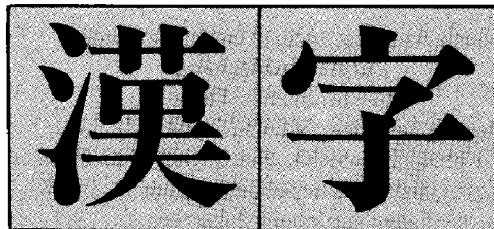


# A GUIDE TO REMEMBERING JAPANESE CHARACTERS

by Kenneth G. Henshall



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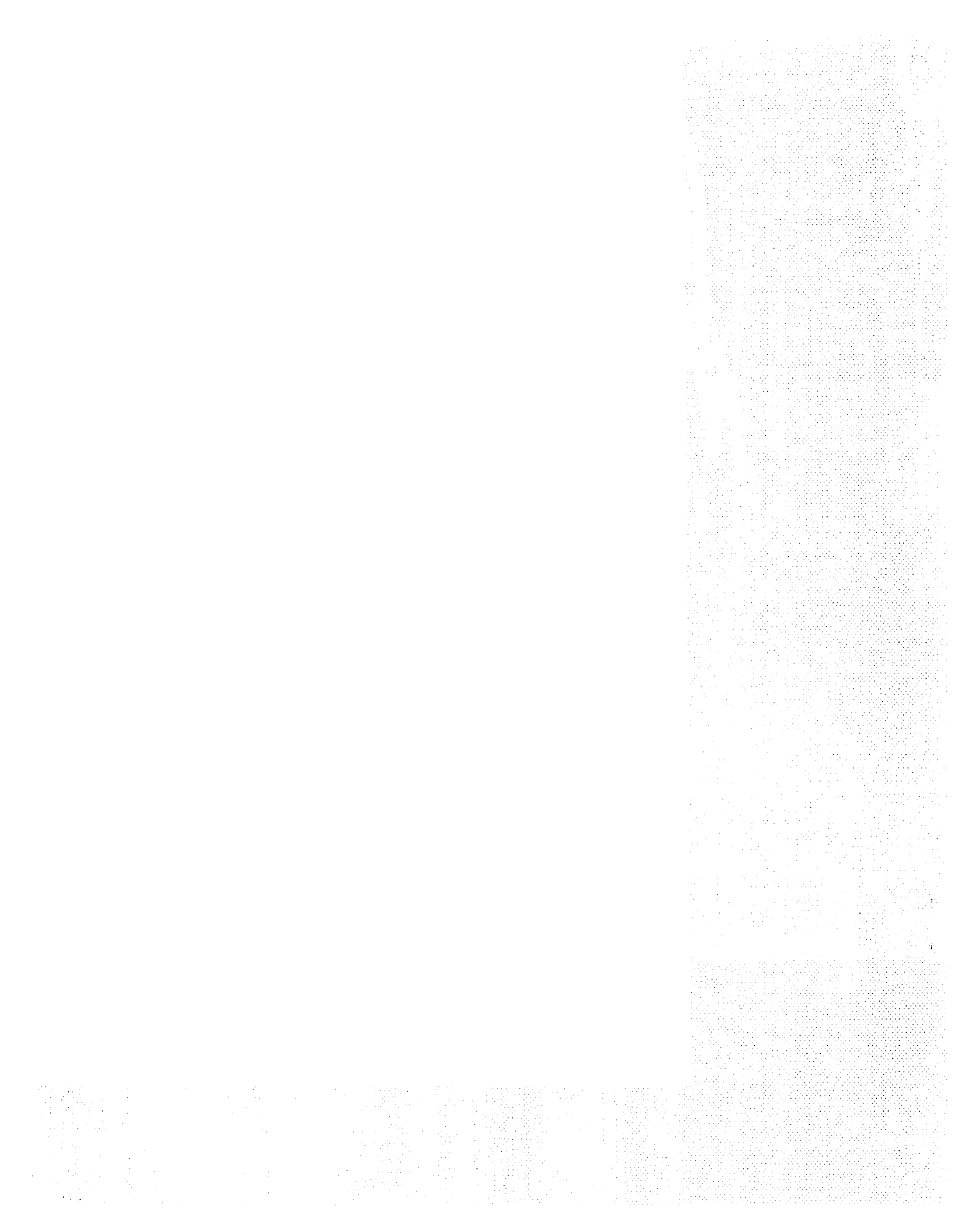
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In the research for this book I have been especially guided by the work of three of Japan's most highly regarded scholars in the field of kanji etymology, namely Tsunekata Kato, Katsumi Yamada, and Hideyuki Shindo. Those readers wishing to pursue further study of kanji are recommended to consult in particular their joint work Jigen Jiten (Etymological Dictionary of Kanji, Kadokawa, Tokyo, 2nd edition 1985), together with Katsumi Yamada's Kanji no Gogen (The Etymology of Kanji, Kadokawa, Tokyo, 1976).

With regard to stroke count, and in some cases arrangement of characters within a given grade, I have been guided by the reference work Kanji Kakijun Jiten (Dictionary of Kanji Stroke Order, edited by Hiroshi Fujiwara, Daiichi Hoki Publishing, Tokyo, revised edition 1982).

**British spelling has been retained throughout.**

## PREFACE

The main aim of this book is to help students of the Japanese language overcome the obstacle presented by characters -- or kanji, to use the Japanese term. Without a sound knowledge of kanji it is impossible to acquire a proper command of the language, and yet so many students seem to spend years gaining merely a vague knowledge of no more than a few hundred of the two thousand kanji in general use. For every one student who feels confident in reading and writing kanji, there are dozens who seem daunted and full of despair.

For students accustomed to Western writing systems kanji can indeed be a daunting proposition. Mastering the twenty-six simple symbols in the English alphabet, even allowing for difficulties with their pronunciation, seems like child's play compared with tackling two thousand kanji of up to twenty or so strokes. It should be realised that there is no magic way to set about this task. Even Japanese nationals themselves often have problems learning and remembering kanji, despite the great advantage of constant exposure. There are, however, ways to make the task a lot easier.

I believe that for Western students the key to successful study of kanji lies not in rote learning, as favored by the Japanese themselves, but in breaking down the barrier of unfamiliarity. Once one can appreciate how a character is made up, how it acquired its shape and how and why it came into existence, then one is a long way towards achieving this end. Something that is understood and therefore familiar is far less daunting than something unknown, and far more easily remembered. A character that once seemed merely a lifeless and anonymous jumble of lines and dots becomes a 'character' in a different sense; that is, with a distinctive personality of its own.

Once a character is essentially understood, the proper use of mnemonics (memory aids) is a useful adjunct, though for the serious scholar it can be misleading to rely on mnemonics alone. That is, there is no harm in a student remembering the character used for 'east' (see # 184) by conveniently interpreting its elements as the sun rising behind a tree, provided the student also remembers that that is not the real meaning. Misunderstanding the origin of a character or element can in some cases lead to serious misconceptions regarding its connotations, its role in compounds, and its role as a window on the society of the day.

In this book I have explained the origin and subsequent evolution of each of the characters

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in general use, and where relevant have given the ancient forms. There are a few cases where the exact origin is obscure, and here, after clearly stating that the character is obscure, I have given the most authoritative theories and occasionally some thoughts of my own. I have also made frequent reference to Chinese character usage, since the kanji are -- with a handful of exceptions -- Chinese in origin (see Introduction). The elements forming each character are analysed and explained in detail, with cross-referencing to indicate where a recurring element is first introduced. Where relevant I have also added socio-historical comment to clarify the meaning and role of a character. Each character's usage is illustrated by three compound terms, alongside its modern readings and meanings. At the end of each explanation I have given a suggested mnemonic using the key elements in that character. Where possible I have tried in the mnemonic to use the elements in exactly the same way that they are used in the character itself, but since so many characters have changed their original meaning due to borrowing and/or miscopying this is usually not feasible. The suggested mnemonics are ones which I personally have found useful, but each reader may prefer to make up their own.

The characters are listed systematically in the order determined by the Japanese Ministry of Education (see Introduction). That is, the first 996 kanji, the so-called Educational Kanji which are prescribed for the six grades of elementary school, are set out in their respective grades (76 for Grade One, 145 for Grade Two, etc. etc.), followed by the remaining 949. Since these gradings approximately correspond to frequency of usage, the reader who wishes to learn only a few hundred kanji will be able to concentrate on the early grades confident in the knowledge that these will contain the most useful characters.

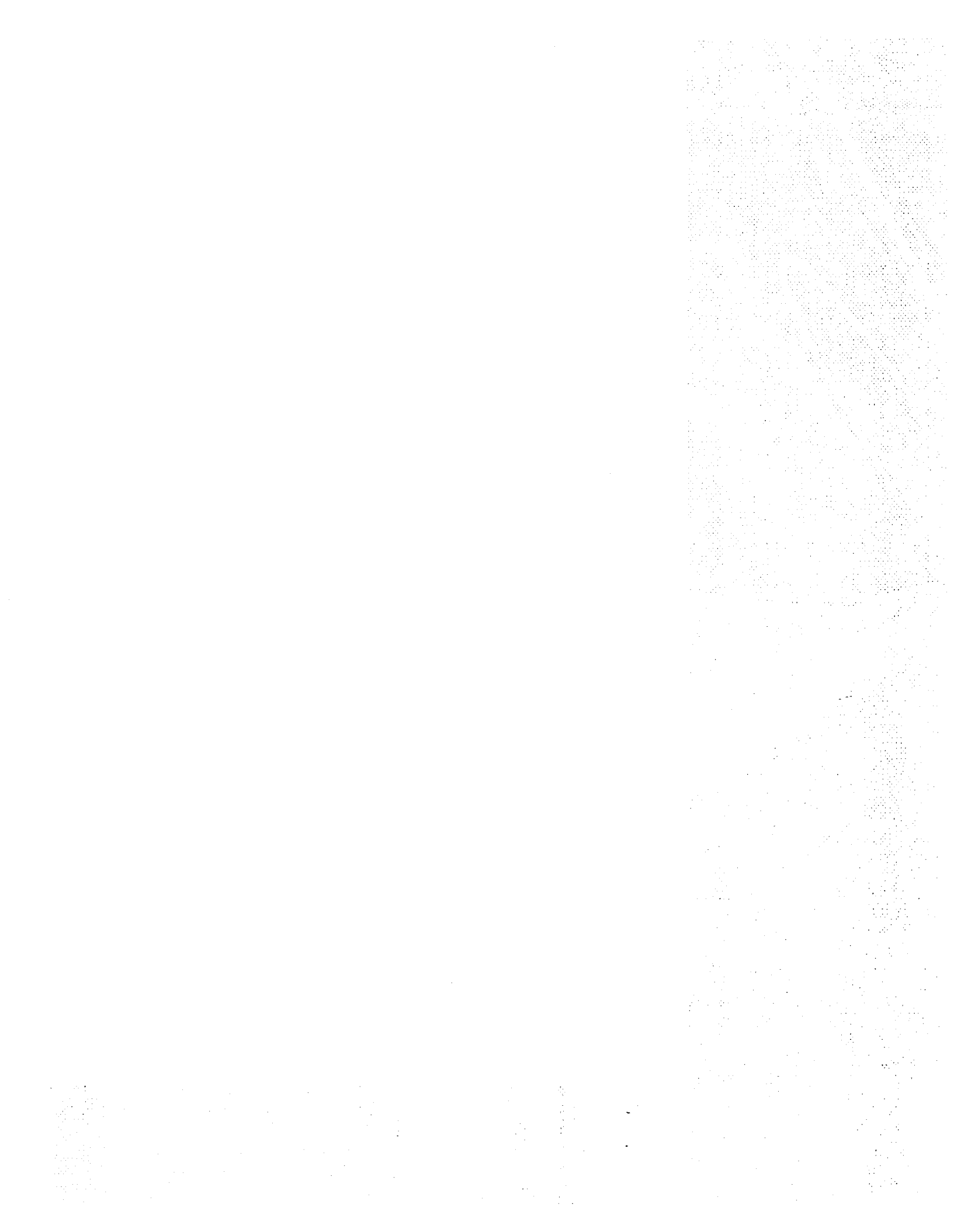
In the course of explaining the kanji in general use it has often been necessary to refer to characters outside the general use category, as well as to characters found in Chinese but to all intents and purposes no longer used in Japanese. For the reader's convenience I have listed these in an index under stroke count. The general use kanji are listed in both a stroke count index and a readings index. I have also added an appendix of the key elements found in kanji, and for the reader's interest an appendix showing the characters from which the two kana syllabaries have evolved. In the Introduction I have briefly outlined the history, structure, and types of kanji, together with a guide to general principles of stroke order. Following the Introduction there are Explanatory Notes which clarify the conventions and terms used in the text. The reader should consult both the Introduction and the Explanatory Notes before proceeding to the main text.

It is my hope and belief that the book will be of value not only to students tackling the entire corpus of the Japanese language, but also to those with more moderate aims, such as sec-

**preface**

ondary students with a target of just two or three hundred kanji and private individuals wishing for an introduction to the Japanese writing system. In all cases, I will be happy if the book goes some way towards removing the mystique surrounding kanji.

K. G. Henshall,  
Perth, Australia,  
February 1988





## INTRODUCTION

### The History of Kanji

The characters from which kanji are ultimately derived originated between 2000 - 1500 B.C. in the Yellow River region of China. About 3000 characters have been discovered from this early period, mostly inscribed on bones and tortoise shells and often connected with divination. At the outset they were mostly simple pictographs, but with the passage of time became increasingly complex and abstract. Pictographs were combined to form ideographs, symbolic characters were also devised, and, as standardisation of form started to prevail, certain characters also acquired a more or less fixed phonetic role (see Types of Kanji below). A considerable degree of standardisation is evident in highly stylised characters from the third century B.C., while the square style forming the real prototype of today's characters (known in Japanese as kaisho 楷書) was established by about 200 A.D. By this stage the number of characters had grown to approximately 50,000.

Characters were first brought to Japan around the third or fourth century A.D. by migrating Chinese and Koreans, and became established during the following four centuries. (The word kanji 漢字 means literally 'symbols from Han China', the Han Period extending from 206 B.C. to 220 A.D.) At that stage the Japanese language existed only in spoken form, and Chinese characters were borrowed to enable it to be expressed in writing. For example, the Chinese character for mother, 母, pronounced BO (for the sake of illustration: its actual pronunciation at the time was different) was used to express the spoken Japanese word for mother, pronounced haha. Its own Chinese pronunciation also entered the Japanese language, and was generally favored in compounds. Thus many compounds using 母 take its Chinese reading of BO, such as BOSEI 母性 (motherhood) and BOKOKU 母國 (mother country). The Chinese reading is known as the on reading and the Japanese reading the kun reading. KOKU 國 of BOKOKU above is, as a further example, the on reading of the character for country, which has a kun reading of kuni. (Note that the convention usually followed is to romanise on readings in upper case and kun readings in lower case.)

As seen from the above examples, the adoption of the Chinese script presented no particular problems with simple lexical items and indeed contributed to the enrichment of the Japanese language, leading to the formation of many new terms (especially compounds) and in some cases new concepts and modes of expression. Its role has often been likened to that of Lat-

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in in the case of English. However, as a result of fundamental differences between the monosyllabic Chinese language and the polysyllabic, highly inflected Japanese language, the Chinese writing system proved decidedly unsuitable in the case of inflected items such as verbs. In practice a principal character was used for its meaning to represent the stem of a Japanese verb of similar meaning, while other characters were used for their sound to represent the variable ending of the verb. The potential for confusion was obviously considerable, even more so in view of the fact that a whole range of characters could be used to express a given sound, and it became necessary to use various methods to distinguish between the semantic characters and the phonetic characters. At one stage, for example, the latter were written smaller and/or to one side (script being vertical). Eventually, by about the ninth century, standardised characters used as phonetics were simplified into syllabaries known as kana (仮名 : literally 'assumed names'). There are two such syllabaries: hiragana, which generally derives from highly stylised cursive forms of full characters, and katakana, which generally uses just one part of a character (see Kana Appendix). Katakana symbols are now used primarily for expressing words borrowed from English or other Western languages, and hiragana used for inflections. For example, the Japanese verb meaning to go, iku, uses the Chinese character with that meaning, 行 (see # 118), to express its unchangeable stem i-. -ku is then expressed by means of hiragana, giving 行く . Not go, ikanai, is written with the kana symbols for ka, na, and i, giving 行かない . Thus i- is the principal kun reading of 行 , while its on readings -- usually KŌ or GYŌ -- are generally used in compounds, e.g. ryokō 旅行 meaning travel.

Over the ensuing centuries the characters brought into Japan evolved in their own particular way, acquiring nuances and connotations not necessarily found in Chinese, and in most cases undergoing phonetic modification. Many characters were borrowed for their sound to express entirely different meanings, and in not a few cases miscopying also led to the acquisition of new meanings. Periods of renewed contact with China, such as around the ninth and thirteenth centuries, also tended to bring newly evolved Chinese readings and meanings, and thus the potential range of meanings and readings for any one character became quite considerable. The typical kanji now has two or three on readings and two or three kun readings, while some of the commoner kanji, such as life 生 42 and below 下 7, can have as many as ten fundamentally different readings. Not all readings are in common use, however. In a handful of cases new characters were created in Japan using Chinese elements, such as dry field 畑 369 and frame 枠 1943, and some of these have since been borrowed for use in Chinese (such as work 働 558). These 'made in Japan' characters usually -- but not necessarily -- have kun readings only.

Shortly after the end of World War Two the Japanese Ministry of Education attempted to

rationalise the characters used in Japan by designating 1850 of them as the Tōyō Kanji 当用漢字 (literally 'Temporary Use Kanji'), which were felt to represent the commonest and most important of the kanji. Of these 1850, 881 were designated as Kyōiku Kanji 教育漢字 (Educational Kanji), these being seen as particularly important and forming the basic requirement for the six years of elementary education. Accordingly the Kyōiku Kanji were divided into six grades to correspond to the elementary grades, with the grading also approximately corresponding to frequency of usage and/or degree of importance (though certain anomalies do appear to exist, such as in the omission of the characters for differ 違 1006 and sharp/ bitter 辛 1432). Readings were also prescribed, including the point in the syllabus at which a particular reading should be taught.

Theoretically no characters outside the Tōyō Kanji were supposed to be used except in proper nouns (for which there were an additional 92 approved characters in the case of personal names) and special circumstances such as the writing of literature. However, in practice these limitations were not infrequently ignored, and persons or companies involved in work related to printing and publishing sometimes appear to have followed their own guidelines. In this regard it might be of interest to the reader to note that a Japanese typewriter produced by a well known manufacturer as late as 1979 has, while containing several thousand characters, omitted no fewer than 35 of the Tōyō Kanji from its standard range (a fact which has caused considerable inconvenience in the preparation of the manuscript for this book!). The same typewriter also uses a number of old and variant forms, which is similarly not in keeping with the guidelines for the Tōyō Kanji.

In 1981 a revision of the Tōyō Kanji took place, resulting in the establishment of the Jōyō Kanji 常用漢字 (which can be interpreted either as 'General Use Kanji' or 'Permanent Use Kanji'). The Jōyō Kanji comprise 1945 characters, of which 996 are designated as Kyōiku Kanji (the six grades containing 76, 145, 195, 195, 195, and 190 kanji respectively). However, the reader should still be prepared to encounter occasional characters outside the prescribed range.

### Types of Kanji

Since as early as the second century A.D., when the first Chinese dictionary was produced, characters have traditionally been classified into six categories. However, in many cases the categorisation is open to difference of opinion, and similarly in many cases one character can legitimately belong to more than one category. Moreover, the categories are of questionable validity as classifications since they are based upon different criteria, the first

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four relating to character composition while the other two relate to character usage. In practice these traditional categories are unimportant to all but the specialist scholar, and may even be misleading. They are listed below for the reader's convenience, and do shed considerable light on the nature of kanji, but at the same time the reader should treat the the categories per se as no more than rough guides.

1. **The Pictograph** (象形文字 Shōkei Moji). Essentially a picture of a physical object, and usually quite simple. For example, tree 木 69 (from 木), or eye 目 72 (from 目). Some of these have become highly stylised and to all intents and purposes unrecognisable as pictographs, such as horse 馬 191 (from 馬) or woman 女 35 (from 女). Some have also been turned on their axis, such as moon 月 16 (from 月).

2. **The Sign or Symbol** (指事文字 Shiji Moji). Essentially a symbol expressing an abstract concept, and usually quite simple. For example, above 上 37 (from 二) or rotational motion 回 86 (from 回). There is some confusion as to whether certain characters are symbols or pictographs, with considerable evidence of miscategorisation. For example, one 一 1 is treated by many scholars as a symbol, but in fact it seems more appropriate to treat it as a pictograph, since it originally depicted a single finger.

3. **The Ideograph** (会意文字 Kaii Moji). Essentially a meaningful combination of two or more pictographs or symbols, and usually quite simple. For example, mountain pass 峠 1663, combining up 上 37, down 下 7, and mountain 山 24. See servant 僕 1820 for an unusually complex example, made more so by a high degree of stylisation. In many cases the ideograph category has a considerable overlap with the semasio-phonetic category (see 4 below).

4. **The Phonetic-Ideograph or Semasio-Phonetic** (形聲文字 Keisei Moji). The largest of the categories, theoretically containing about 85% of all the characters, but at the same time a rather confused one. Essentially a combination of a semantic element with a phonetic element, the former usually indicating the general nature of the item to be represented and the latter usually giving more specific information by lending its sound to express the pronunciation of a descriptive word (which word typically has a character of its own too complex to be used easily in combination). For example, pour 注 344 has a semantic element water 氵 40, and a phonetic element 主 299 which expresses the sound of a word meaning continuous (specifically continue 続 536, both 536 and 299 having the same pronunciation at the time). Thus continuous (flow of) water, a reference to pouring. Since it could also be said that at the same time 主 necessarily acts phonetically to express the word pour itself, there is clearly an etymological link between pour and continui-

ty, and thus an analysis of semasio-phonetic characters sheds considerable light on the etymology of words and not just characters (cf. similar etymological/ phonetic links in English between birch, beech, bark, book etc.).

The element used as a phonetic was usually chosen from a range of similarly pronounced characters on the basis of its also lending relevant semantic connotations of its own. In the case of the example above it is almost certain that 圭 was chosen as the phonetic because its original meaning was long stemmed lamp, thus suggesting connotations of column and hence column of water, thereby reinforcing the idea of continuous flow of water. Thus it is also possible to consider such semasio-phonetics as ideographs, and whether they are categorised as ideographs or semasio-phonetics then becomes a matter of degree, i.e. depending on whether the semantic role is felt to outweigh the phonetic or vice-versa. In the case of pour 注 it is clear that the sound is the more important and thus it is classified as a semasio-phonetic, but classification is not always so easy. The matter is made more complex since even in the case of seemingly obvious ideographs one of the elements also lends its sound, and could therefore be said to be a phonetic element expressing its own meaning through its own sound. For example, blind 盲 1852 combines die 匕 973 and eye 目 72, and is treated in this book as an ideograph meaning dead eyes. However, some scholars make out a case that it is technically a semasio-phonetic, with 匕 acting phonetically to express die and thus giving the same result of dead eyes.

This treatment of seemingly obvious ideographs as semasio-phonetics may seem unnecessarily complex, and in this book has been avoided where at all possible. However, the problem in attempting to attribute a semantic role to a phonetic element is that the present-day scholar is frequently reduced to speculation, since most of the principal ancient sources used in etymological research (such as the writings of the tenth century scholar Jokai 徐鍇) generally tend to state the phonetic role of an element but do not necessarily refer to any semantic role. The reason for this is not clear, since some of the characters treated as semasio-phonetics in Jokai's writings are treated as ideographs in still earlier writings. As a result of this relative wealth of information regarding phonetic roles the present-day scholar can be sure that, despite enormously convoluted changes in pronunciation over the centuries (for example en changing by degrees to soku and shi changing to ten), at a given point in time a particular element had a particular reading and served a particular phonetic role. With regard to semantic role, however, from today's perspective it is not at all easy to know with certainty what particular meaning an element had at a given point in time two thousand or more years ago (such as for instance at what precise point in time long stemmed lamp 圭 in the example above ceased to mean long stemmed lamp and came to mean master). Thus in most cases comments regarding semantic roles must be expressed

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with varying degrees of tentativeness and qualification.

Some of the simpler elements do appear to have been used purely as phonetics in some cases, such as 工 113 in nape of neck 頤 1262 (expressing rear/back, in place of 後 111), but in general one must reasonably assume that any element with more than a few strokes was chosen for its connotations as well as its sound. If this were not the case, one would surely see a more or less fixed pattern in which a given sound was expressed by the same (simple) element. One can however only ever say 'more or less fixed', since there is evidence to suggest that in some cases complex characters were chosen as a phonetic despite their complexity, or even because of it, in order to display erudition and/or to lend a degree of visual substance or elegance to a character. (See also borrowings in Category 5 below.)

A further type of semasio-phonetic which is treated by some scholars as a distinct category is the onomatopoeic character. For example, in the case of mosquito 蚊 1056 the element 文 68 is used purely for its sound BUN, combining with insect 虫 56 to give 'insect that makes a BUN sound'. There are only a few of these onomatopoeic characters, however.

### 5. Characters of borrowed meaning and pronunciation (転注文字 Tenchū Moji).

A rather vague category which has never been properly defined, but essentially kanji whose meanings and/or pronunciations have changed as a result of borrowing. Some scholars take the category to include extended and associated meanings, while others restrict it simply to pure borrowings. Since the majority of characters have undergone some change of meaning, now often displaying extended or associated meanings in addition to or in place of their original meanings (such as a sword meaning by association to cut -- see 181), and since a very large number have also experienced a change of pronunciation, any category based upon such changes is now in effect pointless, though it may have had some relevance in the second century.

The confusing vagueness of the category is perhaps typified by the fact that it is traditionally illustrated by the character for music and enjoyment 樂 218, which is popularly said to have pictographically depicted a drum and then to have acquired its present meanings by association and/or borrowing. This is a very poor example since in fact the character is not a pictograph at all, but essentially an ideograph which originally meant oak tree, and it is not really clear how it came by its present meanings. Nevertheless, it still serves as an example of how a character can acquire new meanings and pronunciations, though not for the reasons popularly cited. A better example is 占 1491, which originally meant divination but has now also acquired a major meaning of occupy as a result of its being used instead of a similarly pronounced but more complex character of that meaning (in very similar fashion

to many of the phonetic elements in the semasio-phonetic characters of Category 4). See domination 霸 1683 for an example of a rare case where a more complex character was deliberately borrowed.

6. **Phonetically borrowed characters** (假借文字 Kasha Moji or Kashaku Moji). Somewhat confused with the preceding category, but essentially characters borrowed phonetically in what is in effect a kanji alphabet (in that sense very similar to the origins of the kana syllabaries). For example, the four kanji used to express one syllable each of A-me-ri-ca, namely 亜米利加

In addition to the above six categories, some scholars treat as a seventh category the dozen or so characters made in Japan, known as Kokuji (国字, literally National Characters). They are mostly ideographic, as for example mountain pass 峠 used to illustrate Category 3, but do include extremely unusual characters such as monme 𠩺 1858, which is a strange graphic amalgam devised for phonetic reasons and does not readily fit into any recognised category.

### The Structure of Kanji

Though some of the simpler kanji, such as the pictographs and symbols seen in Categories 1 and 2 above, are essentially single element characters, most kanji comprise two or more elements. In almost all cases there is one key element, known as the radical, which indicates the general nature of the character. This radical combines with one or more other elements which give more specific information, either semantically or phonetically (see Categories 3 and 4 above). For example, earth 土 60 is often used as a radical, usually at the bottom of the composite character or in slightly stylised form 扌 on the left, and indicates that the character relates in some way to earth, or soil, or ground (though its present meanings may have changed through borrowing or extension). For example, 城 903 originally meant earthen ramparts and now means castle (成 primarily acting phonetically to express pile up), while 型 468 originally meant a clay mold and now usually means model in a broad sense (刑 primarily acting phonetically to express make). There are about two hundred of these radicals, most of which are listed in the Elements Appendix towards the end of this book. Most character dictionaries list their characters under radicals, but unfortunately such listings can be misleading from an etymological point of view as they sometimes use graphic similarity as an expedient. For example, leave 去 258 is listed in many dictionaries under the earth radical 土 due to the presence of the shape 土, but in fact 土 derives from a double lid 土 and has nothing to do with earth.

## introduction

There are seven basic positions in which a radical can be used, as listed below.

1. On the left (hen or -ben). For example, person 亻 39 in rank 位 421 (combining with standing person 立 73 to give person standing in position in a line), or tree/ wood 木 69 in timber 材 485 (in which 才 primarily acts phonetically to express cut down). Person on the left is known as ninben and tree/ wood on the left is known as kihen.

2. On the right (tsukuri or -zukuri). For example, sword/ cut 刂 181 in divide 割 823 (with 害 primarily acting phonetically to express dismember), or strike/ coerce 攴 101 in government 政 724 (combining with correct 正 41 to give an original meaning of enforce correctness/ make correct). Sword on the right is known by the special term rittō ('standing sword'), while strike/ force on the right is known as bokuzukuri (boku meaning strike).

3. On the top or crown (kanmuri). For example, bamboo 竹 170 in pipe/ tube 管 443 (in which 官 primarily acts phonetically to express pierce), or hole 宀 849 in sky/ space 空 15 (with 工 primarily acting phonetically to express open). Bamboo crown is known as take kanmuri and hole crown is known as ana kanmuri.

4. At the base or foot (ashi or shita-). For example, heart/ feelings 心 147 in endure 忍 1677 (in which blade 刃 1446 acts phonetically to express bear and also lends connotations of something painful), or fire 火 8 in fierce/ intense 烈 1929 (in which 列 primarily acts phonetically to express destroy, to give an original meaning of destructive fire). Heart at the base is known as shitagokoro, while fire at the base is known by the special term rekka ('fire in a row').

5. The outside or frame (kamae or -gamae). For example, enclosure 口 123 in country 国 123 (with 土 being a simplification of delineated area 或 809), or gate 門 211 in space 間 92 (combining with sunlight 日 62), or container 匚 225 in craftsman 匠 1388 (combining with ax 斤 1176 to give an original meaning of tool box). Enclosure frame is known as kunigamae, gate frame is known as kadogamae, and container frame is known as kakushigamae ('hiding frame').

6. Hanging or trailing (tare or -dare). For example, building 廴 114 in store 店 178 (in which 占 primarily acts phonetically to express display), or sickness 疒 381 in epidemic 疫 1019 (combining with strike 殳 153). Hanging building is known as madare (being named after the character hemp [pronounced ma] 麻 1829), while hanging sickness is known as yamaidare.



7. L-shaped (nyō). For example, movement 辶 129 in advance 進 326 (combining with bird 隹 216 to give move like a bird, i.e. forwards), or run 走 161 in proceed 赴 1751 (with 卜 acting phonetically to express announce and giving an original meaning of run to announce something). L-shaped movement is known as shinnyō or shinnyū, while L-shaped run is known as sōnyō.

Of these seven basic positions, on the left (hen) is the most common.

### General Principles of Stroke Order

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

#### 1. Top to bottom.

three 23 一 二 三  
 word 274 丶 一 二 三 言  
 guest 252 宀 宀 客

#### 2. Left to right.

province 304 丶 丶 丶 州 州 州  
 faction 955 丶 汜 汜 派  
 example 605 丶 例 例 例

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

ten 33 一 十

introduction

earth 60 一 十 土

till 673 三 丰 耒 耜 耨

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

king 5 一 丁 干 王

field 59 冂 𠔁 田 田

bend 261 冂 曲 曲 曲

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

small 36 丨 小 小

water 40 丨 才 水 水

receive 713 了 彳 承 承 承

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

6. Outer frame first, but bottom line last.

country 123 冂 国 国

sun 62 冂 日 日

moon 16 冂 月 月

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

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

person 39 丿 人

father 197 丿 父

again 1835    又 又

8. Central vertical line last.

middle 55    口 中

vehicle 31    一 車 車

thing 293    一 事 事

9. Strokes which cut through come last.

woman 35    女 女

child 25    了 子

boat 1354    舟 舟

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

The following pointers should also be observed.

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

## EXPLANATORY NOTES

Characters are set out according to the conventions established by the Ministry of Education, that is with the first 996 characters (the Kyōiku Kanji or Educational Kanji) divided into six grades corresponding to the six grades of elementary school, followed by the remaining 949. There is slight potential for confusion in that the latter are usually referred to as general use kanji, while General Use Kanji is also the generic term for the whole set of 1945 characters comprising the Jōyō Kanji.

Within each grade characters are arranged in the *gojūonjun* (a-i-u-e-o order) according to their principal reading, with a 'hard' sound following the unmodified sound (e.g. GA after KA, JI after SHI). Where two or more characters within a given grade share the same reading they are listed in ascending order according to their stroke count. Where characters in a given grade share both the same readings and the same stroke count there is no real convention regarding order, and this book has simply followed the order of printing in Ministry of Education lists. On readings take precedence over kun readings of the same sound. That is, the 15 stroke KA 縁 (1055) comes after the 14 stroke KA 箇 (1054) but before the 10 stroke ka 蚊 (1056). Principal readings are usually on, but not necessarily so (e.g. ka 蚊 above, which is listed under its kun reading ka but also has an on reading BUN).

There are a few dozen characters which are the subject of difference of opinion as to which of their readings is the principal one, and accordingly kanji lists arranged by some scholars do not necessarily follow the same order as the Ministry of Education lists (though gradings etc. are unaffected). After surveying a range of such lists I have made the following six alterations to the order given in the Ministry of Education lists: 楽 218 listed under RAKU not GAKU; 象 533 under ZŌ not SHŌ; 治 544 under CHI not JI; 纒 652 under KYŌ not KŌ; 率 803 under RITSU not SOTSU; and 矢 981 under its kun reading ya not its on reading SHI. I have also made a number of alterations which do not affect order, such as listing 大 53 as TAI, DAI rather than DAI, TAI. The Ministry of Education recognises the right of scholars to make such alterations to arrangement within a given grade and in no way claims its own arrangement to be definitive. No alteration should be made to actual gradings themselves, however.

On readings are given in upper case, kun readings in lower case. Word stems are given in bold type, with italics being used to indicate variable endings (i.e. the part of the word which should be expressed in kana, known in this case as *okurigana*), such endings being

separated from one another by an oblique (/). The use of okurigana is very vague, and the reader should not be alarmed at the frequent discrepancy between the okurigana given in the readings block, which usually follows strict theory, and examples given in the compounds block, which usually follow actual practice. For example, jibiki (dictionary) can be written either as 字引き or 字引, though technically the former is correct. With regard to theory I have generally followed the conventions found in Ministry of Education publications, while with regard to practice I have been guided by such widely used dictionaries as Nelson's Japanese-English Character Dictionary (Tuttle, Tokyo, 1962) and Kenkyusha's New Japanese-English Dictionary (Kenkyusha, Tokyo, 4th edition 1974).

The reader should similarly expect minor graphic discrepancies between the form of the character given in brush and the typed form in the compounds block. The latter occasionally uses slightly old forms (e.g. 挟 for 挟 1165) or even variant forms (e.g. with up-turned dish 西 instead of west 西 in the case of 霸 1683, though it should be noted that even the more usual west 西 is in any case a simplification/ variant of rain 雨). Since these were the forms supplied with a typewriter manufactured as late as 1979 it is clear that they are still widely used, and thus the reader should be prepared to recognise them. One should similarly be prepared to encounter any form of character described in the explanation as 'formerly written.....', which usually indicates a form that was standard until shortly after World War Two, whereas forms described as 'ancient', 'still earlier', 'once written.....', or 'original' are almost without exception no longer found in Japanese (though they may be in Chinese).

Characters which lie outside the General Use/ Jōyō Kanji but are still found in Japanese (usually in the Nelson dictionary cited above, which lists 5446 characters in total) are referred to in this book as NGU characters, standing for Non General Use. Characters found in Chinese (in Mathews' Chinese-English Dictionary [Harvard U.P., Massachusetts, 1966], which lists 7773 characters) but not normally in Japanese are referred to as CO characters, standing for Chinese Only. It should however be noted that, with the possible exception of the very modern simplified forms, any Chinese character can theoretically be used in Japanese in an NGU capacity (some of the pre-war Japanese dictionaries listing as many as 50,000 characters). Some 400 NGU/CO characters occur incidentally in the course of the Jōyō Kanji explanations given in this book, and for the reader's convenience are listed under stroke count in a separate index. It should be appreciated, however, that there is no systematic explanation of them nor any listing of their readings.

As a general principle, when seeking characters in any stroke count index the reader should always be prepared to check one or two strokes either side of the estimated number. Some

## explanatory notes

characters are legitimately permitted to be written in slightly different ways, which can affect the stroke count, and some variant forms also result in a slightly different stroke count. In some dictionaries, it seems that there are also occasional cases of honest miscounts!

Obliques have been used in the explanations with considerable frequency, partly as a stylistic expedient and partly in order to aid flexibility of conceptualisation. It is a serious error to assume that each word in Japanese corresponds exactly to a word in English, and the same applies to characters and their component elements. For example, 貝 90 means shell when used as an independent character, but as an element usually means money, and occasionally means valuable item or asset in a broad sense. Thus it is usually referred to as shell/ money rather than just shell. Similarly 示 695 is used as an independent character to mean show, but as an element sometimes has its literal meaning of altar and generally has its associated meaning of 'relating to the gods'. Thus it is usually referred to as altar/ show or altar/ of the gods etc.

The question of classification into nouns, verbs, adjectives etc. should similarly be treated with considerable conceptual flexibility. For this reason the readings and compounds blocks have omitted (o/ to) suru (and its variant jiru), meaning to do, on the grounds that so many nouns can be made into verbs (especially in their on readings) by adding suru/ jiru that it is in effect pointless to list each one (e.g. KAN feeling 感 246 giving kanjiru/ to feel, or BATSU punishment 罰 1709 giving bassuru/ to punish). Similarly almost any adjective can be made into a verb by adding suru to its adverbial form (e.g. TAI/ ō big 大 53 giving ōkiku suru/ to enlarge).

The main text is generally written in semi-note style. I have deliberately kept the explanations in the early grades relatively brief and simple, while those in the later grades go into greater detail in the expectation of a more specialised readership.

In one or two cases I have used the adjective 'authoritative' in front of the term 'scholars'. This is in no way intended to imply that scholars not so described lack authority, but in most cases is simply used to indicate that an explanation which may possibly seem unlikely to the general reader is in fact supported by scholars whose views are particularly highly respected in their field.

Examples used in the compounds block are chosen to illustrate a variety of readings and meanings. The vast majority of the terms can be found in the Nelson dictionary and/ or Kenkyusha dictionary mentioned above, but a few are reasonably rare and will only be found in large Japanese-Japanese dictionaries. Where such terms contain a character out-

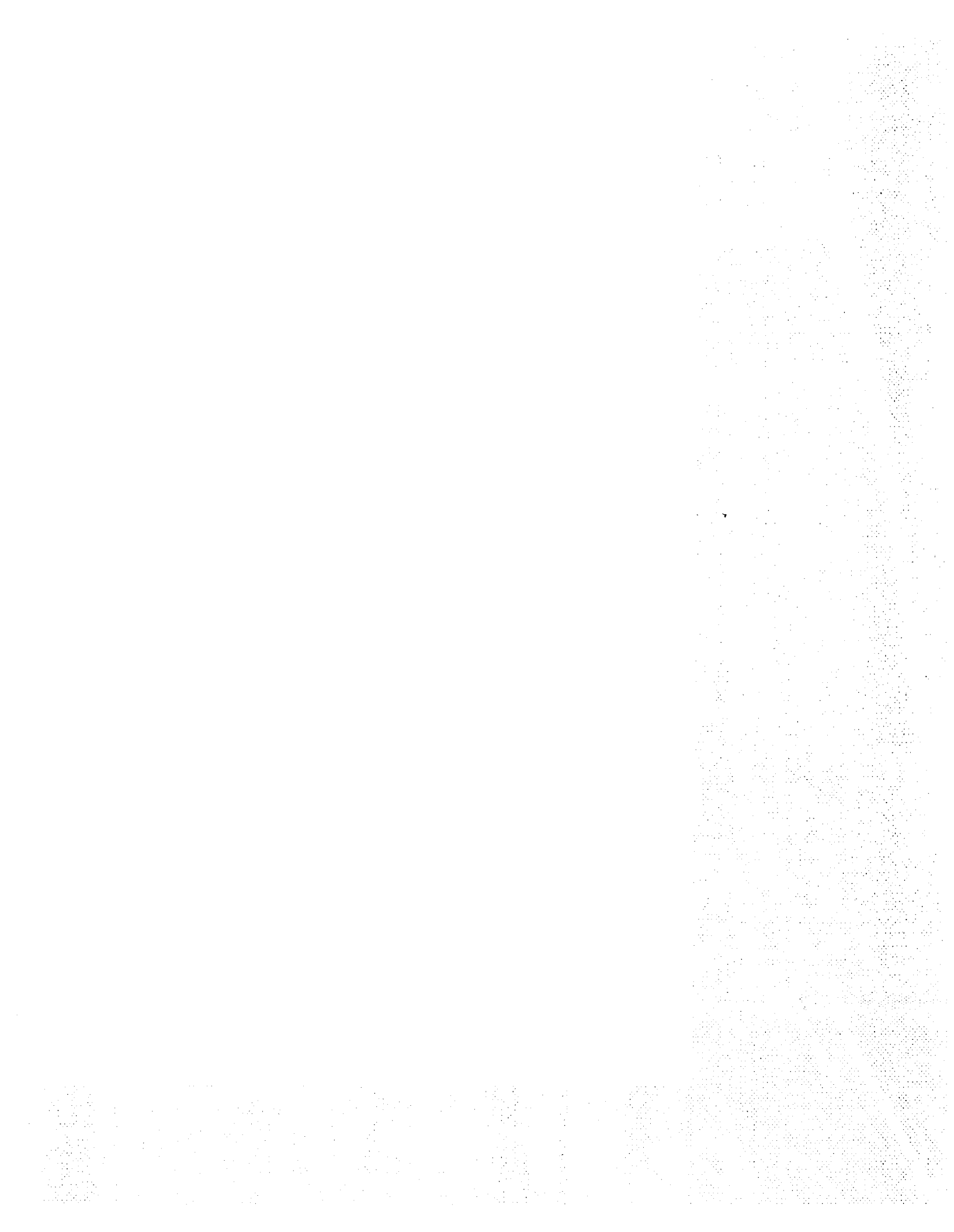
## explanatory notes

side the Jōyō Kanji, kana has been used. Asterisks denote irregular readings.

Generally only principal readings and meanings have been given, particularly in the early grades, though specific minor meanings/ readings have been given where important to a proper understanding of the evolution of a particular character. It should be appreciated that where a character has multiple readings and multiple meanings, it does not necessarily follow that each reading can be used to express each meaning.

Finally, as a convenient reference I give below a simple summary explanation of key terms with which some readers may not be completely familiar:

CO character:	found in Chinese only
connotation(s):	suggested or implied meaning
etymology:	the history/ evolution of a word or character
ideograph:	combination of meaningful elements to express a new idea
lexical:	relating to vocabulary
mnemonic:	relating to memory; as a noun, memory aid
NGU character:	found in Japanese but not in general use
phonetic:	relating to sound/ pronunciation
pictograph:	picture-drawing
q.v.	quod vide/ which see (by way of cross reference)
semantic:	relating to meaning
semasio-phonetic:	combination of meaning-element and sound-element
syllabary:	form of alphabet






## THE 76 FIRST GRADE CHARACTERS

1		ICHI, ITSU, hito- <b>ONE</b> 1 stroke	一月 ICHIGATSU    January 均一 KINITSU        uniformity 一人 HITORI         one person
---	---	---	---

The easiest character of all. A pictograph of a **single** extended finger 一.



Mnemonic: **ONE FINGER**

2		U, YŪ, migi <b>RIGHT</b> 5 strokes	右派 UHA            rightist faction 右岸 UGAN           right bank 右手 MIGITE        right hand
---	--	--	---

Originally , showing a **right hand** 又 over a **mouth** 口 20. The right hand symbolised **strength/support**, and the original meaning of 2 was **support verbally** (still occasionally found in Chinese). This meaning was later assumed by an NGU character 佑 that adds **person** 亻 39, while 2 itself came to mean simply **right hand**. The retention of mouth 口 may have been influenced by a popular interpretation of the elements as **hand favored for feeding**.


Mnemonic: **RIGHT HAND TO THE MOUTH**

3		U, ame, ama- <b>RAIN</b> 8 strokes	雨季 UKI            rainy season 大雨 ŌAME          heavy rain 雨雲 AMAGUMO    rain cloud
---	---	--	---

Ancient form  or . **Raindrops** 灑 falling from **clouds** 云 beneath a symbol of the **heavens** 一. Some scholars feel that 云 alone is cloud, and that 灑 is a symbol of **falling**.

Mnemonic: **RAIN FROM HEAVENLY CLOUDS**

FIRST GRADE 4-6

4		EN, marui	円形 ENKEI	circle
		ROUND, YEN	円高 ENDAKA	strong yen
		4 strokes	百円 HYAKUEN	hundred yen


Formerly 圓. □ indicates roundness, while 員 is round kettle 228 q.v., here emphasising roundness and also lending its sound to express circle. The meaning coin (yen in Japan) stems from an association of shape. A simpler if facetious mnemonic is to see the character as a bank-teller's window, from which round coins are issued.

Mnemonic: ROUND COINS FROM BANK-TELLER'S WINDOW

5		Ō	王子 ŌJI	prince
		KING, RULER	女王 JOŌ	queen
		4 strokes	王様 ŌSAMA	king


Usually explained as a symbol of the three orders of heaven, earth, and man 三 united by an all-pervading force 一, to give a meaning of great potentate or king. A useful mnemonic, but incorrect. 王 was once written 𠂔 and 𠂕, depicting the blade of a large battle ax. Over the years, rather like the English terms 'big gun' and 'big shot', it came to mean powerful figure, and eventually king.

Mnemonic: KING WITH AX RULES HEAVEN, EARTH AND MAN

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

Once written 音. The old form of speak 言 274 q.v., 言, with the addition of tongue 舌 inside the mouth 口 to show greater vocalisation, i.e. shout/sing. This led to just sound. Suggest taking 立 as rise/stand 73, and 日 as sun 62.

Mnemonic: SOUND OF RISING SUN

7		KA,GE,shita,shimo,moto,	低下 TEIKA	decrease
		kudasaru,ru, sagaru, oriru	下車 GESHA	alighting
		BASE, UNDER, LOWER	川下 KAWASHIMO	downstream
		3 strokes		

Symbol indicating an area **below** a given line. Originally 冫, with a vertical line added later for emphasis. The downwards tilt of the short third stroke is also believed to be for emphasis.

Mnemonic: T-BAR WITH DROOPY LOWER HANDLE

8		KA, hi	火曜日 KAYŌBI	Tuesday
		FIRE	火山 KAZAN	volcano
		4 strokes	火花 HIBANA	spark


Stylised derivative of pictograph of fire with flames and sparks 𤇀. As a radical often occurs as . . . . .













Mnemonic: FLAMES OF FIRE

9		KA, hana	花卉 KABEN	petal
		FLOWER, BLOSSOM	花火 HANABI	fireworks
		7 strokes	花見 HANAMI	blossom viewing

Grass/plant 艹 (derived from a pictograph of growing plants 艹 to 艹 to 艹 to 艹) plus change 化 238 q.v., to give a meaning of change in state of plants, i.e. blossoming.






Mnemonic: FLOWERS APPEAR WHEN PLANTS UNDERGO CHANGE

10		GAKU, <i>manabu</i>	学校 GAKKŌ	school
		LEARNING	化学 KAGAKU	chemistry
		8 strokes	学者 GAKUSHA	scholar


Somewhat obscure. Formerly , and originally .  represents **hands**.  is a CO character meaning **intertwine**, and shows interwoven sticks. Since the sticks had to be matched it has connotations of **match** and by extension **emulate**. Thus  means **emulate manually**. An old form  suggests that  derives from a **roof/ building** , but some scholars maintain that  was originally merely a stylisation of , and cite another old form . Child 子 25 is a later addition, presumably from a natural association of children with the idea of manual emulation (i.e. learning by imitation to use the hands, symbolic of **learning** in general). Suggest taking  as an **ornate roof**.


Mnemonic: CHILD LEARNING UNDER ORNATE ROOF

11		KI, KE	気分 KIBUN	mood, feeling
		SPIRIT	天気 TENKI	weather
		6 strokes	電気 DENKI	electricity

Formerly written .  is rice 201, while  is a representation of vapors . 11 originally meant **vapors rising from (cooked) rice**, and eventually came to mean **invisible movement/ unseen force/ spirit** etc. Suggest taking  as **X**.

Mnemonic: SPIRIT-LIKE VAPORS FROM SOURCE X

12		KYŪ, KU, kokono-	十九 JŪKYŪ	nineteen
		NINE	九日 KOKONOKA	ninth day
		2 strokes	九月 KUGATSU	September


Originally written , depicting a **bent elbow**. In ancient times a bent elbow was used to indicate the number **nine** when counting with only one arm. The commonly heard explanation that it is the character for **ten + 33** with a hook on the cross stroke to represent the concept of **subtraction** is incorrect, but is useful as a mnemonic.



Mnemonic: LESS THAN PERFECT TEN: WORTH ONLY NINE

13		KYŪ, <i>yasumu</i>	休日 KYŪJITSU	holiday
		REST	休戦 KYŪSEN	truce
		6 strokes	夏休み NATSUYASUMI	summer vacation


亻 is **person** 39 and 木 is **tree** 69. 木 is used partly phonetically to express **stop/stay**, and partly semantically as **tree**, i.e. a shady place where **people stop to rest**. Now means **stop or rest** in general.

Mnemonic: **PERSON RESTS AGAINST TREE**

14		KIN, KON, <i>kane, kana-</i>	金曜日 KINYŌBI	Friday
		GOLD, MONEY, METAL	金色 KONJIKI	gold color
		8 strokes	金持 KANEMOCHI	rich person

Once written . The four dots ::, now reduced to two, represent **nuggets** buried in the **ground** 土 60. There is a range of opinion regarding . Some scholars take it to show a **mound** 冢, others an element indicating **covering** (see 87), which also lent its sound to express **shine**. The latter theory seems more likely.

Mnemonic: **TWO GOLD NUGGETS UNDER COVER OF EARTH**

15		KŪ, <i>sora, kara, aku</i>	空気 KŪKI	air
		SKY, EMPTY	空色 SORAIRO	sky-blue
		8 strokes	空箱 KARABAKO	empty box

**Hole** 穴 849 (literally **open space under roof**) and **work upon** 工 113. The latter is used for its sound to express **opening** as well as its meaning. Originally 15 meant to **work upon** the digging out of a **hole** that would then be covered with a **roof** to form a primitive dwelling. Since the roof was domed the idea of (**empty**) **space** within the dwelling naturally became particularly associated with the central vaulted area, and eventually the concept of **upper space** extended to the sky itself.

Mnemonic: **WORK TO OPEN HOLE IN ROOF TO SEE EMPTY SKY**

16	月	GETSU, GATSU, tsuki	今月 KONGETSU	this month
		MOON, MONTH	月曜日 GETSUYŌBI	Monday
		4 strokes	月見 TSUKIMI	moon viewing

From a pictograph of a **crescent moon** with **pitted surface** gradually tilted on its axis in the course of stylisation ( 𠄎 to 𠄎 to 月 ). Popularly interpreted as a **crescent moon behind wispy clouds**, but this appears incorrect. See also 44.

Mnemonic: **PITTED CRESCENT MOON SHINING DOWN**

17	犬	KEN, inu	獵犬 RYŌKEN	hunting-dog
		DOG	犬小屋 INUGOYA	kennel
		4 strokes	小犬 KOINU	puppy

Stylised derivative of a pictograph showing a **dog** with pointed ears standing on its hind legs barking 𠄎. As a radical found as 犳 (also symbolising **beast**). Suggest remembering by association with **big 犬 53**, with 丶 as a **spot**.

Mnemonic: **BIG SPOTTED DOG REARING UP**

18	見	KEN, miru/seru/eru	発見 HAKKEN	discovery
		LOOK, SEE, SHOW	見物 KENBUTSU	sightseeing
		7 strokes	見物 MIMONO	spectacle


Eye 目 72 and bent legs 儿, the latter deriving from a pictograph of a **person kneeling** 𠄎39 (to stare at something).


Mnemonic: **BENDING DOWN TO LOOK CLOSELY WITH SEEING EYE**

19	五	GO, itsu-	五月 GOGATSU	May
		FIVE	五人 GONIN	five people
		4 strokes	五日 ITSUKA	fifth day

Five was once shown by **five fingers** 𠄎. However, from ancient times a **thread-reel** 𠄎 ( 𠄎 to 五 ) was used as a substitute, both for its sound and the fact that it replaced the **five fingers** when winding yarn.

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

20		KŌ, KU, kuchi	人口 JINKŌ	population
		MOUTH, OPENING	口美 KŌJITSU	pretext
		3 strokes	出口 DEGUCHI	exit

A pictograph of an **open mouth**, originally written . Can also symbolise **speech**.

Mnemonic: OPEN MOUTH

21		KŌ	校正 KŌSEI	proof reading
		SCHOOL, CHECK	高校 KŌKŌ	high school
		10 strokes	校長 KŌCHŌ	school principal

木 is tree/wood 69. 交 is crossed legs 115. 21 originally meant **wooden shackles** (i.e. wooden item to encumber the legs). However, owing to the similarity in both meaning and depiction to **crossed sticks** 爻 in Character 10 q.v., reinforced by a similarity in pronunciation at the time, it took on the latter's meanings of **collate/match/emulate**. In fact, at one stage the two characters seem to have been virtually interchangeable. Eventually 10 came to mean **learning** while 21 became **checking** and also **place of learning**. Suggest taking 六 as six 76 and 爻 as a cross.





Mnemonic: CHECK SIX WOODEN CROSSES FOR SCHOOL

22		SA, hidari	左派 SAHA	leftist faction
		LEFT	左側 HIDARIGAWA	left side
		5 strokes	左手 HIDARITE	left hand

**Left hand** 𠂇 and **work upon** 工 113 q.v. Rather like the right hand, the left hand also symbolised **support**, but with connotations of **reserve/auxiliary** as opposed to the strength of the right (see 2). Thus 22's original meaning was **assist someone at work** (still found in Chinese). Again like 2, its original meaning was later taken over by a character adding **person** 亻 39, giving **assist** 佐 1283, while 22 itself came to mean simply **left hand**, with 工 retained though redundant. Suggest taking 工 literally as **carpenter's square**.

Mnemonic: LEFT HAND STEADIES CARPENTER'S SQUARE

FIRST GRADE 23-26

<p>23</p>	 <p>SAN, mi- THREE 3 strokes</p>	<p>三月 SANGATSU March 三日 MIKKA third day 三角 SANKAKU triangle</p>
<p>Three extended fingers 三 .</p> <p>Mnemonic: <b>THREE FINGERS</b></p>		
<p>24</p>	 <p>SAN, yama MOUNTAIN 3 strokes</p>	<p>冰山 HYŌZAN iceberg 沢山 TAKUSAN a lot 山場 YAMABA peak, climax</p>
<p>A range of mountains with a prominent central peak 山 .</p> <p>Mnemonic: <b>TRIPLE-PEAKED MOUNTAIN</b></p>		
<p>25</p>	 <p>SHI, SU, ko CHILD 3 strokes</p>	<p>電子 DENSHI electron 子供 KODOMO child 様子 YŌSU look, situation</p>
<p>An infant wrapped in swaddling clothes waving its arms 子 .</p> <p>Mnemonic: <b>LONG-ARMED CHILD IN SWADDLING CLOTHES</b></p>		
<p>26</p>	 <p>SHI, yon, yo- FOUR 5 strokes</p>	<p>四月 SHIGATSU April 四日 YOKKA fourth day 四回 YONKAI four times</p>
<p>Four was once shown by four fingers 三 , while 四 originally meant breath (that which emerges 八 66 from a mouth 口 20). 四 was later used as a phonetic substitute for 三 , but may also have been chosen since its shape was a rough approximation of the four fingers of a fist held palm side down 四 .</p> <p>Mnemonic: <b>FOUR FINGERS IN CLENCHED FIST</b></p>		



7		SHI, ito	製糸 SEISHI	silk making
		THREAD	毛糸 KEITO	woolen yarn
		6 strokes	糸巻き ITOMAKI	thread-reel

from a pictograph of a skein of yarn 𦉰, originally doubled 𦉰𦉰.

Mnemonic: SKEINS OF TWISTED THREAD

8		JI	字引き JIBIKI	dictionary
		LETTER, SYMBOL	赤字 AKAJI	'the red', deficit
		6 strokes	数字 SŪJI	digit, number

roof 宀 (from 宀), symbolising house/home, and child 子 25. It originally meant house where children are raised (still found in Chinese in the minor meanings tuckle/nourish/bring forth). This came to symbolise proliferation and, fanciful as it may seem, came to be figuratively applied to written symbols, which like children became increasingly numerous and complex.

Mnemonic: CHILD AT HOME STUDYING LETTERS

9		JI, mimi	耳科 JIKA	otology
		EAR	耳鳴り MIMINARI	tinnitus
		6 strokes	耳飾り MIMIKAZARI	earring

stylised derivative of the pictograph of an ear 耳.


Mnemonic: POINTED EAR

0		SHICHI, nana-	七月 SHICHIGATSU	July
		SEVEN	七日 NANOKA*	seventh day
		2 strokes	七晩 NANABAN	seven nights

originally 十, with a longer lateral line than the character for ten 十 33, to represent and mean a line cutting another. It was one of several characters used phonetically to express even, and was probably especially favored since it roughly resembled a bent finger under a fist, an old way of signaling seven.



Mnemonic: BADLY WRITTEN TEN AGAIN: NOW WORTH ONLY SEVEN

31	車	SHA, kuruma	電車 DENSHA	train
		VEHICLE, CHARIOT	発車 HASSHA	departure
		7 strokes	口車 KUCHIGURUMA	cajolery

From a pictograph of a long-shafted two-wheeled chariot, viewed from above .


Mnemonic: CHARIOT WITH TWO WHEELS

32	手	SHU, te	手段 SHUDAN	mean:
		HAND	手本 TEHON	model, standard
		4 strokes	上手 JŌZU*	skill

From a semi-stylised pictograph of a hand with five fingers (one bent), a palm, and wrist . As a radical usually found as .





Mnemonic: HAND WITH FINGERS SPREAD

33	十	JŪ, tō	十月 JŪGATSU	October
		TEN	十日 TŌKA	tenth day
		2 strokes	十字 JŪJI	a cross


Usually explained as two lines crossing to symbolise the four main directions, which in turn expressed the concept of completeness and by association all the fingers, i.e. ten. However, this seems a confused version of its actual origin. It derives from a depiction of a sewing needle , and was used purely as a substitute for the more complex character ten 拾 305 q.v. (literally hands together).

Mnemonic: ALL POINTS CONSIDERED, TEN OUT OF TEN

34	出	SHUTSU, <i>deru</i> , <i>dasu</i>	出発 SHUPPATSU	departure
		EMERGE, PUT OUT	思い出 OMOIDE	memory
		5 strokes	引き出し HIKIDASHI	drawer


Once written , with foot 止 129 q.v. and . Some scholars take  to indicate a cover, i.e. shoe, to symbolise going out, while others take it to be a line of containment, beyond which the foot has emerged. Another theory sees the character as derived from a pictograph of an emerging plant  (see 42), but this is not widely supported. Suggest taking it as two mountains 山 24.

Mnemonic: MOUNTAIN EMERGING ATOP ANOTHER

35		JO, NYŌ, NYO, onna, me	女性 JOSEI	woman
		WOMAN	女房 NYŌBŌ	wife
		3 strokes	女の子 ONNA-NO-KO	girl


From a pictograph of a kneeling woman with outstretched arms 𡇗.

Mnemonic: KNEELING WOMAN

36		SHŌ, ko-, o-, chiisai	小人 SHŌJIN/KOBITO	dwarf
		SMALL	小牛 KOUSHI	calf
		3 strokes	小川 OGAWA	brook, stream

Commonly but erroneously explained as a person standing with their arms at their side, i.e. looking small. The error is no doubt attributable to the pictographic origin of the opposite big 大 53 q.v. (literally a person with arms outstretched). 小 is actually a stylised representation of three small points, as is clear from the older version 𡇗. Some scholars feel the lengthening of the middle stroke serves to express the concept of one large item being divided into two small ones.

Mnemonic: A STROKE DIVIDED INTO TWO SMALL ONES

37		JŌ, ue, kami, uwa-,	以上 IJŌ	over, above
		noboru, agaru/geru	川上 KAWAKAMI	upstream
		UP, TOP, OVER, GO UP	値上げ NEAGE	price rise
		3 strokes		


Symbol indicating an area above a line. Originally written 二, with a vertical line added later for clarity.

Mnemonic: BAR WITH HANDLE, STICKING UP OVER BASELINE

38		SHIN, mori	森林 SHINRIN	forest
		WOODS	森巖 SHINGEN na	solemn
		12 strokes	森閑 SHINKAN	silence

An ideograph showing many trees 木 69. See also forest 林 75.

Mnemonic: THERE ARE MANY TREES IN THE WOODS

39  JIN, NIN, hito 日本人 NIHONJIN Japanese  
 PERSON, PEOPLE 人間 NINGEN human being  
 2 strokes 人出 HITODE crowd, turn-out


From a pictograph of a standing person viewed side-on 人, though in compounds often a bending or stooping person 𠂇/𠂈. As a radical usually found as 亻, but occasionally 亼/亼, or even 亼. Better taken as headless, armless person.

Mnemonic: HEADLESS, ARMLESS PERSON

40  SUI, mizu 水曜日 SUIYŌBI Wednesday  
 WATER 水素 SUISO hydrogen  
 4 strokes 大水 ŌMIZU flood


From a pictograph of a river 水, the central stroke showing current and the dots ripples. Since ancient times blurred with river 川 48. As a radical, usually found as 氵, best remembered as falling droplets. Suggest taking ㄣ as narrow banks.

Mnemonic: WATER SQUEEZES BETWEEN BANKS

41  SEI, SHŌ, masa, tadashi/su 正解 SEIKAI correct answer  
 CORRECT, PROPER 正月 SHŌGATSU New Year  
 5 strokes 正直 SHŌJIKI na honest


Often explained as foot/stop 止 129 q.v. and a bar 一, to indicate stopping at the right place, i.e. being correct. A useful mnemonic, especially in view of the English term toe the line, but in fact old forms such as 𠂇 show it to be a variant of lower leg 足 51, which was straight and by figurative extension proper/correct.

Mnemonic: TO STOP AT THE LINE IS TO DO THE CORRECT THING

42  SEI, SHŌ, nama, 学生 GAKUSEI student  
 ikiru, umu/mareru, haeru 一生 ISSHŌ one's whole life  
 LIFE, BIRTH, GROW 生き物 IKIMONO living thing  
 5 strokes

From a pictograph of a growing plant 生, symbolising vitality. Note that there is a character-element 止, derived from a differently written plant 艹, which confusingly is identical to foot/stop 止 129.

Mnemonic: GROWING PLANT IS A SYMBOL OF LIFE

43		SEI, SHŌ, aoi BLUE, GREEN, YOUNG 8 strokes	青年 SEINEN a youth 青空 AOZORA blue sky 青物 AOMONO greens
----	---	--	---


Also written 靑. 主 is a simplified version of growing plant/life 生 42. 月 is a simplified version of 井. Now an NGU character meaning receptacle/bowl, 井 originally depicted a well 井 1470 with a mark to indicate water in it. Here it has that original meaning, and combines with 主 to express growth around a full well, which is fresh and green. Green overlaps conceptually with blue, and also has a figurative association with immature and young (as in English). Suggest taking 月 as moon 16.

Mnemonic: YOUNG BLUE-GREEN PLANTS LIVE ON THE MOON

44		SEKI, yū EVENING 3 strokes	今夕 KONSEKI this evening 夕食 YŪSHOKU evening meal 夕日 YŪHI setting sun
----	---	----------------------------------	---


To all intents and purposes derived from the same pictograph of a crescent moon as moon 月 16 q.v., but without the pitted surface. The unpitted, only semi-tilted crescent moon of 44 came to symbolise evening.

Mnemonic: CLEAR MOON INDICATES EVENING

45		SEKI, SHAKU, ishi STONE, ROCK 5 strokes	化石 KASEKI fossil 小石 KOISHI pebble 石油 SEKIYU petroleum
----	---	---	---

A slightly modified cliff 厂 (to 厶) and a boulder 口. Usually explained as a boulder having rolled down a cliff, but it is more likely a boulder hewn from a cliff-face.

Mnemonic: ROUND STONE AT BASE OF CLIFF

46		SEKI, SHAKU, akai RED 7 strokes	赤道 SEKIDŌ equator 赤面 SEKIMEN blush 赤ん坊 AKANBŌ infant
----	---	---------------------------------------	--

Usually explained as an ideograph combining earth 土 60 and fire 小 (variant 𠂇 8), with a meaning of fired earth/terracotta. However, an old form 𠂇 clearly shows that 土 is a variant of big 大 53, giving a meaning of big blaze with a ruddy glow.

Mnemonic: BIG FIRE MAKES EARTH GLOW RED

47  SEN, chi THOUSAND 3 strokes 千円 SENEN thousand yen 五千 GOSEN five thousand 千鳥 CHIDORI plover


A combination of person 亻 39 and one 一 1. Possibly partly for phonetic reasons, in ancient times the body symbolised a thousand, with one thousand being written 𠂇, two thousand 𠂈, and so on.

Mnemonic: THAT ONE PERSON IS WORTH A THOUSAND OTHERS

48  SEN, kawa RIVER 3 strokes 川口 KAWAGUCHI rivermouth 川端 KAWABATA riverside 江戸川 EDOGAWA Edo River


Once written 𠂉, showing water 氵 flowing between two banks 冫. See also 40.

Mnemonic: RIVER FLOWING BETWEEN BANKS

49  SEN, saki PREVIOUS, PRECEDE, TIP 6 strokes 先生 SENSEI teacher 先月 SENGETSU last month 指先 YUBISAKI fingertip


A combination of 止 and 儿. As an old form 𠂊 clearly reveals, 止 derives from foot/stop 止 129 and 儿 derives from person 儿 39. Stop came to mean by extension cease to be/ die, and the whole character meant dead people/ancestors. By association of ideas it later acquired meanings such as precede, lead, tip, and so on. Suggest taking 止 as a variant of life 生 42.

Mnemonic: THOSE DEAD PEOPLE PRECEDED US IN LIFE

50  SŌ, hayai EARLY, PROMPT, FAST 6 strokes 早急 SŌKYŪ immediately 早口 HAYAKUCHI rapid speech 早死 𠂊 HAYAJINI early death

Sun 日 62 and cutting/opening 十 (see 30), to give a meaning of the sun breaking through (the darkness). The popular theory that 十 represents a plant, to give a meaning of the sun just rising through the plants, is incorrect. Fast is an associated meaning with early. Suggest taking 十 as ten 33.

Mnemonic: SUN SHOWS TEN BUT IT'S STILL EARLY

51  SOKU, *ashi, tariru* 不足 FUSOKU insufficiency  
 LEG, FOOT, SUFFICIENT 足首 ASHIKUBI ankle  
 7 strokes 足音 ASHIOTO footsteps

Foot 止 (variant 止 129) and a kneecap 口, giving (lower) leg. Borrowed phonetically to express suffice, though it may also have lent an idea of able (i.e. not maimed).

Mnemonic: ROUND KNEE AND FOOT SUFFICE TO SHOW LEG

52  SON, *mura* 村長 SONCHŌ village head  
 VILLAGE 農村 NŌSON farming village  
 7 strokes 村人 MURABITO villager


Surprisingly obscure. Of confused etymology, though its elements are clearly tree 木 69 and hand/measure 寸 909. According to one theory 村 is a simplification of 柁, a CO character comprising tree 木 and encampment 屯 1669 q.v. and meaning lacquer tree, with 屯 felt to be used partly for its original meaning of shoot and partly phonetically for the name of the tree (寸 had the same pronunciation). 柁 became confused with 阡, a CO character meaning village (composed of encampment 屯 and village 阡 355). Thus at one stage both 柁 and 阡 were used for village. 村 then replaced 柁 in this meaning, and 柁 went back to meaning lacquer tree.

Mnemonic: MEASURE TREES IN VILLAGE

53  TAI, DAI, *ōkii* 大会 TAIKAI assembly  
 BIG 大学 DAIGAKU university  
 3 strokes 大声 ŌGOE loud voice


A person standing with arms and legs spread out to look as large as possible 大. Occasionally used to indicate person, as well as big.

Mnemonic: PERSON LOOKING BIG AS POSSIBLE

54  DAN, NAN, *otoko* 男子 DANSHI boy  
 MAN, MALE 長男 CHŌNAN eldest boy  
 7 strokes 男気 OTOKOGI gallantry


Usually explained as the strength 力 74 out in the fields 田 59, though there is also a theory that 田 was used purely phonetically to express a word reliable, to give a meaning of reliable strength.

Mnemonic: MAN PROVIDES STRENGTH IN FIELD

55  CHŪ, naka 中立 CHŪRITSU neutrality  
 MIDDLE, INSIDE, CHINA 中国 CHŪGOKU China  
 4 strokes 真ん中 MANNAKA very middle

Once written 𠄎. Some scholars take this to be a stylised depiction of a **flagpole** reinforced by a **second pole** running through its **center**, while others take it to show an **arrow piercing the center of a target**. In Chinese it can still mean **hit center**, suggesting the latter theory is correct. Also refers to **China**, the **middle kingdom**. See also 496.

Mnemonic: CHINESE ARROW PIERCES MIDDLE OF TARGET

56  CHŪ, mushi 寄生虫 KISEICHŪ parasite  
 INSECT, WORM 害虫 GAICHŪ harmful insect  
 6 strokes 虫歯 MUSHIBA decayed tooth

From a pictograph of a **partly coiled snake**. The earliest form 𧈧 suggests a **large-headed snake**, whereas a later form 𧈩 suggests a **hooded snake (cobra)**. In ancient times **snakes and insects** were treated much alike. Suggest taking 中 as **inside** 55.

Mnemonic: COILED HOODED SNAKE: SIMILAR INSIDE TO INSECT

57  CHŌ, machi 町民 CHŌMIN townspeople  
 TOWN, BLOCK 町長 CHŌCHŌ town mayor  
 7 strokes 下町 SHITAMACHI downtown

Field 田 59 q.v. and nail 丁 346. The latter was used phonetically to express **walk**, and also lent its T-shape to suggest **junction of paths**. 57 originally meant **paths through the fields**, and by extension **place where fields join**, then **area/community**.

Mnemonic: TOWN AT T-JUNCTION OF PATHS THROUGH FIELDS

58  TEN, ama- 天使 TENSHI angel  
 HEAVEN, SKY 天皇 TENNŌ emperor  
 4 strokes 天下り AMAKUDARI  
 descent from heaven

Originally written 𠄎, showing person 大 53 with an **exaggerated head** symbolising **uppermost/ upper part**. By association it came to mean **that up above**.

Mnemonic: PERSON'S HEAD IS CLOSEST PART TO HEAVEN



59



DEN, ta  
RICE FIELD  
5 strokes

田園 DENEN rural district  
田植 え TAUE rice planting  
田舎 INAKA\* countryside

A pictograph of a rice field 田 crossed by ridges/paths 十.

Mnemonic: RICE FIELD CROSSED BY PATHS

60



DO, TO, tsuchi  
EARTH, SOIL, GROUND  
3 strokes

土曜日 DOYŌBI Saturday  
土地 TOCHI land  
土臭 い TSUCHIKUSAI cloddish

From a pictograph of a clod of earth on the ground 土. The popular theory that it shows a plant 十 growing in the earth 土 is incorrect but a useful mnemonic.

Mnemonic: PLANT GROWS IN EARTH

61



NI, futa-  
TWO  
2 strokes

二月 NIGATSU February  
二十 NIJŪ twenty  
二人 FUTARI two people

Two extended fingers 二.

Mnemonic: TWO FINGERS

52



NICHU, JITSU, hi, -ka  
SUN, DAY  
4 strokes

日曜日 NICHYŌBI Sunday  
本日 HONJITSU today  
二日 FUTSUKA\* second day

A pictograph of the sun with a sunspot 日. Also indicates day, and light.

Mnemonic: SUN WITH SPOT

53



NYŪ, hairu, ireru/ru  
ENTER, PUT IN  
2 strokes

輸入 YUNYŪ import  
入り口 IRIGUCHI entrance  
入れ物 IREMONO container

Popularly said to show a person bending down 入 to enter a primitive dwelling. However, old forms such as 入, 入 and 入 show it to be the entrance itself.

Mnemonic: ENTER THROUGH INVERTED V OPENING

64		<p>NEN, toshi YEAR 6 strokes</p>	<p>来年 RAINEN next year 五年生 GONSEI fifth grader 年寄 TOSHIYORI old person</p>
----	---	--	--


Stylised derivative of ideograph 𠂔, showing rice-plant 禾 81 q.v. and bending person 人 39. Some scholars take it to show a **person bending to cut rice**, others as simply showing the relationship between **man and rice**, while yet others feel that 人 was used phonetically to express **abundant**. The first view is the most likely, but all involve the **annual harvest**, which symbolised the **cycle of a year**. Suggest taking 人 as person, and 井 as variant of well 井 1470.

Mnemonic: PERSON VISITS WELL EVERY YEAR

65		<p>HAKU, shiroi WHITE 5 strokes</p>	<p>白書 HAKUSHO White Paper 面白い OMOSHIROI interesting 白人 HAKUJIN Caucasian</p>
----	---	---	--

From a **pointed thumbnail** 白 (some forms such as 𠂔 show the exaggerated length in vogue in ancient China), used phonetically to express **white**, and also suggesting **pale-ness** (relative to the skin). However, there is also some evidence to support a popular belief that 白 shows an **acorn**, whose inside is **whitish** (see 218), suggesting that two pictographs may have coexisted at one stage. See also 67. Suggest taking 日 as sun 62, with 一 as a stroke.

Mnemonic: SUNSTROKE LEAVES ONE WHITE?!

66		<p>HACHI, ya- EIGHT 2 strokes</p>	<p>八月 HACHIGATSU August 八百屋 YAOYA* greengrocer 八つ当り YATSUATARI outburst of anger</p>
----	---	---	--

Once written 𠂔, symbolising **splitting/dividing**. Some scholars feel it was later used for **eight** since it is a **readily divided number**, others that its shape was close to the old way of showing **eight** by bending down the three middle fingers and extending the **thumb and little finger**. In compounds, often found as 八 or 𠂔, with a meaning of **divide/disperse/ away/ out**.

Mnemonic: EIGHT CAN BE EASILY DIVIDED

67

百

HYAKU  
HUNDRED  
6 strokes百倍 HYAKUBAI hundred-fold  
百性 HYAKUSHŌ farmer  
百貨店 HYAKKATEN  
department store

One — 1 and white 白 65 q.v., here used for its meaning of **thumbnail**. In ancient times the **thumb** was used to indicate a **hundred**, and two hundred was written 𠄎, five hundred 𠄎 (see 19), and so on.

Mnemonic: SCORE ONE HUNDRED WITH ONE WHITE THUMBNAIL

68

文

BUN, MON, fumi  
WRITING, TEXT  
4 strokes文学 BUNGAKU literature  
文字 MO(N)JI character  
文部省 MONBUSHŌ  
Ministry of Education

Originally written 𠄎, depicting a **beautifully/ intricately patterned overlaid collar** (it can still mean stripe/pattern in Chinese). The core meaning of **intricate pattern** was eventually extended to **writing**. Suggest taking 𠄎 as cross and 𠄎 as a top.

Mnemonic: CROSS IS BASIC FORM OF WRITING: TRY TO TOP IT

69

木

BOKU, MOKU, ki, ko-  
TREE, WOOD  
4 strokes木曜日 MOKUYŌBI Thursday  
木目 KIME grain, texture  
木立ち KODACHI grove

Pictograph of a tree with sweeping branches 𠄎. Often indicates **wood(en)**.

Mnemonic: TREE WITH SWEEPING BRANCHES

70

本

HON, moto  
ROOT, TRUE, BOOK, THIS,  
CYLINDER-COUNTER  
5 strokes日本 NIHON/NIPPON Japan  
本屋 HONYA bookstore  
本店 HONTEN  
head office, this store

Usually explained as an ideograph showing the **base** 一 of a tree 木 69, but an old form 𠄎 shows it to be a pictograph of the **roots**. Numerous extended meanings have evolved from this concept, usually involving **essence/origin**. Also used for counting cylindrical objects.

Mnemonic: TREE WITH ONE CENTRAL ROOT

71	名	<p>MEI, MYŌ, na NAME, FAME 6 strokes</p>	<p>有名 YŪMEI famous 名人 MEIJIN expert 名前 NAMAЕ name</p>
----	---	--	---

Mouth/say 口 20 and evening 夕 44. The latter also lends its sound to express **call**. That is, in the dim light of evening it was necessary to identify people verbally, calling their **names**.

Mnemonic: MOUTH CALLS NAME AT NIGHT

72	目	<p>MOKU, BOKU, me, ma- EYE, ORDINAL SUFFIX 5 strokes</p>	<p>一つ目 HITOTSUME first one 注目 CHŪMOKU attention 一目 HITOME de at a glance</p>
----	---	--	--

Pictograph of an eye, originally written 𠄎. Sometimes found as 𠄏, but usually tilted on its axis to 𠄐. Borrowed to express ordinals.

Mnemonic: UPRIGHT EYE

73	立	<p>RITSU, RYŪ, tatsu/teru STAND, RISE, LEAVE 5 strokes</p>	<p>自立 JIRITSU independence 立場 TACHIBA standpoint 目立つ MEDATSU stand out</p>
----	---	--	--

From a pictograph of a **person standing on the ground** 𠄑. Originally it meant to **stand still**, then to **stand up**, and by extension came to mean **leave**.

Mnemonic: PERSON STANDING

74	力	<p>RYOKU, RIKI, chikara STRENGTH, EFFORT 2 strokes</p>	<p>能力 NŌRYOKU ability 人力車 JINRIKISHA rickshaw 力試し CHIKARADAMESHI test of strength</p>
----	---	--	---

From a pictograph of an arm with bulging biceps 𠄒, simplified to 𠄓 and later 力, pushing down and symbolising **strength/ effort/ force**.

Mnemonic: HAND PRESSING DOWN WITH STRENGTH

75

林

RIN, hayashi  
FOREST  
8 strokes林学 RINGAKU forestry  
小林 KOBAYASHI a surname  
密林 MITSURIN dense forest




As with woods 森 38 q.v., an ideograph showing plural trees 木 69. In comparison to 38 the trees are fewer, but taller and more stately, which some may feel to be the difference between forest and woods.

Mnemonic: FOREST CONTAINS TALL STATELY TREES

76

六


ROKU, mu-  
SIX  
4 strokes六月 ROKUGATSU June  
六日 MUIKA\* sixth day  
六角 ROKKAKU hexagon

One popular theory claims that an early form  shows two hands of which the thumbs and index fingers are joined in a circle and the remaining three fingers are pointed downwards. However,  is simply a stylistic variation of a still earlier form . This was in fact a roof, and originally had that meaning before being used as a phonetic substitute for a complex character meaning clenched fist, which was an old way of showing six. Suggest taking 八 as eight 66 and 上 as a top.

Mnemonic: EIGHT TOPPED BY SIX?!

END OF FIRST GRADE

THE 145 SECOND GRADE CHARACTERS

77		IN, <i>hiku</i>	引力 INRYOKU	gravitation
		PULL, DRAW	字引 JIBIKI	dictionary
		4 strokes	取り引き TORIHIKI	dealings

**Bow** 弓 836 and a line |. Some scholars interpret the line as the bow string, i.e. **that which is pulled**, while others see it simply as an abstract symbol representing **stretching**.

Mnemonic: BOW WITH STRING WAITING TO BE DRAWN

78		UN, <i>kumo</i>	雲母 UNMO*	mica
		CLOUD	星雲 SEIUN	nebula
		12 strokes	浮き雲 UKIGUMO	drifting cloud

Originally written 𩇑, later inverted to 𩇒 and eventually 云, representing **billowing vapors**. This was later used as an NGU character to mean **speak**, so **rain** 雨 3 was added to emphasise **cloud**. Suggest taking 云 as two = 61 noses 厶 134.

Mnemonic: BILLOWING RAIN-CLOUDS LOOK LIKE TWO NOSES

79		EN, <i>tōi</i>	遠足 ENSOKU	excursion
		DISTANT	遠回り TŌMAWARI	detour
		13 strokes	遠視 ENSHI	longsighted

**Movement** 辵 129 and 彙. The latter is a CO character meaning **long robe**, to all intents and purposes combining a variant of **clothing** 衣 420 with 口, meaning **encircling** and by extension **spacious** and **big**, leading by association to **long**. Here 彙 acts phonetically to express **long**, and also lends similar connotations of its own. Thus **long movement**, i.e. **distance/ distant**.

Mnemonic: LOOSE CLOTHES FOR TRAVELING ANY DISTANCE

80

何

KA, nani, nan  
WHAT? HOW MANY?  
7 strokes

何回 NANKAI how often?  
何者 NANIMONO who?  
何人 NANNIN  
how many people?

Person 人 39 and can 可 816 q.v., here acting phonetically to express **bear** and also lending its own connotations of **bending**. Thus **person bending bearing (heavy load)**, still retained as a minor meaning in Chinese. In Japanese this meaning has been entirely taken over by 荷 239 q.v., while 80 itself has come to be used purely phonetically to express **what?** Suggest taking 口 as **mouth/say** 20 and 丁 as a variant of **to a T/** exactly 丁 346.

Mnemonic: WHAT EXACTLY CAN A PERSON SAY?

81

科

KA  
COURSE, SECTION  
9 strokes

科学 KAGAKU science  
学科 GAKKA school subject  
研究科 KENKYŪKA  
research section

Rice plant 禾 (from a pictograph 禾), symbolising **grain**, and measure 斗 1633, to give a meaning of **measure grain**. By extension this came to mean **sift/sort** and then **category**, which by further extension came to mean **section**. **Course** is an associated meaning. See also 599.

Mnemonic: COURSE TO CATEGORIZE RICE MEASURES

82

夏

KA, GE, natsu  
SUMMER  
10 strokes

初夏 SHOKA early summer  
真夏 MANATSU midsummer  
夏祭 NATSUMATSURI  
summer festival

Originally written 𪛗, showing a person **dancing** (symbolised by stopping and starting 夂 438 q.v.) **holding** (symbolised by hands 扌) a **mask** (represented by head 𪛗 93 q.v.). How exactly it came to mean **summer** is not clear. Some scholars claim it was borrowed purely phonetically, but its complexity suggests otherwise. Presumably summer was associated with a particular dance or festival. Suggest remembering 夂 as the shape of **crossed legs**.

Mnemonic: MASKED HEAD AND CROSSED LEGS IN SUMMER DANCE

83		KA, KE, ie, ya	農家 NŌKA	farmhouse
		HOUSE, SPECIALIST	武家 BUKE	warrior family
		10 strokes	作家 SAKKA	writer

Roof/building 宀 28 and pig 豕 1670. Long believed to refer to supposed ancient practice of keeping pigs in house. However, many scholars now take 豕 to be used phonetically to express **leisure/relax**, giving **building for relaxing**. The pig may also have been associated with **not working**, as opposed to a working animal such as a horse. Ironically, 83 has now also come to mean (house of) a **specialist**.

Mnemonic: HOUSE LOOKING LIKE PIG-STY

84		KA, uta, utau	歌手 KASHU	singer
		SONG, SING	短歌 TANKA	short verse
		14 strokes	数え歌 KAZOEUTA	counting-rhyme


Lack/ gaping mouth 欠 471 q.v. and 哥. The latter is an NGU character that doubles **can** 可 816 q.v. It can mean elder brother (presumably associated with permission or potential), but here acts phonetically to express the sound KA doubled, i.e. KA-KA. This was the ancient Chinese equivalent of (TRA-)LA-LA, and indicated **singing**. From its literal meaning of **emerge from the mouth** 可 may also act to reinforce **gaping mouth** 欠. Thus **KA-KA from a wide open mouth**.

Mnemonic: GAPING MOUTH SINGS THE CAN-CAN

85		GA, KAKU	映画 EIGA	movie
		PICTURE, STROKE	画面 GAMEN	screen
		8 strokes	計画 KEIKAKU	plan

Formerly 畫 or 畫 or 畫. 畫 shows a hand 扌 applying a brush 大 142. 田 is rice field 59. 阝/- indicates **partitioning**. Thus to **partition fields with a brush**, i.e. on a map. By extension it also came to mean **strokes** or **diagram/picture**.

Mnemonic: FIELD IN PICTURE PARTITIONED BY STROKES

86		KAI, mawaru/su	回転 KAITEN	revolution
		TURN, ROTATE	回数 KAISŪ	frequency
		6 strokes	言い回し IIMAWASHI	turn of phrase

From a symbol of rotational motion @.

Mnemonic: COAXIAL ROTATION



87

会

KAI, E, au  
MEET  
6 strokes

会社	KAISHA	company
会釈	ESHAKU	greeting
国会	KOKKAI	the Diet

Formerly 會, and in ancient times 會. 會 is a pot for steaming rice, and 厶 is its lid. Putting the lid on the pot came to mean **put together** in general, and eventually became the intransitive **come together/ meet**. The simplification using **speak** 云 78 may possibly stem from confusion with **put together** 合 121 (literally mouth/say and lid), compounded by confusion of the lower part of the pot 田 with an old NGU character meaning **say**, 日 (see 688). However, an intermediate form 合 suggests it may result merely from a graphic simplification. Suggest taking 云 as two = 61 noses 厶 134, with 厶 as a roof.

Mnemonic: TWO NOSES MEET UNDER ROOF

88

海

KAI, umi  
SEA  
9 strokes

海軍	KAIGUN	navy
日本海	NIHONKAI	Japan Sea
海辺	UMIBE	seaside

Water 氵 40 and every 每 206, which may also act phonetically to express **salty**. Thus every (drop of) (salty?) water. All waters finish in the sea.

Mnemonic: EVERY DROP OF WATER GOES INTO SEA

89

絵

KAI, E  
PICTURE  
12 strokes

絵画	KAIGA	picture, painting
口絵	KUCHIE	frontispiece
絵本	EHON	picture book

Formerly 繪. Thread 糸 27 and put together/meet 會/会 87. Originally **embroidered picture**, now picture in general.

Mnemonic: THREADS MEET IN EMBROIDERED PICTURE

90


貝

kai  
SHELL, SHELLFISH  
7 strokes

帆立貝	HOTATEGAI	scallop
貝殼	KAIGARA	seashell
貝類	KAIRUI	shellfish


Usually claimed to be derived from a pictograph of a **cone-shell** or similar with **feelers** protruding. A useful mnemonic, but old forms such as 貝/𧈧 show that it derives from an exaggeratedly pointed **bivalve**. Shells were once used as **money** and symbolised **valuable items** or assets. In compounds 90 is generally used in such an extended sense.

Mnemonic: SHELLFISH WITH PROTRUDING FEELERS

91		GAI,GE,soto,hoka,hazusu	外人 GAIJIN	foreigner
		OUTSIDE,OTHER,UNDO	外科 GEKA	surgery
		5 strokes	外側 SOTOGAWA	exterior

**Crescent moon** 夕 44 and 卜 . The latter shows a **crack** (in a turtle shell used in divination), and is in fact an NGU character meaning **divination** . 夕 is used phonetically to express **split open**, and also lends its crescent shape to suggest a **turtle shell**. Since the cracks generally appeared on the **outside** (convex) surface of the shell, 91 came to mean **outside/outer**. **Other** and **undo** are associated meanings.

Mnemonic: CRESCENT MOON WITH CRACK ON OUTSIDE

92		KAN, KEN, aida, ma	時間 JIKAN	hour, time
		SPACE, GAP	人間 NINGEN	human being
		12 strokes	間違い MACHIGAI	mistake

**Door/gate** 門 211 with **sun(light)** 日 62 showing through, indicating a **gap** or **space**. In olden times **moon** 月 16 could be used instead of sun with no change of meaning.

Mnemonic: GATE WITH SPACE TO LET SUN SHINE THROUGH

93		GAN, kao	顔面 GANMEN	face
		FACE	顔色 KAOIRO	complexion
		18 strokes	顔付き KAOTSUKI	features

頁 is an NGU character now used to mean **page**, but in Chinese can still be used in its original meaning of **head**. It derives from 覿, showing person 人 39 with exaggerated head 西. 彦 is an NGU character meaning **handsome**. 文 is a variant of intricate/ elegant collar 文 68, here meaning **attractive**, while 彡 is a CO character meaning **hair**, showing three delicate hairs and sometimes meaning **delicate** and by extension **attractive** . 厂 is cliff 45, here used largely phonetically to express **forehead** but probably also suggesting **brow** in itself. Thus 彦 means literally **attractive forehead**, with **head** 頁 reinforcing this. It then came to mean attractive face, then just **face**. Suggest taking 彦 as a variant of stand 立 73.

Mnemonic: ONLY THREE HAIRS STAND ON HEAD: GLUM FACE

94		KI	汽車 KISHA	steam train
		STEAM, VAPOR	汽船 KISEN	steamship
		7 strokes	汽圧 KIATSU	steam pressure

**Water** 水 40 and **vapor** 气 11.

Mnemonic: STEAM COMPRISES WATERY VAPORS

95 **記** KI  
 ACCOUNT, CHRONICLE 10 strokes  
 記者 KISHA journalist  
 記事 KIJU article  
 日記 NIKKI diary

Words 言 274 and self/thread 乙 855 q.v., used both for its sound to express **account** and for its idea of **from end to end**. Thus **thorough verbal account**, now also of written accounts.

Mnemonic: WORDY ACCOUNT OF ONESELF

96 **帰** KI, kaeru  
 RETURN 10 strokes  
 帰化 KIKU naturalisation  
 帰省 KISEI homecoming  
 帰り道 KAERIMICHI way back

Formerly 歸. 帚 is an NGU character meaning **broom** (from a hand 手 holding a broom 帚), and by extension meant (house-)wife (see also 779). 皇 is a variant of follow 追 350. Thus **wife following**. In ancient China it was the custom for a groom to spend some time at his new bride's home, before **returning** to his own home with his wife following. Suggest taking simplified 归 as sword 181.

Mnemonic: RETURN WITH WIFE CARRYING BROOM AND SWORD

97 **牛** GYŪ, ushi  
 COW, BULL 4 strokes  
 牛肉 GYŪNIKU beef  
 牛乳 GYŪNYŪ milk  
 牛飼い USHIKAI cowherd

From a stylised pictograph of a cow's **head and horns** 牛. Opinion is divided as to whether the lower cross-stroke depicts ears or represents the crown of the head.

Mnemonic: COW WITH EARS AND BROKEN HORN

98 **魚** GYO, uo, sakana  
 FISH 11 strokes  
 金魚 KINGYO goldfish  
 魚つり UOTSURI fishing  
 魚屋 SAKANAYA fishmonger

From a pictograph of a fish 魚. Suggest remembering by association with fire 火 8.

Mnemonic: FISH WITH FIERY TAIL

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

Often explained as deriving from a pictograph of a **stone lantern** 燈 at the gate of the emperor's palace in the **capital**. A useful mnemonic, but incorrect. It derives from a pictograph 京. Some scholars see this as a **tower** of the emperor's palace, others as a **house on a hill**. In ancient China nobles generally lived on hilltops, with commoners on the flatland. Since nobles also spent much of their time in the **capital** (to be near the emperor), the idea of the **place where nobles live** is felt to have eventually become associated with the capital. It can still mean **height** in Chinese.

Mnemonic: **STONE LANTERN AT EMPEROR'S PALACE IN CAPITAL**

100	強	KYŌ, GŌ, tsuyoi	勉強 BENKYŌ	study
		STRONG	強化 KYŌKA	strengthening
		11 strokes	強味 TSUYOMI	strongpoint

Formerly 強. 虫 is insect 56. 弓 (also 弘) is an NGU character meaning **big/strong**, and is technically a simplification of the NGU character 彊, also **big/strong**. This comprises bow 弓 836 and **big** 疆 (actually large area of delineated fields, similar to 85 q.v.), giving **big, strong bow**. In the case of 100 it acts phonetically to express **pierce**, and also lends an idea of **big and strong**. Thus **big, strong insect that pierces**, a reference to the **horsefly**. This came to represent **strength**, possibly via an intermediate meaning of **persistent**. Suggest taking 厶 as nose 134.


Mnemonic: **STRONG INSECT DRAWS BOW WITH ITS NOSE**

101	教	KYŌ, oshieru	教会 KYŌKAI	church
		TEACH	教室 KYŌSHITSU	classroom
		11 strokes	教え子 OSHIEGO	pupil

Formerly 教 and originally 教, showing that 孝 is not **filial piety** 孝 860 q.v. 女 (now 女) is the same **crossed sticks/ emulation** as in 10 q.v., while 子/子 is **child** 25. 女 shows a **hand holding a cane or stick**, and means **strike/ coerce/ cause to do** (sometimes interchanged with 女/女, showing a hand holding a **whip**). Thus **force a child to emulate**, i.e. **teach**. See also 197.

Mnemonic: **CANE IN HAND TEACHES CHILD STICK ARRANGING**

SECOND GRADE 102-105

102		GYOKU, tama	玉杯 GYOKUHAI	jade cup
		JEWEL, BALL	玉突き TAMATSUKI	billiards
		5 strokes	目玉 MEDAMA	eyeball


From a pictograph of a string of beads 𠄎, probably originally jade discs. **Ball** is an extended meaning. The extra point 丶 was added to distinguish it from king 王 5, but is dropped in the radical 玉.

Mnemonic: STRING OF JEWELS FIT FOR KING

103		KIN, chikai	近所 KINJO	neighborhood
		NEAR	最近 SAIKIN	recently
		7 strokes	近道 CHIKAMICHI	shortcut

Movement 主 129 and ax 斤 1176, here used phonetically to express short and probably also lending an idea of chop/make small. Thus short movement, indicating near.

Mnemonic: DISTANCE TO MOVE CHOPPED, MAKING IT NEAR

104		KEI, GYŌ, kata, katachi	形式 KEISHIKI	form
		SHAPE, PATTERN	人形 NINGYŌ	doll
		7 strokes	形作る KATACHIZUKURU	form

Once written 形. 井 is not well 井 1470, but a grille or lattice window, here meaning pattern or frame. 彡 is hairs 93, here also suggesting pattern and reinforcing 井. Thus pattern/shape. Some scholars feel 彡 indicates a brush, to give a meaning of write down/copy a pattern.

Mnemonic: PUT HAIRS INTO PATTERN OF WELL-FRAME

105		KEI, hakaru	合計 GŌKEI	total
		MEASURE	計算 KEISAN	calculation
		9 strokes	寒暖計 KANDANKEI	thermometer

Words 言 274 and ten 十 33, meaning to count in tens and later just count/measure.

Mnemonic: COUNTING IN TENS IS A WAY OF MEASURING

SECOND GRADE 106-109

106		GEN, GAN, moto	元氣 GENKI	good health
		ORIGIN, SOURCE	元来 GANRAI	originally
		4 strokes	元通り MOTODŌRI	as before

Once written 𠄎, showing a person 人 39 with the head exaggerated. As in English, the head symbolised **upper part** or **prime part**, and by extension **origin**. An extra top stroke was added later for emphasis. Suggest taking 二 as two 61.

Mnemonic: **TWO PERSONS OF SAME ORIGIN**

107		GEN, hara	原子 GENSHI	atom
		PLAIN, ORIGIN	原文 GENBUN	original text
		10 strokes	草原 KUSAHARA	grassy plain

厂 is cliff 45. 泉 is a variant of **spring** 泉 915 q.v. Thus **cliffside spring**, and by extension **source** or **origin**, often with connotations of **primary/primitive/natural**. **Plain/moor** is felt by some scholars to be a borrowed meaning, and by others to stem from the idea of primitive and undeveloped land.

Mnemonic: **ORIGINALLY CLIFF WITH FUNNY SPRING, NOW A PLAIN**

108		KO, to	戸外 KOGAI	outdoor
		DOOR	戸主 KOSHU	head of house
		4 strokes	戸口 TOGUCHI	doorway

From a pictograph of a door 戸, being one half of door/gate 門 211.

Mnemonic: **ONE DOOR FORMS HALF A GATE**

109		KO, furui	復古 FUKKO	restoration
		OLD	考古学 KŌKOGAKU	archeology
		5 strokes	古本 FURUHON	secondhand book

Somewhat obscure. Commonly explained as mouth/say 口 20 and **ten** 十 33, with the latter meaning **many**, to give **something told many times** and therefore **old**. A useful mnemonic, but shown to be incorrect by old forms such as 𠄎. Some scholars take this to indicate a **skull-like mask** (sometimes an actual skull) worn at festivals honoring **ancestor-gods**. Since the ancestor-gods were people of old, the mask itself came to symbolise **antiquity** and hence **old**.

Mnemonic: **AN OLD STORY, TOLD AT LEAST TEN TIMES**

110

午

GO  
NOON  
4 strokes午前 GOZEN a.m., morning  
午後 GOGO p.m., afternoon  
正午 SHŌGO noon

From a pictograph of a pestle 杵. It was borrowed to express the **central zodiac/horary sign**, i.e. the **middle part of the day**, partly because a pestle was associated with striking the **center** of a mortar. Pestle itself is now represented by an NGU character adding wood 木 69, 杵. Distinguish cow 牛 97.

Mnemonic: NOON STRIKES, KNOCKING TOP BIT OFF COW

111

後

GO, KŌ, ushiro, ato,  
nochi, okureru  
BEHIND, AFTER, DELAY  
9 strokes以後 IGO after  
後半 KŌHAN second half  
後味 ATOAJI aftertaste

Road/movement 夂 118 q.v., inverted foot 夂 438, and 幺, a CO character meaning **small** and to all intents and purposes a **short** version of **thread** 糸 27. 夂 normally combines with uninverted foot 止 to give **normal progress/movement** (see 129), but here, in combination with inverted foot, indicates **abnormal progress**. 幺 acts phonetically to express **go** but also lends its meaning of **little**. Thus to **make (abnormally) little progress**, indicating **delay** and by extension **coming after/behind**. Suggest taking 夂 as **sitting crosslegged**.

Mnemonic: SIT CROSSLEGGED ON THREADING ROAD, FALL BEHIND




112

語


GO, *kataru*  
TELL, SPEAK, TALK  
14 strokes語調 GOCHŌ tone  
物語 MONOGATARI saga  
日本語 NIHONGO  
Japanese language




Words 言 274 and 吾. The latter is an NGU character meaning **I/me**, but in Chinese can also mean **resist**. It was originally written 𠄎, showing **two identical reels** 𠄎 19. This expressed the idea of **being equal and well matched**, leading both to **resist** and to its use as a first person pronoun: that is, **one who is a person just like anyone else**. Note that not all first person references were depreciatory (see also 817). 112 originally meant **match someone verbally**, i.e. in an argument or similar, but later came to mean **speak well** and later **tell/speak** in a broad sense. Suggest taking 五 as five 19 and 口 as **mouth** 20.

Mnemonic: FIVE MOUTHS SPEAK MANY WORDS


113		<p>KŌ, KU WORK 3 strokes</p>	<p>工場 KŌJŌ 人工 JINKŌ 大工 DAIKU</p>	<p>factory manmade carpenter</p>
<p>A carpenter's adze-cum-square, originally written 𠄎. Symbolises work.</p>				
<p>Mnemonic: WORK WITH CARPENTER'S SQUARE</p>				
114		<p>KŌ, hiroi/geru WIDE, SPACIOUS 5 strokes</p>	<p>広大 KŌDAI 広島 HIROSHIMA 広告 KŌKOKU</p>	<p>vast place name advertisement</p>
<p>Formerly 廣, and originally 𠄎. 𠄎/𠄎 shows a roof/building. 黄/黃 is yellow 120 q.v., here used phonetically to express space but possibly also lending an idea of big area from its original meaning of flaming arrow, with its connotations of illuminating an area. 114 originally referred to a spacious building, and now means spacious in a broad sense. Suggest taking the modern 厶 as an elbow.</p>				
<p>Mnemonic: SPACIOUS BUILDING WITH ELBOW-ROOM</p>				
115		<p>KŌ, majiru, kawasu MIX, EXCHANGE 6 strokes</p>	<p>交通 KŌTSŪ 外交 GAIKŌ 交換 KŌKAN</p>	<p>traffic diplomacy exchange</p>
<p>From a pictograph of a person sitting with crossed legs 𠄎. Crossing gave rise to various extended meanings such as intermingle, mix, change, exchange. Suggest taking 六 as six 76 and 乂 as a cross.</p>				
<p>Mnemonic: MIX SIX CROSSES</p>				
116		<p>KŌ, hikaru, hikari LIGHT, SHINE 6 strokes</p>	<p>日光 NIKKŌ 光年 KŌNEN 光学 KŌGAKU</p>	<p>sunlight light year optics</p>
<p>Old forms such as 𠄎 show 𠄎 to be a variant of fire 火 8, with 𠄎 being bending person 39. Some scholars feel 𠄎 is used purely phonetically to express big, giving big fire and by extension light. However, the positioning of the components suggests a fire carried overhead, i.e. a torch.</p>				
<p>Mnemonic: PERSON CARRIES FIRE THAT SHINES LIGHT</p>				



117		KŌ, kangaeru	考案 KŌAN	idea
		CONSIDER	参考 SANKŌ	reference
		6 strokes	考念事 KANGAEGOTO	concern


Once written  (now ) is a rather awkward ideograph showing a **bent figure** 人 39 and **long hair** 髮 (the same form as hair 髮/毛 210), both of which were associated with **old age**. 丁/彡 (also 彡) is **twisting waterweed** 281, emphasising the idea of **bending**. Thus an **old man bent with age**, a meaning still found in Chinese. Some scholars feel **consider** is a borrowed meaning, others see it as stemming from the wisdom associated with old age. Suggest remembering old man  by association with **earth** 土 60, with 冫 representing something **half-buried**, i.e. ready for grave.

Mnemonic: BENT OLD MAN CONSIDERS BURIAL IN EARTH

118		KŌ, GYŌ, AN, iku, yuku,	実行 JIKKŌ	carrying out
		okonau	行列 GYŌRETSU	procession
		GO, CONDUCT, COLUMN	行方 YUKUE *	whereabouts
		6 strokes		

From a pictograph of **crossroads** 井. Has a range of extended meanings, such as **go**, **travel**, **column**, and **act**. As a radical, simplified to 彳. Often combined with **foot** 止 129 q.v. to produce 辵 or 彳, both indicating **movement**.











Mnemonic: COLUMN GOES ALONG TO CROSSROADS

119		KŌ, taka, takai	高原 KŌGEN	plateau
		TALL, HIGH, SUM	最高 SAIKŌ	highest
		10 strokes	高値 TAKANE	high price


Also . From a pictograph of a **tall watchtower** 高. Sum derives from the idea of **build up**.






Mnemonic: TALL WATCHTOWER

120		KŌ, Ō, kiiro	黄葉 KŌYŌ	yellow leaves
		YELLOW	黄金 ŌGON	gold
		11 strokes	黄色 KIIRO	yellow


Formerly , and in ancient times  or .  shows an arrow, while  is combustible material bound to it (some scholars claim a weight to counterbalance combustible material at tip). The exact meaning of  (earliest form ) is not clear, but it is known to be associated with burning and is possibly a stylised variant of an early form of fire . The original meaning of 120 was flaming arrow. Yellow was the color of the light given off, and came to prevail as a meaning. Suggest remembering flaming arrow by association with grass  9 and field  59.



Mnemonic: ARROW BURNS YELLOW WITH GRASS FROM FIELD

121		GŌ, KATSU, au/waseru	合理 GŌRI	rationality
		MEET, JOIN, FIT	合戦 KASSEN	battle
		6 strokes	話し合い HANASHIAI	discussion

Originally .  is a lid or cover. Some scholars see  as a container, to give a similar meaning to that of 87, while others see it as mouth /say  20, to give a meaning similar to the English term cap off a remark, i.e. reply fittingly. The role of 121 in reply  185 q.v. supports the latter theory. It now means fit or join in a broad sense.






Mnemonic: CAP FITS MOUTH

122		KOKU, tani, ya	幽谷 YŪKOKU	deep ravine
		VALLEY, GORGE	谷底 TANIZOKO	valley bottom
		7 strokes	長谷川 HASEGAWA*	surname

Opening  20 and splitting  66, doubled for emphasis. Thus deeply/ widely split opening, i.e. valley or gorge.

Mnemonic: VALLEY IS DOUBLY SPLIT OPENING

123		KOKU, kuni	外国 GAIKOKU	overseas
		COUNTRY, REGION	四国 SHIKOKU	Shikoku
		8 strokes	国家 KOKKA	state

Formerly .  is delineated area 809 q.v., while  indicates enclosed. The modern form uses jewel  102, though king  5 might have been a more logical choice.

Mnemonic: ONE'S COUNTRY IS AN ENCLOSED JEWEL

SECOND GRADE 124-127

124

黒

KOKU, kuroi  
BLACK  
11 strokes

黒人 KOKUJIN negro  
黒字 KUROJI (in) 'the black'  
黒死病 KOKUSHIBYŌ  
black death

Formerly 𪛗, and originally 𪛗. 炎 is flame 1024. 罫 represents a grille or window 罫 with marks 𪛗 on it resulting from its position over the flames, i.e. soot. Soot symbolises black. Suggest following the popular but incorrect theory that 田 is field 59 and 土 is ground 60, with 火 as fire 8, giving the color of the ground in a burnt field.

Mnemonic: GROUND IN BURNT FIELD IS BLACK

125

今

KON, KIN, ima  
NOW  
4 strokes

今週 KONSHŪ this week  
今度 KONDO this time  
今年 KOTOSHI\* this year

Somewhat obscure. Once written 𪛗 and 𪛗. 𪛗 is cover 87. 𪛗 is felt to mean put in a corner /conceal (variant 𪛗 349). Thus to cover/hide. Some scholars feel it was borrowed to express sudden, which came to mean imminent and finally now.

Mnemonic: COVER THE CORNER, RIGHT NOW

126

才

SAI  
TALENT, YEAR OF AGE  
3 strokes

天才 TENSAI genius  
才能 SAINŌ talent  
五才 GOSAI five years old

Originally 𪛗, later 𪛗, depicting a dam 𪛗 across a stream 𪛗. Its current meanings result from borrowing.

Mnemonic: FUNNY DAM BUILT BY TALENTED ONE-YEAR-OLD

127

作

SAKU, SA, tsukuru  
MAKE  
7 strokes



製作 SEISAKU production  
作品 SAKUHIN a work  
動作 DŌSA action

𪛗 is person 39. 𪛗 is an NGU character now borrowed phonetically to express while but it originally meant make. It derives from 𪛗, with 𪛗 being a type of adze and 木 being wood 69, giving adze on wood and thus make/construct something. Here it lends its early meaning of make, and also acts phonetically to express deceive. Thus a made/constructed person used to deceive, i.e. a dummy or by extension stand-in. Over the years the elements became reinterpreted as person who makes, rather than person who is made, and finally came to mean just make. Suggest taking 𪛗 as a saw.

Mnemonic: PERSON WITH SAW ABOUT TO MAKE SOMETHING

128	算	SAN RECKON, COUNT 14 strokes	計算 KEISAN calculation 予算 YOSAN budget 算数 SANSŪ arithmetic
<p>竹 is bamboo 170. 算 derives from 算, showing <b>two hands</b> 扌 holding what is felt to be an abacus 目. Thus use a <b>bamboo abacus</b>.</p>			
<p>Mnemonic: <b>COUNT BY USING BAMBOO ABACUS WITH BOTH HANDS</b></p>			
129	止	SHI, tomeru/maru STOP 4 strokes	中止 CHŪSHI suspension 止め処 TOMEDO end 止まり木 TOMARIGI perch
<p>From a pictograph of a (left) footprint 止, later 止. Originally meant <b>foot</b>, but also came to mean <b>stop</b>, from the idea of <b>planting the foot</b>. Confusingly, it can also be used in compounds to mean <b>move</b>, from the idea of a <b>trail of footprints</b>, but when used in this sense it is almost always used in combination with road 道 118 to give 進 and hence 進 / 進 / 進. Also confusingly, the shape 止 is virtually identical with 止, a rarely encountered variant of growing plant 生 42. Suggest remembering by association with <b>above</b> 上 37.</p>			
<p>Mnemonic: <b>FOOTPRINTS STOP ABOVE LINE</b></p>			
130	市	SHI, ichi CITY, MARKET 5 strokes	吹田市 SUITASHI Suita City 市場 SHIJŌ market 魚市 UOICHI fishmarket
<p>Originally 市 (止 is stop 129.) 市 indicates <b>confines</b> and by extension <b>delineated area</b>. 市 is a variant of <b>waterweed</b> 市 281, which normally indicates <b>bending</b> but confusingly can occasionally mean <b>flat</b> (from the idea of the weed twisting up to the surface and then spreading out flat). Thus <b>place where things flatten out and stop</b>. Fanciful as it may seem, this was a reference to the abstract idea of the leveling of opposed interests of buyer and seller, which took place in a <b>market</b>. Markets were usually held in <b>large towns</b>. Suggest taking 巾 as <b>cloth</b> 778 and 上 as a <b>top hat</b>.</p>			
<p>Mnemonic: <b>GO TO CITY MARKET TO BUY CLOTH TOP HAT</b></p>			

131		SHI, <i>omou</i>	思想 SHISŌ	ideology
		THINK	思考 SHIKŌ	thought
		9 strokes	思い出す OMOIDASU	recall

Usually explained as **heart/feelings** 心 147 q.v. and **field** 田 59, to the effect that people of old were constantly thinking of their fields and crops. A useful mnemonic, but incorrect. Old forms such as  show that 田 is a **brain** (from a depiction of a brain with crenellations ). Thus the **feelings in one's brain**, i.e. **thoughts**.


Mnemonic: ALWAYS THINKING OF ONE'S FIELD IN ONE'S HEART

132		SHI, <i>kami</i>	表紙 HYŌSHI	book-cover
		PAPER	和紙 WASHI	Japanese paper
		10 strokes	手紙 TEGAMI	letter


糸 is **thread** 27, here meaning **silk thread**. 匙 is **spoon/ladle** 495 q.v., here used phonetically to express **smooth** and possibly also lending similar connotations (the surface of a spoon usually being smooth). 132 originally referred to **smooth silk**, and by extension **smooth cloth**. In ancient times cloth was used as writing material, and thus 132 came to mean **writing material** and hence **paper**.

Mnemonic: POUND THREADS WITH SPOON TO MAKE PAPER

133		JI, <i>tera</i>	竜安寺 RYŌANJI	Ryoan Temple
		TEMPLE	寺院 JIIN	Buddhist temple
		6 strokes	山寺 YAMADERA	mountain temple

Once written 寺, leading to long-standing belief that 止 is **stop** 止 129. However, an earlier form  shows that it is in fact the confusingly similar variant of **growing plant** 生 42 q.v. It is used here to symbolise **activity** (an extended meaning from living growth as opposed to inanimate inertia), and combines with **measure/hand** 寸 909, which here means **regular and methodical use of the hands**, to give **active and methodical use of the hands** (rather than stationary work with hands when 止 is taken to mean **stop**). This was a reference to **clerical work** (the English use of the term manual labor to mean physical labor being somewhat misleading), and by extension **place of work/government office**. It can still have this meaning in Chinese, but generally came to mean **temple** since temples were often associated with clerical work. Suggest taking 土 as **ground** 60.

Mnemonic: TEMPLE HAS MEASURED GROUNDS

134		JI, SHI, mizukara	自分 JIBUN	self
		SELF	自然 SHIZEN	nature
		6 strokes	自信 JISHIN	self-confidence


From a stylised depiction of the **nose** 鼻, for some reason showing what appears to be a ridge 二. **Self** stems from the Oriental practice of pointing to the nose to refer to oneself, as opposed to the chest as in the West. **Self** is sometimes expressed by 自, an NGU character and a common element in compounds. Its early form is 𠄎, the same form as **plow** 419 q.v. Some scholars see these as one character, plow, with **self** stemming from a phonetic borrowing, while others see it as depicting a **nose** seen side-on and thus by association **self**. Suggest remembering by association with **eye** 目 72, taking 丿 as a **stroke**.

Mnemonic: NOSE IS JUST A STROKE FROM EYE, SYMBOLISING SELF

135		JI, toki	時代 JIDAI	era, period
		TIME, HOUR	二時 NIJI	two o'clock
		10 strokes	時時 TOKIDOKI	sometimes

Surprisingly obscure. Originally written 𠄎, showing **stop** 止 129 and **sun/day** 日 62, and possibly having a meaning such as **end of the day** and thus symbolising the **passage of time**. However, at a very early stage **stop** 止 appears to have become confused with **growing plant** 生 42 q.v., giving 𠄎, which possibly meant **emergence of the sun**. At a later stage 𠄎 was replaced by **temple** 寺 133 q.v., used phonetically to express **move** and probably also lending connotations of **regularity**. Thus **regular movement of the sun**, i.e. **time**. **Hour** is an associated meaning.

Mnemonic: TELL TIME BY SUN ON TEMPLE

136		SHITSU, muro	室内 SHITSUNAI	indoors
		ROOM, HOUSE	居室 KYOSHITSU	living room
		9 strokes	室津 MUROTSU	place-name

宀 is **roof** 28. 至 is **arrive** 875 q.v., here acting phonetically to express **stop** and also lending a similar idea of **arrive and stop** (from an arrow sinking in). Thus **place under roof where one can stop**, i.e. a room. By extension it is sometimes used to mean **house or household**.

Mnemonic: ARRIVE AT ROOFED ROOM

137

社

SHA, yashiro

SHRINE

7 strokes

社会 SHAKAI

society

神社 JINJA

shrine

社員 SHAIN

company employee

Formerly 示土. 示/示 is altar 695 q.v. 土 is ground 60. The ground around an altar was sacred, and thus a shrine.

Mnemonic: ALTAR GROUND IS SHRINE

138

弱

JAKU, yowai

WEAK

10 strokes

弱点 JAKUTEN

weak point

弱小 JAKUSHŌ

puniness

弱虫 YOWAMUSHI

weakling

Formerly 弱 and earlier 弱, showing a doubling of bow 弓 836, here meaning bending, and delicate hairs 彡 93. Thus something bent easily as delicate hair, i.e. weak.

Mnemonic: WEAK HAIRS BEND LIKE BOWS

139

首

SHU, kubi

HEAD, NECK, CHIEF

9 strokes

首領 SHURYŌ

leader

首輪 KUBIWA

necklace

首切り KUBIKIRI

decapitation

Originally 首, showing an eye with exaggerated eyebrow and indicating the eye area of the face. However, later forms such as 首 show confusion with head 首/頁 93, with hair 彡 added. Can also be used figuratively as chief. Neck is an associated meaning. Suggest taking 首 as a variant of 93, with 彡 as hair.

Mnemonic: CHIEF HAS HAIR ON HEAD

40

秋

SHŪ, aki

AUTUMN

9 strokes

晚秋 BANSHŪ

late autumn

秋分 SHŪBUN

autumn equinox

秋空 AKIZORA



autumn sky

ice plant 禾 81 and fire 火 8. Some scholars feel 火 is used purely phonetically to express gather, thus referring to the autumn harvest. However, it may also lend a meaning of dry (after the heat of summer) or refer literally to the autumn crop-fires caused by the Foehn Wind.

Mnemonic: RICE PLANTS CAN GET BURNED IN AUTUMN


SECOND GRADE 141-144

141		SHUN, haru	青春 SEISHUN	youth
		SPRING	売春 BAISHUN	prostitution
		9 strokes	春着 HARUGI	spring clothes


Originally , showing the **vigorous growth of a mulberry plant**  (see 1518) in the **sunshine** 日 62. Vigorous growth symbolises **spring**. Suggest taking 三 as **three** 三 23 people 人 39.


Mnemonic: **THREE PEOPLE ENJOY SPRING SUN**

142		SHO, kaku	書記 SHOKI	secretary
		WRITE	教科書 KYŌKASHO	textbook
		10 strokes	葉書 HAGAKI	postcard

 shows a **hand** 手 holding a **brush** 大. 日 is a simplified form of **thing** 者 298, which also lends its sound to express **copy**. Thus **copy a thing by brush**, i.e. **write**. Suggest taking 日 as **day** 62.





Mnemonic: **TAKE BRUSH IN HAND DAILY AND WRITE**

143		SHŌ, sukoshi, sukunai	少年 SHŌNEN	a youth
		FEW, A LITTLE	少数 SHŌSŪ	minority
		4 strokes	多少 TASHŌ	more or less

Originally . As **small** 小 36 but with four points instead of three, to suggest smaller size. It originally meant **tiny size** but is now generally applied to quantity rather than size.

Mnemonic: **SMALL WITH JUST A LITTLE EXTRA**

144		JŌ, ba	会場 KAIJŌ	meeting place
		PLACE	入場 NYŪJŌ	admission
		12 strokes	広場 HIROBA	open space

 is **ground** 60.  is a CO character now meaning **bright and open out**. Its early form  shows the **sun** 日 62 rising high and shining down (represented by a symbol  conveniently thought of as **rays**), and in compounds it often lends a meaning of **rise**. **Sun rising and shedding light** led by association to **bright** and to the idea of **opening something up to the light**. Here it lends a meaning of **open** and also lends its sound to express **clear**. Thus **clear open ground**, now used to mean **place**.

Mnemonic: **PLACE WHERE SUN SHINES DOWN ON GROUND**



145

色

SHOKU, SHIKI, iro  
COLOR, SENSUALITY  
6 strokes

好色 KŌSHOKU amorousness  
色素 SHIKISO pigment  
銀色 GINIRO silver color

Once written 𠂔. 𠂔/𠂔 shows a **person bending**. 𠂔/𠂔 also shows a **person bending** (originally kneeling, but used to indicate bending body in general). Thus one person bending over another bending person, which was a reference to the **sex act**. It still retains strong sexual connotations, especially in Japanese. It is not completely clear how it came to mean **color**. However, many scholars feel that it was used to refer to **sexual partner**, especially from a male perspective, and that it then came to mean **sexually attractive**, leading in time to **attractive/pretty** in a general sense and then by association to **colorful**.

Mnemonic: COLORFUL TALE ABOUT BODIES BENT IN SEX ACT

146

食

SHOKU, taberu, kuu  
FOOD, EAT  
9 strokes

食事 SHOKUJI meal  
食べ物 TABEMONO food  
食い物 KUIMONO food, victim

Originally 𠂔, showing **food piled in a long-stemmed dish** and essentially the same prototype as vessel 𠂔 1640. At an early stage the piled food 𠂔 became a lid 𠂔 87, giving **covered food in dish**. Thus **food** and by association **eat**. Suggest remembering by association with **good** 良 598. As a radical, usually 食, 食, or 𠂔.

Mnemonic: COVERED FOOD GOOD FOR EATING

147


心

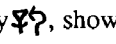








SHIN, kokoro  
HEART, FEELINGS  
4 strokes

中心 CHŪSHIN core  
心臟 SHINZŌ heart  
真心 MAGOKORO sincerity


From a pictograph of a heart 𠂔. Also used figuratively as **feelings** or **mind**. As a radical usually 𠂔. Suggest remembering as a heart whose **strokes** have been '**damaged**' by stylisation.

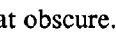






Mnemonic: HEART SHOWS STROKE DAMAGE

148		SHIN, atarashii, arata	新年 SHINNEN	New Year
		NEW	新品 SHINPIN	new article
		13 strokes	新人 SHINJIN	newcomer

Originally , showing **ax**  1176 and **needle/sharp**  1432. Thus **sharp ax**. At an early stage the barbs of the needle became merged or confused with **tree**  69 and its branches, giving  and a meaning of **chop down a tree**. The idea of cutting wood is retained in **firewood**  1445, that adds plant  9. (Note also that  exists as a CO character meaning thorn-tree, but does not act in that capacity here.) How exactly 148 came to mean **new** is not clear. Some scholars feel it was borrowed phonetically, but its complexity suggests otherwise. More likely, the idea of chopping down trees was associated with building, i.e. **new construction**, or else **newly cut wood** requiring seasoning. Suggest taking  as **stand** 73.







Mnemonic: STAND OF TREES NEWLY CUT DOWN BY SHARP AX

149		SHIN, shitashii, oya	兩親 RYŌSHIN	parents
		INTIMATE, PARENT	親類 SHINRUI	relatives
		16 strokes	親子 OYAKO	parent and child


Somewhat obscure. Originally , showing **see**  18 and **needle/sharp**  1432. The latter acted phonetically to express **kin**, giving **kin one sees** (all the time), i.e. one's **immediate family**. Possibly because of the similarity to 148 q.v., 149 similarly (but at a later stage) replaced **needle**  with **needle-tree** , though the sound value was unaffected. Suggest taking  as **stand** 73 and  as **tree** 69.

Mnemonic: PARENT SEES ALL FROM STAND OF TREES

150		ZU, TO, hakaru	地図 CHIZU	map
		PLAN, DIAGRAM	図画 ZUGA	drawing
		7 strokes	図書館 TOSHOKAN	library


Formerly .  is an **enclosure**.  is to all intents and purposes a variant of the **fields and sections** seen in **picture**  85 q.v. In fact, 150 and 85 are very similar in their basic meaning of **partitioning fields on a map**. Suggest taking  as **X** and  as **two pointers**.

Mnemonic: DIAGRAM WITH SPOT MARKED BY X AND TWO POINTERS

151		SŪ, SU, kazu, kazoeru	数学 SŪGAKU	mathematics
		NUMBER, COUNT	数珠 JUZU*	rosary
		13 strokes	数数 KAZUKAZU	many


Formerly 數. 女 is **stick in hand** 101, usually meaning **strike** but here indicating a **hand holding counting sticks**. 𠄎 is a rare NGU character now meaning **tie** or **often** (also **wear** in Chinese), but its original meaning was **shamaness**. It comprises **woman** 女 35 and 𠄎, an obscure element that appears to mean **link items** (not unlike skewer 𠄎 1101). A shamaness was a woman linked to the gods (kamigakari). Here 𠄎 lends its sound to express **chant**, and presumably lends similar connotations of its own from the chanting associated with a shamaness. Thus **chant while holding counting sticks**, giving **count** and **number**. The modern form uses **rice** 米 201, primarily as a graphic simplification but possibly also using rice grains to suggest quantity.

Mnemonic: WOMAN COUNTS NUMBER OF RICE GRAINS BY HAND

152		SEI, SAI, nishi	西洋 SEIYŌ	the West
		WEST	関西 KANSAI	Kansai area
		6 strokes	西日 NISHIBI	afternoon sun

Originally 𠄎, showing a **basket**. The basket was used as a crude **wine press**, and later forms such as 𠄎 show the addition of a pressing device 𠄎. It was used phonetically to express **west**, but also lends a suggestion of **falling (sun)** from the idea of falling drops of wine. See also 399.

Mnemonic: SUN FALLS IN WEST LIKE DROP FROM WINE PRESS

153		SEI, SHŌ, koe	声援 SEIEN	vocal support
		VOICE	大音声 DAIONJŌ	loud voice
		7 strokes	泣き声 NAKIGOE	sobbing voice

Formerly 聲. 耳 is **ear** 29. 聲 is a simplification of 聲, a CO character indicating a musical instrument using suspended stones. It comprises **stone** 石 45, **strike** 𠄎 (a hand 又 holding an ax 𠄎, now used rather like strike 女 101), and 声, which derives from a pictograph of the **instrument** itself 𠄎. Thus **that which enters the ear when a musical instrument is struck**, i.e. **sound**. It can still mean sound in Chinese, but in Japanese is found only in its extended meaning of **voice**. Suggest taking 士 as **samurai** 494 and 尸 as a variant of **door** 戸 108.

Mnemonic: VOICE OF SAMURAI AT DOOR

154

星

SEI, SHŌ, hoshi  
STAR  
9 strokes

火星 KASEI Mars  
明星 MYŌJŌ Venus  
流れ星 NAGAREBOSHI  
shooting star

Formerly 望, and originally simply 晶, showing a trebling of sun 日 62. 晶 is now bright 1403, but its original meaning was many points of light. Birth/life 生 42 was added primarily for its sound, to express clear, but may also lend an idea of activity, i.e. light that twinkles as opposed to inert light. Thus many points of (twinkling?) light, i.e. stars.

Mnemonic: STARS BORN FROM SUN

155

晴

SEI, hareru  
CLEAR, BRIGHT  
12 strokes

晴天 SEITEN clear sky  
晴晴 HAREBARE bright  
晴着 HAREGI best clothes

Also 晴. 日 is sun 62. 青/青 is blue/ young 43, here used phonetically to express open/ clear and possibly also lending an idea of fresh and blue. Thus clear open sun, i.e. clear weather.

Mnemonic: SUN AGAINST BLUE MEANS CLEAR WEATHER

156

切

SETSU, SAI, kiru  
CUT  
4 strokes

親切 SHINSETSU kindness  
一切 ISSAI all  
腹切り HARAKIRI harakiri

刀 is sword/cut 181. 七 is seven 30 q.v., with its literal meaning of cutting.

Mnemonic: SEVEN SWORD CUTS

157

雪

SETSU, yuki  
SNOW  
11 strokes

降雪 KŌSETSU snowfall  
大雪 ŌYUKI heavy snow  
除雪車 JOSETSUSHA snowplow

Also 雪, and earlier 霽. 雨 is rain 3, here meaning that which falls from the heavens. 手 is hand, while 彗 is a broom doubled for emphasis and symbolising clearing away. (彗 exists as an NGU character now meaning comet, from the idea of a sweeping tail, but in Chinese still means broom/sweep.) Being able to clear away that which has fallen from the heavens indicates that it has some substance to it, i.e. snow.

Mnemonic: RAIN THAT HAND SWEEPS AWAY IS SNOW

158	<b>船</b>	SEN, fune, funa-	船長 SENCHŌ	captain
		BOAT, SHIP	こぎ船 KOGIBUNE	rowboat
		11 strokes	船便 FUNABIN	sea-mail

**舟** is boat 1354. **谷** is a CO character now meaning water at base of hill, but it originally meant **hollowed out** (from split/out 八 66 and opening 口 20), and was virtually a lesser version of valley 谷 122. Thus a **hollowed out boat**. Opinion is divided as to whether this initially referred to a primitive dug-out or rather to the carrying capacity of a boat (cf. English vessel). Suggest taking 八 as **eight** and 口 as **hole**.

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

159	<b>前</b>	ZEN, mae	前者 ZENSHA	the former
		BEFORE, FRONT	空前 KŪZEN	unprecedented
		9 strokes	前払い MAEBARAI	prepayment





Formerly **前**, and earlier **前**. 刀 is sword/cut 181. 步/歩 is a now defunct character meaning **advance**, comprising foot 止 129 (now 止), here meaning **go**, and boat 舟 1354, which from its connotations of **hollowed out (wood)** was occasionally used, as here, to refer to a primitive type of **clog**. Thus 歩 meant literally **put on one's shoes and go**, thus coming to mean **go ahead/ advance**. In combination with **cut** it lent its sound to express **trim/ arrange** and also lent an idea of **progress**, to mean **make progress in trimming with a cutting tool**. However, eventually 前 reverted to the meaning of 前, i.e. **advance** and by extension **front/ before**. The idea of trimming with a cutting tool is now conveyed by an NGU character **prune 剪**, that adds an extra **cut 刀** 181. (Note also that adding hand 扌 32 gives the NGU character **arrange 揃**.) Suggest taking 月 as **meat** 365, with 止 as **horns**.

Mnemonic: **BEFORE CUTTING MEAT CUT HORNS**

160	<b>組</b>	SO, kumi, kumu	組織 SOSHIKI	organisation
		GROUP, ASSEMBLE	組合 KUMIAI	union
		11 strokes	組み立て KUMITATE	assembly

**Thread 糸** 27 and **furthermore/ cairn 且** 1091 q.v., here used in its early meaning of **build up**. **Build up threads** meant to **braid**, and by extension **assemble**. **Group** is an associated meaning.

