note below) as phoents with associated sense "caught, entering for set of the sense of the sens
vali	ley, gorge ment, follow, join scken, hen, cock coon anifest, visible ach, worry ssion, magic cut, black owystring p's side, gunwal angle, wring p's side, gunwal	non-ito to-hen non-ito ito-middle ito-gashira ito-gashira ito-gashira ito-gashira ito-gashira	Textile Vague	Cocoon Bind Cut Bind Cut Silk Hang Craft Dye Hang Bind	x x x x x x x x x	x x x x x x	så så kel kel kel ken ken gen gen gen kö	tsu, mama niwatori mayu arawa ka maboroshi tsuru funabata	phoents, grink "test, plant". — "The Targality" to go but strongs thread straight" (Gal), "pull strongs/thread signif" (Ggraws) or "bind tagg" Charles and the pull strongs thread strongs and the pull strongs thread strongs and the pull strongs thread strongs and the pull strongs thread strong and the pull strongs thread strong concerns and the pull strongs thread strongs and the strongs and the pull strongs thread strongs and the st
Inhih	ley, gorge cken, hen, cock coon antifest, visible ach, worry ssion, magic cult, black polystring grysside, gring bie, line, cord	non-ito ito-hen non-ito ito-middle non-ito ito-kei ito-gashra ito-gashra ito-gashra ito-gashra ito-gashra	Textile Vague Vague Vague Textile Vague Vague Vague Vague Vague Vague Vague Rope Rope	Cocoon Bind Cut Bind Cut Silk Hang Craft Dye Hang Bind Cord	x x x x x x x x x x x x x x x x x x x	x x x x x x	só de la	tsu, mama niwatori mayu arawa ka maboroshi tsuru funabata	phoenics, grink "texts, glast". — "The Trangists, trop again strings/thread straight" (Gall, "pull strangs/thread sign" (Ggaws) or "bind tags" CO II as phoenics with associated some an one view at "now live", the "now jull (Ggaws, Stricklaus), through electronic or line of thread. This disc scentided some a "Daw from surface", the draw of thread from coccon surface". Groupship, broad or "in ever level below) as phoenic with associated some "caught, entangled". Suid basis 10 signify joined fromas, and some to take ii] to show repetition. Shirakwas, however, take froming right, as when las "of threads", and some to take ii] to show repetition. Shirakwas, however, take froming right, as when las "of threads", and some to take ii] to show repetition. Shirakwas, however, take froming right, as when las "of threads", and some content transfer. Tastol, or iii) private, convect, giving bord which is sept on a rope, thus giving (brides for Markamin), Alternative III is treated as being party communication in introducing, giving bird which has sound tale (carly Clinicas) "to" (some of the party communication in introducing, giving bird which has sound tale (carly Clinicas) "to" (noted by Michaelan and that of followed by Schoelands). It is generally agreed that the components are III avan 6 and 8[ii sit treads", the bottom roots in CD I'm one we takes the sa a deplication of waveled to the components are III avan 6 and 8[ii sit treads", the bottom roots in CD with associated some "tangled", giving 'time! concess (if it is in files); for all you want when such a "time" (some of the site of
chicked and a state of the stat	lley, gorge ment, follow, join cclen, hen, cock ccoon anifest, visible ach, worry dision, magic ruft, black whystring p's side, gunwal angle, unread angle, unread k blue, dye k blue, dye k blue, dye k blue, dye	non-ito non-ito non-ito tio-middle non-ito ito-gashira ito-gashira ito-gashira ito-gashira ito-gashira ito-gashira ito-ben ito-ben	Textile Vague	Cocoon Bind Cut Bind Cot Cocoon Silk Hang Hang Bind Cocoon Coco Coco	x x x x x x x x x x x x x x x x x x x	x x x x x x	så å å å å å å å å å å å å å å å å å å	tani tsu, mama niwatori mayu arawa tsa maboroshi tsuru funubata shi tsuru	phoents, grint, "text, plant". — "Intelligating to grint plant, plant singuit/fewed straight" (Gal), "pull straight," (Organs) or "bind tage" Compared to the second section and are set or a "rea" or "law" (Signas, Straishans), through extension or law free of thread. "Too's takes extended sense as "down from surface", "thu, draw of thread from coccons surface". Compared, to make the section of the section
