

James W. Heisig • Timothy W. Richardson

Remembering Traditional Hanzi 1

*How Not to Forget the Meaning and Writing
of Chinese Characters*

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BY THE SAME AUTHORS

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REMEMBERING TRADITIONAL HANZI

*How Not to Forget the Meaning
and Writing of Chinese Characters*

Book 1

James W. Heisig

Timothy W. Richardson



University of Hawai'i Press
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INTRODUCTION

THE AIM OF THIS course is to help you teach yourself, as quickly and efficiently as possible, the meaning and writing of the 3,000 most commonly used Chinese characters. The course is intended not only for beginners, but also for more advanced students looking for some way to systematize what they already know and gain relief from the constant frustration of forgetting how to write the characters. By showing how to break down the complexities of the characters into their basic elements, assigning meanings to those elements, and arranging the characters in a unique and rational order, the method aims to make use of the structural properties of the writing system itself to reduce the burden on memory.

The 55 lessons that make up Book 1 cover the 1,000 most commonly used characters in the Chinese writing system, plus another 500 included either because they are needed to preserve the logical ordering of the material or because they are especially easy to learn at this early stage. Book 2 will add another 1,500 characters and has been arranged so that those who wish to do so may study the two volumes at the same time. Together they comprise 3,000 characters—all of them selected on the basis of the frequency with which they appear in written Chinese. What you will *not* learn in either of these volumes is how to pronounce any of these characters or how to combine them to form new words. Since this breaks with conventional methods for teaching characters, it is important that you understand the rationale behind the approach before setting out.

To students approaching Chinese from a mother tongue written with an alphabet, the characters represent a forbidding obstacle, one that involves the memorization of thousands of complex configurations, each of which has to be tethered to a particular sound and a particular meaning or function. Focusing for the moment just on what is involved in trying to commit the written forms to memory, imagine yourself holding a kaleidoscope up to the light as still as possible, trying to fix in memory the particular pattern that the play of light and mirrors and colored stones has created. Chances are, your mind is unaccustomed to processing such material and it will take some time to organize the pattern for retention and recall. But let us suppose that you succeed after ten or fifteen minutes. You close your eyes, trace the pattern in your head, and

then check your image against the original pattern, repeating the process until you are sure you have it committed to memory.

Then someone passes by and jars your elbow. The pattern is lost forever and in its place a new jumble appears. Immediately your memory begins to scramble. You set the kaleidoscope aside, sit down, and try to draw what you had just memorized, but to no avail. There is simply nothing left in memory to grab hold of. The characters are like that. One can sit at one's desk and drill a number of characters for an hour or two, only to discover on the morrow that when something similar is seen, the former memory is erased or hopelessly confused by the new information. No wonder learners begin to think that they simply don't have a good memory for characters, or decide that learning to write characters is not so important anyway.

In many cases failure to retain what has been learned has much less to do with a lack of ability than with the lack of a method of learning adjusted to the circumstances of the learner. Of course we forget, and some of us forget more than others. But some of this forgetting is due to a simple misuse, even abuse, of our powers of memory, and is therefore preventable. The first step to prevention is to break with certain preconceptions about learning to write Chinese.

UPROOTING BIASES ABOUT CHARACTER LEARNING

One bias circulating among teachers and students of the Chinese language is that a character's *meaning, pronunciation, and writing need to be learned at the same time*. Chinese textbooks typically include all three bits of information for each character or compound term as it is introduced, in addition to supplying details about grammatical function and examples of usage. Of course, these things are important, but to have to learn them all at once places an unreasonable burden on memory. Little wonder that the brain slows down or grinds to a complete halt.

The Chinese themselves are not faced with this problem. As children, they are exposed first to the spoken language, learning how to associate sounds with meanings. When the time comes to learn how to read, they already have at their disposal a solid basis of words whose sounds and meanings are familiar to them; all that remains is to associate those words with written forms. Doing so opens them to printed texts, which, in turn, helps them assimilate new words and characters. Those of us who come to the language as adults can gain a similar advantage by tying each of the character forms to a particular unit of pronunciation and meaning, a "key word" in English, that we already know.

Before you dismiss the idea of affixing English words to Chinese characters out of hand, consider this: all the Chinese dialects, no matter how mutually unintelligible they are when spoken, use the same characters for writing. These

characters convey the same meaning, no matter how they are pronounced. What is more, when the Japanese use Chinese characters, they assign them still other pronunciations. In other words, there is nothing in the nature of a character dictating that it must be verbalized one way or another. Unlike students coming to Chinese from an alphabetically written language, the Japanese already know the meaning and writing of a great many of the characters. By the time you finish this course, you will be in a position similar to theirs. Of course, you will eventually need to learn Chinese pronunciations, just as Japanese students do. But adding difficult and unfamiliar sounds to a solid knowledge of character forms is a much more manageable task than trying to memorize meaning, pronunciation, and writing all at the same time.

If some separation of learning tasks seems reasonable, then why not acquire a sizable vocabulary of Chinese pronunciations and meanings first—as the Chinese children do—and then pick up writing later? After all, oral language is the older, more universal, and more ordinary means of communication. Hence the bias that *if anything is to be postponed, it should be the introduction of the writing system*. The truth is, written characters bring a high degree of clarity to the multiplicity of meanings carried by homophones in the spoken language. For example, even an ordinary pocket dictionary of Mandarin lists some 60 characters that are pronounced *yi* in one or another of its tonal variants, with at least 30 distinct characters in the fourth tone alone. Each of these characters carries its own meaning or meanings, which the simple syllable *yi* of itself cannot communicate. Beginning with characters and their meanings greatly reduces this ambiguity.

The idea that writing should come after speaking is bolstered by another, more pervasive bias: *the writing of characters is the most complex part of the language to learn*. In fact, it is a far simpler task than is often supposed, as these books hope to demonstrate. In addition, beginning with the writing leaves the student with solid units of form and meaning to which Chinese pronunciations can then be attached. Even more important, completing what is usually perceived to be the most challenging task first, and in a relatively short period of time, rather than leaving it for later, cannot help but motivate one to carry on with the language. Given high attrition rates among students of Chinese in the West, the role of such positive reinforcement is not to be discounted.

Yet another bias that needs uprooting is the idea that *characters can only be mastered through constant drill and repetition*. Traditional methods for approaching the Chinese writing system have been the same as those for learning alphabets: practice writing the characters one by one, over and over again, for as long as it takes. Whatever ascetic value there is in such an exercise, it is hardly the most efficient way to approach character study. The reason this bias

has such a strong hold on students of Chinese is that persons completely ignorant of the Chinese writing system naturally rely on teachers who have learned characters from childhood. Surely a pedagogy with many centuries of history behind it and over a billion users demands our respect. Here again, the prevailing wisdom is deceptive.

Native speakers of Chinese are clearly in a position to teach a good many things about their language, but they are not necessarily qualified to answer questions from non-native speakers about how best to learn the characters, for the simple reason that they themselves have never been in the situation of having to ask such a question. Having begun their study as children, in whom the powers of abstraction were not yet developed and for whom rote memory was the only option, they cannot be expected to fully grasp the learning potential an adult brings to the study of the characters. As children, we were all good *imitators*, with few habits to get in the way of our absorption of new skills. But we did not become good *learners* until we had the ability to classify, categorize, and organize discreet bits of information into larger blocks. This is precisely what young children cannot do with character forms and why they have no choice but to rely on imitation and repetition. Whatever educational and social advantages there may be to having an entire school population study Chinese characters by writing them again and again from an early age, for the adult approaching the language from the outside it amounts to little more than a gigantic waste of time. A touch of irreverence towards current pedagogical conventions, along with a little rethinking of the way the characters are studied and the order in which they are learned, can produce far better results than simple reliance on methods designed for the teaching of children.

The approach followed in these pages incorporates important elements of all three broad areas into which cognitive learning strategies are thought to fall—organization, elaboration, and rehearsal—and entails a strong reliance on memory techniques or “mnemonics.” The very word is sure to tap into predispositions against the use of mnemonics in general, and for the learning of Chinese characters in particular. Here, too, the biases run deep, and we can do little more in these introductory remarks than try to identify them and offer a brief response.¹

For some, reservations about mnemonics are grounded in the image of dis-

1. For more developed arguments making a case for mnemonics, see K. L. Higbee, *Your Memory: How it Works and How to Improve it* (New York: Prentice-Hall, 1988); see also T. W. Richardson, “Chinese Character Memorization and Literacy: Theoretical and Empirical Perspectives on a Sophisticated Version of an Old Strategy,” in Andreas Guder, Jiang Xin, and Wan Yixin, eds., 对外汉字的认知与教学 [The cognition, learning, and teaching of Chinese characters] (Beijing: Beijing Language and Culture University Press, 2007).

reputable charlatans who hype expensive memory-training courses as the key to a better job and a better life. It is true that exaggerated claims have been made, but empirical studies over the last several decades have clearly demonstrated that well-conceived mnemonic devices can be very useful for certain memory tasks. This has lead many scholars to recommend them as legitimate learning strategies.

These scholarly developments also help address another concern: *mnemonics are simply too bizarre or too silly to use*. Actually, they can be quite sophisticated and elegant. Surely the more important question is whether they work or not. The whole range of possibilities, from the silly to the sophisticated, leaves ample room for personal taste or preference in determining what best facilitates learning.

Still another apprehension some may have is that *mnemonic devices clutter the mind and separate the learner from the matter to be learned*. On the contrary, insofar as such devices provide meaning and organization that would not otherwise exist, they actually unclutter the mind. Besides, once recall for a particular item has become automatic, the mnemonic initially used to fix that item in memory usually falls away of its own accord.

The dominant bias against the use of mnemonics for learning Chinese characters is that *it is inappropriate to overstep the boundaries of current etymological knowledge, even more so when these liberties are taken without drawing attention to the fact. To do so is not to communicate the “truth” about the characters*. This complaint speaks directly to what you will meet in these pages. On one hand, much of the course is grounded in scholarly consensus on the history of the characters. On the other, we have not hesitated to ignore established etymologies whenever doing so seemed pedagogically useful. In fact, the course relies heavily on fictions of our own invention. At least two reasons support this choice. For one thing, even the most comprehensive account of how particular characters were formed may be far from the whole “truth” concerning them. Much remains speculative or unknown. For another, however reliable the etymological information may be, for most learners of Chinese it is not as crucial as finding relief for memory—which is what we have tried to provide here. Should a student later turn to etymological studies, the procedure we have followed will become more transparent, and the fact that we did not indicate each departure from an established etymology should not cause any obstacle to learning. With this, we lay the question of mnemonics to rest.

Two final and related biases require brief comment: (1) *the learning of individual characters in isolation from compound words and grammatical patterns is mistaken*; and (2) *a single key word is often inadequate to cover a character’s meaning*.

We acknowledge that effective reading requires a knowledge of compound words and grammatical patterns; however, we concur with those who stress the value of learning individual characters well in order to solidify “the network of possible morphemes upon which all dual and multi-character words are built.”² Similarly, we are aware that one-word definitions are of limited use; however, we agree with those who see them as a solid starting point for developing a richer and more nuanced understanding. The study of individual characters, each with a distinct meaning, is only a first step towards literacy in Chinese. For the rest, only a broad and prolonged contact with the written language will suffice.

A SHORT HISTORY OF THE COURSE

When James Heisig arrived in Japan some thirty years ago, he came with no knowledge of the language. Travels through Asia had delayed his arrival at the language school where he had been pre-enrolled by his sponsors. He decided to forego classes and “catch up” on his own by working through a stack of books on grammar and structure. Through conversations with teachers and other students he soon realized that he should not postpone the study of the kanji (as the Chinese characters are called in Japanese), which, all were agreed, was the biggest chore of all. Having no idea at all how the kanji “worked” in the language, yet having found his own pace, he decided—against the advice of nearly everyone around him—to continue to study on his own rather than join one of the beginners’ classes. He began studying the kanji one month after his arrival.

The first few days he spent poring over whatever he could find on the history and etymology of Japanese characters, and examining the wide variety of systems on the market for studying them. It was during those days that the basic idea underlying the method of these books came to him. The following weeks he devoted himself day and night to experimenting with the idea, which worked well enough to encourage him to carry on with it. Before the month was out he had learned the meaning and writing of some 1,900 characters and had satisfied himself that he would retain what he had memorized. It was not long before he became aware that something extraordinary had taken place.

For himself, the method he was following seemed so simple, even infantile, that it was almost an embarrassment to talk about it. And it had happened as

2. E. B. Hayes, “The Relationship between ‘Word Length’ and Memorability among Non-Native Readers of Chinese Mandarin,” *Journal of the Chinese Language Teacher’s Association* 25/3 (1990), 38.

such a matter of course that he was quite unprepared for the reaction it caused. On the one hand, some at the school accused him of having a short-term photographic memory that would fade with time. On the other, there were those who pressed him to write up his “methods” for their benefit, which he did. The resulting book, originally titled *Adventures in Kanji-Land* and changed in later printings to *Remembering the Kanji*, has gone through numerous editions and been adapted for German, Spanish, French, and Portuguese.³

Timothy Richardson, a language teacher who had studied some Chinese at the university level, came upon a copy of *Remembering the Kanji* in the early 1990s. He quickly became interested in the possibility of adapting the work for students of Chinese. In subsequent doctoral work at the University of Texas at Austin, he focused on the method for his dissertation and subjected it to an extensive examination in terms of relevant theory and research.⁴ This required careful consideration not only of the underlying cognitive processes that the method might be expected to involve but also of its reasonableness in terms of prevailing perspectives on vocabulary development and reading. His work also entailed the compilation of a new list of 1,000 high-frequency Chinese characters and their integration into a skeletal Chinese version of Heisig’s original book. The results were so encouraging that Richardson sent a copy to Heisig with the suggestion that they join forces on a complete Chinese edition. Thus it was that our collaboration began.

Two immediate problems presented themselves: first, whether to opt for traditional Chinese writing or to follow the simplified forms of Mainland China; and second, how many characters to include, and which ones.

The first problem was eventually resolved with a decision to produce two parallel courses, one for each system of writing. Arguments for a learner’s beginning with one or the other each have their points, and it is not our wish to take sides in the debate, even though both of us began with traditional characters. That said, the student should know that certain overlaps in the books

3. *Adventures in Kanji-Land* (1978), subsequently reissued as *Remembering the Kanji* (Honolulu: University of Hawai‘i Press, 2007, 5th edition, 22nd printing). Other language editions include *Kanji para recordar 1: Curso mnemotécnico para el aprendizaje de la escritura y el significado de los caracteres japoneses*, with Marc Bernabé and Verònica Calafell (Barcelona: Editorial Herder, 2005, 3rd printing); *Die Kanji lernen und behalten 1. Bedeutung und Schreibweise der japanischen Schriftzeichen*, with Robert Rauther (Frankfurt-am-Main: Vittorio Klostermann Verlag, 2006, 2nd printing); *Les Kanji dans la tête: Apprendre à ne pas oublier le sens et l’écriture des caractères japonais*, Yves Maniette (2005, 2nd printing); *Kanji: Imaginar para aprender*, with Rafael Shoji (São Paulo: JBC Editora, 2009).

4. T. W. Richardson, *James W. Heisig’s System for Remembering Kanji: An Examination of Relevant Theory and Research, and a 1,000-Character Adaptation for Chinese*. Doctoral dissertation, The University of Texas at Austin, 1998.

would only cause confusion if the two versions are studied simultaneously. If your aim is to achieve fluency in writing both systems, then it is preferable to begin with the traditional. If you are sure you will be content with recognizing the traditional and writing the simplified, then begin with the latter.

The first step to resolving our second problem was to settle on introducing a total of 3,000 most frequently used characters. This number may fall below the 3,500 to 4,500 characters that are generally thought necessary for full proficiency, but it also happens to represent about 99.5% of the characters found in running Chinese texts, as large-scale frequency counts show. What is more, students who have learned to write these 3,000 characters will be equipped with the tools for learning to write additional characters as the need arises. Next, since the top 1,000 entries in our complete frequency list account for approximately 90% of characters in running texts,⁵ we decided to include all of them in the first book of both the traditional and simplified sets.

Frequency questions aside, the figure of 3,000 characters also makes available certain “economies of scale” that are possible with the method, which fewer characters would not. In the business world, economies of scale are said to arise when an increase in the scale of production leads to a decline in costs per unit. If we are producing widgets, the production cost per widget goes down as more are produced, because the initial investment in machinery has already been made. Similarly, using the method laid out in these pages to learn 3,000 characters, rather than 1,000, for instance, results in a decrease in learning cost per character, because an investment in basic mental “machinery” is largely made early on. In other words, time and effort expended at the outset yields much better returns as more characters are learned.

When it came to deciding just which characters to include and on what grounds, the challenge proved far greater than we had counted on. Frequency lists compiled by specialists do indeed exist. Some of them list only traditional characters and others only simplified; some of them are more formal and others less so; some of them are more technical and some less so; and so forth. What we wanted, however, was a general-use list of 3,000 characters that would

5. Based on three lists we consulted that include such data, the 3,000 most frequently used characters comprise 99.56%, 99.18%, and 99.43% of the total number of characters in their respective databases, while the top 1,000 characters comprise 90.3%, 89.14%, and 91.12% respectively. The three sources, in order, are: 新聞語料字頻統計表——語料庫為本研究系列之一 [Corpus-based frequency count of characters in Journal Chinese: Corpus based research series no. 1]. Technical Report no. 93-01 (Taipei: Academia Sinica Institute of Information Science, 1993); J. Da, “Modern Chinese Character Frequency List 现代语单字频率列表,” Chinese text computing. <<http://lingua.mtsu.edu/chinese-computing>> (2004); and C. H. Tsai, “Frequency of Usage and Number of Strokes of Chinese Characters.” <<http://technology.chnsai.org/charfreq/>> (1996).

apply to the whole of the Chinese-speaking world. In a strict sense, such a list is not possible. If you were to set two pages of identical Chinese text side by side, one in simplified characters, the other in traditional, about two-thirds of the characters would have exactly the same form on both sides. In other words, about one-third of characters in common use differ in form from one set to the other. Sometimes the discrepancies are slight, sometimes significant. Occasionally, two or more frequently used traditional characters are reduced to a single simplified character. Taking these and other considerations into account, we assembled a core list that was then adjusted to arrive at 3,000 characters for each of the two courses.

Sparing the reader a full account of the actual mechanics of completing the task, not to mention the many detours and dead-ends encountered along the way, the steps we took were basically these: We compared four major frequency lists, two traditional and two simplified,⁶ and supplemented our findings with yet another frequency list.⁷ All characters that were included among the top 3,050 on at least three of the four major lists—including those of exactly the same form and those of differing form but equivalent meaning across the traditional/simplified divide—were moved to a master list. Some 2,860 traditional characters, and just under 2,800 of their equivalents on the simplified side, met these criteria, the great majority of them appearing among the top 3,050 on all four lists.

In order to select the additional characters needed to bring this common master list up to 3,000 characters, a variety of other factors had to be juggled. Some characters, for example, clearly met the criteria on two lists and fell just outside of them on the two others, while others qualified on two of the four major lists and yet were given a high ranking on the supplemental list mentioned above. In some cases, items falling just outside of frequency criteria are important as components of other characters or often show up in beginning Chinese textbooks. (The character 餃/饺, which figures as the first half of the compound for “Chinese dumplings,” is a clear example of this and has been included in Book 2 of each of the courses.) Taking all these factors into account, we added more than 100 new characters to the master list. Another 14 characters representing useful nouns that did not quite meet the frequency criteria brought the total to 3,000 characters on the traditional side. Completing the

6. In addition to the three lists mentioned in footnote 5, see also 现代汉语频率词典 [Modern Chinese frequency dictionary] (Beijing: Beijing Language Institute, 1986), as cited in J. E. Dew, *6000 Chinese Words: A Vocabulary Frequency Handbook for Chinese Language Teachers and Students* (Taipei: SMC Publishing Inc., 1999).

7. 国家语言文字工作委员会汉字处 [National working committee on the written language], 现代汉语常用字表 [Modern Chinese frequently-used characters list] (Beijing: Yuwen, 1988).

simplified list required some 75 characters more to compensate for character amalgamations resulting from the simplification process.

The next step was to extract a selection of 1,000 characters that would serve as a foundation for the Book 1 of each of the courses. As part of the research for his dissertation, Richardson had found 580 characters that figured among the top 1,000 characters in five different sources.⁸ This was the starting point. Another 199 were included by taking characters that were in the top 1,000 in four of those sources and similarly ranked on either of two frequency lists that had not been consulted in the original research.⁹ Another 74 were included by taking characters that occurred in the top 1,000 in three of the original sources and similarly ranked on *both* of the new lists, bringing the total up to 853. An additional 74 characters that had appeared among the top 1,000 items on at least three of the four major lists gave us 927.

At each step of the way, an attempt was made to avoid arbitrariness, but the challenge was to relax frequency criteria only enough to include the number of characters we needed and no more. In selecting the remaining 73 characters of the total 1,000, we felt that pedagogical concerns and personal judgments should be given greater weight, because using frequency criteria alone had generated some anomalies that needed to be addressed. For example, frequency dictated the inclusion of the characters for “winter” and “spring,” but not for “summer” and “fall”; for “mama,” but not for “papa.” We therefore consulted a list of the 969 characters taught in the first four grades of elementary school in the Republic of China (ROC).¹⁰ Of these, 810 were exactly the same as the 927 we had selected based on frequency alone. The remaining 73 characters were drawn from the ROC list, always with an eye on the basic frequency lists. As an added check on the simplified side, we compared our list against one of the original sources, a list of the 1,000 characters most frequently used in textbooks in elementary and high schools in the People’s Republic of China (PRC).¹¹ The two lists had 904 characters in common,

8. *Corpus-Based Frequency Count of Characters in Journal Chinese*; M. K. M. Chan and B. Z. He, “A Study of the 1,000 Most Frequently Used Chinese Characters and their Simplification,” *Journal of the Chinese Language Teachers Association* 23/3 (1988), 49–68; R. M.-W. Choy, *Read and Write Chinese* (San Francisco, California: China West Book, 1990); *Chinese Vocabulary Cards* (New Haven: Far Eastern Publications, Yale University, n.d.); Tsai, “Frequency of Usage and Number of Strokes of Chinese Characters.” Note that Choy’s frequency data seem to have been taken from a 1928 study by Chen Hegin.

9. See *Modern Chinese Frequency Dictionary*; Da, “Modern Chinese Character Frequency List.”

10. “Target Characters by School Grade: Taiwan,” as listed by J. Lau at 黃橋 [Yellow-Bridge] <<http://www.yellowbridge.com/language/fc-options.php?deck=tw>>.

11. See Chan and He, “A Study of the 1,000 Most Frequently Used Chinese Characters.”

confirming the pedagogical value of the final list. Of course, all of the items on both the ROC and PRC lists that did not make it onto our list of the 1,000 most frequently used characters were included elsewhere in the master list of 3,000, many of them appearing among the 500 supplemental characters found in Book 1 of both the simplified and traditional courses.

THE BASICS OF THE METHOD

There is no better way to understand the method followed in these pages than to start using it. Still, readers have a right to know what they are getting into, so a brief explanation seems in order.

To begin with, all the characters are made up of pieces, or “primitive elements” as we shall call them here. These are the basic building blocks out of which all characters are constructed. Over 200 of these have been singled out as “radicals,” which are used in the organization of character dictionaries, but there are many others. Individual characters can also serve as primitive elements in other more complicated characters. If one is really determined to learn to write Chinese, and not just memorize a small number of characters to meet course requirements, it makes sense to take full advantage of these component parts by arranging the characters in the order best suited to memory.

This course begins, therefore, with a handful of uncomplicated primitive elements and combines them to make as many characters as possible. More elements are then thrown into the mix, a few at a time, allowing new characters to be learned—and so on, until there are no more left. The complete list of 3,000 characters has been divided into two volumes of 1,500 each, which can be studied either *sequentially* or *simultaneously*.

A clear advantage to beginning with Book 1 before going on to Book 2 is that early on one is able to concentrate on the more frequently used characters of the language. Following this *sequential approach*, not all of the characters that could be learned at a given point are actually introduced in their logical sequence; some of them are saved for Book 2. An advantage to studying the two volumes side by side is that all the characters that logically fall together at any given point can be learned at the same time. Details on this *simultaneous approach* are provided in the Introduction to Book 2.

In either case, the method followed in the two approaches is the same. Each primitive element is assigned its own concrete image, after which the images are arranged into a composite picture associated with a definition, a unique “key word,” given for each character. The key word is meant to capture a character’s principal meaning, or at least one of its more important meanings. It is often concrete and visually suggestive, but it can also be conceptual and abstract. In any event, it is the key word, or its use in a familiar English

phrase, that sets the stage for the composition of the elements into a single "story." As you will see, the stories are meant to stretch your imagination and get you close enough to the characters to befriend them, let them surprise you, inspire you, enlighten you, resist you, and seduce you; to make you smile or shudder or otherwise react emotionally in such a way as to fix the imagery in memory.

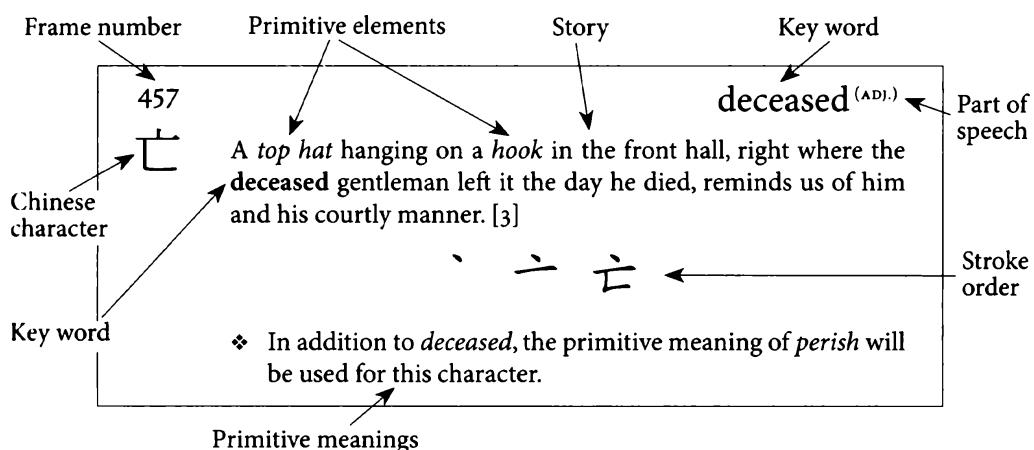
The whole process employs what we may call *imaginative memory*, by which we mean the faculty to recall images created purely in the mind, with no actual or remembered visual stimuli behind them. We are used to hills and roads, to the faces of people and the skylines of cities, to flowers, animals, and the phenomena of nature associated with *visual memory*. And while only a fraction of what we see is readily recalled, we are confident that, given proper attention, anything we choose to remember, we can. That confidence is lacking in the world of the characters, which generally show a remarkable lack of connection to the normal visual patterns with which we are comfortable. It is possible, however, to harness the powers of imagination to give meaning to character elements that visual memory is admittedly ill adapted for remembering. In fact, most students of the Chinese writing system do this from time to time on their own, devising their own imaginative aids, but without ever developing an organized approach to their use.

The stories and plots you will meet in these pages are all drawn with words; there are no pictures or cartoons to control or limit the way your imagination handles the information provided. There is no correct way of imagining; the sole criterion is that it work for you (though we will make frequent suggestions). The only thing you will be asked to draw are the characters themselves. But what you *see* when you make your drawing will be all yours, and most assuredly different from what scholars and historians see when they analyze the characters. A whole imaginary world will come to life for you out of the primitive elements. The more vividly you can visualize the things that inhabit this world, the less need there will be to review what you have learned. Many, if not most, of the characters can be remembered at first encounter, with no need to drill them later other than through the normal reinforcement of actually using them.

As you come to write more and more of the characters in practice, you will find that they all but write themselves once you have set pen to paper, much the same as the alphabet already does for you. In time you will find, as previously suggested, that most of the imagery and key-word meanings will have served their purpose and recede from active memory. Some, we should warn you, will stay with you forever.

THE DESIGN OF THIS BOOK

You will be guided at every step of the way, but a few things about the design of this book need to be clarified at the outset. Clusters of characters have been arranged into lessons of varying length. Many, but not all, focus on a particular class of primitive elements. Nothing more is intended by this than a way to break up the monotony and give you a sense of your overall progress. Each individual character is given its own frame, as in the example below:



Since the goal is not simply to remember a certain number of characters, but to learn *how* to remember them (and others not included in the course), this book has been divided into three parts. The first, *Stories*, provides a full associative story for each character. By directing the student's attention, at least for the length of time it takes to read the explanation and relate it to the written form of the character, we do most of the work, even as the student acquires a feeling for the method. In the next part, *Plots*, only skeletal outlines of stories are presented, leaving it to the student to work out the details by drawing on personal memory and fantasy. The final part, *Elements*, comprises the major portion of the book, and provides only the key word and the primitive meanings, leaving the remainder of the process to the student.

The stroke order is given in a hand-drawn font. You will notice variations from time to time between the printed form and the hand-drawn form of the same character. This is due to the fact that historical variants of some characters are in common use, especially on the traditional side, and to the fact that there has been no strict standardization of character forms. A given element will occasionally appear in different variations within the same Chinese font. Rather than draw attention to each instance of this, and in order to spare the user unnecessary frustration, we have brought consistency of form to all the characters, except where general usage suggests otherwise. It is best to be aware

of these character and font inconsistencies from the start, since sooner or later you will run into them in print and will need to know how to process them. In any case, we recommend that you stick with the hand-drawn forms as a model for writing.

There are five indexes included at the end of each volume; those in Book 2 are cumulative for the whole course. Index I shows all the characters in their hand-drawn form, in the order in which they are introduced in this book. Since discrepancies with the printed form do occur, the student would do well to consult this index in case of doubt. Beneath each character in Index I is its pronunciation, provided here for reference purposes. The list of elements singled out as primitives proper and brought together in Index II is restricted to basic elements that are not themselves characters, or at least not treated as such in this course. Index III organizes the characters in their dictionary order, first according to number of strokes and then according to radical. Index IV arranges the characters according to their pronunciation and is intended to facilitate the search for particular characters. Finally, Index V contains all the key-word and primitive meanings.

CONCLUDING COMMENTS

Before you start out on the course plotted in the following pages, your attention should be drawn to a few final points. First, you must be warned about setting out too quickly. It should not be assumed that, because the first characters are so elementary, they can be skipped over hastily. The method presented here needs to be learned step by step, lest you find yourself forced later to retreat to the first stages and start over. Some 20 or 25 characters per day would not be excessive for someone who has only a couple of hours to give to study. If you were to study them full time, there is no reason why all 1,500 characters in Book 1 could not be learned successfully in four to five weeks. Such a claim is bound to raise more eyebrows than hopes among experienced teachers, but Heisig's own experience with Japanese kanji, and reports from students around the world, bear that estimate out. In any case, by the time the first 200 characters have been studied, you should have discovered a rate of progress suitable to the time available.

Second, the repeated advice given to study the characters with pad and pencil should be taken seriously. While simply remembering the characters does not, you will discover, demand that they be written, there is really no better way to improve the aesthetic appearance of your writing and acquire a "natural feel" for the flow of the characters than by writing them. The method of this course will spare you the toil of writing the same character over and over in order to learn it, but it will not supply the fluency at writing that comes only with con-

stant practice. If pen and paper are inconvenient, you can always make do with the palm of the hand, as the Chinese themselves do. It provides a convenient square space for tracing characters with your index finger when riding in a bus or walking down the street.

Third, the characters are best reviewed by beginning with the key word, progressing to the respective story, and then writing the character itself. Once you have been able to perform these steps, reversing the order follows as a matter of course. More will be said about this later in the book.

Fourth, it is important to note that the best order for *learning* the characters is by no means the best order for *remembering* them. They need to be recalled when and where they are met, not in the sequence in which they are presented here. For that purpose, recommendations are given in Lesson 5 for designing flash cards for random review.

Finally, perhaps only one who has seen the method through to the end can appreciate both how truly uncomplicated and obvious it is, and how accessible to any average student willing to invest time and effort. But while the method is *simple* and does eliminate a great deal of inefficiency, the task is still not an *easy* one. It requires as much stamina, concentration, and imagination as one can bring to it. Of that, too, we are convinced.

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Nagoya, Japan
9 August 2007

Stories

LESSON 1

LET US BEGIN with a group of 15 characters, all of which you probably knew before you ever cracked the covers of this book. Each character has been provided with a *key word*—a simple word or phrase—to represent the basic meaning. Some of these characters will also serve later as *primitive elements* to help form other characters, often taking a different meaning, sometimes a purely fanciful invention, in the process. A remark preceded by a special symbol (❖) has been appended to alert you to the change in meaning.

The *number of strokes* of each character is given in square brackets at the end of each explanation, followed by the stroke-by-stroke *order of writing*. It cannot be stressed enough how important it is to learn to write the strokes of each character in proper order. As easy as these first characters may seem, study them all with a pad and pencil to get into the habit from the very start.

Finally, note that each key word has been carefully chosen and should not be tampered with in any way if you want to avoid confusion later on.

1

one

— In Chinese characters, the number one is laid on its side, unlike the Roman numeral 1 which stands upright. As you would expect, it is written from left to right. [1]



- ❖ When this character is used as a primitive element, the key-word meaning is often discarded, since it is too abstract to be of much help. Instead, the single horizontal stroke takes on the meaning of *floor* or *ceiling*, depending on its position: if it stands above another primitive, it means *ceiling*; if below, *floor*.

Take a moment in this very first frame to make sure you understand the difference between key words and primitive meanings. The KEY WORD represents the actual mean-

ing of the character. PRIMITIVE MEANINGS—which are drawn from the key word, the story, or the form of the character itself—are added occasionally to make the image of a character more concrete when it functions as a component part of other characters. You will soon see how much these primitive meanings broaden your options for creating memorable stories. Just remember that ONLY the key word is the actual character meaning; primitive meanings are just there to help with learning other characters.

2

two



Like the Roman numeral II, which reduplicates the numeral I, the character for **two** is a simple reduplication of the horizontal stroke that means *one*. The order of writing goes from above to below, with the first stroke slightly shorter. [2]



3

three



And like the Roman numeral III, which triples the numeral I, the character for **three** simply triples the single horizontal stroke. In writing it, think of “1 + 2 = 3” (— + 二 = 三) in order to keep the middle stroke shorter. [3]



4

four



This character is composed of two primitive elements, *mouth* 口 and *human legs* 人, both of which we will meet in the coming lessons. Assuming that you already knew how to write this character, we will pass over the “story” connected with it until later.

Note how the second stroke is written left-to-right and then top-to-bottom. This is consistent with what we have already seen in the first three numbers and leads us to a general principle that will be helpful when we come to more complicated characters later on: WRITE NORTH-TO-SOUTH, WEST-TO-EAST, NORTHWEST-TO-SOUTHEAST. [5]

一 □ ▣ 四 四

5

five

五

As with *four*, we shall postpone learning the primitive elements that make up this character. Note how the general principle we just learned in the preceding frame applies to the writing of the character for *five*. [4]

一 T 五 五

6

six

六

The primitives here are *top hat* and *animal legs*. Once again, we glide over them until later. [4]

、 二 六 六

7

seven

七

Note that the first stroke “cuts” clearly through the second. This distinguishes *seven* from the character for *spoon* 匂 (FRAME 419), in which the horizontal stroke either stops short or, depending on the font, extends just slightly beyond the vertical stroke. [2]

一 七

- ❖ As a primitive, this form takes on the meaning of *diced*, i.e., “cut” into little pieces, consistent both with the way the character is written and with its association with the character for *cut* 切 to be learned in a later lesson (FRAME 81).

8

eight

八

Just as the Arabic numeral “8” is composed of a small circle followed by a larger one, so the character for *eight* is composed of a short line followed by a longer line that leans towards it without touching it. And just as the “lazy 8” ∞ is the mathematical symbol for “infinity,” so the expanse opened up below these two strokes sometimes carries the sense in Chinese of something “all-encompassing.”

Note how the printed character on the left and the hand-drawn character below differ somewhat in form. Be sure to imitate the hand-drawn form when you practice writing. [2]



9

nine

九

If you take care to remember the stroke order of this character, you will not have trouble later keeping it distinct from the character for *power* 力 (FRAME 687). [2]



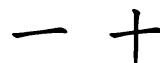
- ❖ When this character is used as a primitive, we shall take it to refer to the game of *baseball* or a *baseball team*. The meaning being derived from the *nine* players who make up a team.

10

ten

十

Turn this character 45° either way and you have the x used for the Roman numeral *ten*. [2]



- ❖ As a primitive, this character sometimes keeps its meaning of *ten* and sometimes signifies *needle*, this latter derived from the character for *needle* 针 (FRAME 264). Since the primitive is used in the character itself, there is no need to worry about confusing the two. In fact, we shall be following this procedure regularly.

11

mouth

口

Like several of the first characters we shall learn, the character for **mouth** is a clear pictograph. Since there are no circular shapes in the characters, the square must be used to depict the circle. [3]



- ❖ As a primitive, this form keeps its key word meaning of a *mouth*. Any of the range of possible images that the word suggests—an opening or entrance to a cave, a river, a bottle, or even the largest hole in your head—can be used for the primitive meaning.

12

day

日

This character is intended to be a pictograph of the sun. Recalling what we said in the previous frame about round forms, it is easy to detect the circle and the big smile that characterize our simplest drawings of the sun—like those yellow badges with the words, “Have a nice **day!**” [4]

- ❖ Used as a primitive, this character can mean *sun* or *day* or a *tongue wagging in the mouth*. This latter meaning, incidentally, derives from an old character meaning something like “sayeth” (see FRAME 1499) and written almost exactly the same, except that the latter is more square in shape (日) than *sun* (日). In any case, as a primitive element the shape will alter according to its position in the full character and this distinction will become irrelevant.

13

month

月

This character is actually a picture of the moon, with the two horizontal lines representing the left eye and mouth of the mythical “man in the moon.” (Actually, the Chinese see a hare in the moon, but it is a little farfetched to find one in the character.) And one **month**, of course, is one cycle of the moon. [4]

- ❖ As a primitive element, this character can take on the sense of *moon*, *flesh*, or *part of the body*. The reasons for the latter two meanings will be explained in a later lesson.

14

rice field



Another pictograph, this character looks like a bird's-eye view of a rice field divided into four plots. Take care in writing this character to get the order of the strokes correct. You will find that it follows perfectly the principle stated in FRAME 4. [5]

| 𠂔 𠂎 𠂓 𠂔 𠂔

- ❖ When used as a primitive element, this character's most common meaning is *rice field*, but now and again it will take the meaning of *brains* from the fact that it looks a bit like that tangle of gray matter nestled under our skulls.

15

eye



Here again, if we round out the corners of this character and curve the two middle strokes into the shape of an iris, we get something resembling an *eye*. [5]

| 𠂔 𠂎 月 月 𠂔

- ❖ As a primitive, the character keeps its sense of *eye*, or to be more specific, an *eyeball*. When placed in the surroundings of a complex character, the primitive can be turned on its side (𠂔) and take on the additional meaning of a *net*.

Although only 10 of the 15 characters treated in this lesson are formally listed as primitives—the elements that join together to make up other characters—some of the others may also take on that function from time to time, only not with enough frequency to merit learning them as separate primitive elements and attaching special meanings to them. In other words, whenever one of the characters already learned is used in another character, it will retain its key-word meaning unless we have assigned it a special primitive meaning. Even in these cases, however, the original key-word meaning can be used.

LESSON 2

IN THIS LESSON we learn what a “primitive element” is by using the first 15 characters as pieces that can be fitted together to form new characters—16 of them to be exact. Whenever the primitive meaning differs from the key-word meaning, you may want to go back to the original frame to refresh your memory. From now on, though, you should learn *both* the key word and the primitive meaning of each new character as it appears. Index II contains a complete list of all the primitive elements in the book.

16

ancient

古

The primitive elements that compose this character are *ten* and *mouth*, but you may find it easier to remember it as a pictograph of a tombstone with a cross on top. Just think back to one of those graveyards you have visited, or better still, used to play in as a child, with *ancient* inscriptions on the tombstones.

This departure from the primitive elements in favor of a pictograph will take place now and again at these early stages, and almost never after that. So you need not worry about cluttering up your memory with too many character “drawings.” [5]

一 + 十 古 古

- ❖ Used as a primitive element, this character keeps its key-word sense of *ancient*, but care should be taken to make that abstract notion as graphic as possible.

17

recklessly

古月

Everyone knows what a new *moon* is: the first phase when the *moon* is illuminated 0%. So, presumably, an *ancient moon*, like the one in this character, is lit up at 100% wattage. And we all know what that means: people tend to get a little “loony” and start acting *recklessly*. [9]

古 胡

18

吾

I (literary)

There are a number of characters for the word I, but this one is restricted to literary use in Chinese. We need a sufficiently stuffy connotation for the key word, for which the sense of a “perceiving subject” should do just fine. Now the one place in our bodies that all *five* senses are concentrated in is the head, which has no less than *five mouths*: 2 nostrils, 2 ears, and 1 mouth. Hence, *five mouths* = I. [7]

一 亾 五 五 吾 吾

19

朋

companion

The first companion that God made, as the Bible story goes, was Eve. Upon seeing her, Adam is said to have exclaimed, “*Flesh of my flesh!*” And that is precisely what this character says in so many strokes. [8]

月 朋

20

明

bright

Among nature’s bright lights, there are two that the biblical story of creation has God set in the sky: the *sun* to rule over the day and the *moon* to rule the night. Each of them has come to represent one of the common connotations of this key word: the *sun*, the bright insight of the clear thinker, and the *moon*, the bright intuition of the poet and the seer. [8]

日 明

21

品

goods

The triplication of a single element in characters like this indicates “everywhere” or “heaps of.” When we think of goods in modern industrial society, we think of what has been mass-produced—that is to say, produced for the “masses” of open *mouths* waiting like fledglings in a nest to “consume” whatever comes their way. [9]

口 口 品

22

sparkling



What else can the word **sparkling** suggest if not a diamond? And if you've ever held a diamond up to the light, you will have noticed how every facet of it becomes like a miniature *sun*. This character is a picture of a tiny *sun* in three places (that is, "everywhere"), to give the sense of something sparkling all over the place. Just like a diamond. In writing the primitive elements three times, note again how the rule for writing given in FRAME 4 holds true not only for the strokes in each individual element but also for the disposition of the elements in the character as a whole. [12]

日 曰 昌

23

prosperous



What we mentioned in the previous two frames about three of something meaning "everywhere" or "heaps of" was not meant to be taken lightly. In this character we see two *suns*, one atop the other, which, if we are not careful, is easily confused in memory with the three *suns* of *sparkling*. Focus on the number this way: since we speak of **prosperous** times as *sunny*, what could be more **prosperous** than a sky with two *suns* in it? Just be sure to actually SEE them there. [8]

曰 昌

24

sing



This one is easy! You have one *mouth* making no noise (the choirmaster) and two *mouths with wagging tongues* (the minimum for a chorus). So when you hear the key word **sing**, think of the Vienna Boys' Choir or the Mormon Tabernacle Choir and the character is yours forever (see FRAME 12).

Note that we reverted to the original primitive elements here rather than use the character from the previous frame as a primitive. Occasionally you will find this helpful. [11]

口 口 曰 唱

25

early

早

This character is actually a picture of the first flower of the day, which we shall, in defiance of botanical science, call the *sunflower*, since it begins with the element for *sun* and is held up on a stem with leaves (the pictographic representation of the final two strokes). This time, however, we shall ignore the pictograph and imagine *sunflowers* with *needles* for stems, which can be plucked and used to darn your socks.

The sense of *early* is easily remembered if one thinks of the *sunflower* as the *early* riser in the garden, because the *sun*, showing favoritism towards its namesake, shines on it before all the others (see FRAME 10). [6]

曰 旦 早

- ❖ As a primitive element, this character takes the meaning of *sunflower*, which was used to make the abstract key word *early* more graphic.

26

rising sun

旭

The key word here immediately suggests the islands located to the east of China, which would make it, from China's point of view, the Land of the Rising Sun, a name easily associated with Japan's national flag. If you can picture two seams running down that great red *sun*, and then imagine it sitting on a *baseball* bat for a flagpole, you have a slightly irreverent—but not altogether inaccurate—picture of how the sport has caught on in the Land of the Rising Sun. [6]

丨 九 九 旭 旭 旭

27

generation



We generally consider one **generation** as a period of thirty (or *ten plus ten plus ten*) years. If you look at this character in its completed form—not in its stroke order—you will see three *tens*. When writing it, think of the lower horizontal lines as “addition” lines written under numbers to add them up. Thus: *ten “plus” ten “plus” ten = thirty*. Actually, it’s a lot easier doing it with a pencil than reading it in a book. [5]

一 十 世 世

28

stomach



You will need to refer back to FRAMES 13 and 14 here for the special meaning of the two primitive elements that make up this character: *brain* and *flesh (part of the body)*. What the character says, if you look at it, is that the *part of the body* that keeps the *brain* in working order is the *stomach*. To keep the elements in proper order, when you write this character think of the *brain* as being “held up” by the *flesh*. [9]

田 胃

29

daybreak



The obvious sign of **daybreak** is the *sun* peeking out over the horizon, which is pretty much what this character depicts. If you can imagine the *sun* poking its head out through a hole in your *floor*, however, you will have an easier time remembering this character. [5]

曰 曰

We end this lesson with two final pictographic characters that happen to be among the easiest to recognize for their form, but among the most difficult to write. We introduce them here to run an early test on whether or not you have been paying close attention to the stroke order of the characters you have been learning.

30

concave



You couldn't have asked for a better key word for this character! Just have a look at it: a perfect image of a **concave** lens (remembering, of course, that the characters square off rounded things), complete with its own little "cave." Now all you have to do is learn how to write it. [5]

| 𠂇 𠂈 𠂉 𠂊 𠂆

31

convex



Maybe this helps you see how the Chinese have no trouble keeping **convex** distinct from *concave*. Note the odd feeling of the fourth stroke. If it doesn't feel all that strange now, by the time you are done with this book, it will. There are very few times you will have to write it. [5]

| 𠂇 𠂉 𠂊 𠂄 𠂅

LESSON 3

AFTER LESSON 2, you should now have some idea of how an apparently complex and difficult character can be broken down into simple elements that make remembering it a great deal easier. After completing this lesson you should have a clearer idea of how the course is laid out. We merely add a couple of primitive elements to the characters we already know and see how many new characters we can form—in this case, 18 in all—and when we run out, add more primitives. And so on, until there are no characters left.

In Lesson 3 you will also be introduced to primitive elements that are not themselves characters but only used to construct other characters. These are marked with a special symbol [❖] instead of a number. There is no need to make a special effort to memorize them. The sheer frequency with which most of them show up should make remembering them automatic.



a drop of

The meaning of this primitive is obvious from the first moment you look at it, though just what it will be a **drop of** will differ from case to case. The important thing is not to think of it as something insignificant like a “drop in the bucket” but as something so important that it can change the whole picture—like a **drop of arsenic** in your mother-in-law’s coffee. [1]



- ❖ In the first examples that follow, this primitive is written from right to left, but there are times when it can be slanted left to right. In addition, as we will see, the handwritten form used here will sometimes be at odds with the printed form. Finally, the *drop* will occasionally be stretched out a bit. (In cases where you have trouble remembering this, it may help to think of it as an *eyedropper* dripping drops of something or other.) If you follow the hand-drawn forms given here, you will never go wrong. Examples will follow in this lesson.



walking stick



This primitive element is a picture of just what it looks like: a cane or walking stick. It carries with it the connotations of lameness and whatever else one associates with the use of a cane. Rarely—but very rarely—it will be laid on its side. Whenever this occurs, it will *ALWAYS* be driven through the middle of some other primitive element. In this way, you need not worry about confusing it with the primitive meanings of *one*. [1]

32

oneself



You can think of this character as a stylized pictograph of the nose, that little *drop* that Mother Nature set between your *eyes*. The Chinese often refer to themselves by pointing a finger at their nose—giving us an easy way to remember the character for *oneself*. [6]

' 丿 白 白 白 白

- ❖ The same meaning of *oneself* can be kept when this character is used as a primitive element, but you will generally find it better to give it the meaning of *nose* or *nostrils*, both because it accords with the story above and because it is the first part of the character for *nose* (FRAME 575).

33

white



The color white is a mixture of all the primary colors, both for pigments and for light, as we see when a prism breaks up the rays of the *sun*. Hence, a single *drop* of *sun* spells *white*. [5]

' 丿 白 白 白

- ❖ As a primitive, this character can either retain its meaning of *white* or take the more graphic meaning of a *white bird* or *dove*. This stems from the fact that it appears at the top of the character for *bird*, which we shall get to later (FRAME 1396).

34

hundred

百

When the Japanese borrowed the Chinese characters, they often played with their shapes to find interesting connections. For example, they came to refer to a person's 99th birthday as the start of the "white year" because *white* is the character you are left with if you subtract *one* from a hundred. [6]

一 一 一 百 百 百

35

soap

皂

Whatever the color of the soap that this character refers to, it does the same trick of *cutting* the grease and grime to make things *white*. That's a bit too abstract and reasonable, though, so you may want to imagine looking at the soap under a microscope and seeing little whirling blades *dicing* the blotches of dirt one by one until everything turns *white*. [7]

白 皀 皂

36

middle (N./ ADJ.)

中

The elements in this character are a *walking stick* and a *mouth*. The connotation we will associate with the key word **middle** is that period of life known as **middle age**, so called because it is the time in your life when you have trouble with your expanding "middle." More often than not, the expansion has to do with eating more and moving around less. This character has the grotesque image of a person with a *walking stick* jammed into his *mouth*, the more easily to shovel food in without the interference of the tedious exercise of opening and closing it. [4]

Note the indicator that the character for **middle** can be used as either a noun or an adjective. Where no part of speech is indicated, assume the most common. In the case of the former frame, for example, *soap* might be taken as a verb, but one's first thought goes to the noun, which is a good place to start for that character. Be aware, though, that even where one part of speech is indicated for a character, other possibilities may exist.

丨 冂 口 中

37

thousand

千

This character is almost too simple to pull apart, but for the sake of practice, have a look at the *eyedropper* above and the *ten* below. Now put the elements together by thinking of squeezing two more zeros out of an *eyedropper* alongside the number *ten* to make it a **thousand**. [3]

38

tongue

舌

The characters for *mouth* and *thousand* naturally form the idea of **tongue** if one thinks of a *thousand mouths* able to speak the same language, or as we say, “sharing a common **tongue**.” It is easy to see the connection between the idiom and the character if you take its image literally: a single **tongue** being passed around from *mouth* to *mouth*. [6]

39

liter

升

Think of a one-liter carafe (the kind you might serve drinks in) filled not with milk or wine but with a *thousand sharp needles*. You may well wonder what they are doing there, but the answer is simple: it's a kind of sports drink for a robot. [4]

40

rise up

昇

Keeping the image from the last frame, we have here a **liter** carafe with a *sun* above it. Conveniently, the connotation of the key word **rise up** is what the *sun* does in the morning, just before breakfast. Can you actually SEE it **rising up** out of the **liter** carafe of freshly squeezed Sunkist orange juice on your breakfast table? [8]

41

pill

丸

One of the scourges of sports like modern *baseball* has been the use of performance-enhancing drugs, those tiny little **pills** that have helped turn honest competition into cut-throat business. Now look at the character and picture it as a bottle of pills hanging on the thigh of a *baseball* player like a PEZ dispenser, ready for the popping as the need arises. [3]

ノ 九 丸

- ❖ As a primitive, this element takes the meaning of a *bottle of pills*.

We have already seen one example of how to form primitives from other primitives, when we formed the *daybreak* out of *sun* and *floor* (FRAME 29). Let us take two more examples of this procedure right away, so that we can do so from now on without having to draw any particular attention to the fact.

42

divination

卜

This is a picture of a divining rod, composed of a *walking stick* and a *drop*, but easy enough to remember as a pictograph. Alternately, you can think of it as a *magic wand*. In either case, it should suggest images of **divination** or magic. [2]

丨 卜

- ❖ When using this character as a primitive, we will stick with the meaning of a *divining rod* or a *magic wand*.

43

tell fortunes

占

This is one of those characters that is a real joy of simplicity: a *divining rod* with a *mouth*—which are the two ingredients needed to **tell fortunes**.

Note how the movement from top to bottom (the movement in which the characters are written) is also the order of the elements which make up our story and of the key word itself: first

divining rod, then *mouth*. This will not always be possible, but where it is, memory has almost no work at all to do. [5]



44

above



The two directions, **above** and **below**, are usually pointed at with the finger. But the characters do not follow that custom, so we have to choose something else, easily remembered. The primitives show a *magic wand* standing **above** a *floor*—“magically,” you might say. Anyway, go right on to the next frame, since the two belong together and are best remembered as a unit, just as the words **above** and **below** suggest each other. [3]



45

below



Here we see our famous *magic wand* hanging, all on its own, **below** the *ceiling*, as you probably already guessed would happen. In addition to giving us two new characters, the two shapes in this and the preceding frame also serve to illustrate the difference between the primitive meanings for *ceiling* and *floor*: it all depends on whether the single horizontal line stands above or below the primitive element to which it is related. [3]



46

card



The key word **card** can stand for all sorts of things, but let's settle on a credit **card** for our image. Perhaps the first thing that comes to mind is the picture of a shopkeeper sliding your credit **card** up and down (from **above** to **below** and back again) in the reading machine to record your transaction. Now imagine her doing it fast and furiously, again and again, with increasing impatience until your poor **card** is whittled away to a small strip of plastic. [5]

丨 卍 上 十 卡

47

eminent

卓

The word eminent suggests a famous or well-known person. So all you need to do—given the primitives of a *magic wand* and a *sunflower*—is to think of the world's most eminent magician as one who uses a *sunflower* for a *magic wand* (like a flower-child who goes around turning the world into peace and love). [8]

𠂔 占 卓

The final two characters of this lesson are a good example of how a primitive element can be used to form a new character, which in turn becomes a new primitive for another character. This will happen often, so it is good to pay attention to it from the start.

❖

mist

卓

Here is the first of many examples of primitives composed of other primitives but not treated as characters themselves. At the bottom is the primitive (also a character) for *early* or *sunflower*. At the top, a *needle*. Conveniently, *mist* falls *early* in the morning, like little *needles* of rain, to assure that the *sunflower* blooms *early* as we have learned it should. [8]

十 卓

48

dynasty

朝

It is easy to imagine one of the great *dynasties* of China in all its glory. Now all we have to figure out is what the elements *moon* and *mist* have to do with it.

Picture a great palace with a powerful emperor seated on a throne in its innermost court. To keep the Wizard-of-Oz illusion that this power is beyond question and beyond the understanding of the masses, the whole complex is kept permanently shrouded in *mist*. How do they do it, you ask. On one side of the

throne is a servant pulling on a cord to wave a gigantic fan back and forth. On the other, a servant with a long cord hooked on a corner of the quarter *moon*. When he pulls on it, the *moon* tilts over and spills out a month's supply of *mist* that keeps the myth of the *dynasty* alive. [12]

+ 耷 朝

49

ridicule^(v.)

嘲

If you read off the elements in the character, you have something like “*mouthing off at the dynasty*.” When we think of what we commonly **ridicule** in civilized society, one of the oldest and most universal targets is the ruling elite. Who better to deride than one’s leaders? Again, the explanation is too rational, so turn it into a story that has you **ridiculing** a particular *dynasty*’s court with particular buffoonery. [15]

口 嘲

LESSON 4

AT THE RISK OF going a little bit too fast, we are now going to introduce five new primitive elements, all of which are very easy to remember either because of their frequency or because of their shape. But remember: there is no reason to study the primitives by themselves. They are being presented systematically to make their learning automatic.



animal legs



Like the four that follow it, this primitive is not a character in its own right, though it is said to be derived from 八, the character we learned earlier for *eight*. It usually comes at the bottom of the primitive to which it is related. It can mean the legs of any kind of **animal**: from the massive legs of an elephant to an octopus's tentacles to the spindle shanks of a spider. (The one animal not allowed is our friend homo sapiens, whose legs figure in the next frame.) Even where the term "legs" will apply metaphorically to the legs of pieces of furniture, it is best to keep the association with **animal legs**. [2]



human legs



Notice how these **human legs** are somewhat shapelier and more highly developed than those of the so-called "lower animals." The one on the left, drawn first, is straight, while the one on the right bends gracefully and ends with a hook. Though they are not likely to suggest the legs of any human you know, they do have something of the look of someone out for a stroll, especially if you compare them to *animal legs*.

If you had any trouble with the character for the number *four*, now would be the time to return to it (FRAME 4). [2]





wind



This primitive is actually a character meaning “small table,” but for etymological reasons too involved to go into here, it can also mean *wind*, whether in the same shape as above or with the final stroke more shortly “hooked” (𠂔). We will meet the full character for *wind* only in FRAME 483. We will also have at least one occasion to use the primitive meaning of a *small table*.

This primitive can serve as an “enclosure”—an element within which other elements can be drawn—but it can also be compressed together so that there is no room for anything in it. Examples appear in this lesson. [2]



bound up



Like *wind*, the element meaning **bound up** is also an enclosure that can wrap itself around other elements or be compressed when there is nothing to enclose. When this latter happens—usually because there is not enough room—and it is set on top, the little hook at the end is dropped off, like this: ‘’.

The sense of **bound up** is that of being “tied and gagged” or wrapped up tightly. If you have trouble remembering when it serves as an enclosure (with the hook) and when not (without the hook), you might think of the former as a **chain** and the latter as a **rope**. [2]



horns



This primitive element **USUALLY** appears at the top of the element to which it is related, and is usually attached, or almost attached, to the first horizontal line to come under it. The **horns** can never simply be left hanging in the air. When there is no line available, an extra horizontal stroke (like a *one*) is added. The final character of this lesson gives an example.

The meaning of this element is wide enough to embrace the **animal horns** of bulls, rams, billy goats, and moose, but not the family of musical instruments. As with other elements with

such "open" meanings, it is best to settle on one that you find most vivid and stick with that image consistently. [2]

、 丶

50

only

When we run across abstract key words like this one, the best way to get an image is to recall some common but suggestive phrase in which the word appears. For instance, we can think of the expression "it's the only one of its kind." Then we imagine a barker at a side-show advertising some strange pac-man like creature he has inside his tent, with **only** a gigantic *mouth* and two wee *animal legs*. [5]

口 只

51

shellfish

To remember the primitive elements that make up this character, an *eye* and *animal legs*, you might be tempted to think of it as a pictograph of a **shellfish** with its ridged shell at the top and two little *legs* sticking out of the bottom. But that might not help you recall later just how many ridges to put on the shell. Better to imagine a freakish **shellfish** with a single, gigantic *eye* roaming the beaches on its slender little *legs*, scaring the wits out of the sunbathers. [7]

目 貝

- ❖ When this character is used as a primitive, in addition to **shellfish**, the meanings *shells*, *oysters*, and *clams* will often come in handy.

52

paste^(v.)

