

230

漠

vague

Think of the key word as having to do with something viewed through a haze, or in the twilight and from a distance, so that only its outlines are **vaguely** discernible. Now we are back again to the essence of the true *graveyard*. The *water* may be taken as the sound of waves dashing up against the rocks or the dripping of moisture on cold rock—anything that helps you associate **vagueness** with the *graveyard* and keep it distinct from the imitation we met in the last frame. [13]

ゝ 漠

231

墓

grave

The mounds of *soil* with crude wooden crosses set at their head suggests those boot-hill **graves** we all know from cowboy lore. The only odd thing about this kanji is that the *soil* comes UNDER the *graveyard*, rather than to its left, where we might expect. Just think of the bodies as “lying under boot-hill” if you have any trouble.

By the way, this is not the first time, nor will it be the last, that we learn a kanji 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 taken from a part of the fuller kanji. [13]

莫 墓

232

暮

livelihood

Imagine that you have chosen the occupation of the keeper of a *graveyard* and spend your *days* tending to other's deadhood in order to make your means of **livelihood**. [14]

莫 暮

chase and torment. If you begin from the key word and think of a “crop of cats,” you will not confuse this story with the apparently similar story of two frames ago. [11]

𤝵 猫

245

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]

ノ ㄣ ㄣ 牛

* 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 𤝵. **In this case, and when the element appears on the left, the stroke order is changed.**

246

special

特

Despite the strong phonetic similarity, there will be no problem keeping the key word **special** distinct from the character we met earlier for *specialty* (FRAME 46), since the latter has immediate connotations lacking in this kanji.

Anyway, we shall 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 Japanese Buddhist monks, the Buddha’s refusal to take the life of any sentient being makes it only fitting that the *cows* should be placed on the sacred grounds of a *Buddhist temple* in this kanji. [10]

ノ ㄣ 牛 牛 特

247

revelation

告

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

混

*

siesta

曷

Conjure up the classic portrait of the Latin *siesta*: a *muchacho* *sitting on the ground*, propped up against some building, *bound up* from neck to ankles in a serape, one of those great, broad-rimmed mariachi hats pulled down over his face, and the noonday *sun* beating down overhead. Always use the complete image, never simply the general sense of **siesta**. [8]

曷 曷 曷

451

thirst

渴

As you pass by the *muchacho* taking the *siesta*, he cries out that he is **thirsty** and asks for something to drink. So you turn the *water* hose on him. [11]

渴 渴

452

audience

謁

Imagine an **audience** with the emperor or the pope in which all those in attendance are sitting down, leaning against the wall, sleeping like our *muchacho* on *siesta*, as the honorable host delivers his *speech*. [15]

謁 謁

453

brown

褐

The color of the serape or *cloak* of our *muchacho* on *siesta* is a dull **brown**, the color this kanji indicates. [13]

褐 褐

454

hoarse

喝

When the *muchacho* on *siesta* looks up and opens his *mouth* to talk, his voice is so **hoarse** you cannot understand him. [11]

1680		collide
衝	<i>Boulevard . . . heavy.</i> [15]	
1681		fragrant
薰	<i>Flowers . . . heavy . . . oven fire.</i> Do not confuse with <i>incense</i> (FRAME 911) or <i>perfumed</i> (FRAME 493). [16]	

Lesson 44

WE MAY NOW PICK UP the remainder of the enclosure primitives, leaving only a few related to animals, which we will take up toward the end of the book, in LESSON 55. This lesson should give you a chance to review the general principles governing enclosures.

*		sickness
疒	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 kanji 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]	
	疒 疒 疒	
1682		ill
病	<i>Sickness . . . third class.</i> [10]	
1683		stupid
痴	<i>Sickness . . . know.</i> [13]	

1728		mosquito
蚊	<i>Insect . . . plaid.</i> [10]	
*		fenceposts
凵	This element means just what it looks like: two fenceposts . They enclose whatever comes between them, as distinct from a pair of <i>walking sticks</i> (see FRAME 250). [2]	
1729		adjusted
齐	<i>Plaid . . . fenceposts . . . two.</i> Do not confuse with <i>just so</i> (FRAME 388). [8]	
1730		dose
剂	<i>Adjust . . . saber.</i> Think of this as a dose of medicine. [10]	
1731		finish
济	<i>Water . . . adjust.</i> Do not confuse with <i>complete</i> (FRAME 97), <i>end</i> (FRAME 1352), or <i>perfect</i> (FRAME 187). [11]	
1732		purification
斋	<i>Plaid . . . fenceposts . . . altar.</i> This is a “religious” purification , which distinguishes it from the simple kanji for <i>pure</i> (FRAME 1539). [11]	
1733		solemn
肃	<i>Rake . . . rice . . . fenceposts.</i> Take special care to draw this character in the same order as the primitive. Note, too, that the fourth stroke for <i>rice</i> is already taken care of by the fourth stroke of <i>rake</i> . [11]	
*		sparkler
灬	As the pictograph itself immediately suggests, this element depicts spreading out or scattering from a focal point. To cap-	

亼	辶	夕	弋	爻	巾	也	口	广
106	118	121	137	148	152	181	196	197

忄	扌	扌	云	彳	尸	ヨ	彡	冫
198	205	210	219	236	260	273	273	296

么	亠	丰	于	彡	冫	毛	灬
306	312	334	346	354	374	386	388

4 画

母	灬	木	生	亢	夕	弋	戈	亻
53	73	85	103	125	132	138	139	150

云	夭	壬	小	开	殳	灬	去	歹
154	158	176	198	208	213	216	220	228

从	巾	亻	衤	争	尹	艹	艹	凵
255	257	259	264	274	275	279	290	300

匚	无	屯	圭	丰	彡	夂	灬	巴
313	320	322	328	332	332	344	358	360

匚
387

5 画

四	吉	兴	戊	疋	疋	疋	衤	巾
20	126	130	140	146	149	149	150	154

卅	电	勿	圣	台	禾	水	乍	卉
154	185	187	214	225	239	242	272	281

弗	弟	夂	艮	先	木	丰	夂	疒
287	287	311	317	325	326	327	333	350

夂	虫	且	冊	氏	自	灬	巨
353	363	364	370	372	376	386	387