chicked and a state of the stat	lley, gorge ment, follow, join cclen, hen, cock ccoon anifest, visible ach, worry dision, magic ruft, black whystring p's side, gunwal angle, unread angle, unread k blue, dye k blue, dye k blue, dye k blue, dye	non-ito non-ito non-ito tio-middle non-ito ito-gashira ito-gashira ito-gashira ito-gashira ito-gashira ito-gashira ito-ben ito-ben	Textile Vague Vague Vague Textile Vague Vague Vague Vague Vague Vague Vague Rope Rope	Cocoon Bind Cut Bind Cut Silk Hang Craft Dye Hang Bind Cord	x x x x x x x x x x x x x x x x x x x	x x x x x x	só de la	tani tsu, mama niwatori mayu arawa tsa maboroshi tsuru funubata shi tsuru	phoetics, print, "texts, plant". — "Dull straight," to pull straight, "text decreases and one view as "now hard," the "now yill" (Egyawa, Straikawa), thrombogh text more or pull straight, "text decreases and the straight of the "text decreases and the straight of the s
Inh	lev, gorge nent, follow, join cken, hen, cock coon infest, visible ach, worry ssion, magic uuft, black wystring p's side, gunwala angle, wring de, line, cord kt blue, dye e, search	non-ito Ito-hen non-ito Ito-middle Ito-gashira	Textile Vague Textile	Cocoon Bind Cut Bind Cut Silk Hang Craft Dye Hang Bind Cord Colour	x x x x x x x x x x x x x x x x x x x	x x x x x x	sion so bed leed leed leed leed leed leed leed	tani tsu, mama niwatori mayu arawa arawa tka maboroshi tsuru furubata shili tsuna	phoents, grint, "test, plant". — "In trangith": Top up ut stropic thread straight" (Gul, "pull stropic; thread stight" (Gyawa) or "binding if the company of the company o
chini	ley, gorge ient, follow, join icken, hen, cock coon antfest, visible antfest, visible ach, worry york york york gy side, gunwal angle, wring de, time, cord kt blue, dye ae, search	non-ito ito-hen non-ito ito-middle ito-gashra ito-gashra ito-gashra ito-gashra ito-hen ito-hen ito-hen ito-hen	Textile Vague Textile Textile Textile Textile	Cocoon Bind Cut Bind Cocoon Silk Hang Craft Dye Hang Bind Corord Colour Cord Colour Colour	x x x x x x x x x x x x x x x x x x x	x x x x x x x	isin 50 leel leel leel leel leen leen leen leen	tani tsu, mama niwatori mayu arawa ka maboroshi tsuru funabata shi tsuru	phoetics, print, "texts, plant". — Just trangels, trop but strongs threeds straight" (Gall, "pull strongs/thread stight" (Ogawa) or "binding threeds the pull strongs threeds and the pull strongs threeds and the pull strongs threeds and the pull strongs threeds one of the pull strongs threeds and the pull strongs threed threeds from contents of the pull strongs threed threeds from contents of the pull strongs threeds and the pull strongs threed threeds from contents of the pull strongs threeds and threeds threeds threeds threeds threeds and threeds and threeds and threeds threeds threeds threeds threeds threeds and threeds
chinh	ley, gorge ient, follow, join icken, hen, cock coon antfest, visible antfest, visible ach, worry visible, worry side, gunwal angle, wring de, time, cord kt blue, dye ae, search	non-ito ito-hen non-ito ito-middle ito-gashira ito-gashira ito-gashira ito-gashira ito-gashira ito-ben ito-hen ito-hen ito-hen	Textile Vague Textile Textile Textile Textile	Cocoon Bind Cut Bind Cut Silk Hang Craft Dye Hang Bind Cord Colour	x x x x x x x x x x x x x x x x x x x	x x x x x x x	so o bed	tani tsu, mama iniwatori mayu arawa arawa ka maboroshi tsuru funabata itsuru	phoents, grint, "texts, plant". — "The Taragills" from grint strongs; throw the strong strives at signs" (Spaws) or "binding if the texts of the strong strives at signs" (Spaws) and "binding if the strong strives at signs" (Spaws) and "binding if the strong strives are strong stro