Think here of brushing on an adhesive, as when you **paste** something on a billboard. Here we have an *oyster* pasting a poster on his back to advertise his services in the dubious occupation of one who *tells fortunes*. Try to imagine the problem he would have reaching his back with the brush to **paste**, and

then see him strutting around and calling out, “Fortunes to tell! Fortunes to tell!” [12]

貝 貼

53

chaste

貞

You have heard of Diogenes running around with his lamp looking for an honest man. Here we have an image of the famous *shellfish*, Oysterogenes, running around with his *divining rod* looking for a **chaste** man. We leave it to you to decide which one has the better luck in his quest. [9]

𠂇 貞

54

employee

員

How do we get a *mouth* over a *shellfish* to mean an **employee**? Simple. Just remember the advice new **employees** get about keeping their *mouths* shut and doing their jobs, and then make that more graphic by picturing an office building full of white-collar workers scurrying around with *clams* pinched to their *mouths*. [10]

口 員

55

see

見

The elements that compose the character for **see** are the *eye* firmly fixed to a pair of *human legs*. Surely, somewhere in your experience, there is a vivid image just waiting to be dragged up to help you remember this character.... [7]

目 見

56

beginning

元

“In the **beginning...**” starts that marvelous shelf of books we call the Bible. It talks about how all things were made, and tells us that when it came to humanity the Creator made *two* of them, man and woman. While we presume *two* were made of

every other creature as well, we are not told as much. Hence we need only *two* and a pair of *human legs* to come to the character that means *beginning*. [4]

二 元

57

page

頁

What we have to do here is turn a *shellfish* into a *page* of a book. The *one* at the top tells us that we only get a rather short book, in fact a book of only *one page*. Imagine a title printed on the shell of an *oyster*, let us say “Pearl of Wisdom,” and then open the quaint book to its *one* and only *page*, on which you find a single, radiant *drop of wisdom*, one of the masterpiece poems of nature. [9]

一 二 三 𠂔 𠂔 𠂔

頁 頁

- ❖ As a primitive, this character often takes the unrelated meaning of a *head* (preferably one detached from its body), derived from the character for *head* (FRAME 1067).

58

stubborn

頑

This character refers to a *blockhead*, a persistently stubborn person who sticks to an idea or a plan just the way it was at the *beginning*, without letting anything that comes up along the way alter things in the least. The explanation makes “sense,” but is hard to remember because the word “*beginning*” is too abstract. Back up to the image we used two frames ago—Adam and Eve in their Eden—and try again: The root of all this goes back to the *beginning*, with two brothers each defending his own way of life and asking their God to bless it favorably. Abel stuck to agriculture, Cain to animal-raising. Picture these two seeking the favors of heaven, one of them with an unusually stubborn grimace on his face. No wonder something unfortunate happened! [13]

元 頑

59

ordinary

凡

While we refer to something insignificant as a “*drop in the bucket*,” the character for **ordinary** shows us a “*drop in the wind*.” To make the image stick as clearly as water dropping into a bucket, stop and think of something really **ordinary** and then say, “It’s just a *drop in the wind*”—and imagine what that might actually look like. [3]

ノ 几 凡

60

muscle

肌

One of the more common ways of testing the strength of one’s **muscles** is to lock hands with a local hulk on a *small table* top and arm wrestle. This is the image here, depicted by the elements for *part of the body* and *small table*. The **muscle** is, therefore, the *part of the body* you test by literally bringing it to the *small table*. [6]

月 肌

61

defeated

負

Above we have the condensed form of *bound up*, and below, the familiar *shellfish*. Now imagine two *oysters* engaged in *shell-to-shell* combat, the one who is **defeated** being *bound and gagged* with seaweed, the victor towering triumphantly over it. The *bound shellfish* thus becomes the symbol for anyone or anything that has been **defeated**. [9]

フ 負

62

uniform (ADJ.)

匚

The two primitives *bound up* and *two* (clearer in the hand-drawn form) combine to give the meaning of **uniform**. One of the real challenges for primary school teachers is to keep students from scattering every which direction. If you think of the final touch to a school outfit, the shoes, and then recall the childhood jingle, “One, two, buckle my shoe,” the solution

is near at hand. Instead of having children buckle their shoes, they can be taught to tie their shoelaces together by changing the lyrics to read “One, two, *bind up* my shoes.” This keeps them from straying very far from the group and helps teachers provide a **uniform** education. [4]

勺 勹

63

sentence^(n.)

句

By combining the two primitives *bound up* and *mouth*, it is easy to see how this character can have the meaning of a **sentence**. The *mouth* suggests it is a spoken **sentence**. To be more precise, it is a cluster of words *bound up* tightly and neatly so that they will fit in your *mouth*. [5]

勺 勹

64

decameron

旬

There simply is not a good phrase in English for the block of ten days which this character represents. So we resurrect the classical term **decameron**, whose connotations the tales of Boccaccio have done much to enrich. Actually, it refers to a journey of ten *days* taken by a band of people—that is, a group of people *bound together* for the *days* of the **decameron**. [6]

勺 勹

65

ladle

勺

If you want to *bind up* *drops* of anything—water, soup, lemonade—you use something to scoop these *drops* up, which is what we call a **ladle**. See the last *drop* left inside the ladle? [3]

勺 勹

66

bull's eye

的

The elements *white bird* and *ladle* easily suggest the image of a bull's eye if you imagine a rusty old *ladle* with a bull's eye painted on it in the form of a tiny *white bird*, who lets out a little "peep" every time you hit the target.

This is the most frequently used character in Chinese, serving a number of common grammatical functions. But—it ALSO means bull's eye. [8]

白 的

67

heads

首

Reading this character from the top down, we have: *horns* . . . *nose*. Together they bring to mind the picture of a moose-head hanging on the den wall, with its great *horns* and long *nose*. The plural form is used to stress the frequent metaphorical use of the term to refer to various kinds of heads, including heads of state. It might help to see a number of the latter lined up on the den wall alongside the moose, each fitted out with *antlers* and a whopper of a *nose*.

Here we get a good look at what we mentioned when we first introduced the element for *horns*: that they can never be left floating free and require an extra horizontal stroke to prevent that from happening, as is the case here. [9]

、 ノ 一 首

LESSON 5

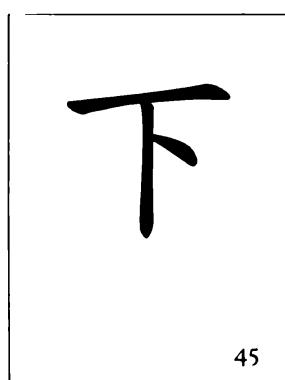
THAT IS ABOUT all we are going to do with the pieces we have accumulated so far, but as we add each new primitive element to those we already know, the number of characters we will be able to form will increase by leaps and bounds.

If you are not going through the corresponding lessons of Book 2 just yet, you might be interested in knowing which additional characters you would be able to learn with the primitive elements already in hand. There are only six of them now, but the number will increase dramatically:

叭	咑	咱	串	罩	囂
1501	1502	1503	1504	1505	1506

Many of the stories you have learned in the previous lessons are actually more complex than the majority you will learn in the later lessons. But they are the *first* stories you have learned, and for that reason are not likely to cause you much difficulty. By now, however, you may be wondering just how to go about reviewing what you have learned. Obviously, it won't do simply to flip through the pages you have already studied, because the ordering of the characters provides too many hints. The best method for many people is to design a set of flash cards that can be added to along the way.

If you have not already started doing this on your own, you might try it this way: Buy heavy paper (about twice the thickness of normal index cards), unlined and with a semigloss finish. Cut it into cards of about 9 cm. long and 6 cm. wide. On one side, make a large ball-pen drawing of one character in the top two-thirds of the card. (Writing done with fountain pens and felt-tip pens tends to smear with the sweat that comes from holding them in your hands for a long time.) In the bottom right-hand corner, put the number of the frame in which the character appeared.



On the back side, in the upper left corner, write the key-word meaning of the character. Then draw a line across the middle of the card and another line about 2 cm. below it. The space between these two lines can be used for any notes you may need later

BELOW
Floor with magic wand BELOW

to remind you of the primitive elements or stories that you used to remember the character. *Only fill this in when you need to, but make a card for every character* as soon as you have learned it.

The rest of the space on the card you will not need now; but later, when you study the pronunciation of the characters, you might use the space above the double lines. The bottom part of the card, on both sides, can be left free for inserting character compounds (front side) and their readings and meanings (back side).

A final note on reviewing. You have probably gotten into the habit of writing a character several times when memorizing it, whether you need to or not; and then writing it **MORE** times for characters that you have trouble remembering. There is really no need to write a character more than once, unless you have trouble with the stroke order and want to get a better “feel” for it. If a character causes you trouble, spend time clarifying the imagery of its story. Simply rewriting the character will reinforce any remaining suspicions you still have that the “tried and true method” of learning by repeating is the only reliable one—the very bias we are trying to uproot. Also, when you review, **REVIEW ONLY FROM THE KEY WORD TO THE CHARACTER, NOT THE OTHER WAY AROUND.** The reasons for this, along with further notes on reviewing, will come later.

We are now ready to return to work, adding a few new primitives one by one, and seeing what new characters they allow us to form. We shall cover 23 new characters in this lesson.

68

straight

直

Think of the first two elements, *ten eyes*, as referring to a group of five scientists working together on a top-secret, million-dollar project to draw a **straight** line on the *floor* without the aid of special equipment. In the end, all *ten eyes* verify that it is **straight**, leaving no doubt that the use of government funds was fully justified. Time to apply for another grant.

Note how the first two strokes of the element for *eye* are made a little longer so that they can touch the final stroke. The same thing will happen in the following three characters, and later on as well, so pay particular attention to the stroke order below. [8]

— + 卍 肴 肴 肴 直

69

set up

置

Think of having to **set up** the *net* for a badminton or volleyball game. One of the main problems is how to keep the *net* in a *straight* line so that it doesn't sag in the middle. Which is just what this character shows us. [13]

❖

tool

六

Although this primitive is not very common, it is useful to know, as the following examples will show. It is usually drawn at the very bottom of any character in which it figures. The first stroke, the horizontal one, is necessary to distinguish **tool** from *animal legs*.

The sense of the element is a carpenter's **tool**, which comes from its pictographic representation of a bench with legs (make them *animal legs* if you need a more graphic image), so that any element lying on top of it will come to be viewed as a **tool** in the hands of a carpenter. [3]

70

tool

具

Here is the full character on which the primitive of the last frame is based. If you can think of a table full of carpenter's **tools** of all sorts, each equipped with its own *eye* so that it can keep a watch over what you are doing with it, you won't have trouble later keeping the primitive and the character apart. [8]

71

true

真

Here is an example of how there can be different ways of identifying the primitive elements that make up a character. The most obvious is *straight* and *animal legs*, but the character could as well be analyzed into *ten* and **tool**. Let's choose the latter.

How do you know if something is **true** or not? What if there were a kit of *ten tools* you could count on to run a test? Well, at least when it comes to asking whether people are really **true** to themselves, the *ten commandments* are a good start. [10]

十 真



by one's side

十

This primitive has the look of *ten*, except that the left stroke is bent down toward the left. It indicates where one's hands (all *ten* fingers) fall when the arms are relaxed: **by one's side**. [2]

一 十

72

work^(N.)

工

The pictograph of an I-beam, like the kind that is used in heavy construction **work** on buildings and bridges, gives us the character for **work**. [3]

一 T 工

- ❖ Since the key word can be too abstract when used as a primitive element, we will often revert to the clearer image of an *I-beam*.

73

left^(N. / ADJ.)

左

By combining the last two frames and reading the results, we get: *by one's side . . . work*. Conveniently, the **left** has traditionally been considered the “sinister” *side*, where dark and occult *works* are cultivated and carried out. [5]

一 十 左

74

right^(N. / ADJ.)

右

When thinking of the key word **right**, in order to avoid confusion with the previous frame, take advantage of the double meaning here. Imagine a little *mouth* hanging down *by one's*

side—one's right side, of course—like a little voice of conscience telling one the “right” thing to do. [5]

大 右

75

possess

有

The picture here is a slab of *flesh* dangling by one's *side*, perhaps from a belt or rope tied around the waist. While we normally think of things that we have and possess, we also know that there are things that can have and possess us. Such cases might be likened to an evil spirit possessing one's soul. This character suggests a way to exorcize it: hang a slab of fresh *flesh* by one's *side* until it begins to putrefy and stink so bad that the demon departs. Take careful note of the stroke order. [6]

大 有 有 有

76

bribe^(n.)

賄

To the left we have the primitive for a *shellfish*, and to the right, the character we just learned for *possess*. Keep the connotation of the last frame for the word *possess*, and now expand your image of *shells* to include the ancient value they had as money (a usage that will come in very helpful later on). Now people who are *possessed* by *shells* are likely to abandon any higher principles to acquire more and more wealth. These are the easiest ones to persuade with a *bribe* of a few extra *shells*. [13]

貝 賄

77

tribute

貢

A *tribute* has a kind of double meaning in English: honor paid freely and money (*shells*) collected by coercion. Simply because a ruler bestows a noble name on a deed is hardly any consolation to the masses who must part with their hard-earned *shells*. Little wonder that this ancient *work* of gathering money by calling it a *tribute* has given way to a name closer to how it feels to those who pay it: a tax. [10]

工 貢

78

item

項

To the right we see a *page* and to the left an element for *I-beam*. The item referred to here is not some specific object but an entry on an “itemized” list. Each item in the list you have to imagine here is preceded by a little *I-beam*—not a drawing, but an actual iron *I-beam*. Imagine lugging a list like that around the grocery store! [12]

工 項

79

sword

刀

Although this character no longer looks very much like a sword, it does have some resemblance to the handle of the sword. As it turns out, this is to our advantage, in that it helps us make a distinction between two primitive elements based on this character. [2]

刀 刀

- ❖ In the form of the character, this primitive means a *dagger*. When it appears to the right of another element, it is commonly stretched out like this ||, and like this || when to the left of another element. In these cases, it will take the sense of a great and flashing *saber*, a meaning it gets from a character to be introduced in Book 2.

80

blade

刃

Think of using a *dagger* as a razor *blade*, and it shouldn’t be hard to imagine cutting yourself. See the little *drop of blood* dripping off the *blade*? [3]

刀 刀 刃

81

cut^(v.)

To the right we see the *dagger* and next to it the number *seven*, whose primitive meaning we decided would be *diced* (FRAME 7). It is hard to *cut* meat or vegetables with a knife without imagining one of those skillful Japanese chefs. Only let us say that he has had too much saké to drink at a party, grabs a *dagger* lying on the mantelpiece and starts *dicing* up everything in sight, starting with the hors d'oeuvres and going on to *cut* up the furniture and carpets.... [4]



82

summon



A *sword* or *dagger* poised over a *mouth* is how the character used to **summon** a person is written. Note the immediate—how shall we put it politely?—Freudian implications of the character. (Observe, too, if you will, that it is not at all clear whether the long slender object is **summoning** the small round one or vice versa.) [5]



- ❖ The primitive meaning remains the same. Just be sure to associate it with a very concrete image, such as a prosecutor at your door with a document that *summons* you to appear in court.

83

evident



Nothing quite works to make something **evident** like “evidence” that backs it up. Here we see a lawyer who *summons* the *sun* down from the noonday sky to stand as a witness and make the facts as **evident** as can be. [9]



84

rule^(n.)**則**

The character depicts a *clam* alongside a great and flashing *saber*. Think of digging for *clams* in an area where there are **gaming rules** governing how large a find has to be before you can keep it. So you take your trusty *saber*, which you have carefully notched like a yardstick, crack open a *clam* and then measure the poor little beastie to see if it is as long as the **rules** say it has to be. [9]

貝 則

wealth

畠

To prepare for the following frame, we introduce here a somewhat rare primitive meaning **wealth**. It takes its meaning from the common image of the overwealthy as also being overfed. More specifically, the character shows us *one single mouth* devouring all the harvest of the *fields*, presumably while those who labor in them go hungry. Think of the phrase exactly as it is written when you draw the character, and the disposition of the elements is easy. [9]

一 口 畠

85

vice-

副

The key word **vice-** has the sense of someone second-in-command. The great and flashing *saber* to the right (its usual location, so you need not worry about where to put it from now on) and the **wealth** on the left combine to create an image of dividing one's property to give a share to one's **vice-wealth-holder**. [11]

畠 副

86

fourth

丁

This character is **fourth** in a system of enumeration from first to tenth based on an ancient lunar calendar and referred to as "the

celestial stems." What it shows us is someone waiting fourth in line, using a giant metal spike as a makeshift chair. [2]



- ❖ When used as a primitive, the character changes its meaning to *nail* or *spike*.

87

sting^(v.)

You know how a bee **stings**, right? It drives the little barbed *spike* in its bottom into your skin and then pulls away. Of course, as we noted way back in FRAME 11, the primitive element for *mouth* can refer to any kind of orifice, but imagine the damage a bee could inflict if it could **sting** with its *mouth* at the same time—a kind of bi-polar attack. [5]



88

can^(AUX. v.)

To begin with, you will notice that this character is composed of the very same elements as that of the former frame. Only their arrangement is different.

Remember the story about the "Little Engine that Could" when you hear this key word, and the rest is simple. See the determined little locomotive huffing and puffing up the mountain—"I think I can, I think I can..."—spitting railroad *spikes* out of its *mouth* as it chews up the line to the top. [5]



89

older brother



The **older brother** is depicted here as a duplication of the character for *can*. It shouldn't take too much work to imagine him, for whatever reason, as a *can-can* brother. [10]



90

crest^(n.)

頂

The key word can refer to the summit or crest of a mountain, but the *crest* of the *head* works better here. The immediate image this conjures up is the *head* of a rooster with its comb or a cockatoo with its crest feathers. And from there it is but a short step to think of the punk hairstyles that imitate this look by shaping the hair into a row of brightly colored *spikes*. So a *spike-head* becomes a **crest**. [11]

丁 頂

LESSON 6

THE LAST GROUP OF primitives took us pretty far, and probably forced you to pay more attention to the workings of imagination. In this lesson we shall concentrate on primitives that have to do with people.

Remember that even those characters that are given special meanings as primitives may also retain their key-word meaning when used as primitives. Although this may sound confusing, in fact it turns out to be convenient for making stories and, in addition, helps to reinforce the original meaning of the character. We will see an example in this short lesson which focuses on a few new persons and family members.

91

second^(ADJ.)



This character belongs to the same series of “celestial stems” as that in FRAME 86 of the last lesson. The **second** person in line is seated in what looks like a rocking chair (much better situated than the *fourth* seat). [1]



- ❖ Since this is also a pictograph of a *hook* or *fishhook*, let us take these as primitive meanings. Its shape will rarely be quite the same as that of the character. When it appears at the bottom of another primitive, it is straightened out, almost as if the weight of the upper element had bent it out of shape: 亼. When it appears to the right of another element, the short horizontal line that gets the shape started is omitted, and the whole character is stretched out and narrowed—all for reasons of space and aesthetics: 𠂇.

92

child



This character is a pictograph of a **child** wrapped up in one of those handy cocoons that Indian squaws fix to their backs to carry around young **children** who cannot get around by themselves. (Incidentally, this is why English has taken over the word “papoose” from the Algonquin language to refer to the

device itself.) The first stroke is like a wee head popping out for air; the second shows the body and legs all wrapped up; and the final stroke shows the arms sticking out to cling to the mother's neck. [3]

子

- ❖ As a primitive, this character retains the meaning of *child*, though you might imagine a little older *child*, able to run around and get into more mischief.

93

cavity

孔

A *cavity* is really just a small hole, but the first thing we think of when we hear the word is that little pothole that shows up in a diseased tooth. The Chinese may not use the character in this sense, but what's to stop us?.

Probably the one thing most *children* fear more than anything else is the dentist's chair. Can you remember the first time as a *child* you saw your dentist hold an x-ray up to the light and pronounce the ominous word “*cavity*”? Even though you were not likely to know that the word meant that you have an extra hole in your head until you were much older, it did not take long before the sound got associated with the drill and that row of shiny *hooks* the dentist uses to torture people who are too small to fight back. [4]

子 孔

94

roar^(v.)

吼

A *mouth* and a *cavity* combine to create the character for *roar*. It shouldn't tax your memory banks too much to think back to how you howled and *roared* the first time you had a *cavity* drilled by a doctor poking around inside your *mouth* with his weapons of dental destruction. [7]

口 吼

95

-ed

了

This character is most frequently used as a grammatical particle. Since it can indicate completion of an action, it is here assigned the key word -ed. Learn this character by returning to FRAME 92 and the image given there. The only difference is that the "arms" have been left off (actually, only tuck-ed inside). Thus a *child* with its arms wrapp-ed up into the backsack is the picture of a job successfully complet-ed.

Incidentally, you should be aware that this grammatical particle has generated a great deal of debate among specialists. [2]

了

96

woman

女

You have probably seen somewhere the form of a squatting **woman** drawn behind this character, with two legs at the bottom, two arms (the horizontal line) and the head poking out the top. A little farfetched, until you draw the character and feel the grace and flow of the three simple strokes. Remembering the character is easy; being able to write it beautifully is another thing. [3]

女 女

❖ The primitive meaning is the same: *woman*. It will help if you have a particular person in mind.

97

good

好

The sense of **good** carried by this character is very broad in range. And what better image for this than a *woman* holding her *child*. [6]

女 好

98

be like

如

Pardon us if we revert to the venerable old Dr. Freud again, but his eye for symbolism is often helpful to appreciate things

that more earthy imaginations once accepted more freely but that we have learned to cover over with a veneer of etiquette. For instance, from ancient times things like the *mouth* of a cave have served as natural ritual substitutes for the opening through which a *woman* gives birth. This is just one example of the way in which one thing can be like another in a metaphorical sense and can therefore help unlock the hidden meanings of ritual and symbolism. [6]

女 如

99

mother

Look closely at this character and you will find the outline of the character for *woman* in it, the second stroke of which has been expanded to make space for the two breasts that help a mother be a mother. [5]

𠂔 女 妈 妈

- ❖ As a primitive, this character will take on the added meaning of *breasts* in accord with the explanation given above. Take careful note of the fact that the form can be altered slightly when this character serves as a primitive, the two dots joining together to form a longer stroke: . An example follows in the next frame.

100

pierce

If one is asked to think of associations for the word *pierce*, among the first to come to mind is that of piercing one's ears to hold earrings, a quite primitive form of self-mutilation that has survived into the twenty-first century. The character here is read, top to bottom: *mother . . . oyster*. All you need to do is imagine piercing an ear so that it can hold a *mother-of-pearl* you have just wrested from an *oyster*. [11]

𠂔 口 女 妈 貫

101

elder brother

兄

The difference between “older brother” (FRAME 89) and **elder brother** is ever so slight in English, the latter sounding just a bit less colloquial. The same is the case in Chinese.

By now characters like this one should “look like” something to you even though it is more of an “ideogram” than a “pictograph.” The large *mouth* on top and the *human legs* below almost jump off the page as a caricature of **elder brother**, the one with the big *mouth* (or if you prefer a kinder image, the one who “has the say” among all the children). [5]

囗 兄

- ❖ As a primitive this character will take the meaning of *teenager*, in accord with the familiar image of the big *mouth* and the gangling, clumsy *legs*.

102

overcome^(v.)

克

In this frame we get a chance to use the character we just learned in its primitive meaning of *teenager*. The *needle* on top indicates one of the major problems confronting the *teenager* growing up in today’s world: drugs. Many of them will fall under the shadow of the *needle* at some time during those tender years. Only when a whole generation rises up and declares, “We Shall Overcome,” will the *needle* cease to hang over their heads as it does in this character. [7]

+ 克

LESSON 7

IN THIS LESSON we turn to primitive elements having to do with quantity. We will also introduce the first of many “roofs.” These overhead “enclosures” come in a variety of shapes, each of which will give its own unique meaning. But let us begin slowly and not get ahead of ourselves: it is only after you have mastered the simple forms that the apparently impenetrable complexities of later primitives will dissolve. The primitives we give here will immediately suggest others, on the basis of what we have already learned. Hence the somewhat haphazard order among the frames of this lesson.

103

small

小

The sense of **small** in this character is actually of three **small drops**, the first of which (the one in the middle) is written larger so that the character has some shape to it. The point of writing it three times is to rub the point in: **small, small, nothing but small.** [3]

↓ 小 小

- ❖ The primitive meaning remains the same, *small*. Written above a horizontal line, its form is slightly altered, the last two strokes turning inwards like this: .

104

few

少

First we need to look at the fourth stroke, the *drop* at the bottom that has been extended into a longer diagonal stroke leaning left. This happens because a single, isolated drop will NEVER appear beneath its relative primitive in its normal size, for fear it would drop off and get lost. As for the meaning, let the *drop* indicate a further belittling of what is already *small*—thus making it a **few** of something *small*. [4]

小 少

- ❖ Note that when this character is used as a primitive element that is placed **UNDER** another element, the third stroke is

omitted, giving us 少. We will not meet an example of this until FRAME 354.

105

noisy

吵

You might think that **noisy** should be associated with many people talking at once, but the idea in this character is much more philosophical than that: What happens when things get **noisy** is that people's vocabulary shrinks to a more neolithic level the higher the volume is turned up. And so it is that **noisy** becomes associated with the very *few* things a *mouth* can say when it is talking loudly. Try to picture people quoting Shakespeare to each other in a shouting match, and you will see how right this character is. [7]



106

large

大

Here we have a simple pictograph of a person taking up the space of an entire character and giving it the sense of **large**. It should not be too hard to locate the two legs and outstretched arms. [3]



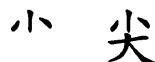
- ❖ When used as a primitive, this character needs a different meaning, since the element representing the human person will come up later. Therefore, this shape will become a *large dog* or, if you prefer, a *St. Bernard dog*. In FRAME 225 we will explain why this choice was made.

107

tip^(n.)

尖

The **tip** this character refers to is the tapered point of something like a pen or a pagoda. The composition of the elements, *small* and *large*, is perfectly suited to the image of a *small tip* at the end of something *larger*. [6]



108

evening

Just as the word **evening** adds a touch of formality or romanticism to the ordinary word “night,” so the character for **evening** takes the ordinary looking *moon* in the night sky and has a cloud pass over it—partially hiding it and hence eliminating the final stroke. [3]

109

many

“Many *moons* ago,” begins much of Amerindian folklore—a colorful way of saying “Once upon a time” and a great deal of help for remembering this character. Here we have two *moons*. (three of them would take us back to the beginning of time, which is further than we want to go.) [6]

110

enough

Enough is **enough**.” Who has not been scolded with these words in their youth by a parent or teacher who has run out of patience! Now if you can conjure up the memory of a particular time you yourself blasted those words out at someone who was trying your patience, imagine that short *sentence* becoming an uncontrollable obsession, as you walk off into the sunset muttering it *many* times—over and over and over again. [11]

111

outside

On the left, the primitive for *evening*, and on the right, that for the *magic wand*. Now, as every magician worth his abracadabra knows, bringing your *magic wand* out into the *evening* air makes your magic much more powerful than if you were to stay indoors. Hence, *evening* and *magic wand* takes you naturally *outside*. [5]

夕 外

112

name^(n.)

名

Perhaps you have heard of the custom, still preserved in certain African tribes, of a father creeping into the tent or hut of his newborn child on the night of the child's birth, to whisper into its ear the name he has chosen for it, before making his choice public. It is an impressive "naming" custom and fits in tidily with the way this character is constructed: *evening . . . mouth*. At *evening* time, a *mouth* pronounces the **name** that will accompany one throughout life. [6]

夕 名

❖

cliff

厂

This primitive means precisely what it looks like: a steep cliff. You can certainly imagine someone standing at the top looking down into the abyss below. [2]

一 厂

113

thick

厚

When we refer to someone as **thick-skinned** or **thickheaded**, we are often quick to add—even if only under our breath—something about their upbringing. Perhaps it is because deep down we cherish the belief that by nature people are basically tender and sensitive.

Be that as it may, the Chinese character for **thick** depicts a *child* abandoned out on the wild *cliffs*, exposed to the heat of the *sun*, and thus doomed to develop a head and skin as thick as the parent who left it there. [9]

厂 扌 厚

114

stone

With a *mouth* under a *cliff*, what else could we have here but the entrance to a secret cavern, before which a great **stone** has been rolled so that none may enter? Perhaps it is the hiding place where Ali Baba and his band of thieves have stored their treasures, in which case that magic word known to every school child who ever delighted in the tales of the *Arabian Nights* should be enough to push the **stone** aside. But take care—the *cliff* is steep, and one slip will send you tumbling down into the ravine below.

This is the first of two occasions (for the other, see FRAME 902) on which the second stroke in *cliff* will reach over slightly to the right beneath the horizontal stroke. If you think of the edge jutting outwards (in keeping with the story above), the problem should be taken care of. [5]

- ❖ The **stone** is a quite common primitive element, which is not restricted to great boulders but is used for *pebbles* or *rocks* of any size or shape.

115

gravel

In this character a *few stones* take on the meaning of **gravel**. Imagine ordering a wheelbarrow of *stones* from your local quarry and having them dump an entire truckload on your garden path. Imagine how annoyed you would be: “I said a *few stones*, a little **gravel** for my walkway—not a blooming mountainside!” [9]

116

wonderful

The primitive for *woman* is on the left (there and at the bottom of another primitive is where you will always find her), and to the right the element for *few*. When we refer to a *woman* as **wonderful**, we mean to praise her as the sort of person we meet but *few* of and far between. [7]

女 妙

117

resemble

肖

The word *resemble* should suggest, among other things, a son who *resembles* his father. A “chip off the old block” is the way we often put it, but the character is more simple. It speaks of a *small* bit of *flesh*. [7]

丨 𠂔 𠂔 肖

- ❖ When this character is used as a primitive, its meaning changes to *sparks* or *candle*.

118

peel^(v.)**削**

For want of a kitchen knife, you decide to *peel* an apple with a *saber*. You strike a warrior’s pose, toss the apple into the air, and with a guttural shout, brandish your trusty *saber* in the air with lightning speed. Can you see the *sparks* flying and the peelings falling to the ground? [9]

肖 削

119

ray

光

There are really only two primitives here, *small* and *human legs*. The fourth stroke that separates them is added for reasons of aesthetics. (If that doesn’t make sense, try writing the character without it and see how ugly the results look, even to your beginner’s eye.)

Now if you have wondered what those little particles of “dust” are that dance around in the light *rays* that come through the window and fall on your desk, try imagining them as *small* and disembodied *human legs*, and you should have no trouble with this character. [6]

𠂔 𠂔 光

120

overly

太

All right, you are wondering, overly “what”? Given the legendary temperament of the *St. Bernard dog*, we may suppose that it is being overly affectionate. Hence the large *drop* of slobber—yuck. [4]

大 太

121

economize

省

When we decide it’s time to **economize**, we take it for granted that we will need to trim back our appetites a bit. If one’s *eyes* can be too big for one’s stomach, they can also be too big for one’s pocketbook. Or, as this character suggests, too many. Imagine yourself with *eyes* all over your head, so that in order to **economize** you will have to pluck most of them out until only a *few* remain. [9]

少 省

122

strange

奇

The elements we are given to work with here are *St. Bernard dog* and *can*. Lots of phrases pop to mind to attach these words to the key word, but they end up being too abstract because of the word *can*.

It is helpful in such cases (and there will be a number of them as we go along) to stick closely to the more basic elements, in this case, *mouth* and *nails*. Now all we need do is create a fictitious “Strange But True” column in the Sunday funnies, featuring a *St. Bernard dog* whose *mouth* has been sealed shut with a row of *nails* because he was hitting the brandy keg around his neck too hard. [8]

大 奇

LESSON 8

FOUR BASIC ELEMENTS, it was once believed, make up the things of our universe: earth, wind, fire, and water. We have already met the element for *wind*, and now we shall introduce the others, one by one, in a somewhat longer than usual lesson.

Fortunately for our imaginative memories, these suggestive and concrete primitives play a large role in the construction of the characters, and will help us create some vivid pictures to untangle some of the complex jumbles of strokes that follow.

123

stream^(n.)

川

A stream of water flows pretty much like the character you see in this frame. The reason there are no wavy lines is simply that the Chinese characters no longer use them. [3]

川 川 川

- ❖ As a primitive, this character will denote a *stream* or a *flood*. Note, however, that there are certain small changes in the writing of the element, depending on where it appears relative to other elements:

on the left, it is written 川
on the top, it is written 川
on the bottom, it is written 川

124

state^(n.)

州

Here we see *drops of land* (little islets) rising up out of a *stream*, creating a kind of sandbar or breakwater. Ever wonder how the state line is drawn between states separated by a river? If there were little *drops of land* as in the character, there'd be nothing to it. [6]

· 州 少 州 州 州

125

obey

In the language of the primitives, this character would read *stream . . . head*. This turns out to be convenient for remembering its meaning of **obey**. Either one obeys the person who is *head* of an organization or else obeys by following the *stream* of opinion (“current” practice, we call it). Both these senses come together in this character. [12]

126

water^(n.)

This character, which looks a bit like a snowflake, is actually a pictograph of water—not any particular body of water or movement of water, but simply the generic name for water. Should you have any difficulty remembering it, simply think of a *walking stick* being dropped vertically into the water, sending *droplets* out in all four directions. Then all you need to learn is how to write it in proper order. [4]

- ❖ As a primitive, this character can keep its form, or it can be written with three drops to the left of another primitive, like this: 丶. This latter, as we will see, is far more common. It can also be written stiffly, in five strokes, as 氵, in which case we will take it to mean a *snowflake*. An example will follow shortly. Finally, as we will see later in FRAME 380, in the printed form, the *snowflake* element can be straightened out to give 永.

127

eternity

This character also uses the full form of *water*, though its meaning seems to have nothing at all to do with it. Remember what William Blake said about seeing “infinity in a grain of sand and eternity in an hour”? Well, reading this character from top to bottom, we see “eternity in a *drop of water*.”

Note how the introduction of the drop requires that the first stroke of *water* begin with a short horizontal “starter line.” Try leaving it out and you will see how reasonable this is. [5]

丶 永

128

request^(v.)

求

Let the key word suggest a formal invitation that begins, “Mr. and Mrs. Snow request the honor of your presence at the wedding of their beloved daughter *Snowflake* to *Dripdrop*, the son of Mr. and Mrs. Leak....” The only stroke remaining to account for is the *one* that runs between and “unites” the happy couple together until death (or sunlight) doth them part. [7]

一 十 寸 才 求 求

129

spring^(n.)

泉

Call to mind the image of a fresh, bubbling spring of *water*, and you will probably notice how the top of the *spring* you are thinking of, the part where the “bubbling” goes on, is all *white*. Happily, the *white* is just where it should be, at the top, and the *water* is at the bottom. [9]

白 泉

- ❖ We will keep this image of a *spring* when using this character as a primitive, but not without first drawing attention to a slight change that affects the primitive when it is drawn under another element: the final four strokes (the element for *water*) are abbreviated to the three small *drops* that we learned earlier as the character for *small*, giving us: 泉.

130

flatlands

原

♪ “The flatlands are alive, with the sound of muusic....” ♪ Well, they are in this case anyway, though the setting is a rather grisly one. Watch Schwester Maria as she skips along merrily, dodging in and out of the *springs* that pop up like landmines until she comes to the edge of a *cliff* and loses her balance. Listen to her words echoing as she falls and this character should be yours forever. [10]

厂 目 原

131

wish^(n.)**願**

Flatlands and a *head* are all we are given to work with in the character for **wish**. Since the key word already suggests something like a formal request made of some higher power, let us imagine a gigantic Wizard-of-Oz *head* located in the middle of the flowery *flatlands* we saw in the last frame. Then just picture people kneeling before it, each with a *wish* they hope to have fulfilled. (The scarecrow wanted brains, the lion courage, and the tin man a heart. What about you?) [19]

原 願

132

wash away

沖

Imagine a few innocent looking *drops of water* creeping up on you to **wash** you **away** out into the *middle* of the ocean. Impossible, you say? Not if *drops of water* have drifted in from the Bermuda Triangle where they have had a lot of practice at **washing away** everything from yachts to ocean liners. In any case, this character gives a completely new meaning to the danger of "drowning in a teaspoonful of *water*." [7]

氵 沖

133

swim^(v.)**泳**

On the left we see again the primitive for *drops of water*. To the right, we see the character for *eternity*. Knowing how much children like to **swim**, what could be a better image of an *eternity* of bliss than an endless expanse of *water* to **swim** in without a care in the world? [8]

氵 泳

134

continent

洲

If *states* are separated by smaller bodies of *water*, continents are separated by great oceans. The *drops of water* to the left of *state* fill this function. [9]

氵 洲

135

marsh

沼

Unlike the *flatlands* with their cliffs, the *marshlands* are low and near a source of *water* that feeds them until they get soggy through and through. Why certain land becomes *marsh* is probably due to the fact that it feels thirsty, and so tries its best to *summon* the *water* over to its side. But, like so many temptations, the last state of the victim is worse than the first. Hence the slushy *marsh*. [8]

氵 沼

136

sand^(n.)

沙

Learn this character in connection with that for *gravel* from FRAME 115. The difference between *sand* and *gravel* is one your feet know very well from walking along the beach. The *sand* is finer and the *gravel* cuts into the skin. Hence the element for *stone* figures prominently in *gravel*, whereas that for *water* (which, after all has done the work of grinding away at the *stone* for centuries) shows up here in *sand*. [7]

氵 沙

137

Yangtze

江

China's equivalent to the Mighty Mississip' is the Yangtze. In fact, the character in this frame, although generically meaning river, can be used as an abbreviation for the Yangtze, much the same as the "River" of "Ole Man River" is for those who live on the banks of the Mississippi. The elements that make it up show *water* and an *I-beam*. Actually, the heavy metal *I-beam* is being launched as a raft by some mentally challenged Huck Finn hop-

ing to cruise on the **Yangtze**. If you see him shoving off and imagine what happens afterwards, it could help fix the elements in your mind. [6]

氵 江

138

juice^(n.)**汁**

This is not just any ordinary juice, but a brew of *water* and *needles*. Its distinctively sharp taste cuts your thirst by distracting it with excruciating pain as the juice passes down your throat. [5]

氵 汁

139

tide

潮

Before we get to explaining this character, take a look at it and see if you can figure out the primitive elements on your own.... On the left is the *water*—that much is easy. On the right we have only one primitive, the character for *dynasty* learned back in FRAME 48. See how an apparently complex character falls apart neatly into manageable pieces?

To get the meaning of the key word **tide**, just think of the ebb and flow of a *dynasty's* fortunes—literally. Watch as all the wealth of the empire flows into the emperor's court at high tide, and note how everything there empties out back into the populace when it is at low tide.

By the way, if you missed the question about the number of primitives, it is probably because you forgot what we said earlier about characters becoming primitives, independently of the pieces that make them up. As a rule, look for the largest character you can write and proceed from there to primitives stranded on their own. [15]

氵 潮

140

source

源

With the advice of the last frame in mind, it is easy to see *water* and *flatlands* in this character for source. Both in its etymology (it has a common parent with the word “surge”) and in popular usage, source suggests the place *water* comes from. In this character, it is under the *flatlands*, where we earlier saw it breaking the surface in those bubbly little springs. [13]

 源

141

lively

活

When we speak of a lively personality or a lively party, we immediately think of a lot of chatter. This character depicts the idea of lively by having *tongues* babble and splash around like flowing *water*. [9]

 活

142

extinguish

消

Among the many things *water* can do is help extinguish fires, and that is just what we have here. First of all, take the *water* at the left as the *drops of water* that are used to depict *water* in general. In the best of all possible worlds, the most efficient way to extinguish a fire would be to see that each *drop of water* hits one *spark* of the conflagration. An unthinkable bit of utopian fire fighting, you say to yourself, but helpful for assigning this key word its primitives. [10]

 消

143

situation

况

What we have here is “an awkward situation.” The *teenager* of the family has used up all the *water* for his bath, and there is nothing left to make tea. What the hey, it’s all in the family, you say, and rather than throw out the *bathwater*, you decide to keep the situation secret and make the tea anyway. Little do the

guests know, as they sip their tea daintily, that the tea is not the only thing in the hot *water*. [8]

氵 沪

144

river

The character in this frame represents a step up from the *stream* we met in FRAME 123: it is a full-sized river, just like the character in FRAME 137 for *Yangtze*. The *water* to the left tells us what we are dealing with, and the *can* at the right tells us that our “little engine that *could*” has now become amphibious and is chugging down the Yellow River (which is written using this character) like a regular old riverboat. [8]

氵 河

145

lake

Rather than use the character for *recklessly* from FRAME 17 as a primitive element, let us take the elements one by one: *water* . . . *ancient* . . . *flesh*. You have heard of legends of people being abandoned in the mountains when they had become too *ancient* to work. Well, here is a legend about people being set adrift in the *waters* of a stormy lake because their *flesh* had gotten too *ancient* to bear the burdens of life. [12]

氵 湖

146

fathom (v.)

Connoteing the measurement of the depth of water, the key word *fathom* begins with the *water* primitive. To its right, we see the character for *rule* (FRAME 84) which we learned in the sense of “gaming *rules*.” Now when we measure the depth of *water*, we have to follow a different set of *rules* than those we use to measure the fish we pull out of it. We *fathom* it; that is, we measure it in units of six feet. Picture yourself *fathoming* a body of *water* several hundred feet deep according to official *rules*, which stipulate that you must use a government-approved tape measure and avoid the use of electronic equipment. [12]

測

147

soil^(n.)

土

We don't like it any more than you do, but this character is not the pictograph it is trumped up to be: a mound of *soil* piled on the ground. All we can recommend is that you memorize it as it is. Anyway, it will be occurring with such frequency that you have almost no chance of forgetting it, even if you try. [3]

一 土

- ❖ When this character is used as a primitive, the sense of *soil* is extended to that of *ground* because of its connection with the character for the same (FRAME 478). From there it also takes the added meanings of *dirt* and *land*.

148

equal

均

The idea of making things *equal* is pictured here at its most basic: land reform. It provides *soil* in *uniform* portions to everyone. To help with the association, we may recall the famous line of Napoleon the Pig in George Orwell's *1984*: "All animals are *equal*, but some animals are *more equal than others*." Picture one of those suspicious *land* reforms going on in the barnyard and led by one group of animals (the pigs) who apportion the largest parcels to themselves and ration out among everyone else *uniform* slivers of *land* too small to live on. [7]

土 均

149

belly

肚

Here we see a *part of the body* that looks like a mound of *soil*. What else could it be but that large compost pile that over-eaters carry around where their waistlines used to be? Happily, the key word *belly* already suggests something bell-shaped. [7]

月 肚

150

fill in

填

When you fill in a form, it is expected that the information be *true*. That said, most people are less concerned with full and *true* disclosure than with protecting their privacy, whereas those who make the forms are often more interested in getting the *dirt* on them. If you can imagine filling in some of the blanks with shovelfuls of actual *dirt* to give them what they want, you will keep the metaphor more concrete. [13]

土 填

151

spit^(v.)**吐**

We have here a rather small *mouth* (it is always compressed when set on the left) next to a much larger piece of *dirt*. It is not hard to imagine what you might do if you got a *mouth* full of *dirt*. At least we know what we would do: spit it out as fast and far as we could! [6]

口 吐

❖

bricks

圭

The two characters for *soil* piled on top of one another give us the primitive element for bricks. Given the fact that bricks are mostly made of *soil* and that they are made to be piled on top of one another, it should not take much effort to remember this element. [6]

土 圭

152

waaah!

哇

The shrill cries of a bawling infant can be more piercing than any noise an adult makes, which is why they are so hard to ignore. In this character, we see the sounds of that cry, Waah!, likened to a *mouth* spitting out *bricks* to shatter the silence of our sleep. [9]

口 哇

153

Chinese inch



This character stands for a small measurement used prior to the metric system, a little less than $1\frac{1}{3}$ English inches in length and one-tenth of a *Chinese foot* (which we will meet later, in Book 2). The character, appropriately, represents one *drop* of a *ten* (with a hook!). [3]

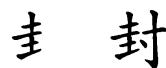


- ❖ When this character is used as a primitive, we shall use it to mean *glue* or *glued to*. There is no need to devise a story to remember this, since the primitive will appear so often you would have to struggle hard NOT to remember it.

154

seal^(v.)

Think of the key word **seal** in connection with a letter you have written and are preparing to close. Instead of using the traditional hot wax to **seal** the document, you *glue a brick* on the outside—a love letter not **SWAK** (**sealed with a kiss**), but **SWAB** (**sealed with a brick**). A romantic thought, but the postage will bankrupt you. [9]

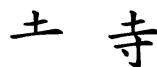


155

Buddhist temple



You have heard of people “attaching” themselves to a particular sect? Here is your chance to take that metaphor literally and imagine some fellow walking into a **Buddhist temple** with a fervent resolve to attach himself to the place. Since there is plenty of unused *land* around the precincts, he simply picks out a suitable patch, brushes the soles of his feet with *glue*, steps down firmly, and so joins the **Buddhist temple** as a “permanent member.” [6]



156

time^(n.)**時**

“What is time?” asked St. Augustine in his memoirs. “Ask me not, and I know. Ask me, and I cannot tell you.” Here we have a curious answer to that perennial riddle. Time is a *sun* rising over a *Buddhist temple*. It sounds almost like a Zen kōan whose repetition might yield some deep secret to the initiated. At any rate, imagining a monk seated in meditation pondering it might help us remember the character. [10]

日 時

157

fire^(n.)**火**

Just as sitting before a fire enlivens the imagination and lets you see almost anything you want to in the flames, this character is so simple it lets you see almost any sort of fire you want to see. It no longer makes a good pictograph, but we invite you to take a pencil and paper and play with the form—first writing it as shown below and then adding lines here and there—to see what you can come up with. Everything from matchbooks to cigarette lighters to volcanic eruptions to the destruction of Sodom and Gomorrah have been found here. No doubt you, too, will find something interesting to bend your memory around these four simple strokes. [4]

、 丶 少 火

- ❖ Although the generic meaning of *fire* can be carried over as a primitive meaning, it is usually best to keep to the meaning of *flames* or *fireplace*. Another primitive element for *fire*, based on this one, is written ... and will mean *cooking fire*.

158

ashes

灰

The character for **ashes** naturally includes the primitive for *fire*, or more specifically, a *fireplace*. Now what do you do with that bucket of **ashes** you have just cleaned out of the *fireplace*? You strap it to your belt and walk around with it *by your side* until the wind scatters them, with distributive justice, over everyone else's property. [6]

一 大 灰

159

vexed^(ADJ.)**煩**

When people are **vexed** about something, they often refer to themselves as “really burned” about it. In this character, the person’s *head* is on *fire*, raising the metaphor to new heights. [13]

火 煩

160

inflammation

炎

A *fire* belongs IN the *fireplace*, not OVER it. When the *fire* spreads to the rest of the house, we have an **inflammation** of the house. As with any **inflammation**—including those that attack our bodies—the danger is always that it might spread if not checked. This is the sense behind the reduplication of the element for *fire*, one atop the other. [8]

火 炎

161

thin^(ADJ.)**淡**

You may not think there is such a thing as **thin water** or **thin fire**, but when you mix *fire* and *water*, the one does make the other **thin**. When you see this key word, think not of “slender” but of **thin** in the sense of pale, diluted, or weak. Paint thinner makes paint **thin** in this way (though we do not recommend mixing it with *fire*, unless you want a REAL *inflammation*). [11]

氵 淡

162

disaster

災

Of all of nature’s **disasters**, this character picks out two of the worst: *floods* and *fires*. To recall the disposition of the elements, think of nature’s solution to nature’s own problem: a great *flood* pouring down over a great forest *fire*. [7]

火 災

163

照

illuminate

Although the range of possible meanings that the character for **illuminate** can have is about as rich as the connotations of the English word, we need to focus on just one of them: to make something obscure *evident*. If you glaze a pot and put it into the oven to “fire” it, you in fact **illuminate** it. Hence the character for **illuminate** makes a connection between the character for *evident* and the primitive element for *cooking fire*. [13]

昭 照

164

魚

fish^(n.)

Breaking down this character give us three elements, which we list in the order of their writing: *bound up* . . . *rice field* . . . *cooking fire*. Not much to work with at first sight. But we can join them together by thinking of a three-part story: first a **fish** is caught and *bound up* on a line with its unfortunate schoolmates; when the fisherman gets home, he cuts off the head and tosses it, with the entrails, out into the *rice field* for fertilizer; and the rest he sets in a skillet over a *cooking fire* for his supper. [11]

𠂇 魚

165

漁

fishing^(n.)

To the story we have just made about **fish**, this character for the profession of **fishing** adds yet another element BEFORE the others: namely the *water*, where the **fish** was happily at home before being caught, disemboweled, and eaten. Be sure to get a clear image of the *water* when you put it all together to create a picture of **fishing**. [14]

漁

We conclude this lesson by introducing a character that could have been learned earlier, but which we left for now to show two examples of its use as a primitive element. The character itself typically falls just outside the 3,000 most frequently used, but since we need it as a primitive, we might as well learn it as a character, too. We will do this a few more times, as the need arises.

166

Yao



This character, used as a family name, is best associated with the legendary sage king Yao, who lived around 2300 BCE and became a model for rulers in ancient China. One fact about this king, which can help us remember the writing of the character, is that he is said to have invented the board game of Go as a way to sharpen the brain of his dim-witted son. Here we see the son as simply a *pair of human legs* (no brain attached), playing Go on the *floor* with little clumps of *dirt* (instead of the customary stones). [12]



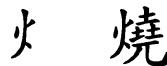
- ❖ Used as a primitive, this character will be associated with the image of that unforgettable character in the Charlie Brown cartoon strips, *Pigpen*. Or, if you prefer, some particularly memorable slob from your high-school days. The association should be obvious: *dirt, dirt everywhere* and a *pair of human legs*.

167

fever



Picture little *Pigpen* as “running a fever.” Can you see the *fire* chasing after him as he runs away, kicking up even more dust than he usually does? [16]



168

dawn^(n.)

When you think of the **dawn**, imagine the *sun* rising up over the horizon, drenching the landscape in a golden color. Imagine little *Pigpen* sitting in the middle of a field, getting scrubbed

up all spic-and-span as the *sun* passes over him, his hair neatly combed and parted, his trousers pressed, and his shirt fresh and white. Until he stands up, that is, and starts walking around, at which point the dirt starts whipping up around him again. [16]

日 晓

LESSON 9

ALTHOUGH completing the presentation of the four basic elements in the last lesson brought us a lot of new characters—46 in all—we have only scratched the surface as far as *water*, *earth*, *wind*, and *fire* are concerned. Perhaps by now it is clear why we said at the beginning of this lesson that we are lucky that they appear so frequently. The range of images they suggest is almost endless.

In this lesson our focus will be on a few new “roof” and “enclosure” primitives. But first, a character that we might have included in the last group but omitted so as not to be distracted from the four elements.

169

li

里

That's right—a *li*. Don't bother looking it up in your English dictionary; it's a Chinese unit of distance. One *li* is about a half kilometer. The character depicts how the measure came to be used. Atop we see the *rice field*, and below the element for *land*. Think of those four sections you see in the *rice field* (and which we made mention of when first we introduced the character in FRAME 14) as blocks of *land*. Thus, a *land* division based on the size of a *rice field* would be a *li*. [7]

丶 口 丂 曰 丶 里

- ❖ To get a more concrete primitive meaning for this character, we shall refer to it as a *computer*, a meaning deriving from the character for *logic*, which we will meet in LESSON 12. To remember the meaning, it might help to think of the alternative meaning of the primitive at the top: *brains*.

170

quantity

量

Think of **quantity** as having to do with measuring time and distance, and the rest is simple: you have a **quantity** of time in the new day that begins with *daybreak*, and a **quantity** of distance in the rural *li*. [12]

旦 量

171

bury

埋

When we **bury** something (or someone, for that matter), we usually mean putting it under *ground*. Only here, we are **burying** our beloved *computer* that has served us so well these past years. Behind us a choir chants the “Dies irae, dies illa” and there is much wailing and grief among the bystanders as they pass by to shovel a little *dirt* into what will be its final resting place. R.I.P. [10]

土 埋

Before going any further, we might pause a moment to look at precisely WHERE the primitive elements were placed in the character of the last frame: the *ground* to the left and the *computer* to the right. Neither of these is an absolutely fixed position. The character for *spit* 吐 (FRAME 151), for instance, puts *ground* on the right, and that for *wild* 野 (FRAME 939) will put the *computer* on the left. While there is no reason to bother memorizing any “rules,” a quick glance through a few general guidelines may help. Use them if they help; if not, simply adjust the story for a problem character in such a way as to help you remember the position of the elements relative to one another.

In any case, here are the guidelines that follow from the characters treated up to this point:

1. Many characters used regularly as primitives have a “strong” position or two from which they are able to give a basic “flavor” to the character. For example, *ground* at the left (or bottom) usually indicates something to do with earth, soil, land, and the like; *fire* at the bottom in the form of the four dots, or at the left in its compressed character form, usually tells us we have to do with heat, passion, and the like; a *mouth* at the left commonly signifies something to do with eating, coughing, spitting, snoring, screaming, and so forth. Where these elements appear elsewhere in the characters, however, they do not, as a rule, have the same overall impact on its meaning.
2. Some primitive elements **ALWAYS** have the same position in a character. We saw this earlier in the case of the primitive meaning *head* 夠 (page 43) and in the three drops of *water* 氵 (page 70).

3. Enclosures like *cliff* 崖 (page 65) and *bound up* 缚 (page 40) are always set above whatever it is they enclose. Others, as we shall see later, “wrap up” a character from the bottom.
4. All things being equal, the element with the fewer strokes (usually the more common element) has first rights to the “strong” position at the left or bottom. (Note that the left and bottom cannot BOTH be the dominant position in the same character. Either one or the other of them will dominate, usually the left.) The characters for *gravel* 砂 (FRAME 115) and *sing* 唱 (FRAME 24) illustrate the point.

172

black

Three frames ago we noted that it might help to think of the top part of the primitive for *computer* as *brains*. In this character you will see why. Note how the third stroke, ordinarily written as a single horizontal line, is here broken up into a pair of *animal horns* right in the middle of the element. Think of this as a brain impaled (literally) on the *horns* of a dilemma.

That done, there is no problem with this character. Like most things electrical, a *computer*, too, can overheat, and often this happens because its *brain* is caught on the *horns* of a dilemma. Now look closely with your imaginative eye and you can see the *horns* sprouting out of the CPU and *flames* pouring out of the *computer* to char the keyboard, the monitor, and your desk a sooty black color. [12]

173

spot^(n.)

When Madam Cheng tells fortunes, she not only tells you about the bright and beautiful things that await you but also about the dark, *black* misfortunes that menace your future like spots on a white background. Look into the crystal ball and you can see these *black spots* peppered here and there. And if you zoom in, you will see that each spot is a particular place that bodes ill for you. These are, literally, the *black spots* in your future. [16]

黑 點

174

black ink



Besides meaning black ink, this character also appears in the word for an inked string that is pulled taut and snapped to mark a surface, much the same as a carpenter doing repair work in your home might use a chalked string. Here it is used to mark the *dirt* on a baseball diamond with a long, heavy piece of string soaked in black ink. [15]

黑 墨



hood



In addition to the basic meaning of hood, this shape can be used for a glass cover, such as that used to serve “pheasant under glass.” Note its difference from the element for *wind*: the second stroke is hooked INWARDS here. To help remember this detail, think of the wind as blowing “out” and a glass cover as keeping something “in.” Among the related images suggested by this primitive are: a monk’s cowl, a riding hood, a helmet, and an automobile hood. [2]

| 匚

175

risk^(v.)

In order not to risk being identified, burglars often wear a mask or something else draped over their face. If you look closely at the character and “read off” the primitive elements, you will end up with a *hood* with two slits for the eyes. It would almost be worth trying one on if becoming a burglar didn’t risk a lot more than just being recognized.

Even if you followed the explanation above, it bears repeating that the top four strokes are NOT the same as the primitive for *sun* or *day* or *tongue wagging in the mouth*. The difference is subtle but not to be ignored. [9]

匚 囗 冒

176

same

同

The primitives in this character show us *one* and *mouth* under a *hood*. Let us take the key word to connote the sense in which monks living in community share the **same** life, routine, food, and ideals. We might say they all have the **same** habits, including the “habit” they wear on their backs. Here we see the monk’s *cowl*, drawn down over the eyes so that all you can see when you look at him is a *mouth*. But since monks also speak their prayers in common, it is but a short step to think of *one mouth* under a *hood* as the character for everything that is the **same** about monastic life. [6]

𠂔 同 同

- ❖ When this character is used as a primitive, it will mean *monks dressed in a common habit*.

177

cave

洞

Early hermit-*monks* often lived in **caves** where they prayed and fasted for years on end. The one thing they could not do without was *water*. To fix this image, imagine a *monk* who has filled up his **cave** with *water* neck high, which makes it difficult to sleep but at least protects him from dehydration. [9]

氵 洞

178

orientation

向

This character begins with a mysterious *drop off* in the distance. Then we find a sort of transparent *helmet* with no eyes or nose, but only a prominent *mouth* under it—obviously an extraterrestrial. And what is it jabbering on about with its *mouth* open like that? It has strayed far from its spaceship (the *drop off* in the distance) whose fuel tanks are bone dry. Seeing that the poor creature is completely “disoriented,” you offer a first **orientation** to life on earth by handing him a few bucks and pointing the way to the nearest gas station. [6]

' 向 向

179

尚esteem^(v.)

Above we see the primitive for *small* attached to one of those *glass covers* you might use to display a family heirloom. Its being *small* is important, because what is in fact on display is the shrunken, stuffed, and mounted *mouth* of an ancestor we particularly esteem. We may be used to *esteeming* the words our forebears leave behind, but here we also esteem the very *mouth* that spoke them. We leave it to you to imagine a suitable place in your room for displaying such an unusual conversation piece. [8]




house



This extremely useful primitive element depicts the roof of a **house**. You can see the chimney at the top and the eaves on either side without much trouble. It is a “crown” element, which means that it is invariably set atop other things. Examples follow immediately. [3]

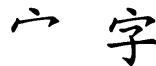


180

字

character

Here is the character for **character** itself. Not just Chinese characters but any written **character** from hieroglyphs to Sanskrit to our own Roman alphabet. It shows us simply a *child* in a *house*. But let us take advantage of the double meaning of the key word to note that just as a *child* born to a Chinese *house* is given **characters** for its name, so it is also stamped with the “character” of those who raise it from infancy on. [6]



181

guard^(v.)

守

If you want to **guard**, the best way is to post a watchman, like the royal soldiers in front of Buckingham Palace or the Pope's Swiss Guard. The whole idea of hiring people to **guard** is that they should stick like *glue* to your *house* to protect it from unwanted prowlers. So go ahead and find a watchman who is really stuck on his job and *glue* him to your *house* to **guard** it. [6]

守

182

finish^(v.)

完

To start a *house* we lay the foundations; to **finish** it, a roof. This character shows the “finished” product, from the *beginnings* in the foundation at the bottom, to the roof with its chimney at the top. Come to think of it, the same holds true of anything we start and **finish**. [7]

宀 完

183

reality

實

This apparently complex character is really simplicity itself. It has only two elements: *house* and *pierce*. The problem is the key word, which, despite its claims to **reality**, is about as abstract as they come. But if you think of a *house* that is really old-fashioned and out of touch with **reality**, then perhaps all it needs is a professional to *pierce* the chimney, or put a couple of studs on the front door. Who knows, maybe there's a career out there somewhere for a “*house piercer*” who goes around the suburbs blaring out over a microphone, “Hey, *houses*, get REAL!” [14]

宀 實

184

proclaim

宣

Think of the key word in its religious sense of a missionary preaching: “**proclaiming** the good news to all nations” and “shouting it from the *housetops*” all day, day in and day out. The element for *daybreak* that follows below has an additional

stroke at the top. Remembering what we said about the *sun* creeping up over the horizon (the *floor*) at *daybreak* (FRAME 29), the extra stroke can represent the other horizon towards which the *sun* journeys, giving us “*sunrise, sunset*.” That should be enough to help you remember this simple character, used in fact both for traditional missionary work as well as for one of its contemporary replacements: propaganda. [9]

宀 宣

185

nighttime

宵

Unlike the “evening” (FRAME 108), nighttime suggests time spent at night, as in pulling an all-nighter to prepare for an exam when everyone else is fast asleep in bed. The character expresses this by picturing a *house* with a *candle* in it. The reason is obvious: whoever is living there is passing the nighttime “burning the *candle* at both ends.” [10]

宀 宵

186

peaceful

安

To be told that the place of the *woman* is in the *house* may not sit well with modern thought, but like all cultural habits the Chinese characters bear the birthmarks of their age. So indulge yourself in a Norman Rockwell image of a peaceful moment: a weary *woman* of the *house* slouched asleep in the living room chair, her hair in curlers and a duster lying in her lap. [6]

宀 安

187

banquet

宴

To carry on from the last frame, we note the entire *day* of work that comes between a *woman* and her *house* in preparing for a dinner banquet, pictorially “interrupting” her *peaceful* relaxation. [10]

宀 宴

188

mail^(v.)