Mnemonic: **FURTHERMORE, THREADS CAN BE ASSEMBLED IN GROUP**

161		SŌ, hashiru RUN 7 strokes	競走 KYŌSŌ race 走行 SŌKŌ traveling 走り書き HASHIRIGAKI scrawl
Originally 走, showing foot 止 129, here meaning <b>move</b> , and a <b>man moving frantically</b> 走. Thus <b>frantic movement with the feet</b> , i.e. <b>running</b> . Suggest taking 土 as ground 60.			
Mnemonic: FOOT RUNNING ALONG GROUND			
162		SŌ, kusa GRASS, PLANT 9 strokes	雑草 ZASSŌ weed 草書 SŌSHO cursive script 草地 KUSACHI grassland
Grass/plant 艹 9 and early 早 50 q.v. The latter is used phonetically to express <b>plant</b> , and possibly also lends an idea of a <b>seed splitting open</b> and thus being about to develop into a <b>plant</b> . (Though the 十 of 50 can conveniently be taken as the crossed lines/cut of seven 七 30, it also overlaps with the crossed cuts 十 of the early forms 田 and 十 of shell 甲 1243 q.v., depicting a seed splitting open. 50 and 1243 were in fact sometimes confused.) <b>Plant</b> and <b>grass</b> are less clearly differentiated than in English.			
Mnemonic: GRASS IS EARLY PLANT			
163		TA, ōi MANY 6 strokes	多数 TASŪ majority, mass 多面 TAMEN many sides 多過ぎる ŌSUGIRU too many
Evening 夕 44 doubled to indicate plurality. Thus <b>many evenings/ often</b> , finally just <b>many</b> .			
Mnemonic: MANY EVENINGS			
164		TAI, TA, futoi/ru FAT, BIG 4 strokes	太子 TAISHI prince 太陽 TAIYŌ sun 太字 FUTOJI bold type
A simplification of 太, showing <b>two</b> 二 61 and <b>big</b> 大 53, which was in turn a simplification of 太, being a doubling of 大 for emphasis. Thus <b>very big</b> , now often used for <b>fat</b> .			
Mnemonic: FAT IS A BIT MORE THAN JUST BIG			

165 **体** TAI, TEI, *karada* 体格 TAIKAKU physique  
 BODY 風体 FŪTEI appearance  
 7 strokes 体付き KARADATSUKI figure

Formerly also 體, showing bone 骨 867 and plentiful 豐 790. Thus, **that in which bones are plentiful**, meaning the **entire body** as opposed to a limb. The form using person 亻 39 and root 本 70, to give the **root of a person**, has been used for several centuries as a substitute, but is technically a separate character with an early meaning of crude (presumably **basic person** or similar).

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

166 **台** DAI, TAI 土台 DODAI base  
 STAND, PLATFORM 台風 TAIFŪ typhoon  
 5 strokes 台所 DAIDOKORO kitchen

In Japanese formerly also written 臺, but this is a separate character and is generally treated as such in Chinese. 臺 is the correct character for **platform**, and comprises tall 𠂔 (variant 高 119), earth 土 (variant 土 60), and peak/arrive 至 875, which also acts phonetically to express stop/be stationed. Thus **mound of earth on the top of which one is stationed**, i.e. look-out rampart and hence **platform**. 台 is used in Chinese to mean **self** (confusingly both as I and you), and comprises self 厶 134 and mouth/say 口 20, giving **name oneself** and finally just **self**. It was borrowed phonetically as a simple substitute for 臺.

Mnemonic: **I MOUNT STAND TO SAY SOMETHING**

167 **地** CHI, JI 地方 CHIHŌ region  
 GROUND, LAND 地下 CHIKA underground  
 6 strokes 生地 KIJĪ\* cloth, texture

土 is ground 60. 也 is an NGU character now borrowed to express **to be**, but originally meant **twisting creature** (opinion is divided as to whether early forms such as 𧈧 and 𧈨 depict a scorpion, snake, or some type of insect, though snake seems most likely), and often lends an idea of **twisting**. Here it means **undulating**, giving **undulating ground** and eventually just **ground/land/region** with various extended usages. Unfortunately there is no easy mnemonic for 也.

Mnemonic: **LAND WITH ODD TWISTING CREATURES ON GROUND**

168	池	CHI, ike	用水池 YŌSUICHI	reservoir
		POND, LAKE	電池 DENCHI	battery
		6 strokes	古池 FURUIKE	old pond

Water 氵 40 and twisting creature 也 167. The latter is used phonetically to express bank, and probably also lends an idea of coiling and thus joining with itself. Thus water encircled by banks.

Mnemonic: WATERS OF POND CONTAIN TWISTING CREATURES

169	知	CHI, shiru	知識 CHISHIKI	knowledge
		KNOW	知性 CHISEI	intellect
		8 strokes	知り合い SHIRIAI	acquaintance

Mouth/say 口 20 and arrow 矢 981, to give a meaning of speak with speed of arrow, thus indicating thorough knowledge. Suggest taking 口 as a hole.

Mnemonic: KNOW ARROW HOLE

170	竹	CHIKU, take	竹材 CHIKUZAI	bamboo
		BAMBOO	竹田 TAKEDA	a surname
		6 strokes	竹やぶ TAKEYABU	bamboo grove

Often believed to show bamboo segments 竹, but in fact early forms such as 竹 depict stems of dwarf bamboo with spiky leaves. Now bamboo in general.

Mnemonic: TWO BAMBOO STEMS

171	茶	CHA, SA	茶わん CHAWAN	teabowl
		TEA, ANNOY	茶茶 CHACHA	interruption
		9 strokes	茶菓 SAKA	tea and cakes

Formerly also 茶, incorrectly showing tree 木 69. 茶 is plant 9, while 采 is a simplification of ample 采 800. The latter is used phonetically to express bitter, but its semantic role is unclear. Bitter plant is a reference to tea. The very occasional use of 171 to mean annoy or similar may derive from bitter.

Mnemonic: AMPLE TEA PLANTS



172		CHŪ, hiru	昼食 CHŪSHOKU	lunch
		NOON, DAYTIME	昼行性 CHŪKŌSEI	diurnal
		9 strokes	昼間 HIRUMA	daytime

Formerly written 晝, and earlier as 晝. Very similar to early form of picture 画 85 q.v., 晝 (also earlier as 晝), except field 田 59 is replaced by sun/day 日 62. 晝/晝 still acts to indicate section off/ partition, and also lends its sound to express bright. Thus the bright section of the day, i.e. daytime or noon. Suggest taking 一 as horizon and the modern simplification 尺 as measure in feet 尺 884, of which it may in fact be a deliberate borrowing.

Mnemonic: MEASURE IN FEET NOON SUN OVER HORIZON

173		CHŌ, nagai	成長 SEICHŌ	growth
		LONG, SENIOR	会長 KAICHŌ	chairperson
		8 strokes	長生き NAGAIKI	long life

Also 長. From a depiction of an old man with long flowing hair (a sign of age), bent with age and leaning on a stick 杖 (see also old 老 609). This gave rise to long, grow, and senior, with associated meanings such as excel and chief.

Mnemonic: LONG HAired OLD MAN WITH STICK IS VERY SENIOR

174		CHŌ, tori	白鳥 HAKUCHŌ	swan
		BIRD	野鳥 YACHŌ	wild bird
		11 strokes	鳥居 TORII	shrine gate


From a pictograph of a bird 鳥.

Mnemonic: BIRD WITH WINGS AND TALONS

175		CHŌ, asa	朝食 CHŌSHOKU	breakfast
		MORNING, COURT	朝日 ASAHI	morning sun
		12 strokes	朝廷 CHŌTEI	imperial court


Formerly 朝, and earlier as 朝, showing that 月 is not moon 16 but a derivative of river 川 48. 朝/朝 shows the sun 日 62 rising through plants 十 9, lending a meaning of rise to give rising river. This is still found in tide 潮 941, which adds water 氵 40. In the case of 175 the rising sun element came to prevail in its own right, leading to morning. Court is felt to derive from figurative association with the idea of source of light. Suggest taking 月 as moon.

Mnemonic: MORNING SUN RISES ON PLANTS, DISPLACING MOON

176		TSŪ, tōru/su, kayou	通行 TSŪKŌ	passage
		PASS, WAY, COMMUTE	通勤 TSŪKIN	commuting
		10 strokes	大通り ŌDŌRI	main road

辵 is movement 129. 甬 is a CO character meaning **raised**. It was originally written 甬, showing the sun ☉ / 日 62 rising above a brushwood fence 用/甬 215, and also has connotations of **break clear** or **emerge**. In combination with 辵 it gives a meaning of **uninterrupted movement**, giving **pass through**, a **road/way**, and **commute** (i.e. go directly). Suggest taking 用 in its modern sense of **use**, with ㄣ as a bent figure.

Mnemonic: BENT FIGURE USES EXTRA MOVEMENT TO PASS

177		TEI, DAI, DE, otōto	子弟 SHITEI	sons
		YOUNGER BROTHER	弟子 DESHI	pupil
		7 strokes	兄弟 KYŌDAI	brothers

Once written 弟. 彳 is a stake, still technically listed as an NGU character 弋 with that meaning but now usually found as an NGU character **stake** 杙 that adds wood 木 69. 乙 shows **binding**, which was necessary as a grip since stakes were used as weapons (彳 overlaps with 彳, the prototype of lance/halberd 493). There was a set **order** to the manner of binding, and hence 177 also came to mean **sequence** or **order**. It can still be used in this sense in Chinese, though it is generally replaced by **order** 第 339, that adds **bamboo** 竹 170. By association the idea of order was also applied to **sons** in a family, especially those other than the eldest, since **age-order** was an important factor in **ranking**.

Mnemonic: YOUNG BROTHERS PUT IN ORDER AS BINDING ON STAKE

178		TEN, mise, tana	店員 TENIN	store clerk
		STORE, PREMISES	夜店 YOMISE	night stall
		8 strokes	店立て TANADATE	eviction


广 is **building** 114. 占 is **divination** 1491 q.v., here acting phonetically to express **arrange/ display** and probably also lending its own idea of **arrange and announce**. Thus **building where goods are arranged on display (and announced?)**, i.e. a **store**. It is sometimes used of **premises** in general. Suggest taking 占 in its commoner meaning of **occupy**.

Mnemonic: STORE OCCUPIES BUILDING

179		TEN	点線 TENSEN	dotted line
		POINT, MARK	得点 TOKUTEN	points
		9 strokes	重点 JŪTEN	emphasis

Formerly 點 . 黑 is black 124. 占 is divination 1491 q.v., here acting phonetically to express small and also lending an idea of meaningful sign. Thus small black sign, i.e. point/ mark, also used as in English to mean score. Suggest taking 占 in its commoner meaning of occupy, and 火 as fire 8.

Mnemonic: MARK LEFT AFTER OCCUPATION BY FIRE

180		DEN	電話 DENWA	telephone
		ELECTRICITY	電球 DENKYŪ	light bulb
		13 strokes	電流 DENRYŪ	electric current


Once written 雷, and earlier 雨. 雨 is rain 3, here meaning sent down from the heavens. 雷/電 is the prototype of lightning 申 322 q.v. 180 can still occasionally mean lightning, but is usually used nowadays to refer to electricity. Suggest taking 田 as field 田 59 with lightning bolt ㇇.

Mnemonic: LIGHTNING STRIKES FIELD IN ELECTRIC RAIN STORM

181		TŌ, katana	大刀 DAITŌ	long sword
		SWORD	軍刀 GUNTŌ	military sword
		2 strokes	小刀 KOGATANA	pocket knife

From a pictograph of a curved sword ㇇, broader than the typical Japanese katana. As a radical usually found as 刀. Often symbolises cut.

Mnemonic: BROAD-BLADED SWORD

182		TŌ, fuyu	冬眠 TŌMIN	hibernation
		WINTER	冬季 TŌKI	winter season
		5 strokes	冬將軍 FUYUSHŌGUN	'Jack Frost'

Obscure. Formerly also 冬, and earlier 𠂇 and 𠂈. The exact meaning of 𠂇 is unclear, though it is known to have acted phonetically to express gather together/become compact. There is some evidence to support a view that it represents hanging ropes tied together (see 306), said by some scholars to be ropes from which cured meat was hung during winter. 𠂇/𠂈 is the prototype of ice 氷 378. Thus when ice becomes compact, i.e. winter. Suggest taking 𠂇 as sitting crosslegged.

Mnemonic: SITTING CROSSLEGGED ON WINTER ICE

183	<b>当</b>	<p>TŌ, ataru/teru          APPLY, HIT MARK,          APPROPRIATE, THIS          6 strokes</p>	<p>相当 SŌTŌ      appropriate          当人 TŌNIN    person concerned          手当て TEATE      allowance</p>
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Formerly 當 . 田 is field 59. 尚 is a variant of **furthermore** 尚 1392 q.v., used phonetically to express in **proportion** and possibly also lending its own connotations of **appropriate** (from its depiction of a house with window **appropriately** facing north to avoid the sun from the south). 183 originally referred to offering a field -- or by extension property -- as surety for a loan, the amount of land to be pledged being determined in **proportion** to the sum advanced and being therefore deemed **appropriate**. (More exactly, the surety was usually the right to farm the land, since private ownership was very limited.) It still retains **pledge** as a lesser meaning in Chinese. **Apply, this, and hit mark/ be accurate** are associated meanings. Suggest taking modern form as small 𠂇 (variant 小 36) and hand ㇇ (see 96).

Mnemonic: **SMALL HAND APPROPRIATELY HITS MARK**

184	<b>東</b>	<p>TŌ, higashi          EAST          8 strokes</p>	<p>東洋 TŌYŌ      Orient          中東 CHŪTŌ    Middle East          東側 HIGASHIGAWA east side</p>
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Usually explained incorrectly as **sun** 日 62 **rising behind trees** 木 69 to indicate **dawn** and thus **east**, an error of many centuries' standing. Very old forms such as 𣎵 reveal that it is a **tied sack** 𣎵 with a **pole thrust through** to facilitate carrying, and in that regard it is in the same group as **bundle** 束 1535 and **select/ open bundle** 束 608 (see also **ridge-pole** 棟 1653). The error appears to stem from a reasonably early form 𣎵 in which the ends of the binding have become separated from the sack, thus suggesting the early form of **tree/wood**. It is not clear whether this is a simple copying error, an attempt to refer to the wooden nature of the pole, or a mistaken interpretation of the elements as sun and tree. In any event, from an early stage 184 was borrowed phonetically to express **east**. Some scholars feel that it also lent an idea of **thrusting through** (i.e. the pole through the binding) and thus by extension suggested the **sun thrusting up through the horizon**, giving **dawn** and hence **east**. The usual theory is useful as a mnemonic.

Mnemonic: **SUN RISING THROUGH TREES IN EAST**

185 答 TŌ, kotaeru 解答 KAITŌ solution  
 ANSWER 答案 TŌAN answer paper  
 12 strokes 口答え KUCHIGOTAE retort

Fit 合 121 q.v. and bamboo 竹 170. If 121 is taken to mean lid on container then this would give bamboo lid, but no such meaning has been discovered. It is thus assumed that 121 is cap off a remark, i.e. reply fittingly, and that, most unusually for a radical, 竹 is used phonetically, to express firm. Thus fitting, firm answer.

Mnemonic: BAMBOO GIVES FITTING ANSWER

186 頭 TŌ, ZU, atama, kashira 頭骨 TŌKOTSU skull  
 HEAD, TOP, START 頭痛 ZUTSŪ headache  
 16 strokes 頭打ち ATAMAUCHI top

Head 頁 93 and bean/ vessel 豆 1640, giving vessel which is the head. Also used figuratively as brain, chief, top or start.

Mnemonic: HEAD IS A BEAN-LIKE VESSEL

187 同 DŌ, onaji 同様 DŌYŌ similar  
 SAME 同時 DŌJI same time  
 6 strokes 同意 DŌI agreement

Somewhat obscure. Once written 目. Taken by some scholars to indicate a round hole 口 in a board 口, a round hole having the same diameter from all angles. However, 同 is more likely to be a variant of boat 舟/舟 1354, used phonetically to express together and also lending an idea of convey, with 口 being mouth/say 20. Thus convey verbally together, meaning say the same thing, and hence same. Suggest taking 口 as a hoop, 口 as an opening, and 一 as single 1.


Mnemonic: ALL HOOPS HAVE SAME SINGLE OPENING

188 道 DŌ, TŌ, michi 鉄道 TETSUDŌ railway  
 WAY, ROAD 神道 SHINTŌ Shinto  
 12 strokes 道端 MICHIBATA roadside

辵 is movement 129. 首 is head/chief 139, here acting phonetically to express direct and also lending an idea of chief/main. Thus chief means of direct movement, meaning a main road. Also used figuratively as an abstract way (to enlightenment etc.).


Mnemonic: HEAD MOVES, SHOWING WAY ALONG ROAD

SECOND GRADE 189-192

189		DOKU, TOKU, <i>yomu</i>	読者 DOKUSHA	reader
		READ	読本 TOKUHON	reading-book
		14 strokes	読み方 YOMIKATA	reading

Formerly 讀 .言 is words 274. 賣 is to all intents and purposes a variant of the old form of sell 賣 / 売 192, which had connotations of **calling out** (one's wares). Thus **call out words**, i.e. **read**.

Mnemonic: **SELL WORDS TO READ**

190		NAN, <i>minami</i>	東南 TŌNAN	south-east
		SOUTH	南極 NANKYOKU	South Pole
		9 strokes	南側 MINAMIGAWA	south side

Somewhat obscure. Originally 𠂔, later 南 and 南. Some scholars feel 火 depicts a primitive tepee-like tent, and take 𠂔 to be the prototype of red 丹 1563 used phonetically to express **warm**. Thus, the **warm side of a tent**, i.e. the **south side**. Suggest taking 十 as ten 33, 冂 as a hoop, and 𠂔 as the sign for yen.

Mnemonic: **GET A HOOP FOR TEN YEN DOWN SOUTH**

191		BA, <i>uma, ma</i>	馬術 BAJUTSU	equitation
		HORSE	馬車 BASHA	horse carriage
		10 strokes	馬乗り UMANORI	riding

From a pictograph of a horse 𠂔, stylised to 𠂔.

Mnemonic: **REARING HORSE**

192		BAI, <i>uru/reru</i>	売買 BAIBAI	dealing
		SELL	売店 BAITEN	stall
		7 strokes	売り物 URIMONO	item for sale

Formerly 賣 .買 is buy 193 q.v. 士 is a simplification of **put out** 出 34. Thus **put out for buying**, i.e. **sell**. Suggest taking 士 as samurai 494, with 冂 as legs behind a counter.

Mnemonic: **SAMURAI STANDS BEHIND COUNTER SELLING**

193

買

BAI, kau

BUY

12 strokes

買収 BAISHŪ

purchase

買い物 KAIMONO

shopping

買い手 KAITE

buyer

Once written 買. 貝 is shell/money 90. 網/四 is a net, though there is disagreement over its role. Some scholars see it as acting phonetically to express **exchange**, giving **exchange money** (for goods). Others see it as indicating a **bagful** of money, suggesting someone about to **buy**. It may serve both roles.

Mnemonic: NET FULL OF SHELL-MONEY CAN BUY A LOT

194

麦

BAKU, mugi

BARLEY, WHEAT

7 strokes

麦芽 BAKUGA

malt

麦茶 MUGICHA

barley tea

小麦 KOMUGI

wheat

Formerly 麥. 麦 derives from a pictograph of a wheat plant 麥. 夂 is inverted foot 438 q.v., acting phonetically to express **sharp/spiky** and possibly also lending an idea of **slow progress**. Thus (slow growing?) wheat plant with spiky ears. Suggest taking 夂 as sitting crosslegged, with 主 as a variant of growing plant/life 生 42.

Mnemonic: SITTING CROSSLEGGED WATCHING WHEAT PLANT GROW

195

半

HAN, nakaba

HALF, MIDDLE

5 strokes

半分 HANBUN

half

半島 HANTŌ

peninsula

半年 HANTOSHI

half-year

Formerly 半, and earlier 𠂔. 𠂔 is split 66, while 半 is a variant of cow 牛 97. 195 originally referred to butchering a cow by splitting it in **half**, i.e. down the **middle**. Now used in a broader sense.

Mnemonic: HALF A HORNLESS COW, SPLIT DOWN MIDDLE

196

番

BAN

TURN, NUMBER, GUARD

12 strokes

順番 JUNBAN

order, turn

番人 BANNIN

watchman

一番 ICHIBAN

number one

Once written 番, showing field 田 59 and rice 米 201. At some stage 米 became 𠂔, apparently a confusion with rice plant 禾 81. The planting of rice in the fields followed **set order** and also involved working by roster, i.e. in **turn**. Roster also led by association to **guard** (duty).


Mnemonic: RICE SOWN IN FIELDS BY NUMBER, IN TURNS

SECOND GRADE 197-199

197		FU, chichi FATHER 4 strokes	父母 FUBO お父様 OTŌSAMA 父親 CHICHIOYA	parents Father father
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Once written 𠂇, showing a **hand holding a stick** (as strike 𠂇 101), indicating a **stern figure**.

Mnemonic: FATHER HAS CANE IN HAND

198		FŪ, kaze WIND, STYLE 9 strokes	風船 FŪSEN 神風 KAMIKAZE 和風 WAFŪ	balloon divine wind Japanese style
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Somewhat obscure. Felt to be a simpler form of 鳳, an NGU character meaning **phoenix**. This comprises **bird** 鳥 174 and 凡, a variant of **common** 凡 1827. The latter is thought to be used phonetically to express **big**, but may also be used in a sense of **common** since the phoenix was a very common motif. The phoenix was believed by the ancients to **ride the wind** and hence came to symbolise it. **Wind** itself represented abstract concepts such as **invisible force** and **spirit**, with **manner** and **style** being extended meanings from **spirit**. **Insect** 虫 56 appears to have been used as a simple substitute for bird 鳥. The popular explanation using **sail** 中風 1711 q.v., giving **insect blown by wind against sail**, is incorrect but a useful mnemonic.

Mnemonic: INSECT BLOWN AGAINST SAIL BY WIND

199		BUN,FUN,BU,wakaru/keru DIVIDE, MINUTE, UNDERSTAND 4 strokes	分子 BUNSHI 一分 IPPUN 一分 ICHIBU	molecule one minute one tenth
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**Split** 八 66 and **sword/cut** 刀 181, giving **cut and split**, and hence **divide**. This has led to numerous extended meanings, such as **fraction**, **minute** (now of time, but originally meaning small portion, in similar fashion to the English term), and **understand** (i.e. something which is able to be divided/broken down).

Mnemonic: UNDERSTAND ONE DIVIDES BY SPLITTING WITH SWORD



200 **聞** BUN, MON, *kiku/koeru* 新聞 SHINBUN newspaper  
 HEAR, ASK, LISTEN 聴聞 CHŌMON listening  
 14 strokes 聞き取る KIKITORU catch, hear

Usually taken as an ear 耳 29 listening at a gate 門 211, though some scholars feel 門 also lends its sound to express distinguish. Thus distinguish through ear (at gate). Ask is an associated meaning.

Mnemonic: EAR LISTENING AT GATE HEARS A LOT

201 **米** BEI, MAI, *kome* 米価 BEIKA price of rice  
 RICE, AMERICA 米国 BEIKOKU America  
 6 strokes 白米 HAKUMAI polished rice

From a grain-laden ear of rice 𪗇. Later appears to have become confused with rice plant 禾 / 禾 81, resulting in central grains becoming joined as if a stalk, and in the variant 𪗇. In Japanese also borrowed phonetically to refer to AMERICA (from old reading ME).

Mnemonic: GRAIN-LADEN EAR OF AMERICAN RICE

202 **歩** HO, *aruku, ayumu* 進歩 SHINPO progress  
 WALK 歩行者 HOKŌSHA pedestrian  
 8 strokes 歩き出す ARUKIDASU start walking

Formerly also 步, and earlier 𪗇, showing a doubling of foot 止 129 q.v. (the lower one being a right foot, the upper a left) to indicate putting one foot in front of the other. Suggest taking stylised 𪗇 as few 143.

Mnemonic: FEW FEET WALK NOWADAYS

203 **母** BO, *haha* 母性 BOSEI maternity  
 MOTHER お母様 OKĀSAMA Mother  
 5 strokes 母親 HAHAOYA mother


Variant 母 of woman 女 35 with nipples ; exaggerated to suggest suckling and motherhood. In compounds usually 母.

Mnemonic: MOTHER IS WOMAN WITH PROMINENT NIPPLES

204		HŌ, kata	方角 HŌGAKU	direction
		SIDE, WAY, SQUARE, DIRECTION, PERSON 4 strokes	親方 OYAKATA 見方 MIKATA	boss way of looking

Surprisingly obscure. Popularly felt to derive from a pictograph of a **tethered boat** 方 swinging in the **direction** of the current. There is evidence to support the view that it shows a boat (see 1815), though technically it is probably two boats tethered together to form a **square** (square being the main meaning of 204 in Chinese). However, many scholars feel that 204 in fact derives from a **plow**, and cite an old form 𠂔 as well as the similarity to sword/blade 刀/刃 181. **Direction** can then be taken as an associated idea, from the line of the plowed furrow. **Side** and **way** can be taken as extended meanings from **direction** (from the idea of **over that way**), as also **person** (originally an indirect and usually polite reference). No one interpretation seems to satisfy all meanings, though some of these may have been borrowed. The most likely explanation is that there were two separate pictographs in existence, one being boats tethered to form a square, the other a plow.

Mnemonic: **BOTH BOAT AND PLOW CAN POINT THE WAY**

205		HOKU, BOKU, kita	東北 TŌHOKU	north-east
		NORTH, FLEE 5 strokes	敗北 HAIBOKU	defeat
			北風 KITAKAZE	north wind

Originally 𠂔, showing **two persons sitting back to back**. Turning one's back expressed the idea both of **fleeing** and of the **north**, the coldest direction and hence shunned.

Mnemonic: **PEOPLE FLEE, TURNING THEIR BACKS ON THE NORTH**

206		MAI, -goto	毎日 MAINICHI	daily
		EACH, EVERY 6 strokes	毎度 MAIDO	each time
			日毎 HIGOTO	daily


Formerly 𠂔. Usually interpreted as **every person** 𠂔/イ 39 has a **mother** 母 203, which is a useful mnemonic. However, old forms such as 𠂔 show that the upper part is not person but a **plant** 艹 9. **Mother** symbolised **fertility**, and the original meaning of 206 was **richly growing plant**. It is not clear how exactly it came to mean **every**. Some scholars feel it was borrowed, others that the idea of fertile growth led to **reproduction** and hence **repetition/ cycle**, with **every** being an associated idea.

Mnemonic: **EVERY PERSON HAS A MOTHER**

207		MAI, imōto YOUNGER SISTER 8 strokes	姉妹 SHIMAI sisters 妹分 IMŌTOBUN 'sister' 令妹 REIMAI your sister
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Woman 女 35 and immature 未 794 q.v.

Mnemonic: YOUNGER SISTER IS IMMATURE WOMAN

208		MEI, MYŌ, akarui, akeru CLEAR, OPEN, BRIGHT 8 strokes	明白 MEIHAKU clarity 明日 MYŌNICHİ tomorrow 明け方 AKEGATA dawn
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Sun 日 62 and moon 月 16, both symbolising light. Thus very light/bright. Open is an associated idea.

Mnemonic: BRIGHT SUN AND MOON GIVE CLARITY

209		MEI, nakuru NON-HUMAN CRY 14 strokes	鳴動 MEIDŌ rumbling 鳴き声 NAKIGOE animal cry 鳴り物 NARIMONO music
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Mouth 口 20 and bird 鳥 174. Originally bird-call, later sound from a range of non-human sources including insects and inanimate objects.

Mnemonic: BIRD'S MOUTH PRODUCES NON-HUMAN CRY

210		MŌ, ke HAIR 4 strokes	羊毛 YŌMŌ wool 毛皮 KEGAWA fur 毛虫 KEMUSHI caterpillar
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From a pictograph of a tuft of hair 彡.

Mnemonic: TUFT OF HAIR

211		MON, kado GATE, DOOR 8 strokes	正門 SEIMON main gate 門番 MONBAN doorman 門出 KADODE departure
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From a pictograph of a double-doored gate 門.

Mnemonic: DOUBLE-DOORED GATE

212 **夜** YA, yo, yoru  
NIGHT  
8 strokes

本夜 HONYA tonight  
夜明け YOAKE dawn  
夜顔 YORUGAO moonflower

Once written 夙. 𠄎 is the old form of moon 月 16 (ancient forms show moon/evening 夕 44). 𠄎 is a variant of 夙, the old form of the NGU character again 亦 (literally both sides 𠄎 of a person 大 53). 𠄎 is used phonetically to express clear, but its semantic role is not known. Thus **when the moon is clear, i.e. night**. Suggest taking 亻 as person 39, 丷 as a top hat, and 夕 simply as a variant of moon.

Mnemonic: AT NIGHT, PERSON PUTS ON TOP HAT TO VIEW MOON

213 **野** YA, no  
MOOR, WILD  
11 strokes

野性 YASEI wild  
野球 YAKYŪ baseball  
野原 NOHARA moor, field

里 is village 219. 予 is already 403 q.v., here with its early meaning of ample space. Thus ample space around a village, meaning the outer parts still not fully developed. Hence moor and wild.

Mnemonic: VILLAGE ALREADY BUILT ON WILD MOOR

214 **友** YŪ, tomo  
FRIEND  
4 strokes

友人 YŪJIN friend  
友情 YŪJŌ friendship  
友達 TOMODACHI friend

Often thought to be a left hand 扌 22 reaching out to grasp a right hand 又 2 in friendship. A useful mnemonic, but in fact old forms such as 𠄎 show two right hands, indicating togetherness and also both lending their sound to express support (i.e. mutual support).

Mnemonic: HANDS REACHING OUT IN FRIENDSHIP


215 **用** YŌ, mochiiru  
USE  
5 strokes

用事 YŌJI business  
用意 YŌI preparation  
悪用 AKUYŌ abuse

Once written 𠄎 and 𠄎, showing crude fencing. It was borrowed to express use, but, since fencing was used to enclose pasture land, it may also have suggested something useful in its own right.

Mnemonic: USE FENCE

216		YŌ	曜日 YŌBI	day of week
		DAY OF WEEK	火曜 KAYŌ	Tuesday
		18 strokes	七曜 SHICHIYŌ	days of week


日 is sun 62. 羽 is wings 812. 隹 is bird, from a pictograph . 翟 is a CO character meaning bird's plumage, and in combination with 日 means dazzling (i.e. plumage of the sun). This is still 216's meaning in Chinese. In Japanese it can very occasionally mean dazzling, but has generally had its elements reinterpreted as sun winging like a bird, giving the passing of a day.


Mnemonic: SUN WINGS ITS WAY LIKE A BIRD, AND SO DAY PASSES

217		RAI, <i>kuru</i>	来月 RAIGETSU	next month
		COME	新来者 SHINRAISHA	newcomer
		7 strokes	出来る DEKIRU	be possible

Formerly 來, from a pictograph of a wheat plant 麥 (see 194). It still retains wheat as a minor meaning in Chinese. It is used to express come instead of come 徠, listed in Japanese as an old form of 217 but in Chinese as a separate character. 徠 comprises road/movement 辵 118 and wheat 麥 217, which is used for its sound to express move towards but also lends its own connotations of emerge or come out (from the idea of a plant growing). Suggest taking as ten 十 33 grains of rice 米 201.

Mnemonic: WHEAT COMES TO BE TEN GRAINS OF RICE?!

218		RAKU, GAKU,	気楽 KIRAKU	comfort
		<i>tanoshi/shimu</i>	楽しみ TANOSHIMI	pleasure
		PLEASURE, MUSIC	楽器 GAKKI	musical instrument
		13 strokes		

Popularly said to be one of the easiest characters to explain but in fact one of the most difficult. The common explanation that it derives from a pictograph of a tasseled drum-like musical instrument on a stand, with music coming to mean pleasure, is incorrect, though a useful mnemonic. The earlier form 樂 shows threads 纟 111, white 白 65 q.v., and tree/wood 木 69, while the earliest form  shows only threads and tree. It originally referred to a type of oak, whose leaves were eaten by silk worms (symbolised by thread 纟). The role of the later addition 白 is not clear. No phonetic use has been

identified. On the other hand, neither its early meaning of **thumb nail** nor its later meanings of **hundred** or **white** seem obviously relevant, unless white reinforced the idea of silk. It is also possible that thumb lent an idea of **principal** (as in 1694), to mean principal type from among a variety of oaks. However, it seems more likely that there existed a second prototype for white, the pictograph of an **acorn**. In any event, the original meaning of 218 was **oak tree**, now conveyed by an NGU character 櫟 that adds an extra tree. How it came to mean **pleasure** and **music** is not clear. Its complexity suggests it was not merely borrowed for its sound. It may possibly have symbolised the joy of a silk worm breeder upon finding such a type of oak, with music being an associated meaning of joy, or its shape may indeed have suggested a musical instrument, with pleasure being the associated meaning.

Mnemonic: TASSELED DRUM ON STAND MAKES PLEASING MUSIC

219		RI, sato VILLAGE, LEAGUE 7 strokes	一里 ICHIRI      one league 里人 SATOBITO      rustic 古里 FURUSATO      home town
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Field 田 59 and earth/ground 土 60. The latter lent its sound to express **path**, and also lent an idea of the raised earthen ridges separating the fields. Thus **ground with fields and dividing paths**, indicating a **settlement**. Also used as a unit of distance (2.44 miles), i.e. **league**.

Mnemonic: GROUND TILLED INTO FIELDS, INDICATING VILLAGE

220		RI REASON, RATIONAL 11 strokes	理性 RISEI      reason 無理 MURI      unreasonable 心理学 SHINRIGAKU psychology
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𠄎 is **jewel** 102. 里 is **village** 219 q.v., here acting phonetically to express **split** and also lending its own loose connotations of **divide** (from paths dividing the fields). 220 originally meant to **split a jewel** (still retained as a minor meaning in Chinese). This involved splitting along the natural line of cleavage, which required considerable **attention**. Thus 220 came to mean **act carefully/ handle/ manage** (also still retained in Chinese), and also came to indicate **concentration**, leading to the idea of **using the mind** and hence the associated meaning **reason(ing)**.

Mnemonic: KEEPING JEWELS IN VILLAGE IS REASONABLE

221

話

WA, hanashi, hanasu

SPEECH, TALK

13 strokes

会話 KAIWA conversation

話題 WADAI talking point


小話 KOBANASHI tale

Usually explained as **words** 言 274 and **tongue** 舌 732 q.v., giving **articulated words** and hence **speak**. A useful mnemonic, but incorrect. Old forms such as 𠮩 show that 舌 is not tongue but the early form of **hollowed out space** 𠮩 244 q.v. Here it lends its sound to express **good**, and may also lend an idea of **booming/echoing**, or else **coming out from the space that is the mouth**. Thus **good words**, giving **speech**.

Mnemonic: TONGUE CONTROLS WORDS WHEN TALKING


END OF SECOND GRADE


THE 195 THIRD GRADE CHARACTERS

222  **AKU, O, warui**      悪意 AKUI      malice  
**BAD, HATE**      悪寒 OKAN      chill  
 11 strokes      悪者 WARUMONO      rascal

Formerly 惡. 心 is **heart/feelings** 147. 亞/厓 is **sub-** 997 q.v., here acting phonetically to express **ugly** and also lending its own connotations of **ugly and twisted**. Thus **ugly, twisted feelings**. 222 originally referred to someone twisted with hatred, and can still occasionally be used in this sense, but in general it has come to mean **bad** in a broad sense.

Mnemonic: **SUB-HUMAN, UGLY, TWISTED FEELINGS ARE BAD**

223  **AN, yasui/maru**      不安 FUAN      unease  
**RESTFUL, EASE, CHEAP**      安心 ANSHIN      relief  
 6 strokes      安物 YASUMONO      cheap item

**Woman** 女 35 q.v. and **building/home** 宀 28. Usually explained as a woman at home representing the idea of **peaceful normality**. However, old forms such as  reveal that 女 does not derive from the normal **kneeling** woman 女, but a woman **sitting** on a thin, flat item 几. It referred to a woman using a **napkin** during **menstruation**. At such times a woman was left alone to **rest quietly** in a corner of the house, and did no work. That is, she was **at her ease**. **Cheap** is an associated meaning, related to the idea of giving no cause for concern.

Mnemonic: **WOMAN AT HOME, RESTING AT EASE**







224  **AN, kurai**      明暗 MEIAN      light and dark  
**DARK, GLOOMY**      暗殺 ANSATSU      assassination  
 13 strokes      真暗 MAKKURA      pitch dark

日 is **sun** 62. 音 is **sound** 6 q.v., here acting phonetically to express **shade** and possibly also lending connotations of **indistinctness** (from its stress on volume of sound rather than articulateness or clarity). Thus **shaded sun**, i.e. **darkness and gloom**.


Mnemonic: **SUN GOES DARK, ACCOMPANIED BY SOUND**





225		I, iyasu	医者 ISHA	doctor
		HEAL, MEDICAL	外科医 GEKAI	surgeon
		7 strokes	医学 IGAKU	medical science


Formerly .  is **striking hand** 153, while  is an **arrow** 981 in its **quiver** , giving a now defunct character  meaning to **attack**.  is a **wine jar** 302, here indicating **alcohol**. Thus to **attack with alcohol**, which refers to the ancient practice of using alcohol as a medicine and possibly also anesthetic. By extension this came to refer to **healing and medical practice**.











Mnemonic: DOCTOR'S BAG CONTAINS ARROW, USED FOR HEALING

226		I	注意 CHŪI	attention, care
		MIND, THOUGHT, WILL	決意 KETSUI	resolution
		13 strokes	意見 IKEN	opinion

 is **heart/feelings** 147.  is **sound** 6. Some scholars feel the latter is used to mean **state aloud**, to give **voicing one's feelings** and hence **opinion** or similar. Others feel it is used phonetically to express **full**, to give **that of which the heart is full**, i.e. **concerns or thoughts**. Some feel it may also lend an idea of sound but in a figurative sense, i.e. **'the sound of the heart'**. A combination of the last two theories seems the most likely, i.e. a **heart full of thoughts which are its 'sounds'**. **Will and mind** are extended meanings.


Mnemonic: A THOUGHT IS A SOUND FROM THE HEART

227		IKU, sodatsuteru	教育 KYŌIKU	education
		RAISE, EDUCATE	育児 IKUJI	childcare
		8 strokes	育て親 SODATEOYA	foster parent

Originally , showing a **woman**  35 q.v. (but sitting rather than kneeling) and inverted **child**  25. The inversion indicates a **newborn infant**, emphasised by the **amniotic fluid** . (see also 409). In a later form  the drops of fluid became stylised as , and in a still later form  became replaced by . Some scholars see this as **meat** 365 used purely phonetically to express **birth** (replacing woman , which similarly represented birth), but it may just be a stylisation of . 227 can still mean birth in Chinese, but it is generally used to mean **raise children** in a broad sense.

Mnemonic: EDUCATE CHILD UPSIDE-DOWN LIKE PIECE OF MEAT

228		IN	會員 KAIIN	group member
		MEMBER, OFFICIAL	全員 ZENIN	all members
		10 strokes	動員 DŌIN	mobilisation

Old forms such as  show that 貝 is not shell 90 but a simplification of **round three legged kettle** 鼎 (now an NGU character with that meaning), which in itself symbolised **roundness** but is here reinforced by a **circle** 冂. Thus the original meaning was **round kettle**. This led to **round** (still found in Chinese). **Member** and **official** are felt to derive from the idea of a group of persons gathered **around** (a superior) in a meeting. Suggest taking 貝 as shell-**money** and 冂 as mouth/**say** 20.


Mnemonic: OFFICIAL MEMBERS ALWAYS TALK OF MONEY

229		IN	病院 BYŌIN	hospital
		INSTITUTE	寺院 JIIN	temple
		10 strokes	議院 GIIN	the House

阝 is from a pictograph of a **terraced slope** 阝, and often means **hill, mound, or embankment** (as here). It is the forerunner of the NGU character **hill** 阜. 完 is **complete** 440 q.v., which originally meant **building with surrounding fence/wall** and as such is the prototype of 229. The addition of embankment 阝 suggests an important building with solid surrounding walls. It can still mean **large building**, but generally indicates an **institute** or similar. Suggest remembering 阝 in its commonest sense of **hill**.

Mnemonic: INSTITUTE COMPLETE WITH SURROUNDING HILLS

230		IN, <i>nomu</i>	飲用水 INYŌSUI	drinking water
		DRINK, SWALLOW	飲み物 NOMIMONO	drinks
		12 strokes	飲み屋 NOMIYA	tavern


Though nowadays written with the **food/eat** radical 食 146, old forms such as  show clearly that this is a substitute for **wine jar /alcohol** 酉 302. 欠 is **lack** 471, used here in its early sense of **gaping mouth**. Thus to **quaff alcohol with gaping mouth**, now to **drink** in general, as well as **swallow** (without chewing).

Mnemonic: LACK FOOD, SO SWALLOW DRINK

231		UN, <i>hakobu</i>	運動 UNDO	movement
		TRANSPORT,LUCK,MOVE	不運 FUUN	misfortune
		12 strokes	運送 UNSO	transportation

辵 is movement 129. 軍 is army 466 q.v. Some scholars take the latter in a literal sense, giving **army on the move** and by association **transportation** and the **fortunes** of war. Others take it to act phonetically to express **round**, as well as lending its own connotations both of **circle** and **vehicle** (from a circle of vehicles), thus giving a meaning of **vehicles rolling along**, and hence **transport**. **Luck** is then felt to stem from an association between fortune and circular/cyclic movement.

Mnemonic: ARMY ON MOVE NEEDS LUCK AND TRANSPORT

232		EI, <i>oyogu</i>	水泳 SUIEI	swimming
		SWIM	背泳 HAIEI	backstroke
		8 strokes	平泳ぎ HIRAOYOGI	breaststroke

氵 is water 40. 永 is long 615 q.v., here used phonetically to express **float** and also lending its original connotations of **flowing water**. 232 originally meant to **float with the current**, but has now broadened to mean **swim**.

Mnemonic: LONG SWIM IN WATER

233		EKI	駅長 EKICHO	stationmaster
		STATION	駅弁 EKIBEN	station lunch
		14 strokes	東京駅 TOKYOEKI	Tokyo Station

Formerly 驛. 馬 is horse 191. 𠂔 is a CO character meaning **spy on** and **lead**. It was once written 𠂔, showing an eye 目 72 and 𠂔 (also 𠂔), a type of shackle used on **prisoners** and hence symbolising them. Thus 𠂔 is an ideograph meaning to **keep watch over prisoners**. Since the prisoners were chained together in a line it often also has connotations of **line** or **succession**, as here. Thus 233 means literally a **succession of horses**, and referred to the **relay stations** at which imperial messengers changed their horses. It now means **station** in a broader sense. Suggest taking the simplified form 人 as a **person** 人 39 with a **pack** 厶 on their back.

Mnemonic: LADEN PERSON MOUNTS HORSE AT RELAY STATION

234		EN, sono GARDEN, PARK 13 strokes	公園 KŌEN 動物園 DŌBUTSUEN 花園 HANAZONO	park zoo flower garden
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**Enclosure** 口 123 and **spacious** 袁 79. The latter also lends its sound to express **fence**. Thus **spacious fenced enclosure**. Suggest remembering 袁 by association with **distant** 遠 79.

Mnemonic: SPACIOUS PARK ENCLOSURES CONSIDERABLE DISTANCE

235		Ō, yoko SIDE, CROSSWAYS 15 strokes	横断 ŌDAN 横行 ŌKŌ 横顔 YOKOGAO	crossing strutting profile
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**Wood** 木 69 and **yellow** 黄 120. The latter acts phonetically to express **bar/block**, and may also lend connotations of **wooden shaft** from its original meaning of flaming arrow. 235 originally referred to a piece of wood laid across a gate to prevent its being opened, leading to **crossways** and by extension **on its side** and **side**. It also occasionally has connotations of defiance (from prevent) and perversity (a figurative extension from not upright).

Mnemonic: YELLOW PIECE OF WOOD LAID ON ITS SIDE

236		OKU, ya STORE, BUILDING 9 strokes	屋上 OKUJŌ 小屋 KOYA パン屋 PANYA	roof hut baker(y)
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尸 is an NGU character meaning **corpse**, derived from a slumped figure 尸. In compounds it can also mean buttocks or, as here, slump in the sense of **relax**. 至 is **arrive (and stop)** 875, which also acts phonetically to express **room** (in fact, some scholars feel it is used as a simplified form of room 室 136). Thus a **room where, having arrived, one can relax**. This came by extension to mean **house or building**, and in Japanese is also used of **store** and by extension **storekeeper**.

Mnemonic: ARRIVE AND FIND CORPSE IN STORE BUILDING

237

ON, *atatakai/meru*  
 WARM  
 12 strokes

温泉 ONSEN spa  
 温情 ONJŌ kindness  
 温室 ONSHITSU hothouse

Formerly 温. There is some difference of opinion as to its origins. Some scholars take it to refer to an act of **kindness** in giving a **prisoner** 囚 1353 a **bowl** 皿 1307 of **water** 水 40, with the figurative sense of **warm** unusually preceding the physical one. Other scholars interpret 温 as a variant of **vapors** 汽 26, with **watery vapors from a bowl** indicating steam and thus **heat**. Though the latter theory seems the more logical, 温 is listed (though without examples) as a CO character meaning **feed a prisoner**, suggesting that the former theory is in fact accurate. For the modern form, suggest taking 日 as **sun** 62.

Mnemonic: SUN WARMS WATER IN A BOWL

238

KA, KE, *bakeru*  
 CHANGE, BEWITCH  
 4 strokes

変化 HENKA change  
 化粧 KESHŌ make-up  
 化け者 BAKEMONO 'spook'

立 shows a **standing** person 39, while 𠂔 shows a **fallen** person, thus indicating a **change of state**. Some scholars feel that 𠂔 also acts phonetically to express **deceive**, leading to deceitful change and hence **bewitch**, while others see bewitch simply as an associated meaning of change.

Mnemonic: BEWITCHED PERSON CHANGES AND FALLS

239

KA, ni  
 LOAD, BURDEN  
 10 strokes

出荷 SHUKKA consignment  
 船荷 FUNANI ship's cargo  
 荷物 NIMOTSU baggage


艹 is **plant** 9. 何 is **what?** 80 q.v. The latter is almost certainly used in its early sense of **bear a heavy load**, though its precise role is unclear. The original meaning of 239 was **lotus** (still retained in Chinese as a significant meaning). The idea of bearing a heavy load may possibly have been used to refer to the large head of the lotus. In any event, **bearing a load** came to prevail as the main meaning in Chinese and the sole meaning in Japanese.

Mnemonic: WHAT A BURDEN THE LOTUS PLANT CAN BE!

240		KAI	世界 SEKAI	world
		AREA, BOUNDARY	境界 KYŌKAI	boundary
		9 strokes	政界 SEIKAI	political world

Field 田 59 and come between 介 1059. Thus **division of land**, leading to both **boundary and area**.

Mnemonic: **BOUNDARY BETWEEN FIELDS MARKS AREAS**

241		KAI, <i>hiraku, akeru</i>	開発 KAIHATSU	development
		OPEN	開始 KAISHI	inception
		12 strokes	開き綱 HIRAKIZUNA	rip-cord


Once written 𠄎, showing a gate 𠄎 211 and two hands 𠄎 reaching out to remove the bar — that is keeping it closed, thereby **opening** it.

Mnemonic: **HANDS REMOVE BAR AND OPEN GATE**

242		KAI	階段 KAIDAN	stairs
		STORY, GRADE, STEP	二階 NIKAI	upstairs
		12 strokes	階級 KAIKYŪ	class, grade

𠄎 is **terraced hill** 229. 皆 is all 1064, here acting phonetically to express **row** and also lending similar connotations from its literal meaning of **row** (of people talking). Thus **row of terraces on a hillside**, now used to mean **step or graduation** in a broad sense.



Mnemonic: **ALL THE STEPS OF A TERRACED HILL**

243		KAKU, <i>tsuno, kado</i>	角度 KAKUDO	angle
		HORN, ANGLE, CORNER	角笛 TSUNOBUE	horn, bugle
		7 strokes	町角 MACHIKADO	street corner

From a pictograph of a **horn** 角. Now has a range of extended meanings such as **corner, angle**.


Mnemonic: **ANGULAR HORN**

244		KATSU	生活 SEIKATSU	life
		ACTIVITY, LIFE	活気 KAKKI	liveliness
		9 strokes	活動 KATSUDŌ	activity

Usually explained as a **moist** 氵 (water 40) **tongue** 舌 732, which is a sign of **life**. A useful mnemonic, but old forms such as  show that 舌 is in fact a derivative of , an element combining opening 口 20 and scoop 凵 495 and meaning **hollowed out space**. 244 originally referred to **water rushing** into such a space. By extension it came to mean **activity** and, perhaps because of the life-giving property of water, **life**. Note that in Chinese it still retains a minor meaning of **sound of (rushing) water**.

Mnemonic: **WET TONGUE IS SIGN OF LIFE**

245		KAN, samui	寒波 KANPA	cold wave
		COLD	寒気 SAMUKE	chill
		12 strokes	寒暖計 KANDANKEI	thermometer


Somewhat obscure. Formerly 寒, and in ancient times . 冂 is **roof/building** 28. 人/ノ is **ice** 378, possibly symbolising winter. 艹 (also 艹) appears to be **plants** 9. 245 thus appears to be a reference to the custom of binding straw or rushes to the outside of a house to insulate it against the **cold** of winter. Suggest taking 井 as well 1470 and 六 as a variant of six 六 76.

Mnemonic: **BUILDING'S SIX WELLS ICE OVER IN COLD**

246		KAN	感心 KANSHIN	admiration
		FEELING	感覺 KANKAKU	sense
		13 strokes	感情 KANJŌ	feeling

**Heart/feeling** 心 147 and 咸. The latter is a CO character meaning **unison**. It comprises **trimming tool/ sharp weapon** 戌 (variant 戌 515 q.v.), which symbolised trimming and making correct and by extension **harmonising**, and **mouth/say** 口 20, thus giving harmony of expression and unison. Here it acts phonetically to express **sway**, and probably also lends an idea of **all together**. Thus **all hearts swayed together**, indicating intense **emotion** or **feeling**. Suggest taking 戌 as a variant of **halberd** 戌 493, with 一 as one 1.

Mnemonic: **ONE HALBERD IN MOUTH CAUSES FEELING IN HEART**

247  KAN 会館 KAIKAN hall  
 LARGE BUILDING, HALL 旅館 RYOKAN inn  
 16 strokes 美術館 BIJUTSUKAN art gallery


Eat 食 146 and official 官 441 q.v., here with its original meaning of **official in a building**. 247 originally referred to a building where traveling officials could eat, i.e. an inn, but then came to mean **building** in a broader sense, usually with connotations of size and quality.

Mnemonic: OFFICIAL EATS IN HALL

248  GAN, kishi 海岸 KAIGAN coast  
 BANK, SHORE 对岸 TAIGAN far bank  
 8 strokes 川岸 KAWAGISHI riverbank


山 is mountain 24, here meaning **high ground**. 厂 is cliff 45. 干 is dry 825 q.v., here acting phonetically to express **high** and also lending an idea of **thrusting** from its original meaning of **thrusting weapon**. Thus **tall thrusting cliffs**, and by extension **shore or bank**.

Mnemonic: MOUNTAINOUS CLIFF FORMS DRY SHORE

249  GAN, iwa 岩石 GANSEKI rock  
 ROCK, CRAG 岩屋 IWAYA cave  
 8 strokes 火成岩 KASEIGAN igneous rock

Mountain 山 24 and stone/rock 石 45.


Mnemonic: STONY MOUNTAIN SHOWS ROCKY CRAGS

250  KI, okiru/koru/kosu 起原 KIGEN origin  
 ARISE, CAUSE 早起き HAYAOKI early rising  
 10 strokes 起動力 KIDORYOKU  
 motive power

Formerly 起. 走 is run 161. 巳 is an NGU character meaning **serpent**, and derives from a pictograph 辵. Here it acts phonetically to express **stop**, and also lends an idea of **rearing up**. Thus to **stop running and rear up**, such as an animal at bay. The idea of rearing came to prevail, leading to associated meanings such as **rise, arise, occur, and cause**. Suggest taking 己 as **thread/self** 855.


Mnemonic: CAUSE ONESELF TO RUN



251		<b>KI, GO</b> <b>PERIOD, EXPECT</b> 12 strokes	学期 GAKKI 期待 KITAI 最期 SAIGO	school term expectation end
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Once written 暮. Sun/day 日 62 has now been replaced by moon /month 月 16, both indicating time. 其 is an NGU character borrowed to express that, but it derives from a pictograph of a winnowing device 箕. Like the harvest itself (see 64) winnowing came to symbolise a cycle of time. This led to the idea of regular and predictable, i.e. something one can expect.

Mnemonic: **EXPECT PERIOD OF MONTHS BETWEEN WINNOWINGS**

252		<b>KYAKU, KAKU</b> <b>GUEST, VISITOR</b> 9 strokes	来客 RAIKYAKU 乘客 JŌKYAKU 客員 KAKUIN	visitor passenger guest member
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Roof/building 宀 28, and each 各 438 q.v., here with its literal meaning of visit and stay. Thus person who visits building (especially house). Suggest taking 各 as sitting crosslegged, and 口 as mouth 20.

Mnemonic: **EACH HOUSE GUEST SITS CROSSLEGGED, OPEN MOUTHED**

253		<b>KYŪ, kiwameru</b> <b>INVESTIGATE, EXTREME</b> 7 strokes	研究 KENKYŪ 究明 KYŪMEI 探究 TANKYŪ	research investigation inquiry
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Hole 穴 849 and nine 九 12 q.v., here with its literal meaning of bent elbow. Though its exact etymology is somewhat disputed, many scholars feel that 253 originally referred to thrusting the arm into a hole in order to 'ferret' something out, thus indicating going to extreme lengths.

Mnemonic: **EXTREME INVESTIGATION OF NINE HOLES**

254		<b>KYŪ, isogu</b> <b>HURRY, SUDDEN</b> 9 strokes	急死 KYŪSHI 急速 KYŪSOKU 大急ぎ ŌISOGI	sudden death rapidity great haste
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Once written 急. 急 is the prototype of reach 及 1148 q.v. 心 is heart/feelings 147. 254 originally indicated the feelings of someone trying to reach something, i.e. a sense of urgency or haste. Sudden is an associated meaning. Suggest taking 急 literally as bending person 人 and hand 手.

Mnemonic: **HURRYING PERSON SUDDENLY BENDS, HAND TO HEART**

255	級	KYŪ	進級	SHINKYŪ	promotion
		RANK, GRADE	同級生	DŌKYŪSEI	classmate
		9 strokes	上級	JŌKYŪ	upper grade

糸 is **thread** 27. 及 is **reach** 1148, which acts phonetically to express **order** and also lends its own connotations of **making contact**. Thus to **join threads in a set order**, i.e. weave. This gave rise to the idea of **relative position**, and eventually **rank and grade**.

Mnemonic: REACH OUT AND GRADE THREADS

256	宮	KYŪ, GŪ, KU, miya	神宮	JINGŪ	shrine
		PALACE, SHRINE,	宮中	KYŪCHŪ	Court
		PRINCE	宮様	MIYASAMA	prince
		10 strokes			


宀 is **roof/building** 28. 𠂔 is an NGU character meaning vertebrae, though it is often used simply to mean **joined blocks**. Here it means **joined rooms**, suggesting a building of considerable size. It became particularly associated with **temples and palaces**, and in Japanese is also used to refer to **nobles** associated in turn with palaces.


Mnemonic: PALACE IS BUILDING WITH JOINED ROOMS

257	球	KYŪ, tama	球戲	KYŪGI	ball game
		SPHERE, BALL	地球	CHIKYŪ	Earth
		11 strokes	球拾い	TAMAHIROI	caddie

王 is **jewel** 102. 求 is **seek** 455 q.v., used partly phonetically to express **beautiful**, and partly for its connotations of **desirable object**. Thus **beautiful, desirable jewel**. It became particularly associated with **well formed round jewels** rather than faceted ones, partly because its sound could also express **curved**, and hence came to mean **perfectly round/ spherical**.

Mnemonic: SEEK SPHERICAL JEWEL

258		KYO, KO, <i>saru</i>	去年 KYONEN	last year
		GO, LEAVE, PAST	過去 KAKO	the past
		5 strokes	立ち去る TACHISARU	depart


Once written , showing a **double-lid on a rice container**. The double-lid indicated security, indicating in turn the importance of rice. Though a lidded container might logically be expected to suggest fullness, as indeed it does in the case of joy 吉 1142 q.v., in the case of 258 it seems that since the rice was looked upon as vital rations its rate of **consumption** was of paramount importance. Consumption led to **used up and gone**, with **past** being a figurative extension. Suggest taking 厶 as nose 134 and 土 as ground 60.


Mnemonic: NOSE TO GROUND SUGGESTS ONE'S GONE TOO FAR

259		KYŌ, hashi	鉄橋 TEKKYŌ	steel bridge
		BRIDGE	陸橋 RIKKYŌ	overpass
		16 strokes	石橋 ISHIBASHI	stone bridge

木 is wood 69. 高 is an NGU character meaning **tall**. In effect it is a variant of tall 高 119 q.v., showing a watchtower 高/品 but surmounted by a person with bent neck 大 279, symbolising **bent at the tip/top**. Thus **tall arched wooden structure**, now used of **bridges** in general.

Mnemonic: TALL ARCHED WOODEN STRUCTURE IS BRIDGE

260		GYŌ, GŌ, <i>waza</i>	産業 SANGYŌ	industry
		PROFESSION, DEED,	罪業 ZAIGŌ	sin
		KARMA	仕業 SHIWAZA	act, deed
		13 strokes		

Once written , depicting a base and notched board of a **musical instrument**. Cross-pieces were slotted into the notches and bells hung from them. Opinion differs as to how this pictograph of a musical instrument came to acquire its present meanings. Some scholars feel that there was a similar device from which wooden tablets inscribed with characters were hung, these tablets apparently being used as teaching aids. Thus the pictograph became associated with **learning**, leading to **profession** and hence to **work**, with work giving rise to **deed/act**, which in turn became associated with **karma** (the effect of a person's actions on the sum of their existence). Other scholars see the instrument as symbolising **intricacy and complexity**, and by extension something demanding much **study** in order to master. From **study**, the evolution of meaning is seen as similar to that of the first theory. Suggest remembering partly by association with **wood** 木 69.

Mnemonic: STUDY COMPLEX WOODEN INSTRUMENT AS PROFESSION

261

曲

KYOKU, *magaru/geru*  
 BEND, MELODY  
 6 strokes

曲線 KYOKUSEN curve  
 作曲 SAKKYOKU songwriting  
 曲げ物 MAGEMONO round box

Somewhat obscure. Originally 𠂔, and later 𠂔 and 𠂔. Some scholars see this as a **carpenter's tool** used in cutting **curves** and **angles**, while others see it as a crude **receptacle** made by **bending** softened wood. There is in fact evidence to support both views. **Melody** is an associated meaning, from the idea of **convoluted**. Suggest taking as a 'multi-pathed' variant of **field** 田 59.

Mnemonic: FIELD HAS MANY BENDING PATHS

262

局

KYOKU 局面 KYOKUMEN situation  
 OFFICE, SECTION, END, 結局 KEKKYOKU finally  
 CIRCUMSTANCES 郵便局 YUBINKYOKU  
 7 strokes post office

Obscure. Once written 𠂔 and 𠂔. Some scholars see 𠂔 as the prototype of **measure** 尺 884 q.v. and 𠂔 as an **area**, giving **measured area** and by extension **prescribed section**, leading on the one hand to **division** and by figurative extension **interruption** and thence **termination/end**, and on the other to appropriate **part** of a larger unit, such as a specialised branch/office of a government ministry. However, such a theory does not easily explain the meaning **circumstances**. Other scholars see 尸 / 尸 as a slumped figure symbolising **bending** (essentially **corpse** 尸 236), plus the prototype 𠂔 of **phrase** 句 655 q.v., used for its idea of **interlocking**, thus giving a meaning of interlocking and bending, i.e. **convoluted**. **Circumstances** is an associated meaning from convolutions. **Office** is seen as stemming from 262's replacement of a now defunct character of which it was an element in combination with building 宀 28, 宀, which meant **complicated building** such as one housing many government offices. The **office** was a **section** of the maze-like building, which one **finally** found. (Similarly a **court lady's chamber**, which is a further minor meaning of 262.) A further theory is that 尸 is merely a variant of large building 尸 114. The later use of corpse 尸 236 is consistent with the occasional use of 尸 as a simplification of building 屋 236. This gives **interlocking** (i.e. **complicated**) **building**, and then follows the second theory, but does not account for **circumstances**. It seems possible that 262 may in fact be a confusion of several characters. Suggest taking it as **corpse** and a variant of **phrase**.

Mnemonic: OFFICE CORPSE USES ODD PHRASE IN CIRCUMSTANCES

263	<b>銀</b>	GIN, shirogane	銀行 GINKŌ	bank
		SILVER	銀河 GINGA	Milky Way
		14 strokes	銀貨 GINKA	silver coin

金 is metal 14. 良 is an NGU character meaning **stop**. It was once written 𠄎, showing an eye on **twisted legs** (as opposed to eye on bent legs in look 見 18), and indicated a **person turning round and staring**. Here it is used primarily for its sound, to express **white**, but also lends an idea of **take a second look**, i.e. **scrutinise**. That is, it required a careful examination to distinguish **silver** from similar but less precious metals. Thus **white, carefully examined metal**. Suggest remembering 良 as **stop and stare**, distinguishing it from good 良 598. Note that shirogane means literally 'white metal'. See also 353.

Mnemonic: STOP AND STARE AT SILVERY METAL

264	<b>苦</b>	KU, <i>kurushii/shimu</i> , <i>nigai</i>	苦心 KUSHIN	pains, trouble
		PAINFUL, BITTER	苦痛 KUTSŪ	pain, agony
		8 strokes	苦味 NIGAMI	bitterness

**Plant** 艹 9 and old 古 109, here used phonetically to express **bitter** but possibly also lending an extended idea of **lingering**. Thus **plant with (lingering?) bitter taste**. **Bitter** is also used figuratively.

Mnemonic: OLD PLANT LEAVES BITTER TASTE

265	<b>具</b>	GU, <i>sonaeru</i>	具合 GUAI	condition
		EQUIP(MENT), MEANS	用具 YŌGU	appliance
		8 strokes	道具 DŌGU	tool

Formerly 具, and in ancient times 𠄎, showing **hands** 𠄎 holding up a kettle 𠄎 228. Kettle symbolised **utensil**. Thus **offer a utensil**, meaning to **equip with the where-withal**. Some later forms such as 貝 suggest that kettle became confused with shell/**money** 貝 90, but the core meaning (provide wherewithal) remained unchanged. Suggest taking 目 as eye 72 and 𠄎 as a table.

Mnemonic: KEEP AN EYE ON TABLE: IT'S VALUABLE EQUIPMENT

266

君

KUN, kimi  
LORD, YOU, MR  
7 strokes

暴君 BŌKUN tyrant  
細君 SAIKUN wife  
山田君 YAMADAKUN  
(Mr) Yamada

口 is mouth/say 20. 尹 is a CO character meaning **govern**, deriving from **hand holding a stick** 扌 (see also 101). Thus to **govern by mouth**, i.e. command and by extension **commander/lord**. Also used as what was originally a very polite form of address (now informal).

Mnemonic: LORD HOLDS STICK NEXT TO MOUTH

267

兄

KEI, KYŌ, ani  
ELDER BROTHER  
5 strokes

父兄 FUKEI guardians  
兄様 NISAMA \* Elder Brother  
兄弟愛 KYŌDAIAI brotherly love

Once written 𠂔, showing a **person crouching** 儿 39 and a **mouth** 口 20, indicating **speaking**. There is some disagreement over the role of crouching figure. Many scholars claim that it was used phonetically to express **big** and also lent similar connotations of its own (i.e. a big person bending to be on a level with other persons), and that 267 originally meant **big words/ exaggeration** before coming to mean **big** in general and finally **big brother**. However, there is little obvious evidence to support this claimed early meaning, and no explanation as to why big (person) 大 53 was not used. It seems equally if not more likely that the ideograph indicated a **person associated with speaking**, namely an **elder brother** whose role was to advise and represent his younger siblings. The occasional use of 267 to indicate big can then be seen as deriving from big brother, rather than vice-versa.

Mnemonic: ELDER BROTHER IS ALL MOUTH AND LEGS

268

係

KEI, kakari  
INVOLVEMENT  
9 strokes

關係 KANKEI relationship  
係争 KEISŌ contention  
係員 KAKARIIN  
clerk in charge

Person 亻 39 and joined threads 糸 844 q.v., here meaning simply **connected**. Thus **person connected**, i.e. **involved or concerned**. Also used nowadays of **connection** in general.

Mnemonic: PERSON INVOLVED WITH JOINING THREADS

269	<b>輕</b>	KEI, karui	輕食 KEISHOKU	snack
		LIGHT, FLIPPANT	輕薄 KEIHAKU	flippancy
		12 strokes	輕石 KARUISHI	pumice

Formerly 輕 . 車 is vehicle 31. 輕 derives from 𠂔, showing the lengthwise (warp) threads of a loom. Since these have not yet had the crosswise (weft) threads woven in, they represent incompleteness and bareness. Thus 269 originally meant bare vehicle, i.e. one unladen and light. Light is now also used figuratively, such as flippant or thoughtless. Suggest taking 聖 as hand 又 and ground 土 60.

Mnemonic: LIGHT VEHICLE PUSHED ALONG GROUND BY HAND

270	<b>血</b>	KETSU, chi	血液 KETSUEKI	blood
		BLOOD	鼻血 HANAJI	nosebleed
		6 strokes	血統 KETTŌ	lineage

Once written 𠂔, showing vessel 𠂔/皿 1307 and its contents - /'. The vessel in this case was a sacrificial vessel, and the contents blood.

Mnemonic: VESSEL CONTAINS BLOOD

271	<b>決</b>	KETSU, kimaru/meru	解決 KAIKETSU	solution
		DECIDE, SETTLE,	決心 KESSHIN	resolution
		COLLAPSE	決裂 KETSURETSU	breakdown
		7 strokes		

Once written 決. 氵 is water 40. 夬/决 is a CO character meaning part or fork, and derives from a hand 又 drawing a bowstring | 77 while wearing an archer's glove 丩. Thus to pull apart/ open. Note that the addition of a further hand 扌 32 gives the NGU character pull out by hand or gouge 抉, while the same character still retains draw a bow as a minor meaning in Chinese. Thus 271 means literally pulled apart by water, initially referring to water breaking through a bank or levee. On the one hand this led to collapse (now a minor meaning omitted from many dictionaries) and on the other, by similar figurative extension to the English term breakthrough, to the idea of opening up a deadlock and hence deciding upon a solution. Suggest taking 夬 as a variant of person with pack on back 夬 (see 233).

Mnemonic: PERSON DECIDES TO CARRY WATER-PACK ON BACK

272

研

KEN, *togu*  
HONE, REFINE  
9 strokes

研修 KENSHŪ training  
研ぎ革 TOGIKAWA strop  
研究者 KENKYŪSHA researcher

Formerly 研 . 石 is stone 45. 开 is felt to represent two stakes of **similar** size, indicating **regularity** and **uniformity**. Thus to **make a stone uniform**, i.e. to **hone** and by extension **refine**. Suggest remembering 开 as **two forked sticks** 干 825.

Mnemonic: HONE STONE WITH TWO FORKED STICKS

273

県


KEN  
PREFECTURE  
9 strokes





三重県 MIEKEN Mie Prefecture  
県立 KENRITSU prefectural  
県庁 KENCHŌ  
prefectural office

Formerly 縣, and in earlier times 縣. 木 is tree 69. 系 is **joined threads** 844, indicating **attach**. 県 derives from 縣, which is an inverted variant of **head** 首 139 q.v. and indicates a **severed head hung upside down**. 273 originally referred to the practice of hanging the decapitated head of a criminal in a tree, not unlike the European use of the gibbet. Some scholars have assumed that this was a display of the **power of the authorities**, leading by association to **regional/ prefectural authorities**. There may be some truth to this, but it is not quite such simple symbolism. Historical usage shows -- perhaps surprisingly -- that the core meaning of 273 is **attach**, i.e. the attaching of the head to the tree. It still retains a minor meaning of attach/hang in Chinese, and is also the key element in attach/worry 県愁 1225 q.v. (literally hanging on the heart). It is known to have come to mean **prefecture/ administrative district** through an intermediate meaning of **that attached to the central government**, but how exactly this association of ideas was made is not clear, since there is no element indicating government in the original character. Thus it is possible that the decapitated head did indeed later become a symbol of the authorities, with attach 系 coming to be used in a different role. It is ironic that in the simplified modern Japanese form the etymologically most important element has been omitted. Suggest taking 県 as eye 目 72 and a stand 尔.


Mnemonic: KEEP AN EYE ON STAND AT PREFECTURAL SHOW



274		GEN, GON, koto, iu	発言 HATSUGEN	statement
		WORD, SAY, SPEAK	無言 MUGON	silence
		7 strokes	言葉 KOTOBA	word


Formerly  and originally .  is mouth/say 20.  is needle/sharp 辛 1432. Some scholars see the latter as acting purely phonetically to express **heart/feelings**, to give **oral expression of feelings**, but this does not explain why the character for heart itself (147) was not used. Other scholars see sharp as lending an extended meaning of **articulate**, to give **articulate use of the mouth**. Still others see needle as representing **teeth**, which were considered necessary for good enunciation. The second theory seems the most likely, with 辛 possibly also having a secondary phonetic role of expressing **feelings**. Suggest taking the modern form 三 as **three** 三 23 and a **bit** 丶.

Mnemonic: MOUTH SPEAKS THREE AND A BIT WORDS

275		KO	車庫 SHAKO	garage, depot
		STOREHOUSE	倉庫 SŌKO	warehouse
		10 strokes	冷蔵庫 REIZŌKO	refrigerator


Large building 廡 114 and vehicle 車 31. Some scholars feel that 275 once meant literally **large building for housing vehicles** (especially war-chariots), while others feel that by extension vehicle indicated the **goods** carried on a cart, giving **large building for cart-load of goods**, i.e. storehouse.

Mnemonic: STOREHOUSE IS BUILDING CONTAINING VEHICLES

276		KO, mizuumi	十和田湖 TŌWADAKO	LakeTowada
		LAKE	湖岸 KOGAN	lakeshore
		12 strokes	湖水 KOSUI	lake


Somewhat obscure. 氵 is water 40. 胡 is an NGU character now borrowed to express a range of meanings such as barbarian, but its original meaning was **beard** and by extension **old person** (both meanings still retained in Chinese). It comprises **old** 古 109 q.v., possibly used in an assumed early sense of skull but more likely in an extended sense of old person, and 月 (once 𠄎), which is felt to derive from a pictograph of a beard (a symbol of an old person). Here 胡 is used phonetically to express **big**. It may also have lent some meaning, possibly **long time** or similar, though this is not clear. Thus **big body of water** (taking a long time to cross?). Suggest taking 月 as **moon** 16.

Mnemonic: OLD MOON SEEN IN WATERS OF LAKE

277		<p>KŌ, ōyake PUBLIC, FAIR, LORD 4 strokes</p>	<p>公共 KŌKYŌ      public 公平 KŌHEI      fairness 紀州公 KISHŪKŌ    Lord Kishu</p>
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Once written 𠂔. 𠂔 is an enclosure, indicating **private property**. 𠂔 is **split/away** 66, indicating **dissolution**. Thus the **dissolution of private property**, giving **public property**. It also led to the idea of belonging to the **state/government** as opposed to private individuals. Government conceptually overlapped with **royal household**, leading by association to **member of royal household** such as **prince** and eventually **lord**. **Fair** is an associated meaning of public and open. It is not clear whether 厶 is merely a graphic simplification of 𠂔 or a deliberate use of **self** 厶 134. Suggest taking 厶 as **nose** 134 and 丂 in its meaning of **eight**.

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

278		<p>KŌ, muku/keru/kō/kau FACE TOWARDS, BEYOND 6 strokes</p>	<p>向上 KŌJŌ      improvement 意向 IKŌ      intention 前向き MAEMUKI forward looking</p>
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From a pictograph of a **house with a window** 𠂔. The **direction** the window **faced** was considered important (usually north, since the southern sun was generally too hot). As in English, **facing** could also mean being **opposite**, leading to **other side** and by further extension to **beyond**.

Mnemonic: **HOUSE WINDOW FACES ONE**

279		<p>KŌ, saiwai, shiawase, sachi HAPPINESS, LUCK 8 strokes</p>	<p>幸運 KŌUN      good fortune 不幸 FUKŌ      misery, bad luck 幸い SAIWAI ni    fortunately</p>
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Once written 𠂔. 𠂔 is an NGU character meaning **death** or **calamity**, and derives from a figure 大 53 with a slumped head 𠂔. 𠂔 is an inverted stylisation 𠂔 of figure 53, the inversion indicating the **reversal** of the calamity. A reversal of calamity means **happiness** and **good fortune**. See also 646. Suggest remembering by association with **needle/sharp** 幸 1432, 279 having an extra stroke.

Mnemonic: **EXTRA SHARP STROKE BRINGS HAPPINESS**

280

港

KŌ, minato  
HARBOR, PORT  
12 strokes

空港	KŪKŌ	airport
入港	NYŪKŌ	port entry
港町	MINATOMACHI	port town

Also written 港. シ is water 40. 巷 is an NGU character meaning **streets of a settlement**. It was once written 巷, showing the early forms of **village** 𠄎 / 𠄏 355 and **together** 𠄎 / 𠄏 460, and referred to the coming together of roads near a village. Confusingly, though it usually means point of convergence of roads and hence **settlement**, from a different perspective it can also mean point of divergence and hence **forking road**. Some scholars take 巷 to mean settlement and thus assume 280 means simply **waterside settlement**, but usage in Chinese, where 280 can also mean **creek**, suggests that 𠄎 represented **river**, that 巷 meant **forking road**, and that 280 originally meant **forking river**. That is, it presumably then came to refer to a **delta** (characterised by branching) and hence **rivermouth**, the site of most **ports**. Suggest taking 共 as **together** and 己 as self 855.

Mnemonic: FIND ONESELF TOGETHER WITH WATER IN PORT

281

号

GŌ  
NUMBER, CALL, SIGN  
5 strokes

番号	BANGŌ	number
号令	GŌREI	command
号泣	GŌKYŪ	wailing

Formerly 號. 虎 is an NGU character meaning **tiger**. Though it looks like a variant of skin 皮 374 it is in fact derived from an extremely stylised pictograph of a tiger that appears to have accentuated the fangs 𠄎 (to 𠄎 to 𠄎), and to all intents and purposes represents a mass of claw and fang. 八 / 儿 is felt to be legs 39 used ideographically, and is dropped in most cases in compounds. 口 is **mouth/say** 20. 𠄎 is a CO character meaning **seeking an exit**, and shows a **waterweed twisting** up to the surface before spreading out flat. Thus 号 indicates a call that is loud and/or drawn out, i.e. that is preceded by a certain build-up such as the gathering of breath. 281 originally referred to a **tiger's call**, then came to mean **loud call** in general. **Number** is an extended meaning from calling out a person's name or number, as in the army, and **sign** is a similar extension from designation.

Mnemonic: MOUTH CALLS NUMBER OF TWISTING WEED

282	<b>根</b>	KON, ne ROOT, BASE 10 strokes	根本 KONPON basis 大根 DAIKON giant radish 屋根 YANE roof
<p>Tree 木 69 and stopping and staring 良 263. The latter acts phonetically to express root/base and also lends an idea of 'rooted' to the spot. Thus root which fixes tree in place, now also root/base in a figurative sense.</p>			
<p>Mnemonic: STOP AND STARE AT TREE ROOT</p>			
283	<b>祭</b>	SAI, matsuru, matsuri FESTIVAL, WORSHIP 11 strokes	祭日 SAJITSU holiday 祭壇 SAIDAN altar 雪祭 YUKIMATSURI snow festival
<p>Once written 祭, clearly showing a hand 又 placing meat 肉 365 on an altar 示 695, thus indicating a sacrifice during a religious ceremony. Festival and worship are associated meanings.</p>			
<p>Mnemonic: HAND PUTS MEAT ON ALTAR IN FESTIVAL OF WORSHIP</p>			
284	<b>細</b>	SAI, hosoi, komakai SLENDER, FINE 11 strokes	細工 SAIKU craftsmanship 細長い HOSONAGAI slender 細か KOMAKA ni minutely
<p>Once written 細, showing thread 糸 27 and brain 田 131. 田 acts phonetically to express thin, and also lends an idea of fine crenellations. Thus fine, thin thread(s). Suggest taking 田 as field 59.</p>			
<p>Mnemonic: SLENDER PATH THREADS THROUGH FIELD</p>			
285	<b>仕</b>	SHI, JI, tsukaeru SERVE, WORK, DO 5 strokes	仕事 SHIGOTO work 仕方 SHIKATA way, means 仕組み SHIKUMI arrangement
<p>Person 人 39 and samurai 士 494. A samurai was a person who served his master. Do and work are associated meanings.</p>			
<p>Mnemonic: SAMURAI IS PERSON WHO WORKS AND SERVES</p>			

286	<b>死</b>	SHI, <i>shinu</i>	死体 SHITAI	corpse
		DEATH	死去 SHIKYO	death
		6 strokes	若死に WAKAJINI	early death

Once written 𣦵. 𣦵 (now 𣦵) is a variant of bone 骨 867 q.v., its 'meatlessness' indicating **bare bone(s)** and hence **skeleton/ death**. 人 is **person 39**, now replaced by **fallen person 𣦵 238** which reinforces the idea of death. Thus **death of a person**, now **death** in general.

Mnemonic: **PERSON FALLS IN DEATH, SOON BARE BONES**

287	<b>使</b>	SHI, <i>tsukau</i>	使用 SHIYŌ	use
		USE, SERVANT	大使 TAISHI	ambassador
		8 strokes	小使 KOZUKAI	servant

Once written 𣦵. 人 is **person 39**. 事 is the early form of thing 事 293 q.v., here with its original meaning of **work**. Thus 287 originally meant **working person**. In time it also acquired a causative meaning, i.e. to **make a person work**, and **employ/use** eventually became extended to inanimate objects also. See also **official 吏 1894**, and suggest taking 吏 as this.

Mnemonic: **OFFICIAL PERSON USES SERVANT**

288	<b>始</b>	SHI, <i>hajimeru/maru</i>	始終 SHIJŪ	throughout
		BEGIN, FIRST	始動機 SHIDŌKI	starter
		8 strokes	仕始める SHIHAJIMERU	start to do

Somewhat obscure. Once written 𣦵 and earlier as 𣦵. The later forms clearly show **name oneself** 台 166 q.v. The early form appears to use just **self/nose** 匕 / 厶 134 without the **mouth/say** element 口 20. 女 is **woman 35**. 厶 / 台 is known to have acted phonetically to express **start**, giving **start of females** and by extension **first-born laughter**. Opinion differs, however, over its semantic role. Some scholars take 匕 / 厶 to be **plow 419 q.v.**, used in its meaning of **starting point** and thus reinforcing the phonetic **start**, and take 台 to be a miscopying. However, it seems questionable whether plow had acquired this meaning at the time of the form 𣦵. Other scholars take 匕 to be **self 134**, with an associated meaning of **first person**, and take 台 to be a later deliberate use of 166 in its meaning of **announce oneself**, since the first born daughter would have spoken on behalf of all the daughters of a family. In any event, from **beginning of female line 288** came to mean **first and beginning** in a broad sense. Suggest taking 台 in its modern meaning of **platform**.

Mnemonic: **FIRST WOMAN BEGINS TO MOUNT PLATFORM**

289		SHI, yubi, sas <u>u</u>	指示 SHIJI	indication
		FINGER, POINT	親指 OYAYUBI	thumb
		9 strokes	指図 SASHIZU	directions

扌 is hand 32. 旨 is good 1312, here used phonetically to express **branch** and possibly also lending an idea of good in the sense of **skilful** or **useful**. Thus (**useful?**) **branches of the hand**, i.e. **fingers**. **Point** is an associated meaning. Suggest taking 旨 as **person sitting** 匕 238 and **sun** 日 62.

Mnemonic: PERSON SITS POINTING AT SUN WITH FINGER

290		SHI, ha	齒根 SHIKON	dental root
		TOOTH	齒医者 HAISHA	dentist
		12 strokes	齒車 HAGURUMA	gear


Formerly 齒, and earlier 𪗇. The earliest form 𪗇 is a pictograph of **teeth** in a **mouth** 凵 20. Stop 止 129 was added later largely for its sound, to express **row**, but may also have lent an extended meaning of **clamp**. Its bottom stroke became fused with the upper stroke of mouth. Suggest taking the modern form as **rice** 米 201.

Mnemonic: TEETH ENSURE RICE STOPS IN MOUTH

291		SHI	詩人 SHIJIN	poet
		POETRY	詩的 SHITEKI	poetic
		13 strokes	詩情 SHIJŌ	poetic feeling


言 is word 274. 寺 is temple 133 q.v., here used largely phonetically to express **feeling** but probably also lending connotations of **regular**, i.e. in this case **rhythmic**. Thus **rhythmic words of feeling**.







Mnemonic: WORDS FROM TEMPLE ARE PURE POETRY

292		JI, SHI, tsugi, tsug <u>u</u>	三次 SANJI	tertiary
		NEXT, FOLLOW	次第 SHIDAI ni	gradually
		6 strokes	相次いで AITSUIDE	in succession

Once written 二入, showing that 彳 derives from **two** 二 61. 欠 is **lack/gaping mouth** 471 q.v., here meaning **yawn**. When one person yawns, a **second** invariably **follows** suit. Thus **sequence**. Suggest taking 彳 as **ice** 378.



Mnemonic: LACK OF ICE FOLLOWS NEXT

293		JI, ZU, koto	大事 DAIJI	importance
		THING, MATTER, ACT	好事 KŌZU	curiosity
		8 strokes	出来事 DEKIGOTO	event

Once written  and earlier as .  is a **hand**, but the precise meaning of  is unclear. It appears to show a **flag on a pole**  (see 333), with some scholars taking  to be an outer support for the flagpole (see 55) and others taking it to be a placard or **sign-board**. In any event it seems likely that 293 originally showed a hand holding aloft some form of identification, taken to indicate a guild or similar engaged in a particular type of **work** (not unlike the distinctive pole once seen outside a barber's shop in the West). Certainly its early meaning was **work** and by extension **worker/servant**, and in Chinese it still retains servant as a reasonably major meaning. It is also the prototype of servant 使 287 q.v. (and see also official 吏 1894). Its present meanings are all felt to be extensions of **work**. Suggest taking the modern form as a mix of **ten** 十 33, **box** 口, and **hand** 手.



Mnemonic: **HANDLING TEN BOXES IS NO SMALL THING**

294		JI, motsu	持参 JISAN	bringing
		HOLD,HAVE,MAINTAIN	持ち主 MOCHINUSHI	owner
		9 strokes	長持ち NAGAMOCHI	durability


 is **hand** 32.  is **temple** 133 q.v., here acting phonetically to express **use** and also lending its early meaning of **use of the hands**. Thus to **use the hands**. Though somewhat vague, this appears to have originally meant to **hold** something up, leading to the present meanings of **support/ maintain** and **hold/ have**. Hold is also found in the extended sense of hold out, i.e. **last/ endure**.

Mnemonic: **HOLD HANDS AT TEMPLE**

295		SHIKI	新式 SHINSHIKI	new style
		CEREMONY, FORM	方式 HŌSHIKI	formula
		6 strokes	開会式 KAICAISHIKI	opening ceremony

 is carpenter's square 113, here meaning **measure**.  is a **stake** 177. 295 originally referred to stakes planted in the ground at measured intervals, giving **scale**. Scale then came to mean **set format** or **order**, leading to **pattern, style** etc. In Japanese it also refers by association to a **formal ceremony**.

Mnemonic: **CARPENTER'S SQUARE IS A FORM OF STAKE**

296		JITSU, mi, minoru (BEAR) FRUIT, TRUTH, REALITY 8 strokes	実行 JIKKŌ 事実 JIJITSU 実入り MIIRI	carrying out fact crop, gains
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Formerly 實 and originally 實. 田 is **field full of ripe crops** 504, with **shell/money** 貝 90 emphasising the value of the crop. 宀 is **building** 28. 296 originally referred to a house made prosperous through bumper crops. The idea of house has now disappeared, leaving such meanings as **crop, fullness, substance, ripen**, and by extension **bear fruit** and **reality**. Unusually, the semi-abstract idea of bumper crop was also extended to the physical crop, giving **fruit, nut**, etc. The use of **threaded money** 貫 1102 is a longstanding miscopying, though it still gives a meaning of prosperous house. Suggest taking 夫 as a **big man** 大 53 with **six arms**.

Mnemonic: **IN REALITY, A BIG SIX-ARMED MAN IS IN THE HOUSE!**

297		SHA, utsususuru COPY, TRANSCRIBE 5 strokes	写真 SHASHIN 写実 SHAJITSU 複写機 FUKUSHAKI	photograph realism copier
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Somewhat obscure. Formerly 寫. 宀 is **building** 28. 鳥 is a CO character now used in a number of rather unhelpful meanings such as **shoe** and **large**. It comprises 𠂇, which is a simplified form of **bird** 鳥 174, and **mortar** 臼 648, and this appears to be a variant of a similar combination of bird and mortar (with the latter used purely phonetically) found in **owl** 鴞 648 q.v. Thus presumably 寫 also originally meant owl, which is a **large** bird (though how it came to mean shoe is not clear). In the case of 297 it is known to have acted phonetically to express **transfer**, to give a meaning of **transfer from one building to another**. Its semantic role is not clear, though some scholars feel it could also mean **magpie**, a bird associated with removing items. It is also possible that 寫 suggested talons, and by extension **seizing** and **removing**. Transfer from one building to another came to mean **transfer** in a broader sense, and for some unclear reason later became particularly associated with transferring written items, i.e. **transcribing** or **copying**. The modern form uses **convey** 与 1873, partly as a graphic simplification and partly for its meaning.

Mnemonic: **CONVEY COPY OF BUILDING**




THIRD GRADE 298-300

298		SHA, mono	作者 SAKUSHA	author
		PERSON	後者 KŌSHA	the latter
		8 strokes	若者 WAKAMONO	young people


Formerly 者 and earlier 者. 者 is a **storage box** (container 匚 plus contents -), while 者 is **kindling** (felt to be a combination of fire 火 8 and wood 木 69). Thus **box for storing kindling**. This became **box for storing odds and ends**, and eventually just **odds and ends** or **various things**. Thing later became used as a somewhat unflattering reference to certain **persons**, and later became **person** in a general sense. Suggest taking 者 as **buried in the ground** 117, with 日 as **day** 62. Note that in compounds 298 often lends an idea of **many** (from **various things**).

Mnemonic: **PERSON WILL BE BURIED IN GROUND ONE DAY**

299		SHU, nushi, omo	主人 SHUJIN	master, husband
		MASTER, OWNER, MAIN	地主 JINUSHI	landowner
		5 strokes	主要 SHUYŌ	principal

From a pictograph of an **ornately stemmed burning oil lamp** 主. It became a symbol of the **master** of the house, who issued the command for the lamp to be lit. Master led to extended meanings such as **lord, owner, chief/main** etc. Suggest taking as **king** 王 5 and a **bit** 丶.

Mnemonic: **KING WITH BIT EXTRA IS REAL MASTER**

300		SHU, SU, mamoru	保守 HOSHU	conservatism
		PROTECT, KEEP	留守番 RUSUBAN	caretaker
		6 strokes	子守 KOMORI *	nursemaid

**Building/house** 宀 28 and **hand/measure** 寸 909, here meaning **regulate** or **administer**. Thus **looking after a house**, later to **keep** or **protect** in general.

Mnemonic: **TAKE MEASURES TO PROTECT HOUSE**

301	<b>取</b>	SHU, <i>toru</i>	取得 SHUTOKU	acquisition
		TAKE, CONTROL	取り出す TORIDASU	take out
		8 strokes	牛取る GYŪJIRU*	control

A hand 又 taking hold of an ear 耳 29. Usually explained as seizing a person by the ear, with the explanation often extended to ripping off the ear of a prisoner of war as a symbol of capture. Ripping off an ear by hand would be no easy matter, but it should be noted that there is a CO character 割, using ear and cut 刀 181, which means cutting off a prisoner's ear. This was actually a punishment rather than a symbol of capture, but it may account for the popular misinterpretation of 301. It seems more likely that the ear actually represented an animal's ear. When **seizing** an animal that may bite or gore the ear is the safest part to **take hold** of. It is also a tender part, both for animals and humans, and thus an important part when attempting to **control** or subdue these. Thus **hand holding ear** represented both **seize/take** and **control**, though the latter is now a minor meaning.

Mnemonic: **HAND TAKES CONTROL OF EAR**

302	<b>酒</b>	SHU, sake, saka-	飲酒 INSHU	drinking
		ALCOHOL, SAKE	酒場 SAKABA	tavern
		10 strokes	酒飲み SAKENOMI	hard drinker

酉 is a pictograph of a wine jar, and symbolises alcohol in general. (It now exists as a minor NGU character indicating a zodiac sign, deriving from the fact that a particular type of spirit was brewed [actually from millet] at a fixed point [the eighth month] of the year.) 氵 is water 40, here indicating liquid. Thus **liquid in wine jar**, i.e. alcohol. In Japanese it also refers to sake.



Mnemonic: **WATERY ALCOHOL IN WINE JAR**

303	<b>受</b>	JU, <i>u keru</i>	受験者 JUKENSHA	examinee
		RECEIVE	受取 UKETORI	receipt
		8 strokes	受付 UKETSUKE	reception

Once written 𠂇, showing a hand reaching down 𠂇 (now an NGU character meaning claws/ talons), a hand reaching up 又, and 舟, the prototype of boat 舟 1354 q.v. which was often used as a symbol of conveyance. Thus to **convey from one hand to another**. 303 came to indicate the **receiving** hand, whereas the **giving** hand is now expressed by 授 702, which adds a further hand 扌 32. Suggest taking 𠂇 as a baton.

Mnemonic: **ONE HAND RECEIVES BATON FROM ANOTHER HAND**

304	州	SHŪ, su PROVINCE, SANDBANK 6 strokes	本州 HONSHŪ 砂州 SASU 州議会 SHŪGIKAI	Honshu sandbank state parliament
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Once written  and earlier as , showing a **sandbank** 艸 in a **river** 川 48. The idea of small amount of land surrounded by water gave rise to **separate area**, i.e. a **state** or **province**.






Mnemonic: SANDBANK IN RIVER IS SEPARATE PROVINCE

305	拾	SHŪ, JŪ, hirou PICK UP, GATHER, TEN 9 strokes	收拾 SHŪSHŪ 拾い物 HIROIMONO 拾壱 JŪICHI	control bargain eleven
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Hand 扌 32 and join 合 121, to give the idea of **using both hands to gather or pick up**. It also came to express **ten**, i.e. the **fingers of two hands**, and was in fact the precursor of ten 十 33.

Mnemonic: JOINED HANDS CAN GATHER OR COUNT TO TEN

306	終	SHŪ, owaru/eru FINISH 11 strokes	終点 SHŪTEN 終止 SHŪSHI 終わり OWARI ni	end, terminus termination finally
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Formerly , and once  and .  is felt to be a pictograph of **ropes with a knot** in each **end** (to prevent fraying), and  to be **ropes tied together**. Ropes tied together also led to **knot**, which by association meant **tying off** and thus **finishing**. Thread 糸 27 was added later for clarity. Suggest taking 冬 as **winter** 182.

Mnemonic: THREADS FINISH IN WINTER

307	習	SHŪ, <i>narau</i>	練習 RENSHŪ	practice
		LEARN, TRAIN	習字 SHŪJI	penmanship
		11 strokes	見習い MINARAI	apprentice

Somewhat obscure. Once written 習, and originally 習. The upper part is wings 羽 812. The meaning of the lower part is unclear, but it is known to have acted phonetically to express **repeat**, giving **repeated (flapping of the) wings**. This was a reference to a **fledgling learning to fly**. Some scholars take 習/習 to be a simplification of self 習 134 q.v., used to symbolise **proper being** and thus giving an idea of the fledgling learning to become a proper (i.e. mature) bird. However, the earlier form 習 does not support this view. It may be **mouth** 習 20 (later **say** 習 688 or a variant of it?), thus suggesting a fledgling learning to become a bird through using its wings and mouth. Suggest taking 習 as **white** 習 65, which may even have been used deliberately at a later point since it has connotations of innocence, youth, and **amateurishness** (cf. *shirōto*, though technically this uses a different character for *shiro*).

Mnemonic: WHITE WINGS LEARNING TO FLY

308	週	SHŪ	先週 SENSHŪ	last week
		WEEK	週間 SHŪKAN	week
		11 strokes	二週目 NISHŪME	second week

**Movement** 週 129 and **around** 週 504. It originally meant to **go around**, giving both **cycle/ circuit** and **walk around** (both still retained in Chinese). Cycle eventually came to mean **cycle of time** and was used to mean **week**, especially in Japanese where it is now the sole meaning of 308.

Mnemonic: ANOTHER WEEK ROLLS AROUND

309	集	SHŪ, <i>atsumeru/maru</i>	集団 SHŪDAN	group
		GATHER, COLLECT	編集 HENSHŪ	editing
		12 strokes	集中 SHŪCHŪ	concentration

Formerly 集, showing **birds** 集 216 **gathered in a tree** 木 69. Now **gather** or **assemble** in general, including transitively.

Mnemonic: BIRDS GATHER IN TREE

THIRD GRADE 310-312

310	<b>住</b>	JŪ, <i>sum u</i> RESIDE, LIVE 7 strokes	住所 JŪSHO 住宅 JŪTAKU 住み手 SUMITE	address dwelling occupant
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亻 is person 39. 主 is master 299 q.v., here used for its literal meaning of oil lamp lit by master of house. Thus where a person is master of the lamp, i.e. the house where he lives.

Mnemonic: WHERE PERSON LIVES IS WHERE HE IS MASTER

311	<b>重</b>	JŪ, CHŌ, <i>kasaneru/naru,</i> omoi, e HEAVY, PILE, -FOLD 9 strokes	重大 JŪDAI 重さ OMOSA 三重 MIE	seriousness weight threefold
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Once written 𠂔, showing person 亻 39, ground 土 60, and east 東/東 184 q.v., here used for its literal meaning of (heavy) sack. Thus person standing on ground carrying heavy sack, leading to heavy in general including figuratively as grave. Pile (up) and -fold are felt to derive from the idea of adding to the weight being carried. 311 is unusual in that, although it is an ideograph and not a pictograph, it shows three elements arranged vertically, whereas one might have expected 𠂔 or similar in the interests of balanced appearance (see also 363). Suggest taking it as a 'double wheeled' vehicle 車 31.

Mnemonic: HEAVY VEHICLE HAS DOUBLE WHEELS

312	<b>所</b>	SHO, <i>tokoro</i> PLACE, SITUATION 8 strokes	場所 BASHO 所有 SHOYŪ 居所 IDOKORO	place possession address
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Door 戸 108 and ax/chop 斤 1176. Usually explained as the doorway being the place where wood was chopped, which is a useful mnemonic but almost certainly incorrect. 戸 was used purely for its sound, which was originally KO (cf. English CUt) before changing to CHO (cf. English CHOp) and finally SHO (cf. English SHEar/SHOrE/SHOrn). Thus the KO (CHO/SHO) sound of something being chopped. It is not fully clear how it came to mean place. Some scholars feel it was borrowed phonetically as a substitute for SHO place 處 896, but it may also have derived from a particular place associated with chopping (wood). Thus there may be some slight support for the 'chopping in a doorway' theory. Place has also come to be used figuratively to mean situation or circumstances.

Mnemonic: CHOP DOWN DOOR WITH AX TO GET INTO PLACE

313 **暑** SHO, *atsui* 酷暑 KOKUSHO intense heat  
 HOT (WEATHER) 避暑地 HISHOCHI cool resort  
 12 strokes 暑さ ATSUSA heat

Formerly 暑 . 日 is sun 62. 者 / 者 is person 298 q.v., here acting phonetically to express **burn** and possibly also lending loose connotations of **much** (much/many being an occasional connotation lent by 298, felt to derive from its idea of various bits and pieces). Thus (much?) burning sun, i.e. heat.

Mnemonic: PERSON UNDER HOT SUN

314 **助** JO, *tasukeru/karu* 助手 JOSHU assistant  
 ASSIST, HELP 助力 JORYOKU help, support  
 7 strokes 助け合い TASUKEAI mutual aid

Strength 力 74 and furthermore/ cairn 且 1091 q.v., here used for its original meaning of **build up/ add**. Thus added strength, i.e. help.

Mnemonic: FURTHERMORE, HELP BY ADDING STRENGTH

315 **昭** SHŌ 昭和 SHŌWA Showa Period  
 BRIGHT, LIGHT 昭昭 SHŌSHŌ brightness  
 9 strokes 昭代 SHŌDAI enlightened era

日 is sun 62, here indicating brightness. 召 is summon 1387, here acting phonetically to express **clear** and probably also lending an idea of **muster**. Thus (a mustering of?) clarity and brightness.

Mnemonic: SUMMON SUN, AND LET THERE BE LIGHT

316 **消** SHŌ, *kesu, kieru* 消費 SHŌHI consumption  
 EXTINGUISH, 消しゴム KESHIGOMU eraser  
 VANISH, CONSUME 消火器 SHŌKAKI  
 10 strokes fire extinguisher

Formerly 消 . 水 is water 40. 宵 / 宵 is be like 1391 q.v., here acting phonetically to express **few/ little** and also lending an idea of **reduced** from its original meaning of **miniature version**. The original meaning appears to have been **reduced to little water**, leading to the idea of **consuming** and hence **vanishing**. Suggest taking 小 / 小 as a variant of little 小 36 and 月 as moon 16.

Mnemonic: WATER HAS VANISHED FROM OUR LITTLE MOON

317

商

SHŌ, *akinau*  
TRADE, DEAL, SELL,  
SHANG CHINA  
11 strokes

商業 SHŌGYŌ commerce  
商人 SHŌNIN merchant  
商売 SHŌBAI business

Obscure. Owing to its similarity in meaning and shape to **sell** 売 192 q.v. it is often felt to be a variant of the latter, with **mouth/say** 口 20 indicating **hawking**. However, the old forms of both characters show clearly that there is no connection. The oldest forms of 317 are 𠄎 and 𠄏. 𠄎 is almost certainly **spread thighs** (see also 1103), the plumpness indicating female thighs, with **opening** 凵 20 added to indicate **vagina**. 𠄏 is the early form of **needle** 針 1432, which was often used to symbolise **pierce/penetrate**. Thus 317 appears to have originally meant **vaginal penetration**, i.e. copulation. From this point the link with **trade** seems clear, i.e. the world's oldest trade of **prostitution**. A number of authoritative Japanese scholars, however, while accepting that 𠄏 is vagina, take 𠄏 to be used purely phonetically to express **birth**, giving **opening in female thighs that gives birth** and thus reinforcing the meaning **vagina**. That is, they feel that 317 meant simply vagina and not copulation, and that it was then borrowed purely phonetically as a substitute for a complex character meaning to **peddle**. This does not seem especially convincing. Even less convincing is the obviously incorrect but often heard explanation that 317 is a variant of tall/high 高 119, to the effect that it meant high plateau and that this name was given to dwellers of the high plains who were noted traders and who also became the ancient **Shang** dynasty. Certainly, however, the Shang period was associated with trade (and not prostitution or vaginas, though the apparent contemporaneity of the Shang period [c.1500-c.1000 B.C. according to some sources, and 1766-1122 B.C. according to others] and the early forms given above [c.1500 B.C.] might be felt to leave some room for doubt). Suggest taking 𠄎 as a variant of **stand** 立 73, 凵 as a **counter**, 𠄎 as **legs** 39, and 口 as **mouth** 20.

Mnemonic: USE MOUTH AND LEGS TO TRADE, STANDING AT COUNTER

318

章

SHŌ  
BADGE, CHAPTER  
11 strokes

記章 KISHŌ medal, badge  
文章 BUNSHŌ writing, prose  
章句 SHŌKU chapter, passage

Once written 𠄎. 𠄎 is **needle** 針 1432. The exact meaning of 𠄎 is not clear, but it is felt to be a stylisation influenced by **needle** 針 1432 q.v., which was originally written 𠄎 with 𠄎 indicating the eye. Whereas 33 was a sewing needle, 1432 was a **tattooist's needle**, and was used in particular for tattooing slaves (usually on the forehead). The **tattoo** was an **identifying mark**. This gave rise to the meaning **sign** or **badge**. It also came to mean **pattern**, and even ornamental and beautiful (still retained in Chinese), which was then applied to a **piece of writing** (not unlike **pattern/text** 文 68). Suggest taking as **stand** 立 73 and **quickly** 早 50. See also 340.

Mnemonic: BADGE QUICKLY STANDS OUT

319 **勝** SHŌ, *katsu, masaru* 勝利 SHŌRI victory  
 WIN, SURPASS 勝負 SHŌBU outcome  
 12 strokes 勝ち気 KACHIKI spiritedness

Formerly 勝. 力 is strength/effort 74. 朕 / 朕 is a variant of royal we 朕 1603 q.v., here lending its sound to express raise and also lending similar connotations of its own. 319 originally referred to **exerting oneself in order to raise something**. This came to mean **succeed**, leading to **win** and **surpass**. Suggest taking 月 as moon 16, and 炎 as two = 61 fires 火 8.

Mnemonic: WITH EFFORT, TWO FIRES CAN SURPASS MOON

320 **乗** JŌ, *noru/seru* 乗船 JŌSEN embarkation  
 RIDE, MOUNT, LOAD 乗数 JŌSŪ multiplier  
 9 strokes 乗り物 NORIMONO vehicle

Formerly 乘 and earlier 𠂔, while the oldest form is 𠂔, showing a person 大 53 on top of a tree 木 69. Thus to **climb a tree**, with climb giving **mount** and thus **ride**, and **load** being the transitive form. The intermediate form 𠂔 shows person 人 39, tree 木, and **opposed feet** 𠂔 422, indicating a firm position in the treetop. Suggest remembering by association with **come** 来 217, taking 二 as a variant of two = 61.

Mnemonic: TWO COME RIDING

321 **植** SHOKU, *ueru* 植物 SHOKUBUTSU flora  
 PLANT 田植え TAUE rice planting  
 12 strokes 植民地 SHOKUMINCHI colony

Tree 木 69 and straight 直 349 q.v., meaning to **make a tree straight**, i.e. **plant**.

Mnemonic: STRAIGHT TREE IS PROPERLY PLANTED

322 **申** SHIN, *mōsu* 申告 SHINKOKU report  
 SAY, EXPOUND 申し込む MŌSHIKOMU apply  
 5 strokes 申し訳 MŌSHIWAKE excuse

Once written 𠂔 and 𠂔, showing a jagged bolt of **forked lightning**. It is in fact the prototype of lightning/ electricity 電 180 q.v. How exactly it came to mean **say/ expound** is not clear. Some scholars feel it was borrowed purely phonetically, others feel that it (also) lent a meaning of **speaking with the impact of lightning**, i.e. a forceful or dramatic speech, while still others feel that lightning was considered the **voice** of the gods (see also 324). It usually means **speak in detail**. Suggest taking 日 as a pierced | sun 日 62.

Mnemonic: SUN IS PIERCED: WHAT CAN ONE SAY?!



323	<b>身</b>	SHIN, mi	身体 SHINTAI	body
		BODY	自身 JISHIN	oneself
		7 strokes	身分 MIBUN	status

Once written **身**, showing a side-on view of the **body of a pregnant woman**. It originally meant pregnant body, but later came to mean **body** in a broad sense.

Mnemonic: PREGNANT WOMAN HAS CONSPICUOUS BODY

324	<b>神</b>	SHIN, JIN, kami	精神 SEISHIN	spirit
		GOD, SPIRIT	神父 SHINPU	priest
		9 strokes	女神 MEGAMI*	goddess

Formerly **示神**. **示/示** is altar 695, here in its extended sense of **related to the gods**. **申** is say 322 q.v., here in its literal sense of **lightning**. Lightning was thought to be a manifestation of the gods (some scholars feel **voice of the gods**). **Spirit** is an associated meaning.

Mnemonic: GODS SAY SOMETHING SPIRITED AT ALTAR

325	<b>深</b>	SHIN, fukai/meru	深遠 SHINEN	profundity
		DEEP, DEEPEN	深海 SHINKAI	deep sea
		11 strokes	深入り FUKAIRI	going deeply

Once written **𡵓**. **𡵓/シ** is water 40. **窠** is an element showing hole 穴 849, hand 手, and fire 火 8. It originally referred to a hand reaching into a chimney to remove the soot, then came to mean **chimney-like hole**. Thus **hole in water**, indicating a **deep** part of a river or similar. The modern form has mistakenly used **tree** 木 69, with 穴 being a variant of hole 穴.

Mnemonic: FIND DEEP WATERHOLE NEAR TREE

326	<b>進</b>	SHIN, susumu/meru	前進 ZENSHIN	advance
		ADVANCE	進化 SHINKA	evolution
		11 strokes	進言 SHINGEN	proposition

Movement 走 129 and bird 隹 216, giving move like a bird, i.e. forwards.

Mnemonic: ADVANCE LIKE MOVING BIRD

327	<b>世</b>	SEI, SE, yo	世紀 SEIKI	century
		WORLD, GENERATION	世話 SEWA	care
		5 strokes	世の中 YONONAKA	the world

Once written 卅 and 卌, both being stylised versions of **three tens** 十 33. **Thirty years** was the norm for a **generation**, and this later came to mean **the times and the world at large**. See also 405.

Mnemonic: **ODD WORLD OF THE THIRTIES' GENERATION**

328	<b>整</b>	SEI, totonou/eru	整理 SEIRI	arrangement
		ARRANGE	整備 SEIBI	maintenance
		16 strokes	微調整 BICHŌSEI	fine tuning

正 is **proper/ correct** 41. 教 is edict 1600 q.v., here with its literal meaning of **enforcing correct action**. Thus to **make someone act correctly**, giving **bring order** and thus **arrange**. Suggest taking 教 literally as **bundle** 束 1535 and **stick in hand/force** 攴 101.

Mnemonic: **FORCE CORRECT ARRANGEMENT OF BUNDLES**

329	<b>線</b>	SEN	脱線 DASEN	derailment
		LINE	光線 KŌSEN	light ray
		15 strokes	直線 CHOKUSEN	straight line

糸 is **thread** 27. 泉 is **source/spring** 915, here acting phonetically to express **slender** and also lending a similar idea (from a **thin stream of water**). Thus **slender thread**, eventually giving **line**.

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

330	<b>全</b>	ZEN, mattaku	全部 ZENBU	all
		WHOLE, COMPLETE(LY)	全身 ZENSHIN	whole body
		6 strokes	安全 ANZEN	safety


人 is a **cover** 87. 王 is **jewel** 102. Thus **jewel under cover**, indicating a **protected** and therefore **precious jewel**. A **precious jewel** was a **perfect, unblemished one**, and the idea of **perfect** eventually came to mean **whole or complete**. Suggest taking 王 as **king** 5.

Mnemonic: **KING COMPLETELY UNDER COVER**

331		SŌ, okuru	放送 HŌSŌ	broadcast
		SEND	送金 SŌKIN	remittance
		9 strokes	見送る MIOKURU	see off

辵 is movement 129. 夂 is the right hand part of royal we 朕 1603 q.v., with its meaning of **raise repeatedly**. Here it lends an extended idea of **following on** (from repeat), and also lends its sound to express **follow**. Thus **move and follow**. This originally referred to a **servant following his master**. Then, in very similar fashion to servant following/ send 遣 1220 q.v., it came to mean **servant sent on errands** and then just **send**. Suggest taking 天 as **heaven 58** and 去 as **away 66**.

Mnemonic: SENT AWAY FROM HEAVEN

332		SOKU, iki	休息 KYŪSOKU	rest
		BREATH, REST, CHILD	ため息 TAMEIKI	sigh
		10 strokes	息子 MUSUKO*	son

自 is self 134 q.v., here with its literal meaning of **nose**. 心 is **heart 147**, here meaning **essence of life**. The essence of life associated with the nose is **air that one breathes**. It is not fully clear how this also came to mean **rest and child**, but it is possible that rest is an associated meaning of breath (cf. English [take a] breather).

Mnemonic: HEART BREATHES THROUGH NOSE

333		ZOKU	家族 KAZOKU	family
		CLAN, FAMILY	民族 MINZOKU	race
		11 strokes	種族 SHUZOKU	tribe

Once written 𠂔, showing an **arrow 全/矢 981** under a **streaming banner 𠂔** tied to a crude **pole 彳**. There is some disagreement over the exact role of these elements, but many scholars take them to indicate a **mustering or rallying of arms under a banner**, with the idea of **people forming a group** eventually leading to **clan and family**. It can also occasionally mean **gather**. The modern form of streaming banner, 𠂔, derives from a rather confusing stylisation 𠂔. Suggest taking it as **side 方 204** and **person 亻 39**.

Mnemonic: PERSON WITH ARROW IN SIDE IS ONE OF THE CLAN

334	他	TA, hoka	他人 TANIN	stranger
		OTHER	他国 TAKOKU	foreign land
		5 strokes	他所 YOSO*	elsewhere

Person 亻 39 and twisting creature 也 167. Some scholars take the latter to mean **twisting**, which could sometimes mean by extension **unusual** (see also 1041), thus giving **unusual person** and hence **stranger** or **person from other parts**. Other scholars take twisting creature (either snake or scorpion) as a symbol of something dangerous, giving **dangerous person**, which was also a reference to an **unusual person** and hence person from other parts. Person from other parts came to mean **other** in general.

Mnemonic: OTHER PERSON IS LIKE TWISTING CREATURE

335	打	DA, <i>utsu</i>	打者 DASHA	batter
		HIT, STRIKE	打撃 DAGEKI	blow
		5 strokes	打ち返す UCHIKAESU	hit back

扌 is hand 32. 丁 is nail 346, acting phonetically to express **strike** and possibly also lending an idea of **something to be struck**. Thus to **strike with the hand**, now **strike** in a broader sense.

Mnemonic: HAND HITS NAIL

336	对	TAI, TSUI	反对 HANTAI	opposition
		OPPOSE, AGAINST, PAIR	对象 TAISHŌ	object
		7 strokes	对句 TSUIKU	couplet

Formerly 對. 璽 is the same complex **musical instrument** seen in profession 業 260 q.v. 寸 is **measure/hand** 909, here with its meaning of **regulate**. Thus 336 originally referred to adjusting the complex instrument. This involved balancing the crosspieces from which the bells were hung, leading to an idea of **counterbalance**. This eventually came to mean **be set in an opposed position**, usually of items in a **pair**. Suggest taking 文 as a variant of text 文 68.

Mnemonic: MEASURE OPPOSITION TO TEXT

337 待 TAI, *matsu* 待機 TAIKI awaiting chance  
 WAIT 招待 SHŌTAI invitation  
 9 strokes 待ち伏せ MACHIBUSE ambush

Movement along a road 夨 118 and temple 寺 133 q.v. The latter acts phonetically to express stop, to give stop moving and hence wait. It is not clear why 寺 was used instead of the simpler stop 止 129, but it may possibly lend an idea of being active (with the hands), thus suggesting occupying oneself while waiting.

Mnemonic: WAIT AT TEMPLE BESIDE ROAD

338 代 DAI, TAI, *kawaruleru, yo* 世代 SEDAI generation  
 REPLACE, WORLD, 交代 KŌTAI alternation  
 GENERATION, FEE 部屋代 HEYADAI room rent  
 5 strokes

夨 is person 39. 弋 is stake 177, here acting phonetically to express replace and possibly loosely lending similar connotations since stakes were generally of a set size and thus interchangeable. Thus replacement person, meaning a representative or stand-in. This gradually broadened to mean generation, i.e. people who replace others, and by extension the times/world, and also to mean exchange in a general sense. Fee is an associated idea, being exchanged for goods or services.

Mnemonic: PERSON REPLACED BY STAKE

339 第 DAI 第二課 DAINIKA Chapter Two  
 GRADE, ORDER 次第書 SHIDAISHO program  
 11 strokes 及第 KYŪDAI making grade

竹 is bamboo 170, here meaning bamboo tablets used for keeping records. 弟 is a variant of younger brother 弟 177 q.v., here with its literal meaning of order/ sequence. Thus to put bamboo tablets in order, leading to order/ sequence in general. See also 361.

Mnemonic: BAMBOO TOPS YOUNG BROTHER IN ORDER OF THINGS

340	<b>題</b>	DAI SUBJECT, TITLE 18 strokes	問題 MONDAI problem, issue 題名 DAIMEI title 話題 WADAI topic
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頁 is head 93. 是 is proper 910, here used phonetically to express **hairless** and possibly also loosely lending an idea of **straight** and by extension **flat**. The (flat?) hairless part of the head is the **forehead**, the original meaning of 340 (a meaning still listed in some Chinese dictionaries). Some scholars make a direct link between **forehead** and **title** in the same way as the English term **heading**. This is a useful mnemonic, but it seems more likely the evolution was somewhat similar to badge/chapter 章 318 q.v. That is, slaves were tattooed on the forehead with identifying marks, with **identifying mark** coming to mean **title** or **subject**. Suggest taking 是 as day 日 62 and correct 疋 41.

Mnemonic: GET SUBJECT HEADING CORRECT ON THE DAY

341	<b>炭</b>	TAN, sumi CHARCOAL, COAL 9 strokes	石炭 SEKITAN coal 炭素 TANSO carbon 炭火 SUMIBI charcoal fire
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Somewhat obscure. Popularly explained as **combustible material** (from fire 火 8) taken from the **side** (from cliff 厂 45) of a **hill (mountain)** 山 24. This is a useful mnemonic for the modern form, but the older form 炭 shows that 厂 is not cliff, but a simplification of 𠂇. This appears to be **hand**, with 灰/灰 seeming to be ash 818 q.v. Thus **ash and hill**, presumably a reference to **charcoal burning** that was normally carried out in the hills. However, some scholars maintain that 炭 is used as a purely phonetic element meaning **return**, giving **fire that returns (to fire)**, i.e. **charcoal**. Coal and **charcoal** are associated in meaning.

Mnemonic: FIERY MATERIAL FROM MOUNTAIN CLIFF IS COAL

342	<b>短</b>	TAN, mijikai SHORT 12 strokes	短所 TANSHO shortcoming 短気 TANKI short temper 手短か TEMJIKA brief
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**Arrow** 矢 981 and **food vessel** 豆 1640. Arrows were generally of a fixed length and were occasionally used as crude **measures** (cf. English measures rod, perch, pole etc., and note that the addition of big/ carpenter's square 巨 1153 gives the NGU character rule/measuring square 矩). 豆 acts phonetically to express **small**, and almost certainly lends a similar idea of generally **fixed dimensions**. (Though in many cases 豆 is used in characters in a rather vague sense to mean food vessel in general, technically it refers to a small one-legged table for one person [takatsuki], of a more or less fixed height.) Thus **small measurement** (comparable to arrow and food vessel), i.e. **short**.

Mnemonic: BOTH ARROW AND FOOD VESSEL ARE SHORT

343	<b>着</b>	<b>CHAKU, tsuku, kiru</b> <b>ARRIVE, WEAR</b> 12 strokes	到着 TŌCHAKU arrival 着物 KIMONO clothing 船着き FUNATSUKI anchorage
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A variant of remarkable/show/wear/arrive 着 937, q.v. Suggest taking 𠂔 as sheep 986, 目 as eye 72, and / as a line.

Mnemonic: SHEEP ARRIVES WEARING EYE-LINER!

344	<b>注</b>	<b>CHŪ, sosogu</b> <b>POUR, NOTE</b> 8 strokes	注目 CHŪMOKU attention 注射 CHŪSHA injection 注釈 CHŪSHAKU notes
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氵 is water 40. 主 is master 299 q.v., acting phonetically to express **continuous** and almost certainly also lending an idea of **column** from its literal meaning of long stemmed lamp (see also 345). Thus **continuous column of water**, giving **pour**. Also used figuratively as pour one's thoughts, i.e. **pay attention**.

Mnemonic: MASTER POURS WATER

345	<b>柱</b>	<b>CHŪ, hashira</b> <b>COLUMN, PILLAR</b> 9 strokes	柱石 CHŪSEKI pillar 電柱 DENCHŪ telegraph pole 氷柱 TSURARA* icicle
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木 is wood 69. 主 is master 299 q.v., acting phonetically to express **firm** and also lending an idea of **column** from its original meaning of long stemmed lamp. Thus **firm wooden column**, now **column** or **pillar** in a broader sense including the figurative.

Mnemonic: MASTER WOODEN PILLAR

346	<b>丁</b>	<b>CHŌ, TEI</b> <b>BLOCK, EXACT</b> 2 strokes	丁度 CHŌDO exactly 丁寧 TEINEI civility 丁目 CHŌME city block
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Once written T, depicting a **nail**. This meaning has now been taken over by an NGU character that adds metal 金 14, 釘, while 346 itself has come to be borrowed widely, both for its sound and its shape. **Block** comes from the idea of intersecting paths/ lines suggested by the shape (see also town/ block 町 57), while **exact** may, like the English term to a T, come from a suggestion of a carpentry joint.

Mnemonic: BLOCK IS EXACT TO A T

347	<b>帳</b>	CHŌ REGISTER, DRAPE 11 strokes	手帳 TECHŌ notebook 帳場 CHŌBA counter, desk 蚊帳 KAYA* mosquito net
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巾 is cloth 778. 長 is long 173, here also acting phonetically to express **spread**. Thus **long spread cloth**, giving **drape**. It is not fully clear how it came to mean **register**, but it seems likely that records were kept on (rolls of) cloth before (scrolls of) paper became common.

Mnemonic: LONG CLOTH DRAPE USED AS REGISTER

348	<b>調</b>	CHŌ, <i>shiraberu, totonoeru</i> ADJUST, INVESTIGATE, TONE, TUNE 15 strokes	調整 CHŌSEI adjustment 調查 CHŌSA investigation 調子 CHŌSHI tone, condition
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Words/speak 言 274 and around 周 504. The original meaning was **discuss comprehensively** (i.e. talk all around a topic). From this it acquired meanings such as **examine**, **adjust** (one's views), and **overall situation** (leading to **condition**). Adjustment and condition were also applied to music, giving **tone** and **melody** (cf. English tune, etymologically the same word as tone).

Mnemonic: INVESTIGATE BY TALKING AROUND

349	<b>直</b>	CHOKU, JIKI, <i>naoru/su, sugu, tadachi</i> DIRECT, UPRIGHT, FIX 8 strokes	直接 CHOKUSETSU direct 正直 SHŌJIKI honesty 直立 CHOKURITSU erect
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Once written 𠄎, and earlier as 𠄎. 目 is eye 72, here meaning **look**. 十 is **needle** 33, here acting phonetically to express **direct** as well as lending an idea of **pierce**. Thus **direct, piercing stare**. The later addition 𠄎 is a **corner**, felt by some scholars to indicate the object of the stare being **fixed in place**, and by others to indicate (attempted) **concealment**, giving **stare at something supposed to be hidden**. In very similar fashion to the English term **fix**, which can mean fix with a stare or make straight and/or firm, the meaning of 349 broadened from **fix with direct stare** to fix in the sense of **mend**, while **direct** also came to mean **straight** and **proper** and by extension **upright/ honest**. Suggest taking 十 in its modern sense of **ten**.


Mnemonic: TEN EYES FIXED DIRECTLY ON CORNER



350		TSUI, <i>ou</i>	追究 TSUIKYŪ	inquiry
		CHASE, PURSUE	追放 TSUIHŌ	banishment
		9 strokes	追い払う OIHARAU	drive off

追 is movement 129. 追 has long been confused with terraced hill 阜 / 阜 229, and even exists as a CO character meaning pile or heap, but the oldest forms such as 𠂔 show that it is in fact a pair of **buttocks**. Here it acts phonetically to express **chase**, and almost certainly lends an idea of **person's rear**. Thus to **move in pursuit of a person**. Though it originally meant chase in the sense of pursue, it can now also mean **chase off**. Pursue can also be used in the sense of **conduct** (investigations etc.).

Mnemonic: PURSUE MOVING BUTTOCKS

351		TEI, JŌ, <i>sadameru</i>	定期 TEIKI	fixed term
		FIX, ESTABLISH	不定 FUTEI	indefinite
		8 strokes	決定 KETTEI	decision

Roof/building 宀 28 and correct 正 / 正 41. 351 originally referred to the correct erection of the framework of a building, then came to mean **establish** or **fix** in a broader sense.

Mnemonic: FIX ROOF CORRECTLY

352		TEI, <i>niwa</i>	家庭 KATEI	household
		GARDEN, COURTYARD	庭園 TEIEN	garden
		10 strokes	庭師 NIWASHI	master gardener

宀 is large building 114, here meaning palace. 廷 is court 1610 q.v., here with its literal meaning of **people standing around at court**. People generally did their waiting at the palace/ court in the courtyard or garden.

Mnemonic: PALACE COURTYARD IS FINE GARDEN

353	鉄	TETSU, kurogane IRON, STEEL 13 strokes	鉄板 TEPPAN steel plate 地下鉄 CHIKATETSU subway 国鉄 KOKUTETSU (former) National Railway
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Formerly 鐵. 金 is metal 14. 載 (also 載) is an element known to have meant **big**, though for unclear reasons it is listed in some Chinese dictionaries (without illustration) as a character meaning scrape or advantageous. It was once written 載, showing that 戣 is not the usual cut 戣 872, which is to all intents and purposes a variant of cut/ halberd 戣 493, but 493 plus big 大 53. 呈 is offer 1611. Thus 載 presumably originally meant **cut up a big offering**. In the case of 353 it acts phonetically to express **black**, and presumably also lends an idea of **big** (i.e. massive). Thus **massive black metal**, a reference to **iron** and by extension **steel**. Note that kurogane literally means **black metal**. Suggest taking the modern simplification 失 as lose 501. See also 263.

Mnemonic: LOST METAL PROVES TO BE IRON

354	転	TEN, korogeru/garu/gasu/bu ROTATE, ROLL, TUMBLE 11 strokes	転送 TENSŌ forwarding 運転 UNTEN driving 自転車 JITENSHA bicycle
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Formerly 轉. 車 is vehicle 31. 專 is the old form of exclusive 專 914 q.v., here acting phonetically to express **move** and also lending an idea of **rotating** from its literal meaning of spinning weight. Thus **rotational movement of vehicle**, i.e. **roll**. It is also used to mean **rotate** and **tumble**. Suggest taking 云 as two = 61 noses 厶 134.

Mnemonic: VEHICLE ROLLS OVER TWO NOSES

355	都	TO, TSU, miyako CAPITAL, METROPOLIS 11 strokes	都市 TOSHI city 首都 SHUTO capital 都合 TSUGŌ circumstances
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β is not hill 229 but an element meaning **village**, deriving from the NGU character village 邑 (once 邑, felt to show an enclosure 口 and a sitting person 卪, indicating at ease). 者 is person 298 q.v., acting phonetically to express **gather** and also lending its connotations of **many** and **various** in addition to **person**. Thus **village where many and various persons are gathered**, i.e. a **big town**.

Mnemonic: METROPOLIS IS VILLAGE OF MANY PERSONS

356	度	DO, TAKU, tabi	程度 TEIDO	degree
		DEGREE, TIMES	温度 ONDO	temperature
		9 strokes	一度 ICHIDO	once

廛 is an abbreviation of various 廛. 1381, and also acts phonetically to express measure. 又 is hand, which was often used for measuring things. Thus to measure various things with the hand, finally giving measurement in a range of senses. It is not clear why measure/hand 寸 909 was not used instead of just hand. Suggest taking 廛 as building 114, with 廿 as two tens 十 33 and one 一 1, i.e. twenty-one.

Mnemonic: HAND MEASURES TWENTY-ONE DEGREES IN BUILDING

357	投	TŌ, nageru	投手 TŌSHU	pitcher
		THROW, CAST	投票 TŌHYŌ	vote
		7 strokes	投げ出す NAGEDASU	abandon

Hand 扌 32 and strike with ax 爿 153. The latter also acts phonetically to mean throw. Thus throw a weapon, then just throw.

Mnemonic: HAND STRIKES BY THROWING AX

358	島	TŌ, shima	列島 RETTŌ	archipelago
		ISLAND	島民 TŌMIN	islanders
		10 strokes	島国 SHIMAGUNI	island nation

Formerly 嶋 and 島, clearly showing bird 鳥 174 and mountain 山 24. Mountains where birds alight is a reference to islands in the sea. Some scholars feel that 鳥 also acts phonetically to express tide and by extension sea, thus clarifying the interpretation of the character.







Mnemonic: BIRD ALIGHTS ON MOUNTAINOUS ISLAND

359	湯	TŌ, yu	銭湯 SENTŌ	public bath
		HOT WATER	湯気 YUGE	steam
		12 strokes	茶の湯 CHANOYU	tea ceremony

氵 is water 40. 昃 is rising sun 144, indicating becoming hot. Thus heated water.

Mnemonic: RISING SUN HEATS WATER

360	登	TŌ, TO, <i>noboru</i> CLIMB 12 strokes	登場 TŌJŌ appearance 登山 TOZAN mountaineering 木登り KINOBORI tree climbing
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Somewhat obscure. Once written , showing **two feet** , **hands** , and **food vessel**  1640 q.v. It is not fully clear how these elements combined. Some scholars see them as as a virtual pictograph depicting a child or similar clambering onto the food vessel (this being taken in its literal meaning of a single legged table that could be several feet high). Others take  to be used purely phonetically to express **climb**, giving **climbing feet (and hands)**. Still others take the hands to be **offering** up the food vessel (here meaning just dish of food), and take the element  to be used phonetically to express **climb** as well as lending connotations of **raise/ rise**, thus giving **climbing (and rising) feet**. The last theory seems the most likely, though the first is perhaps the simplest to remember.

Mnemonic: TWO FUNNY FEET CLIMB FOOD VESSEL

361	等	TŌ, <i>hitoshii, nado</i> CLASS, EQUAL, ETCETERA 12 strokes	一等 ITTŌ first class 上等 JŌTŌ high class 等圧線 TŌATSUSEN isobar
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**Bamboo** 竹 170, here meaning **bamboo tablets** used for keeping records, and **temple** 寺 133 q.v., which acts phonetically to express **arrange** and also lends its idea of **work with the hands**. Thus to **arrange bamboo tablets** (with the hands). This is very similar to **order/ arrange bamboo tablets** 第 339, but whereas 339 means putting in sequential order, 361 means putting in equal groups. Group of equal or similar items led to **class**, **equal**, and by extension etcetera.



Mnemonic: BAMBOO TABLETS AT TEMPLE ARE ALL EQUAL

362	動	DŌ, <i>ugoku/kasu</i> MOVE 11 strokes	動物 DŌBUTSU animal 自動車 JIDŌSHA vehicle 動き出す UGOKIDASU move off
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力 is **strength** 74. 重 is **heavy** 311, which also acts phonetically to express **sway**. Thus to **apply strength and cause something heavy to sway**, leading to **move**.

Mnemonic: STRENGTH MOVES HEAVY OBJECT

363		DŌ, warabe	童話 DŌWA	nursery tale
		CHILD	兒童 JIDŌ	children
		12 strokes	童心 DŌSHIN	child's mind

Somewhat obscure. Once written , possibly the most esthetically unbalanced of all the characters in that it combines four elements vertically. The elements are, in descending order, needle 辛 / 辛 1432, eye 目 / 目 72, east/sack 東 / 東 184, and ground 土 60. The original meaning is known to have been **slave**, and it seems likely that it is the early form of **heavy** 重 / 重 311 q.v., namely **person standing on the ground carrying heavy sack**, with person 人 replaced by the combination of eye and (tattooist's) needle. (This substitution would partly explain the awkward vertical alignment.) Slaves had an identification mark tattooed on the forehead (see 340), i.e. above the eye, and it therefore seems probable that  indicates slave. Thus **slave standing on ground carrying heavy sack**. How this came to mean **child** is not clear. Child slaves were far from uncommon so it may have been an associated meaning, though this is unlikely. Some scholars feel it was used instead of a CO character meaning **child**, 僮, comprising person 亻 39 and slave 童 363, in which 童 is believed to lend a meaning to the effect of **person not having full rights as a citizen** as well as lending its sound to express **growing up**. Suggest taking the modern form of 363 as **stand** 立 73 and **village** 里 219.