chin chin chin chin chin chin chin chin	lev, gorge cien, hen, cock coon antiest, visible asch, worry ssion, magic cust, black wystring grigste, wring de, line, one se, search ryte e, pity, affection e, pity, affection	non-ito to-hen non-ito tro-middle non-ito tro-middle non-ito tro-middle tro-gashra tro-gashra tro-gashra tro-gashra tro-hen	Textile Vague	Cocoon Bind Cut Bind Cocoon Silk Hang Hang Hang Cord Cocoon Cocoo	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x	so o bed	tani tsu, mama iniwatori mayu arawa arawa ka maboroshi tsuru funabata itsuru	phoents, grink "tests, plant". — "The Taragills" for good put strongs threeds straight" (Gall, "pull strongs/thread stight" (Ogawa) or "binding threeds the public of the
chiid	ley, gorge cleent, follow, join cleent, follow, join cleent, hen, cock coon anifest, visible ach, worry ach, worry fy side, gumenal angle, iner, cord in blue, dye we, search riphe unstand, rich un, pris, wifection perial seal	non-ito Ito-hen non-ito Ito-hen Ito-middle Ito-kei Ito-gashira Ito-gashira Ito-gashira Ito-gashira Ito-gashira Ito-hen Ito-hen Ito-hen Ito-hen Ito-hen Ito-hen Ito-hita Ito-middle Ito-middle	Textile Vague	Cocoon Bind Cut Bind Cocoon Silk Hang Craft Dye Hang Bind Cord Cord Cord Colour Cord Silk Silk Silk Silk Silk Silk Silk Silk	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	tion to to ket let let let let let let let let let l	tani tsu, mama tsu, mama rowatori maya arawa ka maboroshi tsuru furubata shi tsuru muraski	phoetics, print "tests, plant". — "Intelligent you but strengt/thread straight" (Gal), "pull straight/thread straight" (Gapwa) or 'brinding and straight/thread straight" (Gapwa) or 'brinding and 'b
Inh Chini Chin Cocco Coc	ley, gonge event, follow, join event, follow, foll	non-ito Ito-hen non-ito Ito-hen non-ito Ito-middle Ito-gashira Ito-gashira Ito-gashira Ito-gashira Ito-hen Ito-hen Ito-hen Ito-hen Ito-hen Ito-hen Ito-middle Ito-mid	Textile Vague	Cocoon Bind Cut Bind Cocoon Silk Hang Craft Dye Hang Bind Cord Cord Cord Silk Cord Silk Cord Silk Cord Silk Cord Colour Silk Cord Silk Cord Colour Silk Cord Colour Silk Cord Colour Silk Cord Colour Silk Cord Cord Cord Silk Cord Cord Cord Cord Cord Cord Cord Cord	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	isin so itel kel kel ken ken ken gen gen gen so itel ken so itel ken ken ken ken ken ken ken k	tani tsu, mama riwatori mayu arawa ka amaborosh tsuru funabata shine tsuru murasaki murasaki	phoetics, print, **pest, **pes
chinh	len, porge lent, follow, join ment, follow, join me	non-ito to-hen non-ito to-hen non-ito to-middle to-hen to-kei to-gashira to gashira to-hen to-hen to-hen to-hen to-hen to-hen to-hen to-middle to-middle to-middle to-middle to-middle to-middle to-middle to-middle to-middle	Textile Vague	Cocoon Bind Cut Bind Cocoon Silk Hang Hang Bind Cocoon Cool Silk Silk Gord Cord Cocod Cocoon	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	so bel kel kel kel kel kel kel kel kel kel k	tani tsu, mama tsu, mama tsu, mama tsu, mama tsu, mama tsu tsu maborosh tsu tsu muraski tsu	phoents, grint, "test, jabri". — "Intelligation group but singuishmend straight" (Gal), "pull straighty/head stight" (Digwa) or 'binding or 'binding phoents' with succident sense an one year a "now fact," her 'now (Will (Digwa), Shirshwan) through electrical on in her thread from concern and the pull straighty/head stight (Digwa), Shirshwan) through electrical on the rich thread for both sense designed and the result of the wide from coccon surface". In (originally, housed with "sen Nides below) as phoents' with associated sense "caspit," energied". Led to base 1,0 is girely joined threads, and sense to take oil to those repetition. Shirshwan, however, but finding right, as here! as "to threads", as does Ga. In (Dound share" is e1821) as phoents with associated sense taken variously as 1) 'topinor', group but come from the company of the company