寄

Now there is nothing particularly *strange* about your normal mailbox, but the one depicted here is a *strange house* that you actually have to enter to drop off your letters. Think of the haunted *House* of Usher that Edgar Allan Poe immortalized, or the enchanted Gingerbread *House* that Hansel and Gretel are heading towards with an armful of letters to mail. [11]

宀 寄

189

wealthy

富

Here we have the original character on which the primitive element for *wealth* is based. In keeping with the story introduced back then, note how many *wealthy* people get that way through simple inheritance, being born into the *wealth* of their parents' *house*. [12]

宀 富

190

store up

貯

This character shows a family that literally *stores up* its *clams* by hanging them on a large, six-foot *nail* driven into a space under the roof of their *house*. [12]

貝 貯 宀 貯

LESSON 10

OF THE SEVERAL primitive elements that have to do with plants and grasses, we introduce two of the most common in this lesson: *trees* and *flowers*. In most cases, as we shall see, their presence in a “strong” position (in this case, to the left and at the top, respectively) helps give a meaning to the character.

191

tree

木

This is a pictograph of a tree, the main trunk shown in the long vertical stroke and the boughs in the long horizontal stroke and the final two strokes sweeping down in both directions. Although it may look similar at first sight to the character for *water* (FRAME 126), the order in which it is written is completely different and this affects its final appearance. [4]

一 十 才 木

- ❖ As a primitive, this character can mean *tree* or *wood*. When the last two strokes are detached from the trunk (木), we shall change its meaning to *pole* or *wooden pole*.

192

woods

林

Learn this frame in connection with the next one. A woods is a small cluster of *trees*. Hence the simple reduplication of the character for *tree* gives us a *woods*. [8]

才 林

193

forest

森

A forest is a large expanse of *trees*, or “*trees, trees everywhere*,” to adopt the expression we used in FRAMES 22, 23, and 166. [12]

木 木 森

194

植

plant^(v.)

You have no doubt seen how people practicing the Japanese art of bonsai take those helpless little saplings and twist them into crippled dwarves before they have a chance to grow up as they should. The more proper way to plant a young *tree* and give it a fair shake in life is to set it into the earth in such a way that it can grow up *straight*. [12]

木 植

195

杏

apricot

Since apricots can be eaten just as they fall from the *trees*, picture this *mouth* agape at the bottom of a *tree* (just as the elements have it), waiting for apricots to fall into it. [7]

木 杏

196

呆

dim-witted

The dim-witted thimblehead in this character is seated in the topmost branches of a *tree* with his mouth agape, waiting for the fruit to fall into it, but the only thing that happens is that nothing happens. [7]

口 呆

197

枯

withered

When a *tree* is withered and about to die, it is probably due to a kind of arteriosclerosis that keeps its sap from flowing freely. This character shows us an *ancient* and wrinkled *tree* with poor circulation, withered up and whiling away its remaining days in a retirement center. [9]

木 枯

198

village

村

The character for *village* shows a circle of *trees glued* together to measure off the confines of a village. [7]

木 村

199

one another

相

The key word **one another** stirs up associations of people interacting. When we read off the elements, *tree . . . eye*, we are given an idea of how to keep this interaction amicable by calling to mind the scriptural proverb about first taking the *tree* trunk out of your own *eye* before helping your neighbors remove the splinters from theirs. [9]

木 相

200

notebook

本

Recalling that **notebooks** are made of paper, and paper made of *trees*, one might think of a **notebook** as a slice of a *tree*. Can you see the “cross-cut” in the trunk of the *tree*? Picture a chainsaw cutting you out a few **notebooks** to take to school. [5]

木 本

201

case

案

The **case** that this key word refers to is the legal kind and the image contrasts the attitudes of the parties involved. While you are in a frazzle, the lawyer answers all your phone calls with, “I’m working on your **case**,” when actually she is swaying, relaxed and *peaceful*, in a hammock strung up between the *trees* in her backyard. Imagine that—people actually get paid to take it easy while you do all the worrying. [10]

安 案

202

not yet

未

As the key word suggests, this character has to do with something not quite over and done with. More concretely, it shows us a *tree* that is not yet fully grown. The extra short stroke in the upper branches shows new branches spreading out, leaving one with the feeling that the *tree* has a ways to go yet before it reaches maturity. In other words, the character conveys its meaning pictographically, playing on the earlier pictograph of the *tree*. [5]

203

last^(N./ADJ.)

末

This character is best learned in connection with that of the previous frame. The first stroke shows a branch that is longer than the main branch, indicating that the tree has reached the last of its growth, so that its top branches stop spreading and start drooping downwards. Be sure to keep this imagery in mind, to avoid confusing this key word with synonyms that will appear later. [5]

204

foam

沫

The **foam** this character refers to is the *last* stage of *water* after it has dashed and splashed against the rocks, spraying in all directions. The **foam** is thus a wave that has run its full course and reached its *last* on the rocky seashore. If you picture it in your mind's eye, this somewhat rare (but oh-so-easy-to-learn) character is yours for good. [8]

205

flavor^(N.)

味

When a tree has *not yet* finished growing, it produces fruit with a full **flavor**. When the official taster (the professional *mouth* to the left) determines that full **flavor** has been reached, the tree

is pruned back so that it remains permanently *not yet* grown. A neat little agricultural trick and an easy way to see the sense of flavor hidden in this character. [8]

口 味

206

younger sister

妹

The younger sister in the family is the *woman* in the family who, like the newest branch in a tree, is *not yet* old enough or mature enough to do everything the older sister can do (see FRAME 1298). [8]

女 妹

207

investigate

查

To **investigate** is to get to the bottom of something or track something down, which often has you working all through the night, right to *daybreak*. In the case of this character, it is Sir Isaac Newton, who is **investigating** the laws of physics when the appearance of the sun at *daybreak* prompts the *tree* to stretch and welcome a new day. At that, an apple drops from its branches square on Sir Isaac's head, inspiring him to discover the law of universal gravitation. [9]

木 查

208

sediment

渣

This character has you in your scuba-diving gear **investigating** at the bottom of a reservoir to see what has made the *water* go bad. See yourself mucking around the **sediment** and finding remnants of all sorts of garbage and chemical waste. Hopefully, someone will find the "dregs" of society that put it there and bring them to justice. [12]

氵 渣

209

染dye^(v.)

Take a handful of ash tree seeds, plant them in your backyard, and sprinkle them with *water* mixed with your mother's hair dye. If you are patient enough to nurture this little orchard of ash *trees* to full size, you could carve yourself out the first-ever-in-history brunette or platinum-streaked *baseball* bat. [9]

氵 沈 染

210

李

plum

Little Jack Horner has left his corner and his Christmas pie to try out his fortunes with a *tree* in the garden. He sticks in his thumb and out drops a **plum**, which says, "What a weird *child* you are!" [7]

木 李

211

桌

table

You have to think here of a group of magicians seated around a magical **table**, which is made out of the stump of a *tree*, and has the image of a large *sun* carved into its surface. The magicians pass the *magic wand* around from hand to hand to see if any of them can make the *sun* shine. At last, one of them succeeds, and the *sun* begins to glow (burning a hole in the **table** in the process). [10]

丶 占 桌

❖

++

flower

We are not yet equipped with all the pieces necessary to learn the character for **flower**, so shall have to content ourselves here with the first three strokes, which represent the primitive of the same meaning. Concentrate on the actual "bloom" of the **flower**, and keep a particular flower in mind. Try a rose, a tulip, or a daisy, since none of them will have their own character.

Think about it well, since once you have decided on your **flower** of choice, you will be using it in a rather large number of stories later on. [4]

The tendency today is to print the primitive element for **flower** in the form shown in this frame, even though its drawing follows the older, more traditional form:

丶 + + +

212

as if

若

Here we see a *flower* held in the *right* hand, calling to mind the famous story of the Buddha who held up a *flower* with his *right* hand to a small gathering of his disciples. Most of them were perplexed, but Kasyapa smiled and the Buddha handed him the *flower*, as if he had understood something that everyone else had missed. To this day it remains a mystery what it was that the Buddha communicated to Kasyapa, but everyone treats the story as if it is of pivotal importance. [9]

+ + 若

213

grass

草

Perhaps you know the custom of seeding grass randomly or in some particular pattern with the *flower* called the crocus, which blooms for a few days each year in *early* spring. As the grass begins to turn green again after winter has passed, these tiny *flowers* dot up here and there. Now just look out your window at a patch of grass somewhere and think what a nice idea it would be to have your name spelled out in *flowers* once as a sort of *early* harbinger of spring. [10]

+ + 草

214

suffering^(n.)**苦**

The picture of suffering we are given here is that of a *flower* that has grown *ancient*. When a flower ages, it pales and dries up, and probably even endures a kind of botanical suffering. If

you think that plants are incapable of such feelings, then ask yourself why so many people believe that talking to their flowers helps them bloom better. [9]

宀 苦

215

wide

寬

The key word **wide** will suggest a **wide-angle lens**, since that is one of the first expressions likely to pop into mind at the sound of the word. What we are trying to *see* in a single view is an immense *greenhouse* filled with one each of all the *flowers* of the world. Picture yourself trying to *see* the whole thing through the viewer of your **wide-angle lens**, and then focusing on a single *drop* of dew on the tiniest petal of the tiniest blossom. To *see* everything in all its detail may be asking a little much of a single lens, but nothing short of such a vision could ever satisfy the curiosity that comes with the gift of sight. [15]

宀 寬 寬

❖

family tree

葉

The element we introduce here for a **family tree** is made up of the elements for *generation* and *tree*. At present, we can only use the element to learn one character, but it will prove useful in Book 2. [9]

世 葉

216

leaf

葉

Two elements we have to work with here are *flower* and *family tree*. Now all of us know what it is to have some rotten fruit on the *family tree*, but let us never forget that it is always possible for even the worst of us to turn over a new **leaf** and burst into *flower* if given the chance. [13]

宀 葉

217

nobody

莫

A rickety old sign with the warning written on it “Nobdy, but Nobdy Leaves Here” dangles from a shingle over the entrance to a graveyard. But, contrary to what you expect, this is a thoroughly modern graveyard. Gone are the cobwebs and gnarled trees, the tilted headstones and dark, moonless nights that used to scare the wits out of our childhood imaginations. Instead, we see brightly colored *flowers* placed before the tombstones, the *sun* shining gloriously overhead, and a cuddly *St. Bernard dog* sitting at the gate, making sure that *nobody* tries to leave. [11]

艹 苗 莫

- ❖ When this character is used as a primitive element, we will replace the abstract key word with the more concrete *graveyard*.

218

imitate

模

Ah, but haven’t they made a parody of the modern *graveyard* in trying to *imitate* its classic ancestors! The flowers are plastic, the writing on the stones is unimaginative and cold, and the whole thing looks more like a marble orchard than a right and proper *graveyard*. This character continues with the modernization trend by picturing artificial *trees* in the *graveyard*. But of course, how convenient! They don’t need pruning or fertilizing, their leaves don’t fall, and they remain the same color all year long. But far from imitating the real thing, they end up a cheap “imitation.” [15]

木 模

219

desert^(n.)

漠

Let this key word suggest to you a mirage in a *desert*. The haze rising up from the *desert* sands creates the illusion of a body of *water* in the distance. In fact, the mirage only recedes as you crawl your way across the surface of what will soon be your *graveyard*. To fix the image, imagine yourself reaching the mirage and finding out that it is in fact a *graveyard*, in which there is a headstone with your name on it. [14]

氵 漠

220

grave

墓

The mounds of *soil* with crude wooden crosses set at their head suggests those Boot Hill **graves** near Tombstone, Arizona, that many of you will remember from cowboy lore. The only odd thing about this character is that the *soil* comes UNDER the *graveyard*, rather than to its left, where we might expect it. Just think of how it looks as you walk toward Boot Hill, with the cross and mound of *soil* in the foreground.

By the way, this is not the first time, nor will it be the last, that we learn a character whose key word is the same, or almost the same, as a primitive element based on it, but whose shape differs somewhat. There is no cause to worry. By using the primitive in a variety of other characters, as we have done here, the confusion will be averted as a matter of course. In most cases, as here, the primitive element is simply one part of the fuller original character. [14]

莫 墓

221

seedling

苗

To avoid confusion with the image of rice seedlings to appear later, we shall take these **seedlings** out of their agricultural setting in the *rice fields* and into the frame of Brave New World surgery, where “ideas” or “values” are being implanted into *brains* like **seedlings** to insure a harmonious society. Then you need only imagine them taking root and breaking out into *flower* right through the tops of the skulls of people walking around on the streets. [9]

艹 苗

- ❖ When this character is used as a primitive element, we will adjust its meaning to *tomato seedling*.

222

aim^(v.)

In order to **aim** at something through the sights of a rifle, you fix your *eyes* on the thin crosshairs. In this case, however, the usual crosshairs have been replaced with the completely useless serrated leaves of a *tomato seedling*. And not only that, they are poking out of where the lens should be and keep tickling your *eyeball*, keeping you from aiming properly. Obviously the sabotage of peacemakers working in a rifle factory. [14]

目 瞄

LESSON 11

NOW THAT WE have made our way through well over 200 characters, it is time to pause and consider how you are getting on with the method introduced in this book. While this lesson will be a short one (only 18 new characters) you might want to spend some time reviewing your progress in light of the remarks that follow. In them we have tried to draw out the main principles that have been woven into the fabric of the text from frame to frame and lesson to lesson. We do so by looking at some of the typical problems that can arise:

If you can remember the key word when you see the character, but have trouble remembering the character when you have only the key word to go on...

Probably you did not take seriously the advice about studying these stories with a pad and pencil. If you try to shortcut the process by merely learning to recognize the characters for their meaning without worrying about their writing, you will find that you have missed one bird with two stones, when you could have bagged two with one. Let us repeat: study only from key word to character; the reverse will take care of itself.

If you find yourself having to go back to a character, once you have written it, to make corrections or additions...

Our guess is that you are asking your visual memory to do the work that belongs to imaginative memory. After Lesson 12, you will be given more leeway to create your own images and stories, so it is important that you nip this problem in the bud before going any further. A small step in the wrong direction on a journey of 3,000 characters will land you in deep trouble in no time. Here are the steps you should be following each time you come to a new frame:

1. Read the key word and take note of the particular connotation that has been given it. There is only one such meaning, sometimes associated with a colloquial phrase, sometimes with one of the several meanings of the word, sometimes with a well-known cultural phenomenon. Think of that connotation and repeat it to yourself. When you're sure you've got the right one, carry on.
2. Read through the particular little story that goes with the key word and let the whole picture establish itself clearly.
3. Now close your eyes, focus on those images in the story that belong to the key word and primitive elements, and let go of the controls. It may take a few seconds, sometimes as long as a minute, but the picture will

start to change on its own. The exaggerated focal points will start to take on a life of their own and enhance the image with your own particular experiences and memories. You will know your work is done when you have succeeded in creating a memorable image that is both succinct and complete, both faithful to the original story and yet your very own.

4. Open your eyes and repeat the key word and primitive elements, keeping that image in mind. This will clear away any fog, and at the same time make sure that when you let go you didn't let go of the original story, too.
5. In your mind, juxtapose the elements relative to one another in line with your image or the way they normally appear in the characters.
6. Take pencil and paper and write the character once, retelling the story as you go.

These are basically the same steps you were led through in reading the stories, even though they were not laid out so clearly before. If you think back to the characters that "worked" best for you, you will probably find that each of these steps was accomplished perfectly. And if you look back at the ones you are forgetting, you should also be able to locate which step you skipped over. In reviewing, these same steps should be followed, with the only clue to set the imagination in motion being the key word.

If you find that you are forgetting the relative position of the elements in a character...

Before all else, go back and reread the frame for that character to see if there were any helpful hints or explanatory notes. If not, return to the frame where the particular primitives were first introduced to see if there is any clue there. If this is not the problem, then, taking care not to add any new words or focal points to your story (since they might end up being elements later on), rethink the story in such a way that the image for each element actually takes the position it has in the character itself. This should not happen often, but when it does, it is worth spending a few minutes to get things sorted out.

If you are confusing one character with another...

Take a careful look at the two stories. Perhaps you have made one or the other of them so vivid that it has attracted extraneous elements to itself that make the image of one character melt into that of another. Or again, it may be that you did not pay sufficient attention to the advice about clarifying a single connotation for the key word.

Whether or not you have had all or only a few of these problems, now is the time to review the first ten lessons keeping an eye out for them. Put aside

any schedule you may have set yourself until you have those lessons down perfectly, that is, until you can run through all six steps outlined above for every character, without a hitch. The most important thing in this review is not really to see whether you are remembering the characters, but to learn how to locate problems and deal with them.

One final note before you close the book and begin running your review. Everyone's imagination works differently. Each has its own gifts and its own defects. The more you pay attention to how you imagine things, the more likely you are to find out what works best for you—and more importantly, *why*. The one thing you must distrust, if the system outlined in this book is to work for you, is your ability to remember characters just as they are, without doing any work on them. Once you start making exceptions for characters you "know" or "have no trouble with" or "don't need to run through all the steps with," you are headed for a frustration that will take you a great deal of trouble to dig yourself out of. In other words, if you start using the method only as a "crutch" to help you only with the characters you have trouble with, you will quickly be limping along worse than ever. What we are offering here is not a crutch, but a different way to walk.

That said, let us pick up where we left off. In this lesson we turn from primitive elements having to do with plants to those having to do with animals, four of them in all.

223

portent



Here we have a pictograph of the back of a turtle, the two sloping vertical strokes representing the central ridge and the four short strokes the pattern. Think of reading turtle shells as a way to foretell the future, and in particular, to suggest a *portent* of coming evils. [6]



224

peach



To associate the **peach** with the primitive for a *portent*, recall the famous Japanese legend of Momotarō, the Peach Boy. It begins once upon a time with a fisherman and his wife who wanted badly to have a child, but none was born to them. Then one day the old man caught a giant **peach**, out of which jumped a healthy young lad whom they named Peach Boy. Though the

boy was destined to perform heroic deeds, his birth foreshadowed great misfortune (how else could he become a hero?). Thus the peach *tree* is seen as a *portent* of coming evil. [10]

木 桃

225

pooch

犬

We have already learned that the character for *large* takes on the meaning of the *St. Bernard dog* when used as a primitive. In this frame we finally see why. The *drop* added as a fourth and final stroke means that we have to do with a much smaller dog, a *pooch*, which compared to the *St. Bernard dog* is no more than a *drop* in the kennel. [4]

大 犬

- ❖ As a primitive this character can take two meanings. In the form given here it will mean a very small dog (which we shall refer to as a *chihuahua* for convenience sake). When it takes the form 亾 to the left of a character, we shall give it the meaning of *a pack of wild dogs*.

226

remarkable

尤

We learn this next character here simply because it is the easiest place to learn it. Later it will figure as an element of other, more complex characters.

The only thing that distinguishes this character from the *pooch* is its **remarkable human leg**. As the story goes, the poor creature lost its leg in a car accident and hobbled around pitifully, until one day a mad scientist caught sight of it, dragged it into his castle, and fastened on it the severed leg of a local chorus girl (whose leg had mysteriously flown off her chassis in the middle of a performance, striking a French tourist on the head). So there you have it, the altogether **remarkable Frankenpooch**. [4]

一 大 尤 尤

- ❖ As a primitive, this character will keep its meaning of the *Frankenpooch*.

227

silent

默

“But my words, like silent raindrops fell....” The famous ode to “silence” from which these words were taken begins with an enigmatic phrase that this character will clear up once and for all: “Hello, Darkness, my old friend....” It has long been assumed that Darkness referred to nighttime, but actually it was the name of a silent *black chihuahua* that hung around the set without ever once barking, eventually inspiring the song. [16]

黙 默

228

sort of thing

然

The character in this frame is used as a suffix for certain adverbs and adjectives, and for too many other purposes to capture in a single key word. Rather arbitrarily, we have settled on “sort of thing.” Reverting to the time when dog was more widely eaten than it is today (see FRAME 230), we see the *flesh* of a *chihuahua* roasting over a *cooking fire*—a “hot-diggity, dog-diggity” sort of thing. [12]

ノ ク 夕 夕 然 然

❖

chatterbox

口口

We introduce this element here even though there is only one character we can use it in at this point, since the other examples will be scattered throughout the book. The two *mouths* naturally come to mean **chatterbox** if you recall Mark Twain’s famous line: “If we were meant to talk more than listen, we would have two *mouths* and one ear.” It will help here to think of a particular **chatterbox** you know, one of those persons who talk so incessantly that they could keep two *mouths* busy.

Alternatively, you could use the image of a pair of those *wind-up teeth* you find in novelty shops. In any case, we will use the word **chatterbox** throughout to identify it. [6]

口 口口

229

cry^(v.)

哭

Here we have a *chatterbox* of a *chihuahua*. Listen to it gabbing away in its high, shrill voice and you have a pretty good idea of what you sound like when you cry. [10]

口 口 哭

230

utensil

器

The picture in this character is not a pleasant one. It shows a tiny little *chihuahua* lying on a platter all stuffed and stewed and garnished with vegetables, its paws in the air and a cherry in its mouth. At each corner of the table sits an empty but eager *mouth*, waiting for the utensils to arrive so the feast can begin. [16]

口 口 哭 器 器

231

stinking^(adj.)

臭

This character is a bit friendlier to the animal world than the last one. Our friend the *chihuahua* is alive and well, its *nose* in the air sniffing suspiciously after something stinking somewhere or other. [10]

自 臭

232

dog

狗

This is the generic character for *dog*, indicated by the elements for *pack of wild dogs* and *sentence*. Think of the twenty-six letters of the alphabet as a *pack of wild dogs* that run things down in order to work them into *sentences*. Here they are chasing after your fleet-footed pet terrier. When they catch up with the poor little creature, they circle around it and form themselves into the famous *sentence* that contains all the letters of the alphabet: "The quick brown dog jumped over the lazy fox." [8]

犮 狗

233

detest

厭

Let the key word suggest someone who has come to detest everything and everything, for whom all the things of life have become meaningless. We are reminded of a vivid image of despair in Nietzsche's *Thus Spoke Zarathustra* that makes the character simple to remember.

Walking the dark *cliffs* at midnight, Zarathustra hears a dog (the *pooch*) howling. He approaches, and under the pale light of the *moon* he sees a shepherd lad lying on the ground with a thick, black snake hanging out of his mouth (like a long, *wagging tongue*). The snake had crawled in while the lad was asleep, grabbed on to his throat, and held fast. Zarathustra tells the shepherd to bite off the head of the snake and become free of the despair that holds him in tortured captivity, and cease to detest the things of life. [14]

厂 戸 肩 厥

234

pressure^(n.)**壓**

Too much pressure in the classroom not only affects students' ability to learn, but it also has the dangerous effect of leading young children to *detest* time "wasted" on the *playground*. If you try to picture the pressure in a literal, not just a psychological sense, the image will be easier to remember. [17]

厭 壓

235

cow

牛

Can you see the "doodle" of a cow that has just been run over by a steamroller? The small dot in the first stroke shows its head turned to one side, and the next two strokes, the four legs. [4]

， 一 二 牛

- ❖ When this character is used as a primitive, the same sense of *cow* is kept. Note only that when it is placed OVER another element, its tail is cut off, giving us 生. In this case, and when the element appears on the left (牛), the order of the final two strokes is changed.

236

特**special**^(ADJ.)

Let the key word of this frame refer to something in a *special* class all its own—like the sacred *cows* of India that wander freely without fear of being butchered and ground into hamburger. Even though the practice is originally a Hindu one, and in any case no longer followed among the majority of Mahayana Buddhist monks, the Buddha's refusal to take the life of any sentient being makes it only fitting that *cows*, *special* as they are, should be placed on the sacred grounds of a *Buddhist temple* in this character. [10]



237

告**declare**

Folklore throughout the world tells us of talking animals who show a wisdom superior to that of human beings, and that same tradition has found its way into television shows and cartoons right in our own century. This character depicts a *cow* with a large *mouth* that utters, with oracular wisdom, answers to questions posed to her. She begins each reply by opening her *mouth* wide enough to swallow you whole and stating (in a thick southern drawl), "Aah do declare...."

Observe that the stroke order of the *cow* element changes in the abbreviated form it takes here. [7]



238

浩**vast**

The word *vast* almost inevitably suggests an endless body of *water*. Only in the case of this character, it is not located in any of the known bodies of *water* but inside the large *mouth* of the oracular cow. Take a peek inside and see if you can see the waves splashing against her palate. [10]



239

先**before**

Take this key word in its physical, not its temporal, sense (even though it refers to both). If you have a *cow* with *human legs*, as the elements show us here, it can only be because you have two people in a *cow* suit. Who would not prefer to be the one standing **before**, rather than the one that holds up the rear and becomes the “butt” of everyone’s laughter! [6]



240

洗**wash** (v.)

This character is so logical that one is tempted to let the elements speak for themselves: *water . . . before*. Let’s see what we can do to make it more memorable.

We all know the parental insistence inflicted on children, “Wash your hands *before* you come to the table.” At some point, your mom gets so fed up with repeating it that she calls in a plumber to fix a small *water* spigot to the edge of the table in front of each chair. Mom dutifully **washes** her own hands to drop the hint, and everyone does the same in turn. Of course, we would end up with wet laps and *water* all over the floor, but at least everyone’s hands would be clean. [9]



LESSON 12

IN THIS THE final lesson of Stories we introduce the useful compound primitive for metal and the elements needed to form it, in addition to picking up a number of stray characters that have fallen by the wayside.



umbrella



The actual character on which this primitive meaning *umbrella* is based will not show up until Book 2. Think of it as a large and brightly colored beach *umbrella*. If you compare this with FRAME 8, you will notice how the two strokes touch here, while the character for *eight* would leave a gaping leak in the top. [2]



241

introduce



The right way to enter a new situation is to have someone politely *introduce* you, so that you don't feel that you are intruding. This character shows a *walking stick* being introduced into an *umbrella* frame by someone shoving it into an already occupied slot in the *umbrella* stand at the door. First notice the vertical strokes: on the left is the curved umbrella handle, and on the right the straight *walking stick*. Now try to imagine the two parties tugging at their respective properties like two kids on a wishbone, creating a scene at the entrance of an elegant restaurant. So much for polite "introductions." [4]



242

world



Whoever it is that decides to *introduce* the construction of more and more buildings in our cities as "development projects" should be held accountable someday for what a mess we are making of the natural *world*, not to mention the living and working conditions of those who populate them. From a bird's-

eye view, this glass-and-cement jungle begins to look more and more like a gigantic checkerboard (replacing the neatly partitioned *rice fields*). If you look closely at the character, you should be able to see a kind of movement taking place as still more buildings are being *introduced* into already cramped spaces. [9]

田 界

243

tea

茶

As everyone knows, **tea** is made from **tea** leaves. But the **tea** plant itself has its own *flowers*, which can be quite beautiful and add a special flavor to the **tea**, as the Chinese found out over 4,600 years ago. With the image of a terrace of *flowering tea* bushes in mind, picture a number of brightly painted and very l-o-n-g *wooden poles* (FRAME 191) placed here and there in their midst, with an *umbrella* at the top of each of them to shade the delicate-tasting **tea flowers**. [10]

艹 茶

❖

△

meeting

This compound primitive depicts a **meeting** as a massive gathering of people under *one umbrella*. The full character from which this derives will be introduced immediately below. The important thing here is to picture the scene just described and associate it with the word **meeting**. [3]

人 人

244

meeting

會

Here is the full character for the primitive element introduced in the previous frame. The two added elements below, the *brains impaled on the horns of a dilemma* (see FRAME 172) and *tongues wagging in the mouths* create a memorable, and accurate, description of a lot of meetings. [13]

人 人 人 合 合 合
會 會

245

fit (v.)

合

The character for fit reads literally, top to bottom, as a *meeting* of *mouths*—which is a rather descriptive way of speaking of a romantic kiss. We all know what happens when there is no meeting of minds and when people's ideas don't fit with one another. But this character invites us to imagine what happened to the romance of a certain unfortunate couple whose *mouths* didn't fit. [6]

人 合

246

ha!

哈

This is a “sound character” for the sound of laughter. Write it twice and it is read—what else!—ha-ha. Now nothing *fits* the human *mouth* better than a good laugh, one of the few things that separate us scientifically from other primates. Can it be accidental that the sound of laughter is universal across languages? Another reason to say that it *fits* the *mouth* perfectly. [9]

口 哈

247

pagoda

塔

On the left we see a mound of *dirt* and on the right, *flowers* made to *fit* together. The two combine to create a great *pagoda* made of *dirt*, with *flowers* by the tens of thousands made to *fit* together for the roofing of each of the layers. Be sure to put yourself in the scene and *fit* a few of the *flowers* in place yourself so that the image works its way into memory with full force. [13]

土 扌 塔

248

king



See what you can do to come up with a pictograph of a king's scepter here that suits your own idea of what it should look like. You might even begin with the basic element for *I-beam* and then try to fit the remaining third stroke in. [4]

— = 卍 王

- ❖ As a primitive, this character can mean either *king* or *scepter*, but it will usually be taken to mean *jewel* or *ball* (from the characters introduced in the following two frames.).

249

jade



Note the *drop* here in the king's *scepter*, which is exactly what you would expect it to be: a gold staff with a large **jade** jewel on the handle, a symbol of his wealth and power. [5]

王 玉

- ❖ When this character is used as a primitive and retains its original shape, it will keep the original meaning of *jade*. When it appears on the left, however, it will be lacking the final stroke, making it the same as the character in the previous frame, 王. In such cases, its meaning will be *jewel* or *ball*.

250

ball



Immediately we introduce the primitive element for *ball* and we meet the full character for **ball** on which it is based. As an aid to remembering it, think of a catcher signaling the pitcher his *request* not for a strike but for a **ball**. As if he was going to throw his glove or his hat. What else can the pitcher throw? Heaven only knows what Alexander Cartwright was smoking when he gave it that name. [11]

王 球

251

現**present**^(adj.)

Do not think of a “gift” here, but of the **present** time, as distinct from future and past times. The character gives us a *ball* in which we see the **present** moment—obviously a crystal *ball* that enables us to *see* things going on at the **present** time in faraway places. [11]

王 現

252

玩**play**^(v.)

The very first game people played dates back to the *beginning* of creation, in the Garden of Paradise. For those who see it as a story of original sin, it went something like the game children **play** called “hot potato.” You take a *ball* and pass it around as quickly as possible until someone drops the *ball*, thereby losing. In the case of Adam and Eve, it was a piece of fruit from the forbidden tree. “It’s not mine, it’s his.” “No it’s not, she had it first....” In any case, if you see an original sin in all of this, then both of them clearly dropped the *ball* for the rest of us. [8]

王 玩

253

狂**crazy**

We sometimes refer to people or ideas that are **crazy** as being “loony,” which literally means driven mad by the light of the moon. The most famous of the “loonies” are the legendary lycanthropes or “wolfmen.” Sometimes the transformation is only a temporary phenomenon; sometimes it is permanent. In the latter case, the poor chap takes off on all fours to live with the beasts. To remember this character, imagine one of these lycanthropes going **crazy** and setting himself up as *king* of a *pack of wild dogs* that roams about and terrorizes innocent suburban communities. [7]

犮 狂

254

emperor

皇

An *emperor*, as we all know, is a ruler—something like a *king* but higher in status. The *white bird* perched above the *king*, elevating him to “imperial” heights, is the messenger the *emperor* sends back and forth to the gods to request advice and special favors, something that *white birds* have long done in folklore throughout the world. [9]

白 皇

255

resplendent

煌

In this character we see a *fire-emperor*, *resplendent* in his glory. He is not an *emperor* who rules over *fire*, but one made of *fire*. His speeches, his temper, his eyes—everything about him is “fiery.” [13]

火 煌

256

submit

呈

The trick to remembering this character lies in associating the key word *submit* with the line from the nursery rhyme about four and twenty blackbirds baked in a pie: “Wasn’t this a dainty dish to set before the *king*?” If we think of *submit* as “setting before” or “presenting to,” then all we have to do to complete the picture is imagine a *king* with his head thrown back and his *mouth* wide open as twenty-four blackbirds fly in one after the other. Dainty? [7]

口 呈

- ❖ Note that when this character is used as a primitive, in some fonts the first stroke of *king* is drawn from right to left and slanting downwards, replacing the usual horizontal stroke shown here, drawn left to right.

257

whole

全

Being **whole** suggests physical and spiritual health, “having one’s act together.” This character compares being **whole** to “being *king* under one’s own *umbrella*,” that is, giving order to one’s own life. Granted it sounds terribly abstract, but what could be more abstract than the word **whole**? [6]

人 全

258

logic

理

We first referred to this character back in FRAME 169 to which you might want to return to have a peek. The image of **logic** we are given is something like a central *jewel* in a *computer*, like the *jewels* in old clocks that keep them running smoothly. Try to picture yourself making your way through all the **RAMS** and **ROMS** and approaching this shining *jewel*, a chorus of voices and a blast of trumpets in the background heralding the great seat of all-knowing **logic**. [11]

王 理

259

lord

主

“A man’s home is his castle,” goes the proverb from an age where it was the male who was **lord** of the household. Fundamentally, it means only that every one of us is a bit (or *drop*) of a *king* in our own environment. As for the positioning of the elements, if you take care to “read off” the primitives in this way, you won’t end up putting the *drop* down below, where it turns the character into *jade*. [5]

、 主

- ❖ When using this character as a primitive element, we set the key word aside entirely and take it as a pictograph of a solid brass *candlestick* (with the drop representing the flame at the top).

260

pour

注

Picture yourself trying to hold your hand steady as you *pour water* from a lighted *candlestick*. What could be more ridiculous, or simpler, as a way to recall this character? [8]

氵 注

261

gold

金

If this were not one of the most common characters you will ever have to write, we would apologize for having to give the explanation that follows. Anyway, we want to depict bars of **gold** bullion with an *umbrella* overhead to shade them from the heat (and perhaps to hide them as well). The bullion is made by melting down all the *scepters* of the kingdom, *drop* by *drop*, and shaping them into bars. [8]

ノ 人 人 今 金 金 金

- ❖ When this character is used as a primitive, it means not only **gold** but any *metal* at all.

262

copper

銅

Picture an order of *monks* serving as chaplains for the police force. Their special habit, made of protective *metal*, is distinguished by a row of **copper** buttons just like the “cops” they serve. [14]

ノ 人 人 今 金 金
金 銅

263

go fishin'

釣

The character we learned for *fishing* (FRAME 165) refers to the professional, net-casting industry, while the key word in this frame, **go fishin'**, is related to the pastime or sport. The odd thing is that your “go-fishin” rod is a *golden ladle* which you are using to scoop *goldfish* out of a river. [11]

金 鈎

264

needle^(n.)**針**

In FRAME 10 we referred ahead to this full character from which the primitive for *needle* (on the right) derives. Since we already expect that needles are made of *metal*, let us picture a set of solid *gold* darning needles to complete the character. [10]

金 銀

265

nail^(n.)**釘**

Here we have the full character for *nail* from which the primitive element of the same meaning derived (see FRAME 86). As long as you picture the *nail* as made of pure *gold* and bending out of shape ever time you try to hammer it, you should have no trouble remembering it. [10]

金 釘

266

inscription

銘

Take *inscription* in the sense of the *name* you ask the jeweler to carve on a *gold* bracelet or inside a *gold* ring to identify its owner or communicate some sentimental message. It will help if you can recall the first time you had this done and the feelings you had at the time. [14]

金 銘

267

at ease

鎮

The first lie-detector machines of the twentieth century worked by wiring pieces of *metal* to the body to measure the amount of sweat produced when questions were asked. It was discovered that nervousness produced more sweat, indicating subconscious reactions when the *true* facts of the matter were getting too close for comfort. The only way to beat the apparatus is to have complete control over yourself and remain perfectly at

ease. Picture yourself trying to do it while the examiners ask questions guaranteed to extract buckets of sweat from you. [18]

金 鎮

With that, we come to the end of the first part of this book. Before going on to the next section, it would be a good idea to return to the Introduction and read it once again. Anything that did not make sense at first should now be clear.

By this time, too, you should be familiar with the use of all the Indexes. If not, take a few minutes to study them, since you will no doubt find them useful in the pages ahead.

Plots

LESSON 13

BY THIS TIME, if you have been following along methodically frame by frame, you may find yourself growing impatient at the thought of having to read through more than 3,000 of these little stories. You probably want to move at a quicker pace and in your own way. Take heart, for that is precisely what we are going to start doing from now on. But if you happen to be one of those people who are perfectly content to have someone else do all the work for them, then brace yourself for the task that lies ahead.

We begin the weaning process by abbreviating the stories into simple plots, leaving it up to you to patch together the necessary details in a manner similar to what we did in the previous lessons. As mentioned in the Introduction, the purpose of the longer stories was to impress on you the importance of recreating a complete picture in imagination, and to insure that you did not merely try to associate words with *other words* but with *images*. The same holds true for the characters that remain.

Before setting out on our way again, a word of caution is in order. Left to its own, your imagination will automatically tend to add elements and see connections that could prove counterproductive in the long run. For example, you might think it perfectly innocent and admissible to alter the primitive meaning for *child* to *infant*, or that for *cliff* to *cave*. In fact, these changes would be confusing when you meet the characters and primitives with those meanings later on. You would return to the earlier characters and find that everything had become one great confusion.

You may have experienced this problem already when you decided to alter a story to suit your own associations. That should help you appreciate how hard it is to wipe out a story once you have learned it, particularly a vivid one. To protect yourself against this, stick faithfully to the key words as they are given, and try not to move beyond the range of primitive meanings listed. Where such confusion can be anticipated, a longer story will be presented as a protective measure, but you will have to take care of the rest.

We open our Plots with a group of 31 characters, beginning with those having to do with travel, and the primitives that accompany them: a *road*, a pair of *walking legs*, and a *car*.



road



The **road** envisioned here is a road for traffic, or a path or walkway. The natural sweep of these three simple strokes should be easy to remember, as it appears so often. [3]

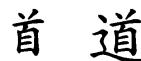


268

way



The key word carries both the sense of a road or way for transit and a way or method of doing something. The primitives here read: *heads* and *road*. You've probably heard about companies cleaning house and threatening that "heads are going to roll." Well, here is the *road* they are rolling on. If you want, think of it as the Way of the Bottom Line. [12]



269

guide^(v.)

When we allow someone to **guide** us, we permit ourselves to be *glued* to a certain *way* of doing something, and try to "stick" to it. [15]



270

speedy



This character shows a *Speedy Gonzales* wanna-be tearing down the highway in his '57 Chevy, only to be brought to an abrupt halt by the highway police who have scattered *hooks* and *needles* across the *road* to puncture his tires. [6]



271

create



We sometimes think of **create** as meaning to make something out of nothing. Most of the time, however, there is something there to begin with, and often what is **created** doesn't amount

to much of an improvement. Like politicians invoking the right of eminent domain to *declare* that a *road* will be built across the farmland that has been in your family for two hundred years. Some “creation.” [10]

告 造

272

patrol (v.)



The motorcycle police, exercising their duty to **patrol** the highways, are pictured in this character as a virtual *flood* washing down a *road*. [6]

巡

273

stroll (v.)



A *crazy* person decides to **stroll** down the middle of a very busy *road* during rush hour. [10]

狂 逛

274

car



You may keep the whole range of connotations for this key word, **car**, provided it does not interfere with the pictograph. Look for the front and back axles (the first and last horizontal strokes) and the seat in the carriage in the middle. [7]

一 一 丂 丂 丄 丄 車

❖ *Car, cart, wagon, and vehicle* may all be used as primitive meanings.

275

one after another



Imagine a convoy of large *vehicles* transporting heavy construction equipment. They are following **one after another** and hogging the entire *road* for miles on end. [10]

車 連

276

lotus

蓮

Imagine yourself sitting on the edge of a lotus pond in the early morning as the pink and white lotus *flowers* softly pop into bloom, *one after another*. Given the subtlety of sound they make, it is no surprise that the opening of the *lotus flower* has served Buddhist monks for centuries as an image of the moment of spiritual enlightenment. [14]



butcher

刂

The elements for *flesh* and *saber* here combine to create a compound element for a *butcher* and his trade. [6]

277

in front

前

Picture a pair of *horns* (borrowed from a Texas steer) hanging in front of a *butcher's shop*. [9]

❖ Following the explanation above, when this character is used as a primitive, the meaning will be a *butcher shop*.

278

shears

剪

Here, weld together a pair of *daggers* to make some meat *shears* for use in the *butcher shop*. [11]

**龠**

slaughterhouse

The first three strokes of this primitive, you will remember, are the primitive element for *meeting*. The most common *meeting* place for *butchers* is a *slaughterhouse*. [9]

今 前

279

transport^(v.)**輸**

Usually we employ *vehicles* to *transport* refrigerated meats, but here we have an entire *slaughterhouse* that is being carried across the country on wheels. [16]

車 輸

280

exceed

逾

The *road* to the *slaughterhouse* is a two-lane, one-way highway, crowded with animals of all sizes approaching their doomsday. To accommodate the chickens, the speed limit is set at 2 mph. A motorcycle cop drives up and down warning the buffalo and ostriches not to **exceed** the speed limit. [12]

俞 逾

**文**

walking legs

We call this element **walking legs** because it indicates “legs in motion,” whether you want to think of them as jogging or walking in long strides, as the shape seems to suggest. Be careful how you write it, with the first two strokes like a stylized “7.” [3]

ノ 夕 夂

281

each

各

“Suum cuique” goes the popular Latin proverb. A certain disease of the English language makes it almost impossible to translate the phrase without gender bias. In any event, here we see someone walking with his/her *mouth* between his/her **walking legs**, giving us an image of “To each his/her own.” [6]

夕 各

- ❖ The sense of the proverb should help when using this character as a primitive; otherwise, reduce it to its original ele-

ments. But do NOT associate it in any way with the word “every,” which we shall meet later in another context.

282

pattern

格

To *each tree* its own **pattern**. Think of the key word as referring to the **patterns** on an array of Hawaiian shirts that you are dressing up the *trees* in your garden with to give to *each* its own identity and keep them distinct from one another. Take a moment to admire the whole fashion show. [10]

才 格

283

guest

客

When you are a **guest** in a courteous town, *each household* has its own way of welcoming you, and *each house* becomes your home. [9]

宀 客

284

forehead

額

As Miss Manners will be the first to tell you, out of respect one does not look straight into the eyes of one's *guests* of honor, but focuses on the knots of their neckties. Here, however, you are told to look at the upper part of the *head*, to the **forehead** of your *guest*. [18]

宀 額

285

summer

夏

In the **summer**, fatigued by the heat, you have devised a creative and energy-saving fan: you have hired a couple of racewalking stars in training for the **summer** Olympics, stuck their *noses* to the *ceiling*, and asked them to practice by moving their *walking legs* around quickly in mid-air, giving you a fresh breeze and enhancing their chances of picking up a medal. [10]

一 百 夏

286

L.A.

洛

The key word (the well-known abbreviation of the city of Los Angeles) represents one of the important uses of this character in Chinese, namely, as the first character in the full compound for Los Angeles. How do we get from *each drop of water* to the city of L.A.? Think of what happens to the moisture in the air over that city. To *each droplet of water* is added its own particle of pollutant. Hence the gray blanket of smog that hangs over that unfortunate symbol of industrial devastation. [9]

氵 洛

287

fall (v.)

落

One of the worst consequences of the smog in cities like L.A. is that the petals of *flowers* exposed to the open air fall before their time—good news for the artificial *flower* industry, but bad news for those who prefer the real thing. [13]

艹 落

LESSON 14

THE FOLLOWING group of primitives, around which this lesson is designed, have to do with headgear and lids.



crown



This pictograph of a simple **crown** is distinguished from the *roof* only by the absence of the chimney (the first *drop* at the top). It can be used for all the principal connotations of the word **crown**. We will meet the full character from which this element is derived later on in this lesson (in FRAME 293). [2]



288

superfluous



A **crown** is supposed to be a sign of leadership, wisdom, and nobility. Without those virtues, it is a **superfluous** symbol, as in the case of the royal airhead depicted in this character. You can actually see the *wind* blowing between his ears. [4]



289

profound



See the philosopher lost in **profound** speculation on matters metaphysical, the *drops of water* on his forehead showing the intensity of his concentration, and the accusation of his more pragmatic neighbors that the whole thing is **profoundly superfluous**. [7]



290

army



The *crowned vehicle* depicted here is a “chariot,” symbol of a Caesar’s **army**. [9]

冂 軍

❖ Used as a primitive this character means only *chariot*.

291

radiance

輝

Take advantage of the first syllable of the key word to think of the *ray* of light to the left. Now add the glittering *chariot* that is emitting those *rays* and you have radiance. [15]

光 輝

292

carry

運

A row of “sweet” *chariots* “swinging low” to our *roads* is a sure sign that, as the old southern spiritual has it, the Lord is “comin’ for to carry us home.” [12]

辵 運

293

crown (n.)

冠

By having the **crown** pass from one age to the next, a people keeps itself *glued* to its *beginnings*. [9]

冂 冠

294

dream (n.)

夢

To have a **dream** after going to bed is really the *crown* to a perfect *evening*. The *flower* petals over the *eyes* (instead of the “*sand*” that Westerners are used to finding there when they awake in the morning) only confirm the image of a pleasant **dream** suggested by the rest of this rather complex character. [14]

艹 豊 夢

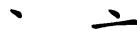


top hat



The broad rim and tall top of the *top hat* is pictured graphically here in these two simple strokes. [2]

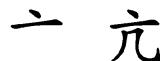
At this point, by the way, you can revert back to FRAME 6. If you have had any trouble with that character, you now have the requisite elements to make a story: Six suggests the number of legs on a bug of some sort. Actually, it's a cockroach standing on its hind *animal legs* and sporting a tall silk *top hat* in a hopeless attempt to pass itself off as a gentlebug. [2]



whirlwind



A formal high, silk *top hat* resting atop an eddy of *wind* represents a *whirlwind*. To keep it distinct from *wind*, try to picture the vortex, or tornado-like spinning movement, of a *whirlwind*. The next frame should help. [4]



295

pit^(n.)

A *whirlwind* begins to dig its way into the *soil* like a drill until it makes a deep *pit*. [7]



296

tall



Recalling an image from FRAME 178, first see the *mouth* under the extraterrestrial's transparent *helmet*, and then the *mouth* under the *top hat* of one of his mates who has tried on the *top hat* only to find that this strange earthlings' headgear makes him look much, much *taller* than everyone else. [10]



❖ The full character will get a special primitive meaning in Book 2. It can also be abbreviated in one of two forms: when drawn with only the first five strokes (''), it keeps

the generic meaning of *tall*, but when the next two strokes are added (亭) it will mean a tall *tiara*, since the element for *hood* is compressed into the form of a *crown*. In both cases, it is positioned above other primitives.

297

enjoy

享

While the other *children* enjoy themselves at hopscotch and jacks, this one, a *tall child*—but a **REALLY tall child**, 11 feet 4 inches and only in second grade—enjoys herself at less terrestrial play: peeping into bird nests, chatting up the giraffes at the zoo, and high-jumping over the pole-vault bar. [8]

言 享

298

ripe

熟

When fruit is **ripe** and in season, we can't get enough of it. The problem is, we want to *enjoy* the taste of ripe peaches and mangos all year round. What we have here is a *bottle of pills* distilled from **ripe** fruit, after stewing for hours over a *cooking fire*, into “essence of peach” and “essence of mango.” *Enjoy* them whenever you want. [15]

享 熟 熟

299

pavilion

亭

Think of all the **pavilions** at County Fairs or World Expos you have wandered into or seen advertised in the media, and you will no doubt see rising up among them the towering *spike* of a structure with a revolving restaurant at the top—often the only **pavilion** to survive the event. The difference here is that the restaurant is in the shape of a high, bejeweled golden *tiara*. [9]

亭 亭

300

shiny

亮

To restore those musty old *tiaras* in the museum back to their original shiny luster, it occurs to you to try an air blaster. Picture

yourself with a tank of compressed air strapped to your back, protective goggles over your eyes, and nozzle in hand. As you approach the row of irreplaceable treasures, you squeeze the trigger and a hurricane-force *wind* sends the whole display flying against the far wall and landing in a heap of junk. [9]

言 亮

301

capital

京

When you think of a **capital** city, think of the *tall*, domed capitol building with swarms of *small* folk gathered around its base, probably demonstrating for their government's attention. [8]

言 京

- ❖ As a primitive element, this character will take the meaning of a *capitol building*.

302

cool

涼

Here we see a *capitol building* getting a **cool** shower (the *drops of water*), probably because some politician has done something scandalous again. [11]

冫 涼

303

scenery

景

Scenery is depicted as a *sun* rising over a *capitol building*, which is as close as some city dwellers get to natural **scenery** for years at a time! [12]

日 景

304

at once

就

The key word **at once** suggests an order to be carried out immediately. In this case, it is our little *Frankenpooch* being summoned to come **at once** to the *capitol building* to testify before a subcommittee on organized crime in the canine world. [12]

京 就

❖

吉

lidded crock

Soil over the *mouth* of a container gives us a piece of clay pottery with its lid. Behold the lidded crock. [6]

土 吉

305

周

circumference

Look more closely at your *lidded crock* and you will see little ruler marks along its bottom edge. This is so you can use it to calculate the *circumference* of your motorcycle *helmet*: just begin at a fixed point and turn the *lidded crock* around and around, keeping it flush against the side of the *helmet*, until you come back to your starting point. If you kept track of how many turns and part-turns your *lidded crock* made, you now know the *circumference*. [8]

刀 周

❖ As a primitive, this character can take the added significance of a *lap*.

306

週

week

Picture a circular *road* with seven markers on it, one for each day of the *week*. When you have walked one complete *lap* on this *road*, you shall have completed one *week*. [11]

周 週

307

士

soldier

The shape of this character, slightly differing from that for *soil* by virtue of its shorter final stroke, hints at a broad-shouldered, slender-waisted *soldier* standing at attention. [3]

一 十 士

308

lucky

吉

Here we see a statue of the famous *Soldier* of Good Fortune, G. L. ("Good Luck") Joe, standing on a street with a gigantic open *mouth*. Every day people walk up to and stick their heads down deep inside. As the superstition goes, G. L. Joe will make this their lucky day. [6]

士 吉

- ❖ When this character is used as a primitive, we shall take this shape to mean an *aerosol can*, from the *mouth* and the very tight-fitting *lid* (note how it differs here from the *lidded crock*).

309

buy^(v.)

買

We have waited to introduced this character here because it forms a pair with the following frame. Depicted here is a woman at a fish market to *buy* some quality *oysters*. You should be able to see her *eyeball* right down on one of the *oysters*, examining its quality at close range. [12]

丶 冂 冂 丂 丂 買

310

sell

賣

The companion character to *buy* is that for *sell*. The only difference is the *soldier* watching the person eyeing something to *buy*, just to be sure that everything is properly paid for. [15]

士 賣

LESSON 15

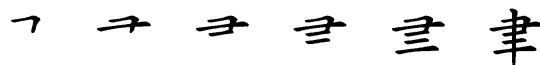
IN THIS LESSON WE consider a group of primitives associated one way or another with schooling. Be sure to give your stories enough time to come to life in imagination, because your images will need a lot more vividness than these brief "plots" allow for. You know that you are NOT giving enough time when you find yourself memorizing definitions rather than playing with images.



brush



This primitive element, not itself a character, is a pictograph of a writing **brush**. Let the first three strokes represent the hairs at the tip of the **brush**, and the following two strokes the thumb and forefinger that guide it when you write. Note how the long vertical stroke, cutting through everything, is drawn last. This is standard procedure when you have such a stroke running the length of a character. However, as we saw in the case of *cow*, when this primitive appears on top of another primitive, its "tail" is cut off, giving us 書. [6]



311

book^(n.)



The sage talks rapidly with his *tongue wagging in his mouth*, while the **brush** of the scribe runs apace to write down the master's words in a **book** for posterity.

Just as the stroke order changed in the abbreviated form that *cow* took as a primitive (FRAME 235), here, too, the last two strokes of the element for **brush** are drawn in a sequence different from that of the frame above. [10]



312

drawing^(n.)**畫**

The character for drawing begins, logically enough, with a *brush*. But what in heaven's name, you ask, are those *brains* doing lying on the *floor*? We leave the rest of the story of you. [12]

畫 畫 畫

313

scratch^(v.)**劃**

Remember the game where one child would scratch a *drawing* of something on another kid's back to see if she could guess what it was? Here we have a troupe of bored French Foreign Legionnaires playing the game with long, shining *sabers*. [14]

畫 劃

❖

文

taskmaster

First find the long rod (the first stroke), held in the hand of someone seated (the next three strokes, not unlike the pictograph for *woman*, but quite different from that for *walking legs* introduced in Lesson 13). The only thing left to do is conjure up the memory of some *taskmaster* (or *taskmistress*) from your past whom you will "never forget." [4]

ノ ム ナ 文

314

attack^(v.)**攻**

A foreman, the *taskmaster* at a large construction site, orders his workers to pick up their *I-beams* and attack the house of the little old grandmother who refuses to leave the home she has lived in all of her life. [7]

工 攻

315

fail

敗

The *taskmaster* lays the rod to all the *clams* that fail to make the grade in Marine School. [11]

貝 敗

316

deliberately

故

To do something wrong deliberately is to risk the ire of that most *ancient* of *taskmasters*: the law. [9]

古 故

317

rescue (v.)

救

Usually it is the school *taskmaster* who is *requesting* something or other of us, but here you are drowning in the swimming pool and the only one around is that most dreaded of all your curricular *taskmasters*, your English poetry teacher. You carefully parse your words: “I respectfully *request* that you *rescue* me immediately.” [11]

求 救

318

revere

敬

In front of someone you *revere*, you get self-conscious and may try to speak in *flowery sentences*. The *taskmaster* at the right is drilling you in the practice of “polite language.” [13]

對 敬

319

spacious

敞

The leap from *esteem* and *taskmaster* to *spacious* seems huge, but if we associate the key word with the song “America the Beautiful,” it becomes but a small step. “O beautiful for spacious skies...” begin the well-known lyrics that *esteem* the natural beauties with which the country has been blessed. But then, directly in the second stanza, the song enjoins the country to “Confirm thy soul in self-control,” reminding us of the need to be *taskmasters* over our selfish appetites. [12]

尚 敞

320

say



Of all the things we can do with our *mouths*, speech is the one that requires the greatest distinctness and clarity. Hence the character for say has four little sound waves, indicating the complexity of the achievement. (The hand-drawn form, unlike the printed form, begins with something like a *top hat*.) [7]



- ❖ When this character is used as a primitive, it will often be given the meaning of *words*.

321

police^(n.)

For all the negative things some people have to say about the police, when they get pulled over on the highway, chances are they bite their tongues and make a special effort to *revere* the officers' *words*, hoping to get off with just a warning. [20]



322

plan^(n.)

Words and a *needle* combine to form the character for a plan. Think of the *needle* on an applauseo-meter for gauging the quality of your plan by the audience's response to your *words*. [9]



323

prison



Here we have a typical scene in a high-security prison for the scum of the canine world: a weak and vulnerable *chihuahua* (doing time for insider trading) surrounded on the prison yard by a ferocious looking *pack of wild dogs* (all of them long-timers and hardened criminals). The only thing the *chihuahua* has to protect himself from the pack are his shrill and frightened *words*. [14]



324

condemn

言討

Words spoken to condemn us stick to us like glue in a way no other words can. [10]

言 討

325

instruction

言訓

The personalism connoted by the word **instruction**, as opposed to “teaching” or “discipline,” suits the picture here of *words* guiding one’s progress like the gentle flowing of a *stream*. Even the etymology of the word **instruction** suggests the sense of “pouring into”. [10]

言 訓

326

talk^(n.)

言話

That the *words* of the *tongue* should form the character for **talk** is no surprise. Think of the phrase, “He’s all **talk**,” and a story should not be far behind. [13]

言 話

327

poem

詩

Since silence is treasured so highly at a *Buddhist temple*, the *words* spoken there must be well chosen. Perhaps this is why the records of the monks often read to us like **poems**. [13]

言 詩

328

language

語

Whereas the character for *say* and *talk* (FRAMES 320 and 326) focused on the actual talking, the character for **language** stresses the fact that although it is *I* (remember: the *literary I*) who use them, the *words* of a **language** are not my own. [14]

言 語

329

read^(v.)**讀**

In the age of advertising, most *words* we *read* are out to *sell* some product or point of view. [22]

言 讀

330

tune^(n.)**調**

A complete *tune* is composed not only of a succession of notes but also of one *lap* of the *words* that go with it. [15]

言 調

331

discuss

談

In attempts to *discuss* an issue, the fervor of one's convictions can come to the surface and create an *inflammation of words* (if you will, the "cuss" in *discuss*). [15]

言 論

332

this

這

When you are driving along, you sometimes see *words* written on the *road* before you, usually telling to stop or yield or slow down or watch out for something or other. In this case, we see only the word *This* written in giant white letters. Imagine the scene, and the confusion it would cause you for hours afterwards. [10]

言 這

LESSON 16

IN THIS SHORT lesson of 20 characters we come to an interesting cluster of primitive elements—unique among all those we have met or will meet throughout this book—built up step by step from one element. Be sure to study this lesson as a unit in order to appreciate the similarities and differences of the various elements, which will appear frequently later on.



arrow



Here we see a pictograph of a long and slightly warped arrow. By extending the short final stroke in both directions, you should see the **arrowhead** without any difficulty. The hook at the bottom represents the feathers at the butt end. When it serves as a semi-enclosure for other primitives, the first stroke is drawn longer, as we shall see in the following frames. [3]

一 弋 戈

333

style^(n.)



Take **style** in its sense of some fashion design or model. Then let the element *arrow* and *work* stand for the well-known **style** of shirts known as "Arrow shirts" because of the little *arrow* sewn on each one. [6]

一 式 式

334

test^(n./v.)



When a manufacturer produces a new *style* for the market, the first thing that is done is to run a **test** on consumers, asking them to say frankly what they think about the product. Never mind the anachronism (the character was there well before our capitalistic market system) if it helps you remember. [13]

言 試

335

halberd

A halberd is a kind of lance made up of a long, arrowhead-shaped pike with two curved blades below it. If you don't have one in your closet, you might consult a dictionary. [4]

- ❖ When this character is used as a primitive, we will revert to a friendlier meaning. Think of the third stroke as a kind of decorative tassel fixed to the shaft of an *arrow* to indicate that it is no longer a weapon but a symbol of a *fiesta*.

336

or

Unless you were one of those saintly children who always did what they were told, you should have no trouble associating the key word in this frame with the stern warning of a parent or teacher to do something—"or else!" Here we see a rather grim depiction of the *or else*: you are lying down with your *mouth* on the *floor* (an inventive substitute to wearing a dunce-cap and sitting in the corner) while everyone else is out enjoying the *fiesta*.