Mnemonic: CHILD STANDS IN VILLAGE

364		NAI, DAI, uchi	内部 NAIBU	inner part
		INSIDE	家内 KANAI	wife
		4 strokes	内気 UCHIKI	shyness

Formerly 内, and earlier 宀, showing enter 入 / 入 63 q.v. and a dwelling 冂 / 冂. Once entered, one is **inside**. Suggest taking 人 as **person** 39 and 冂 as a **hoop**.

Mnemonic: PERSON TRIES TO GET INSIDE HOOP

365		NIKU	馬肉 BANIKU	horsemeat
		MEAT, FLESH	肉屋 NIKUYA	butcher
		6 strokes	肉眼 NIKUGAN	naked eye

From a pictograph of a **fillet of meat** showing the graining of the flesh 肉. As a radical usually 月, and often having a meaning of **relating to the body**. Suggest remembering as **inside** 内 364 q.v. and **person** 人 39.

Mnemonic: INSIDE PERSON THERE IS MEAT

366	農	NŌ FARMING 13 strokes	農場 NŌJŌ 農民 NŌMIN 農業 NŌGYŌ	farm farmers agriculture
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辰 is now an NGU character used for dragon, but its original meaning was **clam** (now conveyed by an NGU character 蜃, that adds insect 虫 56). It derives from a pictograph of a clam with fleshy feelers protruding 𧈧. The clam shell was used as a crude cutting tool, and so 辰 occasionally symbolises **cutting**, as here. 曲 is not **bend** 曲 261, though it may be helpful to remember it as such. One early form of 366 shows it as 𧈧, which clearly reveals hands 扌 𠄎 held to a brain/head 𧈧 131. This has been interpreted by some scholars as **racking one's brains**, and has resulted in some intriguing theories attempting to link clam, racking one's brains, and farming. However, still older forms such as 𧈧 and 𧈧 show that 𧈧 is a miscopying of field 田 59 and either **plants/grass** 艹 9 or trees 木 69. Thus the original meaning of 366 was **cutting grass/trees to clear fields**, giving **working on the land** and hence **farming**.

Mnemonic: FARMING UNEARTHS BENT CLAM SHELL

367	波	HA, nami WAVE 8 strokes	周波 SHŪHA 音波 ONPA 波乗り NAMINORI	frequency sound wave surfing
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氵 is **water** 40. 皮 is **skin** 374 q.v., here acting phonetically to express **rise and fall** and probably also lending an idea of **peeling off**. Thus **water which rises and falls** (and peels off?), i.e. **wave**.

Mnemonic: WAVES FORM SKIN OF WATER

368	配	HAI, kubaru DISTRIBUTE 10 strokes	心配 SHINPAI 配達 HAITATSU 配り手 KUBARITE (card) dealer	worry delivery
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Somewhat obscure. Once written 𧈧, showing **wine jar** 酉 302 and a **kneeling person** 人 39, but the role of these elements is not clear as there is almost no example of historical usage. In the absence of evidence to the contrary it is assumed to indicate a person pouring -- i.e. **distributing** -- wine. Suggest taking 己 as **self** 855.

Mnemonic: DISTRIBUTE WINE TO ONESELF

369

畑

hata, hatake  
(DRY-)FIELD  
9 strokes

茶畑 CHABATAKE tea field  
田畑 TAHATA field, estate  
麦畑 MUGIBATAKE  
wheat field

A 'made in Japan' character comprising field 田 59 and fire 火 8, giving field that is burned off (as opposed to a paddy field).

Mnemonic: **BURNED FIELD IS A DRY FIELD**

370

発

HATSU, HOTSU  
DISCHARGE, START,  
LEAVE  
9 strokes

発表 HAPPYŌ announcement  
発足 HOSSOKU inauguration  
発電機 HATSUDENKI generator

Formerly 發. 𠂔 is two (planted) feet 360, here indicating standing firm. 弓 is bow 836. 𠂔 is strike/ hand holding weapon 153. Thus to take up firm stance and shoot arrow from bow. This has led to a range of derived meanings such as discharge, leave, and by extension start. Suggest taking 𠂔 as two 二 61 bent legs 𠂔 39.

Mnemonic: **DISCHARGED WITH TWO BENT LEGS AND FUNNY FEET**

371

反

HAN, TAN, *sorūrasu*  
OPPOSE, ANTI, REVERSE,  
BEND, CLOTH, MEASURE  
4 strokes

反応 HANNŌ\* reaction  
反核 HANKAKU anti-nuclear  
反物 TANMONO textiles

𠂔 is a hand. 厶 is cliff 45, acting phonetically to express turn over, and probably also lending an idea of abrupt (an occasional connotation of cliff, from the idea of abrupt rise). 371 originally meant suddenly turn the hand over. This led to a range of derived meanings, such as go against or oppose, reverse, and twist or bend. In Japanese it is also used of cloth, from the idea of a draper flicking out a roll of cloth, and can mean a measure of cloth ( a roll of some 10m), as well as a measure of area.

Mnemonic: **CLIFF OPPOSES HAND**

372

坂

HAN, saka  
SLOPE  
7 strokes

急坂 KYŪHAN steep slope  
坂道 SAKAMICHI slope  
下り坂 KUDARIZAKA downhill

Ground 土 60 and oppose 反 371. The latter is used primarily for its sound, to express slanting, but may also lend an idea of **reverse** (i.e. a slope can be either an upgrade or a downgrade) or of **opposition/ resistance** (i.e. an upgrade). Thus **slanting ground**.

Mnemonic: SLOPE IS OPPOSED GROUND

373

板

HAN, BAN, ita  
BOARD, PLATE  
8 strokes

黑板 KOKUBAN blackboard  
板紙 ITAGAMI cardboard  
板前 ITAMAE chef

Wood 木 69 and oppose 反 371. The latter is used primarily for its sound, to express **thin (and flat)**, but may also lend an idea of **reverse** (i.e. a board is reversible). Thus **thin, flat piece of wood, i.e. board**, now also used of non-wooden **sheets or plates**.

Mnemonic: OPPOSED TO WOODEN BOARDS

374

皮

HI, kawa  
SKIN, LEATHER  
5 strokes

皮膚 HIFU skin  
皮肉 HINIKU sarcasm  
木の皮 KINOKAWA bark

From a pictograph 𠂔, showing a hand 又 pulling the **hide** off an animal with its head still attached 𠂔. Suggest remembering by association with **oppose 反 371**, with 丨 as **one stroke**.

Mnemonic: OPPOSED TO SKINNING WITH ONE STROKE

375

悲

HI, kanashii/shimu  
SAD  
12 strokes

悲劇 HIGEKI tragedy  
悲鳴 HIMEI shriek, wail  
悲しさ KANASHISA sadness

心 is **heart/feelings** 147. 非 is **not** 773 q.v., acting phonetically to express **sad** and also lending connotations of **splitting open** (from its literal meaning of wings opening in opposite directions). Thus **sad feelings which rend the heart**.

Mnemonic: BROKEN HEART DOES NOT WANT TO BE SAD



376

美

BI, *utsukushii*  
BEAUTIFUL, FINE  
9 strokes美人 BIJIN a beauty, belle  
美術 BIJUTSU fine arts  
美学 BIGAKU esthetics

Sheep 羊 986 and big 大 53. A big (i.e. fat) sheep was highly prized and desirable. Desirable appearance eventually led to beautiful in a broad sense.

Mnemonic: BEAUTIFUL BIG SHEEP

377

鼻

BI, hana  
NOSE  
14 strokes鼻音 BION nasal sound  
鼻先 HANASAKI tip of nose  
鼻薬 HANAGUSURI bribe

Formerly 鼻 . 自 is self/nose 134. 界 is a CO character meaning give, but is also known to lend a meaning here of prominent. (Its old form 界 suggests that 大 is not derived from hands offering 𠂇 [the usual origin], but represents a table. 田 presumably represents an item, giving a meaning of item intended as gift prominently displayed on table.) Thus prominent nose, now just nose. Suggest taking 田 as field 59 and 十 as two tens 十 33, i.e. twenty.

Mnemonic: OWN NOSE FOLLOWS TRAIL THROUGH TWENTY FIELDS

378

氷

HYŌ, kōri  
ICE  
5 strokes氷原 HYŌGEN ice floe  
氷点 HYŌTEN freezing point  
氷水 KŌRIMIZU ice water

Formerly 氷, and originally 氷. 水 / 水 is water 40, while 氷 (now 氷) represents the cracks in ice.

Mnemonic: ICE IS FROZEN WATER

379

表

HYŌ, arawasu, omote  
SHOW, SURFACE, LIST  
8 strokes表面 HYŌMEN surface  
表現 HYŌGEN expression  
時刻表 JIKOKUHYŌ timetable

Once written 表, combining the early form 表 of clothing 衣 420 and hair/fur 毛 210. Fur clothing was worn on the outside, thus giving outer surface and by association manifest/ show and list (cf. English term ship's manifest). Suggest remembering by association with long 長 173.

Mnemonic: SHOWN LONG-LOOKING LIST

380	秒	BYŌ	二秒 NIBYŌ	two seconds
		SECOND (OF TIME)	秒針 BYŌSHIN	second hand
		9 strokes	秒速 BYŌSOKU	speed per second

禾 is rice plant 81, here meaning grain plant. 少 is few/little 143 q.v., here with its original meaning of miniscule. 380 originally referred to the tip of the ear of a grain plant, but then came to mean tiny bit and eventually something even smaller than minute, i.e. second.

Mnemonic: LITTLE RICE, EATEN IN A MERE SECOND

381	病	BYŌ, HEI, yamu, yamai	病氣 BYŌKI	illness
		ILLNESS	病人 BYŌNIN	sick person
		10 strokes	らい病 RAIBYŌ	leprosy

疒 is an element indicating sickness. It was once written 疒人, showing bed 疒 1389 and person 人 39 and indicating someone 'laid up'. 丙 is third rate 1773 q.v., here acting phonetically to express increase, giving illness that increases (in severity). There is some disagreement as to the semantic role of 丙. Its original meaning was big altar, leading some scholars to assume that it lends an idea of big, giving major illness. Others take it to suggest rigidity and immobility, since the altar was sturdy and rigid, giving crippling illness. Still others take it to symbolise about to die, from the idea of sacrifice associated with the altar, giving fatal illness. In any event, 381 originally meant serious illness, but is now used of illness in general. Suggest taking 丙 in its modern sense of third rate.

Mnemonic: THIRD RATE HEALTH LEADS TO ILLNESS

382	品	HIN, shina	商品 SHŌHIN	commodity
		GOODS,QUALITY,KIND	品質 HINSHITSU	quality
		9 strokes	品物 SHINAMONO	goods

Three mouths 口 20, indicating a group of people. This came to mean assemblage, and eventually specifically group of things rather than people. Quality and kind are associated ideas. Note that 382 has switched from meaning person to thing, while 者 298 has switched from thing to person. Suggest taking as three boxes.

Mnemonic: QUALITY GOODS COME IN BOXES

383	負	FU, <i>makerukasu</i> , <i>ou</i>	負傷 FUSHŌ	wound
		DEFEAT, BEAR	負担 FUTAN	burden
		9 strokes	負け嫌い MAKEGIRAI	unyielding

Somewhat obscure. Once written 負, showing a **bending person** 人 39 and **shell/money** 貝 90. (The variant form 負 using sword/cut 刀 181 is a miscopying.) There is some disagreement as to the role of these elements. Some scholars take 貝 to be used phonetically to express **back** (as well as having its own loose idea of back as an extension of shell), giving (on) a **bending person's back** and hence **bear**, leading to ideas such as **suffer an imposition** and hence **defeat**. Other scholars take 貝 to be used in its sense of **valuables**, as well as possibly also acting phonetically to express **back**, to give an idea of a **person bent under a load of valuables** (on their back). This later came to symbolise being **defeated** or **routed**, i.e. fleeing with one's valuables. Note that 383 can also occasionally be used causatively, giving **to defeat**.

Mnemonic: DEFEATED PERSON FLEES BEARING MONEY

384	部	BU, BE	部分 BUBUN	part
		PART, SECTION, CLAN	部族 BUZOKU	tribe
		11 strokes	部屋 HEYA*	room

Obscure. Once written 部. 邑/阝 is **village** 355. 音/音 is not say 音/言 274 but a CO character meaning **spit**. Its etymology is unclear, though 口 is presumably **mouth** 20. There is some support for a view that 部 is a variant of 又, the old form of **not** 不 (read FU) 572 q.v. The latter originally indicated a bud **emerging** from a whorl of leaves, and may thus indicate **coming out**, giving 音 a meaning of **that coming out of the mouth**. It should be noted that in compounds 音 often seems to be associated both with **dividing** and **growing**, both of which can be interpreted as derived meanings of 又 though not, strictly speaking, of 部 itself. It should also be noted that a combination of **not** and **mouth** definitely exists as the character **deny** 否 962 q.v., which literally means **make the negating sound 'fu' with the mouth**. Thus, if the 立 part of 音 is a variant of 不, this would mean that 音 is ipso facto a variant of 否, raising the possibility that **spit** similarly derives from **making the sound 'fu' with the mouth**. Unfortunately not only is the etymology of 音 unclear, its role here (both semantic and/or phonetic) is also unclear. Some scholars claim that it lends a meaning of **division**, giving **division or part of a village** and hence **clan**. However, 384 is known to have once referred to a specific clan in ancient China, thus suggesting that the clan was associated with a **village called FU**. From this point opinion is further divided, some scholars claiming that the meaning **division** and hence **section/part** is the result purely of borrowing or miscopying (involving **divide** 分 1813), while others take the village in question to be a division or part of a larger administrative district. Still others see it as a village of outcasts (from spit out/reject). Suggest taking 立 as **stand** 73 and 口 as **(open) mouth**.

Mnemonic: CLAN STANDS OPEN MOUTHED IN PART OF VILLAGE

385	<b>服</b>	FUKU	服装 FUKUSŌ	clothing
		CLOTHES, YIELD, SERVE	服従 FUKUJŪ	submission
		8 strokes	服部 HATTORI*	a surname

Somewhat obscure. Once written 𠂔, showing a **boat** 舟 1354 q.v., a **person bending** 𠂔 39, and a **hand** 𠂔. Still older forms such as 𠂔 show boat and a hand holding a **weapon** or **tool**, suggesting that the hand is **working**, and also suggesting that the later bending person may be a miscopying. The early meaning of 385 is known to have been **work**, and some scholars feel that it meant literally bend down in order to work on (building or repairing) a boat. **Yield/serve** is felt to derive from a combined idea of bending down and performing work. How exactly it came to mean **clothes**, however, is not clear. It is assumed to be a borrowed meaning, though it is also possible that 385 once came by extension to indicate a **servant's livery**. Suggest taking 月 as **moon**, 又 as a **hand**, and 尸 as a **clothes hoist**.

Mnemonic: **SERVILE HAND PUTS CLOTHES ON HOIST UNDER MOON**

386	<b>福</b>	FUKU	幸福 KŌFUKU	happiness
		GOOD FORTUNE	福引き FUKUBIKI	lottery
		13 strokes	福音書 FUKUINSHO	Gospels


Formerly 福. 示/示 is **altar/ of the gods** 695. 畚 is a CO character meaning **full**, and derives from a pictograph of a (**full**) **wine jar** 罍. 386 originally referred to wine blessed by the gods and used in religious ceremonies. The idea of **blessed by the gods** then came to mean **blessed** or **fortunate** in general. Suggest taking 畚 as **single** 一 1 **entrance** 口 20 to field 田 59.

Mnemonic: **ALTAR AT SINGLE ENTRANCE TO FIELD -- GOOD FORTUNE**

387	<b>物</b>	BUTSU, MOTSU, mono	人物 JINBUTSU	person
		THING	食物 SHOKUMOTSU	food
		8 strokes	食べ物 TABEMONO	food

牛 is **cow** 97. 勿 is an NGU character now used to mean **not**, but it originally depicted a **variety of streamers** 𠂔 (still listed as a minor meaning in Chinese). Here it lends a meaning of **variety**, thus giving **variegated cow**, a reference to a type of cow with a mottled hide. 387 then came to mean **creature**, and then **thing** in a broad (but usually tangible) sense. Suggest taking 勿 as a '**thing**' with **four legs**.

Mnemonic: **COW IS A THING WITH FOUR LEGS**

388		HEI, BYŌ, <i>taira, hiratai</i>	平氣 HEIKI	calmness
		FLAT, EVEN, CALM	平等 BYŌDŌ	equality
		5 strokes	平手 HIRATE	palm of hand

Possibly because 388 can mean **set of scales** or **balance** in Chinese it is often explained as deriving from a supposed pictograph of scales, and some scholars even refer to a mysterious 'pictograph' 甲. However, old forms such as 𠄎 in fact appear to show a combination of **twisting water weed** 𠄎 / 𠄎 281 and **small** 小 36. 𠄎 usually has a meaning of bending but can occasionally, as here, mean **flat**, since the weed **flattens** out across the surface of the water (see also 130). 小 is felt to be added for clarity, to distinguish the water weed in question from a larger type less suited to symbolising flatness. Similarly a lateral stroke 一 was added to later forms to emphasise **flatness**, giving 𠄎 and hence the modern form. Scales is felt to derive from **flatness**, not vice-versa. Note that scales is conveyed in Japanese by an NGU character that adds rice (plant) 米 81, 秤 (i.e. an even measure of rice). Note also that waterweed is now conveyed by a CO character that adds plant 艹 9, 萍, and by an NGU character that adds plant and water 艹 40, 萍. In view of the symmetrical shape of 388, suggest using the scales theory as a mnemonic.

Mnemonic: **BALANCED SCALES ARE FLAT AND EVEN**

389		HEN, <i>kaesu/ru</i>	返事 HENJI	reply
		RETURN	返済 HENSAI	repayment
		7 strokes	仕返し SHIKAESHI	retaliation

辵 is movement 129. 反 is oppose 371, here meaning **reverse**. Thus **reverse movement**, i.e. **return**. Now often used in the transitive sense, i.e. **give back**.

Mnemonic: **REVERSE MOVEMENT AND RETURN**

390		BEN	勉強 BENKYŌ	study
		STRIVE	勤勉 KINBEN	diligence
		10 strokes	勉学 BENGAKU	study

力 is effort 74. 免 is avoid 1849 q.v., here used in its literal meaning of **woman striving to give birth**. Thus **woman striving with great effort to give birth**, now just **strive/try hard** in general. Give birth is now conveyed by an NGU character 娩 that uses woman 女 35 instead of effort 力, and a CO character 娩 that uses child 子 25.

Mnemonic: **STRIVE TO AVOID EFFORT?!**

391	放	HŌ, hanasu/tsu	解放 KAIHŌ	liberation
		RELEASE, EMIT	放射 HŌSHA	radiation
		8 strokes	手放す TEBANASU	let go

Usually explained as **direction** 方 204 and **stick in hand/ strike** 攴 101, giving **driving off in all directions** and thus **radiate** and hence **release**. A useful mnemonic, but not quite correct. Old forms such as 𠄎 show 方 to be a miscopying of **person** 人 39. Thus **drive off a person**, leading to **discharge** and then **release** and **emit**.

Mnemonic: STRIKING IN ALL DIRECTIONS IS A FORM OF RELEASE

392	万	MAN, BAN	五万 GOMAN	fifty thousand
		TEN THOUSAND,	万事 BANJI	everything
		MYRIAD	万年筆 MANNENHITSU	fountain pen
		3 strokes		


Often thought to be a simplification of 蕪, which tended to be used until recently to express **ten thousand**, but in fact they are separate characters. 万 was once written 𠄎, and is felt by some scholars to be a variant of **twisting waterweed** 𠄎 281 borrowed for its sound. Other scholars feel it is a simplification of the ancient **swastika** symbol 卐 or 卐 (both NGU characters), which has connotations of **all encompassing** and by association **myriad**. 蕪 derives from a pictograph of a **scorpion** 𧸗 with the addition of **nine/bent elbow** 九 12 q.v. to emphasise the curling tail, and originally meant (striking) **scorpion**. It is not clear how it came to represent ten thousand. Certainly it was used partly for its sound, but its complexity suggests some additional significance. It may have been that scorpions were **extremely numerous**. Suggest remembering 万 by association with **direction** 方 204, taking it to be a 'wrong' version of this.

Mnemonic: TEN THOUSAND MARCH IN WRONG DIRECTION

393	味	MI, aji, ajiwau	意味 IMI	meaning
		TASTE, RELISH	興味 KYŌMI	interest
		8 strokes	味見 AJIMI	tasting


口 is **mouth** 20. 未 is **unfinished** 794, here acting phonetically to express **good** and also lending an idea of **lingering**. Thus **something good lingering in the mouth**, i.e. **nice taste**. It can now be used of **taste** in general, but at times still retains connotations of **appreciation**. It is also sometimes used of an **attribute** or **quality**.

Mnemonic: TASTE LINGERS UNFINISHED IN THE MOUTH

394		MEI, MYŌ, inochi	命令 MEIREI	order
		LIFE, ORDER	生命 SEIMEI	life
		8 strokes	命取り INOCHITORI	fatal

Order 命 603 with a mouth /say 口 20 added to emphasise the issuing of the order. The issuing of an order came to symbolise the expression of will of those superiors who govern one's life, including the gods, and thus 394 also came to mean one's lot or fate, and eventually life.

Mnemonic: LIFE CAN HINGE ON A SPOKEN ORDER

395		MEN, omote, omo, tsura	外面 GAIMEN	exterior
		FACE, ASPECT, MASK	仮面 KAMEN	mask
		9 strokes	鼻面 HANAZURA	muzzle


Once written 𠂔. 𠂔 is face 93, while 口 indicates enclosing or covering. Thus that which encloses the face, i.e. a mask. This led to the idea of external appearance, giving aspect. 395 is also used for the face itself. Suggest remembering by partial association with eye 目 72.

Mnemonic: MASK ENCLOSSES FUNNY FACE WITH BIG EYE

396		MON, tou	質問 SHITSUMON	question
		ASK	学問 GAKUMON	scholarship
		11 strokes	問屋 TOIYA/TONYA*	dealer

Usually explained simply as a mouth 口 20 asking at a door/gate 門 211, but some scholars feel that 門 acts largely phonetically to express question.

Mnemonic: MOUTH ASKING AT GATE


397		YAKU, EKI	役人 YAKUNIN	functionary
		ROLE, SERVICE, DUTY	役者 YAKUSHA	actor
		7 strokes	兵役 HEIEKI	military service

Movement along road 彳 118 and weapon in hand 殳 153. 397 originally referred to soldiers going off to fight (still occasionally used in this meaning), then came to mean service, duty, and by extension role.

Mnemonic: MOVE OFF WITH WEAPON IN HAND TO DO ONE'S DUTY


<p>398</p>	<p><b>薬</b> YAKU, kusuri MEDICINE, DRUG 16 strokes</p>	<p>薬局 YAKKYOKU pharmacy 火薬 KAYAKU gunpowder 薬指 KUSURIYUBI ring finger</p>
<p>ㄗ is plant 9. 楽 is pleasure 218, acting phonetically to express cure and also lending an idea of soothing. Thus curative, soothing plant, i.e. a medicinal herb.</p>		
<p>Mnemonic: MEDICINAL PLANT GIVES PLEASURE</p>		
<p>399</p>	<p><b>由</b> YU, YŪ, yoshi REASON, MEANS, WAY 5 strokes</p>	<p>由来 YURAI derivation 理由 RIYŪ reason 自由 JIYŪ freedom</p>
<p>From the same pictograph of a basket /wine press 罎 as west 152 q.v. Whereas 152 focussed on the falling drops, 399 focussed on the abstract idea of the drops falling from the basket. From came by association to mean cause, i.e. reason, and by extension also came to mean significance, means, and way. Suggest remembering by association with field 田 59, taking   as a derrick (and see oil 油 400).</p>		
<p>Mnemonic: THERE'S A REASON FOR DERRICK IN FIELD</p>		
<p>400</p>	<p><b>油</b> YU, abura OIL 8 strokes</p>	<p>油田 YUDEN oil field 灯油 TŌYU/TŌYŪ kerosene 油絵 ABURAE oil painting</p>
<p>Basket/ wine press 由 399 q.v. and water/liquid 氵 40. Originally the liquid from the press, later viscous fluid, eventually oil. Suggest taking 由 as a field 田 59 with a derrick  .</p>		
<p>Mnemonic: LIQUID FROM FIELD WITH DERRICK IS OIL</p>		
<p>401</p>	<p><b>有</b> YŪ, U, aru HAVE, EXIST 6 strokes</p>	<p>所有者 SHOYŪSHA owner 有無 UMU existence 有り難う ARIGATŌ* thank you</p>
<p>Once written 𠂇, showing a (right) hand ㄗ 2 holding a piece of meat 肉 365. This symbolised possession or having, which also came by association to mean existing.</p>		
<p>Mnemonic: HAVE MEAT IN YOUR HAND</p>		



402		YŪ, YU, <i>asobu</i>	遊覽 YŪRAN	sightseeing
		PLAY, RELAX	遊山 YUSAN	excursion
		12 strokes	遊び場 ASOBIBA	playground

Often explained as **children** 子 25 **gathering** under a **flag** 旗 333 (symbolising **gathering**) and **moving about** 走 129, i.e. **playing**, with **relax** being an extension of **play**. A useful mnemonic, but incorrect. 游 is a CO character meaning the **billowing shape of a waving flag** (from fluttering flag 旗, with child 子 used to mean small part, and originally referring to the small scalloped parts formed as the flag waves). In combination with movement (along a road) 走 it meant **moving in a wave-like and hence indirect fashion**, giving saunter and the idea of **acting in an unhurried fashion**. Thus **relax** (or more exactly, **not work**) is the earlier meaning, with **play** being the extension. Suggest taking 旗 as **person** 人 39 and **side** 方 204.

Mnemonic: **CHILDREN PLAY AT MOVING PERSON'S SIDE**

403		YO, <i>kanete</i>	予約 YOYAKU	booking
		ALREADY, PRIOR, I	予想 YOSŌ	expectation
		4 strokes	予定 YOTEI	schedule

Formerly also 豫, though technically this is a separate character. Old forms such as 𠄎 show a combination of symbol and pictograph, namely a **weaving shuttle** 𠄎 (from 0) being **pushed | to one side** 𠄎. This came to represent the idea of doing one action as part of a sequence, i.e. **prior** to doing the next action. The idea of **doing something in advance** also came to mean leaving a **margin**. Elephant 象 533 was added to give an idea of **big margin**, though it is not clear why such a complex character was chosen. Thus at one stage 403 had a secondary meaning similar to **ample/margin** 余 800, and it is interesting that both 403 and 800 have been borrowed to express **I/me**. This has always been assumed to be for purely phonetic reasons, but the coincidence of meaning may suggest some additional but now unclear semantic connection. Margin has now faded as a major meaning, leaving the earlier idea of **acting in advance** and hence **already**.

Mnemonic: **I'VE ALREADY PUSHED THE SHUTTLE**

404	洋	YŌ	西洋人 SEIYŌJIN	Westerner
		OCEAN, WESTERN	大西洋 TAISEIYŌ	Atlantic
		9 strokes	洋食 YŌSHOKU	Western food

**Water** 氵 40 and **sheep** 羊 986. Usually explained to the effect that a sheep indicates **white**, giving **whitecaps** and hence suggesting a **large body of water** (i.e. an ovine version of the English term white horses). Some scholars feel that 羊 was used in an unknown phonetic role and that 404 once referred to a specific river in ancient China (details unclear) before coming to be applied by extension to the ocean. The former theory seems the more helpful. **Ocean** came to symbolise **from across the ocean**, i.e. **foreign** and especially **Western**.

Mnemonic: OCEAN OF WHITE SHEEP, NOT WHITE HORSES

405	葉	YŌ, ha	針葉樹 SHINYŌJU	conifer
		LEAF	葉巻き HAMAKI	cigar
		12 strokes	葉書 HAGAKI	postcard

Somewhat obscure. Often assumed to be **generation** 世 327 q.v. of **plant-life** 艹 9 on a **tree** 木 69, which is an excellent mnemonic. Since it is also possible that, through early forms such as 世, 327 may have become somewhat confused graphically with a growing plant and hence life and generation (see also 42), as opposed to its literal origin of three tens (thirty years) and hence generation, it would seem quite reasonable to assume that 葉 means **generation/ plant growth on a tree** and that 艹 is used merely to reinforce this. This is especially so in view of the fact that 葉 does indeed exist as a CO character meaning **leaf**. However, 葉 also means **flat piece of wood/ writing tablet**, and some scholars feel that this is its main meaning (from wood 木, with 世 suggesting grouping together, as of wooden tablets bound together) and that its meaning of leaf results from its later being used as a simple version of 葉. Thus, according to the latter view, 405 means **plant-life resembling a group of flat wooden tablets**, i.e. **leaves**.

Mnemonic: LEAVES ARE GENERATION OF PLANTS ON TREE

406	陽	YŌ, hi	陽極 YŌKYOKU	anode
		SUNNY, MALE, POSITIVE	陽氣 YŌKI	gaiety, season
		12 strokes	太陽系 TAIYŌKEI	solar system

**Hill** 阝 229 and **sun shining down** 易 144, to give **sunny (side of) hill**. This has led to various extended meanings, primarily the concept of **yang** (as opposed to yin 陰 1013).

Mnemonic: SIDE OF HILL IS POSITIVELY SUNNY

407	様	YŌ, sama, zama	仕様 SHIYŌ	way, means
		SITUATION, APPEARANCE, WAY, POLITE SUFFIX	有様 ARISAMA 皆様 MINASAMA	situation everyone
		14 strokes		

Somewhat obscure. Formerly 樣, and incorrectly as 樣. 木 is tree 69. 義 is a now defunct character meaning **tributary**, comprising tributary/ long 永 615 and sheep 羴 986 (the latter presumably used for its literal meaning of branching horns). It acts here phonetically to express **resemble**, giving **tree that resembles**. This was a reference to the **horse chestnut**, which resembles the edible chestnut. The reason for such a complex character occurring as a phonetic is possibly that it was initially confused with elephant / resemble 象 533, which had the same pronunciation at the time (SHŌ) and which is also combined with tree 木 to give the NGU character horse chestnut 橡. It is not clear how 407 came to acquire its present meanings. Some scholars feel they are purely borrowed meanings, while others feel 407 was confused with image 像 740, from which many of the present meanings can be taken to have derived. In Japanese 407 can also be used as a **polite suffix**, though again the process of acquisition of this meaning is unclear. Suggest taking 義 as a combination of sheep 羴 / 羊 and water 水 40.

Mnemonic: SHEEP APPEARS TO WATER TREE -- AWKWARD SITUATION

408	落	RAKU, <i>ochirutosu</i>	落下 RAKKA	fall, descent
		FALL, DROP	落ち葉 OCHIBA	fallen leaf
		12 strokes	落とし物 OTOSHIMONO	dropped item

艹 is plant 9. 洛 is an NGU character now used to refer to the **old capital (Kyoto)**, but in Chinese it refers to a certain river and originally meant **falling water**. It comprises water 氵 40 and each 各 438 q.v., here with its early meaning of **descend** (and stop). Thus **plants falling like water**, which was a reference to **falling leaves**. It now means **fall** in a broad sense.

Mnemonic: FROM EACH PLANT, LEAF FALLS LIKE DROP OF WATER

409		RYŪ, RU, nagareru/su <b>FLOW, STREAM</b> 10 strokes	流行 RYŪKŌ fashion 流布 RUFU spread 流れ木 NAGAREGI driftwood
Once written 流. 流 is an inverted (indicating <b>newborn</b> ) infant 子 25 in <b>amniotic fluid</b> 水, to all intents and purposes the same element as birth/raise children 育 227 q.v. 氵 is <b>water</b> 40, emphasising the fluid. Thus the <b>flow of fluid at birth</b> , later <b>flow</b> in a broad sense. There is also a theory that 丩 represents the dangling <b>hair</b> of the infant, and that this serves to emphasise the idea of flowing (down). This is a useful mnemonic, but in view of the clear use of amniotic fluid in 227 almost certainly incorrect. The element 流 often lends an idea of <b>dangle</b> in compounds, but this is felt to be an extended meaning from flow and not hair. It also exists as a minor CO character confusingly listed in some dictionaries (but without illustration) as meaning <b>cap with pendants</b> . This appears to be a popular mnemonic interpretation with no academic basis.			
Mnemonic: HAIR AND WATER FLOW AS CHILD IS BORN			
410		RYO, tabi <b>JOURNEY</b> 10 strokes	旅行 RYOKŌ trip 旅人 TABIBITO traveler 旅費 RYOHI travel expenses
Once written 旅, showing two (i.e. <b>plural</b> ) persons 亼 39 gathered under a <b>streaming banner</b> 巾 333. It originally referred to warriors rallying under a banner prior to setting out on a campaign. On the one hand this came to mean simply <b>set out</b> or <b>make a journey</b> , and on the other came to mean a group of warriors (specifically five hundred). The latter meaning is retained in Chinese but has disappeared in Japanese. Suggest taking 方 as <b>side</b> 方 204, and 衣 as an 'odd' variant of <b>clothes</b> 衣 420.			
Mnemonic: PUT ODD CLOTHES ON ONE SIDE FOR JOURNEY			
411		RYŌ <b>BOTH, PAIR, COIN</b> 6 strokes	両方 RYŌHŌ both sides 両手 RYŌTE both hands 両替 両 RYŌGAE money change
Formerly 兩, and earlier 𠂔. Popularly taken to be a set of <b>scales</b> symbolising <b>equality</b> , which is a useful mnemonic but almost certainly incorrect. It seems more likely to be a <b>gourd</b> (with a wrinkled membrane inside) split into <b>two equal halves</b> . The role of the later addition 一 is not clear, but it may symbolise unity, i.e. the <b>equality</b> between the two halves. 411 was also used for a <b>measure of silver</b> (in Japan the old ryo coin), which probably did derive from association with weighing on scales and may account for the popular theory mentioned above.			
Mnemonic: SCALES WEIGH BOTH PARTS OF A PAIR			

412	<b>緑</b>	RYOKU, ROKU, midori	常緑樹 JŌRYOKUJU	evergreen
		GREEN	緑青 ROKUSHŌ	verdigris
		14 strokes	緑色 MIDORIRO	green

Formerly 綠 . 糸 is thread 27. 录 is an element depicting liquid 水 (originally drops 冫 and a symbol of falling |, but probably stylised under the influence of water 水 40) **falling from a basket** used as a crude wine press 冫 (inverted version of 冫 399). That is, it is very similar to oil 油 400. It came to mean **ooze** or **exude** (a meaning it still retains in some compounds), and was used with metal 金 14 to give 録 611 q.v., now meaning inscription or record but originally meaning **verdigris** (the **green** rust which 'oozes' out of copper). 录 itself thus became associated with **green**, and usually lends such a meaning in compounds, as indeed here. Thus **green threads**, and now **green** in general. Note that 录 exists as a minor CO character, confusingly listed in some Chinese dictionaries (but without illustration) as meaning to carve wood. This is presumably a meaning ascribed or assumed under the influence of 611's later meaning of inscription. Suggest taking 糸 as **strand**.

Mnemonic: WATERY GREEN LIQUID OOZES IN THREAD-LIKE STRANDS

413	<b>礼</b>	REI	失礼 SHITSUREI	rudeness
		PROPRIETY, BOW	礼服 REIFUKU	full dress
		5 strokes	敬礼 KEIREI	bow

Formerly also written 礼 and 禮, though technically the two are separate characters. 示 / 礻 is altar 695. 乚 is a **kneeling figure**, not a simplification of 豊. Thus **kneeling at the altar**, meaning to pray and thus **act with propriety**. 豊 is plentiful 790 q.v., literally meaning full vessel, giving 禮 a meaning of offer a full vessel (of sacred wine) at the altar and thus similarly **act with propriety**.

Mnemonic: PRAYING AT ALTAR IS ACT OF PROPRIETY

414	<b>列</b>	RETSU	列車 RESSHA	train
		ROW, LINE	列次 RETSUJI	sequence
		6 strokes	前列 ZENRETSU	front row

**Denuded bone** 冫 286 and cut 冫 181. Thus **cut to the very bone**, which was originally a reference to **butchery**. The meaning of **row** is felt to stem from the fact that there was a set **sequence** for dismembering a carcass (sequence/ order is still a strong meaning in Chinese).

Mnemonic: CUT UP BONES LINED UP IN A ROW

415	<b>路</b>	RO, ji	道路 DŌRO	road
		ROAD, ROUTE	線路 SENRO	rail track
		13 strokes	旅路 TABIJI	journey

足 is foot 51. 各 is each 438 q.v., here used in its early meaning of **stop and start** and by extension **move slowly**. 415 originally referred to moving slowly forward, testing the ground with one's foot. This came to mean **path**, and eventually **route** or **road** in a broader sense.

Mnemonic: **EACH FOOT FOLLOWS SAME ROUTE**

416	<b>和</b>	WA,O,yawaragu,nagoyaka	平和 HEIWA	peace
		PEACE, SOFT, JAPAN	大和 YAMATO*	Japan
		8 strokes	和食 WASHOKU	Japanese food








Formerly also sometimes written 味. **Rice plant** 米 81 and **mouth/say** 口 20. The rice plant was often a symbol of **pliancy** and **softness**, and lends such connotations here to mean **pliant in speech**, i.e. accommodating and **harmonious**. This eventually came to mean **peaceful**. It is also used to refer to **Japan**.

Mnemonic: **RICE SOFTENED IN THE MOUTH IN PEACEFUL JAPAN**


**END OF THIRD GRADE**

## THE 195 FOURTH GRADE CHARACTERS

417		AI LOVE 13 strokes	愛情 AIJŌ love 母性愛 BOSEIAI maternal love 愛国者 AIKOKUSHA patriot
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Obscure. Often explained as a hand reaching down/ convey 𠂇 303, a cover 冂, heart 心 147, and stop and start 又 438 q.v., to give a meaning of **convey something to the heart and (hesitantly) keep it hidden there**, i.e. a **secret love** that one frequently almost reveals. A useful mnemonic, but an old form  shows that 𠂇 is not in fact a hand. Some scholars take  to be the prototype of a now defunct character  meaning a **charitable feeling** of wishing to give food and hence **kindness and warm feelings**. It comprises heart/feelings 心 and **satiated person** 𠂇 688, the latter also acting phonetically to express **give**. Thus feeling of giving food to a person till they become satiated. In the case of 417  is felt to have acted phonetically to express **hidden**, though its semantic role (if any) is unclear. Stop and start 又 is felt to have been used in a sense of **move hesitantly**. Thus the original meaning is believed to have been **move forward hesitantly and furtively**, with the idea of **warm kind feelings** contained in  eventually prevailing and replacing move furtively. Still others see  as encircled/enveloped heart (see 655), and  as opposed feet 422 q.v., the latter lending its meaning of **all around**. Thus that **which completely envelops the heart**. The last theory seems the most likely, but suggest taking the modern form as **hand 𠂇 covering 冂 heart 心**, with 又 as **sitting crosslegged**.






Mnemonic: SIT CROSSLEGGED, HAND ON HEART, IN LOVE

418		AN PLAN, CONCERN, TABLE 10 strokes	提案 TEIAN proposal 案外 ANGAI unexpectedly 案上 ANJŌ on the table
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Wood 木 69, here indicating item made of wood, and restful 安 223 q.v. The latter acts phonetically to express **put down and leave**, and may possibly also lend similar connotations of **being left** from its original meaning of a woman being left to rest quietly. 418 originally referred to a **wooden table on which eating utensils were set out and left**, i.e. by way of preparation. It is still occasionally used to mean **table**, especially in Chinese. However, rather like the English term **table a proposal**, it also came to mean something put carefully on a table, and by extension a **proposal or plan**. **Concern** is an associated idea, i.e. something obliging consideration.







Mnemonic: CONSIDER PLAN AROUND RESTFUL WOODEN TABLE

419		I, <i>motte</i> STARTING POINT, MEANS, USE, THROUGH, BECAUSE 5 strokes	以下 IKA 以内 INAI 以外 IGAI	below within outside, except
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Once written , also  or , depicting a person  39 behind a plow . It is not clear how it came to acquire its present meanings. Some scholars assume them to be borrowed, but it seems possible that plow came to symbolise utensil and hence something used as a means through which an end is achieved. Starting point is possibly an associated idea with through, both overlapping with the concept of from. Because is an extension of through. See also 134.



Mnemonic: PERSON USES PLOW AS STARTING POINT

420		I, <i>koromo</i> CLOTHING 6 strokes	衣服 IFUKU 衣類 IRUI 衣替え KOROMOGAE	clothing clothing change of clothes
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Originally , showing a collar  and sleeves  and thus ideographically expressing clothing. As a radical usually found as , and sometimes split as  or .

Mnemonic: COLLAR AND SLEEVES SYMBOLISE CLOTHING





421		I, <i>kurai</i> RANK, EXTENT 7 strokes	地位 CHII 学位 GAKUI 十二位 JŪNIGURAI	position, rank academic degree about twelve
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Person  39 standing  73. This referred to a person standing in a row, their position determined by order of precedence, i.e. rank. By association position came to mean extent, which as in English also became used of approximation.

Mnemonic: PERSON STANDS ACCORDING TO RANK



422		I, kakomu/u SURROUND 7 strokes	周囲 SHŪI 範囲 HANI 囲い込む KAKOIKOMU	perimeter range enclose
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Formerly .  is an enclosure (see 123). 韋 is a CO character now confusingly used to mean leather/ hide (probably through graphic confusion with leather/hide 韋 821), but its original meaning was essentially patrol. Once written , it shows opposed feet 𠂔 / 𠂔 (variants of feet 𠂔 / 𠂔 129) around a central point  (abstract symbol), and can mean be opposed, move all around, guard all quarters and so on. Here it acts phonetically to express surround, and also lends an idea of moving all around. Thus an enclosure that emphatically surrounds. Suggest taking 𠂔 as well 1470.


Mnemonic: ENCLOSURE SURROUNDS WELL

423		I, yudaneru ENTRUST 8 strokes	委員会 IINKAI 委任 ININ 委託金 ITAKUKIN	committee entrustment trust money
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禾 is rice plant 81, here symbolising softness and pliancy. 女 is woman 35, also a symbol of softness and pliancy. Thus to be soft and pliant, which came by extension to mean be pliant in one's affairs and then leave decisions to others, eventually leading to entrust. The popular explanation that gathering the rice crop was entrusted to women is incorrect but a useful mnemonic. See also 416.




Mnemonic: ENTRUST RICE PLANTS TO WOMAN

424		I STOMACH 9 strokes	胃液 IEKI 胃袋 IBUKURO 胃弱 IJAKU	gastric juice stomach dyspepsia
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From a pictograph of the stomach  (showing folds and possibly hairs), reinforced by flesh/ of the body 月 365. Suggest taking 田 as field 59.

Mnemonic: FLESHY STOMACH SEEN IN FIELD

425		IN, shirushi SEAL, SIGN, SYMBOL 6 strokes	印刷 INSATSU 印判 INBAN 目印 MEJIRUSHI	printing seal guiding mark
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Originally , showing a hand pressing down  on a bending person  39. The original meaning of press down then came to be used of pressing down on a seal, with seal giving rise to sign or symbol. 425 is also borrowed for the IN of India (Indo).

Mnemonic: HAND PRESSES DOWN ON PERSON AS ON SEAL

426	<b>英</b>	EI SUPERIOR, ENGLAND 8 strokes	英才 EISAI 英国 EIKOKU 英語 EIGO	talent England English language
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艹 is plant 9. 央 is center 429 q.v., here acting phonetically to express **bloom** and possibly also lending an idea of **blocked off at the head** from its assumed original meaning of person yoked at the neck. 426 originally meant a **flower that blossomed but lacked seed**, such a flower being **exceptionally beautiful**. It can still mean beautiful flower in Chinese. Exceptionally beautiful came to mean **superior**, with extended meanings such as **talented or brave**. It is also used for the first syllable of **England**, largely under the influence of Chinese in which 426 is pronounced YING and is a closer approximation to ENG.

Mnemonic: ENGLAND HAS SUPERIOR PLANTS IN ITS CENTER

427	<b>荣</b>	EI, sakaeru, haeru GLORY, FLOURISH, SHINE 9 strokes	光荣 KŌEI 荣养 EIYŌ 繁荣 HANEI	glory, honor nutrition prosperity
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Formerly 榮 . It originally indicated a tree 木 69 covered 冫 with flowers as dazzling as flame 火 8, specifically a type of paulownia. Eventually the idea of **blossoming into something dazzling** came to prevail, being used in a range of extended senses such as **flourish and shine**. Suggest taking 冫 as **ornate cover**.

Mnemonic: TREE FLOURISHES GLORIOUSLY UNDER ORNATE COVER

428	<b>塩</b>	EN, shio SALT 13 strokes	食塩 SHOKUEN 塩水 SHIOMIZU 製塩所 SEIENSHO	table salt saltwater saltworks
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Formerly 𩇛 or 𩇜 . The latter is a modified combination of supervise/look carefully 監 1111 and 𩇛, an NGU character meaning salt (from a pictograph of a basket 𩇛 [essentially the same as an early form of basket/west 西 152 q.v.] used as a primitive salt shaker). The exact role of 𩇛 is not clear, but it is felt to have acted phonetically to express **salty taste** and possibly also to have lent an idea of **careful** (salt being a precious commodity in certain areas, and thus something used carefully). The shaker 𩇛 was also used for things other than salt, thus necessitating the clarification given by 監 . The later use of **ground** 土 60 may be a simplification of 𩇛, but may also be a deliberate reference to a principal source of salt, the **salt pan**. Suggest taking 𩇛 as **person** 亻 39, **mouth** 口 20, and **dish** 皿 1307.

Mnemonic: PERSON THROWS SALTY DISH FROM MOUTH TO GROUND

429 **央** Ō  
**CENTER**  
 5 strokes

中央 CHŪŌ center  
 中央部 CHŪŌBU central part  
 中央口 CHŪŌGUCHI central exit

Somewhat obscure. Once written 央, showing a person 大 53 with what many scholars take to be a yoke 𠂇 on the neck. It is felt to have originally meant **restrained at the neck**, with the idea that the neck represented the **central line of the body** later coming to prevail. Other scholars feel that 𠂇 is not a yoke but an abstract symbol indicating **confines** and thus focusing on what lies (centrally) within the confines, i.e. in this case the neck/ **central line**. (Some scholars take 𠂇 as the confines and 央 as man 573.) The use of 央 in 426 q.v. seems to support the yoke theory. Suggest taking 大 in its usual sense of **big**, and 央 as a combination of 大 and opening 口 20.

Mnemonic: **BIG OPENING IN CENTER**

430 **億** OKU  
**HUNDRED MILLION**  
 15 strokes

二億 NIOKU 200 million  
 十億 JŪOKU billion  
 億万長者 OKUMANCHŌJA  
 billionaire

𠂇 is person 39. 意 is thought 226 q.v., here lending its literal meaning of **heart full of thoughts and feelings**. 430 originally referred to a person brimming over with thoughts and feelings, then came to mean **brimming over** in general. This eventually came to mean **too numerous to contain**, giving the idea of a **very large number**. It became particularly associated with a hundred thousand, and still represents this number in Chinese, but in Japanese, from the medieval period on, it gradually came to mean a **hundred million** (i.e. a squaring of ten thousand 万 392).

Mnemonic: **PERSON WITH HUNDRED MILLION THOUGHTS**

431 **加** KA, kuwaeru/waru  
**ADD, JOIN**  
 5 strokes

增加 ZŌKA increase  
 参加 SANKA participation  
 加え算 KUWAEZAN addition

Mouth/say 口 20 and strength 力 74. It originally meant **add strength to an argument by adding one's own words**, then came to mean **add or join** in general.

Mnemonic: **STRENGTHENED BY ADDED MOUTH**

432	貨	KA	貨物船 KAMOTSUSEN	freighter
		GOODS, MONEY	硬貨 KŌKA	currency
		11 strokes	雜貨 ZAKKA	sundry goods

Shell/money 貝 90 and change 化 238, giving that which can be exchanged for money, i.e. goods. It then came to mean assets and later also money.

Mnemonic: CHANGE GOODS FOR MONEY AND VICE-VERSA

433	課	KA	課税 KAZEI	taxation
		SECTION, LESSON, LEVY	課長 KACHŌ	section head
		15 strokes	第二課 DAINIKA	Lesson Two

言 is word 274. 果 is fruit/perform 627 q.v., here acting phonetically to express consider and probably also lending a meaning of carry out. 433 originally meant to consider a person's words, and by extension carry out an investigation (still a major meaning in Chinese). It became particularly associated with investigating with a view to levying a tax or amount of work, and hence eventually came to mean levy. It also came to acquire connotations of order and ranking, and some scholars feel that lesson and section both derive from the idea of being part of a sequence, but it seems more likely that they stem from the idea of that which is levied, i.e. a task or section of a task or by extension lesson to be worked on.

Mnemonic: SECTION OF LESSON CONTAINS FRUITFUL WORDS

434	芽	GA, me	発芽 HATSUGA	sprouting
		BUD, SPROUT, SHOOT	新芽 SHINME	bud, sprout
		8 strokes	芽生える MEBAERU	bud, sprout

牙 is plant 9. 牙 is an NGU character meaning fang (from a pictograph of interlocking fangs 𠂔). Thus fang-like plant, i.e. a shoot.

Mnemonic: PLANT WITH FANG-LIKE SHOOTS

435	改	KAI, aratameru/maru	改革 KAIKAKU	reform
		REFORM	改正 KAISEI	amendment
		7 strokes	改めて ARATAMETE	once again

Often explained as strike/force 夂 101 and twisting thread/self 己 855, to give enforce (the straightening of) something twisted and hence reform. A useful mnemonic, but incorrect. Old forms such as 𠂔 show that 己 is actually the same variant of serpent 巳 as in arise 起 250 q.v. 435 originally meant drive off serpents (a symbol of undesirable things), and thus clear an area and hence by extension reform. Suggest taking 己 as self.

Mnemonic: FORCE ONESELF TO REFORM

436	械	KAI	器械 KIKAI	apparatus
		DEVICE	機械 KIKAI	machine
		11 strokes	機械化 KIKAIKA	mechanisation

木 is wood 69. 戒 is admonish 1060. Thus **wooden item for admonishing**, a reference to **shackles**. This meaning is still very occasionally encountered in Japanese, and with more frequency in Chinese. Wooden shackles came to mean **wooden device** and then **device** in general.

Mnemonic: **WOODEN DEVICE FOR ADMONISHING**

437	害	GAI	損害 SONGAI	damage, loss
		HARM, DAMAGE	殺害 SATSUGAI	murder
		10 strokes	妨害 BŌGAI	obstruction


Once written 𠄎, showing old 𠄎 109 q.v., here felt to be used for its assumed literal meaning of **skull** and by extension **head**, and an inverted **basket** 𠄎 399. Thus to **cover a head with a basket**. It is not clear how this came to mean **harm**. Some scholars feel it meant cover, and that harm is a purely borrowed meaning that replaced cover. Others feel it meant **smother a person**, then **kill** or **cause harm** in general. Suggest taking 口 as **mouth** 20, 宀 as a roof and by extension **cover** (see 28), and 主 as a variant of **life** 生 42.

Mnemonic: **COVERING LIVE MOUTH CAN CAUSE HARM**

438	各	KAKU, ono-ono	各駅 KAKUEKI	each station
		EACH	各国 KAKKOKU	each country
		6 strokes	各自 KAKUJI	each


Originally 𠄎, showing a **mouth** 口 20 and an **inverted foot** 止 / 止 129 q.v. Just as 止 can mean either stop or go, the inverted form can have a similar range of often confusing meanings, but usually indicates **abnormal** progress in the sense of **stopping and starting**. It is listed as a CO character meaning **follow**, and can also mean **go somewhere and then stop**, or **fall over**, or **come down from above**. Here it is felt to mean **come down from above and stop**, with 口 acting phonetically to express the reinforcing meaning of **descend**. This referred to visits by high ranking dignitaries, who would visit one place, stop for a while, then move to another place. Thus **stop at each place**, eventually giving just **each**. Other scholars feel that **each** is a purely borrowed meaning (that replaced descend). Suggest taking 久 as **sitting crosslegged**.

Mnemonic: **EACH PERSON SITS CROSSLEGGED AND OPEN MOUTHED**

439  **KAKU**, oboeru, sameru/masu 自覚 JIKAKU self-awareness  
**REMEMBER, WAKE** 目覚め MEZAME awakening  
 12 strokes 覚え書き OBOEGAKI memorandum

Formerly 覺. 網 is **emulate manually** 10, here meaning **emulate/learn**. 見 is **look** 18. Thus **learn by looking**, giving **remember** on the one hand and **be alert** and hence **wide awake** on the other. Suggest remembering by association with **learning** 学 10.

Mnemonic: **REMEMBER TO BE AWAKE WHEN LEARNING BY LOOKING**

440  **KAN** 完成 KANSEI completion  
**COMPLETE** 未完 MIKAN incomplete  
 7 strokes 完全 KANZEN perfection

宀 is **roof/building** 28. 元 is **origin** 106 q.v., here acting phonetically to express **fence/wall** and probably also lending connotations of **round** (from its depiction of an exaggerated head, which occasionally symbolised roundness). Thus **building with fence/wall around**. Some scholars feel that **complete** comes from the idea of the fence **completely** surrounding the building, others from the idea that the building is truly **completed** when the fence is erected.

Mnemonic: **COMPLETELY ORIGINAL BUILDING**

441  **KAN** 警官 KEIKAN policeman  
**GOVERNMENT, OFFICIAL** 官僚 KANRYŌ bureaucracy  
 8 strokes 官庁 KANCHŌ  
 government office

宀 is **roof/building** 28. 𠂔 is **buttocks** 350, here acting phonetically to express **work** and almost certainly also lending an idea of **sedentary**. Thus **person doing sedentary** (i.e. **clerical**) **work in a building**, which came to have particular associations with an **official** doing work for the **government**.

Mnemonic: **GOVERNMENT OFFICIAL IN BUILDING SITS ON BACKSIDE**

442

漢

KAN  
HAN CHINA, MAN  
13 strokes

漢字 KANJI character  
惡漢 AKKAN rogue  
漢詩 KANSHI Chinese poetry

Ironically one of the most obscure of the kanji. Formerly 漢, and earlier 𣎵 and 𣎶. 𣎵 is **water** 40, here meaning **river**. 𣎶 is known to have acted phonetically to express the name of a river, specifically the **Han River** from which the Han Dynasty took its name. However, as an element it is obscure. It shows strong similarities to the early forms of **flaming arrow/ yellow** 𣎶 120 q.v. (unconnected with the Yellow River), possibly suggesting **Han River gleaming (in the sunset) like a flaming arrow**. However, some scholars have interpreted it as a **beast being roasted** (see 949 and then 842, 1281 and 821), though what connotations such a meaning might lend here are not clear. It also shows strong similarities to **rare/few/violet** 莖 (see 842), which is itself of obscure origin and is indeed taken by some scholars to be a variant of 莖. However, variant or not, it is still not clear what meaning it might have lent. Han China became a reference to **China** in general, and by association **belonging to China** and hence **Chinese man** and finally just **man** (a lesser meaning). Suggest remembering by association with **man** 夫 573, **grass** 艹 9, and **mouth** 口 20.

Mnemonic: MAN FROM MOUTH OF HAN RIVER IN GRASSY HAN CHINA

443

管

KAN, kuda  
PIPE, CONTROL  
14 strokes

管理 KANRI control  
氣管 KIKAN wind pipe  
管樂器 KANGAKKI  
wind instrument

竹 is **bamboo** 170. 官 is **official** 441, here acting phonetically to express **pierce** and probably also lending an idea of **control**. 443 originally referred to **pierced bamboo which controlled sound**, i.e. a **wind instrument**. It then came to mean on the one hand any type of **pipe** and on the other **control**.

Mnemonic: BAMBOO PIPE UNDER CONTROL

444	<b>関</b>	KAN, <i>seki</i>	関東 KANTŌ	Kanto area
		BARRIER, CONNECTION	関心 KANSHIN	interest
		14 strokes	関の山 SEKINOYAMA	utmost

Formerly 關. 門 is gate 211. 糸 is a CO character now meaning thread/ weave, but it originally referred specifically to a **treadle on a loom**, and derives from (short) threads 幺 111 and crossed pieces of wood 𠄎 (once 十). Here 糸 acts phonetically to express **bar** and also lends its idea of **crossed pieces of wood**. Thus **crossed pieces of wood barring a gate**, i.e. **barrier**. **Connection** is an associated idea, since a barrier also represents the point of contact between the areas either side of it. Suggest taking 关 as heaven 天 58 and away 𠄎 66 (and see send 送 331).

Mnemonic: HEAVEN'S GATES ARE IMPASSABLE BARRIER: SENT AWAY

445	<b>観</b>	KAN	観光 KANKŌ	sightseeing
		WATCH, OBSERVE	観察 KANSATSU	observation
		18 strokes	観客 KANKYAKU	spectator

Formerly 觀. 見 is look 18. 雉 is a CO character meaning **heron**, comprising bird 隹 216 and a crest 苜 (once 羽). (Note that in Japanese the addition of an extra bird 鳥 174 gives the NGU character stork 鸛.) Here it acts phonetically to express **turn**, giving **turn and look (around)**, and may possibly also lend an idea of a heron's habit of looking around as it wades. The idea of turning as such has now disappeared, but the connotations of **observing widely** are retained. Suggest remembering 雉 as **crested bird**.

Mnemonic: LOOK AND OBSERVE CRESTED BIRD

446	<b>願</b>	GAN, <i>negau</i>	志願者 SHIGANSHA	applicant
		REQUEST, WISH	願望的 GANBŌTEKI	wishful
		19 strokes	願い事 NEGAIGOTO	prayer

頁 is head 93. 原 is spring/origin 107, here acting phonetically to express **big**. Thus **big head**. It is not clear why such a complex character was chosen for the phonetic. Some scholars feel that a big head was seen as a **source of intellectual ability**, and that 446 originally meant therefore **big ideas (from a big head)**. This may serve to explain how it later came to mean **wish**. Others see wish as a pure borrowing.

Mnemonic: WISH SPRINGS FROM HEAD NOT HEART



FOURTH GRADE 447-450

447	<b>希</b>	<b>KI, KE</b> <b>DESIRE, SCANTY, RARE</b> 7 strokes	希望 KIBŌ hope 希求 KIKYŪ desire 希薄 KIHAKU thinness
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Once written 希, showing **interweave** 交 10 and **cloth/ threads** 巾 778. 447 originally meant **weaving threads**, i.e. **embroidery**, and its current meanings all result from borrowings.

Mnemonic: **INTERWOVEN CLOTH THREADS DESIRABLE BUT RARE**

448	<b>季</b>	<b>KI</b> <b>SEASON, YOUNG</b> 8 strokes	季節 KISETSU season 四季 SHIKI four seasons 季女 KIJO youngest daughter
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Rice plant 禾 81 and child 子 25, and originally meaning **young rice plant**. This came to mean **young** in a broader sense, and is especially applied to the **youngest of a line** (and hence very occasionally has an associated meaning of **end**). Some scholars feel that **season** is a borrowed meaning, others that it stems from association between young rice and a particular time of the year.

Mnemonic: **RICE PLANTS IN SEASON GROW LIKE YOUNG CHILDREN**

449	<b>紀</b>	<b>KI</b> <b>CHRONICLE, START</b> 9 strokes	紀元 KIGEN epoch, era 紀行 KIKŌ travelogue 二十世紀 NIJŪSEIKI 20th century
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Thread 糸 27 and self/ twisting thread 己 855, meaning **thread from end to end**. On the one hand this gave rise to **end/start**, and on the other to the idea of an **account or chronicle** (which threads from one end of an episode to the other).

Mnemonic: **CHRONICLE OF SELF THREADS FROM BEGINNING TO END**

450	<b>喜</b>	<b>KI, yorokobu</b> <b>REJOICE, HAPPY</b> 12 strokes	喜劇 KIGEKI comedy 歡喜 KANKI delight 大喜び ŌYOROKOBI great joy
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口 is **mouth** 20. 喜 was once written 喜 and 喜, showing a **plant** 艹 / 艹 (9 and variant 42) and a **food vessel** 豆 / 豆 1640, and essentially means **edible plant**. Here it also acts phonetically to express **soft**. 450 originally meant **putting soft plants in the mouth**, i.e. **eat cooked vegetables**. This came to mean simply **eat**, which in turn symbolised **pleasure**. Suggest taking 士 as **samurai** 494.

Mnemonic: **FOOD POT AT MOUTH MAKES SAMURAI HAPPY**

451	<b>旗</b>	KI, hata	国旗 KOKKI	national flag
		FLAG	旗持ち HATAMOCHI	flag bearer
		14 strokes	旗魚 KAJIKI*	billfish

Somewhat obscure, though its elements are clearly **fluttering flag** 旗 333 and **winnowing device/ that** 其 251 q.v. The latter is felt by some scholars to act phonetically to express **gather**, giving **flag under which one gathers** (i.e. warriors rallying). Since winnowing symbolised the arrival of a specific time of year it may also lend an idea of **the time having arrived** (to assemble and go off to fight). Suggest taking 旗 as **person** 人 39 and **side** 方 204.

Mnemonic: PERSON AT SIDE OF WINNOWING DEVICE HOLDS FLAG

452	<b>器</b>	KI, utsuwa	器具 KIGU	utensil
		VESSEL, UTENSIL, SKILL	食器 SHOKKI	tableware
		15 strokes	器用 KIYŌ	adroitness

Somewhat obscure. Formerly 器 and earlier 器, showing **dog** 犬 17 and what appears to be **four mouths** 口 20. The exact role of these elements is not clear. The positioning of the mouths suggests a **dog wheeling with open mouth** (i.e. barking?) to **face all quarters** (see also 1522), though some scholars feel 452 originally had a meaning of a dog panting (i.e. open mouthed). It is believed that the **four mouths** eventually dominated the original meaning and came to suggest a **collection of openings/ receptacles**, leading to **vessel** and thus **utensil**. **Skill** is felt to be an associated meaning with utensil, both sharing an idea of enabling a function to be carried out. Suggest taking 犬 as **big** 53, and 器 as **four boxes**. Note that a sometimes encountered simplified form 器 is unconnected with work 工 113.

Mnemonic: FOUR BIG BOX-LIKE VESSELS ARE USEFUL UTENSILS

453	<b>機</b>	KI, hata	機能 KINŌ	function
		LOOM, DEVICE,	機会 KIKAI	opportunity
		OCCASION	機織り HATAORI	weaving
		16 strokes		

木 is wood 69. 幾 is **how many** 1129 q.v., here used in its original meaning of **loom**. Thus **wooden loom**, now also **device** in general. This gave rise to the idea of the **wherewithal/ means to perform a function**, leading to associated ideas such as **opportunity** and **occasion**.

Mnemonic: ON HOW MANY OCCASIONS IS WOODEN LOOM USED?

454	<b>議</b>	GI	議論 GIRON	discussion
		DISCUSSION	会議 KAIGI	conference
		20 strokes	議會 GIKAI	the Diet

言 is words/speak 274. 義 is righteousness 645, acting phonetically to express mutual (exchange) and also lending an idea of propriety. Thus proper mutual exchange of words.

Mnemonic: DISCUSSION INVOLVES RIGHTEOUS USE OF WORDS

455	<b>求</b>	KYŪ, <i>motomeru</i>	要求 YŌKYŪ	demand
		REQUEST, SEEK	追求 TSUIKYŪ	pursuit
		7 strokes	求職 KYŪSHOKU	seeking work

Once written 𠂔, known to represent the skin/fur of a fanged creature, though it is not clear whether it is a pictograph of the body with legs attached or an ideograph combining the head and body 𠂔 with bristles 𠂔, possibly under the influence of fur/hair 毛 210 [v. 455 originally meant fur coat, which was a highly desirable object. Some scholars feel its present meanings stem from such an object being much sought after, while others feel they result from borrowings. Suggest remembering by association with water 水 40, taking 一 as a cross (stroke) and 丶 as a spot.

Mnemonic: CROSS WATER TO SEEK SPOTTED FUR COAT

56	<b>救</b>	KYŪ, <i>sukuu</i>	救命 ブイ KYŪMEIBUI	lifebuoy
		RESCUE, REDEEM	救援 KYŪEN	relief, rescue
		11 strokes	救い出す SUKUIDASU	extricate

𠂔 is seek/ request 455. 𠂔 is threaten/ coerce 101. 456 originally meant to request threateningly, i.e. demand. Some scholars feel 求 also acts phonetically to express ease, giving demand a cessation. It is not fully clear how it came to mean rescue. Some scholars see it as a borrowed meaning, others as an extended meaning from the idea of demanding the release of a prisoner or similar.

Mnemonic: RESCUE BY COERCIVE REQUEST

457	<b>給</b>	KYŪ, <i>tamau</i> SUPPLY, BESTOW 12 strokes	供給 KYŌKYŪ 月給 GEKKYŪ 来給 乞 KITAMAE	supply monthly pay Come!
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Thread 糸 27 and join 合 121, giving join threads. The idea of joining threads to achieve a desired length came to mean **furnish by whatever means**, later **supply/bestow** in a broad sense. It is also used as a verbal suffix (originally polite).

Mnemonic: SUPPLY JOINED THREADS

458	<b>拳</b>	KYO, <i>ageru, kozotte</i> OFFER, RAISE, ACT, PERFORM, TOGETHER 10 strokes	拳手 KYOSHU 選挙 SENKYO 一拳 IKKYO ni	raising hands election at a stroke
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Formerly **𢦏**. **𢦏** is the old form of **give** 与 1873 q.v., here used both in its early sense of **(hands) working together to perform a task** and in its later sense of **give/raise/offer**. The additional hand 手 32 emphasises the idea of doing something with the hands. Suggest taking 兴 as a laden table.

Mnemonic: RAISE LADEN TABLE BY HAND: SOME ACT!

459	<b>漁</b>	GYO, RYŌ FISHING 14 strokes	漁船 GYOSEN 漁師 RYŌSHI 漁業 GYOGYŌ	fishing boat fisherman fishery
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Fish 魚 98 with water 氵 40 added to indicate **fish in water**, i.e. in the natural state and not yet caught. This came to mean **fish waiting to be caught** and eventually (professional) **fishing**.

Mnemonic: FISHING REQUIRES BOTH FISH AND WATER

460	<b>共</b>	KYŌ, <i>tomo</i> TOGETHER 6 strokes	共通 KYŌTSŪ 共食 共 TOMOGUI 共產主義 KYŌSANSHUGI	commonality cannibalism communism
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Originally **𠂇** and later **𠂇**, showing **two hands** 𠂇 offering a jewel 𠂇 / 𠂇. The idea of **offering** was later conveyed by a character adding person 亻 39, i.e. offer 供 839, while 460 came to focus on the idea of doing something with **both hands** and by extension **jointly/ together**. Suggest taking 艹 as plant 9 and 𠂇 as a table.

Mnemonic: PLANT AND TABLE GO TOGETHER

461

協

KYŌ  
COOPERATE  
8 strokes協定 KYŌTEI agreement  
協力 KYŌRYOKU cooperation  
協会 KYŌKAI association

勹 is a trebling of strength 74. 十 is ten 33, here acting phonetically to express gather and also lending an idea of many. Thus many persons' strength, i.e. cooperation.

Mnemonic: THIRTEEN STRONG ARMS COOPERATING

462

鏡

KYŌ, kagami  
MIRROR  
19 strokes望遠鏡 BŌENKYŌ telescope  
鏡台 KYŌDAI dresser  
手鏡 TEKAGAMI hand mirror

金 is metal 14. 竟 is an NGU character meaning finish, comprising sound 音 6 q.v. and a bent figure 乚 39 and originally indicating the conclusion of a musical recital (some scholars taking the bent figure to indicate the performer bowing, others taking it to be used phonetically to express finish). Here 竟 is used phonetically to express scene. Its semantic role is unclear, though it may possibly suggest transitoriness (i.e. soon finished). Thus metal which shows (transitory?) scene, i.e. a bronze mirror, later mirror in general. Suggest taking 音 literally as shout aloud, and 乚 as bent legs.

Mnemonic: SHOUT ALOUD AT BENT LEGS IN METAL MIRROR


463

競

KYŌ, KEI, kisou, seru  
COMPETE, BID  
20 strokes競争 KYŌSŌ competition  
競馬 KEIBA horse race  
競り売り SERIURI auction

Formerly written 競, showing that 競 derives from 競, the old form of a CO character 言 meaning argue/ wrangle (comprising words 言 274 q.v. set against each other). 𠂇 shows two persons 亻 39, emphasising the adversaries in the dispute. (Note that 𠂇 is a CO character now used largely to mean follow, but its original meaning is simply two persons.) Thus two persons vying against each other. Suggest taking as a doubling of elder brother 兄 267 and stand 立 73.

Mnemonic: TWO ELDER BROTHERS COMPETE IN STAND-OFF

464		KYOKU,GOKU,kiwameru	北極 HOKKYOKU	North Pole
		EXTREME, POLE	至極 SHIGOKU	extremely
		12 strokes	消極 SHŌKYOKU	negative pole

木 is wood 69. 亟 is a CO character meaning **urgency**. Its exact etymology is unclear, but an early form 𠄎 shows a **hand** 又 appearing to **push a person** 人 39 between **two lines** 二 (indicating **constraint** or **pressure**) into an **opening** 口 20. Here it acts phonetically to express **extreme**, and almost certainly lends similar connotations of its own. 464 originally meant **wood in an extreme position**, and was a reference to the **ridgepole** (the highest beam of a house), but later came to mean **extreme** in general. Suggest taking 二 as **poles**, with a play on the word pole.

Mnemonic: **PERSON PUSHED INTO OPENING BETWEEN WOODEN POLES**

465		KU	區別 KUBETSU	distinction
		WARD, SECTION	地区 CHIKU	district
		4 strokes	北区 KITAKU	Kita Ward

Formerly 區. 匚 is an **enclosure**. 區 is now clearly associated with **three mouths** 口 20 (see 1034), but probably originally meant three smaller **enclosures**, indicating **partitioning within partitioning** and thus **section**. A **ward** is a section of a city.

Mnemonic: **ENCLOSED SECTION X IS A WARD**

466		GUN	空軍 KŪGUN	airforce
		ARMY, MILITARY	軍人 GUNJIN	military man
		9 strokes	米国軍 BEIKOKUGUN	US Forces

Popularly explained as a **covered** 冫 **vehicle** 車 31, namely a **supply wagon** symbolising an **army** on the move. A useful mnemonic, but incorrect. Old forms such as 𠄎 and 𠄎 show a vehicle with a protective encircling arm ㄣ or womb ㄣ (see 655). 466 actually referred to **carts drawn into a circle** to form a protected encampment, an ancient military practice long before the days of the Wild West. The circle of carts symbolised the **army**.

Mnemonic: **COVERED WAGONS ENCIRCLE ARMY CAMP**

467

郡

GUN, kōri  
COUNTY, DISTRICT  
10 strokes

郡部 GUNBU rural district  
郡山 KŌRIYAMA a placename  
和気郡 WAKEGUN  
Wake County

β is village 355. 君 is governor/ lord 266. Usually explained as **villages under the same governership** and thus forming an **administrative district**. Some scholars feel that 君 also acts phonetically to express **gather**, giving a **gathering/ grouping of villages**.

Mnemonic: VILLAGE BELONGS TO LORD OF COUNTY DISTRICT

468

型

KEI, kata  
TYPE, MODEL, MOLD  
9 strokes

元型 GENKEI prototype  
大型 ŌGATA large size  
典型的 TENKEITEKI typical

土 is earth 60. 刑 is punish 1193 q.v., here acting phonetically to express **make** and also lending its idea of **frame**. Thus to **make an earthen frame**, i.e. a **clay mold**. This later came to mean **pattern, type, model**, and so forth.

Mnemonic: MODEL PUNISHMENT FOR EARTHY TYPES

469

景

KEI, KE  
SCENE, VIEW, BRIGHT  
12 strokes

光景 KŌKEI scene  
景气 KEIKI liveliness, business  
景色 KESHIKI scenery


日 is sun 62. 京 is capital 99 q.v., here acting phonetically to express **clear and open** and almost certainly lending connotations of **exposed** from its literal meaning of **building on a hill**. Thus **open to the sun** (as a hilltop), i.e. **bright**. In Chinese this is still a major meaning, whereas in Japanese it is usually found in the figurative sense of **lively**. **Scene/ view** is an extension of **open to the light**.

Mnemonic: SUNNY CAPITAL IS A BRIGHT SCENE

470		<b>GEI</b> <b>ART, SKILL, PLANT</b> 7 strokes	芸術 GEIJUTSU art 種芸 SHUGEI planting 芸者 GEISHA geisha
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Formerly 藝. 藝 derives from 藝 of which 木 is tree 69, 土 is earth 60, and 匚 is a person kneeling ㄥ 413 with arms outstretched ㄩ. Thus 藝 depicts a person kneeling to plant a tree in the ground. It was later enforced by the addition of plant 艹 9. Both 藝 and 藝 still exist as CO characters interchangeable with 藝. Speak/ vapors 云 78 was added later in a phonetic capacity to express cultivate, but it should be noted that 芸, the de facto simplified form of 藝, is not a mere graphic simplification. It still exists in Chinese as a separate character from 藝, with a meaning of **fragrant plant** (i.e. plant giving off fragrant vapors). Thus 芸 may have been chosen partly with this in mind, i.e. to link up with the other addition 艹 and lend an elegant connotation of **plant a fragrant tree**. The idea of planting a tree properly came to mean **horticultural skill** and then **skill** in a broader sense, usually in relation to **artistic accomplishment**. Suggest taking 芸 as two 二 61 noses 厶 134.

Mnemonic: TWO NOSEY PEOPLE EXAMINE ART OF PLANTING

471		<b>KETSU, kakulkeru</b> <b>LACK</b> 4 strokes	欠席者 KESSEKISHA absentee 欠点 KETTEN fault 欠け目 KAKEME break
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From a pictograph of a person yawning 欠 (person 亻 39 with gaping mouth 欠). **Gaping mouth** came to mean **be wide open**, then **be vacant**, then **be lacking**. The character 缺 is often assumed to be an old form of 471 of which 欠 is assumed to be a simplification, but in fact it is a separate character of similar meaning. It comprises container/bottle 缶 1095 and open 夬 271, and originally meant open container.

Mnemonic: PERSON WITH GAPING MOUTH LACKS DIGNITY


472		<b>KETSU, musubu, yuu</b> <b>BIND, JOIN, END</b> 12 strokes	結婚 KEKKON marriage 結果 KEKKA result 結び目 MUSUBIME knot
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糸 is thread 27. 吉 is good luck 1142 q.v. Some scholars take the latter to act phonetically to express **entwine**, giving **entwine threads** and thus **join** them. Others take it to lend its early meaning of **lidded container**, giving **bind lid on container**. It may in fact combine both phonetic and semantic roles, giving **bind lid on container by entwining it with thread**. **End/ conclusion** is an associated meaning, as in the English term **tie up**. Suggest taking 吉 as samurai 士 494 and mouth 口 20.

Mnemonic: BIND SAMURAI'S MOUTH WITH THREAD




## FOURTH GRADE 473-476

473		KEN, KON, <i>tatsu/teru</i>	建設 KENSETSU	building
		BUILD, ERECT	建立 KONRYŪ	erection
		9 strokes	建物 TATEMONO	building

Movement 又 129 and hand holding brush 聿 142. 473 originally referred to the movement of a brush when writing. The brush was held erect, leading to make erect and then, as in English, to build.

Mnemonic: HAND HOLDS PEN ERECT

474		KEN, <i>sukoyaka</i>	健康 KENKŌ	health
		HEALTHY	健全 KENZEN	soundness
		11 strokes	健筆家 KENPITSUKA	prolific writer


Person 亻 39 and erect 建 473. A person standing erect is a sign that they are healthy. Some scholars feel that 建 also lends its sound to express strong.

Mnemonic: HEALTHY PERSON STANDS ERECT

475		KEN	試験 SHIKEN	examination
		EXAMINE	実験 JIKKEN	experiment
		18 strokes	経験 KEIKEN	experience

Formerly 驗 . 馬 is horse 191. 覓 is a CO character meaning whole/all. It derives from 覓, showing two talking persons 覓 267, here representing plurality of opinion, and cover 宀 87, here meaning bringing together. Thus synthesis of opinions, leading to unity and hence its modern meanings. In compounds it often lends connotations such as overview, arbitrate, combine, discuss, examine, and so forth. In the case of 475 it essentially means examine, giving examine horses and eventually examine in a broad sense, including try out. Suggest taking 兄 in its more common meaning of elder brother.

Mnemonic: ELDER BROTHER EXAMINES HORSE COVER

476		KO, <i>katai/meru/maru</i>	固体 KOTAI	solid state
		HARD, FIRM, SOLID	強固 KYŌKO	solidity
		8 strokes	固まり KATAMARI	lump, mass

口 is enclosure 123. 古 is old 109, here acting phonetically to express solid and probably also lending an extended idea of long in place and thus firmly established. 476 originally referred to solid walls surrounding a castle, then came to mean solid in a general sense.

Mnemonic: SOLID OLD ENCLOSURE

477	<b>功</b>	KŌ, KU	成功 SEIKŌ	success
		MERIT, SERVICE	功罪 KŌZAI	pros and cons
		5 strokes	功劳 KŌRŌ	distinguished service

Strength/ effort 力 74 and work 工 113, giving **dedicated work**.

Mnemonic: **MERITORIOUS SERVICE ENTAILS EFFORTFUL WORK**

478	<b>候</b>	KŌ, sōrō	氣候 KIKŌ	climate
		WEATHER, SIGN, ASK,	候補 KŌHO	candidacy
		POLITE SUFFIX, SERVE	候文 SŌRŌBUN	polite style
		10 strokes		

Somewhat obscure, having become etymologically confused with marquis 侯 1256 q.v. 彳 is **person** 39. 候 is a variant of 候, a now defunct character meaning **meet/ greet**. It derives from **bending person** 彳 (originally 儿) and 夨. The latter is a now defunct character meaning **target range** (夨 being arrow 981 and 厂 being a leather curtain hung down to protect the judges, though some scholars feel it indicated the target itself) and by extension **target**. Thus 夨 is **target person**, meaning a **person one wishes to meet/ greet**. In the case of 478 a further **person** 彳 was added for clarity, while the bent person 彳/7, which originally seems to have applied to the person being met, came through its bent posture (apparently actually just a stylisation) to be taken as the person instigating the meeting, whose bent posture was taken as a symbol of **humility**. Thus at this stage 478 meant **humbly await/request a meeting or visit**. It can still mean **request or greet** (or **await** in Chinese), which all stem from this early meaning. In Japanese its use as a **polite suffix** and its meaning of **serve** also stem from its early connotations of **humility**. **Sign** is an associated meaning, from the idea of having an audience with a superior, stating one's business, and watching for **signs** indicating the superior's response. In Japanese **sign** has extended to **weather**. Unfortunately there is no easy mnemonic for the entire character, but suggest remembering by partial association with **arrow** 夨 and **person** 彳, perhaps taking 彳 as a pointer symbolising **point**.

Mnemonic: **PERSON POINTS TO WEATHER SIGNS WITH ARROW**

479	<b>航</b>	<b>KŌ</b> SAIL, VOYAGE 10 strokes	航空 KŌKŪ flight 航海 KŌKAI sea voyage 航路 KŌRO route
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舟 is boat 1354. 亢 is an NGU character now meaning **high**, but in Chinese it can mean **neck** and does in fact derive from 𠂇, showing a person 人 39 and an exaggerated neck held erect 冫. In Chinese it can also mean stiff, prim and proper, erect, straight, and haughty, and often lends such meanings in compounds. Here it acts phonetically to express **side** (by side), and also lends a meaning of **straight**. 479 originally referred to **lashing boats together (side-on) in a straight line** to form a pontoon bridge. This came to mean **cross water**, and eventually **voyage**. Suggest taking 厶 as a top and 凵 as a desk 832.

Mnemonic: **DESKTOP BOAT VOYAGE**

480	<b>康</b>	<b>KŌ</b> PEACE, HEALTH 11 strokes	小康 SHŌKŌ respite 不健康 FUKENKŌ ill health 健康体 KENKŌTAI healthy body
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Originally written 𣎵, showing **hands** 𠂇 holding a **pestle** 干 110 pounding cereals/rice, with **bran** 𠂇 being produced. 480 originally meant **rice-bran**. This meaning is now conveyed by an NGU character 糠 that adds rice 米 201, while 480 itself has become used as a substitute for a complex character meaning **peace**. **Health** is an associated meaning from the idea of nothing to cause concern. Suggest remembering 𠂇 as hand holding pestle, i.e. **pound**, with 廾 as **building** 114.

Mnemonic: **HAND POUNDS HEALTHY BRAN FLAKES IN BUILDING**

481	<b>告</b>	<b>KOKU, tsugeru</b> PROCLAIM, INFORM 7 strokes	抗告 KŌKOKU complaint 公告 KŌKOKU public notice 广告 KŌKOKU advertisement
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Formerly written 𠂇, leading to the popular explanation that it is cow/bull 牛 97 and **mouth/say** 口 20 to give **roar like a bull**, i.e. **proclaim**. A useful mnemonic, that may in fact have been believed for many centuries, but incorrect. Very ancient forms such as 𠂇 and 𠂇 show that 𠂇 derives from a variant of **growing plant** 生 42, which acts phonetically to express **advance/ proffer** and may also lend an idea of **emerge** (a growing plant emerging from the ground). Thus to **proffer from the mouth**, i.e. **verbally**, meaning to **make a statement** and hence **proclaim** or **inform**.

Mnemonic: **PROCLAIM WITH BULL-LIKE ROAR FROM MOUTH**

482 差 SA, *sasu* 時差 JISA time lag  
 DIFFERENCE, THRUST 差別 SABETSU discrimination  
 10 strokes 差し込む SASHIKOMU insert

Once written 差. 差 is a plant with new side-shoots/ leaves hanging down (see 907). 左 is left hand 22, acting phonetically to express uneven/ unequal. Some scholars feel that it also lends a similar connotation of unequal by implied comparison with the right hand, to which it was considered inferior in terms of strength. Thus 482 originally appears to have referred to the uneven lengths of the new shoots on a plant, though some scholars feel rather that it indicated the uneven length of fingers on a hand, before coming to mean unevenness and thus difference in general. It is not fully clear how it came to mean thrust, but it is assumed to be an extended meaning from the idea of the new shoots (or fingers) thrusting out. Suggest taking as a modified combination of sheep 羊 986 and left 左 22.

Mnemonic: SHEEP ON LEFT IS DIFFERENT

483 菜 SAI, *na* 野菜 YASAI vegetables  
 VEGETABLE, RAPE 菜種 NATANE rape-seed  
 11 strokes 菜食主義 SAISHOKUSHUGI vegetarianism

采 is an NGU character meaning take/gather/pluck, and shows a reaching hand 采 303 and tree/shrub 木 69. Some scholars take it to be a hand plucking a shrub, others a hand plucking fruit from a tree or bush. 艹 is plant 9, giving gather/pluck plants. 483 means edible plants in general, i.e. vegetables, but has particular associations with the rape plant.

Mnemonic: HAND PLUCKS VEGETABLES NEAR TREE

484 最 SAI, *mottomo* 最大 SAIDAI biggest  
 MOST, -EST 最後 SAIGO last  
 12 strokes 最新式 SAISHINSHIKI latest style

Once written 最, showing that 日 is not sun 日 62 but a variant of warrior's helmet 冃 1812 q.v., here symbolising attack (and to all intents and purposes a simplification of attack 冒 1812). 取 is take 301. Thus to attack and take, i.e. seize by force. This meaning is now conveyed by seize 撮 1305, that adds hand 扌 32, although in Chinese 484 itself still has the related minor meaning of gather. How exactly 484 came to mean most is not clear. Some scholars assume it to be a borrowed meaning, others see it as an associated meaning from the idea of extreme force/behavior. Suggest taking 日 as sun.

Mnemonic: TAKE MOST SUN WHEN IT'S AT ITS HIGHEST POINT

485	材	ZAI	材木 ZAIMOKU	timber
		TIMBER, RESOURCE	材料 ZAIRYŌ	material, data
		7 strokes	人材 JINZAI	talented person

木 is tree 69. 才 is dam 126, acting phonetically to express **cut down** (some scholars feel use) and probably also lending an idea of **fallen trees**. Thus **felled trees** (i.e. **trees cut for use/timber**). It later came to mean **material** or **resource** in a wider sense, including the figurative idea of **resourcefulness**.

Mnemonic: LOTS OF TIMBER IN DAM OF FELLED TREES

486	昨	SAKU	昨日 SAKUJITSU	yesterday
		YESTERDAY, PAST	昨夜 SAKUYA	last night
		9 strokes	昨年 SAKUNEN	last year


日 is day 62. 乍 is make 127, here acting phonetically to express **accumulate** and probably also lending an idea of **build up**. Thus **accumulated days**, indicating the **passage of time** and by extension the **past**. It became particularly associated with **yesterday**, according to some scholars because its sound could also express **removed one unit of distance**.

Mnemonic: PAST MADE UP OF YESTERDAY AND OTHER DAYS

487	刷	SATSU, <i>suru</i>	印刷所 INSATSUSHO	printery
		PRINT, RUB	刷新 SASSHIN	reform
		8 strokes	校正刷り KŌSEIZURI	proofs

Etymologically somewhat indelicate. Originally the idea of rubbing was conveyed by a character 𦘔, which in Chinese is interchangeable with 487. It shows **buttocks** 𦘔 236, **cloth** 巾 778, and a **hand** 又, and first meant **wipe the buttocks with a cloth**. It then came to mean **rub/wipe** in a broader sense, including the idea of rubbing in order to **print** (an early technique). As the association with printing became stronger, hand 又 was replaced by cut 𠂔 181, to refer to **printing by engraving**. However, it still retains the idea of **rubbing**, though as a minor meaning.

Mnemonic: 'BUTTOCK CLOTH' HAS FINELY CUT PRINT

488		SATSU, SETSU, korosu	殺人 SATSUJIN	murder
		KILL	自殺 JISATSU	suicide
		10 strokes	殺し屋 KOROSHIYA	killer


Once written 殺, showing that 杀 is a corruption of pig 豕 1670. 殳 is strike/ weapon in hand 153. Thus 488 originally meant **kill a pig**, then **kill** in general. Suggest taking 杀 as a wooden 木 69 cross 乂.

Mnemonic: **KILL BY STRIKING WITH WOODEN CROSS**

489		SATSU	警察 KEISATSU	police
		JUDGE, SURMISE,	察知 SATCHI	inference
		REALISE	觀察 KANSATSU	observation
		14 strokes		

Somewhat obscure, though its elements are clearly roof/ building 宀 28 and worship 祭 283 q.v. Most scholars feel that from its literal meaning of **sacrifice** 祭 had strong connotations of **purify**, i.e. **make clean**, which came by association to mean **open up**. 宀 is taken here to mean **cover**. Thus **open up that which is covered**. By figurative extension this came to mean **realise**, leading to **surmise** and **judge**.

Mnemonic: **SURMISE WHY ONE WORSHIPS UNDER ROOF**

490		SAN, mairu	参加 SANKA	participation
		ATTEND, GO, BE IN LOVE,	参考 SANKŌ	reference
		BE AT A LOSS, THREE	参議 SANGI	Councilor
		8 strokes		

Formerly 参, and in ancient times 𠂔, showing a kneeling woman 女 (see 35) wearing either a tiara or, more likely, **three ornamental hairpins**. The original meaning was **attractive woman**. **Three hairs** 彡 93 was added later for its reinforcing meaning of **delicate** and **attractive**, giving 参. At an early stage the character was used to express **three**, both for its sound and for its **trios** of pins and hairs. How it came to acquire its other meanings is not fully clear. Some scholars take them to be borrowed, others to be extended meanings from the idea of suitors **flocking around** an attractive woman, **falling in love**, and **losing their sense of reason**. Still others feel that it acquired an idea of **cluster** from the three hairpins, that **cluster** came to mean on the one hand **gather** and thence **attend** and on the other **too many to choose from** and thus **confusion**, and that **falling in love** is an associated idea with confusion. Suggest taking 大 as big 53 and 厶 as nose 134.

Mnemonic: **GO TO GET BIG NOSE WITH THREE HAIRS ATTENDED TO**

491	<b>産</b>	SAN, <i>umu</i>	生産 SEISAN	production
		BIRTH, PRODUCE	産物 SANBUTSU	product
		11 strokes	出産 SHUSSAN	birth

Somewhat obscure. 生 is **birth/life** 42. 产 appears to be a simplification of handsome/attractive (forehead) 彦 93. 产 is known to have acted here phonetically to express **birth/growth**, thus reinforcing 生, but any semantic role is unclear. **Produce** is an extended meaning from **bear**. Suggest taking 产 as a combination of **stand** 立 73 and **cliff** 厂 45.

Mnemonic: LIVE BIRTH STANDING ON CLIFF

492	<b>散</b>	SAN, <i>chiru/rasu</i>	散步 SANPO	stroll
		SCATTER	散文 SANBUN	prose
		12 strokes	散らし CHIRASHI	leaflet

Once written 斲 and earlier just 斲, showing that 艹 is derived from a doubling of wood/shrub 木 69, in fact indicating **hemp** (see 1829). 攴 is **strike with stick** 101. 492 originally meant **beat hemp with sticks** (to make cloth). This led to **pulverise** and hence **break into little pieces** and **scatter**. Meat 肉/月 365 was added later, to give a meaning of **shred meat**, but has now become redundant. Suggest remembering 艹 as **two tens** 十 33 and **one** 一 1, i.e. **twenty-one**.

Mnemonic: HAND STRIKES MEAT, SCATTERING TWENTY-ONE PIECES

493	<b>残</b>	ZAN, <i>nokoru/su</i>	残金 ZANKIN	balance
		LEAVE, CRUEL, HARM	残念 ZANNEN	regret
		10 strokes	残忍 ZANNIN	brutality


Formerly 残. 冎 is **bare bone/ death** 286. 戈 is an NGU character meaning **lance/halberd**, deriving from a pictograph 戈 (essentially an elaboration of stake 弋 177), here doubled for emphasis. 戈 often means **cut, pierce, kill, menace**, or similar. Here it means **cut and kill**, giving **kill someone cruelly by cutting them to the bone**. Thus the meanings of **cruel, harm**, etc., which are still 493's main meanings in Chinese. **Remain/ leave** is felt by some scholars to be a borrowed meaning, by others to derive from the idea of hacking a person till only the bare bones **remain**. Suggest taking 戈 as **halberd** 戈 and **two** 二 61.

Mnemonic: TWO CRUEL HALBERDS LEAVE ONLY BARE BONE

494		SHI, samurai WARRIOR, SCHOLAR, MAN 3 strokes	武士 BUSHI samurai, warrior 士官 SHIKAN military officer 修士 SHŪSHI Master (degree)
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Often explained as a stylised simplification of **man standing** 立 73, but this is incorrect. Very old forms such as 𠂇 show a symbol indicating **being erect**, a reference to the **erect male organ**. The later cross-stroke is seen by some scholars as an esthetic embellishment to give balance to the character, by others as a stylised indication of the glans. The erect male organ symbolises **masculinity**, and hence **man**. **Samurai/ warrior** is felt by some scholars to be a borrowed meaning from serving man 仕 285 q.v., but this is something of a circular argument and unconvincing. It is more likely that the warrior was seen as the epitome of masculinity. **Scholar** is an associated meaning.

Mnemonic: SAMURAI STANDS ERECT

495		SHI, uji CLAN, FAMILY, MR 4 strokes	氏名 SHIMEI full name 氏族 SHIZOKU clan 加とう氏 KATŌSHI Mr Kato
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Once written 𠂇, showing a utensil that was essentially a **ladle** with a cutting edge. **Clan/ family** stems from 495's becoming confused with (or deliberately being substituted for) **hill** 丘 (now 丘 ) 229. Since noble families invariably lived on hilltops 氏 then became used as a reference to a **particular noble family**. It is now used of **family** regardless of social rank. **Mr** similarly relates to reference to a family.


Mnemonic: MR HILL BORROWS FAMILY LADLE

496		SHI HISTORY, CHRONICLER 5 strokes	歴史 REKISHI history 女史 JOSHI Miss, Mrs 史上 SHIJŌ in history
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Often thought to be associated with official 吏 1894, but old forms such as 𠂇 reveal a **hand** 又 holding 𠂇. The latter is thought to be a combination of a **counting-stick** 丨 and **mouth/say** 口 20, to give a meaning of **person counting out loud** or **tallying** and by extension **recording things**. 𠂇 is confusingly the same shape as middle 中 55 q.v., and indeed some scholars feel that the graphic evolution of the latter was influenced by the 𠂇 of 496. Suggest taking 𠂇 as a variant of **middle/ center**.

Mnemonic: HAND OF MAN CENTRAL TO HISTORY



497		SHI, tsukasadoru	司法 SHIHŌ	judicature
		ADMINISTER, OFFICIAL 5 strokes	司令部 SHIREIBU 司会者 SHIKAISHA	headquarters master of ceremonies


Once written 𠂇, being a mirror image of anus 𠂇 858 q.v., i.e. an **opening** 口 20 under **buttocks** 尻 236. (Just as the elements of characters were sometimes repositioned [e.g. 416], so also mirror images were not unknown, though it is not clear whether they had any particular significance.) It is not clear how 497 came to mean **administer/ official**. Some scholars feel it results from borrowing or confusion with chronicler 史 496, but in view of the fact that buttocks in a building 官 441 q.v. came to mean sedentary work and hence government/ official, it is not impossible that anus/ posterior similarly came to symbolise **sedentary work** and hence **official**. Suggest taking 口 as **entrance**, 一 as **one 1**, and 冂 as a **corner**.

Mnemonic: ONE OFFICIAL ADMINISTERS CORNER ENTRANCE

498		SHI, ane	姉さん NEESAN*	elder sister
		ELDER SISTER 8 strokes	姉上 ANEUE 姉妹都市 SHIMAITOSHI	Elder Sister sister city

Formerly 姊. 女 is **woman** 35. 弟 is confusingly similar to binding on a stake/ order/ younger brother 弟 177 q.v., but is taken to be a **vine winding round a stake** to symbolise **growth** and by association **starting point**. It also acts phonetically to express **start**. Thus **female starting point**, meaning the first born daughter and hence **elder sister** (see also 288). 弟 later became confused with **city** 市 130, which lends no meaning but still acts phonetically to express **start**.

Mnemonic: ELDER SISTER WORKS IN CITY

499		SHI, kokoromiru, tamesu	試合 SHIAI	match
		TRIAL, TEST 13 strokes	試験官 SHIKENKAN 試み KOKOROMI	examiner trial, test

言 is **words** 274. 式 is **form** 295, which also acts phonetically to express **observe**. 499 originally referred to **observing which form of words was most effective**, leading to **test**.

Mnemonic: TEST FORMS OF WORDS

500	<b>辞</b>	JI, <i>yameru</i>	辞書 JISHO	dictionary
		WORD, DECLINE, LEAVE	辞職 JISHOKU	resignation
		13 strokes	修辞学 SHŪJIGAKU	rhetoric

Somewhat obscure. Formerly written 𠄎. 𠄎 derives from 𠄎, showing hands 𠄎 untying a knot 𠄎, and came by extension to mean **unravel, solve, perceive, judge** and so forth. 𠄎 is (tattooist's) **needle/ sharp** 1432. Some scholars take the latter to symbolise a **prisoner** (who, like a slave, was tattooed [see 318]), and take 500 to have originally meant **judge a prisoner**. All its modern meanings are taken to be essentially borrowed. However, **words** may possibly have evolved from the idea of a judge's **pronouncement**, or else simply from confusion between the simplified form 𠄎 and **tongue** 舌 732, i.e. giving **sharp tongue/ incisive words**. Other scholars in fact feel that from the outset 𠄎 meant **sharp**, giving 𠄎 a meaning of **sharp insight**. This is felt to have come to mean **be to the point, then speak to the point**, with 𠄎 thus being a later deliberate use of tongue (symbolising **speak**) and not a mere graphic simplification. In view of the fact that the words in 500 came to have a particular association with **refusal** (which might be considered a form of speaking to the point), the latter theory seems the more helpful. **Leave** is an associated meaning of refuse.

Mnemonic: **DECLINE WITH WORDS FROM SHARP TONGUE**

501	<b>失</b>	SHITSU, <i>ushinau</i>	失敗 SHIPPAI	failure
		LOSE	失敬 SHIKKEI	rudeness
		5 strokes	失業 SHITSUGYŌ	unemployment

Once written 𠄎. 𠄎 is hand 32. 𠄎 is a variant of odd 乙 1041, here acting phonetically to express **lose** but also felt by many scholars to suggest the idea of **slipping** by its shape. Thus to **lose by slipping from the hand**. Suggest taking 夫 as **man** 573 and 𠄎 as a **baton**.

Mnemonic: **MAN ABOUT TO LOSE BATON**

502	<b>借</b>	SHAKU, <i>kariru</i>	借金 SHAKKIN	debt
		BORROW, RENT	借家 SHAKUYA	rented house
		10 strokes	借り主 KARINUSHI	borrower

𠄎 is **person** 39. 𠄎 is **past** 1481 q.v., here acting phonetically to express **imitate** and probably also lending an idea of **duplicate** from its original meaning of succession of days. 502 originally meant **imitate a person**, the idea of deception still being found in its minor Chinese meaning of **make a pretext of**. From this it came to mean **not the real thing**, which by association came to mean something **not really one's own**, i.e. something **borrowed** or **rented**.

Mnemonic: **PERSON WHO HAS BORROWED IN THE PAST**

503	<b>種</b>	SHU, <i>tane</i>	一種 ISSHU	a kind, sort
		SEED, KIND	人種 JINSHU	humankind
		14 strokes	種無し TANENASHI	seedless

禾 is rice plant 81. 重 is heavy 311, here acting phonetically to express **slow** and probably also lending an idea of **ponderous**. 503 originally referred to a **particular type** of late ripening rice, then came to mean **type/ kind** in general. Seed is felt to derive from a reinterpretation of 503's elements as **heavy part of the rice (or grain) plant**, namely the **seed-bearing head**.

Mnemonic: KIND OF RICE PLANT HEAVY WITH SEED

504	<b>周</b>	SHŪ, <i>mawari</i>	周辺 SHŪHEN	perimeter
		CIRCUMFERENCE, AROUND	周到 SHŪTŌ	circumspect
		8 strokes	一周 ISSHŪ	a lap, circuit




Formerly 𠄎 and once 𠄎 or 𠄎, showing a field 田 59 completely full of crops ∴ (i.e. in all corners). This gave rise to the idea of **complete**, leading by association to completion of a **cycle** and hence **around**. The later element 口 appears to be a circle, reinforcing the idea of **round** (as 228). However, some scholars feel that 口 is actually mouth 20, giving what was originally full mouth (or, according to one view, a completely closed mouth, with 𠄎 acting essentially phonetically to express close) before it was borrowed to express **around**. Suggest taking 口 as **mouth**, 土 as **earth** 60, and 冂 as a **hoop**.

Mnemonic: EARTH AROUND MOUTH OF HOOP


505	<b>宿</b>	SHUKU, <i>yado, yadoru</i>	宿題 SHUKUDAI	homework
		LODGE, SHELTER, HOUSE	宿屋 YADOYA	inn
		11 strokes	下宿人 GESHUKUNIN	boarder

Once written 𠄎, showing building 宀 28, person 亻 39, and a rush mat (bedding, symbolising resting) 𠄎. Thus **building in which a person can rest**, i.e. **house or inn**. The use of **hundred** 百 67 results from a long-standing miscopying.

Mnemonic: HUNDRED PEOPLE LODGING IN ONE HOUSE


506		<b>JUN</b> <b>SEQUENCE, COMPLIANCE</b> 12 strokes	順序 JUNJO sequence 従順 JŪJUN obedience 順調 JUNCHŌni favorably
<p>頁 is head 93. 川 is river 48, here acting phonetically to express <b>comply</b> and also lending an idea of <b>flowing down</b> and by association not being upright (i.e. <b>bowing</b>). 506 originally referred to a <b>person bowing their head in compliance</b>. This gave rise to <b>follow</b> and hence <b>order</b> or <b>sequence</b>, the latter meanings probably also influenced by the strong presence of river/ <b>flow</b>. Note that the English word <b>order</b> similarly has associations both with sequence and compliance (but the latter from the causative rather than passive perspective).</p>			
<p>Mnemonic: <b>COMPLIANT HEADS IN SEQUENCE LIKE FLOWING RIVER</b></p>			
507		<b>SHO, hatsu-, hajime</b> <b>BEGINNING, FIRST</b> 7 strokes	最初 SAISHO first 初めて HAJIMETE first time 初恋 HATSUKOI first love
<p>衤 is clothing 420. 刀 is cut 181. Thus to <b>cut cloth to make clothes</b>. This came to mean <b>set about doing something</b>, as well as <b>new</b> and therefore <b>for the first time</b>.</p>			
<p>Mnemonic: <b>CLOTHES MUST FIRST BE CUT</b></p>			
508		<b>SHŌ, tonaeru</b> <b>RECITE, PREACH</b> 11 strokes	提唱 TEISHŌ advocacy 合唱 GASSHŌ chorus 唱え値 TONAENE asking price
<p>口 is mouth/say 20. 昌 is an NGU character meaning <b>bright</b> or <b>intense</b>, comprising two suns 日 62, which also acts phonetically to express <b>raised</b>. (Some scholars feel that originally 昌 was actually a symbol showing the position of the sun higher than its earlier position, and that it therefore meant <b>high/ raised</b>, though it soon became interpreted as double sun in the sense of bright/ intense.) Thus to <b>speak in a raised and intense voice</b>, as when <b>reciting</b> or <b>preaching</b>. Suggest taking 日 in its meaning of <b>day</b>.</p>			
<p>Mnemonic: <b>PREACHER'S MOUTH RECITES FOR TWO DAYS</b></p>			

FOURTH GRADE 509-512

509		SHŌ, yakulkeru BURN, ROAST 12 strokes	燃焼 NENSHŌ combustion 焼け跡 YAKEATO burnt remains 焼き立て YAKITATE fresh baked
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Formerly 燒. 火 is flames/fire 8. 堯 is a CO character meaning **high** (literally raised earth, from a trebling of earth 土 60 and 兀, an NGU character meaning **high** that is to all intents and purposes a variant of **upper part** 元 106). Thus **high flames**, indicating **burning**. Suggest taking 卅 as **three tens** 十 33 and one 一, and 儿 as **legs**.

Mnemonic: ROAST THIRTY-ONE LEGS ON FIRE

510		SHŌ, teru/rasu ILLUMINATE, SHINE 13 strokes	参照 SANSHŌ reference 对照 TAISHŌ contrast 照明 SHŌMEI illustration
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Bright light 昭 315 with fire 灬 8 emphasising brightness. Thus **shine/illuminate**.

Mnemonic: ILLUMINATE BY BRIGHT LIGHT OF FIRE

511		SHŌ PRIZE, PRAISE 15 strokes	賞品 SHŌHIN prize 賞讚 SHŌSAN praise 一等賞 ITTŌSHŌ first prize
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貝 is shell 90, here meaning **money or valuable item**. 尗 is a variant of **furthermore** 尗 1392 q.v., here acting phonetically to express **bestow** and also lending connotations of **esteem**. Thus **bestow valuable item as token of esteem**, leading to **prize and praise** (note that the English terms are etymologically the same word).

Mnemonic: MOREOVER, SHELLS ARE PRIZES

512		SHIN, JIN RETAINER, SUBJECT 7 or 6 strokes	臣下 SHINKA vassal 臣民 SHINMIN subjects 大臣 DAJIN minister
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Once written 𠄎, showing an eye with deliberate exaggeration of the pupil to symbolise **wide eyed alertness** (cf. English **keep an eye out**). This came to mean **guard**, and by extension **retainer, servant, public servant, and subject**. Distinguish huge 巨 1153.

Mnemonic: RETAINER KEEPS WATCHFUL EYE OUT

513	<b>信</b>	SHIN	信用 SHINYŌ	trust
		TRUST, BELIEVE	迷信 MEISHIN	superstition
		9 strokes	確信 KAKUSHIN	conviction

Word 言 274 and person 亻 39. A person's word is something which can be believed and trusted.

Mnemonic: PERSON'S WORD IS BELIEVED AND TRUSTED

514	<b>真</b>	SHIN, ma	真実 SHINJITSU	truth
		TRUE, QUINTESSENCE	写真機 SHASHINKI	camera
		10 strokes	真つ白 MASSHIRO*	pure white

Formerly 眞 and earlier 眞. 匕 is fallen person 238. 臭/臭 derives from an inverted head 首 139 (see also 273). 514 originally meant **person upside-down** and then **upside-down** or **overturn** in a broader sense. This meaning is now conveyed by an NGU character 顛 that adds a further head 頁 93. It is not clear how it came to mean **truth/ essence**. It is generally assumed to result from borrowing, but it is probable that upside-down person meant **dead** person, and therefore possible that this led to the idea of **soul** or **spirit**, giving in turn **essence** and eventually **truth**. It should be noted that in Chinese 514 has strong connotations of the human soul or spirit. Suggest taking as **equipment** 具 265 and **ten** 十 33.

Mnemonic: IT'S TRUE THAT EQUIPMENT IS IN TEN PIECES

515	<b>成</b>	SEI, JŌ, <i>naru/su</i>	成分 SEIBUN	component
		BECOME, MAKE,	成人 SEIJIN	adult
		CONSIST	成り立ち NARITACHI	formation
		6 strokes		

Once written 戔, showing exact 丁 346 and 戔. The latter derives from 戔, showing halberd 戔 / 戔 493 with an exaggerated blade 𠂇. The large blade was also used for shaving wood and fine trimming, and in compounds often lends an idea of **making just** so. It lends such a meaning in 515, reinforced by 丁. It meant **exactly right**, giving **make right** or **be right**. **Consist** is an associated meaning from the idea of **being properly formed**. Note that there is a range of half a dozen or so CO and NGU characters based upon 戔, chiefly being used either for zodiac signs or for concepts involving cutting or weapons. They appear to have become somewhat confused etymologically. For example, 戔 is a CO character meaning halberd or battle ax, while 戔 is listed as a zodiac sign, but they are clearly essentially the same character. Suggest treating them all as variants of halberd 戔.

Mnemonic: BECOME EXACT AFTER TRIMMING WITH HALBERD BLADE

516	省	SEI, SHŌ, habuku, kaerimiru	反省 HANSEI	reflection
		MINISTRY, OMIT,	省略 SHŌRYAKU	omission
		EXAMINE	厚生省 KŌSEISHŌ	
		9 strokes		Welfare Ministry

Somewhat obscure, though its elements are clearly eye 目 72 and few/ little 少 143. Some scholars take the latter to act phonetically to express **obstructed**, as well as lending a meaning of **small**, to give **reduced vision**, and take all the modern meanings to be borrowings. However, most scholars take the elements to be used ideographically to give a meaning of **narrowing one's eyes in order to scrutinise**. Scrutinise led to **examine**, and became particularly associated with the idea of scrutinising in order to **trim to an optimum**, i.e. by **removing unnecessary elements**. This led to **omit**. Examining also appears to have become associated with **government**, leading by association to **government ministry** (and **administrative district** in Chinese). Note that a different positioning of the same elements gives the NGU character 眇, which means both minute and squint.

Mnemonic: **FEW EYES EXAMINE MINISTRY: AN OMISSION**

517	清	SEI, SHŌ, kiyoi/meru	清潔 SEIKETSU	cleanliness
		PURE, CLEAN	清浄 SEIJŌ/SHŌJŌ	purity
		11 strokes	清水 SHIMIZU*	spring water

氵 is water 40. 青 is blue/ green 43 q.v., here acting phonetically to express **clear/clean** and also lending an idea of **fresh**. **Fresh clear water** came to mean **pure** in general.

Mnemonic: **BLUE WATER IS PURE AND CLEAN**

518	勢	SEI, ikioi	勢力 SEIRYOKU	power
		POWER, FORCE	大勢 ŌZEI	multitude
		13 strokes	勢いよく IKIOIYOKU	vigorously

力 is strength 74. 執 is kneeling to plant a tree 470, here meaning **plant** in general. Planting requires great strength, thus the **strength required for planting** indicates considerable **power**. Suggest taking 執 as round 丸 830 and **mounds of earth** 壘 597.

Mnemonic: **STRONG POWER FORCES UP ROUND EARTHEN MOUNDS**

519	<b>静</b>	SEI, JŌ, shizuka/maru	静止 SEISHI	stillness
		QUIET, CALM	静けさ SHIZUKESA*	quietude
		14 strokes	静脈 JŌMYAKU	vein

Formerly 靜. Somewhat obscure, though its elements are clearly **green** 青/靑 43 q.v. and **conflict** 争/爭 529 q.v. Some scholars take the latter to act phonetically to express **beautiful**, giving **beautiful green color**, and take **quiet/ calm** to be a borrowed meaning. However, if 519 did indeed originally mean **beautiful green**, then it might be felt that **quiet/ calm** is an associated meaning (from the apparently universal interpretation of green as a **restful color**). Other scholars take 青 to indicate **clear** (partly phonetically, partly from its own idea of fresh [and clean]), and take 争 in its meaning of **conflict**, to give **clear of conflict**. Still others take 青 to mean **fresh/ pure** and take 争 to mean **stop/ stay** (from its assumed literal meaning of one arm stopping another), to give **stay-ing pure**. Quiet/ calm is then taken to be an associated meaning from the idea of **desirable lack of movement**. It should be noted that 519 has a lesser meaning of **pure** in Chinese, and that it also has connotations of **lack of movement**, suggesting that the last theory is the most likely.

Mnemonic: CONFLICT QUIETENED BY SIGHT OF CALMING GREEN

520	<b>席</b>	SEKI	出席 SHUSSEKI	attendance
		SEAT, PLACE	欠席 KESSEKI	absence
		10 strokes	空席 KŪSEKI	empty seat

A much changed character. Originally written 𦉳, showing a **rush mat** (see 505) used as crude **seating** or bedding. Cliff 厂 45 was added as a phonetic to express **spread**, giving 𦉳, later being replaced by 𦉳. The latter is an abbreviation of **various** 庶. 1381, used in a similar phonetic role to 厂 and presumably also used to lend an idea of **plurality**. Finally **rush mat** 𦉳 was replaced by **cloth** 巾 778, presumably indicating an improvement in the quality of the seating. Suggest taking 广 as **building** 114 and 廿 as **two tens + 33** and **one — 1, i.e. twenty-one**.

Mnemonic: BUILDING WITH TWENTY-ONE CLOTH SEATS

521	<b>積</b>	SEKI, tsumu/moru	面積 MENSEKI	dimensions
		PRODUCT, PILE	積雪 SEKISETSU	snow depth
		16 strokes	積もり TSUMORI	intention

禾 is **rice plant** 81. 責 is **blame** 728 q.v., here acting phonetically to express **gather/ accumulate** and possibly also lending its own similar connotations of **accumulate**. 521 originally referred to the **rice crop being gathered and heaped in a pile**. **Product** is an extended idea from **pile/ total**.

Mnemonic: TAKE BLAME FOR PILE UP OF RICE PLANTS



522

折

SETSU, ori, oru/reru  
 BEND, BREAK,  
 OCCASION  
 7 strokes

屈折 KUSSETSU refraction  
 折り目 ORIME fold, crease  
 折り紙 ORIGAMI origami

扌 is hand 32. 斤 is ax/chop 1176. Usually explained as 'chopping' with the hand, i.e. **bending or breaking**. In fact, while an old form 𠄎 shows hand 扌, the earliest forms such as 𠄎 show two plants 艹 9. Plant 艹 was occasionally used to mean tree, instead of the normal 木 69, and in fact 522 originally meant to **chop down trees**. However, the miscopying is of very long standing, and the original meaning has long since disappeared. It is not clear how 522 also came to mean **occasion** (Japanese only).

Mnemonic: HAND-AX CAN BREAK OR BEND

523

節

SETSU, SECHI, fushi  
 SECTION, JOINT, PERIOD,  
 POINT, TUNE, RESTRAIN  
 13 strokes

調節 CHŌSETSU adjustment  
 關節 KANSETSU joint  
 節穴 FUSHIANA knothole

竹 is bamboo 170. 卽 is namely 1534 q.v., here acting phonetically to express **division** and also lending an idea of **order** (from seating order at a table). Thus **ordered division of bamboo**, a reference to (the **ordered arrangement of**) **its nodes and sections**. This gave rise to a wide range of extended meanings, including a section of time (**period**), a section of a song (originally a **stanza or verse**, now **tune**), and even the idea of keeping oneself in order (giving **restraint and integrity**).

Mnemonic: BAMBOO HAS JOINTS, NAMELY SECTIONS

524

説

SETSU, toku  
 PREACH, EXPLAIN  
 14 strokes

説明 SETSUMEI explanation  
 小説 SHŌSETSU novel  
 学説 GAKUSETSU theory

言 is words/speak 274. 兑 is an NGU character meaning exchange or barter (or issue in Chinese), comprising **speaking person** 兑 267 and **away/out/disperse** 讠 66 and literally meaning a **person dispersing words**. Here 兑 means **issuing words**, and also acts phonetically to express **construct**. Thus **speak while issuing constructive words**, i.e. **preach or explain**. Suggest taking 兑 in its modern meaning of **elder brother**.

Mnemonic: ELDER BROTHER DISPERSES WORDS, PREACHING AWAY

525



SEN, asai  
SHALLOW, LIGHT  
9 strokes

浅薄 SENPAKU shallowness  
浅瀬 ASASE shallows  
浅黄 ASAGI light yellow

Formerly 淺. 氵 is water 40. 𠂔 is two halberds 493, here acting phonetically to express small (amount) and also lending an idea of cut away and thereby reduce. Thus water reduced to a small amount, giving shallow. Light is an associated meaning.

Mnemonic: WATER SHALLOW: DEPTH OF TWO HALBERDS

526



SEN, tatakau, ikusa  
FIGHT, WAR  
13 strokes

大戦 TAISEN major war  
戦場 SENJŌ battleground  
作戦 SAKUSEN strategy

Formerly 戰, and originally just 𠂔, namely two halberds 493. In later times the halberds were reduced to one, while simple 𠂔/𠂔 542 q.v. was added in its literal sense of forked thrusting weapon. Thus two (i.e. many) weapons, indicating fighting and war.

Mnemonic: FIGHT WAR WITH SIMPLE HALBERD

527




SEN, erabu, yoru  
CHOOSE  
15 strokes

当選 TŌSEN election  
選手 SENSHU player  
選出す ERABIDASU pick out

Formerly 選. 辵 is movement (along a road) 129. 𠂔/𠂔 is somewhat obscure. It exists as a CO character with a current meaning of bland, while its core meaning appears to be arrange in sequence, giving rise to extended meanings such as follow and comply (hence bland). It appears to comprise twisting threads 乙 855 (or twisting serpents 巳 250), indicating a line or sequence, and together 共 460. Here it acts phonetically to express follow (after someone), and almost certainly lends similar connotations of its own. Thus 527 originally meant follow someone along a road. Some scholars see choose as being an extension of this, i.e. choosing a leader, while others see it as a borrowed meaning.

Mnemonic: CHOOSE TO MOVE TOGETHER LIKE TWISTING THREADS

528		ZEN, NEN, shikaru/shi	当然 TŌZEN	rightly
		DULY, THUS, SO, BUT	天然 TENNEN	nature
		12 strokes	然るべく SHIKARUBEKU	duly

Fire 火 8, meat 月 365, and dog 犬 17. 528 originally meant to **roast dog meat**, then came to mean **roast** or **burn** in a broad sense. It can still occasionally mean roast or burn in Chinese, but in Japanese this meaning has been entirely assumed by 燃 765, that adds an extra fire 火 8. It was later borrowed phonetically to express **thus/ duly/ as things should be** (but derives from an inflexion of this term [shikaru to shikashi], to the effect of **be that as it may**). It is not clear why such a complex character was chosen as a phonetic, but it is possible that 528 had connotations of **contentment**, and was thus considered appropriate to express **as things should be**.

Mnemonic: DULY EAT ROAST DOG MEAT, BUT...

529		SŌ, arasou	戦争 SENSŌ	war
		CONFLICT, VIE	言い争い IARASOI	quarrel
		6 strokes	競争者 KYŌSŌSHA	competitor


Formerly 爭, and earlier 𢇛. This clearly shows a **hand reaching down** 𠂇 303 and another **hand** 𠂇 holding an **item** /, for possession of which the hands are presumably **vying**. However, still older forms such as 𢇛 reveal that 𢇛 is a miscopying of a **hand** 𠂇 **seizing an arm** with bulging biceps 𠂇 (the prototype of strength 力 74). 529 originally meant to **take hold of someone and restrain them**, indicating a **conflict**. **Vie** is an associated meaning. Suggest taking 𠂇 as **bent person** 145, and 𠂇 as **hand holding stick**.

Mnemonic: VIE WITH BENT OLD MAN, STICK IN HAND

530		SŌ, SHŌ, ai-	相談 SŌDAN	discussion
		MUTUAL, MINISTER,	相手 AITE	other party
		ASPECT	首相 SHUSHŌ	Prime Minister
		9 strokes		

Somewhat obscure, though its elements are clearly **tree** 木 69 and **eye** 目 72. Most scholars assume it to refer to an eye watching from behind a tree, symbolising **cautious observation**. It still means **observe carefully** in Chinese. **Mutual** is taken by some scholars to be an associated meaning, since the observer might himself be under observation (as in two adversaries carefully weighing each other up). Others take it to be a borrowing. Similarly some scholars take **minister** to be an associated meaning from the idea of **examining** or **keeping alert**, as in the case of examine/ ministry 省 516 or keep alert/ public servant 臣 512, while others take it to be a borrowing. **Aspect**, in the sense of the **appearance of a situation**, appears to stem from **careful observation**.

Mnemonic: MINISTERS EYE EACH OTHER FROM TREES

531		SŌ, kura	船倉 SENSŌ	ship's hold
		WAREHOUSE, SUDDEN	倉皇 SŌKŌ	bustle
		10 strokes	倉荷 KURANI	warehouse goods

Formed from a cover 宀 87, here indicating **preserving**, and 居. The latter is a now defunct character meaning **door** (comprising opening/entrance 口 20 and a variant 尸 of door 尸 108). Thus that which is covered and behind a door, a reference to **goods in a storehouse**. Some scholars feel that 居 also lent its sound to express **smell**, being a reference to the smell of stored grain. The minor meaning **sudden** is assumed to be a borrowing, but may possibly relate to the idea of hurrying to put crops in storage.

Mnemonic: WAREHOUSE HAS COVER AND DOORED ENTRANCE

532		SŌ, SO	着想 CHAKUSŌ	concept
		IDEA, THOUGHT	理想 RISŌ	ideal
		13 strokes	愛想 AISO/AISŌ	affability

心 is heart/ feelings 147. 相 is mutual 530 q.v., here used for its literal meaning of **observe carefully** and by extension **examine**. Thus **examine carefully in one's heart**, i.e. cogitate.

Mnemonic: THOUGHTS CAN BE MUTUAL FEELINGS

533		ZŌ, SHŌ	象げ ZŌGE	ivory
		ELEPHANT, IMAGE	印象 INSHŌ	impression
		12 strokes	象徴的 SHŌCHŌTEKI	symbolic

From a pictograph of an elephant 豕. The elephant has a dramatic **form**, and thus 533 also acquired connotations of **form, shape, and image**. By association it can also occasionally mean **resemble**. Suggest remembering by association with pig 豕 1670, perhaps taking 四 as two big ears and 夕 as a curled trunk.

Mnemonic: ELEPHANT RESEMBLES PIG WITH BIG EARS AND TRUNK

534	速	SOKU, hayai, sumiyaka	速記 SOKKI	shorthand
		SPEED, FAST	時速 JISOKU	speed per hour
		10 strokes	高速道路 KŌSOKUDŌRO	freeway

辵 is movement (along a road) 129. 束 is bundle/ manage 1535, acting phonetically to express hurry and also probably lending an idea of control. Thus (controlled?) hurrying movement.

Mnemonic: **MANAGE FAST MOVEMENT**

535	側	SOKU, kawa, gawa, soba	側面 SOKUMEN	side, flank
		SIDE	右側 MIGIGAWA	right side
		11 strokes	側仕え SOBAZUKAE	valet

亻 is person 39. 則 is rule/ model 742. The role of the latter is disputed. Some scholars feel it acts phonetically to express lean and that 742 meant leaning person, i.e. a cripple, before coming to mean leaning to one side in general and hence side. Other scholars feel that 則 did express lean, but that this was used in the figurative sense of tend /incline, and that it also lent its own meaning of model. Thus a person whom one looks upon as a model and towards whom one inclines. One is always at the side of such a person.

Mnemonic: **BE AT SIDE OF MODEL PERSON**

536	続	ZOKU, tsuzuku/keru	続続 ZOKUZOKU	successively
		CONTINUE, SERIES	連続 RENZOKU	continuity
		13 strokes	手続き TETSUZUKI	procedure

Formerly 續. 糸 is thread 27. 賣/売 is sell 192, here acting phonetically to express join and also lending an idea of equivalence (from the idea of exchanging goods for an equivalent amount of money). Thus to join threads of equal length, giving the idea of continuity and succession.

Mnemonic: **CONTINUE TO SELL THREADS**

537

卒

SOTSU  
SOLDIER, END  
8 strokes

卒業 SOTSUGYŌ graduation  
兵卒 HEISOTSU soldier  
卒去 SOKKYO death

Once written 𠄎. 𠄎 is the early form of **clothing** 衣 420 q.v., with the lower stroke lengthened in order to accommodate 丿, a CO character meaning **dash or mark**. 537 originally referred to **marked clothing**, indicating a slave or, later, a **soldier**. The lesser meaning of **end** is borrowed. Suggest taking 亠 as a **top hat**, 从 as persons/ **men** 39, and 十 as **ten** 33.

Mnemonic: TEN SOLDIER-MEN IN TOP HATS

538

孫

SON, mago  
DESCENDANTS,  
GRANDCHILDREN  
10 strokes

子孫 SHISON descendants  
孫引き MAGOBIKI requotation  
孫娘 MAGOMUSUME  
granddaughter

Originally 𠄎, showing **child** 子/子 25 and **short thread** 𠄎/𠄎 111. The latter symbolised **very small**, giving **very small child**, a reference to **grandchildren**. **Descendants** is an associated meaning. The modern form uses **joined threads/ lineage** 系 844.

Mnemonic: DESCENDANTS ARE CHILDREN IN THREAD-LIKE LINEAGE

539


帶

TAI, obi, obiru  
BELT, OBI, WEAR,  
ZONE  
10 strokes

地帯 CHITAI zone  
帶地 OBIJI obi material  
熱帶魚 NETTAIGYO tropical fish


Formerly 帶, combining **cloth** 巾 778 and a pictograph of a **belt/ obi** with items attached to it 𠄎. Also used figuratively as a **belt/ zone** of land. Suggest remembering by association with **mountain** 山 24.

Mnemonic: FIND CLOTH BELT IN MOUNTAIN ZONE

540		TAI	兵隊 HEITAI	soldier
		CORPS, UNIT	軍隊 GUNTAI	army
		12 strokes	部隊 BUTAI	troop


**Hill** 阝 229 and (group of) **pigs moving** 豕 1458 q.v. The latter acts phonetically to express **come down** and almost certainly also lends an idea of **moving in an ungainly fashion**. 540 originally meant **fall down a hill** (still retained as a minor meaning in Chinese). It is not fully clear how it came to acquire its present meaning. Some scholars feel it is purely the result of borrowing, but since hills were often associated with **troop encampments** there may be some loose semantic connection such as **commotion on a hillside** or similar.



Mnemonic: UNIT OF PIG-LIKE SOLDIERS ON HILL

541		TATSU, -tachi	発達 HATTATSU	development
		ATTAIN, PLURAL SUFFIX	達人 TATSUJIN	expert
		12 strokes	人達 HITOTACHI	people

辶 is **movement** 129. 犇 was once written 犇, comprising **sheep** 羊 986 and **big** 大 53, and refers to the **ease** with which sheep are born and grow big (note that a different arrangement of the same elements big and sheep gives **beautiful** 美 376). Here 犇 acts phonetically to express **pass**, and also lends connotations of **ease**. Thus **easy movement**, indicating the **attainment of a goal** without difficulty. In Japanese it was later borrowed as a **plural suffix**, though the exact reason for this is not clear. In Chinese 541 can also be used to mean **lamb**. Suggest taking 土 as **ground** 60.

Mnemonic: SHEEP MOVE ON GROUND TO ATTAIN GOAL

542		TAN	单位 TANI	unit
		SIMPLE, SINGLE, UNIT	单纯 TANJUN na	simple
		9 strokes	单独 TANDOKU	solo

Formerly 單 and in ancient times , showing a **forked thrusting weapon**  (see also 825) with guard — and exaggerated binding ㇀. It was borrowed essentially phonetically to express **simple** -- with **single** and **unit** being associated meanings of this -- but as a primitive weapon may also have had its own connotations of simple. Suggest remembering by association with **ten** 十 33 and **field** 田 59.

Mnemonic: SIMPLE UNIT OF TEN FIELDS

543	談	DAN	相談役 SŌDANYAKU	adviser
		CONVERSATION, TALK	会談 KAIDAN	conference
		15 strokes	談話 DANWA	conversation

Words 言 274 and leaping flames 炎 1024, indicating a spirited discussion.

Mnemonic: CONVERSATION OF FIERY WORDS

544	治	CHI, JI, osameru, naosu	政治 SEIJI	politics
		GOVERN, RULE, CURE	治安 CHIAN	public order
		8 strokes	治療 CHIRYŌ	remedy

Somewhat obscure. 氵 is water 40, while 台 is platform/ self 166. Some scholars feel that 544 originally referred to a certain river in ancient China and that its present meanings result from borrowing. Others feel that it meant to bring water to oneself, i.e. by irrigation, and that this symbolised control over the environment, with its present meanings being extensions of control.

Mnemonic: GOVERN FROM A WATERY PLATFORM

545	置	CHI, oku	放置 HŌCHI	leaving as is
		PUT, PLACE	置き物 OKIMONO	ornament
		13 strokes	置き場 OKIBA	repository

罟 is net 193. 直 is direct 349, here acting phonetically to express erect/ set up and also lending connotations of directly. Thus to set up a net directly (in something's path), leading to put in place.

Mnemonic: PUT NET DIRECTLY IN PATH

546	貯	CHO, takuwaeru	貯金 CHOKIN	savings
		STORE, SAVE	貯蔵 CHOZŌ	storage
		12 strokes	貯水池 CHOSUICHI	reservoir

Once written 貯, showing a frame for storing yarn (now simplified to 守). Shell/ money 貝 90 was added later to give the idea of storing assets/ wealth. Suggest taking 宀 as roof 28 and 丁 as exactly 346.

Mnemonic: STORED WEALTH FITS EXACTLY UNDER ROOF



547	<b>腸</b>	CHŌ, harawata	腸線 CHŌSEN	(cat) gut
		INTESTINE(S)	腸炎 CHŌEN	enteritis
		13 strokes	大腸 DAICHŌ	large intestine

月 is flesh/ of the body 365. 易 is rising sun 144, here acting phonetically to express long and probably also lending an extended idea of path/ passage (i.e. the course of the sun). Thus long passage in the body. Note that long itself, 長 173, combines with 易 to give distend 脹 1593.