chinh	len, porge lent, follow, join ment, follow, join me	non-ito to-hen non-ito to-hen non-ito to-middle to-hen to-kei to-gashira to gashira to-hen to-hen to-hen to-hen to-hen to-hen to-hen to-middle to-middle to-middle to-middle to-middle to-middle to-middle to-middle to-middle	Textile Vague	Cocoon Bind Cut Bind Cocoon Silk Hang Hang Bind Cocoon Cord Cord Cord Upe	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	so bel kel kel kel kel kel kel kel kel kel k	tani tsu, mama riwatori mayu arawa ka amaborosh tsuru funabata shine tsuru murasaki murasaki	phoents, grink "tests, plant". — "The Taragills" for good but strange/thread straight" (Gu), "pull strange/thread stight" (Dipawa) or 'binding and strange/thread stight" (Dipawa) or 'binding and but strange/thread stight" (Dipawa) and 'binding and but strange/thread stight" (Dipawa) and 'binding and but strange/thread stight (Dipawa) and 'binding and 'b
chinh	len, porge lent, follow, join ment, follow, join me	non-ito to-hen non-ito to-hen non-ito to-middle to-hen to-kei to-gashira to gashira to-hen to-hen to-hen to-hen to-hen to-hen to-hen to-middle to-middle to-middle to-middle to-middle to-middle to-middle to-middle to-middle	Textile Vague	Cocoon Bind Cut Bind Cocoon Silk Hang Hang Bind Cocoon Cool Silk Silk Gord Cord Cocod Cocoon	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	so bel kel kel kel kel kel kel kel kel kel k	tani tsu, mama tsu, mama tsu, mama tsu, mama tsu, mama tsu tsu maborosh tsu tsu muraski tsu	phoents; grint, "tests, glast". — "In trangith": Togo up ut strongs/thread straight" (Gu), "pull strongs/thread stight" (Opawa) or 'brinding or 'br
chin coccord c	ley, gonge eent, follow, join eent, cool eent, c	non-ito ito-hen non-ito ito-hen ito-middle ito-middle ito-middle ito-sell ito-gashira ito-gashira ito-gashira ito-gashira ito-sell ito-hen ito-hen ito-hen ito-hen ito-hen	Textile Vague	Cocoon Bind Cut Bind Cocoon Cocoon Silk Hang Craft Dye Hang Bind Cord Colour Colour Colour Colour Coco Silk Bind Cord Cord Silk Bind Bind Cord Bind Bind Bind	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	son see see see see see see see see see se	tani tsu, mama tsu, mama tsu, mama tsu, mama tsu, mama tsu tsu maborosh tsu tsu muraski tsu	phoetics, print "tests, plant". — "In trangible", to go but strongs threads straight "(Gu), "pull strongs, thread stoph" (Digswa) or 'brinding and strongs thread stoph and the strong which the
chin coccord c	ley, gonge eent, follow, join eent, cool eent, c	non-ito ito-hen non-ito ito-hen ito-middle ito-middle ito-middle ito-sell ito-gashira ito-gashira ito-gashira ito-gashira ito-sell ito-hen ito-hen ito-hen ito-hen ito-hen	Textile Vague Vague Vague Textile Vague Rope Rope Rope Rope	Cocoon Bind Cut Bind Cocoon Cocoon Silk Hang Craft Dye Hang Bind Cord Colour Colour Colour Colour Coco Silk Bind Cord Cord Silk Bind Bind Cord Bind Bind Bind	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	bin	tani tsu, mama tsu, mama tsu, mama tsu, mama tsu, mama tsu tsu maborosh tsu tsu muraski tsu	phoents, grink "test, glast". — "Intelligation ground put straget/bread straight" (Gal), "pull stranget/bread straight" (Gapwa) or 'binding and stranget/bread straight" (Gapwa) and 'binding and 'bind
united to the control of the control	ley, gonge eent, follow, join eent, cool eent, c	non-ito tto-hen non-ito tto-hen non-ito tto-middle non-ito tto-kel lito-gashira lito-gashira lito-gashira lito-hen	Textile Vague	Cocoon Bind Cut Bind Cocoon Cocoon Silk Hang Craft Dye Hang Bind Cord Colour Colour Colour Colour Coco Silk Bind Cord Cord Silk Bind Bind Cord Bind Bind Bind	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	son see see see see see see see see see se	tani tsu, mama tsu, mama tsu, mama tsu, mama tsu, mama tsu tsu maborosh tsu tsu muraski tsu	phoents, grink "test, glast". — "Intelligation ground put straget/bread straight" (Gal), "pull stranget/bread straight" (Gapwa) or 'binding and stranget/bread straight" (Gapwa) and 'binding and 'bind