Just as the phrase "or else" does not necessarily imply dire consequences but can be used as a simple indication of an alternative, so, too, this character is a simple conjunction. Pay special attention to the stroke order. [8]

337

burglar

From a burglar's point of view, a *fiesta* is an occasion to take out the old lock-picking *needle* and break into the unattended safe filled with the family *shells* (the old form of money, as we saw in FRAMES 76 and 77). [13]



Thanksgiving



To make this primitive more concrete, we choose the word **Thanksgiving**. The term, as the primitives make clear, refers to a "land fiesta" or harvest feast. [6]

- + 土 戈 戈 戈

338

laden



It is not hard to think of the folks from the Little House on the Prairie riding a *cart laden* to overflowing with all the trimmings of a great *Thanksgiving* feast. [13]

土 车 载

339

iron (n.)



You *submit* a bar of iron to the annual *Thanksgiving* contest for the thing for which the town is most thankful. At first, everyone laughs at you, but when the judges stop to think of how important it is for so many of the things we depend on, iron wins the *gold* medal. [21]

金 针 鐘 鐵



parade



Note first the order of the writing. The second stroke, which has been added to *fiesta*, gives us a full-fledged enclosure, because of which we should always think of this as a *parade* OF something or other, namely whatever is inside the enclosure. [5]

- 厂 戍

340

lush



The sense of the key word **lush** is that of something growing luxuriously, though not necessarily in excess—in this case a whole *parade* of weeds (*outcast flowers*). By way of exception, the *flowers* take their normal place OVER the enclosure. [9]

茂

341

turn into

成

Let the phrase “turn into” suggest some sort of a magical change. What happens here is that the *parade* marching down main street turns into a *dagger-throwing* bout between competing bands. Note how only one stroke has to be added to make the change. [6]

一 厂 万 成

342

city

城

In this frame, we see a mound of *dirt* that is being *turned into* the walls of a city (the way you may have built a sand castle as a child playing on the beach). [9]

土 城

343

sincere

誠

The sure test of how sincere you are is whether or not your words are being *turned into* deeds. [13]

言 誠

❖

march

戌

As distinct from the *parade*, the *march* points to a formal demonstration, whose emotions are generally a far cry from the happy spirit of the *parade*. The inclusion of the *one* gives a sense of the singlemindedness and unity of the group joined in the march. As was the case with *parade*, the primitive inside the enclosure indicates who or what is marching. [6]

一 厂 厂 戌 戌 戌

344

might^(n.)**威**

Here we see a *march* of *women* demonstrating on behalf of equal rights, a show of **might** not always welcome to the male chauvinist population. [9]

厂 反 威

345

destroy

滅

Picture a *march* of *flames* demonstrating against the Fire Department for their right to **destroy**, but being doused with *water* by the police riot squads. [13]

氵 汗 滅

346

everybody

咸

Reading this character off literally, we have *mouths* on the *march*. Now as the song reminds us, “**Everybody** needs somebody sometime.” Here, quite literally, the *marching mouths* are desperately in need of some **BODY**. (For that matter, **everyBODY** needs a *mouth*.) Imagine them singing the song and you should feel a twinge of pity that will stick this character in memory. [9]

厂 后 咸

347

reduce

減

A group of unquenchable *mouths* sets out on a *march* across the country, drinking *water* wherever they can find it, until their imbibitions **reduce** the *water* supply to a trickle, triggering a national disaster. Of course, you are free to create your own image with the primitives *water* and *everybody*. [12]

氵 減

348

list^(n.)**單**

The *chatterbox* should let you know what kind of a **list** this key word refers to: an auctioneer’s list of items to be sold to the

highest bidder. Now all you need to do is imagine that the *brain* of each of the bidders in the audience has a little meter in it with a *needle* bobbing back and forth between “buy” and “pass” as the bids continue to rise.

Be careful of the writing here. The *brain* shares a stroke with the *needle*, which means that the order of writing is thrown off a bit. [12]

囗 囗 冂 罒 單

349

war^(n.)

Victory in war is commonly celebrated as a national *fiesta*—until a knock comes at the door informing your family that the younger brother or son whose return you are awaiting is on the *list* of those who will be returning in a pine box. [16]

單 戰

❖

float

The floats that are such an important part of a *fiesta* are not just static displays on wheels, but often have a *fiesta* of their own going on—dancers, musicians, acrobats, and so forth. The primitive for float, accordingly, shows a *fiesta* atop a *fiesta*. [8]

戈 爻

350

coin^(n.)

Those special *gold*-colored tokens minted each year for the Mardi Gras and thrown into the crowds by people on the *floats* give us the character for coins (or money in general). [16]

金 錢

351

shallow

An entourage of *floats* going from one town to the next must always seek a shallow place to cross the *water*. Try to picture what happens if they don’t. [11]

漣 浅

352

cheap

賤

When the town tightwad agrees to enter a *float* in the annual parade, he first calculates how many *clams* it is going to set him back and then starts pinching pennies to make it as cheap as possible. [15]

貝 賤

LESSON 17

BECAUSE OF THE rather special nature of that last group of primitives, it might be a good idea not to rush too quickly into this lesson until you are sure you have them all learned and fitted out with good images. Here we will take up another set of primitives built up from a common base, though fewer in number and lacking the similarity of meaning we saw in the last lesson.

353

stop^(v.)

止

The character for stop is easiest to learn as a pictograph, though you have to take a moment to see it. Take it as a rather crude drawing of a footprint, the track that is left when your foot has stopped long enough to make an impression. The first three strokes represent the front of the foot and the last one, the heel. The big toe (the second stroke sticking out to the right) indicates that this is a left foot. [4]

| 卍 止

- ❖ Although the meaning of *stop* will be retained, we will return often to the pictographic meaning of *footprint*. When the last two strokes are moved to look like this 止, it means a whole *trail of footprints*, as you might find on the beach. We will not see an example of this until FRAME 973.

354

footstep

步

Footprints that follow one another a few at a time indicate **footsteps**. Don't forget what we mentioned back in FRAME 104 about the abbreviation of the element for *few* when it appears under another element. [7]

止 卍 止 步

355

ford^(v.)

涉

One way to **ford** a body of *water* is to wade across it on foot. You need to take your *footsteps* one after the other, but unlike a stroll on dry land, you have to be careful to keep your balance and not end up in the *water*. Remember what it feels like to walk gingerly on the slippery bottom of a shallow stream, calculating your every *footstep* as you go. [10]

涉

356

repeatedly

頻

The image of something occurring **repeatedly**, over and over again, is of having one's *head* walked on, a succession of *footsteps* trampling on your cranium. [16]

步 頻

357

agree

肯

Seeing *footprints* on someone's *flesh* indicates a rather brutal way of having persuaded that person to **agree**. [8]

止 肯

358

look forward to

企

Who doesn't **look forward to** *stopping* under a large beach *umbrella* for a day of relaxation and "dolce far niente"? [6]

人 企

359

years of age

歲

The character indicating one's **years of age** pictures a few *footprints marching* along. No feet, just the *footprints*. [13]

止 丂 歲 歲

360

military^(adj.)**武**

Think of the 24-hour clock, also known as “military time,” as a watch face whose numbers actually go from 1 to 24, but which has only the hour hand on it (the elements for *one* and *arrow*), due to cutbacks in **military** expenditure. Now all you have to do is find a way to introduce the element that can mean either *stop* or *footprint*. Be sure to retain a **military** flavor in your image. [8]

一 二 正 武 武

361

levy^(n.)**賦**

A **levy** can be imposed for any number of reasons, but here it is pictured as a certain number of *clams* (money) collected by the powers that be to offset current *military* expenses—presumably so they can get back the minute hand for watches like the one in the last frame. [15]

貝 賦

362

correct^(v./adj.)**正**

“A journey of a thousand miles begins with a single step,” says the Chinese proverb. Here we see *one footprint*, complementing that proverb with the sound advice that if the first step is not **correct**, the rest of the journey will be off track. This is the ideal that teachers are supposed to have in **correcting** their students, and parents in **correcting** their children. [5]

一 正

363

politics

政

To the many definitions for **politics** that already exist, this character offers yet another: *correct taskmastering*. When those in **politics** twist this ideal and start maneuvering people to their own advantage, it is time to elect a *correct taskmaster*. [9]

正 政

❖

正

mending

This primitive differs from the character for *correct* only by the movement added to the last two strokes, the “-ing” of mending if you will. But take a more concrete sense, like *mending* holes in socks. [5]

364

定

settle on

To *settle on*, in the sense of deciding on a certain course of action, is likened here to *mending* one's *house*. [8]

365

走walk^(v.)

To *walk*, we are told here, has the effect of *mending* the *soil*. If you consider what driving an automobile over the *soil* does to it, taking more time off to *walk* might not be a bad idea.

Note that the final stroke of *soil* doubles up with the first stroke of *mending*. Of course, you could also use *soil* and *trail of footprints* as the primitive elements, but if you do, you're on your own. [7]

366

超

transcend

Things that are beneath us tempt us to be satisfied with less than we are capable of. It is the things that *transcend* us that *summon* us to *walk* the path to a higher state.

Note in this and the following frame how the element for *walk* can embrace other elements from below, much the same way as the element for *road* does. In order to do this, the final stroke needs to be lengthened. [12]

367

surpass

越

Here we see two *parades* in competition, each trying to surpass the other by *walking* at breakneck pace from one town to the next. Note the little “hook” at the end of the first stroke of the element for *parade*. This is the ONLY time it appears like this in the characters treated in these books. [12]

走 走 趟 越

368

be

是

“To be, or not to be: that is the question.” Hamlet’s soliloquy is a prime example of how memorizing a little Shakespeare can *mend a tongue wagging in the mouth*, transforming the broken speech of everyday English into a few minutes of golden eloquence. Like Hamlet, we, too, are riddled with doubt. “To Shakespeare or not to Shakespeare: that be the question.” [9]

曰 是

369

topic

題

The **topic** of your term paper appears at the top of the first *page*. That *be* what your paper’s about, dude. [18]

是 題

❖

爻

stretch

The primitive meaning to stretch might at first seem similar to that for *road*. Take a moment to study it more carefully and you will see the difference. Like *road*, this character holds other primitives above its sweeping final stroke. [3]

フ ㄅ 爻

370

build

建

To **build** something complex, you first need to draw a set of plans (the writing *brush*) and then *s-t-r-e-t-c-h* your drawing out to scale in reality. [9]

聿 建

371

prolong

延

To **prolong** something enjoyable, like a vacation, is to *stretch* it out for as long as you can. If you look closely, you can see a stopper (the long *drop*) halting the progress of the *footprints* of time. [8]

一 正 延

372

nativity

誕

The key word, of course, calls to mind the feast of Christmas. As the famous poem at the start of St. John's gospel tells us, the **nativity** we celebrate at Christmas had its origins at the very start of time and governs all of human history. Celebrating the **nativity** *prolongs* the memory of the eternal *Word* in time and space. [15]

言 誕

❖

zoo

疋

To avoid confusion with the animals that will be showing up, this primitive will signify a **zoo**. Except for the downward hook at the end of the first stroke, this element is indistinguishable from *mending*. Perhaps by now you have developed a quick eye for such details. If not, you will before long. [5]

一 卍 疋 疋 疋

373

clear^(ADJ.)**楚**

If you build a *zoo* in the *woods*, the animals might feel comfortable, but the visitors wouldn't get a **clear** view of anything but the trees. [13]

林 楚

374

foundation

礎

This character depicts a *cornerstone*, which was not—as it is today—a decorative slab of marble set in a corner of a finished building. Rather, it was the first *stone* laid as a *clear* guide for all the other *stones* to follow. It was, quite literally, a **foundation stone**. [18]

石 础

LESSON 18

THE THREE GROUPS of characters brought together in this rather long lesson are clustered around three sets of primitives dealing respectively with cloth and clothing, weather, and postures.

375

clothing

衣

At the top we see the *top hat*, and at the bottom a pictographic representation of the folds of a piece of clothing. If you break the four folds into two sets of two strokes, you will find it easier to remember the character for *clothing*. [6]

、 衤 衤 衤 衣

- ❖ When this character is used as a primitive element, particular attention has to be paid to the changes in shape that it can undergo. In fact, it is the most volatile of all the characters we shall treat, and for that reason we will assign distinct meanings to each of the variant shapes.

When it appears to the left, it looks like this: 衤, and we shall generally take it to mean a *cloak* or *cape*. At the bottom, when attached to the stroke immediately above it, the first two strokes (the *top hat*) are omitted, giving us: 衤, which we shall take to mean a *scarf*.

On rare occasions, the final four strokes are drawn with the first two strokes slightly repositioned to give us 衤. We will refer to this element as a *bandana*. An example will not show up until FRAME 610.

Occasionally the element can be torn right across the middle, with the first two strokes appearing at the top and the last four at the bottom of another primitive or cluster of primitives: 衤, in which cases we shall speak of a *top hat and scarf*.

And finally, of course, the element can keep its original character shape, along with its original meaning of *clothing* in general.

Note that when any of the above forms have something beneath them (as in FRAME 379), the third from final stroke is “unhooked,” like this: 衤.

376

inside

裡

All you need to do is imagine a *computer* sewn to the *inside* of your *clothing*, and you are equipped to begin your career as a spy. [13]

This character can also be written 裏. If you look closely, you will see that it uses the same primitive elements as the story above, but arranges them differently: *top hat and scarf . . . computer*.

377

grief

哀

A drunken sot in a tattered *top hat and* soiled silk *scarf* with a giant *mouth* guzzling something or other gives *grief* to family and friends alike. It sounds like a role W. C. Fields might have played with relish. [9]

378

Yuan

袁

It is used today as a family name, well illustrated by Yuan Shikai (1859–1916). As President of the Republic of China and successor to Sun Yatsen, he remains a very controversial figure. The *lidded crock and scarf* should be easy enough to associate with a suspicious politician. [10]

379

distant

遠

The *distant* figure on the *road* is Yuan Shikai, receding into the annals of suspicious politicians. [13]

吉 袁 遠

380

bad

壞

When we introduced the character for *water* back in FRAME 126, we noted that one of its primitive element shapes (to which we assigned the meaning *snowflake*) often appears one way in block print and another in handwritten or calligraphic form. Here we see an example of just that.

There are a lot of elements to work with here in creating a story for *bad*. It begins with *dirt* and passes on to the *top hat and scarf* which sandwiches two more elements: *eyeball* and *snowflake*. Now, while some people have the capacity to find something good in everything, here we see a pessimistic aristocrat (in *top hat and scarf*) with his *eyeball* fixed on a *snowflake* and looking for the tiniest speck of *dirt* in it to satisfy his macabre view of reality. [19]

士 扌 广 壴 壞 壩

381

elementary

初

The primitives here take care of themselves: *cloak* and *dagger*. And to whom might those terms apply? “Elementary, my dear Watson.” [7]

丶 衤 衤 初

382

towel

巾

The basic meaning of this character is a *towel*. Its shape suggests a super-thin fashion model who has just stepped out of the bath and thrown a *towel* over her shoulders. [3]

丨 冂 巾

383

cloth

布

Think of a bolt of terry cloth that the maid drags along *by her side*, cutting out new *towels* as they are needed and saving herself the trouble of doing the extra laundry. [5]

一 大 布

384

hat

帽

Because of some *risk* or other (you decide on the details), you tie up a makeshift **hat** out of a dirty old *towel*. [12]

巾 帽

385

curtain

幕

Instead of the usual gates, this *graveyard* has a **curtain** at its entrance sewn together from *towels* that the occupants had stolen from hotels around the world, come back to haunt them after death. So next time you think of slipping that beautifully imprinted *towel* with the logo of a hotel into your suitcase, remember that one day it will be **curtains** for both of you. [14]

莫 幕



white towel

帛

This primitive element is simple to remember. All you need do is read off the elements that make it up: *white towel*. [8]

白 帛

386

cotton

棉

Cotton usually grows on bushes, but here we see it growing on a rather large *tree*. The clumps of **cotton** are big, in fact, the size of large *white towels*. When you get tired of picking, you take one of them and use it to wipe your brow. [12]

木 棉

387

help^(v.)**幫**

Remembering the little Dutch boy who **helped** save the town from a flood by sticking his thumb in the dike, you **help** save

your apartment from an overflowing bath by *sealing* off the bottom of the bathroom door with a *white towel*. [17]

封 帮

388 market^(n.)

市 Dressed in nothing but a bath *towel* and *top hat*, one sets off to the *market* in search of a bargain or two. [5]

市

389 lungs

肺 One is surprised, strolling through the *market*, to find amidst the *flesh* hung out for sale a slab marked: *lungs*. [9]

月 肺

❖ apron

帯 The *towel* that has edges trimmed with little *crowns* is the cook's *apron*. [5]

帯

390 sash

帶 The part of the *apron* where one finds the buckle (represented pictorially by the first six strokes, whose order of writing should be carefully noted) is on the *sash*. It may help if you think of one of those giant flashy buckles on the title belts that professional wrestlers compete for. [10]

一 十 卌 卌 卌 卌 帶

391 stagnant

滯 People who have been "sashed" to something (whether their mother's apron strings or a particular job) for too long are like *water* that has stopped moving: they become *stagnant*. [13]

滯



belt

屮

This primitive, derived from that for *towel*, is always hung on another vertical stroke, and takes the meaning of a *belt*. [2]

丨 𠂔



thorn

束

Here we see a *belt of thorns* wrapping itself around a *tree* and choking the life out of it. [6]

一 亼 𠂔 𠂔 束

392

thorn

刺

The full character for *thorn* differs only by the addition of the *saber* to the right, presumably to indicate how the poor tree feels as it is being cut into by the heartless *thorns*. [8]

束 刺

393

- system

制

This character shows a unique *system* for leading a *cow* to the slaughterer's *saber*: tie a *belt* about its waist and fix that *belt* to an overhead cable, pulling the *cow* up into the air where it hangs suspended, helpless against the fate that awaits it. [8]

、 亼 𠂔 𠂔 告 制

394

manufacture^(v.)

製

To *manufacture* *clothing* nowadays one needs an international *system* of production and distribution. The label sewn into so many articles of *clothing* indicating their origin from other parts of the planet shows how commonplace it has become to *manufacture* goods on a large scale. [14]

制 製

395

utter^(v.)

This character is meant to make visible that invisible but oh-so-familiar *rising cloud* of hot air originating at the podium of some boring professor you know who utters his pet theories while looking off into the distance with an air of self-absorption, completely oblivious of his audience. [4]

一 二 云 云

- ❖ When used as a primitive element, this character will take the meaning of a *rising cloud* of something or other.

396

rain^(n.)

This character, also a primitive, is one of the clearest instances we have of a complex pictograph. The top line is the sky, the next three strokes a pair of clouds, and the final four dots the rain collected there and waiting to fall. [8]

一 一 𠂔 雨 雨 雨 雨

- ❖ Used as a primitive this character can mean either *rain* or *weather* in general. To conserve space, it is usually contracted into a crown by shortening the second and third strokes into a *crown* like this: . Note how the four dots are straightened out in this case.

397

cloud^(n.)

Here is the full character for cloud from which the primitive for a *rising cloud* derives. Clouds can begin with *rising clouds* of vapor that ascend from the surface of the planet and then gather to form those dark, ominous clouds that eventually dump their *rain* back on the earth. [12]

398

雷thunder^(n.)

The full rumble and roar and terror of thunder is best felt not with your head tucked under your pillow safe in bed, but out in an open *rice field* where you can get the real feel of the *weather*. [13]

雨 雷

399

電

electricity

Think of the legend of Benjamin Franklin out in the *rain* flying a kite with a key on the string. (If he had actually used a key, he would have run the danger of being electrocuted.) This character knows better, showing us only a pictograph of the kite. [13]

雨 雷 雪 雪 雷 電

400

霜frost^(n.)

Think of frost as a venture in which the malevolent forces of *weather* cooperate with *one another*. See them sitting around a conference table and finally deciding to allow a small amount of moisture to fall just before a short and sudden freeze. [17]

雨 霜

❖

氵

ice

The condensation of the three drops we have been using to mean *water* into two drops signals the solidifying of *water* into ice. Note that when this primitive appears to the left, it is written like the first and the last strokes of the element for *water* to give us 氵. However, when it appears under another primitive, it looks more like the first two strokes of the *water* primitive: 氵. [2]

氵 氵

401

ice^(n.)

This is the full character for *ice* from which we derived the primitive element in the previous frame. The presence of the primitive for *water* in its full form tells us that we have something to do with *water* here, and the primitive for *ice* tells us what kind of water. [6]

402

winter

Walking legs slipping on the ice are a sure sign of winter. [5]

403

heavens

This character is meant to be a pictograph of a great man, said to represent the Lord of the Heavens. (You may, of course, use the elements *ceiling* and *St. Bernard dog* instead.) [4]

- ❖ The primitive can mean either the *heaven* of eternal bliss or the general term for sky, the *heavens*.

404

die young

If you've ever wondered where the *St. Bernard dog* got its name, this character suggests a plausible answer. The first of these friendly Alpine canines, originally known simply as "Bernard dogs," died young in a sudden avalanche. Being blameless, she was wafted right up to her heavenly reward and fitted out with a halo one size too big for her hallowed head (the extended *drop* of the first stroke, written right to left). Centuries later she was "caninized" and came to be known as *St. Bernadette*, which later chauvinist theologians altered to *St. Bernard*. [4]

405

pretend

喬

To draw this character, you have only to take the “top hat” that the character for “tall” begins with and substitute it with the element for *die young*. To remember it, think of someone who pretends to be taller than he really is by wearing “elevator shoes” or a pompadour hairdo. When pretending turns into obsession, he may even be willing to undergo the gruesome leg-lengthening procedure known as the Ilizarov technique. The lengths people will go to just to pretend to be taller than nature intended them to be! Like most cosmetic surgery, the risk is that one will *die young* as a result of the self-deformation. [12]

夭 喬

- ❖ As a primitive, this character will mean *angel* in memory of that angelic *St. Bernadette dog* who is now flying around the heavens serving brandy to those in need.

406

bridge^(N.)**橋**

The bridge shown here is made of *trees* in their natural form, except that the trunks have been carved into the forms of *angels*, a sort of “Ponte degli Angeli.” [16]

木 橋

407

attractive

嬌

Associating a particularly attractive *woman* you know with an *angel* should be no problem. [15]

女 嬌

408

standing up^(ADJ.)**立**

The general posture of anything standing up is represented here by the pictograph of a vase standing up. [5]

、 二 六 立

- ❖ When used as a primitive, this character can also mean *vase*. When taking its character meaning, it is best to think of something *standing up* that is normally lying down, or something *standing* in an unusual way.

409

weep



One weeps and weeps until one is *standing up* knee-deep in *water* (or until one has *wept* a large *vase*-full of *water*). [8]



410

station (n.)



Picture someone *telling fortunes* on a large Ming *vase* outside the *station* at which you most often catch your trains. [10]

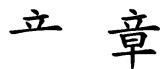


411

chapter



Imagine a large *sunflower* that grows miniature cloisonnée *vases* instead of seeds. The wee *vases* are just the right size for a keychain or bracelet. Your challenge is to associate this with the *chapter* of a book. [11]



412

compete



Two *teenagers* are shown here *standing up*—stretched to full height, face to scowling face—“*standing up*” to one other to *compete* for the attentions of the most popular girl in the school. [20]



413

sovereign (n.)



An uncommon, but not altogether unlikely picture of a reigning *sovereign* has him *standing up* in his *apron*, presumably

at the behest of HIS sovereign (she who is to be obeyed), who needs help with washing the dishes.

Note how the last stroke of *standing up* doubles up as the second stroke of *apron*. [9]

宀 立 帝

414

童

juvenile^(n.)

This frame shows up the image of a juvenile *standing* on top of a *computer*, or rather jumping up and down on it, because it refused to come up with the right answer. [12]

立 童

415

鐘

bell

This bell is made of cheap *metal*, and so badly made that when you ring it, it lets out a noise like the “*bellowing*” of *juveniles* who aren’t getting their own way. [20]

金 鐘

416

商

salesman

See the peddler *standing* atop his motorcycle *helmet* as if it were a soapbox, hawking his wares to passersby. Make the *legs* and *mouth* represent the tools of the salesman’s trade any way you can.

Note how the *legs* in the printed form in this frame look like *human legs*, while in the hand-drawn form below, they are clearly *animal legs*. There is no logical accounting for these variations—at least not yet. Once again, we recommend you imitate the hand-drawn form. [11]

宀 宀 商 商

❖

商

antique

The primitive meaning *antique*, not itself a character, depicts a *vase* kept under a *glass cover* because it is *ancient*. As the char-

acter is drawn, the *vase* is out on display, but it will soon return to safer quarters. When you write it, think of the words *vase* . . . *glass cover* . . . *ancient*, and you won't have any trouble. [11]

宀 宀 宀 商

417

suitable

適

Can you imagine anything less **suitable** to do with one's precious *antiques* than to display them in the middle of a crowded *road*? [14]

商 適

418

enemy

敵

Picture your most precious *antique* (it doesn't matter how old it really is, so long as it is the oldest thing *you own*) being knocked over by your most unlikable *taskmaster*, and you have a good picture of how people make themselves **enemies** for life. [15]

商 敵

419

ancient spoon

匕

This character, a pictograph of an **ancient spoon**, is easy enough to remember, provided you keep it distinct from that for *seven*, where the first stroke is written left to right (the opposite of here) and cuts noticeably across the second. [2]

一 匕

- ❖ As a primitive, this character will mean a *spoon* of any sort, or take on the additional meaning of *someone sitting on the ground*, of which it may also be considered a pictograph.

420

north

北

The cold air from the north is so strong that we see *two people sitting on the ground* back to back, their arms interlocked so they don't blow away. (Pay special attention to the drawing of the first three strokes.) [5]

421

back^(n.)**背**

The *part of the body* you turn to shield you from the cold wind from the *north* is your *back* [9]

422

compare

比

With *two spoons*, one in each hand, you *compare* your mother's cooking with your mother-in-law's.

Be careful here: the first stroke of the first *spoon* is drawn left to right, and the first stroke of the second *spoon*, from right to left. [4]

423

descendants

昆

Like most proverbs, “There is nothing new under the *sun*” is not true all of the time. This character has us *comparing* family *descendants* under the *sun*. The resemblances are obvious, but it's also true that each generation brings something new to the family. [8]

424

mix^(v.)**混**

Marriages that *mix* peoples and cultures traditionally kept apart from one another, this character suggests, *water down* the

quality of one's *descendants*—the oldest racial nonsense in the world! [11]

混

425 all

皆

Think of the housewives in those TV commercials *comparing* how *white* their laundry turned out. The clear winner is the one who used the popular detergent known as All. (If you don't know the brand, surely you've heard the phrases "all-purpose detergent" or "all-temperature detergent.") [9]

比 皆

426 this (literary)

此

To create an image of this most abstract of all the key words, picture a literary work whose opening sentence begins with the word This, the initial "T" of which is embellished in medieval style to fill up half the page. Look closely at the drawing and you will see the hundreds of little *footprints* and silver *spoons* that make it up. [6]

止 此

427 somewhat

此

The sense of the key word **somewhat** is that of "slightly" or "to some small degree." Then recall the minutely embellished "T" from the story for *this (literary)* and contrast it with the smaller and only **somewhat** fancy "T" that appeared in Volume Two of the work. [8]

此 些

428 it

它

In the children's game of tag, there is usually a designated place that renders one safe from being tagged and becoming "it." Here

it is a little playhouse in the back yard, in which there is already someone sitting on the ground. [5]

宀 它

429

purpose

Here we have a picture of a benevolent Fate giving purpose to those in her care, serving *spoonful* after *spoonful* of *sunshine* to them. [6]

匕 旨

430

grease^(n.)

In the same way that one can think that the egg came first and that chickens are only the eggs' way of reproducing themselves, one might soon expect someone from the emerging academic discipline of Fat Studies to argue that **grease** or fat comes first, and that the *purpose* of the other *parts of the body* is only to serve as its carrier. [10]

月 脂

reclining

The picture is obvious: the first stroke represents the head, and the second the body of someone reclining. You may also use the synonyms *lying* or *lying down*. [2]

人 人

431

every

"Behind every successful person *lies* a woman..." who usually turns out to be one's *mother!* [7]

人 每

432

small plum

梅

Behind *every* Jack Horner, there's a pie maker, and behind every pie maker, a *tree* full of small plums just the right size for little Jack's thumb. [11]

木 梅

433

sea

海

Behind *every* sea, the countless *drops of water* from which it originated. [10]

氵 海

434

beg

乞

See someone *lying down* in a public place with a *hook* in place of a hand and forced to *beg* a morsel of rice or a few pence. [3]

人 乞

435

eat

吃

“Eat to live, not live to eat,” goes the advice from *Poor Richard's Almanac*. Measured on that standard, those who have to *beg* for enough food to keep them alive are better off than those who stuff their *mouths*, every chance they get, with as much as they can *eat*. [6]

口 吃

436

dry^(ADJ.)**乾**

In times of drought everything is so dry that any relief at all is welcome. Here we see people *begging* for just a little *mist*. [11]

卓 乾



复

double back

Let this primitive element take the connotation of turning around and heading back during one's travels. The character pictures a traveler who decides to interrupt his journey and double back to the nearest inn. Here we see him *lying down* after a full *day's* travels to rest a weary pair of *walking legs*. [9]

𠂇 复

437

複

duplicate^(v.)

Here we see a silk-screen mesh laid over a *cape* in order to **duplicate** a pattern—in this case, an advertisement for used cars being printed on the *cape* of an ageing superhero who has come on hard times. Picture yourself pressing the ink into the fabric with the squeegee, and then **doubling back** once again for good measure. [14]

𠂇 複

438

腹

abdomen

The secret to a picture-perfect **abdomen** is a little-known technique developed by circus acrobats. No need to fork out your hard-earned cash for some overpriced gym contraption. Just double the top half of your body forward till your nose touches your knees, then straighten up and **double back** until the back of your head hits your calves. Forty times in a row and you've got **abs** to die for. [13]

月 腹

439

欠

lack^(v.)

The pictograph hidden in this character is of someone yawning. The first stroke shows the head thrown back; the second, the arm bent at the elbow as the hand reaches up to cover the mouth; and the last two, the legs. Yawning is a sign that there is something you **lack**: psychologically, interest; physiologically, sleep. [4]

口 合 欠

❖ Used as a primitive, this character can mean either *yawn* or *lack*.

440

blow^(v.)

吹

To blow is really no more than a deliberate effort to make one's *mouth lack* all the air that is in it. [7]

口 吹

441

song

歌

The song in this character is being sung by a chorus line of *can-can* girls. Why should the whole audience be *yawning* then?

Of course, you can always try the primitive for *older brother* on the audience instead of the *can-can* girls. [14]

哥 歌

442

soft

軟

If the cushions of one's *car* are too soft, one may begin to *yawn* at the wheel. [11]

車 軟

443

next

次

This key word connotes the "next in line" of a succession of people or things. Put yourself in a line of people who *lack ice* on the hottest day of summer, waiting impatiently for the distributor to call out "Next!" [6]

之 次

❖ As a primitive, this character can either retain its key word meaning of *next* or the related meaning of *secondary*.

444

assets

資

The first *shells* (money) you earn, you use to pay your debts. The next *shells* you accumulate become your **assets**. [13]

次 資

445

looks^(n.)

姿

This character depicts a *woman's looks* as a sort of *secondary self*. [9]

次 姿

446

consult with

諮詢

To seek the *words* of a *secondary mouth* is to consult with someone about something. [16]

言 話 諮

LESSON 19

WE CONCLUDE our Plots by picking up most of the remaining primitives that can be built up from elements already at our disposal, and learning the characters that are based on them. When you have completed this section, you might want to run through all the frames from Lesson 13 on, jotting down notes at any point you think helpful. That way, even if you have not made any notations on your review cards, you will at least have some record of the images you used.



muzzle

音

The element for muzzle shows a *vase* fixed over a *mouth*, perhaps with a rubber band running around the back of the head to keep it in place. [8]

立 音

447

compensate

賠

Picture a *clam* used as a *muzzle* to quiet the complaints of a fisherman's widow asking the Channel 7 weatherman to compensate her for the husband she lost at sea. [15]

貝 賠

448

cultivate

培

The barrel hoops used by some enterprising farmers to stretch clear plastic over rows of vegetables in a garden patch can be thought of as a way to *muzzle* the *soil*, creating a controlled environment that allows them to cultivate bigger and bigger vegetables. [11]

土 培

449

sound^(n.)

音

The character for **sound** depicts something *standing* in the air over a *tongue wagging in a mouth*, much the same as a **sound** does for the briefest of moments before disappearing. [9]

立 音

- ❖ Used as a primitive, this character retains its meaning of a *sound*. It will often help to have a specific *sound* in mind, something particularly pleasant or grating.

450

dark^(adj.)

暗

Think of the **dark** emptiness of outer space, in which there is not only no *sun* but no *sound* either. [13]

日 暗

451

rhyme^(n.)

韻

In this character **rhymes** are depicted as “*sound-employees*,” as they indeed are for the poets who use them. [19]

音 韵

❖ 音 戱

kazoo

This primitive's special usefulness lies not in its frequency but in its simplification of a few otherwise difficult characters. It pictures the *sound* of a *fiesta*, namely a **kazoo**. Note how the element for *sound* is written first, the fifth stroke extended so that it can be used in the element for *fiesta*. [12]

音 戱

452 識

knowledge

Knowledge, so the character tells us, is the ability to discriminate between mere *kazoo-buzzing* and *words* spoken intelligently. [19]

言 識

453

streamer

幟

Most banners and streamers just flutter silently in the wind, but this one is a long, long *towel* with a *kazoo* attached to the end of it that buzzes as the **streamer** flutters in the breeze. [15]

巾幟

454

unexpectedly

竟

This character gets its meaning from the following frame. It shows a queen *standing* in front of a mirror and asking who is the fairest of them all. Unexpectedly, the mirror sprouts a pair of *human legs* and begins to run around the room. A giant *tongue wagging in the mouth* appears on its surface, announcing that the mirror itself is fairer by far than the queen and all the maidens of the kingdom put together. [11]

音竟

❖ The primitive meaning for this character will be a *mirror*.

455

mirror

鏡

After lakes but before glass, polished *metal* was used for mirrors. These *metal mirrors* are recalled in this character for a mirror. [19]

金鏡

456

boundary

境

Imagine the **boundary** of a plot of *land* marked with gigantic *mirrors* enabling the landowner to keep trespassers in sight at all times. [14]

土境

457

deceased^(ADJ.)

A *top hat* hanging on a *hook* in the front hall, right where the deceased gentleman left it the day he died, reminds us of him and his courtly manner. [3]

- ❖ In addition to *deceased*, the primitive meaning of *perish* will be used for this character.

458

blind^(ADJ.)

If one's *eyes* *perish* before death, one remains **blind** for the rest of life. [8]

459

absurd^(ADJ.)

It is **absurd** to waste time daydreaming about the “ideal *woman*,” who can never be more than a delusion. Hence, *perish* the thought of her. [6]

460

expect

As the *king* walks amid the remains of his fallen army, *perishing* *flesh* all around him, he **expects** the worst for his kingdom. [11]

461

direction

Spinning a *dagger* about on its hilt on the top of a *top hat*—waiting to see in which **direction** it points when it comes to rest—one leaves to fate where one is going next. Take care in writing this character. [4]

- ❖ As a primitive, this character will take the sense of a *compass*, the instrument used to determine *direction*.

462

hinder

妨

Imagine a romantic *compass* that is disturbed every time a *woman* passes by: the mere smell of perfume **hinders** its ability to function, sending the needle spinning madly round and round. [7]

女 妨

463

release^(v.)

放

The *taskmaster* **releases** an unruly servant into the wilderness, giving him no more than a quick glance at the *compass* and a boot from behind. [8]

方 放

464

excite

激

We could use the character from the previous frame, but the basic components give us a memorable image: Some cosmic *taskmaster* hovering overhead **excites** the waves to make them dash violently against the shore. In the *white* foam that covers the *water* we see a broken *compass* floating, all that remains of a shipwreck. That ought to **excite** the unfortunate investors. [16]

氵 泊 濡 激

465

(all-purpose preposition)

於

The **all-purpose preposition**, set here in parentheses to indicate its grammatical function, is the Swiss Army knife of Chinese grammar. Its meanings include at, in, on, by, to, of, for, and from. In time, your grammatical *compass* will help you with the usage of this character, but for now kick your feet up under a beach *umbrella* and pour yourself a cold one on *ice*. [8]

方 放 於

466

side^(n.)

Associate the key word side with a sidekick. Don Quixote had his Sancho Panza, the Lone Ranger his Tonto, and Ferdinand Magellan his Pacifica. Pacifica?—you may well ask. This simple country lass, heretofore unknown to historians, shared Ferdie's skepticism about the world being flat and joined him as he circumnavigated the globe. See her *standing up* proudly on the prow with the *crown* of Spain in one hand and a *compass* in the other. No wonder he named an ocean after her! Note how the last stroke of *standing up* doubles up with the second stroke for *crown*, just as it had for "sovereign" (FRAME 413). [10]

467

convert^(v.)

The key word means to change one thing into another, as when we convert currency. The character shows a *teenager* with a devil's horns, which most parents with adolescents will have no difficulty sympathizing with, as their *teenagers* systematically and continually convert their parents' hard-earned wages into feed for the vultures at the shopping mall. [7]

❖ The primitive meaning for this character will be *devil*, in line with the explanation above.

468

undress

To undress is to expose the *flesh* and bring out the *devil* in one's onlookers. Ignore the moral if you want, but not the *devil*. [11]

469

speak

"Sticks and stones may break my bones, but *words* will never hurt me." Yea, sure. Just think of all the ways that the *words* one speaks can bruise and wound and sting; they can be barbed and

sharp, cruel and inflammatory. Let there be no doubt about it: there can be a *devil* in the *words* we speak. [14]

言 說

470

formerly

曾

For the key word, think of individuals who formerly held office as administrators or heads of state. The character is composed of a pair of *horns* growing out of a *brain* impaled on the *horns* of a dilemma—with a *tongue wagging in the mouth* beneath. The dilemma of formerly prominent public figures is how to stay in the public eye even after retirement. The *wagging tongue* shows how so many of them do it, namely, by advertising their opinions on public policy. The *horns* growing out of the top show what a devilish nuisance they often make of themselves in the process. [12]

曾

- ❖ The primitive meaning of this character, *increase*, comes from the next frame. Always think of something multiplying wildly as you watch.

471

increase^(v.)**增**

In this character we see the *soil increase*, multiplying so fast that it literally buries everything in its path. [15]

增

472

make a present of

贈

In today's world, there are fewer and fewer ways of making a present of something without seeing it as an investment awaiting its just return in time. And not only in today's world. How often unscrupulous colonizers in different parts of the world made a present of a handful of trinkets or *clams* (money) to unsuspecting locals as an investment that ended up increasing a million times over as they expropriated land, precious metals, and natural resources. Do not confuse this key word with the temporal word "present" (FRAME 251). [19]

貝 贈

We end this lesson by introducing a character that could have been introduced earlier, but which was saved until now in order to complete the following set of three characters.

473

east

東

As a “Western” language, English identifies the **east** as the direction from which the *sun* rises. In more fanciful terms, we see the *sun* piercing through a *tree* as it rises in the east. [8]

一 白 申 東 東

- ❖ Both the direction *east* and the part of the world called “the *East*” are primitive meanings of this character.

474

building

棟

This key word is used with a number as a classifier for counting **buildings**, not as a generic noun for structures. The elements suggests *trees* in the *East*—perhaps like the forests of innumerable **buildings** we find in Beijing or Tokyo. [12]

木 棟

475

freeze^(v.)**凍**

The whole secret to breaking the *ice* in the *East* is to un-freeze those mysteriously “frozen smiles.” [10]

冫 凍

Elements

WE COME NOW to the third major step in our study of the characters: the invention of plots from primitive elements. From now on, the ordering of the remaining characters according to their primitives will be taken care of, but the reader will be required to do most of the work. Particularly difficult characters will be supplied with supplementary hints, plots, or even whole stories.

You should now have a feel for the way details can be worked into a character story so as to create a more vivid ambience for the primitive elements to interact. What may be more difficult is experimenting with plots and discarding them until the simplest one is fixed on, and then embellished and nuanced. You may find it helpful occasionally to study some of the earlier stories that you found especially impressive, in order to discover precisely why they struck you, and then to imitate their vitality in the stories you will now be inventing. Equally helpful will be any attention you give to those characters whose stories you have found it difficult to remember, or have easily confused with those of other characters. As you progress through this final section, you may even wish to return and amend some of those earlier stories. But do it with the knowledge that once a story has been learned, it is generally better to review it and perhaps repair it slightly than to discard it entirely and start over.

LESSON 20

IF YOU HAVE found some of the characters in the last brief lesson difficult to work with, we can only assure you that it will get easier with time, beginning with this long lesson. Remember, however, that as it *does* get easier you should not skip over the stories too quickly, trusting only in the most superficial of images. If you spend up to five minutes on each character focusing the composition of the primitives into a tidy plot, and then filling out the details of a little story, you will not be wasting time, but saving yourself the time it takes to relearn it later.

476

also

This character is a pictograph of the scorpion, the first two strokes representing its head and pincers, the last stroke its barbed tail, in which you may recognize the *fishhook*.

To associate this image with the key word, think of the two terms that the word “also” links in a sentence and place a scorpion there, its head biting on one word, its tail stinging the other. [3]

- ❖ The primitive meaning will remain *scorpion*, in line with the above explanation.

477

she

Woman . . . scorpion. Note to male readers: to avoid any complications with the *she* in your life, you might want to adjust the second primitive to its character meaning, *also*. [6]

478

ground^(n.)

Soil and a *scorpion* (an “earth animal”). This is, of course, the full character from which the primitive for *ground* derives. [6]

479

pond

Water . . . scorpion. It would be easy to slip into a “lazy image” in cases like this one, picturing, let us say, a *scorpion* near the *water*. But if you picture a *scorpion* letting its venom out *drop by drop* until it has made a whole *pond* of the stuff, the image is more likely to remain fixed. [6]



insect

虫

Work with this primitive as you wish, to create the image of an insect. Feel free to replace the insect with worm or bug or some other creepy, crawling thing as the need arises. [6]

口 中 虫 虫

480

insects

蟲

Think here of a whole swarm of insects. [18]

口 中 虫 虫 虫 虫

481

serpent

蛇

Insect . . . it. [11]

虫 蛇

482

egg

蛋

Zoo . . . insect. [11]

疋 蛋

483

wind^(n.)**風**

This is the full character from which the primitive for *wind* derives. Think of the last two primitives as representing a swarm of *gnats*, those tiny *drops of pesky insects*. [9]

几 凡 風

❖ The primitive meaning changes to a *windstorm*.

484

mock^(v.)**諷**

Words . . . windstorm. [16]

言 謷

485

self

This character carries the abstract sense of the self, the deep-down inner structure of the human person that mythology has often depicted as a *snake*—of which it is a pictograph. Be sure to keep it distinct from the similar key word, *I (literary)* (FRAME 18) and *oneself* (FRAME 32).

- ❖ As a primitive element, this character will take the meaning of a *snake*, along with any of the various concrete symbolic meanings the *snake* has in myth and fable.

486

alter

Snake . . . taskmaster. To work the key word *alter* into the story, you might think of Ireland's most famous reformer, St. Patrick, who, legend has it, drove away the *snakes* from the land. [7]

487

remember

Words . . . snake. [10]

488

already

The *snake* with its mouth half closed (depicted in the slight extension of the final stroke) suggests that it is *already* dead and gone, ready to be stripped of its skin to become a belt or handbag. [3]

- ❖ When this character is used as a primitive, it changes shape to close the gap between the first and last strokes: 巳. Its meaning will be a *snakeskin*.

489

wrap^(v.)

包

Bind up . . . snakeskin. [5]

匚 包

490

bubbles

泡

Water . . . wrap. [8]

氵 泡

491

begin

起

Walk . . . snakeskin. [10]

走 起



豕

Let this primitive represent a fat sow. Easier than pulling it apart into smaller elements is remembering its shape as a highly stylized pictograph. Practice its seven strokes a few times before going on to examples of its use in the next few frames. [7]

一 一 丂 丂 丂 丂 丂 豕

492

house^(n.)

家

This is the full character whose primitive form we learned already. To help a little, this character recalls the times when the “domestic” animals were, as the word itself suggests, really kept in the house. Hence: *house . . . sow*. [10]

宀 家

❖ The primitive meaning will change to a *flophouse*.



易

piggy bank

This very helpful primitive element is worth the few moments it takes to learn it. To begin with, the primitive for *sow* is abbre-

viated to the first five strokes, the third of which is pulled up toward the right. This turns the *sow* into a kind of “piggy.” Above it is the character for *day*, to remind you each *day* to put a few pennies into the back of the *piggy bank* sitting on top of your dresser. [9]

日 旦 旦 口 易 易

493 site

場 *Soil . . . piggy bank.* [12]

土 場

494 soup

湯 *Water . . . piggy bank.* [12]

氵 湯

495 sheep

羊 This pictograph shows the animal *horns* at the top attached to the head (third stroke), the front and back legs (strokes four and five), and body (final stroke). [6]

、 ヂ 兰 兰 羊

- ❖ The primitive meaning remains *sheep*. As we saw with the *cow*, the “tail” is cut off when it is set immediately over another element: 羊. Note the change in stroke order, as exemplified in the following frame.

496 beautiful

美 Try to think of what the Chinese were on to when they associated *beautiful* with a *large sheep*. [9]

、 ヂ 兰 兰 羊 美

497

ocean

洋

Water . . . sheep. Be sure to keep the stories and key word of this character distinct from those for *sea*. (FRAME 433). [9]

498

fresh

鮮

Fish . . . sheep. [17]

499

reach^(v.)

達

On the *road* we find *soil* OVER a *sheep*. You may have to work with this character a while to associate these three elements to the key word. [12]

500

appearance

樣

Tree . . . sheep . . . eternity. The keyword refers to the way someone or something looks. [15]

❖ 羊

wool

This rather uncommon primitive is made by pulling the tail of the *sheep* to one side to create a semi-enclosure. The meaning of *wool* is derived from the fact that the shearer is holding the *sheep* by the tail in order to trim its *wool*.

Note that in most printed fonts, the final vertical stroke looks as if it were broken into two, but it is best to follow the hand-drawn example below. [6]

501

fall short of

差*Wool . . . I-beam. [9]***羊 差**

turkey

隹

This primitive is best remembered as an old turkey, complete with pipe and horn-rimmed glasses. Its writing is somewhat peculiar, so take note of the order of the strokes. Let the first four strokes stand for the *turkey's* head, neck, and drooping chin. The remainder can then be pictographic of the plumage. [8]

ノ 亼 亊 亊 亊 亊 亊 亊 亊 亊

502

gather

隹*Turkeys . . . atop a tree. [12]***隹 集**

503

advance^(v.)**進***Turkey . . . road. [11]***隹 進**

504

standard^(n.)**準**

Think of a standard of measure or quality. Water . . . turkeys . . . needle. [13]

氵 準 準

505

who?

誰

Words . . . turkey. It might help if you think of the Cheshire Cat from the Disney production of "Alice in Wonderland" as a Cheshire Turkey asking passers-by "W-h-o aaaare you?" [15]

言 誰

506

vend

售

Let the key word suggest street peddlers who vend their wares.
Turkey . . . mouth. [11]

佳 售

507

although

雖

A *mouth* full of *insects* . . . *turkey*. This is the first time you are on your own with a highly abstract word. Try to think of a phrase in which it is commonly used to make it more concrete. [17]

口 虽 雖

508

reliable

確

The *stone* on the left is clear enough, but take care with the unusual stroke order of the *turkey* on the right. It has the “chimney” on the *house* doubled up with the first stroke of the *turkey*. You might think of this as a *turkey house* (or *turkey pen*). [14]

石 石 確

509

noon

午

With a bit of stretching, you might see a horse’s head pointing leftward in this character. That gives the primary meaning of the Chinese zodiacal sign of the horse, which corresponds to the hour of noon. Note how this character differs from that for cow (FRAME 235). [4]

ノ 一 午

- ❖ As a primitive, this character gets the meaning of a *stick horse*, a broomstick with a plastic horse’s head and reins—the kind of horse children ride around the house on without their parents having to worry about feeding it or cleaning up after it.

510

permit^(v.)**許***Words . . . stick horse.* [11]

言 許

511

feathers

羽

From the pictograph of two bird wings, we get feathers. [6]

丶 丶 羽 羽

- ❖ The related image of *wings* can be added as a primitive meaning. It can also take the form 翁 when used as a primitive, as we shall see in the following frame.

512

learn

習*Feathers . . . white bird.* [11]

羽 習

513

soar

翔*Sheep . . . feathers.* [12]

羊 翔

LESSON 21

THIS IS A GOOD TIME TO stop for a moment and have a look at how primitive elements get contracted and distorted by reason of their position within a character. Reference has been made to the fact here and there in passing, but now that you have attained greater fluency in writing, we may address the phenomenon more systematically.

1. At the left, a primitive will generally be squeezed in from the sides and slanted upwards. For instance, *gold* 金 comes to be written 金 when it functions as the primitive for *metal*. Or again, *tree* has its character form 木 flattened into 木 when it comes to the left.
2. Long strokes ending in a hook, which would normally flow out gracefully, are squeezed into angular form when made part of a primitive at the left. We see this in the way the character for *ray* 光 gets altered to 光 in the character for *radiance* 輝. In like manner, the *spoon* that is spread out on the right side of *compare* 比 is compressed on the left. Certain characters are pressed down and widened when weighted down by other elements from above. Such is the case, for example, with *woman*, which is flattened into 女 when it appears in the lowest position of *banquet* 宴.
3. A long vertical stroke cutting through a series of horizontal lines is often cut off below the lowest horizontal line. We saw this in changing the *cow* 牛 to fit into *declare* 告, the *sheep* 羊 to fit into *beautiful* 美, and the *brush* 筆 that appeared in the character for *book* 書.
4. The long downward swooping stroke that we see in *fire* is an example of another group of distortions. Crowded in by something to its right, it is compressed into 火. Hence *fire* 火 and *vexed* 煩.
5. Again, we have seen how horizontal lines can double up as the bottom of an upper primitive and the top of a lower primitive, for instance, when *stand* 立 comes in the character for *salesman* 商.
6. Finally, there are situations in which an entire character is changed to assume a considerably altered primitive form. *Water* 水, *fire* 火, and *heart* 心 can thus become 氵, 火, and 火 in other characters. Because the full forms are ALSO used as primitives, we have often altered the meaning or given distinctions in meaning in order to be sure that the story in each case dictates precisely how the character is to be written.

From this lesson on, the stroke order will not be given unless it is entirely new, departs from the procedures we have learned so far, or might otherwise cause confusion. All hand-drawn characters, you will remember, are indicated by frame number in Index I. Should you have any trouble with the writing of a particular primitive, you can refer to Index II, which will direct you to the page where that primitive was first introduced.

With that, we carry on with an enclosure, a roof, and a first group of characters using primitives associated with the “heart.”



pent in



This primitive depicts a corral or pen surrounding something, which is thus **pent in**. Note that this primitive is much larger than a mouth, in fact large enough to include a mouth inside of it in FRAME 520. [3]



514

trapped



Pent in . . . trees. [7]



515

solid



Pent in . . . ancient. Leave people out of your story to avoid complications later when we add the element for “person,” which will also appear with the primitive for *pent in* (FRAME 737). [8]

516

country



Pent in . . . or. [11]

517

round



Pent in . . . employee. [13]

518

cause^(n.)



Pent in . . . St. Bernard dog. [6]

519

park^(n.)*Pent in . . . Yuan.* [13]

520

return^(v.)

The elements for this character, meaning “go back,” are *pent in* and *mouth*, but you may find it more helpful to forget the primitives and think of one circle revolving inside of another. [6]



521

revolve

*Return . . . road.* [9]

522

picture^(n.)*Pent in . . . mouth . . . top hat . . . return.* [14]

cave



This primitive combines the *cliff* (the last two strokes) with the first dot we use on the roof of the *house*. Together they make a “cliff house” or *cave*. It “encloses” other primitives beneath it and to the right. [3]



523

store^(n.)*Cave . . . tell fortunes.* [8]

524

warehouse

*Cave . . . car.* [10]

525

trousers

*Cloak/clothing . . . warehouse.* [15]

526		factory
廠	Cave . . . spacious. [15]	廣 廠
527		bed
床	Cave . . . tree. [7]	
528		hemp
麻	Cave . . . woods. If it helps, this is the hemp marijuana comes from. [11]	
529		heart
心	This character, a pictographic representation of the heart, is among the most widely used primitives we shall meet. [4]	心 心 心
	❖ As a primitive, it can take three forms, to which we shall assign three distinct meanings.	
	In its character form, it appears BENEATH or to the RIGHT of its relative primitive and means the physical organ of the heart.	
	To the LEFT, it is abbreviated to three strokes, †, and means a wildly emotional state of mind.	
	And finally, at the very BOTTOM, it can take the form 小, in which case we give it the meaning of a valentine. Examples will not appear until Book 2.	
530		forget
忘	Perish . . . heart. [7]	亡 忘

531		endure
忍	<i>Blade . . . heart.</i> We give the drawing here to remind you that the third stroke is drawn somewhat differently than the printed form. [7]	
	刃 忍	
532		recognize
認	<i>Words . . . endure.</i> [14]	
533		aspiration
志	<i>Soldier . . . heart.</i> [7]	
534		annals
誌	<i>Words . . . aspiration.</i> [14]	
535		consider
思	<i>Brains . . . heart.</i> [9]	
536		idea
意	<i>Sound . . . heart.</i> [13]	
537		think
想	<i>One another . . . heart.</i> [13]	
538		breath
息	<i>Nose . . . heart.</i> [10]	
539		fear ^(v.)
恐	<i>Work . . . ordinary . . . heart.</i> [10]	
540		feel ^(v.)
感	<i>Everybody . . . heart.</i> [13]	

541

regret^(n.)**憾***State of mind . . . feel.* [16]

丨 丨 丨 憾 憾

542

worried

憂

Ceiling . . . nose . . . crown . . . heart . . . walking legs. This character is going to be a challenge because it has no less than five distinct elements. Take your time and keep things as graphic as you can.

Note how the horizontal stroke of the *crown* doubles up as the final stroke of *nose*. [15]

一 百 直 忽 憂

543

dread^(v.)**怕***State of mind . . . dove.* [8]

544

busy^(adj.)**忙***State of mind . . . perish.* [6]

545

accustomed to

慣*State of mind . . . pierce.* [14]

546

cherish

懷

State of mind . . . top hat and scarf . . . eyeball . . . snowflake. Unless you just had an easy time with *worried* (FRAME 542), you might appreciate a simple hint: the right side of the character is exactly the same as what we met in the character for *bad* (FRAME 380). [19]

忄 忙 慢 憶 慢 憶 懷 懷

547

必

certainly

First note the stroke order of this character, which did not really evolve from the *heart* even though we take it that way. If one takes it as a pictograph “dividing” the *heart* in two, then one has arrived at a “certitude” about human anatomy: that each *heart* is certainly divided into two halves. [5]

， 心 心 必

LESSON 22

IN THIS lengthy lesson we focus on elements having to do with hands and arms. As always, the one protection you have against confusing the elements is to form clear and distinct images the first time you meet them. If you make it through this lesson smoothly, the worst will be behind you, and you should have nothing more to fear the rest of the way.

548

hand

手

Any way you count them, there are either too many or too few fingers to see a good pictograph of a hand in this character. But that it is, and so you must. [4]

一 = 三 手

- ❖ Keep to the etymology when using this character as a primitive: a single *hand* all by itself.

549

look at

看

Hand . . . eyes. [9]

手 看

550

hold^(v.)

拿

Fit . . . hand. [10]

551

I

我

Hand . . . fiesta. Note how the second stroke of the *hand* is stretched across to double up as the first stroke of the tasseled arrow we use for *fiesta*. Be sure keep the meaning of this key word distinct from those in FRAMES 18, 32, and 485. [7]

一 二 千 手 我 我 我

552		righteousness
義	<i>Sheep . . . I.</i> [13]	羊 義
553		deliberate ^(v.)
議	The sense here is to discuss or exchange views on something. The primitives are: <i>words . . . righteousness.</i> [20]	
554		ant
蟻	<i>Insect . . . righteousness.</i> [19]	
❖		fingers
扌	This alternate form of the primitive for <i>hand</i> we shall use to represent <i>finger</i> or <i>fingers</i> . It always appears at the left. [3]	- 扌 扌
555		embrace ^(v.)
抱	<i>Fingers . . . wrap.</i> [8]	扌 抱
556		combat ^(v.)
抗	<i>Fingers . . . whirlwind.</i> [7]	
557		criticize
批	<i>Finger . . . compare.</i> [7]	
558		beckon
招	<i>Finger . . . summon.</i> [8]	
559		strike ^(v.)
打	<i>Finger . . . spike.</i> The meaning is to hit or beat. [5]	

560	finger ^(n.)
指	This is the full character for finger. Its elements: <i>Finger . . . purpose.</i> [9]
561	support ^(v.)
持	<i>Fingers . . . Buddhist temple.</i> [9]
562	include
括	<i>Fingers . . . tongue.</i> [9]
563	bring up
提	The sense of this character is to mention or put forward, as when one brings up an idea, topic for discussion, and the like. Its elements: <i>fingers . . . be.</i> [12]
564	brandish
揮	<i>Finger . . . army.</i> [12]
565	push
推	<i>Fingers . . . turkey.</i> [11]
566	welcome ^(v.)
接	<i>Fingers . . . vase . . . woman.</i> [11]
567	hang
掛	<i>Fingers . . . bricks . . . magic wand.</i> [11]
568	press down on
按	<i>Fingers . . . peaceful.</i> [9]
569	drop ^(v.)
掉	<i>Fingers . . . eminent.</i> [11]

570		pull
拉	Fingers . . . vase. [8]	
571		!!
啦	This character can be used at the end of a sentence to express exclamation, more or less the way an exclamation mark works. Its elements: <i>mouth</i> . . . <i>pull</i> . [11]	
572		look for
找	Fingers . . . <i>fiesta</i> . [7]	
❖		two hands
开	Let this primitive represent a union of two hands, both of which are used at the same time. When this element appears at the bottom of another primitive, the drawing is not consistent. Sometimes it looks as if the first stroke is omitted (丂), and at other times, the second (丄). Since this is largely a function of font differences, there is no need to adjust the primitive meaning. [4]	
	一 二 丂 开	
573		grind away ^(v.)
研	Stone . . . two hands. As the key word suggests, this character means both to grind things to a fine powder and to study—when you grind away at the books. [9]	
574		play with
弄	<i>King/ball</i> . . . two hands. [9]	
575		nose
鼻	Let us share a rather grotesque image to help with this character. Imagine taking your <i>two hands</i> and reaching up into someone's <i>nostrils</i> . Once inside you grab hold of the <i>brain</i> and yank it out. At the end, you would have a picture something like that of this character, the full character for nose . [14]	

自 罚 鼻

576

punishment

刑*Two hands . . . saber. [6]*

577

mold^(v.)**型**

Punishment . . . soil. Once again, you might find it easier to break the character up into its more basic elements, like this: *two hands . . . saber . . . soil.* [9]

刑 型

578

genius

才

Whatever one is particularly adept at—one’s special “genius”—one can do very easily, “with one finger” as the phrase goes. This character is a pictograph of that one finger. Note how its distinctive form is created by writing the final stroke of the element for *fingers* backwards. [3]

一 十 才

- ❖ The primitive meaning, *genie*, derives from the roots of the word *genius*. Use the *genie* out of the bottle when the primitive appears to the right of or below another primitive; in that case it also keeps its same form. At the left, the form is altered to 一, and the meaning becomes a *genie in the bottle*.