Mnemonic: FLESHY INTESTINES EXPOSED TO RISING SUN

548	<b>低</b>	TEI, hikui	最低 SAITEI	lowest
		LOW	低利 TEIRI	low interest
		7 strokes	低落 TEIRAKU	decline

亻 is person 39. 阝 is bottom of a hill, comprising scoop/ hill 𠂔 495 q.v. and a base line 一. Thus people at bottom of hill, i.e. lowly commoners as opposed to the nobles who lived on top of the hill (see 99). Lowly person later came to mean low position and then low in general.

Mnemonic: PERSON SCOOPS LOW, DOWN TO BASE LINE

549	<b>底</b>	TEI, soko	海底 KAITEI	seabed
		BOTTOM, BASE	奥底 OKUSOKO	depths
		8 strokes	底流 TEIRYŪ	undercurrent

广 is building 114, and 阝 is bottom of hill 548. Thus building at bottom of hill, later bottom or base in general. Suggest taking 𠂔 literally as hill/ scoop 𠂔 495 and a base 一.

Mnemonic: SCOOP OUT BASE OF BUILDING

550	<b>停</b>	TEI	停止 TEISHI	stoppage
		STOP	停車所 TEISHAJŌ	station
		11 strokes	停電 TEIDEN	power cut

Person 亻 39 and inn 亭 1614, giving inn where person stays and eventually stay/ stop in general.

Mnemonic: PERSON STOPS AT INN

551	的	TEKI, <i>mato</i> TARGET, -LIKE, ADJECTIVAL SUFFIX 8 strokes	目的 MOKUTEKI purpose 理想的 RISŌTEKI ideal 的外れ MATOHAZURE off the mark
<p>White 白 65, here meaning <b>conspicuous</b>, and ladle/ scoop 勺 1342, here meaning <b>select</b> and by extension <b>set apart</b>. Thus <b>something conspicuous and set apart</b>, i.e. a target. (Some old forms such as 𠄎 show sun/bright 日 62 instead of white 白, but the meaning of conspicuous is unaffected.) Setting something apart also gave rise to the idea of <b>classification</b>, which in turn gave rise to <b>likeness</b>. The idea of <b>-like</b> became a common way of forming adjectives.</p>			
Mnemonic: WHITE LADLE MAKES GOOD TARGET			
552	典	TEN, <i>nori</i> CODE, RULE, PRECEDENT 8 strokes	辞典 JITEN dictionary 典拠 TENKYO authority 典型 TENKEI type, model
<p>Originally 𠄎. 𠄎 is the prototype of <b>books</b> 冊 874 q.v., namely a collection of writing tablets bound together, while 𠄎 is a table/ desk. Thus <b>collection of written material on a desk</b>, i.e. reference material, leading to <b>codex, code, law</b> etc. Suggest remembering by association with <b>bend</b> 曲 261 and <b>six</b> 六 76.</p>			
Mnemonic: BEND SIX RULES			
553	伝	DEN, <i>tsutaeru/waru</i> CONVEY, TRANSMIT 6 strokes	伝説 DENSETSU legend 伝記 DENKI biography 伝染病 DENSENBYŌ contagious disease
<p>Formerly 傳. 亻 is <b>person</b> 39. 專 is the old form of <b>exclusive</b> 專 914 q.v., here used for its literal meaning of spinning weight to give an idea of <b>rotating</b>. Thus to <b>rotate amongst people</b>, i.e. convey or transmit. Suggest taking 云 as <b>two</b> 二 61 and <b>nose</b> 厶 134.</p>			
Mnemonic: TWO PEOPLE NOSE TO NOSE CONVEYING SOMETHING			

554	徒	TO, <i>ada</i> , <i>itazura</i>	生徒 SEITO	pupil
		FOLLOWER, FUTILITY 10 strokes	徒歩者 TOHOSHA 徒花 ADABANA	pedestrian wasted effort

Usually explained as **movement along a road** 径 118 and **run** 走 161 q.v., giving **run along a road** and by extension **pursue** and **follow**. A useful mnemonic, but old forms such as 𠂔 show that 走 is not run but literally **foot** 止 129 and **ground** 土 60. 554 originally meant **someone who went on foot**, especially foot soldiers (still a meaning in Chinese) but also crowds and **followers**. Follower later came to prevail as the main meaning. It is not clear how 554 also came to mean **futility**, though it may be an idea associated with the difficulty of traveling on foot (as opposed to horseback).

Mnemonic: FOLLOWER RUNS FUTILELY ALONG ROAD

555	努	DO, <i>tsutomeru</i>	努力 DORYOKU	effort
		ENDEAVOR, TRY 7 strokes	努力家 DORYOKUKA 努めて TSUTOMETE	'worker' to best of one's ability

Strength/ effort 力 74 and slave 奴 1638, giving **work like a slave**, i.e. **try hard**.

Mnemonic: TRY WITH SLAVE-LIKE EFFORT

556	灯	TŌ, <i>hi</i>	灯台 TŌDAI	lighthouse
		LIGHT, LAMP 6 strokes	电灯 DENTŌ 灯船 TŌSEN	electric light lightship

Formerly 燈. 火 is fire 8. 登 is climb 360 q.v., here with its literal meaning of **atop a pedestal**. Thus fire atop a pedestal, i.e. a **beacon** or **lamp**. Exactly 丁 346 was used partly as a graphic simplification and partly for its stand-like shape.

Mnemonic: LAMP'S FLAME IS EXACT

557	堂	DŌ	講堂 KŌDŌ	auditorium
		HALL, TEMPLE 11 strokes	食堂 SHOKUDŌ 堂堂 DŌDŌ	dining hall grandly, fairly

Furthermore 尚 1392 q.v., here with its original meaning of **tall building** (with window), and **ground** 土 60, here meaning **mound**. Thus **tall building on raised ground**, indicating an important and stately building.

Mnemonic: FURTHERMORE, HALL IS ON RAISED GROUND

558		DŌ, hataraku	労働 RŌDŌ	labor
		WORK 13 strokes	働き手 HATARAKITE 働き者 HATARAKIMONO	worker hard worker


A 'made in Japan' character, though it is now also used in Chinese, ideographically combining person 亻 39 and move 勹 362 to express the idea of **being busy and working**.

Mnemonic: **WORKING PEOPLE ON THE MOVE**

559		DOKU	有毒 YŪDOKU na	poisonous
		POISON 8 strokes	気の毒 KINODOKU 食中毒 SHOKUCHŪDOKU	sorry food poisoning

Somewhat obscure. 主 is generally seen as a simplification of **growing plant/ life** 生 42, and 母 as **mother** 203. It is not fully clear how these elements differ from the similar elements of every 每 206 q.v. Some scholars feel that 母 acts phonetically to express **harm**, giving either **harmful to life** or **harmful plant** depending on the semantic role ascribed to 主. However, it would seem unlikely that the character for mother, with such benign and life-giving connotations, would be borrowed for such a negative phonetic role, and perhaps more likely that 559 originally meant **life-giving plant**, then **powerful herb/drug**, then somehow acquired the sinister connotations of **drug able to control/ take away life**.

Mnemonic: **MOTHER LIVES ON, DESPITE POISON**

560		NETSU, atsui	熱心 NESSHIN	fervor
		HEAT 15 strokes	熱帯 NETTAI 熱力学 NETSURIKIGAKU	tropics thermodynamics

... is fire 8. 執 is person bending to plant tree 470 q.v., here meaning by association **person kneeling holding a stick**, as in early methods of making fire. According to some scholars 執 also acts phonetically to express **rising heat**. Suggest remembering by association with round 丸 830 and mound of earth 壘 597.

Mnemonic: **EARTHEN MOUNDS ROUND FIRE BECOME HOT**

FOURTH GRADE 561-563

561		<p>NEN THOUGHT, CONCERN 8 strokes</p>	<p>念力 NENRIKI will 念入り NENIRI na careful 念仏 NENBUTSU</p>	Buddhist prayer
<p>心 is heart/ feelings 147. 今 is now 125 q.v., here used in its early sense of <b>cover/ hide</b> and also acting phonetically to express <b>firmly possess</b>. Thus <b>something firmly possessed and hidden in the heart</b>, such as a religious conviction or similar. It has now broadened to mean <b>profound thought</b>, and in Chinese can also mean remember.</p>				
<p>Mnemonic: HAVE THOUGHTS IN HEART EVEN NOW</p>				
562		<p>HAI, <i>yabureru</i> DEFEAT 11 strokes</p>	<p>敗戦 HAISEN lost fight 敗走 HAI SŌ rout 敗北主義 HAIBOKUSHUGI</p>	defeatism
<p>貝 is shell/money 90, here meaning asset or property. 夂 is striking hand 101, here meaning <b>attack and damage</b>. Thus to <b>attack and damage someone's assets</b>, meaning to <b>defeat/ destroy</b>. It has now generally come to be used in the passive sense of <b>be defeated</b>.</p>				
<p>Mnemonic: SHELL 'DEFEATED' BY STRIKING HAND</p>				
563		<p>BAI DOUBLE, -FOLD 10 strokes</p>	<p>五倍 GOBAI five-fold 倍加 BAIKA doubling 倍数 BAISŪ multiple</p>	
<p>亻 is person 39. 音 is the obscure element spit 384 q.v., here acting phonetically to express <b>turn against</b> and probably also lending an idea of <b>division and/or rejection</b>. 563 originally referred to two persons turning their back on each other. This came to symbolise <b>division into two</b>, and by extension the idea of a mathematical <b>multiple</b>. Suggest taking 音 as stand 立 73 and open mouth 口 20.</p>				
<p>Mnemonic: PERSON STANDS OPEN MOUTHED WITH DOUBLE</p>				

564	<b>博</b>	HAKU, BAKU	博士 HAKASE*	Ph.D.
		EXTENSIVE, SPREAD,	博徒 BAKUTO	gambler
		GAIN, GAMBLE	博物館 HAKUBUTSUKAN	museum
		12 strokes		

Though confusingly similar to **exclusive** 專 914, 專 is a different element. It can also be written 博, and as such is a CO character meaning **spread** (interchangeable with spread 敷/敷 1756). It comprises (**crude**) start 南 970 q.v. and **measure/hand** 寸 909, a crude start to measuring being to **spread** the fingers of the hand. 博 also acts phonetically to express **big/ extensive**. 十 is ten 33, here used to mean **numerous** and also lending connotations of **acquire** from its associations with the fingers of both hands and thus to **pick up** (see ten/ gather 拾 305). Thus the overall idea of **spreading and making numerous/ extensive gains**, with **gamble** being an associated meaning. Suggest using **exclusive** 專 as a mnemonic, taking the extra stroke ' as a **point**.

Mnemonic: GAIN TEN EXCLUSIVE POINTS BY EXTENSIVE GAMBLING

565	<b>飯</b>	HAN, meshi	御飯 GOHAN	rice, food
		COOKED RICE, FOOD	昼飯 HIRUMESHI	lunch
		12 strokes	飯田 IIDA*	a surname

食 is **food/ eat** 146. 反 is **oppose** 371 q.v., here acting phonetically to express **eat** and almost certainly also lending its literal meaning of **turn the hand over**. Thus to **eat food** (turning the hand over in so doing). It can still mean eat in Chinese, but has generally come to refer to the **food** being eaten (especially **rice**) rather than the act of eating.

Mnemonic: OPPOSED TO EATING COOKED RICE

566	<b>飛</b>	HI, tobu	飛行機 HIKŌKI	airplane
		FLY	飛語 HIGO	wild rumor
		9 strokes	飛び出す TOBIDASU	jump out

Once written 飛, showing a **long-necked crane with spread wings**, soaring upwards in **flight**. Suggest taking as **two 'streamlined' cranes** with particularly slim bodies and **long beaks** 飛 skimming low through tall reeds 飛.

Mnemonic: TWO LONG BEAKED CRANES FLY THROUGH TALL REEDS

67

費

HI, *tsuiyasu*

SPEND

12 strokes

費用 HIYŌ costs  
消費者 SHŌHISHA consumer  
生活費 SEIKATSUHI  
cost of living

貝 is shell/ money 90. 弗 is a CO character meaning **not**. It shows **binding** 𠃉 (see 77) being **undone** 丩 (see 66), and originally meant **undo/ remove/ disperse**. Thus to **isperse money until none is left**, i.e. **spend** (heavily).

Mnemonic: UNWIND AND SPEND MONEY

68

必

HITSU, *kanarazu*

NECESSARILY

5 strokes

必要 HITSUYŌ need

必死 HISSHI no desperate

必然 HITSUZEN no inevitable

Once written 𠃉, showing a **halberd/ lance** 戈 493 between **two poles** 丨. The poles were strapped to the lance to prevent the possibility of the latter's breakage while not in use. It is not fully clear how this came to mean **necessarily**, but some scholars feel that the idea of keeping something **safe and secure** led to the idea of **sureness**, with this eventually leading to **surely** and hence by association **necessarily**. Suggest remembering by association with **heart** 心 147, taking 丩 as a **bent lance**.

Mnemonic: LANCE THROUGH HEART IS NECESSARILY BENT

69

筆

HITSU, *fude*

WRITING BRUSH

12 strokes

鉛筆 ENPITSU pencil  
筆者 HISSHA writer  
筆使い FUDEZUKAI penmanship

bamboo 竹 170 and brush in hand 聿 142. Originally bamboo writing brush.

Mnemonic: TAKE BAMBOO WRITING BRUSH IN HAND

70

票

HYŌ

VOTE, LABEL, SIGN

11 strokes

票決 HYŌKETSU vote

投票 TŌHYŌ voting

伝票 DENPYŌ chit, slip

Once written 𠃉, 火 is **flames/ fire** 8. 𠃉 is often taken to be a variant of waist 𠃉 493 (literally hands 扌 𠃉 'gathering in' a backbone 𠃉), but it seems more likely that 𠃉 is rain/ head 131 and that 𠃉 therefore means **neck** rather than waist. Here it acts phonetically to express **leap** and probably also lends an idea of **upper tapered part**. Thus **leaping (tongues of?) flame**. 𠃉 was later used as a simpler substitute for **mark/ sign** 標 571 q.v., and by association also came to acquire connotations of **vote**. Suggest taking as west 西 152 and **show** 示 695.

Mnemonic: VOTE SHOWS WEST IS BEST

571		HYŌ, shirushi	標準 HYŌJUN	standar
		SIGN(POST), MARK	里程標 RITEIHYŌ	mileston
		15 strokes	標識 HYŌSHIKI	signa

木 is tree 69. 票 is sign 570 q.v., here acting phonetically to express **tip** and almos certainly lending an idea of **upper tapered part**. Thus the **tip of a (particularly tall tree, which by extension came to mean landmark and then mark or sign in general**. Suggest taking 票 as west 西 152 and show 示 695.

Mnemonic: TREE IS A SIGNPOST SHOWING WEST

572		FU, BU	不明 FUMEI na	unclea
		NOT, UN-, DIS-	不平 FUHEI	complain
		4 strokes	不気味 BUKIMI na	weird


Originally 𠄎 (later 𠄎), showing a **calyx (bud ♡ surrounded by a whorl of leave 𠄎)**. It was later borrowed purely for its sound FU, this being a sound of **denial and negation** (cf. English Huh, Phooey etc.). Suggest remembering as **one 一 1 and three down-strokes 丩**.

Mnemonic: PUT DOWN ONCE, THEN THRICE, FOR EMPHATIC 'NOT SO

573		FU, FŪ, otto	人夫 NINPU	laborer
		HUSBAND, MAN	夫人 FUJIN	wife, Mrs.
		4 strokes	夫婦 FŪFU	married couple

Originally 夫, showing a **big (i.e. adult) male 大 53 with an ornamental hairpin 一 through his hair (a sign of adulthood in ancient China)**.

Mnemonic: BIG MAN WITH PIN THROUGH HEAD IS GOOD HUSBAND

574		FU, tsuku/keru	附着 FUCHAKU	adhesion
		ATTACH, APPLY	付き合う TSUKIAU	associate
		5 strokes	名付ける NAZUKERU	name, call

Originally 𠄎, showing **person 人 39 and a hand reaching out holding something 𠄎**. The original meaning was to **reach out and give something to someone**. The idea of **give to** later came by association to mean **add to or attach**. Later forms use **hand/measure 寸 909, which appears to be a miscopying**.

Mnemonic: HAND ATTACHES MEASURE TO PERSON



75

府

FU

GOVERNMENT CENTER,  
URBAN PREFECTURE

8 strokes

政府 SEIFU

government

府県 FUKEN

prefectures

京都府 KYŌTOFU

Kyoto Prefecture

广 is large building 114. 付 is attach 574 q.v. The original meaning of 府 was **torehouse** (still retained in Chinese). Some scholars argue that this meaning stems from **hat attached to a large building**, i.e. an annex and by extension storehouse, others that it stems from **large building for that attached to one**, i.e. one's belongings. Some also feel that 付 acts phonetically to express **accumulate**. The present meanings are felt to derive from the extended idea of **large building belonging to the government** (though there is no specific element referring to government: see also 273), and hence eventually just **attached/ belonging to the government** (including an administrative district).

Mnemonic: LARGE BUILDING ATTACHED TO GOVERNMENT CENTER

76

副

FUKU

DEPUTY, VICE-, SUB-  
11 strokes

副業 FUKUGYŌ

side-job

副詞 FUKUSHI

adverb

副領事 FUKURYŌJI vice-consul

副 is sword/ cut 181. 畚 is full 386, used phonetically to express **cut open** and probably also lending an idea of **wide open** from its original meaning of wide-lipped jar. Thus to **cut wide open/ split**. Splitting led to the idea of **duplicating** (i.e. making one large item into two smaller parts similar to each other), which by association led to **substituting** and hence the present meanings. Suggest taking 畚 as **single — 1 entrance** 口 20 > field 田 59.

Mnemonic: DEPUTY CUT DOWN AT SINGLE ENTRANCE TO FIELD

77

粉

FUN, kona, ko

POWDER

10 strokes

花粉 KAFUN

pollen

粉粉 KONAGONA

fragments

麦粉 MUGIKO

wheat flour

rice 米 201 and **divide/ cut into minute pieces** 分 199. Originally **reduce rice to powder**, now powder in a wider sense. Still occasionally used to mean **fragments**.

Mnemonic: MINUTELY DIVIDED RICE BECOMES POWDER

578

兵

HEI, HYŌ  
SOLDIER  
7 strokes

兵士	HEISHI	soldie
歩兵	HOHEI	infantr
兵器	HEIKI	weapoi

Originally 𠄎, showing an ax 𠄎 / 斤 1176 being held with **both hands** 𠄎 and indicating a **fighting man**. Suggest taking 𠄎 as a **table**.

Mnemonic: SOLDIER PUTS AX ON TABLE

579

別

BETSU, *wakareru*  
DIVERGE, SPLIT,  
DIFFER, SPECIAL  
7 strokes

別名	BETSUMEI	alia:
特別	TOKUBETSU	specia
別れ	WAKARE	partin;

Once written 𠄎. 𠄎 is sword/cut 181. 𠄎 is a variant of bone 𠄎 867. Thus to **cut through a bone**, leading to **chop up** and **divide** in a broad sense. **Differ** and **diverge** are extended meanings, while **special** is an associated meaning (i.e. something set apart). Suggest taking 𠄎 as **mouth** 𠄎 20 with 𠄎 as a variant of **cut** 𠄎 181

Mnemonic: TWO CUTS TO THE MOUTH MEAN SPLIT LIP

580

辺

HEN, *atari*, *be*  
VICINITY, BOUNDARY  
5 strokes

辺境	HENKYŌ	frontier
近辺	KINPEN	vicinity
川辺	KAWABE	riverside

Formerly 邊. 辵 is **movement** 129. 𠄎 is an element meaning **blind** (of unclear etymology, but apparently comprising nose/self 鼻 134, hole 穴 849, and direction 方 204 and presumably having a meaning such as heading blindly into a trap/hole). 𠄎 is used here phonetically to express **edge/ boundary**, and almost certainly lends an idea of **with uncertainty**. Thus to **move with uncertainty along a boundary**, i.e. reach the limits of known territory. Boundary came by association to mean **that included within**, i.e. **general area**. This in turn came to mean **vicinity**, which, like the English term, can also be used of approximation. Suggest taking the modern form 刀 as sword/cut 181.

Mnemonic: MOVEMENT CUTS THROUGH BOUNDARY

581	<b>変</b>	HEN, <i>kaeru/waru</i>	変成 HENSEI metamorphosis
		CHANGE, STRANGE	大変 TAIHEN very
		9 strokes	変わり者 KAWARIMONO eccentric

Formerly **變**, showing that 夂 is not stop and start 夂 438 but a variant of **striking hand/ coerce** 夂 101. 紕 is a CO character meaning **tied together** (threads 紕 27 put together like words 言 274), and acts phonetically to express **reverse** as well as lending an idea of **complicated**. Thus to **coerce someone into reversing something complicated**. This became **cause to change** in a wider sense, and eventually the causative aspect faded to leave just **change**. Suggest taking 亦 as a 'sort of' variant of **red** 赤 46. Suggest taking 夂 as **sitting crosslegged**.

Mnemonic: CHANGE TO A SORT OF RED AS ONE SITS CROSSLEGGED

582	<b>便</b>	BEN, BIN, <i>tayori</i>	便利 BENRI na convenient
		CONVENIENCE,	便所 BENJO toilet
		SERVICE, MAIL	郵便 YŪBIN mail
		9 strokes	

亻 is **person/man** 39. 更 is **change** 1248, here acting phonetically to express **servant** and also lending an idea of **bring about a result**. 582 originally meant **efficient servant**, but later came to mean **service** and hence **convenience**. As with the English term **convenience**, it also has euphemistic associations with **bodily waste**. **Mail** is an associated idea from **service/ servant**.

Mnemonic: CHANGE OF MAIL MAN LEADS TO CONVENIENT SERVICE

583	<b>包</b>	HŌ, <i>tsutsumu</i>	小包み KOZUTSUMI parcel
		WRAP, ENVELOP	包囲 HŌI encircle
		5 strokes	包み紙 TSUTSUMIGAMI wrapping paper

Formerly 匚, and originally ㊦. ㊦ is a **womb** 655, while ㄩ, though having the same shape as **serpent** ㄩ / ㄩ 250, is a human **embryo**. The idea of carrying a child in the womb broadened to **envelop** in a general sense.

Mnemonic: SERPENT-LIKE EMBRYO ENVELOPED IN WOMB

584 **法** HŌ, HATSU LAW 8 strokes  
 法学 HŌGAKU jurisprudence  
 文法 BUNPŌ grammar  
 不法 FUHŌ illegal

シ is water 40. 去 is leave 258 q.v., here used in its early sense of **tight-lidded container** and also acting phonetically to express **envelop/ hold securely**. Thus a **tight-lidded leak-proof container holding water**. This was later applied figuratively to the **law**, which similarly **contains/ constrains** human behavior.

Mnemonic: **CONSTRAINED BY LAW TO LEAVE WATER**

585 **望** BŌ, MŌ, nozomu WISH, HOPE, GAZE 11 strokes  
 失望 SHITSUBŌ despair  
 願望 GANMŌ/GANBŌ wish  
 望見 BŌKEN watch from afar

Once written 望, showing a person 人 39 standing on the ground 土 60 **gazing with wide open eyes** 目 512 at the moon 月 16. Rather like the English terms **staring into space** or **wishing on a star** this symbolised **wishful thinking**, though it can also be used literally as **gaze**. Suggest taking 亡 as **death** 973 and 王 as **king** 5.

Mnemonic: **KING GAZES AT MOON, WISHING FOR DEATH**

586 **牧** BOKU, maki PASTURE 8 strokes  
 牧場 BOKUJŌ pasture  
 放牧 HŌBOKU grazing  
 牧場鳥 MAKIBATORI meadowlark

Cow 牛 97 and **strike with stick** 女 101, a reference to **herding cattle** and by association **grazing ground/ pasture**.

Mnemonic: **HAND WITH STICK MAKES COW GO INTO PASTURE**

587 **末** MATSU, BATSU, sue END, TIP 5 strokes  
 週末 SHŪMATSU weekend  
 末っ子 SUEKKO\* youngest child  
 世紀末 SEIKIMATSU fin de siecle

Originally the same character as **immature** 未 794 q.v., with both deriving from a pictograph showing the **top of a tree** 末 (tree 木 69 with an additional cross-stroke 一 indicating the **topmost branches**). Whereas the short cross-stroke in 794 came to indicate **fresh/young growth**, the fuller cross-stroke of 587 came to indicate the **treetop** proper, and by extension **extremity** or **tip**. There is still some overlap between the two characters.

Mnemonic: **TIP OF TREE**

588

MAN, *michiru/tasu*  
 FULL, FILL  
 12 strokes

満月 MANGETSU full moon  
 満足 MANZOKU satisfaction  
 満潮 MANCHŌ/MICHISHIO  
 full tide

Formerly 滿. シ is water 40. 滿 is known to have meant **join both halves of a gourd**, with 兩/兩 clearly being both (halves of a gourd) 西 411 and 艹 assumed to be a symbol of **joining** (though the latter is somewhat unclear). 滿 also acts phonetically to express **full/ overflowing**. Thus a **gourd full of water to the point of overflowing**. Suggest taking 艹 as grass 9.

Mnemonic: BOTH GRASS AND WATER CAN BE FILLING

589

MYAKU  
 VEIN, PULSE  
 10 strokes

脈管 MYAKKAN blood vessel  
 鉞脈 KŌMYAKU ore-vein  
 山脈 SANMYAKU  
 mountain range

Formerly also 脉. 月 is **flesh/ of the body** 365. 永/𣎵 derives from a depiction of a **tributary** 𣎵 (see also 955 and 615). Thus **tributaries of the body, i.e. veins**. **Pulse** is an associated meaning. As in English, vein is also used figuratively to mean branch or line.

Mnemonic: VEINS ARE TRIBUTARIES OF THE BODY

590

MIN, *tami*  
 PEOPLE, POPULACE  
 5 strokes

国民 KOKUMIN nation  
 民間 MINKAN no private  
 民主主義 MINSHUSHUGI  
 democracy

Somewhat obscure. Once written 𣎵. †/弋 is **needle** † 33, but there is some difference of opinion as to whether 𣎵 is a **handle**, making 𣎵 a pictograph of a **gimlet** (i.e. needle with handle), or a variant of eye 𣎵/目 72, making 𣎵 an ideograph meaning **blind** (i.e. needle in the eye). Scholars of the latter view feel that blinded person symbolised **slave** (blinding being a common punishment), which later came to mean **lowly people** or **commoners** in general. Scholars of the former view feel that 590 was borrowed as a simple substitute for a more complex character meaning **outcast**, with outcast then coming to mean lowly people or commoners. 590 is unconnected with the graphically similar clan 氏 495 q.v. (though it is remotely possible that there was some mutual influence in the graphic evolution of the modern forms, especially of 495 upon 590), but it may be useful to take 590 as a more 'substantial' version of 495.

Mnemonic: POPULACE IS MORE SUBSTANTIAL THAN CLAN

591

約

YAKU

PROMISE, SUMMARIZE,

APPROXIMATELY

9 strokes

約束 YAKUSOKU promise

節約 SETSUYAKU economise

約五十人 YAKUGOJŪNIN

about fifty people

Formerly also 紂. 糸 is **thread** 27. 勺/勺 is **ladle/measure** 1342, here used phonetically to express **tie tightly**. Thus to **tie threads tightly (into a knot)**. On the one hand this came by figurative association to be applied to **binding agreements**, and on the other to mean **tighten up** in the sense of remove non-essential elements, i.e. **summarize**. By further association summary/ gist led to **approximation**.

Mnemonic: **KNOTTED THREAD REMINDS OF PROMISE ABOUT LADLE**

592

勇

YŪ, *isamu/mashii*

BRAVE, SPIRITED

9 strokes

勇者 YŪSHA

hero

勇氣 YŪKI

courage

勇み足 ISAMIASHI

rashness

Once written 𠂔, showing **break through/ emerge** 用/雨 176 and **strength** 力 74, and expressing the idea of having enough determination to succeed. The modern form, which uses 𠂔 instead of 雨, may have been influenced by **man** 男 54. Suggest using this as a mnemonic, taking 𠂔 as a **bent figure** (see 176), i.e. bent with age.

Mnemonic: **OLD MAN BENT WITH AGE BUT STILL BRAVE**

593

要

YŌ, *iru, kaname*

NEED, VITAL, PIVOT

9 strokes

不必要 FUHITSUYŌ unnecessary

要点 YŌTEN

gist

重要 JŪYŌ

important

Originally 𠂔, showing **hands** 𠂔 holding in a **waist** 𠂔 (some scholars see this as a waist itself, others as a backbone), with 𠂔 being **legs**. **Woman** 女 35 later replaced legs to emphasise the focus on the **waist**, which was the original meaning of 593. **Waist** then came by association to mean **middle part**, leading to **pivot** and the idea of being **essential**. **Waist** itself is now conveyed by 月 1879, a character that adds flesh/ of the body 月 365. Suggest taking 西 as **west** 152.

Mnemonic: **EVERY WESTERN HAS VITAL NEED FOR WOMAN IN IT**

## FOURTH GRADE 594-597

594	<b>養</b>	YŌ, yashin <u>au</u> REAR, SUPPORT 15 strokes	養成 YŌSEI 栄養士 EIYŌSHI 教養 KYŌYŌ	training dietitian culture
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Sheep 羊 986 and food/ eat 食 146. Originally to rear sheep for food, now rear in a broader sense.

Mnemonic: REAR SHEEP FOR FOOD

595	<b>浴</b>	YOKU, abiru BATHE 10 strokes	浴室 YOKUSHITSU 日光浴 NIKKŌYOKU 水浴び MIZUABI	bathroom sunbathing bathing
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シ is water 40. 谷 is valley 122 q.v., here acting phonetically to express spray and also lending an idea of cleave open. Thus to cleave open water and send up spray, as in plunging into a river in order to bathe.

Mnemonic: VALLEY WATER IS GOOD FOR BATHING

596	<b>利</b>	RI, kiku PROFIT, GAIN, EFFECT 7 strokes	利益 RIEKI 利用 RIYŌ 利き目 KIKIME	profit, gain utilisation efficacy
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Rice plant 禾 81 and sword/ cut 刀 181. The idea of reaping the harvest led to profit and gain on the one hand, and on the other to the idea of cutting the plants with the sharpest and thus most effective tool possible (presumably to maximise gain).

Mnemonic: EFFECTIVE SHARP TOOL CUTS RICE FOR PROFIT

597	<b>陸</b>	RIKU LAND 11 strokes	陸軍 RIKUGUN 上陸 JŌRIKU 大陸 TAIRIKU	army landing continent
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β is hill 229. 陸 is a CO character meaning mound(s) of earth/ hill(s). It was originally written 𡗗, showing earth 土 60 piled up like houses 𡗗 (see 76), and later 𡗗 and finally 陸. Thus 597 means numerous hills, i.e. land as opposed to sea.

Mnemonic: HILLS AND EARTHEN MOUNDS INDICATE LAND

598	良	RYŌ, yoi	良心 RYŌSHIN	conscience
		GOOD	改良 KAIRYŌ	improvement
		7 strokes	良さ YOSA	worth, quality

Once written 𠂔, showing a sieve 𠂔 into which material was poured 𠂔 and from which sifted material flowed 𠂔. Sifting led by association to selecting the good. Suggest remembering the modern form as eat/ food 食 146 without the lid 𠂔.

Mnemonic: TAKE LID OFF FOOD -- LOOKS GOOD

599	料	RYŌ	原料 GENRYŌ	raw material
		MATERIALS, MEASURE, CHARGE	料金 RYŌKIN	charge, fee
		10 strokes	料理 RYŌRI	cooking

Rice 米 201 and measure 斗 1633, and originally meaning measure rice. In that regard it is similar to measure 料 81 q.v., but whereas 81 came to connote sorting, 599 generally came to connote rather the substance itself, as well as the quantity. Charge is felt to be an associated meaning, from the idea of apportionment.

Mnemonic: MEASURE OF RICE HAS FIXED CHARGE

600	量	RYŌ, hakaru	重量 JŪRYŌ	weight
		MEASURE, QUANTITY	分量 BUNRYŌ	quantity
		12 strokes	大量生産 TAIRYŌSEISAN	mass production

Once written 量. 量 is the prototype of heavy 量/重 311 q.v., but minus person 亻 to leave just heavy sack on the ground 量. 量 is a vessel 量 full of something 量, reinforcing 量. Thus a heavy (i.e. full) sack of something left on the ground, indicating a completed measure or quantity. Suggest taking as village 量 219, one 一, and day 日 62.

Mnemonic: VILLAGE GETS MEASURED QUANTITY, FOR ONE DAY

601	輪	RIN, wa	車輪 SHARIN	vehicle wheel
		WHEEL, HOOP	三輪車 SANRINSHA	tricycle
		15 strokes	輪投げ WANAGE	quoits

車 is vehicle 31. 輪 is a CO character meaning arrange/ align neatly, and derives from a bundle of bamboo tablets bound together and stacked on end 冊 874, capped with a lid 宀 121 to indicate being neatly finished off. It also acts here phonetically to express roll. Thus aligned rolling parts of a vehicle, i.e. the wheels.

Mnemonic: VEHICLE HAS ALIGNED AND CAPPED WHEELS



602	<b>類</b>	RUI	種類 SHURUI	sort, kind
		RESEMBLE, VARIETY,	分類 BUNRUI	classification
		SORT	類似 RUIJI	resemblance
		18 strokes		

Formerly 類, clearly showing rice 米 201, dog 犬 17, and head 頁 93. Rice and head once formed a now defunct character 𪛗, meaning **close resemblance** (i.e. as heads of rice). This was then borrowed -- largely for its sound but also for its meaning of resemble -- and combined with dog 犬 to give 類, which originally referred to a mythical raccoon-like creature (a meaning still occasionally found in Chinese). Somewhat unusually, 類 replaced the simpler character 𪛗, acquiring the latter's meaning of **resemble**. **Variety** and **sort** are associated meanings. The modern form uses big 犬 53 as a simplification of dog 犬.

Mnemonic: VARIETY OF RICE WITH BIG HEAD

603	<b>令</b>	REI, RYŌ	令状 REIJŌ	warrant
		ORDER, RULE	命令法 MEIREIHŌ	imperative
		5 strokes	司令官 SHIREIKAN	commander

Also 令, and originally 𪛗. 𪛗 is a kneeling person 39 (see also 425). 𪛗 is cover/cap 87/121, here acting phonetically to express **summon** and probably also lending an idea of **imposing from above**. 603 originally referred to people summoned to hear the orders of their lord, but now means **order or rule**.

Mnemonic: KNEELING PERSON ORDERED TO DON CAP

604	<b>冷</b>	REI, tsumetai, hieru/yasu,	冷蔵 REIZŌ	refrigeration
		sameru/masu	冷静 REISEI na	cool-headed
		FREEZE, COLD	冷感性 HIESHŌ	sensitivity to cold
		7 strokes		

Also 冷. 冫 is ice 378. 令/命 is order/rule 603, here acting phonetically to express **tremble** and also lending an idea of **prevail/ dominate**. Thus **tremble as a result of prevailing ice**, now **freeze or ice-cold**.

Mnemonic: ICE RULES IN FREEZING COLD

605	<b>例</b>	REI, <i>tatoeru</i>	例外 REIGAI	exception
		EXAMPLE, LIKEN, PRECEDENT 8 strokes	例年 REINEN 例えば TATOEBA	normal year for example

Person 亻 39 and line/ row 列 414. 605 originally referred to **people lined up in proper order**, but gradually changed to a meaning of **comparison** (cf. compare 比 771). This led in turn to its present associated meanings.

Mnemonic: PEOPLE IN LINE SHOW EXAMPLE OF PRECEDENT

606	<b>歴</b>	REKI	歴史家 REKISHIKA	historian
		HISTORY, PATH 14 strokes	経歴 KEIREKI 遍歴 HENREKI	past career travels

Formerly written 歷, in ancient times 曆, and nowadays sometimes simply as 厶. 止 is footprint 止 129 q.v., here used in the sense of **trail**. 秝 is a doubling of rice plant 81, meaning plural rice plants. Thus 歷 meant a **trail of rice plants**, a reference to rice plants in an ordered, **regularly spaced row**. The role of the later addition 厶 is not clear. It appears to be cliff 45, possibly used in some unclear phonetic role, but may possibly be an abbreviation of **large building** 廡 114, indicating a building in which rice seedlings were planted. In any event, **regular row of rice plants** came to mean **regular row** or **path** in a wider sense, and was eventually applied figuratively to **history** and to a **career path** or similar. Suggest taking 止 in its usual sense of **stop**.

Mnemonic: HISTORY STOPS WITH INDOOR RICE PLANTS?!

607	<b>連</b>	REN, <i>tsureru</i> , <i>tsuraneru</i>	連絡船 RENRAKUSEN	ferry
		ACCOMPANY, ROW 10 strokes	連中 RENCHŪ/ RENJŪ 連想 RENSŌ	party thought association

Movement 辶 129 and vehicle 車 31, giving (succession of) **moving vehicles**. This came to mean **row** on the one hand, and **be part of a group/ accompany** on the other.

Mnemonic: ACCOMPANIED BY ROW OF MOVING VEHICLES

## FOURTH GRADE 608-610

608	<b>練</b>	REN, <i>neru</i>	訓練 KUNREN	training
		REFINE, KNEAD, TRAIN	洗練 SENREN	refinement
		14 strokes	練り粉 NERIKO	dough

Formerly 練. 糸 is **thread** 27. 東 is a CO character now meaning **select**, and is felt to derive from a combination of bundle 束 1535 and disperse/ away 𠂔 66 (i.e. remove selected items from a bundle). 東 also lends its sound to express **soften by boiling**. Thus to **soften selected threads by boiling**, which was a reference to the glossing of raw silk. This led to associated ideas such as **kneading, improving, and by extension training**. Suggest taking 東 as east 184.

Mnemonic: REFINED THREADS FROM THE EAST

609	<b>老</b>	RŌ, <i>oiru, fukeru</i>	老人 RŌJIN	old person
		OLD, AGED	老練 RŌREN na	veteran
		6 strokes	老齡年金 RŌREINENKIN	old age pension

Originally 𠂔, showing an old man 𠂔 / 𠂔 117 q.v. leaning on a stick 卜 / 匕. As with 117, suggest taking 𠂔 as **half buried / in ground** 土 60, with 匕 as **fallen person** 238.

Mnemonic: OLD MAN FALLS, READY FOR BURYING IN GROUND

610	<b>勞</b>	RŌ	労働者 RŌDŌSHA	laborer
		LABOR, TOIL	苦勞 KURŌ	pains, trouble
		7 strokes	労働関係 RŌDŌKANKEI	labor relations

Formerly 勞. 勞 is covered in flame 427 while 力 is **strength/ effort** 74. The original meaning was to **do physical work under torchlight**, which came to mean **work hard and long** in a general sense. Suggest taking 勞 as an ornate roof.

Mnemonic: LABOR WITH EFFORT UNDER ORNATE ROOF

611

録

ROKU  
RECORD, INSCRIBE  
16 strokes

記録 KIROKU record  
実録 JITSUROKU true record  
録音 ROKUON  
sound recording

Formerly 録 . 金 is metal 14, while 录 is exude 412 q.v. 611 originally referred to the 'green rust' or verdigris which is 'exuded' from copper. Having largely had this meaning taken over by 412, 611 came to mean **marks on metal** in a broad sense, and later became particularly associated with **inscriptions**. A metal inscription is an enduring record. Suggest remembering by association with green 綠 412.

Mnemonic: RECORD ON GREEN METAL

END OF FOURTH GRADE

## THE 195 FIFTH GRADE CHARACTERS

612	<b>压</b>	ATSU	压力 ATSURYOKU	pressure
		PRESSURE	电压 DENATSU	voltage
		5 strokes	压倒的 ATTŌTEKI	overwhelming


Formerly 壓. 土 is ground/ earth 60. 厭 is an NGU character meaning **satiated/ weary**. It derives from roof 厂 (variant 广 114), here meaning cover and by figurative extension smother, dog 犬 17, meat 月 365, and 日, a simplification of sweet 甘 1093, and its original meaning was be smothered in sweet dog meat (i.e. have a surfeit of/ be satiated with sweet dog meat). This came to mean be bloated, with connotations of **ready to burst** and therefore **pressure**. In the case of 612 厭 also acts phonetically to express **push/ press**. Some scholars feel 612 originally meant **earth pressing as if to burst**, as in a cave-in, while others feel it meant **push with earth**, as in attempting to reinforce defensive earthworks. The idea of earth gradually faded, leaving **press/ pressure** in general.

Mnemonic: ROOF UNDER PRESSURE FROM EARTH

613	<b>移</b>	I, utsuru/su	移住 IJŪ	migration
		TRANSFER, MOVE	移民 IMIN	migrant
		11 strokes	移動 IDŌ	move

Rice plant 禾 81 and much/ many 多 163, with the latter also lending its sound to express **sway**. 613 originally referred to a field full of (i.e. many) rice plants swaying (in the breeze), but later became confused with 逸, a CO character interchanged with 613 and clearly meaning **much movement** (see movement 走 129).

Mnemonic: TRANSFER MANY RICE PLANTS

614		IN, <i>yoru</i>	原因 GENIN	cause
		CAUSE, BE BASED ON,	死因 SHIIN	cause of death
		DEPEND ON	因果關係 INGAKANKEI	
		6 strokes		cause-and-effect

Of disputed etymology, though its elements are clearly (**big**) man 大 53 and enclosure 口 123. Some scholars take it to be an **enclosed man**, i.e. a prisoner, which by association raises the question of the **cause** of his imprisonment, with **based on/ depend on** being extensions of cause. Other scholars see 口 as symbolising a **territory** (or even house), and take 大 to act phonetically as well as semantically, lending its sound to express **visit/ stay**. Thus a man visiting and staying in a certain territory/ house, meaning that he is **based** there and is also **dependent upon** the goodwill of the host. **Cause** is seen as an extension from dependent. A combination of the two theories seems possible, in that enclosed man might suggest protected man, who is **dependent** upon his protector, with **based upon** and **cause** being associated meanings.

Mnemonic: ENCLOSED MAN HAS CAUSE TO DEPEND ON OTHERS

615		EI, <i>nagai</i>	永遠 EIEN	eternity
		LONG, LASTING	永続 EIZOKU	perpetuity
		5 strokes	永住者 EIJŪSHA	
				permanent resident

From a pictograph of the confluence of a tributary and main river 川 (see also 589 and 955). 615 originally meant **long distance** (presumably from the idea of an extensive river-system), but eventually came rather to mean **long** in the sense of **enduring** (possibly because a confluence of rivers was a lasting source of water). Suggest remembering by association with **water** 水 40 and **ice** 氷 378, from which distinguish.

Mnemonic: WATER LOOKS ICY FOR A LONG TIME

616		EI, <i>itonamu</i>	經營 KEIEI	management
		CONDUCT, BARRACKS	營業 EIGYŌ	business
		12 strokes	營所 EISHO	barracks

Formerly 營 . 營 is covered in flame/ light 427, here meaning **surrounded by torches**. 呂 is **joined rooms** 256, here indicating a **large building/ encampment**. Thus **large building/ encampment surrounded by torches**, a reference to **military barracks**. It was later also used to express **conduct**, partly through confusion with **conduct** 為 1003. Suggest taking 宀 as an ornate roof.


Mnemonic: ORNATELY ROOFED BARRACKS WITH JOINED ROOMS






FIFTH GRADE 617-619

617		EI	衛生 EISEI	hygiene
		GUARD, PROTECT	守衛 SHUEI	guard
		16 strokes	自衛 JIEI	self-defense


A combination of **guard all directions** 韋 422 and **go** 行 118, giving **patrol/ guard thoroughly**. Suggest taking 乚 as 'almost' five 五 19, 丰 as 'almost' year 年 64, and 口 as opening 20.



Mnemonic: **OPENING TO GO ON GUARD FOR ALMOST FIVE YEARS**

618		EKI, I, yasui, yasashii	貿易 BŌEKI	trade
		EASY, CHANGE,	易者 EKISHA	fortuneteller
		DIVINATION	安易 ANI na	easy-going
		8 strokes		




Once written , showing a **big-eyed lizard**  and **rays of the sun** . 618 originally referred to the sun's rays reflecting off a lizard's (iridescent) skin. This led to the idea of **readily changing**, giving both **change** and **readily/ easy**. **Divination** is an associated meaning, from the idea of interpreting changes. The graphic evolution of the character may have been influenced by sun shining down  144, though some scholars feel that the sunrays  became misinterpreted as the lizard's legs. Suggest taking 日 as sun 62, and 勿 as legs.

Mnemonic: **SUN BOUNCES EASILY OFF LIZARD'S CHANGING LEGS**

619		EKI, YAKU, masu	有益 YŪEKI	profitable
		GAIN, PROFIT,	益益 MASUMASU	increasingly
		BENEFIT	利益配当 RIEKIHAI TŌ	dividend
		10 strokes		

Formerly . 皿 is dish 1307. 夨 derives from , a variant of water 水 40. Thus **dish full of water**, leading to **overflowing** and by association **profit and gain**. Suggest taking 丿 as a variant of eight 八 66, and 夨 as a table.

Mnemonic: **MAKE PROFIT ON EIGHT SETS OF TABLEWARE**

620		EKI LIQUID 11 strokes	液体 EKITAI liquid 液化 EKIKA liquefaction 血液型 KETSUEKIGATA blood type
<p>氵 is water 40, here meaning liquid. 夜 is night 212, here acting phonetically to express immerse and possibly also lending a loose idea of engulfing. Thus liquid in which things are immersed (and engulfed?), eventually liquid in general.</p>			
<p>Mnemonic: NEED FOR LIQUID, EVEN WATER AT NIGHT</p>			
621		EN ACT, PERFORM 14 strokes	演出 ENSHUTSU production 出演 SHUTSUEN performance 演説 ENZETSU speech
<p>氵 is water 40, here meaning river. 寅 is an NGU character now borrowed to refer to a zodiac sign. However, it was originally written 𠂔, showing two hands 扌扌 straightening an arrow 矢 120/981, and meant straighten an arrow. This came by association to mean lengthen/ extend, and when combined with 氵 meant long/ extensive river. The river element eventually faded, leaving just extensive. This is still one of 621's meanings in Chinese, but in Japanese it has given way entirely to derived meanings such as extended performance, and even simply performance and act. Suggest taking 宀 as roof / building 28, and 黄 as a variant of yellow 黄 120 q.v.</p>			
<p>Mnemonic: PERFORM IN BUILDING BY YELLOW RIVER</p>			
622		Ō RESPOND, REACT 7 strokes	応答 ŌTŌ response 反応 HANNŌ* reaction 応用 ŌYŌ application
<p>Formerly 應 . 心 is heart/ feelings 147. 雁 is the prototype of the NGU character hawk 鷹 (which adds an additional bird 鳥 174). It now comprises roof 宀 114, here meaning by extension shelter (formerly illness 疒 381, suggesting care for), person 亻 39, and bird 隹 216, to give bird sheltered by person, i.e. taken in hand. In the case of 622 雁 lends its sound to express respond, and possibly also lends an idea of taking in. Thus to (take in a situation and?) respond with one's heart, now simply react/ respond.</p>			
<p>Mnemonic: REACT WITH FEELING TO BUILDING</p>			



623	往	Ō GO, GONE, PAST 8 strokes	往復 ŌFUKU      round trip 往事 ŌJI        things past 往来 ŌRAI      coming and going
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Once written 徃, and earlier as 𨔵, showing king 𠂔 / 王 5 and foot 止 129. The latter is used in its sense of **move**, while 王 is used both for its sound, to express **go**, and for its idea of **leading person**. 𨔵 meant **person going in front**, with **go/movement** 彳 118 added later for emphasis. Rather like precede 先 49 q.v., this idea eventually led to that of **things past**. It is not clear whether the later use of **master** 主 299 is a purely graphic simplification or one that purposely keeps an idea of leading person.

Mnemonic: MASTER GOES OFF

624	恩	ON FAVOR, KINDNESS 10 strokes	恩人 ONJIN        benefactor 恩知らず ONSHIRAZU    ingrate 恩返し ONGAESHI    return favor
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心 is heart/ feelings 147. 因 is cause 614 q.v., which acts phonetically to express **pity**. The exact semantic role of the latter is unclear due to its unclear origins, but it would presumably lend either supporting connotations of **pity** (for an imprisoned man) or **charity** (for a man needing protection and/or lodgings). Thus **feelings of pity**, leading to its present meanings.

Mnemonic: FEELINGS ARE CAUSE OF KIND FAVOR

625	仮	KA, KE, kari TEMPORARY, FALSE 6 strokes	仮説 KASETSU    hypothesis 仮に KARI ni     provisionally 仮病 KEBYŌ     feigned illness
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Formerly 假, and earlier 𨔵. The latter, which is still found as a CO character meaning **false**, was still earlier written 𨔵. This reveals **two hands** 𠂔 and 𠂔, a variant of **cliff** 厂 45 (possibly showing terracing or steps : ). The two hands are felt to show **manual dexterity** and by extension **emulation** (see 10), while 𠂔 acts phonetically to express **false/ deceive**. Thus 𨔵/𨔵 (the latter apparently a graphic confusion) means literally to **emulate skillfully and deceitfully**. **Person** 亻 39 was added to give the idea of a **skilled impersonator**, leading by extension to the present meanings of **temporary** and **false**. The modern form replaces 𨔵 with **oppose** 反 371 q.v., partly for its idea of **change** and partly for the fact that it uses essentially the same components of cliff and hand but in simpler form.

Mnemonic: PERSON OPPOSED TO EVEN TEMPORARY FALSEHOOD

626		KA, atai	価値 KACHI	value
		PRICE, VALUE, WORTH	価格 KAKAKU	price
		8 strokes	物価 BUKKA	price of goods

Formerly 價 . 賈 is an NGU character technically meaning **trader** (perhaps best thought of as a variant of the old form 賣 of sell 売 192), though it appears from an early stage to have developed strong connotations of the **act of buying and selling** and of the **items being traded** and their **value** rather than the person doing the trading. It retained these connotations despite the later addition of **person** 亻 39, and in particular became associated with **value** and **price**. Suggest taking 面 as west 152.

Mnemonic: PERSON FROM WEST HAS PRICE ON HEAD

627		KA, hate, hata <u>su</u>	成果 SEIKA	result
		FRUIT, RESULT,	果物 KUDAMONO*	fruit
		CARRY OUT	果たして HATASHITE	as expected
		8 strokes		


Originally 𣎵, showing fruit 𣎵 on a tree 木 69. From an early stage 𣎵 was replaced by full rice field 田 504 to give the idea of **abundant crop**, and later this was simplified to just field 田 59. As in English, fruit was used figuratively to mean **outcome/result**, and by extension also came to mean **bring about an outcome**, i.e. **carry out/perform**.

Mnemonic: TREE, LIKE FIELD, PRODUCES FRUITFUL RESULTS

628		KA, kawa	河口 KAKŌ	rivermouth
		RIVER	河豚 FUGU*	globefish
		8 strokes	河馬 KABA	hippopotamus


氵 is **water** 40, here meaning **river**. 可 is can 816 q.v., here with its literal meaning of **coil (slowly) to a mouth** and also lending its sound to express **twist/ meander**. Thus **river meandering to the sea**, now used of rivers in general.

Mnemonic: WATER CAN FORM RIVER

629  KA, *sugiru/gosu, ayamachi* 通過 TSŪKA passage  
 PASS, EXCEED, ERROR 過去形 KAKOKEI past tense  
 12 strokes 言い過ぎ IISUGI exaggeration


辶 is movement 129. 冎 is bone/ vertebrae 867, here lending an idea of flexibility and suppleness and by extension ease of movement. Opinion is divided as to whether 冎 represents another vertebra (see 256) or mouth 20 (thus giving twisted mouth or similar). In any event, 冎 is known to have acted phonetically to express much/ substantial. Thus 629 originally referred to making easy and substantial movement/ progress. As well as leading to the idea of slip by and pass, it also led by extension to the idea of going too far, including in the sense of making an error. Suggest taking 冎 as mouth.

Mnemonic: EXCESSIVE MOVEMENT MAKES BACKBONE PASS MOUTH!

630  GA 賀詞 GASHI congratulations  
 CONGRATULATIONS 年賀状 NENGAJŌ New Year Card  
 12 strokes 祝賀会 SHUKUGAKAI celebration

加 is add 431. 貝 is shell/ money 90, here used to mean valuable item. To add valuable items was a reference to adding one's gift to a number of other gifts, indicating an occasion for congratulations.

Mnemonic: CONGRATULATIONS ON ADDING TO ONE'S MONEY

631  KAI, *kokoroyoi* 不愉快 FUYUKAI unpleasant  
 PLEASANT, CHEERFUL 快樂 KAIRAKU pleasure  
 7 strokes 快活 KAIKATSU cheerful

Heart/ feelings 忄 147 and open up 夂 271, giving to be in an expansive mood and hence cheerful. Pleasant is an associated meaning. Suggest remembering 夂 by association with a 'waterless' (see water 氵 40) decide 決 271.

Mnemonic: NO WATER, BUT DECIDEDLY CHEERFUL FEELINGS

632 **解** KAI, GE, *toku* 解説 KAISETSU commentary  
 UNRAVEL, EXPLAIN, 理解 RIKAI understanding  
 SOLVE 分解 BUNKAI break-up  
 13 strokes

刀 is sword/ cut 181, 牛 is cow 97, and 角 is horn 243. Some scholars feel that 刀 and 牛 combine to give cut up/ butcher a cow, with 角 acting purely phonetically by way of emphasis to express dissect, while others feel that the three elements combine ideographically to convey the idea of cutting off a cow's horn to disentangle it. The present meanings are extensions of either cut up or disentangle.

Mnemonic: SOLVE PROBLEM BY CUTTING OFF COW'S HORN

633 **格** KAKU, KŌ 資格 SHIKAKU qualification  
 STANDARD, STATUS 性格 SEIKAKU character  
 10 strokes 所有格 SHOYŪKAKU genitive

木 is tree 69. 各 is each 438 q.v., here acting phonetically to express tall and possibly also lending its own connotations of descending from a height. 633 originally meant tall tree, leading to various extended and associated meanings such as reach a height (still a meaning in Chinese) and therefore achieve status as well as set a standard. It can also mean case (in grammar).

Mnemonic: EACH TREE SETS A STANDARD

634 **確** KAKU, *tashikakameru* 正確 SEIKAKU precise  
 ASCERTAIN, FIRM 確認 KAKUNIN confirmation  
 15 strokes 確実 KAKUJITSU reliable

Once written 石巖. 石 is rock 45. 巖/雀 is a crested 力 bird 雀 216, specifically a crane (now conveyed by an NGU character 鶴 that adds an extra bird 鳥 174: distinguish heron 葦/雀 445). Here 雀 acts phonetically to express hard, and is also felt by some scholars to lend an associated idea of white (cranes being predominantly white). Thus hard (white?) rock, a reference to granite. This came to mean hard or firm and by association reliable. Note that the occasionally encountered variant form 確 is a mis-copying. However, it may be useful to remember 力 as a variant of roof 宀 28, with a pun on rock and roc (a mythical bird).

Mnemonic: ASCERTAIN THAT BIRD UNDER ROOF IS A ROC

635

額

GAKU, hitai  
SUM, PLAQUE,  
FRAME, FOREHEAD  
18 strokes

金額 KINGAKU sum of money  
額面 GAKUMEN face value  
額際 HITAIGIWA hairline

Formerly also written 額 (still found in Chinese). 頁 is head 93. 各 is each 438 q.v., while 客 is visitor 252 q.v. Both 各 and 客 act phonetically to express **shave**, and both may also lend extended connotations of **attend** from their original meaning of **visit and stay**. Thus **shaven part of the head (to which one attends?)**. This was a reference to the **forehead**, which in ancient China was often exaggerated by shaving back the hairline. **Frame** (of picture etc.) and **plaque** are felt to be associated meanings, from the idea of **clear, angular area** (though it is not impossible that there might be some connection with the ancient practice of tattooing/ identifying slaves on the forehead -- see 340). It is not clear how 635 also came to mean **sum**, though some scholars feel it may stem from the idea of **high point** (cf. taka 高 119, meaning both height and sum).

Mnemonic: VISITOR'S FOREHEAD LOOKS LIKE PLAQUE

636

刊

KAN  
PUBLISH, ENGRAVE  
5 strokes

刊行 KANKŌ publication  
日刊 NIKKAN daily issue  
発刊 HAKKAN launching

刊 is sword/ cut 181. 干 is dry 825 q.v., here acting phonetically to express **carve/ engrave** and also lending an idea of **cut** from its original meaning of **thrusting weapon**. The original meaning was simply **engrave**, but it then came to be associated with engraving as part of the **printing** process. It now means **publish** in a broad sense.

Mnemonic: PUBLISH BOOK ON HOW TO KEEP SWORD DRY

637

幹

KAN, miki  
TRUNK, MAIN  
13 strokes

幹線 KANSEN trunk line  
幹部 KANBU leaders  
幹事 KANJI manager

Once written 幹. 木 is tree 69. 𣎵 is a variant of 𣎵, a CO character meaning **sun-rise** (comprising **rising sun** 𣎵 175 and a **person** 人 39 presumably watching it, though the exact role of 人 is unclear). 𣎵 acts phonetically to express **base/ support**, and almost certainly also lends an extended idea of **rising straight up**. Thus the **base of a tree that rises straight up**, i.e. the **trunk**. **Main** is an associated meaning. The modern form uses **dry** 干 825 q.v., which is generally assumed to be a miscopying but may in fact make deliberate use of 825's literal meaning of **thrusting wooden item**. Suggest taking 𣎵 literally as **sun** 日 62 rising through **grass** 十 9.

Mnemonic: PERSON DRIES TRUNK AS SUN RISES THROUGH GRASS

638 **慣** KAN, *nareru* 習慣 SHŪKAN habit, custom  
 BECOME USED TO 慣例 KANREI convention  
 14 strokes 世慣れた YONARETA worldly-wise

† is heart/ feelings 147. 貫 is pierce 1102 q.v., here acting phonetically to express **accumulate** and also lending similar connotations from its literal meaning of threaded amount of money. Thus **accumulate feelings**, a reference to **increasing familiarity**.

Mnemonic: **BECOME USED TO HAVING HEART PIERCED**

639 **歡** KAN, *yorokobu* 歡迎 KANGEI welcome  
 REJOICE, MERRY 歡樂 KANRAKU pleasure  
 15 strokes 交歡 KŌKAN fraternisation

Formerly 歡. 鶯/雀 is **crested bird/ heron** 445 q.v., acting phonetically to express **banquet** and possibly also loosely lending similar connotations since the heron was a delicacy at banquets. 欠 is **lack** 471 q.v., here with its literal meaning of **gaping mouth**. Thus to **gorge oneself at a banquet**, symbolising **making merry**.

Mnemonic: **MERRIMENT IS GAPING MOUTH FULL OF CRESTED BIRD**

640 **眼** GAN, *manako* 眼鏡 SŌGANKYŌ binoculars  
 EYE 肉眼 NIKUGAN naked eye  
 11 strokes 血眼 CHIMANAKO  
 bloodshot eyes

目 is eye 72. 良 is **stop and stare** 263, here also acting phonetically to express **round**. Thus to **stop and stare with round eyes**, i.e. **wide eyed**. Wide eyed eventually led to just eye.

Mnemonic: **STOP AND STARE WITH WIDE EYES**

641 **基** KI, *moto, motozuku* 基本 KIHON basis, standard  
 BASE 基金 KIKIN foundation  
 11 strokes 基地 KICHI base (army etc.)

Formed from **winnowing device** 其 251 q.v., which is itself set on a **base/ stand** 𠂇 and here lends such connotations, and **earth/ ground** 土 60. Thus **earthen base/ foundation**, now **base** in a broad sense.

Mnemonic: **WINNOWER DEVICE BASED ON FIRM GROUND**

642 **寄** KI, yoru/seru 寄与 KIYO contribution  
 DRAW NEAR, SEND, 寄せ波 YOSENAMI surf  
 VISIT 立ち寄る TACHIYORU visit, call  
 11 strokes

宀 is roof/ house 28. 奇 is strange/ unfamiliar 1123, which also acts phonetically to express seek protection. 642 originally referred to seeking protection in a stranger's house. This gave rise to a range of extended and associated meanings, particularly visit and by association draw near. Send is the causative form of visit.

Mnemonic: DRAW NEAR TO STRANGE HOUSE

643 **規** KI 規則 KISOKU rule  
 STANDARD, MEASURE 定規 JŌGI rule(r)  
 11 strokes 大規模 DAIKIBO large scale




夫 is (person becoming) adult male 573 q.v., used here to indicate attainment of a certain standard and thus something to be measured against, while 見 is look 18 q.v. Some scholars see the two elements as combining ideographically to give adult male looked upon as a standard. Others see 見 as being used essentially phonetically to express round, though it would almost certainly also lend an idea of observe carefully (from its literal meaning of person kneeling to stare). Thus a round measure (which is observed), i.e. a compass. The fact that 643 can mean compass in Chinese suggests strongly that the latter theory is correct, though the former may be more helpful as a mnemonic.

Mnemonic: ADULT MALE LOOKED UPON AS STANDARD

644 **技** GI, waza 技術 GIJUTSU technique  
 CRAFT, SKILL 技師 GISHI engineer  
 7 strokes 演技 ENGI acting

支 is support 691 q.v., here lending both its literal meaning of hold in hand and its sound to express work. 才 is hand 32, the additional hand giving both hands. Thus to work with both hands, suggesting an intricate task. By association this came to mean skill and craft.

Mnemonic: SUPPORT FROM SKILLED HANDS FACILITATES CRAFT

645		<b>GI</b> <b>RIGHTEOUSNESS</b> 13 strokes	主義 SHUGI principle, ism 義理 GIRI justice 意義 IGI significance
<p>Somewhat obscure, though its elements are clearly <b>sheep</b> 羊 986 q.v. and <b>I/ self</b> 我 817 q.v. Some scholars feel that sheep is used in its extended sense of <b>praiseworthy</b>, to give the idea of <b>being able to consider oneself praiseworthy</b> (i.e. through one's <b>righteousness</b>). Others see 義 as being used purely phonetically to express <b>ceremony</b>, giving <b>praiseworthy ceremony</b>, i.e. one that is performed <b>properly</b> (with righteousness being an extension of proper). Still others agree that it meant proper and praiseworthy ceremony, but arrive at this through interpreting the elements ideographically as <b>slaughter</b> (i.e. <b>sacrifice</b>) a <b>sheep</b> (義 literally meaning to <b>kill with a lance/ halberd</b>). The first theory is perhaps the most helpful.</p>			
<p>Mnemonic: <b>I AM LIKE A SHEEP, FULL OF RIGHTEOUSNESS</b></p>			
646		<b>GYAKU, sakarau</b> <b>REVERSE, OPPOSE</b> 9 strokes	逆行 GYAKKŌ retrogression 逆説 GYAKUSETSU paradox 反逆 HANGYAKU treason
<p>逆 is movement 129. 逆 derives from 𠂔, a stylised and inverted variant of (big) man 大 53, the inversion indicating <b>opposite to normal</b>. Thus a <b>man going backwards</b>, leading to <b>reverse</b> and by association <b>oppose</b>.</p>			
<p>Mnemonic: <b>BIG UPSIDE-DOWN MAN MOVES IN REVERSE</b></p>			
647		<b>KYŪ, KU, hisashii</b> <b>LONG TIME, LASTING</b> 3 strokes	永久 EIKYŪ permanence 久遠 KUON* eternity 久し振り HISASHIBURI for the first time in ages
<p>Somewhat obscure. Early forms such as 𠂔 have been interpreted as a <b>person</b> 人 39 <b>held in place</b> (indicated by the abstract sign 丿), with this leading by extension to <b>stay in place</b> and hence <b>last a long time</b>. Suggest taking 久 as a <b>stooping person</b> and 丿 as a <b>prop</b>.</p>			
<p>Mnemonic: <b>STOOPING PERSON PROPPED UP FOR A LONG TIME</b></p>			



648

旧

KYŪ  
OLD, PAST  
5 strokes

旧友	KYŪYŪ	old friend
旧派	KYŪHA	old school
旧式	KYŪSHIKI	old style

Formerly 舊 and 舊. 舊 is not the CO character reed 葦 (literally bird-grass, from bird 隹 216 and grass 艹 9). Old forms such as 舊 show that it is a **crested bird**, though different from crested bird/heron 鶯/鶯 445 and crested bird/crane 雁 634. It is in fact a white-horned owl (see below). 臼 is an NGU character meaning **mortar**, taken by some scholars to show a bowl with bits in it (from a stylised old form 臼) but more likely originally a mouth with grinding teeth (old form 臼). Here 臼 is used purely for its sound KYŪ, to give 舊 a meaning of **crested bird with a cry of KYŪ**, which was a reference to the (white-horned) owl. (Note that 舊 was once interchanged with 鴞, a CO character which combines bird 鳥 174 with KYŪ rest 休 13 and which similarly means white-horned owl/ bird that cries KYŪ.) 舊 was then drastically simplified to 旧 and used as a phonetic alternative to KYŪ long time 久 647, eventually acquiring its own particular connotations of **old and past**. It is not clear why any need was felt for an alternative to the already simple 久, but it is possible that 日 was seen as **day 62** and 丨 as **draw** (bowstring 77), giving the **drawing out of days** or similar. Suggest taking 日 as day and 丨 as one.

Mnemonic: ONLY ONE DAY OLD, BUT OLD NONETHELESS

649

居

KYO, *iru, oru*  
BE, RESIDE  
8 strokes

居住	KYOJŪ	dwelling
住居	JŪKYO	dwelling
居所	IDOKORO	whereabouts

尸 is **person sitting slumped** 236. 古 is **old** 109, here acting phonetically to express **crouch** and possibly also lending an idea of the **passing of time**. 649 originally referred to a **person staying in a crouched position**. This came to mean **be immobile and stay in one place**, leading to the idea of **residing** and by extension **being/existing**.

Mnemonic: OLD PERSON SITTING SLUMPED IS AT HOME

650	許	KYO, yurusu, moto	許可 KYOKA	permission
		PERMIT, FORGIVE,	特許 TOKKYO	patent
		PLACE, HOME	手許 TEMOTO	at hand
		11 strokes		

言 is word/ speak 274. 午 is noon 110 q.v., here acting phonetically to express **approve/ forgive** and according to some scholars also possibly lending an idea of **pounding** (a table or similar) as a sign of **hearty endorsement** (from its literal meaning of pestle, which could symbolise pounding). Thus to **approve/ forgive someone's words**. It is not clear how it acquired the meaning of **place/ home**, but it may possibly have been used as a phonetic alternative to **reside** (and by extension residence) KYO 居 649.

Mnemonic: PERMIT SPEECH AT NOON

651	境	KYŌ, KEI, sakai	国境 KOKKYŌ	frontier
		BOUNDARY, BORDER	境内 KEIDAI	precinct
		14 strokes	境界線 KYŌKAISEN	boundary line

土 is ground 60. 竟 is finish 462. Thus **finish of a piece of ground**, i.e. a **boundary**. Suggest taking 立 as stand 73, 日 as sun 62, and 儿 as legs.

Mnemonic: STAND ON SUNNY GROUND, LEGS ASTRIDE BOUNDARY

652	興	KYŌ, KŌ, okosu/ru	興奮 KŌFUN	excitement
		RISE, RAISE, INTEREST	復興 FUKKŌ	revival
		16 strokes	興味深い KYŌMIBUKAI	very interesting

Once written 興, showing **raise/ hands working together** 興 458/1873 and **same** 同 187, here also meaning **together/ in unison**. Thus to **raise up together**, giving **raise and rise**. **Interest/ excitement** is an associated meaning, from the idea of raised feelings. Suggest taking 手 as hands and 几 as table.

Mnemonic: SAME HANDS RAISED AT TABLE -- HOW INTERESTING

653	<b>均</b>	KIN, <i>hitoshii</i>	平均 HEIKIN	average
		AVERAGE, LEVEL,	均等 KINTŌ	uniformity
		ALIKE	不均衡 FUKINKŌ	imbalance
		7 strokes		

Somewhat obscure. 土 is ground 60. 勺 is often thought to be a variant of ladle/measure 勺/勺 1342, but in fact old forms such as 𠂇 and 𠂈 show **coiling** (some scholars take the latter form to derive from a pictograph of a snake coiled on the ground, but it is safer to think of both forms simply as symbols of coiling -- see 655). 勺 is known to have acted phonetically to express **flat**, and presumably it also lent similar connotations from the idea of coiling (coils lying flat). Thus **flat ground**, leading to **level** and by figurative extension **average**. **Alike** is an associated meaning, from the idea of **norm**. Suggest taking 勺 as a combination of **ladle** 勺 and **one** 一.

Mnemonic: LEVEL GROUND WITH ONE LADLE?!

654	<b>禁</b>	KIN	禁止 KINSHI	prohibition
		BAN, FORBID	禁煙 KINEN	'No Smoking'
		13 strokes	嚴禁 GENKIN	strictly prohibited




示 is show/altar 695 q.v., here with its connotations of **religious/** of the gods. 林 is forest 75, used purely phonetically to express **abstain**. Thus **abstain for religious reasons**, leading to **abstain/** **taboo/** **ban/** **forbid** etc. in a wider sense.

Mnemonic: ALTAR IN FORBIDDEN FOREST

655	<b>句</b>	KU	字句 JIKU	phraseology
		PHRASE, CLAUSE	句切り KUGIRI	punctuation
		5 strokes	文句 MONKU	words, complaint

口 is mouth/say 20, here meaning **word**. 勹 is an element generally meaning **cover/** **wrap/** **encircle**. Strictly speaking, in the case of 655 its old form is 𠂇, showing interlocking strokes to convey the idea of **intertwining/** **wrapping around**. However, the graphic evolution of 𠂇 into 勹 seems to have been influenced by a number of other forms of similar meaning, such as encircling arm 𠂈/𠂉, womb 𠂊/𠂋, and possibly also coiled snake 𠂌/𠂍. Intertwining words led to **phrase, clause, etc.**

Mnemonic: MOUTH WRAPS ITSELF AROUND PHRASE

656	 <p>KUN LESSON, RULE, KUN READING 10 strokes</p>	<p>訓讀み KUNYOMI kun reading                  訓練士 KUNRENSHI trainer                  教訓的 KYŌKUNTEKI edifying</p>
<p>言 is words/ speak 274. 川 is river 48, here acting phonetically to express <b>order</b> and also lending an idea of <b>flowing in a given way</b>. 656 originally meant <b>logical argument</b>, then came to mean <b>teaching</b> and by association <b>lesson, standard or rule</b>. It is also used for the <b>kun reading</b> of a character (i.e. the Japanese as opposed to Chinese).</p>		
<p>Mnemonic: <b>WORDS FLOW LIKE RIVER IN LESSON</b></p>		
657	 <p>GUN, mura, mure/reru GROUP, FLOCK 13 strokes</p>	<p>群集 GUNSHŪ crowd                  魚群 GYOGUN school of fish                  群居 GUNKYO gregarious</p>
<p>羊 is sheep 986. 尹 is lord 266 q.v., here acting phonetically to express <b>assemble</b> and also lending its literal connotations of <b>command (with a stick)</b>. 657 originally referred to <b>herding sheep</b>, but then came to focus rather on the <b>group of animals</b>. Now also used of humans.</p>		
<p>Mnemonic: <b>LORD OF SHEEP FLOCK</b></p>		
658	 <p>KEI, KYŌ, heru, tatsu PASS, SUTRA, LONGITUDE 11 strokes</p>	<p>經濟 KEIZAI economy                  經線 KEISEN meridian                  經過 KEIKA passage</p>
<p>Formerly 經. 丵 is lengthwise threads on a loom (warp) 269, reinforced by <b>thread</b> 系 27. Pass (through) and <b>longitude</b> are associated meanings. Since the warp threads act as <b>guides</b> for the crosswise weft threads, 658 also came to represent <b>guiding principles</b>, including the sutras. Suggest taking 至 as <b>ground</b> 土 60 and <b>hand</b> 又.</p>		
<p>Mnemonic: <b>GUIDING HAND PASSES THREADS TO GROUND</b></p>		

659

潔

KETSU, isagiyo  
CLEAN, PURE  
15 strokes

潔白 KEPPAKU na immaculate  
潔癖 KEPPEKI na fastidious  
潔く ISAGIYOKU valiantly

Formerly 潔・辛 is a tally, namely a piece of wood with serrations that was interlocked with another serrated piece (i.e. the matching other half) upon the proper fulfilment of a contract or similar. Sword/ cut 刀 181 emphasises the idea of cutting notches. As with the English term, **tally** also has connotations of making things **right and proper**. When combined with **thread** 糸 27, giving the CO character 絜, it originally meant to **adjust threads and make them right**, though it presently came to mean simply to **correct**. The addition of **water** 氵 40 gave to **correct with water**, i.e. to **purify by ablution**. This came to mean **clean or pure**, including in the figurative sense of honorable. See also 1195. Suggest taking 主 as a variant of **master** 主 299.

Mnemonic: MASTER CUTS THREADS, WASHES CLEAN IN WATER

660

件

KEN  
ITEM, MATTER  
6 strokes

事件 JIKEN incident  
用件 YŌKEN business  
条件 JŌKEN condition, term

Person 亻 39 and cow 牛 97. 660 originally referred to a **person leading a cow away** from a herd, having **selected and purchased** it. It was later used of sorting out items for business in a general sense (including slaves, an early meaning of 660), and thus came to mean **something to be attended to**. Note that in Chinese it can still mean to separate.

Mnemonic: PERSON LEADING AWAY COW IS A SERIOUS MATTER

661

券

KEN  
TICKET, PASS, BOND  
8 strokes

旅券 RYOKEN passport  
証券 SHŌKEN bond  
定期券 TEIKIKEN commuter pass

刀 is sword/ cut 181. 券 is an element once written 券, showing rice (plant) 禾/木 81, and **two hands** 𠂇. It originally meant to roll rice. It acts here phonetically to express **notched pledge/ tally** (see 659), but it is not clear whether it also lends any meaning. Thus **cut/ notched tally**, which in addition to being a symbol of a contract or pledge was also used as a symbol of official business or authority, and hence a **guarantee of safe conduct**, i.e. **pass or ticket** (cf. English term tally). Suggest taking 火 as two = 61 fires 火 8.

Mnemonic: START TWO FIRES WITH CUT UP TICKETS

662	險	<p>KEN, <i>kewashii</i>  <b>STEEP, SEVERE,</b>  <b>PERILOUS</b>          11 strokes</p>	<p>險惡 KENAKU na dangerous          保險 HOKEN insurance          險々 KENSO na precipitous</p>
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Formerly 險. 阝 is hill 229. 夂/夂 is synthesised opinion 475 q.v., here acting phonetically to express **combine** and also lending similar connotations of its own. Thus **combined hills**, a reference to **particularly hilly terrain** and hence the present meanings. Suggest taking 夂 as a modified combination of cover/ cap 宀 87/121 and elder brother 兄 267.

Mnemonic: ELDER BROTHER DONS CAP TO CLIMB STEEP HILL

663	檢	<p>KEN  <b>INVESTIGATE</b>          12 strokes</p>	<p>檢討 KENTŌ enquiry          探檢 TANKEN exploration          檢查員 KENSAIN inspector</p>
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Formerly 檢. 夂/夂 is synthesised opinion 475 q.v., here acting phonetically to express **store safely** and also lending its meaning of **examine**. 木 is wood 69, here meaning wooden tablet upon which records were kept. Thus to **examine wooden records**, now **investigate** in a broad sense. Suggest taking 夂 as a modified combination of cover/ cap 宀 87/121 and elder brother 兄 267.

Mnemonic: ELDER BROTHER INVESTIGATES WOODEN COVER

664	絹	<p>KEN, <i>kinu</i>  <b>SILK</b>          13 strokes</p>	<p>絹布 KENPU silk cloth          人絹 JINKEN rayon          絹物 KINUMONO silk goods</p>
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糸 is thread 27. 胃 is a CO character meaning **small worm** or coil (coil/ circle/ round 冫 and flesh 月 365), here acting phonetically to express the color **cream** and almost certainly also lending connotations of **silkworm**. Thus **cream colored thread (from a worm)**, i.e. **silk**.

Mnemonic: SILK THREADS FROM ROUND FLESHY WORM

665	限	<p>GEN, <i>kagiru</i>  <b>LIMIT</b>          9 strokes</p>	<p>限度 GENDO limit          限界 GENKAI boundary          無限 MUGEN infinity</p>
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阝 is hill 229. 艮 is stop and stare 263 q.v., acting phonetically to express **difficult** and almost certainly also lending an idea of **turning round**. Thus to reach a difficult hill, stop, and turn to look back, suggesting that one has reached the **limits** of familiar territory.

Mnemonic: STOP AND STARE FROM HILL, HAVING REACHED LIMITS

666

現

GEN, arawarerusu  
APPEAR, EXIST, NOW  
11 strokes

発現 HATSUGEN revelation  
現象 GENSHŌ phenomenon  
現実 GENJITSU reality

Jewel 𠄎 102 and see 見 18. Thus to see a jewel. On the one hand this came to refer to its luster (still listed as a minor meaning in Chinese), and on the other to the idea of being visible/ appear. Exist and now are associated meanings, from the idea of being before one's very eyes.

Mnemonic: SEE JEWEL THAT NOW APPEARS

667

減

GEN, heru/rasu  
DECREASE  
12 strokes

減少 GENSHŌ decrease  
加減 KAGEN extent, state  
目減り MEBERI weight loss

𠄎 is water 40. 咸 is unison 246 q.v., here acting phonetically to express small amount. In view of its complexity 咸 must presumably also have lent some meaning, possibly the idea of cutting away/ reducing from its trimming/ halberd element 戍 515. Thus a small amount of water, symbolising reduction and decrease. Suggest remembering by association with feeling 感 246, taking 咸 as a 'heartless' version (see heart 心 147).

Mnemonic: DECREASED WATER BRINGS ON HEARTLESS FEELING

668

故

KO, yue  
PAST, REASON  
9 strokes

事故 JIKO accident  
故事 KOJI history  
故山田氏 KOYAMADASHI  
the late Mr Yamada

Stick in hand/ coerce 𠄎 101, here acting as a causative element, and old 𠄎 109, here indicating the past. Thus to make something a thing of the past. This led on the one hand to past/ deceased, and on the other to the idea of causality/ reason, i.e. with past events influencing the present/ future.

Mnemonic: OLD STICK IN HAND A THING OF THE PAST

669

個

KO  
INDIVIDUAL, COUNTER  
10 strokes

個人 KOJIN individual  
個性 KOSEI individuality  
一個 IKKO one item

Person 亻 39 and hard 固 476. 669 originally referred to a person wearing armor (i.e. made hard), but from an early stage became confused with 箇 1054 q.v., which was a counter for bamboo slats. Probably because of the presence of person 亻, 669 has strong associations with the idea of individuality.

Mnemonic: THAT INDIVIDUAL IS A HARD PERSON

670	<b>護</b>	GO	弁護士 BENGOSHI	lawyer
		DEFEND, PROTECT	保護 HOGO	protection
		20 strokes	護衛 GOEI	guard, escort

言 is words 274. 萑 is crested bird 萑 648 in hand 又, here lending a meaning of seize/ snare and according to some scholars also acting phonetically to express spin/ make dizzy. Thus to snare with words (making the other party dizzy?), a reference to proving an argument. This came to have particular associations with defence against an accusation. Eventually the idea of words faded, leaving just defend/ protect. Suggest taking 萑 as bird 雉 216 and grass 艹 9.

Mnemonic: WORDILY DEFEND HAND SEIZING BIRD IN GRASS

671	<b>効</b>	KŌ, kiku	効果 KŌKA	effect
		EFFECT, EFFICACY	有効 YŪKŌna	valid
		8 strokes	効き目 KIKIME	effect

Formerly 效. 交 is exchange 115, here meaning interchange and by extension match/ emulate (see also 21). 攴 is strike/ coerce 101, here acting as a causative element. Thus to make someone emulate, i.e. make them learn to perform a given task. Eventually the causative aspect faded, leaving just ability to perform a given task, i.e. efficacy. In modern popular usage coerce 攴 has been replaced by strength 力 74. Note that in Chinese both forms now exist as separate characters, with 效 meaning emulate/ effect and 効 meaning toil/ effect.

Mnemonic: EXCHANGE OF STRENGTH PROVES MOST EFFECTIVE

672	<b>厚</b>	KŌ, atsui	部厚 BUATSU na	bulky, thick
		THICK, KIND	厚生 KŌSEI	welfare
		9 strokes	厚情 KŌJŌ	courtesy

Once written 厓 and later 厚. 厂 is cliff 45. 畀/ 旱/ 厚 is an inversion of 禽/ 富, a tall watchtower that is the prototype of tall 高 119. 672 originally meant tall cliff. The reason for the inversion is not clear, though it is possible that the original meaning had specific connotations of descending a tall cliff. Tall cliff eventually came to mean simply substantial, leading to thick. Kind is an associated meaning, from the idea of depth of feeling. Suggest taking 厚 as day 日 62 and child 子 25.

Mnemonic: KIND BUT 'THICK' CHILD PLAYS DAILY BY CLIFF



673

耕

KŌ, tagayasu  
TILL, PLOW  
10 strokes

耕地 KŌCHI arable land  
耕作 KŌSAKU farming  
耕うん機 KŌUNKI cultivator

Formerly 耩. 耩 is a CO character meaning **plow** (of unclear etymology, but once written 耩, suggesting tree/shrub 木 69 and possibly serrated wood 耑 659, here representing a saw or similar cutting device, to give an idea of cutting away shrubs and thus preparing ground). 井 is well 1470, acting phonetically to express **conquer** and possibly also lending an associated idea of **fertile**. Thus to **conquer with a plow (and make fertile?)**, i.e. till. Suggest remembering 耩 as a many branched tree 木 69.

Mnemonic: TILL AROUND WELL AND MANY BRANCHED TREE

674

鉞

KŌ  
MINERAL, ORE  
13 strokes

鉞物 KŌBUTSU mineral  
鉞石 KŌSEKI ore  
炭鉞 TANKŌ colliery

Formerly 鑛, and earlier 礦. The early form shows rock 石 45 and yellow 黃/黄 120, giving **yellow rock** and hence **mineral/ ore**. Yellow 黃 was later replaced by wide/ extensive 廣/広 114, possibly as a result of a miscopying influenced by the cliff part 厂 of 石 but possibly also for semantic reasons, and rock itself was replaced by metal 金 14.

Mnemonic: EXTENSIVE METAL ORE

675

構

KŌ, kamauleru  
BUILD, MIND  
14 strokes

構成 KŌSEI construction  
結構 KEKKŌ structure, fine  
心構え KOKOROGAMAE mental readiness

木 is wood 69. 構 is a CO character meaning **large amount** or **accumulation**. It was originally written 𣪠, showing two bamboo (storage) baskets piled up (one inverted). Here 構 acts phonetically to express **interweave** and also lends a meaning of **accumulate/ build up**. Thus to **build up by interweaving wood**, a reference to erecting the timber frame of a building. This came to mean **build** in a broader sense. **Mind/ care** is an associated meaning, from the idea of building up thoughts/ worries. Suggest remembering 構 as **build with baskets**.

Mnemonic: DO YOU MIND IF IT'S BUILT WITH WOODEN BASKETS?

676	<b>講</b>	KŌ	講義 KŌGI	lecture
		LECTURE	講演 KŌEN	address
		17 strokes	講師 KŌSHI	lecturer

言 is words 274. 講 is accumulation 675 q.v., here meaning **build up** and according to some scholars also acting phonetically to express **clarify**. Thus **something built of (clarifying?) words**, i.e. an **argument, speech, lecture**, or similar. Suggest taking 講 literally as **build with baskets**.

Mnemonic: LECTURE BUILT WITH 'BASKETS' OF WORDS

677	<b>混</b>	KON, <i>majiru/zeru</i>	混血 KONKETSU	mixed blood
		MIX, CONFUSION	混乱 KONRAN	confusion
		11 strokes	混ぜ物 MAZEMONO	mixture

辵 is water. 混 is multitude 1276 q.v., here acting phonetically to express **spin/ swirl** and also lending its own idea of **confusion** (from people milling around). 677 originally referred to **water rushing and swirling** with no fixed course, as in a flood (still a meaning in Chinese). **Confused waters** then came to mean **confused** in a broader sense. **Mix** is an associated meaning, from the idea that in a state of confusion sundry impure elements can become mixed in. Suggest taking 混 as sun 日 62 and compare 比 771.

Mnemonic: COMPARE SUN AND WATER -- A CONFUSING MIX

678	<b>査</b>	SA	検査 KENSA	inspection
		INVESTIGATE	審査 SHINSA	investigation
		9 strokes	査問 SAMON	inquiry

Wood 木 69, here meaning **timber**, and furthermore 査 1091 q.v., here with its literal meaning of **build up** and according to some scholars also acting phonetically to express **crosswise**. Thus to **build something with timber (laid crosswise?)**. In Chinese it can still be used in associated meanings, such as raft, but in Japanese it has come to be used purely in the borrowed meaning of **investigate**.

Mnemonic: FURTHERMORE, WOOD SHOULD BE INVESTIGATED

679

再

SAI, SA, futatabi  
AGAIN, TWICE, RE-  
6 strokes

再生 SAISEI regeneration  
再刊 SAIKAN reprint  
再来年 SARAINEN year after next

再 is the lower part of accumulate/ build with baskets 藁 675, namely an inverted basket. One 一 1 was added to indicate one further basket being added to the pile. The idea of one more led to the present meanings.

Mnemonic: ADD ONE BASKET AGAIN

680

災

SAI, wazawai  
CALAMITY  
7 strokes

災難 SAINAN calamity  
災害 SAIGAI disaster  
火災 KASAI conflagration

Once written 災, showing river 氺 48, here meaning flood, and fire 火 8. Fire and flood were symbols of calamity.

Mnemonic: FIRE AND FLOODING RIVER ARE POTENTIAL CALAMITIES

681

妻

SAI, tsuma  
WIFE  
8 strokes

後妻 GOSAI second wife  
夫妻 FUSAI husband and wife  
人妻 HITOZUMA married woman

女 is woman 35. 妻 derives from 妻, showing a hand 手 holding a broom 帚 (to all intents and purposes a variant of hand holding broom 帚 96). See also 779.

Mnemonic: WIFE HOLDS BROOM IN HAND

682

採

SAI, toru  
TAKE, GATHER  
11 strokes

採用 SAIYŌ adoption  
採集 SAISHŪ collection  
採取 SAISHU harvesting

Hand plucking (fruit) from a tree 采 483, with an extra hand 扌 32. Suggest taking 采 literally as (reaching) hand 扌 303 and tree 木 69.

Mnemonic: GATHER FRUIT FROM TREE WITH TWO HANDS

際	683	SAI, kiwa OCCASION, EDGE, CONTACT 14 strokes	実際 JISSAI      actuality 国際 KOKUSAI    international 窓際 MADOGIWA beside window
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阝 is hill 229 q.v., here meaning earthen rampart. 祭 is festival 283, acting phonetically to express meet/ come into contact and possibly also loosely lending similar connotations of its own (from the idea of meeting associated with a festival). Thus earthen ramparts meeting, i.e. the junction of walls. This later came to mean meet/ come into contact in general. Edge is an associated meaning from that which comes into contact. Occasion is also felt to be an associated meaning, i.e. when one can come into contact with others.

Mnemonic: FESTIVAL AT EDGE OF HILL IS QUITE AN OCCASION

在	684	ZAI, aru BE LOCATED, DWELL, COUNTRYSIDE, BE 6 strokes	存在 SONZAI      existence 在留 ZAIRYŪ     residence 在所 ZAISHO     country home
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才 is a variant of talent 才 126 q.v., here used in its literal meaning of dam and by extension barrier. 土 is earth 60. Thus earthen dam/ barrier. The idea of substantial/ solid barrier led to the idea of being firmly in place, eventually giving be located and simply be. Dwell/ reside is an extension of be located. It is not fully clear how 684 also came to mean countryside, but it is assumed to be an associated meaning of dwell, i.e. one's country home.

Mnemonic: FUNNY DAM IS LOCATED NEAR COUNTRYSIDE DWELLING

財	685	ZAI, SAI WEALTH, ASSETS 10 strokes	財産 ZAISAN     wealth, assets 財団 ZAIDAN     foundation 財政的 ZAISEITEKI    financial
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貝 is shell/ money 90, here meaning wealth/ assets. 才 is talent 126 q.v., here acting phonetically to express accumulate and also lending a similar idea from its literal meaning of dam (i.e. that which causes a build-up). Thus accumulated wealth/ assets.

Mnemonic: DAM FULL OF MONEY MEANS GREAT WEALTH

686

罪

ZAI, tsumi  
CRIME, SIN  
13 strokes

犯罪	HANZAI	crime
罪惡	ZAIAKU	vice
罪深	TSUMIBUKAI	sinful

Somewhat obscure. 罟 is net 193, here with connotations of **catching**. 非 is not 773 q.v. Some scholars feel the latter acts purely phonetically to express **catch**, giving **catch in a net**, while others feel that it lends its literal meaning of **going in opposite directions** to refer by extension to **rebels**, thus giving **catch rebels in a net**. It is also not clear whether **crime/sin** is a borrowed meaning or an associated meaning from the idea of that which results in one being caught, though the latter seems more likely.

Mnemonic: NOT A NETWORK, BUT STILL CRIMINAL

687

雜

ZATSU, ZŌ  
MISCELLANY  
14 strokes

雜談	ZATSUDAN	chitchat
雜音	ZATSUON	noise, static
雜兵	ZŌHYŌ	rank and file

Formerly 雜. 衣 is cloth 420 q.v. 樵 is a variant of 集, an element showing **tree** 木 69 and **bird** 隹 216 and meaning **birds gathering in a tree**. Here 樵 acts phonetically to express **gather** and also lends a similar meaning. 687 originally referred to **gathering bits of cloth** and making up a **patchwork** garment from them. Rather like the English term patchwork, it came to mean **miscellany** in a broad sense. Cloth 衣 was later replaced with **nine** 九 12, presumably to indicate plurality/**many** (i.e. gather many bits). It is somewhat surprising that the cloth radical 衤 was never used, to give 襪.

Mnemonic: NINE MISCELLANEOUS BIRDS GATHERED IN TREE

688

蚕

SAN, kaiko  
SILKWORM  
10 strokes

蚕業	SANGYŌ	sericulture
養蚕	YŌSAN	sericulture
蚕豆	SORAMAME*	broad bean

Formerly 蠶. 虫 is insect 虫 56 doubled for emphasis. 替 is a CO character meaning **if/ supposing**. It comprises the CO character **not/ without** 无 (of unclear etymology, but derived from 无, felt to show a person kneeling [at a table] with head turned, indicating that they are **unable** to eat any more), and the NGU character **say** 曰 (often written as 日 and confused with sun/day 日 62, but in fact the cross-stroke is only three-quarter size and indicates a tongue - inside a mouth 口 20, not unlike the lower element of sound 音 6), thus giving a meaning of **not actually stated** and by extension (**but**) **if/ supposing (that)**. In the case of 688 替 acts phonetically to express **swollen**, to give **swollen insect**, a reference to a **silkworm full of silk threads**. In view of its complexity 替 probably also lent some meaning, but this is unclear. It may have lent connotations of **swollen/ bloated** from the satiated person element 无, or may have lent some idea of **hypotheticality**, as in a silkworm which should produce silk. Suggest taking 天 as **heaven** 58.

Mnemonic: SILKWORM IS A HEAVENLY INSECT

689	<b>酸</b>	SAN, <i>sui/ppai</i>	酸素 SANSO	oxygen
		ACID, BITTER	酸性 SANSEI	acidity
		14 strokes	塩酸 ENSAN	hydrochloric acid

酉 is wine jar/ alcohol 302, here meaning **alcohol-like liquid**. 夨 is a CO character meaning **linger/ dawdle** (of unclear etymology, but showing stop and start 久 438 q.v. meaning slow progress, and 允, which appears to be self 厶 134 and legs 儿). Here 夨 acts phonetically to express **sharp**, and almost certainly also lends its meaning of **linger**. Thus **sharp alcohol-like liquid (that lingers in the mouth?)**, leading to **bitter taste** and eventually also **acid**. Suggest remembering 夨 as **linger**.

Mnemonic: ALCOHOL HAS LINGERING BITTER ACID TASTE

690	<b>贊</b>	SAN	贊成 SANSEI	approval
		PRAISE	贊美歌 SANBIKA	hymn
		15 strokes	贊辭 SANJI	eulogy

Formerly 贊. 貝 is shell/ money 90, here meaning **valuable object**. 贊 is precede/ **advance** 先 49 doubled for emphasis. The latter lends its sound to express **offer**, and may also lend an associated transitive meaning of **advance/ proffer**. 690 originally meant to **offer someone a valuable object**, leading to the idea of **reward and praise**. Suggest taking 夫 as male 573.

Mnemonic: TWO MALES PRAISED AND GIVEN MONEY

691	<b>支</b>	SHI, <i>sasaeru</i>	支店 SHITEN	branch office
		BRANCH, SUPPORT	支持 SHIJI	support
		4 strokes	支点 SHITEN	fulcrum

Once written 攴, showing a **hand** 扌 holding up a **branch/ section of bamboo** 丩 (see 170). It originally meant **break off a branch/ small section/ offshoot**. The physical branch is now represented by 枝 1315, that adds wood/tree 木 69, whereas 691 has come to refer to **branch** in the figurative sense (as in branch office etc.) **Support** derives from the idea of holding up.

Mnemonic: HAND SUPPORTS CROSS-SHAPED BRANCH

692 **志** SHI, kokorozasu, kokorozashi 意志 ISHI will  
 WILL, INTENT 志望 SHIBŌ aspiration  
 7 strokes 有志 YŪSHI voluntary

Usually explained as the heart 心 147 of a warrior 士 494. A useful mnemonic, but incorrect. Old forms such as 志 and 志 show that 士 derives from **emerging plant** 艹/生 42, here acting phonetically to express **move** and also lending similar connotations of its own (from growth/ emerge). Thus **movement of the heart, indicating intent or will.**

Mnemonic: WARRIOR'S HEART SHOWS WILL

693 **師** SHI 教師 KYŌSHI teacher  
 TEACHER, MODEL, ARMY 師表 SHIHYŌ paragon  
 10 strokes 師団 SHIDAN army division

Somewhat obscure. 𠂔 is shown in some early forms to be **hill** 229 q.v. and in others to be **buttocks** 350 q.v., though in both cases the meaning is known to be **swelling/ rising**. 𠂔 is an inverted form of 艹, itself a variant of **growing plant** 生 42 q.v., which acts phonetically to express **hill** and also lends a similar meaning of **rising** (from the idea of growing up from the ground). Thus **prominent hill**. Hills were often associated with **troop encampments** (see 540), and 693 eventually came to acquire such associations itself, leading to the present meaning of **army**. **Teacher** results from confusion with **commander/ leader** 帥 1454 q.v., of which it is an extended meaning, while **model** is an associated meaning with teacher. Suggest taking 𠂔 as **buttocks**, and 巾 as **cloth** 巾 778 and one — 1.

Mnemonic: MODEL TEACHER HAS ONE BIT OF CLOTH OVER BUTTOCKS

694 **資** SHI 資本 SHIHON capital  
 CAPITAL, RESOURCES 資料 SHIRYŌ raw materials  
 13 strokes 資金 SHIKIN funds

貝 is shell/ money 90. 次 is next 292 q.v., here acting phonetically to express **possess** and almost certainly also lending an idea of **continuity**. Thus to **possess (a continuity of?) money, i.e. capital/ resources.**

Mnemonic: NEXT SUM OF MONEY PROVIDES CAPITAL

695	示	JI, SHI, <i>shimesu</i>	暗示 ANJI	hint
		SHOW	展示 TENJI	display
		5 strokes	示教 SHIKYŌ	guidance

Once written 示 or 示. 示 is a primitive altar. 示/示 is drops of blood (or possibly sacrificial wine). A top stroke 一 was added later to indicate a sacrifice/ item placed on the altar. Though as an independent character 695 is no longer used to mean altar, as a radical (usually 示) it frequently has a meaning of **related to the gods**. Show is an extended meaning, from the idea of the outcome of a sacrifice showing the will of the gods.

Mnemonic: DROPS FROM ALTAR SACRIFICE SHOW WILL OF GODS

696	似	JI, <i>niru</i>	類似品 RUIJIHIN	imitation
		RESEMBLE	似非 ESE-*	false, sham
		7 strokes	似合 う NIAU	be suited

似 is person 39. 以 is starting point/ means 419, acting phonetically to express resemble and possibly also lending an idea of starting point. Thus to resemble a person (whom one takes as a starting point?). Now used of resemble in a broad sense.

Mnemonic: STARTING POINT FOR PERSON IS TO RESEMBLE ONE

697	兒	JI, NI, <i>ko</i>	孤兒 KOJI	orphan
		CHILD	小兒 SHŌNI	infant
		7 strokes	兒童文学 JIDŌBUNGAKU	juvenile literature

Formerly 兒, and earlier as 兒. 儿/儿 shows a person kneeling (i.e. not standing) 39, while 臼 is mortar 648. Some scholars feel the latter is used purely phonetically to express weak/ helpless, giving helpless person (unable to stand), that could originally apply to a very aged or sick person as well as a very young one. Others feel that 臼 is used in its literal sense of grinding teeth, referring to young children during the teething stage, and take 儿 to refer to crawling. Thus crawling, teeth-grinding person. The latter theory seems the more likely. (Note also similar English slang terms for a teething, crawling infant, such as anklebiter.) Suggest taking 臼 as old 648.

Mnemonic: OLD PERSON IS REALLY A CHILD



698

識

SHIKI  
KNOWLEDGE  
19 strokes

常識 JŌSHIKI common sense  
意識 ISHIKI awareness  
知識人 CHISHIKIJIN intellectual

言 is words 274, 音 is sound 6, and 戈 is lance/ halberd 493, though there is some disagreement as to how these elements are grouped. 戈 is known to have acted to mean **marker** or **sign**. (A lance was sometimes thrust into the ground -- in some cases with a banner attached -- as a crude marker or pointer [note also the graphic and semantic overlap with stake 戈 177].) Some scholars take 識 as the NGU character **memorise**, ascribing a meaning to 698 of **memorise signs** and therefore **possess knowledge**. Others take 識 as meaning **marker**. (It is in fact a CO character with a range of borrowed meanings, but its original meaning is felt to have been lance that produces 'sound', i.e. conveys a message. This was a reference to the fact that messages as well as banners were sometimes attached to marker lances.) Thus **marker that produces words**, i.e. with words 言 reinforcing the message-conveying role discussed above. Conveying information then came by association to mean **intelligence/ knowledge**. Since 音 and 戈 have become combined to 識, suggesting that they are treated as one element, and since the element occurs with some frequency in compound characters, the latter theory seems the more likely.

Mnemonic: HAVE KNOWLEDGE OF A WORD SOUNDING LIKE LANCE

699

質

SHITSU, SHICHI, CHI  
QUALITY, PAWN  
15 strokes

品質 HINSHITSU quality  
質屋 SHICHIYA pawnshop  
人質 HITOJICHI hostage

貝 is shell/ money 90. 斨 is ax 1176 doubled for emphasis, acting phonetically to express **equivalence** and almost certainly lending an idea of **chop up** (figuratively) and hence **analyse/understand** (see 199). Thus **something whose monetary equivalence is understood**, leading on the one hand to **quality** and on the other to **pawn/pledge**.

Mnemonic: TWO AXES CHOP PAWNED SHELL TO ASCERTAIN QUALITY

700

舍

SHA  
HOUSE, QUARTERS  
8 strokes

宿舍 SHUKUSHA lodgings  
舍營 SHAEI billet  
田舍者 INAKAMONO\* yokel

Formerly 舍, and earlier 舍. 口 is **mouth** 20, here meaning by extension **breathe**. 余/ 牟/ 全 is **margin** 余 800 q.v., here lending its connotations of **easily**. Thus **breathe easily/ relax**. Possibly because of the **roof/ building** element 宀 in 全, 700 presently came (like 800) to mean **building where one can relax**, i.e. one's **house or quarters**. Suggest taking 宀 as **roof**, 土 as **ground** 60, and 口 as **opening/entrance**.

Mnemonic: QUARTERS WITH ROOF AND ENTRANCE BELOW GROUND

701	<b>謝</b>	SHA, <i>ayamaru</i>	謝罪 SHAZAI	apology
		APOLOGIZE, THANK	謝礼 SHAREI	honorarium
		17 strokes	感謝 KANSHA	gratitude

言 is words 274. 射 is shoot 882 q.v., here acting phonetically to express leave and almost certainly lending similar connotations (from an arrow leaving the bow, and cf. English slang 'shoot off' meaning leave). Thus **words said upon leaving**.

Mnemonic: WORDS OF APOLOGY AND THANKS AS ONE SHOOTS OFF

702	<b>授</b>	JU, <i>sazukeru</i>	授業 JUGYŌ	tuition
		CONFER, TEACH	授与 JUYO	conferment
		11 strokes	教授 KYŌJU	teaching, professor

Receive 受 303 q.v., here in its literal sense of convey, with an extra hand 扌 32. Whereas 303 came to mean receive, 702 came rather to mean confer/ bestow, including in the sense of confer knowledge / teach.

Mnemonic: TEACHER'S HAND CONFERS RECEIPT

703	<b>収</b>	SHŪ, <i>osameru/maru</i>	収入 SHŪNYŪ	income
		OBTAIN, STORE, SUPPLY	収益 SHŪEKI	gains
		4 strokes	収容力 SHŪYŌRYOKU	capacity

Formerly 収. 収 is striking hand/ coerce 101, here used as a causative element. 収 derives from 収, showing intertwined threads and meaning put together/ assemble, and by extension gather. Some scholars feel 収 also acts phonetically to express seek out. Thus to cause threads to be (sought out and?) gathered together. This came to mean simply gather and by extension obtain, with store being an associated meaning. Supply is felt to be in turn an associated meaning with store. The modern form uses hand 扌 instead of striking hand 収. Suggest taking 収 as a pitchfork.

Mnemonic: HAND OBTAINS PITCHFORK FROM SUPPLY STORE

704

修

SHŪ, SHU, *osameru/maru*  
PRACTICE, MASTER  
10 strokes

修理 SHŪRI repair  
修正 SHŪSEI amendment  
修業 SHUGYŌ / SHŪGYŌ  
study

彡 is delicate hairs 93 q.v., here lending an idea both of elegant and of brush. 攸 comprises stick in hand/ strike 攵 101, a further stick 丨, and person 亻 39, and means to strike a person with a stick. 704 originally referred to 'striking' a person with a brush in order to make them appear elegant, i.e. brushing specks of dust/ dirt off their clothes. It then came to mean make something just so, leading by association to practice and master.

Mnemonic: PERSON PRACTICES TO MASTER STRIKING WITH BRUSH

705

衆

SHŪ, SHU  
MULTITUDE, MASS  
12 strokes

公衆 KŌSHŪ public  
大衆 TAISHŪ the masses  
合衆国 GASSHŪKOKU USA

Formerly 眾. An early form 𠂇 shows that 𠂇 derives from eye 目 72 tilted on a horizontal axis, while the oldest form 𠂇 shows that it is in fact a miscopying of sun 日 62. 𠂇 shows person 亻 39 trebled to indicate a large number. Thus a large number of people gathered (working?) under the sun, later presumably misinterpreted as a large number of people gathered under a watchful eye. The reason for the later addition of 丿 over the eye is not clear, but suggest taking it as an eyelash, with a play on the word lash.

Mnemonic: MASS OF ODD PEOPLE UNDER WATCHFUL EYE WITH LASH

706

祝

SHUKU, SHŪ, *iwau*  
CELEBRATE  
9 strokes

祝賀 SHUKUGA celebration  
祝辭 SHUKUJI congratulations  
祝い事 IWAIGOTO happy event

Formerly 祝. 示/示 is altar 695. 兄 is elder brother 267 q.v., here used in its literal sense of person speaking (and crouching/ bending?). Thus person (kneeling?) at altar, i.e. giving thanks.

Mnemonic: ELDER BROTHER CELEBRATES AT ALTAR

707	述	<b>JUTSU, noberu</b> <b>STATE, RELATE</b> 8 strokes	前述 ZENJUTSU no the said 述語 JUTSUGO predicate 叙述 JOJUTSU description
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Originally 徒, showing movement 徒/走 129 and a hand 扌 with bits (of glutinous rice): **sticking** to it. 述/ボ thus has a meaning of **stick/ adhere**, and 707 originally referred to 'sticking' to a person as they moved, i.e. **following** them. This came to mean 'shadow' a person in a broad sense, including **repetition** of their words. Repeat then came to mean simply **relate** or **state**. Suggest taking ボ as a 'funny' tree 木 69.

Mnemonic: **STATE HOW ONE MOVED AROUND FUNNY TREE**

708	術	<b>JUTSU, sube</b> <b>MEANS, TECHNIQUE</b> 11 strokes	技術的 GIJUTSUTEKI technical 芸術的 GEIJUTSUTEKI artistic 手術 SHUJUTSU operation
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扌 is go 118, here also lending its literal connotations of **roads**. 術 is **adhere** 707 q.v., here acting phonetically to express **twisting** and almost certainly lending its meaning of **adhere/ follow**. Thus **twisting road/ path to which one adheres**, a reference to the **means/ technique** to be followed in order to achieve one's goal. Suggest taking 術 as a 'funny' tree 木 69.

Mnemonic: **GO AROUND FUNNY TREE WITH CERTAIN TECHNIQUE**

709	準	<b>JUN</b> <b>LEVEL, CONFORM,</b> <b>QUASI-</b> 13 strokes	準備 JUNBI preparation 水準 SUIJUN standard 準決勝 JUNKESSHŌ semifinals
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Formerly also 準, with ice 冫 378 replacing **water** 氵 40. 隼 is a CO character meaning hawk, deriving from **bird** 隹 216 and either talons or a branch 十. 隼 is used here phonetically to express **level**, and possibly also lends connotations of **settled** from the idea of a hawk settled on a branch. Thus 709 meant **water (settled?) at a level**. **Quasi-** and **conform** both stem from the idea of more or less attaining a level. Suggest taking 十 as **ten** 33. See also 1376.

Mnemonic: **TEN BIRDS ON WATER, ALL AT SAME LEVEL**

710	<b>序</b>	JO, tsuide	序文 JOBUN	preface
		BEGINNING, ORDER	序列 JORETSU	order
		7 strokes	序数 JOSŪ	ordinal number

宀 is building 114. 予 is already/ in advance 403. Thus that which one does in advance of (erecting) a building, namely lay the foundations. Thus the beginning of something, and by extension (proper) order.

Mnemonic: BUILDING ALREADY BEGINNING TO SHOW ORDER

711	<b>除</b>	JO, JI, nozoku	除去 JOKYO	removal
		EXCLUDE, REMOVE	免除 MENJO	exemption
		10 strokes	掃除 SŌJI	cleaning


阝 is mound/ hill 229 q.v. 余 is margin/ surplus 800 q.v. Some scholars feel the latter lends its literal meaning of open up to give open up hilly ground, i.e. by removing obstacles. Others feel that 阝 is used in its sense of terracing/ steps with 余 acting purely phonetically to express order/ sequence, giving sequence of steps, and that the present meanings are borrowed. The fact that in Chinese 711 has a lesser meaning of steps suggests that the latter theory is correct, though the former may be a useful mnemonic.









Mnemonic: SURPLUS HILLS MUST BE REMOVED

712	<b>招</b>	SHŌ, maneku	招待 SHŌTAI	invitation
		INVITE, SUMMON	招集 SHŌSHŪ	convocation
		8 strokes	手招く TEMANEKU	beckon


Hand 扌 32 and summon 召 1387 q.v., giving summon with the hand/ beckon. Now invite in a broad sense.





Mnemonic: INVITE BY SUMMONING WITH HAND

713		SHŌ, uketamawaru	承知 SHŌCHI	consent
		RECEIVE, HEAR, KNOW	承認 SHŌNIN	recognition
		8 strokes	繼承者 KEISHŌSHA	successor

Originally , showing a hand /手 32 and two hands holding up an object . The latter is to all intents and purposes the prototype of together 共 460 q.v., but confusingly, the same pictograph can also indicate (as here) **receiving**, since the formal manner of receiving is to hold the item up level with the forehead. The extra hand  is theoretically for clarity, though it might be argued that it would have been better added to 460 than to 713. Possibly because the object  was misinterpreted as **mouth/ say** 20, 713 also came to acquire connotations of **receiving spoken information**, leading to **hear and know**. Suggest taking  as a baby 子 25 with bristles , and  as a variant of water 水 40.






Mnemonic: HEAR ABOUT A BRISTLY WATER-BABY

714		SHŌ	称号 SHŌGŌ	title
		PRAISE, NAME, CHANT	称赞 SHŌSAN	praise
		10 strokes	名称 MEISHŌ	name


Formerly .  is rice plant 81.  is hand reaching down 303.  is basket 675. Thus **hand reaching down to (pluck) rice plants and put same in basket**. This work was invariably accompanied by singing and **chanting**, and thus 714 later came to mean **chant**. **Name** is an associated meaning. **Praise** is also felt by some scholars to be an associated meaning, and by others to be a borrowing. Suggest remembering 尔 by partial association with bamboo 竹 170 and eight 八 66.

Mnemonic: PRAISE EIGHT BAMBOO-LIKE RICE PLANTS

715		SHŌ	証人 SHŌNIN	witness
		PROOF	論証 RONSHŌ	demonstration
		12 strokes	証明 SHŌMEI	proof


Formerly also , though technically they are separate characters.  is words 274.  is climb 360, acting phonetically to express **clear/ clarify** and possibly also lending an idea of **offer up**. Thus (to offer up?) **clarifying words**, i.e. **prove/ proof**.  has now been replaced with **correct** 正 41, though  is actually a character of long standing that originally meant remonstrate/ counsel against.

Mnemonic: CORRECT WORDS ARE PROOF

716		JŌ CLAUSE, ITEM, LINE 7 strokes	無条件 MUJŌKEN unconditional 条約 JŌYAKU treaty 条鉄 JŌTETSU bar-iron
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Formerly 條, showing wood/tree 木 69 and hand striking person with stick 攸 704. Thus wooden stick/ branch for striking. On the one hand stick led to the idea of something straight and thus line, including in the figurative sense of a line of argument, and on the other branch led to the idea of something small broken off from the main part, and thus acquired connotations of small part and hence item/ detail. The two meanings overlapped to give a detailed line of argument, leading to clause. Suggest taking 父 as sitting crosslegged.

Mnemonic: ITEM ABOUT SITTING CROSSLEGGED IN TREE

717		JŌ CONDITION, LETTER 7 strokes	状態 JŌTAI situation 現状 GENJŌ status quo 招待状 SHŌTAIJŌ letter of invitation
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Formerly 狀. 犬 is dog 17. 爿 is bed 1389, here used purely phonetically to express appearance. Thus appearance/ condition of a dog. This later came to mean condition/ situation in a broad sense, and also extended to the idea of writing a report about a situation, hence letter. Suggest taking 冫 as a bar | of ice 冫 378.

Mnemonic: DOG EATS BAR OF ICE, NOW IN BAD CONDITION

718		JŌ, tsune USUAL, ALWAYS 11 strokes	非常 HIJŌ emergency 常例 JŌREI convention 日常 NICHIJŌ daily
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巾 is cloth/ threads 778. 尚 is furthermore 1392 q.v., here acting phonetically to express long and probably also lending an idea of trailing from its original meaning of smoke trailing upwards from a window. Thus long trailing threads, later used figuratively to describe something ongoing and hence usual/ always.

Mnemonic: FURTHERMORE, THE USUAL CLOTH, AS ALWAYS

719	情	JŌ, SEI, <i>nasake</i>	同情	DŌJŌ	sympathy
		FEELING, PITY, FACT	情勢	JŌSEI	situation
		11 strokes	情け無い	NASAKENAI	wretched

忄 is heart/ feeling 147. 青 is blue/ green 43 q.v., here lending its connotations of fresh and pure. Thus **pure heart**, leading by association to **compassion** (cf. English 'heart'). **Fact/ situation** stems from the idea of a heart with nothing to hide, i.e. exposing the truth.

Mnemonic: HEART MADE BLUE WITH FEELING OF PITY

720	織	SHOKU, SHIKI, <i>oru</i>	織機	SHOKKI	loom
		WEAVE	組織的	SOSHIKITEKI	systematic
		18 strokes	織り物	ORIMONO	textiles

糸 is thread 27. 戠 is marker-lance 698. Some scholars see 720 as an ideographic combination of these elements to give **marker threads**, used at a certain stage in **weaving**. Others feel that 戠 acts phonetically to express **straight/ upright**, as well as lending similar connotations of its own (from a lance thrust upright in the ground), to give **upright threads**, a reference to the warp threads that symbolise the start of **weaving**. Suggest taking 戠 literally as lance 戈 493 and noise 音 6.

Mnemonic: WEAVE THREADS WITH NOISE LIKE A LANCE

721	職	SHOKU	職人	SHOKUNIN	artisan
		EMPLOYMENT, JOB	職業	SHOKUGYŌ	profession
		18 strokes	職員	SHOKUIN	staff

耳 is ear 29, here used figuratively to mean **flap/ attached item**. 戠 is marker-lance 698 q.v., here used in its literal sense of pole stuck in ground to indicate something. Thus 721 originally meant **marker-pole with something (flag or similar) attached to it**. This was a reference to tradesmen's practice of erecting outside their premises a flagpole bearing a flag which indicated the nature of their business. Hence 721 came to refer to **employment**. Suggest taking 戠 literally as lance 戈 493 and noise 音 6.

Mnemonic: JOB AS LANCER LEAVES NOISE IN EARS



722	<b>制</b>	SEI	制度 SEIDO	system
		SYSTEM, CONTROL	制止 SEISHI	restraint
		8 strokes	強制 KYŌSEI	compulsion

Once written 𠄎, showing sword/cut 刀 / 刀 181 and a **many branched tree** 𣎵 (variant tree 木 69). 722 originally meant **prune a tree**, leading by extension to **put in order** and thence **control**, with **system** being an associated meaning. Suggest remembering 𠄎 by partial association with cow 牛 97.

Mnemonic: **TREE CUT IN SHAPE OF COW SHOWS SYSTEM OF SORTS**

723	<b>性</b>	SEI, SHŌ	男性 DANSEI	male
		NATURE, SEX	性的 SEITEKI	sexual
		8 strokes	性分 SHŌBUN	disposition

Heart/ feeling 忄 147 and birth 生 42, giving the **heart one is born with**, i.e. one's **nature**. **Gender/ sex** is an associated meaning.

Mnemonic: **ONE'S NATURE IS THE HEART ONE IS BORN WITH**

724	<b>政</b>	SEI, SHŌ, matsurigoto	行政 GYŌSEI	administration
		GOVERNMENT	政治家 SEIJIKA	politician
		9 strokes	中央政府 CHŪŌSEIFU	central government

正 is correct 41. 攴 is strike/ force 101, here acting as a causative element. Thus to **make something correct**, leading to **govern and government**.

Mnemonic: **GOVERNMENT FORCES CORRECTNESS**

725	<b>精</b>	SEI, SHŌ	精力 SEIRYOKU	vitality
		SPIRIT, VITALITY,	精密 SEIMITSU	precision
		REFINE, DETAIL	不精 BUSHŌ	indolence
		14 strokes		

米 is rice 201. 青 is blue/ green 43 q.v., here lending its connotations of **fresh and pure**. Thus **pure rice**. This led by extension to **refine**, with **detail** being an associated meaning (i.e. going into detail by removing even the tiniest impurity). **Spirit** is an associated meaning with purity (cf. English quintessence), leading by extension to **vitality** (cf. English spirit).

Mnemonic: **REFINED GREEN RICE FILLS ONE WITH SPIRIT**

726	<b>製</b>	SEI	製造 SEIZŌ	manufacture
		MANUFACTURE	精製 SEISEI	refining
		14 strokes	日本製 NIHONSEI	made in Japan

衣 is clothing 420. 制 is system/ control 722 q.v., here lending its meaning of **cut to shape**. Thus **cut clothes to shape**, i.e. **make clothes**, later **make/ manufacture** in a broad sense.

Mnemonic: **SYSTEM FOR MANUFACTURING CLOTHING**

727	<b>税</b>	ZEI	税金 ZEIKIN	tax
		TAX, TITHE	税務所 ZEIMUSHO	tax office
		12 strokes	所得税 SHOTOKUZEI	income tax

禾 is rice (plant) 81. 兑 is exchange 524 q.v., here acting phonetically to express **divide** and also lending connotations of **disperse/ give away**. Thus to **divide up rice and give (part of) it away**, a reference to paying a **tithe/ tax**. Suggest taking 兑 literally as **elder brother** 兄 267 and **away** 去 66.

Mnemonic: **ELDER BROTHER GIVES AWAY RICE-TAX**

728	<b>責</b>	SEKI, <i>semeru</i>	責任 SEKININ	responsibility
		LIABILITY, BLAME	自責 JISEKI	self-reproach
		11 strokes	責務 SEKIMU	duty

Popularly explained to the effect that 貝 is shell/ **money** 90 and 主 is a variant of **growth** 生 42, giving a meaning of **growing/ accumulating money** and by association growing **responsibilities / liabilities**. A useful mnemonic, but old forms such as 責 show that 主 is in fact a variant of **taper** 束 873. Here it acts phonetically to express **demand**, and may possibly also lend connotations of **sharp**. Thus **money which can be demanded** (sharply/ promptly?), i.e. a **loan/ debt** (still retained in Chinese, and see also debt/ loan 債 1292). A debt necessarily involves the idea of **liability**. **Blame** is felt to stem from an associated idea of culpability. Since 728 often seems to lend a meaning of **accumulate** in compounds (e.g. 521 and 729) it is possible that the 'growing money' interpretation is of long standing, though it is also possible that accumulation is a concept associated with debt/ liability.

Mnemonic: **GROWING MONEY DEBTS MEAN GROWING LIABILITY**

729	<b>績</b>	SEKI	成績 SEISEKI	result
		ACHIEVEMENT, SPIN	業績 GYŌSEKI	achievement
		17 strokes	紡績 BŌSEKI	spinning

糸 is thread 27. 責 is blame/ liability 728 q.v., here used phonetically to express **join** and possibly also lending an idea of **accumulate**. 729 originally referred to **joining threads by spinning**, and also had strong connotations of the **amount** of thread spun. Amount led to the figurative **achievement**.

Mnemonic: **BLAME THREADS FOR POOR ACHIEVEMENTS IN SPINNING**

730	<b>接</b>	SETSU, <i>tsugu</i>	面接 MENSETSU	interview
		CONTACT, JOIN	接続 SETSUZOKU	connection
		11 strokes	接ぎ目 TSUGIME	joint

扌 is hand 32. 妾 is an NGU character meaning concubine. It was once written 𠂔, showing that 立 is a variant of (tattooist's) needle 辛 1432, while 女 is woman 35. Some scholars interpret needle 立 as symbolising tattooed slave (see 340), giving **slave woman**, but as it could also symbolise penetration and by extension **copulation** 妾 may simply mean **woman with whom one copulates**. In fact, in view of its strong connotations of **join** (e.g. with tree 木 69 it gives the CO character graft 接) the latter explanation seems the more likely. In the case of 730 妾 acts phonetically to express **take** and almost certainly also lends a meaning of **join**, giving **take someone by the hand/ join hands** and hence eventually **join/ contact** in a broad sense. Suggest taking 立 as stand 73.

Mnemonic: **JOIN HANDS WITH WOMAN STANDING ALONE**

731	<b>設</b>	SETSU, <i>mōkeru</i>	設置 SETCHI	founding
		ESTABLISH, BUILD	設計 SEKKEI	design
		11 strokes	設立 SETSURITSU	founding

Once written 設, but earlier still as 𠂔, showing that words 音/言 is in fact a miscopying of 𠂔, which is assumed to be a wedge or stake. 𠂔/𠂔 is a **striking hand holding a utensil** (see 153), in this case a mallet or **hammer**. 731 originally meant to **set about laying foundations by driving in stakes**, and hence came to mean **build, found**, and so forth.

Mnemonic: **BUILD WITH WORDS, DESPITE HAMMER IN HAND**

732

舌

ZETSU, shita  
TONGUE  
6 strokes

舌戦 ZESSEN war of words  
舌足らず SHITATARAZU lisp  
弁舌 BENZETSU eloquence

Once written 舌, showing mouth 口 20 and dry/ forked thrusting weapon 干/干 825 q.v. The latter acts phonetically to express **emerge**, and also lends its own connotations of **thrusting out**. It may also be felt to lend an idea of **fork**, a forked tongue being a distinctive symbol of a tongue in general. Thus **that (forked item?) which thrusts forth from the mouth**, i.e. the tongue.

Mnemonic: TONGUE SHOWS DRY MOUTH

733

絶

ZETSU, taeru, tatsu  
CEASE, SEVER, END  
12 strokes

絶望 ZETSUBŌ despair  
絶对的 ZETTAITEKI absolute  
絶えず TAEZU unceasingly

Formerly 絶 and earlier 絶, showing that 色 is not color 色 145 but a miscopying of **bending body** 乙 / 巴 145 and sword/cut 刀 / 刀 181. 糸 is **thread** 27. 色 acts phonetically to express **bend/ break** and almost certainly lends similar bending connotations of its own (bend and break conceptually overlapping). Thus to **cut and break threads**, leading to **sever and cease** in a broad sense. However, suggest taking 色 as color.

Mnemonic: SEVER COLORFUL THREADS

734

銭

SEN, zeni  
SEN, COIN, MONEY  
14 strokes

小銭 KOZENI small change  
金銭 KINSEN money  
さい銭 SAISEN offertory

Formerly 銭, showing gold/ metal/ money 金 14 and two halberds 戈 493 q.v. Since the latter often has connotations of **cutting away / reducing** and by extension **small amount** it is often assumed that 734 simply means **small amount of money**. This is a useful mnemonic, but not quite correct. 戈 also has connotations of **sharp**, and in the case of 734 not only lends such a meaning but also acts phonetically to express **taper**. 金 is used in the sense of **metal** rather than money. The character originally meant **sharp tapered piece of metal**, and referred to a **plowshare**. Note that it still retains this meaning in Chinese. Since one of the ancient Chinese coins (of small value) resembled the shape of the plow 734 came by association to be applied to this coin, though it is possible that this process may also have been influenced to some extent by a popular reinterpretation of the elements of the character (or at least of 金 as money). In Japanese it is applied by further association to the sen coin, equivalent to one hundredth of a yen. Suggest taking 戈 as **two = 61 halberds** 戈 493.

Mnemonic: TWO GOLD HALBERDS REDUCED TO MERE COIN

735	<b>善</b>	ZEN, yoi	善意 ZENI	good faith
		GOOD, VIRTUOUS	親善 SHINZEN	friendship
		12 strokes	善後策 ZENGOSAKU	remedy

Once written 𤝵, and earlier as 𤝵. 羊 is **sheep** 986 q.v., here lending its connotations of **fine** and **praiseworthy**. 讠 is the old form of **argue** 詔 463 (literally words 言 274 set against each other). Thus a **praiseworthy argument**, i.e. a **fine debate**. This later came to mean **fine** or **praiseworthy** in a broad sense. Suggest taking as a combination of **sheep** 𤝵, **one** 一 1, **small** 小 36, and **mouth** 口 20.

Mnemonic: SHEEP HAS ONE SMALL BUT GOOD MOUTH

736	<b>祖</b>	SO	祖先 SOSEN	ancestors
		ANCESTOR	先祖 SENZO	ancestors
		9 strokes	祖父母 SOFUBO	grandparents

Formerly 祖. 示/示 is **altar** 695, here indicating (**worship**) **gods**. 且 is **furthermore/ cairn** 1091, here indicating **accumulation** and also felt by some scholars to act phonetically to express **beginning**. Thus (**worship**) **an accumulation of gods** (**going back to the beginning?**). Gods conceptually overlapped with **ancestors**.

Mnemonic: FURTHERMORE, AT ALTAR ONE WORSHIPS ANCESTORS

737	<b>素</b>	SO, SU, moto	元素 GENSO	element
		ELEMENT, BASE, BARE	要素 YŌSO	factor
		10 strokes	素足 SUASHI	bare feet

Once written 𦉰, showing **thread** 𦉰/糸 27 and the prototype 𦉰 of **droop** 垂 907. The latter acts phonetically to express **white** and almost certainly also lends connotations of **soft**. Thus **soft white threads** (i.e. silk), leading to **white silkcloth**. White silkcloth came to represent something **unpatterned** and therefore **undeveloped/ pristine** in a broad sense, giving **elemental, basic, bare**, etc. Suggest taking 主 as a variant of **life/raw** 生 42.

Mnemonic: RAW THREADS ARE BARE AND BASIC ELEMENTS

738

総

SŌ, subete  
WHOLE, TOTAL  
14 strokes

総額 SŌGAKU total amount  
総合 SŌGŌ synthesis  
総理大臣 SŌRIDAIJIN  
prime minister

Formerly 總 . 糸 is **thread** 27. 窓 is an old variant of **window** 窓 919, here acting phonetically to express **gather** and possibly also lending an idea of **widely** (wide/ sweeping being an associated concept with window). Thus to **gather threads (widely?)**, eventually leading to the idea of **assembling every item** in a category and hence **whole/ total**. Suggest taking 公 as **public** 277 and 心 as **heart/ feeling** 147.

Mnemonic: **THREAD RUNS THROUGH PUBLIC FEELING**

739

造

ZŌ, tsukuru  
MAKE, BUILD  
10 strokes

造船 ZŌSEN shipbuilding  
木造 MOKUZŌ wooden  
人造 JINZŌ manmade

Once written 𦨭, showing boat 舟/舟 1354 and **proclaim** 𦨭/告 481 q.v. The latter acts phonetically to express **reach** and may also lend its own loose connotations of reach (from the idea of reaching a point where words emerge from the mouth). Thus to **reach somewhere by boat**, with boat 舟 later being replaced by **movement** 走 129 to give just **reach/ arrive** and by extension **attain**. Note that 739 still retains these meanings in Chinese. It is not clear how it came to mean **make/ build**. Some scholars assume it to be a borrowing, while others see it as an associated idea with traveling by boat, i.e. building a boat in order to reach the other side of a body of water, leading to the general idea of making something in order to attain a goal. The fact that in Chinese 739 has strong connotations of acting with haste and expediency suggests the latter theory is correct.

Mnemonic: **PROCLAIM THAT ONE HAS MADE A MOVE**

740

像

ZŌ  
IMAGE  
14 strokes

想像 SŌZŌ imagination  
木像 MOKUZŌ wooden statue  
現像 GENZŌ developing (film)

Person/ man 亻 39 and elephant/ image 象 533. 740 originally referred to the **image of a person**, but is now used of **image** in a broad sense.

Mnemonic: **IMAGE OF ELEPHANT MAN**

741 **増** ZŌ, masu, fueru/yasu 増大 ZŌDAI increase  
 INCREASE, BUILD UP 増税 ZŌZEI tax increase  
 14 strokes 増幅 ZŌFUKU amplification

Formerly 增 . 土 is earth 60. 曾/曾 is an NGU character now used to express **formerly**, but it originally meant **build up** (symbolically expressed as steam issuing forth 八 66 from a rice cooker 習 87, indicating a build up of steam/ pressure). Thus 741 originally meant a **build up/ accumulation of earth**, as in a rampart or dam, but now means **build up or increase** in general. Suggest taking 曾 as **eight** 八 66, **field** 田 59, and **day** 日 62.

Mnemonic: BUILD UP EARTH IN FIELD OVER EIGHT DAYS

742 **則** SOKU, nori, nottoru 規則的 KISOKUTEKI regular  
 RULE, MODEL, 法則 HŌSOKU law  
 STANDARD 原則 GENSOKU principle  
 9 strokes

Once written 則, showing that 貝 is not shell/ money 貝 90 but a simplification of kettle 鼎 228. 刀/刃 is sword/ cut 181. 貝 acts phonetically to express **mark/ cut** (notches), and may also lend similar connotations (i.e. the kettle may have been marked with a series of notches as a scale of capacity). Thus **cut marks**, a reference to a **scale or measure**, leading to the present meanings. Suggest taking 貝 as **money**.