inh Ching Ching Cocco Cocc	len, gorge ent, follow, join enter, follow, enter enter, fol	non-ito tto-hen non-ito tto-hen non-ito tto-middle tto-middle tto-middle tto-gashira tto-gashira tto-gashira tto-gashira tto-gashira tto-gashira tto-ben tto-hen tto-hen tto-hen tto-hen tto-hen tto-hen	Textile Vague	Cocoon Bind Cut Bind Cocoon Silk Hang Hang Bind Cocoon Colour Cord Cord Cord Cord Silk Cut Silk Cut Silk Cut Silk Cut Cut Silk Cut Silk Cut	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	son see see see see see see see see see se	tsu, mama tsu, mama tsu, mama tsu, mama tsu, mama novatori mayo tsa sarawa tsarawa tsun tsun tsun tsun tsun tsun tsun tsun	phoetics, print "tests, plant". — "The Targeth's to peed ut strengt-thread straight" (Gal), "pull strangs-thread stayle" (Egraws) or 'binding the print of the "test" of
	ley, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going fee, going	non-ito tto-hen non-ito tto-hen non-ito tto-middle tto-middle tto-middle tto-gashira tto-gashira tto-gashira tto-gashira tto-gashira tto-gashira tto-ben tto-hen tto-hen tto-hen tto-hen tto-hen tto-hen	Textile Vague	Cocoon Bind Cut Bind Cocoon Silk Hang Hang Bind Cocoon Colour Colour Cord Colour Colour Silk Silk Bind Silk Silk Bind Silk Bind Silk	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	són kell kell kell kell kell kell kell kel	tani tsu, mama t	phoetics, print "tests, plant". — "Just transpill", those plus strongs/thread straight" (Gu), "pull strongs/thread stight" (Dipawa) or 'brinding plus strongs/thread straight" (Gu), "pull strongs/thread stight" (Dipawa) or 'brinding plus plus strongs/thread straight" (Gipawa) or 'brinding or 'brinding plus strongs/thread stight" (Dipawa) or 'brinding or 'brinding plus strongs/thread stight (Gipawa) or 'brinding or 'br
	len, gorge ent, follow, join enter, follow, enter enter, fol	non-ito tto-hen non-ito tto-hen non-ito tto-middle tto-middle tto-middle tto-gashira tto-gashira tto-gashira tto-gashira tto-gashira tto-gashira tto-ben tto-hen tto-hen tto-hen tto-hen tto-hen tto-hen	Textile Vague	Cocoon Bind Cut Bind Cocoon Silk Hang Hang Bind Cocoon Colour Cord Cord Cord Cord Silk Cut Silk Cut Silk Cut Silk Cut Cut Silk Cut Silk Cut	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	son see see see see see see see see see se	tsu, mama tsu, mama tsu, mama tsu, mama tsu, mama novatori mayo tsa sarawa tsarawa tsun tsun tsun tsun tsun tsun tsun tsun	phoents, grink "test, plant". — "Intelligation pour pub straigniffered straight" (Gal), "pull straigniffered stight" (Ogawa) or 'binding completed straight (Gal), "pull straight," (Gal), "pull stra
Inhomosophy and attention of the control of the con	ley, gonge ley, gonge event, fotlow, join event, fotlow, f	non-ito ito-hen non-ito ito-middle ito-gashira ito-gashira ito-gashira ito-gashira ito-gashira ito-gashira ito-gashira ito-shifa ito-shifa ito-shifa ito-shifa ito-shifa ito-hen	Trastile Vague Textile Tex	Cocoon Bind Cott Bind Cocoon Silk Hang Hang Hang Hang Hang Hind Cocoon Ope Silk Silk Cord Colour Unravel	X X X X X X X X X X X X X X X X X X X	x x x x x x x x x x x x x x x x x x x	sion sion sion sion sion sion sion sion	tsu, mama tsu, mama tsu, mama tsu, mama tsu, mama novatori mayo tsa sarawa tsarawa tsun tsun tsun tsun tsun tsun tsun tsun	phoetics, print "tests, plant". — "Intelligent you but strengt-thread straight" (Gul), "pull straight-thread stight" (Digww) or 'binding print straight," though straight-thread straight (Gul), "pull straight-thread stight" (Digww) or 'binding or 'binding print you have been a print of the pull straight-thread straight (Gigww). Shirth-have thread from coccon surface". In Conglishin, Yound him her thread from concon surface. In Conglishin, Yound him with the below) as phonetic with associated sense "casplit, enranged". Into Date 1, 0. spirely joined threads, and sense to take oil to show repetition. Shirakwan, however, tak things right, as here) as "cut threads", a does Gu. In Colorad shire "in threads", a does Gu. In Colorad shire "in et 823) as