579

riches

財*Clams . . . genie. [10]*

580

deposit^(v.)**存**

Genie in the bottle . . . a child. The sense of the key word is to place something somewhere for safekeeping. [6]

一 十 才 存

581

at

在

The key word **at** is used to initiate an expression indicating location. Its elements: *genie in the bottle . . . soil.* [6]

582

only then

乃

This pictograph of a clenched fist is another of the “hand” primitives. Take note of its rather peculiar drawing. Begin by drawing a *fist* (the primitive meaning) and **only then** struggle to come up with a concrete connotation for this otherwise abstract key-word phrase. [2]



- ❖ The primitive meaning we will assign it is taken from the pictograph: a *fist*.

583

milk^(n.)

奶

Woman . . . fist/only then. [5]

584

catch up with

及

The addition of a final stroke transforms this character from the primitive for a clenched *fist* into the character for **catch up with**. Observe how eliminating the hook in the second stroke and slanting it to the left gives the character a more elegant form.

Sometimes our emotions get ahead of us and it takes a little time for us to **catch up with** them. In this character, all it took was one “stroke” of kindness to turn a *fist* clenched in anger into a hand reaching out in reconciliation. [3]



- ❖ As a primitive, this will stand for *outstretched hands*. Only take care not to confuse it with *beg* (FRAME 434).

585

inhale

吸

Mouth . . . outstretched hands. [6]



tucked under the arm



The picture of an arm dangling from the trunk of the body gives us the element for tucked under the arm (relative to the element below it). [2]

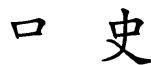


586

history



A mouth . . . tucked under the arm. [5]



587

even more



Ceiling . . . sun . . . tucked under the arm. [7]



588

hard



Stone . . . even more. As the first primitive suggest, the meaning of the character refers to things made of a hard material. [12]

589

again



You should have no trouble remembering this short two-stroke character, since you will meet it again and again in its primitive meaning. [2]



- ❖ Etymologically, this character is said to be a pictograph of the right hand, hence its inclusion in this lesson. You can always take *right hand* as its primitive meaning, as we will see in just a few frames. More commonly, however, we will try to avoid confusing it with other primitives of similar meaning by assigning it the meaning of *crotch*, as in the *crotch* of an arm or a tree. Or whatever.

590

friend

友*By one's side . . . crotch. [4]*

一 大 方 友

591

pair

雙*Two turkeys . . . crotch. [18]*

592

one of a pair

隻*Turkey . . . crotch. [10]*

❖

葷

bird of paradise

The two elements that make it up are *flowers* and *one of a pair*. But let's try something else.

The **bird of paradise** can refer either to the tropical African plant with brilliant orange, blue, and green flowers, or to the brightly colored bird found in New Guinea. Picture this **bird of paradise** as a combination of the two: a bird that has brilliant flowers for the plumage on its head and the body of a *turkey*. If you can imagine holding it in your *right hand* to feed it, you have all the elements covered.

This would be a good time to confirm the number of strokes. If you end up with one less than the assigned number, you might want to go back to page 99 and refresh your memory about the difference between the printed form of the element for *flowers* and the hand-drawn form. [14]

一 葷 蘭 葷

593

protect

護*Words . . . bird of paradise. [21]*

594

seize

獲*A pack of wild dogs . . . bird of paradise. [17]*



stork

翟

Here we have a senile, old *turkey* that thinks it's a stork. The element for *chatterbox* refers to the incessant gobbling of the *turkey*, who is doing its best to keep its bundle in its stubby beak while announcing the new arrival to the entire neighborhood. The fragrant *flowers* have been added to improve the odor of the parcel. [18]

 翟

595

observe

覩

Stork . . . see. [25]

596

joyous

歡

Stork . . . yawn. [22]



missile

殳

Although modern connotations are more suggestive, this primitive simply refers to something thrown as a weapon. Its elements: *wind* . . . *crotch*. [4]

 殟

597

throw^(v.)**投**

Fingers . . . *missile*. [7]

598

not have

沒

Water . . . *missile*. Some fonts use an alternate form for *missile* in this character (沒), but you may draw it as shown above. [7]

599

establish^(v.)**設**

Words . . . *missile*. [11]

600

thigh

股

Part of the body . . . *missile*. [8]

601

offshoot

Needle . . . crotch/right hand. This key word is used to indicate a “branch” of an institution or organization, which helps us assign it a primitive meaning. [4]

- ❖ Used as a primitive this character will have the full range of meanings associated with the word *branch*.

602

skill

Fingers . . . branch. [7]

603

branch

Tree . . . branch. This is the full character from which the primitive for *branch* derives. [8]

604

uncle

Above . . . small . . . right hand. [8]

605

superintend

Uncle . . . eye. [13]

606

lonely

House . . . uncle. [11]

❖

drag^(v.)

Although not a pictograph in the strict sense, this primitive depicts one stroke dragging another along behind it. Note that the drawing of the first stroke goes from right to left, which naturally helps its appearance to differ from that of *cliff*. In the printed form, however, this subtlety is lost in some fonts. [2]

607		against
反	Drag . . . crotch. [4]	厂 反
608		plank
板	Tree . . . against. [8]	
609		go back
返	Against . . . road. [7]	
610		faction
派	Water . . . drag . . . bandana. [9]	氵 汐 汐 派 派 派
611		blood vessels
脈	Flesh . . . drag . . . bandana. [10]	
612		claw ^(n.)
爪	This character is a pictograph of a bird's claw, and from there comes to mean animal claws in general (including human fingernails). Since the first two strokes are the same as the element for <i>drag</i> , you can imagine a cat <i>dragging</i> its claws across a blackboard to get you started. [4]	一 厂 尸 爪
	❖ When this character is used as a primitive, we shall sometimes give it the graphic image of a <i>vulture</i> , a bird known for its powerful <i>claws</i> . It generally appears above another primitive, in which case it gets squeezed into the form 爪.	
613		grab
抓	Fingers . . . claws. [7]	

614	pluck ^(v.)
采	Vulture . . . tree. [8]
	
615	pick ^(v.)
採	This character is used to pick fruits from trees. Its elements: fingers . . . pluck. [11]
616	vegetable
菜	Flowers . . . pluck. [12]
❖	birdhouse
戠	The claw and crown of the roof of a house (whose chimney is displaced by the claw) combine to give us a birdhouse. [6]
	
617	accept
受	Birdhouse . . . crotch/right hand. The sense here is “receive.” [8]
618	confer
授	This key word has the sense of “bestow” and not “consult with,” each of which has its own character (FRAMES 936 and 446) The elements: fingers . . . accept. [11]
619	love ^(n./v.)
愛	Birdhouse . . . heart . . . walking legs. [13]
	
❖	elbow
ㄣ	This pictograph of an arm bent at the elbow is obvious. Once again, there is some font variation in the way this primitive is written. [2]

𠂇𠂈

620 grand

雄 *By one's side . . . elbow . . . turkey.* [12]

𠂇𠂉𠂇

621 platform

台 *Elbow . . . mouth.* [5]

622 govern

治 *Water . . . platform.* [8]

623 commence

始 *Woman . . . platform.* [8]

624 go

去 *Soil . . . elbow.* [5]

625 method

法 *Water . . . go.* [8]

❖ wall

云 The *elbow* hanging under a *ceiling* will become our element for a **wall**. [3]

一 云

626 until

至 *Wall . . . soil.* Be sure to give this key word a concrete image, perhaps in connection with a commonly used expression. [6]

627 室	room
	The key word room refers to a room in a house or building, not to the abstract sense of "space." Its elements: <i>house . . . until</i> . [9]
628 到	arrive
	<i>Until . . . saber.</i> [8]
629 互	mutual
	When you draw this character think of linking two <i>walls</i> together, one right side up and the other upside down. [4]
	一 工 互 互
❖ 𡇠	infant
	Sudden Infant Death Syndrome (SIDS) has been responsible for the death of more babies under the age of one year than any other single cause. Here we see a kind of memorial to the fallen infants in the form of a great marble <i>wall</i> into which a small <i>drop</i> is carved with a name beneath it for each life cut short, creating the image of an ocean of innocents. When you use this primitive, however, think of a healthy toddler on all fours. [4]
	・ 二 𡇠 𡇠
630 充	sufficient
	<i>Infant . . . human legs.</i> [6]
631 育	education
	The key word has to do with raising children to be strong both in mind and body. The elements are: <i>infant . . . flesh</i> . [8]
❖ 淹	baby Moses
	This primitive is a combination of two elements, <i>infant</i> and the waters of a <i>flood</i> . We give it the meaning of baby Moses because of the image of Miriam placing her child in a basket and entrusting it to the swift waters of the Nile River. [7]

云 流

632 flow (v.)

流 Water . . . baby Moses. [10]

633 comb (n.)

梳 Tree . . . baby Moses. [11]

LESSON 23

AFTER THAT LONG excursus into arm and hand primitives, we will take a breather with a much shorter lesson, beginning with two groups built up from the characters for *exit* and *enter*.

634

mountain

山

Note the clear outline of a triangular mountain here. [3]

| 山 山

635

exit^(v.)

出

The character for *exit* pictures a range of mountain peaks coming out of the earth. Note how the drawing runs counter to what you might expect from the previous frame. [5]

亼 𠂇 中 出 出

636

beat^(v.)

擊

To the elements for *missile* and *hand*, try combining the elements for *car* and *mountain* into a jeep or similar *mountain-climbing vehicle* to get to your key word *beat*. [17]

車 壴 車 毀 擊

637

secret^(ADJ.)

密

Think of something that is *secret* to preserve the adjectival form of the key word. *House . . . certainly . . . mountain.* [11]

638

enter

入

Now that we know *exit*, we might as well learn the character for *enter*. This character is meant to be a picture of someone walking to the left, putting one leg forward in order to *enter* someplace. [2]

639

internal

内*Glass cover...enter.* [4]

640

holler^(v.)**呐***Mouth...internal.* [7]

641

part^(n./v.)**分***Here we combine the character for eight and the element for dagger to give the key word part.* [4]

642

impoverished

貧*Part...shells/clams.* [11]

643

public^(adj.)**公***Eight...elbows.* Use the key word in its adjectival sense, not as a noun. [4]

644

pine tree

松*Tree...public.* [8]

645

valley

谷*Look closely at the character in this frame and the one right above it and you will see the difference between the primitive element for eight and that for animal legs: the second stroke in eight bends gracefully outwards, while in animal legs it just kind of drops down.**But this doesn't tell you what animal legs are doing on top of an umbrella. The answer lies in the mouth of the valley, which is*

what you should think of when you see this key word. In order to stop the illegal immigration of all sorts of critters from the surrounding territories, a gigantic *umbrella*, obviously made of a material tough enough to resist the trampling of the *animal legs* trying to creep across the border, has been laid over the *mouth of the valley*. [7]

八 入 谷

646		bathe
浴	Water . . . valley. [10]	
647		desire ^(v.)
欲	Valley . . . yawn. Be sure to keep the key word distinct from that of the following frame. [11]	
648		lust ^(n.)
慾	Desire . . . heart. [15]	
649		contain
容	This character depicts a <i>house</i> so large that it can contain an entire <i>valley</i> . [10]	
650		dissolve
溶	Water . . . contain. [13]	

LESSON 24

THE FOLLOWING GROUP of characters deals with primitive elements having to do with human beings. We shall have more to add to this set of primitives before we are through, but even the few we bring in here will enable us to learn quite a few new characters. We begin with another “roof” primitive.



outhouse



The combination of the element for *small*, the basic “roof” structure here (in which the chimney is overwritten, as in the element for *birdhouse*), combined with the “window” (*mouth*) below, gives this element its meaning of *outhouse*. Although the window is not an essential part of an *outhouse*, we think you will agree that its inclusion is a boon to the imagination, greatly simplifying the learning of the characters in which it appears. [8]

少 尸 呆

651

work as



The key word has to do with one’s job or occupation, that is, what one *works as*. Its elements: *outhouse* . . . *rice field*. [13]

652

files^(N.)



Tree . . . work as. The files of this character are the kind you find in archives and offices. [17]

653

political party



This key word refers to the actual group of people that make up a **political party**, not to the kind of gala affair they are famous for throwing. Its elements: *outhouse* . . . *black*. [20]

654

often



Outhouse . . . towel. [11]

655 堂	main room <i>Outhouse . . . soil.</i> [11]
656 皮	covering ^(n.) The simplest way to remember this character is to see it as built up from the primitive element for <i>branch</i> . Besides the “barb” at the end of the first stroke, the only other change is the second stroke, which can stand for something “hanging” down from the <i>branch</i> , namely its bark or covering. Merely concentrating on this as you write the following small cluster of characters should be enough to fix the form in your mind. [5]
	一 厂 广 皮 皮
657 波	waves <i>Water's . . . covering.</i> [8]
658 婆	old woman <i>Waves . . . woman.</i> [11]
659 破	break ^(v.) <i>Stone . . . covering.</i> [10]
660 被	quilt ^(n.) <i>Cloak . . . covering.</i> [10]
661 歹	malicious This character is meant to be a pictograph of a bone attached to a piece of flesh (or vice versa). The key-word meaning, malicious, should not be far behind. Note how the first stroke serves to keep this character distinct from that for <i>evening</i> (FRAME 108), which has a similar form. [4]
	一 歹

- ❖ When this character is used as a primitive, its meaning will be *bones*.

662

line up

Bones . . . saber. [6]

663

intense

Line up . . . cooking fire. [10]

664

death

Bones . . . spoon. Note how the first stroke is extended to the right, forming a sort of “roof” overhead. [6]

665

inter^(v.)*Flowers . . . death . . . two hands.* Compare the similar key word *bury* (FRAME 171). [13]

666

ear

To the newcomer to Chinese characters, the pictograph for *ear* might look like that for *eye*, but you are far enough along now that the differences stand out dramatically. [6]

667

take

Ear . . . right hand. [8]

668

interest

The sense of the key word *interest* is one of curiosity or concern; it has nothing to do with finance. Its elements: *walk . . . take*. [15]

669	最	most ^(ADV.)
	<i>Sun . . . take.</i> Note how the top stroke of the <i>ear</i> stretches out to give the <i>sun</i> something to rest on. [12]	
670	職	job
	The key word refers to one's occupation or employment. In contrast to the verb <i>work as</i> (FRAME 651), this character functions as a noun. Its elements: <i>ear . . . kazoo</i> . [18]	
671	聖	holy
	<i>Ear . . . submit.</i> [13]	
672	敢	brave ^(ADJ.)
	<i>Spike . . . ear . . . taskmaster.</i> [12]	
673	嚴	strict
	<i>Chatterbox . . . cliff . . . brave.</i> [20]	
674	曼	drawn out
	<i>Sun . . . net . . . crotch.</i> The sense of the key word is not restricted to time, as the English expression suggests, but can also refer to space. [11]	
	曰 曜 曼	
	❖ Used as a primitive, this character will change its meaning to a brightly colored <i>mandala</i> . As always, the key-word meaning can also be used as a primitive meaning.	
675	慢	slow ^(ADJ.)
	<i>State of mind . . . drawn out/mandala.</i> [14]	
676	漫	overflow ^(v.)
	<i>Water . . . drawn out/mandala.</i> [14]	

677	ring ^(n.)
環	<i>Jewel . . . net . . . ceiling . . . mouth . . . scarf.</i> The number of elements is large here, so take care. Learn it in conjunction with the next frame, since these are the only two cases in this book where the combination of elements to the right appears. [17]
678	give back
還	<i>Net . . . ceiling . . . mouth . . . scarf . . . road.</i> [16]
679	husband
夫	The character for a husband or “head of the family” is based on the character for <i>large</i> and an extra line near the top for the “head.” Recall the character for <i>heavens</i> already learned back in FRAME 403, and be sure to keep your story for this character different. [4]
	一 二 扌 夫
680	regulations
規	<i>Husband . . . see.</i> [11]
681	replace
替	<i>Two husbands . . . day.</i> [12]
682	lose
失	“To lose” here takes the sense of “misplace,” not the sense of <i>defeated</i> , whose character we learned in FRAME 61. It pictures a <i>husband</i> with a <i>drop</i> of something falling from his side as he is walking along, something he loses. [5]
	， 失
683	feudal official
臣	This character is actually a pictograph for an eye, distorted to make it appear that the pupil is protruding towards the right.

This may not be an easy form to remember, but try this: Draw it once rather large, and notice how removing the two vertical lines gives you the pictograph of the eye in its natural form.

As for what this has to do with the meaning, the “pop-eye” image belongs to a feudal official standing in awe before his Emperor. [6]

一 卍 互 互 臣

- ❖ When this character is used as a primitive, the meaning becomes *underling*.

684

be about to

*Underling . . . reclining . . . goods.* [17]

Scrooge

The primitive element to which we are assigning the meaning of Scrooge offers a perfect description of the penny-pinching protagonist of “A Christmas Carol.” Happily, the two pieces that make it up, *underling* and *again*, reflect what happens in the story: a young boy (the *underling*) who grew up without family love, ends up exploiting the poor and lacking all feeling for them. In the end, the spirit of Christmas catches up with him and he is able to relive his past, recover his sympathy for others, and relinquish his superiority to become an *underling again*—this time deliberately and with love.

We have only two examples of this primitive in this lesson, but it will prove useful later on as well. [8]

685

worthy

*Scrooge . . . clams.* [15]

686

firm^(ADJ.)*Scrooge . . . soil.* [11]

687		power
力	With a little imagination, one can see a muscle in this simple, two-stroke character meaning power. [2]	
	力	
	❖ When used as a primitive, this character can mean either <i>muscle</i> (not to be confused, of course, with the character of the same meaning in FRAME 60) or <i>power</i> .	
688		another
另	Mouth . . . muscle. [5]	
689		don't
別	Another . . . sword. Many print fonts use a different form of the element for <i>another</i> in the design of this character: 別. For consistency's sake, stick with the hand-drawn example below. [7]	
	另 別	
690		turn ^(v.)
拐	Fingers . . . another. [8]	
691		male ^(n.)
男	Rice fields . . . power. This character is reserved for humans. [7]	
692		achievement
功	Work/I-beam . . . power. [5]	
693		slave ^(n.)
奴	Woman . . . crotch. [5]	
694		toil ^(v.)
努	Slave . . . muscle. [7]	

695		add
加	<i>Muscles . . . mouth.</i> [5]	
696		congratulate
賀	<i>Add . . . shells.</i> [12]	
697		shelf ^(n.)
架	<i>Add . . . wood.</i> [9]	
698		cooperate
協	<i>Needle . . . muscles</i> (three of which give us “triceps,” or <i>muscles</i> on top of <i>muscles</i>). [8]	
699		line of business
行	The key word refers to the work or line of business one is engaged in, but to make it easy to remember think of queues of people lining up to buy whatever your line of business has to sell them. First look at the left side of the character. Let these three strokes represent the first two persons in a queue (the reason for this will become clear in FRAME 736). As always, there are those who try to cut in line, as you can see from the next two strokes. More often than not, this starts a precedent as others try to creep in after them (the final stroke). [6]	
	丨 ㄋ 行 行 行 行	
	❖ As a primitive, this character has two forms. Reduced to the left side only, ㄋ it can take the meaning of a <i>queue</i> , from the above explanation. When the middle is opened up to make room for other elements, it becomes a <i>boulevard</i> .	
700		law
律	<i>Queue . . . brush.</i> [9]	
701		recover
復	<i>Queue . . . double back.</i> [12]	

702	must ^(aux. v.)
得	<i>Queue . . . daybreak . . . glue.</i> [11]
703	treat ^(v.)
待	This key word has to do with how one deals with others or treats them. The elements: <i>queue . . . Buddhist temple.</i> [9]
704	toward
往	<i>Queue . . . candlestick.</i> This character has the special sense of moving or journeying in the direction of or toward (or towards, if you come from the British Isles) something. [8]
705	tiny
微	<i>Queue . . . mountain . . . ceiling . . . wind . . . taskmaster.</i> [13]
706	street
街	<i>Boulevard . . . bricks.</i> [12]
❖	10 commandments
惠	Think of Moses coming down the mountain with the tablets of the 10 commandments in hand and fire in his eyes. Now look closely at the tablets and you will notice that there is a small safety <i>net</i> attached to the bottom. This is just in case Moses gets it into his head to smash them a second time. The people's gaze is fixed on the tablets and once again they are of <i>one heart</i> . [12]
十 古 古 惠	
707	morality
德	<i>Queue . . . 10 commandments.</i> [15]
708	listen
聽	<i>Ear . . . king . . . 10 commandments.</i> [22]

709

hall

廳

Cave . . . listen. The key word refers to an auditorium. [25]

LESSON 25

WE RETURN ONCE again to the world of plants and growing things, not yet to complete our collection of those primitives, but to focus on three elements that are among the most commonly found throughout the Chinese writing system.

Now and again, you will no doubt have observed, cross-reference is made to other characters with similar key words. This can help avoid confusion if you check your earlier story and the connotation of its respective key word before proceeding with the character at hand. While it is impossible to know in advance which key words will cause confusion for which readers, we will continue to point out some of the likely problem cases.

710	standing grain
禾	This character depicts stalks of grain that have not yet been harvested but are standing at attention in the field awaiting the farmer's sickle. [5]
一 二 千 禾 禾	
	<ul style="list-style-type: none">❖ When this character is used as a primitive element, its meaning will change to <i>wild rice</i>.
711	journey ^(n.)
程	<i>Wild rice . . . submit.</i> [12]
和	harmony
和	This key word has to do with peaceful co-existence and, by extension, with all sorts of harmony. Its elements: <i>wild rice . . . mouth</i> . [8]
713	shift ^(v.)
移	<i>Wild rice . . . many.</i> [11]

714		autumn
秋	<i>Wild rice . . . fire.</i> [9]	
715		gloomy
愁	<i>Autumn . . . heart.</i> [13]	
716		profit ^(n.)
利	<i>Wild rice . . . saber.</i> [7]	
717		perfume ^(n.)
香	<i>Wild rice . . . sun.</i> [9]	
718		seasons ^(n.)
季	<i>Wild rice . . . child.</i> [8]	
719		committee
委	<i>Wild rice . . . woman.</i> [8]	
720		elegant
秀	<i>Wild rice . . . fist.</i> [7]	
721		penetrate
透	<i>Elegant . . . road.</i> [10]	
722		entice
誘	<i>Words . . . elegant.</i> [14]	
723		experience ^(n./v.)
歷	<i>Cliff . . . two wild rices . . . footprints.</i> [16]	
724		rice
米	This character has a pictographic resemblance to a number of grains of rice lying on a plate in the shape of a star. [6]	

丶 丷 卂 半 米

725		lost
迷	Rice . . . road. [9]	
726		riddle
謎	Words . . . lost. [16]	
727		kind ^(n.)
類	Rice . . . pooch . . . head. [18]	
728		bamboo
竹	Bamboo grows upwards, like a straight <i>nail</i> , and at each stage of its growth (which legend associates with the arrival of the new moon) a new joint forms (the first stroke). Two such bamboo stalks are pictured here. [6]	
		
	<ul style="list-style-type: none"> ❖ When this character is used as a primitive, the meaning remains the same, but the vertical lines are severely abbreviated so that they can take their place at the top where, like <i>flowers</i>, they are always to be found. 	
729		laugh ^(v.)
笑	Bamboo . . . die young. [10]	
730		box ^(n.)
箱	Bamboo . . . one another. [15]	
731		pen
筆	Bamboo . . . brush. [12]	

732		etc.
等	Bamboo . . . Buddhist temple. [12]	
733		calculate
算	If you have ever used an abacus to calculate, you should have no trouble with this character. The <i>bamboo</i> sticks provide the frame, and in place of beads you have <i>eyeballs</i> . Now all you need to do is add your <i>two hands</i> to do your gruesome calculations. [14]	
734		answer ^(v.)
答	Bamboo . . . fit. [12]	
735		strategy
策	Bamboo . . . thorn. [12]	

LESSON 26

THIS LESSON WILL take us beyond the halfway mark. From there on, it will all be downhill. The final uphill push will involve what appears to be the simplest of primitive elements. It was withheld until now because of the difficulty it would have caused earlier on.

736

person

人

The character for *enter* (FRAME 638) showed someone walking to the left. The one for *person*, shown here, represents someone walking to the right. [2]



- ❖ Used as a primitive, this character keeps its character form except when it appears to the left (its normal position), where it is made to stand up in the form †.

The primitive meaning is another matter. The general idea of *person* is already implied in many of the characters in which the primitive appears. But so many of the previous stories have also included people in them that simply to use *person* as a primitive meaning would be risky. We need to be more specific, to focus on one particular *person*. Try to choose someone who has not figured in the stories so far, perhaps a colorful member of the family or a friend whom you have known for a long time. That individual will appear again and again, so be sure to choose someone who excites your imagination.

737

prisoner

囚

Pent in . . . person. [5]

738

portion

份

Person . . . part. [6]

739 佔	occupy
	The meaning of this key word is to “take possession of” a place. Its elements: <i>person . . . telling fortunes.</i> [7]
740 傢	furniture
	<i>Person . . . flophouse.</i> [12]
	亻 傢
741 你	you
	<i>Person . . . reclining . . . small.</i> You will have to do something about the “hook” at the end of <i>reclining</i> (for example, imagine lying face down, with the hook representing your feet). [7]
	亻 亻 亻 你
742 您	you (respectful)
	<i>You . . . heart.</i> [11]
743 什	what?
	<i>Person . . . needle.</i> [4]
744 條	strip ^(n.)
	<i>Person . . . walking stick . . . taskmaster . . . tree.</i> [11]
745 值	value ^(n.)
	<i>Person . . . straight.</i> [10]
746 做	make
	<i>Person . . . deliberately.</i> [11]
747 但	however
	<i>Person . . . daybreak.</i> [7]

748	dwell
住	<i>Person . . . candlestick.</i> [7]
	亻 住
749	position ^(n.)
位	<i>Person . . . vase.</i> [7]
750	piece
件	<i>Person . . . cow.</i> The key word here refers to things like an “article” of clothing or an “item” of furniture. [6]
751	still ^(adv.)
仍	<i>Person . . . fist.</i> [4]
752	he
他	<i>Person . . . scorpion.</i> [5]
753	rest ^(v.)
休	<i>Person . . . tree.</i> [6]
754	faith
信	<i>Person . . . words.</i> [9]
755	depend on
依	<i>Person . . . clothing.</i> [8]
756	example
例	<i>Person . . . line up.</i> [8]
757	individual
個	<i>Person . . . solid.</i> Grammatically, this character is a “classifier” or “measure word,” in fact the most common of all. [10]

758		healthy
健	<i>Person . . . build.</i> [11]	亻 健
759		halt ^(v.)
停	<i>Person . . . pavilion.</i> [11]	
760		upside down
倒	<i>Person . . . arrive.</i> [10]	
761		benevolence
仁	Confucius used this character to refer to the fullness of humanity that can only be achieved in a relationship between <i>two persons</i> that is characterized by benevolence. [4]	
762		excellent
優	<i>Person . . . worried.</i> [17]	
763		wound ^(n.)
傷	<i>Person . . . reclining . . . piggy bank.</i> [13]	
764		safeguard ^(v.)
保	<i>Person . . . dim-witted.</i> [9]	
765		fort
堡	<i>Safeguard . . . soil.</i> [12]	
766		pay ^(v.)
付	<i>Person . . . glue.</i> [5]	
767		government office
府	<i>Cave . . . pay.</i> [8]	

768	bow one's head
俯	<i>Person . . . government office.</i> [10]
769	substitute for
代	<i>Person . . . arrow.</i> [5]
770	bag ^(n.)
袋	<i>Substitute for . . . clothing.</i> [11]
771	transform
化	<i>Person . . . spoon.</i> [4]
772	flower ^(n.)
花	<i>Flower . . . transform.</i> This is the full character from which we derived the primitive element of the same meaning. [8]
773	commodities
貨	<i>Transform . . . shells.</i> [11]
774	whatwhichwhowherewhy?
何	This character is an all-purpose, all-weather interrogative made up of the primitives <i>person</i> and <i>can</i> . [7]
775	convenient
便	<i>Person . . even more.</i> [9]
776	100 Chinese inches
丈	We already met the <i>Chinese inch</i> (FRAME 153). To remember how to write the character for a hundred of them, draw the three strokes in the order shown below, saying as you go “10 times 10.” If you think it helps, you can use the element for <i>tucked under the arm</i> that appears in the final two strokes. [3]
	丨 𠂇 丈

777	use ^(v.)
使	<i>Person . . . 100 Chinese inches . . . mouth.</i> [8]
778	long time
久	This character uses the diagonal sweep of the second stroke to double up for <i>bound up</i> and a <i>person</i> . Think of a mummy, and the key word will not be far behind. [3]
	ノ ク 久
779	Chinese acre
畝	The Chinese acre , whose size can differ from region to region, is written <i>top hat . . . rice field . . . long time</i> . [10]
780	third
丙	Those no-frills flights the airlines offer with only third-class seating to attract customers should help create an image from <i>ceiling . . . person . . . belt</i> . [5]
781	handle ^(n.)
柄	<i>Tree . . . third.</i> [9]
782	meat
肉	Here see why the character for <i>moon</i> was also assigned the primitive meaning of <i>flesh</i> and <i>part of the body</i> : over time the character for meat shown here often converged with that for <i>moon</i> (月) when it appeared as a part of other characters. The only difference in drawing the character in this frame is that the two horizontal strokes are replaced with two <i>persons</i> , one atop the other. [6]
	ノ 内 肉
783	rotten
腐	<i>Government office . . . meat.</i> [14]



从

assembly line

The duplication of the character for *person* gives us this primitive for **assembly line**. You will be tempted to think of the *persons* as working on the **assembly line**, but why not imagine clones of your chosen *person* rolling off an assembly line in a factory?

Of course, you can always think of this element as “two *persons*.” [4]

784

multitude

眾

Net . . . person . . . assembly line. To begin with, remember what we said way back in Lesson 2 about the triplication of a primitive indicating “everywhere” or “heaps of.” Next, note how the middle element on the bottom is actually the primitive for *person* as it normally shows up on the left. To account for the rather dramatic distortion of the *person* in the middle, think of the last time you found yourself crushed in a **multitude**. [11]

囂 罣 罣 罣

785

sit

坐

Assembly line . . . soil. [7]

从 亼 午 坐

786

seat^(n.)

座

Cave . . . sit. [10]



讙

debate

The image here is a *meeting* of two *persons* engaged in heated **debate**. They are pictured as standing on opposing podiums shouting at one another; hence the *mouths* wide open and leaving little room for their heads. [13]

人 合 讙

787		examine
檢	<i>Tree . . . debate.</i> [17]	
788		face ^(n.)
臉	<i>Moon . . . debate.</i> [17]	
789		come
來	<i>A tree with an assembly line in it.</i> [8]	
790		wheat
麥	<i>Come. . . walking legs.</i> [11]	
❖		siesta
曷	Conjure up the classic portrait of a Latin siesta: a muchacho (your <i>person</i>) propped up against something or other, <i>bound up</i> from neck to ankles in a sarape fastened with a <i>fishhook</i> , one of those great, broad-rimmed mariachi hats pulled down over his face, and the noonday <i>sun</i> beating down overhead. [9]	
	曰 曰 曰 曰	
791		drink ^(v.)
喝	<i>Mouth . . . siesta.</i> [12]	
792		thirsty
渴	<i>Water . . . siesta.</i> [12]	

LESSON 27

IN THIS LESSON we pick up a *small* group of unconnected characters and elements that have fallen between the cracks of the previous lessons, mainly because of the rarity of the characters themselves, of their primitive elements, or of the way in which they are written. Later, in Lesson 50, we will do this once again.

❖	porter
壬	Let the extended dot at the top represent the load that the <i>soldier</i> is carrying as part of the secondary role he has been asked to take on: the drill sergeant's porter. [4]
	一 二 千 壬
793	appoint
任	<i>Person . . . porter.</i> [6]
794	royal court
廷	<i>Porter . . . stretch.</i> [7]
795	court of law
庭	<i>Cave . . . royal court.</i> [10]
❖	plow
𠂇	Take this as a pictograph of a plow. Note how the completed hand-drawn form looks as if it were drawn with one stroke. In fact, aside from the characters in the next two frames, it is. [1/2]
	𠂇 𠂇
796	by means of
以	Picture a <i>person</i> dragging a <i>plow</i> behind, and the <i>drop of sweat</i> which falls from his brow as he does his work. Think of him (or

her, for that matter) making a living “**by means of the sweat of his/her brow.**” [5]

亾 亾 以

797

similar**似**

Keep this key word distinct from *be like* (FRAME 98) and *likeness* (FRAME 1414). Its elements: *person . . . by means of*. [7]

❖

并**puzzle**

Think of this element as a jigsaw puzzle in which the pieces interlock. Its elements: *horns . . . two hands*. [6]

丶 并

798

combine^(v.)**併**

The sense of the key word is to combine distinct things together. Its elements: *person . . . puzzle*. [8]

799

piece together**拼**

Fingers . . . puzzle. [9]

800

spine**呂**

The key word, **spine**, is an old meaning for this pictographic character. If you wish, you may attach the spine to Mr. Lü, whose surname the character now usually represents. [7]

801

associate^(n.)**侶**

The sense of this key word is that of a colleague or co-worker. *Person . . . spine.* [9]

❖

火**firehouse**

The primitive element for a firehouse shows—what else?—a *house* with two blazing torches of *fire* at either end of the roof instead of a chimney. [10]

火 燈

802 glory^(n.)

榮 *Firehouse . . . tree.* [14]

火 燈 荣

803 labor^(n.)

勞 *Firehouse . . . power.* [12]

804 camp^(n.)

營 *Firehouse . . . spine.* [17]

805 virtuous

善 *Sheep . . . horns . . . mouth.* Pay special attention to the writing of this character. [12]

羊 羊 善 盖 善

806 year

年 In an odd fashion, the character for year joins together the element for *stick horse*, on the top, and half of what looks to be a pair of glasses—or as we shall call it, a *monocle*. [6]

丨 一 二 一 亼 年

807 night

夜 First of all, be sure not to confuse the connotations of **night** with those of *evening* (FRAME 108), *nighttime* (FRAME 185), and *daybreak* (FRAME 29). Its elements: *top hat . . . person . . . walking legs . . . drop*. Take care in drawing the last two strokes. [8]

宀 衛 夂 夂 夂 夂 夂

808

liquid

Water . . . night. [11]

sled dogs

The *four St. Bernard dogs* with the brandy kegs around their necks and *bound up* to make a team of *sled dogs* wouldn't give Alaskan huskies much of a run for their money, but they could always blame it on being driven under the influence.

The final stroke of *four* doubles up with the first stroke of *St. Bernard dog*. Observe that in the hand-drawn sample below, the "human legs" in the primitive for *four* are stylized to look like a "person." Feel free to use either way of drawing this middle element, but stick to it in the frames that follow. [9]

809

call out^(v.)

You may have wondered why drivers *call out* "Mush!" to their *sled dogs*. Perhaps to temp them with the promise of a big bowl of mush awaiting them at their destination. And not just the *sled dogs*. Could be that the drivers are called "mushers" because they are really the first ones to get their *mouths* into the mush on arrival. [12]

810

exchange^(v.)*Fingers . . . sled dogs.* [12]

LESSON 28

WE COME NOW TO a rather simple group of primitives, built up from the three elements that represent *banners*, *knots*, and *flags*.



方

banner

Here we have a unique enclosure made up of two elements: *compass* and *reclining*. Think of the **banner** as a standard for rallying around. When the **banner** is upright and fluttering in the breeze, it serves as a *compass* to give direction to soldiers following it. In defeat, however, it is retired and made to *lie down* as a symbol of surrender. [6]

方 方

811

travel^(v.)

旅

Banner . . . bandana. [10]

方 方 旅 旅

812

execute

施

Banner . . . scorpion. The key word has nothing to do with capital punishment. It means rather “to carry out.” [9]

813

go swimming

游

Water . . . banner . . . child. [12]

814

tour^(v.)

遊

Banner . . . child . . . road. [12]

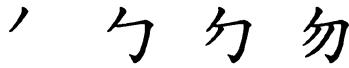
815

not

勿

Go back to page 195 and recall how we created the little “piggy” in the primitive for *piggy bank*. Hack off the first stroke of the piggy (the body), and all you have left is the tail with the little

“knot” at the end—a homonym that, by way of exception, we will use to remember the abstract key word, **not**. [4]



❖ As a primitive element, this shape will mean a *knot*.

816		suddenly
忽	Knot . . . heart. [8]	
817		thing
物	Cow . . . knot. [8]	
818		easy
易	Sun . . . knot. [8]	
819		grant ^(v.)
賜	Shells . . . easy. [15]	
❖		flag
尸	The pictographic representation of this element is obvious. Depending on the character in which this primitive appears, you might want to adjust the national flag you use in composing your story. [3]	
820		corpse
屍	Flag . . . death. [9]	
821		nun
尼	Flag . . . spoon. [5]	
822		woolen cloth
呢	Mouth . . . nun. [8]	

823		mud
泥	Water . . . <i>nun.</i> [8]	
824		habitation
屋	<i>Flag . . . until.</i> The key word habitation is meant to cover a wide range of meanings, from a house and a room to a roof over your head. [9]	
825		grip ^(v.)
握	<i>Fingers . . . habitation.</i> [12]	
826		reside
居	<i>Flag . . . ancient.</i> Do not confuse with <i>dwell</i> (FRAME 748). [8]	
827		saw ^(n.)
鋸	<i>Metal . . . reside.</i> [16]	
828		story
層	The story referred to here is a floor of a building. Its elements: <i>flag . . . increase.</i> [15]	
829		bureau
局	<i>Flag . . . sentence.</i> Note how the <i>flag's</i> long stroke doubles up with (and elongates) the first stroke of <i>sentence.</i> [7]	
830		door
戶	<i>A drop of . . . flag.</i> [4] Note that in the printed form of the font used here, and in the following three frames, the first stroke looks more like an <i>eyedropper</i> (a long <i>drop of</i>) and slants downward from right to left, whereas in the hand-drawn form it is shorter and slants left to right.	
		、 戶

831	domicile
房	<i>Door . . . compass.</i> [8]
832	hire ^(v.)
雇	<i>Door . . . turkey.</i> Be sure to keep distinct from <i>employee</i> (FRAME 54). [12]
833	look back
顧	<i>Hire . . . head.</i> [21]

LESSON 29

IN THIS LESSON WE pick up a series of primitives related pictographically to one another and based on the image of a seed. But first we include a stray element that does not really fit into any of our other categories but is very useful in forming some common and elementary characters: the *altar*.

834	show ^(v.)
示	Although the elements <i>two</i> and <i>small</i> are available for the using, it may be easier to remember this character as a picture of an altar. Something is placed on the altar to show it to those gathered around or to the deity above in whose honor it is placed there. [5]
	❖ As a primitive, this character means <i>altar</i> . The abbreviated form this element takes when it stands at the left is almost identical to that for <i>cloak</i> (衺), except that it lacks the short stroke: 衤.
835	society
社	<i>Altar . . . soil.</i> [7] 
836	inspect
視	<i>Altar . . . see.</i> [11]
837	happiness
福	<i>Altar . . . wealth.</i> [13]
838	prohibit
禁	<i>Woods . . . altar.</i> [13]

839 襟	front of a garment <i>Cloak . . . prohibit.</i> [18]
840 宗	religion <i>House . . . altar.</i> [8]
841 崇	worship ^(v.) <i>Mountain . . . religion.</i> [11]
842 祭	offer sacrifice <i>Flesh . . . crotch/right hand . . . altar.</i> Note how both the top elements get distorted in order to fit into the space available. [11]
843 察	scrutinize <i>House . . . offer sacrifice.</i> [14]
844 擦	scrub <i>Fingers . . . scrutinize.</i> [17]
845 由	wherefore ^(n.) Think of the phrase “whys and wherefores” to capture the key word’s sense of the reason for something. The character does this graphically by depicting a seed in a <i>rice field</i> sending up a single sprout, which is the whole why and wherefore of the seed’s existence. (When the <i>flower</i> appears, you will recall from FRAME 221, we have a full <i>seedling</i> .) [5]
丨 冂 曰 由	
<ul style="list-style-type: none"> ❖ Used as a primitive, in conformity to the explanation above, this character will be taken to mean a <i>shoot</i> or a <i>sprout</i>. 	
846 抽	take out <i>Fingers . . . sprout.</i> The sense of the key word is “pull out.” It has nothing to do with dating. [8]

847		oil
 <i>Water . . . sprout.</i> [8]		
848		first
 This character reverses the element for <i>sprout</i> , giving the image of roots being sent down into the earth by a seed planted in the <i>rice field</i> . To connect this to the key word, remember that the first root in many plants is the taproot from which other roots spread out. This is the first of the series for which we have already learned <i>second</i> , <i>third</i> , and <i>fourth</i> (FRAMES 91, 780, and 86). [5]		
		
	<ul style="list-style-type: none"> ❖ Keeping with the image of roots in the story above, we shall assign this primitive the meaning of <i>radish</i> (which has the same “root” as the obsolete word “radix”). 	
849		pawn ^(v.)
 <i>Fingers . . . radish.</i> Compare and contrast with <i>take out</i> (FRAME 846). [8]		
850		express ^(v.)
 The sense of this key word is to express in words as opposed to gestures, actions, or art. Its primitives are a <i>tongue wagging in the mouth</i> . . . with a <i>walking stick</i> rammed through it and coming out at both ends. [5]		
		
	<ul style="list-style-type: none"> ❖ While this character has obvious affinities to the “seed” group, it also happens to be the zodiacal sign of the <i>monkey</i>, which we will take as its primitive meaning. 	
851		extend
 <i>Person . . . monkey.</i> [7]		

852		gods
神	Altar . . . monkey. [9]	
853		fruit
果	The final stage of the seed is reached when the plant has reached its full growth (the <i>tree</i>) and comes to fruition, producing fruit full of new seeds that can return to the earth and start the process all over again. The main thing to notice here is the element for <i>brains</i> at the top, which might prove more helpful than <i>rice field</i> for creating an image. [8]	
	丶 口 口 曰 旦 甲 皀 果	
854		lesson
課	Words . . . fruit. [15]	
855		granule
顆	Fruit . . . head. [17]	

LESSON 30

BY NOW YOU WILL have learned to handle a great number of very difficult characters with perfect ease and without fear of forgetting. Some others, of course, will take review. But let us focus on the ones you are most confident about and can write most fluently, in order to add a remark about what role the stories, plots, and primitives should continue to play even after you have learned a character to your own satisfaction.

This course has been designed to move in steps from the full-bodied story to the skeletal plot to the heap of bones we call primitive elements. This also happens to be roughly the way memory works. At first the full story is necessary (as a rule, for every character, no matter how simple it appears), in that it enables you to focus your attention and your interest on the vivid images of the primitives, which in turn dictate how you write the character. Once the image has strutted through the full light of imagination, it will pass on, leaving its footprints on the interstices of the brain in some mysterious way. And those footprints are often enough of a clue about the nature of the beast to enable you to reconstruct the plot in broad outlines. Should you need to, you can nearly always follow the tracks back to their source and recall your whole story, but that is generally unnecessary. The third stage occurs when even the plot is unnecessary, and the key word by itself suggests the meaning of the primitives; or conversely, when seeing a character at once conjures up a specific key word. Here again, the plot is still within reach if needed, but not worth bothering with once it has fulfilled its task of providing the proper primitive elements.

There is yet a fourth stage to be reached, as you have probably realized by now, but one you ought not trust until you have completed the full list of the characters given here. In this stage, the primitive elements flow naturally one into the other, without any need to associate them with their meanings. Quite early on, you will recall, we insisted that visual memory of the character as a whole is to be discarded in favor of imaginative memory of its component parts. It may now be clear just why that is so. But it should also be becoming clear that visual memory of the whole will take over as a matter of course once recall of the parts has become automatic. This is a process not to be rushed, however appealing its rewards in terms of writing fluency.

Insofar as you have experienced these things in your own study, fears about the inadequacy of the key words should be greatly allayed. For in much the same way that the character slowly finds its way into the fabric of memory and muscular habits, the key word will gradually give way to a key concept distinct from the particular English word used to express it. Hence the substitution of

a Chinese word—or even a number of words—will prove no stumbling block. Quite the contrary, it will help avoid confusion between key words with family resemblances.

In short, the number of steps required to learn the Chinese writing system has not been increased by what we have been doing. The steps have simply become more pronounced here than in traditional methods of drawing and redrawing the characters hundreds of times until they are learned, and in that way the whole process has become much more efficient. Pausing to think about just what your mind has been doing through this book should make the ideas mentioned in the Introduction much more plausible now than they must have seemed way back then.

But we must be on our way again, this time down a road marked “tools.”

856

catty^(n.)

A catty is exactly one-half kilogram (or a little more than a pound). This character is a picture of a small ax of exactly that weight, a **catty**—the two vertical lines being the handle and the horizontal strokes, the blade. Note the writing order carefully: it begins like the primitive element for *drag*. [4]



❖ As a primitive, this character will mean a *tomahawk*.

857

place^(n.)

Door . . . tomahawk. Two lessons ago, we saw how the first stroke for *door* was drawn differently from the printed form. Here, however, to keep the balance of the character, the hand-drawn form resembles the printed form. [8]



858

near

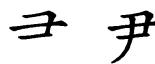


Tomahawk . . . road. [7]

859		hew
斬	<i>Car . . . tomahawk.</i> [11]	
860		temporary
暫	<i>Hew . . . days.</i> [15]	
861		gradually
漸	<i>Water . . . hew.</i> [14]	
862		quality ^(n.)
質	<i>Two tomahawks . . . shells.</i> [15]	
863		reprimand ^(v.)
斥	<i>Tomahawk . . . a drop of.</i> [5]	
864		accuse
訴	<i>Words . . . reprimand.</i> [12]	
865		for the first time
乍	This character is a picture of a saw. We leave it to you to make an association to the key word: for the first time . [5]	
𠂇 𠂇 𠂇 𠂇 𠂇		
	❖ In line with the above explanation, the primitive meaning of this character will be a <i>saw</i> . Keep this element distinct from the character of the same meaning (FRAME 827).	
866		how?
怎	<i>Saw . . . heart.</i> [9]	
867		yesterday
昨	<i>Day . . . saw.</i> [9]	

868	do
作	<i>Person . . . saw. [7]</i>
❖	broom
三	The pictographic representation here is of the bristles on the head of a broom. The hand-drawn form differs slightly. [3]
	フ フ フ
869	snow ^(n.)
雪	<i>Rain that undergoes a change so that it can be swept aside with a broom is snow. [11]</i>
870	anxious
急	<i>Bound up . . . broom . . . heart. [9]</i>
871	seek
尋	<i>Broom . . . I-beam . . . mouth . . . glue. [12]</i>
872	married woman
婦	<i>Woman . . . broom . . . apron. [11]</i>
873	sweep
掃	<i>Fingers . . . broom . . . apron. [11]</i>
❖	snowman
衆	The <i>snowflakes</i> at the bottom of this primitive are here piled up to form a snowman, and the three strokes at the top (フ) are meant to represent a <i>whisk broom</i> he is holding in his hand. If you take the second, horizontal stroke of <i>broom</i> , bend it upward and draw it first, the rest will follow naturally. Take a moment to trace it out in the order shown below, since we will not be introducing it formally as a primitive element. [8]
	フ フ フ 衆

874		record ^(v.)
錄	Metal . . . snowman. [16]	
875		commonplace ^(ADJ.)
碌	Stone . . . snowman. [13]	
❖		rake
爭	A single vertical stroke transforms <i>broom</i> into a <i>rake</i> . When an element comes BELOW the rake, the vertical stroke is shortened (as we have seen before with primitives like <i>sheep</i> and <i>cow</i>), and the hook removed. Moreover, when something comes ABOVE the <i>rake</i> and joins to it at the top, the vertical stroke begins at the top horizontal stroke, as in the following two frames. [4]	
	↖ ↗ ↘ ↙	
876		contend
爭	Vulture . . . rake. [8]	
877		clean ^(ADJ.)
淨	Water . . . contend. [11]	
878		matter
事	This key word here refers to abstract <i>matters</i> . The elements are: <i>one . . . mouth . . . rake</i> . Note how the <i>rake</i> handle reaches out the top and bottom of the character. [8]	
879		Tang
唐	The key word here refers, of course, to the Tang Dynasty in China (and not to the name of the drink astronauts take with them into outer space, though this could be useful for the next frame). Its elements: <i>cave . . . rake . . . mouth</i> . [10]	
880		sugar
糖	Rice . . . Tang. [16]	

881	康	hale ^(adj.) This key word—which means “in good health”—is half of the “hale and hearty” duo (not to be confused with Laurel and Hardy). Its elements: <i>cave . . . rake . . . snowflakes</i> . [11]
882	尹	overseer The only thing distinguishing this character from a <i>rake</i> is the bent handle that does not cut through the top horizontal stroke. It depicts the swish-swash motion of a mop, as demonstrated here by the overseer of a group of sanitary engineers. [4]
		
883	伊	Queen Elizabeth This character is used now chiefly for its phonetic value in proper names like Iraq, Iguaçu, Illinois, and Queen Elizabeth (whose predecessor reportedly was not amused). Its primitives: <i>person . . . overseer</i> . [6]
884	君	monarch The monarch referred to in the last frame may come in handy for this frame and the next two after it. <i>Overseer . . . mouth</i> . [7]
885	裙	skirt ^(n.) <i>Clothing . . . monarch</i> . [12]
886	群	crowd ^(n.) <i>Monarch . . . sheep</i> . [13]
887	而	and The character for and is a pictograph of a comb. If you have trouble remembering how many “teeth” are in this comb, think of a questionnaire or form that uses vertical lines to insure that each letter is separated from the others around it. As it turns out, if you look at the character you will see that there are just enough spaces to spell out the word a-n-d . [6]

一 丂 丂 而 而

- ❖ The primitive meaning of this character is a *comb*, to be kept distinct from the character of the same meaning (FRAME 633).

888 need^(v.)

需 The sense of the key word *need* is best captured by thinking of the economics of supplying what consumers demand. The primitives: *rain . . . comb.* [14]

889 Confucian

儒 *Person . . . need.* [16]

❖ prospector

耑 The primitives suggest an image of someone who is *combing* the *mountains*—in this case, an old **prospector** roaming the hills with his gear strapped to the back of his faithful donkey. He is looking for gold not by panning for it but by literally *combing* the *mountains* with a giant *comb*. [9]

山 崴

890 auspicious

瑞 *Ball . . . prospector.* [13]

891 upright

端 *Vase . . . prospector.* [14]

892 bent

曲 Picture yourself grabbing hold of the two strokes poking out the top of the character and wrenching them apart, thus giving the sense of **bent**. If you think of them as deriving from the element for *brains* beneath (of course, the middle stroke has been reduplicated and pulled out to where it can be grabbed hold of),

you can associate the key word with someone's mind that has been bent to your point of view. [6]

丨 冂 𠂔 𠂔 曲 曲

893

Big Dipper**斗**

The **Big Dipper** here is, of course, the constellation of Ursa Major, of which this character is a sort of pictographic representation. The primitive elements (*ice* and a kind of distorted *ten*) are there if you need them. [4]

丶 丶 二 斗

- ❖ Since we already have a primitive element for a "dipper"—namely, the *ladle*—we shall let this one stand for a *measuring cup*. By the way, it would make a rather large one, since the character is also used for a measure of about a decaliter!

894

material^(n.)**料**

Rice . . . measuring cup. [10]

895

academic discipline**科**

Think of the faculty or **academic discipline** you chose at your university using the elements: *wild rice . . . measuring cup.* [9]

896

utilize**用**

We have already met this shape (page 294) as a pictograph of a *rack* of cubbyholes hanging on a wall. It's a short step from that image to the key word of the character itself, **utilize**. All you need to decide is what you will **utilize** it for. [5]

丨 𠂔 𠂔 月 用

- ❖ When this character is used as a primitive element, we shall keep the meaning of a *rack*. Unless you have a particularly memorable *rack* in mind, you might think of a curio cabinet with little statuettes, or voodoo dolls, or what have you, sitting in each of the cubbyholes.

LESSON 31

IN THIS LESSON WE pick up a few primitives of quantity to complement those we learned in Lesson 7, as well as some others related closely to elements learned earlier.

❖	salad
ヰ	The printed form of the element for <i>flowers</i> joins with the long horizontal stroke beneath it to create the picture of a bowl of salad. [4] — + パ イ
897	times past
昔	<i>Salad . . . days.</i> This is the character for the times that we refer to as past. [8]
898	borrow
借	<i>Person . . . times past.</i> [10]
899	mistaken
錯	<i>Metal . . . times past.</i> [16]
900	scattered
散	<i>Salad . . . flesh . . . taskmaster.</i> [15]
901	scatter
撒	<i>Fingers . . . scattered.</i> Be sure to keep this and the previous frame apart by attaching different connotations to the key words. [12]
902	prepare
備	<i>Person . . . salad . . . cliff . . . rack.</i> Note: In cases like this you can jumble up the primitives into any order that seems best for the composition of a story, provided you feel confident about the

relative position that those primitives take to one another in the completed character. Also note the exception in the second stroke of *cliff*, as remarked back in FRAME 114. [13]

903

twenty



The two *tens* joined at the bottom by a short line actually make up the old character for *twenty*, which we might as well learn since we need its primitive form. It is written the same as *salad*, except for the shorter final stroke. [4]

一 十 卍 廿



caverns



The primitive for *caverns* differs from that for *cave* by the presence of the primitive for *twenty*, suggesting a maze of underground *caves*. [7]

宀 廿

904

mat



Caverns . . . towel. [10]

905

degrees



This key word refers to a gradation of measurement, not to academic diplomas. Its primitives: *caverns . . . crotch*. [9]

906

ferry^(n./v.)

Water . . . degrees. [12]

907

half^(n./adj.)

The two *halves* of this character are mirror images of one another, the last stroke dividing it in half right down the middle. It is easier to draw it with this in mind than to try working directly with the primitives (*horns*, *two*, and *walking stick*).

When this character appears to the left as a primitive, the final stroke is gently bent toward the left, as we will see presently in FRAME 910. [5]

、 丶 丂 兰 半

908 partner

伴 Person . . . half. [7]

909 fat^(ADJ.)

胖 Flesh . . . half. [9]

910 judge^(v.)

判 Half . . . saber. You might recall the famous scene in which King Solomon is called on to judge between two harlots claiming to be the mother of a newborn boy. The King offers to slice the baby in two with a *saber* to give *half* to each of the disputing women, when the true mother reveals herself by relinquishing her claim in order to save the life of the child. In his wisdom, the King judges her to be the mother and gives her the child. [7]

❖ quarter

关 This character simply splits the vertical stroke of a *half* in half once again, to get a *quarter*. In so doing, it spreads the split stroke out to form a sort of enclosure under which other primitives will be placed. [6]

、 丶 丂 兰 半 关

911 dependents

眷 Any of you who have ever had to fill out tax forms know what this key word refers to. For those of you yet to experience that thrill, it refers to family dependents. Quarter . . . eyeball. [11]

912 boxing^(n.)

拳 Quarter . . . hand. [10]

victory

勝 Moon . . . quarter . . . muscle. [12]

914

slice^(n.)

This character is based on the pictograph of a tree split unevenly down the middle. The right side, shown here, is really no more than a thin slice. Note the stroke order. [4]

915

printing plate

Although this character also carries the sense of an “edition” of a publication, the elements, *slice* and *against*, more readily suggest its other meaning of a printing plate, or the thin *slice of metal* which is covered with ink and pressed *against* the surface to be printed on. [8]



bunk beds

This character shows the left side of the tree that was unevenly split down the middle in FRAME 914. If you stare at it for a few seconds, you will see the bunk beds in no time. The stroke order of this character may surprise you, even though it follows the rules. [4]

916

put on makeup

Bunk beds . . . woman. [7]

917

robust

Bunk beds . . . soldier. [7]

918

hamlet

Flowers . . . robust. [11]

919

attire^(n.)

Robust . . . clothing. [13]

920

General

The **General** of this character is a military officer. The elements that go into making it up are: *bunk beds . . . flesh . . . glue.* [11]

921

of

As abstract as this key word sounds, remembering it is simplicity itself. All you need do is think of the famous “sign of Zorro,” which is etched exactly like the bottom part of this character, just below the *drop, of.* [3]

- ❖ Used as a primitive element, this character will take its meaning from the explanation above: *sign of Zorro.*

922

weary

Eyedropper . . . sign of Zorro. [4]

923

blink^(v.)

Eye . . . weary. [9]

924

no

Play with the primitives of this character as you wish (*ceiling . . . person . . . a drop of*), but you will probably find that its simplicity, and its frequency, make it easy to remember just as it is. [4]

- ❖ As a primitive element, this character will mean the internationally recognized *NO symbol:* Ø.

925

negate

no symbol . . . mouth. [7]

926

cup

Tree . . . no symbol. [8]

LESSON 32

WE TURN NOW TO the weapons that remain to be examined. To the *saber*, the *dagger*, and the *arrow*, we add two more primitives in the course of this lesson to the list: the *spear* and the *snare*.

927	矢	dart ^(n.)
		When shot high into the <i>heavens</i> , the <i>dart</i> gets so small it looks like a mere <i>drop</i> . Although this character could as well mean "arrow," it has no connection with the primitive of that meaning. Hence the new key word. [5]
928	族	tribe
		<i>Banner . . . dart.</i> [11]
929	知	know
		<i>Dart . . . mouth.</i> [8]
930	智	wisdom
		<i>Know . . . sun.</i> [12]
931	矛	spear ^(n.)
		The spear shown here is from a <i>spear-gun</i> , which accounts for the barbs and hooks, and also for the line you use to reel in your catch (the final stroke). [5]
		↗ マ 二 予 矛
932	柔	gentle
		<i>Spear . . . tree.</i> [9]
933	揉	knead
		<i>Fingers . . . gentle.</i> [12]

934		tasks
務	<i>Spear . . . taskmaster . . . muscle.</i> [11]	
935		fog
霧	<i>Weather/rain . . . tasks.</i> [19]	
936		bestow
予	This character differs from the <i>spear</i> shot from a spear-gun (FRAME 931) by the absence of the final stroke, the line for reeling in one's catch. Imagine an initiation ritual in which a tribal chief bestows on a young man a long "ceremonial spear" as a symbol of his coming of age. It is "given" without strings attached. [4] <ul style="list-style-type: none"> ❖ As a primitive element this character will keep the meaning of a <i>ceremonial spear</i> from the story above. 	
937		preface ^(N.)
序	<i>Cave . . . ceremonial spear.</i> [7]	
938		beforehand
預	<i>Ceremonial spear . . . head.</i> [13]	
939		wild ^(ADJ.)
野	This character refers to wildlife or wild things. Its elements: <i>computer . . . ceremonial spear.</i> [11]	
940		class ^(N.)
班	The key word refers to a group of students gathered in the same classroom or studying the same subject matter. Its elements: <i>saber . . . two balls/kings.</i> [10]	
941		bow ^(N.)
弓	This character pictures the bent wooden bow. In Book 2 we will learn how to make the bowstring that goes with it. If you stretch this character out and see the indentation on the left as its handle, the pictography should be clearer. [3]	

942

draw^(v.)

In addition to the association with *bows* and arrows, this character is also used to **draw** water from a well or **draw** attention or opinions out of people. The elements: *bow* . . . *walking stick*. [4]

943

strong

Bow . . . *elbow* . . . *insect*. Note how the *elbow* is elevated to make room for the *insect* beneath. [11]

944

weak

Two *bows* . . . with *ice* on them. [10]

945

bullet

Bow . . . *list*. [15]

dollar sign

Composed of two *walking sticks* running through a *bow*, this character is infrequent as a primitive, and yet easy to remember for what it looks like: the dollar sign, \$. When it is written under another element, the first vertical stroke is abbreviated to a short “tail” as the final stroke, and the second vertical stroke is cut off at the top: 弗. Examples follow. [5]

946

Buddha

Person . . . *dollar sign*. [7]

947

expense

Dollar sign . . . *clams*. [12]

948

younger brother

弟*Horns . . . dollar sign. [7]*

949

No.