Mnemonic: RULES REGARDING THE CUTTING OF MONEY

743 **測** SOKU, hakaru 測定 SOKUTEI measurement  
 MEASURE, FATHOM 測知 SOKUCHI inference  
 12 strokes 測り難い HAKARIGATAI  
 hard to fathom

氵 is water 40. 則 is rule 742 q.v., here used in its sense of **measure**. Thus **measure (the depth of) water**, i.e. **fathom**. Like the English term, fathom is now used in a broad sense.

Mnemonic: MEASURE WATER WITH FATHOM-RULE

744	<b>属</b>	ZOKU	金属 KINZOKU	metal
		BELONG, GENUS	付属 FUZOKU	attached
		12 strokes	属名 ZOKUMEI	generic name

Somewhat obscure. Formerly written 屬. 尻 is a variant of tail 尾 1734 q.v., while 蜀 is an NGU character meaning **caterpillar** (specifically, a large eyed 𧈧 72 coiled 𧈧 655 insect 虫 56). Beyond this point opinions diverge. Some scholars take tail 尻 in its euphemistic role of **genitals**, specifically **vagina** (though it should be noted that it is more commonly used of testicles), and take 蜀 to act phonetically to express **continually emerge**. Thus **that which continually emerges from a vagina**, namely a **succession of children**. The children all **belong** to the same mother, and thus form a **category** (the latter leading to **genus**). Others take **tail** literally, and take 蜀 similarly to act literally as **caterpillar** as well as acting phonetically to express **immovable**. The character is then seen as a reference to the habit of the caterpillar of coiling itself head to tail in what is in effect an immovable position. **Belong** is seen as deriving from the idea of the tail being **firmly joined** to the head in such a position, and **genus** is seen as an associated meaning from the idea of belonging (together). Suggest taking 尸 as **buttocks** 236, and 禹 as **insect** 虫 56 with long legs 冂 and head 丿.


Mnemonic: **INSECT WITH BUTTOCKS, LEGS, AND HEAD BELONGS TO WHICH GENUS?**

745	<b>損</b>	SON, <i>sokonau</i>	損失 SONSHITSU	loss
		LOSS, SPOIL, MISS	損害高 SONGAIDAKA	damages
		13 strokes	言い損い IISOKONAI	slip of the tongue

扌 is **hand** 32. 員 is **member** 228 q.v., here acting phonetically to express **remove** and also lending its literal connotations of **round vessel**. Thus to **remove with a round (i.e. cupped) hand**. Removing some part led to the idea of being **less than complete/ full**, i.e. having **something missing**, hence **loss and spoil**.

Mnemonic: **MEMBER HAS HAND MISSING -- SERIOUS LOSS**



746		TAI, shirizoku/keru	後退 KŌTAI	retreat
		RETREAT, WITHDRAW	退職 TAISHOKU	retirement
		9 strokes	退位 TAI	abdication


Often explained as **movement** 彳 129 and **stop and stare** 良 263, the latter with its connotations of **turning back**, to give **move back**. A useful mnemonic, but incorrect. Old forms such as 𠄎 reveal that 良 is actually derived from **sun** 日 62 and **inverted foot** 夂 438 q.v., the latter lending its idea of **coming down from above**. Thus 746 originally referred to the **movement of the setting sun**, i.e. **declination** and by extension **withdrawal** and **retreat**. The graphic evolution of 𠄎 into 良 (as opposed to 早 or 夏) suggests a longstanding confusion with stop and stare 良.

Mnemonic: STOP AND STARE, THEN MOVE BACK IN RETREAT

747		TAI, kasu	貸費 TAIHI	loan
		LEND, LOAN	貸し金 KASHIKIN	loan
		12 strokes	貸し家 KASHIYA	house to let


Shell/ money 貝 90 and replace 代 338, to express the idea of **providing money** against a surety.








Mnemonic: LOAN IS REPLACEMENT MONEY

748		TAI, waza, zama	態度 TAIDO	attitude
		APPEARANCE, INTENT	態勢 TAISEI	position
		14 strokes	態態 WAZAWAZA	purposely


Somewhat obscure, though its elements are clearly **heart/ feelings** 心 147 and **ability** 能 766 q.v. Some scholars take the latter to lend connotations of **speed**, giving **quickly changing feelings** and by extension **feelings/ attitude/ intent/ appearance of the moment**. Of the moment is then assumed to have faded with time, leaving just **appearance** and **intent**. Others take 能 to be used primarily phonetically to express **praiseworthy**, as well as lending an extended idea of **dependable**, thus giving **praiseworthy dependable heart/ spirit**. **Appearance** and **intent** are then assumed to be borrowed meanings.









Mnemonic: HAVE APPEARANCE OF ABLE HEART

749  DAN, TON 団体 DANTAI group  
 GROUP, BODY, MASS, 布団 FUTON bedding  
 BALL, ROUND 団結 DANKETSU solidarity  
 6 strokes


Formerly  .  is a circle and/or a symbol of rotation (see rotate  86).  is the old form of exclusive  914 q.v., here lending connotations both of round and force from its literal sense of spinning weight and also felt by some scholars to lend its sound to express round. 749 originally referred to something made round, i.e. a ball. By extension this came to mean lump, mass, body, etc. Group is also generally seen as an extension of the idea of compressing, though some scholars see it rather as deriving from circle (of people). The modern form uses just the measure/ hand element  909 of .










Mnemonic: MEASURED CIRCLE PRODUCES WELL ROUNDED GROUP

750  DAN, kotowaru, tatsu 切断 SETSUDAN amputation  
 CUT, DECLINE, WARN, 断言 DANGEN affirmation  
 JUDGE, BE DECISIVE 断り書 KOTOWARIGAKI proviso  
 11 strokes

Formerly  .  is ax 1176, here indicating cutting cleanly.  is an element indicating cut threads (truncated threads  111 and a symbol of cutting/ compartmenting ). Thus to cut threads cleanly, later cut cleanly in general. This gave rise to a range of extended and associated meanings, such as to be decisive and hence judge, decline, etc. (cf. the cutting connotations of the English decisive). Suggest taking the modern form  as rice  201 in a corner .

Mnemonic: DECISIVELY DECLINE RICE CUT WITH AX IN CORNER

751  CHIKU, kizuku 建築 KENCHIKU building  
 BUILD 建築家 KENCHIKUKA architect  
 16 strokes 築き直す KIZUKINAOSU rebuild

木 is tree/ wood 69.  is an NGU character meaning percussion instrument. It comprises bamboo  170 and , which was originally written . This shows a hand holding a plectrum/ stick or similar  and the instrument itself  (possibly a string), and referred to a stringed instrument struck with bamboo. Here  acts phonetically to express pound and lends similar connotations of striking. 751 originally referred to a wooden stamper used for tamping down ground prior to building, and later came to refer to the act of building itself. Suggest taking  as work 113 and  as mediocre 1827.

Mnemonic: MEDIOCRE WORK WITH WOOD AND BAMBOO IN BUILDING

752

張

CHŌ, haru  
STRETCH  
11 strokes

主張 SHUCHŌ assertion  
拡張 KAKUCHŌ extension  
見張る MIHARU guard

弓 is bow 836. 長 is long 173, here acting phonetically to express **swell/ curve outwards** and also lending its connotations of **drawn out**. Thus to **draw out bow till it curves**, i.e. stretch.

Mnemonic: DRAW LONGBOW TO FULL STRETCH

753

提

TEI, CHŌ, sageru  
HOLD, CARRY, OFFER  
12 strokes

提出 TEISHUTSU presentation  
前提 ZENTEI premise  
提灯 CHŌCHIN\* lantern

扌 is hand 32. 是 is proper 910 q.v. The latter acts phonetically to express **hold**, but its semantic role is not clear. It is possible that it lends its later meaning of **proper**, to **give hold properly in the hands** (as when formally **offering/ presenting** something), but also possible that from its literal meaning of **spoon** it lends an extended meaning of **scoop up**, giving **scoop up with the hands**. **Offer/ present** can then be taken as an extended meaning of **hold/ carry**. Somewhat confusingly, 753 is now also used for **dangling something from the hands**, such as a bucket or similar (see also sageru 下 7).

Mnemonic: HOLD PROPERLY IN HAND

754


程

TEI, hodo  
EXTENT, ABOUT,  
ORDER  
12 strokes

程度 TEIDO degree  
過程 KATEI process  
程近い HODOCHIKAI near

Somewhat obscure. 禾 is rice plant 81. 呈 is present (verbal report) 1611. Some scholars feel that 754 originally meant **present a verbal report concerning the rice crop**, and that this involved **estimation/ approximation**, thus leading to the present meanings (cf. English **in the order of**). Others feel that 呈 acts purely phonetically to express **arrange in order**, giving **pile up harvested rice in an orderly fashion**. **Order** is then felt to have given rise to the associated meaning of **degree/ extent**. Suggest king 呈 as mouth 口 20 and king 王 5.

Mnemonic: TO AN EXTENT, RICE ENDS UP IN KING'S MOUTH

755		TEKI	適當 TEKITŌna	suitable
		SUITABLE, FIT, GO	適性 TEKISEI	aptitude
		14 strokes	適帰 TEKKI leading, following	

辵 is movement 129. 商 is a CO character meaning **base/ starting point**. The latter is of somewhat unclear etymology, though it is known that 商 is a variant of **emperor/ altar** 帝 1616 q.v. Some scholars take this in its early sense of **altar** and take 口 as a **block** at the **base** of same. Others take 商 as **emperor** and take 口 to be **mouth/ say** 20, giving **emperor's words**, which were seen as the **basis/ starting point** of all actions. In compounds 商 often lends a meaning of **appropriate**, suggesting that the latter theory is correct. Here it lends such a meaning, and also acts phonetically to express **proceed**. Thus to **proceed in an appropriate fashion**, leading to **go about one's business** and eventually **go** in a broad sense (now a minor meaning in Japanese, but reasonably major in Chinese). **Suitable** is felt by some scholars to result from confusion with **match** 敵 756 q.v., and by others to be an extension from proceeding in an appropriate fashion. 755 also occasionally has a meaning of **by chance**, which is felt to stem from the idea of things happening by chance to be suitable. Suggest taking 商 as a combination of **emperor** 帝 and **old** 古 109.

Mnemonic: MOVE IN MANNER BEFITTING OLD EMPEROR

756		TEKI, kataki	敵意 TEKII	hostility
		MATCH, ENEMY	無敵 MUTEKI no	matchless
		15 strokes	敵討ち KATAKIUCHI	vendetta

攴 is **strike** 101, here meaning **attack/ fight**. 商 is **base/ starting point** 755 q.v., here acting phonetically to express **equivalence** as well as lending its connotations of **appropriate**. Thus to **fight with someone appropriately matched**, leading to both **enemy** and **match**. Suggest taking 商 as a combination of **emperor** 帝 1616 and **old** 古 109, as well as remembering by association with **suitable** 適 755.

Mnemonic: OLD EMPEROR STRIKES SUITABLY MATCHED ENEMY

757		TŌ, suberu	伝統 DENTŌ	tradition
		SUPERVISE, LINEAGE	統計 TŌKEI	statistics
		12 strokes	大統領 DAITORYŌ	president

糸 is **thread** 27. 充 is **full** 1362 q.v., here acting phonetically to express **beginning** and also lending similar connotations from its literal meaning of **newborn babe** (i.e. at the beginning of its life). Thus the **beginning of a thread**. Since this is also the same as its **end** 757 came to mean **thread from end to end**, and by extension **lineage**. The idea of following a thread from end to end led to **overview** and **supervise**.

Mnemonic: SUPERVISE LINEAGE FULL OF THREADS

758	<b>銅</b>	DŌ, akagane	銅像 DŌZŌ	bronze statue
		COPPER	銅貨 DŌKA	copper coin
		14 strokes	青銅 SEIDŌ	bronze

金 is metal 14. 同 is same 187, used phonetically to express red and possibly also being chosen as a phonetic due to its similarity to red 丹 1563. Red metal is a reference to copper (akagane meaning literally red metal).

Mnemonic: COPPER IS SAME METAL AS RED METAL

759	<b>導</b>	DŌ, michibiku	指導 SHIDŌ	guidance
		GUIDE, LEAD	主導権 SHUDŌKEN	initiative
		15 strokes	伝導 DENDŌ	conduction

Hand/ measure 寸 909, here meaning careful use of the hand, and road/ way 道 188. Thus to lead someone carefully along the road by hand, now lead/ guide in a broader sense.

Mnemonic: MEASURED GUIDING HAND LEADS ALONG WAY

760	<b>特</b>	TOKU	特長 TOKUCHŌ	forte
		SPECIAL	特有 TOKUYŪ no	peculiar
		10 strokes	特色 TOKUSHOKU	characteristic

Somewhat obscure, though its elements are clearly cow/bull 牝 97 and temple 寺 133. Some scholars take the elements to be used ideographically, giving cow/bull in temple grounds. Such a creature, which was kept for sacrifice, was usually a bull, moreover a bull of outstanding and thus special quality (see also sacrifice 犠 1140). Others take 寺 to be used purely phonetically to express male (as an alternative to male/warrior 士 494, both characters having the same pronunciation SHI at the time), thus giving male cow, i.e. bull. Special is then taken to be a borrowed meaning. However, this theory does not account for the difference between 特 and the NGU character bull/male 犇, which does use male 士, nor is it clear why there should be any need to replace the three stroke character 士 with the six stroke 寺, especially since the latter has no intrinsic semantic relevance to the concept of male. Note that in Chinese 760 can still mean bull and male (the latter presumably being an associated meaning of bull if the former theory is followed).

Mnemonic: SPECIAL BULL SENT TO TEMPLE

761	得	TOKU, <i>eru, uru</i>	得点 TOKUTEN	marks, score
		GAIN, POTENTIAL	所得 SHOTOKU	income
		11 strokes	有り得る ARIURU	possible

Originally 得, showing shell/ money/ valuable item 貝/貝 90 and a hand 又, and indicating **obtaining something valuable**. Hand 又 was later replaced by **measure/hand** 寸 909, presumably lending an idea of **handle carefully**. Go/ move 彳 118 was added at a still later stage to give a meaning of **go somewhere to obtain something valuable**. This led to **do something (potentially) to one's gain**. Suggest taking 日 as day 日 62, one 一 1, and measure 寸.

Mnemonic: MEASURE POTENTIAL GAINS IN MOVEMENT OVER ONE DAY

762	徳	TOKU	道德 DŌTOKU	morality
		VIRTUE	徳義 TOKUGI	integrity
		14 strokes	徳利 TOKKURI*	sake bottle

Formerly 徳 and earlier 德. 心 is heart/ feeling 147. 直 is a variant of direct/ upright 直 349. Thus **upright heart, meaning virtue**. Go/ move 彳 118 was added later, with 直 being used phonetically to express **lofty** and also lending connotations of **steep**, to give **go to a steep and lofty place**, but eventually the meaning reverted to that of 德, i.e. **virtue**. Suggest taking 十 as ten 33 and 目 as eye 72.

Mnemonic: MOVE THAT VIRTUOUS HEART IS WORTH TEN EYES

763	独	DOKU, <i>hitori</i>	独英 DOKUEI	Anglo-German
		ALONE, GERMANY	独り言 HITORIGOTO	soliloquy
		9 strokes	独立 DOKURITSU	independence

Formerly 獨. 力 is dog 17. 蜀 is caterpillar 744 q.v., here acting phonetically to express **fight** and probably also lending a meaning of **join firmly together**. 763 originally referred to **dogs locked together in a fight** so tightly that they are **inseparable and as if one body**. This later came to mean **as if one** in a broad sense, leading to **alone**. 763 is also used to refer to Germany (Deutschland/ Doitsu). The modern form uses **insect** 虫 56.

Mnemonic: INSECT-RIDDEN GERMAN SHEPHERD DOG IS LEFT ALONE

764 **任** NIN, makaseru 任命 NINMEI appointment  
 DUTY, ENTRUST 任意 NINI no optional  
 6 strokes 責任者 SEKININSHA person in charge

人 is person 39. 壬 derives from 王, a spindle on which thread is wound. The latter acts phonetically to express **burden** and also lends similar connotations of carrying/ bearing. Thus the **burden borne by a person**, leading to **duty** and by association **giving/ entrusting** a duty to a person. Suggest taking 壬 as a variant of **jewel** 玉 102.

Mnemonic: ENTRUST JEWELS TO PERSON ON DUTY

765 **燃** NEN, moeruyasu 燃料 NENRYŌ fuel  
 BURN 燃烧 NENSHŌ combustion  
 16 strokes 燃え付く MOETSUKU ignite

Originally the same as **duly/ roast dog meat** 然. 528 q.v.(literally **fire** 火 8, **dog** 犬 17, and **meat** 月 365), but with an extra **fire** 火 8 added when 然 underwent a change in meaning.

Mnemonic: DOG MEAT DULY BURNS WITH EXTRA FIRE

766 **能** NŌ, atou 可能性 KANŌSEI possibility  
 ABILITY, CAN, NOH 能力 NŌRYOKU ability  
 10 strokes 能面 NŌMEN Noh mask

Originally 能, showing **claws and chest** 能, **head or body** 匕, and **flesh/ of the body** 月 365. Later forms such as 能 show **nose** 匕 / 月 134 instead of body/ head 匕. Thus **creature with fleshy body, claws, and prominent head/ nose**, a reference to the **bear**. (Some scholars feel that 能 also acts phonetically to give **black**, i.e. **black bear**.) Bear is now conveyed in practice by the NGU character 熊, that adds **fire** 火 8, but it should be noted that 能 technically means **raging fire** (literally a fire as strong and fierce as a bear), a meaning still found by association in the lesser meaning of **bright/ glare** that 能 has in Chinese. **Ability/ can** is assumed by some scholars to be a borrowed meaning, and by others to be an associated meaning stemming from the attributes of a bear (strength, agility, etc.). In Japanese 766 also refers to **Noh drama**, which appears to be an extension from ability.

Mnemonic:FLESHY BEAR WITH CLAWS AND NOSE CAN PERFORM NOH

767	破	HA, <i>yaburu/reru</i>	破産 HASAN	bankruptcy
BREAK, TEAR		破損 HASON	damage	
10 strokes		破れ目 YABUREME	tear	

石 is rock 45. 皮 is skin 374 q.v., here acting phonetically to express **small piece** and also lending an idea of **pulling/breaking apart**. Thus to **break a rock into small pieces**, later **break** in a general sense. Possibly because of the presence of skin, which may be felt to suggest clothing or material, it has also acquired particular connotations of **tearing**.

Mnemonic: **SKIN A ROCK!?! MUST MEAN BREAK IT**

768	犯	HAN, <i>okasu</i>	犯人 HANNIN	criminal
CRIME, VIOLATE,		犯意 HANI	malice	
COMMIT, ASSAULT		犯罪学 HANZAIGAKU	criminology	
5 strokes				

犴 is dog 17. 亻 is a **slumped/prone figure** (to all intents and purpose a variant of slumped figure 匕 238), which is felt by some scholars to lend its sound to express **injure** as well as lending its own idea of **injured person**. Thus **person injured by dog**, leading to **assault** and a number of associated and derived meanings such as **crime** and **commit**.

Mnemonic: **DOG COMMITS CRIME OF ASSAULTING PRONE PERSON**

769	判	HAN, BAN	判断 HANDAN	judgment
JUDGE, SEAL, SIZE		判事 HANJI	judge	
7 strokes		判子 HANKO	personal seal	

刂 is sword/cut 181. 半 is **half** 195 q.v., here used in its literal sense of **cut in two** and by extension **dissect**. Not unlike divide/ understand 分 199, this came by association to mean **analyse, judge**, etc. The idea of cutting finely also led to **engraving** and hence **seal**. It is not clear how it also came to mean **size** (in printing), but this is assumed to stem from the idea of cutting to size.

Mnemonic: **CUT IN HALF -- A JUDGMENT WITH SOLOMON'S SEAL**



770

版

HAN  
PRINT, BOARD  
8 strokes

出版者 SHUPPANSHA publisher  
版画 HANGA woodcut print  
版權 HANKEN copyright

片 is **thin piece of wood** 969. 反 is **oppose** 371 q.v., here acting phonetically to express **cut thinly** and possibly also lending an idea of **reversible** (a board being reversible). Thus **thin wooden board**. 770 is very similar to board 板 373, but has come to acquire particular connotations of an **engraved plate** or block used in printing, and by extension **printing and print**.

Mnemonic: **OPPOSED WOODEN BOARD MAKES PRINT**

771

比

HI, *kuraberu*  
COMPARE, RATIO  
4 strokes

比例 HIREI proportion  
比較 HIKAKU comparison  
比べ物 KURABEMONO  
comparison

Once written 𠄎𠄎, showing **two figures sitting next to each other**. This led to the idea of **comparison**, while **ratio** is an associated meaning with compare.

Mnemonic: **COMPARE TWO PERSONS SITTING SIDE BY SIDE**

772

肥

HI, *koeruyasu*  
FATTEN, ENRICH  
8 strokes

肥料 HIRYŌ fertiliser  
肥満 HIMAN corpulence  
肥え土 KOETSUCHI rich soil

月 is **flesh/of the body** 365. 巴 is **bending body** (i.e. **person not standing**) 145. Some scholars take the elements to be used ideographically, to convey the idea of a **person too fleshy** (i.e. **fat**) to stand up properly. Others take 巴 to be used phonetically to express **increase/ add**, to give **added flesh** (or possibly **that added to the body**), i.e. **layer of fat**. A combination of both theories seems possible. **Enrich** is an associated meaning with **fat/ fatten**.

Mnemonic: **FLESHY BENDING BODY HAS BEEN FATTENED**

773	非	HI NOT, UN-, FAULT 8 strokes	非人 HININ 'non-person' 非合理的 HIGŌRITEKI irrational 非行 HIKŌ misdemeanor
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Originally 𠂔, depicting the wings of a bird spreading apart as it flies off. 773 originally meant to **move in opposite directions**, then, not unlike oppose 反 371 q.v., came to mean **anti-** and by extension **un-** and **not**. Going in opposition to something led by association to **misdemeanor** or **fault**, i.e. going against the rules.

Mnemonic: WINGS UNFOLD -- NOT A FAULT

774	備	BI, sonaeru/waru EQUIP, PREPARE 12 strokes	設備 SETSUBI facilities 準備中 JUNBICHŪ in preparation 備え付け SONAETSUKE equipment
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Somewhat obscure. 亻 is **person** 39. 備 is felt by many scholars to derive from 幽, a **quiver with arrows in it**. Thus a **person equipped with arrows**, i.e. **prepared** to fight. Later forms such as 藪 and 藟 appear to show confusion with **use** 用/用 215, presumably because of the similarity both graphically and semantically. Suggest taking 藪 as **use** 用, **grass** 艹 9 and **roof** 厂 (variant 广 114).

Mnemonic: PERSON EQUIPPED WITH GRASS USES IT FOR ROOF

775	俵	HYŌ, tawara SACK, BAG 10 strokes	一俵 IPPYŌ one bag 米俵 KOMEDAWARA ricesack 土俵 DOHYŌ sandbag, sumo ring
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A somewhat obscure character of relatively late origin, comprising **person** 亻 39 and **list/show** 表 379. Some scholars feel the latter acts purely phonetically to express **light/nimble**, giving **light and nimble person**, and that its present meanings (including **distribute** in Chinese) are borrowed. However, the Chinese meaning of distribute (its sole meaning) suggests the possibility that persons to whom distributions were made were recorded on a list, i.e. that the elements acted ideographically to give **listed persons**. Distributions might also have been made in **sacks** and **bags**, though it is not clear why these meanings are not also found in Chinese.

Mnemonic: LISTED PERSONS RECEIVE SACKS

776	評	HYŌ CRITICISM, COMMENT 12 strokes	評価 HYŌKA appraisal 評判 HYŌBAN reputation 悪評 AKUHYŌ notoriety
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Words 言 274 and flat/ even 平 388, giving even/ balanced words, i.e. fair appraisal/ comment.

Mnemonic: EVEN WORDS ARE FAIR COMMENT

777	貧	HIN, BIN, mazushii POOR, MEAGER 11 strokes	貧血 HINKETSU anemia 貧困 HINKON poverty 貧乏人 BINBŌJIN pauper
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貝 is shell/ money 90, here meaning wealth. 分 is cut up/ divide 199 q.v., here meaning reduce to miniscule pieces. Thus wealth reduced to a miniscule amount, giving both poor and by association meager.

Mnemonic: MONEY DIVIDED, SO NOW POOR

778	布	FU, nuno CLOTH, SPREAD 5 strokes	配布 HAIFU distribution 毛布 MŌFU blanket 布地 NUNOJI cloth
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Once written 采. 采/巾 is an NGU character now meaning towel but clearly showing threads and generally having a meaning of cloth in compounds, as here. 采 is hand holding stick/ strike 101, simplified in the modern form to just hand 扌 2. Thus hand beating cloth, i.e. hemp or similar, now cloth in general. Spread/ stretch is an associated meaning.

Mnemonic: HAND WORKS ON SPREAD OF CLOTH THREADS

779	婦	FU WOMAN, WIFE 11 strokes	婦人 FUJIN woman 主婦 SHUFU housewife 婦長 FUCHŌ chief nurse
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Woman 女 35 and hand holding broom 帚 96 q.v. See also wife/ woman holding broom 妻 681. Some scholars feel that 帚 acts purely phonetically to express elegant, giving elegant woman, but this is not convincing in view of 96 and 681.

Mnemonic: WOMAN HOLDING BROOM MAY BE WIFE

780	富	FU, FŪ, tomi, <i>tomu</i>	富裕 FUYŪ	wealth
		WEALTH, RICHES	富くじ TOMIKUJI	lottery
		12 strokes	富士山 FUJISAN	Mount Fuji

Roof/ house 宀 28 and full 畹 386. The latter acts phonetically to express **rich** and also lends its own connotations of full. Thus **house full of riches**, later just **riches/wealth**. Suggest taking 畹 as **single** 一 1 **entrance** 口 20 to **field** 田 59.

Mnemonic: **HOUSE AT SINGLE ENTRANCE TO FIELD GROWS WEALTHY**

781	武	BU, MU	武士道 BUSHIDŌ	warrior code
		MILITARY, WARRIOR	武器 BUKI	weapon
		8 strokes	武者 MUSHA	warrior

Once written 𠂔. 止 is foot 129, here meaning **advance (on foot)**. 戈 is halberd 493. Thus **advance on foot with a halberd**, a reference to a **warrior** and by extension **things military**. The reason for the change of stroke arrangement in the modern form (戈 going to 戈) is not clear, but it is assumed to be a stylistic variation.

Mnemonic: **WARRIOR ADVANCES ON FOOT WITH HALBERD**

782	復	FUKU	復活 FUKKATSU	revival
		AGAIN, REPEAT	回復 KAIFUKU	recovery
		12 strokes	復習 FUKUSHŪ	revision

復 is a CO character meaning **go back**. It derives from a food container of **reversible** shape 𠂔 (now 后), indicating **reverse**, and inverted foot 夂 438 q.v., here in its sense of **go somewhere and stop**. Thus to **go somewhere and then reverse** (one's steps), an idea reinforced in the case of 782 by the addition of go 辵 118. It is still occasionally found in the sense of **return**, but in general has come to mean **redo/ repeat** in a broad sense. Suggest taking 復 as **person** 人 39, **sun** 日 62, and **sitting cross-legged** 夂.

Mnemonic: **PERSON GOES REPEATEDLY TO SIT CROSSLEGGED IN SUN**

783	<b>複</b>	FUKU	重複 CHŌFUKU	repetition
		DOUBLE, AGAIN	複製 FUKUSEI	reproduction
		14 strokes	複雑 FUKUZATSU	complexity

Clothing 衤 420 and go back 复 782 q.v., here with connotations of **duplicate**. Thus to **duplicate clothing**, i.e. wear **double layers**. Clothing gradually faded to leave just **duplicate/ do something again/ double**. Suggest taking 复 as **person 亻 39, sun 日 62, and sitting crosslegged 又**.

Mnemonic: PERSON CROSSLEGGED IN SUN WITH DOUBLE CLOTHING!

784	<b>仏</b>	BUTSU, FUTSU, hotoke	仏教 BUKKYŌ	Buddhism
		BUDDHA, FRANCE	成仏 JŌBUTSU	death
		4 strokes	のど仏 NODOBOTOKE	Adam's apple

Formerly 佛. 亻 is **person 39**, while 弗 is **unwind/ disperse/ not 567 q.v.** The latter acts phonetically to express **resemble**, and may also lend an idea of **not**. Thus 784 originally meant **resemble a person (but not really a person?)**. It was then borrowed to express the BU of **Buddha** (possibly also being considered to have an appropriate sense of **he who resembles a [normal] person but is not**), and also to express the FU of **Furansu/ France**. Suggest taking 厶 as **nose 134**.

Mnemonic: BUDDHA HAS PROMINENT NOSE

785	<b>編</b>	HEN, <i>amu</i>	編集者 HENSHŪSHA	editor
		EDIT, KNIT, BOOK	編成 HENSEI	compilation
		15 strokes	編み物 AMIMONO	knitting

糸 is **thread 27**. 扁 is an NGU character now meaning **level or small**, but its original meaning was **doorplate** (still retained in Chinese). It comprises **door 戸 108** and **book/ bundle of bound writing tablets 冊 / 册 874 q.v.**, the latter indicating **writing tablet**. Thus writing tablet at the door. Its present meanings are presumably extensions, since the tablet was flat -- giving **level** -- and **small**. It should also be noted that in compounds 扁 occasionally appears to lend an idea of **to one side**, presumably because the doorplate was to one side of the door. In the case of 785 扁 seems to be **misused**, lending a meaning of **bind together** that is properly conveyed by 冊 rather than 扁, and also acts phonetically to express **arrange in order**. Thus to **bind together in ordered arrangement using threads**, leading to **knit** on the one hand and **edit/ compilation** on the other.

Mnemonic: BOOKS BOUND WITH THREAD LEFT AT EDITOR'S DOOR

786

弁

BEN

SPEECH, KNOW, VALVE, 弁論 BENRON argument  
 PETAL, BRAID 弁膜 BENMAKU valve

5 strokes

弁当 BENTŌ packed lunch  
 弁論 BENRON argument  
 弁膜 BENMAKU valve

An awkward character in that it is actually four separate characters, being the modern form of **speech** 辯, **knowledge** 辯, **valve/petal** 瓣, and **braid** 辮. In all cases the key element is 辮, which is a doubling of **needle/sharp** 辛 1432 and basically means **great sharpness** or **penetration**. In the case of **speech** 辯 it combines with **words/speak** 言 274 q.v. (itself formed from needle and mouth), to give **very penetrative/articulate words**. In the case of **knowledge** 辯 it combines with **sword/cut** 刂 181, here used in the sense of **incisiveness/analysis** (see also 199 and 769), to give **penetrative analysis**. In the case of **valve/petal** 瓣 it combines with **melon** 瓜 1229 to give **cut open a melon cleanly**, leading by extension to **that which opens cleanly**, such as a **petal** and **valve**. In the case of **braid** 辮 it almost certainly acts in the literal sense of **needle** and by extension **sew**, combining with **thread** 糸 27 to give **sew threads**. 弁 itself derives from 𠄎, showing **two hands** ㄣ offering up a **cap (of office)** 人, and originally indicated someone being **raised to a certain rank or position** (a meaning still retained in Chinese). It was then borrowed as a simple phonetic substitute for the above four characters. Suggest taking 厶 as **nose** 134 and 卅 as **two tens** 十 33, i.e. **twenty**.

Mnemonic: SPEECH ABOUT TWENTY NOSES!?

787

保

HO, HŌ, tamotsu

PRESERVE, MAINTAIN 確保 KAKUHO security  
 保存 HOZON preservation  
 生命保險 SEIMEIHOKEN

9 strokes

life insurance

Once written 𠄎, and later 保. 人 is **person** 39 (here **mother** or **nursemaid**) and 子 is **child** 25. 丩 indicates a **carrying blanket** by which the child was strapped to the mother's back. The reason for the later stroke 丩 is unclear, but it is assumed to represent the idea of the blanket **thoroughly** wrapping the child (i.e. **on all sides**). A mother with a child strapped to her back came to symbolise **care** and **protection**, with **maintain** being an extended meaning. Wrapped child 保 later became graphically confused with **tree/wood** 木 69. Suggest taking 呆 as **wood** 木 and **box** 口.

Mnemonic: PERSON PRESERVED IN WOODEN BOX

788

墓

BO, haka  
GRAVE  
13 strokes

墓地 BOCHI graveyard  
墓標 BOHYŌ grave marker  
墓参り HAKAMAIRI grave visit

土 is earth 60. 莫 is an NGU character now mostly used to express **not**. It derives from 莫, showing sun 日 62 and grass/plants 艹 9. Confusingly, whereas sun among plants 草/草 175 means sun rising, this sun among (many) plants 莫/莫 means sun setting (a meaning seen most clearly in sunset 暮 1789, that adds an extra sun 日). As a result it often lends a meaning in compounds of **sinking out of sight, disappearing, hidden, ceasing to exist** (from which it takes its present meaning of **not**), and occasionally extended meanings from hidden of **obscure** and **vague**, leading by further extension to **undefined** and even **unlimited** and **vast**. Here it acts phonetically to express **cover** and also lends such connotations as **covered, out of sight, and ceasing to exist**. Thus to **cover with earth that which has ceased to exist, i.e. bury the dead**, leading to **grave**. Suggest taking 艹 as grass, 日 as sun, and 大 as a variant of big 大 53.

Mnemonic: SUN SHINES ON BIG, GRASS COVERED, EARTHEN GRAVE

789

報

HŌ, mukuiru  
REPORT, REWARD  
12 strokes

報告 HŌKOKU report  
電報 DENPŌ telegram  
報酬 HŌSHŪ compensation

幸 is not good fortune 幸 279, though it may be useful to remember it as such, but **prisoner/ criminal** 233 q.v. 報 derives from 報, showing a hand 又 seizing a person 人 (actually bending person/ buttocks 236, indicating being seized from behind). 789 originally referred to **seizing a criminal**, leading by extension to pronouncing judgment and **meting out justice**. Thus to **give someone that which they deserve, i.e. reward** in the full (not just positive) sense. **Report** is felt by some scholars to be a borrowed meaning, and by others to be an associated meaning connected with the judicial process.

Mnemonic: BY GOOD FORTUNE SEIZE PERSON, REPORT FOR REWARD

790	豊	Hō, yutaka	豊作 HŌSAKU	good harvest
		ABUNDANT, RICH	豊富 HŌFU na	rich
		13 strokes	豊満 HŌMAN na	corpulent

Formerly 豐, and earlier 豐 and 豐. 豐 shows food vessel plus edible plant 壺 450, with additional plants 艹 (variant growing plant 生 42). Thus food vessel full of edible plants, indicating abundance and plenty. Later forms appear to have confused plant 艹 with a further vessel 凵/凵, and to have used food vessel 壺 1640 in its modern form (i.e. with the extra top stroke 一, giving 壺 as opposed to 壺). 丰 is also a variant of plant 生. Suggest taking 曲 as bend 261.

Mnemonic: FOOD VESSEL BENDS UNDER WEIGHT OF RICH CONTENT

791	防	Bō, fusegu	予防 YOBO	prevention
		PREVENT, DEFEND	防水 BŌSUI	waterproof
		7 strokes	防衛 BŌEI	defense

Hill/ embankment 阝 229 and side 方 204. Thus a hill/ embankment to one side, which came to symbolise defense and by extension prevention.

Mnemonic: DEFENSIVE HILL TO ONE SIDE PREVENTS ATTACK

792	貿	Bō	貿易業 BŌEKIGYŌ	trading
		TRADE, EXCHANGE	貿易風 BŌEKIFŪ	trade wind
		12 strokes	貿易者 BŌEKISHA	trader

貝 is shell/ money/ valuable item 90. 𠂔 derives from 𠂔, showing a horse's bit. Here it acts phonetically to express exchange, and almost certainly also lends its own idea of controlled change (from the role of the bit). Thus controlled exchange of items for money (or other valuable items), i.e. trade. Suggest taking 刃 as sword 181 and 𠂔 as a symbol of bending.

Mnemonic: EXCHANGE BENT SWORD FOR MONEY IN TRADE DEAL



793 **暴** BŌ, BAKU, abareruku 暴力 BŌRYOKU violence  
 VIOLENCE, EXPOSE 暴露 BAKURO exposure  
 15 strokes 暴れ者 ABAREMONO roughneck

Once written 暴, showing rice 米 201, sun 日 62, and 𠄎, the prototype of offer 奉 1793 comprising two hands 𠄎 offering up a thickly growing plant 𠄎 (variant growing plant 生 42). 793 originally meant **expose rice to the sun** (to dry it), then came to mean **expose** in general. **Violence** is popularly believed to be an associated meaning related to torture by exposure to the sun. Though useful as a mnemonic, this is almost certainly incorrect. The word abaku can mean both **divulge** and **violate a grave**, suggesting strongly that violence stems from violate, which in turn stems from **laying bare/open** (disturbing privacy/ sanctity). Suggest taking 共 as together 460, and 水 as an 'insufficient' variant of water 水 40.

Mnemonic: EXPOSED TO VIOLENT SUN TOGETHER WITH INSUFFICIENT WATER

794 **未** MI, mada 未来 MIRAI future  
 IMMATURE, NOT YET 未知 MICHU unknown  
 5 strokes 未未 MADAMADA still

Tree 木 69 with additional **branches** 一 at the top. Originally the same as end/tip 末 587 q.v., but in time the shorter tip of 794 came to indicate **still growing/ immature/ not yet complete**.

Mnemonic: GROWTH OF IMMATURE TREE NOT YET FINISHED

795 **務** MU, tsutomeru 義務 GIMU duty  
 (PERFORM) DUTY 事務所 JIMUSHO office  
 11 strokes 職務 SHOKUMU job duties

教 is a CO character now meaning **perform a task/ work**. It comprises lance/halberd 矛 1843 q.v. and strike/ force 攴 101, and originally meant **force someone at lance-point to do something**. In time both lance-point and the causative faded to leave just **do something/ perform a task**. Here it is reinforced by strength/ effort 力 74, giving **perform a task/ duty with effort**.

Mnemonic: LANCE FORCES EFFORT IN PERFORMING DUTY

796	無	MU, BU, nai/shi	無料 MURYŌ	free of charge
		NOT, NONE,	無事 BUJI na	safe
		CEASE TO BE	無くなる NAKUNARU	vanish
		12 strokes		

Of somewhat confused and obscure etymology. 無 derives from 舞, later stylised to 舞, showing a **dancer** 大 (person 53) with exaggeratedly tasseled sleeves 袂/袂. The original meaning was **dance** (with flapping sleeves), a meaning now conveyed by **dance** 舞 1761 q.v. 無 was then borrowed phonetically to express **not/ cease to be**, though it is not clear why such a complex character should have been chosen. **Cease to be/ die** 亡 973 was added later for clarity, though confusingly its modern much abbreviated form 亡 is identical to **fire** 火 8. Further confusion is caused by an intermediate form 舞, in which the tasseled sleeves look very similar to **trees** 木/林 69. In fact, 舞 does exist in Chinese as a corrupt variant of 無, causing some scholars to evolve convoluted theories linking trees, dance, and cease to exist. Suggest taking 亡 as **fire/ burn** and 舞 as a **sheaf of wheat**.

Mnemonic: WHEATSHEAF BURNED, NOW NONE LEFT

797	迷	MEI, mayou	迷路 MEIRO	maze
		BE LOST, PERPLEXED	迷夢 MEIMU	illusion
		9 strokes	迷い子 MAYOIGO	lost child

辵 is **movement** 129. 米 is rice 201, acting here phonetically to express **uncertain**. Thus **uncertain movement**, as when one is **lost** or **perplexed**. It is not clear why 米 was chosen as a phonetic, but it is possible that it was at one stage confused with not yet (finished) 未 794 q.v., giving movement unable to be completed (due to uncertainty). 未 may in turn have been intended as a simpler version of 昧 or 昧, NGU characters meaning dark/ obscure and hence uncertain (combining not yet 未 with sun/light 日 62 and eye/see 目 72 respectively).

Mnemonic: RICE IS MOVED AND LOST -- HOW PERPLEXING

798	綿	MEN, wata	木綿 MOMEN*	cotton
		COTTON, COTTON WOOL	綿毛 WATAGE	down, fluff
		14 strokes	綿菓子 WATAGASHI	candy floss

Formerly 絲. 帛 is **white** 白 65 and **threads** 巾 778, indicating **cotton** (though some scholars feel that it originally indicated silk), while 系 is **joined threads** 844. Thus **many joined white threads**. The modern form simply uses **thread** 糸 27.

Mnemonic: MANY WHITE THREADS OF COTTON MAKE COTTON WOOL

799	輸	YU TRANSPORT, SEND 16 strokes	輸出 YUSHUTSU export 輸送 YUSŌ transportation 運輸 UNYU transportation
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Formerly also written 輸, though 輸 is merely a misleading variant of sword/ cut 刀 181. 俞 is a CO character now used to express affirmation, but it originally meant **convey**. It comprises cut 刀, boat 舟/月/月 1354, and cap 宀 121 q.v., here used in the sense of **cap off** or **finish** and by extension **succeed**, and originally referred to **succeeding in cutting timber in order to make a boat to convey goods** (note that boat and convey conceptually overlapped, as seen in 303 etc.). In the case of 799 俞 also acts phonetically to express **transfer** as well as lending its meaning of **convey**. Vehicle 車 31 was added to give a meaning of **convey (goods) by vehicle**, i.e. **transport**. **Send** is an associated meaning. Suggest taking 月 as **meat** 365 and 宀 as **cover** (see 87).

Mnemonic: TRANSPORT CUT MEAT UNDER COVER IN VEHICLE

800	余	YO, amari/ru/su EXCESS, AMPLE, I 7 strokes	余分 YOBUN surplus 余計 YOKEI superfluity 五十余り GOJŪAMARI fifty plus
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Formerly also 餘, and in ancient times 余. 宀 is **cover** 87, here meaning **roof**, while 木 is a **wooden crossframe** supporting it. The spread of the upper beams indicated that the building was large, leading to **'roomy'** and **ample**, with **excess** being an associated meaning. 800 was also borrowed to express **I/me**. The reasons for this are not clear, but it should be noted that **already** 予 403, which also had a secondary meaning of **margin/ample**, was similarly borrowed to express **I/me**, suggesting the possibility of some now unknown semantic connection. **Food** 食 146 was added at one stage, giving an idea of **ample food**. This has now disappeared in Japanese, but in Chinese 餘 is used to express **ample** and 余 to express **I**. Suggest taking 禾 as **dry** 干 825 and **eight** 八 66.

Mnemonic: EIGHT EXCESSIVELY DRY BEAMS UNDER AMPLE ROOF


801	預	YO, azukaru/keru DEPOSIT, LOOK AFTER 13 strokes	預金 YOKIN deposit 預かり人 AZUKARININ trustee 預かり証 AZUKARISHŌ receipt
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頁 is **face** 93. 予 is **already** 403 q.v., here acting phonetically to express **relax** and probably lending similar connotations from its early meaning of **ample/margin** (i.e. **lack of pressure/constraint**). 801 originally referred to a **facial expression of relaxation and comfort**, and it can still mean **comfort** in Chinese. Its present meanings are borrowed.

Mnemonic: ALREADY FACED WITH HAVING TO LOOK AFTER DEPOSITS


802		<p>YŌ, <i>ireru</i>            CONTAIN, LOOKS            10 strokes</p>	<p>美容院 BIYŌIN beauty parlor            内容 NAIYŌ contents            形容詞 KEIYŌSHI adjective</p>
<p>宀 is roof/ building 28. 谷 is valley 122 q.v., here acting phonetically to express <b>ample</b> and also lending its own connotations of <b>ample capacity</b>. Thus <b>building of ample capacity</b>, i.e. which can <b>contain</b> many things or people. <b>Looks/ appearance</b> is essentially a borrowed meaning, but it may be felt that <b>contain</b> led to <b>content</b> and that <b>looks</b> is an associated meaning with this.</p>			
<p>Mnemonic: ROOFED VALLEY LOOKS ABLE TO CONTAIN A LOT</p>			
803		<p>RITSU, SOTSU, <i>hikiiru</i>            RATE, COMMAND            11 strokes</p>	<p>能率 NŌRITSU efficiency            統率 TŌSOTSU command            稅率 ZEIRITSU tax rate</p>
<p>Once written 𠄎, showing <b>short thread</b> 𠄎 / 𠄎 111 and <b>bits</b> 𠄎 and originally meaning <b>bits of thread</b>. 𠄎 was added later, representing two <b>devices used to twist threads into rope</b>. Twisting bits of thread into rope led to the idea of <b>put in order</b> and hence <b>control/ command</b>. Some scholars take <b>rate</b> to be a borrowed meaning, while others see it as an associated meaning with order. Suggest taking 𠄎 as a symbol of <b>top</b>, and 𠄎 as <b>ten</b> 33.</p>			
<p>Mnemonic: TEN BITS OF THREAD COMMAND TOP RATE</p>			
804		<p>RYAKU            ABBREVIATE, OUTLINE            11 strokes</p>	<p>略語 RYAKUGO abbreviation            略說 RYAKUSETSU summary            略図 RYAKUZU sketch</p>
<p>Formerly also 畧. 田 is <b>field</b> 59. 各 is <b>each</b> 438, here acting phonetically to express <b>separate/ divide</b> and also lending its own idea of <b>separateness</b>. Thus <b>that which divides and separates fields</b>, namely a <b>boundary</b>. Boundary led to <b>outline</b>, with <b>summarise/ abbreviate</b> being a figurative extension of this.</p>			
<p>Mnemonic: ABBREVIATED OUTLINE OF EACH FIELD</p>			

FIFTH GRADE 805-806

805		RYŪ, RU, tomaru/meru	留守番 RUSUBAN	caretaker
		STOP, FASTEN	留め金 TOMEGANE	clasp
		10 strokes	留学生 RYŪGAKUSEI	overseas student

Formerly 留. 留/留 derives from horse's bit 留 792. 田 is a simplification of reason/ means 由 399 q.v., here acting phonetically to express the word for the **linkage between the bit and the reins**, and possibly also lending an idea of **connection or means**. Fasten to the bit came to mean **fasten/ stop** in a very broad sense. Suggest taking 刀 as sword 181, 𠂔 as a symbol of **bending**, and 田 as field 59.

Mnemonic: STOP IN FIELD TO FASTEN ON BENT SWORD

806		RYŌ	領事 RYŌJI	consul
		CONTROL, POSSESS, CHIEF, TERRITORY	領土 RYŌDO	territory
		14 strokes	要領 YŌRYŌ	gist

Also 領. 頁 is head 93. 令/令 is order/ rule 603, here felt by many scholars to act phonetically to express **neck** though it almost certainly also lends a meaning of **rule**. Thus the **head and neck**. As with head/ neck/ chief 首 139 q.v., 806 came from an early stage (in the view of some scholars, from the outset) to mean **chief** and by extension **that which (or he who) rules**, with **possess** and **territory** being associated meanings.

Mnemonic: HEAD RULES, CONTROLLING POSSESSED TERRITORY

END OF FIFTH GRADE

## THE 190 SIXTH GRADE CHARACTERS

807	異	I, <i>kotonaru</i> DIFFER, STRANGE 11 strokes	異様 IYŌna 異常 IJŌ 異人 IJIN	strange abnormality foreigner, alien
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A misleading early form 異 has led to the popular explanation that hands 𠄎 are placing something special (i.e. **different** from usual) 田 on a table or altar 𠄎. However, still earlier forms such as 𠄎 show this to be incorrect, and show a person 犬 53 putting on 𠄎 a mask 田 (see also 1128). This led to associated meanings such as **being different from normal** and of **strange appearance**, eventually giving just **differ** and **strange**. Suggest taking 田 as field 59 and 共 as together 460.

Mnemonic: TOGETHER AGAIN IN DIFFERENT FIELD -- HOW STRANGE

808	遺	I, YUI LEAVE,BEQUEATH,LOSE 15 strokes	遺伝 IDEN 遺失 ISHITSU 遺言 YUIGON/IGON	heredity loss will
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辵 is movement 129. 貴 is precious 834, here acting phonetically to express lose and probably also lending its meaning of **precious item**. Thus to **lose something (precious) while on the move**. It then also came to mean **leave behind**, which, like the English term, included the idea of **bequeath**.

Mnemonic: MOVE ON AND LEAVE BEHIND SOMETHING PRECIOUS

809	域	IKI AREA, LIMITS 11 strokes	領域 RYŌIKI 地域 CHIIKI 区域 KUIKI	domain region limits, zone
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土 is ground 60. 或 is an NGU character meaning a **certain** -. It comprises lance/halberd 戈 493, here used in its sense of **marker** (see 698), and 邑, which is to all intents and purposes a simplification of 邑 depicting the **boundaries** 二 of a field 田 59 (see also 85). 809 thus referred to **ground in a field delineated by markers**, leading to **area** and **limits** in a broad sense. Suggest taking 口 as entrance 20 and 一 as one/sole 1.

Mnemonic:LANCE IN GROUND AT SOLE ENTRANCE -- OFF LIMIT AREA

810		ICHI	壹万円	ICHIMANEN	10,000 yen
		ONE	壹千	ISSEN	one thousand
		7 strokes	貳拾壹	NIJŪICHI	twenty-one


Formerly 壹 and earlier 壹, showing a **double-lidded 宀** 258 food vessel 罍 1640, which had connotations of **fullness**. Its use as the formal character for **one** is the result of phonetic borrowing, though it is remotely possible that its choice as a phonetic was influenced by the fact that full vessel suggested completeness and by association being whole/one. Suggest taking 士 as samurai 494, 冖 as cover, and 匕 as a prone figure 238.

Mnemonic: ONE SAMURAI STANDS COVERING PRONE FIGURE

811		U	宇宙	UCHŪ	universe
		EAVES, ROOF, HEAVEN	堂宇	DŌU	hall
		6 strokes	宇頂天	UCHŌTEN	ecstasy


宀 is roof 28. 于 is an NGU character meaning from/ emerge/ go. It was originally written 于, showing twisting waterweed/seek an exit 于 281 q.v. and a symbol 一 of unclear meaning, and it also has connotations of twisting. Here it acts phonetically to express **complete cover**, and may possibly also lend a loose idea of **extensive** from the lengthy and convoluted waterweed element 于. Thus 811 originally meant **roof that completely covers**, leading to eaves and by extension **firmament/ heaven**. Suggest facetiously taking 于 as a 'stiff' (i.e. dead) child 子 25.

Mnemonic: CHILD LIES STIFF UNDER ROOF, SET TO GO TO HEAVEN

812		U, ha, hane	羽毛	UMŌ	plumage
		WING, FEATHER,	羽織	HAORI	haori coat
		BIRD COUNTER	一羽	ICHIWA	one bird
		6 strokes			


Formerly 羽. A pictograph of a bird's wings.

Mnemonic: FEATHERED WINGS

813		EI, utsuru/su, haeru	映画館	EIGAKAN	cinema
		REFLECT, SHINE	反映	HANEI	reflection
		9 strokes	夕映え	YŪBAE	sunset glow

日 is sun 62. 央 is center 429, here acting essentially phonetically to express **bright** but probably also lending its meaning. Thus **bright (center of?) sun**, giving shine and by association **reflect**.

Mnemonic: CENTER OF SUN SHINES BRIGHTLY

814		EN, nobiru/beru/basu	延長 ENCHŌ	extension
		EXTEND, POSTPONE	延期 ENKI	postponement
		8 strokes	延び延び NOBINOBI	delay


Somewhat confused. Once written 延, showing **foot/ movement** 止/止 129 q.v. and **go/ move** 辶/辶 118 q.v. 延 is in fact the prototype of 延 itself, showing that a further foot 止 has been added in the case of the modern form. The extra stroke 辶 is felt by some scholars to symbolise **dragging** and thus **lengthening** and **protraction**, while others see it as the CO character mark 辶 537, used purely phonetically to express **lengthen**. **Lengthy, protracted movement** led to **extend** and **postpone**.

Mnemonic: DRAG FEET IN EXTENDED MOVEMENT

815		EN, sou	沿岸 ENGAN	coast
		GO ALONGSIDE	沿道 ENDŌ	roadside
		8 strokes	沿線 ENSEN	railside

辶 is **water** 40, here meaning **river**. 沿 is hollowed out 158, here acting phonetically to express **follow** and probably also lending an idea of **from a source** (from a different interpretation of its literal elements from/away 八 66 and source/opening 口 20). Thus **follow a river (from its source?)**, leading to **follow/ go alongside** in a broader sense. Suggest taking 口 as **opening** and 八 in its commoner meaning of **eight**.


Mnemonic: GO ALONGSIDE OF WATER, THROUGH EIGHT OPENINGS

816		KA, -beki/shi/ku	可能 KANŌna	possible
		APPROVE,CAN,SHOULD	可決 KAKETSU	approval
		5 strokes	言う可き IUBEKI	should say

Once written 可, showing **mouth/say** 口/口 20 and **twisting waterweed/ seek an exit** 辶/辶 281. That is, the components are the same as drawn out call 号 281 q.v., but in this case they refer rather to a statement that is finally made after considerable hesitation (symbolised by the waterweed twisting its way to the surface), such as **grudging approval**. Some scholars feel that 辶 / 辶 also acts here phonetically to express **approve**. Approval led to the idea of **that which can be done**, and by extension **that which should be done**. Suggest taking 辶 as a variant of **exact** 丁 346.

Mnemonic: SAY EXACTLY WHAT CAN AND SHOULD BE APPROVED



817		GA, ware, waga	自我 JIGA	self
		I, SELF, MY	我まま WAGAMAMA	selfishness
		7 strokes	我我 WAREWARE	we


Once written 戎 and 戔, showing a **broadbladed halberd** 戔/戎 515 q.v. and tassels 彡. The tassels were hung on weapons to indicate a **killing**, rather like notches being scored on a gun handle in the West. Thus 817 originally meant to **kill with a halberd**. It was later borrowed phonetically to express **I/me/my** and by extension **self**. Why a character with such an unpleasantly aggressive meaning should be chosen as a phonetic is a matter of some conjecture, but it is in line with the 'being as good as anyone else' first person pronoun 吾 112 q.v. It may indeed be appropriate to draw again a parallel with the gun in the West, which was seen as the great equaliser.

Mnemonic: I HAVE A TASSELED HALBERD, A SYMBOL OF ME MYSELF

818		KAI, hai	石灰 SEKKAI	lime
		ASHES	灰色 HAIRO	gray
		6 strokes	火山灰 KAZANBAI	volcanic ash

Formerly 灰 and earlier 𤇗, showing a **hand** 𠂇/ナ and **fire** 火 8. Some scholars take 𠂇 to be used phonetically to express **use up**, giving **used up fire**, while others take the elements to be used ideographically to give **fire that one can hold in the hand**. The latter theory seems more convincing. Suggest taking the simplified 厂 as cliff/hillside 45.

Mnemonic: HILLSIDE ABLAZE -- REDUCED TO ASHES

819		GAI, KAI, machi	市街 SHIGAI	town, city
		ROAD, TOWN, AREA	街道 KAIDŌ	highway
		12 strokes	商店街 SHŌTENGAI	shopping street

A combination of **go** 行 118 q.v., here with its literal meaning of **crossroads**, and 圭. The latter is an NGU character meaning **edge/ angle/ jewel**. It comprises **earth** 土 60 doubled to indicate **raised earth**, and originally referred to the **raised earthen paths** that formed edges/ boundaries between fields (a meaning now conveyed by the NGU character 畦, that adds field 田 59). The idea of raised edges/ ridges also led by association to facets on a jewel (now conveyed by the NGU character 珎, that adds jewel 玉 102), and to angle. In the case of 819 圭 is used phonetically to express **diverge**, and also lends an idea of **multiple paths**. Thus **many diverging roads**, which by association also necessarily meant **many converging roads** (see also 280), leading to such meanings as **town, road, and area/ hub of activity**.

Mnemonic: ROAD-TOWN IS JUST CROSSROADS OF RAISED EARTH

820	拓	<b>KAKU</b> <b>SPREAD</b> 8 strokes	拡大 KAKUDAI magnification 拡散 KAKUSAN dissemination 拡声器 KAKUSEIKI loudspeaker
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Formerly 擴·才 is hand 32, while 廣/広 is wide 114. Thus make the hands wide, i.e. spread.

Mnemonic: SPREAD HANDS WIDE

821	革	<b>KAKU, kawa</b> <b>LEATHER, REFORM</b> 9 strokes	革命 KAKUMEI revolution 革新 KAKUSHIN reform 革工場 KAWAKŌBA tannery
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Once written 𠄎, apparently showing hands 扌 扌 pulling the skin off a horned creature 犮 in similar fashion to skin/ leather 皮 374 q.v. However, still earlier forms such as 𠄎 and 𠄎 show that the later 'hands' are a miscopying of flaps of skin 𠄎. Unlike 374, 821 came to be used only of hairless hide (usually tanned leather), and its connotations of processing eventually led to change/ reform. Suggest taking 𠄎 as a combination of middle 中 55 and ten 十 33, with 犮 as a horned head.

Mnemonic: GET LEATHER FROM MIDDLE OF TEN HORNED CREATURES

822	閣	<b>KAKU</b> <b>CABINET, CHAMBER</b> 14 strokes	閣下 KAKKA Your Excellency 內閣 NAIKAKU Cabinet 閣僚 KAKURYŌ Cabinet member
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門 is door/ gate 211, here meaning by extension a place with a door/ gate and by further extension a place sealed off for privacy. 各 is each 438 q.v., here used in its sense of visit by a dignitary. Thus a private place which dignitaries visit, such as a council chamber or Cabinet.

Mnemonic: EACH GATE LEADS TO CABINET

823	割	<b>KATSU, wari, waru</b> <b>DIVIDE, RATE</b> 12 strokes	分割 BUNKATSU division 割引 WARIBIKI discount 割合 WARIAI rate
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刃 is sword/ cut 181. 害 is harm 437, acting phonetically to express dismember and probably also lending an idea of damage/ destroy. 823 originally meant cut up/ dismember, leading by extension to divide. Rate is an associated meaning (cf. English pro rata).

Mnemonic: SWORD HARMS BY DIVIDING

824  **kabu** 切り株 KIRIKABU stump  
**STOCK, SHARE, STUMP** 株式 KABUSHIKI stocks  
 10 strokes 株主 KABUNUSHI stockholder


木 is tree 69. 朱 is red 1346 q.v., here acting phonetically to express **firm** and also lending its literal meaning of **central part of a tree**. Thus that **central part of a tree which stands firm**. This originally referred to its **base** but later came to mean **stump/stock**, i.e. the part left standing firm after the tree proper is cut down. In Japanese, but not Chinese, the idea of firm base extended to include **stocks/ shares** in a company (cf. English stock).

Mnemonic: **RED TREE STUMP PROVIDES FIRM STOCK**

825  **KAN, hosu, hiru** 干潮 KANCHŌ ebb/low tide  
**DRY, DEFENSE** 干城 KANJŌ bulwark  
 3 strokes 干し肉 HOSHINIKU dried meat

Originally 𠄎, depicting a primitive **forked thrusting weapon** 𠄎 with either a large **hand-guard** — or, to judge from some almost contemporaneous forms such as 𠄎, **sturdy binding** •. The weapon was used both for defense and attack. It thus acquired a large range of extended meanings, such as **attack, defend, thrust, and fork**, and was also borrowed widely as a phonetic due its simplicity. It was borrowed for its sound to express **dry**, although some scholars feel that technically it is an abbreviation of the NGU character drought 旱, which has the same pronunciation and which uses 干 both for its sound to express dry and for its connotations of attack, combining it with sun 日 62 to give attack from the sun that causes dryness.

Mnemonic: **FLATTENED FORKED POLE FOR DRYING WASHING**

826  **KAN, maki, maku** 第一卷 DAIKKAN Volume One  
**ROLL, REEL, VOLUME** 巻き物 MAKIMONO scroll  
 9 strokes 糸巻き ITOMAKI bobbin

Formerly 卷 and occasionally 卷, though the latter appears to be a confusion with settlement 巷 280. 𠄎 is **hands rolling rice** 661, with the idea of **rolling** emphasised by **curled body** 𠄎 768 or **bent body** 己 (from 𠄎 145). Thus **roll and curl**, giving **roll and reel** and leading by extension to **scroll** and hence **volume**. Suggest taking 己 as self 855 and 𠄎 as two = 61 fires 火 8.

Mnemonic: **LIGHT TWO FIRES BY ONESELF WITH ROLLED VOLUMES**

827

看

KAN  
WATCH  
9 strokes

看護婦 KANGOFU nurse  
看板 KANBAN signboard  
看守 KANSHU warder

Hand 手 32 above eye 目 72, to give a meaning of **place hand above eye**. This was a reference to shading the eyes in order to **gaze intently**.

Mnemonic: **PUT HAND ABOVE EYE TO WATCH BETTER**

828

勸

KAN, *susumeru*  
ENCOURAGE, ADVISE  
13 strokes

勸告 KANKOKU advice  
勸奨 KANSHŌ encouragement  
勸誘 KANYŪ persuasion

Formerly 勸 . 力 is **strength/ effort** 74. 雀 / 雀 is **crested bird/ heron** 445, acting phonetically to express **strong** and possibly also lending its own loose idea of **perseverance** (from a heron persistently searching for food). 828 originally meant to **make great and determined efforts** to achieve something. This later came to include the idea of **exhorting others** to make similar efforts, leading to **encourage**. **Advise** is an associated meaning with encourage.

Mnemonic: **ENCOURAGED BY EFFORTS OF CRESTED BIRD**

829


簡

KAN  
SIMPLE, BRIEF, LETTER  
18 strokes

簡單 KANTAN na simple  
書簡 SHOKAN letter  
簡略 KANRYAKU  
conciseness, simplicity


Formerly also 簡 . 竹 is **bamboo** 170, here indicating **bamboo tablet used for records**. 簡 / 簡 is **space** 92. Thus **bamboo record with space (left)**, indicating that the record is a **simple and brief** one. Brief text later came to include **letter** (cf. English brief), while **simple and brief** came to be used in a general sense.

Mnemonic: **SPACE LEFT ON BRIEF AND SIMPLE BAMBOO LETTER**

830		GAN, maru, marui	丸薬 GANYAKU	pill
		ROUND, CIRCLE, BALL,	丸味 MARUMI	roundness
		SHIP'S MARK	日本丸 NIPPONMARU	
		3 strokes		Vessel Nippon


Originally 𠄎. 𠄎 is a bending/ hunched person (mirror image of 𠄎 39). 𠄎 is a cliff/ hillside (mirror image of 𠄎 45), acting phonetically to express roll as well as lending its meaning of slope. Thus a person hunched as they roll down a slope, leading to ball and by association round and circle. 830 is also used of a ship's mark, said to derive from the ancient practice of licensing vessels with a round seal. It is not clear why the elements in 830 are in mirror image form. Suggest taking as nine 九 12 with an extra stroke 𠄎.

Mnemonic: NINE ROUNDED OFF WITH EXTRA STROKE

831		KI, abunai, ayau	危機 KIKI	crisis
		DANGEROUS	危険 KIKEN	danger
		6 strokes	危害 KIGAI	harm

Once written 𠄎, showing a person crouching 𠄎 145 on the edge of a cliff 𠄎 45, fearful of the danger. This came to symbolise a dangerous situation. A further bending figure 𠄎 145 was added later for emphasis, giving 𠄎, but in time this apparently became confused with prone/ fallen figure 𠄎 768, leading to the popular interpretation of the modern form as a person kneeling on the edge of a dangerous cliff looking down at his companion who has fallen over the edge. This explanation is technically incorrect but is a useful mnemonic. See also misfortune 厄 1859.

Mnemonic: CROUCH ON EDGE OF DANGEROUS CLIFF -- MATE FALLEN

832		KI, tsukue	机上 KIJŌno	theoretical
		DESK, TABLE	机辺 KIHEN	around table
		6 strokes	事務机 JIMUTSUKUE	office desk

机 is an NGU character pictographically representing a small table or armrest (or occasionally stool), while 木 is tree/ wood 69. Thus small wooden table. Now used for table/ desk in a broader sense.

Mnemonic: USE WOODEN TABLE FOR DESK

833	<b>揮</b>	KI	発揮 HAKKI	display
		WIELD, SHAKE, COMMAND	指揮 SHIKI	command
		12 strokes	揮発性 KIHATSUSEI	volatility

扌 is hand 32. 軍 is army 466, here acting phonetically to express **agitate** and possibly also lending loose connotations of agitation/ commotion. 833 originally meant to **shake the hands wildly**, leading to **brandish/ wield** and by extension **command**.

Mnemonic: ARMY HAND WIELDS COMMAND

834	<b>貴</b>	KI, tattoi/bu, tōtoi	貴族 KIZOKU	aristocrat
		PRECIOUS, REVERED	貴重 KICHŌ na	precious
		12 strokes	貴方 KIHŌ/ ANATA*	you


貝 is shell/ money/ valuable item 90. 虫 is a simplification of 𧈧, the prototype of the NGU character 𧈧. The latter is now used to mean urge, but has a core meaning of **gather**, and in Chinese can mean **basket**. It is not clear whether 𧈧 derives from a pictograph of a **basket** (symbolising gathering) or an ideograph of **hands gathering** something in. In the case of 834 虫 acts phonetically to express **accumulate** and also lends a meaning of **gather**. Thus **gather and accumulate valuable items**, leading to **something of great value** and hence **precious**. **Revered** is an associated meaning. Suggest taking 虫 as **middle** 中 55 and **one** 一 1, with 貝 literally as shell.

Mnemonic: ONE PRECIOUS SHELL IN MIDDLE OF COLLECTION

835	<b>疑</b>	GI, utagau	質疑 SHITSUGI	question
		DOUBT, SUSPECT	疑問 GIMON	doubt
		14 strokes	疑似 GIJI	false


Etymologically and graphically somewhat confused. Once written 疑. As very early forms such as 疑 show, 匕 is not sitting person 匕 238 but a confusing stylisation of an (old) man's stick 匕 (see 609). 疑 is similarly an extreme and confusing stylisation (through an intermediate form 疑) of a pictograph of an (old) man 疑, whose long hair (a symbol of age) is trailing as his head moves from side to side 匕. The fact that his head is moving indicates that he is **in doubt**, and looking about him wondering where to turn. At a later stage two further elements were added, **child** 子/子 25 and **foot/stop** 匕/止 129, and in fact in some versions replaced stick 匕/匕, thus giving 疑 and hence the modern 疑. This originally referred to a child becoming lost, standing still and looking about him not knowing which way to turn. Both 疑 and 疑 became blurred, and resulted in a meaning of **not knowing what to do**, which eventually led by association to **doubt and suspicion**. Suggest taking 匕 as **sitting person**, 匕 as a **bending person** (thus giving two 'felled' persons), 矢 as arrow 981, and 足 as correct 41.

Mnemonic: TWO PEOPLE FELLED BY ONE ARROW? DOUBT IF CORRECT

836		KYŪ, yumi BOW, ARCHERY 3 strokes	弓道 KYŪDŌ archery 弓状 KYŪJŌ arch 弓取り YUMITORI archer
-----	---	--	--


From a pictograph of bow  $\beta/\mathcal{A}$ , minus the string. Note that 836 can also be used of an arc or bend (cf. English bow, and etymological connection between arc, arch, archery).

Mnemonic: STRINGLESS BOW

837		KYŪ, suu SUCK, INHALE 6 strokes	吸収 KYŪSHŪ absorption 吸血鬼 KYŪKETSUKI vampire 吸い取る SUITORU soak up
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口 is mouth 20. 及 is reach 1148 q.v., here acting phonetically to express pull and probably also lending connotations of draw towards oneself. Thus to pull/ draw with the mouth, i.e. suck/ inhale.

Mnemonic: IF IT REACHES MOUTH, THEN SUCK IT IN

838		KYŪ, naku WEEP, CRY 8 strokes	泣訴 KYŪSO imploring 泣き虫 NAKIMUSHI crybaby 泣き出す NAKIDASU burst into tears
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シ is water 40. 立 is stand 73, here acting phonetically to express tear and almost certainly also lending an idea of verticality and by association falling (see also pour 注 344). Thus falling drops of 'tear-water'.

Mnemonic: PERSON STANDS WEeping WATERY TEARS

839		KYŌ, KU, tomo, sonaeru OFFER, ATTENDANT 8 strokes	提供 TEIKYŌ offer 供回り TOMOMAWARI retinue 供養 KUYŌ memorial service
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亻 is person 39. 共 is together 460 q.v., here with its literal meaning of offer. Thus offer something to a person, later just offer. It is not fully clear how the meaning of attendant evolved. Some scholars take it to be an extension of offer to a person, i.e. a person who offers something to another person, while others take it to stem from a reinterpretation of the elements as together with a person, i.e. companion and hence attendant.

Mnemonic: ATTENDANT OFFERS TOGETHERNESS TO PERSON

840 **胸** KYŌ, mune, muna- 胸部 KYŌBU thorax  
 CHEST, BREAST, HEART 胸毛 MUNAGE chest hair  
 10 strokes 度胸 DOKYŌ heart, courage

Once written simply as 胸, and earlier as 胸. 胸 is womb 655, here indicating container, while 空 is empty container 1159. Some scholars feel that 空 also acts phonetically to express air. Thus empty container (associated with air?), a reference to the lungs. 胸 does in fact exist as an NGU character that once meant lung (and still has this meaning in Chinese), but is now used largely as a phonetic to represent Hungary (easily remembered by a facetious association with 'hungry', i.e. referring to an empty container of a different kind). Lungs led by extension to the chest area in general. Flesh/ of the body 月 365 was added later for clarity. Suggest taking 胸 as encircle, and 空 as a scarred 空 container 空.

Mnemonic: FLESH ENCIRCLING SCARRED 'CONTAINER' IS THE CHEST

841 **郷** KYŌ, GŌ 望郷 BŌKYŌ homesickness  
 VILLAGE, RURAL 郷士 GŌSHI squire  
 11 strokes 郷土 KYŌDO local

Of somewhat confused graphic origin. Formerly written 郷 or 郷, and in ancient times as 郷 and 郷. 食/邑/邑/邑 are food 食 146 q.v., while 郷 clearly shows two persons sitting either side of the food. On the one hand this led to the idea of meeting over dinner, which just as in the modern West often indicated meeting with a superior to discuss something. This meaning is still retained in the NGU character 郷/郷, which means lord, minister, or you, and is etymologically the same character as 841. On the other hand it led to the idea of feasting and holding a get-together, indicating a community event and by extension the community/ village itself. This in turn led to the replacement of 郷 with 郷, being the prototype 郷 of village 郷 355 q.v. and its mirror image. It is not clear whether this substitution was done deliberately or in error. Suggest taking 郷 as a variant of short thread 郷 111, taking this by extension as string.

Mnemonic: ODD STRINGY FOOD SERVED IN VILLAGE



842

勤

KIN, tsutomeru  
WORK, DUTIES  
12 strokes出勤 SHUKKIN attendance  
勤勉性 KINBENSEI diligence  
勤め先 TSUTOMESAKI  
place of work

Somewhat obscure due to the obscure nature of 董, which was formerly written 董 and earlier 董. 董 is an NGU character with the unhelpful meaning of violet (the flower). In Chinese it can mean yellow loam or season as well as rare and few, the last two meanings of which are also found in a number of compounds in Japanese (such as few words/circumspect 謹 1180 q.v. [言 being word 274] and the NGU character few 僅 [イ being person 39]). Some scholars take the early form 董 to show earth 土 60 plus a combination 菜 of horned beast 犛 (see 821) and fire 火 8, to give a meaning of roast a beast in an earthen firepit, but it is not clear how any of the present meanings came about. In any event, in the case of 842 董 is known to have acted phonetically to express muscle, combining with strength/effort 力 74 to convey the idea of making a great physical effort. It is also possible that 董 lends an idea of rare, to give make a rare (i.e. outstanding) physical effort. Make a physical effort eventually came to mean do one's work/ duties in a broad sense. Suggest taking 董 as a combination of plants 艹 9, grow 主 (variant 生 42), and (seed-)box 口.

Mnemonic: WORK WITH EFFORT TO GROW PLANTS FROM SEED-BOX

843

筋

KIN, suji  
MUSCLE, SINEW, THREAD  
12 strokes筋肉 KINNIKU muscle  
筋道 SUJIMICHI logic  
筋書き SUJIGAKI synopsis

竹 is bamboo 170. 筋 is an NGU character meaning rib, namely that which gives strength 力 74 to the flesh 月 365. The ribs of a bamboo plant are its fibers, the original meaning of 843. In time this came to mean thread, with sinew and muscle being associated meanings (probably also influenced by the presence of flesh 月).

Mnemonic: BAMBOO HAS STRONG FLESHY SINEWS

844

系

KEI  
LINEAGE, CONNECTION  
7 strokes家系 KAKEI lineage  
系統 KEITŌ system, line  
系列 KEIRETSU succession

Once written 𦉰, showing a hand 扌 holding two threads 纟/系 27. This indicated twisting/intertwining them, with intertwined threads being used figuratively to describe a lineage or connection. Suggest taking 纟 as a symbol of twisting.

Mnemonic: LINEAGE COMPOSED OF TWISTED CONNECTED THREADS

845	徑	KEI	直径	CHOKKEI	diameter
		PATH, DIRECT	しょう徑	SHŌKEI	shortcut
		8 strokes	直情徑行	CHOKUJŌKEIKŌ	impulsiveness

Formerly 徑 . 彳 is go/ road 118. 徑 is lengthwise threads on a loom 269 q.v., here acting phonetically to express **small** and also lending an idea of **direct** (from going in a straight line, though confusingly the stylised « shows unstraight threads). Thus **small, direct road**, leading both to **path** and **direct**. Suggest taking 彳 as hand 又 and ground 土 60.

Mnemonic: DIRECT PATH ENTAILS MOVING WITH HANDS ON GROUND

846	敬	KEI, uyamau	尊敬	SONKEI	respect
		RESPECT	敬語	KEIGO	polite language
		12 strokes	い敬	IKEI	awe

彳 is strike/ force 101, here acting as a causative element. 敬 is an NGU character now used to convey insignificance, but a very early form 𠄎 shows a **person bending** (in a position of **humility**) ㄥ 39 and **speaking** 口 (mouth/say 20), and it originally meant **speak respectfully**. The exact meaning of 𠄎 / 𠄎 is not clear, but other early forms such as 𠄎 and 𠄎 support the theory that it shows a minor chieftain's headdress (of sheep's horns), to give a specific meaning of minor chieftain speaking respectfully to his lord. The addition of force 彳 gave **force someone to speak respectfully**, but this has now faded to leave just **show respect** in a broad sense. The graphic evolution of the character may have been influenced by phrase 句 655, which may be useful as a mnemonic. Suggest taking 𠄎 as plants 9.

Mnemonic: FORCE PERSON TO USE RESPECTFUL PHRASES OF PLANTS

847	警	KEI	警官	KEIKAN	police officer
		WARN, REPROACH	警告	KEIKOKU	warning
		19 strokes	警報	KEIHŌ	warning, alarm

言 is words/ speak 274. 敬 is respect 846, here lending connotations of acting **cautiously** as well as **respectfully**. 847 originally meant **speak cautiously and respectfully**, but later came to mean **be cautious** as well as **counsel caution**, i.e. **warn**. As with the English term, warn later came to be used in the sense of **reproach** as well as **counsel**.

Mnemonic: WARN WITH RESPECTFUL WORDS

848

劇

GEKI  
 DRAMA, INTENSE  
 15 strokes

劇場 GEKIJŌ theater  
 劇的 GEKITEKI dramatic  
 劇痛 GEKITSŪ intense pain

刂 is sword/ cut 181, 虍 is tiger 281, and 豕 is pig 1670. Though there is some disagreement over the interpretation of these elements, the character is generally seen as an ideograph meaning **attack with a sword in the manner of a tiger attacking a pig**, i.e. **fiercely**, with **intense** being an extended meaning. Some scholars take **drama/ dramatic** to be a borrowed meaning, while others take it to stem from the idea of **exciting** and **intense** (cf. English drama/ dramatic).

Mnemonic: **TIGER ATTACKS PIG WITH SWORD?! -- WHAT DRAMA!**

849

穴

KETSU, ana  
 HOLE  
 5 strokes

穴居人 KEKKYOJIN troglodyte  
 穴子 ANAGO conger eel  
 穴埋め ANAUME stopgap

宀 is roof/ cover 28. 乂 is disperse/ away 66, here meaning **open up** and according to some scholars also acting phonetically to express **dig**. 849 originally referred to a **space being opened up (in the ground) and covered**, a primitive method of forming a dwelling (see also 15). It later came to mean **hole** in general.

Mnemonic: **TAKE COVER AWAY AND EXPOSE HOLE**

850

兼

KEN, kaneru  
 COMBINE, UNABLE  
 10 strokes

兼業 KENGYŌ side business  
 兼用 KENYŌ dual purpose  
 為兼ねる SHIKANERU cannot do

Once written 兼, showing a hand 扌 holding two rice plants 米 81 and symbolising **doing two things at once**. Its use as a verbal suffix to express being **unable** to do something is felt to stem from the idea that in trying to do two things at once one is unable to do either thing properly. Suggest remembering 兼 as **combined rice plants**.

Mnemonic: **HAND REALLY UNABLE TO HOLD COMBINED RICE PLANTS**

851



KEN, GON  
RIGHT, AUTHORITY,  
BALANCE  
15 strokes

權利 KENRI right, claim  
權衡 KENKŌ balance  
權化 GONGE embodiment

Formerly 權 . 木 is **tree/ wood** 69. 董/董 is **crested bird/ heron** 445, here acting phonetically to express **cream** (color) but of unknown semantic role. 851 originally referred to a certain **tree whose flowers were cream**. As a result of miscopying it was later used instead of a now defunct character 權 . This comprised heron 董 , used phonetically to express **stone** but of unknown semantic role, and **hand** 扌 32, and referred to stones of a more or less given size -- just able to be held in one hand-- which were used as **weights in a primitive set of scales/ balance**. **Right and authority** are felt to be associated meanings, from the fact that the person doing the weighing had the right to provide his own weighing-stones and thereby possibly gain some slight advantage. **Balance** is now a very minor meaning.


Mnemonic: **CRESTED BIRD HAS RIGHT TO BALANCE IN TREE**

852



KEN  
LAW, CONSTITUTION  
16 strokes

憲法 KENPŌ constitution  
憲章 KENSHŌ charter  
憲兵 KENPEI military police

Somewhat obscure. Once written , showing an **inverted basket** 𠂇/由 399 and an **eye** 目 / 目 72. Some scholars feel that inverted basket 𠂇/由 acted purely phonetically to express **quick/ sharp**, to give a meaning of **sharp eyed**. When **heart/ feelings** 心 147 was added later the meaning changed to **quick with feelings, i.e. emotional/ sensitive**. Its present meaning of **legal authority** is then assumed to be borrowed. Other scholars feel that inverted basket symbolised **covering**, giving **covered eye** and by extension **acting blindly**. The later addition of heart/ feeling 心 is then felt to extend the meaning to **acting blindly and without emotion**, in other words **doing something without question**. The **law/ constitution** is something that should be obeyed in this fashion. The fact that in Chinese 852 can also mean **ruler** and **complacent** supports the latter theory, since both meanings can be interpreted as stemming from a core concept of **acting or obeying without question**. Suggest taking 宀 as **cover**, and 生 as a variant of **life** 生 42.

Mnemonic: **CONSTITUTIONAL LAW COVERS ALL ONE SEES AND FEELS IN LIFE**

853	<b>源</b>	GEN, minamoto	資源 SHIGEN	resources
		SOURCE, ORIGIN	源泉 GENSEN	source
		13 strokes	源氏 GENJI	Minamoto Clan

原 is plain/ origin 107 q.v., here in its early sense of **spring**. Water 氵 40 was added after 107 started to lose its original meaning. 853 is now often used in the figurative sense of **origin**, though it can still mean specifically a **water source**.

Mnemonic: WATER SOURCE IS IN ORIGINAL SPRING ON PLAIN

854	<b>嚴</b>	GEN,GON,kibishii, ogosoka	嚴格 GENKAKU	strictness
		SEVERE, STRICT,	嚴秘 GENPI	strictly secret
		SOLEMN	壯嚴 SŌGON	solemnity
		17 strokes		

Formerly 嚴, and earlier 嚴. 厂 is cliff 45. 敢 is **daring** 1106 q.v., here acting phonetically to express **gape** and possibly also lending connotations of **remove** and by extension **be missing**. 嚴 originally referred to **holes in a cliffside**, i.e. **fissures** or **caves**, but gradually came to mean just **cliff**. In an attempt to shift the focus back to the holes in the cliff the element 囗 was added. It technically shows a doubling of mouth/ say 口 20 and means **noisy**, but was used here for its idea of **two openings** (also 20) as well as for its sound, which like 敢 expressed **gape**. However, once again **cliff** came to prevail. Ironically, cliff is now conveyed by the NGU character 巖, which adds **mountain** 山 24, while 854 became used to express **severe/ strict/ solemn** instead of the NGU character 嚴. This adds **person** 亻 39 and means literally **person as firm as a cliff/ rock**. Suggest taking 产 as an **ornate building** (see 10 and 114).

Mnemonic: DARINGLY ORNATE BUILDING IS STRICTLY SOLEMN!

855	<b>己</b>	KO, KI, onore	自己 JIKO	self
		I, ME, YOU, SELF	知己 CHIKI	friend
		3 strokes	利己 RIKO	selfishness

From a pictograph of a **twisting thread** 己, which was its original meaning. Its use as a **first person pronoun** is felt by some scholars to be a purely phonetic borrowing, but it seems highly likely that it became graphically confused with the early form 己 of I/ self 己 134. Confusingly, 855 is also occasionally used as a **second person pronoun**, a usage that is felt to stem from generalisations involving the concept of **self** (cf. English use of **you** instead of **oneself**).

Mnemonic: I MYSELF FOLLOW THE THREAD -- WHAT ABOUT YOU?

856	呼	KO, <i>yobu</i>	呼吸 KOKYŪ	breathing
		CALL, BREATHE	点呼 TENKO	roll call
		8 strokes	呼び物 YOBIMONO	drawcard

口 is mouth/ say 20. 𠂇 is an NGU character now used to indicate a question or exclamation, but was originally a symbol of **exhalation**, being written 𠂇. This shows **seeking an exit** 𠂇 281, **away** 𠂇 66, and a further symbol of **expulsion** 𠂇. Rather like call 号 281 q.v. (and see also 816), 856 originally referred to something **emerging from the mouth**, and was applied both to **breathing** (especially exhaling) and **vocalising**. Suggest taking 𠂇 as an 'odd' hand 𠂇 32.

Mnemonic: ODD HAND BY MOUTH STOPS BREATHING OR CALLING

857	誤	GO, <i>ayamaru</i>	誤解 GOKAI	misunderstanding
		MISTAKE, MIS-	誤判 GOHAN	mistrial
		14 strokes	誤訳 GOYAKU	mistranslation

Formerly 誤. 吳/吳 is give 1237 q.v., here used in its literal sense of brag/ **deviate from the truth**, with words/ speak 言 274 added after 1237's meaning became vague. Words which deviate from the truth led to **mistake** and the idea of **not saying/doing something properly**.

Mnemonic: MISTAKEN WORDS GIVEN

858	后	KŌ, GO, <i>kisaki</i>	皇后 KŌGŌ	empress
		EMPRESS, BEHIND,	后妃 KŌHI	queen
		LATER	午后 GOGO	afternoon
		6 strokes		

𠂇 is a variant of **buttocks** 𠂇 / 𠂇 236, while 口 is opening 20. **Opening in the buttocks** was a reference to the **anus**, the original meaning of 858. Not unlike the English term **behind**, this later also came to be used in the prepositional sense, including of time. **Empress** is felt by some scholars to be a borrowed meaning, but it seems far more likely to stem from a practice of referring to the empress indirectly as the **one who follows behind** (the emperor). Suggest remembering 𠂇 by partial association with ax 斤 1176. See also 497.

Mnemonic: EMPRESS COMES BEHIND, CUTTING OPENING WITH AX

859	<b>好</b>	KŌ, suku, konomu/mashii	好意 KŌI	goodwill
		LIKE, GOOD, FINE	好き SUKI na	nice, liked
		6 strokes	好男子 KŌDANSHI	handsome man

Popularly explained as the **liking a woman** 女 35 has for a **child** 子 25, symbolising a **fine and loving** relationship. However, some authoritative Japanese scholars feel that child 子 is used essentially phonetically to express **beautiful**, as well as probably lending connotations of **that which one wishes to embrace and/or that towards which one feels tender**, to give a meaning of **beautiful woman (to whom one feels tender?)**. Beautiful/ attractive then came to mean **fine and good** in a broader sense, with **like** being seen as an associated meaning. It is possible, however, that the evolution of the meaning **like** was influenced by the above popular interpretation of the elements as **woman liking child**, which is a useful mnemonic.

Mnemonic: **WOMAN LIKES CHILD -- WHAT A FINE THING**

860	<b>孝</b>	KŌ	孝子 KŌSHI	dutiful child
		FILIAL PIETY	孝行 KŌKŌ	filial piety
		7 strokes	不孝 FUKŌ	filial impiety

Popularly explained as an **old man** 耆 117 q.v. and **child** 子 25 symbolising the **relationship between the generations**, with **filial piety** being an associated meaning. However, some authoritative Japanese scholars feel that child 子 is used essentially phonetically to express **care for**, as well as probably lending a meaning of **offspring**, to give a meaning of **(offspring?) caring for an old person**. The fact that at one stage child 子 was interchanged with food 食 146, as seen in an early form 𠄎, supports this theory (i.e. with food 食 playing a similar phonetic role and also semantically suggesting **look after/ provide for**). However, suggest using the popular explanation as a mnemonic, and remembering 耆 as **old man** by partial association with **earth** 土 60.

Mnemonic: **FILIAL PIETY IS CHILD CARING FOR EARTHY OLD MAN**

861	<b>皇</b>	KŌ, Ō	皇太子 KŌTAISHI	crown prince
		EMPEROR	法皇 HŌŌ	monk-emperor
		9 strokes	明治天皇 MEIJI TENNŌ*	Emperor Meiji

Once written 𡩉, showing **king** 王 5 and a **crown** 𡩉. 861 originally referred to a **king's crown or ceremonial headpiece** (still a meaning in Chinese), but later came to refer to the person wearing such an item, i.e. the **ruler/ emperor**. Suggest taking 白 as **white** 65.

Mnemonic: **EMPEROR IS WHITE KING**

862	紅	KŌ, KU, kurenai, beni	紅葉 KŌYŌ	red leaves
		RED, CRIMSON, ROUGE	真紅 SHINKU	crimson
		9 strokes	紅茶 KŌCHA	brown tea

糸 is thread 27. 工 is work 113, here acting phonetically to express pink and possibly also lending an idea of process. Thus (processed?) pink threads. This later came to mean pink in general, then red/ crimson/ rouge. As with the English term rouge, it is also used to refer to cosmetics, including lipstick.

Mnemonic: WORK WITH CRIMSON THREADS

863	降	KŌ, furu, oriru/rosu	降雨 KŌU	rainfall
		FALL, ALIGHT, DESCEND	降伏 KŌFUKU	surrender
		10 strokes	乗り降り NORIORI	getting on and off

阝 is hill 229. 辵 was once written 𠂔, showing two inverted feet 𠂔 (久 438 and 𠂔 422). Inverted feet is used in its sense of come down from above (see 438), giving come down a hill and hence the present meanings. Suggest taking 久 as sitting crosslegged and 𠂔 as a variant of well 井 1470.

Mnemonic: DESCEND HILL AND SIT CROSSLEGGED BY WELL

864	鋼	KŌ, hagane	鋼鉄 KŌTETSU	steel
		STEEL	製鋼所 SEIKŌJO	steelworks
		16 strokes	鋼色 HAGANEIRO	steel blue

岡 is an NGU character meaning hill. It was once written 岡, showing hill 山 / 山 24 and net 岡 / 岡 193, the latter lending a meaning of draw in/up. Thus hill that is drawn up, i.e. one that is towering and formidable. Here it lends an idea of formidable as well as acting phonetically to express strong, combining with metal 金 14 to give strong/ formidable metal. It is now used particularly of steel.

Mnemonic: METAL IN HILLS PROVES TO BE STEEL



865	<b>刻</b>	KOKU, <i>kizamu</i>	時刻 JIKOKU	time, hour
		CHOP, MINCE,	刻印 KOKUIN	engraved seal
		ENGRAVE	刻み目 KIZAMIME	notch
		8 strokes		

冫 is sword/ cut 181. 亥 is an NGU character used as the zodiac sign **hog**, and is to all intents and purposes a variant of pig 豕 1670. Here it acts phonetically to express **carve**, and possibly also lends similar connotations of **cutting/ carving** from the idea of **butchering** (e.g. see 195). Thus to **cut and carve**, leading both to **engrave** and to the idea of **cutting twice over**, i.e. **mince**. Suggest taking 丩 as a symbol of **top** and 久 as a variant of (short) **thread** 纆 111.

Mnemonic: **MINCE THREADS BY CUTTING TOPS OFF**

866	<b>穀</b>	KOKU	穀物 KOKUMOTSU	cereals
		GRAIN, CEREALS	穀類 KOKURUI	cereals
		14 strokes	穀倉 KOKUSŌ	granary

Formerly 穀 . 禾 is **rice plant** 81, here meaning **food plant**. 殼 is a variant of **shell/ husk** 殼 1075. Thus **husked food plant**, i.e. **grain/ cereal**. Suggest taking 尗 as **beat/ strike** 153, 士 as **samurai** 494, and 冫 as **cover**.

Mnemonic: **SAMURAI BEATS RICE UNDER COVER TO MAKE CEREALS**

867	<b>骨</b>	KOTSU, <i>hone</i>	骨折 KOSSETSU	fracture
		BONE, FRAME	老骨 RŌKOTSU	old person
		10 strokes	骨折る HONEORU	strive

骨 derives from 冫, showing **skull and vertebrae** and meaning **bone(s)**. **Flesh/ of the body** 月 365 was added later, to give **bones in the body/ skeleton**. This is still seen occasionally in the lesser meaning of **frame**, but generally 867 has come to mean simply **bone(s)** in a broad sense. Suggest remembering by partial association with **cover** 冫.

Mnemonic: **FLESH COVERED BONES**

868

KON, komaru

BE IN DIFFICULTY

7 strokes

困難 KONNAN

trouble

困苦 KONKU

hardship

困らせる KOMARASERU

annoy

Widely interpreted as a tree 木 69 in a **confined area** or box □ (see 123), to symbolise being **constrained** or in **difficulty**. However, some scholars feel that 木 acts rather in its meaning of **wood**, as well as lending its sound to express **barrier**, and that □ is **opening/ entrance** 20. Thus **wooden barrier barring entrance**, leading by association to the idea of a place that is **difficult to enter** and eventually just **difficult/ difficulty**. Suggest following the former theory.

Mnemonic: TREE IN DIFFICULTY, TRAPPED IN BOX

869

SA, SHA, suna

SAND, GRAVEL, GRAIN

9 strokes

砂金 SAKIN

gold dust

砂利 JARI\*

gravel

砂浜 SUNAHAMA

sandy beach

石 is stone 45, while 少 is little/ few 143 q.v., here used in its literal sense of **tiny points**. Thus **tiny stones**, leading to the present meanings. Note that 869 is to all intents and purposes interchangeable with the NGU character SA/SHA sand 沙, which uses water/ river 氵 40 instead of stone 石 to give tiny items in a river.

Mnemonic: SAND COMPRISES LITTLE STONES

870

ZA, suwaru

SEAT, SIT, GATHER

10 strokes

座席 ZASEKI

seat

座談会 ZADANKAI

symposium

銀座 GINZA

the Ginza

Formerly also written 坐, showing two persons 人 39 on the ground 土 60. Though the use of **standing** persons as opposed to **sitting** persons (e.g. 尸 236 or 匕 238) is somewhat confusing, 870 does in fact refer to **persons sitting on the ground**. **Building / roof** 宀 114 was added later, giving persons **sitting on the ground under a roof**, suggesting a **gathering**.

Mnemonic: PERSONS SIT ON GROUND UNDER ROOF AT GATHERING

871	濟	SAI, SEI, <i>sumu/masu</i>	経済学 KEIZAIGAKU	economics
		SETTLE, FINISH	返済 HENSAI	repayment
		11 strokes	済まない SUMANAI	be improper

Formerly 濟. 氵 is water 40. 齊/齊 is alike 1473 q.v., here acting phonetically to express **clear** and probably also lending its own connotations of **pure** (from items prepared for offering to the gods). Thus **clear pure water**, which by extension is **settled water**. This meaning is now conveyed by 澄 1597, while 871 has come to mean settled in the sense of **concluded** and **put in order** (note the various meanings of the verb *sumu*). Suggest taking 齊 as writing/ text 文 68 and an 'odd' moon 月 16.

Mnemonic: TEXT ABOUT ODD MOON SEEN IN SETTLED WATER

872	裁	SAI, <i>sabaku, tatsu</i>	裁判 SAIBAN	trial
		JUDGE, DECIDE, CUT	裁ちくず TACHIKUZU	shreds
		12 strokes	裁ち方 TACHIKATA	cut, fit

衣 is clothing/ cloth 420. 戣 is a CO character meaning wound/ cut, and is to all intents and purposes a 'fancy' variant of lance/ halberd/ cut 戣 493. (Some scholars see 戣 as a variant of trim/ broad bladed halberd 戣 515, but old forms such as 裁 suggest rather that it is technically a variant of tasseled lance/ halberd 戣 817.) Thus to **cut cloth (into clothing)**. As with judge/ cut 断 750, cutting came to represent being **decisive** and hence **judging**.

Mnemonic: JUDGE DECIDES TO CUT CLOTH WITH FANCY HALBERD

873	策	SAKU	政策 SEISAKU	policy
		POLICY, PLAN, WHIP	对策 TAISAKU	counterplan
		12 strokes	策動家 SAKUDŌKA	schemer

竹 is bamboo 170, here meaning **thin stem of wood**. 束 is an NGU character meaning **thorn** (see also thorn 束 1314). It derives from a combination of tree/ wood 木 69 and a symbol of tapering 彡, giving 束 and later 束 and hence 束. Here it acts phonetically to express **beat** and also lends its meaning of **sharply tapered piece of wood**. Thus 873 originally meant **sharply tapered thin piece of wood for beating**, and referred to a **horsewhip**. It is still occasionally used in this sense, especially in Chinese. Policy/ plan is felt to stem from confusion with **book/ bamboo records** 策 874 q.v., which has the same pronunciation and shares common semantic ground of thin piece of bamboo/wood. Keeping a written record of something led by association to the idea of formulating a detailed policy/ plan. Suggest taking 束 as a tree with droopy branches.

Mnemonic: PLAN TO FIX DROOPY TREE BRANCHES WITH BAMBOO

874

冊

SATSU  
BOOK, VOLUME  
5 strokes

冊子 SASSHI booklet  
二冊 NISATSU two volumes  
短冊 TANZAKU  
paper strip for poem

Formerly 冊 and earlier 冊, depicting a **bundle of thin bamboo tablets (used for records) bound together**. Hence **collection of written material**.

Mnemonic: **STACKED BOUND TABLETS RESEMBLE VOLUMES OF BOOKS**

875

至

SHI, *itaru/ri*  
GO, REACH, PEAK  
6 strokes

至急 SHIKYŪ emergency  
夏至 GESHI summer solstice  
至らない ITARANAI imperfect

From a pictograph 至, showing an **arrow** 至 (probably with something bound to its stem) **falling to the ground** 至. While this occasionally lends connotations of upside-down, it usually connotes **reaching a point (and stopping)**, that point being the **maximum** edge of its range. You may prefer to see the arrow the other way up, i.e. 至, or else take 至 as **ground** 至 60, **nose** 至 134, and a symbol of flatness 至.

Mnemonic: **NOSE FLAT TO GROUND AS ONE REACHES ONE'S PEAK**

876

私

SHI, *wata[ku]shi*  
I, PRIVATE, PERSONAL  
7 strokes

私立 SHIRITSU private  
私達 WATASHITACHI we  
私事 SHIJI personal affairs

Rice plant 禾 81 and self 厶 134, to give **one's own rice** and by extension **private, personal, and things pertaining to oneself** (i.e. I/ me/ my).

Mnemonic: **RICE IS PRIVATE AND BELONGS TO ME MYSELF**

877

姿

SHI, *sugata*  
FORM, FIGURE  
9 strokes

姿勢 SHISEI posture  
容姿 YŌSHI form  
姿見 SUGATAMI full mirror

女 is woman 35. 姿 is next 292 q.v., acting phonetically to express **voluptuous** and probably also lending a literal idea of **people standing open mouthed**. 877 originally referred to a **woman of stunning attractiveness**, and later came to mean **fine figure** and eventually just **figure/ form** in a broad sense.

Mnemonic: **NEXT WOMAN HAS A GOOD FIGURE**

878	視	SHI, <i>miru</i>	視力 SHIRYOKU	eyesight
		SEE, LOOK, REGARD	視覚 SHIKAKU	vision
		11 strokes	無視 MUSHI	disregard

Formerly 視 . 示/示 is show 695. 見 is look 16. Some scholars feel 見 also lends its sound to express stop/ fix in place. Thus look at something on show (and fix one's gaze on it?), later look/ regard in a broader sense.

Mnemonic: LOOK AND SEE WHAT'S ON SHOW

879	詞	SHI, <i>kotoba</i>	動詞 DŌSHI	verb
		WORD, PART OF SPEECH	歌詞 KASHI	lyrics
		12 strokes	詞書 KOTOBAGAKI	foreword

言 is word 274. 司 is administer/ official 497 q.v., acting phonetically to express join and almost certainly also lending a meaning of control. Thus words which join (other words) (and control them?), a reference to parts of speech and by extension words in a broader sense.

Mnemonic: PARTS OF SPEECH ARE OFFICIAL WORDS

880	誌	SHI	本誌 HONSHI	this journal
		RECORD, JOURNAL	雜誌 ZASSHI	magazine
		14 strokes	週間誌 SHŪKANSHI	a weekly

言 is word 274. 志 is will/ intent 692, acting phonetically to express record and almost certainly also lending an idea of intent. Thus to record words (with intent?), giving record and by extension journal. Suggest taking 志 as samurai 士 494 and heart/ feeling 心 147.

Mnemonic: SAMURAI'S HEARTFELT WORDS RECORDED IN JOURNAL

881	磁	JI	磁石 JISHAKU	magnet
		MAGNET, PORCELAIN	磁器 JIKI	porcelain
		14 strokes	磁力 JIRYOKU	magnetism

Formerly 磁 . 石 is stone 45. 兹 is an NGU character now used to convey this/ here. Its semantic evolution is somewhat unclear, but it is a doubling of twisted thread/ occult/ invisible 玄 1227 q.v. It acts here phonetically to express draw/ pull, and probably also lends similar connotations from its literal meaning of threads drawn together by a twisting device, and/or connotations of invisibility/ mystery. Thus stone that draws/ pulls (mysteriously/ invisibly?), i.e. a magnet. Porcelain is a borrowed meaning.

Mnemonic: ROCK HAS INVISIBLE MAGNETIC THREADS

882	<b>射</b>	SHA, <i>iru</i>	注射器 CHŪSHAKI	syringe
		SHOOT	射倒す ITAOSU	shoot down
		10 strokes	射撃場 SHAGEKIJŌ	rifle range

Originally 𠂔, a pictograph showing a bow 弓 836 and arrow 矢 981. A hand 又 was added later to draw attention to the **shooting** of the arrow, giving 𠂔, and this was then replaced with **measure/ hand** 寸 909 q.v., with its connotations of **careful use of the hand**. The use of **body** 身 323 (early form 𠂔) instead of bow and arrow 𠂔 results from a miscopying.

Mnemonic: **HAND SHOTS MEASURED ARROW INTO BODY**

883	<b>捨</b>	SHA, <i>suteru</i>	喜捨 KISHA	charity
		ABANDON	捨て子 SUTEGO	foundling
		11 strokes	捨て置く SUTEOKU	leave alone

扌 is **hand** 32. 舍 is **house/ quarters** 700 q.v., here acting phonetically to express **put down (and leave)** and possibly also lending its literal meaning of **relax/ not worry**. Thus to **put something down with the hand and leave it (without worrying?)**, leading to **abandon**.

Mnemonic: **FIND ABANDONED HAND IN ONE'S QUARTERS!**

884	<b>尺</b>	SHAKU, SEKI	尺度 SHAKUDO	scale, gauge
		MEASURE, FOOT	尺八 SHAKUHACHI	flute
		4 strokes	尺地 SEKICHI	strip of land

Once written 𠂔. 𠂔 depicts the **elbow and lower arm** down to an **extended finger tip**, while 𠂔 depicts a **spread hand**. 884 thus referred to the **span of a hand**, which became a measuring unit roughly equivalent to one **foot** (actually 30.3 cms, as opposed to 30.48 for the Western foot). It also came to represent **measure** in a broad sense. See also 1415. Suggest taking 尸 as a 'topless' variant of **door** 户 108 and 丩 as a **prop**, with a pun on 'foot'.

Mnemonic: **MEASURE PROP FOR FOOT OF TOPLESS DOOR**

885



SHAKU, *toku*  
EXPLAIN, RELEASE  
11 strokes

解釈 KAISHAKU interpretation  
釈放 SHAKUHŌ release  
釈明 SHAKUMEI explanation

Formerly 𪛗. 𪛗 is the same apparent confusion of rice 米 201 and rice plant 禾 81 seen in 196 q.v., and similarly has connotations of **planting**. 𪛗 is **keep watch over prisoners** 233 q.v., here acting phonetically to express **scatter** and probably also lending an idea of **succession**. Thus to **scatter rice (seeds) (in succession?)**. This came to mean **scatter/ disperse** in a broad sense, including such ideas as **release** and **undo**, and eventually acquired connotations of **undoing/ solving** a problem, i.e. **explaining**. Suggest taking the modern form 𪛗 as **person** 人 39 with a **pack** 𠂔 on their back.

Mnemonic: PERSON EXPLAINS, IS RELEASED AND GIVEN RICE PACK

886



JAKU, *wakai, moshi*  
YOUNG, IF  
8 strokes

若年 JAKUNEN youth  
若しくは MOSHIKUWA or  
若者 WAKAMONO youth

Very old forms such as 𪛗 show a **person kneeling** attending to their **long flowing hair**. Ironically, long hair is generally a symbol of old age (e.g. see 173), but here it symbolised **wavy/ pliant**. It combined with mouth/ **say** 口 20 to give a meaning of **pliant words**, i.e. **agreement**. This meaning is now conveyed by agree 諾 1557, which added words 言 274 after the meaning of 886 became vague. Softness and pliancy also symbolised **weakness** (e.g. see 138), and eventually 886 itself acquired this meaning. **Young** is an associated meaning with weak. If is a borrowed meaning. The present form results from an early miscopying of 𪛗 (variant 𪛗) as 𪛗, i.e. showing a hand 又 / 扌 2 and plants 艹 9. Suggest taking 𪛗 as **right** 右 2 and 𪛗 as **plants** 艹 9.

Mnemonic: PLANTS ON RIGHT ARE YOUNG

887



JU  
NEED, DEMAND  
14 strokes

需要 JUYŌ demand  
必需品 HITSUJUHIN necessities  
需給 JUKYŪ supply and demand

雨 is rain 3. 而 is an NGU character now used to convey **however**, but it derives from a stylised pictograph of a **beard** 彡 and originally had that meaning (still in fact a minor meaning in Chinese). Here it acts phonetically to express **wet**, to give a **beard soaked by the rain**. (Note that **become soaked** is now expressed by the NGU character 濡, which adds water 氵 40.) Some scholars feel that **need/ demand** is a purely borrowed meaning, while others see it as convolutedly deriving from the idea of waiting to avoid becoming soaked and hence waiting for something better, leading to **desire** and hence **need/ demand**. Suggest taking 而 as a **rake**.

Mnemonic: RAIN FALLS ON RAKE -- NEED NEW ONE

888	樹	JU, ki	樹脂 JUSHI	resin
		TREE, STAND	樹立 JURITSU	founding
		16 strokes	樹皮 JUHI	bark

Once written 對 . 壺 is edible plant 450, while 寸 is hand/ measure 909 q.v., here meaning careful use of the hands. The food vessel element 豆 1640 q.v. of 壺 also acts phonetically to express stand/ erect, as well as lending similar connotations of its own (from the fact that the vessel had a long upright stem). Thus to erect an edible (i.e. food-bearing) plant with care, i.e. carefully plant it upright. Tree 木 69 was added later to enforce the idea of upright flora, and presently 888's meaning changed to plant a tree, and eventually tree itself. It is however still occasionally used in the sense of erect/ stand. Suggest taking 壺 as food pot 豆 / 豆 1640 and samurai 士 494.

Mnemonic: SAMURAI'S HAND STANDS FOOD POT NEXT TO TREE

889	宗	SHŪ, SŌ	宗教 SHŪKYŌ	religion
		RELIGION, MAIN	宗家 SŌKE	main family
		8 strokes	宗派 SHŪHA	sect

Roof/ building 宀 28 and altar 示 695, to give building with altar, i.e. shrine or in some cases mausoleum. By association this also came to symbolise religion. Main is felt to stem from the fact that such a building was the main building in a community.

Mnemonic: BUILDING WITH ALTAR IS MAIN CENTER OF RELIGION

890	就	SHŪ, JU, tsuku	成就 JŌJU	accomplishment
		TAKE UP,	に就いて NITSUITE	concerning
		BE INVOLVED	就職 SHŪSHOKU	finding employment
		12 strokes		

京 is capital 99 q.v., here in its literal sense of (aristocrat's) house on a hill. 尫 is an NGU character meaning outstanding. Its origin is somewhat unclear, but old forms such as 尫 suggest a person with long hair, which was usually associated with old age and by association sometimes with excellence (see 173). Here 尫 lends connotations of prominence, and also acts phonetically to express arrive. 890 originally meant prominent person arriving at a prominent house on a hill, a reference to a dignitary arriving at a town to take up a new post. Taking up a post led to the idea of becoming involved. Suggest taking 尫 as a dog 犬 17 with a crooked leg.

Mnemonic: TAKE UP ISSUE OF CRIPPLED DOGS IN CAPITAL



891 従 JŪ, shitagau 従業員 JŪGYŌIN employee  
 FOLLOW, COMPLY 従者 JŪSHA follower  
 10 strokes 従つて SHITAGATTE  
 accordingly

Formerly 従 . 辵 is road/ move 118 q.v. and 止 is foot/ move 止 129 q.v., with the combination in fact being the prototype of move 止 129. 从 is follow 463 (literally two persons 人 39). Thus two persons moving along (a road), with one following the other. Follow also came to be used in the figurative sense of comply. Suggest taking 走 as correct 正/正 41 and eight 八/八 66.

Mnemonic: FOLLOW EIGHT ROADS CORRECTLY

892 縦 JŪ, tate 縦線 JŪSEN vertical line  
 VERTICAL, SELFISH 放縦 HŌJŪ self-indulgence  
 16 strokes 縦書き TATEGAKI vertical script

Formerly 縦 . 糸 is thread 27, here meaning cord/ binding. 従/ 従 is follow 891 q.v., here acting phonetically to express slacken and possibly also lending an idea of movement from its literal meaning of one person moving along after another. 892 originally meant slacken binding (thus permitting movement?). It is still very occasionally used in this sense, but more often in the associated sense of selfish (i.e. from lax and unconstrained behavior). Its most common meaning of vertical, in which it often replaces lengthwise/ warp threads 経 658, is felt to stem from a popular reinterpretation of its elements as threads to follow, i.e. the generally vertical warp.

Mnemonic: THREADS TO FOLLOW ARE THE VERTICAL ONES

893 縮 SHUKU, chijimu/meru 縮小 SHUKUSHŌ reduction  
 SHRINK, REDUCE 短縮 TANSHUKU contraction  
 17 strokes 縮み止め CHIJIMIDOME  
 shrinkproof

糸 is thread 27. 宿 is lodge 505 q.v., here acting phonetically to express arrange and possibly also lending an idea of gather from its connotations of a gathering place for travelers. Thus to arrange threads (by gathering them in?). Some scholars see its present meaning as borrowed, others as an extension of drawing together loose/ slack threads and thus making them tight and compact.

Mnemonic: REDUCED TO THREADBARE LODGINGS

894	<b>熟</b>	JUKU	成熟 SEJUKU	maturity
		RIPE, MATURE, COOKED	半熟 HANJUKU	half-boiled
		15 strokes	熟練 JUKUREN	mastery

Somewhat obscure. Formerly 孰. This now exists as an NGU character used to convey who/ where, but it was originally written 𤑔, showing a **person bending and holding something** 𤑔, **woman** 女 35, and what appears to be a **lidded cooking pot** 𤑔 (possibly variant 𤑔 87), and its original meaning was **cook by boiling**. 𤑔 appears to have become confused with **receive** 受/亨 1162, while 𤑔 has become confused with **round** 丸 830 (see also 470). **Fire** 火 8 was added later for clarity, when 孰 itself started to become semantically vague, and it should be noted that 𤑔 also exists as an NGU character meaning boil. Something that is boiled is ready for eating, leading by association to **ripe**, with **mature** being a figurative extension. Suggest taking 亨 as **lid** 𠂇, **child** 子 25, and **mouth** 口 20.

Mnemonic: MATURE CHILD PUTS ROUND LID OVER MOUTH OF FIREPIT

895	<b>純</b>	JUN	純粹 JUNSUI	purity
		PURE	純毛 JUNMŌ	pure wool
		10 strokes	純益 JUNEKI	net profit

糸 is **thread** 27. 屯 is encampment 1669 q.v., here acting phonetically to express **superior** and also lending connotations of **fresh/ pure** from its literal meaning of **sprout** (i.e. fresh growth). 895 originally meant **superior pure (silk) threads**, but now means **pure** in a broad sense. Suggest remembering 屯 by association with **hair** 毛 210.

Mnemonic: PURE THREADS LOOK LIKE HAIR

896	<b>処</b>	SHO	処理 SHORI	management
		DEAL WITH, PLACE	処置 SHOCHI	measure
		5 strokes	処処 SHOSHO	here and there

Once written 𠂇, showing **table/ rest/ stool** 几 832 and **inverted foot** 𠂇/𠂇/𠂇 438 q.v., here in its sense of **visit and stop**. Thus to **visit somewhere and stop, sitting on a stool**. This came to mean **be settled down**, leading on the one hand to **place** (where one is settled) and on the other to settle in a broader figurative sense, i.e. **conclude or deal with**. 896 was formerly also written 處, though technically this is a separate character of somewhat obscure etymology. It is generally interpreted as 処 with the addition of tiger 虍 281, which is felt to act phonetically to express sit casually. However, old forms such as 𠂇 and 𠂇 suggest strongly that it was in fact a highly stylised pictograph showing a person 𠂇 sitting down on a stool 几 before becoming confused with early forms of tiger such as 𠂇 and 𠂇. Suggest taking 𠂇 as **sit crosslegged**.

Mnemonic: SIT CROSSLEGGED ON STOOL TO DEAL WITH SITUATION

897	署	SHO	署名 SHOMEI	signature
		GOVERNMENT OFFICE,	署員 SHOIN	official
		SIGN	警察署 KEISATSUSHO	police station
		13 strokes		

Formerly 署 . 罒 is net 193. 者/者 is person 298, here also acting phonetically to express put. 897 originally referred to persons given the task of putting the net in place during a hunt. It then came to mean employed person, then official, then place where officials work. Sign is generally assumed to be a borrowed meaning, but it is possible that it is an idea associated with government office.

Mnemonic: PERSON NETTED, SIGNS UP FOR GOVERNMENT OFFICE

898	諸	SHO, moro	諸島 SHOTŌ	island group
		VARIOUS, MANY	諸君 SHOKUN	'my friends'
		15 strokes	諸手 MOROTE	both hands


Formerly 諸 . 言 is words 274. 者/者 is person 298 q.v., here acting phonetically to express many and also lending similar connotations of its own from its early meaning of many various things. 898 originally meant many/ various words, but then came to mean many/ various in general.

Mnemonic: PERSON'S WORDS ARE MANY AND VARIOUS

899	将	SHŌ, masa	将来 SHŌRAI	future
		COMMAND, ABOUT TO	將軍 SHŌGUN	generalissimo
		10 strokes	将 匕 MASA ni	on the point of


Formerly 将 and earlier 將, showing that measure/ hand 寸 909 is a miscopying of/ substitution for two hands 𠄎 (indicating offering) and that hand reaching down 𠄎 303 is a miscopying of/ substitution for meat 𠄎 / 月 365. 𠄎 / 𠄎 / 𠄎 is bed 1389, here acting phonetically to express offer up and possibly also lending a meaning of litter. 899 originally meant offer meat to a superior (the latter reclining on a litter?). Some scholars feel that its present meaning of command is borrowed, while others see it as stemming from the idea of the superior rank of the person being offered meat, i.e. that person being a commander or a person who has commanded that meat be brought. It is not clear how it also came to mean be about to, although it is possible that this may also have evolved from the idea of offering meat, i.e. with the person being offered the meat being about to receive/ eat it. Suggest taking 𠄎 as a bar 丨 of ice 𠄎 378.

Mnemonic: COMMANDER'S HAND ABOUT TO REACH FOR BAR OF ICE

900		SHŌ, warau, emu	苦笑 KUSHŌ	wry smile
		LAUGH, SMILE	笑い声 WARAIGOE	laughter
		10 strokes	笑顔 EGAO*	smiling face

Of confused etymology. 竹 is bamboo 170, though this is a longstanding miscopying of plant 艸 9. 大 is person with bowed head 279. 笑 / 笑 originally referred to a type of thistle (presumably associated with a drooping head). It then became further confused with smile/ laugh 笑 / 笑 1303 q.v., in which 笑 / 笑 acts phonetically to express crease and also lends its own connotations of thin (from the stem of the thistle), combining with mouth 口 20 to give thin creases around the mouth, i.e. smile and hence laugh. Suggest taking 大 literally as big person 大 53 with head bent 丿, and following the common but incorrect explanation that the character shows a person bent over (like bamboo bends) laughing.

Mnemonic: BIG PERSON BENT OVER LIKE BAMBOO, LAUGHING

901		SHŌ, kizu, itami/mu/meru	死傷者 SHISHŌSHA	casualties
		WOUND, INJURY	傷害 SHŌGAI	injury
		13 strokes	傷付ける KIZUTSUKERU	wound

人 is person 39. 易 is to all intents and purposes a variant of rising sun 易 144, technically showing a person 人 39 watching the sun rise (see also 637). Here 易 acts phonetically to express wound, and may also lend connotations of (becoming) intense from its idea of rising. Thus a (badly?) wounded person, now wound in a broad sense.

Mnemonic: WOUNDED PERSONS LEFT EXPOSED TO RISING SUN

902		SHŌ, sawaru	障害 SHŌGAI	impediment
		HINDER, BLOCK	障子 SHŌJI	shoji screen
		14 strokes	差し障る SASHISAWARU	hinder

丘 is hill 229, while 章 is badge 318 q.v. The latter acts phonetically to express barrier, but any semantic role is unclear. However, since it can also symbolise slave it is remotely possible that it also lends connotations of impeded/ impediment (i.e. not free). Thus hill(s) forming barrier, leading to block and hinder.

Mnemonic: GET BADGE FOR OVERCOMING HINDERING HILL

903

城

JŌ, shiro  
CASTLE  
9 strokes城下町 JŌKAMACHI castle town  
姫路城 HIMEJŌ Himeji Castle  
城跡 SHIROATO castle ruins


土 is earth 60. 成 is become/ consist/ make 515 q.v., here acting phonetically to express **pile up** and also lending its connotations of **being properly finished**. 903 originally referred to **properly (i.e. soundly) constructed earthen ramparts**, then came by extension to mean castle.

Mnemonic: CASTLE CONSISTS OF EARTHEN RAMPARTS

904

蒸

JŌ, musu/reru  
STEAM  
13 strokes蒸気 JŌKI steam  
蒸留 JŌRYŪ distillation  
蒸し暑い MUSHIATSUI humid

Once written , showing plants/ grass 艸/艸 9, two fires 火/火 8, two hands 手/手, and smoke/ heat rising 𠂇. This was a depiction of hands throwing brushwood on a fire, and the original meaning was brushwood (still found in Chinese). However, it was then used instead of the simpler 蒸, a CO character meaning heat rising from a fire (i.e. 904 minus the plants/ brushwood 艸, with hands 手/手 retained in error or else in the sense of hands being warmed at a fire). For some unclear reason 904 later came to be used particularly of (rising) steam, though it has no element connected with water. It is possible however that 水 became confused with water 水 40. Suggest taking 水 as a combination of water and baby/ child 子 25, with 一 as a hotplate.

Mnemonic: GRASS COVERED WATERBABY STEAMS ON FIERY HOT-PLATE


905

針

SHIN, hari  
NEEDLE, POINTER  
10 strokes方針 HŌSHIN policy, line  
針路 SHINRO course  
針金 HARIGANE wire


金 is metal 14. 十 is ten 33 q.v., here in its literal meaning of **needle**. Thus **metal needle**.

Mnemonic: TEN METAL NEEDLES

906		JIN, NI	仁愛 JINAI	benevolence
		BENEVOLENT,	仁者 JINSHA	humanitarian
		HUMANITY	仁王 NIŌ	Deva king
		4 strokes		

Popularly explained as an ideographic combination of **two** 二 61 and **person** 亻 39 to indicate the **relationship between two people**, which ideally should be one of **humanity** and **benevolence**. A useful mnemonic, but possibly incorrect since early forms such as 𠂔 show a **bending** person. Some scholars feel that 二 acts phonetically to express **burden**, to give a meaning of **person bent under a burden**. This is then felt to have come by extension to a **person bearing someone else's burden** (possibly under the influence of two 二, suggesting two [persons'] burdens), leading eventually to the present meanings.

Mnemonic: **TWO PEOPLE SHOW BENEVOLENT RELATIONSHIP**

907		SUI, <i>tarerurasu</i>	垂直 SUICHOKU	verticality
		SUSPEND, HANG DOWN	雨垂れ AMADARE	raindrops
		8 strokes	垂れ飾り TAREKAZARI	pendant

Once written 垂, showing a combination of **ground** 土 60 and 艹, a **plant with drooping leaves**. Thus **plant with leaves hanging down to the ground**, now **hang** in a broader sense. Suggest remembering by association with **ride** 乘 320, from which distinguish.

Mnemonic: **LOOK LIKE RIDING HANGING DOWN TO GROUND!**

908		SUI, <i>osu</i>	推理 SUIRI	reasoning
		INFER, PUSH AHEAD	推薦者 SUISENSHA	referee
		11 strokes	推進機 SUISHINKI	propeller

扌 is **hand** 32. 隹 is **bird** 216, here acting phonetically to express **thrust/ push** and almost certainly also lending an idea of **forward motion** (birds being unable to go backwards). Thus to **push forward with the hand**, now also used in the figurative sense of **promote**. **Infer** is a borrowed meaning.

Mnemonic: **PUSH BIRD AHEAD WITH HAND**

909

寸

SUN  
MEASURE, INCH  
3 strokes

寸法 SUNPŌ size, plan  
一寸 ISSUN tiny bit, one inch  
寸分 SUNBUN a little

Originally written 𠄎, though some later forms such as 𠄎 replace the dot · with one — 1. 𠄎 is a hand. 909 originally referred to the pulse, as loosely indicated by the position of the dot relative to the hand. This was conveniently taken to be one SUN from the base of the palm, a SUN being the rough equivalent of the width of a finger (commonly taken as one inch, but now specifically standardised as 3.03 cms, which is a somewhat thick finger). Now also used to refer to measure in a broad sense, as well as small amount. In compounds sometimes confused with a simple hand, but often combining the ideas of both hand and measure to lend a meaning equivalent to measured/ careful use of the hand.

Mnemonic: PULSE MEASURED AS ONE INCH FROM HAND

910

是

ZE, kore  
PROPER, THIS  
9 strokes

是正 ZESEI correction  
是ら KORERA these  
是非 ZEHI right and wrong,  
at any cost

Of confused etymology. Very early forms such as 𠄎 show a spoon/ ladle 𠄎 and a triple hook 𠄎, which was used for hanging appliances on. The original meaning was thus spoon kept on (proper) hook. From an early stage hook 𠄎 became confused with foot/ stop 𠄎 / 止 129, with stop being taken transitively to mean keep in place, and the character became reinterpreted but without significant change of meaning as spoon kept in proper place. Spoon itself is now conveyed by the NGU character 匙, which adds 匕 (itself a CO character pictographically depicting a scoop/ ladle), while 910 came to convey the idea of being in the proper place, and hence proper in a broad sense. (However, some scholars maintain that proper is technically a borrowed meaning, not an extended one.) The modern form erroneously uses correct/ proper 正 / 正 41, while spoon 𠄎 has become abbreviated to a form equivalent to sun/ day 日 62. This is a borrowed meaning.

Mnemonic: SUN IS CORRECT -- THIS IS ONLY PROPER

911	<b>聖</b>	SEI, hijiri	聖書 SEISHO	bible
		SAINT, SAGE, SACRED	聖人 SEIJIN	saint
		13 strokes	神聖 SHINSEI	sanctity

Formerly 聖. 耳 is ear 29, 口 is opening/ hole 20, and 亼 is person standing still 1610, here acting phonetically to express **clear** and possibly also lending a suggestion of **standing alertly**. 911 originally referred to a **person whose hearing** (literally **ear-hole**) **was excellent** (clear), and who could hear things not heard by other people. This was in turn a reference to a **holy man**, who could hear the words of the gods. Thus **saint** and **sage**, with **sacred** being an extended meaning. 911 is also sometimes used as a term of respect to a ruler, which may have influenced the graphic evolution of 聖 into a form equivalent to **king** 王 5.

Mnemonic: SAINTLY KING'S EARHOLE IS SACRED

912	<b>誠</b>	SEI, makoto	誠意 SEI	sincerity
		SINCERITY	誠実 SEIJITSU	honesty
		13 strokes	誠心 MAKOTO ni	truly

言 is words 274. 成 is consist/ become/ make 515 q.v., here acting phonetically to express **pile up** and by extension **duplicate** and also lending its connotations of being **properly formed**. Though confusingly 912 contains no element specifically indicating heart/ feelings (e.g. 心 147), it originally referred to **words which properly duplicated one's heart/ feelings**, i.e. which contained **sincerity**. It now means sincerity in general.

Mnemonic: WORDS BECOME SINCERE

913	<b>宣</b>	SEN	宣伝 SENDEN	propaganda
		PROMULGATE, STATE	宣告 SENKOKU	verdict
		9 strokes	宣教師 SENKYŌSHI	missionary

宀 is roof/ building 28. 亘 is an NGU character now used to express request, but it was originally written 𠄎, showing a **vortex** ㊦ 86 within **two boundaries** 二, and meant **go around** in a broad sense (still found in Chinese). Thus **that which goes around a building**, namely a **fence/ wall**. (Some scholars feel that 亘 also acts phonetically to express fence/ wall.) A building with a wall around it was an **important building**, and this was the original meaning of 913 (not unlike institute 院 229 q.v.). Its present meanings result from borrowing. Suggest taking 宣 as **two** 二 61 days 日 62.

Mnemonic: STATE THAT ROOF WILL BE FINISHED IN TWO DAYS



914

專

SEN, moppara  
EXCLUSIVE, SOLE  
9 strokes

專門 SENMON specialty  
專用 SENYŌ exclusive use  
專制 SENSEI despotism

Somewhat obscure. Formerly 專 and earlier 𠄎, showing a **hand** 又 and a **round weighted device used in spinning** 𠄎. The latter is taken by some scholars to have been largely used as a **child's toy**. Hand 又 was later replaced by **hand/measure** 寸 909 q.v., which with its connotations of **careful use of the hands** tends to contradict the toy theory. However, adherents of the theory feel that 寸 simply meant hand, and that the character originally referred to a **child holding the toy**. Since a child is generally reluctant to release a toy it then came to symbolise **keeping possession for oneself**, leading to the present meanings. Other scholars feel that the character originally depicted a **hand dedicatedly performing the task of spinning**, with **dedication** leading to **exclusive devotion** and hence by extension the present meanings. The third and possibly most likely theory is that, not unlike a modern gyroscope, the spinning weight tended through its inertia to remain **fixed in place**, symbolising **unswerving devotion/ dedication** and hence the present meanings. Suggest taking 畝 as **ten + 33 fields** 田 59.

Mnemonic: EXCLUSIVE POSSESSION OF TEN MEASURED FIELDS

915

泉

SEN, izumi  
SPRING  
9 strokes

温泉場 ONSENJŌ spa resort  
泉水 SENSUI fountain  
飛泉 HISEN waterfall

From a pictograph of **water emerging from a hole in a rock/ hillside** 泉. Suggest taking 水 as **water** 40 and 白 as **white** 65. In fact, the modern form may have deliberately used 白, since it has connotations of **purity**.

Mnemonic: SPRING PRODUCES WHITE WATER

916


洗


SEN, arau  
WASH, INVESTIGATE  
9 strokes

洗礼 SENREI baptism  
洗濯 SENTAKU (the) washing  
手洗い TEARAI washroom

is water. 先 is precede/ tip 49 q.v., here acting phonetically to express feet and almost certainly lending a similar meaning through its elements of **person** 亻 39 and **foot** 止 129. 916 originally referred to a **person washing their feet**, and then came to mean **wash** in general. The minor meaning of **investigate** is a figurative extension, from the idea of making something clean.



Mnemonic: WASH TIP IN WATER

917  SEN, somaru/meru, shimiru 染色 SENSHOKU dyeing  
 DYE, SOAK, PERMEATE 染め物 SOMEMONO dyed goods  
 9 strokes 染み込む SHIMIKOMU soak into

Once written , showing that 九 is not nine 九 12, though it may be useful to remember it as such, but a **person bending** ㇿ 39. 木 is tree 69, here meaning **shrub/plant**. 氵 is water 40. 917 thus depicts a **person bending to soak a plant in water**, a reference to **dyeing** using the indigo plant or similar. Thus **dye** and **soak**, with **permeate** being an extended meaning.


Mnemonic: SOAK NINE SHRUBS IN WATER TO MAKE DYE

918  SŌ, kanaderu 伴奏 BANSŌ accompaniment  
 PLAY, REPORT 奏樂堂 SŌGAKUDŌ concert hall  
 9 strokes 奏上 SŌJŌ report to emperor

Somewhat obscure, largely since its old forms vary considerably. An old form  shows **hands offering** 𠄎 what appears to be a **plant** 𠄎 (thus making it very similar to offer 奉 1793 q.v.), though some scholars interpret 𠄎 as a variant of cow 牛 97. 𠄎 has been interpreted as **ten** 十 33 (indicating many) and **(big) person** 大 53, to give a meaning of **many persons offering things up** (to a ruler). However, those who take 𠄎 to be cow take 𠄎 to be a highly stylised version of **sheep** 羊 / 𦍋 986 q.v., a view supported by another old form , and conclude that the character originally referred to **offering animal sacrifices** (to the gods). In any event, **offer to a high authority** came in time to mean **report to a ruler**, though it is not clear why that which was offered became narrowed to information. **Play an instrument** is felt by some scholars to be a borrowed meaning, by others to derive from the idea of a musical presentation for the benefit of a ruler, and by still others to be an associated meaning, from the fact that the offering of tribute was generally accompanied by a fanfare of musical instruments. Suggest taking 天 as **heaven** 58 and 夫 as **two = 61 big men** 大 53.

Mnemonic: TWO BIG MEN PLAY HEAVENLY MUSIC

919  SŌ, mado 窓口 MADOGUCHI window  
 WINDOW 出窓 DEMADO bow window  
 11 strokes 同窓会 DŌSŌKAI  
 alumni association

Somewhat obscure. Formerly . 窓 derives from a pictograph of a **window with grille** 窓 (the short upper stroke ' being felt to be a stylistic embellishment), and **hole** 宀 849 was added later for emphasis. At a still later stage **heart/feeling** 心 147 was added, giving 窓 (also 窓), though its role is unclear. (Some scholars interpret it as 'window of the heart', enforcing the idea of opening up.) Suggest taking 厶 as **nose** 134.