phonetic with associated sense taken wirously as ill 'topleon', giving brid creat feathers' (Tatol), or ill your you connect, gring brid creat feathers' (Tatol), or ill your wire, grower threads the shire wirously as ill 'topleon', giving brid creat feathers' (Tatol), or ill your wire, grower threads the him based state of the armide of deep received by Manufacen in a "law of the armide of deep received by Manufacen in a "law of the armide of deep received by Manufacen in a "law of the armide of deep received by Manufacen and a size followed by Schusscher). Six cocons: Int generally agreed that the components are El "surfi dis and fift in thread; the better strates in a discrenation of the armide of deep received by Manufacen and Carlo (Manufacen and Manufacen and Manufacen and Manufacen and Carlo (Manufacen and Manufacen an
inh chin c	len, gonge	non-ito ito-hen non-ito ito-hen non-ito ito-middle non-ito ito-kei ito-kei ito-kei ito-gashira ito-gashira ito-gashira ito-gashira ito-hen	Trustile Vague	Cocoon Bind Cut Bind Cocoon Silk Hang Hang Hang Hang Hang Hang Hang Hang	X X X X X X X X X X X X X X X X X X X	X X X X X X X X X X X X X X X X X X X	so bet leet leet leet leet leet leet leet	tan tan tan tan maka mana maka maka maka maka maka ma	phoetics, print "tests," plant". — "The Trangist" for one plus strengt/thread straight" (Gall, "pull strengt/thread stepte" (Digews.) or 'tends of the tests of the plus strengt/thread stepter (Digews.) or 'tends of the plus strengt/thread stepter.) or 'tends of the concease under
inh chin c	len, gonge	non-ito ito-hen non-ito ito-middle ito-gashira ito-gashira ito-gashira ito-gashira ito-gashira ito-gashira ito-gashira ito-shifa ito-shifa ito-shifa ito-shifa ito-shifa ito-hen	Trustile Vague	Cocoon Bind Cott Bind Cocoon Silk Hang Hang Hang Hang Hang Hind Cocoon Ope Silk Silk Cord Colour Unravel	X X X X X X X X X X X X X X X X X X X	X X X X X X X X X X X X X X X X X X X	sion sion sion sion sion sion sion sion	tos, mama riskatori, mayo riskatori, mayo arawa arawa tsuru funabata sa sabara makoroshi tsuru funabata sa sabara murasaki ttuku tsuku tsu	phoetics, print "tests, plant". — "The Trangible" from ground strengts/throad straight" (Gul), "pull straighty/throad stight" (Opena) or 'ten's to ground's cell's zerocitate desires are non seen as 'now bard, 'then 'revey lift' (Opena). Sincharison's through extension or in the either bard of Solice steelanded series as 'down from surface', 'then 'down 'thread' from concorn surface'. In Congrainsh, broad him her the thread' Took lists extended series as 'down from surface', 'then 'down 'thread' from concorn surface'. In Congrainsh, broad with 'en New New Bedevil as phonetic with associated seme 'caspit,' engaged. Into Date 31 is spirely joined thread's, and seens to take oil to those repetition. Shirakawa, however, tall desire right, as there) as 'Cut thread's, as does die. In Clound slave': see 1823 as phonetic with associated seme taken worously as ill 'toplend', going bird control of the seminal of the control of the cell of the cel
	len, gonge ennt, fotlow, join ennt, fotlow, f	non-ito ito-hen non-ito ito-hen non-ito ito-monito ito-monito ito-gashira ito-gashira ito-gashira ito-panito ito-hen i	Textile Vague	Cocoon Bind Cut Bind Cocoon Silk Hang Hang Colour Dye Silk Ends Colour C	X X X X X X X X X X X X X X X X X X X	x	so less less less less less less less le	tan tan tan tan managa makarata maya makarata maya makarata maya makarata maya makarata makar	phoetics, print "tests, plant". — "The Targath's top and strange/thread straight" (Gal), "pull strange/thread straight" (Gapwa) or 'binding complete and public and the straight of the strai