第*The key word No. is the abbreviation for “number.” Its elements: bamboo . . . dollar sign. [11]***❖**

snare

匸*The snare of this primitive is drawn something like the last two strokes of a bow. [2]*

950

adroit

匚*I-beam . . . snare. [5]*

LESSON 33

ALTHOUGH WE still have a number of primitives left relating to human activities, we may at this point pick up what remains of those having to do specifically with people and parts of the human body, and a few others.

951

somebody

身

The key word **somebody** was chosen to convey the double meaning of this character: person and body (though it could also be a chassis or a fuselage). Its composition is based on the *nose* (which, you will recall, is also the character for *oneself*). The extension of the bottom and far right strokes of that element, together with the unusual diagonal stroke, forms the pictograph of **somebody** with a prominent paunch. [7]

’ 亼 𠂔 𠂔 𠂔 身

952

shoot^(v.)

射

Since this character is used to **shoot** guns and bows, we can call to mind the famous verse: "I shot an arrow into the air, It fell to earth I know not where." (Poor Henry Wadsworth must have lost a lot of arrows.) This character, however, tells us where it DID land: *glued to . . . somebody*. [10]

953

thank

謝

Words . . . shoot. [17]

954

old man

老

In the character for an **old man** the element for *soil* is drawn first to indicate that one has come close to the age when "dust to dust" begins to take on a personal meaning; the diagonal *walking stick* is added to help the **old man** get around, and the *spoon* for those times when he needs to be *spoon-fed*. [6]

- + 土 丂 老

- ❖ When this character is used as a primitive and its shape adjusted to ✕, the meaning is changed to *Santa Claus*. If the long white beard is not enough, think of this: by some accounts he is already well over 1,700 years old.



slingshot

We could not introduce this element in the last lesson, where it rightly belongs, because only now do we have enough pieces to make a character with it. The **slingshot** is like a *bow*, except for the handle that you pull the sling back with. [2]

-

955

take an exam

Santa Claus . . . slingshot. Note how the top of the *slingshot* gets absorbed into the final stroke of *Santa Claus*. [6]

956

roast^(v.)

Fire . . . take an exam. [10]

957

filial piety

Santa Claus . . . child. [7]

958

teach

Filial piety . . . taskmaster. [11]

959

someone

Santa Claus . . . tongue wagging in the mouth. Think of “that special **someone**” in your life to avoid confusing this key word with *somebody* (FRAME 951). [8]

- ❖ As a primitive it means a *puppet-on-a-string*—or if it helps, a *Santa Claus puppet*.

960		-ing
著	<i>Flowers . . . puppet.</i> The key word is used to indicate ongo-ing action. [11]	
961		pig
豬	<i>Sow . . . puppet.</i> [15]	
❖		maestro
自	To remember this primitive meaning, you might picture a tuxedo-clad maestro waving his baton about wildly. The baton is, of course, the little <i>drop</i> at the top. And the two boxes attached to the long vertical stroke may represent his tuxedo tails, if you wish. [6]	
		' 丿 卩 卩 卩
962		chase
追	<i>Maestro . . . road.</i> [9]	
963		commander
帥	<i>Maestro . . . towel.</i> [9]	
964		teacher
師	The only thing that distinguishes a teacher from a <i>commander</i> is the element for <i>ceiling</i> . The <i>commander's</i> battlefield is outdoors and the <i>teacher's</i> indoors. [10]	
965		lion
獅	<i>Pack of wild dogs . . . teacher.</i> [13]	
966		bureaucrat
官	By replacing the <i>maestro's</i> baton (the <i>drop</i>) with the roof of a <i>house</i> , we have his equivalent in the institutional world of big government: the bureaucrat . [8]	

967		pipe
管	The key word here should be thought of in the sense of a conduit or tubing. Its elements: <i>bamboo . . . bureaucrat</i> . [14]	
968		father
父	The kindness and hard work of the ideal father are seen in this abbreviation of the <i>taskmaster</i> that leaves off his rod or whip and replaces it with the sweat of the father's brow (the two drops at the top). [4]	
	、 八 分 父	
969		mingle
交	<i>Top hat . . . father.</i> [6]	
970		effect ^(n.)
效	<i>Mingle . . . taskmaster.</i> [10]	
971		relatively
較	<i>Cars . . . mingle.</i> [13]	
972		school ^(n.)
校	<i>Tree . . . mingle.</i> [10]	
973		lower leg
足	This character depicts the lower leg, that is, the part from the kneecap (the <i>mouth</i>) to the foot (the part that leaves the <i>trail of footprints</i>). [7] <ul style="list-style-type: none"> ❖ As a primitive on the left, it is amended to 足. Its meaning remains <i>lower leg</i>, but should be thought of as a <i>wooden leg</i> in order to avoid confusion with other similar elements, namely <i>human legs</i>, <i>animal legs</i>, and <i>walking legs</i>. 	
974		run ^(v.)
跑	<i>Wooden leg . . . wrap.</i> [12]	

975		jump ^(v.)
跳	Wooden leg . . . portent. [13]	
976		path
路	Wooden leg . . . each. [13]	
977		dew
露	Rain . . . path. [21]	
978		skeleton
骨	This character and primitive refer to the <i>part of the body</i> composed of the bones and their joints. The top part of the character, terminating in the element for <i>crown</i> , is a pictograph of a bone joint. We leave it to you to put the pieces together, so to speak. [10]	
	丨 𠂔 𠂔 𠂔 , 𠂔 𠂔 骨	
979		slippery
滑	Water . . . skeleton. [13]	
❖		jawbone
鬲	The meaning of this primitive is taken from the combination of “the joint” above and the <i>mouth</i> in the monk’s <i>cowl</i> below. [9]	
	𠂔 𠂔 𠂔	
980		cross ^(v.)
過	Jawbone . . . road. [12]	

LESSON 34

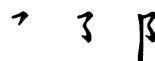
THE NEXT GROUP OF primitives we shall consider has to do mainly with topography and exhausts the list of primitives remaining in that category.



pinnacle



This primitive meaning has been chosen because of its connotation of “the highest point,” thereby suggesting the image of the highest point in a village, that is, a hill or mountain on which sacred or festive events take place. If you have a clear image of the Athenian acropolis, you might use it to express this element for a pinnacle. Note that this primitive appears only on the left. On the right, as we shall see later, the same form takes a different meaning. [3]



981

Apollo



Transcribing the word **Apollo** into Chinese requires three characters, of which the character in this frame is the first. Since this character is used primarily for its sound value, the choice of a key word has nothing to do with the meaning of the character, as was the case earlier with *Queen Elizabeth*. Its elements are: *pinnacle . . . can*. [8]

982

aah!



Mouth . . . Apollo. Like the English “oohs and aahs,” this character is a particle which is used for expressing admiration, among other things. [11]

983

occasion



Pinnacle . . . offer sacrifice. [14]

984	perilous
險	<i>Pinnacle . . . debate.</i> [16]
985	as you wish
隨	<i>Pinnacle . . . left . . . flesh . . . road.</i> [15]
986	Yang
陽	<i>Pinnacle . . . piggy bank.</i> Here we meet the second of the Yin-Yang couple. Yin will show up later (FRAME 1189). [12]
987	exhibit ^(v.)
陳	<i>Pinnacle . . . east.</i> [11]
988	ward off
防	<i>Pinnacle . . . compass.</i> [7]
989	attach
附	<i>Pinnacle . . . pay.</i> [8]
990	Inst.
院	This key word, the abbreviation for Institution, represents the use of that word as a suffix affixed to certain buildings and organizations. Its primitive elements: <i>pinnacle . . . finish.</i> [10]
991	battle formation
陣	<i>Pinnacle . . . car.</i> [10]
992	team
隊	<i>Pinnacle . . . animal horns . . . sow.</i> [12]
993	descend
降	<i>Pinnacle . . . walking legs . . . monocle.</i> Note that the drawing for <i>monocle</i> in the character for <i>year</i> , where it was first introduced (FRAME 806) was somewhat irregular because it doubled

up with other strokes. From now on *monocle* will be written as shown below. [9]

階 階 階 階 階

994 stairs

階 Pinnacle . . . all. [12]

995 hole

穴 House . . . eight. [5]

穴 穴 穴

- ❖ As a primitive, this character uses an alternate form: the *eight* at the bottom is replaced with the primitive element for *human legs*.

996 research^(v.)

究 Hole . . . baseball. [7]

究 究 究

997 abruptly

突 Hole . . . chihuahua. [9]

998 empty

空 Hole . . . I-beam. [8]

999 control^(v.)

控 Fingers . . . empty. [11]

1000 border

邊 Nostrils . . . hole . . . compass . . . road. [18]

邊 邊 邊



paper punch



This primitive simply discards the first stroke of the character for *hole* to become a **paper punch**. When found at the top of another primitive, it undergoes the same change, the *eight* becoming *human legs* (see FRAME 995). [4]

1001

deep



Water . . . paper punch . . . tree. [11]

1002

spy^(n.)

Fingers . . . paper punch . . . tree. [11]

1003

hill



Since this supposedly pictographic representation of a hill looks like anything but, picture a row of *tomahawks* driven into the ground up to their heads, and see if that doesn't present you with a more memorable image of hill—at least a riskier one for sliding down! [5]

1004

troops



Hill . . . animal legs. [7]

LESSON 35

THE PRIMITIVE FOR *thread* is one of the most common in all the characters. This means that you are likely to be putting it where it doesn't belong and forgetting to include it where it does—all the more reason to give it a vivid image each time. Fortunately, nearly all the thread-related characters to be covered in this book will appear in this lesson, so you can learn them all at once.



thread



Remember when your granny used to ask you to bend your arms at the *elbows* and hold them out so that she could use them like a rack to hold a skein of yarn (here *thread*) while she rolled it up into a ball? Can you see at the top the two *elbows* (with the second stroke overwriting the end of the first *elbow*), and the element for *small* below? [6]

𠂇 纮 纎 纎 糸 糸

1005

silk



Silk *thread* is so fine that it needs to be twined together ("doubled") to be used in sewing. Note that in the hand-drawn example below the bottom half of *thread*, as it appears on the left, is a little different from the printed form. It is abbreviated, with the *small* being written as a series of uphill dots drawn in sequence. [12]

𠂇 纏 纏 纏 纏 絲 絲
絲 絲

1006

line^(n.)



Thread . . . spring. [15]

1007		maintain
維	<i>Thread . . . turkey.</i> The hand-drawn character shows how the third stroke of <i>turkey</i> differs from that of the printed form. [14]	
	絲 維	
1008		silk gauze
羅	Although commonly used as a family name, the character has its own meaning: <i>silk gauze</i> . Its primitives: <i>net . . . maintain</i> . [19]	
1009		continue
續	<i>Thread . . . sell.</i> [21]	
1010		continuum
統	<i>Thread . . . sufficient.</i> Let key word connote an ordered system of interrelated things. [12]	
1011		give
給	<i>Thread . . . fit.</i> [12]	
1012		tie ^(v.)
結	<i>Thread . . . aerosol can.</i> [12]	
1013		end ^(n.)
終	<i>Thread . . . winter.</i> [11]	
1014		rank ^(n.)
級	<i>Threads . . . outstretched hands.</i> [9]	
1015		epoch
紀	<i>Thread . . . snake.</i> [9]	
1016		red
紅	<i>Thread . . . I-beam.</i> [9]	

1017	make an appointment
約	<i>Thread . . . ladle.</i> [9]
1018	fine ^(ADJ.)
細	<i>Thread . . . brains.</i> The key word fine covers the sense of small and delicate as well as the sense of superb quality. [11]
1019	tight
緊	<i>Scrooge . . . thread.</i> [14]
	緊
1020	weave ^(v.)
織	<i>Thread . . . kazoo.</i> [18]
	織
1021	net ^(n.)
網	This is actually the full character for net, whose abbreviation (the eye lying on its side, 罒) we have been using as a primitive with that meaning. Its component elements are: <i>thread . . . glass cover . . . animal horns . . . perish.</i> [14]
1022	green
綠	<i>Thread . . . snowman.</i> [14]
❖	needlepoint
縫	Note the unusual writing: the words are drawn first and both threads are drawn in their abbreviated form. [19]
	縫
1023	curved ^(ADJ.)
彎	<i>Needlepoint . . . bow.</i> [22]

1024 	bay ^(n.)
1025 	be enamored of
1026 	change ^(v.)
❖ 	spool
The stream hanging from the ceiling here is not made of water but hundreds of different colored strings, each of them reaching down to a spool (the <i>I-beam</i>) on one of the hundreds of sewing machines lined up in a sweatshop. [7]	
	—  
1027 	scripture
1028 	lightweight ^(adj.)
❖ 	cocoon
The two triangular shapes here and their final stroke are intended as a pictograph of a cocoon, spun in circles and tied up at the end. It is like the character for <i>thread</i> , except that the silkworm's actual product has not yet emerged clearly at the bottom. [3]	
	↙  
1029 	behind
Queue . . . cocoon . . . walking legs. [9]	

1030	how many?
幾	<i>Two cocoons . . . person . . . fiesta.</i> [12]
	糸 糸 絲 糸 幾
	❖ As a primitive, this character will mean an <i>abacus</i> , the bead-instrument used in the Orient to calculate <i>how many</i> . Be sure you don't confuse this <i>abacus</i> with the one that appeared in the story for <i>calculate</i> in FRAME 733.
1031	machine
機	<i>Tree . . . abacus.</i> [16]
1032	sever
斷	<i>Fishhook . . . two cocoons “divided by” (the horizontal line) two cocoons . . . tomahawk.</i> [18]
	絲 糸 絲 險 斷
1033	carry on
繼	The sense of this key word is “to continue,” but be careful to keep its association distinct from the character we already learned with that meaning (FRAME 1009). <i>Thread . . . two cocoons “divided by” (the horizontal line) two cocoons . . . fishhook.</i> [20]
1034	obvious
顯	<i>Sun . . . two cocoons . . . cooking fire . . . head.</i> [23]
1035	music
樂	<i>Dove between two cocoons . . . tree.</i> [15]
	白 細 絲 細
1036	medicine
藥	<i>Flowers . . . music.</i> [19]

1037	chicken
雞	<i>Vulture . . . cocoon . . . St. Bernard dog . . . turkey.</i> [18]
1038	(suffix)
麌	As was the case back in FRAME 465, this key word is set in parentheses to indicate the grammatical function of this character, which has no identifiable meaning as such. Its elements: <i>hemp . . . cocoon.</i> [14]
1039	lineage
系	The single stroke added to the beginning of the primitive for <i>thread</i> gives the image of threads woven into a single cord. Hence the meaning, <i>lineage</i> . [7] <ul style="list-style-type: none"> ❖ As a primitive, this character will take the meaning of <i>yarn</i>, as the uniting of many <i>threads</i> into <i>one</i> (slightly warped) strand is most obvious with <i>yarn</i>.
1040	relate to
係	<i>Person . . . lineage/yarn.</i> [9]
1041	grandchild
孫	<i>Child . . . lineage/yarn.</i> [10]

LESSON 36

EARLIER WE CREATED an image for *seal* (FRAME 154). Here we come to a set of primitives based on seals and stamps.

❖	stamp (n.)
口	This primitive is a kind of pictograph of a stamp that may best be imagined as a postage stamp to distinguish it from other stamp-like things to come up later. [2]
	刁 隹
1042	withdraw
郤	The sense of this key word is to step back from something; it has nothing to do with taking money out of the bank. Its primitives: <i>valley</i> . . . <i>stamp</i> . [9]
1043	foot
腳	<i>Part of the body</i> . . . <i>withdraw</i> . [13]
1044	apparel
服	<i>Flesh</i> . . . <i>stamp</i> . . . <i>crotch</i> . The <i>stamp</i> is stretched out here. [8]
1045	fate
命	This character connotes life in general, but also the particular fate meted out to one by virtue of the distinctive character with which one is born. Its elements: <i>fit</i> . . . <i>stamp</i> . The bottom portion of <i>fit</i> is nudged to the left to make room for the <i>stamp</i> . [8]
❖	letter opener
𠂇	In its full form, this primitive looks like a <i>stamp</i> and its mirror image on the left: 隹. This is the form it takes when there is nothing below it. When there is, it is condensed to the shape shown in this frame. Let us take advantage of the fact that the

right side becomes a *dagger* and assign this primitive the meaning of a **letter opener**.

If you take care to draw the strokes of this condensed form in the order shown below, the drawing of the full form will follow automatically. [5]

丶 フ フ 刂

1046		stay ^(v.)
	<i>Letter opener . . . rice field.</i> [10]	
1047		slide ^(v.)
	<i>Water . . . stay.</i> [13]	
1048		chat ^(v.)
	<i>Ear . . . letter opener.</i> [11]	
1049		willow
	<i>Tree . . . letter opener.</i> [9]	
❖		chop
	The chop is the engraved piece of wood or stone used in the Orient to certify documents, generally using red ink. Unlike the <i>stamp</i> , the top stroke here reaches a good distance to the left of its vertical stroke. Note that in printed characters, this primitive is sometimes abbreviated to 丶. In hand-drawn characters, this is almost always the case. Compare the printed form in FRAMES 1051–1053 with their hand-drawn forms in Index I. [2]	
		→ マ
1050		orders ^(n.)
	<i>Meeting . . . chop.</i> [5]	
		人 人 令

1051		cold
	冷	<i>Ice . . . orders.</i> [7]
1052		zero
	零	<i>Rain . . . orders.</i> [13]
1053		collar ^(n.)
	領	<i>Orders . . . page.</i> [14]
❖		chop-rack
甬		The bottom half of this primitive (actually made up of <i>flesh</i> and a <i>walking stick</i>) looks like a rack of cubbyholes hung on the wall to keep orderly track of the different <i>chops</i> of all the family members. Hence the name chop-rack. [7]
	丂	
1054		communicate
	通	<i>Chop-rack . . . road.</i> [10]
1055		courageous
	勇	<i>Chop-rack . . . muscle.</i> [9]
❖		fingerprint
匱		The primitive for <i>fingerprint</i> is like that for <i>stamp</i> except that the second stroke bends back towards the right, like an arm. [2]
	匱	
1056		criminal ^(n.)
	犯	<i>Wild dogs . . . fingerprint.</i> [5]
1057		danger
	危	<i>Bound up . . . on a cliff . . . fingerprint.</i> [6]

1058

fragile

脆

Flesh . . . danger. [10]

staples

匚

This primitive represents a number of small staples, like the kind commonly used in an office and at school. When this element doesn't touch any others, it is drawn with three strokes, as in the following frame. Otherwise, it is drawn with four. Both stroke orders are given below. [3, 4]

When there are two sets of facing staples with something between them (匱), we will take the related meaning of a *zipper* (which is much more convenient for closing your trousers than stapling them). An example will follow below.

1059

print^(n./v.)

印

Staples . . . stamp. [5]

1060

excitement

興

Zipper . . . same . . . tool. [16]

LESSON 37

THIS NEXT cluster of characters has to do with primitives related to the activities of eating and drinking.



酉

whiskey bottle

This primitive will mean *whiskey bottle*. In its pictograph, you can see the loosely corked lid, the bottle, and the contents (about one-third full). You might also think of the Spanish *porrón*, a decanter shaped like a long-necked bird. [7]

一 一 丂 丙 酉 酉 酉

1061

liquor

酒

Water . . . whiskey bottle. [10]

1062

distribute

配

Whiskey bottle . . . snake. [10]

1063

chieftain

酋

Animal horns . . . whiskey bottle. [9]

ノ 一 丂 首 酉

1064

venerate (v.)

尊

Chieftain . . . glue. [12]

1065

abide by

遵

Venerate . . . road. [15]

1066

beans

豆

This character is supposed to depict a pot of beans, but in its present form, it looks a lot more like a table on which you might place the pot. [7]

❖ Used as a primitive, this character will also take the meaning of a *table*. Be sure to avoid confusing this image with the one you have for the primitive meaning *small table* (see page 40).

1067	head ^(n.)
頭	Here we meet at last the full character on which the primitive for head is based. The elements: <i>table . . . head</i> . [16]
1068	short
短	<i>Dart . . . table.</i> Steer clear of the connotation of "short in stature," which will get its own character in Book 2. [12]
1069	ceremony
禮	<i>Altar . . . bent . . . table.</i> [17]
1070	body
體	<i>Skeleton . . . bent . . . table.</i> [23]
❖	drum
壹	The element for drum shows a <i>soldier</i> over a <i>table</i> . The top stroke of the <i>table</i> appears to be missing, but actually it has doubled up with the final stroke of the element for <i>soldier</i> . [9]
1071	drum
鼓	The full character for the drum adds a <i>branch</i> , apparently to serve as a drumstick , to the primitive for <i>drum</i> . [13]
1072	joyful
喜	<i>Drum . . . mouth.</i> [12]
1073	kitchen
廚	<i>Cave . . . drum . . . glue.</i> [15]

1074	timber
	This character really has the same meaning as the pictograph for <i>tree</i> that we learned in FRAME 191. Since this character is more elaborate, we choose a more sophisticated key word to represent it. The elements: <i>trees . . . drum . . . glue</i> . [16]
❖	dish
	The primitive for dish is, clearly, the pictograph of a painted or carved bowl, seen from the side. [5]
	
1075	blood
	The <i>drop</i> in the <i>dish</i> is blood . It is similar to the <i>drop</i> we saw earlier on the <i>dagger</i> in the character for <i>blade</i> (FRAME 80). [6]
1076	exhausted
	A <i>brush</i> with one clump of bristles (the fourth stroke) burned off by the <i>cooking fire . . . dish</i> . [14]
	
1077	to the utmost
	Person . . . exhausted. [16]
1078	lid
	<i>Flowers . . . go . . . dish</i> . [14]
1079	temperature
	Water . . . prisoner . . . dish. [13]
1080	supervise
	<i>Underlings . . . reclining . . . drop . . . dish</i> . Consult the handwritten form in Index 1, where you will see why we have chosen to name the third primitive <i>drop</i> rather than <i>floor</i> . [14]

- ❖ The primitive meaning changes to *hidden camera*. Keep this in mind when creating your story for the key word.

1081 basket

籃 *Bamboo . . . hidden camera.* [20]

1082 blue

藍 *Flowers . . . hidden camera.* [18]



silver

艮

We give this element the meaning of silver from the character in the following frame. The primitive elements that make it up are more trouble to hunt out than they are worth. It is best simply to learn it as is. In doing so, take careful note of the stroke order, and also the fact that when this element appears on the left, the penultimate stroke is omitted, giving us simply 艹. [6]

丨 𠂇 丶 𠂇 月 艮

1083 silver

銀 *Metal . . . silver.* [14]

1084 heel^(n./v.)

跟

Wooden leg . . . silver. Although this character is used as a noun for heel, it can also take the verbal meaning of “follow” (close on another’s heels). [13]

1085 very

很 *Queue . . . silver.* [9]

1086 root^(n.)

根

Tree . . . silver. [10]

1087 immediately

即

Silver . . . stamp. [7]

1088		holiday
節	Bamboo . . . immediately. [13]	
1089		retreat ^(v.)
退	Silver . . . road. [9]	
1090		leg
腿	Flesh . . . retreat. [13]	
1091		limit ^(n./v.)
限	Pinnacle . . . silver. [9]	
1092		eyelet
眼	Eye . . . silver. [11]	
1093		high-quality ^(adj.)
良	Drop of . . . silver. [7]	
		良
❖ When using this character as a primitive, take the image of a saint's halo. As with silver, when this element is drawn on the left, the penultimate stroke is omitted, giving us 良.		
1094		breakers
浪	Water . . . halo. These are waves that crest or break into foam, not electrical breakers or people who do "break dancing." [10]	
1095		mom
娘	Woman . . . halo. [10]	
1096		food
食	If umbrella and halo aren't enough, break the halo down into drop and silver—or "silverware," an additional primitive. [9]	

- ❖ As a primitive this character keeps its meaning of *food*, but, as with *silver* and *high-quality*, on the left the final two strokes are combined into one: 飮.

1097		meal
飯	Food . . . against. [12]	
1098		dine
餐	Magic wand . . . evening . . . right hand/crotch . . . food. [16]	
1099		Bldg.
館	The abbreviation of Building suggests that this character is used in proper names, as indeed it often is. Keep your connotation distinct from <i>Inst.</i> (FRAME 990) when working with the elements: <i>food . . . bureaucrat.</i> [16]	
1100		raise ^(v.)
養	<i>Sheep . . . food.</i> The key word is used in connection with raising animals, family, flowers, and so forth. [15]	
❖		waitress
无	If you can doodle with the first two strokes on your own, the addition of the <i>human legs</i> will give you this primitive's meaning of waitress. [4]	
	一 二 才 无	
1101		since
既	<i>Silver . . . waitress.</i> The key word <i>since</i> should not be used as a preposition or adverb to indicated "from a point in the past," but as a conjunction meaning "now that." [9]	
1102		approximate ^(ADJ.)
概	<i>Root . . . waitress.</i> It is also possible to divide the character up into <i>tree</i> and <i>since.</i> [13]	

LESSON 38

A NUMBER OF primitives relating to plant life remain to be considered, and we shall devote the next few pages to doing so. If it seems that new primitives with only limited use are piling up, remember that they will be needed when you move on to Book 2.

1103

even^(ADJ.)

平

This character is easiest remembered as a pictograph of a water lily floating on the surface of the water, which gives it its meaning of even. The fourth stroke represents the calm, smooth surface of a pond, and the final stroke the long stem of the plant reaching underwater. [5]

一 丶 フ 立 平

- ❖ As a primitive, this character can keep its pictographic meaning of a *water lily*.

1104

evaluate

評

Words . . . water lily. [12]

1105

level ground

坪

Ground . . . even / water lily. [8]

1106

ooh!

乎

This character is an “exclamatory particle” and it is written as a *water lily* except for its stylishly tilted hat at the top and chic hook at the bottom. Ooh! la la. [5]

1107

shout^(v.)

呼

Mouth . . . Ooh! [8]



sheaf



These two strokes are a crude drawing of a bundle of stalks bound together into a sheaf. [2]



1108

hope^(v.)

Sheaf... cloth. [7]

1109

scarce



Wild rice... hope. [12]



Carmen Miranda hat



Like the elements that make up this primitive (*zipper*, two *sheaves*, and *crown*) the Carmen Miranda hat—named after the famous Brazilian entertainer—is an outlandish fruit basket of a headpiece that can be several times the size of one's head. [13]



1110

study^(v.)

Carmen Miranda hat... child. [16]



1111

senses^(n.)

Carmen Miranda hat... see. [20]

1112

stir^(v.)

Fingers... senses. The key word means to blend or mix. [23]



pit



The primitive element for pit, a perfect pictograph, refers to a trap hole made to catch animals. Do not confuse your image with that for the character learned in FRAME 295. [2]

𠂔 𠂔

1113

sinister

*Sheaf... pit. [4]*

𠂔 𠂔

1114

cruel

*Sinister... human legs. [6]*

1115

bosom

*Part of the body... bound up... sinister. [10]*

❖

Fagin



The *top hat* and *cruel* by themselves suggest the *sinister* figure of Charles Dickens' Fagin, the unscrupulous archthug who uses Oliver Twist and his companions as pickpockets. Now all you have to do is work in the *belt* and *elbow*. [10]

一 𠂔 𠂔 𠂔

1116

leave^(v.)

Fagin... turkey. This is potentially one of the most difficult characters to remember. Tackle it positively and let the image "sink in" by carrying it around with you today and calling it up in your spare moments. [18]

1117

fowl

*Umbrella... Fagin. [12]*

1118

peppery



The character in this frame pictures food whose taste is so hot and *peppery* that it makes the hairs on your body *stand up* as straight as *needles*. [7]

立 辛

- ❖ When this character is used as a primitive, it can take the additional meaning of a *chili pepper*, except when two extra strokes are added to the bottom, giving it the form of a *pepper plant*: 亲. Not your ordinary *pepper plant*, mind you, but one where little bottles of *chili peppers* grow ready for the market.

1119 manage

辯 Two *chili peppers* . . . *muscle*. [16]

辛 劍 辯

1120 dispute^(v.)

辯 Two *chili peppers* . . . *words*. [21]

❖ hot sauce

辟 One way American children learn to cope with food they are forced to eat against their will is to smother it with **hot sauce**. We see this depicted in the *mouth* with the *flag* over it (in this case, the Stars and Stripes), set beside the element for *peppery*. [13]

尸 口 辟

1121 partition^(n.)

壁 *Hot sauce* . . . *ground*. [16]

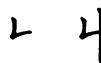
1122 evade

避 *Hot sauce* . . . *road*. [16]

1123 new

薪 *Pepper plant* . . . *tomahawk*. Note that in some printed fonts (as is the case here), the final two strokes of *pepper plant* are attached to the *tree*. In drawing, however, it is better to be guided by the handwritten example that follows. [13]

新

1124	fuel
薪	<i>Flowers . . . new.</i> [17]
1125	relatives
親	<i>Pepper plant . . . see.</i> [16]
1126	inner garments
襪	<i>Clothing . . . relatives.</i> [26]
1127	good fortune
幸	Simply by turning the dot at the top of the primitive for <i>peppery</i> into a cross shape, we move from things bitter and <i>peppery</i> to good fortune . [8]
1128	clench ^(v.)
執	<i>Good fortune . . . bottle of pills</i> [11]
1129	newspaper
報	<i>Good fortune . . . stamp . . . crotch.</i> For the right side of this character, compare FRAME 1044. [12]
❖	cornucopia
𠵼	Considering the lack of circular lines in the Chinese writing system, this character is not a bad pictograph of a cornucopia. Despite the appearance of the printed form, what looks like the first two strokes is actually written as one. [2]
	
1130	call ^(v.)
𠂇	<i>Mouth . . . cornucopia.</i> [5]

1131

receive

收*Cornucopia . . . taskmaster.* [6]**先**

rice seedling

To distinguish this primitive element from the character for *seedling* (FRAME 221) and the primitive for *sprout* (page 257), think of a whole handful of rice seedlings being stuck in the muddy soil of a paddy field. The component pieces are *soil* and *human legs*. [5]

土 先

1132

land^(n.)**陸**

The sense of *land* carried by this character is distinct from *soil* (FRAME 147) and *ground* (FRAME 478) in that it is meant to represent land seen from a distance, that is, *land* as opposed to “water.” Its elements: *pinnacle . . . rice seedlings . . . ground*. [11]

**執**

rice stalk

The story behind the element is the little-known tale of “Jackie and the Rice Stalk.” After fertilizing the *ground* around his little *rice seedling* with a *bottle* of steroid *pills*, little Jackie Chan awakens the following morning to find that it has grown into a mammoth *rice stalk*, at the top of which dwells a ferocious giant. After conquering the beast, as we all know, Jackie goes on to earn international fame as a movie star. [11]

1133

force^(n.)**勢**

Rice stalk . . . muscle. Think here of things like the force of habit or the negative forces influencing events. [13]

1134

heat^(n./v.)**熱***Rice stalk . . . cooking fire.* [15]

1135

technique

藝*Flowers . . . rice stalk . . . rising cloud.* [19]

1136

sign of the pig

This character is the 12th sign of the Chinese zodiac: the **sign of the pig**. It is best learned by thinking of an acorn-eating hog in connection with the primitive meaning given below. [6]

一 亡 亥 亥 亥

- ❖ The *top hat* represents the external shape of the *acorn*, and the unusual but easily written complex of strokes beneath it (which you might also see as distortions of an *elbow* and *person*) stands for the mysterious secret whereby the *acorn* contains the oak tree in a nutshell.

1137

nucleus

Tree . . . acorn. [10]

1138

tot

Child . . . acorn. [9]

1139

carve

Acorn . . . saber. [8]

1140

should

Words . . . acorn. [13]

❖

resin

This *drop* added to the primitive for *tree* is a *drop of resin*. As mentioned in FRAME 191, the *tree* becomes a *pole* (that is, a *tree* with its branches not touching) occasionally. To account for this difference, in the following two frames think of the **resin** from the *tree* as sap dripping down gently on the trunk; and the **resin** on the *pole* as a tree leaking **resin** profusely—the result of a naive but greedy gardener anxious to siphon off as much of the stuff as he can, as quickly as possible. [5]

木 术

1141		narrate
述	Resin . . . road. [8]	
1142		art
術	Boulevard . . . resin. [11]	
1143		kill
殺	Sheaf . . . resin . . . missile. [11]	
❖		wire mesh
圭	This primitive for wire mesh looks very close to that for <i>salad</i> , except that an extra horizontal line has been included. [5]	
	一 = 丰 # 且	
1144		aid (v.)
襄	Top hat and scarf . . . chatterbox . . . wire mesh. To put this all together, think of a flock of well-educated, upper-class carrier pigeons (hence the <i>top hats and scarves</i>) who are employed to aid you in sending messages. Instead of transporting little notes tied to their legs, they communicate verbally. Here we see them in their <i>wire mesh cage</i> , gabbing away at each other as they await their next assignment, <i>chatterboxes</i> that they are.	
	As is so often the case—too often to mention each time—this character is commonly used as a family name. [17]	
❖	As a primitive, this character will take the meaning of a <i>pigeon coop</i> , from the explanation above.	
	一 口 室 襄	
1145		yield
讓	Words . . . pigeon coop. [24]	
1146		territory
壤	Ground . . . pigeon coop. [20]	



hamster cage

寒

The image of a **hamster cage** should be easy to compose from the elements: *house . . . wire mesh . . . animal legs.* [10]

1147

frigid

寒

Hamster cage . . . ice. [12]

1148

competition

賽

Hamster cage . . . oysters. [17]

LESSON 39

THE REMAINDER OF plant-related primitives are built up from combinations of vertical and horizontal lines, representing respectively plants and the earth from which they spring. Accordingly, it would be a good idea to study the remaining elements of this section at a single sitting, or at least to review them before passing on to the next grouping.



grow up



As the plant **grows up** it sprouts leaves and a stalk, depicted as a single horizontal stroke added to the element for *soil*. Think of something (its accompanying primitive) **growing up** in a flash to many times its normal size, much like little Alice in Wonderland, who **grew up** so fast she was soon larger than the room in which she was sitting.

Be sure to keep this primitive distinct from that for *candlestick* (page 120), which looks virtually the same in most printed fonts but is drawn differently. [4]

- = ≠ 主

1149

poison^(n.)



Grow up . . . mother. [9]

1150

vegetarian diet



Grow up . . . thread. [10]

1151

blue or green



This character can be used for either **blue or green**. The primitives suggest a 300-foot telescope on your roof, all *grown up* (stretched out as far as it will go) and fixed on the *moon*, that orb of green cheese in the evening sky. Once in a **blue moon**, you might actually see the cheesemaker! [8]

❖ When used as a primitive element, this character will take the meaning of a *telescope*.

1152		refined
精	Rice . . . telescope. [14]	
1153		invite
請	Words . . . telescope. [15]	
1154		feelings
情	State of mind . . . telescope. [11]	
1155		eyeball
睛	Eye . . . telescope. By this time there shouldn't be any confusion between this key word and the primitive meaning earlier associated with eye (page 24). [13]	
1156		pure
清	Water . . . telescope. [11]	
1157		quiet
靜	Telescope . . . contend. [16]	
1158		responsibility
責	Grow up . . . clams. Since this character will be used as an element in several others (two examples follow immediately), it would be good to give it as concrete an image as possible. Perhaps you can think back to the first heavy responsibility you had in your first summer job when you were <i>growing up</i> and where you earned your first <i>clams</i> . [11]	
1159		accomplishments
績	Thread . . . responsibility. [17]	
1160		accumulate
積	Wild rice . . . responsibility. [16]	

1161		surface ^(n.)
表	Grow up . . . scarf. [8]	
1162		watch ^(n.)
錶	Metal . . . surface. Think of a wristwatch or pocket watch. [16]	
1163		life
生	Think of the microscopic cell, that miraculous <i>drop of life</i> , that <i>grew up</i> to become you. [5]	
	ノ 生	
◆	The primitive meaning is <i>cell</i> , as explained above.	
1164		star ^(n.)
星	Sun . . . cell. [9]	
1165		surname
姓	Woman . . . cell. [8]	
1166		sex
性	<i>State of mind</i> . . . cell. [8]	
1167		harm ^(n./v.)
害	House . . . grow up . . . mouth. [10]	
1168		cut off ^(v.)
割	Harm . . . saber. [12]	
◆		bushes
丰	The element for bushes differs from that for <i>grow up</i> only in the extension of the single vertical stroke beneath the final horizontal stroke and in the order of writing. [4]	
	三 丰	

1169	intelligent
	Two <i>bushes</i> . . . <i>broom</i> . . . <i>heart</i> . [15]
1170	plentiful
	Two <i>bushes</i> . . . <i>mountain</i> . . . <i>beans</i> . It might help to think of a “hill of beans.” [18]
	丨　扌　辤　讠　豐
❖	bonsai
	The element for <i>bushes</i> has an extra stroke added to give the image of the crutches Japanese gardeners use to hold up a tree that is being bent into shape. From there it is but a short leap to the art of cultivating miniature bonsai plants, which began in China and was further developed in Japan.
1171	springtime
	<i>Bonsai</i> . . . <i>sun</i> . [9]
1172	tranquil
	<i>Bonsai</i> . . . <i>snowflakes</i> . [10]
❖	cornstalk
	The element for <i>bushes</i> extended the vertical stroke beneath the final horizontal stroke; the cornstalk omits that final stroke altogether, leaving only the stalk and the leaves bursting forth on all sides. [3]
	二　ヰ

1173		proffer ^(v.)
奉	The sense of the key word <i>proffer</i> is to “offer respectfully.” <i>Bonsai</i> . . . <i>cornstalk</i> . Use a ritualistic, religious meaning. [8]	
1174		cudgel ^(n.)
棒	<i>Tree . . . proffer.</i> [12]	
❖		spinach
𠙴	You no doubt recognized the top primitive of this element as <i>twenty</i> . We could use it, of course, but prefer to look at it as the element for <i>salad</i> , in this case a healthy <i>spinach salad</i> . The reason the last stroke is shorter than normal is that it is being shoved down a little boy’s <i>mouth</i> from above, the excuse being that it will help him <i>grow up</i> healthy and strong. [11]	
	廿 苦 董	
1175		diligent
勤	<i>Spinach . . . muscle.</i> [13]	
1176		careful
謹	<i>Words . . . spinach.</i> [18]	
1177		merely
僅	<i>Person . . . spinach.</i> [13]	
❖		Popeye
莫	By twisting the final two strokes of the primitive for <i>spinach</i> into a pair of legs, we get the ideal <i>husband</i> that little boys who eat their <i>spinach</i> will grow up to be like—Popeye. [11]	
	廿 苦 莫	

1178	Han
漢	<i>Water . . . Popeye.</i> The key word refers to the Han people who gave the name “hanzi” to Chinese characters. [14]
1179	difficult
難	<i>Popeye . . . turkey.</i> [19]
1180	vendor’s stand
攤	<i>Fingers . . . difficult.</i> [22]
❖	silage
糸	The drawing of this element is difficult to do smoothly, and should be practiced carefully. It is a pictograph of all sorts of plants and grasses thrown together to make silage. The vertical stroke will always double up with another primitive element’s vertical stroke. [6]
	一 二 三 𠂇 𠂇 𠂇
1181	splendor
華	<i>Flower . . . silage . . . needle.</i> [11]
	一 二 三 𠂇 𠂇 兰 兰 華
	華 華 華
1182	clamor ^(n.)
嘩	<i>Mouth . . . splendor.</i> [14]
1183	droop
垂	<i>Porter . . . silage.</i> Note how both the third stroke and the final two strokes of this character double up for the two primitives. This is clearer in the hand-drawn form. [8]
	一 二 三 𠂇 𠂇 垂 垂

1184	hammer	(n.)
錘	<i>Metal . . . droop.</i> [16]	
1185	sleep	(v.)
睡	<i>Eyes . . . droop.</i> [13]	

LESSON 40

THIS LESSON will cover the final few characters relating to time and direction to be treated in Book 1. Only a few will remain, and they will be taken up in Book 2.

1186	now
今	<p>The final stroke of this character is a rare shape, which we have not met before and will only meet in this character and others that include it as a primitive. We are more accustomed to seeing it straightened out as part of other shapes—for instance, as the second stroke of <i>mouth</i>. If you need any help at all with this stroke, you may picture it as two hands of a clock pointing to what time it is <i>now</i>. The element above it, <i>meeting</i>, should easily relate to that image. [4]</p> <p style="text-align: center;">人 今</p> <p>❖ We shall use <i>clock</i> as the primitive meaning of this character, in line with the above explanation.</p>
1187	harbor ^(v.)
含	<p><i>Clock . . . mouth.</i> The key word is used for harboring things like grudges and resentment. [7]</p>
1188	miss ^(v.)
念	<p>Not “miss a train,” but miss one’s friends. <i>Clock . . . heart.</i> [8]</p>
1189	Yin
陰	<p>This is the Yin of the famous Yin-Yang (dark-light) couple, and refers to the “shady side of the slope.” Its elements: <i>pinnacle . . . clock . . . rising cloud.</i> [11]</p>
1190	shady
蔭	<p>Shady as opposed to “sunny.” The primitives: <i>flowers . . . Yin.</i> [15]</p>

1191

west

西

In our way of naming off the directions, the *west* always comes fourth. So it is convenient to find the character for *four* in this character. But since we want only *one* of the *four* directions, the *west* adds the *one* at the top and sucks the *human legs* a bit out of their *mouth* in the process. [6]

- ❖ When this character is used as a primitive, the meaning of *west* can be expanded to refer to the *Old West* of cowboy-movie fame, just as the meaning of the character for *east* was expanded into “the *East*.” Note that when it appears above another element, the *legs* straighten out and the bottom of the *mouth* rises up to meet them. Hence, we get the shape 西.

1192

want^(v.)

要

Old West . . . woman. [9]

1193

waist

腰

Part of the body . . . want. [13]

1194

ticket

票

Old West . . . altar. [11]

1195

drift^(v.)

漂

Water . . . ticket. [14]

1196

mark^(n.)

標

Tree . . . ticket. This character figures in a variety of compounds for everything from road signs to trademarks. [15]

1197

merchant

賈

Old West . . . oysters. [13]

1198		price
價	<i>Person . . . merchant.</i> [15]	
1199		smoke ^(n.)
煙	<i>Fireplace . . . Old West . . . ground.</i> [13]	
1200		south
南	<i>Belt . . . good fortune.</i> Note how the <i>belt</i> runs through the middle of <i>good fortune</i> , which affects the stroke order. [9]	
	+ 卄 南	

LESSON 41

THIS NEXT COLLECTION OF characters is based on the primitive for *gate*. From there we shall go on to consider other elements related to entrances and barriers in general.

1201

gate



The pictograph of two swinging doors to represent a *gate* is so clear in this character that only its stroke order needs to be memorized. In case you should have any trouble, though, you might doodle with the shapes on a piece of paper, taking care to note the difference in the stroke order of the two facing doors. The two doors of the **gate** usually serve as an enclosure, and are written BEFORE whatever it is they enclose. [8]

| 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

- ❖ As a primitive, we shall continue to give it the meaning of *gate*, but recommend the image of swinging doors (like the kind once common at entrances to saloons) to distinguish it from the primitive for *door*.

1202

(plural)



Person . . . gate. Here again, the parentheses around the key word indicate this character's grammatical function rather than its meaning. [10]

1203

leisure



Gate . . . moon. [12]

1204

ask



Gate . . . mouth. [11]

1205	interval
間	<i>Gate . . . sun / day.</i> This interval applies to time and space alike, but the latter is better for creating an image. [12]
1206	simple
簡	<i>Bamboo . . . interval.</i> [18]
1207	open ^(v.)
開	<i>Gate . . . two hands.</i> [12]
1208	hear
聞	<i>Gate . . . ear.</i> Compare the connotation you associated with the character meaning <i>listen</i> (FRAME 708). [14]
1209	storehouse
倉	The single swinging door under the element for <i>meeting</i> is meant to represent not one <i>gate</i> , but many of them. Add <i>mouth</i> (as an entrance here) and the <i>meeting of gates</i> becomes a storehouse . [10]
	人 倉 倉
1210	gun
槍	<i>Tree . . . storehouse.</i> [14]
1211	initiate ^(v.)
創	<i>Storehouse . . . saber.</i> [12]
1212	non-
非	This key word, a negating prefix, is a doodle of a heavy iron pole with bars extending in both directions, to create the picture of a jail cell. From there to “non-” is but a short step. [8]
	丨 一 卌 丂 丂 非 非 非

- ❖ When this character serves as a primitive, we shall draw on the explanation above for the meaning of *jail cell*.

1213

row^(n.)**排***Fingers . . . jail cell.* [11]

1214

guilt

罪*Eye/net . . . jail cell.* [13]

1215

lean on

靠*Declare . . . jail cell.* [15]

❖

key

二

This element gets its name and meaning from the pictographic representation of a key. The shape should be familiar: the third and fourth strokes of the character for *five*. [2]

1216

marquis

侯

Person . . . key . . . dart. Hint: the pun suggested by the pronunciation of the key word and the primitive for *key* may come in helpful. [9]

1217

wait^(v.)**候**

Marquis . . . walking stick. Note where the *walking stick* is positioned in this character. [10]

❖

guillotine

夬

This element depicts a large, sharpened *key* coming down on the head of a criminal *St. Bernard dog*. [4]

1218		decide
決	The etymology of decide (de-cidere = cut off) will help here; the elements are: <i>water</i> . . . <i>guillotine</i> . [7]	
1219		fast ^(ADJ.)
快	<i>State of mind</i> . . . <i>guillotine</i> . [7]	
1220		chopsticks
筷	<i>Bamboo</i> . . . <i>fast</i> . [13]	
1221		tanned hide
韋	The vertical stroke added here (the second stroke) turns the primitive element for a <i>key</i> into a kind of “locket.” Below that, we find a square container (the <i>mouth</i>) and a <i>monocle</i> . Now all you have to do is fix the locket to a long strip of <i>tanned hide</i> and figure out something interesting to use it for. Note that the final vertical stroke of the <i>monocle</i> reaches all the way through to touch the <i>mouth</i> . This is another of those characters commonly used in family names and transliterations. [9]	
	フ カ ジ ヲ ッ チ 韋	
	❖ When using this character as a primitive, we will stay with the meaning of a <i>locket</i> .	
1222		surround
圍	<i>Pent in</i> . . . <i>locket</i> . [12]	
1223		great
偉	<i>Person</i> . . . <i>locket</i> . [11]	
1224		defend
衛	<i>Boulevard</i> . . . <i>locket</i> . Do not confuse with <i>ward off</i> (FRAME 988), <i>guard</i> (FRAME 181), or <i>safeguard</i> (FRAME 764). [15]	

LESSON 42

THE NEXT FEW primitives are only loosely connected in the sense that they all build up on the form introduced in the character of the opening frame. The final five characters, although unrelated to the rest of the lesson, form a useful learning unit.

1225

offend^(v.)

干

Let the key word suggest the phrase that people use right before they launch a major insult: "I don't mean to offend you, but..." Since the character already looks like your neighbor's revolving circular clothesline (viewed from the side), give it a spin to the dingy sheets on the other side and complete the sentence. [3]

一 二 千

❖ The primitive meaning is *clothesline*.

1226

shore

岸

Mountain . . . cliff . . . clothesline. [8]

1227

trunk

幹

Mist . . . umbrella . . . clothesline. The key word refers to the main stem of a tree. [13]

1228

drought

旱

Sun . . . clothesline. [7]

1229

hurry^(v.)

趕

Walk . . . drought. [14]

1230

Yu

于

Note how this character, a surname, differs from offend by virtue of the small hook at the end of the third stroke. Playing

on the *clothesline* primitive, think of this character's shape as a *clothing conveyor*, the kind you see when you walk into a dry-cleaning shop. The little "hook" at the bottom represents the hooks used for attaching the cleaned and plastic-covered clothes to the revolving *conveyor*. The celebrated Yu Qian, who led the rout against the Mongolian invaders in the mid-fifteenth century and saved the city of Beijing from being overrun, later opened his own string of dry-cleaning establishments named You Soil—Yu Clean. [3]



- ❖ From the above explanation, the primitive meaning of this character will change to *clothing conveyor*.

1231		eaves
------	--	-------

宇	<i>House . . . clothing conveyor.</i> [6]	
----------	---	--

1232		moi
------	--	-----

余	<i>This character is now used chiefly as a surname, but if think of it as referring to "I" or "me," as when, like a French sovereign, you place a hand against your breast and elevate your nose slightly in the air to declare: "As for moi...." Its elements: <i>umbrella . . . clothing conveyor . . . small</i>. The last stroke of <i>clothing conveyor</i> and the first of <i>small</i> overlap here.</i> [7]	
----------	--	--

- ❖ Since the key word is too abstract, we shall take the image of a *scale* whose indicator spins round and round on the dial because *moi* has been overeating.

1233		excess
------	--	--------

餘	<i>Food . . . scale.</i> [15]	
----------	-------------------------------	--

1234		eliminate
------	--	-----------

除	<i>Pinnacle . . . scale.</i> [10]	
----------	-----------------------------------	--

1235		route ^(N.)
------	--	-----------------------

途	<i>Scale . . . road.</i> [10]	
----------	-------------------------------	--

1236

束

bundle up

Tree . . . mouth. When people bundle up in cold weather, the only thing they have to leave exposed is their face. Since *trees* don't have eyes and noses, when you **bundle up** your favorite *tree* in scarf, overcoat, leggings, and mittens, the only thing you have to be sure to leave exposed is that little *tree mouth* that the squirrels run in and out of. [7]

一 口 卍 占 束

- ❖ When used as a primitive, this character will add the meaning of a *bundle*.

1237

速

quick

Bundle . . . road. [10]

1238

辣

spicy hot

Chili pepper . . . bundle. [14]

1239

整

entire

Bundle . . . taskmaster . . . correct. [16]

❖

束

horned toad

The primitive to which we assign the meaning of horned toad is just what its name, and its appearance, suggest: a *bundle* of *animal horns*. [9]

一 一 口 卍 卜 西 占 束

1240

練

practice^(v.)

Thread . . . horned toad. [15]

1241

揅

opt for

Fingers . . . horned toad. [12]

1242	重	heavy
	<i>Thousand . . . li.</i> Note how the long vertical stroke doubles up to serve both elements. [9]	
	一 二 三 重 重	
1243	懂	understand
	<i>State of mind . . . flowers . . . heavy.</i> [16]	
1244	動	move ^(v.)
	<i>Heavy . . . muscle.</i> [11]	
1245	種	species
	<i>Wild rice . . . heavy.</i> [14]	
1246	衝	collide
	<i>Boulevard . . . heavy.</i> [15]	

LESSON 43

WE MAY NOW PICK UP the remainder of the enclosure primitives to be treated in Book 1, leaving only a few related to animals, which we will take up toward the end of the book, in Lessons 53 and 54. This lesson should give you a chance to review the general principles governing enclosures.

❖	sickness
广	The enclosure shown in this frame is composed of a <i>cave</i> with <i>ice</i> outside of it. It is used for a number of characters related to sickness. If you want to picture a <i>caveman</i> nursing a hangover with an <i>ice-pack</i> , that should provide enough help to remember the shape of this element and its meaning. [5]
广 广 疒	
1247	illness
病	<i>Sickness . . . third.</i> [10]
1248	ache ^(v.)
痛	<i>Sickness . . . chop-rack.</i> [12]
1249	insane
瘋	<i>Sickness . . . windstorm.</i> [14]
❖	box
匚	This enclosure, open at the right, represents a box lying on its side. When it is not used as an enclosure, its form is cramped to look like this: 匚. You may distinguish its meaning by picturing it then as a very small box . [2]
—	匚

1250		match (v.)
	The sense of this key word is “to be equal to.” The primitives are: <i>box . . . human legs.</i> [4]	
	一 兮 匹	
1251		region
	<i>Box . . . goods.</i> [11]	
	一 口 區 品 區	
1252		hub
	This key word refers to a center of activity or commerce, not to the center of a wheel. Its primitives: <i>tree . . . region.</i> [15]	
1253		Europe
	<i>Region . . . yawn.</i> This character is an abbreviation of the name of the continent of Europe. [15]	
1254		physician
	<i>Box . . . dart . . . missile . . . whiskey bottle.</i> [18]	
❖		stamp collection
	The combination of a <i>box</i> and <i>stamps</i> gives us a stamp collection. Take care not to confuse this primitive with that for <i>letter opener</i> (page 292). [4]	
	匚 印	
1255		look up to
	<i>Person . . . stamp collection.</i> [6]	
1256		greet
	<i>Stamp collection . . . road.</i> [7]	



teepee



The dots at the top of this tent are the wooden poles protruding outside the canvas walls of a teepee. [5]

ノ ノ ノ' ノ'' ノ々

1257

ascend



Let the key word suggest little Hiawatha using a small and not-too-sturdy *table* as a stepladder. His problem is that the buffalo steaks are smoking up the *teepee* and he needs to open a little space in the roof so the smoke can **ascend** and find its way outside. Keep the key word distinct from *rise up* (FRAME 40). [12]

- ❖ This character will be useful as a primitive, when it will take the meaning of a *stepladder* from the explanation above.

1258

lamp



Fire . . . stepladder. [16]

1259

evidence



Words. . . stepladder. [19]

1260

send out



Let the key word suggest someone that you **send out** to deliver a message or a parcel. The image suggested by the elements is a guided *missile* being shot from a *bow* through the hole at the top of a *teepee*. Since the intentions are completely pacific, the *missile* does not have explosives inside, but a courier who will deliver the parcel in person. [12]

- ❖ Though we have only one instance of this character serving as a primitive in Book 1, it will be helpful to assign it the meaning of a *courier* in connection with the above explanation. It will reappear in Book 2.

1261

discard^(v.)

Cave . . . courier. [15]

LESSON 44

WE COME NOW to a class of elements loosely associated with shape and form. To these we may append the remaining elements in Book 1 having to do with color.

❖	rooster tail
彑	The three simple strokes of this element depict a rooster tail . [3]
1262	shape ^(n.)
形	<i>Two hands . . . rooster tail.</i> [7]
1263	shadow ^(n.)
影	<i>Scenery . . . rooster tail.</i> [15]
1264	hue
彩	<i>Pluck . . . rooster tail.</i> [11]
1265	have to
須	<i>Rooster tail . . . head.</i> This is the only time that the <i>rooster tail</i> is placed to the left of its relative element, the <i>head</i> . [12]
❖	cocktail
參	The little <i>umbrella</i> used as a garnish in tropical drinks combines with a <i>rooster tail</i> to give us a perfect way to remember the primitive for a cocktail . [5]
1266	rare
珍	<i>Jewel . . . cocktail.</i> [9]
1267	participate
參	The three <i>elbows</i> at the top represent a row of luches leaning on a bar and throwing back <i>cocktails</i> one after another. They are

all there to participate in a weekly encounter of AF (Alcoholics Forever). [11]



- ❖ When this character is used as a primitive, we will take it to mean *drunks at a bar* from the explanation above.

1268 wretched

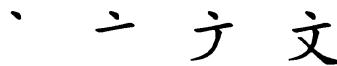
State of mind . . . drunks at a bar. [14]

1269 repair^(v.)

Person . . . walking stick . . . taskmaster . . . rooster tail. [10]

1270 literature

When you think of your first classes in literature, your mind no doubt goes back to similes, metaphors, synecdoches, litotes, and all those other figures of speech and highfalutin' language patterns that you had to memorize, with the result that you all but lost your taste for the subject. The *top hat* indicates a connoisseur of fine literature who keeps under his hat that whole tangled *sheaf* of patterns. In drawing this character and those in the following frames, pay attention to the irregularity that shows up in the second stroke of *sheaf*, which is sometime bowed downwards and sometimes upwards.. [4]



- ❖ When this character is used as a primitive, think of the Scottish plaid on a tam-o'-shanter (the *top hat*) and patterned kilt. From there, we get the meaning of a *Highlander*.

1271 mosquito

Insect . . . Highlander. [10]

bungee-jumper

This element shows a bungee-jumper standing on the edge of a cliff and hesitating about whether to cast off or not. He is none

other than our *Highlander* in his tam-o'-shanter and kilt, wondering whether he is properly dressed for the occasion. [6]



1272 erudite

 *Bungee-jumper . . . rooster tail.* [9]

1273 countenance^(n.)

 *Erudite . . . head.* [18]

1274 products

 *Bungee-jumper . . . cell.* [11]

❖ sparkler

❖ The four strokes here, which usually come two on each side of another primitive to tell you what it is that is sparkling, can appear as drops (⤶⤷), as straight lines (⤸⤹), or as shown in this frame, which is a lot closer to what **sparklers** look like. You can always follow the hand-drawn sample below, but you are bound to run into the other two alternatives from time to time.

Take care to keep this distinct from the two primitive forms we learned for *snowflake* (氵 and ⠃⠃⠃). [4]



1275 rate^(n.)

 As in a “tax **rate**.” *Top hat . . . cocoon-sparkler . . . needle.* [11]

1276 tumble^(v.)

 *Fingers . . . rate.* The key word means to take a fall. [14]

1277 center

 The elements depict a *St. Bernard* with its head and paws keeping their stick-like form, but with the middle or **center** of its body filled out in a box-like shape. [5]

1278	England
英	<i>Flowers . . . center.</i> This is another abbreviation used to identify a country by the pronunciation of the character. [9]
1279	crust
巴	This character—whose principal use is for its phonetic value in transliterations—is shaped roughly like the <i>snake</i> , but pay attention to the difference when writing it. Think of the indentations your grandma made with her thumb on the outer rim of a pie <i>crust</i> to beautify it, though it can also refer to the kind of <i>crust</i> that sticks to pots and skillets during cooking. [4]
	<ul style="list-style-type: none"> ❖ Even though the key word is graphic and useful on its own, the added primitive meaning of a <i>mosaic</i> or piece of a <i>mosaic</i> can also come in handy.
1280	grasp ^(v.)
把	<i>Fingers . . . mosaic.</i> [7]
1281	papa
爸	<i>Father . . . mosaic.</i> [8]
1282	bar ^(n.)
吧	<i>Mouth . . . mosaic.</i> The key word refers to the kind of bar at which drinks are served. [7]
1283	color ^(n.)
色	<i>Bound up . . . mosaic.</i> [6]
1284	discontinue
絶	<i>Thread . . . color.</i> [12]

LESSON 45

A NUMBER OF containers of various sorts can be brought together in this lesson. The classification is somewhat arbitrary since we are getting hard pressed to organize the leftover primitives into tidy categories. In addition, from this lesson on, most references to key words learned earlier in the book that might have similar connotations will be omitted. Try to think of them yourself as you are going through these characters.

1285

sweet

甘

This character is a pictograph of a small wicker basket. (The extra short stroke in the middle helps keep it distinct from the character for *twenty*.) All one needs to add is the image of something *sweet* carried in the basket, and the union of picture and meaning is complete. [5]

一 十 廿 廿 甘

- ❖ Used as a primitive, this character takes the pictograph's meaning of a *wicker basket*, the small kind you take on a picnic.

1286

such and such^(ADJ.)

某

The key word here refers to an undetermined or unspecified person or thing. Its elements: *wicker basket* . . . *tree*. [9]

1287

his-hers-its-theirs

其

This container, which is a bit larger than the *wicker basket* and has two *legs* at the bottom, is a clothes hamper filled with towels marked *his*, *hers*, *its* (for the cat), and *theirs*. [8]

一 十 廿 廿 甘 其

- ❖ When used as a primitive, this character will retain the meaning of a *hamper*.