Mnemonic: NOSE MAKES HOLE IN WINDOW, LEFT FEELING DOWN

920	<b>創</b>	SŌ, hajimeru START, WOUND 12 strokes	創造 SŌZŌ 創立者 SŌRITSUSHA 創い SŌI	creation founder wound
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卩 is sword/ cut 181. 倉 is warehouse 531 q.v., acting phonetically to express **wound**. It is not clear if 倉 also lends any meaning. (It is unlikely to lend its lesser meaning of **sudden**, since this is a later borrowed meaning, but by association with storehouse 蔵 923 q.v. [note shared reading of kura] it may possibly lend loose connotations of **wounded person requiring harboring**.) Thus **wounded with a sword. Start** is a borrowed meaning.

Mnemonic: FOR A START, PUT SWORD IN WAREHOUSE

921	<b>層</b>	SŌ STRATUM, LAYER 14 strokes	下層 KASŌ 層雲 SŌUN 高層ビル KŌSŌBIRU	lower classes stratus cloud skyscraper
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Formerly 層 . 尸 is technically **corpse** 236, but acts here as a simplification of **building** 屋 236 (see also 262). 曾/曾 is **build up** 741. Thus **built up building**, indicating a **building of more than one story**. It then came by association to mean **story, layer, stratum**, and so forth. Suggest taking 曾 as **eight** 〃 66, field 田 59, and **day** 日 62.

Mnemonic: LAYERS OF CORPSES BUILD UP IN FIELD OVER EIGHT DAYS

922	<b>操</b>	SŌ, misao, ayatsuru HANDLE, CHASTITY 16 strokes	操縦士 SŌJŪSHI 節操 SESSŌ 操り人形 AYATSURININGYŌ	pilot integrity puppet
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扌 is **hand** 32. 槩 is a CO character meaning birds chirping, and shows **three mouths** 口 20 in a **tree** 木 69. Here 槩 acts phonetically to express **take**, and may possibly also lend a loose suggestion of **intensity**. Thus to **take with the hand (firmly?)**. Just like the English term **handle**, this also came to mean **manage/ operate/ control**. **Chastity** is an associated meaning with control, from the idea of restraint. Suggest taking 品 as **three boxes**, and 木 in its meaning of **wooden**.

Mnemonic: THREE WOODEN BOXES TAKE SOME HANDLING

923 蔵 ZŌ, kura 蔵書 ZŌSHO one's library  
 STORE(HOUSE), HARBOR 蔵匿 ZŌTOKU harboring  
 15 strokes 酒蔵 SAKAGURA wine cellar

Formerly 蔵. 艹 is grass 9. 廾 is a variant of sickness 疒 381, here indicating incapacitated. 目 is eye/ guard 512, here in an extended sense of protect, and 戈 is halberd/ weapon, here symbolising wound. 923 originally referred to concealing a wounded and incapacitated person with grass, thereby protecting them (from their pursuers). This later extended to mean put away and look after in a broad sense, and hence store and harbor. Suggest taking 厶 as cliff 45.

Mnemonic: STORE AND GUARD HALBERDS UNDER GRASSY CLIFF

924 臓 ZŌ, harawata 臓器 ZŌKI intestines  
 ENTRAILS, VISCERA 内臓 NAIZŌ viscera  
 19 strokes 心臟学 SHINZŌGAKU cardiology

Flesh/ of the body 月 365 and store/ harbor 蔵 923, giving that stored/ harbored in the body, i.e. the viscera/ entrails.

Mnemonic: ENTRAILS ARE HARBORED IN BODY

925 俗 ZOKU 俗語 ZOKUGO slang  
 WORLDLY, VULGAR, 俗化 ZOKKA vulgarisation  
 CUSTOM 風俗 FŪZOKU customs  
 9 strokes

亻 is person 39. 谷 is valley 122 q.v., here acting phonetically to express transmit (orally) and possibly also lending connotations of out of mouths from its literal elements of a doubling of out of 出 66 and mouth/ opening 口 20. Thus that transmitted orally from person to person, a reference to common rumors. This led on the one hand to worldly and vulgar, and on the other by association to custom (i.e. that which is common).

Mnemonic: VALLEY PEOPLE HAVE VULGAR CUSTOMS

926	<b>存</b>	SON, ZON	生存 SEIZON	existence
		EXIST, KNOW, THINK 6 strokes	存じ寄り ZONJIYORI 存在者 SONZAISHA	opinion a being

Very similar in meaning and etymology to **dam firmly in place/ exist** 在 684 q.v. 才 is the same variant of **dam** 才 126, with **child** 子 25 acting phonetically to express **pile up** to give **piled up dam**, i.e. a **dam firmly in place** and hence the extended meaning of **exist**. Whereas 684 developed connotations of existence in a location 926 came to mean **exist** in a broader sense. It is not clear how in Japanese it also came to mean **know/ think**.

Mnemonic: **CHILD KNOWS OF EXISTENCE OF FUNNY DAM**

927	<b>尊</b>	SON, <i>tattoi/bu, tōtoi</i>	尊重 SONCHŌ	respect
		VALUE, ESTEEM, YOUR 12 strokes	尊王家 SONNŌKA* 尊慮 SONRYO	royalist your will

Formerly 尊 and earlier 尊, clearly showing hands ㄣ offering up (indicating doing something for a superior) a wine jar 甬 / 酉 302. Out of 宀 66 was added later to convey the idea of **pouring**, and hands ㄣ were replaced by **hand/ measure** 寸 909 q.v., to lend an idea of careful use of the hands. (According to some scholars, 寸 also acts phonetically to express offer.) Thus to **offer and pour wine (for a superior)**. Some scholars feel that the present meanings are borrowed, but it seems more likely that they are all extended or associated meanings (i.e. pouring wine being a symbol of **respect**, with the use of the character as a **second person honorific** being an associated idea). Note that in Chinese 927 still retains a minor meaning of wine vessel, while in Japanese the addition of wood 木 69 gives the NGU character barrel 樽. Note also that 尊 exists as an NGU character meaning superior or chief, while in Chinese it means fermented liquor.

Mnemonic: **POUR OUT MEASURE OF WINE FOR ESTEEMED GUEST**

928	<b>宅</b>	TAKU	自宅 JITAKU	one's own house
		HOUSE, HOME 6 strokes	宅地 TAKUCHI お宅 OTAKU	housing land you, your home

Once written 宅. 宀 is **roof/ house/ building** 28. 乇 / 七 is a depiction of a plant whose head and roots are both growing, indicating that it has **taken root**. Some scholars take these elements to act ideographically to express the **building in which one takes root/ settles**, i.e. one's **house/ home**, while others take 乇 to act essentially phonetically to express **open up** (also possibly lending similar connotations from a seed opening up into a growing plant), giving **open up a house**, which was a reference to digging out a hole that was then roofed to provide a primitive troglodytic dwelling (see 15). Suggest taking 乇 as seven 七 30 and a top 丿.

Mnemonic: **SEVEN ROOMED HOUSE WITH ROOF ON TOP**

929

担

TAN, katsugu, ninau  
CARRY, BEAR  
8 strokes担当 TANTŌ responsibility  
担い商人 NINALAKINDO\* peddler  
学習負担 GAKUSHŪFUTAN  
study load

Of somewhat confused and obscure etymology. Formerly 擔 and earlier 儋. Both of these now exist as CO characters with similar meanings of **carry a burden**, though 儋 is also used to express a small jar. 儋 is the older character. 扌 is **hand** 32 and 亻 is **person** 39. 詹 is a CO character with a confusing range of meanings, such as verbosity, reach, oversee, suffice, and excellent, and it is also used with some frequency in compounds, though it lends no obvious or consistent meaning. It is of unclear etymology, but an old form 詹 reveals words 言/言 274, bending person 人/人 39, and an unknown element 尸/尸. Here it is known to act phonetically to express **bear/carry**, thus giving 儋 a meaning of **person carrying something** and 擔 a meaning of **carry something in the hand** (suggesting a smaller load). The modern Japanese form uses the NGU character **dawn** 旦 (literally **sun** 日 62 over the **horizon** 一) as a simple phonetic substitute for 詹, but it should be noted that in Chinese 擔 is still used to mean bear, and that 担 exists as a separate character meaning to dust off (etymology unclear). Suggest taking 日 in its meaning of **day** and 一 as **one**.

Mnemonic: CARRY BURDEN IN HAND FOR ONE WHOLE DAY

930

探

TAN, saguru, sagasu  
SEARCH, PROBE  
11 strokes探知 TANCHI detection  
探究者 TANKYŪSHA researcher  
探り出す SAGURIDASU  
search out

**Hand** 扌 32 and **hand reaching into a hole** 冫 325 q.v., ideographically expressing the idea of **groping about** for something. Hence **search/probe**. Suggest taking 木 as **tree** 69 and 宀 as a variant of **hole** 宀 849.

Mnemonic: HAND PROBES HOLE IN TREE

931	段	DAN	段階 DANKAI	step, grade
		STEP, GRADE	段段 DANDAN	gradually
		9 strokes	回り階段 MAWARIKAI DAN	spiral stairs

Of disputed etymology. 段 is **strike with weapon/tool** 153. As a result of an old form 段, 段 is interpreted by some scholars as deriving from a variant 厂 of **cliff** 厂 45 that shows **steps** or terracing = (see also 625), but as a result of a later form 段 it is interpreted by others as deriving from a variant 丰 of the prototype 丰 of **bushy plant** 丰 1567 q.v., which is itself of somewhat unclear etymology. Adherents of the cliff theory see 931 as an ideograph meaning to **cut steps in a cliff/ hillside** and hence **step/ grade**. Adherents of the bushy plant theory take 段 to act phonetically to express **beat** as well as lending a meaning of **grain plant**, to give **beat/ thresh grain**. The present meaning of **grade/ step** is then seen as a borrowing. The cliff theory seems the more likely.

Mnemonic: **CUT STEPS BY STRIKING CLIFF**

932	暖	DAN, atatakai/maru/meru	暖房 DANBŌ	heater
		WARM	暖流 DANRYŪ	warm current
		13 strokes	暖冬 DANTŌ	mild winter

日 is **sun** 62. 爰 is an NGU character now meaning **at this point**, but it originally meant **draw up/ draw to oneself**. It comprises **hand reaching down** 爰 303, **hand reaching up** 又, and a **knotted rope** 𠄎 (once 𠄎), and indicated one person **hauling up** another by means of the knotted rope. Here 爰 acts phonetically to express **warmth**, and almost certainly also lends its meaning of **drawing to oneself**. Thus **(to draw) the warmth of the sun (to oneself)**, later **warm** in a broader sense but usually of ambient temperature rather than warm to the touch. 932 is in fact a later version of the NGU character **warm** 爰, which uses fire 火 8 rather than sun. Suggest taking 𠄎 as a variant of another **hand** 手 32.

Mnemonic: **THREE HANDS WARMING IN THE SUN**

933	值	CHI, atai, ne	価値観 KACHIKAN	values
		PRICE, VALUE	値段 NEDAN	price
		10 strokes	値引き NEBIKI	discount

亻 is **person** 39. 直 is **fix/ direct** 349, which acts phonetically to express **equivalent** and probably also lends its meaning of **direct**. Thus a **person (directly?) equivalent (to another)**, conveying the idea that a person is **worth** as much as any other person, and hence **value** and **price**.

Mnemonic: **PERSON HAS FIXED PRICE**

934

仲

CHŪ, naka  
RELATIONSHIP  
6 strokes

仲裁 CHŪSAI mediation  
仲人 NAKŌDO\* go-between  
仲良く NAKAYOKU cordially

Person 亻 39 and middle 中 55, giving person in the middle and by extension a relationship (involving those parties on either side).

Mnemonic: PERSON IN MIDDLE MAKES FOR GOOD RELATIONSHIP

935

宙

CHŪ  
SPACE, SKY  
8 strokes

宇宙船 UCHŪSEN spaceship  
宙返り CHŪGAERI somersault  
宙乗り CHŪNORI aerial stunt

宀 is roof 28. 由 is reason 399 q.v., here used in its literal sense of basket and by extension conveying the idea of contain. Thus that contained under a roof, namely the eaves and the space directly under them. Like eaves/heaven 宇 811, this came to be applied figuratively to the firmament/ heaven and by extension space/ sky, but unlike 811 it is now no longer used in its original sense.

Mnemonic: REASON FOR SPACE UNDER ROOF IS TO LET IN SKY

936

忠

CHŪ  
LOYALTY, DEVOTION  
8 strokes

忠実 CHŪJITSU na loyal  
忠誠 CHŪSEI fidelity  
忠告 CHŪKOKU advice

Heart/ feelings 心 147 and middle/ center 中 55. Some scholars take these elements to be used ideographically to convey the idea of that which should be at the center/ core of one's heart, namely loyalty/ devotion. Others take 中 to be used purely phonetically to express void, to convey the idea of making one's heart a void, i.e. becoming selfless, leading by extension to concerning oneself only with others and hence devotion/ loyalty. Suggest following the former theory.

Mnemonic: LOYALTY AND DEVOTION AT CENTER OF ONE'S HEART



937	著	CHO, <i>ichijirushii, arawasu</i>	著者 CHOSHA	author
		NOTABLE, WRITE BOOK	著名 CHOMEI	eminence
		11 strokes	名著 MEICHO	masterpiece

Of disputed etymology. Formerly 著. 艹 is plants 9, while 耂/耂 is person 298 q.v., here with its connotations of **many and various**. Some scholars feel that 937 is a miscopying of the NGU character chopsticks 箸, with plants/ grass 艹 being used instead of the latter's bamboo 竹 170. 耂 is felt to be used phonetically to express pluck, as well as lending its literal connotations of bits of wood, to give bits of bamboo used for plucking. All the present meanings (including wear and arrive -- see below) are then seen as borrowings. Other scholars feel that 937 meant from the outset **variety of plants** and hence **profusion of flowers**, and that this in turn gave rise to a range of extended and associated meanings. To reach a peak of growth came to mean just **reach**, while **flowers in full bloom** came to mean **bedecked with color** and hence by association **adorn/ put on/ wear**. **Reach** and **wear** are now conveyed by 着 343 q.v., which is a variant of 937. Other meanings included **colorful** and **showy**, giving **prominent** and **notable**. Some scholars take **write a book** to be a borrowed meaning resulting from confusion with SHO write 書 142 and/or SHO sign 署 897 (the latter itself possibly being a borrowed meaning). However, in Chinese 937 can also mean **show/ display/ manifest**, and it should be noted that in Japanese *arawasu* (write a book) can mean **show/ display/ manifest** if a different character is used (379). Thus it seems likely that **write a book** is an extended meaning of **display**, i.e. displaying one's talent and/or views.

Mnemonic: PERSON WRITES NOTABLE BOOK ABOUT PLANTS

938	庁	CHŌ	官庁 KANCHŌ	authorities
		GOVERNMENT OFFICE, AGENCY	庁令 CHŌREI	ordinance
		5 strokes	環境庁 KANKYŌCHŌ	Environment Agency

Formerly 廳. 广 is (large) building 114, while 聽 is the old form of **listen carefully/ inquire** 聽 1598. Thus **large building associated with careful inquiry**, i.e. a **government office**. The modern form uses exact 丁 346.

Mnemonic: GOVERNMENT OFFICE IS BUILDING OF EXACTITUDE

939	<b>兆</b>	CHŌ, kizashi/su	兆候 CHŌKŌ	sign
		SIGN, OMEN, TRILLION	前兆 ZENCHŌ	omen
		6 strokes	億兆 OKUCHŌ	zillion

Once written 𠄎, showing the cracks 𠄎 appearing on a heated turtle shell ( , the cracks being signs used in divination (see 91). Some scholars take ( to be a sign of **separating/ analysing** rather than the shell itself. The shell/ sign of separation ( was later doubled to 𠄎, though this appears unconnected with eight/ away 八 / 八 66. Trillion is a borrowed meaning.

Mnemonic: TWO CRACKED TURTLE SHELLS SHOW TRILLION SIGNS

940	<b>頂</b>	CHŌ, itadaki, itadaku	頂点 CHŌTEN	apex
		RECEIVE, CROWN, TOP	頂上 CHŌJŌ	summit
		11 strokes	頂だい CHŌDAI	receiving, please

頁 is head 93. 丁 is exact/ nail 346 q.v., here acting phonetically to express **top** and possibly also lending similar connotations through its depiction of a **nail** with a prominent **head/ top**. 940 originally referred to the **top/ crown of the head**, then came to mean **top/ peak** in general. The verb itadaku originally meant to **be crowned** with something, with receive being an extended meaning.

Mnemonic: RECEIVE NAIL EXACTLY THROUGH TOP OF HEAD

941	<b>潮</b>	CHŌ, shio	潮流 CHŌRYŪ	tide, current
		TIDE, SEAWATER	潮水 SHIOMIZU	seawater
		15 strokes	潮時 SHIODOKI	good chance

朝 is morning 175 q.v., used in its literal sense of **rising waters**. Water 氵 40 was added after 175 lost its original meaning. 175 technically referred to a rising river, whereas 941 is generally applied to **tide** and by association **seawater**.

Mnemonic: SEAWATER RISES WITH MORNING TIDE

942	<b>賃</b>	CHIN	賃金 CHINGIN	wages
		WAGES, FEE	運賃 UNCHIN	fare, freight
		13 strokes	家賃 YACHIN	house rent

貝 is shell/ money 90. 仕 is entrust 764 q.v., here used in its literal sense of **person carrying a load**. 942 originally meant **money paid to person for carrying load**, i.e. portage, and then came to mean **fee/ wages** in a general sense.

Mnemonic: ENTRUST WITH WAGES MONEY

943

痛

TSŪ, itai/mu/meru  
PAIN, PAINFUL  
12 strokes

頭痛 ZUTSŪ headache  
痛手 ITADE bad wound  
痛切 TSŪSETSU na poignant

疒 is sickness 381, here indicating affliction. 甬 is burst through 176, acting phonetically to express penetrate/ pass through and also lending similar connotations of pierce. Thus a piercing pain that afflicts one, passing through (the body). Now pain in general. Suggest remembering 甬 by association with pass through 通 176.

Mnemonic: PAIN PASSES THROUGH SICK BODY

944

展

TEN  
EXPAND, SPREAD,  
DISPLAY  
10 strokes

発展 HATTEN development  
展览会 TENRANKAI exhibition  
展望 TENBŌ outlook

Once written 𠂔, showing slumped figure/ buttocks 𠂔/尸 236, here indicating sitting, clothes 𠂔/衣 420, here meaning cloth, and four tiles/ bricks 𠂔, here indicating weight(s). 944 originally referred to sitting heavily on a piece of cloth as it is being spread out, and later came to mean spread and display in a broad sense. Suggest taking 艹 as grass 9 and 𠂔 as a 'short' version of clothes 衣, i.e. shorts.

Mnemonic: SLUMPED FIGURE IN SHORTS SPREAD OUT ON GRASS

945

討

TŌ, utsu  
ATTACK, (TO) DEFEAT  
10 strokes

討議 TŌGI debate  
討ち入る UCHIIRU raid  
討伐軍 TŌBATSUGUN  
punitive force

言 is words 274. 寸 is hand/ measure 909 q.v., here acting phonetically to express censure and probably also lending connotations of acting carefully. 945 originally meant to make a (careful?) verbal attack on someone, and then came to mean attack in general, usually with connotations of defeating.

Mnemonic: ATTACK AND DEFEAT WITH MEASURED WORDS

946

党

TŌ  
PARTY, FACTION  
10 strokes政党 SEITŌ political party  
労働党 RŌDŌTŌ Labor Party  
党派 TŌHA faction

Formerly 黨. 黑 is the early form of black 黒, 124 q.v., probably used here in its literal sense of **blackened window**. 党 is furthermore 1392 q.v., here acting phonetically to express **cover** and probably also lending an idea of **window in a building** from its element 向. Thus to **cover something with blackness** (literally **building with blackened windows?**), a reference to **doing things in a clandestine fashion**. Faction/ party is an associated meaning. Suggest taking 党 as elder brother 兄 267 and fancy roof 宀 (see 28 and 10).

Mnemonic: ELDER BROTHER'S FACTION MEETS UNDER FANCY ROOF

947

糖

TŌ  
SUGAR  
16 strokes砂糖 SATŌ sugar  
糖衣 TŌI sugar coating  
糖分 TŌBUN sugar content

米 is rice 201. 唐 is Tang China 1645 q.v., here acting phonetically to express **dry/heat** and probably also lending its literal connotations of **pound**. Thus **heated (and pounded?) rice**, a reference to a form of **sweet confectionery**. It later came to be used of sugar.

Mnemonic: RICE FROM TANG CHINA LOOKS LIKE SUGAR

948

届

todoku/keru  
DELIVER, REPORT  
8 strokes届け書 TODOKESHO report  
届け出る TODOKEDERU notify  
行き届く YUKITODOKU  
be attentive

Formerly 届. 尸 is **slumped person/ corpse** 236, here indicating a **sick/ injured person**. 匚 is formed from earth 土 (variant 土 60, and not samurai 士 494) in a **container** 匚, indicating a **dead and inert weight**. 届 also acts phonetically to express **move slowly**. 948 originally referred to a **sick/ injured person moving along slowly**. Some scholars take its present meanings to be borrowed, others see them as deriving from move slowly, namely move slowly but surely and eventually **reach**, with **deliver** being a transitive form of reach and **report** being an associated meaning. Suggest taking 由 as reason 399.

Mnemonic: DELIVER CORPSE AND REPORT REASON

949	難	NAN, muzukashii, katai	難民 NANMIN	refugees
		DIFFICULT, TROUBLE	難儀 NANGI	trouble
		18 strokes	見難い MIGATAI	hard to see

Obscure. Formerly 難. 隹 is bird 216. 萑/萑 is the obscure element seen in 漢 442 q.v., and has been interpreted variously as a variant of 董, which is itself an obscure element that has been interpreted by some scholars as a **beast being roasted** (see 勤 842), and as a variant of **yellow/ flaming arrow** 萑/萑 120. In view of the fact that in Chinese 949 is still listed as having a meaning of **bird with golden plumage**, which is known to have been its original meaning (though the exact name of the bird is unclear), the latter interpretation seems more likely. It is also not clear how it came to mean **difficult/ trouble**, but these are assumed to be borrowed meanings. Suggest remembering by association with a 'waterless' Han China 漢 442 (氵 being water 40).

Mnemonic: BIRD IN TROUBLE IN WATERLESS HAN CHINA

950	貳	NI	貳万円 NIMANEN	20,000 yen
		TWO	貳拾 NIJŪ	twenty
		6 strokes	貳千 NISEN	two thousand

Formerly also 貳, though this is technically a separate character. 貳 derives from 貳, showing an ideographic combination of **two** 二 61 and **stake** 𠄎 177 q.v., the latter being used as a simplification of **halberd** 𠄎 493, to give **two stakes/ halberds** and hence just **two**. 貳 adds shell/ money 貝 90 as a phonetic element to express **double**, thereby reinforcing the concept of **two**. Note in passing that an early form of 貳, 貳, shows broad-bladed halberd 𠄎/𠄎 515 and clearly illustrates the overlap between stake and the various forms of halberd.

Mnemonic: TWO STAKE-LIKE HALBERDS

951	乳	NYŪ, chichi, chi	牛乳 GYŪNYŪ	(cow's) milk
		BREASTS, MILK	乳酸 NYŪSAN	lactic acid
		8 strokes	乳房 NYŪBŌ/CHIBUSA	breasts

Popularly explained as a **child** 子 25 **reaching** 𠄎 303 for a **breast** 乳. A useful mnemonic, but incorrect. While 𠄎 is indeed **reaching hand**, 孔 is **hole** 1241 q.v., here in its literal sense of **child-producing hole/ vagina**. 951 originally meant **manually assist in removing a child from the vagina**. Its present meanings are felt by some scholars to be borrowed, but it seems more likely that they derive from a core concept of **looking after an infant**, and it is possible that the semantic evolution was also influenced by a longstanding misinterpretation of 乳 as a pictograph of a breast (giving the popular interpretation outlined above).

Mnemonic: CHILD REACHES FOR BREAST SWOLLEN WITH MILK

952	認	NIN, <i>mitomeru</i>	認識 NINSHIKI	cognition
		RECOGNISE, APPRECIATE	認可 NINKA	approval
		14 strokes	認め印 MITOMEIN	signet

Formerly 認 . 言 is words 274. 忍/忍 is endure 1677. To endure someone's words leads by extension to the idea of recognition and appreciation of what they are saying. Some scholars feel that 忍 also acts phonetically to express approve. Suggest taking 忍 literally as blade 刃 1446 and heart 心 147.

Mnemonic: WORDS OF APPRECIATION AS BLADE REACHES HEART!?

953	納	NŌ, NA, NATSU, TŌ, <i>osameru</i>	納税 NŌZEI	tax payment
		OBTAIN, STORE, SUPPLY	納屋 NAYA	shed, barn
		10 strokes	出納簿 SUITŌBO*	account book

Formerly 納 . 糸 is thread 27, here meaning cloth. 内/内 is inside 364 q.v., here in its literal sense of enter a building. A building which cloth enters was a reference to a store(house), with obtain and supply being associated meanings. See also 703. There is an alternative theory to the effect that 内 acts purely phonetically to express wet, giving wet threads, with the present meanings being borrowed. This does not seem especially convincing.

Mnemonic: STORE OBTAINED THREADS INSIDE, READY TO RESUPPLY

954	腦	NŌ	頭腦 ZUNŌ	brain
		BRAIN	主腦 SHUNŌ	leader
		11 strokes	腦障害 NŌSHŌGAI	brain injury

Formerly 腦 and earlier 腦. 囟 is brain 131. 彡 is hair, combining with 囟 to give a meaning to 腦 of head. 匕 is spoon/ scoop 910. Some scholars feel that this acts phonetically to express flesh/ fat, to give fleshy/ fatty part of the head and thus brain (with the later flesh/ of the body 月 365 then being taken as flesh). However, it is by no means convincing that fleshy/ fatty part of the head connotes brain, and it seems far more likely that 匕 acts literally to give that part of the head which is scooped out, i.e. the brain(s). Brains have long been a delicacy in China, and were traditionally eaten 'in situ', i.e. by being scooped out from a skull at the table. The later 月 would then act in its meaning of of the body, to focus on the brain within the body as opposed to as a food dish. Suggest taking 彡 as hair, × as a cross, and 匚 as a box (cf. English slang brain-box).

Mnemonic: BODY'S BRAIN-BOX MARKED BY CROSS AND HAIRS

955		HA FACTION, SEND 9 strokes	派遣 HAKEN 立派 RIPPA na 田中派 TANAKAHA	despatch splendid Tanaka faction
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**Tributary** 派 589 reinforced by **water/ river** 氵 40. Though tributaries flow into a larger body, the idea of convergence merged with that of divergence, leading to the idea of **branching/ splitting** and thus **faction**. **Send** is an associated meaning.

Mnemonic: **FACTION IS LIKE TRIBUTARY RELATIVE TO RIVER**

956		HAI, <i>ogamu</i> WORSHIP, RESPECTFUL 8 strokes	礼拝 REIHAI 拝見 HAIKEN 拜具 HAIGU	worship looking Yours faithfully
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Somewhat obscure. Early forms such as 𠄎 show **hand** 扌 32 and what appears to be a **thickly growing rice plant/ grain plant** 𠄎 (variant 𠄎 / 禾 81). Thus a **hand offering a token from the harvest** (as part of a **religious act**), with **worship** and **respectful** being derived meanings. Some scholars interpret 𠄎 as intestines 𠄎 hanging from a tree 木 69, though this also was part of a religious ceremony and thus results in the same semantic evolution. There is also a theory that 𠄎 is used phonetically to express **line up**, giving **line up hands**, which is taken as a reference to **praying**. The first theory seems the most helpful. Suggest remembering 𠄎 as an **eight-leaved plant**.

Mnemonic: **HAND OFFERS EIGHT-LEAVED PLANT IN WORSHIP**

957		HAI, se, sei, <i>somuku/keru</i> BACK, STATURE, DEFY 9 strokes	背後 HAIGO 背中 SENAKA 背信 HAISHIN	background back betrayal
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**Meat/ of the body** 月 365 and **north** 北 205, the latter acting in its literal sense of persons sitting **back to back**. Thus **back of the body**. Now also used of **stature**, and in the sense of **turn one's back/ defy**.

Mnemonic: **TURN BACK DEFIANTLY ON MEAT FROM THE NORTH**

958	肺	HAI	肺病 HAIBYŌ	lung disease
		LUNG(S)	肺炎 HAIEN	pneumonia
		9 or 8 strokes	肺臟 HAIZŌ	lungs

Once written 肺. 肉/月 is flesh/ of the body 365. 艹 depicts a growing plant (to all intents and purposes a 'droopy-leaved' variant of growing plant 艹/生 42), and acts here phonetically to express expel as well as lending its own connotations of **emerge**. Thus **that which is expelled from the body**, a reference to **breath**. By association it later came to refer to **that part of the body from which breath is expelled**, i.e. the **lungs**. Suggest taking 市 as city 130.

Mnemonic: **BODIES IN CITIES HAVE BAD LUNGS**

959	俳	HAI	俳優 HAIYŪ	actor
		AMUSEMENT, ACTOR	俳句 HAIKU	haiku poetry
		10 strokes	俳人 HAIJIN	haiku poet

Person 亻 39 and not/ spread wings 非 773 q.v. Numerous theories exist as to the interpretation of these elements, of which two related theories seem particularly plausible. The first is that 959 originally meant '**non-person**'/ **outcast** (note that when used as individual characters the same elements give HININ non-person 非人), and that, as in Europe (until recently), outcasts were associated with **acting** and other forms of **entertainment/ amusement**. The second agrees that the original meaning was **non-person**, but takes this rather in the sense of **deformed person**, largely because 非 is also felt to act phonetically to express **ugly**. As in medieval Europe, deformed persons were often employed as **jesters**, leading to both **amusement** and **actor**.

Mnemonic: **NON-PERSON IS AN AMUSING ACTOR**

960	班	HAN	班長 HANCHŌ	group leader
		SQUAD, GROUP, ALLOT	救護班 KYŪGOHAN	relief squad
		10 strokes	班田 HANDEN	farmland allotment

玨 is a doubling of jewel 102, thus indicating **many/ various jewels**. 刀 is sword/ cut 181, here in the sense of **divide**. 960 originally referred to a ruler **dividing up jewels** (tribute) and **allotting** them to various nobles. This came to mean **allot** on the one hand and **division** on the other, with **section/ group** being an associated meaning.

Mnemonic: **SQUAD RECEIVES A CUT OF THE JEWELS**



961	<b>晚</b>	BAN EVENING, LATE 12 strokes	晚飯 BANMESHU evening meal 晚夏 BANKA late summer 今晚 KONBAN this evening
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日 is sun/ day 62, here in an extended sense of **light**. 免 is **escape** 1849 q.v., here acting phonetically to express **obscure(d)** and also lending connotations of **striving with difficulty** to do something (from its literal meaning of a woman striving to give birth). Thus **striving with difficulty (to see) when the sun/ light is obscure**, a reference to **evening**. **Late** is an associated meaning.

Mnemonic: SUN ESCAPES EVERY EVENING

962	<b>否</b>	HI, ina, inamu NO, DECLINE, DENY 7 strokes	否認 HININ denial 否定語 HITEIGO negative 否めない INAMENAI undeniable
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口 is mouth/say 20. 不 is **not** 572 q.v., which also lends its sound FU (the original reading of 962) as a sound of **denial/ negation**. Thus to **say the negative sound FU**.

Mnemonic: DENY, SAYING NOT SO

963	<b>批</b>	HI CRITICISE, STRIKE, PASS 7 strokes	批判 HIHAN criticism 批評 HIHYŌ commentary 批准 HIJUN ratification
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扌 is **hand** 32. 比 is **compare** 771 q.v., acting phonetically to express **strike** and possibly also lending an idea of **both together**. Thus to **strike with (both?) hand(s)**. This is now a very minor meaning in Japanese, though somewhat more common in Chinese. Strike came to mean **attack**, leading by figurative extension to **criticise**. **Pass/ endorse** (a very minor meaning in Japanese, but reasonably major in Chinese) is seen as a further extension, from the idea of critically examining something.

Mnemonic: CRITICISM CAN INVOLVE A HANDY COMPARISON

964	<b>秘</b>	HI, himeru (KEEP) SECRET 10 strokes	秘密 HIMITSU secret 極秘 GOKUHI top secret 秘書 HISHO secretary
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Formerly 祕 . 示 is **altar/ of the gods** 695. 必 is **necessarily** 568 q.v., here acting phonetically to express **hide** and probably lending similar connotations of **concealment** from its literal meaning of encased halberd. Thus **hidden things of the gods**, i.e. **mystical secrets**, and now **secret** in a broad sense. The modern use of **rice plant** 禾 81 is almost certainly the result of miscopying.

Mnemonic: RICE PLANT NECESSARILY KEPT SECRET

965 **腹** FUKU, hara 腹部 FUKUBU abdomen  
 BELLY, GUTS 腹立ち HARADACHI anger  
 13 strokes 中腹 CHŪFUKU mid-slope

月 is flesh/ of the body 365. 复 is go back/ reverse 782 q.v., here used phonetically to express **bulge** and also felt by some scholars to lend connotations of a **central container with limbs either side** (from its literal meaning of reversible food container of that shape). Thus the **bulging central container of the body**, i.e. the **belly**. As with the English slang term **guts**, it is also used to indicate courage and resolve. Suggest taking 复 as person 亻 39, sun 日 62, and sitting crosslegged 又.

Mnemonic: PERSON SITS CROSSLEGGED, FLESHY BELLY IN SUN

966 **奮** FUN, furuu 奮起 FUNKI stirring  
 BE EXCITED, STIR 奮闘 FUNTŌ hard fight  
 16 strokes 奮い立つ FURUITATSU be stirred


田 is field 59. 奮 is a CO character meaning big stride, but technically big 大 53 is a miscopying of clothing 衣 420. This combined with bird 隹 216 to give a meaning of **clothing flapping like a bird in flight**, hence a person walking quickly. Here, however, it lends an idea rather of **birds flapping in flight**, and also acts phonetically to express fly. 966 originally referred to **birds taking off from a field with much flapping**, indicating that they have been frightened/ roused, and hence the present meanings.

Mnemonic: BIG BIRD STIRS, FLYING EXCITEDLY FROM FIELD

967 **陛** HEI 陛下 HEIKA Majesty  
 MAJESTY, THRONE 陛見 HEIKEN audience  
 10 strokes 天皇陛下 TENNŌ HEIKA \*  
 His Majesty the Emperor

陛 is terraced hill 229, here indicating **steps**. 陛 is a CO character now meaning **compare**, but it originally referred to a succession of hillocks/ terraces, comprising **compare/ in a row** 比 771 and **earth/ ground** 土 60. Here it lends a meaning of **in a row**, giving a **row of terraces/ steps**. By association this was applied to the **steps leading to a throne**, and by extension to the **throne** and its **encumbent**, i.e. the **emperor** and hence **majesty**. Note in passing that the seemingly inappropriate use of below/ bottom 下 7 in the term HEIKA/ majesty stems from the fact that most persons granted an audience with the emperor did not in fact speak directly with the emperor but with his advisers, who were positioned at the foot of the steps to the throne. Thus heika literally means those at the foot of the steps, but eventually came to represent the emperor himself.

Mnemonic: HIS MAJESTY'S THRONE COMPARES TO EARTHEN HILL

968		HEI, tojiru, shimarulmeru	閉店 HEITEN	closing store
		CLOSE, SHUT	閉口 HEIKŌ	dumbfounded
		11 strokes	閉め出す SHIMEDASU	shut out


門 is door/ gate 211. 才 is talent 126 q.v., here used in its literal sense of **dam** and by extension **barrier**. Thus **barred gate**, leading to **shut** and **close**. Suggest taking 才 as a **cross** 十 with prop 丿.

Mnemonic: CLOSE GATE WITH PROPPED CROSS

969		HEN, kata	断片 DANPEN	fragment
		ONE SIDE, PIECE	片手 KATATE	one hand
		4 strokes	片付ける KATAZUKERU	tidy up

A pictograph of a tree 木 / 木 69 cut in half, giving **one side** and also (cut) **piece**. See also 1389.

Mnemonic: ONE SIDE OF A TREE IS SOME PIECE!

970		HO, oginau	補助 HOJO	support
		MAKE GOOD, STOPGAP	補充 HOJŪ	supplementation
		12 strokes	補強 HOKYŌ	reinforcement

衤 is clothing 420. 甫 is an NGU character meaning **begin**. It was originally written 𠂔, showing use 用 / 用 215 and a **hand holding a tool** 又 (actually known to be an ax, though in practice to all intents and purposes a variant of hand holding stick 又 101/197), and meant **start to use an ax** and later **start work** and just **start/ begin**. In compounds it often lends connotations of **hasty work** and by extension **temporary work**. Here it lends such connotations as well as lending its sound to express **patch**. 970 originally referred to the hasty repairing of clothing by **patching**, and then came to mean **stopgap** and **make good** in a broader sense (particularly supplement and compensate). Suggest taking 十 as **needle** 十 33 and **point** 丶.

Mnemonic: USE NEEDLE POINT TO MAKE GOOD TORN CLOTHES

971		HŌ, takara	宝石 HŌSEKI	jewel
		TREASURE	财宝 ZAIHŌ	riches
		8 strokes	子宝 KODAKARA	children

Formerly 寶. 宀 is roof/ house/ building 28. 玉/玉 is **jewel** 102. 貝 is shell/ money/ **precious item** 90. 缶 is can 1095 q.v., here lending its literal idea of (securely) **contain**. Thus **building securely containing jewels and other precious items**. Eventually building faded, leaving just **treasure**.

Mnemonic: TREASURE HOUSE CONTAINS JEWELS

972	訪	HŌ, otozureru, tazuneru	訪問 HŌMON	visit
		VISIT, INQUIRE	来訪者 RAIHŌSHA	visitor
		11 strokes	探訪 TANBŌ	inquiry

言 is words/ speak 274. 方 is side/ direction 204, here acting phonetically to express ask widely and possibly also lending an idea of line. 972 originally referred to asking widely in order to follow a line of inquiry. This involved visiting many people. Visit has come to prevail as the major meaning, while tazuneru in the sense of inquire is now usually (but not always) expressed by 1451.

Mnemonic: VISIT SOMEONE TO HAVE WORDS ON THE SIDE

973	亡	BŌ, MŌ, nai/kunaru	死亡 SHIBŌ	death
		DIE, ESCAPE, LOSE	亡者 MŌJA	deceased
		3 strokes	亡命 BŌMEI	exile

Once written 亾 and 亼, showing person 人 / 亼 / 亾 39 and a corner ㄣ 349, here indicating concealment. It originally meant a person no longer able to be seen, and referred to escaping. It later also came to mean lose and die, from the idea of no longer being visible/ actively present.

Mnemonic: DEAD PERSON LOST IN CORNER

974	忘	BŌ, wasureru	忘却 BŌKYAKU	forgetfulness
		FORGET, LEAVE BEHIND	忘恩 BŌON	ingratitude
		7 strokes	忘れ勝ち WASUREGACHI	forgetful


心 is heart 147. 亡 is die 973 q.v., here used in a sense of no longer actively present. Thus that which is no longer actively present in the heart, i.e. something forgotten.

Mnemonic: "DEAD IN ONE'S HEART" MEANS FORGOTTEN

975	棒	BŌ	心棒 SHINBŌ	axle, shaft
		POLE, BAR, CLUB	棒グラフ BŌGURAFU	bar graph
		12 strokes	棒紅 BŌBENI	lipstick


木 is tree/ wood 69. 奉 is offer up 1793 q.v., here acting phonetically to express staff as well as lending its literal meaning of hold something in both hands. Thus wooden staff held in both hands, i.e. a large pole or club. Suggest taking 夫 as big 大 53 plus two = 61, and 丰 as a club with nails through it.

Mnemonic: TWO BIG WOODEN CLUBS WITH NAILS THROUGH

976		MAI	一枚 ICHIMAI	one sheet
		SHEET COUNTER	二枚舌 NIMAJITA	duplicity
		8 strokes	二枚貝 NIMAIGAI	bivalve


女 is hand holding stick 101, with attention drawn to the stick itself by the addition of wood 木 69. The original meaning was **wooden stick**, and it was also used for **counting wooden sticks** (still very occasionally found in this meaning). It is not fully clear how it later came to be used as a **counter for thin flat objects**, but some scholars feel that it may stem from the fact that 976 was particularly used to refer to a special thin flat stick used for goading horses.

Mnemonic: **HAND HOLDS THIN FLAT WOODEN STICK FOR COUNTING**

977		MAKU, BAKU	天幕 TENMAKU	curtain, tent
		CURTAIN, TENT, ACT	開幕 KAIMAKU	opening scene
		13 strokes	幕府 BAKUFU	Shogunate

巾 is threads/ cloth 778. 莫 is sun sinking among plants 788 q.v., here lending its meaning of **conceal**. Some scholars feel that 莫 also acts phonetically to express **conceal**. Thus **cloth which conceals**, a reference to a **curtain**. **Tent** is an associated meaning. **Act** is also an associated meaning, from the curtain long associated with the theater. Note that since 'tent government' was a reference to the **Shogunate**, 977 itself is sometimes used to refer to the Shogunate. Suggest taking 萑 as **grass** 艹 9, **sun** 日 62, and **big** 大 (variant 大 53).





















Mnemonic: **BIG CURTAIN OF THREADED GRASS SHADES OUT SUN**

978		MITSU, hisoka	密度 MITSUDO	density
		DENSE, SECRET	密輸 MITSUYU	smuggling
		11 strokes	綿密 MENMITSU	na detailed

山 is mountain 24. 宀 is a CO character meaning both **quiet** and **stop**. It comprises building 宀 28, here meaning **temple**, and necessarily 宀 568 q.v., here acting phonetically to express **comb** and also lending an idea of being **tightly packed** from its literal meaning of packed and bound halberd. Thus 密 originally referred to **temples tightly 'packed' together in a cluster like teeth in a comb**. This presented an effective barrier to the outside world (hence stop), and was a place associated with **otherworldliness** and **quietness**. When combined with mountain 山 the meaning became one of **mountains clustered tightly/ densely together**, forming a mysterious and impenetrable (i.e. **secretive**) domain. Hence the present meanings of **dense** and **secret**. It also has connotations of **hushed**.

Mnemonic: **BUILDING IN DENSE MOUNTAINS NECESSARILY SECRET**

979	<b>盟</b>	MEI	連盟 RENMEI	federation
		ALLIANCE, PLEDGE	同盟 DŌMEI	alliance
		13 strokes	加盟 KAMEI	affiliation

Once written  and , showing that **blood**  /  270 and **dish/ bowl**  /  1307 have long been interchanged. The present form uses bowl though in fact blood is the more appropriate. The old forms show that  derives from , an element felt to show a **mouth and teeth** and indicating **taking in through the mouth** (possibly a variant of mortar  648). 979 originally meant to **sup blood from a bowl**, which was a symbol of **making a pledge** and by association **forming an alliance**. It seems likely that the later addition  was originally intended to show **meat**  /  365, to emphasise the idea of blood, but it appears to have become confused with **moon**  /  16, almost certainly under the influence of **bright** 明 208. (The latter properly has an old form , being an ideograph combining sun  /  62 with moon , though some scholars feel that a character  existed as a virtual variant, with  acting phonetically to express shine brightly to give brightly shining moon.) Suggest taking 明 as **bright**.







Mnemonic: **BRIGHT ALLIANCE PLEDGED OVER BOWL OF BLOOD**

980	<b>模</b>	MO, BO	模型 MOKEI	model, mold
		COPY, MODEL, MOLD	模写 MOSHA	copy, copying
		14 strokes	規模 KIBO	scale

木 is **tree/ wood** 69. 莫 is sun sinking among plants (variant 莫 788 q.v.), here acting phonetically to express **standard** and possibly also lending an idea of envelop / **enclose**. 980 originally referred to a **wooden mold/ frame that ensured standardisation** (of those items that it **enclosed?**). **Model and copy** are associated meanings. Suggest taking 莫 as **plant** 艹 9, sun 日 62, and big 大 53.

Mnemonic: **PLANT COPIES MODEL TREE AND GROWS BIG IN SUN**

981	<b>矢</b>	ya, SHI	矢先 YASAKI	arrowhead, point
		ARROW	矢印 YAJIRUSHI	arrow mark
		5 strokes	一矢 ISSHI	return shot, riposte

From a pictograph of an **arrow**. There was a range of such pictographs, such as , , , , and the highly stylised and somewhat confusing . Some appear to show exaggerated tailfeathers, some material bound to the shaft, and others material bound to the tip. The modern form probably derives from the stylised . Suggest remembering by association with **big** 大 53, taking 乚 as a **broken tip** (A).

Mnemonic: **BIG ARROW WITH BROKEN TIP**

982	訳	YAKU, wake	翻訳 HONYAKU	translation
		TRANSLATION, MEANING	通訳 TSŪYAKU	interpreting
		11 strokes	言い訳 IIWAKE	excuse

Formerly 譯. 言 is words 274. 睪 is eye watching prisoners 233 q.v., here acting phonetically to express change and probably also lending an idea of link/succession. Thus to change words (in a linked succession?), i.e. to translate. Meaning is an associated idea. Suggest taking the modern form 尺 as person 人 39 with a pack/load on their back 𠂔.

Mnemonic: PERSON TRANSLATING CARRIES A LOAD OF WORDS

983	郵	YŪ	郵便 YŪBIN	mail
		MAIL, RELAY STATION	郵送 YŪSŌ	mailing
		11 strokes	郵亭 YŪTEI	relay station

𠂔 is village 355. 垂 is dangle/hang down 907, acting phonetically to express billowing flag and possibly also lending connotations of hanging. 983 originally referred to a relay station on a messenger route, such a place being indicated by a flag (that was hung there and billowed). Messages were often written on the flag. It then came to mean communication in a general sense, and mail in modern times.

Mnemonic: MAIL IN VILLAGE LEFT DANGLING

984	優	YŪ, yasashii, sugureru	優秀 YŪSHŪ	excellence
		SUPERIOR, GENTLE,	優先 YŪSEN	priority
		ACTOR	女優 JOYŪ	actress
		17 strokes		

𠂔 is person 39. 憂 is grief 1871 q.v., here acting phonetically to express dance with gestures and also lending its own connotations of moving slowly. 984 originally referred to a dancer performing a slow ritual dance, then came to mean actor. Some scholars take superior and gentle to be borrowed meanings, but it seems more likely that they derive from the idea of a masterful performance of a slow and dignified ritual dance.

Mnemonic: GENTLE ACTOR'S SUPERIOR DISPLAY OF PERSON'S GRIEF

985	<b>幼</b>	YŌ, osanai	幼児 YŌJI	infant
		INFANCY	幼時 YŌJI	infancy
		5 strokes	幼子 OSANAGO	infant

么 is short thread 111, here meaning tiny/ little/ limited. 力 is strength 74. Of little strength was a reference to a young child/ infant.

Mnemonic: INFANT SHORT ON STRENGTH, LIKE TINY THREAD

986	<b>羊</b>	YŌ, hitsuji	羊皮 YŌHI	sheepskin
		SHEEP	羊水 YŌSUI	amniotic fluid
		6 strokes	羊飼 い HITSUJIKAI	shepherd

Stylised derivative of a pictograph of a sheep's head and horns 𦍋 (later 羊). In compounds usually found as 羴. Often lends connotations of fine/ praiseworthy, since a sheep was a prized animal. Suggest remembering in particular the three cross-strokes 三, taking them as stripes.

Mnemonic: SHEEP WITH FINE HORNS MARKED WITH THREE STRIPES

987	<b>欲</b>	YOKU, hoshii	欲望 YOKUBŌ	desire
		GREED, DESIRE	食欲 SHOKUYOKU	appetite
		11 strokes	物欲 しげ MONOHOSHIGE	wistful

欠 is lack 471 q.v., here in its literal sense of person with gaping mouth. 谷 is valley 122 q.v., acting phonetically to express continuous and almost certainly also lending connotations of big receptacle and thereby reinforcing 欠. Thus person with continuously gaping mouth, symbolising a person constantly desiring food and hence greedy, with desire being an associated meaning. Some scholars feel that 谷 actually serves a double phonetic role in that it also expresses cereal, symbolising food and thus clarifying the meaning of gaping mouth.


Mnemonic: GREEDY PERSON LACKS VALLEY SO DESIRES ONE

988	<b>翌</b>	YOKU	翌日 YOKUJITSU	next day
		NEXT (OF TIME)	翌朝 YOKUCHŌ	next morning
		11 strokes	翌翌年 YOKUYOKUNEN	two years later

羽 is wings 812. 立 is stand/ rise/ leave 73, here acting phonetically to express fly and also lending an idea of rise and leave. 988 originally referred to a bird flying off. Its present meaning is borrowed, though it may be helpful to think of it as a figurative reference to the wings of time (not unlike the Japanese 'version' of day 曜 216, q.v.).

Mnemonic: WINGS OF TIME LEAVE, TILL THE NEXT TIME





989		RAN, midareru/su	乱暴 RANBŌ	violence
		DISORDER, RIOT	反乱 HANRAN	rebellion
		7 strokes	乱れ足 MIDAREASHI	out of step

Formerly 亂. 亂 is hands untying tangled threads 500, symbolising putting in order/ bringing under control. 𠂔 is person kneeling 413, symbolising a person being made to submit. 989 originally referred to bringing rebellious persons to submission and thus bringing a disturbance under control. For some reason, however, the idea of disturbance and disorder prevailed, and in Japanese has now entirely replaced the idea of bringing under control. Somewhat confusingly, both meanings co-exist in Chinese, with 989 able to mean both bring about order and bring about disorder, but the latter is overwhelmingly the major meaning. Suggest taking 舌 as tongue 732.

Mnemonic: KNEELING FIGURE PUTS TONGUE OUT -- LEADS TO RIOT

990		RAN, tamago	卵黄 RANŌ	yolk
		EGG, ROE	産卵 SANRAN	spawning
		7 strokes	生卵 NAMATAMAGO	raw egg

Somewhat obscure. For many centuries an early form  has been interpreted as a stylised depiction of either fish eggs or frogspawn. However, some scholars now believe this to be a variant of treadle 𠂔 444, along with another early form . Egg/ roe is then taken to be a purely borrowed meaning.

Mnemonic: ANGULAR BACK-TO-BACK FISH EGGS?!

991		RAN	御覧 GORAN	look, try
		SEE, LOOK	回覧 KAIRAN	circulation
		17 strokes	観覧 KANRAN	inspection

Formerly 覽. 監 is watch over 1111, here meaning just look/ watch, and 見 is look/ see 18. Thus look and see. It is not clear why such an apparently unnecessary character should have evolved, especially in view of the complexity of its strokes. Suggest taking 臣 as staring eye 512, and 亼 as person 亼 39 and one 一 1.

Mnemonic: PERSON WITH ONE STARING EYE SEES ALL

992	裏	RI, <i>ura</i>	裏面 RIMEN	inside, back
		REVERSE SIDE, REAR,	裏毛 URAKE	fleece lining
		INSIDE, LINING	裏付ける URAZUKERU	back up
		13 strokes		

Formerly also 裡. 衤/衣/衣 is clothing 420. 里 is village 219, used purely phonetically to express inside/ reverse side. 992 originally referred to the inside/ reverse side of clothing, i.e. lining, but is now also used in a general sense.

Mnemonic: CLOTHING MADE AT REAR OF VILLAGE HAS GOOD LINING

993	律	RITSU, RICHI	法律 HŌRITSU	law
		LAW, CONTROL	規律 KIRITSU	discipline
		9 strokes	律義 RICHIGI	integrity

辵 is road/ move 118, here acting in the figurative sense of path. 聿 is a variant of brush in hand 聿 142, and here indicates writing and by extension prescribing, as well as lending its sound to express one. Thus the one (and only) prescribed path (to follow), i.e. the law. Control is an associated meaning.

Mnemonic: MOVING HAND WRITES DOWN THE LAW

994	臨	RIN, <i>nozomu</i>	臨時 RINJI	temporary
		FACE, VERGE ON,	臨海 RINKAI	seaside
		ATTEND, COMMAND	臨席 RINSEKI	attendance
		18 strokes		

臨 is a variant of 臥, an NGU character meaning bend down/ be prostrate (literally staring eye 臣 512 and person 亻/人 39, indicating a person bending down to stare). 品 is goods/ group of people 382, acting phonetically to express cliff and possibly also lending a meaning of group of people. 994 originally meant (a group of people?) crouched on a cliff top looking down. This has given rise to a range of associated and extended meanings, such as verge, face, command (a view), be in a certain place and hence attend, and be in a high position (including figuratively of rank).

Mnemonic: PERSON FACES GOODS AND STARES

995	<b>朗</b>	RŌ, <i>hogaraka</i>	明朗 MEIRŌna	bright, clean
		CLEAR, FINE, CHEERFUL	朗報 RŌHŌ	good news
		10 strokes	朗誦法 RŌDOKUHŌ	elocution

月 is moon 16. 良 is good (variant 良 598). A good moon is a clear one (in fact, some scholars feel 良 also acts phonetically to express clear), with bright and cheerful being associated meanings.

Mnemonic: GOOD MOON IS CLEAR AND BRIGHT

996	<b>論</b>	RON	論文 RONBUN	thesis
		ARGUMENT, OPINION	理論 RIRON	theory
		15 strokes	論理 RONRI	logic

言 is words/ speak 274. 論 is arrange neatly 601 q.v., which according to some scholars also acts phonetically to express sequence/ order. Thus to speak while arranging one's words neatly in order, a reference to the presentation of an argument. Suggest taking 論 literally as capped 厶 121 and aligned/ stacked (bamboo tablets) 冊 874.

Mnemonic: ARGUMENT OF NEATLY CAPPED AND ALIGNED WORDS

END OF SIXTH GRADE

THE 949 GENERAL USE CHARACTERS

997	亞	A NEXT, SUB-, ASIA 7 strokes	亜熱帯 ANETTAI subtropics 歐亜 ŌA Eurasia 亜流 ARYŪ follower
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Formerly 亞. Popularly thought to derive from some assumed pictograph of (hatted) **hunchbacks** facing each other, such as 亞. 997 did indeed mean hunchback at one stage, leading to associated ideas such as **ugly** and **inferior** and hence **secondary/ next** and **sub-**. However, very old forms such as 亞 and 亞 depict a particular type of underground dwelling with a central chamber and various passages and/or smaller chambers on each side. This came to acquire associated meanings such as **angular/ not straight/ crooked**, and was eventually applied to **hunchbacks**, leading to the evolution of meaning outlined above. Somewhat surprisingly, despite its negative associations it is also borrowed phonetically to express the first syllable of **Asia**. Suggest remembering by association with **two** 二 61 and **center** 中 55. See also 222.

Mnemonic: TWO ASIAN SUB-CENTERS NEXT TO EACH OTHER

998	哀	AI, aware/remu SORROW, PITY 9 strokes	悲哀 HIAI sadness 哀歌 AIKA dirge, elegy 物の哀れ MONONOAWARE pathos
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**Mouth/ say** 口 20 and **clothing** 衣 420. The latter is used primarily for its sound, which is now I but was once somewhere between I and AI, to express the sound of **wailing** and **lamenting**. It may also be felt to lend an extended figurative idea of **covering** (cf. English cloaked/clothed in sorrow). Thus to **say the sorrowful sound I/ AI**, symbolising **sorrow** and **pity**.

Mnemonic: MOUTH WAILS, CLOTHED IN SORROW

999	握	AKU, <i>nigiru</i> GRASP, GRIP 12 strokes	握手 AKUSHU handshake 握り屋 NIGIRIYA miser 握り飯 NIGIRIMESHI rice-ball
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才 is **hand** 32. 屋 is **store(keeper)** 236 q.v., here acting phonetically to express **seize** and possibly also lending some suggestion of **reaching** through its element 至 (reach 875). Thus to **(reach out and?) seize by the hand**. Though now also sometimes used in a broader sense, 999 still generally retains connotations of **seizing with the hand**.

Mnemonic: GRASP STOREKEEPER BY THE HAND

1000

扱

atsukau, koku  
TREAT, HANDLE,  
THRESH  
6 strokes

取り扱い TORIATSUKAI handling  
扱き使う KOKITSUKAU keep busy  
客扱い KYAKUATSUKAI  
hospitality

扌 is hand 32. 及 is reach 1148, here acting phonetically to express **control** and almost certainly also lending an idea of reach/ attain. Thus **attain something by controlling with the hand**, i.e. **handle**. As with the English term, this is also used figuratively in the sense of **treat/ deal with**. **Thresh** is a minor associated meaning.

Mnemonic: REACH WITH HAND, THEN HANDLE CAREFULLY

1001

依

I, E, yoru  
DEPEND, AS IS  
8 strokes

依頼 IRAI request  
依然 IZEN as before  
依こ地 EKOJI spite

Person 亻 39 and clothing 衣 420. The latter acts phonetically to express **deformity**, though any semantic role is unclear. Thus a **deformed person**. Such a person was **dependent** on others, leading to **depend** in general. (Some scholars feel rather that the deformed person **leaned** on a physical support/ crutch, with **depend** being a figurative extension of lean.) It is not clear how the lesser meaning of **as is** was acquired, though it is possibly an associated meaning from the idea of lack of movement.

Mnemonic: PERSON DEPENDS ON CLOTHING


1002




威

I, odosu  
AUTHORITY, THREATEN 威威 IGEN dignity  
9 strokes 威力 IRYOKU authority  
威し文句 ODOSHIMONKU threat

Once written 威, showing **woman** 女/女 35 and broad bladed **halberd** 威/威 515/246. The latter acts phonetically to express **fearsome**, as well as lending similar connotations of its own. Thus **fearsome woman** (cf. English slang battle ax), originally used as a term of address by a new bride towards her mother-in-law (and still very occasionally found in this sense in Chinese). **Authority** and **threaten** are associated meanings.



Mnemonic: AUTHORITATIVE WOMAN THREATENS WITH HALBERD

1003		I, <i>suru, nasu, tame</i>	行為 KŌI	action, act
		DO, PURPOSE	為筋 TAMESUJI	patron
		9 strokes	為過ぎる SHISUGIRU	overdo

Formerly 為 and earlier . 手 is hand reaching down 303, here meaning just **hand** (and depicted as such in the older form, as ), while  is the prototype of **elephant** 象 533 q.v. That is, 為 is a variant of 象. Some scholars have interpreted the character as referring to a controlling hand **training an elephant**, which involves **doing** the same **action** over and over again and thus by association gives the present meanings. However, other scholars take 為/象 to be used in its sense of **form/ image/ resemble**, to express the idea of a hand making a shape which resembles something. This came to mean **imitate someone's gestures**, which involved **doing** the gestures **over and over again/ practice**, with **purpose/ benefit** being an associated idea. The fact that the addition of person 亻 39 gives imitate (literally imitating person) 偽 1135 suggests that the latter theory is correct. Suggest remembering 為 by association with **bird** 鳥 174.

Mnemonic: **DO PRACTICE FOR PURPOSE OF IMITATING FUNNY BIRD**

1004		I	大尉 TAI	captain
		MILITARY RANK	小尉 SHŌI	ensign
		11 strokes	尉官 IKAN	company officer

Once written . 手 is a hand, later replaced with measure/ **hand** 寸 909 q.v. to emphasise careful use of the hand. 火 is fire 8, here meaning **heat**. 仁 is a variant of benevolent 仁 906 q.v., here acting phonetically to express **press down** and probably also lending its own idea of pressing down through its assumed early meaning of a person bent down under a double load. 1004 originally meant **press down with something hot**, a reference to **ironing**. This meaning is now conveyed by the NGU character , which adds an extra fire 火. Just as with the English term iron out, by figurative extension 1004 came to mean **smooth out creases/ put into shape**, and was eventually applied to a **lower ranking officer** given the task of 'knocking' new recruits into shape. Suggest taking 屍 as corpse 尸 236 and show 示 695.

Mnemonic: **HAND SHOWS CORPSE TO BE SOLDIER OF RANK**

1005	偉	I, <i>erai</i> GREAT, GRAND 12 strokes	偉大 IDAI 偉人 IJIN 偉物 ERABUTSU	grandeur hero, prodigy great person
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亻 is person 39. 韋 is opposed feet 422 q.v., here acting phonetically to express **differ** and also lending similar connotations of **going against the norm**. Thus a **person different from normal persons**, a reference to an **outstanding/ great person**. Suggest remembering 韋 by association with **differ** 違 1006 q.v.

Mnemonic: GREAT PERSON DIFFERS FROM OTHERS

1006	違	I, <i>chigau</i> DIFFER 13 strokes	相違 SŌI 違反 IHAN 言の違 い ICHIGAI	difference infringement misstatement
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辵 is movement 129. 韋 is opposed feet 422 q.v., here acting phonetically to express **part from** and also lending its own connotations of **moving away**. Thus to **move away from something**, leading by extension to **differ**. Suggest taking 口 as **opening** 20, with a play on the word opening, 五 as 'almost' five 五 19, and 年 as 'almost' year 年 64.

Mnemonic: AFTER ALMOST FIVE YEARS, OPENING MOVE DIFFERS

1007	維	I FASTEN, ROPE, SUPPORT 14 strokes	維持 IJI 維新 ISHIN 纖維 SENI	upkeep restoration fiber
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糸 is thread 27, here meaning **cord**. 隹 is bird 216, here acting phonetically to express **pull** and also lending connotations of **forward movement**. 1007 originally referred to a **rope fastened to something in order to pull it forward**. Thus **rope** and **fasten**, while **support** is an associated meaning, from the idea of helping along.

Mnemonic: ROPE THREADED THROUGH BIRD HELPS SUPPORT IT

1008

慰

I, *nagusami/mu/meru*  
COMFORT, CONSOLE,  
AMUSEMENT  
15 strokes

慰問 IMON condolence  
慰安 IAN solace, amusement  
慰み物 NAGUSAMIMONO  
plaything

Heart/ feelings 心 147 and soldier of rank 尉 1004 q.v. Some scholars take the latter to have been used from the outset in its sense of **smooth out**, to give **smooth out someone's feelings**, i.e. **comfort/ console** them. Others take it to have originally been used phonetically to express **resentment**, as well as lending its literal connotations of **burning pressure**, to give **feelings of smoldering resentment**. It is then felt to have acquired its present meanings as a result of the popular reinterpretation of its elements as discussed above (i.e. smooth out someone's feelings). As with 1004, suggest taking 尉 as corpse 尸 236, show 示 695, and hand/ measure 寸 909.

Mnemonic: SHOWN CORPSE'S HAND TO CONSOLE FEELINGS?!

1009

緯

I  
HORIZONTAL, WEFT  
16 strokes

緯度 IDO latitude  
経緯儀 KEIIGI theodolite  
緯糸 NUKIITO \* weft

糸 is thread 27. 韋 is opposed feet 422 q.v., here acting in a dual phonetic role to express both **cover** and **differ** and in a dual semantic role to lend supporting connotations both of **surrounding** (and hence **covering**) and **going in a different direction**. Thus **thread that covers by going in a different direction**, a reference to the **weft** relative to the warp. Suggest remembering 韋 by association with **differ** 違 1006.

Mnemonic: HORIZONTAL WEFT THREADS DIFFER FROM WARP

1010

逸

ITSU, *soreru/rasu*  
ESCAPE, GO ASTRAY,  
FAST, EXCEL  
11 strokes

逸品 IPPIN fine article  
逸れ矢 SOREYA stray arrow  
逸出 ISSHUTSU  
escape, excellence

Formerly 逸, showing that 免 is not **escape** 1849 q.v. but a simplification of the NGU character **hare** 兔, which derives from a pictograph 兔 (though the simplification was almost certainly influenced by confusion with **escape** 免). This was combined with **movement** 走 129 to express the idea of a **hare's movement**, which is **fast** and associated with **escaping**. **Go astray** is derived from **escape**, while **excel** is derived from **fast**. Suggest remembering by association with **escape** 免.

Mnemonic: MOVE FAST AND ESCAPE



1011	芋	imo	里芋 SATOIMO	taro
		POTATO	芋貝 IMOGAI	cone shell
		6 strokes	焼き芋 YAKIIMO	baked potato

艹 is plant 9. 子 is emerge 811, here also acting phonetically to express **big**. Thus **big (leaved) plant which emerges (from the ground)**, a somewhat vague reference to the **potato**. As with 811, suggest taking 子 as a 'stiff' (i.e. dead) version of **child** 子 25.

Mnemonic: **CHILD IN RIGOR MORTIS AFTER EATING POTATO PLANT**

1012	姻	IN	婚姻 KONIN	marriage
		MARRIAGE	姻せき INSEKI	in-laws
		9 strokes	姻族閥 INZOKUBATSU	nepotism

女 is woman 35. 因 is depend on 614 q.v., here probably lending its assumed specific meaning of **become dependent on a person in whose house one stays**. Thus **woman becoming dependent (on her new family)**, a reference to **marriage**. Suggest taking 因 as big man 大 53 in confinement 口 (see 123).

Mnemonic: **BIG MAN CONFINED BY WOMAN AFTER MARRIAGE**

1013	陰	IN, kage	陰気 INKI	gloom, sadness
		SHADOW, SECRET,	陰部 INBU	private parts
		NEGATIVE	陰口 KAGEUCHI	backbiting
		11 strokes		

阝 is hill 229. 全 is a now defunct character meaning **obscure/ secret/ shadow**. It comprises now 今 125 q.v., used in its literal sense of **cover**, and say 云 78 q.v., used in its literal sense of **vapors**. Thus something **covered in vapors/ mist**. When combined with hill 阝 the meaning became **misty/ shaded side of a hill**, as opposed to the sunny side of the hill seen in 陽 406 q.v. It also retained its connotations of **secret**. Whereas 406 connotes the positive (yang), 1013 connotes the **negative (yin)**. Note that kage/ shade is also expressed by the NGU character 蔭, that adds plant 艹 9 and technically means shaded plants. Suggest remembering 全 as a combination of **now** 今 and **meet** 会 87.

Mnemonic: **NOW MEET IN SECRET IN SHADOW OF HILL**

1014	隱	IN, <i>kakureru/su</i>	隱居 INKYO	retirement
		HIDE	隱者 INJA	hermit
		14 strokes	隠れ家 KAKUREGA	refuge

Formerly 隱. 阜 is hill 229. 急 is a CO character meaning **compassion/ care**. Its exact etymology is unclear but it comprises **heart/ feelings** 心 147, **reaching hand** 扌 303, a further **hand** 手, and what appears to be **tile/ weight/ press down** 工 944. Thus presumably hands pressing down on heart, indicating compassion. In the case of 1014 隱 acts phonetically to express **cover**, and possibly lends similar connotations from the idea of hands covering the heart. Thus **covered by a hill**, i.e. obscured from view and hence **hidden/ hide**.

Mnemonic: **HILL CAN'T HIDE FEELINGS -- NEED HANDS OVER HEART**

1015	韻	IN	韻文 INBUN	poetry
		RHYME, TONE	韻律 INRITSU	rhythm
		19 strokes	音韻 ONIN	phoneme


音 is sound 6. 員 is member 228 q.v., here acting phonetically to express **round** and also lending its literal meaning of **round object** but in a figurative sense. Thus **rounded sound**, i.e. **rhyme/ rhythm**.

Mnemonic: **MEMBER'S RHYME DISPLAYS ROUNDED SOUNDS**

1016	詠	EI, <i>yomu</i>	詠歌 EIKA	composition
		POEM, RECITE, COMPOSE	詠草 EISŌ	draft of poem
		12 strokes	詠史 EISHI	epic

Formerly also 咏. **Words/ speak** 言 274 (or **mouth/ say** 口 20) and **long** 永 615, to convey the idea of **drawing out a verbal statement** (in the dramatic sense). Thus **recitation**, with **poem** and **compose** being associated meanings.

Mnemonic: **RECITED POEM CONTAINS LONG WORDS**

1017		EI, kage	影響 EIKYŌ	influence
		SHADOW, LIGHT, IMAGE 15 strokes	影像 EIZŌ 影武者 KAGEMUSHA	shadow, image general's double

景 is scene/ bright 469 q.v., here in its early sense of **open to the sunlight**. 彡 is delicate hairs 93 q.v., here in an extended sense of **delicate pattern**. (Some scholars see 彡 as rays of sunlight, as in 144/618, and it is indeed highly likely that there was some confusion between hairs and sunrays, or even a deliberate merging of the two.) Thus the **delicate pattern formed by sunlight**, i.e. **dappling** or **shading**. This led to both **shadow** and **light**, though the former is by far the commoner meaning, while the idea of the pattern/ shape of the shadowing led to **form** and **image**. Suggest taking 景 literally as **sun(light)** 日 62 and capital 京 99, with 彡 as **streaming sunlight**.

Mnemonic: SUN STREAMS DOWN ON CAPITAL, FORMING SHADOWS

1018		EI, surudoī	銳利 EIRI na	sharp, keen
		SHARP, KEEN 15 strokes	銳角 EIKAKU 精銳 SEIEI	acute angle elite, 'crack'

金 is metal 14. 兑 is exchange 524 q.v., which acts phonetically to express **small**. According to some scholars 兑 also lends an extended idea of **reduction** and hence **taper** from its connotations of dispersing. This does not seem particularly convincing, however, and it may be felt more likely that it lends a loose idea of **penetrativeness** from its literal meaning of a person dispersing words by way of explaining, instructing, or preaching. Thus **small (tapered?/ penetrating?) piece of metal**, namely a **tip**, symbolising something **sharp**. This is also used figuratively, i.e. **keen**. Suggest taking 兑 as **elder brother** 兄 267 and out 夕 66.

Mnemonic: ELDER BROTHER IS SHARP WHEN MONEY GIVEN OUT

1019		EKI, YAKU	防疫 BŌEKI	disinfection
		EPIDEMIC 9 strokes	惡疫 AKUEKI 疫病 EKIBYŌ/ YAKUBYŌ	plague epidemic

Illness 疒 381 and strike 攴 153, to give **illness that strikes**. Some scholars feel that 攴 also acts phonetically to express **succession**, giving **illness that strikes people in succession**.

Mnemonic: EPIDEMIC IS ILLNESS THAT STRIKES

1020	悦	ETSU	喜悦 KIETSU	joy
		JOY	悦楽 ETSURAKU	enjoyment
		10 strokes	満悦 MANETSU	delight

忄 is heart/ feelings 147. 兑 is exchange 524 q.v., here acting phonetically to express **burst forth** and also lending an idea of **proclaim** from its literal meaning of person dispersing words. Thus **feelings which burst forth and are proclaimed**, namely **joy**. Suggest taking 兑 as elder brother 兄 267 and out 夕 66.

Mnemonic: ELDER BROTHER GIVES OUT FEELINGS OF JOY

1021	越	ETSU, <i>koeru/su</i>	優越 YUETSU	superiority
		CROSS, EXCEED, EXCEL	越境 EKKYŌ	border violation
		12 strokes	追い越す OIKOSU	overtake

走 is run 161. 戍 is halberd/ battle ax 515, which acts phonetically to express fleet/ swift and probably also lends an idea of aggression. Thus to **run swiftly** (like warriors attacking?). The idea of running swiftly led to the idea of **exceeding** (not unlike 629 q.v.) and thus **crossing**, as well as **excelling**. Scholars who emphasise the ideographic role of the elements feel that the present meanings stem from warriors **crossing** into other territory, with **excel** stemming from the idea of triumph. This theory is a useful mnemonic.

Mnemonic: RUN WITH HALBERD AND CROSS BORDER

1022	謁	ETSU	拜謁 HAIETSU	audience
		AUDIENCE (WITH RULER)	謁見 EKKEN	audience
		15 strokes	謁見室 EKKENSHITSU	audience chamber

Formerly 謁. 言 is words/ speak 274. 曷 is a CO character now used to indicate a range of **interrogatives**, and in compounds it often lends an idea of **ask** and/or **threaten**. It comprises say 曰 / 日 688, **encircle/ surround** 冂 655, and **person in a corner** 厶 349 (see also 973). Its etymology is unclear, but it appears to indicate a person (possibly an escapee) trapped in a corner surrounded by interrogators, which would account for its connotations both of threaten and of the interrogative. However, it is also possible that person in a corner 厶 is used in its sense of dead person (973), particularly in view of the fact that the modern form uses fallen person 匕 238, to give talking persons surrounding a dead person. In such case it is not clear how it came to acquire its various connotations. (Note that 匂 exists as a 'made in Japan' NGU character meaning smell, but this is also of unclear etymology.) In the case of 1022 曷 acts phonetically to express **state clearly**, and is also believed to lend connotations of **demand**, combining with words 言 to give **make a clear verbal demand**. This led by association to **audience**. Suggest taking 日 as sun 62, with 冂 as cover and 匕 as sitting person/ man.

Mnemonic: MAN SITS COVERED IN SUNSHINE AFTER WORDY AUDIENCE

1023



ETSU  
INSPECTION  
15 strokes

閱兵 EPPEI troop review  
檢閱 KENETSU censorship  
閱覽室 ETSURANSHITSU  
reading room

門 is gate 211, here in an extended sense of **emerge in succession** (i.e. from a gate). 兑 is exchange 524 q.v., here acting phonetically to express **count** and possibly also lending its idea of speaking person. Thus to **count things emerging in succession** (i.e. troops who answer when called?), leading to **inspection**. Suggest taking 兑 as **elder brother** 兄 267 and out 出 66.

Mnemonic: INSPECT ELDER BROTHER WHEN HE COMES OUT OF GATE

1024



EN, honō  
FLAME  
8 strokes

火炎 KAEN flame, blaze  
脳炎 NŌEN encephalitis  
炎天 ENTEN scorching weather

Fire/ flame 火 8 doubled for emphasis. It often has connotations of **excessive fire/heat**.

Mnemonic: TWO FIRES CAN MEAN TOO MUCH FLAME

1025



EN, utage  
BANQUET  
10 strokes

宴会 ENKAI banquet  
宴樂 ENRAKU revelry  
酒宴 SHUEN drinking bout

宀 is house/ building 28. 晏 is a now defunct character meaning **attractive woman**. The latter comprises **woman** 女 35 and **sun/ bright** 日 62, and literally means **dazzling woman**. This was often used as a euphemistic reference to **prostitutes** and what might be termed professional party-goers. (Note that woman 女 combined with bright 昌 508 [double sun 日] gives the NGU character prostitute 娼.) Thus, depending on one's level of interpretation, **house of prostitutes/ brothel** or **house of beauties**. By association this led to **revelry and banquet**.

Mnemonic: BANQUET HOSTED BY WOMAN IN SUNNY HOUSE

1026	援	EN	援助 ENJO	assistance
		HELP	応援 ŌEN	backing, aid
		12 strokes	声援 SEIEN	vocal support

爰 is draw to oneself 932 q.v., here in its literal sense of one person **helping** another by means of a rope. **Hand** 才 32 draws emphasis to the 'helping hand', giving **help**. As with 932, suggest taking 爰 as **three hands** (hand 𠂇 303, hand 又, and 'hand' 手 [taken as variant hand 手 32]), thus giving **four hands** in total.

Mnemonic: **FOUR HANDS PROVIDE HELP**

1027	煙	EN, kemuri, kemui/ <i>tai</i>	煙突 ENTOTSU	chimney
		SMOKE, FEEL AWKWARD	禁煙 KINEN	'no smoking'
		13 strokes	煙草 TABAKO*	tobacco

火 is burn/ fire 8. 壘 is a CO character meaning embankment/ **block**. It comprises ground/ earth 土 60 and west 西 152, the latter being used phonetically to express **block** to give **earth that blocks**. Thus 1027 means literally **fire that blocks**. **Smoke** is felt to be an associated meaning, from the idea of blocking vision and breathing. 1027 is now also sometimes used to refer to **mist or haze** in a broad sense. It is not fully clear how in Japanese it also came to mean **feel awkward/ shy**, but it seems likely that this is an associated figurative meaning, from the idea of not being able to see properly and hence not knowing which way to turn or how to proceed. Note that there is an occasionally encountered variant form 烟, which uses depend on/ cause 因 614. The latter acts phonetically to express block and also lends its meaning of cause. Thus that which is caused by fire and blocks.

Mnemonic: **SMOKE FROM BURNING GROUND IN WEST**

1028	猿	EN, saru	類人猿 RUIJINEN	anthropoid
		MONKEY, APE	野猿 YAEN	wild monkey
		13 strokes	猿真似屋 SARUMANEYA	copycat

Formerly 猿, which is the correct form. 犮 is dog 17, here meaning **animal**. 爰 is **pull up by hand** 932. Thus **animal which pulls itself up by hand**, a reference to the **monkey** and its tree-climbing agility. The later use of long robe 袂 79 is almost certainly the result of miscopying, but since it has the same pronunciation as 爰 it may be considered a phonetic substitution for the latter. Suggest remembering 袂 by association with **distant** 遠 79.

Mnemonic: **ANIMAL IN DISTANCE IS MONKEY**

1029

鉛

EN, namari

LEAD

13 strokes

亜鉛 AEN

zinc

黒鉛 KOKUEN

graphite

鉛筆入れ ENPITSUIRE pencil case

金 is metal 14. 台 is hollowed out 158, here acting phonetically to express **white** and possibly also lending an idea of **extraction** from its literal elements **source/ opening** 口 20 and **out of** 出 66. Thus (**extracted?**) **white metal**, a reference to **lead**. White metal is also the description of silver 銀 263 q.v., but it should be noted that the latter is specifically white metal that is **scrutinised** (to distinguish it from similar metals, such as lead). Some scholars feel that white is in fact a reference not to the color per se but to **cosmetics** (white and cosmetics conceptually overlapping and in Japanese sharing the same word shiro), since it is known that in ancient times many cosmetics were lead based. Thus the interpretation of 1029 then becomes **metal associated with cosmetics**. A combination of both theories is not impossible, i.e. **white metal associated with cosmetics**. Suggest taking 口 as **hole**.

Mnemonic: METAL POURING OUT OF HOLES IS LEAD

1030

縁

EN, fuchi

RELATION(S), TIES,

FATE, EDGE

15 strokes

縁側 ENGAWA

veranda

縁縫い FUCHINUI

hemming

縁談 ENDAN offer of marriage

Formerly 縁 . 糸 is **thread** 27. 豕 is a CO character meaning **running pig/ hedgehog**, and is to all intents and purposes a variant of **pig** 豕 1670. Here it acts phonetically to express **edge**, to give **threads used for edging/ hemming**. Why such a character should have been chosen as a phonetic is not clear, but it may possibly have been confused with and/or likened to streamers 羽 387, i.e. to suggest tassels. Edging came to mean **edge** in general. **Relation(s)**, **ties**, and **fate** are taken by some scholars to be the result of borrowing, but it seems more likely that the combination of threads and edge suggested **bringing things into contact**, and that they are therefore extended/ associated meanings. Fate is certainly a meaning figuratively associated with ties. Suggest taking 豕 as **pig with tusks**.

Mnemonic: TUSKED PIG TIED WITH THREAD SUFFERS SAD FATE

<p>1031</p> <p style="font-size: 2em;">汚</p>	<p>O, <i>kegareru/sulrawashii</i>,  <i>yogoreru/su, kitanai</i>  <b>DIRT, DISHONOR</b>          6 strokes</p>	<p>汚染 OSEN pollution          汚職 OSHOKU bribery          汚れ物 YOGOREMONO laundry</p>
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Also written 汙. 氵 is water 40. 于/汚 is emerge 811 q.v., acting phonetically to express **dip/ hollow** and possibly also lending its own idea of **emerge** (though it may be felt that the waterweed element 汚 [see also 281] is the dominant connotation). 1031 originally referred to **water which collected in a hollow**, possibly having seeped (i.e. emerged) from the ground and/or becoming covered with waterweed. Unlike the pure connotations of spring 泉 915, it acquired connotations of **stagnancy** (still found as a meaning in Chinese) and hence **impurity** and eventually **dirt** and the figurative **dishonor**. As with 811, suggest taking 于 as a 'stiff' (i.e. dead) version of child 子 25, with 汚 as 'almost' stiff/ dead child.

Mnemonic: CHILD ALMOST DEAD AFTER DRINKING DIRTY WATER

<p>1032</p> <p style="font-size: 2em;">凹</p>	<p>Ō, <i>kubo, boko, hekomu</i>  <b>HOLLOW, CONCAVE,</b>  <b>DENT</b>          5 strokes</p>	<p>凹面 ŌMEN concave          凹地 KUBOCHI hollow, pit          凹み HEKOMI dent</p>
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A symbolic representation of **concavity**. Suggest remembering by association with a box □.

Mnemonic: HOLLOW BOX DENTED, NOW RATHER CONCAVE

<p>1033</p> <p style="font-size: 2em;">押</p>	<p>Ō, <i>osu</i>  <b>PUSH</b>          8 strokes</p>	<p>押収 ŌSHŪ confiscation          押し入れ OSHIRE closet          手押し車 TEOSHIGURUMA          barrow</p>
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扌 is hand 32. 甲 is shell/ casing 1243, here acting phonetically to express **press/ push** and probably also lending its own connotations of **thrust** and **force** from its literal meaning of a seed bursting forth from its casing. Thus **press/ push with hand**.

Mnemonic: HAND PUSHES SHELL



1034



Ō  
EUROPE, EU-  
8 strokes

欧州 ŌSHŪ Europe  
欧米 ŌBEI the West  
欧氏管 ŌSHIKAN  
Eustachian tube

Formerly 歐 . 欠 is lack 471 q.v., here in its literal sense of **gaping mouth**. 區 / 区 is ward/ section 465 q.v. Though the 品 of 區 probably referred initially to various enclosures/ sub-sections, because of the similarities with **mouth** 口 20 區 was often chosen as a phonetic in words relating to the mouth. Here it is used to express the sound Ō. (Though as an independent character 區 is now invariably read KU it is also listed as having a minor reading Ō, both readings appearing to stem from an original reading of YOKU/ EOKU/ EUKU or similar.) Thus to **make the sound Ō (EO/EU) with a gaping mouth**, a reference to **groaning while vomiting**. It can still be used to mean vomit in Chinese, while in Japanese this is expressed by the NGU character 嘔, which uses an ordinary mouth 口 instead of gaping mouth 欠. The character was also chosen as the phonetic for the EU of **Europe**, as well as Eustachian, Euclid, etc. Why a character with such emetic connotations should be chosen to represent Europe is a matter of some conjecture. While it is true that there are very few characters with a reading of this particular type of Ō (EU/EO, as opposed to OO, OU, etc.), it should be noted that there is a perfectly good NGU character 誣 (言 is words 274), which is read Ō/EU/EO and has a meaning of praise/extol.

Mnemonic: SECTION OF EUROPE LACKING

1035



Ō, naguru

HIT, BEAT, ASSAULT

8 strokes

殴打 ŌDA blow, assault  
殴り込み NAGURIKOMI gang raid  
殴り合う NAGURIAU trade blows

Formerly 殴 . 攴 is **hand holding weapon/ strike** 153. 區 / 区 is ward/ section 465, here acting phonetically to express **beat** and possibly also suggesting through its sound Ō the groans and wails of someone being beaten (see 1034). Thus **strike (with weapon) and beat**.

Mnemonic: ASSAULT IN WARD INVOLVING WEAPON

1036

桜

Ō, sakura

CHERRY (BLOSSOM)

10 strokes

桜桃 ŌTŌ cherry fruit

桜色 SAKURAIRO pink

桜肉 SAKURANIKU

horsemeat

Formerly 櫻. 木 is tree 69. 嬰 is an NGU character meaning **baby (girl)**, comprising woman 女 35 and the CO character **string of shells/ pearls** 嬰 (a doubling of shell 貝 90). In Chinese 嬰 also has connotations of **roundness**. That is, plump baby girls were likened to a string of pearls. In combination with tree 木 the meaning became **tree that produces a string/ cluster of baby round things**. The peach (see 1646) was one of the commonest fruits, and the **cherry** was considered 'baby' relative to this. In Chinese 1036 is hardly used, but it is a popular character in Japanese. It should be noted that, despite the fact that 1036 was first applied to the cherry fruit, fruiting cherries appear to have become rare (certainly in Japan), and in Japanese it is now used almost exclusively of the flowering cherry. The cherry fruit is now often referred to as the 'Western fruit-cherry' (Seiyōmizakura 西洋実桜). Suggest taking the ㄣ of the modern form as a 'half' variant of claw ㄣ 303.

Mnemonic: WOMAN HALF CLAWS WAY UP TREE TO GET CHERRY BLOSSOM

1037

翁

Ō, okina

OLD MAN, VENERABLE

10 strokes

老翁 RŌŌ old man

村翁 SONŌ village elder

げん翁 GENOKINA

Old Man Gen

羽 is wings/ feathers 812. 公 is public 277 q.v., acting phonetically to express **head**. 1037 originally referred to the (soft) **plumage on either side of a hawk's head**. In view of this rather specific meaning it is possible that 公 was chosen as the phonetic for its suggestion of a **nose** 厶 134 (though technically 277 derives from 𠂇, 𠂇 was from an early stage often abbreviated to 厶), with 厶 then becoming symbols of **either side**. Some scholars feel that the present meaning of **old man** is purely the result of borrowing, while others feel that an early form 翁 of 1037 became graphically confused with an early form 𠂇 of old man 老 609. However, it seems equally possible that 1037 was applied by association to whiskered old men and/or those who had gone bald on top of the head and had hair left only on the sides.

Mnemonic: OLD MAN RUFFLES FEATHERS IN PUBLIC

1038

奥

Ō, oku  
DEEP INSIDE  
12 strokes

奥底 OKUSOKO inner depths  
奥様 OKUSAMA wife  
奥義 ŌGI/OKUGI mysteries

Formerly 奥 and earlier 𪛗. 米 and 𪛗 show the same apparent confusion between rice 米 201 and rice plant 禾 81 as seen in 196, though the modern form has opted for rice 米. 宀 is clearly a variant of roof/ building 宀 28. 大 is not big 大 53, though it may be useful to take it as such, but clearly a simplification of a pair of hands 𪛗, which here indicate pushing. 1038 originally referred to rice stored (literally pushed) deep inside a building, with the idea of deep inside eventually prevailing as the meaning. Note that the reading OKU is believed by many scholars to be an ON (i.e. Chinese) reading, of which Ō is taken to be an abbreviated form, but it is officially classified as a KUN (i.e. Japanese) reading, and probably has etymological connections with the verb oku meaning to put in place (see 545). Further evidence for the KUN classification includes the fact that when used in compounds 1038 never lends a reading OKU. It does, however, very occasionally have an ON reading IKU.

Mnemonic: BIG AMOUNT OF RICE DEEP INSIDE BUILDING

1039

憶

OKU  
THINK, REMEMBER  
16 strokes

記憶 KIOKU memory  
追憶 TSUIOKU reminiscence  
憶測 OKUSOKU speculation

Thought/ think 意 226 and heart/ feelings 忄 147, conveying the idea of a thought kept in the heart, such as a lingering memory. Nowadays often interchanged in practice with the NGU character 臆, which uses flesh/ of the body 月 365 instead of heart 忄, but technically 臆 has connotations of timidity and hesitation.

Mnemonic: A THOUGHT IN THE HEART IS A THOUGHT REMEMBERED

1040

虞

osore, GU  
FEAR, ANXIETY  
13 strokes

憂虞 YŪGU distress  
不虞 FUGU unexpected  
虞美人草 GUBIJINSŌ poppy

虎 is tiger 281. 吳 is give 1237 q.v., acting phonetically to express contrast (of color) and probably also lending connotations of not proven fact from its literal meaning of a person not telling the truth. 1040 originally referred to a mythical tiger-like creature with black spots against a white background. Its present meanings result from confusion with concern 虞 1904.

Mnemonic: TIGER GIVES ONE FEAR AND ANXIETY

1041		OTSU, ITSU	乙種 OSSHU	B Class
		ODD, B, 2ND, STYLISH	乙女 OTOME*	maiden
		1 stroke	乙 匕 OTSUNI	strangely

From a pictograph of a **double bladed sword** 乙 (held in the middle). This was an **unusual** weapon, leading to **odd**. **Stylish** is felt to be a loosely associated meaning, from the idea that something unusual is something outstanding, with stylish being an associated meaning with outstanding. **Second/ B** is a borrowed meaning (First/ A being 甲 1243 and Third/ C being 丙 1773).

Mnemonic: **ODD DOUBLE BLADED SWORD IS B-GRADE STYLE**

1042		orosu, oroshi	卸売 OROSHIURI	wholesale
		WHOLESALE, GRATE	卸商 ORISHISHŌ	wholesaler
		9 strokes	卸し大根 OROSHIDAIKON	grated radish

Of unusual etymology in that it is formed from a larger character, without reference to which 1042 cannot be understood. The character in question is **honorable** 御 1158 q.v., used in its meaning of **drive a cart**. This has had **road/ movement** 辶 118 removed from its **moving foot/ movement** element 辵 129 q.v., to leave just **foot** 止 129, which changed to its meaning of **stop**. In combination with the '**drive a cart**' element 𨔵 (which confusingly only became drive a cart in combination with movement, since there is no cart element proper) this produced a meaning of **stop (driving) a cart**. This came to mean **unload**, which is its main meaning in Chinese. In Japanese there is a semantic overlap between unloading a vehicle and **selling wholesale** (i.e. selling there and then at the roadside rather than through a retail outlet), with the verb orosu meaning both lower/ unload and sell wholesale depending on the character (generally 下 7 is used for lower/ unload). 1042 is also sometimes used to express a separate homophonic word orosu meaning to **grate** (vegetables), though this is normally expressed by 下 7. Suggest remembering by association with **honorable** 御 1158, minus its **movement** radical 辵.

Mnemonic: **WHOLESALE MARKET HONORABLE BUT LACKS MOVEMENT**

1043



ON, *odayaka*  
PEACE, MODERATION  
16 strokes

穩和 ONWA moderation  
穩当 ONTŌna reasonable  
平穩 HEION calm

Formerly 穩 . 禾 is **rice plant** 81, while 意 / 念 is **care/ compassion** 1014 q.v. The latter acts phonetically to express **soften** and probably also lends connotations of **pressing** from its assumed original meaning of hands pressed to heart. 1043 originally referred to **softening rice by pressing it**. Some scholars take its present meanings to result from borrowing, while others see them as extended meanings, feeling that **soften rice** came to mean **soften** in a broad sense, leading to **make amenable** and thus **advocate peace and moderation**. Suggest taking 意 literally as **hands** (hand 手 303 and hand 手 ) clasped to **heart** 心 147.

Mnemonic: HANDS HOLD RICE PLANT TO HEART AS TOKEN OF PEACE

1044



KA  
BEAUTIFUL, GOOD  
8 strokes

佳人 KAJIN a beauty, belle  
絕佳 ZEKKA superb  
佳作 KASAKU a fine work

亻 is **person** 39, here meaning **woman**. 圭 is **edge/ jewel** 819, here acting phonetically to express **beautiful** and possibly also lending its meaning of **jewel**. Thus a **beautiful (jewelled?/ jewel-like?) woman**. This later became **beautiful/ fine/ good** in a broad sense. Suggest taking 圭 literally as a **doubling of ground** 土 60.

Mnemonic: GOOD PERSON COVERS TWICE AS MUCH GROUND

1045



KA, *kakaru/keru*  
BUILD, SPAN, FRAME  
9 strokes

架道橋 KADŌKYŌ overbridge  
書架 SHOKA bookshelf  
架空 KAKŪ aerial, fanciful

木 is **tree/ wood** 69, here meaning **timber**. 加 is **add** 431, here also acting phonetically to express **build up**. Thus to **build up by adding timber**, a reference to **constructing a frame/ support**, usually with connotations of **height and spanning** (as a bridge).

Mnemonic: ADD WOOD TO BUILD UP SPAN OF FRAME

1046	華	KA, GE, hana FLOWER, SHOWY, CHINA 10 strokes	華美 KABI splendor, color 中華 CHŪKA- Chinese- 華華しい HANABANASHII brilliant
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Originally 華, showing a richly leafed plant coming into bud 蓀 with a reinforcing plant radical 艹/艸 9. A later form 華 shows the plant radical on top and a simplified leafy plant 艸, with the idea of coming into bud conveyed by emerge 出 811. It is from this later form that the modern character derives. 1046 is now generally used in the figurative sense of flowery/ showy, with the physical flower being conveyed by 花 9. It is also used as a reference to China. Suggest taking 華 as an eight-leaved plant 華 with the number being confirmed by eight 八 66.

Mnemonic: SHOWY CHINESE FLOWER IS PLANT WITH EIGHT LEAVES

1047	菓	KA FRUIT, CAKE 11 strokes	菓子 KASHI candy, cake 製菓 SEIKA confectionery 水菓子 MIZUGASHI fruit
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Fruit 果 627 with plant 艹 9 added after the the meaning of 627 became vague. Cake is an associated meaning, from the idea of sweet refreshment. Suggest taking 菓 as tree 木 69 and field 田 59.

Mnemonic: TREE PLANTED IN FIELD PRODUCES FRUIT FOR CAKE

1048	渦	KA, uzu WHIRLPOOL, EDDY 12 strokes	渦巻き UZUMAKI eddy, vortex 渦線 UZUSEN spiral line 渦中 KACHŪ maelstrom
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Formerly 渦, comprising water/ river 氵 40 and pass/ flexible movement 過 629. 1048 is used as a proper noun to refer to a certain river in China, and some scholars feel that whirlpool results either from borrowing or from the particular nature of the river in question. Others feel that whirlpool is the older meaning, from the idea of flexibly moving water, and that the river in question was so named because of this. Movement 過 129 has disappeared in the present form, which may be a useful mnemonic.

Mnemonic: WATER IN WHIRLPOOL PASSES WITH DISAPPEARING MOVEMENT

1049

嫁

KA, yome, totsugu  
MARRY, BRIDE  
13 strokes

花嫁 HANAYOME bride  
嫁資 KASHI dowry  
転嫁 TENKA buck passing

Woman 女 35 and house 家 83, indicating a woman going to a (new) house, i.e. as a bride. Some scholars feel that 家 also acts phonetically to express **make-up**, to refer specifically to a bride making herself up before going to her new home.

Mnemonic: MARRIED WOMAN GOES TO NEW HOME

1050

暇

KA, hima  
LEISURE, FREE TIME  
13 strokes

休暇 KYŪKA holiday  
余暇 YOKA leisure  
暇取る HIMADORU be tardy

日 is day 62. 段 is false 625, known to act here phonetically to express space but of unknown semantic role. Thus **day of space**, meaning a day of **leisure**. Suggest taking 阝 as **doorsteps** (door 阝 [variant 户 108] and steps 土), and 扌 as a variant of **hand holding tool/ weapon 扌 153 (i.e. repair)**.

Mnemonic: USE HANDY TOOL TO REPAIR DOORSTEPS ON FREE DAY

1051

禍

KA, wazawai  
CALAMITY  
13 strokes

祸福 KAFUKU ups and downs  
灾祸 SAIKA calamity  
祸根 KAKON root of evil

Formerly 禍. 示/示 is altar/ of the gods 695. 骨 is the somewhat unclear 'backbone' element 629 q.v., which is known to act here phonetically to express **rebuke** but is of unknown semantic role. Thus **rebuke from the gods**, a reference to a **calamity**. Suggest remembering 骨 by association with pass 通 629, taking it to be 'almost' pass.

Mnemonic: ALMOST PASS ALTAR-- COULD HAVE BROUGHT CALAMITY

1052

靴

KA, kutsu  
SHOE  
13 strokes

製靴 SEIKA shoemaking  
靴下 KUTSUSHITA sock  
長靴 NAGAGUTSU boot

Leather 革 821 and change/convert 化 238. Shoes are '**converted**' from leather. Leather footwear was in fact quite rare in ancient China, and was used primarily for riding. Thus 1052 originally meant riding boots before coming to mean **shoe** in general.

Mnemonic: SHOES ARE CONVERTED LEATHER

1053 **寡** KA  
 FEW, MINIMUM, WIDOW 寡黙 KAMOKU silence  
 14 strokes 寡婦 KAFU/YAMOME widow  
 寡言 KAGEN reticence

An old form 寡 shows a house 宀/宀 28, a face 頁/頁/頁 93 (here meaning person), and divide 分/分 199 (here meaning separate), indicating a person separated from others and alone in a house. This was a reference to a widow, but also conveyed the idea of minimum since one person is a minimal 'family'. Few is an associated meaning.

Mnemonic: FEW SMILES ON FACE OF WIDOW IN DIVIDED HOUSE

1054 **箇** KA, KO  
 ITEM (COUNTER) 箇条書 KAJŌGAKI itemisation  
 14 strokes 箇所 KASHO place, point  
 一箇 IKKO one item

竹 is bamboo 170. 箇 is hard 476, here acting phonetically to express straight and almost certainly also lending an idea of solid physical presence (i.e. actual existence). 1054 was originally used as a counter for straight bamboo slats, but later came to be used of other items. It has long been confused with 個 669 q.v.

Mnemonic: COUNT ITEMS OF HARD BAMBOO

1055 **稼** KA, kasegu  
 WORK, EARN MONEY 稼業 KAGYŌ one's trade  
 15 strokes 稼ぎ手 KASEGITE breadwinner  
 共稼ぎ TOMOKASEGI dual income

禾 is rice plant 81, while 家 is house/ home 83. Popularly interpreted as bringing home the rice, which is seen as an assumed equivalent to the English term breadwinner. A useful mnemonic, but incorrect. 家 is used primarily phonetically, to express very big, and also lends an idea of a safe building and by extension storehouse. 1055 originally meant a crop of rice big enough to fill a (store)house. It then also came to mean by association work hard enough to produce such a crop. In Chinese it still means harvested crop or work on the land, but in Japanese the idea of working in order to achieve wealth has come to prevail.

Mnemonic: WORK TO EARN MONEY AND 'BRING HOME THE RICE'



1056

蚊

ka, BUN  
MOSQUITO  
10 strokes蚊針 KABARI flyhook  
大蚊 GAGANBO\* crane fly  
蚊遣り火 KAYARIBI smudge fire

虫 is insect 56. 文 is text 68, here used purely for its sound BUN. Thus insect that makes a BUN sound, a reference to the whine/hum of a mosquito.

Mnemonic: TEXT DESCRIBES MOSQUITO AS INSECT THAT GOES 'BUN'

1057

雅

GA  
ELEGANCE, 'TASTE'  
13 strokes優雅 YŪGA elegance  
雅号 GAGŌ pen name  
雅趣 GASHU artistry

隹 is bird 216. 牙 is fang 434, used for its sound GA, and according to some scholars also lending connotations of ugly and/or unpleasant. Thus (unpleasant?) bird that makes a GA sound, a reference to the cawing of a crow. 216 can still mean crow in Chinese, though generally this is expressed by a character 鴉, which uses bird 鳥 174 instead of bird 隹 and which is also found in Japanese as an NGU character. Somewhat surprisingly, 1057 was later borrowed phonetically to express elegant/ tasteful, though it is unclear why a character with such connotations should have been chosen.

Mnemonic: FANGED BIRD IS AN ELEGANT CROW

1058

餓

GA, ueru  
STARVE  
15 strokes飢餓 KIGA starvation  
餓鬼 GAKI hungry imp, brat  
餓死 GASHI starving to death

Somewhat obscure. 食 is food/ eat 146. 我 is I/ self 817, felt by some scholars to act purely phonetically to express empty/ lacking, to give lacking food. However, it seems more likely that 我 was originally used in error instead of entrust 委 423. 餓 is a CO character meaning both feed and be hungry/ starve, in which 委 acts phonetically to express empty/ lacking and may at the same time lend connotations either of food through its rice plant element 禾 (see 81) or give through its later meaning of entrust. There seems to have been a conceptual association between starving and feeding, through the basic concept of being hungry (i.e. depending on whether one intransitively suffers the hunger or transitively reacts to it). However, 1058 is used only in the sense of starve.

Mnemonic: I'M STARVING AND NEED FOOD

1059

KAI  
MEDIATE, SHELL  
4 strokes

介入 KAINYŪ intervention  
介殼 KAIKAKU sea shell  
自己紹介 JIKOSHŌKAI  
self-introduction

Originally 介, showing a person 人 39 encased 冫, indicating a person wearing armor (front and back). This led on the one hand to the idea of casing, including eventually even sea shell, and on the other to the idea of being between things, giving by extension mediate. Suggest taking 介 as an arrow.

Mnemonic: SHELL PROTECTS MEDIATOR FROM ARROW

1060

KAI, imashimeru  
COMMAND, ADMONISH  
7 strokes

警戒 KEIKAI caution  
戒律 KAIRITSU commandment  
戒行 KAIGYŌ penance

Originally 戒, showing two hands 手 493 holding a halberd/ weapon 戈. This indicated a threat, leading to the ideas of commanding someone to do something and of rebuking/ punishing them. Suggest taking 廿 as two tens 十 33.

Mnemonic: TWENTY HALBERDS ENFORCE COMMAND

1061

KAI, KE, ayashii/shimu  
WEIRD, SUSPICIOUS  
8 strokes

怪談 KAIDAN ghost story  
怪物 KAIBUTSU monster  
怪しげ AYASHIGE questionable

忄 is feelings 147. 聖 is not the usual simplification of warp threads 聖/至 269. It was formerly written 聖, showing a hand 手 over earth/ ground 土 60, and exists as a CO character meaning work on the land. However, it has long been used in Chinese as a simplification of sacred 聖 911, and consequently in the case of 1061 almost certainly lends 'borrowed' connotations of otherworldliness and mysteriousness. It also lends its sound to express unusual. 1061 originally meant one's feelings when encountering something strange, but, like the English term suspicious, it also came to be applied to the object itself.

Mnemonic: WEIRD HAND ON GROUND GIVES SUSPICIOUS FEELING

1062

拐

KAI

DECEIVE, KIDNAP, BEND 誘拐 YŪKAI

8 strokes

拐帶者 KAITAISHA

absconder

abduction

拐じょう KAIJŌ

crooked staff

Formerly also written 拐 or, correctly, 拐. 扌 is hand 32, here meaning arm. 另 is the same variant of bone 冎 867 seen in split 別 579. Here it acts phonetically to express bend, and may also lend loose connotations of flexibility through its associations with the backbone (see also 629). 1062 originally meant to bend one's arm around something and thus acquire it. This usually meant to acquire in a furtive and/or illegal manner, leading to deceive and kidnap, while the minor meaning of bend derives from bent arm. Some scholars feel that bent arm in itself may also have symbolically suggested furtive or deviant behavior (cf. English crooked). Suggest taking 另 as mouth 口 20 and cut 刀 181.

Mnemonic: RECEIVE CUTS TO HAND AND MOUTH IN KIDNAP

1063

悔

KAI, kuyamu, kuyashii, kuiru 後悔 KŌKAI

regret

REGRET, REPENT,

悔しさ KUYASHISA

vexation

VEXED

悔やみ状 KUYAMIJŌ

9 strokes

letter of condolence

忄 is feelings 147. 每 is every 206, here acting phonetically to express resent but of unknown semantic role. Thus feelings of resentment. For some reason this came in particular to mean resentment against oneself, leading to remorse and hence repent/regret. Like the English term regret, it is now also used in a broad sense of feel sorry.

Mnemonic: EVERY PERSON HAS FEELINGS OF REGRET

1064

皆

KAI, min[n]a

ALL, EVERYONE, FULL

9 strokes

皆済 KAISAI

full payment

皆無 KAIMU

none at all

皆様 MINASAMA

everyone

Once written 皆 and earlier 皆, showing compare/ people lined up 比 771 and speak/ say 白 / 曰 (old form and variant respectively of 曰 688: see also 307). 1064 originally meant people in a row talking, but gradually the idea of all the people came to prevail, leading to the present meanings. Note that 1064 is also used of all in the general sense of full or complete, and is not necessarily restricted to people. The use of white 白 65 in the present form appears to result from miscopying.

Mnemonic: EVERYONE LINED UP, ALL IN WHITE

1065	塊	KAI, katamari	金塊 KINKAI	gold bullion
		LUMP, CLOD, MASS	塊鋼 KAIKŌ	steel ingot
		13 strokes	山塊 SANKAI	massif

Somewhat obscure. Once written simply as 土, namely **mass of earth in a container** 948, leading to **mass/ lump** in a broad sense. For reasons that are not clear the simple container 凵 (which technically existed as an independent character with a reading KI) was replaced by **devil** 鬼 1128 (also read KI), used apparently as a purely phonetic replacement. **Earth** 土 60 was then placed alongside the new element.

Mnemonic: **DEVILISH LUMP OF EARTH**

1066	壞	KAI, kowareru/su	破壞 HAKAI	destruction
		BREAK, DESTROY, RUIN	壞滅 KAIMETSU	destruction
		16 strokes	壞血病 KAIKETSUBYŌ	scurvy

Formerly 壞 and earlier 壞. 土 is **earth**, here meaning **earthen rampart**. 裹/裹 is a CO character meaning **wrap/ conceal/ carry in the sleeve**. Its etymology is unclear, but it comprises **clothing** 衣/衣 420 and an element 罝 that includes **eye** 四/目 72 and is possibly a variant of **multitude** 眾/衆 705 q.v. (thus giving many things enveloped by one's clothing?). In the case of 1066 裹 acts phonetically to express **destroy**, but any semantic role is unclear. Thus to **destroy/ break down an earthen rampart**, now **destroy/ break** in a broad sense. Suggest taking 西 as **ten** 十 33 and **four** 四 (variant 四 26), i.e. **fourteen**.

Mnemonic: **RUIN CLOTHES DESTROYING FOURTEEN EARTHEN WALLS**

1067	懷	KAI, futokoro, natsukashii	懷中 KAICHŪ-	pocket-
		BOSOM, YEARN, FOND	懷手 FUTOKORODE	idleness
		16 strokes	述懷 JUKKAI	reminiscence

Formerly 懷. 忄 is **heart/ feeling** 147. 裹/裹 is the somewhat unclear character **carry in the sleeve** 1066 q.v. It should be noted that both in Chinese and Japanese there is a conceptual overlap between **sleeve** (or in the case of western clothes **pocket**) and **bosom**, both loosely meaning that part of the person which carries things. Thus 1067 came to mean the **feeling carried in one's bosom**, a reference to **yearning**. **Fond** is an associated meaning. 1067 is also used to refer to **bosom/ pocket**. There is an alternative but less likely theory that 裹 means simply **carry**, to give that carried in the heart. Suggest taking 裹 as **clothes** 衣 420, **ten** 十 33, and **four** 四 (variant 四 26).

Mnemonic: **YEARNING FEELING FOR FOURTEEN SETS OF CLOTHES**

1068

劾

GAI

INVESTIGATE (WRONG)

8 strokes

彈劾者 DANGAISHA denunciator

彈劾 DANGAI impeachment

劾奏 GAISŌ

reporting offense to ruler

力 is strength/ effort 74. 亥 is pig 865, here used phonetically to express **examine thoroughly**. Thus **examine thoroughly and with great effort**. This came to acquire particular connotations of **investigating wrongdoing**. Suggest taking 亥 as a 'broken' variant of (short) thread 幺 111.

Mnemonic: MAKE EFFORT TO INVESTIGATE BREAKING OF THREAD

1069

涯

GAI

SHORE, EDGE

11 strokes

生涯 SHŌGAI

life

際涯 SAIGAI

limits

天涯 TENGAI

horizon

氵 is water 40. 崖 is an NGU character meaning (tall) **cliff**, comprising cliff 厂 45 and **raised earth** 圭 819 (literally a doubling of earth 土 60). Thus **waterside cliff**, a reference to the **shoreline** and by association **edge** of the land/ water. Now also used of **edge** in a general sense. Note that cliff is now usually conveyed by an NGU character 崖, which adds hill/ mountain 山 24.

Mnemonic: CLIFF OF RAISED EARTH STANDS AT WATER'S EDGE

1070

慨

GAI

LAMENT, DEPLORE

13 strokes

慨嘆 GAITAN

lamentation

感慨 KANGAI

deep emotion

慨然 GAIZEN to

indignantly

Formerly 慨. 忄 is heart/ feelings 147. 既/既 is **already** 1126 q.v., acting phonetically to express **anger / detestation** and possibly also lending connotations of **something ceasing to be**. Thus feelings of **anger (at something ceasing to be?)**, a reference to **lamenting/ deploring**.

Mnemonic: ALREADY HAVE FEELINGS OF LAMENT

1071	該	GAI	該当 GAITŌ	relevance
		RELEVANCE, THE SAID-	当該 TŌGAI-	the relevant-
		13 strokes	該博 GAIHAKU	profundity

言 is words 274. 亥 is pig 865, here acting phonetically to express **binding**. 1071 originally referred to a **binding agreement**, then as a result of a reinterpretation of its elements (some scholars see it as a pure borrowing) came to mean **words that are bound to something**, i.e. that are **relevant**. Suggest taking 亥 as a 'broken' variant of (short) thread 幺 111.

Mnemonic: **THREAD BINDING SAID WORDS HAS BEEN BROKEN**

1072	概	GAI, ōmune	概念 GAINEN	general idea
		ROUGHLY, IN GENERAL	概略 GAIRYAKU	outline
		14 strokes	大概 TAIGAI	in general

Formerly 概 . 木 is tree/ wood 69. 既/既 is already 1126 q.v., acting phonetically to express **rub across** and possibly also lending a loose idea of finished/ **complete**. 1072 originally referred to a **strickle**, which is a piece of wood passed across the top of a filled open container (usually of grain) in order to ensure an approximately full (i.e. complete) measure. It still retains this meaning in Chinese. **Rough measure** came to mean **rough/roughly** and by association **in general**.

Mnemonic: **ALREADY ROUGHLY MEASURED WITH PIECE OF WOOD**

1073	垣	kaki	垣根 KAKINE	fence, hedge
		FENCE, HEDGE	生け垣 IKEGAKI	hedge
		9 strokes	垣間見る KAIMAMIRU*	peep

Ground/ earth 土 60 and go around 亘 913, to give **earth that goes around** (a building), namely a **wall** and later, by association, a **hedge**. Suggest taking 亘 as sun 日 62 and two 二 61.

Mnemonic: **SUNNY GROUND BETWEEN TWO FENCES**

1074

核

KAKU  
CORE, NUCLEUS,  
NUCLEAR  
10 strokes

核 心 KAKUSHIN core, kernel  
結 核 KEKKAKU tuberculosis  
核 兵 器 KAKUHEIKI  
nuclear weapon

木 is tree/ wood 69. 亥 is pig 865, here acting phonetically to express (hard) casing. 1074 originally referred to an item with a **hard wooden casing**, i.e. a **box**, then as a result of a reinterpretation of its elements (some scholars see it as a pure borrowing) it came to mean **that with a hard casing found on a tree**, a reference to the stone/ kernel of some fruits. This also came to mean **nucleus** and in modern times **nuclear**. Suggest taking 亥 as a 'snapped' variant of (short) thread 幺 111.

Mnemonic: TREES SNAPPED LIKE THREADS IN NUCLEAR BLAST

1075

殼

KAKU, kara  
SHELL, HUSK, CRUST  
11 strokes

貝 殼 KAIGARA sea shell  
甲 殼 KŌKAKU shell  
地 殼 CHIKAKU earth's crust

Formerly 殼 and in ancient times 𪔐, showing a hand 攴 holding a gong/striker 𠂔 and striking a large hanging bell 𠂔. 𠂔 later became graphically confused with striking hand holding weapon/ tool 攴 / 攴 153, while the bell and its supporting ropes became stylised to 𠂔, 𠂔, then finally 𠂔. Bell gave rise to the idea of **hard cover**, leading to the present meanings. Suggest taking 士 as samurai 494, 冂 as cover, and 几 as desk 832, with 攴 as strike a blow.

Mnemonic: SAMURAI COVERS DESK AGAINST BLOWS, SAVES SHELL

1076

郭

KAKU  
QUARTER, ENCLOSURE  
11 strokes

輪 郭 RINKAKU outlines  
城 郭 JŌKAKU citadel  
遊 郭 YŪKAKU gay quarter

郭 is village 355, here meaning **settlement**. 享 is receive 1162 q.v., here in its original meaning of **well guarded castle**. 1076 originally referred to a **settlement within a castle** (or under its protection), such as a **citadel**. It later came to mean **enclosed area** or **quarter** in a broader sense, though it is still occasionally used in the sense of fortification and can mean castle walls in Chinese. Suggest taking 享 as lid/ cover 宀, child 子 25, and entrance 口 20.

Mnemonic: CHILD COVERS ENTRANCE TO VILLAGE ENCLOSURE

1077

較

KAKU, KŌ  
COMPARISON  
13 strokes比較 HIKAKU comparison  
較量 KŌRYŌ comparison  
大較 TAIKŌ approximation

Once written 較, showing that 交 is not crossed legs/ exchange 交 115 but a derivative of (or confusion with) **crossed sticks** 𠄎 10 q.v., which in itself contains the idea of **matching** and thus by association **comparing**. 車 is carriage/ vehicle 31. 1077 originally referred to small **cross-spars built out from the shaft of a dignitary's carriage**, used for boarding and alighting. Symmetrical spars were a sign of good workmanship, and were thus the object of scrutiny and **comparison**. Some scholars see comparison as resulting from confusion with check 校 21 q.v., but it seems more likely to be an extended meaning from matching cross-spars. Note that in Chinese 1077 still retains a minor meaning of state carriage. Suggest taking 交 as **exchange** 115.

Mnemonic: EXCHANGE VEHICLES FOR COMPARISON

1078

隔

KAKU, hedataru/teru  
SEPARATE, INTERPOSE  
13 strokes隔離 KAKURI quarantine  
間隔 KANKAKU spacing  
隔週 KAKUSHŪ fortnightly

Formerly 隔, and earlier 𨾏 and 𨾏. 𨾏/𨾏 is hill 229. 𨾏 is a CO character meaning **large pot/ cauldron**, comprising the large pot itself 𨾏/𨾏 and a stand 𨾏 (stand 𨾏, as in altar 示 695 q.v., and frame 𨾏 with cross-supports 𨾏). Here 𨾏 acts phonetically to express **block**, and probably also lends connotations of **obstacle** (being a bulky item that would occupy considerable space in a house). Thus **hills that block**, leading to **screen/ separate/ interpose**. Suggest remembering by association with **one/ single** 一 1 and round 口 (see also 228).

Mnemonic: SEPARATED BY SINGLE HILL LIKE ROUND POT ON STAND

1079

獲

KAKU, eru  
OBTAIN, GAIN, SEIZE  
16 strokes獲得 KAKUTOKU acquisition  
漁獲 GYOKAKU fishing  
獲物 EMONO prey

𠄎 is dog 17, while 獲 is seize (crested) bird (in hand) 670. Thus a **dog seizing a bird**, leading to **seize/ obtain** in a broad sense but still also occasionally found with specific hunting connotations. Suggest taking 獲 as **grass** 艸 9, **bird** 隹 216, and **paws** (literally hand) 又.

Mnemonic: DOG SEIZES BIRD IN GRASS WITH PAWS



1080 **嚇** KAKU, *odosu/kasu* 威嚇 IKAKU threat  
 THREATEN, MENACE 嚇怒 KAKUDO fury  
 17 strokes 威嚇的 IKAKUTEKI threatening

口 is mouth/ say 20. 赫 is an NGU character meaning **bright/ intense/ sudden** and comprises a doubling of red 赤 46, used in its literal sense of big fire (cf. English flare up). Here 赫 acts phonetically to express **round on/ retort**, and also lends connotations of **sudden and intense**. Thus to **round suddenly and intensely on someone verbally**, and by extension **speak angrily** (again cf. English flare up). It came to acquire particular associations with **threatening**.

Mnemonic: **THREATENING WORDS MAKE ONE SEE RED TWICE OVER**

1081 **穫** KAKU 収穫 SHŪKAKU harvest  
 HARVEST 多穫 TAKAKU good crop  
 18 strokes 収穫高 SHŪKAKUDAKA yield

禾 is rice plant 81. 獲 is seize a crested bird in hand 670, here meaning simply take/ obtain. Thus obtained rice plants, namely the harvest. Suggest taking 獲 as plants 廿 9, bird 雀 216, and hand 又 .

Mnemonic: **HARVEST OF RICE PLANTS BETTER THAN BIRD IN HAND**

1082 **岳** GAKU, take 山岳 SANGAKU mountains  
 PEAK, IMPOSING 岳父 GAKUFU father-in-law  
 8 strokes 雲ぜん岳 UNZENDAKE  
 Mount Unzen

Formerly also written 嶽, though technically they are separate characters. 岳 comprises mountain 山 24 and hill 丘 1149, the latter probably being used in its early sense of hills in the plural. Thus many hills and mountains, a reference to an **imposing mountain range** and hence the present meanings of **peak and imposing**. 嶽 comprises mountain 山 and prison 獄 1274 q.v., here acting phonetically to express **tower up** and almost certainly also lending connotations of **fearsome and/or daunting** from its early meanings of fight and litigation. Thus (**fearsome/ daunting?**) **towering mountain(s)**.

Mnemonic: **IMPOSING PEAK OF HILL TOWERS OVER MOUNTAIN!**

1083 **掛** kakari, kakaru/keru 掛かり人 KAKARIBITO hanger-on  
 BE CONNECTED, APPLY, 見掛け MIKAKE appearance  
 HANG, DEPEND, COST 腰掛ける KOSHIKAKERU sit  
 11 strokes

扌 is hand 32. 卦 is an NGU character meaning **divination point**, comprising **divination** 卜 91 q.v. and **angle/ edge** 圭 819. 1083 originally referred to divination by hanging various bamboo strips from the hand and interpreting the groupings formed as they hung. Thus **hang (together)**, leading by figurative extension to a range of associated and extended meanings as listed above. Suggest taking 卜 literally as **crack** and 圭 literally as a **doubling of earth/ soil** 土 60.

Mnemonic: CRACK IN HAND CONNECTED WITH DOUBLE LOAD OF SOIL

1084 **潟** kata, SEKI 干潟 HIGATA tidal flat  
 BEACH, LAGOON 潟湖 SEKIKO lagoon  
 15 strokes 新潟市 NIIGATASHI Niigata City

氵 is water 40. 鳥 is the somewhat obscure **bird** element seen in 寫 297 q.v. It acts here phonetically to express **salt**, and may also lend an idea of **take**. 1084 originally referred to **salty water** as in a **saltmarsh**, i.e. water which has taken in salt. Its meaning has now broadened to include **lagoon** and **beach**, and it is also sometimes used of **creek** and **flats**. Suggest taking 鳥 as **bird** 𪇐 (simplified variant 鳥 174) and **talons** 爪.

Mnemonic: LAGOON TRAPS WATER LIKE BIRD TRAPS WITH TALONS

1085 **括** KATSU, kuru 一括 IKKATSU (en) bloc  
 BIND, WRAP, FASTEN 括弧 KAKKO parentheses  
 9 strokes 包括的 HŌKATSUTEKI blanket-

扌 is hand 32. 舌 is not tongue 舌 732 but, as an old form 𠂔 shows, the same corruption of hollowed out space 舌 seen in 活 244 q.v. Here 舌 acts phonetically to express **bind**, but any semantic role is unclear. Thus to **bind the hands** (some scholars feel rather bind with the hand, i.e. with hand 扌 playing a purely clarifying role), later **bind/ fasten/ wrap** in a broader sense. Suggest taking 舌 as **tongue**.

Mnemonic: HAND BINDS AND WRAPS TONGUE

1086	喝	KATSU	喝さい KASSAI	applause
		SHOUT, SCOLD	恐喝 KYŌKATSU	threat
		11 strokes	一喝 IKKATSU	yell, roar

Somewhat obscure. Formerly 喝 . 口 is **mouth/ say**. 曷/曷 is the somewhat obscure interrogative element seen in 詭 1022 q.v. Some scholars feel that 曷 is used purely phonetically to express **dry up** (as in 1087), to give **dried up voice/ hoarse**, and take **shout/ scold** to be a borrowing. However, if it is indeed the case that 1086 originally meant hoarse, it might be felt that shout/ scold is an associated meaning, as in shouting oneself hoarse. Others scholars take 曷 to act semantically in its assumed early meaning of **interrogate/ threaten**, with shout/ scold thus being an extended meaning. The latter theory seems the more likely. Suggest taking 曷 as **person/ man sitting** 匕 238 covered 勺 in **sunshine** 日 62.

Mnemonic: MAN SITS COVERED IN SUNSHINE, SHOUTS OPEN MOUTHED

1087	渴	KATSU, <i>kawaku</i>	渴水 KASSUI	water shortage
		THIRST, PARCHED	渴望 KATSUBŌ	craving
		11 strokes	渴き KAWAKI	thirst

Formerly 渴 . 氵 is **water** 40. 曷/曷 is the somewhat obscure interrogative element seen in 詭 1022 q.v., here acting phonetically to express **dry up** and possibly also lending its assumed connotations of **threaten/ menace**. Thus a (**threatening?**) **drought**, now used of **dry up** and **parched** in a broader sense, including **thirst**. Suggest taking 曷 as **person/ man sitting** 匕 238 covered 勺 in **sunshine** 日 62.

Mnemonic: MAN SITS COVERED IN SUNSHINE, THIRSTING FOR WATER

1088	滑	KATSU, <i>suberu, nameraka</i>	円滑 ENKATSU	smoothness
		SLIP, SLIDE, SMOOTH	滑走路 KASSŌRO	runway
		13 strokes	滑り易い SUBERIYASUI	slippery

氵 is **water** 40. 骨 is **bone** 867 q.v., here acting phonetically to express **emerge** and possibly also lending some idea of flexibility and hence **smoothness** from its association with the backbone (see also 1048). Thus **water emerging (smoothly?)**, i.e. **flowing**. The flowing of water suggested by association a smooth **sliding/ gliding** movement and by further association the idea of **slip** and **slippery**.

Mnemonic: WATER ON BONES MAKES THEM SMOOTH AND SLIPPERY

1089  KATSU 褐色 KASSHOKU brown  
 BROWN, COARSE CLOTH 褐炭 KATTAN lignite  
 13 strokes 褐夫 KAPPU ragged beggar


Formerly 褐 . 疋 is clothing/ cloth 420. 曷/曷 is the somewhat obscure interrogative element seen in 謁 1022 q.v., here used as a simple form of 葛. The latter is an NGU character meaning arrowroot/ strong vine/ **strong fiber**. It comprises plant 艹 9 and 曷, which is here used phonetically to express bind but is of unknown semantic role. Thus binding plant. In the case of 1089 曷 itself thus means **strong fiber**, giving **cloth of strong (coarse) fiber**. This was a reference to a popular type of **brown cloth**, and hence the acquisition of the meaning **brown**. Suggest taking 曷 as **person/ man sitting** 匕 238 covered 冂 in sunshine 日 62.

Mnemonic: MAN IN COARSE BROWN CLOTHING SITS COVERED IN SUNSHINE

1090  KATSU 所轄 SHOKATSU jurisdiction  
 CONTROL, LINCHPIN 管轄 KANKATSU jurisdiction  
 17 strokes 統轄 TŌKATSU control


車 is vehicle 31. 害 is harm 437 q.v., here acting phonetically to express **lock** and almost certainly also lending connotations of **cover/ cap** (firmly). 1090 originally referred to a wedge-shaped **linchpin** inserted in the end of an axle to lock the wheel in place. Just like the English term linchpin, it came to mean **vital element** and hence by extension controlling element and eventually **control**.






Mnemonic: VEHICLE HARMED -- CONTROLLING LINCHPIN REMOVED

1091  katsu, SHO, SO 且つ又 KATSUMATA moreover  
 FURTHERMORE, BESIDES 且つ KATSU besides  
 5 strokes こう且 KŌSHO for a while


From a pictograph of a **cairn** 畚, the piled up stones of which came to mean **one thing on top of others** and hence in **addition/ furthermore**. Suggest remembering as **three layers and a base**.





Mnemonic: FURTHERMORE, CAIRN HAS THREE LAYERS AND A BASE

1092  **karu** 刈り入れ KARIIRE harvesting  
**REAP, CUT, SHEAR** 刈り込む KARIKOMU crop, trim  
 4 strokes 草刈り機 KUSAKARIKI mower


Originally  and later .  (now ) depicts a pair of shears, with cut  added later for clarity. Thus **cut with shears**.


Mnemonic: **CUT WITH CROSSED SHEARS**

1093  **KAN, amai/eruyakasu** 甘酒 AMAZAKE sweet sake  
**SWEET, PRESUME UPON** 甘言 KANGEN sweet words  
 5 strokes 甘え AMAE presumption


Originally , showing a mouth  with **something held in it** - . (Note that the same combination of elements can confusingly indicate a tongue in a mouth and mean speak or vocalise, as in 6/688 etc.) Something held in the mouth suggests something **savored**, i.e. something **sweet**. Suggest taking  as an 'exaggerated' mouth .








Mnemonic: **MOUTH EXAGGERATEDLY SAVORS SWEET THING**

1094  **KAN, ase, asebanu** 発汗 HAKKAN sweating  
**SWEAT** 汗顔 KANGAN shame  
 6 strokes 汗水 ASEMIZU heavy sweat

 is **water** 40, here meaning **watery liquid**. 干 is **dry** 825 q.v., here acting phonetically to express **scatter**. 1094 thus means literally **scattered watery liquid**, a somewhat vague reference to **sweat** (which is scattered by/over the body).

Mnemonic: **WATERY SWEAT DRIES**

1095  **KAN, kama** 缶詰 KANZUME canned goods  
**CAN, BOILER** 缶切り KANKIRI can opener  
 6 strokes 汽缶 KIKAN steam boiler

Formerly also written , though technically they are separate characters. 缶 derives from , a pictograph of a vessel  with a **double lid** , the double lid indicating security (see also 258). 葦 is heron 445, acting phonetically to express **pour** and possibly also lending loose connotations of accommodate/ take in (from a heron's ability to consume large quantities of fish). Thus  means a **secure vessel for pouring liquid into**. It is not clear how it later developed particular associations with **metal** containers, but it is possible that  became confused with **metal** 金 14. Suggest taking  as a combination of **noon** 午 110 and mountain 山 24.

Mnemonic: **OPEN CAN FOR NOON PICNIC ON MOUNTAINTOP**

1096 **肝** KAN, kimo 肝臟 KANZŌ liver  
 LIVER, COURAGE 肝心 KANJIN vital  
 7 strokes 肝つ玉 KIMOTTAMA guts, pluck

月 is meat/of the body 365. 干 is dry 825, acting phonetically to express vital. Thus that which is vital to the body, a somewhat vague reference to the liver. Also used figuratively to refer to courage (cf. English slang guts).

Mnemonic: DRIED MEAT PROVES TO BE LIVER

1097 **冠** KAN, kanmuri 王冠 ŌKAN royal crown  
 CROWN 荣冠 EIKAN laurels  
 9 strokes 冠毛 KANMŌ crest, plume

冫 is cover, here meaning on top of. 寸 is hand/ measure 909 q.v., here meaning careful use of the hand. 元 is origin 106 q.v., here in its literal sense of head. Thus something placed carefully on a head, a reference to a crown.

Mnemonic: MEASURE ORIGINAL CROWN TO ENSURE COVERS HEAD

1098 **陷** KAN, ochiiru 陷没 KANBOTSU cave-in  
 COLLAPSE 欠陷 KEKKAN defect  
 10 strokes 陷落 KANRAKU surrender

Formerly 陷 . 阝 is hill 229, here meaning high place. 臼 is a CO character meaning hole, comprising stumbling person 𠂔/𠂕 39 and mortar 臼 648, the latter indicating a hollow/ hole. 臼 acts here phonetically to express fall, and also lends an idea of low place. Thus to fall from a high place to a low place, i.e. collapse. Suggest taking 𠂔 as old 648.

Mnemonic: OLD PERSON STUMBLES AND COLLAPSES ON HILL

1099 **乾** KAN, kawaku 乾電地 KANDENCHI dry battery  
 DRY 乾燥器 KANSŌKI drier  
 11 strokes 乾いた KAWAITA dry, dried

乙 is odd 1041q.v., here in its sense of twisted. 𠂔 is rising sun 637 q.v., here acting phonetically to express straighten and probably also lending similar connotations of straight/ undeviating by association with the course of the rising sun. Thus 1099 originally meant to straighten something twisted. Dry is generally seen as a borrowing, but may stem from the idea of becoming hot and drying out associated with the rising sun, with 乙 (at one stage written 乚) possibly being taken to be vapors/ steam (see 11). Suggest taking 𠂔 as sun 日 62 rising through plants ++9, with 𠂔 as person 39.