Industrial choice ch	ley, going event, follow, join event, follow, follow, follow, event, follow, event, ev	non-ito ito-hen non-ito ito-hen non-ito ito-middle ito-gashira ito-gashira ito-gashira ito-gashira ito-gashira ito-hen	Textile Vague	Cocoon Blind Blind Cod Blind Cocoon Silk Hang Coraft Dye Hang Cod Colour Colour Colour Colour Coro Coro Coro Coro Coro Coro Colour Coro Coro Coro Coro Coro Coro Coro C	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	so lesi lesi lesi lesi lesi lesi lesi lesi	tou, mama tou, mama tou, mama rowatori mayo arowa aro	phoetics, print "tests, plant". — "The Taragibit's role of public straight bread straight" (Gal), "pull straight; bread stight" (Digwas) or 'brinding and straight bread stight" (Digwas) or 'brinding and public straight bread stight of the straight of th
united to the state of the stat	len, gorge	non-ito ito-hun non-ito ito-hun ito-non-ito ito-non-ito ito-non-ito ito-non-ito ito-non-ito ito-non-ito ito-non-ito ito-hun it	Tractile Vague	Cocoon Blind Blind Cut Blind Cocoon Silk Hang Lang Lang Lang Lang Lang Lang Lang L	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	so bet leet leet leet leet leet leet leet	tan tan tan tan maka maka maka maka maka maka maka ma	phoetics, print "tests, plant". — "The Targath's top out strength thread straight" (Gal), "pull straight/head stight" (Digwa) or 'binding complete and published straight (Gal), "pull straight/head stight" (Digwa) or 'binding complete and the straight of
united to the state of the stat	ley, going event, follow, join event, follow, follow, follow, event, follow, event, ev	non-ito ito-hun non-ito ito-hun ito-non-ito ito-non-ito ito-non-ito ito-non-ito ito-non-ito ito-non-ito ito-non-ito ito-hun it	Textile Vague	Coolon Blind Blind Cott Blind Cocoon Silk Hang Carl Hang Cord Hang Cord Cord Cord Cord Cord Cord Cord Cord	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	so bet leet leet leet leet leet leet leet	tan tan tan tan maka maka maka maka maka maka maka ma	phoetics, print "tests, plant". — "The Trangible" from good strongs throwed straight" (Gu), "pull strangs, throw on the content of the conte
unimos de la companya del companya de la companya de la companya del companya de la companya de	len, gorge ener, fellow, jain en	non-ito ito-hen non-ito ito-hen ito-middle ito-middle ito-middle ito-gashtra ito-gashtra ito-gashtra ito-gashtra ito-gashtra ito-gashtra ito-gashtra ito-gashtra ito-hen ito-h	Tractile Vague	Cocoon Blind Blind Cot Blind Cocoon Silk Hang Craft Dye Hang Hang Cord Cord Silk Silk Cord Unclose Unclose Silk Unclose Blind Silk Unrawel Thin, fine Coloo Oge Blind Silk Thing, fine Coloo Oge Blind Thing Colo Og	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	so teel leet leet leet leet leet leet lee	tan tan tan tan maka maka maka maka maka maka maka ma	phoestic, print, "text, plant". — "The Taragible," to go but strange, threeted straight" (Gu), "pull strange, threeted style" (Digswa) or 'broring and trange, threeted style (Digswa) and 'broring and
choice of the ch	ley, gonge event, fotlow, join event, fotlow,	non-ito ito-hen coon-ito ito-hen coon-ito ito-modele ito-kei it	Textile Vague	Cocoon Blind Bind Cod Bind Cocoon Silk Hang Coraft Oye Dye Colour Colour Corol Silk Lineage Unrawel Thin, fine Lineage Unrawel Thin, fine Lineage Unrawel Thin, fine Lineage Thing Rind Silk Lineage Thing Thing Rind Silk Lineage Thing T	X X X X X X X X X X X X X X X X X X X	x x x x x x x x x x x x x x x x x x x	so les	tan tan tan tan managa	phoetics, print "tests, plant". — "The Taragisth's pole of public directives of traingist" (Gall, "public strings/thread stayle" (Ogawa) or 'binding' thread stayle (Ogawa) or 'binding' threa
chicked and attack of the control of	len, gonge ennt, fotlow, join ennt, fotlow, fotlow, join ennt, fotlow, fotlow	non-ito non-ito non-ito tro-middle tro-gashtra tro-gashtra tro-gashtra tro-gashtra tro-pan tr	Tractile Vague	Control Blind Blind Cott Blind Cocoon Silk Hang Hang Hang Cord Tangle	x x x x x x x x x x x x x x x x x x x	X X X X X X X X X X X X X X X X X X X	só les	tan tan tan tan maka maka maka maka maka maka maka ma	phoetics, print "tests, plant". — "The Targaths' to post a support simplify thread straight" (Gall, "pull straight; Yeard sight" (Ggawa) or "binding thread straight" (Ggawa) and "binding thread straight" (Ggawa) (