1288	period of time
期	<i>Hamper . . . month.</i> As the <i>month</i> indicates, this has to do with periods of time. [12]
1289	base ^(n.)
基	This refers to the foundation of something, not to a chemical substance or the “base” of baseball. Its primitives are: <i>hamper . . . soil</i> . [11]
1290	Sphinx
斯	This character is used in family names, but also appears as the first and last character of the Chinese word for the mythical Sphinx. Its elements: <i>hamper . . . tomahawk</i> . [12]
1291	tremendously
甚	<i>Hamper . . . match.</i> Note how the <i>animal legs</i> are overwritten by the <i>human legs</i> in the lower half of the character. [9]
❖	purse
虫	By adding a single stroke at the bottom of the character for <i>middle</i> , we get a sort of pictograph of a <i>purse</i> . [5]
	口 中 虫
1292	expensive
貴	<i>Purse . . . shells.</i> [12]
1293	bequeath
遺	<i>Expensive . . . road.</i> [15]
1294	dance ^(n./v.)
舞	The top two strokes show someone <i>reclining</i> , and the next six are a pictograph of an <i>oaken tub</i> ribbed with metal strips, like the kind once used for bathing. At the bottom, <i>evening</i> and <i>monocle</i> round off the character.

This character can be used as a noun or a verb. [14]

亾 𠂇 𠂉 𠂊 𠂔 𠂎^𠂔
舞 舞

1295

nothing

無

Here we see the Chinese character for the supreme philosophical principle of much Oriental thought: **nothingness**. Make use of the *oaken tub* from the previous frame, and add to that the *cooking fire* at the bottom. [12]

1296

comfort^(v.)**撫**

Fingers . . . nothing. [15]

1297

moreover

且

The pictographic representation in the character shown here is a small stand with horizontal shelves. (It differs from the character and primitive for an *eye* only in its final stroke, which extends beyond the two vertical strokes at both ends.) Think of the shelves as filled up with knickknacks, so that you can only put **more “over”** it on the top, where they risk falling off. [5]

月 且

❖ This character’s meaning as a primitive element will remain *shelves*.

1298

older sister

姐

Woman . . . shelves. [8]

1299

group^(n.)**組**

Thread . . . shelves. [11]

1300

ancestor

祖

Altar . . . shelves. [9]

1301

assist^(v.)

助

Shelves . . . power. The reason the *shelves* appear on the left here is that the right side is the normal position for *power*, the stronger primitive. [7]

LESSON 46

THIS, THE shortest lesson in Book 1, is built up from two basic characters, both of which have to do with a positional relationship. You will want to take special care with the first of them, which undergoes a change in shape and meaning.

1302

side by side

並

What we have here is a slightly distorted image of one character for *standing up* set *side by side* with another. Slant the second stroke to the right and you should see it. [8]

丶 卍 卍 丂 丂 丂 並

- ❖ The primitive meaning remains the same as that of the character, but special attention has to be given to the change in shape this element undergoes when the first three strokes are moved to the last three, giving us: 丂. We will incorporate this modification by changing its meaning to *side by side and upside down*.

1303

universal

普

Side by side . . . sun. [12]

1304

profession

業

Side by side and upside down . . . not yet. [13]

丂 丂

1305

that's right

對

This character's key word indicates a judgment that what someone has said is accurate. *Side by side and upside down . . . soil . . . glue.* [14]

1306 共	together
	<i>Salad . . . animal legs.</i> We leave it to your culinary imagination to decide what kind of <i>animal legs</i> best go together with your favorite <i>salad</i> . [6]
1307 供	supply ^(n./v.)
	<i>Person . . . together.</i> [8]
1308 異	different
	<i>Brains . . . together.</i> [11]
1309 巷	lane
	<i>Together . . . snakeskin.</i> [9]
1310 港	port ^(n.)
	<i>Water . . . lane.</i> [12]
1311 選	choose
	<i>Two snakeskins . . . together . . . road.</i> [15]

LESSON 47

THIS NEXT LESSON IS composed of characters whose primitives are grouped according to shape rather than meaning. Each of them makes use, in one way or another, of squares and crossing lines. While this might have brought confusion earlier, we know enough primitives at this stage to introduce them together without risking any confusion.

1312

well^(n.)

井

Recalling that there are no circular strokes, and that the shape of the square and the square within a square (FRAME 520) have already been used, it should be relatively easy to see how this character can be consider a pictograph of a well. [4]

一 二 卍 井

1313

Asia

亞

Think of the character for Asia as representing the entire work-force of the most populous part of the world standing on an *I-beam*, with the result that it splits and bends outwards under the weight. If you learned the writing correctly for *convex* (FRAME 31), you should have a “feel” for the unusual writing order of this character. [8]

一 亾 亾 𠂇 𠂇 𠂇 亞

1314

evil^(n. / adj.)

惡

Asia . . . heart. [12]

1315

angle

角

This character begins at the top with the element for *bound up* and then adds a *rack*, but one with a shorter vertical stroke. As in other cases of “tails” getting cut off (牛 introduced in FRAME 235 and 羊 in FRAME 495 are good examples), this change affects

the stroke order. In any case, the two elements readily suggest a safe, where something valuable can be kept secure.

As it happens, a one-kilogram cylinder made of a platinum-iridium alloy—the “international prototype kilogram”—is kept locked in a safe at the International Bureau of Weights and Measures in Sèvres, France. This leads us to wonder if, before Euclid came along, there might not have been a vault in Athens holding triangles that served as the standard for all the angles of the principal triangles. [7]

𠂇 角 角 角

- ❖ In keeping with the above image, we will take the primitive meaning of this character to be a *safe*.

1316	untie
------	-------

解	<i>Safe . . . dagger . . . cow.</i> [13]
----------	--

1317	orifice
------	---------

嘴	This character has the same meaning as the simple pictograph for <i>mouth</i> that we learned in the very first lesson. Since it is far more elaborate, we choose a more elegant key word to represent it. The elements: <i>mouth . . . this (literary) . . . safe.</i> [16]
----------	--

1318	once more
------	-----------

再	<i>Ceiling . . . glass cover . . . soil.</i> Note how the final stroke of <i>soil</i> extends outside of the <i>glass cover</i> . [6]
----------	---

一 𠂇 再

1319	weigh
------	-------

稱	The top stroke of <i>once more</i> is replaced with a <i>vulture</i> . That, together with <i>wild rice</i> gives us <i>weigh</i> . [14]
----------	--



sieve

篩	Think of the <i>sieve</i> you use for sifting small amounts of flour. Squeezing on the handle moves the flour over the <i>wire mesh</i> to
----------	--

separate out coarser elements *once more*—just to be safe. Note how the final stroke of *wire mesh* and the first stroke of *once more* double up. [10]

并 善

1320 lecture^(v.)

講 Words . . . sieve. [17]

1321 frame^(v.)

構 Tree . . . sieve. The key word *frame* covers a range of meanings: to compose, construct, falsely incriminate, and so forth. [14]

❖ tome

冊 If you rip off the cover of a thick *tome*, on the spine you will see stitching and binding that looks pretty much like this character. Caution: this is sure to get you into serious trouble with the librarian. [5]

口 冂 冂 冂

1322 flat^(adj.)

扁 The *book cover* that you just ripped off the *tome* in the last frame, the “door” to the *tome*, is lying *flat* on the floor, right where you let it fall, and where you will soon join it when the librarian comes in to punch your lights out. [9]

户 扁

❖ When this character is used as a primitive, it takes on the meaning of *book cover* from the explanation above.

1323 piece of writing

篇 Bamboo . . . book cover. [15]

1324	compile
編	<i>Thread . . . book cover.</i> [15]
❖	library
龠	The primitive for a library is drawn as a <i>meeting of tomes</i> . [8]
	龠
1325	theory
論	Think of a theory as something you construct with <i>words</i> in a <i>library</i> and a story should not be far behind. [15]
1326	wheel
輪	<i>Car . . . library.</i> [15]
1327	canon
典	We introduce the character for a canon (a collection of scriptural or authoritative books) here because of its connection to the characters treated immediately above. It is based on the character for <i>bent</i> (FRAME 892), whose last stroke is lengthened to coincide with the first stroke of the element for <i>tool</i> . [8]

LESSON 48

A FEW PRIMITIVES having to do with groupings and classifications of people remain to be learned, and we may bring them all together here in this lesson.

1328	氏	family name
		Pay close attention to the stroke order of the elements when learning to write this character. The elements: <i>eyedropper . . . plow . . . a one . . . fishhook.</i> [4]
		
1329	紙	paper
		<i>Thread . . . family name.</i> [10]
1330	昏	dusk
		<i>Family name . . . sun.</i> [8]
1331	婚	marriage
		<i>Woman . . . family name . . . day.</i> You could, of course, use <i>dusk</i> in place of the final two primitives, but this is one of those cases in which breaking a compound primitive up into its original parts is helpful in composing a story. [11]
	❖	calling card
	氏	<i>Family name . . . floor.</i> The primitive meaning refers to the calling cards used by professionals to identify their name and position. [5]
1332	低	low
		<i>Person . . . calling card.</i> [7]

1333		bottom
底	Cave . . . calling card. [8]	
1334		people
民	In place of the <i>drop</i> at the start of the character for <i>family name</i> , we have a <i>mouth</i> , which makes you think of the “vox populi.” [5]	
	亾 𠂇 𠂊 𠂔 𠂎 𠂏	
1335		slumber ^(n.)
眠	Eyes . . . people. [10]	
1336		Fu
甫	This key word is a surname. In case there is no one named Fu in your circle of immediate acquaintances, you might take the evil genius with the trademark moustache, Dr. Fu Manchu, as a hitching post for the primitives in this character: <i>needle . . . flesh . . . drop.</i> [7]	
	一 一 𠂔 𠂔 𠂔 甫 甫	
	<ul style="list-style-type: none"> ❖ Since the key word refers to a surname, when the character serves as a primitive, you can think of it as a <i>dog tag</i>, either the kind you actually hang around the neck of Rover or an identification tag handed out to soldiers. 	
1337		patch ^(v.)
補	Cloak . . . dog tag. [12]	
❖	gummed label	
尙	The elements for <i>dog tag</i> and <i>glue</i> should be easy enough to associate with the primitive meaning, <i>gummed label</i> . [10]	
	甫 尚	

1338		knowledgeable
	 Needle . . . gummed label. [12]	
1339		wrestle
	 Fingers . . . gummed label. [13]	
❖		city walls
	 On the left, and rather more pressed in its form, this element means the high spot of a village, or its <i>pinnacle</i> . On the right side, in the form shown here, it means the lowest part of the city, around which its walls rise up as a protection against invaders. Hence we nickname this element: city walls. [3]	
1340		metropolis
	 Puppet . . . city walls. [11]	
1341		department
	 Muzzle . . . city walls. [11]	
1342		young man
	 Halo . . . city walls. [9]	
❖		floss
	 The elongated final stroke of this primitive gives us an image of nature's own dental floss unwinding from within a <i>cocoon</i> . It is particularly popular among young spiders and other creepers and crawlers that get things caught in their teeth where normal brushing doesn't reach. [3]	
1343		countryside
	 Floss . . . young man. [12]	
1344		echo ^(n.)
	 Countryside . . . sound. [21]	

LESSON 49

IN THIS SHORT lesson of thirteen characters we introduce three new primitives. They could have been left for the next lesson, but we put them here to give you a breather before you head down the home stretch.

1345	section ^(n.)
	The character for section shows us a new element on the left: the familiar primitive for <i>staples</i> with an additional stroke cutting through the vertical stroke. It is easiest in these cases to make a primitive related to what we already know. Hence, we call it a <i>staple gun</i> . To the right, <i>missile</i> . [9]
	
1346	forge ^(v.)
	Not the illegal copying of documents, but the tempering of metal or, by extension, one's physique. <i>Metal . . . section</i> . [17]
	clothes hanger
	The primitive for clothes hanger looks like its name. [1]
1347	unreal
	Cocoon . . . clothes hanger. [4]
1348	take charge of
	<i>Clothes hanger . . . one . . . mouth</i> . [5]
1349	word ^(n.)
	Here we meet the proper name for all the various images of "words" we used to make the character for <i>say</i> more concrete when used as a primitive. Its elements suggest that when you <i>say</i> things you are <i>taking charge of</i> the words that a language puts at your disposal. [12]

1350

boat

After *drop* and *glass cover*, we come to a combination of three strokes that we met only once before, in the character for *mother* (FRAME 99). The pictographic meaning we gave it there has no etymological relationship to this character, but use it if it helps. [6]

❖

A **belch** is a little more complicated than *wind* in the *mouth*, but the effect is the same. In addition to the example in the following frame, we will meet others in Book 2. [5]

1351

ship^(n.)

Boat . . . belch. [11]

1352

sort^(n.)

Boat . . . missile. [10]

1353

tray

Sort . . . dish. [15]

1354

relocate

Fingers . . . sort. [13]

1355

melon

The only thing that distinguishes this from the *claw* is the *elbow*, made by doubling up the third stroke and adding a fourth. [5]

1356

orphan

Child . . . melon. [8]

LESSON 50

AS WE SAID WE would do back in Lesson 27, we now leave the beaten path to gather up those characters left aside, either because they form exceptions to the rules and patterns we have been learning, or simply because they fell between the cracks along the way. The list is not large and has a number of repeating patterns; fortunately, because this is probably the most difficult lesson thus far.

1357

benefit^(n.)

益

The bottom part of this character is clearly a *dish*. The top part, however, can be taken in several ways: (1) a *snowflake* lying on its side, (2) a *sparkler* with a *one* in the middle, or (3) *horns* and *animal legs*. [10]

❖

braces^(n.)

段

The primitive for **braces** begins with the *mouth* full of *staples* that you actually pay someone to inflict on you. And as if this weren't enough, the right side of the primitive shows another **brace** (a *box* facing left), reaching from your *mouth* all the way around your head and back *again*, in order to keep your jaw from growing while your teeth are growing straight. [9]

口 𠂇 𩫓 段

1358

vacation^(n.)

假

Person . . . braces. [11]

1359

shrimp

蝦

Insect . . . braces. [15]

1360

air^(n.)

氣

This character refers to the changeable moods and airs of one's personality as well as to the **air** that we breathe. It is also used for that mysterious yet very real vital energy or life force that

the Chinese call *qi*. Its elements are: *reclining . . . floor . . . fish-hook . . . rice*. [10]

1361

vapor

Think of this character as a sibling of that for *air*. Simply replace *rice* with drops of *water* on the left in order to get *vapor*. [7]

1362

fly^(v.)

The two large *hooks* have little propellers (the two *drops* on each *hook*) attached to help them *fly*. Beneath is the *liter* which serves as the fuel tank for this flying contraption.

The stroke order of this character (on which, incidentally, there is a total lack of uniformity) will cause some problems, so take care with it. [9]



1363

face-to-face

The shape of this character aside, there are really only two elements that make it up: *hundred* and *eyeball*. Look at the first four strokes in the drawing sample below and you will see that they are the start of the character for *hundred*, only drawn more broadly to leave room for the *eyeball*.

Let the key word *face-to-face* suggest two people “facing” each other, but here we see a *hundred* of them, fifty on a side, staring each other down, right up close, *eyeball* to *eyeball*. [9]



1364

noodles

Wheat . . . face-to-face. [20]

1365

leather^(n.)**革**

After the *twenty* at the top, we have a *mouth* and a *needle*. Think of a tanner preparing a fine piece of leather to make a belt, with the *twenty mouths* being the holes, and the *needle* a strange replacement for the buckle. [9]

廿 口 艹 革

1366

shoes

鞋

Leather . . . bricks. [15]

❖

聲

civil war

Think of any *civil war* you want for this primitive element. The basic ingredients are always the same: *soldiers*, a *flag* split down the middle (the extra vertical line), and *missiles* being cast by countrymen against each other. [11]

士 吉 吉 声 聲

1367

fragrant

馨

Civil war . . . perfume. [20]

1368

voice^(n.)**聲**

Civil war . . . ear. [17]

1369

Wu

吳

Surely you have heard the song routinely voted the best rock song of all time, Led Zeppelin's "Stairway to *Heaven*." The lyrics are perfect for remembering how to write the character in this frame, used chiefly for a family name: "Ooh (Wu), it makes me wonder... To be a rock and not to roll..." The square rock at the top is clearly resting on the first step (the bent line that would otherwise be the first stroke of *heaven*) on the *stairway to heaven*, solid and non-rolling. [7]

口 冂 吳

- ❖ In line with the explanation above, the primitive meaning will remain *stairway to heaven*.

1370

amusement

娛

What this *woman* is doing for **amusement** is, as the lyrics remind us, “buying the *stairway to heaven*.” [10]

女 娛

1371

error

誤

“Cause you know, sometimes *words* have two meanings...” on the *stairway to heaven*. One of them is right and the other one an **error**. [14]

1372

undertake

承

The key word suggests a new venture or challenge that one **undertakes**. The elements overlap each other and require care in writing correctly: the second stroke of *-ed* and the first of *water* overlap; and the element for *three* is tucked in the middle of the whole character.

To weave this all together, think of yourself swimming in a 200-meter race. You have just *-ed* (suffer-*ed* or enjoy-*ed*, at any rate complet-*ed*) *three* laps in the *water* and the only thing left to **undertake** is that difficult final lap. The problem is, you have never swum more than *three* laps in your life. Exhausted, but determined to finish, you grab hold of the lane rope and drag yourself along, gasping for breath, into last place—and a cellophane ribbon. [8]

了 手 承 承 承

1373

steam (v.)

蒸

The *flower* at the top and the *floor* with the *cooking fire* beneath are familiar. The problem lies in between: the character for *-ed*, that doubles up with the first stroke of *water*. [13]

艹 芒 茄 茄 蒸 蒸

LESSON 51

THE FINAL grouping of characters revolves about elements related to animals. It is a rather large group, and will take us all of four lessons to complete. We begin with a few recurring elements related to parts of animal bodies.

1374

tooth

牙

If you play with this character's form with pencil and paper, you will see that it begins with a *box*-like shape, and ends with the final two strokes of the *spear*, a convenient combination for the tooth protruding from the mouth of an animal. [4]

一 二 牙 牙

- ❖ The primitive meaning of this character will be changed to the more colorful image of a *tusk*.

1375

pass through

穿

Take advantage of the elements *hole* and *tusk* to remember this key word in the very concrete sense of one object being made to pass through another. [9]

1376

wow!

呀

Mouth . . . tusk. This character is used as a particle to express surprise. [7]

❖

droppings

采

Having already met the primitive for human *footprints*, we now introduce the one for the *droppings* that count as animal tracks. Its elements are simply: *drops of . . . rice*. [7]

1377

explain

釋

Droppings . . . net . . . good fortune. [20]

1378		try ^(n.)
番	<i>Droppings . . . rice field.</i> This key word carries the sense of taking the time and effort to do something—to have a try at something. There are many ways of saying this: as in to have a go, take a whack, a crack, a stab, or a shot at something. [12]	
	❖ When this character is used as a primitive element, we choose the image of <i>fertilizer</i> , from the combination of elements that make it up.	
1379		turn over
翻	<i>Fertilizer . . . feathers.</i> [18]	
	番 翻	
1380		broadcast ^(v.)
播	<i>Fingers . . . fertilizer.</i> [15]	
1381		fur
毛	This character simply reverses and elongates the final stroke of <i>hand</i> to produce <i>fur</i> . If you reverse your <i>hand</i> and put it palm down, you will have the side on which fur grows. [4]	
	三 毛	
1382		tail
尾	<i>Flag . . . fur.</i> [7]	
❖		fur ball
毛	This element is clearly derived from that for <i>fur</i> . By leaving out the second stroke, we get a <i>fur ball</i> , one of those clumps of animal hair you find around a house with cats or dogs. [3]	
1383		dwelling ^(n.)
宅	<i>House . . . fur ball.</i> [6]	

1384

entrust



Words . . . fur ball. [10]



dovetail



So as not to confuse this primitive element with the character for *feathers*, think of the neatly arranged feathers of the dovetail. Although it is made up of other primitives (*clothes hanger* and *cooking fire*), it may be easier to remember it pictorially. [5]



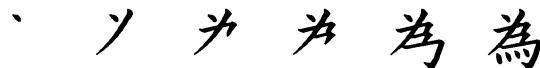
1385

act^(v.)

The sense of the key word here is “to do”; it has nothing to do with dramatic acting. Although the *dovetail* is visible here, the character as a whole falls outside the normal patterns of composition. Still, with a little concentration, you should be able to learn it quickly.

Think of the first two strokes as *animal horns*. The second of them is drawn l-o-n-g because it will serve as a foundation for the next stage. Your next step is to draw the “enclosure” stroke of the *dovetail* not one but three times, like steps beginning under the first of the *horns* and going downwards.

If you draw the character once with the above explanation in mind and “feel” the progression of the three steps, you should find that it falls off the pen naturally and gracefully. [9]



1386

bogus



Person . . . act. [11]

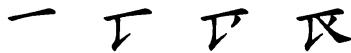


barrette



Here we have a quasi-pictograph of the colorful and decorated barrette, that clip used to hold one’s hair in place. Note its similarity to the *scarf*, which differs only in the way the first stroke is drawn. As we will see, the first stroke of *barrette* frequently

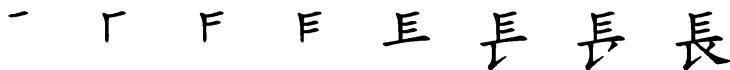
doubles up with the final stroke of the primitive above it. [4]



1387

long

In line with the story of the preceding frame, the *hair* that needs the *barrette* is **long**—a real “mane,” in fact, that needs a pretty **long barrette** to keep it in tow. The single vertical stroke followed by three horizontal lines depicts someone walking left, against the wind, their **long hair** blowing behind them. [8]



- ❖ Used as a primitive and retaining the full form shown above, this character will take on the meaning of a *long braid*, so l-o-n-g you can trip over it. When used in combination with other primitive, it may take the form 長. When this abbreviation is accompanied by the *rooster tail* on the right (彎), it will mean *hair*, the full character for which we will meet soon in FRAME 1391. The still more abbreviated form 𩫑 will mean the *mane* of a horse.

1388

stretch^(v.)

Bow . . . long. [11]

1389

swell^(v.)

Water . . . stretch. [14]

1390

cover^(n.)

St. Bernard dog . . . long. [10]

1391

hair of the head

This is the full character from which we take the primitive element for *hair*. Note the *chihuahua* below, with the extra stroke that seems to be falling off of it like a long *drop*. It may help if you imagine the relatively “hairless” little puppy losing the final **hair of its head**, like the last leaf of autumn falling from a tree.

Note the stroke order of the bottom half. [15]

髣 髢 髮 髮 髮

1392

unfold

展

Flag . . . salad . . . barrette. Note that the final stroke of *salad* and the first stroke of *barrette* double up here. [10]

1393

funeral

喪

Soil . . . chatterbox . . . barrette. Note that the final stroke of *soil* and the first stroke of *barrette* double up, and that the *chatterbox* is drawn before the final stroke of *soil*. [12]

十 叻 呂 喪

LESSON 52

WE TURN NOW to the animals themselves, beginning with a few of our feathered friends. Some of the primitives introduced here and in the remainder of Book 1 come with few examples, but they will prove useful when you get to Book 2.

❖		birdman
隹	The combination of the elements for <i>person</i> and <i>turkey</i> give us a new superhero— <i>birdman</i> . [10]	
1394		wild goose
雁	<i>Cliff . . . birdman.</i> [12]	
1395		ought to
應	<i>Cave . . . birdman . . . heart.</i> [17]	
	广 雁 應	
1396		bird
鳥	<i>Dove . . . one . . . dovetail.</i> This is, of course, the character from which we derived the primitive meaning of <i>dove</i> . Note the lengthening of the second stroke. [11]	
	丨 丶 冂 冂 冂 亼 鳥 鳥	
1397		hawk
鷹	<i>Cave . . . birdman . . . bird.</i> [24]	
1398		duck ^(n.)
鴨	<i>First . . . bird.</i> [16]	

1399

island

The *bird's tail* is tucked under here, because it has come to stop on a *mountain* to rest from its journey across the waters. Thus the character comes to mean an *island*. [10]



Talking Cricket

We may combine the *insect* with a *brain* (observe the writing) and a *belt* to create the Talking Cricket who served as Pinocchio's conscience. (The *belt* is there because he pulls it off to give the unrepentant little marionette a bit of "strap" now and again.) [9]

1400

encounter^(v.)

Talking Cricket . . . road. [12]

1401

ten thousand

Flowers . . . Talking Cricket. [13]

❖ As a primitive element, this character will take the meaning of the *Great Wall of China*, from the fact that Chinese writes it as a wall of 10,000 *li*.

1402

stride^(v.)

Great Wall of China . . . road. [16]



mountain goat

What could be simpler than a pair of *animal horns* on a *mountain* to signify a **mountain goat**? [6]

1403

ridge of a hill

Glass cover . . . mountain goat. [8]

1404	just now
	<i>Ridge of a hill . . . saber.</i> This character is used to refer to things that have just happened. [10]
❖ 	tin can
	<p>Although the primitive meaning has no reference to animals, one of the parts does: a <i>stick horse</i> on a <i>mountain</i>. (The primitive meaning of tin can is a fanciful modernization of a now infrequent character that originally meant “clay vessel.”) [6]</p>
1405	deficient
	<i>Tin can . . . guillotine.</i> [10]
1406	treasure ^(n.)
	<i>House . . . jewel . . . tin can . . . shells.</i> [20]
❖ 	canned meat
	<p>Think of a familiar tin of canned meat for this primitive element's meaning. It is composed of <i>flesh</i> and a <i>tin can</i>. [10]</p>
1407	remote ^(adj.)
	<i>Canned meat . . . road.</i> [13]
1408	shake ^(v.)
	<i>Fingers . . . canned meat.</i> [13]
1409	rabbit
	<p>This character is supposed to be a pictograph of a rabbit, but like most such characters it is easier to recognize it as such than to reproduce it. So we revert to playing with the component primitives: <i>bound up . . . mouth . . . human legs . . . a drop</i>. Note how the first of the two <i>human legs</i> runs through the <i>mouth</i>.</p> <p>As the final stroke suggests, this is one of those cute little back-yard bunny rabbits that we associate with Easter. [8]</p>

𠂔 兔 兔 兔

1410	flee
逸	Rabbit . . . road. [11]
1411	avoid
免	The rabbit becomes a <i>hare</i> by taking away the fluffy cotton tail, a trick that nature has devised to help them avoid being so visible to hunters and other critters that prey on them. [7] <p style="margin-left: 40px;">❖ The primitive meaning will remain <i>hare</i>.</p>
1412	nightfall
晚	Sun . . . hare. [11]
1413	elephant
象	A <i>rabbit's</i> head with the body of a <i>sow</i> represents an <i>elephant</i> . Little wonder that the character also means "phenomenon"! [12] <p style="text-align: center;">𠂔 兔 兔 兔 象 象 象</p>
1414	likeness
像	This key word refers to the kind of likeness that a portrait or effigy captures. Its elements: <i>person</i> . . . <i>elephant</i> . [14]

LESSON 53

NOW THAT WE have come as far as the elephant, we may continue on with more of the larger animals. Fortunately, this group will cause us much less of a headache than the preceding series, since there are fewer new primitives and their use is more frequent.

1415	horse
馬	Let the extra vertical stroke in the <i>mane</i> combine with the first vertical stroke to give an image of the horse's long neck. The odd thing is the <i>dovetail</i> at the end, but these "horsefeathers" should present a good image to remember the character by. The fact that the last stroke of <i>mane</i> and the first of <i>dovetail</i> coincide should no longer surprise you. [10]
	一 厂 F 罒 馬 馬
1416	mama
媽	Woman . . . horse. [13]
1417	scold ^(v.)
罵	Net . . . horse. [15]
1418	yes or no
嗎	This character is a particle added to the end of a sentence to turn it into a question that anticipates a yes or no answer. Its elements: mouth . . . horse. [13]
1419	check ^(v.)
驗	Horse . . . debate. [23]
1420	ride ^(v.)
騎	Horse . . . strange. [18]

1421		startled
驚	Revere . . . horse. [23]	
1422		tiger
虎	The character in this frame recalls the famous Bengali fable about the group of magicians (the <i>magic wand</i>) who decided to make a tiger. It seems that each of them knew how to make one part of the beast, so they pooled their talents and brought all the pieces (<i>diced</i> into pieces) together, at which point the fabricated tiger promptly ate its makers up (the bodiless <i>human legs</i>). Whatever the parable's significance for modern civilization and its arsenals, it should help with this character.	
	Oh yes, we should not forget that cliff-like element. Think of it as an abbreviation of the primitive for <i>zoo</i> (the first and fourth strokes, actually), in order to fit the <i>tiger</i> somewhere into the picture. In fact, the abbreviation is perfectly logical, since the bottom elements usurp the room for the rest of the primitive for <i>zoo</i> . [8]	
	𠂇 虍 虎	
	❖ As a primitive element itself, the <i>human legs</i> are also swallowed up, but the meaning of <i>tiger</i> is kept, and the whole serves as a roof for what comes beneath, 虍, giving the <i>tiger</i> something else to eat.	
1423		ponder
慮	Tiger . . . consider. [15]	
1424		location
處	Tiger . . . walking legs . . . wind. [11]	
1425		frolic
戲	Tiger . . . beans . . . fiesta. [17]	
1426		drama
劇	Tiger . . . sow . . . saber. Think of here of a dramatic play. [15]	

1427		certificate
	據 <i>Fingers . . . tiger . . . sow.</i> [16]	
1428		deer
	鹿	Drawn on the walls of a complex of <i>caves</i> near Niaux in southern France are a number of animal likenesses dating from the Upper Paleolithic period. Among them we find pictures of deer, some of them showing men in deer masks. By <i>comparing</i> their drawings to real deer, Stone Age people hoped to acquire power over the animal in the hunt; and by <i>comparing</i> themselves to the deer, to take on that animal's characteristics. But time has locked with a "double-key" (the extra stroke through the element for <i>key</i>) the real secret of this art form from us, and we can only surmise such meanings. But more important than the enigmas of the troglodytic mind is the way in which <i>caves</i> , a double-key, and <i>compare</i> gives us the character for deer. [11]
	广 戸 戸 庙 鹿	
	<ul style="list-style-type: none"> ❖ As a primitive, this character is abbreviated much the same as the <i>tiger</i> was: the lower element is dropped to leave room for a replacement: 庙. Its meaning, however, remains the same. There are a very few cases (see FRAME 1430) in which there is no abbreviation. When this happens, we may keep the image suggested by the above explanation: <i>painting of a deer</i>. 	
1429		dust ^(n.)
	塵 <i>Deer . . . soil.</i> [14]	
1430		lovely
	麗	The painting of a <i>deer</i> itself with its form and color is enough to fill the bill for an image of something lovely. But to give a bit of contrast, we see two <i>ordinary</i> drawings from a later age on two patches of <i>ceiling</i> above. Note that the drop in <i>ordinary</i> has been lengthened somewhat and the second stroke drawn down straight. [19]

1431	bear ^(n.)
熊	<i>Elbow . . . flesh . . . spoon atop a spoon . . . cooking fire.</i> [14]
1432	ability
能	Try relating this character to that of the previous frame. For instance, you might imagine that the test of ability envisioned here is removing the <i>bear</i> from the cooking fire. [10]
1433	attitude
態	<i>Ability . . . heart.</i> [14]

LESSON 54

THE GROUPING of characters in this short lesson is based on primitives related to fantastical animals and beings. We begin with two animals belonging to the zodiac.

1434 	sign of the tiger
1435 	perform
1436 	sign of the dragon
	To keep the character for the astrological sign of the dragon distinct from the actual dragon, think of someone particularly draconic born in the year of the dragon (2000 and every year a multiple of 12 before and after it). The elements: <i>cliff</i> . . . <i>two</i> . . . <i>barrettes</i> . Here again, note that the first stroke of <i>barrette</i> doubles up with the second stroke of the primitive above it. [7]
1437 	morning
1438 	agriculture
1439 	concentrated
❖ 	Among other things, the key word refers to the thick consistency of liquids. Its elements: <i>water</i> . . . <i>agriculture</i> . [16]
	golden calf
	The story is told of the people of the Exodus who, dissatisfied with Moses' leadership, collected their gold ornaments and

melted them down to fashion a **golden calf** for an idol. The *animal horns* and *heavens* here represent that god of theirs. [6]

1440		deliver
送	<i>Golden calf... road.</i> [9]	
1441		ghost
鬼	<i>Drop of... brains... human legs... elbow.</i> [10]	
1442		demon
魔	<i>Hemp... ghost.</i> [21]	
1443		lump ^(n.)
塊	<i>Soil... ghost.</i> [13]	
1444		dragon
龍	This character will take a bit of time to learn, but only because of the final five strokes. Once you learn it, you will enjoy writing it for the great feeling you get from the flow of the strokes. In order not to confuse this character with the zodiacal <i>sign of the dragon</i> , learned earlier in FRAME 1436, you might think here of a <i>parade dragon</i> . [16]	
	立 育 育 育 龍 龍	
1445		raid ^(v.)
襲	<i>Dragon... clothing.</i> [22]	

LESSON 55

THIS FINAL LESSON, one of the longest in Book 1, is intended to complete this volume and prepare for the transition to Book 2. A number of characters have been reserved for this purpose and arranged into groups, the last of which is a short assortment of stragglers.

❖	mortar
臼	The primitive element for a <i>mortar</i> (a vessel you use a pestle to crush or grind something in) should not be confused with that for <i>zipper</i> . [6]
	亾 𠂔 𠂎 𠂓 𠂔 臼
1446	youngster
兒	This character is often used for small infants to young toddlers. It is composed of a <i>mortar</i> with <i>human legs</i> . [8]
1447	old
舊	<i>Flowers . . . turkey . . . mortar.</i> [18]
1448	write
寫	<i>House . . . mortar . . . bound up . . . fire.</i> [15]
1449	diarrhea
瀉	<i>Water . . . write.</i> [18]
1450	dos
兩	Assuming that everyone knows how to count at least uno-dos-tres in Spanish, we can use this key word to indicate the number “two” used before a classifier or measure word. The first four strokes can be thought of as a drawing of a yoke. Inside, we see the character for <i>enter</i> twice, clearly because one of the dos oxen of this team has to <i>enter</i> each side of the yoke. [8]

雨 雨 雨

- ❖ When used as a primitive, this character will mean a *yoke*, in line with the above explanation.

1451 duo

俩 *Persons . . . yoke.* [10]

1452 full

滿 *Water . . . twenty . . . yoke.* Note how the first stroke of *yoke* is shortened to double up with the final stroke of *twenty*. [14]

❖ stitching

❖ Think of these four xes as the cross-stitching you see on those old-fashioned “Home Sweet Home” embroideries. [8]



1453 you (literary)

爾 This key word should be kept distinct from the characters we already learned for *you* and *you (respectful)*. It is drawn with a *tool*, a *towel*, and *stitching*. [14]

1454 fill (v.)

彌 This character, whose elements are *bow* and *you (literary)*, has the meaning of the verb *fill*, but it is also used as a surname or for its phonetic value. [17]

❖ saguaro cactus

𠂊 The meaning of **saguaro cactus** is chosen because of the shape of the primitive itself. If you aren't quite sure what one looks like, think of Snoopy's brother, Spike, and his friend the **saguaro cactus**.

When it appears under a pair of its *cocoon*-shaped fruits, we will treat the resulting primitive 𠂊 as *cactus fruit*, which in the case of the **saguaro cactus** is sweet and edible. [6]

𠂔 𠂎 𠂔 𠂔 𠂔 𠂔

1455		false
𠂔	Tigers . . . <i>saguaro cactus</i> . [12]	
1456		unite
𦨇	<i>Ear . . . cactus fruit</i> . [17]	
	耳 聰 聰 聳 聳 聳 聳	
1457		shut ^(v.)
閣	<i>Gate . . . cactus fruit</i> . [19]	
❖		razor wire
𠂊	Razor wire refers to a type of fencing meant to keep people in or out. It is represented by a dagger with two razor-sharp metal barbs (the two horizontal strokes) attached to it. [4]	
	𠂊 𠂊 𠂊 𠂊	
1458		that
那	<i>Razor wire</i> and <i>city walls</i> suggest a high-security prison like the famous Alcatraz. How do we associate this with the key word? We suggest imagining yourself on a tour-guided cruise around San Francisco Bay. At one point, one of the visitors points to a small island and asks, “What’s THAT?” The guide answers theatrically, “That, my friends, is the famous Alcatraz!” [7]	
	❖ The primitive meaning will be <i>Alcatraz</i> , from the above explanation.	
1459		which?
哪	“Which witch wishes?” This is a sentence you might have been asked to pronounce in primary school holding a thin strip of paper under your <i>mouth</i> so that it will flutter when the word “which” is properly pronounced and remain still when the	

words “witch wishes” are spoken. It’s a bit of a tongue-twister, but the warden at *Alcatraz*, herself a former third-grade teacher, insisted that inmates pronounce it correctly three times in quick succession or face solitary confinement. [10]

1460

witch



I-beam . . . assembly line. [7]

巫 左 巫 巫

1461

spirit



The three *mouths* indicate three *witches* who are invoking the weather *spirits* to send *rain*. [24]

1462

county



When you draw the left side of this character think of a *small tool* (the element for *small* taking the place of the *animal legs*), perhaps a nano-wrench for tightening up a memory chip. The right side has the primitive for *yarn*. [16]

1463

suspend



In the sense of “hang,” not “interrupt.” *County . . . heart*. [20]

1464

offer^(v.)

If this tangle of primitives seems too much to manage, we would like to **offer** you a hint you can’t refuse: Think of the short *walking stick* as combining with the final three strokes to make the character for *six*. That leaves only a *zipper* and a *slingshot*. [14]

1465

lift up



Offer . . . cornstalk. [17]



Farmer’s Almanac



The small box with an antenna coming out the top suggests a handheld electronic device. On the screen, we see only a *sheaf*, indicating that it is in fact a portable **Farmer’s Almanac** that can be popped open for consultation as the need arises. [6]

亾 占 占

1466	brain
	<i>Part of the body . . . stream . . . Farmer's Almanac.</i> By now, you will have used the primitive for <i>brains</i> enough not to confuse it with the character for <i>brain</i> shown here. [13]
1467	annoyed ^(n.)
	<i>State of mind . . . stream . . . Farmer's Almanac.</i> Since this character and that of the previous frame are the only occasions on which the elements for <i>stream</i> and <i>Farmer's Almanac</i> appear together, you might consider them as a unit and combine the images you use. [12]
1468	specialty
	The first six strokes of this character are the same as the first six of <i>east</i> , and the following two the same as the last two of <i>insect</i> . Accordingly, we can think of the whole piece as a kind of “oriental ladybug,” perhaps with a kimono-like pattern on her back. The <i>glue</i> at the bottom shows us where she ended up: stuck to a board and mounted behind glass for the collection of an entomologist—someone whose <i>specialty</i> is abducting, torturing, and impaling innocent insects. Oh well, it’s a living. [11]
	
1469	spread ^(v.)
	<i>Person . . . specialty.</i> [13]
1470	rotate
	<i>Car . . . specialty.</i> [18]
1471	troupe ^(n.)
	<i>Pent in . . . specialty.</i> The meaning of the key word can be extended to include groupings or concentrations of all sorts of things, not just organized troupes of people. [14]

1472	黃	yellow
		The only thing that distinguishes yellow from the <i>sign of the tiger</i> (FRAME 1434) is the top element: <i>twenty</i> instead of <i>house</i> . Think of the <i>sign of the tiger</i> as belonging to an astrological “ <i>house</i> ” and yellow as a Hawaiian lei made of <i>twenty</i> yellow hibiscus flowers. [12]
1473	廣	extensive
		<i>Cave . . . yellow.</i> [15]
1474	橫	horizontal
		<i>Tree . . . yellow.</i> [16]
	❖ 図	GPS
		The only difference between the <i>Farmer’s Almanac</i> and this element is that the <i>sheaf</i> in the middle is replaced with a pair of <i>walking legs</i> . This gives us a handheld, portable Global Positioning System or GPS . [7]
1475	窗	window
		<i>Hole . . . GPS.</i> [12]
1476	總	general ^(ADJ.)
		<i>Thread . . . GPS . . . heart.</i> [17]
1477	詹	verbose
		The first six strokes of the character show someone <i>bound up</i> by the <i>human legs</i> and suspended over the edge of a <i>cliff</i> . It is a picture of revenge for someone who squealed on his partners (<i>the words</i>) and hence was too verbose with the police when he should have remained silent. [13]
	❖	As a primitive element, this character will mean a <i>snitch</i> , from the explanation above.

1478

assume

擔

Fingers . . . snitch. The sense of the key word **assume** is to take on or shoulder responsibility for something. [16]

**妻**

Flying Dutchman

The legendary ghost ship known as the Flying Dutchman, doomed to sail forever without ever coming to rest in port, is depicted in this primitive element. It begins with the sails and crossed mast of the clipper ship. Below it we find the carved bust of a *woman* affixed to the prow of the ship. Take special care with the stroke order. [11]

1479

number^(n.)**數**

Flying Dutchman . . . taskmaster. [15]

1480

multistory building

樓

Tree . . . Flying Dutchman. [15]

**蜀**

butterfly net

Net . . . bound up . . . insect. These elements should make the primitive meaning of a **butterfly net** simple to remember. [13]

1481

alone

獨

Pack of wild dogs . . . butterfly net. [16]

1482

belong to

屬

Flag . . . snowflake . . . butterfly net. [21]

**閹**

gargoyle

Think of a **gargoyle** in the form of a *horned toad* attached to the outer *gate* of a stately old Gothic mansion. [17]

1483		spoiled
爛	<i>Fire . . . gargoyle.</i> The key word refers to food and other things that have spoiled, rotted, worn out, or otherwise gone bad. [21]	
1484		orchid
蘭	<i>Flowers . . . gargoyle.</i> [21]	
❖		footrace
足	Two <i>persons</i> . . . <i>trail of footprints</i> . [8]	
1485		follow
從	This character depicts an annual series of <i>footraces</i> that follow one after the other for an entire week. Each race pits two <i>persons</i> against each other. On the left you see the <i>queue</i> of the thousands of competitors awaiting their turn. As you watch the first two runners disappear into the distance, you see the <i>trail of footprints</i> they leave in the sand. [11]	
	彳 从 從	
1486		vertical
縱	<i>Thread . . . follow.</i> [17]	
1487		identical
齊	Think first of an identical image of yourself in a shiny surface, such as a mirror. Then take a pencil and draw this character very large on a piece of paper. Next, draw a thin line down the center. You should see how the right side is pretty much identical to the left, just reversed. We still need to learn how to draw it. The <i>top hat</i> is no problem. After it, comes what looks like a pair of <i>animal horns</i> affixed to the head of a fashionable <i>walking stick</i> . To the left is the character for <i>dagger</i> , which is “mirrored” on the right. Take special care with this piece; it is the key to writing the whole	

character. If you have trouble with the final four strokes, you might think of them as a doodle of a *badminton net*, drawn in the order shown below. [14]

六 六 卍 卍 𠩺 𠩺 𠩺
𠩺 齊 齊 齊

- ❖ When used as a primitive, this character will take the meaning of a *mirror image*, from the explanation above.

1488 relieve

濟 Water . . . *mirror image*. The sense of the key word is to “bring relief” to someone in need. [17]

1489 clown

丑 If you look closely at this character you will see a *needle* being used as a *key*—clearly the sign of a lock-picker at work. We leave it to you to associate this with the key word. [4]

乚 亼 卄 丑

1490 twist^(v.)

扭 Fingers . . . clown. [7]

1491 lowly

卑 Think of someone of lowly origins who has submitted himself to scientific experiments to add a *drop* of income to his meager earnings. After that initial *drop*, we see what looks like *brains*, except that part of them are leaking out to the left—actually not the *brains* themselves, just the data that the *needle* has been stuck in to extract. [8]

Be careful not to confuse with your image from FRAME 348.

白 由 舛 卑

1492

brand^(n.)**牌**

Slice . . . lowly. The **brand** this key word refers to is the trademark of a manufactured product, not the impression a hot iron makes on the backside of a cow. [12]

We conclude this lesson with a number of characters that fell between the cracks along the way.

1493

appellation**號**

Mouth . . . snare . . . tiger. The key word is used for names or titles in general. [13]

1494

peculiar**怪**

State of mind . . . crotch . . . soil. [8]

1495

crimson**赤**

Soil . . . saber . . . animal legs. [7]

1496

likewise**亦**

No doubt your imagination took you to a pretty bloody scene in the last frame for *crimson*. But there are other things that are likewise a shade of red—like a fresh, shiny apple. And this immediately conjures up the image of Johnny Appleseed, with his kettle for a *top hat* and surrounded by all the curious animals of the wilderness (the *animal legs*). Apocryphal accounts likewise identify him as a master swordsman, but we only know him after he took the biblical prophet's advice and turned his *saber* into a plowshare. [6]

1497

extreme^(n.)**極**

Tree . . . snare . . . mouth . . . crotch . . . floor. [12]

1498

miscellaneous

The character for **miscellaneous** lives up to its name with the motley assortment of primitives used to make it up: *top hat . . . assembly line . . . tree . . . turkey.* [18]

1499

sayeth

Pent in . . . one. The key word refers to things famous people **sayeth** (so to speaketh) and is the origin for the primitive meaning of a *tongue wagging in the mouth* that we learned in FRAME 12.

The size of this character, a relatively rare one, distinguishes it from *day*, but we have used the primitive meanings of the two characters interchangeably. [4]

| 口 曰

Finally, we bring Book 1 to a close with a Chinese character that will test all the skills you have learned so far, a character whose composition somehow seems to befit its meaning.

1500

chaos

Claw . . . chop . . . belt . . . elbow . . . crotch . . . fishhook. [13]

Indexes

INDEX I

Hand-Drawn Characters

This Index presents all the characters in this book in the order of their appearance. They are printed in one of the typical type styles used to teach children how to draw characters with a pen or pencil—the same form used in this book to show proper stroke order. The pronunciation (Mandarin) of the character is given beneath. Some of the characters have multiple pronunciations, which can be found by consulting a dictionary under the pronunciation given here.

一	二	三	四	五	六	七	八	九	十
yī 1	èr 2	sān 3	sì 4	wǔ 5	liù 6	qī 7	bā 8	jiǔ 9	shí 10
口	日	月	田	目	古	胡	吾	朋	明
kǒu 11	rì 12	yuè 13	tián 14	mù 15	gǔ 16	hú 17	wú 18	péng 19	míng 20
品	晶	昌	唱	早	旭	世	胃	旦	凹
pǐn 21	jīng 22	chāng 23	chàng 24	zǎo 25	xù 26	shì 27	wèi 28	dàn 29	āo 30
凸	自	白	百	皂	中	千	舌	升	昇
tū 31	zì 32	bái 33	bǎi 34	zào 35	zhōng 36	qiān 37	shé 38	shēng 39	shēng 40
丸	卜	占	上	下	卡	卓	朝	嘲	只
wán 41	bǔ 42	zhān 43	shàng 44	xià 45	kǎ 46	zhuó 47	cháo 48	cháo 49	zhī 50
貝	貼	貞	員	見	元	貢	頑	凡	肌
bèi 51	tiē 52	zhēn 53	yuán 54	jiàn 55	yuán 56	yè 57	wán 58	fán 59	jī 60
負	勻	匱	旬	勺	的	首	直	置	具
fù 61	yún 62	jù 63	xún 64	sháo 65	de 66	shǒu 67	zhí 68	zhì 69	jù 70

真	工	左	右	有	賄	貢	項	刀	刃
zhēn 71	gōng 72	zuǒ 73	yòu 74	yǒu 75	huì 76	gòng 77	xiàng 78	dāo 79	rèn 80
切	召	昭	則	副	丁	叮	可	哥	頂
qiè 81	zhào 82	zhāo 83	zé 84	fù 85	dīng 86	dīng 87	kě 88	gē 89	dǐng 90
乙	子	孔	吼	了	女	好	如	母	貫
yǐ 91	zǐ 92	kǒng 93	hǒu 94	le 95	nǚ 96	hǎo 97	rú 98	mǔ 99	guàn 100
兄	克	小	少	吵	大	尖	夕	多	夠
xiōng 101	kè 102	xiǎo 103	shǎo 104	chǎo 105	dà 106	jiān 107	xī 108	duō 109	gòu 110
外	名	厚	石	砂	妙	肖	削	光	太
wài 111	míng 112	hòu 113	shí 114	shā 115	miào 116	xiào 117	xiāo 118	guāng 119	tài 120
省	奇	川	州	順	水	永	求	泉	原
shěng 121	qí 122	chuān 123	zhōu 124	shùn 125	shuǐ 126	yǒng 127	qiú 128	quán 129	yuán 130
願	沖	泳	洲	沼	沙	江	汁	潮	源
yuàn 131	chōng 132	yǒng 133	zhōu 134	zhǎo 135	shā 136	jiāng 137	zhī 138	cháo 139	yuán 140
活	消	況	河	湖	測	土	均	肚	填
huó 141	xiāo 142	kuàng 143	hé 144	hú 145	cè 146	tǔ 147	jūn 148	dù 149	tián 150
吐	哇	寸	封	寺	時	火	灰	煩	炎
tǔ 151	wā 152	cùn 153	fēng 154	sì 155	shí 156	huǒ 157	huī 158	fán 159	yán 160
淡	災	照	魚	漁	堯	燒	曉	里	量
dàn 161	zāi 162	zhào 163	yú 164	yú 165	yáo 166	shāo 167	xiǎo 168	lǐ 169	liàng 170
埋	黑	點	墨	冒	同	洞	向	尚	字
mái 171	hēi 172	diǎn 173	mò 174	mào 175	tóng 176	dòng 177	xiàng 178	shàng 179	zì 180

守	完	實	宣	宵	安	宴	寄	富	貯
shǒu 181	wán 182	shí 183	xuān 184	xiāo 185	ān 186	yàn 187	jì 188	fù 189	zhù 190
木	林	森	植	杏	呆	枯	村	相	本
mù 191	lín 192	sēn 193	zhí 194	xìng 195	dāi 196	kū 197	cūn 198	xiāng 199	běn 200
案	未	末	沫	味	妹	查	渣	染	李
àn 201	wèi 202	mò 203	mò 204	wèi 205	mèi 206	chá 207	zhā 208	rǎn 209	lǐ 210
桌	若	草	苦	寬	葉	莫	模	漠	墓
zhuō 211	ruò 212	cǎo 213	kǔ 214	kuān 215	yè 216	mò 217	mó 218	mò 219	mù 220
苗	瞄	兆	桃	犬	尤	默	然	哭	器
miáo 221	miáo 222	zhào 223	táo 224	quǎn 225	yóu 226	mò 227	rán 228	kū 229	qì 230
臭	狗	厭	壓	牛	特	告	浩	先	洗
chòu 231	gǒu 232	yàn 233	yā 234	niú 235	tè 236	gào 237	hào 238	xiān 239	xǐ 240
介	界	茶	會	合	哈	塔	王	玉	球
jiè 241	jiè 242	chá 243	huì 244	hé 245	hā 246	tǎ 247	wáng 248	yù 249	qiú 250
現	玩	狂	皇	煌	呈	全	理	主	注
xiàn 251	wán 252	kuáng 253	huáng 254	huáng 255	chéng 256	quán 257	lǐ 258	zhǔ 259	zhù 260
金	銅	釣	針	釘	銘	鎮	道	導	迅
jin 261	tóng 262	diào 263	zhēn 264	dīng 265	míng 266	zhèn 267	dào 268	dǎo 269	xùn 270
造	巡	逛	車	連	蓮	前	剪	輸	逾
zào 271	xún 272	guàng 273	chē 274	lián 275	lián 276	qián 277	jiǎn 278	shū 279	yú 280
各	格	客	額	夏	洛	落	冗	沉	軍
gè 281	gé 282	kè 283	é 284	xià 285	luò 286	luò 287	rǒng 288	chén 289	jūn 290

輝	運	冠	夢	坑	高	享	熟	亭	亮
huī 291	yùn 292	guān 293	mèng 294	kēng 295	gāo 296	xiǎng 297	shú 298	tíng 299	liàng 300
京	涼	景	就	周	週	士	吉	買	賣
jīng 301	liáng 302	jǐng 303	jiù 304	zhōu 305	zhōu 306	shì 307	jí 308	mǎi 309	mài 310
書	畫	劃	攻	敗	故	救	敬	敞	言
shū 311	huà 312	huá 313	gōng 314	bài 315	gù 316	jiù 317	jìng 318	chǎng 319	yán 320
警	計	獄	討	訓	話	詩	語	讀	調
jǐng 321	jì 322	yù 323	tǎo 324	xùn 325	huà 326	shī 327	yǔ 328	dú 329	diào 330
談	這	式	試	戈	或	賊	載	鐵	茂
tán 331	zhè 332	shì 333	shì 334	gē 335	huò 336	zéi 337	zài 338	tiě 339	mào 340
成	城	誠	威	滅	咸	減	單	戰	錢
chéng 341	chéng 342	chéng 343	wēi 344	miè 345	xián 346	jiǎn 347	dān 348	zhàn 349	qián 350
淺	賤	止	步	涉	頻	肯	企	歲	武
qiǎn 351	jiàn 352	zhǐ 353	bù 354	shè 355	pín 356	kěn 357	qǐ 358	suì 359	wǔ 360
賦	正	政	定	走	超	越	是	題	建
fù 361	zhèng 362	zhèng 363	dìng 364	zǒu 365	chāo 366	yuè 367	shì 368	tí 369	jiàn 370
延	誕	楚	礎	衣	裡	哀	袁	遠	壞
yán 371	dàn 372	chǔ 373	chǔ 374	yī 375	lǐ 376	āi 377	yuán 378	yuǎn 379	huài 380
初	巾	布	帽	幕	棉	幫	市	肺	帶
chū 381	jīn 382	bù 383	mào 384	mù 385	mián 386	bāng 387	shì 388	fèi 389	dài 390
滯	刺	制	製	云	雨	雲	雷	電	霜
zhì 391	cì 392	zhì 393	zhì 394	yún 395	yǔ 396	yún 397	léi 398	diàn 399	shuāng 400

冰	冬	天	夭	喬	橋	嬌	立	泣	站
bīng 401	dōng 402	tiān 403	yāo 404	qiáo 405	qiáo 406	jiāo 407	lì 408	qì 409	zhàn 410
章	競	帝	童	鐘	商	適	敵	七	北
zhāng 411	jìng 412	dì 413	tóng 414	zhōng 415	shāng 416	shì 417	dí 418	bì 419	běi 420
背	比	昆	混	皆	此	些	它	旨	脂
bèi 421	bì 422	kūn 423	hùn 424	jiē 425	cǐ 426	xiē 427	tā 428	zhǐ 429	zhī 430
每	梅	海	乞	吃	乾	複	腹	欠	吹
měi 431	méi 432	hǎi 433	qǐ 434	chī 435	qián 436	fù 437	fù 438	qiàn 439	chuī 440
歌	軟	次	資	姿	諮	賠	培	音	暗
gē 441	ruǎn 442	cì 443	zī 444	zī 445	zī 446	péi 447	péi 448	yīn 449	àn 450
韻	識	幟	竟	鏡	境	亡	盲	妄	望
yùn 451	shí 452	zhí 453	jìng 454	jìng 455	jìng 456	wáng 457	máng 458	wàng 459	wàng 460
方	妨	放	激	於	旁	兑	脫	說	曾
fāng 461	fáng 462	fàng 463	jī 464	yú 465	páng 466	duì 467	tuō 468	shuō 469	céng 470
增	贈	東	棟	凍	也	她	地	池	蟲
zēng 471	zèng 472	dōng 473	dòng 474	dòng 475	yě 476	tā 477	dì 478	chí 479	chóng 480
蛇	蛋	風	諷	已	改	記	已	包	泡
shé 481	dàn 482	fēng 483	fēng 484	jǐ 485	gǎi 486	jì 487	yǐ 488	bāo 489	pào 490
起	家	場	湯	羊	美	洋	鮮	達	樣
qǐ 491	jiā 492	chǎng 493	tāng 494	yáng 495	měi 496	yáng 497	xiān 498	dá 499	yàng 500
差	集	進	準	誰	售	雖	確	午	許
chà 501	jí 502	jìn 503	zhǔn 504	shéi 505	shòu 506	suī 507	què 508	wǔ 509	xǔ 510

羽	習	翔	困	固	國	圓	因	園	回
yǔ 511	xí 512	xiáng 513	kùn 514	gù 515	guó 516	yuán 517	yīn 518	yuán 519	huí 520
迴	圖	店	庫	褲	廠	床	麻	心	忘
huí 521	tú 522	dìàn 523	kù 524	kù 525	chǎng 526	chuáng 527	má 528	xīn 529	wàng 530
忍	認	志	誌	思	意	想	息	恐	感
rěn 531	rèn 532	zhì 533	zhì 534	sī 535	yì 536	xiǎng 537	xī 538	kǒng 539	gǎn 540
憾	憂	怕	忙	慣	懷	必	手	看	拿
hàn 541	yōu 542	pà 543	máng 544	guàn 545	huái 546	bì 547	shǒu 548	kàn 549	ná 550
我	義	議	蟻	抱	抗	批	招	打	指
wǒ 551	yì 552	yì 553	yǐ 554	bào 555	kàng 556	pī 557	zhāo 558	dǎ 559	zhǐ 560
持	括	提	揮	推	接	掛	按	掉	拉
chí 561	kuò 562	tí 563	huī 564	tuī 565	jiē 566	guà 567	àn 568	diào 569	lā 570
啦	找	研	弄	鼻	刑	型	才	財	存
lā 571	zhǎo 572	yán 573	nòng 574	bí 575	xíng 576	xíng 577	cái 578	cái 579	cún 580
在	乃	奶	及	吸	史	更	硬	又	友
zài 581	nǎi 582	nǎi 583	jí 584	xī 585	shǐ 586	gèng 587	yìng 588	yòu 589	yǒu 590
雙	隻	護	獲	觀	歡	投	沒	設	股
shuāng 591	zhī 592	hù 593	huò 594	guān 595	huān 596	tóu 597	méi 598	shè 599	gǔ 600
支	技	枝	叔	督	寂	反	板	返	派
zhī 601	jì 602	zhī 603	shū 604	dū 605	jì 606	fǎn 607	bǎn 608	fǎn 609	pài 610
脈	爪	抓	采	採	菜	受	授	愛	雄
mài 611	zhuǎ 612	zhuā 613	cǎi 614	cǎi 615	cài 616	shòu 617	shòu 618	ài 619	xióng 620

台	治	始	去	法	至	室	到	互	充
tái 621	zhì 622	shǐ 623	qù 624	fǎ 625	zhì 626	shì 627	dào 628	hù 629	chōng 630
育	流	梳	山	出	擊	密	入	內	呐
yù 631	liú 632	shū 633	shān 634	chū 635	jī 636	mì 637	rù 638	nèi 639	nà 640
分	貧	公	松	谷	浴	欲	慾	容	溶
fēn 641	pín 642	gōng 643	sōng 644	gǔ 645	yù 646	yù 647	yù 648	róng 649	róng 650
當	檔	黨	常	堂	皮	波	婆	破	被
dāng 651	dǎng 652	dǎng 653	cháng 654	táng 655	pí 656	bō 657	pó 658	pò 659	bèi 660
歹	列	烈	死	葬	耳	取	趣	最	職
dǎi 661	liè 662	liè 663	sǐ 664	zàng 665	ěr 666	qǔ 667	qù 668	zuì 669	zhí 670
聖	敢	嚴	曼	慢	漫	環	還	夫	規
shèng 671	gǎn 672	yán 673	màn 674	màn 675	màn 676	huán 677	huán 678	fū 679	guī 680
替	失	臣	臨	賢	堅	力	另	別	拐
tì 681	shī 682	chén 683	lín 684	xián 685	jiān 686	lì 687	lìng 688	bié 689	guǎi 690
男	功	奴	努	加	賀	架	協	行	律
nán 691	gōng 692	nú 693	nǔ 694	jiā 695	hè 696	jià 697	xié 698	háng 699	lǜ 700
復	得	待	往	微	街	德	聽	廳	禾
fù 701	dé 702	dài 703	wǎng 704	wēi 705	jiē 706	dé 707	tīng 708	tīng 709	hé 710
程	和	移	秋	愁	利	香	季	委	秀
chéng 711	hé 712	yí 713	qiū 714	chóu 715	lì 716	xiāng 717	jì 718	wěi 719	xiù 720
透	誘	歷	米	迷	謎	類	竹	笑	箱
tòu 721	yòu 722	lì 723	mǐ 724	mí 725	mí 726	lèi 727	zhú 728	xiào 729	xiāng 730