Mnemonic: ODD PERSON DRIED BY SUN RISING THROUGH PLANTS

1100



KAN  
ENDURE, CONSIDER,  
INVESTIGATE, SENSE  
11 strokes

勘弁 KANBEN pardon  
勘定 KANJŌ bill, account  
勘違い KANCHIGAI misjudgment

力 is strength/ effort 74. 甚 is great/ exceedingly 1449 q.v., acting phonetically to express endure/ tolerate and probably also lending connotations of great emotion. Thus **make an effort to endure something** (very emotional?), leading to the idea of **great tolerance and perseverance** and in turn to such ideas as **strive to understand**.

Mnemonic: **MAKE EXCEEDINGLY GREAT EFFORT TO INVESTIGATE**

1101



KAN, wazurau  
DISEASE, BE ILL  
11 strokes

患者 KANJA patient, victim  
患部 KANBU diseased part  
長患い NAGAWAZURAI long illness

心 is heart/ feelings 147. 串 is an NGU character meaning skewer/ pierce (often taken to comprise two items 串 pierced |, which is a useful mnemonic, but an old form 𠄎 suggests rather that it derives from hands 𠄎 thrusting a stake | ). Thus **pierced heart**, meaning to **grieve** (still a meaning in Chinese). This came to mean **be afflicted** in a broad sense (also a meaning in Chinese) before coming to acquire particular associations with **being afflicted by an illness/ disease** (despite the absence of the sickness radical 疒 381).

Mnemonic: **FALL ILL AFTER SKEWER PIERCES HEART**

1102



KAN, tsuranuku  
PIERCE  
11 strokes

貫通 KANTSŪ penetration  
縦貫 JŪKAN traversing  
貫流 KANRYŪ flowing through

Originally 貫, showing two shells/ units of money 貫/貝 90 threaded/pierced |. 1102 originally referred to **money threaded on a string or stick**, but then came to mean **thread/ pierce** in general. Suggest taking 母 as a variant of mother 母 203.

Mnemonic: **MOTHER PIERCED BY SHARP SHELL**

<p>1103</p> <p style="font-size: 2em; font-weight: bold;">喚</p>	<p>KAN, <i>wameku</i>  <b>SHOUT, YELL</b>                  12 strokes</p>	<p>喚問 KANMON      summons                  叫喚 KYŌKAN      cry, scream                  喚き声 WAMEKIGOE shout, yell</p>
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口 is mouth/ say 20. 喚 is a CO character meaning lively and excellent, originally written 喚. 女/ 女 is a **woman's genitals** (bending person ㇇ 39 and spread thighs ㇈ 317 [see also 1849 and 1105]), while ㇇㇇ is a **pair of hands**. The original meaning appears to have been **spread a woman's thighs with the hands**, with connotations both of **intercourse** and **childbirth**. In the case of 1103 喚 acts phonetically to express **cry out**, reinforced by mouth/ say 口, but it is not clear whether it connotes a woman crying out during childbirth or during intercourse. It now means **shout** or **cry out** in a broad sense. Suggest taking 喚 as **big** 大 53, **hole** 穴 (variant 穴 849), and **stumbling person/man** ㇇ (see also 1098), with 口 in its sense of **opening/open**.

Mnemonic: MAN SHOUTS AS HE STUMBLES INTO BIG OPEN HOLE

<p>1104</p> <p style="font-size: 2em; font-weight: bold;">堪</p>	<p>KAN, TAN, <i>taeru</i>  <b>ENDURE, WITHSTAND</b>                  12 strokes</p>	<p>堪忍 KANNIN      patience                  堪能 TANNŌ      skill                  堪え難い TAEGATAI unendurable</p>
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土 is earth 60. 甚 is **great/ exceedingly** 1449, here acting phonetically to express **thrust (up)** and probably also lending an idea of **great**. Thus a **great upthrusting of earth**, a reference to **raised ground**. Its present meaning of **endure/ withstand** stems from confusion with **endure** 甚 1100 q.v.

Mnemonic: EXCEEDINGLY LARGE EARTHEN MOUND WILL ENDURE







<p>1105</p> <p style="font-size: 2em; font-weight: bold;">換</p>	<p>KAN, <i>kaeru</i>  <b>EXCHANGE</b>                  12 strokes</p>	<p>換気 KANKI      ventilation                  換え着 KAEGI      spare clothes                  交換学生 KŌKANGAKUSEI                  exchange student</p>
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扌 is hand 32. 喚 is **woman with spread legs** 1103 q.v. The latter acts phonetically to express **exchange**, and is also felt by some scholars to lend an idea of **careful handling** from an assumed meaning of assisting in the delivery of a child. Thus to **exchange something (carefully?) by hand**, later **exchange** in a broad sense. Suggest taking 喚 as **big** 大 53, **hole** 穴 (variant 穴 849), and **falling person/man** ㇇ (see 1103).

Mnemonic: MAN FALLS INTO BIG HOLE DURING EXCHANGE OF HANDS



1106	<b>敢</b>	KAN, <i>aete, aenai</i>	勇敢 YŪKAN	bravery, valor
		DARING, TRAGIC	敢然 KANZEN	bravely
		12 strokes	敢なく AENAKU	tragically

Of very distorted graphic evolution. Originally , showing two hands  pulling (symbolised by ) something - out of a container . The original meaning was to **pull out with both hands**. This came to mean **make a great effort**, leading to the idea of a **make-or-break effort** and hence **do something daring**. **Tragic** is a negatively associated meaning. The present form results from a stylised intermediate form , amongst other things showing confusion with **strike** 𠂔 153 (now **strike** 𠂔 101). Suggest remembering  by association with **ear** 耳 29, taking it as **top of the ear**.



Mnemonic: DARING STRIKE TO TOP OF EAR -- TRAGIC RESULTS

1107	<b>棺</b>	KAN, <i>hitsugi</i>	棺おけ KANOKE	coffin, casket
		COFFIN	石棺 SEKKAN	sarcophagus
		12 strokes	棺台 HITSUGIDAI	bier

木 is tree/ wood 69. 官 is official 441 q.v., here acting phonetically to express coffin and possibly also lending a loose suggestion of **that which covers a corpse** through its elements roof/ building 宀 28 (which can mean cover) and buttocks 臀 350 (which can mean corpse [see 236]). Thus **wooden coffin**, now **coffin** in a general sense.

Mnemonic: OFFICIAL RESTS IN WOODEN COFFIN

1108	<b>款</b>	KAN	借款 SHAKKAN	loan, credit
		FRIENDSHIP, CLAUSE,	落款 RAKKAN	signature
		ENGRAVE	款待 KANTAI	hospitality
		12 strokes		

Somewhat obscure. Formerly also written 𠂔. 示 is altar/ of the gods 695. 欠 is lack 471 q.v., here used to mean **open** from its literal meaning of **gaping mouth**. Old forms such as  and  show that 木/士 derives from a **thickly growing plant** 𠂔 or 𠂔. 𠂔 is believed to have been a variant of **rice plant** 𠂔 / 木 81, but has the same form as tree 木 / 木 69. 𠂔 is an old form of **growing plant** 生 42, but has long been confused with **emerge** 出 34 q.v. Note that it has this 'emerge' form in the NGU character 崇, which has evolved from 崇 and now means **curse**. It literally depicts **plants placed on an altar** and originally meant **make an offering to the gods by way of supplication** to them, possibly acquiring its modern meaning in similar fashion to the English term **oath**, which can either mean **sincere statement** or **curse** depending on the circumstances. In the case of 1108 it appears in the form 款 and lends a meaning of **sincere wish**, as well as acting phonetically to express **open** and thus reinforcing 欠. 1108 originally meant an **open and sincere statement of a wish**, with open having

the same connotations of **sincerity** and **earnestness** as in English, and it can still mean earnest wish in Chinese. Some scholars see its present meaning of **friendship** as an association/ extension of earnest/ open statement, i.e. a situation in which there is no duplicity and only goodwill, while others see it as a borrowing. **Engrave** is likewise seen as a borrowing by some scholars, and by others as an alternative line of semantic evolution from the emphasised idea of open, leading to open up a hole and thus by association engrave (i.e. make a groove). While the latter theory seems somewhat unlikely it should be noted that in Chinese 1108 can also mean empty/ hollow. **Clause** is felt to be an associated meaning with engrave, from the idea of a piece of writing that is endowed with permanence. Suggest taking 士 as samurai 494, with 示 in its other meaning of **show**. It should also be noted that 1108 is occasionally encountered written as 歎, resulting from graphic confusion between 素 and the 'lost person' element of doubt 疑 835.

Mnemonic: SAMURAI SHOWS LACK OF FRIENDSHIP

1109	閑	KAN	閑静 KANSEI	tranquility
		LEISURE, QUIET	閑散 KANSAN	leisure, quiet
		12 strokes	閑人 KANJIN	idle person

木 is tree/ wood 69, while 門 is gate 211. 1109 originally referred to a piece of wood used to bar a gate, and meant **block/ obstruct/ defend** (meanings still found in Chinese). **Leisure** results from confusion with space 閒 / 閑 92, which once had an associated meaning of **free time**, while **quietude/ quiet** is in turn an associated meaning with leisure.








Mnemonic: BUILD WOODEN GATE IN A QUIET MOMENT OF LEISURE

1110	寬	KAN, kutsurogu	寬大 KANDAI	liberality
		MAGNANIMOUS, RELAX	寬容 KANYŌ	tolerance
		13 strokes	寬衣 KANI	loose clothes


Somewhat obscure. Formerly 寬 . 宀 is house/ roof 28. 寬 is found as a CO character with the unhelpful meaning of vegetables, but it is not certain that this is the same character as the 寬 / 寬 element of 1110. (If it is, then its present meaning is presumably borrowed.) The latter was once written 寬, showing that 艹 is not grass/ plant 艹 9 but apparently a derivative of a crest of some sort 卩. 寬 is the old form 寬 of (bend down to) look 見 18, with 見 possibly some form of **support**. Its meaning is unclear, though in the case of 1110 it is known to have acted phonetically to express **big**, thus giving a meaning of **big house**. By association this came to mean a place where one could **relax**, i.e. where one was not cramped, and it also developed associated figurative connotations of 'easy going'/ largesse/ magnanimity. Suggest taking 見 as see and 艹 as grass, with 宀 as cover.








Mnemonic: SEE GRASS COVERED SPOT AND RELAX THERE

1111		KAN	監視 KANSHI	observation
		SUPERVISE, WATCH	總監 SŌKAN	superintendent
		15 strokes	監禁 KANKIN	imprisonment

Once written , showing a person  39 bending over to stare  /  512 q.v. at the surface of water - in a bowl  /  1307. The person was staring at his reflection, which was the original meaning of 1111, but this then came to mean look carefully and hence supervise/ watch. Suggest taking  literally as staring eye, and - as one I. See also 991.




Mnemonic: PERSON WITH ONE STARING EYE WATCHES BOWL

1112		KAN, <i>yurui/mulmeru/yaka</i>	緩和 KANWA	mitigation
		LOOSE, EASY, SLACK	緩流 KANRYŪ	gentle current
		15 strokes	緩緩 YURUYURU	leisurely


 is thread 27, here meaning cord.  is draw to oneself 932 q.v., here acting phonetically to express loose(ly) and also lending an idea of pulling on a rope/ cord and hence bind. Thus to bind something loosely with cord. Slack is now also used figuratively, in the sense of easy. Suggest taking  as three hands (i.e. reaching hand  303, hand , and hand  [variant  32]).

Mnemonic: THREE HANDS RESULT IN LOOSELY TIED THREAD

1113		KAN, <i>uramu</i>	遺憾 IKAN na	regrettable
		REGRET	憾恨 KANKON	grudge
		16 strokes	憾み URAMI	regret

Heart/ feeling  147 and (intense) feeling  246, to give doubly intense feeling. An intense feeling is one that lingers in the heart, a somewhat vague reference to regret. (Some scholars feel that  also acts phonetically to express regret, thus clarifying the meaning.) See also 1277, and note the overlap between resent and regret.

Mnemonic: REGRET IS DOUBLY STRONG FEELING

1114		KAN	還元 KANGEN	restoration
		RETURN	生還者 SEIKANSHA	survivor
		16 strokes	返還 HENKAN	restitution

辵 is movement 129, here meaning go. 𦉳 is a CO character meaning gaze in terror. Its etymology is not fully clear but it appears to comprise eye 目 72, here presumably meaning look, and a variant 哀 of sorrow 哀 998, and presumably originally meant look of sorrow. Here it acts phonetically to express turn back, and may possibly also have originally lent connotations of alarm and/or despair. Thus to go back/return (in alarm/ despair?), now return in a broad sense.

Mnemonic: RETURN, MOVING WITH SORROWFUL LOOK

1115		KAN, wa	指環 YUBIWA	finger ring
		RING, CIRCLE	環狀線 KANJŌSEN	loop line
		17 strokes	環境 KANKYŌ	environment


Jewel 王 102 and gaze in terror 𦉳 1114 q.v. The latter acts phonetically to express fit, and may possibly also lend an idea of looking in awe (i.e. at something wondrous). 1115 originally referred to a jeweled ring or bracelet (of wondrous quality?) that fitted perfectly, and later came to mean ring or circle in a broad sense. Suggest taking 𦉳 in its assumed literal meaning of sorrowful 哀 (variant sorrow 哀 998) look 目 (variant eye 目 72).

Mnemonic: JEWELED RING EVOKES SORROWFUL LOOK

1116		KAN	軍艦 GUNKAN	warship
		WARSHIP	艦隊 KANTAI	fleet
		21 strokes	艦種 KANSHU	warship class

舟 is boat/ship 1354. 監 is watch (over) 1111, here acting phonetically to express protected (by cladding) and possibly also lending its own idea of watch over. Thus a ship which is protected (and which watches over other ships?), i.e. a warship.

Mnemonic: SHIP THAT WATCHES OVER OTHERS IS A WARSHIP

1117		KAN, kangamiru TAKE NOTE, HEED 23 strokes	年鑑 NENKAN yearbook 鑑賞 KANSHŌ appreciation 鑑みて KANGAMITE in view of
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金 is metal 14. 監 is watch 1111 q.v., here with its literal meaning of **stare at one's reflection**. Thus to **stare at one's reflection in a metal mirror** (metal mirror still being listed as a meaning in Chinese). This came to mean **scrutinise** and hence **take note of/ heed**. Note that the verb kangamiru derives from kagami (mirror) and miru (look).

Mnemonic: WATCH SELF IN METAL MIRROR, HEEDING REFLECTION

1118		GAN, fukum/meru INCLUDE, CONTAIN 7 strokes	包含 HŌGAN inclusion 含有量 GANYŪRYŌ content 含めて FUKUMETE including
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口 is mouth 20. 今 is now 125 q.v., here in its literal sense of **cover**. Thus **covered by the mouth**, i.e. **contained in the mouth**, leading to **contain** and by association **include**. See also 1182.

Mnemonic: NOW CONTAINED IN THE MOUTH

1119		GAN STUBBORN 13 strokes	頑固 GANKO stubbornness 頑健 GANKEN robust health 頑張る GANBARU persevere
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頁 is head 93. 元 is origin 106 q.v., here rather unusually acting in three roles. First, it lends its literal meaning of **head**, and by extension **brain** and **thought**. 106 also often has connotations of **roundness**, partly because of the round shape of the head and partly because its sound (GAN) is the same as the sound for round (GAN 丸 830), and its second role in the case of 1119 is to lend such connotations (and/or it may be taken to act phonetically to express round). Third, it lends its later meaning of **origin**. 1119 could literally mean a **person with a round head**, but it was also used to refer to a person whose **thinking went round in circles** (i.e. back to the origin), i.e. a **stubborn** person.

Mnemonic: STUBBORN HEAD GOES ROUND AND BACK TO ORIGIN

GENERAL USE 1120-1122

1120		KI, <i>kuwadateru</i> PLAN, UNDERTAKE 6 strokes	企業 KIGYŌ      enterprise 企画 KIKAKU      plan 企て KUWADATE plot, scheme
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人 is a variant of person 人 39. 止 is foot 129, here also acting phonetically to express precarious. 1120 originally meant **person of precarious footing**, a reference to a person standing on tiptoe (still a meaning in Chinese). Stand on tiptoe led to a wide range of associated/ extended meanings, such as stand erect, look out, and be alarmed (all still found in Chinese), while in Japanese the idea of **standing up in some alarm** led to **take action**, which in turn led to **undertake** and by association **plan**. Suggest taking 止 in its commoner meaning of stop.

Mnemonic: PERSON STOPS AND PLANS UNDERTAKING

1121		KI FORK 7 strokes	岐路 KIRO      forked road 分岐 BUNKI      divergence 多岐 TAKI      many directions
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山 is mountain 24. 支 is branch 691, here acting phonetically to express fork and probably also lending an idea of **branching/ bifurcation**. 1121 originally referred to a specific mountain in ancient China noted for its **twin peaks**, then came to mean **forked mountain** in general and eventually just **fork**.

Mnemonic: BRANCHED MOUNTAIN IS FORKED

1122		KI, <i>imu/mawashii</i> MOURN, ABHOR, ODIOUS 7 strokes	忌中 KICHŪ      mourning 禁忌 KINKI      taboo 忌み嫌う IMIKIRAU      detest
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心 is heart/feeling 147. 忌 is self 855 q.v., here acting phonetically to express **abhor** and possibly also lending an idea of **thoroughly** from its literal meaning of thread from end to end. Thus **feeling of (total?) abhorrence**. **Odious** is an associated meaning. **Mourn** is also seen as an associated meaning, since something abhorred was usually something shunned, which came to mean something taboo. Taboos were frequently associated with conventions observed during mourning. Note that there is an occasionally encountered form 忌, which appears to have mistaken 忌 for bending body/ serpent 巳 (see 250) and used a variant form 忌 of this (also 250).

Mnemonic: ABHOR ONESELF IN ONE'S HEART

1123	奇	KI	奇数 KISŪ	odd number
		STRANGE, ODD	新奇 SHINKI	novelty
		8 strokes	奇形 KIKEI	deformity

Somewhat obscure, though its elements are clearly **big** 大 53 q.v. and **can** 可 816 q.v. Some scholars take the latter to act phonetically to express **one-legged** and take 大 to mean literally **standing person**, thus giving **person standing on one leg**, which is something **strange**. Note that there is a CO character 踦 which means one-legged, combining 1123 with the foot/ leg radical 足 51. It is possible that in the latter case 奇 itself acts phonetically to express one-legged (as well as lending a meaning of strange), or else that leg 足 was simply added to 奇 (assuming for argument's sake that this does mean one-legged) for clarity. However, it seems unlikely that a spoken word meaning one-legged existed, and more likely that 可 lent its connotations of **twisted** (and possibly also acted in some unclear phonetic role), giving either a **person standing in a twisted fashion** or else something **greatly twisted**. In view of the association between **twisted** and **odd** (see 1041), the 'greatly twisted' theory seems the most likely. (踦 would then mean greatly twisted leg, leading to cripple and presumably later also amputee.)

Mnemonic: SOMETHING BIG CAN BE SOMETHING STRANGE

1124	祈	KI, inoru	祈念 KINEN	prayer
		PRAY, HOPE	祈とう KITŌ	prayer
		8 strokes	祈り合う INORIAU	pray together

Formerly 祈. 示/示 is altar/of the gods 695. 斤 is ax 1176, acting phonetically to express **desire/ wish**. Thus **desire something of the gods**, i.e. **pray or hope**.

Mnemonic: AX AT ALTAR ENFORCES PRAYER

1125	軌	KI	軌道 KIDŌ	track, orbit
		TRACK, RUT, WAY	無軌道 MUKIDŌno	wayward
		9 strokes	常軌 JŌKI	normal way

車 is vehicle 31. 九 is nine 12, acting phonetically to express **parallel**. Thus **that which is parallel and associated with a vehicle**, a somewhat vague reference to its **tracks/ ruts**. Later **track/ path** in a broad sense.

Mnemonic: TRACK RUTTED AFTER NINE VEHICLES PASS

1126	<b>既</b>	KI, sude	既製 KISEI	ready-made
		ALREADY, FINISHED	既婚 KIKON	married
		10 strokes	既定 KITEI	established

Formerly 既. 𠄎/𠄎 are variants of food/ eat 食 146. 无 is without 688 q.v. Thus without food, indicating that one has already finished it. Suggest taking 无 literally as long haired kneeling man.

Mnemonic: HAIRY KNEELING MAN HAS ALREADY FINISHED EATING

1127	<b>飢</b>	KI, ueru	飢寒 KIKAN	hunger and cold
		STARVE, HUNGER	飢死に UEJINI	death from hunger
		10 strokes	飢餓行進 KIGAKŌSHIN	hunger march

食 is food/ eat 146. 几 is table 832, acting phonetically to express few/ little and probably also lending its meaning of table. Thus little food (on the table?), indicating hunger and starvation.

Mnemonic: FOOD ON THE TABLE, BUT STILL STARVING

1128	<b>鬼</b>	KI, oni	鬼界 KIKAI	nether world
		DEVIL, DEMON, GHOST	鬼籍 KISEKI	the dead
		10 strokes	鬼ごっこ ONIGOKKO	tag (game)

From a pictograph 𠄎, showing a person crouching 𠄎/𠄎 39 wearing a mask 𠄎/𠄎 807. This was actually a death-mask, worn in a religious ritual in which contact was made with spirits of the dead. Thus the masked figure came to represent spirits/ghosts, which for some reason came to acquire frequently malicious connotations. The later addition 厶 is seen by some scholars as a graphic derivative of the kneeling figure's lower leg, but by others as nose/self 134 used phonetically to express dead/ death and thus clarify the nature of the mask. Suggest remembering by association with think/ thought 思 131 q.v., taking 𠄎 as a 'distorted' heart 心 (147).

Mnemonic: DISTORTED HEART PRODUCES DEVILISH THOUGHT



1129	<b>幾</b>	KI, iku- HOW MANY, HOW MUCH 12 strokes	幾何学 KIKAGAKU geometry 幾つ IKUTSU how many? 幾ら IKURA how much?
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𦉳 is a doubling of (short) thread 111, the doubling indicating many. 戔 is a variant of broad bladed halberd 515/ 246 q.v., here used in its sense of trim/ put into shape and also lending its sound to express control. Thus that which controls threads and puts them into shape, i.e. a loom. This is now conveyed by 機 453, which adds wood 木 69, while 1129 itself has undergone a convoluted change of meaning. Controlling threads on a loom came to represent predictable movement, which by association came to mean predictable quantity and hence how many/ how much.

Mnemonic: HOW MANY SHORT THREADS CAN A HALBERD TRIM?

1130	<b>棋</b>	KI (ORIENTAL) CHESS 12 strokes	棋士 KISHI go/shogi player 将棋 SHŌGI Japanese chess 棋敵 KITEKI chess opponent
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Formerly also 藁 . 木 is wood 69. 莫 is winnowing device 251, here acting phonetically to express little and possibly also lending loose connotations of selecting. Thus little wooden pieces (which are selected?), a reference to chess pieces and hence chess itself. See also 1240.

Mnemonic: PLAY WITH WOODEN CHESS PIECES WHILE WINNOWING

1131	<b>棄</b>	KI, suteru ABANDON, RENOUNCE 13 strokes	放棄 HŌKI abandonment 棄権 KIKEN abstention 棄児 KIJU abandoned child
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Once written 𦉳, showing newborn child 古/𠂔 227 (literally inverted child 𠂔/子 25) and hands 𠂔. The hands are actually throwing away the child, though since this is not especially clear later forms such as 𦉳 (the prototype of the modern form) added a broom 𦉳, which symbolised clearing away/ disposing. To abandon a child came to mean abandon in general. Suggest remembering by association with leaf 葉 405, from which distinguish.

Mnemonic: ABANDON CHILD, TOSSING AWAY LIKE A LEAF

1132 **輝** KI, *kagayaku/kashii* 光輝 KŌKI luster, splendor  
 SPARKLE, SHINE 輝石 KISEKI pyroxene  
 15 strokes 輝き KAGAYAKI light

Correctly written 輝, though in practice 火 8 was some time ago replaced by light 光 116. 軍 is army 466, acting phonetically to express light but of unknown semantic role. Thus firelight, now shine/ sparkle in a broad sense.

Mnemonic: ARMY PROVIDES SHINING LIGHT

1133 **騎** KI 騎士 KISHI rider, knight  
 RIDER 騎兵 KIHEI cavalry  
 18 strokes 一騎打ち IKKIUCHI single combat

馬 is horse 191. 奇 is strange 1123, acting phonetically to express straddle but of unknown semantic role. Thus to straddle a horse, i.e. ride, though now usually found in the sense of rider.

Mnemonic: RIDER ON STRANGE HORSE

1134 **宜** GI, *yoroshii* 適宜 TEKIGI suitability  
 GOOD, RIGHT 便宜 BENGI convenience  
 8 strokes 宜しく YOROSHIKU  
 well, best regards

Though long written as roof/ building 宀 28 and furthermore/ cairn/ pile up 且 1091, very old forms such as 𠄎 show (a bird's eye view of) meat 𠄎/月/肉 365 (doubled to indicate considerable quantity) on the sacrificial slab 𠄎 of an altar (= presumably being grooves to let blood drain). 1134 is to all intents and purposes a variant of the NGU character 俎, which also means sacrificial altar (and in modern times chopping board) and shows a similar miscopying resulting in pile up 且, with 欠 being additional meat (technically the grains 欠 of meat seen in 肉). Good/ right is an associated meaning, i.e. offering meat in a sacrifice being proper behavior.

Mnemonic: FURTHERMORE, GOOD BUILDING IS RIGHT FOR SACRIFICE

1135	<b>偽</b>	GI, <i>nise, itsuwaru</i>	偽物 NISEMONO	forgery
		FALSE, LIE	偽善 GIZEN	sacrifice
		11 strokes	偽り者 ITSUWARIMONO	liar

Formerly 偽 . 亻 is person 39. 爲/為 is do/ purpose 1003 q.v., here acting phonetically to express **change** and almost certainly also lending connotations of **imitate**. 1135 originally referred to a **person changing his appearance in order to imitate** someone, and thus came to mean **deception and falsehood**.

Mnemonic: PERSON LIES TO SUIT OWN PURPOSES

1136	<b>欺</b>	GI, <i>azamuku</i>	詐欺 SAGI	fraud
		CHEAT, DECEIVE	欺まん GIMAN	deception
		12 strokes	欺き取る AZAMUKITORU	defraud

欠 is lack 471 q.v., here in its literal sense of **gaping mouth/ yawn**. 其 is winnowing device 251, here acting phonetically to express **exhaustion** but of unclear semantic role. Thus to **yawn with exhaustion**. Cheat/ deceive is a borrowed meaning.

Mnemonic: LACK WINNOWING DEVICE SO RESORT TO CHEATING

1137	<b>儀</b>	GI	儀式 GISHIKI	ceremony
		CEREMONY, RULE, CASE	儀典 GITEN	rite, ritual
		15 strokes	礼儀 REIGI	etiquette

Person 亻 39 and righteousness 義 645, to give a **righteous person**. The meaning gradually changed to refer to the **way in which a person becomes righteous**, i.e. **rules, norms, and conventions**. Ceremony is an associated meaning.

Mnemonic: RIGHTEOUS PERSON OBEYS RULES IN CEREMONY

1138	<b>戲</b>	GI, <i>tawamureru</i>	遊戲的 YŪGITEKI	playful
		PLAY, FROLIC, JOKE	戲画 GIGA	caricature
		15 strokes	戲言 TAWAGOTO*	gibberish

Formerly also written 戲 . 戈 is halberd 493. 虛 is empty/ hollow 1156 q.v., here acting phonetically to express **play** and almost certainly also lending figurative connotations of **not in earnest** (虚 fulfils the same phonetic role and probably the same semantic role, with vessel 豆 1640 replacing hollow crowned tall hill 业 1149). Thus **halberd used in play/ sport** (and not in earnest), leading to **play/ frolic** in general.

Mnemonic: EMPTY THREATS WITH HALBERD -- JUST A JOKE

1139	擬	GI IMITATE, MODEL 17 strokes	模 擬 MOGI 擬 勢 GISEI 擬 声 GISEI	imitation bluff onomatopoeia
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扌 is hand 32. 疑 is doubt 835 q.v., here acting phonetically to express **confusion** and also lending similar connotations of its own. Thus to **cause confusion with the hands**, meaning to **make something resembling something else**, i.e. **imitate/model**.

Mnemonic: MAKE DOUBTFUL IMITATION BY HAND

1140	犧	GI SACRIFICE 17 strokes	犧 牲 GISEI 犧 打 GIDA 犧 牲 制 度 GISEISEIDO	sacrifice baseball sacrifice hit sacrificial system
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Formerly also 犧. 牛 is cow/ bull 97. 羲 is a CO character now meaning breath. Its etymology is somewhat obscure, but its elements are sheep/ excellent 羊 986 q.v., halberd/ cut 戈 493, rice plant 禾 81, and seek exit 丂 281 (possibly here meaning grow), and it may originally have meant cut excellently grown rice, i.e. a **fine crop**. Breath may be a borrowed meaning, or else an associated meaning from the idea of life-giving. Here it acts phonetically to express **good**, and probably also lends similar connotations. The later form uses **righteousness** 義 645, which likewise acts phonetically to express **good** and also lends similar connotations. Thus **good bull**, a reference to a bull of outstanding quality which was chosen as a **sacrifice** (see also 760).

Mnemonic: RIGHTEOUS BULL IS JUST RIGHT FOR SACRIFICE

1141	菊	KIKU CHRYSANTHEMUM 11 strokes	野 菊 NOGIKU 菊 花 KIKKA 菊 判 KIKUBAN	aster chrysanthemum small octavo
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Plant 艹 9, encircle 勹 655 (here meaning circle), and rice grains/ head of rice 米 201 (here meaning head of plant). Thus **plant with a circular head**, a reference to the **chrysanthemum**.

Mnemonic: CHRYSANTHEMUM PLANT ENCIRCLED BY RICE

1142	<b>吉</b>	KICHI, KITSU	吉日 KICHINICHI	lucky day
		GOOD LUCK, JOY	吉報 KIPPŌ	good news
		6 strokes	不吉 FUKITSU	ill omen

Of confused etymology. Once written **吉**, showing a **double-lidded 卍 container 口**. Such a container potentially symbolised **plenty** and hence **good fortune** and **contentment**. In the case of go/ leave 去 258 q.v. it confusingly suggests the opposite, but in the case of 1142 the auspicious connotations appear to have been reinforced by confusion with an ancient character **吉**, in which **口** is **mouth 20** and **吉** is a variant of the early form **吉** of **dam 卌 126 q.v.**, here meaning **block** and thus giving **blocked mouth**. This is potentially confusing in itself but is known to have been a reference to **full mouth**, and hence also symbolised contentment and good fortune. Another ancient character **吉** seems to have confused **block 卌** with a lid or stopper **吉**, and it is not clear whether it means full mouth or lidded container. However, it clearly shows the overlap between **full mouth, lidded container, and good fortune/ contentment**. Joy is an extension of contentment. Suggest taking **口** as **open mouth** and **卌** as **samurai 494**. See also 1159.

Mnemonic: SAMURAI OPEN MOUTHED WITH JOY AFTER GOOD LUCK

1143	<b>喫</b>	KITSU	喫煙 KITSUEN	smoking
		INGEST, RECEIVE	喫茶店 KISSATEN	cafe
		12 strokes	喫水線 KISSUISEN	waterline

**口** is **mouth 20**. **契** is **pledge 1195 q.v.**, here acting phonetically to express **chew** and probably also lending reinforcing connotations of **bringing jagged edges together**. Thus to **chew in the mouth**, later just **take in/ ingest through the mouth** and also by extension **take in/ receive** in a broader sense.

Mnemonic: MOUTH PLEDGED TO INGEST

1144	<b>詰</b>	KITSU, <i>tsumu/maru/meru</i>	詰問 KITSUMON	grilling
		PACK, PACKED, FULL	詰まり TSUMARI	in short
		13 strokes	詰め込む TSUMekomu	cram

**言** is **words 274**. **吉** is **good luck/ joy 1142 q.v.**, here in its meaning of **full mouth/ container** and also acting phonetically to express **extremely**. Thus a **mouth extremely full of words**, which was originally a reference to **grilling/ 'bombarding' with questions** but later came to mean just **full to bursting** in general.

Mnemonic: WORDS PACKED WITH JOY

1145 **却** KYAKU, *kaette* 却下 KYAKKA rejection  
 (ON THE) CONTRARY 退却 TAIKYAKU retreat  
 7 strokes 却説 SATE\* well now

去 is go/ leave 258. 卩 is bending person 425, here meaning person on their knees. Thus to leave on one's knees, meaning to leave the presence of a superior. Some scholars take contrary to be a borrowing, others an associated meaning from the idea of withdrawing and thus going away from. The latter seems more likely.

Mnemonic: LEAVE ON BENDED KNEES, JUST TO BE CONTRARY

1146 **脚** KYAKU, KYA, *ashi* 脚下 KYAKKA at one's feet  
 LEG, FOOT 脚立 KYATATSU stepladder  
 11 strokes 脚荷 ASHINI ballast

却 is on the contrary 1145 q.v., here in its literal sense of leave on one's knees. 月 is flesh/ of the body 365, serving to draw attention to the part of the body involved. Thus the knee and by association leg, especially the lower leg and thus sometimes foot.

Mnemonic: LEG CAN BE CONTRARY TO BODY

1147 **虐** GYAKU, *shiitageru* 虐殺 GYAKUSATSU massacre  
 CRUELTY, OPPRESS 虐待 GYAKUTAI maltreatment  
 9 strokes 残虐 ZANGYAKU cruelty

Once written 𧸛, showing a tiger 𧸛/𧸛 281 clawing 𧸛/𧸛 a person 𧸛 39. This came to represent cruelty, with oppress being an associated meaning. Person has disappeared in the modern form.

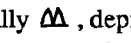
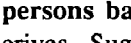
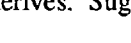


Mnemonic: TIGER'S CLAWS SYMBOLISE CRUELTY

1148 **及** KYŪ, *oyobu/bosu/bi* 及第点 KYŪDAITEN pass mark  
 REACH, EXTEND, AND 追及 TSUIKYŪ catch up  
 3 strokes 及び腰 OYOBIGOSHI bent back

Originally 𧸛, showing a person 𧸛 39 and a hand 𧸛 reaching out to seize them. Later forms such as 𧸛 show a stylised bent person, the bending being felt to emphasise the idea of the person's attempt to escape. Reach out for an escaping person came to mean reach in general, with extend being an associated meaning. And is also an associated meaning, from the idea of a range of items extending to include an additional one. Note that very occasionally 1148 still appears to retain connotations of bending. Suggest remembering partly by association with movement 𧸛 129.

Mnemonic: HAND REACHES OUT FOR BENT PERSON MOVING OFF

1149		KYŪ, oka	砂丘 SAKYŪ	sand dune
		HILL	丘しん KYŪSHIN	pimple
		5 strokes	丘辺 OKABE	near a hill

Originally , depicting two hills. Later greatly stylised to  and eventually miscopied as two persons back to back  /  (人 being person 39), from which the present shape derives. Suggest taking  as ax 1176 and — as ground level.

Mnemonic: REDUCE HILL TO GROUND LEVEL WITH AX!

1150		KYŪ, kuchiru	老朽 RŌKYŪ	decrepitude
		DECAY, ROT	不朽 FUKYŪ	imperishability
		6 strokes	朽ち葉 KUCHIBA	dead leaves


木 is tree/ wood 69. 朽 is seek an exit / twisting waterweed 281 q.v., acting phonetically to express rot and possibly also lending an idea of twisting. Thus rotting (twisted?) wood, now rot in general.

Mnemonic: TWISTING WEED ON ROTTING TREE

1151		KYŪ	紛糾 FUNKYŪ	complication
		ENTWINE, EXAMINE	糾弾 KYŪDAN	impeachment
		9 strokes	糾明 KYŪMEI	examination

糸 is thread 27. 斗 is intertwined threads 703. Thus many intertwined threads, indicating a tangle or complication. Examine is felt by some scholars to be a borrowing, and by others to be an associated meaning. Suggest taking 斗 as a pitchfork.

Mnemonic: EXAMINE ENTWINED THREADS WITH PITCHFORK

1152		KYŪ, kiwamaru/meru	窮極 KYŪKYOKU	ultimate
		EXTREME, SUFFER	窮境 KYŪKYŌ	predicament
		15 strokes	窮屈 KYŪKUTSU	constraint

Formerly 窮. 躬/躬 is an NGU character meaning body. 躬 comprises body (of a pregnant woman) 身 323 and backbone 骨 256, and originally referred to a pregnant woman's body pulling against the backbone. 弓 is bow 836, here used to convey the same idea of pulling/distorting. In the case of 1152 躬/躬 acts phonetically to express extreme and also lends similar connotations (i.e. from extremely pregnant), as well as lending connotations of discomfort. It combines with hole 穴 849 q.v., here in its literal sense of primitive dwelling, to refer to uncomfortable quarters in the extreme innermost part of such a dwelling. It later came to mean be in an extreme situation, including the idea of suffering/ constraint, and can also mean extreme in general.

Mnemonic: BODY BOWED IN HOLE -- EXTREME SUFFERING

1153		KYO	巨人 KYOJIN	giant
		HUGE, GIANT	巨大 KYODAI na	massive
		5 strokes	巨費 KYOHI	great cost


Once written 巨. Some authoritative Japanese scholars take this to be a hole in the base of an ax head into which the handle was inserted, and take **huge** to be a borrowed meaning. Others take it to be a tool similar to a **carpenter's square** 工 113, characterised by its **large** size. Since 1153 has a minor meaning of carpenter's square in Chinese, and since it often lends relevant connotations in compounds (e.g. measuring square 矩 342), the latter theory seems the more likely. The present form appears to have used only half of the character (as 969 etc.), but the reason for this is not clear. Suggest remembering by association with **staring eye** 巨 512, from which distinguish.

Mnemonic: GIANT CHARACTERISED BY HUGE STARING EYE

1154		KYO, <i>kobamu</i>	拒絶 KYOZETSU	refusal
		REFUSE, RESIST	拒否 KYOHI	denial
		8 strokes	拒止 KYOSHI	refusal

扌 is **hand** 32. 巨 is **huge** 1153 q.v., here acting phonetically to express **block/ prevent** and possibly also lending loose connotations of **impediment** from its assumed depiction of a huge and presumably cumbersome tool (see also 1078). 1154 originally meant to **hold in check with the hand**, but then came to mean **refrain/ restrain** and hence **refuse** and **resist**.

Mnemonic: REFUSAL ENFORCED BY HUGE HAND

1155		KYO, KO, <i>yoru</i>	根拠 KONKYO	base, basis
		BASE, BASIS	証拠 SHŌKO	proof
		8 strokes	拠り所 YORIDOKORO	grounds

Formerly 據 and 據. 扌 is **hand** 32. 厶/処 is **place/ deal with** 896 q.v., here acting phonetically to express **take hold of/ use as a support** and almost certainly also lending its literal meaning of **resting/ leaning upon**. 𧐇 is tiger attacking pig 848, which acts in a similar phonetic role and also lends connotations of taking hold of. Thus that which one takes hold of with the hand by way of support, i.e. a **prop**, with **base/ basis** being an extended meaning.

Mnemonic: HANDS IN PLACE, GIVING FIRM BASE



1156	<b>虚</b>	KYO, KO, uro	虚偽 KYOGI	falsehood
		EMPTY, HOLLOW, DIP	虚空 KOKŪ	empty space
		11 strokes	虚無主義 KYOMUSHUGI	nihilism

Formerly 虚 and earlier 虚. 𠂔/𠂔 are early forms of hill 丘 1149 q.v. 虚/虚 is tiger 281, here acting phonetically to express **big** and possibly also lending connotations of **awesome**. 1156 originally meant **large and imposing hill**. The shape of 𠂔 suggested a hill with a **hollow crown**, such as an extinct volcano, and this came to mean **empty/ hollow** in a broad sense. Note that 1156 can mean specifically a **hollow/ dip in the ground**. Note also that this is read uro, and distinguish both this reading and the character itself from the similar NGU character uso 嘘, which combines empty with mouth/ say 口 20 and means a lie. Suggest remembering 𠂔 by association with row/ line up 並 1775.

Mnemonic: **EMPTY TIGERS LINED UP IN HOLLOW**

1157	<b>距</b>	KYO	距離 KYORI	distance
		DISTANCE, COCKSPUR	距骨 KYOKOTSU	anklebone
		12 strokes	測距儀 SOKKYOGI	range finder

距 is leg/ foot 51. 巨 is huge 1153, here acting phonetically to express **spear/ lance** and also lending a meaning of **big**. Thus **big spear on the foot**, a reference to a **cockspur**. It still retains this as a lesser meaning in Chinese, and it is also found very occasionally in related meanings in Japanese (e.g. see anklebone above). Cockspur came to mean by association **repel**, which in turn came to mean **keep at a distance** and hence **distance** in a broader sense.

Mnemonic: **HUGE FOOT COVERS GREAT DISTANCE**

1158	<b>御</b>	GYO, GO, o[n]-, mi-	御者 GYOSHA	driver
		HANDLE, DRIVE,	御用 GOYŌ	your business
		HONORABLE, YOUR	御中 ONCHŪ	Messrs
		12 or 11 strokes		

A combination of **movement (along a road)** 辵 118/129 q.v. and 御. The latter is a now defunct character meaning **pound/ soften**, comprising **bending person** 𠂔 425 and **pestle** 午 110. Pound/ soften came by figurative extension to mean **make tractable/ manageable**, and thus **handle/ control**. In combination with movement along a road 辵 it came to mean **drive a team of horses/ vehicle**, either being confused with or deliberately merged with 𠂔, the prototype of a character 𠂔. This shows horse 𠂔


/馬 191 and **striking hand** 攴 (technically 攴 101, but now simply hand 又). In Chinese 馭 is interchangeable with 1158, but in Japanese it exists as a separate NGU character meaning **drive horses**. 1158 itself can still mean specifically **drive a cart/ carriage**, especially with connotations of tradesman's cart, and also retains connotations of **handling** and **controlling** in a more general sense. It later came to acquire a meaning of **imperial** as a result of its being used instead of the more complex 禦, an NGU character meaning prevent/ bar. This comprises **drive a cart** 御 and 示, which is not show 示 695 but a simplification of **prohibit** 禁 654, and its original meaning was equivalent to the modern expression "**tradesmen's vehicles prohibited**". This was originally a reference to the **grounds of the imperial palace**, but the character later became used as a reference to **imperial** in a broad sense. In Chinese it still has a strong meaning of imperial, but in Japanese has come by extension to be used as a general **honorific prefix**. See also 1042.

Mnemonic: **BENDING PERSON HANDLES HONORABLE PESTLE WITH UNUSUAL MOVEMENT**

1159		KYŌ	凶悪 KYŌAKU na atrocious
		BAD LUCK, DISASTER	凶作 KYŌSAKU bad harvest
		4 strokes	吉凶 KIKKYŌ one's fortune

凵 is a **container** (some scholars see it as a variant of **mouth** 口 20), while 又 is a symbol **drawing attention**, in this case to the inside of the container/ mouth. This was a potentially confusing reference to the fact that the container/ mouth was **empty** (some scholars feel that 又 also acted phonetically to express empty, thereby clarifying the meaning). By contrast with full container/ mouth 吉 1142, which indicated good fortune, the **empty container/ mouth** of 1159 indicated **ill fortune**.

Mnemonic: **X INDICATES BOX IS EMPTY -- WHAT BAD LUCK**

1160		KYŌ, sakebu	絶叫 ZEKKYŌ scream
		SHOUT, YELL	叫び声 SAKEBIGOE shout, yell
		6 strokes	叫び出す SAKEBIDASU cry out

口 is **mouth/ say** 20. 斗 is entwined threads 703, here acting phonetically to express **sudden** and possibly also lending connotations of complication/ **difficulty**. Thus to **make a sudden sound with the mouth**, i.e. **cry out (in difficulty?)**. Suggest taking 斗 as a **pitchfork**.

Mnemonic: **PITCHFORK IN MOUTH EVOKES YELL**

1161	<b>狂</b>	KYŌ, kuruz	狂人 KYŌJIN	lunatic
		LUNATIC, MAD	狂言 KYŌGEN	farce
		7 strokes	狂った KURUTTA	crazy

Once written 狂皇. 狂/力 is dog 17. 皇 is a variant of the prototype 皇 of emperor 皇 861 q.v., which literally shows a crown 𠂔 on a king 王 5, and in the modern form only king 王 has been retained. 皇 / 王 acts here phonetically to express **convulsion**, but any semantic role is unclear. 1161 originally referred to a **convulsing dog**, i.e. a **mad dog**, and later came to mean **mad** in general.

Mnemonic: THE KING IS A MAD DOG

1162	<b>享</b>	KYŌ	享受者 KYŌJUSHA	recipient
		RECEIVE, HAVE	享有 KYŌYŪ	possession
		8 strokes	享樂 KYŌRAKU	enjoyment

From an ideograph 𠂔 (later 𠂔 and hence the modern form), showing a **castle watch-tower** 𠂔 extending in two directions to indicate **on both sides/ on all sides**. This was a representation of a **well guarded castle**, which was the original meaning. The present meaning is a borrowing. Suggest taking 一 as a lid, 口 as mouth 20, and 子 as child 25.

Mnemonic: CHILD RECEIVES LID OVER MOUTH

1163	<b>況</b>	KYŌ, mashite	状況 JŌKYŌ	situation
		MORE SO, SITUATION	実況 JIKKYŌ	real situation
		8 strokes	況んや IWANYA*	still more

Formerly also written 况, i.e. with ice 冫 378 instead of **water** 氵 40. 况 is **elder brother** 267, here acting phonetically to express **very cold** and possibly also lending connotations of big. 1163 originally referred to (a big expanse of?) **icy cold water**. Its present meanings are borrowed, though in the case of **more so** it technically appears to have been used as a simplification of two talking persons 况况 475 q.v., which could be used to represent the idea of plurality and addition and hence **moreover/ more so**.

Mnemonic: WET SITUATION -- FOR ELDER BROTHER EVEN MORE SO

1164 峽 KYŌ 峡谷 KYŌKOKU ravine, gorge  
 RAVINE, GORGE 地峽 CHIKYŌ isthmus  
 9 strokes 海峡 KAIKYŌ strait(s)

Formerly 峽. 山 is mountain 24. 夾 is an NGU character meaning **insert**, deriving from a (big) person 大 53 **squeezed between two other persons** 人 39. Thus **that which is squeezed between mountains**, i.e. a ravine/ gorge. Suggest taking 夹 as man 夫 573 and out of 夕 66.

Mnemonic: MAN TRIES TO GET OUT OF MOUNTAIN GORGE

1165 挟 KYŌ, *hasamaru/mu* 挟撃 KYŌGEKI pincer attack  
 INSERT, PINCH, 板挟み ITABASAMI dilemma  
 SQUEEZE BETWEEN 挟み虫 HASAMIMUSHI earwig  
 9 strokes

Formerly 挟. 手 is hand 32. 夾 is insert/ squeeze between 1164 q.v. Thus to **squeeze by hand**, now **squeeze in/ squeeze between** in general. Note that the addition of metal 金 14 to 夾 gives the NGU character **hasami/ scissors** 鋏. Suggest taking 夹 as man 夫 573 and away 夕 66.

Mnemonic: MAN SQUEEZED BY HAND CAN'T GET AWAY

1166 狭 KYŌ, *semai* 狭義 KYŌGI narrow sense  
 NARROW, SMALL 広狭 KŌKYŌ extent, area  
 9 strokes 狭苦しい SEMAKURUSHII cramped


Formerly 狭 and earlier 狹, showing that dog 力 17 is a miscopying of hill 巒 / 巒 229. 夾 is insert/ squeeze 1164 q.v. Thus the original meaning of 1166 was **that squeezed between hills**. Although 'that squeezed between mountains' referred to a gorge (see 1164), this was a reference to a **narrow strip of (arable) land**. It now means **narrow** in a general sense. Suggest taking 夹 as man 夫 573 and away 夕 66.

Mnemonic: MAN TRIES TO GET AWAY FROM DOG IN NARROW LANE

1167 恐 KYŌ, *osoreru/roshii* 恐怖 KYŌFU fear  
 FEAR, AWE 恐英病 KYŌEIBYŌ Anglophobia  
 10 strokes 恐れ入る OSOREIRU be awed, sorry


心 is heart/ feelings 147. 瓦 is hand striking instrument 751, here acting phonetically to express fear and possibly also lending a meaning of **strike**. Thus (struck by?) feelings of fear. Awe is an associated meaning. Suggest taking 瓦 as work/ worker 工 113 and mediocre 凡 1827.

Mnemonic: STRIKE FEAR INTO HEART OF MEDIOCRE WORKER

1168		KYŌ, <i>uyayashii</i>	恭順 KYŌJUN	obedience
		RESPECTFUL	恭敬 KYŌKEI	respect
		10 strokes	恭謙 KYŌKEN	deference

小 is a variant of heart/ feelings 心 147. 共 is together 460 q.v., here in its literal sense of hands offering up a precious object. The feelings of the giver symbolise respectfulness.

Mnemonic: RESPECTFUL FEELINGS GO TOGETHER WITH GIVING

1169		KYŌ, <i>odo[ka]su, obiyakasu</i>	脅迫 KYŌHAKU	threat
		THREATEN, COERCE	脅威 KYŌI	threat, menace
		10 strokes	脅かして ODOKASHITE	by threats

勹 is strong arm/ strength 力 74 trebled for emphasis, indicating great force/ pressure. 月 is flesh/ of the body. Thus (put) great pressure upon the body, now used figuratively as threaten/ coerce.

Mnemonic: THREE STRONG ARMS THREATEN ONE'S BODY

1170		KYŌ, <i>tameru</i>	矯正的 KYŌSEITEKI	corrective
		STRAIGHTEN, FALSIFY	奇矯 KIKYŌ	eccentricity
		17 strokes	矯め直す TAMENAOSU	correct

矢 is arrow 981. 喬 is tall structure bent at the tip 259, here meaning simply bent at the tip. 1170 originally referred to a bent arrow, which symbolised something not straight and thus by figurative extension false and by association falsify. Confusingly, it also came to mean an arrow in need of straightening and thus eventually by association to straighten/ correct. Rather like disturbance 乱 989, which in Chinese can mean both disorder and (bring) order (to chaos), both meanings are still prominent in Chinese despite the fact that they are opposites. In Japanese straighten/ correct is by far the major meaning. Suggest remembering 喬 by association with (arched) bridge 橋 259.

Mnemonic: STRAIGHTEN ARROW BENT LIKE ARCHED BRIDGE

1171	<b>響</b>	KYŌ, hibiku	響き渡る	HIBIKIWATARU	resound
		RESOUND, ECHO,	悪影響	AKUEIKYŌ	bad influence
		EFFECT	交響曲	KŌKYŌKYOKU	
		20 strokes			symphony

Formerly **郷**. 音 is sound 6. 郷/郷 is village 841 q.v., here in its sense of **village feast**. Thus the sound of a village feast, i.e. the noise and hubbub of a crowd of people. This was a far-reaching noise, giving **resound** and **echo**, with **effect/ re-percussion** being a figurative extension of this.

Mnemonic: SOUND OF VILLAGE FEAST ECHOES AFAR

1172	<b>驚</b>	KYŌ, odoroku/kasu	驚異	KYŌI	miracle, wonder
		SURPRISE	驚がく	KYŌGAKU	shock
		22 strokes	驚くべき	ODOROKUBEKI	startling

馬 is horse 191. 敬 is respect/ respectful 846 q.v., here acting phonetically to express **startle** and possibly also lending connotations of **timidity/ nervousness** or of **forcing obedience**. Thus a startled horse (which is nervous?/ which one attempts to control?), leading to **startle/ surprise** in general.

Mnemonic: SURPRISINGLY RESPECTFUL HORSE

1173	<b>仰</b>	GYŌ, KŌ, aogu, ōse	仰天	GYŌTEN	amazement
		LOOK UP, STATE,	信仰	SHINKŌ	faith, creed
		RESPECT	仰せ出す	ŌSEDASU	proclaim
		6 strokes			


仰 is a CO character meaning **raise**. It was once written 𠂔, showing **bending person** 𠂔 145 (now bending person 𠂔 425) **looking up respectfully** at another person 𠂔 39. A further person 𠂔 39 was added later, though its role tends to confuse and look 見 18 or eye 目 72 would have seemed a more logical choice (giving 𠂔 or 𠂔). State is an associated meaning, from the idea of being granted an audience with one's lord.

Mnemonic: BENDING PERSON LOOKS UP RESPECTFULLY AT OTHERS

1174		GYŌ, akatsuki	曉天 GYŌTEN	dawn
		DAWN, LIGHT, EVENT	通曉 TSŪGYŌ	conversancy
		12 strokes	曉星 GYŌSEI	Venus, rarity

Formerly 曉. 日 is sun/ day 62. 堯 is high 509, here acting phonetically to express **clear** and almost certainly also lending a meaning of **rise**. Thus **when the sun rises and the day becomes clear**, i.e. dawn. Also used figuratively in the sense of **enlightenment**. **Event** is a minor associated meaning. Suggest remembering 堯 by association with burn 燒 509.

Mnemonic: BURNING SUN RISES AT DAWN

1175		GYŌ, korurasu	凝視 GYŌSHI	stare
		STIFF, ENGROSSED, ELABORATE	凝り性 KORISHŌ	fastidiousness
		16 strokes	凝った KOTTA	elaborate

凵 is ice 378. 疑 is doubt 835 q.v., here acting phonetically to express **stiff/ immobile** and also lending connotations of **not moving** (from its literal meaning of not knowing how to proceed). Thus **firmly frozen ice**. Ice has now faded as a semantic element, leaving just **stiff** and **immobile**. Like the English term stick/ stickler, it also has connotations of **fastidiousness** (i.e. not budging), and by further figurative extension **elaborate** (i.e. from attention to detail). **Engrossed** is an associated meaning, from the idea of not moving from something.

Mnemonic: DOUBT IF ICE IS STIFF ENOUGH

1176		KIN	斤量 KINRYŌ	weight
		AX, WEIGHT	斤目 KINME	weight
		4 strokes	ふ斤 FUKIN	ax


From a pictograph of an **ax with a shaped handle** 𠂇. Ax is nowadays usually conveyed by an NGU character 斧, which adds striking hand 父 197. 1176 was borrowed to express the **kin weight** (600 grams). Suggest taking it as resembling a **hacksaw** 𠂇.

Mnemonic: HACKSAW-LIKE AX

1177		KIN	細菌 SAIKIN	bacteria
		FUNGUS, BACTERIA	菌類 KINRUI	fungi
		11 strokes	保菌者 HOKINSHA	germ carrier

艹 is plant 9. 囿 is a CO character meaning granary, comprising rice plant 禾 81 q.v. and enclosure 口 123. It acts here phonetically to express shade and also lends connotations of a plant with prominent head (the literal meaning of 禾) growing in a delineated (i.e. given/ certain) area. Thus a plant with prominent head growing in a certain shaded area, a reference to the mushroom and other fungi. Bacterium/ bacillus is an associated meaning.

Mnemonic: RICE PLANT IN ENCLOSURE DEVELOPS FUNGUS

1178		KIN, koto	手風琴 TEFŪKIN	accordion
		KOTO (HARP)	琴線 KINSEN	heartstrings
		12 strokes	琴づめ KOTOZUME	plectrum

Somewhat obscure. Once written 𪛗, taken by some scholars to be a pictograph of an instrument with strings with bridges 彡 and a shaped base 𠂇, though the positioning of these elements is a little baffling. There is also a theory that the present form 琴 shows the strings 彡 and KIN/ now 今 125, the latter acting phonetically to express closed over and possibly also lending similar connotations from its original meaning of covered, thus giving (instrument with) strings and closed over (wooden box), the latter being a reference to the base. Another old form 琴 shows a different arrangement of strings 彡 and an early form 全 of KIN/ gold 金 14, used in a similar phonetic role but of unclear semantic role. The existence of this second form suggests that the 'strings plus phonetic' theory is correct, but in such case the meaning of 𠂇 is unclear.

Mnemonic: KOTO HARP NOW HAS STRINGS

1179		KIN	緊張 KINCHŌ	tension
		TIGHT, COMPACT	緊急 KINKYŪ	crisis
		15 strokes	緊密 KINMITSU	compactness

糸 is thread 27. 𪛗 is an NGU character meaning both hard and wise, though how it acquired these meanings is not clear. It comprises staring eye 睪 512 and hand 又, and may possibly have originally meant a hand pressed hard against an eye, while wise might result from its being used as a simplification of wise 賢 1221. In any event, it acts here phonetically to express entwine and almost certainly also lends a meaning of hard/ compact. 1179 thus referred to threads tangled in a tight knot, leading to tight/ compact in a broad sense. It is also used figuratively in similar fashion to the English term knotted up, i.e. to refer to a highly strung state of nerves or similar.

Mnemonic: EYE STARES AT HAND BINDING THREAD TIGHT



1180	<b>謹</b>	KIN, <i>tsutsushim u</i>	謹 巖 KINGEN	seriousness
		CIRCUMSPECT	謹 啓 KINKEI	Dear Sirs
		17 strokes	謹 ん で TSUTSUSHINDE	respectfully

言 is words 274. 董 is the obscure element violet/ few/ season 842 q.v., here acting phonetically to express few and almost certainly lending similar connotations of its own. Thus **few words**, a reference to **circumspect** behavior. Suggest remembering 董 by association with work 勤 842.

Mnemonic: BE CIRCUMSPECT AT WORK, USING FEW WORDS

1181	<b>襟</b>	KIN, eri	胸 襟 KYŌKIN	bosom
		COLLAR, NECK, HEART	襟 度 KINDO	magnanimity
		18 strokes	襟 首 ERIKUBI	nape of neck

衣 is clothing 420. 禁 is forbid/ ban 654, here acting phonetically to express closed and almost certainly also lending similar connotations of **not open**. Thus **that part of the clothing which is closed**, a somewhat vague reference to the collar. Later neck area in a more general sense, including a figurative meaning of **bosom/ heart**.

Mnemonic: COLLARS ARE BANNED ITEMS OF CLOTHING

1182	<b>吟</b>	GIN	吟 詠 GINEI	recital
		RECITE	吟 味 GINMI	scrutiny
		7 strokes	吟 遊 詩 人 GINYŪSHIJIN	minstrel

口 is mouth/ say 20. 吟 is now 125 q.v., here acting phonetically to express **howl** and possibly also lending loose connotations of **suppress/ stifle** from its literal meaning of cover. 1182 originally referred to a **howl of pain (which one has tried to suppress?)**, and later came to mean **drawn out vocal emission** in a broader sense but with particular associations with **recitation**. Note that the same elements of mouth 口 and now 吟 are found in include 吟 1118 q.v.

Mnemonic: MOUTH NOW USED FOR RECITING

1183 驅 KU, *kakeru, karu* 先驅者 SENKUSHA pioneer  
 GALLOP, SPUR ON 驅り出す KARIDASU flush out  
 14 strokes 駆け落ち KAKEOCHI elopement

Formerly 驅 . 馬 is horse 191. 區/区 is ward/ section 465/1034 q.v. here acting phonetically to express **strike/ beat** and almost certainly also lending its sound (once EO/ Ō) to refer to the cries of exhortation of a rider urging on his horse (now OI/ Ō in Chinese, though confusingly the similar sounding English whoa is intended to have the opposite effect). Thus **beating a horse (and crying Ō), i.e. spurring it on at the gallop.**

Mnemonic: SPURRED ON HORSE GALLOPS THROUGH THE WARD

1184 愚 GU, *oroka* 愚人 GUJIN fool  
 FOOLISH 愚図る GUZURU grumble  
 13 strokes 愚行 GUKŌ foolish act


心 is heart/ feelings 147. 愚 is a CO character now meaning begin, though in compounds it often seems to lend a meaning of **not clear or not open**. Its etymology is somewhat obscure, but an old form 𪛗 shows what appears to be a 'clawless' version of scorpion with twisting tail 𪛗 392 (the prototype of ten thousand 萬 392), and it is possible that the idea of **twisting** came to symbolise something **convoluted** and hence **obscure/ not clear**. In the case of 1184 it acts phonetically to express **unclear** and almost certainly lends similar connotations of its own. Thus **unclear feelings**. This came to mean **incomprehensible feelings**, and hence by association **irrational** and then **foolish feelings**. Now **foolish** in general. Suggest taking 愚 as a combination of **insect 虫 56** and **field 田 59**, with 冂 as **long legs**.

Mnemonic: LONG-LEGGED INSECT IN FIELD GIVES FOOLISH FEELING

1185 偶 GŪ 偶然 GŪZEN by chance  
 BY CHANCE, SPOUSE, 偶像 GŪZŌ idol, image  
 DOLL 配偶者 HAIGŪSHA spouse  
 11 strokes

亻 is **person 39**. 愚 is the somewhat obscure begin 1184 q.v., here acting phonetically to express **meet (by chance)** and possibly also lending connotations of **not predictable** (i.e. not planned). Thus **persons meeting by chance**. On the one hand this led to **by chance** in a general sense, and on the other to **companion**. Companion in turn led to **spouse**. **Doll/ effigy** is believed to stem from the ancient practice of burying effigies with dead persons of rank as companions for them in the after-life. That is, it is taken to be an associated meaning with companion. Suggest taking 愚 as a combination of **insect 虫 56** and **field 田 59**, with 冂 as **long legs**.

Mnemonic: BY CHANCE, PERSON FINDS LONG-LEGGED FIELD INSECT

1186		GŪ MEET, RECEIVE, TREAT 12 strokes	奇遇 KIGŪ 待遇 TAIGŪ 不遇 FUGŪ	chance meeting reception misfortune
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As 偶 1185 q.v., but with person 亻 39 replaced by movement (along a road) 辶 129. Thus to meet (by chance) while moving along a road. Whereas 1185 developed associations with chance and companionship, 1186 developed associations rather with the act of meeting. Eventually the by chance connotation largely disappeared, and ironically 1186 even came instead to have not infrequent connotations of a planned meeting/ reception, leading to receive/ treat. As with 1185 and 1184, suggest taking 禺 as a combination of insect 虫 56 and field 田 59, with 冂 as long legs.

Mnemonic: MEET LONG-LEGGED INSECT MOVING ALONG IN FIELD

1187		GŪ, sumi CORNER, NOOK 12 strokes	一隅 ICHIGŪ 隅石 SUMIISHI 片隅 KATASUMI	corner, nook cornerstone corner, nook
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冂 is terraced hill 229. 禺 is the somewhat obscure begin 1184 q.v, here acting phonetically to express fold/ recess and almost certainly also lending connotations both of twisting/ undulating and not clear/ not visible. 1187 originally referred to a hidden recess/ hollow in a terraced/ undulating hillside, then came to mean nook and by association corner. As with 1184/5/6, suggest taking 禺 as a combination of insect 虫 56 and field 田 59, with 冂 as long legs.

Mnemonic: LONG-LEGGED INSECT IN CORNER OF HILLSIDE FIELD

1188		KUTSU SUBMIT, CROUCH 8 strokes	屈服 KUPPUKU 不屈 FUKUTSU 屈折 KUSSETSU	surrender unyielding refraction
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Usually explained simply as buttocks 尸 236 and put out 出 34, to give thrust out the buttocks and thereby crouch, with crouch leading by association to adopt a position of humility/ submit. A useful mnemonic, but incorrect. Old forms such as 𠂇 show that, while 出 is indeed put out (𠂇 being its old form), 尸 is in fact a simplification of tail 尾 1734 q.v. This was not infrequently used as a reference to the genitals, especially the testicles, and here it has such a meaning. 出 acts phonetically to express remove, as well as lending its meaning of put out (but in the sense of put out an eye), to give put out/ remove the testicles, i.e. castrate. This was a form of punishment, and thus submit is seen as an associated meaning (i.e. submit to punishment). Crouch is in turn taken to be an associated meaning, since crouching was a gesture of submission.

Mnemonic: PUT OUT BUTTOCKS IN SUBMISSIVE CROUCH

1189 **掘** KUTSU, *horu* 堯掘 HAKKUTSU excavation  
 DIG 掘り出す HORIDASU unearth  
 11 strokes 採掘 SAIKUTSU mining

才 is hand 32. 屈 is crouch 1188 q.v., here acting phonetically to express **dig** and also lending its connotations of **remove** (and possibly also of **crouch**). Thus to (**crouch down to?**) **dig by hand and remove soil, i.e. dig a hole.**

Mnemonic: CROUCH AND DIG BY HAND

1190 **繰** *kuru* 繰り糸 KURIITO silk reeling  
 REEL, TURN 繰り越す KURIKOSU transfer  
 19 strokes 繰り返す KURIKAESU repeat


Of disputed etymology. Formerly also written 繰, though according to some scholars this is a separate character. 糸 is thread 27. 巢/窠 is nest 1521, here symbolising **gathering of birds** and by extension **gathering** in general. 巢 is birds in a tree 922, felt by some scholars similarly to symbolise **gathering** (conceptually as 309) but by others to act phonetically to express **dark blue**. 繰 is thus an ideograph meaning to **gather threads**, and by association **reel/ turn**. Some scholars feel that from the outset 繰 was a variant ideograph of similar meaning. Others feel that 繰 originally meant **dark blue threads** before becoming confused with 繰. The variant ideograph theory seems the more convincing. Suggest taking 木 as wood 69 and 品 as three boxes.

Mnemonic: PUT REELED THREADS INTO THREE WOODEN BOXES

1191 **勲** KUN 勲章 KUNSHŌ medal  
 MERIT 殊勲 SHUKUN great merit  
 15 strokes 勲位 KUNI order of merit

Formerly 勲, and in ancient times 勲. 勳 is strength/ effort 74. 熏 is an NGU character meaning **smoke**, comprising black 熏/黑/黑 124 q.v., here with its original connotations of **burning**, and 艸, a variant of growing plant 生 42 but here with a meaning of **emerge** (as a plant emerges from the ground). That which emerges during burning is **smoke**. (Note also the more common NGU character for **smoke**, 烟, which adds a further fire 火 8.) 熏 often has connotations of **pleasant-smelling smoke** (see 1192), being a controlled fire usually associated with **cooking**. In the case of 1191 熏 acts phonetically to express **many**, and possibly also lends loose associated connotations of **desirable/ good**. Thus **many (good?) efforts, i.e. meritorious service**. The graphic evolution of the present form has almost certainly been influenced by **heavy/ pile up** 重 311, suggesting piled up/ accumulated efforts. Suggest using this as a mnemonic, with 勳 literally as **fire/ burn** 8.

Mnemonic: BURN SELF OUT WITH HEAVY EFFORT -- GREAT MERIT

1192		KUN, <i>kaori</i>	薰香 KUNKŌ	incense
		AROMA, FRAGRANCE,	薰育 KUNIKU	education
		AURA	薰風 KUNPŪ	balmy breeze
		16 strokes		


Formerly 薰 . 艹 is plants 9. 熏 / 薰 is (pleasant-smelling) smoke 1191 q.v., here acting phonetically to express **fragrant** and also lending similar connotations. Thus the **fragrant smell of plants** (possibly originally the **fragrant smell of burning plants**), later **fragrance/ aroma** in a broader sense. **Aura** is a minor associated meaning. Suggest taking 重 as heavy 311, with 火 as fire/ burn 8.

Mnemonic: BURNING PLANTS PRODUCE HEAVY FRAGRANCE

1193		KEI	処刑 SHOKEI	punishment
		PUNISH	死刑 SHIKEI	death penalty
		6 strokes	刑事 KEIJI	penal case, detective

冂 is sword/ cut 181. 开 derives from 井, which is not well 井 1470 but grille/ lattice window 104. Here 井 / 开 acts phonetically to express **injure**, and may also suggest **shackles** or similar instruments of punishment. Thus to **injure someone with a sword**, which came to refer to cutting with a sword by way of **punishment** and eventually **punish** in a general sense. Suggest taking 开 as a well-frame.

Mnemonic: CUT UP WHILE IN WELL-FRAME -- WHAT A PUNISHMENT!

1194		KEI, <i>kuki</i>	球莖 KYŪKEI	bulb
		STALK, STEM	地下莖 CHIKAKEI	root stock
		8 strokes	齒莖 HAGUKI	the gums

Formerly 莖 . 艹 is plant 9. 莖 / 莖 is warp threads 269 q.v., here acting phonetically to express **straight** and also lending its own connotations of **straight** and possibly also of **bare**. Thus the **straight (and bare?) part of a plant**, i.e. its stalk/ stem. Suggest taking 至 as hand 又 and earth 土 60.

Mnemonic: HAND PLUCKS PLANT STEM FROM THE EARTH

1195	契	KEI, <i>chigiru</i>	契約 KEIYAKU	contract
		PLEDGE, JOIN	契機 KEIKI	opportunity
		9 strokes	契印 KEIIN	joint seal

契 is serrated tally 659 q.v. Joining the tallies indicated the conclusion of an arrangement or pledge. Big 大 53 suggests an important arrangement/ pledge. 1195 also has connotations of joining. Suggest taking 契 literally as serrated/ notched wood 圭 and cut 刀 181.

Mnemonic: JOINING CUT NOTCHED WOOD HONORS BIG PLEDGE

1196	恵	KEI, E, <i>megumu</i>	恵与 KEIYO	bestowal
		BLESSING, KINDNESS	知恵 CHIE	wisdom
		10 strokes	恵み深い MEGUMIBUKAI	merciful

Formerly 恵, with a variant 恵. 心 is heart/ feeling 147. 恵 is the same spinning weight seen in 尊/尊 914 q.v., here acting phonetically to express give and possibly also lending an idea of all around. Thus heart which gives (all around?), i.e. a generous and kind heart. Blessing is an associated meaning. Suggest taking 亩 as ten 十 33 and field 田 59.

Mnemonic: KIND HEARTED PERSON BLESSED WITH TEN FIELDS

1197	啓	KEI	啓発 KEIHATSU	enlightenment
		ENLIGHTEN, STATE	啓示 KEJI	revelation
		11 strokes	拝啓 HAIKEI	Dear.. (in letters)

Formerly 啓. 啓 is to all intents a variant of door 启 531 q.v. (comprising door 戸 / 户 / 戸 108 and open/ opening 口 20), here acting phonetically to express open and also lending connotations of open a door. 父 is force/ coerce 101, here acting as a causative element. Thus to force someone to open a door, later just open up in a broad sense and eventually in particular in the figurative sense of enlighten. State is felt to be an associated meaning, from the idea of explain/ inform.

Mnemonic: FORCE OPEN DOOR AND SHED LIGHT

1198 **掲** KEI, kakageru 掲示板 KEIJIBAN notice board  
 DISPLAY, HOIST, PRINT 前掲 ZENKEI aforementioned  
 11 strokes 掲揚 KEIYŌ hoisting

Formerly 掲 . 扌 is hand 32. 曷/曷 is the somewhat obscure interrogative seen in 1022 q.v, here acting phonetically to express **hoist/ hold aloft** and possibly also lending connotations of aggression and hence defiance. Thus to (defiantly?) **hold something aloft in the hand**, now **hoist** in general. **Display** and **print** are associated meanings. Suggest taking 曷 as sun 日 62, cover 冫, and sitting person/man 匕 238.

Mnemonic: MAN SITS COVERED IN SUNSHINE, DISPLAYING HAND

1199 **溪** KEI 溪谷 KEIKOKU valley, gorge  
 VALLEY, GORGE 雪溪 SEKKEI snowy valley  
 11 strokes 溪流 KEIRYŪ mountain stream

Formerly 溪, and correctly 谿 . 谷 is valley 122. 奚 is a CO character now used as an interrogative expressing doubt. Its etymology is not clear, but it comprises **hand reaching down** 尢 303, and either **short thread** 幺 111 plus **big** 大 53 or a variant 矣 of **thread** 糸 27, and may originally have had a meaning of **twisting threads** (short threads together to make bigger thread?). Certainly it often appears to lend a meaning of **twisting** in compounds. Here it acts phonetically to express **blocked**, and may also lend connotations of **twisting**. Thus (twisting?) **valley that is blocked**, i.e. a **blind ravine** and later **gorge/ valley** in a general sense. (Note that the use of mountain 山 24 gives a CO character 峽, which also means mountain gorge [literally that which twists through the mountains?].) The character 溪, which adds **water/ river** 氵 40 and appears to mean literally a **twisting stream/ river**, exists in Chinese as a separate character with that very meaning, but in Japanese it has been used as a simpler substitute for 谿. Suggest taking 奚 as hand/ claw 尢 303 and man 夫 573.

Mnemonic: MAN CLAWS WAY ALONG WATERY GORGE

1200 **萤** KEI, hotaru 螢光 KEIKŌ fluorescence  
 FIREFLY 螢雪 KEISETSU studying  
 11 strokes 螢狩り HOTARUGARI  
 catching fireflies

Formerly 螢 . 火 is covered in fire/ light 427 (fire 火 8 and cover 冫), while 虫 is insect 56. Thus **insect covered in fire/ light**, i.e. a **firefly**. Suggest taking 冫 as an ornate cover.

Mnemonic: FIREFLY IS INSECT ORNATELY COVERED IN FIRE

1201	<b>傾</b>	KEI, <i>katamuku/keru</i>	傾向 KEIKŌ	tendency
		INCLINE, DEDICATE	傾倒 KEITŌ	devotion
		13 strokes	傾斜度 KEISHADO	gradient

傾 is an NGU character now used to mean **about** (of time), but is in fact the prototype of 1201. It comprises **head** 頁 93 and **fallen/slumped person** 匕 238, to indicate **slumped head** and by extension a **person slumped or fallen to one side**. Person 亻 39 was added for emphasis at this stage. However, despite this addition the person element presently faded from the meaning, leaving just **fall to one side** and hence **incline**. **Dedicate** is an associated meaning, from the idea of bias/ concentration. Suggest remembering by partial association with **change** 化 238.

Mnemonic: **FALLEN PERSON CHANGES INCLINATION OF HEAD**

1202	<b>携</b>	KEI, <i>tazusawaru/eru</i>	携帶 KEITAI-	portable
		CARRY, PARTICIPATE	提携 TEIKEI	cooperation
		13 strokes	必携 HIKKEI	indispensable, handbook

Formerly 攜 and 攜. 才 is **hand** 32. 箭/箭 is obscure, though 雉 (and a variant form 雉, of which 𪗇 is almost certainly a variant of 𪗇 [old forms such as 雉 show 𪗇 to be the earlier]) exists as a CO character meaning **fatty/ fleshy/ fine**. 雀 appears to be a **crested bird** (not unlike crested bird 雀 / 雀 634), i.e. a variant of **bird** 雀 216, rather than bird 雀 plus mountain 山 24 (but see 1293). It would seem likely that 𪗇 is **vagina** 317 q.v., here used for its **fleshy thighs** element 𪗇 (i.e. with hole/ opening 口 20 redundant), to give **plump thighed bird** and thereby **fatty/ fleshy/ fine**. The later 乃 may thus be a variant of **(plump) buttocks** 𪗇 350 q.v. In any event, in the case of 1202 携 is used phonetically to express **carry**, to give **carry in the hand**, though originally it almost certainly would have also lent its assumed meaning of **plump bird** to give **carry a plump bird in the hand**. **Participate** is a minor associated figurative meaning, from the idea of involvement (i.e. having something [business] in one's hands). Suggest remembering 乃 as **plump buttocks**.

Mnemonic: **CARRY PLUMP-BUTTOCKED BIRD IN HAND**



1203


KEI, *tsugu*, *mama-*

INHERIT, FOLLOW,

JOIN, STEP-, PATCH

13 strokes

継続 KEIZOKU continuation

継子 MAMAKO stepchild

継ぎ足し TSUGITASHI extension

Formerly 繼 . 糸 is thread 27. 繼/迷 is cut threads 750. Though the combination of these elements is somewhat vague, 1203 is an ideograph referring to the **splicing** of small cut threads into a larger whole thread. Its core meaning is thus to **join threads**, leading on the one hand to the idea of physically mending and **patching** and on the other to figurative associated meanings such as **inheriting** and **following**. Suggest taking 迷 as rice 米 201 in a corner ㄥ 349.

Mnemonic: FOLLOW THREAD TO INHERIT RICE PILED IN CORNER

1204



KEI

JOY

15 strokes

慶祝 KEISHUKU celebration

慶事 KEIJI happy event

慶賀 KEIGA congratulation


Of convoluted and disputed etymology. 廐 is a simplification of 鹿, an NGU character meaning **deer** which derives with much stylisation from a pictograph 𧰨. 廐 was combined with 与, to all intents and purposes a simplification of **horse** 馬 191, to give 廐, a CO character referring to a fabulous beast which was a cross between a horse and a deer and which represented **goodness** (see also 1499). Some scholars feel that 廐 was simplified back to 廐, i.e. the same form as the simplification for deer but this time indicating the beast of goodness and by extension goodness itself, and that it was combined with a simplification of **love** 愛 417, namely 𧰨, to give the present character 慶. The core meaning of this is thus taken to be **love and goodness**, with **joy** being an associated meaning. However, other scholars feel that old forms such as 𧰨 suggest strongly that 愛 is not a variant of love 愛, but that 廐 is a variant of 廐, and that this combines with **heart/ feeling** 心/心 147 to give **goodness in the heart**. Such a core meaning might logically suggest virtue but appears to have evolved rather into **joy**, with some scholars attributing this to the fact that 廐 had the same pronunciation as the word for **feasting** (again see 1499) and thus suggested by association **happiness** and **contentment**. Suggest taking 廐 as a combination of **building** 廐 114 and 'funny' west 西 152, with 𧰨 as a variant of love 愛.

Mnemonic: LOVE AND JOY IN FUNNY WESTERN BUILDING

1205		KEI, ikou	休憩 KYŪKEI	rest, recess
		REST	少憩 SHŌKEI	brief rest
		16 strokes	憩い IKOI	rest, spell


A combination of **breath/ rest** 息 332 q.v. and **hollowed space** 舌 244. The latter acts phonetically to express **stop and rest**, and may also lend an associated idea of not being busy/ having free time (see 1109). Thus **stop and rest/ stop and 'take a breather'**. Suggest taking 舌 as **tongue** 732, and 息 literally as **heart** 心 147 and **nose** 自 134.

Mnemonic: TONGUE, NOSE, AND HEART ALL TAKE A REST

1206		KEI, niwatori	鶏卵 KEIRAN	hen's egg
		CHICKEN, HEN, COCK	鶏舎 KEISHA	henhouse
		19 strokes	鶏鳴 KEIMEI	cockcrow

Formerly 鷄 . 鳥 is **bird** 174. 奚/奚 is the obscure element seen in valley 溪 1199 q.v., here used as a phonetic substitute for a more complex character meaning **cockscorb**. It is not clear why a still simpler character was not chosen as the phonetic, and it may be the case that 奚 also lent reinforcing connotations of twisting and by association undulating, or else, from an earlier form 𪗇, graphically suggested a cock and comb. In any event, **bird with cockscorb** refers to a **cock/ hen/ chicken**. There is also an occasionally encountered variant form 雞, which uses bird 隹 216. Suggest taking 爪 as **talons** (see 303), and 夫 as **man** 573.

Mnemonic: BIRD SEIZING MAN IN TALONS IS A CHICKEN!?

1207		GEI, mukaeru	歓迎会 KANGEIKAI	reception
		GREET, WELCOME,	迎合 GEIGŌ	ingratiation
		MEET	迎克酒 MUKAEZAKE	'hair of dog'
	7 strokes			

辵 is **movement** 129. 卩 is **raise** 1173 q.v., here acting phonetically to express **greet** and also lending similar connotations from its literal meaning of one person being respectful in an encounter with another. 1207 originally meant to **move (out of one's house) to greet someone**, and now means **meet/ greet** in a broad sense. Suggest taking 卩 literally as **person** 卩 39 (originally 𠂔) and **bending person** 𠂔 425.

Mnemonic: BENDING PERSON MOVES TO GREET ANOTHER

1208		GEI, kujira	鯨油 GEIYU	whale oil
		WHALE	捕鯨 HOGEI	whaling
		19 strokes	座頭鯨 ZATŌKIJIRA	
				humpback whale


魚 is fish (or more exactly fishlike creature) 98. 京 is capital 99, here acting phonetically to express **big** and also lending an idea of **chief/ principal**. Thus **principal big 'fish'**, i.e. whale.

Mnemonic: THE WHALE IS A CAPITAL 'FISH'

1209		GEKI, <i>utsu</i>	狙撃 SOGEKI	sniping
		STRIKE, ATTACK, FIRE	攻撃 KŌGEKI	attack
		15 strokes	早撃ち HAYAUCHI	rapid firing

Formerly 擊, and earlier 擊. 皮 is strike 153. 車 depicts a vehicle 車 31 with attention drawn to its axle/ hub 〇. 擊 referred to a vehicle striking its own axle, i.e. (constantly) rubbing or chafing. Hand 手 32 was added to give the idea of (persistently) striking with the hand, leading by association to attack. For some reason it has also developed particular associations with discharging a firearm.

Mnemonic: ATTACK VEHICLE BY STRIKING WITH HAND

1210		GEKI, <i>hageshi</i>	感激 KANGEKI	deep emotion
		AGITATED, INTENSE	激化 GEKKA	intensification
		16 strokes	激しさ HAGESHISA	intensity

シ is water 40. 激 is a CO character meaning strike/ beat. It comprises release 放 391q.v., here with its literal connotations of strike (a person), and white 白 65, which acts phonetically to express beat (as in 1695). 1210 originally referred to water striking against something (and according to some scholars, who interpret 激 as also acting phonetically to express leap, sending spray leaping into the air). This indicated agitated water, i.e. 'fierce' water, and hence 1210 came to mean agitated as well as fierce/ intense.

Mnemonic: FIERCELY AGITATED WATER RELEASES WHITE SPRAY

1211

傑

KETSU  
OUTSTANDING  
13 strokes傑士 KESSHI hero  
傑出 KESSHUTSU excelling  
傑作 KESSAKU  
masterpiece, blunder

亻 is person 39. 桀 is a CO character meaning **bird's roost, cruel, and heroic**. It was once written 桀, showing the same combination of **opposed feet** 𠂇/夕 422 (夕 being a variant of 立) and **tree** 木/木 69 as seen in climb 攀/乘 320 q.v., and similarly meant **person in treetop**. Bird's roost derives from the idea of treetop, while heroic comes from the associated idea of **outstanding** (i.e. a person higher than others). Cruel is a misleading meaning derived from association with a particular tyrant in ancient China, noted both for his outstanding prowess as a warrior and for his cruelty. In the case of 1211 傑 lends only its meaning of **outstanding**, combining with **person 亻** to give **outstanding person** and eventually **outstanding/ excellent** in a broad sense. Suggest taking 夕 as **evening 44** and 𠂇 as a variant of **well(-frame) 井 1470**, with 木 in its sense of **wooden**.

Mnemonic: OUTSTANDING PERSON BUILDS WOODEN WELL NIGHTLY

1212

肩

KEN, kata  
SHOULDER  
8 strokes肩章 KENSHŌ epaulette  
比肩 HIKEN comparison  
肩書き KATAGAKI title of rank

Flesh/ of the body 月 365 and door 戸 108. Though the oldest forms of 1212 found to date do show door, it is believed to be a miscopying of some earlier pictograph of a **shoulder**, such as 𠂇. Thus the **shoulder part of the body**.

Mnemonic: USE FLESHY SHOULDER AGAINST DOOR

1213

儉

KEN  
THRIFTY, FRUGAL  
10 strokes儉約 KENYAKU frugality  
節儉 SEKKEN frugality  
勤儉 KINKEN thrift

Formerly 儉. 亻 is person 39. 儉/儉 is **combine/ judge 475 q.v.**, here acting phonetically to express **few** and possibly also lending associated connotations of avoidance of duplication (i.e. from the idea of combining things). 1213 referred to a **person of few possessions**, which came to symbolise **thrift and frugality**. Suggest taking 儉 as a combined variant of **elder brother 兄 267** and **cover/ cap 冖 87/121**.

Mnemonic: ELDER BROTHER WEARS ONLY A CAP -- THRIFTY PERSON

1214		KEN, tsurugi	劍道 KENDŌ	kendo
		SWORD, BAYONET	劍舞 KENBU	sword dance
		10 strokes	短劍 TANKEN	dagger, dirk


Formerly 劍 . 冫 is sword 181, while 劍/劍 is combine/ judge 475 q.v. The latter acts phonetically to express taper(ed). Any semantic role is not clear, but it is possible that it lends an idea of combining the function both of a sword and a dagger. Thus **tapered sword**, i.e. a **short stabbing sword**, though it is occasionally used in a wider sense. Suggest taking 劍 as a combined variant of **elder brother** 兄 267 and **cover** 厶 87.

Mnemonic: ELDER BROTHER PUTS COVER ON SWORD

1215		KEN, noki	一軒 IKKEN	one house
		EAVES, HOUSE COUNTER	軒灯 KENTŌ	eaves lantern
		10 strokes	軒先 NOKISAKI	frontage

Carriage/ vehicle 車 31 and dry/ forked weapon 干 825 q.v. The latter acts phonetically to express high/ raised and probably also lends its idea of forking to refer to the forked support of a **canopy over a carriage**. 1215 originally referred to such a **raised canopy**, and can still be used in this sense in Chinese, where it can also mean raised/ high in a broader sense. In Japanese it was applied by association to the **canopy of a house**, i.e. the **roof**, and eventually came by further association to mean **eaves**. It is also used for counting houses.

Mnemonic: VEHICLE KEPT DRY UNDER EAVES

1216		KEN	成層圈 SEISŌKEN	stratosphere
		RANGE, SPHERE, ZONE	圈外 KENGAI	outside bounds
		12 strokes	共產圈 KYŌSANKEN	Communist Bloc

Formerly 圈 . 口 is enclosure 123. 卷/卷 is roll (up) 826 q.v., here acting phonetically to express block and also lending its own idea of **containment**. Thus **that contained by a blocking enclosure**, i.e. **zone, range, etc.**

Mnemonic: ENCLOSURE IS ROLLED AROUND ZONE

1217	<b>堅</b>	KEN, katai	堅実 KENJITSU	reliable
		<b>FIRM, SOLID, HARD</b>	堅固 KENGO	firm, steady
		12 strokes	中堅 CHŪKEN	mainstay

Earth/ ground 土 60 and hard 堅 1179. Originally **firm ground**, later **firm/ hard/ solid** in a broad sense, including reliable. Suggest taking 堅 literally as **staring eye** 目 512 and **hand** 又 .

Mnemonic: **HAND THROWS HARD EARTH AT STARING EYE**

1218	<b>嫌</b>	KEN, GEN, kirau/i, iya	嫌悪 KENO	loathing
		<b>DISLIKE(D)</b>	機嫌 KIGEN	mood
		13 strokes	嫌嫌 IYAIYA	reluctantly

女 is woman 35. 兼 is combine/ do two things at once 850, here acting phonetically to express **dissatisfaction** and almost certainly also lending its own idea of **two at once**. 1218 originally referred to a **woman's feelings of dissatisfaction**, and, to judge from the fact that in Chinese it can also mean suspicion and jealousy, almost certainly referred specifically to her feelings at sharing her husband's affections with another woman. Now **dislike/ disliked** in a general sense.

Mnemonic: **WOMAN DISLIKES BEING COMBINED WITH ANOTHER**

1219	<b>献</b>	KEN, KON	献上 KENJŌ	presentation
		<b>DEDICATE, PRESENT</b>	献立 KONDATE	menu, plan
		13 strokes	献身 KENSHIN	dedication

Formerly 獻. 獻 is a now defunct character referring to a particular type of **dog used in sacrifices**, a dog presumably considered to have **tiger-like** attributes (虎 is tiger 281) and **eaten** after the sacrifice (鬲 is cooking pot on stand 1078). **Dog** 犬 17 was added later for clarity. Sacrificial dog came to symbolise **sacrifice** and the idea of **dedicating/ presenting** in general. The modern form uses **south** 南 190 as a simplification of 獻 .

Mnemonic: **SOUTHERN DOG IS VERY DEDICATED**

GENERAL USE 1220-1222

1220	遣	KEN, tsukau, yaru	派遣 HAKEN	dispatch
		SEND, USE, DO	小遣い KOZUKAI	pocket money
		13 strokes	遣り直す YARINAOSU	redo

遣 is a variant of pursue 追 350 q.v., here used in the sense of follow. 虫 is gather 834. 1220 originally referred to a gathering of followers, i.e. a retinue, then came to be used of retainer/ servant. Probably because of the presence of the movement radical 辶 129, it became particularly associated with a messenger, i.e. someone sent on errands, and thus came to mean send. In Japanese it also developed connotations of use, which later broadened to act/ do in general, whereas in Chinese send came to mean send off/ banish and thus acquired the connotations which 追 350 itself later acquired in Japanese. Suggest taking 虫 as middle/ midst 中 55 and one 一 1. See also 331.

Mnemonic: USE ONE FROM AMIDST FOLLOWERS TO SEND IN PURSUIT

1221	賢	KEN, kashikoi	賢者 KENJA	sage
		WISE	賢明 KENMEI	wisdom
		16 strokes	賢立て KASHIKODATE	pretence of wisdom

貝 is shell/ money 90, here meaning assets/ wealth. 叡 is hard/ wise 1179 q.v., here acting phonetically to express bountiful but of unclear semantic role due to its somewhat obscure nature. 1221 originally referred to great wealth in terms of tangible assets, but was later applied figuratively to a person endowed with a wealth of wisdom. Suggest taking 叡 literally as staring eye 臣 512 and hand 又 .

Mnemonic: WISE PERSON STARES HARD AT MONEY IN HAND

1222	謙	KEN, herikudaru	謙そん KENSON	humility
		HUMBLE, MODEST	謙虚 KENKYO	modesty
		17 strokes	謙讓 KENJŌ	humility

言 is words/ speak 274. 兼 is combine/ be unable 850, here acting phonetically to express awe as well as lending its meaning of be unable. Thus to be awed and unable to speak, as in the presence of a great superior. This later came to mean be respectfully reserved, leading to humble and modest.

Mnemonic: MODEST PERSON UNABLE TO SPEAK

1223		KEN, mayu	繭ちゆう KENCHŪ	pongee
		COCOON	大繭 ŌMAYU	double cocoon
		18 strokes	空繭 KARAMAYU	waste cocoon


Formerly 繭. 糸 is thread 27, while 虫 is insect 56. 𦉳 derives from an ideograph 𦉳, which combines a cocoon 𠂇 with 𦉳, a simplification of a ram's horns (see 986) used to symbolise **symmetry/ equal on both sides**. 1223 thus literally means **symmetrical cocoon of thread-making insect**. Suggest taking 𦉳 as grass 艹 9 and a double chambered cocoon 𠂇.

Mnemonic: INSECT THREADS DOUBLE COCOON UNDER GRASS

1224		KEN, arawareru	顕著 KENCHŌ	noticeable
		MANIFEST, VISIBLE	顕要 KENYŌ	prominence
		18 strokes	顕微鏡 KENBIKYŌ	microscope

Formerly 顯. 頁 is head 93, though old forms of 1224 such as 𦉳𦉳 reveal that this is a miscopying of look/ see 見 18. 𦉳 is a CO character meaning **motes** (small particles of dust) and by association **minute**. It comprises **sun(-light)** 日 62 and 𦉳, which is a simplified doubling of thread 糸 27 and here means **small things**. Thus **small things (showing up) in sunlight**, i.e. motes. In the case of 1224 𦉳 acts phonetically to express **clear/ visible** and almost certainly also lends a similar meaning of being visible (if small). Thus something (small but) **visible upon looking**, leading to **visible** in general and hence also **manifest**. Suggest taking 业 as a variant of **line up** 並 1775.


Mnemonic: ODD LINE UP OF HEADS VISIBLE IN SUN



1225		KEN, KE, kakaru/keru	懸命 KENMEI	eagerness
		ATTACH, HANG, APPLY	懸念 KENEN	anxiety
		20 strokes	命懸け INOCHIGAKE	perilous

縣 is the old form of **prefecture** 県 273 q.v., here in its early sense of **attach/ hang**. 心 is heart 147. Thus **that which hangs on the heart**, i.e. a **worry/ anxiety**. It can still have this meaning in Chinese, but in Japanese it has mostly lost its heart connotations to leave just **hang** in a broad sense, being virtually interchangeable with 掛 1083.

Mnemonic: HEART STILL ATTACHED TO OLD PREFECTURE



1226		GEN, maboroshi	幻想 GENSŌ	illusion
		ILLUSION, MAGIC	幻像 GENZŌ	phantom
		4 strokes	幻術 GENJUTSU	magic


Originally written , being an inversion of **weaving shuttle**  403 q.v. and having a similar meaning. Its highly stylised present form clearly shows confusion with **short thread** 𠄎 111. Its present meanings result from borrowing, to an extent involving confusion with occult 玄 1227 q.v. Suggest taking 丿 as a **hook**.

Mnemonic: SHORT THREAD BECOMES HOOK!? -- A MAGICAL ILLUSION

1227		GEN	玄妙 GENMYŌ	mystery
		OCCULT, BLACK	玄関 GENKAN	porch
		5 strokes	玄人 KURŌTO*	expert


Of very extended semantic evolution. 玄 is **short thread** 111. 𠄎 is the same **twisting device** seen in 率 803 q.v. (for twisting bits of thread into rope). Thus 1227 originally meant **short thread suitable for twisting**. It then came to mean something **very small** and by association something **hard to see**, leading to **obscure** both in the physical sense of **dark/ black** and in the figurative sense of **mysterious**, including **occult**.

Mnemonic: TWISTED BLACK THREAD SYMBOLISES OCCULT

1228		GEN, tsuru	正弦 SEIGEN	sine (of angle)
		(BOW)STRING	弓弦 YUMIZURU	bowstring
		8 strokes	弦樂器 GENGAKKI	stringed instrument





弓 is **bow** 836. 玄 is occult/ black 1227 q.v., here in its sense of **twisted thread** and by association **cord twisted taut**, and also acting phonetically to express **attach**. Thus **cord attached to bow and twisted taut**, i.e. **bowstring**. Now also **string** in a broader sense.

Mnemonic: BOW HAS STRING OF TWISTED BLACK THREAD

1229		KO	孤兒院 KOJIN	orphanage
		ORPHAN, LONELY	孤独 KODOKU	loneliness
		9 strokes	孤立 KORITSU	isolation

子 is **child** 25. 瓜 is an NGU character meaning **melon** (once written 𠄎, thought to be a pictograph of a melon hanging from a frame). The latter acts phonetically to express **alone**, and may possibly also lend similar connotations from its depiction of a single melon. Thus **child alone**, i.e. an **orphan**. Also **alone/ lonely** in a wider sense.

Mnemonic: LONELY ORPHAN CHILD GIVEN MELON

1230		KO ARC, ARCH, BOW 9 strokes	弧形 KOKEI 弧状 KOJŌ 弧灯 KOTŌ	arc arcuate arc light
<p>弓 is bow 836. 瓜 is melon 1229, here acting phonetically to express <b>rounded</b> and also lending similar connotations of its own from the shape of the melon. 1230 originally referred to a particularly <b>curved type of bow</b>, but later, like the English term <b>bow</b>, came to mean <b>arc/ arch</b> in a general sense.</p> <p>Mnemonic: <b>BOW ARCHED AS ROUND AS A MELON</b></p>				
1231		KO, <i>kareru/rasu</i> WITHER, DECAY 9 strokes	枯死 KOSHI 冬枯れ FUYUGARE 枯れ葉 KAREHA	withering away winter decay dead leaf
<p>木 is tree 69. 古 is old 109 q.v., acting phonetically to express <b>bone</b> (and by extension <b>skeleton</b>) and almost certainly also lending similar connotations from its assumed literal meaning of ancient skull. Thus a <b>tree reduced to a skeleton</b>, symbolising <b>decaying</b> and <b>withering</b>.</p> <p>Mnemonic: <b>WITHERED OLD TREE</b></p>				
1232		KO, <i>yatou</i> EMPLOY, HIRE 12 strokes	雇用 KOYŌ 雇い人 YATOININ 解雇 KAIKO	employment employee dismissal
<p>Bird 隹 216 and door 戸 108. 1232 originally referred to a bird whose wings flapped like the leaves of a door, i.e. in a somewhat stiff and ungainly fashion, specifically a type of <b>quail</b> (still retained in Chinese). <b>Employ/ hire</b> is generally assumed to be a purely borrowed meaning, but it is possible that it was used by association of an apprentice ungainly in his work.</p> <p>Mnemonic: <b>PUT BIRD UNDER DOOR TO GAIN EMPLOYMENT</b></p>				
1233		KO, <i>hokoru</i> PROUD, BOAST 13 strokes	誇大 KODAI 誇示 KOJI 誇り顔 HOKORIGAO	exaggeration ostentation proud look
<p>夸 is a CO character meaning <b>brag/ boast</b> (big 大 53 and emerge 𠂔 811), here reinforced by <b>words/ speak</b> 言 274. Thus <b>boastful words</b>, with <b>proud</b> being an associated meaning.</p> <p>Mnemonic: <b>BIG WORDS EMERGE IN PROUD BOAST</b></p>				

1234	<b>鼓</b>	KO, tsuzumi DRUM 13 strokes	鼓動 KODŌ 大鼓 TAIKO 小鼓 KOTSUZUMI	beating big drum hand drum
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支 is branch 691 q.v., here meaning literally **hand holding bamboo stick**. 壺 is edible plants in a food vessel 450 q.v. The latter was used for its sound (generally believed to have been CHŪ at the time in question [or SHOKU by some scholars], though KO might seem more appropriate), and almost certainly also for its elements, with **food vessel on a stand** 豆 1640 q.v. being likened to a drum on a stand, and plant 土 / 出 (variant 生 42) probably being reinterpreted as **emerge** (an occasional connotation of plant 生, which emerges from the ground). Thus 1234 literally means **instrument resembling a food vessel on a stand from which the sound CHŪ (SHOKU? KO?) emerges when struck with a bamboo stick, i.e. a drum**. Suggest taking 士 as samurai 494.

Mnemonic: SAMURAI WIELDS BRANCH, USING FOOD POT AS DRUM

1235	<b>顧</b>	KO, kaerimiru LOOK BACK 21 strokes	顧慮 KORYO 回顧 KAIKO 顧問 KOMON	concern retrospection adviser
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頁 is head 93. 雇 is employ/ quail 1232 q.v., here acting phonetically to express turn around and possibly also lending connotations of ungainly movement (as in a panic or similar). Thus to **turn the head around** (in a panic?), now **look back** in a broad sense including the figurative.

Mnemonic: EMPLOY HEAD TO LOOK BACK

1236	<b>互</b>	GO, tagai MUTUAL 4 strokes	相互 SŌGO- 互助 GOJO 互いの違い TAGAICHIGAI	mutual mutual aid alternately
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From a pictograph 互, showing a special spool used for evenly crosswinding thread. It thus came to symbolise **balance and symmetry**, and hence by association **equality, mutuality, reciprocity**, etc. Note the similarity of shape to reel/ five 五 19, which may be useful as a mnemonic.

Mnemonic: MUTUALITY AWKWARD FROM FIVE

1237	吳	GO, <i>kureru</i> GIVE, WU CHINA 7 strokes	呉服 GOFUKU drapery 呉呉も KUREGUREMO earnestly 呉れ手 KURETE donor
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Formerly 吳 and in ancient times 𠂔. 𠂔/口 is mouth/ say 20, deliberately tilted in the original form to reinforce 𠂔, which shows a man 大 53 with his head tilted at an angle ˆ. This expressed the idea of deviating from the truth, as in bragging, and was also used to express putting the head back and bawling (still found in Chinese). For reasons that are not clear it was later used to refer to a district in China, and in Japanese was also borrowed to express give (to an inferior). Suggest taking 吳 as a combination of corner 厶 349 and six 六 76, with 口 as a box.

Mnemonic: GIVEN A CHINESE BOX WITH SIX CORNERS

1238	娛	GO PLEASURE, AMUSEMENT 10 strokes	娛樂 GORAKU pleasure 歡娛 KANGO pleasure 娛樂品 GORAKUHIN plaything
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女 is woman 35. 吳 is give 1237 q.v., here acting phonetically to express talk and possibly also lending its literal meaning of brag. Thus to talk with (brag to?) a woman, which came to symbolise pleasure and amusement.

Mnemonic: WOMAN GIVES PLEASURE AND AMUSEMENT

1239	悟	GO, <i>satoru</i> PERCEIVE, DISCERN 10 strokes	悟性 GOSEI wisdom 覚悟 KAKUGO mental resolve 悟り SATORI enlightenment
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卜 is heart/ feelings 147. 吾 is I/me 112 q.v., here acting phonetically to express enlightenment and possibly also lending connotations of balance and by extension proper proportion. Thus enlightenment in the heart (seeing things in proper proportion?), leading to perceive and discern. Suggest taking 吾 as five 五 19 and mouth 口 20.

Mnemonic: I LISTEN TO FIVE MOUTHS AND PERCEIVE FEELINGS

1240	碁	GO (THE GAME OF) GO 13 strokes	碁石 GOISHI go stone 碁盤 GOBAN checkerboard 碁打ち GOUCHI go player
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As chess 棋 1130 q.v., but with wood 木 69 replaced by stone 石 45.

Mnemonic: 'GO' IS A TYPE OF CHESS PLAYED WITH STONES

1241		KŌ, ana HOLE, CONFUCIUS 4 strokes	鼻孔 BIKŌ 气孔 KIKŌ 孔子 KŌSHI	nostril pore Confucius
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Once written 𠂇, showing child 𠂇/子 25 and a semi-abstract depiction of a cavity 凵, later confusingly stylised to 凵 and retaining the convex rather than concave element. 1241 originally meant the cavity/ hole through which children emerge, i.e. the vagina, but then came to mean hole in general. It was also borrowed phonetically to express the first syllable of Confucius. Suggest taking 凵 as a hook, for an irreverent mnemonic.

Mnemonic: CONFUCIUS SAY CHILD WHO PLAY WITH HOOK GET HOLE

1242		KŌ, takumi SKILL 5 strokes	技巧 GIKŌ 巧言 KŌGEN 精巧 SEIKŌ	skill flattery elaborateness
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工 is work/ carpenter's square 113, here meaning accurate carpentry. 𠂇 is twisting waterweed 281, here with its meaning of flat/ level (see 388). 1242 originally referred to a carpenter planing a piece of wood till it was exactly flat/ level, and this eventually came to symbolise skilled work and skill in general.

Mnemonic: WORK WITH WATERWEED CALLS FOR SKILL

1243		KŌ, KAN, kōra SHELL, ARMOR, HIGH, 1ST, A 5 strokes	甲虫 KŌCHŪ 甲種 KŌSHU 甲高い KANDAKAI	beetle Grade A shrill
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Once written 甲 or simply +, indicating a hard-shelled seed 〇 with a split + (see 162) in its case. 丨, which represents a sprout, was added later to clarify the meaning, giving 甲. Though the original emphasis was on sprouting, in time 1243 came to refer rather to the case of the seed, giving shell and armor. 1st/ A and high are borrowed meanings. Suggest taking 甲 as a combination of field 田 59 and the figure 1.

Mnemonic: AN 'A' FIELD

1244		KŌ, e INLET, RIVER 6 strokes	入り江 IRIE 江湖 KŌKO 江戸 EDO	creek, inlet world, public Edo, old Tokyo
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氵 is water 40, here meaning river. 工 is carpenter's square 113, here acting phonetically to express huge and possibly also indirectly lending similar connotations of its own (see 1153). Thus huge river, which was also applied to an arm of the sea/ inlet.

Mnemonic: FIND CARPENTER'S SQUARE IN WATERS OF INLET

1245	<b>坑</b>	KŌ MINE, PIT, HOLE 7 strokes	炭坑 TANKŌ 坑夫 KŌFU 坑道 KŌDŌ	coal mine miner mine shaft
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Of confusing semantic evolution. Originally written 𡵑, showing hill 𡵑 / 𡵑 229 and high/ straight 𡵑 / 亢 479. The latter also acted phonetically to express high, thus giving steep high hill. This came to mean sheer and precipitous, which by a confusing process of association came in turn to mean a precipitous drop, and hence eventually deep hole and the present meanings. Ground/ earth 土 60 was later used as an alternative to hill 𡵑, eventually prevailing in Japanese though in Chinese 坑 and 坑 are interchangeable. Suggest taking 丩 as a top and 凵 as desk 832, with 土 as soil/ dirt.

Mnemonic: HOLE IN DESKTOP FULL OF DIRT

1246	<b>抗</b>	KŌ RESIST, OPPOSE 7 strokes	对抗 TAIKŌ 抗議 KŌGI 抗争 KŌSŌ	opposition protest dispute
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扌 is hand 32. 亢 is high/ straight 479, here acting phonetically to express block and also lending loose connotations of obstacle/ obstruct from its idea of rising sheer. Thus to block with the hand, leading to resist and by association protest. Suggest taking 丩 as a top and 凵 as desk 832.

Mnemonic: HAND THUMPED ON DESKTOP SHOWS OPPOSITION

1247	<b>攻</b>	KŌ, <i>semeru</i> ATTACK 7 strokes	攻撃者 KŌGEKISHA 専攻 SENKŌ 攻め入る SEMEIRU	aggressor specialty invade
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攴 is strike 101. 凵 is carpenter's square 113, here acting phonetically to express strike/ beat and possibly also lending connotations of an implement resembling a weapon. Thus to strike and beat, leading to attack.

Mnemonic: ATTACK, STRIKING WITH CARPENTER'S SQUARE

1248 **更** KŌ, sara, fukeru/kasu 更新 KŌSHIN renewal  
ANEW, CHANGE, 今更 IMASARA now, belatedly  
AGAIN, GROW LATE 夜更け YOFUKE late at night  
7 strokes

Formerly 更 . 攴 is striking hand/ coerce 101, here meaning (en)force. 丙 is third rate 1773 q.v., here acting phonetically to express change and also, from its literal meaning of sturdy altar, lending an idea of being firmly planted, which was a reference to a guard. 1248 originally referred to an enforced change of guard, then came to refer to unavoidable duty rosters. The night watch (still a meaning in Chinese) was one such duty, leading to stay up late and grow late. On the other hand, change of guard led to change in general, including renew/ anew and by association (yet) again. Suggest taking 日 as day 62 and 又 as a variant of force 攴 101.

Mnemonic: DAY GROWS LATE, FORCING CHANGE

1249 **拘** KŌ, kakawaru 拘束 KŌSOKU restriction  
SEIZE, ADHERE TO 拘引 KŌIN arrest, custody  
8 strokes 拘らず KAKAWARAZU  
regardless

扌 is hand 32, here meaning arm. 句 is phrase 655 q.v., here acting phonetically to express stop and also lending connotations of encircle through its element 勹. Thus to stop with the arms by encircling, i.e. seize/ cling, now also in a figurative sense.

Mnemonic: SEIZE ONTO A HANDY PHRASE

1250 **肯** KŌ 首肯 SHUKŌ consent, assent  
CONSENT, AGREE, VITAL 肯定 KŌTEI affirmation  
8 strokes 肯けい KŌKEI the point

Once written 𠂔. 月/月 is meat/ of the body 365. 𠂔 is an abbreviation of bone 骨 867 q.v. Thus to all intents and purposes 1250 is a variant of bone 骨 867. Its present major meaning of consent/ agree is a borrowing, felt to stem from confusion with 可/ 可 816 q.v. Its early meaning of bone is still seen indirectly in some compounds, as in the CO character gnaw 啃, which adds mouth 口 20, and in the minor meaning of vital part/ substance. The reason for the later use of stop 止 129 is not clear. Some scholars feel it refers to meat stopping on the bone, but it is more likely to have been used in some now unclear phonetic role.

Mnemonic: CONSENT TO MEAT STOPPAGE

1251	恒	KŌ, tsune ALWAYS, CONSTANT 9 strokes	恒常 KŌJŌ      constancy 恒久 KŌKYŪ    perpetuity 恒例 KŌREI     common usage
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Formerly 恆. 忄 is heart/ feelings 147. 互 is a CO character meaning **limit**, showing a moon 夕/月 16 between two boundaries 二 (see 913). The boundaries symbolised limits and fixed course, and 互 originally referred to the **fixed trajectory of the moon**. In combination with heart 忄 it expressed the idea of **fidelity/ constancy**, now **constant** in a general sense. The later use of around 恒 913 q.v. almost certainly results from a misinterpretation of 日 as sun 62 (though it is actually a derivative of vortex ㊦), to give an alternative idea of fixed trajectory of the sun (sun and moon often being interchanged, as in 間 / 間 92 etc.). Suggest taking 日 as day 62, with 二 as two 61.

Mnemonic: **FEELINGS CONSTANT OVER TWO DAYS**

1252	洪	KŌ FLOOD, VAST 9 strokes	洪水 KŌZUI/ŌMIZU* flood 洪積層 KŌSEKISŌ diluvium 洪大 KŌDAI na      vast
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氵 is water 40. 共 is together 460 q.v., here acting phonetically to express **big** and probably also lending an idea of coming together. Thus a **big body/ volume of water** (coming together from various sources?), leading to **flood** and occasionally **vast** in a general sense.

Mnemonic: **WATERS COME TOGETHER IN VAST FLOOD**

1253	荒	KŌ, arai, areru/rasu ROUGH, WILD, WASTE 9 strokes	荒天 KŌTEN    stormy weather 荒地 ARECHI    wasteland 荒波 ARANAMI    rough sea
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艹 is grass 9. 荒 is a CO character meaning (**vast**) **watery waste**, comprising river 川/川 48 and death 亡 973, which acts phonetically to express **vast** as well as lending connotations of death and by association **destruction**. In combination with grass 艹 it meant **grassy waste**, i.e. a place once inhabited but now **ruined** and **overgrown with grass**. Thus **uncared for, rough, wild**, etc.

Mnemonic: **RIVER AND DEAD GRASS IN WILD WASTELAND**



1254	郊	KŌ	郊外 KŌGAI	suburbs
		SUBURBS	近郊 KINKŌ	suburbs
		9 strokes	郊野 KŌYA	suburban field

阝 is village/ settlement 355, while 交 is mix/ cross/ exchange 115. Thus settlement at crossing (i.e. crossroads). Whereas the similar 街 819 q.v. came to mean town, 1254 came rather to mean community outside a town, giving suburbs.

Mnemonic: VILLAGE MIXED WITH SUBURBS

1255	香	KŌ, ka, kaoruri	香水 KŌSUI	perfume
		FRAGRANCE, INCENSE	香氣 KŌKI	fragrance, aroma
		9 strokes	色香 IROKA	woman's charms

日 is a simplification of sweet 甘 1093, while 禾 is rice plant/ grain plant 81. 1255 originally referred to a certain type of aromatic millet, and then came to mean delicate flavor and eventually fragrance and incense. Suggest taking 日 as sun 62.

Mnemonic: SUN BRINGS OUT FRAGRANCE OF GRAIN PLANT

1256	侯	KŌ	侯爵 KŌSHAKU	marquis
		MARQUIS, LORD	太田侯 ŌTAKŌ	Marquis Ota
		9 strokes	王侯 ŌKŌ	royalty

Somewhat obscure, having become etymologically confused with sign/ ask 候 478 q.v. It appears to be a variant of meet/ greet (humbly) 候 (also 478), with 丨 becoming person 亻 39, but from an early stage meant archery or target range (still in fact a lesser meaning in Chinese), apparently having become confused with target range 侯 (also 478). It was borrowed phonetically to express marquis. Unfortunately there is no easy mnemonic for the character, but suggest remembering by partial association with arrow 矢 981, taking 彗 as a 'fancy' arrow.

Mnemonic: PERSON WITH FANCY ARROW IS MARQUIS

1257	貢	KŌ, KU, mitsugu	貢獻 KŌKEN	contribution
		TRIBUTE	年貢 NENGU	tax, dues
		10 strokes	貢ぎ物 MITSUGIMONO	tribute

貝 is shell/ money 90, here meaning assets. 工 is work 113, here also acting phonetically to express offer up. Thus offer up assets and work (i.e. corvee), namely the tribute paid to one's lord.

Mnemonic: BOTH WORK AND MONEY OFFERED AS TRIBUTE

1258 **控** KŌ, hikaeru 控え所 HIKAEJO waiting room  
 REFRAIN, WRITE DOWN, 控訴 KŌSO legal appeal  
 HAVE NEAR, WAIT 控え書き HIKAEGAKI memo, note  
 11 strokes

Of broad and somewhat unclear semantic evolution. 扌 is hand 32. 空 is sky 15, here acting phonetically to express **pull back** and possibly also lending an idea of space (i.e. distance). Thus to **pull back with the hand** (over a distance?). This originally meant to pull back a bow or to pull on reins (both meanings still found in Chinese). However, just like the English pull back, it also came to mean **refrain, wait, and be patient**. **Have near** is taken to be an associated meaning, from the idea of pulling something towards one-self. **Write down** is felt to derive from the idea of keeping something (i.e. as a record), which in turn derives from association with holding back.

Mnemonic: REFRAIN, HANDS REACHING FOR THE SKY

1259 **慌** KŌ, awateru/tadashii 恐慌 KYŌKŌ panic, scare  
 BE FLUSTERED 大慌て ŌAWATE big fluster  
 12 strokes 慌て者 AWATEMONO blunderer

忄 is heart/ feelings 147. 荒 is wild 1253, here acting phonetically to express **unclear/incomprehensible** and almost certainly also lending an idea of wild. Thus **wild incomprehensible feelings**, a reference to a state of being **panicked or flustered**.

Mnemonic: WILD FEELINGS SHOW ONE IS FLUSTERED

1260 **硬** KŌ, katai 硬化 KŌKA hardening  
 HARD 硬貨 KŌKA coin  
 12 strokes 硬水 KŌSUI hard water

石 is rock/ stone 45. 更 is change 1248 q.v., here acting phonetically to express **solid** and possibly also lending an idea of change to suggest petrification. Thus (become?) **solid as a rock, i.e. hard**.

Mnemonic: CHANGE TO STONE AND BECOME HARD

1261	絞	KŌ, shiboru, shimeru	絞首台 KŌSHUDAI	gallows
		STRANGLE, WRING 12 strokes	絞め殺す SHIMEKOROSU 絞り出す SHIBORIDASU	strangle squeeze out

糸 is thread 27, here essentially meaning cloth. 交 is mix/ cross/ exchange 115 q.v., here acting phonetically to express twist and also lending an idea of criss cross. Thus to put cloth over something in a criss cross fashion and twist (in order to squeeze out the contents), giving wring and later strangle.

Mnemonic: STRANGLED WITH MIXED THREADS

1262	頂	KŌ, unaji	項目 KŌMOKU	clause, item
		CLAUSE, ITEM, NAPE 12 strokes	事項 JIKŌ 条項 JŌKŌ	matters articles

頁 is head 93. 工 is work 113, here acting phonetically to express rear/ back. Thus the back of the head, and by extension back of the neck (i.e. nape). Rather like the English term heading, it also came to be used figuratively of an item or clause.

Mnemonic: WORK HEADINGS INCLUDE SUNDRY ITEMS

1263	溝	KŌ, mizo, dobu	下水溝 GESUIKŌ	drain
		DITCH, CHANNEL 13 strokes	溝切り MIZOKIRI 溝ねずみ DOBUNEZUMI	grooving sewer rat

氵 is water 40. 糞 is build up/ accumulation 675 q.v., here acting phonetically to express criss cross and probably also lending an idea of accumulation/ plurality. 1263 originally referred to (a number of?) crisscrossing irrigation channels, giving the present meanings. Suggest taking 糞 literally as pile of baskets.

Mnemonic: BUILD WATER CHANNEL WITH PILE OF BASKETS?!

1264	綱	KŌ, tsuna	要綱 YŌKŌ	gist
		CABLE, LINE, PRINCIPLE 14 strokes	大綱 TAIKŌ 綱引き TSUNABIKI	main principles tug-of-war

糸 is thread 27, here meaning cord. 岡 is (towering) hill 864 q.v., here acting phonetically to express strong and probably also lending an idea of formidable. Thus strong (and formidable?) cord, i.e. a rope or cable. Line is an associated meaning, with principle being a figurative associated meaning with line/ thread (cf. English thread of argument etc.).

Mnemonic: CABLE THREADS WAY UP HILLSIDE

1265	<b>酵</b>	KŌ FERMENT, YEAST 14 strokes	酵母 KŌBO 酵素 KŌSO 発酵 HAKKŌ	yeast enzyme fermentation
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酉 is wine jar 302, here meaning alcohol. 孝 is filial piety 860 q.v., here acting phonetically to express yeast and probably also suggesting the process of aging through its elements of young (i.e. child 子 25) and old (i.e. old man 𠂇 117). (Aging) yeast is involved in the process of fermentation in the production of alcohol.

Mnemonic: FILIAL PIETY IS A JAR OF FERMENTED ALCOHOL

1266	<b>稿</b>	KŌ MANUSCRIPT, STRAW 15 strokes	原稿 GENKŌ 投稿 TŌKŌ 草稿 SŌKŌ	manuscript contribution rough draft
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Formerly also 稊. 禾 is rice plant / grain plant 81, while 高 is tall 119. The tall part of a grain plant is its stem, which was the original meaning of 1266, with straw being an associated meaning. Nowadays straw is usually conveyed by the NGU character 藁, which adds plant 艹 9. Manuscript is a borrowed meaning.

Mnemonic: MANUSCRIPT ABOUT TALL RICE PLANTS

1267	<b>衡</b>	KŌ, kubiki SCALES, YOKE 16 strokes	均衡 KINKŌ 平衡 HEIKŌ 衡器 KŌKI	balance equilibrium scales
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大 is big man 53, here meaning simply man. 角 is a simplification of horn 角 243. 行 is go 118 q.v., here acting phonetically to express crosswise and also lending similar connotations from its literal meaning of crossroads. 1267 originally referred to a piece of wood fixed across a cow's horns to prevent them from goring the herdsman. It was later also used to refer to a yoke, though technically this is a different device. Balance/scales is felt by some scholars to be a borrowed meaning, and by others to derive from the fact that the piece of wood was fixed horizontally and thus suggested a set of scales. Suggest remembering 角 as a 'stumpy' horn, with 大 in its commoner sense of big.

Mnemonic: BIG STUMPY HORN GOES ON TO THE SCALES

GENERAL USE 1268-1270

1268

購

KŌ  
BUY  
17 strokes

購入 KŌNYŪ purchase  
購買 KŌBAI buying  
購読 KŌDOKU subscription

貝 is shell/ money 90. 糞 is build up/ piled up baskets 675 q.v., here acting phonetically to express **desire** and almost certainly also lending connotations of **pile/ large amount**. 1268 originally referred to **desiring something to the extent of paying out (a large amount of?) money for it**, and eventually came to mean **buy** in a broad sense.

Mnemonic: USE SHELL-MONEY TO BUY PILE OF BASKETS

1269

拷

GŌ  
TORTURE, HIT  
9 strokes

拷問 GŌMON torture  
拷責 GŌSEKI torture  
拷問台 GŌMONDAI the rack

才 is hand 32. 考 is consider 117 q.v., here acting phonetically to express **beat/ hit** and possibly also lending its connotations of bent figure. Thus to **beat someone with the hand** (causing them to double up?), which also came to mean **hurt** and later, by association, **torture**.

Mnemonic: CONSIDER HOW TO USE HAND TO TORTURE

1270

剛




GŌ  
STRENGTH  
10 strokes

剛健 GŌKEN fortitude  
剛毛 GŌMŌ bristle  
剛直 GŌCHOKU integrity

冂 is sword/ cut 181. 岡 is (towering) hill 864 q.v., here acting phonetically to express **strong** and almost certainly also lending connotations of **formidable**. Thus a **strong (and formidable?) sword**, which later came to symbolise **strength and power** in general.

Mnemonic: CUTTING DOWN A HILL TAKES STRENGTH

GENERAL USE 1271-1273

1271		<p>GŌ STRENGTH, SPLENDOR, AUSTRALIA, BRUSH 14 strokes</p>	<p>豪雨 GŌU 豪壮 GŌSŌ 豪州 GŌSHŪ</p>	<p>heavy rain splendor Australia</p>
<p>Of confusing semantic evolution. A modified combination of <b>pig/ pig-like creature</b> 豕 1670 and <b>tall</b> 高 119. The latter acts phonetically to express <b>fearsome sword-like weapon</b> (in effect being a phonetic substitute for strong sword 剛 1270) and almost certainly also originally lent its meaning of tall. Thus <b>pig-like creature with (tall?) fearsome sword-like weapons</b>. This was technically a reference to the <b>porcupine</b> (a meaning still found in Chinese and very occasionally in Japanese), but was apparently also used to refer to the <b>wild boar</b>, thus leading to <b>strength</b> (and in Chinese prowess) and the occasionally encountered associated meanings of <b>mane</b> and <b>bristle</b> (including <b>writing brush</b>) and by further confusing association <b>down</b> and <b>plumage</b>. <b>Splendor</b> is felt to be an associated meaning with plumage. Of late 1271 has also been used instead of the NGU character moat 濠 (i.e. water 氵 40 plus 豪 in its sense of formidable) to refer to <b>Australia</b>. Suggest taking 豪 as a combination of <b>tall</b> 高 and <b>house</b> 家 83.</p>				
<p>Mnemonic: AUSTRALIA BOASTS SPLENDID STRONG TALL HOUSES</p>				
1272		<p>KOKU CONQUER, OVERCOME 7 strokes</p>	<p>克服 KOKUFUKU subjugation 克己 KOKKI self-denial 克明 KOKUMEI diligence</p>	
<p>Somewhat obscure. 儿 is <b>bending person</b> 39. 古 is <b>old</b> 109 q.v., here in its assumed literal meaning of <b>skull-like mask</b>. 1272 originally appeared to refer to a person bending under the weight of a heavy ceremonial mask, then came by association to mean <b>withstand</b> (i.e. the weight of the mask) and eventually <b>overcome/ conquer</b>.</p>				
<p>Mnemonic: OVERCOME BENT OLD PERSON</p>				
1273		<p>KOKU SEVERE, INTENSE, CRUEL, HARSH 14 strokes</p>	<p>酷使 KOKUSHI exploitation 残酷 ZANKOKU cruelty 酷暑 KOKUSHO intense heat</p>	
<p>酉 is <b>wine jar/ alcohol</b> 302. 告 is <b>proclaim</b> 481 q.v., here acting phonetically to express <b>strong</b> and possibly also lending connotations of reeking from its idea of emerging from the mouth. Thus <b>strong alcohol</b>, leading to <b>strong/ intense/ astringent</b> in a general sense, with <b>cruel/ harsh</b> being an associated meaning.</p>				
<p>Mnemonic: CRUEL PROCLAMATION ABOUT ALCOHOL</p>				

1274



GOKU  
PRISON, LITIGATION  
14 strokes

獄門 GOKUMON prison gate  
地獄 JIGOKU hell  
疑獄 GIGOKU criminal case

Two dogs 犮/犬 opposed to each other, indicating a **fight**, with words/ speak 言  
274. 1274 originally referred to a **dispute**, then came to mean **litigation** (still a strong meaning in Chinese). This gradually broadened to mean **going through the legal process**, leading to **imprisonment and prison**.

Mnemonic: WORDS IN DOG FIGHT LEAD TO LITIGATION AND PRISON

1275



komu/meru  
PUT IN, BE CROWDED  
5 strokes

見込み MIKOMI prospect  
人込み HITOGOMI crowd  
込め物 KOMEMONO stuffing

Movement 辶 129 and enter/ put in 入 63, giving **move into/ put into** and by association **be crowded**. A 'made in Japan' character.

Mnemonic: IT BECOMES CROWDED AS PEOPLE MOVE TO ENTER

1276



KON  
MULTITUDE, INSECT,  
DESCENDANTS  
8 strokes

昆虫 KONCHŪ insect  
昆布 KONBU kelp  
後昆 KŌKON descendants

A long-misinterpreted character. Usually taken to comprise **sun/ day** 日 62, in the sense of **time**, and compare 比 771 q.v., in its literal sense of **line of people**, to give **line of people over time**, i.e. **descendants**, with **multitude** being an associated meaning and **insect** taken to be an associated meaning in turn from the idea of swarm. However, very old forms such as 𧈧 show that 1276 is in fact a pictograph of an **insect with legs** 𧈧/ 𧈨 and **carapace** 𧈩/ 𧈪. Thus insect is the original meaning. However, since early times it was miscopied as **day** 日 and **people** 比, thus giving **descendants and multitude** as per the interpretation cited above, but somewhat incongruously the original meaning of **insect** was retained.

Mnemonic: DESCENDANTS LINE UP OVER MANY DAYS, LIKE INSECTS

1277	<b>恨</b>	KON, <i>uramu</i>	悔恨 KAIKON	remorse
		RESENT, REGRET	遺恨 IKON	grudge
		9 strokes	恨み言 URAMIGOTO	grievance

忄 is heart/ feelings 147. 艮 is stop and stare/ turn round and stare 263, here acting phonetically to express **contrary** and also lending similar connotations of **turning against**. 1277 originally meant to have **contrary feelings/ be opposed**. Possibly because of the idea of staring contained in 艮 (as opposed to voicing), it came to acquire particular (but not exclusive) connotations of opposition kept in the heart rather than openly expressed, giving **resentment** and by association **regret**.

Mnemonic: STOP AND STARE WITH RESENTFUL FEELINGS

1278	<b>婚</b>	KON	婚約 KONYAKU	engagement
		MARRIAGE	結婚式 KEKKONSHIKI	wedding
		11 strokes	新婚夫婦 SHINKONFUFU	newly weds

Somewhat obscure. 女 is woman 35. 昏 is an NGU character meaning dim/ sunset. It comprises sun 日 62 and scoop 氏 495 q.v., though the role of the latter element is unclear (some scholars take it to be an abbreviation of bottom 𠂔 548, giving sun at the bottom [of its trajectory] and hence sunset). Woman 女 and sunset 昏 are popularly interpreted as being used ideographically to refer to some supposed practice of **wedding ceremonies being held at sunset**, but there is no historical foundation for this. Some authoritative Japanese scholars take 昏 to be used purely phonetically to express root (KON 根 282), which was a euphemism for **male organ**, and thus take 婚 to refer to the **penetration of a woman**. As in Western societies, this was a symbol of the **consummation of marriage**. Suggest taking 氏 in its meaning of **Mr.** (It is remotely possible, but chronologically unlikely, that 昏 was deliberately chosen as a phonetic with 氏 in its later sense of Mr, to give a balance between man and woman.)

Mnemonic: WOMAN MARRIES MISTER, WITH SUN SINKING BELOW

1279	<b>紺</b>	KON	紺色 KONIRO	dark blue
		DARK BLUE, DYE	紺屋 KONYA	dyer
		11 strokes	濃紺 NŌKON	dark blue

糸 is thread 27. 甘 is sweet 1093, here acting phonetically to express **dark blue**. Thus threads (dyed) **dark blue**, later **dark blue** in general, with **dye** a minor meaning.

Mnemonic: THREADS DYED A SWEET DARK BLUE



1280

魂

KON, tama, tamashii

SOUL, SPIRIT

14 strokes

靈魂 REIKON

soul

商魂 SHŌKON

salesmanship

魂消る TAMAGERU\* be shocked

鬼 is ghost/ demon 1128 q.v., here meaning **spirit of a dead person**. 云 is say/speak 78 q.v., here acting phonetically to express move/ swirl and also lending its literal meaning of vapors. Thus swirling vapors which are the spirit of a dead person, later spirit and soul in a broader sense. Suggest taking 云 as two = 61 noses △ 134.

Mnemonic: GHOST WITH TWO NOSES IS A FUNNY SPIRIT

1281

墾

KON

CULTIVATE, RECLAIM

16 strokes

開墾 KAIKON

reclamation

墾田 KONDEN

new fields

未開墾地 MIKAIKONCHI

virgin land

Somewhat obscure. Formerly 墾, and in earlier times 艱. 艱 is stop and stare 263. 艱 is the obscure element seen in 𪔐 442 q.v., and is taken by some scholars to have originally meant **beast**. In this case it does indeed appear to have been interchangeable with **beast** 豸 (see below). In combination with stop and stare 艱 it gives the NGU character **difficult** 艱, though it is not clear how these elements are used. 艱 was later replaced by **pig** 豕 1670, presumably meaning simply **beast**, and later still by 豸. This is a CO character used of a range of mythical beasts. It shows **claws** 爪 303 and **dog/beast** 豸 17, and is generally known as the **clawed beast** (affectionately Claude Beast) or **clawed dog radical**. In the case of 1281 艱/豕艱/豸艱 acts phonetically to express **difficult** and also lends a similar meaning, combining with **earth/ground** 土 60 to give **earth that is difficult (to till/ cultivate)**. This was a reference to **virgin land**, leading by association to **reclaim and cultivate**.