ualina inhibitati na mana atta atta atta atta atta atta a	len, gorge	non-ito ito-hen non-ito ito-hen ito-middle ito-hen ito-middle ito-hen	Textile Vague	Control Blind Blind Cott Blind Cocoon Silk Hang Hang Hang Cord Tangle	X X X X X X X X X X X X X X X X X X X	X X X X X X X X X X X X X X X X X X X	só les	tou, mama tou, mama tou, mama tou, mama reveatori mayo arrava arrava sa maborosin furubata sh tsunu furubata sh tsunubata sh tsunubata sh tsunubata sh tsunubata sh tsunubata sh tsunubata s	phoetics, print "tests, plant". — "The Trangible" from ground strongest between a transport (Gapta, Serial strongest) when it is provided to the company of the strongest of the company
chickets and the control of the cont	len, gorge ener, fellow, join ener, fellow, fellow, join ener, fellow, fellow, join ener, fellow, fellow, join ener, fellow,	non-ito ito-hen non-ito ito-hen ito-middle ito-hen it	Textile Vague	Cocoon Bind Bind Cot Bind Cocoon Silk Hang Craft Dye Hang Hang Hang Cord Cord Cord Cord Cord University University University Bind Tangle Bind Tangle Bind Tangle Bind Tangle Bind Tangle Jonn'Link	X X X X X X X X X X X X X X X X X X X	X X X X X X X X X X X X X X X X X X X	so teel leet leet leet leet leet leet lee	tosi, mama riswatori mayu arawa arawa arawa arawa arawa arawa tsuru funabata tsur	phoetics, point "tests, plast". — "The Targeth's top apul strengt/thread straight" (Gall, "pull strangt/thread straight" (Ggaws) or "binding for the tests of the pull straight (March 1984) and the straight (Ggaws) or "binding for the tests of the pull straight (March 1984) and the straight (Ggaws) or "binding for the control of the straight (Ggaws) or "binding for
	ley, going energy, fellow, join energy, fe	non-ito ito-hen non-ito ito-hen non-ito ito-hen ito-del ito-hen	Textile Vague	Cocoon Blind Bind Cod Bind Cocoon Silk Hang Craft Oye Dye Hang Bind Cord Colour Colour Colour Cord Unrawel Bind Silk Lineage Unrawel Bind Silk Lineage Unrawel Thin, fine Bind Silk Lineage Li	x x x x x x x x x x x x x x x x x x x	x x x x x x x x x x x x x x x x x x x	so bet	tan tan tan tan managa makarasa makaras	phoetics, print "tests, plant". — "The Taragisth's pole of put strongs/thread straight" (Gall, "pull strongs/thread stayle" (Ggawa) or 'binding' thread stops of the Color of
united to the control of the control	len, gorge ener, fellow, join ener, fellow, fellow, join ener, fellow, fellow, join ener, fellow, fellow, join ener, fellow,	non-ito non-ito non-ito non-ito ito-han non-ito ito-middle ito-middle ito-middle ito-gashtra ito-gashtra ito-gashtra ito-gashtra ito-gashtra ito-gashtra ito-gashtra ito-gashtra ito-pan ito-han ito-han	Textile Vague	Control Blind Blind Cot Blind Blind Cocoon Silk Hang Hang Hang Cord Colour Colour Colour Colour Colour Tanglo Blind Tanglo Blind Tanglo Blind Tanglo Blind Tanglo Tang	X X X X X X X X X X X X X X X X X X X	x x x x x x x x x x x x x x x x x x x	so bet	tosi, mama riswatori mayu arawa arawa arawa arawa arawa arawa tsuru funabata tsur	phoetics, point "tests, plast". — "The Targeths' to posit a supplicational straight' (Gall, "pull straight," (Figures) or "bindings" (Gaptes) of bindings" (Gaptes) or "bindings" (Gaptes)
inh hundred programme of the programme o	len, gonge ennt, fotlow, join en	non-ito non	Testile Vague	Cocoon Bind Bind Cut Bind Cocoon Silk Hang Hang Hang Hang Cord Colour Col	X X X X X X X X X X X X X X X X X X X	x x x x x x x x x x x x x x x x x x x	só les	tos, mama tos, mama niwatori mayu arawa arawa tosu maborooli tosu tosu funatori funatori funatori tosu tosu funatori funatori tosu tosu funatori tosu tosu	phoetics, point "tests, plast". — "In trangist" to go put strongs/thread straight" (Gall, "pull strongs/thread stayle" (Ingaws) or "binding for the put strongs/thread straight" (Gall, "pull strongs/thread stayle") (Gall, "buf strongs/thread