筆	等	算	答	策	人	囚	份	佔	傢
bì 731	děng 732	suàn 733	dá 734	cè 735	rén 736	qiú 737	fēn 738	zhàn 739	jiā 740
你	您	什	條	值	做	但	住	位	件
nǐ 741	nín 742	shén 743	tiáo 744	zhí 745	zuò 746	dàn 747	zhù 748	wèi 749	jiàn 750
仍	他	休	信	依	例	個	健	停	倒
réng 751	tā 752	xiū 753	xìn 754	yī 755	lì 756	gè 757	jiàn 758	tíng 759	dào 760
仁	優	傷	保	堡	付	府	俯	代	袋
rén 761	yōu 762	shāng 763	bǎo 764	bǎo 765	fù 766	fǔ 767	fǔ 768	dài 769	dài 770
化	花	貨	何	便	丈	使	久	畝	丙
huà 771	huā 772	huò 773	hé 774	biàn 775	zhàng 776	shǐ 777	jiǔ 778	mǔ 779	bǐng 780
柄	肉	腐	眾	坐	座	檢	臉	來	麥
bǐng 781	ròu 782	fǔ 783	zhòng 784	zuò 785	zuò 786	jiǎn 787	liǎn 788	lái 789	mài 790
喝	渴	任	廷	庭	以	似	併	拼	呂
hē 791	kě 792	rèn 793	tíng 794	tíng 795	yǐ 796	sì 797	bìng 798	pīn 799	lǚ 800
侶	榮	勞	營	善	年	夜	液	喚	換
lǚ 801	róng 802	láo 803	yíng 804	shàn 805	nián 806	yè 807	yè 808	huàn 809	huàn 810
旅	施	游	遊	勿	忽	物	易	賜	屍
lǚ 811	shī 812	yóu 813	yóu 814	wù 815	hū 816	wù 817	yì 818	cì 819	shī 820
尼	呢	泥	屋	握	居	鋸	層	局	戶
ní 821	ne 822	ní 823	wū 824	wò 825	jū 826	jù 827	céng 828	jú 829	hù 830
房	雇	顧	示	社	視	福	禁	襟	宗
fáng 831	gù 832	gù 833	shì 834	shè 835	shì 836	fú 837	jìn 838	jīn 839	zōng 840

崇	祭	察	擦	由	抽	油	甲	押	申
chóng 841	jì 842	chá 843	cā 844	yóu 845	chōu 846	yóu 847	jiǎ 848	yā 849	shēn 850
伸	神	果	課	顆	斤	所	近	斬	暫
shēn 851	shén 852	guǒ 853	kè 854	kē 855	jīn 856	suǒ 857	jìn 858	zhǎn 859	zhàn 860
漸	質	斤	訴	乍	怎	昨	作	雪	急
jiàn 861	zhí 862	chǐ 863	sù 864	zhà 865	zěn 866	zuó 867	zuò 868	xuě 869	jí 870
尋	婦	掃	錄	碌	爭	淨	事	唐	糖
xún 871	fù 872	sǎo 873	lù 874	lù 875	zhēng 876	jìng 877	shì 878	táng 879	táng 880
康	尹	伊	君	裙	群	而	需	儒	瑞
kāng 881	yǐn 882	yī 883	jūn 884	qún 885	qún 886	ér 887	xū 888	rú 889	rùi 890
端	曲	斗	料	科	用	昔	借	錯	散
duān 891	qū 892	dǒu 893	liào 894	kē 895	yòng 896	xī 897	jiè 898	cuò 899	sǎn 900
撒	備	廿	席	度	渡	半	伴	胖	判
sǎ 901	bèi 902	niàn 903	xí 904	dù 905	duò 906	bàn 907	bàn 908	pàng 909	pàn 910
眷	拳	勝	片	版	妝	壯	莊	裝	將
juàn 911	quán 912	shèng 913	piàn 914	bǎn 915	zhuāng 916	zhuàng 917	zhuāng 918	zhuāng 919	jiàng 920
之	乏	眨	不	否	杯	矢	族	知	智
zhī 921	fá 922	zhǎ 923	bù 924	fǒu 925	bēi 926	shǐ 927	zú 928	zhī 929	zhì 930
矛	柔	揉	務	霧	予	序	預	野	班
máo 931	róu 932	róu 933	wù 934	wù 935	yǔ 936	xù 937	yù 938	yě 939	bān 940
弓	引	強	弱	彈	佛	費	弟	第	巧
gōng 941	yǐn 942	qiáng 943	ruò 944	dàn 945	fó 946	fèi 947	dì 948	qiǎo 949	qiǎo 950

身	射	謝	老	考	烤	孝	教	者	著
shēn 951	shè 952	xiè 953	lǎo 954	kǎo 955	kǎo 956	xiào 957	jiāo 958	zhě 959	zhe 960
豬	追	帥	師	獅	官	管	父	交	效
zhū 961	zhuī 962	shuài 963	shī 964	shī 965	guān 966	guǎn 967	fù 968	jiāo 969	xiào 970
較	校	足	跑	跳	路	露	骨	滑	過
jiao 971	xiao 972	zú 973	pǎo 974	tiao 975	lù 976	lù 977	gǔ 978	huá 979	guò 980
阿	啊	際	險	隨	陽	陳	防	附	院
ā 981	ā 982	jì 983	xiǎn 984	suí 985	yáng 986	chén 987	fáng 988	fù 989	yuàn 990
陣	隊	降	階	穴	究	突	空	控	邊
zhèn 991	duì 992	jiàng 993	jiē 994	xué 995	jiū 996	tū 997	kōng 998	kòng 999	biān 1000
深	探	丘	兵	絲	線	維	羅	續	統
shēn 1001	tan 1002	qiū 1003	bīng 1004	sī 1005	xiān 1006	wéi 1007	luó 1008	xù 1009	tǒng 1010
給	結	終	級	紀	紅	約	細	緊	織
gěi 1011	jié 1012	zhōng 1013	jí 1014	jì 1015	hóng 1016	yuē 1017	xì 1018	jǐn 1019	zhī 1020
網	綠	彎	灣	戀	變	經	輕	後	幾
wǎng 1021	lǜ 1022	wān 1023	wān 1024	liàn 1025	biàn 1026	jīng 1027	qīng 1028	hòu 1029	jǐ 1030
機	斷	繼	顯	樂	藥	雞	麼	系	係
jī 1031	duàn 1032	jì 1033	xiǎn 1034	yuè 1035	yào 1036	jī 1037	me 1038	xì 1039	xì 1040
孫	卻	腳	服	命	留	溜	聊	柳	令
sūn 1041	què 1042	jiǎo 1043	fú 1044	mìng 1045	liú 1046	liū 1047	liáo 1048	liǔ 1049	lìng 1050
冷	零	領	通	勇	犯	危	脆	印	興
lěng 1051	líng 1052	lǐng 1053	tōng 1054	yǒng 1055	fàn 1056	wēi 1057	cuì 1058	yìn 1059	xìng 1060

酒	配	酋	尊	遵	豆	頭	短	禮	體
jiǔ 1061	pèi 1062	qiú 1063	zūn 1064	zūn 1065	dòu 1066	tóu 1067	duǎn 1068	lǐ 1069	tǐ 1070
鼓	喜	廚	樹	血	盡	儘	蓋	溫	監
gǔ 1071	xǐ 1072	chú 1073	shù 1074	xuè 1075	jìn 1076	jǐn 1077	gài 1078	wēn 1079	jiān 1080
籃	藍	銀	跟	很	根	即	節	退	腿
lán 1081	lán 1082	yín 1083	gēn 1084	hěn 1085	gēn 1086	jí 1087	jié 1088	tuì 1089	tuǐ 1090
限	眼	良	浪	娘	食	飯	餐	館	養
xiàn 1091	yǎn 1092	liáng 1093	làng 1094	niáng 1095	shí 1096	fàn 1097	cān 1098	guǎn 1099	yǎng 1100
既	概	平	評	坪	乎	呼	希	稀	學
jì 1101	gài 1102	píng 1103	píng 1104	píng 1105	hū 1106	hū 1107	xī 1108	xī 1109	xué 1110
覺	攬	凶	兇	胸	離	禽	辛	辯	辯
jué 1111	jiǎo 1112	xiōng 1113	xiōng 1114	xiōng 1115	lí 1116	qín 1117	xīn 1118	bàn 1119	biàn 1120
壁	避	新	薪	親	襯	幸	執	報	叫
bì 1121	bì 1122	xīn 1123	xīn 1124	qīn 1125	chèn 1126	xìng 1127	zhí 1128	bào 1129	jiào 1130
收	陸	勢	熱	藝	亥	核	孩	刻	該
shōu 1131	lù 1132	shì 1133	rè 1134	yì 1135	hài 1136	hé 1137	hái 1138	kè 1139	gāi 1140
述	術	殺	襄	讓	壤	寒	賽	毒	素
shù 1141	shù 1142	shā 1143	xiāng 1144	ràng 1145	rǎng 1146	hán 1147	sài 1148	dú 1149	sù 1150
青	精	請	情	睛	清	靜	責	績	積
qīng 1151	jīng 1152	qǐng 1153	qíng 1154	jīng 1155	qīng 1156	jìng 1157	zé 1158	jī 1159	jī 1160
表	錶	生	星	姓	性	害	割	慧	豐
biǎo 1161	biǎo 1162	shēng 1163	xīng 1164	xìng 1165	xìng 1166	hài 1167	gē 1168	huì 1169	fēng 1170

春	泰	奉	棒	勤	谨	僅	漢	難	攤
chūn 1171	tài 1172	fèng 1173	bàng 1174	qín 1175	jǐn 1176	jǐn 1177	hàn 1178	nán 1179	tān 1180
華	嘆	垂	錘	睡	今	含	念	陰	蔭
huá 1181	huá 1182	chuí 1183	chuí 1184	shuì 1185	jīn 1186	hán 1187	niàn 1188	yīn 1189	yīn 1190
西	要	腰	票	漂	標	賈	價	煙	南
xī 1191	yào 1192	yāo 1193	piào 1194	piāo 1195	biāo 1196	gǔ 1197	jià 1198	yān 1199	nán 1200
門	們	閒	問	間	簡	開	聞	倉	槍
mén 1201	men 1202	xián 1203	wèn 1204	jiàn 1205	jiǎn 1206	kāi 1207	wén 1208	cāng 1209	qiāng 1210
創	非	排	罪	靠	侯	候	決	快	筷
chuàng 1211	fēi 1212	pái 1213	zuì 1214	kào 1215	hóu 1216	hòu 1217	jué 1218	kuài 1219	kuài 1220
韋	圍	偉	衛	干	岸	幹	旱	趕	于
wéi 1221	wéi 1222	wěi 1223	wèi 1224	gān 1225	àan 1226	gàn 1227	hàn 1228	gǎn 1229	yú 1230
宇	余	餘	除	途	束	速	辣	整	練
yǔ 1231	yú 1232	yú 1233	chú 1234	tú 1235	shù 1236	sù 1237	là 1238	zhěng 1239	liàn 1240
揀	重	懂	動	種	衝	病	痛	瘋	匹
jiǎn 1241	zhòng 1242	dǒng 1243	dòng 1244	zhǒng 1245	chōng 1246	bìng 1247	tòng 1248	fēng 1249	pī 1250
區	樞	歐	醫	仰	迎	登	燈	證	發
qū 1251	shū 1252	ōu 1253	yī 1254	yǎng 1255	yíng 1256	dēng 1257	dēng 1258	zhèng 1259	fā 1260
廢	形	影	彩	須	珍	參	慘	修	文
fèi 1261	xíng 1262	yǐng 1263	cǎi 1264	xū 1265	zhēn 1266	cān 1267	cǎn 1268	xiū 1269	wén 1270
蚊	彥	顏	產	率	摔	央	英	巴	把
wén 1271	yàn 1272	yán 1273	chǎn 1274	lǜ 1275	shuāi 1276	yāng 1277	yīng 1278	bā 1279	bǎ 1280

爸	吧	色	絕	甘	某	其	期	基	斯
bà 1281	bā 1282	sè 1283	jué 1284	gān 1285	mǒu 1286	qí 1287	qī 1288	jī 1289	sī 1290
甚	貴	遺	舞	無	撫	且	姐	組	祖
shèn 1291	guì 1292	yí 1293	wǔ 1294	wú 1295	fǔ 1296	qiè 1297	jiě 1298	zǔ 1299	zǔ 1300
助	並	普	業	對	共	供	異	巷	港
zhù 1301	bìng 1302	pǔ 1303	yè 1304	duì 1305	gòng 1306	gōng 1307	yì 1308	xiàng 1309	gǎng 1310
選	井	亞	惡	角	解	嘴	再	稱	講
xuǎn 1311	jǐng 1312	yà 1313	è 1314	jiǎo 1315	jiě 1316	zuǐ 1317	zài 1318	chēng 1319	jiǎng 1320
構	扁	篇	編	論	輪	典	氏	紙	昏
gòu 1321	biǎn 1322	piān 1323	biān 1324	lùn 1325	lún 1326	diǎn 1327	shì 1328	zhǐ 1329	hūn 1330
婚	低	底	民	眠	甫	補	博	搏	都
hūn 1331	dī 1332	dǐ 1333	mín 1334	mián 1335	fǔ 1336	bǔ 1337	bó 1338	bó 1339	dū 1340
部	郎	鄉	響	段	鍛	幻	司	詞	舟
bù 1341	láng 1342	xiāng 1343	xiǎng 1344	duàn 1345	duàn 1346	huàn 1347	sī 1348	cí 1349	zhōu 1350
船	般	盤	搬	瓜	孤	益	假	蝦	氣
chuán 1351	bān 1352	pán 1353	bān 1354	guā 1355	gū 1356	yì 1357	jià 1358	xiā 1359	qì 1360
汽	飛	面	麵	革	鞋	馨	聲	吳	娛
qì 1361	fēi 1362	miàn 1363	miàn 1364	gé 1365	xié 1366	xīn 1367	shēng 1368	wú 1369	yú 1370
誤	承	蒸	牙	穿	呀	釋	番	播	翻
wù 1371	chéng 1372	zhēng 1373	yá 1374	chuān 1375	ya 1376	shì 1377	fān 1378	bō 1380	fān 1379
毛	尾	宅	託	為	偽	長	張	漲	套
máo 1381	wěi 1382	zhái 1383	tuō 1384	wéi 1385	wěi 1386	cháng 1387	zhāng 1388	zhàng 1389	tào 1390

髮	展	喪	雁	應	鳥	鷹	鴨	島	遇
fǎ 1391	zhǎn 1392	sāng 1393	yàn 1394	yīng 1395	niǎo 1396	yīng 1397	yā 1398	dǎo 1399	yù 1400
萬	邁	岡	剛	缺	寶	遙	搖	兔	逸
wàn 1401	mài 1402	gāng 1403	gāng 1404	quē 1405	bǎo 1406	yáo 1407	yáo 1408	tù 1409	yì 1410
免	晚	象	像	馬	媽	罵	嗎	驗	騎
miǎn 1411	wǎn 1412	xiàng 1413	xiàng 1414	mǎ 1415	mā 1416	mà 1417	ma 1418	yàn 1419	qí 1420
驚	虎	慮	處	戲	劇	據	鹿	塵	麗
jīng 1421	hǔ 1422	lǜ 1423	chù 1424	xì 1425	jù 1426	jù 1427	lù 1428	chén 1429	lì 1430
熊	能	態	寅	演	辰	晨	農	濃	送
xióng 1431	néng 1432	tài 1433	yín 1434	yǎn 1435	chén 1436	chén 1437	nóng 1438	nóng 1439	sòng 1440
鬼	魔	塊	龍	襲	兒	舊	寫	瀉	兩
guǐ 1441	mó 1442	kuài 1443	lóng 1444	xí 1445	ér 1446	jiù 1447	xiě 1448	xiè 1449	liǎng 1450
倆	滿	爾	彌	虛	聯	關	那	哪	巫
liǎ 1451	mǎn 1452	ěr 1453	mí 1454	xū 1455	lián 1456	guān 1457	nà 1458	nǎ 1459	wū 1460
靈	縣	懸	與	舉	腦	惱	專	傳	轉
líng 1461	xiàn 1462	xuán 1463	yǔ 1464	jǔ 1465	nǎo 1466	nǎo 1467	zhuān 1468	chuán 1469	zhuǎn 1470
團	黃	廣	橫	窗	總	詹	擔	數	樓
tuán 1471	huáng 1472	guǎng 1473	héng 1474	chuāng 1475	zǒng 1476	zhān 1477	dān 1478	shù 1479	lóu 1480
獨	屬	爛	蘭	從	縱	齊	濟	丑	扭
dú 1481	shǔ 1482	làn 1483	lán 1484	cóng 1485	zòng 1486	qí 1487	jì 1488	chǒu 1489	niǔ 1490
卑	牌	號	怪	赤	亦	極	雜	曰	亂
bēi 1491	pái 1492	hào 1493	guài 1494	chì 1495	yì 1496	jí 1497	zá 1498	yuē 1499	luàn 1500

INDEX II

Primitive Elements

This Index lists all the primitive elements used in this book. Characters used as primitives are only listed if the writing is significantly altered. The primitives are arranged according to the number of strokes. The number refers to the page on which the element is first introduced.

1 計	、	丨	レ	し	レ	フ		
	31	32	57	57	248	349		
2 計	八	儿	几	匚	ノ	大	リ	厂
	39	39	40	40	40	50	52	65
	冂	人	乚	一	匚	ノ	ノ	又
	88	114	134	136	166	168	168	214
	厂	ム	イ	レ	フ	与	尸	マ
	217	219	240	248	276	278	292	293
	巳	乂	山	リ	ユ	匚		
	294	303	303	306	323	329		
3 計	六	少	少	《》	川	ノ	宀	人
	49	62	63	69	69	70	90	115
	辵	夕	弋	爻	巳	口	广	才
	128	131	147	158	194	202	203	209
	升	兀	冫	云	彳	尸	彑	阝
	211	211	212	220	233	253	263	282

	关	臼	厃	匚				
	368	370	371	373				
7 劍	高	豕	流	广	足	𠩺	角	酉
	137	195	221	269	280	289	294	295
	無	采	長	廬	匱			
	337	355	358	366	375			
8 劍	卓	泉	爻	帛	雨	音	佳	甞
	37	71	152	164	167	181	198	226
	彖	食	巛	龠	𡇗	辵		
	263	301	340	344	371	377		
9 劍	畐	葉	俞	复	易	雀	曷	奐
	54	101	130	178	196	199	247	251
	咼	壹	亲	柬	段	禺		
	281	297	305	327	351	361		
10 劍	𢂑	离	寔	蕡	専	惟	螽	
	249	304	310	343	347	360	362	
11 劍	商	埶	董	莫	段	絳	妻	
	172	307	315	315	353	371	376	
12 劍	戩	惠						
	182	234						
13 劍	僉	與	辟	蜀				
	246	303	305	376				
14 劍	隻							
	215							

17 劇
闌
376

18 劇
蘿
216

19 劇
織
288

INDEX III

Characters by Number of Strokes

Here you will find all the characters treated in this book, grouped by the number of strokes. The ordering within each stroke-number group follows the standard dictionary practice of arranging the characters according to "radicals."

1 劃		丈 776	干 1225	匀 62	方 461
一 1		之 921	弓 941	勿 815	牙 1374
乙 91		久 778	才 578	化 771	曰 1499
及 584		丸 41	4 劃		日 12
丸 41		乞 434	丑 1489	午 509	月 13
2 劃		也 476	不 924	廿 903	木 191
七 7		于 1230	中 36	升 39	欠 439
丁 86		亡 457	乏 922	反 607	止 353
乃 582		凡 59	云 395	友 590	歹 661
九 9		刃 80	五 5	太 120	比 422
了 95		勺 65	互 629	天 403	毛 1381
二 2		千 37	井 1312	夫 679	氏 1328
人 736		口 11	介 241	夭 404	水 126
入 638		土 147	今 1186	孔 93	火 157
八 8		士 307	什 743	少 104	爪 612
刀 79		夕 108	仍 751	尤 226	父 968
力 687		大 106	仁 761	尹 882	片 914
匕 419		女 96	內 639	巴 1279	牛 235
十 10		子 92	予 936	幻 1347	犬 225
卜 42		寸 153	元 56	引 942	王 248
又 589		小 103	公 643	心 529	
		山 634	六 6	戈 335	
		川 123	冗 288	戶 830	
3 劃		工 72	凶 1113	手 548	
下 45		巳 485	切 81	支 601	
三 3		巳 488	分 641	文 1270	
上 44		巾 382		斗 893	
				斤 856	
					5 劃
					丘 1003
					且 1297
					世 27
					丙 780
					主 259

乎	1106	尼	821	6 劍	字	180	舟	1350
乍	865	巧	950	亦	存	580	色	1283
以	796	左	73	亥	安	186	血	1075
他	752	市	388	交	宇	1231	行	699
代	769	布	383	伊	守	181	衣	375
付	766	平	1103	企	宅	1383	西	1191
令	1050	必	547	休	寺	155	巡	272
兄	101	打	559	仰	尖	107	迅	270
凸	31	斥	863	件	州	124	臣	683
凹	30	且	29	全	年	806		
出	635	本	200	任	式	333	7 劍	
加	695	末	203	份	忙	544	巫	1460
功	692	未	202	兜	成	341	佛	946
包	489	正	362	光	收	1131	位	749
北	420	母	99	充	曲	892	何	774
半	907	民	1334	先	旭	26	作	868
占	43	永	127	兆	旨	429	似	797
卡	46	汁	138	共	旬	64	你	741
印	1059	犯	1056	再	早	25	住	748
去	624	玉	249	冰	有	75	伸	851
可	88	瓜	1355	刑	次	443	但	747
句	63	甘	1285	列	此	426	低	1332
古	16	生	1163	危	死	664	佔	739
只	50	用	896	各	每	431	伴	908
史	586	甲	848	吉	江	137	余	1232
司	1348	申	850	吃	池	479	克	102
召	82	田	14	吸	灰	158	兑	467
台	621	由	845	向	百	34	免	1411
叮	87	白	33	合	竹	728	兵	1004
叫	1130	皮	656	吐	米	724	冷	1051
右	74	目	15	同	羊	495	初	381
另	688	矛	931	名	羽	511	判	910
四	4	矢	927	因	老	954	别	689
囚	737	石	114	回	考	955	利	716
冬	402	示	834	在	而	887	助	1301
外	111	禾	710	地	耳	666	努	694
央	1277	穴	995	多	肉	782	即	1087
失	682	立	408	好	肌	60	呀	1376
奶	583			如	自	32	含	1187
奴	693			她	至	626		
它	428			妄	舌	38		

吾	18	批	557	車	274	呢	822	押	849
吳	1369	投	597	辛	1118	周	305	拐	690
吼	94	把	1280	辰	1436	味	205	招	558
告	237	改	486	近	858	命	1045	抽	846
吵	105	攻	314	迎	1256	和	712	拉	570
吹	440	旱	1228	返	609	固	515	放	463
呈	256	更	587	那	1458	坪	1105	於	465
呐	640	肖	117	里	169	垂	1183	易	818
吧	1282	肚	149	防	988	夜	807	昆	423
否	925	杏	195			奇	122	昏	1330
呆	196	束	1236			奉	1173	昇	40
呂	800	村	198			委	719	昌	23
困	514	李	210			妹	206	昔	897
均	148	步	354			始	623	明	20
坑	295	求	128			姓	1165	育	631
坐	785	汽	1361			姐	1298	股	600
壯	917	決	1218			季	718	肯	357
妝	916	沙	136			孤	1356	服	1044
妙	462	沖	132			官	966	朋	19
孝	116	沉	289			宗	840	果	853
完	957	沒	598			定	364	采	614
局	182	災	162			尚	179	枝	603
尾	829	狂	253			居	826	松	644
希	1382	甫	1336			岸	1226	東	473
序	1108	男	691			岡	1403	杯	926
床	937	皂	35			幸	1127	板	608
廷	527	社	835			底	1333	林	192
弄	794	秀	720			店	523	武	360
弟	574	究	996			延	767	河	144
形	948	系	1039			往	371	泣	409
志	1262	良	1093			忽	704	況	143
忍	533	見	55			念	816	治	622
忘	531	角	1315			怪	1188	沼	135
快	530	言	320			性	1494	注	260
我	1219	谷	645			怕	1166	泳	133
找	551	豆	1066			或	543	泥	823
技	572	貝	51			所	336	波	657
抗	602	赤	1495			房	857	法	625
扭	556	走	365			承	831	泡	490
抓	1490	足	973			抱	1372	沫	204
	613	身	951					油	847

8 劃

炎	160	勇	1055	政	363	研	573	首	67
爸	1281	南	1200	施	812	砂	115	香	717
爭	876	卻	1042	既	1101	祖	1300		
版	915	厚	113	昨	867	神	852	劃	
物	817	哀	377	春	1171	科	895	10	
狗	232	哇	152	昭	83	秋	714	候	1217
玩	252	咸	346	是	368	突	997	借	898
的	66	哈	246	星	1164	穿	1375	倉	1209
盲	458	品	21	胃	28	紀	1015	值	745
直	68	型	577	胡	17	級	1014	倒	760
知	929	城	342	肺	389	紅	1016	個	757
空	998	威	344	背	421	約	1017	俯	768
者	959	姿	445	胖	909	美	496	們	1202
花	772	孩	1138	架	697	英	1278	僕	1451
虎	1422	客	283	枯	197	苦	214	凍	475
表	1161	室	627	查	207	若	212	剛	1404
述	1141	宣	184	柔	932	苗	221	原	130
金	261	封	154	染	209	茂	340	員	54
長	1387	屋	824	柄	781	要	1192	哥	89
門	1201	屍	820	某	1286	計	322	哭	229
阿	981	差	501	柳	1049	貞	53	哪	1459
附	989	巷	1309	段	1345	負	61	唐	879
雨	396	帥	963	毒	1149	軍	290	埋	171
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INDEX IV

Character Pronunciations

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dǎng 刀 79
dǎng 導 269
dǎng 級 1399
dǎng 道 268
dǎng 到 628
dǎng 德 707
dǎng 得 66
dǎng 登 1257
dǎng 等 1258
dǎng 低 732
dǐ 敵 1332
dǐ 底 418
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dǐ 弟 478
dǐ 第 948
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diào 定 364
diào 冬 402
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diào 動 1244
diào 斗 893
diào 豆 1066
diào 督 605
diào 讀 1340
diào 毒 329
diào 獨 1149
diào 肚 1481
diào 度 149
diào 漢 905
diào 肚 906
diào 漢 891
diào 端 1068
diào 斷 1032
diào 段 1345
diào 鍛 1346
diào 兌 467
diào 隊 992
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diào 多 109
dié 惡 284
dié 而 1314
dié 兒 887
dié 耳 1446
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dié 爾 1453
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fù	腹	438	gū	孤	1356	hào	號	1493	huī	輝	291
fù	復	701	gǔ	古	16	hē	喝	791	huī	揮	564
fù	付	766	gǔ	股	600	hé	和	712	huí	回	520
fù	婦	872	gǔ	骨	645	hé	合	144	huí	迴	521
fù	父	968	gǔ	鼓	978	hé	禾	245	huí	賄	76
fù	附	989	gǔ	賈	1071	hé	何	710	huì	會	244
G											
gāi	該	1140	gù	固	316	hé	核	774	huì	慧	1169
gǎi	改	486	gù	雇	515	hēi	賀	1137	hūn	昏	1330
gài	蓋	1078	gù	顧	832	hěn	黑	696	hūn	婚	1331
gài	概	1102	guā	瓜	833	héng	很	172	hún	混	424
gān	乾	436	guà	掛	1355	hóng	橫	1085	huó	活	141
gān	干	1225	guǎi	拐	567	hóu	紅	1474	huǒ	火	157
gān	甘	1285	guài	怪	690	hǒu	侯	1016	huò	或	336
gǎn	感	540	guān	冠	1494	hòu	吼	1216	huò	獲	594
gǎn	敢	672	guān	觀	293	hòu	厚	94	huò	貨	773
gǎn	趕	1229	guān	官	595	hōu	後	113			
gàn	幹	1227	guān	關	966	hōu	候	1029	J		
gàng	岡	1403	guān	管	1457	hū	忽	1217	jī	肌	60
gāng	剛	1404	guān	館	967	hū	乎	816	jī	激	464
gāng	港	1310	guàn	貢	1099	hū	呼	1106	jī	擊	636
gāng	高	296	guàn	慣	100	hú	湖	1107	jī	機	1031
gào	告	237	guāng	光	545	hú	虎	17	jī	雞	1037
gē	哥	89	guāng	廣	119	hǔ	護	1422	jī	績	1159
gē	戈	335	guàng	逛	1473	hù	互	593	jī	積	1160
gē	歌	441	guī	規	273	hù	戶	629	jī	基	1289
gē	割	1168	guǐ	鬼	680	hù	花	830	jī	吉	308
gé	格	282	guì	貴	1441	hù	劃	772	jí	集	502
gé	革	1365	guó	國	1292	hù	滑	313	jí	及	584
gè	各	281	guǒ	果	516	hù	華	979	jí	急	870
gè	個	757	guò	過	853	huá	華	1181	jí	級	1014
gěi	給	1011			980	huá	華	1182	jí	即	1087
gēn	跟	1084				huà	化	312	jí	己	1497
gēn	根	1086				huà	懷	326	jǐ	幾	485
gēn	更	587				huái	壞	771	jǐ	寄	1030
gōng	工	72				huài	歡	546	jì	計	188
gōng	攻	314				huān	環	380	jì	記	322
gōng	公	643				huán	還	596	jì	技	487
gōng	功	692				huàn	喚	677	jì	寂	602
gōng	弓	941				huàn	換	678	jì	季	606
gōng	供	1307				huán	幻	809	jì	祭	718
gòng	貢	77				huàn	皇	810	jì	際	842
gòng	共	1306				huáng	煌	1347	jì	紀	983
gǒu	狗	232				huáng	黃	254	jì	繼	1015
gòu	夠	110				huī	灰	1472	jì	既	1033
gòu	構	1321						158	jiā	濟	1101
H											
hā	哈	246	hái	孩	1138	huà	化	771	jǐ	計	1488
hái	海	433	hái	亥	433	huái	懷	546	jì	記	492
hài	亥	1136	hái	害	1167	huài	壞	380	jì	技	492
hái	害	1167	hán	寒	1147	huān	歡	596	jì	寂	492
hái	含	1187	hán	含	541	huán	環	677	jì	季	492
hán	憾	1187	hán	漢	1178	huàn	還	678	jì	祭	492
hán	旱	1228	hán	旱	699	huàn	喚	809	jì	際	492
hán	行	699	hǎo	好	97	huáng	煌	810	jì	紀	492
hǎo	浩	238	hào	浩	238	huī	灰	1347	jì	繼	492

jiā	加	695	jīn	斤	856	jūn	君	884	lán	藍	1082
jiā	傢	740	jīn	今	1186				lán	蘭	1484
jiǎ	甲	848	jǐn	緊	1019				làn	爛	1483
jià	架	697	jǐn	儘	1077	kǎ	卡	46	láng	郎	1342
jià	價	1198	jǐn	謹	1176	kāi	開	1207	làng	浪	1094
jià	假	1358	jǐn	僅	1177	kàn	看	549	láo	勞	803
jiān	尖	107	jìn	進	503	kāng	康	881	lǎo	老	954
jiān	堅	686	jìn	禁	838	kàng	抗	556	lè	了	95
jiān	監	1080	jìn	近	858	kǎo	考	955	léi	雷	398
jiān	剪	278	jìn	盡	1076	kǎo	烤	956	lèi	類	727
jiǎn	減	347	jīng	晶	22	kào	靠	1215	lěng	冷	1051
jiǎn	檢	787	jīng	京	301	kē	顆	855	lí	離	1116
jiǎn	揀	1206	jīng	經	1027	kē	科	895	lǐ	里	169
jiǎn	見	1241	jīng	精	1152	kě	可	88	lǐ	李	210
jiǎn	賤	55	jīng	睛	1155	kè	渴	792	lǐ	理	258
jiǎn	建	352	jīng	驚	1421	kè	克	102	lǐ	裡	376
jiǎn	件	370	jīng	警	303	kè	客	283	lì	禮	1069
jiǎn	健	750	jīng	井	321	kè	課	854	lì	禮	408
jiǎn	漸	758	jīng	敬	1312	kěn	刻	1139	lì	立	687
jiǎn	間	861	jīng	競	318	kēng	肯	357	lì	力	716
jiǎn	江	1205	jīng	竟	412	kōng	坑	295	lì	利	723
jiāng	講	137	jīng	鏡	454	kōng	孔	998	lì	歷	756
jiāng	將	1320	jīng	境	455	kōng	恐	93	liǎ	麗	1430
jiàng	降	920	jīng	淨	456	kòng	控	539	lián	嬾	1451
jiàng	嬌	993	jīng	靜	877	kǒu	口	999	lián	連	275
jiāo	教	407	jīng	究	1157	kū	枯	11	lián	蓮	276
jiāo	交	958	jīng	九	996	kū	哭	197	lián	聯	1456
jiāo	腳	969	jīu	久	9	kū	苦	229	liǎn	臉	788
jiǎo	攬	1043	jīu	酒	778	kù	庫	214	liàn	戀	1025
jiǎo	角	1112	jīu	就	1061	kù	褲	524	liáng	練	1240
jiǎo	較	1315	jīu	救	304	kù	快	525	liáng	涼	302
jiào	叫	971	jìù	舊	317	kuài	筷	1219	liàng	亮	1093
jiào	皆	1130	jìù	居	1447	kuài	塊	1220	liàng	量	1450
jiē	接	425	jū	局	826	kuài	寬	1443	liè	烈	170
jiē	階	566	jú	舉	829	kuāng	狂	215	liáo	聊	300
jiē	結	706	jǔ	句	1465	kuàng	況	253	liào	料	1048
jié	節	994	jù	具	63	kūn	昆	143	liè	烈	894
jié	姐	1012	jù	鋸	70	kùn	困	423	liè	烈	662
jié	解	1088	jù	劇	827	kuò	括	514	lín	林	663
jié	介	1298	jù	據	1426			562	lín	臨	192
jié	界	1316	jù	眷	911				líng	零	684
jiè	借	241	juàn	覺	1111				líng	靈	1052
jiè	金	242	jué	決	1218				líng	領	1461
jiè	巾	898	jué	絕	1284				líng	另	1053
jin	襟	261	jué	均	148				líng	令	688
jin	襟	382	juē	軍	290				lì	溜	1050
jin	襟	839	juē	軍					liū	溜	1047

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L 拉
l 啦
lái 辣
lái 賴
lán 籃

qiě		róng	802	shèn	甚	1291	shū	叔	604
qiè	81	rǒng	288	shēng	升	39	shū	梳	633
qīn	1125	róu	932	shēng	昇	40	shū	樞	1252
qín	1117	róu	933	shēng	生	1163	shú	熟	298
qín	1175	ròu	782	shēng	聲	1368	shú	屬	1482
qīng	1028	rú	98	shèng	省	121	shù	樹	1074
qīng	1151	rú	889	shèng	聖	671	shù	述	1141
qīng	1156	rù	638	shèng	勝	913	shù	術	1142
qīng	1154	ruǎn	442	shī	詩	327	shù	束	1236
qǐng	1153	ruì	890	shī	失	682	shù	數	1479
qiū	714	ruò	212	shī	施	812	shuāi	摔	1276
qiū	1003	ruò	944	shī	屍	820	shuài	帥	963
qiú	128			shī	師	964	shuāng	霜	400
qiú	250	sǎ	901	shí	獅	965	shuāng	雙	591
qiú	737	sài	1148	shí	十	10	shuǐ	水	126
qiú	1063	sān	3	shí	石	114	shuì	睡	1185
quū	892	sǎn	900	shí	時	156	shùn	順	125
quū	1251	sāng	1393	shí	實	183	shuō	說	469
quǎ	667	sǎo	873	shǐ	食	1096	sī	絲	535
quù	624	sè	1283	shǐ	史	586	sī	斯	1005
quù	668	sēn	193	shǐ	始	623	sī	司	1290
quán	129	shā	115	shǐ	使	777	sī	死	1348
quán	257	shā	136	shì	矢	927	sì	四	664
quán	912	shā	1143	shì	世	27	sì	寺	4
quǎn	225	shān	634	shì	士	307	sì	似	155
quē	1405	shàn	805	shì	式	333	sì	絲	797
què	508	shāng	416	shì	試	334	sōng	松	644
què	1042	shàng	763	shì	是	368	sòng	送	1440
qún	885	shàng	44	shì	市	388	sù	訴	864
qún	886	shàng	179	shì	適	417	sù	素	1150
	R	shāo	167	shì	識	452	sù	速	1237
rán	228	sháo	65	shì	室	627	suān	算	733
rǎn	209	shǎo	104	shì	示	834	suī	雖	507
rǎng	1146	shé	38	shì	視	836	suí	隨	985
ràng	1145	shé	481	shì	事	878	suì	歲	359
rè	1134	shè	355	shì	勢	1133	sūn	孫	1041
rén	736	shè	599	shì	氏	1328	suǒ	所	857
rén	761	shè	835	shōu	釋	1377	T	它	428
rěn	531	shè	952	shōu	收	1131	tā	她	477
rèn	80	shéi	505	shōu	首	67	tā	他	752
rèn	532	shēn	850	shōu	守	181	tā	塔	247
rèn	793	shēn	851	shòu	手	548	tā	台	621
réng	751	shēn	951	shòu	售	506	tái	太	120
rì	12	shēn	1001	shòu	受	617	tái	泰	1172
róng	649	shén	743	shū	輸	618	tài	慾	1433
róng	650	shén	852	shū	書	279	tài	慾	

tān	攤	1180	tuì	退	1089	wú	吾	18	xiāng	襄	1144
tán	談	331	tuō	脫	468	wú	無	1295	xiāng	鄉	1343
tàn	探	1002	tuō	託	1384	wú	吳	1369	xiáng	翔	513
tāng	湯	494	wā	哇	152	wú	五	5	xiǎng	享	297
táng	唐	879	wài	外	111	wú	武	360	xiǎng	想	537
táng	堂	655	wān	彎	1023	wú	午	509	xiǎng	響	1344
táng	糖	880	wān	灣	1024	wù	舞	1294	xiàng	項	78
táo	桃	224	wán	丸	41	wù	勿	815	xiàng	向	178
tǎo	討	324	wán	頑	58	wù	物	934	xiàng	巷	1309
tào	套	1390	wán	完	182	wù	務	935	xiàng	象	1413
tè	特	236	wán	玩	252	wù	霧	1371	xiàng	像	1414
題	369	wán	晚	1412	xī	夕	108	xiāo	削	118	
提	563	wàn	萬	1401	xī	息	538	xiāo	消	142	
體	1070	wàn	王	248	xī	吸	585	xiāo	宵	185	
tì	替	681	wáng	亡	457	xī	昔	897	xiào	小	103
tiān	天	403	wáng	往	704	xī	希	1108	xiào	曉	168
tián	田	14	wǎng	網	1021	xī	稀	1109	xiào	肖	117
tián	填	150	wǎng	妄	459	xī	西	1191	xiào	笑	729
tiáo	條	744	wàng	望	460	xī	習	1191	xiào	效	957
tiào	跳	975	wàng	忘	530	xí	席	1191	xiào	校	970
tiē	貼	52	wàng	威	344	xí	襲	512	xiē	些	972
tiē	鐵	339	wēi	微	705	xí	洗	904	xié	協	427
tīng	聽	708	wēi	危	1057	xí	喜	1445	xié	鞋	698
tīng	廳	709	wéi	維	1007	xǐ	細	240	xiě	寫	1366
tíng	亭	299	wéi	韋	1221	xì	系	1072	xiè	謝	1448
tíng	停	759	wéi	圍	1222	xì	係	1018	xiè	瀉	953
tíng	廷	794	wéi	委	719	xì	戲	1039	xiān	心	1449
tíng	庭	795	wéi	偉	1223	xì	蝦	1040	xiān	辛	529
tōng	通	1054	wéi	尾	1382	xià	下	1425	xiān	新	1118
tóng	同	176	wéi	偽	1386	xià	夏	1359	xiān	薪	1123
tóng	銅	262	wéi	胃	28	xià	先	45	xiān	馨	1124
tóng	童	414	wéi	未	202	xiān	鮮	285	xiān	信	1367
tòng	統	1010	wéi	味	205	xiān	咸	239	xiān	星	754
tòng	痛	1248	wéi	位	749	xián	賢	498	xiāng	刑	1164
tóu	投	597	wéi	衛	1224	xián	閒	346	xiāng	型	576
tóu	頭	1067	wéi	為	1385	xián	險	685	xiāng	杏	577
tòu	透	721	wéi	溫	1079	xiǎn	顯	1203	xiāng	興	1262
tū	凸	31	wéi	聞	1208	xiǎn	現	984	xiāng	幸	195
tū	突	997	wéi	文	1270	xiǎn	線	1034	xiāng	姓	1060
tú	圖	522	wéi	蚊	1271	xiǎn	限	251	xiāng	性	1127
tú	途	1235	wéi	問	1204	xiān	縣	1006	xiāng	兄	1165
tǔ	土	147	wéi	我	551	xiān	相	1091	xiōng	凶	1166
tǔ	吐	151	wéi	握	825	xiāng	香	1462	xiōng	兇	101
tù	兔	1409	wéi	𠂔	824	xiāng	箱	199	xiōng	胸	1113
tuán	團	1471	wéi	𠂔	1460	xiāng	相	717	xiōng	雄	1114
tuī	推	565	wū	𠂔		xiāng	香	730	xiōng	雄	620
tuī	腿	1090	wū	𠂔		xiāng	箱				

xióng	熊	1431	yáng	洋	497	yìn	蔭	1190	yuán	元	56
xiū	休	753	yáng	陽	986	yīng	英	1278	yuán	原	130
xiū	修	1269	yǎng	養	1100	yīng	應	1395	yuán	袁	140
xiù	秀	720	yǎng	仰	1255	yīng	鷹	1397	yuán	圓	378
xū	需	888	yàng	樣	500	yíng	營	804	yuán	園	517
xū	須	1265	yāo	夭	404	yíng	迎	1256	yuán	遠	519
xū	虛	1455	yāo	腰	1193	yǐng	硬	1263	yuǎn	願	379
xú	許	510	yáo	堯	166	yǐng	永	588	yuàn	院	131
xù	旭	26	yáo	遙	1407	yǒng	泳	127	yuàn	約	990
xù	序	937	yáo	搖	1408	yǒng	勇	133	yuē	日	1017
xù	續	1009	yào	藥	1036	yòng	用	1055	yuē	月	1499
xuān	宣	184	yào	要	1192	yòng	憂	896	yuè	越	13
xuán	懸	1463	yě	也	476	yōu	優	542	yuè	樂	367
xuǎn	選	1311	yě	野	939	yōu	尤	762	yuè	匀	1035
xué	穴	995	yè	頁	57	yóu	游	226	yún	雲	62
xué	學	1110	yè	葉	216	yóu	遊	813	yún	運	395
xuè	雪	869	yè	夜	807	yóu	由	814	yún	韻	397
xuè	血	1075	yè	液	808	yóu	油	845	yùn	韻	292
xún	旬	64	yè	業	1304	yóu	有	847	yùn	韻	451
xún	巡	272	yī	一	1	yǒu	友	75	Z	雜	1498
xún	尋	871	yī	衣	375	yǒu	右	590		災	162
xùn	迅	270	yī	依	755	yòu	又	74		載	338
xùn	訓	325	yī	伊	883	yòu	誘	589		在	581
Y											
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Key Words and Primitive Meanings

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green, blue or	青	1151	harmony	帽	712	<i>horns</i>		40
greet	迎	1256	hat	帽	384	horse	馬	1415
grief	哀	377	<i>hat, Carmen</i>			<i>horse, stick</i>		199
grind away	研	573	<i>Miranda</i>			<i>hot sauce</i>		305
grip	握	825	have, not	沒	598	hot, spicy	辣	1238
ground	地	478	have to	須	1265	house	家	492
<i>ground</i>		77	hawk	鷹	1397	<i>house</i>		90
ground, level	坪	1105	he	他	752	<i>house, turkey</i>		199
<i>ground, someone</i>			head	頭	1067	how?		怎
<i>sitting on the</i>		173	<i>head</i>			how many?		幾
group	組	1299	head, bow one's	俯	768	however		1030
<i>grow up</i>		311	head, hair of the	髮	1391	hub	樞	747
guard	守	181	heads	首	67	hue	彩	1252
guest	客	283	healthy	健	758	<i>human legs</i>		39
guide	導	269	hear	聞	1208	hundred	百	34
<i>guillotine</i>		323	heart	心	529	hurry	趕	1229
guilt	罪	1214	heat	熱	1134	husband	夫	679
<i>gummed label</i>		347	<i>heaven,</i>				I	
gun	槍	1210	<i>stairway to</i>					
H								
ha!	哈	246	heavens	天	403	I	我	551
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hair of the head	髮	1391	<i>helmet</i>			ice	冰	401
halberd	戈	335	help	幫	387	<i>ice</i>		168
hale	康	881	hemp	麻	528	idea	意	536
half	半	907	hew	斬	859	identical	齊	1487
hall	廳	709	<i>hidden camera</i>			illness	病	1247
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<i>hamper</i>		336	hill, ridge of a	岡	1403	in front	前	277
<i>hamster cage</i>		310	hinder	妨	462	inch, Chinese	寸	153
Han	漢	1178	hire	雇	832	inches, 100		
hand	手	548	his-hers-its-			Chinese	丈	776
handle	柄	781	theirs	其	1287	include	括	562
<i>hands, outstretched</i>		213	history	史	586	increase	增	471
			hold	拿	550	<i>increase</i>		187
			hole	穴	995	individual	個	757

<i>infant</i>	221	kill	殺 1143	levy	賦 361
inflammation	炎 160	kind	類 727	leg, lower	足 973
-ing	著 960	king	王 248	<i>li</i>	里 169
inhale	吸 585	kitchen	廚 1073	<i>library</i>	345
initiate	創 1211	knead	揉 933	lid	蓋 1078
ink, black	墨 174	<i>knot</i>	253	<i>lidded crock</i>	139
inner garments	襯 1126	know	知 929	life	生 1163
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intense	烈 663	ladle	勺 65	line up	列 662
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<i>jail cell</i>	323	leaf	葉 216	<i>long braid</i>	358
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<i>jewel</i>	117	learn	習 512	look at	看 549
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		leisure	閒 1203	love	愛 619
K		lesson	課 854	lovely	麗 1430
<i>kazoo</i>	182	<i>letter opener</i>	292	low	低 1332
<i>key</i>	323	level ground	坪 1105	lower leg	足 973

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lucky	吉	308	melon		1355	mud	泥	823
lump	塊	1443	<i>mending</i>		157	multistory		
lungs	肺	389	merchant	賈	1197	building	樓	1480
lush	茂	340	merely	僅	1177	multitude	眾	784
lust	慾	648	<i>mesh, wire</i>		309	muscle	肌	60
<i>lying (down)</i>		176	<i>metal</i>		121	<i>muscle</i>		232
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machine	機	1031	method	法	625	music	樂	1035
<i>maestro</i>		279	metropolis	都	1340	must	得	702
<i>magic wand</i>		35	middle	中	36	mutual	互	629
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maintain	維	1007	milk	奶	583	nail	釘	265
make	做	746	mingle	交	969	<i>nail</i>		55
make a present of	贈	472	mirror	鏡	455	name	名	112
make an			<i>mirror image</i>		378	name, family	氏	1328
appointment	約	1017	miscellaneous	雜	1498	narrate	述	1141
makeup, put on	妝	916	miss	念	1188	nativity	誕	372
male	男	691	<i>missile</i>		216	near	近	858
malicious	歹	661	<i>mist</i>		37	need	需	888
mama	媽	1416	mistaken	錯	899	needle	針	264
man, old	老	954	mix	混	424	<i>needle</i>		22
man, young	郎	1342	mock	諷	484	<i>needlepoint</i>		288
manage	辦	1119	moi	余	1232	negate	否	925
<i>mandala</i>		229	mold	型	577	net	網	1021
<i>mane</i>		358	mom	娘	1095	<i>net</i>		24
manufacture	製	394	monarch	君	884	new	新	1123
many	多	109	<i>monkey</i>		258	newspaper	報	1129
<i>march</i>		150	<i>monks</i>		89	next	次	443
mark	標	1196	(monk's) cowl		88	night	夜	807
market	市	388	<i>monocle</i>		250	nightfall	晚	1412
marquis	侯	1216	month	月	13	nighttime	宵	185
marriage	婚	1331	<i>moon</i>		23	nine	九	9
married woman	婦	872	morality	德	707	no	不	924
marsh	沼	135	more, even	更	587	No.	第	949
mat	席	904	moreover	且	1297	nobody	莫	217
match	匹	1250	morning	晨	1437	noisy	吵	105
material	料	894	<i>mortar</i>		370	non-	非	1212
matter	事	878	<i>mosaic</i>		335	noodles	麵	1364
meal	飯	1097	<i>Moses, baby</i>		221	noon	午	509
<i>measuring cup</i>		267	mosquito	蚊	1271	north	北	420
meat	肉	782	most	最	669	nose	鼻	575
<i>meat, canned</i>		362	mother	母	99	<i>nose</i>		32
medicine	藥	1036	mountain	山	634	<i>nostrils</i>		32
meeting	會	244	<i>mountain goat</i>		361	NO symbol		272
			mouth	口	11	not	勿	815

not have	没	598	orders	令	1050	peculiar	怪	1494			
not yet	未	202	ordinary	凡	59	peel	削	118			
notebook	本	200	<i>oriental ladybug</i>		374	pen	筆	731			
nothing	無	1295	orientation	向	178	<i>pen, turkey</i>		199			
now	今	1186	orifice	嘴	1317	penetrate	透	721			
nucleus	核	1137	orphan	孤	1356	<i>pent in</i>		202			
number	數	1479	ought to	應	1395	people	民	1334			
nun	尼	821	<i>outhouse</i>		226	<i>pepper plant</i>		305			
O											
<i>oaken tub</i>		337	outside	外	111	<i>pepper, chili</i>		305			
obey	順	125	<i>outstretched hands</i>		213	peppery	辛	1118			
observe	觀	595	overcome	克	102	perform	演	1435			
obvious	顯	1034	overflow	漫	676	perfume	香	717			
occasion	際	983	overly	太	120	perilous	險	984			
occupy	佔	739	overseer	尹	882	period of time	期	1288			
ocean	洋	497	<i>oyster</i>		41	<i>perish</i>		184			
of	之	921	P								
offend	干	1225	<i>pack of wild dogs</i>		108	permit	許	510			
offer	與	1464	page	頁	57	person	人	736			
offer sacrifice	祭	842	pagoda	塔	247	physician	醫	1254			
office, government	府	767	<i>painting of a deer</i>		366	pick	採	615			
official, feudal	臣	683	pair	雙	591	picture	圖	522			
offshoot	支	601	pair, one of a	隻	592	piece	件	750			
often	常	654	papa	爸	1281	piece of writing	篇	1323			
oil	油	847	paper	紙	1329	piece together	拼	799			
old	舊	1447	<i>paper punch</i>		285	pierce	貫	100			
old man	老	954	<i>parade</i>		149	piety, filial	孝	957			
<i>Old West</i>		319	park	園	519	pig	豬	961			
old woman	婆	658	part	分	641	pig, sign of the	亥	1136			
older brother	哥	89	<i>part of the body</i>		23	<i>pigeon coop</i>		309			
older sister	姐	1298	participate	參	1267	<i>piggy bank</i>		195			
once more	再	1318	partition	壁	1121	<i>Pigpen</i>		83			
one	一	1	partner	伴	908	pill	丸	41			
one after another	連	275	party, political	黨	653	<i>pills, bottle of</i>		35			
one another	相	199	pass through	穿	1375	pine tree	松	644			
one of a pair	隻	592	past, times	昔	897	<i>pinnacle</i>		282			
oneself	自	32	paste	貼	52	pipe	管	967			
only	只	50	patch	補	1337	pit	坑	295			
only then	乃	582	path	路	976	place	所	857			
ooh!	乎	1106	patrol	巡	272	plan	計	322			
open	開	1207	pattern	格	282	plank	板	608			
opt for	揀	1241	pavilion	亭	299	plant	植	194			
or	或	336	pawn	押	849	<i>plant, pepper</i>		305			
orchid	蘭	1484	pay	付	766	platform	台	621			
			peaceful	安	186	play	玩	252			
			peach	桃	224	play with	弄	574			
			<i>pebbles</i>		66	plentiful	豐	1170			
						plow		248			

pluck	采	614	<i>prospector</i>	昌	266	recover	復	701
plum	李	210	<i>prosperous</i>	護	23	red	紅	1016
plum, small (plural)	梅	432	<i>protect</i>	公	593	reduce	減	347
poem	們	1202	<i>public</i>	拉	643	refined	精	1152
poison	詩	327	<i>pull</i>	刑	570	region	區	1251
<i>pole, wooden</i>	毒	1149	<i>punishment</i>		576	regret	憾	541
police	警	94	<i>puppet</i>		278	regulations	規	680
political party	黨	321	<i>pure</i>	清	1156	relate to	係	1040
politics	政	653	<i>purpose</i>	旨	429	relatively	較	971
pond	池	363	<i>purse</i>		337	relatives	親	1125
ponder	慮	479	<i>push</i>	推	565	release	放	463
pooch	犬	1423	<i>put on makeup</i>	妝	916	reliable	確	508
<i>Popeye</i>		225	<i>puzzle</i>		249	relieve	濟	1488
<i>porrón</i>		315				religion	宗	840
port	港	296				relocate	搬	1354
portent	兆	1310	<i>quality</i>	質	862	remarkable	尤	226
<i>porter</i>		223	<i>quantity</i>	量	170	remember	記	487
portion	份	248	<i>quarter</i>		270	remote	遙	1407
position	位	738	Queen Elizabeth	伊	883	repair	修	1269
possess	有	749	<i>queue</i>		233	repeatedly	頻	356
pour	注	75	<i>quick</i>	速	1237	replace	替	681
power	力	260	<i>quiet</i>	靜	1157	reprimand	斥	863
practice	練	687	<i>quilt</i>	被	660	request	求	128
preface	序	1240				rescue	救	317
prepare	備	937				research	究	996
(preposition, all-purpose)	於	902	<i>rabbit</i>	兔	1409	resemble	肖	117
present	現	465	<i>rack</i>		267	reside	居	826
present of, make a		251	<i>rack, chop-</i>		294	<i>resin</i>		308
press down on	贈	472	<i>radiance</i>	輝	291	resplendent	煌	255
pressure	按	568	<i>radish</i>		258	responsibility	責	1158
pretend	壓	234	<i>raid</i>	襲	1445	rest	休	753
price	喬	405	<i>rain</i>	雨	396	retreat	退	1089
print	價	1198	<i>raise</i>	養	1100	return	回	520
printing block	印	1059	<i>rake</i>		264	revere	敬	318
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prisoner	獄	323	<i>rare</i>	珍	1266	<i>rhyme</i>	韻	451
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products	宣	184	<i>ray</i>	光	119	rice field	田	14
profession	產	1274	<i>razor wire</i>		372	<i>rice seedling</i>		307
proffer	業	1304	<i>reach</i>	達	499	<i>rice stalk</i>		307
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prolong	禁	838	<i>recklessly</i>	胡	17	ride		1420
	延	371	<i>reclining</i>		176	ridge of a hill	岡	1403
			<i>recognize</i>	認	532	ridicule	嘲	49
			<i>record</i>	錄	874	right	右	74

<i>right hand</i>	對 214	<i>scatter</i>	撒 901	<i>shelves</i>	338
right, that's	對 1305	<i>scattered</i>	散 900	<i>shellfish</i>	貝 51
righteousness	義 552	<i>scenery</i>	景 303	<i>shells</i>	41
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<i>rising sun</i>	旭 26	<i>scratch</i>	劃 313	<i>shoot</i>	射 952
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<i>road</i>	128	<i>scrub</i>	擦 844	<i>shore</i>	岸 1226
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<i>rocks</i>	66	<i>seasons</i>	季 718	<i>shout</i>	呼 1107
room	室 627	<i>seat</i>	座 786	<i>show</i>	示 834
room, main	堂 655	<i>second</i>	乙 91	<i>shrimp</i>	蝦 1359
<i>rooster tail</i>	332	<i>secondary</i>	179	<i>shut</i>	關 1457
root	根 1086	<i>secret</i>	密 637	<i>sickness</i>	329
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rotten	腐 783	<i>sediment</i>	渣 208	<i>side by side</i>	並 1302
round	圓 517	<i>see</i>	見 55	<i>side by side and upside down</i>	340
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row	排 1213	<i>seedling, rice</i>	307	<i>sieve</i>	343
royal court	廷 794	<i>seedling, tomato</i>	103	<i>sign of the dragon</i>	辰 1436
rule	則 84	<i>seek</i>	尋 871	<i>sign of the pig</i>	亥 1136
run	跑 974	<i>seize</i>	獲 594	<i>sign of the tiger</i>	寅 1434
S					
<i>saber</i>	52	<i>sell</i>	賣 310	<i>sign of Zorro</i>	272
sacrifice, offer	祭 842	<i>send out</i>	發 1260	<i>silage</i>	316
<i>safe</i>	343	<i>senses</i>	覺 1111	<i>silent</i>	默 227
safeguard	保 764	<i>sentence</i>	句 63	<i>silk</i>	絲 1005
<i>saguaro cactus</i>	371	<i>set up</i>	置 69	<i>silk gauze</i>	羅 1008
<i>salad</i>	268	<i>settle on</i>	定 364	<i>silver</i>	銀 1083
salesman	商 416	<i>seven</i>	七 7	<i>silver</i>	299
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sash	帶 390	<i>shady</i>	蔭 1190	<i>sincere</i>	誠 343
saw	鋸 827	<i>shake</i>	搖 1408	<i>sing</i>	唱 24
<i>saw</i>	262	<i>shallow</i>	淺 351	<i>sinister</i>	凶 1113
say	言 320	<i>shape</i>	形 1262	<i>sister, older</i>	姐 1298
<i>sayeth</i>	曰 1499	<i>she</i>	她 477	<i>sister, younger</i>	妹 206
<i>scale</i>	326	<i>sheaf</i>	303	<i>sit</i>	坐 785
scarce	稀 1109	<i>shears</i>	剪 278	<i>site</i>	場 493
<i>scarf</i>	161	<i>sheep</i>	羊 495	<i>situation</i>	況 143
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skeleton	骨	978	sparkling	晶	22	stay	留	1046
skill	技	602	<i>sparkler</i>		334	steam	蒸	1373
skirt	裙	885	<i>sparks</i>		67	<i>stepladder</i>		331
<i>slaughterhouse</i>		130	speak	說	469	<i>stick horse</i>		199
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