Mnemonic: STOP AND STARE AT CLAWED BEAST ON RECLAIMED GROUND

1282 **懇** KON, *nengoro* 懇談 KONDAN chat  
 COURTESY, CORDIALITY, 懇願 KONGAN entreaty  
 EARNEST WISH 懇意 KONI kindness, friendship  
 17 strokes

心 is heart/ feelings 147. 懇 is the somewhat obscure element seen in 懇 1281 q.v., here acting phonetically to express wish/ request and possibly also lending connotations of difficulty. Thus a wish/ request from the heart (which is difficult to make?). In Chinese earnest wish/ beseech is a major meaning, but in Japanese the idea of earnestness/ sincerity gave rise to the associated meanings of cordiality and hence courtesy, which are now the major meanings. Suggest taking 懇 literally as clawed beast (claws 爪 303 and beast 犮 17) and stop and stare 良 263.

Mnemonic: STOP AND STARE AT CLAWED BEAST, CORDIALITY IN HEART

1283 **佐** SA 補佐 HOSA assistance  
 ASSIST, ASSISTANT 佐官 SAKAN field officer  
 7 strokes 大佐 TAISA colonel

Left 左 22 q.v., here with its original meaning of assist, with person 亻 39. Originally assistant, but now also assist/ assistance.

Mnemonic: ASSISTED BY PERSON ON ONE'S LEFT

1284 **唆** SA, *sosonokasu, sosoru* 示唆 SHISA suggestion  
 ENTICE, INCITE 教唆 KYŌSA incitement  
 10 strokes 教唆者 KYŌSASHA abettor

口 is mouth/ say 20. 叒 is linger 689, here acting phonetically to express coerce/ exhort but of unclear semantic role. Thus to urge someone to do something, often with connotations of wrongdoing. Suggest taking 口 in its extended sense of words.

Mnemonic: LINGERING WORDS OF ENTICEMENT

1285 **詐** SA 詐欺師 SAGISHI swindler  
 LIE, DECEIVE 詐取 SASHU fraud  
 12 strokes 詐称 SASHŌ misrepresentation

Words/ speak 言 274 and make/ make up 乍 127 q.v., which also lends its later connotations of deceit. Thus made up deceitful words, i.e. a lie or similar.

Mnemonic: MAKE UP WORDS IN DECEITFUL LIE

1286

鎖

SA, kusari  
CHAIN, LINK  
18 strokes鎖国 SAKOKU closed country  
連鎖 RENZA chain, series  
鎖止め KUSARIDOME sprocket

金 is metal 14. 貝 is an element meaning **chain/ link**, comprising shell 貝 90 and small 小 36 (small shells being strung together in a chain). Some scholars feel that 貝 also acts phonetically to express **connect**. Thus **metal chain** (of small connected links). 1286 was also formerly written 鎖, though this is technically a separate character of similar meaning using nest 巢 1521, the latter acting in a similar phonetic role to 貝 and possibly also lending connotations of round and hollow. Suggest taking 金 in its meaning of gold.

Mnemonic: CHAIN OF SMALL GOLD SHELLS

1287

碎

SAI, kudaku/keru  
BREAK, SMASH  
9 strokes碎氷船 SAIHYŌSEN icebreaker  
碎片 SAIHEN fragment  
砕けた KUDAKETA informal

Formerly 碎 . 石 is stone/ rock 45. 卒 is soldier 537, here acting phonetically to express **smash/ break up** but of unknown semantic role. Thus **smash rock**, later **smash/ break up** in a broader sense. Suggest taking 采 as nine 九 12 and ten 十 33.

Mnemonic: SMASH ROCK INTO NINETEEN FRAGMENTS

1288

宰

SAI  
ADMINISTER  
10 strokes主宰者 SHUSAISHA leader  
宰領 SAIRYŌ management  
宰相 SAISHŌ prime minister

→ is house/ building 28. 辛 is needle 1432 q.v., but is known to have symbolised **prisoner** and thus derives from the variant 辛/ 宰 that appears to have been an instrument of torture. Thus **prisoners in a building**. This was actually a reference to prisoners being made to work in a building (at one stage strike 打 153 was added to act as a causative particle, giving 宰殺, which is still found in Chinese as a variant of 1288). In Chinese 1288 can also mean to slaughter animals, which appears to be a reference to one of the tasks usually assigned to prisoners. In general, however, the idea of prisoners at work led by association to the idea of **supervising** such work, giving supervisor/ ruler in Chinese and **administer** in Japanese. Suggest taking 辛 in its sense of **sharp**.

Mnemonic: BUILDING HOUSES SHARP ADMINISTRATION

1289	栽	SAI PLANTING 10 strokes	栽培 SAIBAI cultivation 盆栽 BONSAI bonsai 前栽 SENZAI* garden
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木 is tree 69. 栽 is cut/ fancy halberd 872, here acting phonetically to express **plant** and possibly also loosely lending similar connotations from the occasional practice of thrusting a halberd/ lance into the ground as a crude marker (see 698). Thus to **plant trees**, later **plant/ planting** in a broader sense.

Mnemonic: **PLANT TREES USING FANCY HALBERD!?**

1290	彩	SAI, irodoru COLOR 11 strokes	色彩 SHIKISAI color(ing) 淡彩 TANSAI light coloring 彩雲 SAIUN glowing clouds
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彡 is delicate hairs 93, here meaning **attractive adornment**. 采 is hand plucking from tree 483 (literally hand 彡 303 and tree 木 69), here acting phonetically to express **variety** and possibly also lending similar connotations (采 does in fact have a lesser meaning of variety of color, but it is not clear whether this is a meaning acquired in its own right, such as by extension from a bouquet of picked blossoms or similar, or whether it results from its use as a simplification of color 彩 1290). Thus **attractive and varied adornment**, which later came to mean in particular an **attractive variety of color** and finally just **coloration/ color**. Suggest taking 彡 as the **hairs of a brush**.

Mnemonic: **BRUSH PAINTS COLORS OF BLOSSOMS TAKEN FROM TREE**

1291	齋	SAI PURIFICATION, ABSTAIN, WORSHIP, A STUDY 11 strokes	齋戒 SAIKAI purification 書齋 SHOSAI a study 潔齋 KESSAI abstinence, purification
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Formerly 齋. 示 is a variant of altar/ of the gods 示 695. 齋 is a variant of similar 齋 1473 q.v., here acting phonetically to express **pure/ purified** and also lending similar connotations from its literal meaning of **food arranged for offering**. Thus **purified food for offering to the gods**, leading to **purification and worship**. By association it also came to mean **abstain**, from the fact that priests ate only purified foods and abstained from others. **Study** derives from 1291's use as a simplification of a now defunct character 齋, which added building 宀 114 to give place of worship. This came to mean (room in a) temple, which was a place of contemplation/ study. Suggest taking the modern form 齋 as **altar 示, text 文 68, and a frame | 1**.

Mnemonic: **TEXT ON PURIFICATION USING FRAMED ALTAR**

1292 債 SAI DEBT, LOAN 13 strokes  
 債務 SAIMU liabilities  
 債券 SAIKEN debenture  
 債權者 SAIKENSHA creditor

Liability 責 728 q.v., here in its literal meaning of **money which can be demanded**, and person 亻 39, here referring to the person doing the demanding. Thus **money demanded by a person, namely a debt/ loan.**

Mnemonic: **DEBT IS A PERSON'S LIABILITY**

1293 催 SAI, moyō.su ORGANISE, MUSTER 13 strokes  
 主催 SHUSAI sponsorship  
 催促 SAISOKU urging  
 催眠 SAIMIN hypnosis

Obscure. 亻 is person 39. 催 is a CO character meaning **high mountain**, thus suggesting that the character comprises two distinct elements of **mountain 山 24** and **bird 隹 216** and is not one of the graphically similar crested bird characters (see 1202). The etymology of 催 is not clear, but 隹 presumably suggests height (either from a bird soaring or a high place where birds gather) and probably also plays some unclear phonetic role. In the case of 1293 the role of 催 is also unclear. Some scholars feel that it originally acted phonetically to express **forge** (metal), giving **person who forges metal**, i.e. **swordsmith**, and that it was later borrowed to express **organise/ muster**. However, the evidence for this is not entirely convincing. An alternative hypothesis might be that 催 acts phonetically to express **administer/ supervise** (see 1288), in a sense of **control**, and also lends connotations of **gathering** (birds occasionally symbolising this), thus giving a **controlled gathering of persons** and hence both **organise and muster**.

Mnemonic: **PERSON MUSTERS AND ORGANISES BIRDS ON MOUNTAIN**

1294 歲 SAI, SEI YEAR 13 strokes  
 二歲 NISAI two years old  
 歲費 SAIHI annual expenses  
 歲暮 SEIBO year-end gift

Old forms such as 𠄎 show 𠄎, the old form of **walk 步 202** q.v., and **halberd/ trimming tool 戣 246** (now halberd/trimming tool 戣 515). The latter acts phonetically to express **circuit** and may also lend supporting figurative connotations of **cut/ cut off** (cutting often being associated with halberds -- see 493), as in the English term **cut-off point**. 1294 originally referred to **walking one lap/ circuit**, but was then applied to the **completion of a cycle of time**, specifically a year. Suggest taking 止 as foot 129, 丌 as a variant of altar 示 695, and 戣 as halberd.

Mnemonic: **EVERY YEAR HALBERDS PLACED AT FOOT OF ALTAR**

1295	<b>載</b>	SAI, <i>noru/seru</i>	積載 SEKISAI	loading
		LOAD, CARRY	掲載 KEISAI	publication
		13 strokes	記載 KISAI	mention

車 is vehicle 31. 戔 is fancy halberd/ cut 872 q.v., here acting phonetically to express load and almost certainly also lending connotations of trim/ adjust. Thus that which is loaded onto a vehicle (and adjusted?), i.e. load/ cargo, now load/ carry.

Mnemonic: VEHICLE CARRIES LOAD OF FANCY HALBERDS

1296	<b>劑</b>	ZAI	藥劑師 YAKUZAISHI	pharmacist
		MEDICINE, DRUG	藥劑 YAKUZAI	drug
		10 strokes	緩下劑 KANGEZAI	laxative

Formerly 劑. 司 is sword/ cut 181, here meaning trim. 齊/齊 is similar 1473 q.v., here acting phonetically to express put in order and also lending its own connotations of arrange and make similar. 1296 originally referred to fine trimming something until all aspects were similar, and thus came to mean adjust/ regulate/ make just right. This was later applied to medicines/ drugs, which regulate the body (some scholars feel rather that the adjustment was carried out on the drugs themselves, to ensure the optimal mix). Suggest remembering similar 齊 by partial association with text 文 68.

Mnemonic: TEXT SAYS DRUGS CAN BE SIMILAR IN EFFECT TO SWORD

1297	<b>崎</b>	saki, KI	長崎 NAGASAKI	Nagasaki
		CAPE, STEEP	島崎 SHIMAZAKI	a surname
		11 strokes	崎く KIKU	steep road

Mountain 山 24 and strange 奇 1123. The latter acts phonetically to express dangerous and almost certainly also lends connotations of unusual/ exceptional. Thus (exceptionally?) dangerous mountain, i.e. one that is very steep. In Japanese it has come to mean promontory/ cape, being a reference to a steep mountain rising from the sea.

Mnemonic: CAPE FORMED BY STRANGE STEEP MOUNTAIN

1298	削	SAKU, kezuru	削除 SAKUJO	deletion
		PARE, REDUCE	削減 SAKUGEN	reduction
		9 strokes	削り取る KEZURITORU	shave off

Of disputed etymology. 刂 is sword/ cut 181, while 肖 is be like 1391 q.v. Some scholars feel that the latter acts phonetically to express **put in**, giving **that into which one puts a sword**, i.e. a scabbard, and take **pare/ reduce** to be a borrowing. (In such case 肖 might also be felt to lend an idea of similarity [of shape], i.e. the scabbard matching the sword.) There is some evidence to support this theory in that the use of leather 革 821 instead of sword 刂 gives the CO character scabbard/ sheath 鞘. However, other scholars take 肖 to lend connotations of **reduce** from its original meaning of miniature version, as well as possibly acting phonetically to express **few/ little** (see 消 316), to give **reduce by cutting**. It is possible that both theories are correct, in that 1298 may originally have meant scabbard, but that **pare/ reduce** results from a reinterpretation of its elements (in similar fashion to the reinterpretation of 1276) rather than a simple borrowing. Suggest taking 肖 literally as **small** 小 / 小 36 and **flesh** 肉 365.

Mnemonic: TO CUT AWAY SMALL BITS OF FLESH IS TO PARE

1299	索	SAKU	索引 SAKUIN	index
		ROPE, SEARCH	思索 SHISAKU	speculation
		10 strokes	鉄索 TESSAKU	cable

Old forms such as 𦉳 show **hands** 手 and **thread** 糸 / 系 27. The hands are in fact **plaiting** the thread into rope. **Search** is a borrowed meaning. Suggest taking 宀 as a roof with a cross, i.e. a **church roof**.

Mnemonic: SEARCH FOR ROPE: FIND THREAD UNDER CHURCH ROOF

1300	酢	SAKU, su, <i>suppai</i>	酢酸 SAKUSAN	acetic acid
		VINEGAR, SOUR	酢の物 SUNOMONO	pickles
		12 strokes	酢づけ SUZUKE	pickling

酉 is wine jar/ alcohol 302, here meaning wine. 乍 is make 127, here also acting phonetically to express **passage of time**. Thus **that which is made from wine with the passage of time**, i.e. vinegar.

Mnemonic: VINEGAR IS MADE FROM WINE

1301	<b>搾</b>	SAKU, <i>shiboru</i>	搾取 SAKUSHU	exploitation
		WRING, PRESS	圧搾 ASSAKU	pressure
		13 strokes	搾り取る SHIBORITORU	extract

A 'made in Japan' character comprising hand 扌 32 and 窄, an NGU character meaning **squeeze/ make narrow** (from hole 穴 849 and make 乍 127) which also acts here phonetically to express **press**. Thus **press and squeeze with the hand, now press/wring** in a broader sense.

Mnemonic: **MAKE HOLE BY PRESSING WITH HAND**

1302	<b>錯</b>	SAKU	錯誤 SAKUGO	mistake
		MIX UP, CONFUSE	錯覚 SAKKAKU	illusion
		16 strokes	倒錯 TOSAKU	perversion

金 is metal 14. 昔 is olden times 1481 q.v., here acting phonetically to express **cover** and almost certainly also lending its connotations of duplicate. Thus to **cover with metal** (thereby making a second surface?), i.e. to **plate** and by association **inlay** (still a minor meaning in Chinese). Some scholars take **mix up/ confuse** to be a borrowed meaning, while others take it to be an associated meaning from the idea of mixing elements involved in inlaying/ plating.

Mnemonic: **IN OLDEN TIMES METALS WERE OFTEN MIXED UP**

1303	<b>咲</b>	<i>saku</i>	四季咲き SHIKIZAKI	perennial
		BLOOM, BLOSSOM	遅咲き OSOZAKI	late blooming
		9 strokes	咲き残る SAKINOKORU	stay in bloom

Formerly 咲. 口 is **mouth/ say** 20. 笑/笑 is not raise repeatedly 笑 1603 but a variant or miscopying of (drooping?) **thistle** 笑 900 q.v., as is clear from an old form 咲. 笑/ 笑/笑 acts phonetically to express **crease** and almost certainly also lends connotations of **thin** (from the stem of the thistle), to give (thin) **creases around the mouth**. This was a reference to **smiling and laughing**, the original meanings of 1303 (and still its only meanings in Chinese). In Japanese the idea of laughing led by association to the idea of a **plant opening its mouth**, giving **blossom/ bloom**, while smile/ laugh has disappeared. Suggest taking 笑 as **heaven** 天 58 and out of/ **forth** 丿 66, with 口 in its literal sense of **open mouth**.

Mnemonic: **HEAVENLY FLOWERS OPEN MOUTHS TO BLOSSOM FORTH**



1304	<b>札</b>	SATSU, fuda	札入れ SATSUIRE	billfold
		TAG, BILL, NOTE 5 strokes	名札 NAFUDA	nameplate, tag 千円札 SENENSATSU 1000 yen note

木 is tree/ wood 69. し is not praying figure し 413, though it may be helpful to remember it as such, but a variant of odd 乙 1041, here used purely phonetically to express slice/ shave thinly. Thus thinly shaved piece of wood, i.e. a tag, which was later also applied to money bills/ notes.

Mnemonic: PERSON PRAYS AT TREE FOR MONEY BILLS

1305	<b>撮</b>	SATSU, toru, tsumamu	撮影 SATSUEI	photography
		PLUCK, TAKE 15 strokes	撮り直す TORINAOSU	retake 撮み食い TSUMAMIGUI 'graft'

才 is hand 32. 撮 is most 484 q.v., here in its literal sense of take by force. Thus take by force with the hand, i.e. snatch/ pluck, often with connotations of theft or improper possession. It is also used of taking photographs, probably from the idea of quick action.

Mnemonic: TAKE MOSTLY BY HAND

1306	<b>擦</b>	SATSU, suru/reru, kosuru	擦過傷 SAKKASHŌ	abrasion
		RUB, CHAFE, BRUSH 17 strokes	擦れ違う SURECHIGAU	brush past 擦り込む SURIKOMU rub in

才 is hand 32. 擦 is realise 489 q.v., here acting phonetically to express rub and possibly also lending an idea of scouring from its assumed early connotations of purify. Thus to rub with the hand, now rub in a broader sense.

Mnemonic: REALISE HAND IS CHAFED

1307	<b>皿</b>	sara	灰皿 HAIZARA	ashtray
		DISH, BOWL, PLATE 5 strokes	大皿 ŌZARA	large dish 皿洗い SARAARAI dishwashing

Stylised derivative of a stemmed bowl with exaggerated lip ㇿ. Suggest taking ㇿ as fluting, with ㇿ as a dish on a plate.

Mnemonic: FLUTED DISH ON PLATE

1308	棧	SAN	棧橋 SANBASHI	jetty
		SPAR, BEAM, FRAME	棧敷 SAJIKI*	stand, box
		10 strokes	棧道 SANDŌ	walkway made of planks

Formerly 棧. 木 is tree/ wood 69. 戔 is lances/ halberds 493, here acting phonetically to express **interweave** and probably also lending an idea of pole. Thus **interwoven pieces of wood**, a reference to a **frame** and the **spars/ beams** forming it. Suggest taking 戔 as two = 61 lances 戈 493.

Mnemonic: **FRAME MADE USING TWO WOODEN LANCES AS SPARS**

1309	慘	SAN, ZAN, <i>mugoi, mijime</i>	慘劇 SANGÉKI	tragedy
		CRUEL, MISERABLE	慘殺 ZANSATSU	massacre
		11 strokes	悲慘 HISAN	misery

忄 is heart/ feelings 147. 參 is attend/ go 490 q.v., here acting phonetically to express **needle/ pierce** and probably also lending reinforcing connotations of needle/ pin from its original meaning of woman with ostentatious hairpins. Thus to **pierce the heart** (figuratively with a needle), i.e. **torment**, symbolising **cruelty** from one point of view and **misery** from another.

Mnemonic: **CRUELTY ATTENDED BY FEELINGS OF MISERY**

1310	傘	SAN, <i>kasa</i>	傘下 SANKA-	affiliated
		UMBRELLA, PARASOL	雨傘 AMAGASA	umbrella
		12 strokes	日傘 HIGASA	parasol

A pictograph of an **umbrella/ parasol** showing its **frame** +, **hood** 人, and **supports** 人. Suggest taking 人 as a **cover** (see 87), 人 as **four persons** 人 39, and + as **ten** 33.

Mnemonic: **UMBRELLA COVERS FOURTEEN PERSONS!**

1311 **暫** ZAN, shibaraku 暫定的 ZANTEITEKI tentative  
 A WHILE, BRIEFLY 暫時 ZANJI short time  
 15 strokes 暫くして SHIBARAKUSHITE  
 after a while

日 is sun/ day 62, here meaning time. 斬 is an NGU character meaning behead/ kill. Its exact etymology is unclear, but it comprises vehicle 車 31 and ax/ cut 斤 1176, and may possibly have originally referred to cutting someone down in their carriage/ palanquin. Here it acts phonetically to express brief/ quick, and presumably also lends similar connotations from the swiftness associated with beheading. Thus brief time. Confusingly, but in exactly the same way as the English term a while, in practice it can also mean a considerable time.

Mnemonic: AX TAKES A WHILE -- A DAY -- TO CHOP UP VEHICLE

1312 **旨** SHI, mune, umai 要旨 YŌSHI gist  
 TASTY, GOOD, GIST 趣旨 SHUSHI spirit  
 6 strokes 旨旨 UMAUMA nicely

日 is a simplification of sweet 甘 1093 q.v., here also with its connotations of lingering in the mouth. 匕 is spoon 910. Thus something sweet which is spooned into the mouth and (whose taste) lingers. This came to mean tasty, and good in a broad sense. Gist is a borrowed meaning, resulting from 1312's being used instead of 情, a CO character meaning gist which combines 旨 with heart/ feelings 忄 147 and presumably means literally that which (is good and?) lingers in the heart. Suggest taking 日 as sun 62 and 匕 as sitting person 238.

Mnemonic: GIST IS THAT PERSON THINKS IT'S GOOD TO SIT IN SUN

1313 **伺** SHI, ukagau 伺い事 UKAGAIGOTO inquiry  
 VISIT, SEEK, ASK, 伺候 SHIKŌ courtesy call  
 HEAR 伺い探る UKAGAISAGURU  
 7 strokes spy out

亻 is person 39. 司 is administer/ official 497 q.v., here acting phonetically to express observe. Since 1313 is a character of relatively recent origin it is probable that 司 also lends its later meaning of official (as opposed to its original meaning of anus). Thus (an official?) person who observes, actually a reference to an investigator. The present meanings are all derived from the idea of investigating.

Mnemonic: OFFICIAL PERSON VISITS AND ASKS

1314 刺 SHI, *sasu/saru, toge* 名刺 MEISHI name card  
 PIERCE, STAB, THORN 刺身 SASHIMI sashimi  
 8 strokes 刺抜き TOGENUKI tweezers

It is sword/ cut 181. 刺 is thorn 873 q.v., here also used in a general sense to indicate something sharp and piercing. 1314 originally meant stab with a sword before coming to mean pierce/ stab in general, and it is also occasionally found as cut in a broader sense (e.g. sashimi [sliced fish]). As with 873, suggest taking 刺 as a tree 木 69 with droopy branches ㄣ.

Mnemonic: CUT PIERCING THORNS FROM DROOPY BRANCHED TREE

1315 枝 SHI, *eda* 枝隊 SHITAI troop detachment  
 BRANCH 枝角 EDAZUNO antlers  
 8 strokes 枯れ枝 KAREEDA dead branch

Branch 支 691 q.v. with tree 木 69. Whereas 691 is now used largely in a figurative sense 1315 is largely (but not exclusively) used literally.

Mnemonic: TREE BRANCH

1316 祉 SHI 祉福 SHIFUKU well-being  
 WELL-BEING, 福祉 FUKUSHI welfare  
 HAPPINESS 福祉国家 FUKUSHIKOKKA  
 8 strokes welfare state

Formerly 祉 . 示/示 is altar/ of the gods 695, while 止 is foot/ stop 129. The latter acts phonetically to express bestow but any semantic role is unclear. Thus that bestowed by the gods, a reference to happiness/ well-being.

Mnemonic: FIND HAPPINESS AT FOOT OF ALTAR

1317 肢 SHI 肢体 SHITAI the limbs  
 LIMB, PART 下肢 KASHI lower limbs  
 8 strokes 選択肢 SENTAKUSHI option

Flesh/ of the body 月 365 and branch 支 691. The branches of the body are the limbs.

Mnemonic: LIMBS ARE BRANCHES OF THE BODY

1318	<b>施</b>	SHI, SE, hodokosu	施設 SHISETSU	facilities
		PERFORM, CHARITY	実施 JISSHI	implementation
		9 strokes	施薬 SEYAKU	free medicine

扌 is fluttering flag 333. 也 is twisting creature 167, here acting phonetically to express wave/ billow and almost certainly also lending its own similar connotations of undulating. Thus billowing flag. Perform and charity (which both derive from the same core concept of doing an action for someone) result from borrowing. Suggest taking 扌 as side 扌 204 and person 亻 39.

Mnemonic: PERSON SHOWS CHARITY TO TWISTING CREATURE AT SIDE

1319	<b>脂</b>	SHI, abura, yani	脂肪 SHIBŌ	fat
		FAT, GREASE, RESIN	脂氣 ABURAKE	greasiness
		10 strokes	脂目 YANIME	gummy eyes

Meat/ of the body 月 365 and tasty 旨 1312. Fat was often considered tastier than lean meat.

Mnemonic: FAT IS TASTY MEAT

1320	<b>紫</b>	SHI, murasaki	紫煙 SHIEN	tobacco smoke
		PURPLE, VIOLET	紫色 MURASAKIRO	purple
		12 strokes	紫外線 SHIGAISEN	ultraviolet rays

糸 is thread 27. 此 is an NGU character meaning this/ here, and comprises foot/ stop 止 129 and sitting person 匕 238 (both presumably indicating not moving from a given point). 此 acts here phonetically to express purple, but any semantic role is unclear. Thus purple threads, now simply purple.

Mnemonic: PERSON SITS AND TIES PURPLE THREAD ON FOOT

1321	<b>嗣</b>	SHI, tsugu	嗣子 SHISHI	heir
		HEIR, SUCCEED TO	後嗣 KŌSHI	heir
		13 strokes	皇嗣 KŌSHI	crown prince

Of somewhat confused and obscure evolution. Originally written 𠄎, showing **bound bamboo writing-tablets** 𠄎/𠄎/𠄎 874 and the component parts of **administer/ official/ anus** 司 497 q.v., namely (reversed) **buttocks** 冫 and **hole/ opening** 口 20. The reason for the dislocation of these elements is not clear. When an opening 口 was later put under buttocks 冫, giving the proper form 司, the original opening 口 was also left over the bound tablets element 𠄎, giving the present form 嗣. It is not clear whether this was simply an error or whether it was left there deliberately to serve some special and presumably different purpose, such as perhaps suggesting encircling (with binding). 司 is known to have acted phonetically to express **control**, and probably (at least at the stage at which 冫 became written as 司) also lent similar connotations of its own (though since administer is a later meaning, it is possible that at the time of the earliest form 𠄎 it still meant anus, in which case any semantic role is unclear). Thus to **control bound tablets**, a reference to **binding them together particularly securely**. This came to mean **bind/ join** in general, with **inherit** and **succeed (to)** being associated meanings (as tsugu 継 1203). These associated meanings have now prevailed over bind/ join. Suggest taking 司 in its sense of **official**, and 口 as **circular/ round** (see 228).

Mnemonic: OFFICIAL HEIR TO BOUND CIRCULAR TABLETS

1322	<b>飼</b>	SHI, kau	飼育 SHIIKU	breeding
		REAR ANIMALS	飼い主 KAINUSHI	owner
		13 strokes	飼い犬 KAIINU	pet dog

食 is food/ eat 146. 司 is administer/ official 497, here acting phonetically to express give and almost certainly also lending its meaning of administer/ supervise. Thus to **give food to people** (under one's supervision?). In Chinese it still has this meaning, and is interchangeable with a CO character 飼 (food/ eat 食 and person 人 39), but in Japanese it came to refer rather to **feeding animals**, and thus by extension to **rearing them**.

Mnemonic: REAR ANIMALS BY ADMINISTERING FOOD TO THEM

1323	<b>雌</b>	SHI, mesu, me	雌雄 SHIYŪ	gender, outcome
		FEMALE	雌牛 MEUSHI	cow, heifer
		14 strokes	雌犬 MEINU	bitch

佳 is bird 216. 此 is this/ here 1320, here acting phonetically to express **small** but of unclear semantic role. The smaller bird of a pair is generally the **female**. Suggest taking 此 literally as **stop** 止 129 and **sitting person** 匕 238.

Mnemonic: FEMALE PERSON STOPS AND SITS ON BIRD

1324	<b>賜</b>	SHI, <i>tamawaru</i>	賜暇 SHIKA	furlough
		BESTOW	恩賜 ONSHI	imperial gift
		15 strokes	賜物 TAMAMONO*	gift, boon

貝 is shell/ money 90, here meaning **valuable item**. 易 is easy/ divination 618 q.v., here acting phonetically to express **great volume** and possibly also lending an idea of dazzling from its literal meaning of iridescent. 1324 originally referred to a **voluminous and valuable** (and dazzling?) **reward bestowed by a ruler**, leading to **bestowal**. It still retains occasional connotations of an imperial bestowal.

Mnemonic: **BESTOWAL IS EASY MONEY**

1325	<b>諮</b>	SHI, <i>hakaru</i>	諮じゆん SHIJUN	consultation
		CONSULT, INQUIRE	諮問 SHIMON	inquiry
		16 strokes	諮問機関 SHIMONKIKAN	advisory body


咨 is an NGU character meaning **investigate/ inquire**. It comprises **mouth/ say** 口 20 and **next** 次 292 q.v., here acting phonetically to express **consult/ inquire** and almost certainly also lending connotations of sequence. Thus to **inquire verbally** (and in sequence, i.e. systematically?). 1325 adds **words/ speak** 言 274 for emphasis. Nevertheless, the verbal aspect has now faded, leaving just **inquire/ consult**.

Mnemonic: **IN INQUIRY, ONE MOUTH SPEAKS, THEN THE NEXT**

1326	<b>侍</b>	JI, <i>samurai, haberu</i>	侍従 JIJŪ	chamberlain
		ATTEND (UPON)	侍女 JIJO	lady-in-waiting
		8 strokes	侍僧 JISŌ	acolyte


亻 is person 39. 寺 is temple 133, here acting phonetically to express **serve** and also lending its connotations of **clerical work**. Thus **person serving in a clerical capacity**, later **servant/ attendant** in general, including **samurai**.

Mnemonic: **PERSON IN ATTENDANCE AT TEMPLE IS SAMURAI**

1327		JI LUXURIANT, RICH, STRENGTHEN, ENLIVEN 12 strokes	滋養 JIYŌ 滋味 JIMI 滋雨 JIU	nourishment savoriness welcome rain
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Somewhat obscure. Formerly 滋. 氵 is water/ river 40, while 兹/ 兹 is the somewhat obscure double twisted thread element seen in 磁 881 q.v. Its role is unclear. Some scholars feel that it originally acted phonetically to express the name of a certain river, and take the present meanings to have derived from the life-giving nature of the river in question. However, it may be felt to have acted phonetically to express rear/ grow (as in 1328), as well as possibly lending connotations of mysteriousness and/or draw (see 881), to give **water/ river that brings growth** (and draws forth the mysterious power of life?), with any use as a proper noun stemming from this. Suggest remembering 兹 by association with **double (short) thread** 纟 111.

Mnemonic: **DOUBLE THREAD OF RIVER BRINGS LUXURIANT GROWTH**

1328		JI, <i>itsukushimu</i> LOVE, PITY, AFFECTION 13 strokes	慈悲 JIHI 慈善 JIZEN 慈愛 JIAI	mercy charity benevolence
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Formerly 慈. 心 is heart/ feelings 147. 兹/ 兹 is the somewhat obscure double twisted thread element seen in 磁 881 q.v., here acting phonetically to express rear/ raise and probably also lending connotations of **small** and hence **child** (from the early meaning of very small of 玄 [see 1227]). 1328 originally referred to the **tender feelings** involved in **caring for a small child** (and in Chinese still retains connotations of motherhood), and then came to mean (show) **affection** in a general sense, including **love** and **pity**. Suggest remembering 兹 by association with **double (short) thread** 纟 111.

Mnemonic: **DOUBLE THREADS OF LOVE AND PITY IN HEART**

1329		JI IMPERIAL SEAL 19 strokes	御璽 GYOJI 国璽 KOKUJI 印璽 INJI	imperial seal seal of state imperial seal
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Once written 璽. 璽 is an NGU character now borrowed to express **you** and **so**, but it originally pictographically depicted a **device used in spinning** 璽. Here it acts phonetically to express **press**, combining with **earth** 土 60 (here in the sense of **clay**) to express **that pressed into clay**, a reference to a seal. It is not clear why such a complex character was chosen as a phonetic, but it is possible that its complexity suggested the intricacy of a seal of a person of high rank. Earth 土 was later replaced by **jewel/ jade** 玉 102, symbolising **nobility** (particularly the **imperial house**). Unfortunately there is no easy mnemonic for 璽, but suggest remembering it by partial association with **four crosses** 玦.

Mnemonic: **JWELED IMPERIAL SEAL INCLUDES FOUR CROSSES**



1330	軸	JIKU	車軸 SHAJIKU	axle
		AXLE, SHAFT, SCROLL	地軸 CHIJIKU	earth's axis
		12 strokes	軸物 JIKUMONO	scroll picture

車 is vehicle 31. 由 is reason 399, here acting phonetically to express **support** but of unclear semantic role. Thus **that which supports a vehicle**, a reference to its **axle(s)**. This later gave **spindle/ shaft** in a broad sense and, by association (of shape), **scroll**.

Mnemonic: AXLE IS REASON VEHICLE MOVES

1331	疾	SHITSU	疾患 SHIKKAN	disease
		ILLNESS, SWIFTLY	疾走 SHISSŌ	scamper
		10 strokes	疾つく TOKKU ni*	long since

Once written 疾, showing a person 人 (see 53) hit by an arrow 矢 981 and indicating a **sudden strike/ affliction**. The present form uses arrow 矢 981 and the sickness radical 疒 381. It can also be used of **swiftness** unrelated to illness.

Mnemonic: ILLNESS STRIKES SWIFTLY AS AN ARROW

1332	執	SHITSU, SHŪ, toru	執筆 SHIPPITSU	writing
		TAKE, GRASP	執念 SHŪNEN	tenacity
		11 strokes	執り成す TORINASU	mediate


Very old forms such as 執 clearly show **shackles** 梏/幸 233 and **kneeling person with outstretched arms** 乞/丸 470. Thus to **shackle a prisoner**, leading to **seize/ grasp** and **take**. Note that the addition of thread/ cord 糸 27 gives the CO character **fetter** 繫. Suggest taking 幸 as **happiness** 279 and 丸 as **round** 830.

Mnemonic: HAPPINESS ROUNDED OFF BY TAKING A PRISONER

1333	湿	SHITSU, shimeru/su	湿度 SHITSUDO	humidity
		DAMP, MOIST, HUMID	湿地 SHITCHI	marshland
		12 strokes	湿っぽい SHIMEPPOI	damp, dismal

Formerly 濕. シ is water/ river 40. 濕/显 is **motes/ small particles** 1224 q.v., here acting phonetically to express **wet** and also lending its connotations of **small bits of thread**. 1333 originally referred to a **river broken up into pools** (i.e. not flowing in a continuous thread), giving **wetland/ marshland** and later **damp** in a broad sense. Note that very old forms such as 濕 show that 濕 is either a miscopying of or deliberate substitution for cut threads 絲 750 (絲 being an old form of this), but both elements clearly play a similar role. Suggest taking 日 as **sun** 62 and 水 as a variant of **row** 並 1775.

Mnemonic: SUN ON ROW OF WATERY DROPS MAKES IT HUMID

1334		SHITSU, urushi	漆器 SHIKKI	lacquerware
		LACQUER, VARNISH	漆黒 SHIKKOKU	jet black
		14 strokes	漆塗り URUSHINURI	lacquering


Formerly 漆 and earlier 漆, showing a tree 木 / 木 69 with droplets of moisture 氵 to indicate resin/ sap. This was a reference to lacquer (the sap of the lacquer-tree), with varnish being an associated meaning. Water 氵 40 was added to emphasise the liquid. Suggest taking 水 as a variant of water 水 40, with 人 as extra branches.

Mnemonic: EXTRA WATERY LACQUER FROM EXTRA BRANCHED TREE

1335		shiba	芝生 SHIBAFU*	lawn
		TURF, LAWN	芝居 SHIBAI	drama, show
		6 or 5 strokes	芝刈り機 SHIBAKARIKI	lawnmower

艹 is plant/ grass 9. 之 is an NGU character now borrowed to mean this, but it is in fact a highly stylised derivative of the variant 止 / 止 of plant 生 42 q.v., and at one stage meant emerge (as a plant emerges from the ground) and by association from. In the case of 1335 it is used literally to mean (emerging) plant, with plant/ grass 艹 acting as a reinforcing element. In Japanese it has come to mean specifically grass (especially in the sense of turf/ lawn), but note that in Chinese it means lily. Suggest taking 之 as a zig-zag path.

Mnemonic: ZIGZAG PATH CROSSES GRASSY LAWN

1336		SHA	容赦 YŌSHA	forgiveness
		FORGIVENESS	赦免 SHAMEN	clemency
		11 strokes	恩赦 ONSHA	amnesty

女 is strike with stick/ beat 101. 赤 is red 46 q.v., which acts phonetically to express abandon/ stop and may possibly also lend connotations of raging (from its literal meaning of large fire). Thus to beat someone (in a rage?) and then stop, with the act of stopping coming to symbolise forgiveness.

Mnemonic: BEAT TILL RED, THEN SHOW FORGIVENESS

1337	<b>斜</b>	SHA, <i>naname</i>	斜面 SHAMEN	slope
		SLANTING, DIAGONAL	斜方形 SHAHŌKEI	rhombus
		11 strokes	斜め継ぎ NANAMETSUGI	miter joint

斗 is **measure/ ladle** 1633. 余 is **ample/ excess** 800, here acting phonetically to express **scoop out** and also lending its meaning of **ample**. Thus to **scoop out an ample measure**. **Slanting/ diagonal** is essentially a borrowed meaning, with 1337 being used instead of a more complex character with that meaning, but it may be that the borrowing process was influenced by the slope of the cross stroke in 斗 and the idea of ample contained in 余 (a diagonal giving the amplest measure across a square).

Mnemonic: **DIAGONAL GIVES AMPLEST MEASURE**

1338	<b>煮</b>	SHA, <i>nirulerulyasu</i>	煮沸 SHAFUTSU	boiling
		BOIL, COOK	生煮え NAMANIE	undercooked
		12 strokes	煮立てる NITATERU	bring to boil

Formerly 煮. ... is **fire** 8. 者/者 is **person** 298 q.v., here acting phonetically to express **boil** and also lending its early meaning of **various things**. Thus **boil various things over a fire**.

Mnemonic: **PERSON BOILS THINGS OVER FIRE**

1339	<b>遮</b>	SHA, <i>saegiru</i>	遮二無二 SHANIMUNI	recklessly
		OBSTRUCT, INTERRUPT	遮光幕 SHAKŌMAKU	a shade
		14 strokes	遮断器 SHADANKI	circuit-breaker, crossing-gate

辵 is **movement** 129. 庶 is **various** 1381 q.v., here acting phonetically to express **put** and also lending similar connotations from its early meaning of **put things on a fire**. Thus to **put something in the way of movement**, i.e. **obstruct**, with **interrupt** being an associated meaning.

Mnemonic: **VARIOUS THINGS CAN OBSTRUCT MOVEMENT**

1340	邪	JA	邪惡 JAAKU	wickedness
		WICKEDNESS	無邪氣 MUJAKI	innocence
		8 strokes	風邪 FŪJA/KAZE	a cold

Somewhat obscure. 𠄎 is **village** 355, while 牙 is **fang** 434. The role of the latter is not clear, since 1340 was originally used as a proper noun referring to a specific village in ancient China. It is also not clear whether the present meaning of **wickedness** derives from association with the village in question (cf. etymology of terms such as sodomy), or whether it is a borrowed meaning.

Mnemonic: **FANGS ARE BARED IN VILLAGE OF WICKEDNESS**

1341	蛇	JA, DA, hebi	蛇管 JAKAN	hose
		SNAKE, SERPENT	蛇行 DAKŌ	meandering
		11 strokes	蛇皮 HEBIKAWA	snakeskin


𧈧 is **insect** 56 q.v., here in its original meaning of **large headed (or hooded) snake**. 𧈧 is a CO character now borrowed for a confusing range of meanings such as hang down and impute, but it derives from a pictograph of a **large headed snake** 𧈧 and is to all intents and purposes a variant of 𧈧 56. Suggest taking 𧈧 as **house/ roof** 宀 28 and **sitting person/ man** 匕 238.

Mnemonic: **MAN IN HOUSE SITS ON 'INSECT' -- REALLY A SNAKE!**

1342	勺	SHAKU	一勺 ISSHAKU	one shaku
		LADLE, MEASURE	三勺 SANSHAKU	three shaku
		3 strokes	十勺 JISSHAKU	ten shaku

Also written 勺. From a pictograph of a **ladle/ scoop** 勺 (also 勺), with 丶/- indicating the **contents**. It is now used almost exclusively to mean **scoopful** (specifically a **measure** of 0.02 liters), while ladle/ scoop is conveyed by the NGU character 杓, which adds wood 木 69.

Mnemonic: **TILTED LADLE STILL KEEPS MEASURE OF CONTENTS**

1343		SHAKU, <i>kumu</i>	酌婦 SHAKUFU	waitress
		SERVE WINE, LADLE, SCOOP, DRINK 10 strokes	晩酌 BANSHAKU 酌量 SHAKURYŌ	'nightcap' consideration


Ladle/ measure 勺 1342 and wine (jar) 酉 302. A ladleful of wine represented both **servicing** and **drinking**. 1343 is also occasionally used to mean **scoop up**, including in the figurative sense of taking all circumstances into account, but this is generally conveyed by the NGU character 汲 (water/ liquid 氵 40 and reach 及 1148).

Mnemonic: DRINK WINE SERVED BY LADLEFUL

1344		SHAKU	爵位 SHAKUI	peerage
		PEERAGE 17 strokes	授爵 JUSHAKU 男爵 DANSHAKU	ennoblement baron

Somewhat obscure, and of confused graphic evolution. Originally written 𩚑, showing an ornate vessel used for pouring wine (apparently with three legs, two handles, and a spout, and, according to some scholars, shaped like a bird with spread wings). Note that in Chinese 1344 still retains a minor meaning of wine vessel. Its evolution became confused with the addition and deletion of sundry sometimes obscure elements. The present form is best taken as an ideograph comprising hand 扌 303 (though in fact this is a miscopying of wood 木 69), dish/ bowl 皿 (variant 皿 1307), here meaning vessel, food/ eat 艮 146, here meaning ingest, and measure/ hand 寸 909 q.v. (apparently a miscopying of an ordinary hand 手, though it is possible that it is a deliberate substitution to suggest careful use of the hand). Thus a vessel whose contents are ingested and which is lifted with two hands. It is not clear how 1344 came to mean peerage. It does not appear to be a borrowing, and it is possible that the particular wine vessel was a symbol of high rank and hence nobility.

Mnemonic: PEER'S HANDS CLUTCH FOOD BOWL

1345		JAKU, SEKI, <i>sabi, sabishii</i>	静寂 SEIJAKU	silence
		QUIET, LONELY 11 strokes	寂ばく SEKIBAKU 寂しさ SABISHISA	no desolate loneliness

宀 is roof/ building 28. 叔 is uncle 1367, here acting phonetically to express quiet but of unclear semantic role. Thus quiet building, now quiet/ lonely in a broader but usually melancholy sense.

Mnemonic: UNCLE LONELY IN QUIET BUILDING

1346	<b>朱</b>	SHU	朱色 SHUIRO	vermilion
		VERMILION, RED	朱肉 SHUNIKU	red ink pad
		6 strokes	朱筆 SHUHITSU	red pen, correction

Once written 𣎵 and later 朱, showing tree 木/朱/木 69 and a symbol 〇/- indicating center (here in the sense of inside). The inside of a tree(trunk) is often red, and hence 1346 came to acquire this meaning. Somewhat surprisingly it came to acquire particular connotations of bright orange-red/ **vermilion**, though a pinkish red might have seemed more appropriate. Distinguish from immature/ treetop 未 794. Suggest in fact taking 1346 as a **treetop** (tree 木 69 with extra branches -), with / as a ribbon.

Mnemonic: **BRIGHT RED RIBBON IN TREETOP**

1347	<b>狩</b>	SHU, <i>karu/ri</i>	狩獵 SHURYŌ	hunting
		HUNT	狩犬 KARIINU	hunting dog
		9 strokes	狩り込み KARIKOMI	round-up

𠂇 is dog 17. 守 is protect 300 q.v., here acting phonetically to express **on all sides** and also lending a meaning of **be attentive and protective**. Thus a **dog which protects (its master) and is attentive on all sides**, i.e. a **hunting dog** (still a meaning in Chinese). Hunting dog came to symbolise **hunt** in general.

Mnemonic: **DOG PROTECTS MASTER WHEN OUT HUNTING**

1348	<b>殊</b>	SHU, <i>koto</i>	特殊 TOKUSHU	special
		ESPECIALLY	殊勝 SHUSHŌ na	laudable
		10 strokes	殊更 KOTOSARA	especially

𠂇 is bare bones/ death 286. 朱 is red 1346 q.v., here acting phonetically to express **cut down/ attack** and almost certainly also lending its own connotations of inside the body/ trunk. 1348 originally meant to **cut someone to the very bone** (i.e. inside the body) and **kill them** (still a meaning in Chinese). This symbolised an **extreme attack**, giving **extremely** and hence **especially**.

Mnemonic: **RED BARE BONES ARE ESPECIALLY RARE**

1349

珠

SHU  
JEWEL, PEARL  
10 strokes珠玉 SHUGYOKU jewel, gem  
真珠 SHINJU pearl  
数珠 JUZU\* rosary

𠄎 is jewel 102. 朱 is red 1346 q.v., here acting phonetically to express **round** and almost certainly also lending its connotations of inside. Thus **round jewel/ pearl** (a pearl being a jewel inside a shell).

Mnemonic: PEARL IS A RED JEWEL!?

1350

趣

SHU, omomuki  
GIST, TENDENCY  
15 strokes趣味 SHUMI hobby  
趣意 SHUI gist, view  
趣向 SHUKŌ scheme, plan

Run 走 161 and take/ grasp 取 301, to give a meaning of **run after something to take hold of it**. This came to mean **hurry after something** (still a meaning in Chinese), and then by association **go in a certain direction**. In the physical sense this is now usually conveyed by omomuku 赴 1751, whereas 1350 has come to be used rather in the abstract sense of **incline towards** and hence **tend/ tendency**. In Japanese it has also come to mean by association the 'drift' or **gist** of an argument.

Mnemonic: TENDENCY TO HAVE TO RUN FAST TO GRASP GIST

1351

寿

JU, kotobuki  
LONG LIFE,  
CONGRATULATION  
7 strokes寿命 JUMYŌ life span  
長寿 CHŌJU longevity  
米寿 BEIJU 88th birthday

Somewhat obscure. Formerly written 壽. 𠄎 is a simplification of **old man** 𠄎 117 (now usually 𠄎). 𠄎 is a simplification of 壽. This is an unclear element that was once written 𠄎, indicating perhaps continuity/ flow (possibly a symbol of flowing 𠄎 and mouths/ openings 𠄎 20, though to judge from another form 𠄎, showing speak 𠄎 688, the bottom one of the mouths was originally a separate element meaning speak). 𠄎 is known to have acted phonetically to express **long time**, though any semantic role is unclear, with **hand/ measure** 𠄎 909 (a relatively late addition) playing a similar phonetic role for reinforcement. Thus an **old man who has lived a long time**. A **long life** is cause for **congratulation**. Note that eighty-eight is considered a particularly felicitous age, owing to the fact that the character for rice (a symbol of bounty and the life-force), 米 201, can be graphically interpreted as ten 十 33, times eight 八 66, with a further eight 八 66. Suggest taking 𠄎 as a variant of **hand** 手 32, and 𠄎 also in its sense of **hand**.

Mnemonic: PUT HANDS TOGETHER TO CONGRATULATE LONG LIFE

1352 **儒** JU CONFUCIANISM 16 strokes  
 儒教 JUKYŌ Confucianism  
 儒者 JUSHA Confucianist  
 儒学 JUGAKU Confucianism

亻 is person 39. 需 is demand 887 q.v., here acting phonetically to express gentle and possibly also lending similar connotations of soft through its original meaning of wet beard. Thus **gentle person**, later applied to **followers of Confucius** and hence **Confucianism** itself.

Mnemonic: CONFUCIANIST IS PERSON IN DEMAND

1353 **囚** SHŪ PRISONER 5 strokes  
 囚人 SHŪJIN prisoner  
 囚役 SHŪEKI prison labor  
 死刑囚 SHIKEISHŪ condemned prisoner

A person 人 39 inside an enclosure 囗 123, indicating an imprisoned person.

Mnemonic: PERSON CONTAINED WITHIN ENCLOSURE IS PRISONER

1354 **舟** SHŪ, fune, funa- BOAT, SHIP 6 strokes  
 舟航 SHŪKŌ navigation  
 舟遊び FUNAASOBI boating  
 小舟 KOBUNE little boat

Once written 舟, pictographically depicting a **boat with raised stern and raised pointed prow**. Often found in early compounds as 舟 or 舟, and occasionally lends a meaning of **convey(ance)**. Popularly likened to a **sternless rowing boat** 舟 viewed from above, with **two people** 二 sitting in it, an **oar** 一 laid across it, and a **mooring rope** 一.

Mnemonic: MOORED STERNLESS BOAT WITH TWO ROWERS AND OAR

1355 **秀** SHŪ, hiideru EXCEL, EXCELLENT 7 strokes  
 秀才 SHŪSAI able student  
 秀逸 SHŪITSU excellence  
 秀美 SHŪBI great beauty

禾 is rice plant 81 (literally plant with head of grain). 乃 derives from a **bending person** 𠂔 (normally simplified to 儿 39, but in this case deliberately exaggerated to emphasise bending, and possibly showing some graphic influence from reach 及 1148). Thus **rice plant bent (under exceptionally heavy head)**, indicating an **excellent plant/crop** and thus **excel/ excellent** in general.

Mnemonic: GREATLY BENT RICE PLANT MEANS EXCELLENT CROP



1356	<b>臭</b>	SHŪ, kusai	臭気 SHŪKI	bad odor
		SMELL, SMACK	俗臭 ZOKUSHŪ	vulgarity
		9 strokes	臭味 KUSAMI	smell, smack

Formerly 臭, showing dog 犬 17 and nose 自 134. 1356 originally referred to a dog using its nose to follow a scent when hunting, but now means **smell** in a broader but frequently unpleasant sense. Also used figuratively as **smack (of)**. Suggest taking 大 as **big** 53.

Mnemonic: **BIG NOSE GOOD FOR SMELLS**

1357	<b>愁</b>	SHŪ, urei/eru	愁傷 SHŪSHŌ	grief
		GRIEF, SADNESS	哀愁 AISHŪ	sorrow
		13 strokes	愁い顔 UREIGAO	sad face

心 is heart/ feelings 147. 秋 is autumn 140, here acting phonetically to express **grief** and possibly also lending its own connotations of melancholy. Thus **feelings of grief/ sadness**.

Mnemonic: **AUTUMNAL FEELINGS OF SADNESS**

1358	<b>酬</b>	SHŪ	報酬 HŌSHŪ	reward
		REWARD, TOAST, REPLY	応酬 ŌSHŪ	response
		13 strokes	献酬 KENSHŪ	exchange of sake cups

酉 is wine jar/ alcohol 302. 州 is province/ sandbank 304, here acting phonetically to express **toast/ exchange drinking cups** and possibly also lending loose connotations of **flowing** from its river element 川 (see 48). 1358 originally referred to a **toast** (involving an exchange of cups), then came by extension to mean **recognise something worthy of toasting**, leading eventually to **reward**. **Reply/ response** is an associated meaning.

Mnemonic: **GAIN REWARD OF PROVINCIAL ALCOHOL**

1359	<b>醜</b>	SHŪ, minikui	醜 惡 SHŪAKU	foulness
		UGLY, SHAMEFUL	醜 聞 SHŪBUN	scandal
		17 strokes	醜 さ MINIKUSA	ugliness

Somewhat obscure. 酉 is wine jar/ alcohol 302. 鬼 is devil 1128 q.v. Some scholars take the latter to act literally to mean **crouching person wearing a death-mask**, and by extension simply **crouching/ bending person**, and take 酉 to act phonetically to express **bent**. Thus **doubly bent person**, a reference to a **hunchback** and by extension **ugly** (see 997). However, although both the earliest and the latest forms of 1359 do show a wine jar it seems possible that these present meanings result rather from confusion at some point with **hunchback/ ugly** 丑 997 q.v., which at one stage had a stylised form 𠄎 that closely resembled a (wine) jar. The original meaning may have been **person wearing a death mask offering wine (to the ancestor-gods)**, i.e. in some religious ceremony (see also 386). **Shameful** is an associated meaning with **ugly**.

Mnemonic: UGLY DEVIL WITH ALCOHOL

1360	<b>襲</b>	SHŪ, osou	襲 来 SHŪRAI	invasion
		ATTACK, INHERIT	空 襲 KŪSHŪ	air raid
		22 strokes	世 襲 SESHŪ	heredity

衣 is clothing 420. 龍 is dragon 1899, here used phonetically to express **fold**. 1360 originally referred to a type of **burial garment with the collar folded over (in a special way)**, the folding having a certain religious significance. It still retains this meaning in Chinese, and in Japanese is very occasionally used in the associated sense of wearing double layers of clothing. It is not clear why such a complex character was chosen as a phonetic. The idea of **religious ritual** led to ritual and **convention** in a broad sense, and eventually to the associated idea of **inheriting** (something from the past). **Attack** stems from confusion with a now defunct character 襲, which combines clothing 衣 with grasp 執 1332 and originally meant **grapple/ scuffle**.

Mnemonic: DRAGON ATTACKS INHERITED CLOTHES

1361	<b>汁</b>	JŪ, shiru	果汁 KAJŪ	fruit juice
		JUICE, SOUP, LIQUID	墨汁 BOKUJŪ	India ink
		5 strokes	味 ぞ 汁 MISOSHIRU	miso soup

𠄎 is water 40, here meaning **liquid**. 十 is ten 33, here acting phonetically to express **liquid** and thus reinforcing 𠄎. Now used for a range of liquids (but not water).

Mnemonic: JUICE MIXED WITH TEN PARTS OF WATER

1362	充	JŪ, ateru, mitasu	充分 JŪBUN	enough
		FULL, FILL, PROVIDE	充実 JŪJITSU	fullness
		6 strokes	充てがう ATEGAU	allot, apply

Once written 克. 古/去 is **new born child** 227 (literally inverted child 𠂇/子 25). 儿 is crouching person/ **bent legs** 39, here acting phonetically to express **grow** and possibly also lending its own connotations of **big** (see 267). Thus a **new born babe growing (big?)**, which later came to refer by association to something **becoming full**. **Allot/ provide** is an associated meaning with fill.

Mnemonic: **NEWBORN BABE HAS FULL SET OF LEGS, IF BENT**

1363	柔	JŪ, NYŪ, yawarakai	柔道 JŪDŌ	judo
		SOFT, GENTLE, WEAK	柔弱 NYŪJAKU	weakness
		9 strokes	柔らか物 YAWARAKAMONO	silks

矛 is halberd/ **lance** 1843, while 木 is **tree/ wood** 69. Usually explained to the effect that a **wooden lance** is **weak** (relative to a metal one), and that weak led by association to **soft** and **gentle**. A useful mnemonic, but almost certainly incorrect. It seems more likely that 木 acts in its sense of **tree**, and that 矛 acts phonetically to express **newborn** as well as lending connotations of **thrust**. Thus **newborn growth that thrusts forth from a tree**, a reference to **new shoots**. Such shoots symbolised **softness** and **weakness**, with **gentle** being an associated meaning.

Mnemonic: **WOODEN LANCE IS WEAK, INDEED SOFT**

1364	渋	JŪ, shibui/ru	渋滞 JŪTAI	delay
		HESITATE, ASTRINGENT	渋味 SHIBUMI	astringency
		11 strokes	渋渋 SHIBUSHIBU	grudgingly

Formerly 澁, showing **water/ liquid** 𠂇 40 and an emphatic trebling of **stop** 止 129. The original meaning was **not flow smoothly**, which came to mean by association **be tardy** and hence **delay/ hesitate**. **Astringent** is felt by some scholars to be a borrowing, and by others to stem from the idea of preventing the juices flowing. Suggest taking 𠂇 as (four) **drops**.

Mnemonic: **ASTRINGENCY MAKES WATER DROPS HESITATE AND STOP**

1365	<b>銃</b>	JŪ GUN 14 strokes	小銃 SHŌJŪ 銃劍 JŪKEN 銃火 JŪKA	rifle bayonet gunfire
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金 is metal 14. 充 is fill 1362, here acting phonetically to express hole and also lending its meaning of fill. 1365 originally referred to the **hole in a metal ax head** (which is filled by the handle). It was later applied to **firearms**, by association with the hole in the barrel (which is filled by the ammunition).

Mnemonic: GUN IS FILLED WITH METAL

1366	<b>獸</b>	JŪ, ke[da]mono BEAST 16 strokes	獸医 JŪI 獸的 JŪTEKI 鳥獸 CHŌJŪ	veterinarian bestial wildlife
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Somewhat obscure. Formerly 獸犬, and earlier 單犬 and 𤝵. 犬 is dog 17. As shown by the early forms, 道 is an abbreviation of simple 單/单 542 q.v., here used phonetically to express guard/ protect and probably also lending similar connotations from its original meaning of forked weapon. Thus **dog that protects** (see also 1347), i.e. **guard dog**. The role of the later addition mouth/ say 口 20 is not clear. Some scholars take 𤝵 to be a now defunct character meaning **beast**, though the evolution of such a meaning is not clear. Moreover, if 𤝵 did exist as an independent character with a meaning of **beast**, then it may well be a derivative of **beast 獸犬 1366** (see below). It should be noted that a different arrangement of the same elements gives the CO character **snort 𤝵** (with 單 presumably acting in some unclear phonetic role), and thus it is possible that 𤝵 replaced 𤝵 to give a meaning of **snorting/ snarling dog**, thereby emphasising its fearsomeness and efficacy as a guard dog. It is not clear how (snarling?) guard dog came to mean **beast**. Dog and beast have long overlapped conceptually (see 17), and it may just be an extension of this, particularly if the dog were indeed seen as snarling and fierce. Suggest taking 道 as 'seeming like' simple 單, with 口 as say (i.e. **bark**).

Mnemonic: DOG'S BARK MAKES IT SEEM A SIMPLE BEAST

1367	<b>叔</b>	SHUKU	叔父 OJI*	uncle
		UNCLE, YOUNG BROTHER	叔母 OBA*	aunt
		8 strokes	伯叔 HAKUSHUKU	uncles

Once written 叔, showing a hand 又 pulling up a potato 艹 (plant 艹 [variant 艹 / 艹 / 生 42] with tuber 丩 and side roots 丩). Note that in Chinese it can still mean gather vegetables. Some scholars see the present meanings as borrowings, but others feel that the task of pulling up potatoes came to symbolise following a row, leading by association to (line of) younger brothers (see 177), with uncle(s) being one's parents' younger brothers. Younger brother is now rare. Suggest taking 未 as 'almost' walk 步 202.

Mnemonic: WITH HELPING HAND, UNCLE CAN ALMOST WALK

1368	<b>淑</b>	SHUKU	貞淑 TEISHUKU	chastity
		PURE, GRACEFUL	淑女 SHUKUJO	lady
		11 strokes	私淑 SHISHUKU	admiration

讠 is water 40. 叔 is uncle 1367, here acting phonetically to express pure but of unclear semantic role. Thus pure water, later pure in the figurative sense of virtuous (especially of women). Graceful is an associated meaning.

Mnemonic: UNCLE DRINKS PURE WATER

1369	<b>肅</b>	SHUKU	肅然 SHUKUZEN	to solemnly
		SOLEMN, QUIET	自肅 JISHUKU	self-control
		11 strokes	嚴肅 GENSHUKU	solemnity

Formerly 肅 . 聿 is a variant of hand holding brush 聿 142. It acts here phonetically to express dark, but is of unclear semantic role. 肅 represents a deep pool (now usually conveyed by an NGU character 淵, which adds water 讠 40), of unclear etymology but apparently comprising inner chamber 聿 (variant 聿 997) and confines 丨, with old forms such as 肅 also showing water 讠. 1369 originally referred to a dark deep pool, which came to symbolise something hushed and rather foreboding, with solemn being an associated meaning. Suggest taking 米 as rice 201, 丨 as an open container, and 聿 as a hand holding a stick (to pound).

Mnemonic: HAND SOLEMNLY POUNDS RICE IN OPEN CONTAINER

1370 **塾** JUKU 塾生 JUKUSEI juku student  
 JUKU, PRIVATE SCHOOL 塾則 JUKUSOKU juku rules  
 14 strokes 私塾 SHIJUKU  
 home-based juku


Though 孰 has now acquired the same form and sound as boil 孰 894 q.v., old forms such as 拿丸 show that it is in fact castle 拿 / 拿 / 享 1162 q.v. plus person bending with outstretched arms 𠂔 / 𠂔 / 丸 470 q.v. The person is in fact building the castle walls, with earth 土 60 being the material used. Thus castle walls built of earth. 1370 originally referred to a walled settlement, then later came to mean walled compound and eventually, by association, school. In Japanese it has come in particular to refer to a private after-hours 'cramming' school (known as a juku). Suggest taking 享 as child 子 25, top hat 亠, and mouth 口 20, with 丸 as round 830.

Mnemonic: EARTHY PRIVATE SCHOOL FOR ROUND-MOUTHED TOP-HATTED CHILDREN

1371 **俊** SHUN 俊才 SHUNSAI genius  
 EXCELLENCE, GENIUS 俊傑 SHUNKETSU hero  
 9 strokes 俊童 SHUNDŌ prodigy

亻 is person 39. 夂 is linger 689. The latter acts phonetically to express stand apart from, thus giving person who stands apart from others, but its meaning would confusingly appear to connote someone who stood apart from others in the sense of being behind rather than leading. There is a similarly confusing NGU character 駿, which uses horse 馬 191 instead of person 亻, and means fast horse rather than tardy/ slow horse. Thus it would appear that in both these cases linger 夂 has connotations of giving others a start but still being able to outstrip them. Note that in most other cases 夂 means linger in a less confusing sense, such as the NGU character fall back 送 (which uses movement 辵 129), the CO character fall back/ stop/ hop 跋 (which uses foot 足 51), and the CO character remains of a meal 餽 (which uses food/eat 食 146).

Mnemonic: GENIUS IS PERSON WHO EXCELS DESPITE LINGERING

1372		SHUN, <i>matataku</i>	一瞬 ISSHUN	an instant
		FLASH, TWINKLE,	瞬間 SHUNKAN	instant
		BLINK	瞬く間 MATATAKUMA ni	
		18 strokes		in the twinkling of an eye

Once written 𠄎 (still found as a variant in Chinese), showing eye 目 72 and arrow 矢 981. The latter indicates **rapidity**, to give an ideograph referring to the rapid movement of the eye, i.e. **blinking**, with **twinkle** and **flash** being associated meanings. Arrow 矢 was later replaced by straighten an arrow 𠄎 621, which was used phonetically to express blink and also retained connotations of arrow, and this was in turn replaced by 𠄎. The latter is a CO character meaning wise and is also used of a legendary ruler. Its etymology is unclear, though its elements appear to be **hand reaching down to convey** 𠄎 303 and **opposed feet** 𠄎 1211. It appears to have been used phonetically to express **blink**, but any semantic role is unclear. It is also unclear why the seemingly straightforward ideograph 𠄎 was modified with increasing complexity. Suggest taking 𠄎 as **hand reaching down**, 𠄎 as **cover**, and 𠄎 as **splayed feet**.

Mnemonic: IN BLINK OF AN EYE HAND REACHES DOWN TO COVER SPLAYED FEET

1373		JUN	上旬 JŌJUN	first part of month
		TEN DAY PERIOD	中旬 CHŪJUN	middle of month
		6 strokes	下旬 GEJUN	last part of month

日 is sun/ day 62. 旬 is encircle 655, here acting phonetically to express cycle and almost certainly also lending similar reinforcing connotations of **circle**. Thus **cycle of days**, a rather vague reference to a **ten day cycle** which was a standard unit of time in ancient China.

Mnemonic: TEN DAY CYCLE OF CIRCLING SUN

1374		JUN, <i>meguru</i>	巡回 JUNKAI	tour, patrol
		GO AROUND	巡查 JUNSA	policeman
		6 strokes	一巡り HITOMEGURI	one round

辵 is movement 129. 巛 is river (variant 川 48: see also 680), here acting phonetically to express see and also lending its own connotations of movement. Thus to **move and see**, a reference to an **inspection**, leading to **go around**. Suggest remembering 巛 as a **river with sharp bends**.

Mnemonic: MOVING RIVER GOES AROUND SHARP BENDS

1375 盾 JUN, tate 矛盾 MUJUN contradiction  
 SHIELD, PRETEXT 後盾 USHIRODATE backing  
 9 strokes 盾突く TATETSUKU oppose

目 is eye 72, here meaning look. 冫 is a shield. Thus 盾 means shield from behind which one looks out. The meaning of 十 is unclear. Since no very early forms of this character have been discovered it is possible that it derives from some earlier depiction of a hand holding the shield 手, but it is also possible that it lends the same idea of piercing as in 直 349 q.v. (i.e. look piercingly/ intently out from behind a shield). Suggest taking it as ten 十 33. Note that the physical shield is now usually conveyed by an NGU character 楯, which adds wood 木 69, whereas 盾 1375 is usually used in a figurative sense.

Mnemonic: TEN EYES LOOK OUT FROM BEHIND SHIELD

1376 准 JUN 准尉 JUNI warrant officer  
 QUASI-, CONFORM, 批准 HIJUN ratification  
 PERMIT 准许 JUNKYO approval  
 10 strokes

Technically the same character as quasi/ conform 準/準 709 q.v., of which it is a simplified form. However, for reasons that are not clear, 1376 also came to acquire connotations of permission, presumably from some association with conforming. Its elements are ice/ freeze 冫 378 and bird 隹 216.

Mnemonic: FREEZE BIRD IN CONFORMITY WITH STANDARDS

1377 殉 JUN 殉死 JUNSHI dutiful death  
 DUTIFUL DEATH 殉教者 JUNKYŌSHA martyr  
 10 strokes 殉職 JUNSHOKU  
 death at one's post

冫 is bare bones/ death 286. 旬 is ten day period 1373, here acting phonetically to express conform/ follow and probably also lending loose connotations of being fixed/ inexorable. Thus to follow (inexorably?) in death, a reference to the suicide of a retainer upon the death of his lord.

Mnemonic: DUTIFUL DEATH, BUT BARE BONES AFTER TEN DAYS



1378	<b>循</b>	JUN	因循 INJUN	indecision
		FOLLOW	循環 JUNKAN	cycle, circle
		12 strokes	惡循環 AKUJUNKAN	vicious circle

辵 is movement 118. 盾 is shield 1375, here acting phonetically to express **follow** and probably also lending similar connotations (from the idea of moving forward behind a shield).

Mnemonic: FOLLOW, MOVING BEHIND SHIELD

1379	<b>潤</b>	JUN, uruou/su	潤滑 JUNKATSU	lubrication
		MOISTEN, ENRICH	利潤 RIJUN	profit
		15 strokes	潤沢 JUNTAKU	moisture, profit, plenty, gloss

氵 is water 40. 閔 is an NGU character meaning **intercalation/ insert(ed) between**. It comprises **gate/ doorway** 門 211 and **king** 王 5 (though some old forms show **standing person** 士 1610). Thus **king/person between doorposts**, a reference to **someone/ something coming between things**. (Note that 閔 can have the specific meaning of illegitimate reign, i.e. an unlawful 'king' coming between two lawful reigns.) In the case of 1379 潤 acts phonetically to express **wet** and probably also lends connotations of **coming between** (as water seeping through cracks etc.). Thus **make wet (with water)**, i.e. **moisten**, with **enrich** being an associated meaning.

Mnemonic: KING AT GATE MOISTENED WITH ENRICHING WATER

1380	<b>遵</b>	JUN	遵守 JUNSHU	observance
		FOLLOW, OBEY	遵奉 JUNPŌ	observance
		15 strokes	遵法 JUNPŌ	law abiding

辵 is movement (along a road/path) 129. 尊 is respect/ esteem 927, here acting phonetically to express **follow** and possibly also lending an idea of **respected**. Thus **follow a path** (possibly follow after someone respected or follow a respected path), with **obey** being an associated meaning.

Mnemonic: WHEN MOVING, OBEDIENTLY FOLLOW RESPECTED PATH

1381	<b>庶</b>	SHO	庶民 SHOMIN	the masses
		MULTITUDE, VARIOUS ILLEGITIMATE 11 strokes	庶務 SHOMU 庶子 SHOSHI	general affairs illegitimate child

Of somewhat unclear etymology. Once written 庶. 火/... is fire 8, but it is not clear whether 庶/庶 is a stylised variant of stone 石 45, used phonetically to express **put (on)**, or whether it is a combination of **building (in the sense of house)** 宀 114 and an **object** 艹/口. The former theory seems more likely. In any event, the early meaning is known to have been **put things on a fire** (in a house?). It then appears to have become confused with **boil various things over a fire** 煮. 1338 q.v., and to have come to mean **various things**. **Various** came to mean sundry and hence common, leading to commoners/ the masses/ **multitude**. 1381 was also borrowed to express concubine (still a minor meaning in Chinese), leading by association to **illegitimate**. Suggest taking 宀 as building/ **house**, and 艹 as an **object**.

Mnemonic: **VARIOUS OBJECTS BURN IN HOUSE FIRE**

1382	<b>緒</b>	SHO, CHO, o	一緒 ISSHO	together
		BEGINNING, CORD, CLUE, CONNECTION 14 strokes	端緒 TANSHO 鼻緒 HANAO	beginning clog thong

Formerly 緒. 糸 is **thread** 27. 者/者 is **person** 298 q.v., here acting phonetically to express **end/ beginning** (conceptually the same in the case of a thread) and almost certainly also lending its early connotations of **various** (things). Thus the **start/ end of a thread** (sticking out from amongst various threads?). This gave rise to a range of meanings, such as **thread/ cord** and **beginning**, and also to the idea of starting to unravel a tangle, giving **clue** and **connection**.

Mnemonic: **PERSON FOLLOWS THREAD FROM BEGINNING**

1383	<b>如</b>	JO, NYO, <i>gotoku</i>	如上 JOJŌno	aforesaid
		SIMILAR, EQUAL 6 strokes	如実 NYOJITSU 如何 IKAGA*	realism how?

口 is **mouth/ say** 20, here meaning **tell** (someone to do something). 女 is **woman** 35, here acting phonetically to express **comply** and also lending connotations of compliance and submissiveness. Thus to **comply with what one is told**. The idea of doing (the same) as one is requested to do led to the associated ideas of **similar** and **equal** (cf. English slang do like one is told).

Mnemonic: **WOMEN'S MOUTHS ARE SIMILAR**

1384

叙

JO

DESCRIBE, CONFER

9 strokes

叙術 JOJUTSU

description

叙情的 JOJŌTEKI

lyrical

叙勲 JOKUN

conferment of decoration

Formerly also written 叙 and 叙, i.e. with **striking hand** 攴/攴 101 (here indicating coercion) instead of a simple **hand** 又. 余 is **ample/ excess** 800, here acting phonetically to express **sequence/ order** but of unclear semantic role. Thus to **make someone put things in order**, i.e. **arrange** (still a meaning in Chinese). This was applied by association to the idea of relating a series of events in their proper order, giving **describe**. It is not fully clear how the meaning of **confer** evolved, but it may relate to conferring things in a set order.

Mnemonic: AMPLE DESCRIPTION OF HAND

1385

徐

JO, omomuro

SLOWLY, GRADUALLY

10 strokes

徐行 JOKŌ

going slowly

徐徐 JOJO ni

slowly

徐歩 JOHO

walking slowly

辵 is **movement** 118. 余 is **ample/ excess** 800, here acting phonetically to express **slowly** and probably also lending a meaning of **excessive/ very**. Thus **move** (excessively?) **slowly**, with **gradually** being an associated meaning.

Mnemonic: MOVE EXCESSIVELY SLOWLY

1386

升

SHŌ, masu

LIQUID MEASURE

4 strokes

升目 MASUME

measure

二升 NISHŌ

two shō

一升びん ISSHŌBIN one shō bottle

Once written 𠂔, showing a **scoop/ ladle** 𠂔 with **contents** 一. Now a standardised **liquid measure** of 1.8 liters, particularly associated with sake. Suggest taking 𠂔 as **person** 39 and 一十 as a variant of **ten** 十 33.

Mnemonic: LIQUID MEASURE ENOUGH FOR TEN PEOPLE

1387	召	SHŌ, mesu SUMMON, PARTAKE, WEAR 5 strokes	召集 SHŌSHŪ summons, call 召喚 SHŌKAN summons 召し使い MESHITSUKAI servant
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Of disputed etymology. An old form 𠄎 is interpreted by some scholars as an ideograph combining **mouth/ say** 口 20 and **bending person** 𠄎 39, to give a **person/ servant bending** (a symbol of humility) as they answer their master's summons. **Sword/ cut** 刀 181 is thus taken to be a miscopying. Other scholars feel that 𠄎 is simply a variant of the old form 𠄎 of 刀, and take this to be used purely phonetically to express **summon**. Thus **summon verbally** (i.e. with the mouth). The former theory seems more likely. In either case, **partake** and **wear** are associated meanings, relating to actions for which a master might summon a servant.

Mnemonic: CUT MOUTH AND SUMMON HELP

1388	匠	SHŌ CRAFTSMAN, PLAN 6 strokes	師匠 SHISHŌ master 巨匠 KYOSHŌ great master 意匠 ISHŌ idea, design
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匚 is a **container** (see 225), here meaning **box**. 斤 is **ax** 1176, here indicating **tool**. Thus **tool box**, a symbol of an **artisan** and by extension **craftsman**. **Plan** is felt to be an associated meaning, from the way in which a craftsman sets about his work.

Mnemonic: CRAFTSMAN KEEPS AX IN BOX

1389	床	SHŌ, toko, yuka BED, FLOOR, ALCOVE 7 strokes	病床 BYŌSHŌ sickbed 床張り YUKABARI flooring 床の間 TOKONOMA ornamental alcove
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Formerly 𦵑 and 𦵑. 𦵑/𦵑 is a **plank of wood**, being a mirror image of **piece of wood** 片 969 q.v. (literally one side of a tree 𦵑/木 69), and came by association to mean **bed** (originally sickbed [see 381] but later bed in general). In Japanese it also refers to **flooring/ floor** and an **alcove**, the latter now used for ornamental purposes but originally a place where a bed was placed. The reason for the later use of **building/ house** 广 114 is unclear. It is taken by some scholars to be a miscopying of (or simplification of) 𦵑, by others to be a miscopying of the sickness radical 疒 381, and by still others to be a deliberate attempt to indicate being indoors.

Mnemonic: BUILDING HAS WOODEN FLOOR AND BED IN ALCOVE

1390		SHŌ	抄本 SHŌHON	extract
		EXCERPT, EXTRACT	詩抄 SHISHŌ	selected poems
		7 strokes	抄訳 SHŌYAKU	abridged translation


A later variant of the similar meaning NGU character 鈔. 金 is metal 14. 少 is few/little 143, here acting phonetically to express **take** and also lending its meaning of **little**. 1390 originally referred to **extracting a little of something by removing it with a metal tool** (felt by some scholars to be specifically a pair of scissors). Metal 金 was later replaced by **hand** 才 32, giving **take away a little by hand**. Now **extract/ excerpt** in a broad sense.

Mnemonic: EXTRACT A LITTLE BY HAND

1391		SHŌ, <i>ayakaru</i>	肖像 SHŌZŌ	portrait
		BE LIKE, BE LUCKY	不肖 FUSHŌ	unlike, I/me
		7 strokes	肖り者 AYAKARIMONO	lucky person

月 is flesh/ of the body 365. 肖 is a variant of little/ small 小 36, which also lends its sound to express **resemble**. 1391 originally referred to **offspring resembling their parents** (i.e. being little versions of their body), but later came to mean **be like** in a broader sense. For some reason it also acquired connotations of **being (as) lucky** (as anyone else).

Mnemonic: LITTLE ONE IS LIKE PARENTS IN BODY AND IN LUCK

1392		SHŌ, <i>nao, tattobu</i>	尚早 SHŌSŌ	prematurity
		FURTHERMORE, ESTEEM	高尚 KŌSHŌ	loftiness
		8 strokes	尚尚 NAONAO	still more

Of broad semantic evolution. Formerly 尙 and earlier 尙, showing a combination of **out of/ away** 彳 / 彳 66 and **face (towards)** 向 / 向 (here 尙) 278 q.v., the latter being used in its literal sense of **house with window**. 1392 originally referred to **smoke rising out of the window of a house**, and thus came to symbolise **height and rising/ raising to a height**. Esteem is an extension of the latter. **Furthermore** is seen as an associated meaning, from the idea of rising ever higher (i.e. giving one thing on top of all others: see also 1091).

Mnemonic: FURTHERMORE, FACING AWAY IS A SIGN OF ESTEEM!

1393	昇	SHŌ, <i>noboru</i>	昇進 SHŌSHIN	promotion
		RISE, ASCENT	上昇 JŌSHŌ	ascent
		8 strokes	昇降機 SHŌKŌKI	elevator

日 is sun 62. 升 is (liquid) measure 1386, here acting phonetically to express **rise** and possibly also lending a loose idea of **measurably**, i.e. **noticeably**. Thus **sun rising** (**noticeably?**) **high**, later **rise/ ascend** in a broad sense. Suggest taking 升 as **person** 人 39 and **ten** 十 (variant 十 33).

Mnemonic: SUN RISES, MEASURED BY TEN PERSONS

1394	松	SHŌ, <i>matsu</i>	松葉 MATSUBA	pine needle
		PINE	松原 MATSUBARA	pine grove
		8 strokes	松竹梅 SHŌCHIKUBAI	pine-bamboo-plum


木 is tree 69. 公 is public 277, here acting phonetically to express **needle** and probably also lending connotations of **common**. Thus (**common?**) **tree bearing needles**, a reference to the **pine**.

Mnemonic: PINE IS A PUBLIC TREE

1395	沼	SHŌ, <i>numa</i>	沼氣 SHŌKI	methane
		SWAMP, MARSH	沼沢 SHŌTAKU	swamp, marsh
		8 strokes	沼地 NUMACHI	marshland

氵 is water 40, here meaning **body of water**. 召 is summon 1387 q.v., here acting phonetically to express **little**. Thus **little body of water** (i.e. a small volume of water relative to a lake or river), a reference to a **swamp/ marsh**. Since there is no obvious reason why the simpler SHŌ little 小 36 or SHŌ little 少 143 were not used, 沼 presumably also lent some meaning, but this is not clear. It may perhaps suggest **gathering**, i.e. a **place where water gathers/ collects** (though still smaller in volume than a river).

Mnemonic: SUMMON WATERS OF SWAMP

1396		SHŌ, yoi	徹宵 TESSHŌ	all night
		EVENING	宵月 YOIZUKI	evening moon
		10 strokes	宵越し YOIGOSHI	overnight


Somewhat obscure. Formerly 宵. 宀 is roof/ house 28, here meaning **indoors**. 肖/肖 has for many centuries been interpreted as **be like** 1391 q.v., which is assumed to act phonetically to express **vanish** to give **vanishing (light) indoors**, i.e. **evening**. Indeed, there is a very old form 𠄎, clearly showing **meat** 月/月 365 and **little** 小 36, the component elements of 1391. However, since there is no element specifically meaning light this has never been a fully convincing explanation. In fact, the very oldest form of all, 𠄎, shows clearly that meat 月/月 is a longstanding miscopying of **moon** 月/月 16, which presumably indicated **light** (though sun 日 62 may have been more appropriate). Thus it seems most likely that 1396 was originally an ideograph meaning **little light indoors**, rather than vanishing light, though both result in **evening**.

Mnemonic: SMALL MOON SEEN UNDER ROOF AS EVENING ARRIVES

1397		SHŌ	症状 SHŌJŌ	symptoms
		SYMPTOM, ILLNESS	炎症 ENSHŌ	inflammation
		10 strokes	恐怖症 KYŌFUSHŌ	phobia

疒 is sickness/ illness 381. 疒 is correct/ proper 41, here acting phonetically to express **sign** and probably also lending its meaning of **proper** and by extension **authentic**. Thus the (authentic?) signs of an illness, i.e. the **symptoms**, as well as the **illness** itself.

Mnemonic: PROPER SYMPTOMS OF ILLNESS

1398		SHŌ	発祥地 HASSHŌCHI	birthplace
		GOOD FORTUNE, OMEN	吉祥 KISSHŌ	good omen
		10 strokes	不祥事 FUSHŌJI	bad omen, scandal

Formerly 祥. 示/示 is altar/ of the gods 695. 羊 is sheep 986 q.v., here acting phonetically to express **auspicious (sign)** and possibly also lending its own connotations either of **fine** or of **sacrifice**. **Auspicious sign from the gods** was a good omen, symbolising **good fortune**.

Mnemonic: SHEEP SACRIFICED ON ALTAR TO BRING GOOD FORTUNE

1399 **涉** SHŌ CROSS OVER, LIAISE 11 strokes  
 交渉 KŌSHŌ negotiations  
 干涉 KANSHŌ interference  
 涉外 SHŌGAI public relations

Formerly also written 涉. 氵 is water 40, here meaning river, while 步/歩 is walk 202. To walk across a river, i.e. ford it, came to mean cross carefully from one side to another in a broader sense, including that of liaison.

Mnemonic: LIAISON CAN INVOLVE WALKING ON WATER

1400 **紹** SHŌ INTRODUCE, INHERIT 11 strokes  
 紹介 SHŌKAI introduction  
 紹介者 SHŌKAISHA introducer  
 紹介状 SHŌKAIJŌ letter of introduction

糸 is thread 27. 召 is summon 1387, here acting phonetically to express join and possibly also lending supporting connotations of gather/ muster and thus bring together. 1400 originally meant to join threads, and was later used by association to mean put people together, i.e. to introduce them. Inherit is an associated meaning, from the idea of joining threads in a figurative sense.

Mnemonic: THREAD ONE'S WAY TO INTRODUCTION AFTER SUMMONS

1401 **訟** SHŌ ACCUSE, SUE 11 strokes  
 訴訟 SOSHŌ litigation  
 訴訟人 SOSHŌNIN plaintiff  
 訴訟費用 SOSHŌHIYŌ court costs

言 is words/ speak 274. 公 is public 277, here acting phonetically to express dispute and probably also lending its meaning of public. Thus words spoken in a (public?) dispute, with accuse being an associated meaning and sue being a further association.


Mnemonic: PUBLIC WORDS OF ACCUSATION LEAD ONE TO SUE

1402 **掌** SHŌ, tanagokoro CONTROL, PALM (HAND) 12 strokes  
 掌中 SHŌCHŪ in one's hand  
 車掌 SHASHŌ conductor  
 職掌 SHOKUSHŌ duties

手 is hand 32. 尚 is furthermore 1392, here acting phonetically to express hold but of unclear semantic role. Thus that part of the hand which holds, a somewhat vague reference to the palm rather than the fingers. Control is an associated meaning, from the idea of handling/ manipulating.


Mnemonic: FURTHERMORE, PALM OF HAND CONTROLS



1403		SHŌ	水晶 SUISHŌ	crystal, quartz
		CRYSTAL, CLEAR, BRIGHT	晶化 SHŌKA	crystallisation
		12 strokes	結晶 KESSHŌ	crystallisation

A trebling of sun/ light 日 62, to mean **many points of light** (and at one stage applied to stars: see 154). This came to mean **bright** and then by association **clear**, and was eventually used to refer to **crystals**.

Mnemonic: **THREE SUNS MAKE IT BRIGHT AND CRYSTAL CLEAR**

1404		SHŌ, <i>kogeru/gasu, aseru, jireru</i>	焦土 SHŌDO	scorched earth
		SCORCH, FRET	焦心 SHŌSHIN	impatience
		12 strokes	黒焦げ KUROKOGE	charring

An ideograph showing a bird 隹 216 **roasting** over a fire ... 8. This came to acquire associated connotations of **scorching** and **charring**, and was also applied figuratively to the idea of **fretting**. There is an alternative theory that 焦 acts purely phonetically to express blacken, to give blacken with fire, but this is not convincing.

Mnemonic: **BIRD FRETS WHEN SCORCHED OVER FIRE**

1405		SHŌ	硝酸 SHŌSAN	nitric acid
		NITER, GUNPOWDER	硝薬 SHŌYAKU	gunpowder
		12 strokes	硝子 GARASU*	glass

石 is rock 45. 肖 is be like 1391 q.v., here acting phonetically to express **digest** and possibly also lending connotations of **growing from** as an extension of its literal meaning of small version of a (bigger) body. Thus **that associated with rock and digestion** (which grows out from rock?), a reference to **niter**. Niter is found as an incrustation on rock (cf. English term saltpeter, meaning literally salt of rock), and is also used medicinally to aid digestion as well as in the making of gunpowder.

Mnemonic: **NITER IS LIKE A ROCK**

1406	<b>粧</b>	SHŌ	化粧 KESHŌ	make-up
		ADORN, MAKE UP	化粧品 KESHŌHIN	cosmetics
		12 strokes	化粧室 KESHŌSHITSU	powder room

A character of relatively recent origin, with a history of only six hundred years or so. Nevertheless, its etymology is somewhat confused. 米 is rice 201, here symbolising **white** and by association **face powder** (see 1029). 庄 is an NGU character meaning manor/cottage, popularly believed to comprise **building** 广 114 and **ground/ earth** 土 60 but in fact a variant/ miscopying of manor/ villa 莊 1515 q.v. (though its graphic evolution may well have been influenced by 广 and 土). Here it acts phonetically to express **adorn**, giving **adorn oneself with face powder**. Note that in Chinese 莊 1515 can also be interchanged with 1406 to mean adorn/ make up. Note also that 莊 is often interchanged with its principal component manly 壯 1514 q.v., which has an assumed literal meaning of erect male organ in bed (male organ 士 494 and bed 床 1389) and thus strong sexual connotations. 壯 is itself the 'male equivalent' of 牀, a CO character literally meaning woman in bed (woman 女 35 and bed 床 1389) which is also interchangeable in Chinese with 1406. Thus originally 1406 clearly had strong connotations of making oneself up with a specific view to increasing sexual allure, though nowadays it is usually used in a general esthetic sense. Suggest taking 庄 as **building** 广 and **earth** 土.

Mnemonic: ADORN EARTHEN FLOOR OF BUILDING WITH RICE

1407	<b>詔</b>	SHŌ, mikotonori	詔書 SHŌSHO	imperial edict
		IMPERIAL EDICT	詔令 SHŌREI	imperial edict
		12 strokes	大詔 TAISHŌ	imperial edict

言 is word/ speak 274. 召 is summon 1387 q.v., here especially with its connotations of a high ranking person summoning a lower ranking person. 1407 became particularly associated with an **emperor's summons/ edict**.

Mnemonic: SUMMONED TO HEAR WORDS OF IMPERIAL EDICT

1408



SHŌ  
URGE, ENCOURAGE  
13 strokes

獎勵 SHŌREI encouragement  
推獎 SUISHŌ recommendation  
獎學金 SHŌGAKUKIN  
scholarship

Of somewhat confused evolution. Formerly 獎, showing **command** 將/將 899 q.v. and **big** 大 53. However, older forms such as 獎 and 獎 show clearly that the modern forms stem from a miscopying of the elements **bed** 𠂇/𠂇/𠂇 1389, **meat** 肉/肉/肉 365, and **dog** 犬/犬 17. There is a theory that 獎 was from an early stage a simplification of **command** 將, giving **command a dog** and hence **order** and by association **urge/encourage**, but it seems equally if not more likely that 獎 acts phonetically to express **offer** (as in 899 itself), and that 1408 thus originally meant **offer meat to a dog**, thereby leading to **encourage** and by association **urge**. Suggest taking 獎 as **command(er)** 將 and **big/great** 大.

Mnemonic: URGED ON BY GREAT COMMANDER

1409



SHŌ, *kuwashii*  
DETAILED  
13 strokes

詳細 SHŌSAI details  
未詳 MISHŌ unclear  
詳しく KUWASHIKU in detail

言 is **word** 274, here meaning **talk/ discuss**. 羊 is **sheep** 986, here acting phonetically to express **examine thoroughly** and possibly also loosely lending similar connotations (a sheep being a prized object that would necessarily be examined carefully prior to purchase). Thus to **discuss with a view to examining thoroughly**, with thorough examination/discussion leading by association to **detailed**.

Mnemonic: DETAILED TALK ABOUT SHEEP

1410



SHŌ  
MANIFEST,  
OPENLY ACKNOWLEDGE  
14 strokes

表彰 HYŌSHŌ commendation  
顯彰 KENSHŌ manifestation  
彰德 SHŌTOKU public praise

彡 is **delicate hairs** 93 q.v., here in its sense of **attractive decoration**. 章 is **badge** 318 q.v., here in its sense of **attractive pattern**. 1410 originally referred to an **attractive decorative pattern**, and in Chinese still retains lesser meanings of beautiful and ornamental. By association it also came to mean **display something attractive**, with the idea of display leading by further association to **manifest** and **make something clear to the world at large**, i.e. **openly acknowledge** (often in the sense of praise).

Mnemonic: OPENLY ACKNOWLEDGE BADGE HAS THREE HAIRS ON IT

1411	<b>衝</b>	SHŌ	衝突 SHŌTOTSU	collision
		COLLIDE, CLASH, ROAD	衝動 SHŌDŌ	impulse
		15 strokes	折衝 SESSHŌ	negotiations

Somewhat obscure. Once written 衝. 行 is move/ go 118 q.v., here with its literal meaning of road(s). 童 is child/ slave 363 q.v., here acting phonetically to express pass. Thus road that (people) pass along. It is not clear whether 童 also plays any semantic role, though its complexity would suggest that it does. It may possibly lend its literal connotations of slaves bearing loads, i.e. porters, and thereby suggest a file of people moving along, or it may simply suggest people from the outset. It is also possible that it lends figurative associations of heavy usage (cf. English term heavy traffic), though this is unlikely. The modern form uses the simpler heavy 重 311 q.v., which at one stage had the same pronunciation as 童 (then SHŌ) and thus plays a similar phonetic role, as well as having the same (possibly relevant) literal connotations of persons bearing loads. Road is now a minor meaning. Collide/ clash is taken by some scholars to be a purely borrowed meaning, but it may stem from a reinterpretation of the elements 童 and 行 as heavy and move respectively, suggesting heavy objects coming together.

Mnemonic: COLLISION OF HEAVY OBJECTS MOVING ON ROAD

1412	<b>償</b>	SHŌ, tsugunau	償金 SHŌKIN	reparation
		RECOMPENSE, REDEEM	償却 SHŌKYAKU	redemption
		17 strokes	弁償 BENSHŌ	compensation

亻 is person 39. 賞 is prize 511 q.v., here acting phonetically to express return/ back and also lending its connotations of bestowing money. 1412 originally referred to buying back a person, i.e. redeeming a slave by recompensing the owner. It now means redeem and recompense in a broader sense.

Mnemonic: PERSON RECOMPENSED WITH PRIZE

1413	<b>礁</b>	SHŌ	岩礁 GANSHŌ	reef
		(HIDDEN) REEF	暗礁 ANSHŌ	hidden reef, snag
		17 strokes	さんご礁 SANGOSHŌ	coral reef

Of relatively recent origin. 石 is rock 45. 焦 is scorch/ fret 1404, here acting phonetically to express tapered and almost certainly also lending a meaning of fret/ worry. Thus tapered rock (that causes worry?), a somewhat vague reference to a submerged rock/ reef of which only the tip is visible above the water. It is not clear why water 水 40 was not added for clarity, to give 澗 or similar.

Mnemonic: FRET OVER ROCKY REEF

1414		SHŌ, kane	警鐘 KEISHŌ	alarm bell
		BELL	釣鐘堂 TSURIGANEDŌ	belfry
		20 strokes	鐘乳石 SHŌNYŪSEKI	stalactite

Of disputed etymology, though its elements are clearly **metal** 金 14 and **child/ slave** 童 363 q.v. Some scholars take the latter to lend its connotations of **heavy**, to give **heavy metal object**, a rather vague reference to a **large hanging bell**. Others take 童 (once pronounced SHŌ) to be used essentially phonetically to express **handle** (with any semantic role unclear), to give **metal object with a handle**, a similarly vague reference to a **hand bell**. Though confusingly 1414 does nowadays usually refer to a large and unwieldy type of bell, the latter theory seems the more likely. Evidence for this includes the fact that 1414 is interchangeable with an NGU character 鉦, which uses SHŌ correct 正 41 in an apparently similar phonetic role, and the fact that there exists a CO character 鐘, which uses heavy 重 311 (also once pronounced SHŌ and sometimes interchanged with 童 [see 1411]) in a similar role, though it actually means large goblet rather than bell (i.e. handle becoming interpreted as stem). Suggest taking 童 as **stand** 立 73 and **village** 里 219.

Mnemonic: METAL BELLS STANDS IN VILLAGE

1415		JŌ, take	丈夫 JŌBU	sturdy, robust
		LENGTH, STATURE, MEASURE	背丈 SETAKE	height
		3 strokes	方丈 HŌJŌ	abbot's chamber, abbot, ten feet square

Once written 支, showing **hand** 又 and **ten** + 33. A hand represented the **span of one hand**, namely **one shaku** (30.3 cms) 尺 884 q.v. Thus **ten shaku/ one jō**, namely a **measure** of approximately **ten feet**. It is now also used of **length and height** in a more general sense, including a person's **stature** (clearly initially with some degree of exaggeration). Suggest taking 丈 as a **hand** 又 holding a **stick** 一.

Mnemonic: HAND HOLDS STICK TEN FEET IN LENGTH

1416		JŌ	冗談 JŌDAN	joke
		SUPERFLUOUS	冗長 JŌCHŌ	verbosity
		4 strokes	冗語 JŌGO	redundant word

Formerly also written 冗, and earlier 𠂇. 𠂇/𠂇 is **house** (variant 宀 28), while 𠂇/𠂇/𠂇 is **crouching person** 39 (probably a **hunchback**). **Person (/hunchback?) at home** was a reference to a **person with no work**, presumably as a result of incapacity, which came to mean **superfluous person** and eventually **superfluous** in a broad sense. Note that in Chinese it can by extension mean **tramp/ vagrant**, and also mean **potter about and do various things**, leading by association to a somewhat confusing and paradoxical meaning of various **duties/ business**. Suggest taking 冗 as **table** 832 and 𠂇 as **cover**.

Mnemonic: COVER UP SUPERFLUOUS TABLE

1417	<b>浄</b>	JŌ PURE, CLEAN 9 strokes	净化 JŌKA 不浄 FUJŌ 浄水 JŌSUI	purification filth clean water
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Formerly 浄 . シ is **water** 40. 争/争 is **vie/ conflict** 529, here acting phonetically to express **pure** and possibly also lending connotations of something that is vied for and hence desirable. Thus (desirable?) **pure water**.

Mnemonic: **VIE FOR PURE, CLEAN WATER**

1418	<b>剩</b>	JŌ, amatsusae SURPLUS, BESIDES 11 strokes	剩余 JŌYO 余剩 YOJŌ 過剩 KAJŌ	surplus surplus surplus, excess
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Formerly 剩 . Obscure, though its elements are clearly **sword/ cut** 刂 181 and **ride/ mount** 乘/乘 320. Some authoritative Japanese scholars believe it to be a later simplification/ miscopying of the CO character **surplus** 賸, with which it is indeed interchangeable in Chinese. This comprises shell/ money/ valuable item 貝 90 and royal we 朕/朕 1603 q.v., here acting phonetically to express give and also lending its own supporting connotations of raise/ offer (up). Thus to give valuables. Some scholars take surplus to be a borrowed meaning, while others see it as an extended meaning, either from the idea of giving away surplus items or the idea of giving items away with excessive generosity. In any event, the theory that 剩 is a simplification/ miscopying of 賸 is by no means convincing. The forms are too distinct for a miscopying or deliberate variation to be likely, and 剩 is too complex to be used as a simplification. It seems more likely that 剩 did exist as a primitive character in its own right, but that no primitive forms have yet been discovered. A possible explanation of its etymology might be that 刂 meant **cut (away)**, with 乘 acting phonetically to express **surplus/ superfluous** (see 1416) and possibly also lending supporting connotations of **extremity** (from its original connotations of treetop). Thus a **superfluous part (such as an extremity?) which is cut away**, leading eventually to **surplus**.

Mnemonic: **RIDE WITH SURPLUS SWORD**

1419 疊 JŌ, tatami, tatamu 疊句 JŌKU repeated phrase  
 TATAMI MAT, SIZE, 二疊 NIJŌ two-mat (size)  
 FOLD, PILE, REPEAT 疊み込む TATAMIKOMU fold up  
 12 strokes

Formerly 疊 and 疊. 宜 is a variant of good/ meat piled on altar 宜 1134 q.v., here meaning **pile up** in a broad sense. 畺 is a CO character meaning divided fields, being a trebling of field 田 59, while 畺 is bright 1403, being a trebling of sun 日 62. Both 畺 and 畺 are used for their trebled composition simply to indicate **quantity** and **repetition**, thus reinforcing 宜. 1419 originally meant to **pile something up layer upon layer**, giving by association **fold** and **repeat**. In Japanese it also came to be applied to **matting** (which can be folded and stored), especially the **tatami mat**, and is also used as a **unit of size** based upon the tatami (approximately six feet by three feet). Suggest taking 宜 as cover 冂 and **besides/ cairn/ pile** 且 1091.

Mnemonic: **BESIDES, PILE OF FOLDED MATS IN FIELD IS COVERED**

1420 縄 JŌ, nawa 沖繩 OKINAWA Okinawa  
 ROPE, CORD 繩張り NAWABARI cordon, area  
 15 strokes 自繩自縛 JIJŌJIBAKU  
 falling in one's own trap

Formerly 繩. 糸 is **thread** 27. 繩 derives from a pictograph 𧈧 of a type of **fly** with bulging eyes, double wings, and tail/ sting. (Note that fly in a general sense is now conveyed by the NGU character 蠅/蝇, which adds insect 虫 56.) 繩 acts here phonetically to express **twist (together)**. It is not clear why it was chosen as a phonetic, but it may possibly also lend loosely associated connotations of **many** (from the swarming associated with flies). Thus (**many?**) **threads twisted together**, giving **rope/ cord**. Suggest taking 繩 as **two days** 日 62 and a (long) rope 𧈧.

Mnemonic: **THREADING ROPE TAKES LONGER THAN TWO DAYS**

1421



JŌ  
EARTH, SOIL  
16 strokes

土壤 DOJŌ earth, soil  
壤土 JŌDO earth, soil  
天壤 TENJŌ heaven and earth

Somewhat obscure. Formerly 壤. 土 is **earth/ ground/ soil** 60. 壤 is a CO character with a confusing range of meanings, such as disrobe, assist, high, yoke, and change position. Its exact etymology is unclear, but its earliest form was 𠂔. This is known to have comprised a trebling of **mouth/ say** 口 / 𠂔 20 and a symbol of **reciprocity/ mutuality** 乂, and to have meant **people accusing one another** (see also 1424). 𠂔 later became 𠂔, with plural mouths 𠂔, symbols of reciprocity 乂, and 𠂔. 𠂔 is known to be a simplification of 𠂔, the obscure element seen in 1351 q.v. which appears to mean (here) **flowing from one mouth to another**. Thus 𠂔 also appears to have meant **mutual accusations**. At some later point **clothing** 衣 / 衣 420 was added and 𠂔 became abbreviated to 𠂔, thus giving the semi-modern form 壤. Unfortunately the role of clothing 衣 is not clear, though it obviously relates to the meaning disrobe and also appears to have lent connotations of softness and pliancy, since these sometimes seem associated with 壤 in compounds. In the case of 1421 壤/壤 acts phonetically to express **soft**, and may also lend similar connotations of its own. Thus **soft earth**, i.e. **rich earth**, though now it is used of **earth/ soil** in a broader sense. Suggest taking 六 as six 76, 井 as a variant of well 井 1470, and 衣 as a variant of **clothing/ clothe** 衣.

Mnemonic: GROUND AROUND SIX WELLS CLOTHED IN RICH SOIL

1422



JŌ  
YOUNG LADY,  
DAUGHTER  
16 strokes

令嬢 REIJŌ young lady  
愛嬢 AIJŌ beloved daughter  
お嬢さん OJŌSAN  
young lady, daughter

Formerly 嬢. 女 is **woman** 35. 嬢/嬢 is the somewhat obscure element seen in 1421 q.v., here acting phonetically to express **control** according to some scholars and **upper** according to others (though both have the same result). It may possibly also lend its own connotations of **high** and thus reinforce upper. 1422 originally referred to the **upper woman in a house**, i.e. the **lady in control/ principal lady** of the house. Initially this was used as a polite reference to a **mother**, but later, not unlike the English term **Mistress**, it was applied to women in general, and came to acquire particular associations with **young ladies** (daughter being an associated meaning). As with 1421, suggest taking 六 as six 76, well 井 (variant 井 1470), and clothes 衣 (variant 衣 420).

Mnemonic: YOUNG LADY HAS ENOUGH CLOTHES TO FILL SIX WELLS



1423		JŌ LOCK, TABLET 16 strokes	錠前 JŌMAE 手錠 TEJŌ 錠劑 JŌZAI	lock handcuffs pill, tablet
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Somewhat obscure. 金 is metal 14. 定 is fix/ establish 351 q.v. Often explained as **metal that fixes in place**, i.e. a lock. This is a useful mnemonic but possibly an oversimplification, since it does not have a meaning of lock in Chinese (though it can mean anchor, which can be interpreted as a metal object that fixes in place [but see below]). It seems more likely that it originally referred to a **slab of metal forming the foundation/ base** of something, thus using the similar connotations of framework/ starting-point of 定, and in Chinese it does indeed have a principal meaning of slab or ingot (with anchor presumably an associated meaning from the idea of heavy metal). Some scholars feel that the 疋 element of 定, namely correct/ lower leg 41, lent particular connotations of base, and also feel that 1423 was initially used specifically to refer to a metal goblet/ dish with a broad base. Its Japanese meanings of **lock** and **tablet** are taken by some scholars to be borrowings, but it seems more likely that lock results either from a reinterpretation of the elements as outlined above (i.e. metal that fixes in place) or from the associated idea of a heavy metal base/ slab keeping something firmly in place. Tablet may similarly result from an association (of shape) with ingot.

Mnemonic: **LOCK IS METAL OBJECT THAT FIXES IN PLACE**

1424		JŌ, yuzuru HAND OVER, YIELD 20 strokes	讓步 JŌHO 讓渡 JŌTO 親讓り OYAYUZURI	concession transfer patrimony
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Formerly 讓, and originally simply 讓. The latter is the prototype of the somewhat obscure element 讓/讓 (see 1421), and is here used in its original meaning of **people accusing each other**. After the meaning of 讓 became vague words/ speak 言 274 was added to stress the idea of **dispute/ argument**. **Yield** is felt by some scholars to be a borrowing, and by others to be an associated meaning, from the idea of yielding in an argument. **Hand over** is an associated meaning in turn with yield. Suggest taking 讓 as six 六 76, well 井 (variant 井 1470), and clothes 衣 (variant 衣 420).

Mnemonic: **YIELD TO WORDS -- HAND OVER CLOTHES AND SIX WELLS**

1425	<b>醸</b>	JŌ, kamosu	醸造 JŌZŌ	brewing
		BREW, CAUSE	醸成 JŌSEI	brew, cause
		20 strokes	醸し出す KAMOSHIDASU	cause

Formerly 釀 . 酉 is **alcohol** 302. 襄/衰 is the somewhat obscure element seen in 1421 q.v., here acting phonetically to express **brew** and possibly also lending loose connotations of **change** or of **soften/ break down**. Thus **brew alcohol**, with **cause** being an associated meaning (cf. English brew up trouble etc.). Suggest taking 襄 as **six 六 76**, **well 井** (variant 井 1470), and **clothes 衣** ('ruined' variant 衣 420).

Mnemonic: **BREW ALCOHOL IN SIX WELLS AND RUIN CLOTHES**

1426	<b>殖</b>	SHOKU, fueru/yasu	生殖 SEISHOKU	procreation
		INCREASE, ENRICH	利殖 RISHOKU	money making
		12 strokes	殖え高 FUEDAKA	increment

歹 is **bare bones/ death** 286. 直 is **direct** 349, here acting phonetically to express **soft/ pulpy** but of unclear semantic role. 1426 originally referred to a **corpse putrefying**, and in Chinese still retains occasional connotations of bones. **Enrich** is a borrowed meaning, with **increase** being an associated meaning with enrich.

Mnemonic: **INCREASED BARE BONES DIRECTLY ENRICH GROUND**

1427	<b>飾</b>	SHOKU, kazaru	裝飾 SŌSHOKU	decoration
		DECORATE	首飾り KUBIKAZARI	necklace
		13 strokes	飾り物 KAZARIMONO	decoration

巾 is **cloth** 778. 食 is a variant of **feed 食人** 1322, here acting phonetically to express **rub** but of unclear semantic role. Thus to **rub with a cloth**, meaning to **polish/ make clean** and by extension to **beautify/ decorate**. Suggest taking 食 literally as **food/ eat 食** 146 and **person 人** 39.

Mnemonic: **PERSON USES DECORATIVE CLOTH WHEN EATING**

1428	<b>触</b>	SHOKU, <i>furteru, sawaru</i>	触手 SHOKUSHU	feeler
		TOUCH, FEEL, CONTACT	接触 SESSHOKU	contact
		13 strokes	触れ合う FUREAU	contact

Formerly 觸 . 角 is horn 243. 蜀 is caterpillar 744 q.v., here acting phonetically to express **make contact** and also lending its own similar connotations. 1428 originally referred to **horns making contact** with something/ someone, i.e. **goring**. It still has this meaning in Chinese, including derived figurative meanings such as insult, arouse, etc. In Japanese also it can occasionally have connotations of conflict (in similar fashion to brush in the English term brush with the law etc.), but in general it has come to mean **make contact** in a much broader sense, including **feel** and **touch**. The modern form uses **insect 虫 56** instead of caterpillar 蜀.

Mnemonic: TOUCHED HORNED INSECT -- UNFORGETTABLE FEEL!

1429	<b>嘱</b>	SHOKU	委嘱 ISHOKU	commission
		REQUEST, ENTRUST	嘱望 SHOKUBŌ	expectation
		15 strokes	嘱託 SHOKUTAKU	commission

Formerly 嘱 . 口 is mouth/ say 20. 属/属 is belong 744 q.v., here acting phonetically to express **bring into contact/ join** and probably also lending its own connotations of **join**. Thus verbally **enjoin**, leading to **request, charge, entrust**, etc.

Mnemonic: ENTRUSTED TO SAY WHAT BELONGS

1430	<b>辱</b>	JOKU, <i>hazukashimeru</i>	侮辱 BUJOKU	insult
		INSULT, HUMILIATE	屈辱 KUTSUJOKU	humiliation
		10 strokes	雪辱 SETSUJOKU	vindication

Clam(shell) 辰 366 q.v., here in its sense of **cutting tool**, and **hand/ measure 寸 909 q.v.**, here meaning **careful use of the hand**. Thus **careful use of a cutting tool**, a reference to **using a scythe/ sickle**. Some scholars take **insult/ humiliate** to be a borrowing, but it seems equally if not more likely to be a figurative extension (cf. English cutting remark etc.).

Mnemonic: HAND OUT INSULTS AS CUTTING AS CLAMSHELL

1431 **伸** SHIN, *nobiru/basu* 伸縮 SHINSHUKU elasticity  
 STRETCH, EXTEND 追伸 TSUISHIN postscript  
 7 strokes 背伸び SENOBI stretch on tiptoe

𠂇 is **person 39**. 申 is **say 322 q.v.**, here used phonetically to express **stretch**. 申 may also lend its own suggestion of stretching/straightening through its early form 𠂇, which is actually a stylisation of a jagged bolt of lightning but looks very similar to hands 𠂇 straightening a stick 丨 (see hands straightening an arrow 𠂇 621, and see also 1439). Thus a **person stretching**, now **stretch/ extend** in a broad sense.

Mnemonic: **PERSON STRETCHES OUT WHAT HE HAS TO SAY**

1432 **辛** SHIN, *karai, tsurai* 辛苦 SHINKU hardship  
 SHARP, BITTER 辛味 KARAMI sharp taste  
 7 strokes 辛うじて KARŌJITE barely

Also written 𠂇, and earlier 𠂇 or 𠂇, and depicting a **tattooist's needle**. 𠂇 is an exaggeration of a barb, generally felt to be used symbolically to emphasise the idea of **piercing** but it should be noted that there appears to have been a type of needle used as an instrument of torture. This is usually found as a variant form 𠂇 or 𠂇 (e.g. see 1288). Both this variant form and the conventional tattooist's needle could symbolise **prisoners and slaves**, who were variously tortured and tattooed (e.g. see 318/ 340). 1432 also symbolised **sharpness** and by figurative association **bitterness**, both in the sense of taste and of hardship. Suggest taking 𠂇 as **stand 立 73** and **ten/ needle 十 33**.

Mnemonic: **STAND ON TEN SHARP NEEDLES -- BITTER EXPERIENCE**

1433 **侵** SHIN, *okasu* 侵入 SHINNYŪ invasion  
 INVADE, VIOLATE 侵害 SHINGAI violation  
 9 strokes 侵略 SHINRYAKU aggression

Once written 𠂇, showing that 𠂇 is a simplification of **hand holding broom 帚 96**. 𠂇/𠂇 is **person 39**. 𠂇 is a further **hand**, presumably indicating sweeping with both hands though in reality redundant. Thus a **person sweeping**. **Invade/ violate** is taken by some scholars to be a borrowing, but it seems equally likely that the idea of sweeping led to that of moving gradually forward, which in turn led to **encroach** (still a strong meaning in Chinese) and hence **invade/ violate**. Suggest taking 𠂇 as **hand**, 𠂇 as another **hand**, and 𠂇 as **cover**.

Mnemonic: **INVADED BY PERSON WITH COVERED HANDS**

1434 **津** SHIN, tsu 津津 SHINSHIN brimful  
 HARBOR, CROSSING 津波 TSUNAMI tidal wave  
 9 strokes 津津浦浦 TSUTSUURAURA  
 throughout the land

氵 is water 40, here meaning river or body of water. 聿 is brush in hand 993/ 142, here acting phonetically to express **advance** and possibly also lending its own similar connotations (from the movement of a hand when writing). Thus to **advance across water**, leading to **cross and crossing (place)**. In Japanese crossing also led by association to **harbor/ port**, from the idea of a safe stretch of water.

Mnemonic: **CROSS WATERS OF HARBOR, BRUSH IN HAND**

1435 **唇** SHIN, kuchibiru 唇音 SHINON labial sound  
 LIP(S) 口唇 KŌSHIN lips  
 10 strokes 紅唇 KŌSHIN red lips

Somewhat obscure, though its elements are clearly **mouth/ say** 口 20 and **clam** 辰 366. Some scholars feel that the latter acts phonetically to express **tremble** and also lends its own connotations of **closing**, thus giving **that part of the mouth which trembles and closes**, i.e. the **lips**. Other scholars feel that 1435 originally referred ideographically to the mouth of a clam, i.e. the edges of its shells and thus by association lips. The former theory is supported by the existence of the NGU character lip 脣 (to all intents and purposes interchangeable with 1435), which uses meat/ of the body 月 365. It is unlikely that this could mean mouth of a clam (though meat of a clam is a possibility), and it would seem to be the case that 辰 again acts phonetically to express tremble and also lends its own connotations of closing, to give that part of the body which trembles and closes.

Mnemonic: **LIPS SHUT MOUTH LIKE A CLAM**

1436 **娠** SHIN 妊娠 NINSHIN pregnancy  
 PREGNANCY 妊娠可能 NINSHINKANŌ fertile  
 10 strokes 妊娠検査 NINSHINKENSA  
 pregnancy test

女 is woman 35. 辰 is clam(shell) 366, here acting phonetically to express **duplicate** and probably also lending its own connotations of a living thing contained within a casing. Thus **woman duplicating**, a reference to **pregnancy**.

Mnemonic: **PREGNANT WOMAN IS LIKE CLAM**

1437 **振** SHIN, *furi/ru/ruu* 振動 SHINDŌ swing  
 WAVE, SWING, 振り切る FURIKIRU shake off  
 AIR, MANNER, AFTER 二年振り NINENBURI  
 10 strokes after two years

Of broad semantic evolution. 扌 is **hand** 32. 辰 is **clam/ cutting tool** 366 q.v., here acting phonetically to express **shake/ wave** and possibly also lending its own connotations of **swing** from the action of using a scythe. Thus to **shake/ swing/ wave the hands**, with the hand element later fading. **Air/ manner** (often in the sense of **pretense**) is felt to be an extended figurative meaning, from the idea of brandish (i.e. show off/ put on airs and graces). It is not clear how 1437 came to acquire the meaning of **after** (in the sense of something happening after a period of not happening), but this may possibly be an associated figurative meaning from the idea of rousing/ bringing about action after inertia.

Mnemonic: WAVE CLAM IN HAND IN STRANGE MANNER

1438 **浸** SHIN, *hitasu/ru* 浸食 SHINSHOKU erosion  
 SOAK, IMMERSE 浸水 SHINSUI inundation  
 10 strokes 水浸し MIZUBITASHI flooding

氵 is **water** 40. 𠂔 is the simplified **hands holding broom** seen in 1433 q.v., here acting phonetically to express **advance** and probably also lending similar connotations of its own. Thus **water advancing**, a reference to **flooding** and hence the associated meanings of **soak** and **immerse**. Suggest taking 𠂔 as **hand**, 又 as another **hand**, and 冫 as **cover**.

Mnemonic: SOAK HANDS, COVERING THEM WITH WATER

1439 **紳** SHIN 紳士 SHINSHI gentleman  
 GENTLEMAN, BELT 紳商 SHINSHŌ rich merchant  
 11 strokes 紳士録 SHINSHIROKU  
 Who's Who


糸 is **thread** 27, here meaning **cloth**. 申 is **say** 322, here acting phonetically to express **pull/stretch** and possibly also lending a similar suggestion through its early form 𠂔 (see 1431). Thus **cloth which is pulled/ stretched**, a reference to a **waistband/ belt**. It later came to acquire associations with a **gentleman**.

Mnemonic: FINE THREADS ON BELT SAY HE'S A GENTLEMAN

1440		SHIN, <i>miru</i>	診断 SHINDAN	diagnosis
		DIAGNOSE, EXAMINE	診察 SHINSATSU	examination
		12 strokes	往診 ŌSHIN	house call


言 is words/ speak/ state 274. 今 is a CO character meaning **hair**, being to all intents and purposes **hair** 夕 93 plus **person** 人 39. Here 今 acts phonetically to express **examine**, and may also lend loose suggestions of delicate and hence in (fine) detail (see 93). It is not clear whether 1440 originally meant to **examine someone's words** or, more likely, to **examine and then make a pronouncement** (i.e. diagnosis), but from a very early stage it became associated with a **medical examination**.

Mnemonic: PERSON EXAMINED: DIAGNOSIS STATES TOO HAIRY

1441		SHIN, <i>neru/kasu</i>	寢室 SHINSHITSU	bedroom
		SLEEP, LIE DOWN	寝入る NEIRU	fall asleep
		13 strokes	寝かし物 NEKASHIMONO	unsold stock

宀 is roof/ building 28. 疒 is (sick)bed 1389, here indicating someone being 'laid up' with sickness (see also 381). 𦘒 is the simplified **hands holding broom** seen in 1433 q.v., here acting phonetically to express **cleans**e and also lending similar connotations of sweep away/ remove impurities. 1441 originally referred to a type of temple outbuilding where sick persons were laid to be cleansed of the evil spirit believed to be causing their sickness. It later came to mean **rest** or **lie down** in a broad sense, and is now also often used of **sleep**. Suggest taking 𦘒 as hand 手, another hand 又, and cover 冖.

Mnemonic: SLEEP IN BUILDING, HANDS OUT OF BED-COVER

1442		SHIN, <i>tsutsushimu</i>	慎重 SHINCHŌ	prudence
		BE DISCREET, REFRAIN	勤慎 KINSHIN	good conduct
		13 strokes	慎み深い TSUTSUSHIMIBUKAI	discreet

Formerly 慎. 忄 is heart/ feelings 147. 眞/真 is true 514 q.v., here acting phonetically to express **constrain/ restrain** and possibly also lending connotations of **proper** (or, less likely, true). Thus to (act properly and?) **restrain one's (true?) feelings**, i.e. **refrain**, with **be discreet** being an associated meaning.

Mnemonic: DISCREETLY REFRAIN, MASKING TRUE FEELINGS


1443		<b>SHIN</b> <b>JUDGE, INVESTIGATE</b> 15 strokes	審議 SHINGI      deliberation 不議 FUSHIN      doubt 審判 SHINPAN judging, refereeing
<p>宀 is roof/ building 28. 番 is number 196 q.v., here acting phonetically to express know (thoroughly) and possibly also lending connotations of systematic/ in order. Unlikely as it may seem, 1443 originally referred to having a thorough (and systematic?) knowledge of a building, later coming to mean have a thorough knowledge in general. Judge and investigate are associated meanings.</p>			
<p>Mnemonic: INVESTIGATE HOUSE NUMBERS PRIOR TO JUDGING</p>			
1444		<b>SHIN, furuu/eru</b> <b>SHAKE, TREMBLE</b> 15 strokes	地震 JISHIN      earthquake 身震い MIBURUI      trembling 震え声 FURUEGOE trembling voice
<p>雨 is rain 3, here meaning storm. 辰 is clam/ cutting tool 366 q.v., here acting phonetically to express shake/ wave/ tremble and possibly also lending its own connotations of (swinging) movement from the action of using a scythe. 1444 originally referred to a violent storm causing things to shake and sway, then later came to mean shake/ tremble/ sway in a general sense.</p>			
<p>Mnemonic: RAIN MAKES CLAM SHAKE AND TREMBLE?!</p>			
1445		<b>SHIN, takigi, maki</b> <b>FIREWOOD, KINDLING</b> 16 strokes	薪炭 SHINTAN      fuel 薪小屋 TAKIGIGOYA woodshed 薪割り MAKIWARU woodchopping
<p>新 is new 148 q.v., here in its original meaning of chop down a tree/ chop wood, with plant 艹 9 added to draw attention to the wood itself. It came to acquire connotations of small pieces of wood, i.e. firewood/ kindling, rather than timber/ lumber.</p>			
<p>Mnemonic: USE NEWLY CHOPPED PLANTS AS KINDLING</p>			



1446		JIN, ha, yaiba	白刃 HAKUJIN	drawn sword
		BLADE, SWORD	刃物 HAMONO	bladed object
		3 strokes	両刃 RYŌBA	double blade

**Sword** 刃 181 with a mark 丶 to indicate the **blade**. Note that the blade is on the inside edge of the sword, unlike the now famed katana which is also expressed by 181.

Mnemonic: **SWORD WITH MARKED BLADE**

1447		JIN, tsukiru/kusu	尽力 JINRYOKU	effort(s)
		USE UP, EXHAUST	尽未来 JINMIRAI	forever
		6 strokes	心尽くし KOKOROZUKUSHI	care

Formerly 盡 and originally 盡. 皿 is dish 1307. 手 is hand holding brush (old form/ variant 手 142), here acting phonetically to express **empty** and almost certainly also lending connotations of **soaking up**. 火 8 was added later, presumably to lend a supporting idea of **dry**. 1447 originally meant **dry and empty bowl**, with **use up/exhaust** being an associated meaning. Suggest taking 尺 of the modern form as **person** 人 39 with **back-pack** 𠂔, and 二 as a variant of **two** 二 61, with a play on the word **exhaust**.

Mnemonic: **PERSON EXHAUSTED BY CARRYING TWO BACK-PACKS**

1448		JIN, hayai	迅速 JINSOKU	rapidity
		FAST, INTENSE	迅雷 JINRAI	thunderclap
		6 strokes	奮迅 FUNJIN	great rage

迅 is movement 129. 𠂔 is an obscure element, once written 𠂔 and apparently comprising **bending person** 𠂔 39 and **needle/ten** 十 33 but of unclear meaning. It is however known to act here phonetically to express **fast**, giving **fast movement**. **Intense** is an associated meaning. Suggest taking 𠂔 as a **sprinter kneeling (at the blocks)**.

Mnemonic: **TEN KNEELING SPRINTERS, READY TO MOVE FAST**

1449		JIN, hanahada[shii]	甚大 JINDAI na	immense
		GREAT(LY), EXTREME	甚六 JINROKU	dunce
		9 strokes	幸甚 KŌJIN	very glad

A combination of **sweet** 甘 1093 (here 甘) and **match/ matched pair** 匹 1736. Unlikely as it may seem, **sweet matched pair** was a reference to a **pair of lovers**, and symbolised **great happiness**. Eventually **great** came to prevail over happiness.

Mnemonic: **SWEET MATCHED PAIR GREATLY IN LOVE**

1450	陣	JIN POSITION, CAMP 10 strokes	陣頭 JINTŌ 陣地 JINCHI 陣痛 JINTSŪ	van of army position labor pains
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Hill 阝 229 and vehicle 車 31. Vehicles drawn up around a hill indicated an army encampment (see 466 and 540). Now also position in a broader sense.

Mnemonic: VEHICLES POSITIONED AROUND HILL SHOW ARMY CAMP

1451	尋	JIN, tazuneru, hiro INQUIRE, NEXT, USUAL, A FATHOM 12 strokes	尋問 JINMON 尋常 JINJŌ 尋ね出す TAZUNEDASU	questioning normal seek out
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Once written 尋. 尋 is right hand 2. 尋 is a derivative of 尋, an old form of left hand 左 22. 尋/寸 is hand/measure 909, here also acting phonetically to express stretch. 1451 originally referred to the span between two outstretched arms/ hands, to give a measure of one fathom (six feet or 1.82 m. in Japan [as England] but an exaggerated eight feet in China: note the similar etymology of the English term fathom, which in Old English literally means the span of the arms). Outstretched arms also came to symbolise making an appeal, leading to inquire/ ask. Usual is felt to stem from the usual/ standard span of the arms (though ironically the Japanese and Chinese interpretations have been seen to differ). It is not clear how next evolved. Suggest taking 尋 as hand, 寸 as another hand, 口 as opening 20, and 工 as work 113.

Mnemonic: INQUIRE ABOUT OPENING FOR WORKING HANDS

1452	吹	SUI, fuku BLOW, BREATHE OUT 7 strokes	鼓吹 KOSUI 吹雪 FUBUKI* 吹き倒す FUKITAOSU	advocacy snowstorm blow down
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口 is mouth 20 while 欠 is lack 471 q.v., here in its literal meaning of gaping mouth. 1452 is a somewhat vague ideograph indicating a person letting out a big breath, with blow being an associated meaning.

Mnemonic: LACK MOUTH, BUT BREATHE AND BLOW NONETHELESS?

1453

炊

SUI, *taku*  
COOK, BOIL  
8 strokes炊事 SUIJI cooking  
飯炊き MESHITAKI cook, maid  
自炊 JISUI cooking for self

火 is fire 8. 欠 is lack/ gaping mouth 471 q.v., here acting phonetically to express **blow** (i.e. to all intents and purposes a simplification of blow 吹 1452 q.v.). 1453 referred to **blowing on a fire to make it flare up prior to cooking**, and thus by extension symbolised **cooking/ boiling**.

Mnemonic: LACK FIRE, BUT COOK NONETHELESS?

1454

帥

SUI  
COMMANDER  
9 strokes統帥 TŌSUI supreme command  
元帥 GENSUI field marshal  
將帥 SHŌSUI commander

帥 has long been confused with hill 阜 (see 師 693, from which distinguish), but in fact old forms of 1454 such as 𠄎 show it to be a pair of hands 𠄎 and a stick 丨. 巾 is cloth 778. 1454 originally referred to a **person waving a stick with a piece of cloth attached**, i.e. a **banner-waver** and by association **leader**. Suggest taking 帥 as hill.

Mnemonic: COMMANDER CARRIES CLOTH BANNER UP HILL

1455

粹

SUI, *iki*  
PURE, ESSENCE, 'STYLE'  
10 strokes粹美 SUIBI true beauty  
粹事 IKIGOTO romance  
粹人 SUIJIN man of taste,  
man about town

Formerly 粹. 米 is rice 201. 卒 is soldier 537, here acting phonetically to express **pure** but of unclear semantic role. Thus **pure rice**, later **pure/ quintessential** in a broader sense. From association with **essence** it also came to acquire connotations of knowing just the right thing to do, in particular in the sense of being worldlywise, and thus also came to mean **style** (as in the English to have style). Suggest taking 卒 as **nine** 九 12 and **ten** 十 33.

Mnemonic: NINETEEN GRAINS OF PURE RICE

1456	<b>衰</b>	SUI, <i>otoroeru</i>	衰弱 SUIJAKU	debility
		WEAKEN, WANE	老衰 RŌSUI	senility
		10 strokes	盛衰 SEISUI	vicissitudes

Once written 衰, showing **clothing** 衤/衣/衣 420 and 艹. The latter shows two plants 艹 (inverted variant 屮 9 or 生 42), here indicating **straw**, joined together 冫. Rather like thatching a roof, (inverted) straw was fashioned into a topcoat for keeping out rain and cold, and 1456 originally meant **straw raincoat**. This meaning is now conveyed by the NGU character 蓑, which adds plant 艹 9. Its present meaning of **weaken/ wane** results from borrowing. Suggest taking 卩 as a **pierced** 一 **hole/ opening** 口 20.

Mnemonic: CLOTHING WEAKENED AFTER HOLE PIERCED

1457	<b>酔</b>	SUI, <i>you</i>	麻醉 MASUI	anesthesia
		DRUNK, DIZZY	酔払 酔 YOPPARAI	drunkard
		11 strokes	船酔 酔 FUNAYOI	seasickness

Formerly 醉, showing **wine jar/ alcohol** 酉 302 and **soldier/ end** 卒 537. The latter acts phonetically to express **finish** and probably lends its own similar connotations. Thus to **finish off a wine jar**, meaning to **become drunk**. In Japanese also **become dizzy** in a broader sense. Suggest taking 卩 as **nine** 九 12 and **ten** 十 33.

Mnemonic: DRUNK AND DIZZY AFTER NINETEEN WINE JARS

1458	<b>遂</b>	SUI, <i>togeru, tsui</i>	遂行 SUIKŌ	attainment
		ATTAIN, FINALLY	未遂 MISUI no	attempted
		12 strokes	仕遂げる SHITOGERU	accomplish

豕 is an element meaning (group of) **pigs moving**. It comprises **pig** 豕 1670 and **away/ out of** 辵 66, to refer to the action of pigs when moving out of an enclosure, and often has connotations of pushing and jostling. Here the idea of movement is reinforced by **movement** 辵 129. Pigs moving in a group came to refer to **group movement** in general, especially in the sense of **attaining a goal through the brute force of the group** (not unlike the English term **bulldoze one's way**). Now **attain** in a general sense, with **finally** being an associated meaning. Suggest taking 辵 in its meaning of **eight**.

Mnemonic: EIGHT MOVING PIGS FINALLY ATTAIN GOAL

1459	<b>睡</b>	SUI, <i>nemuru</i>	睡眠 SUIMIN	sleep
		SLEEP	熟睡 JUKUSUI	sound sleep
		13 strokes	午睡 GOSUI	nap, siesta

Eye 目 72 and **droop** 垂 907. **Droopy eyes** indicate **sleepiness** and hence **sleep**.

Mnemonic: DROOPY EYES LEAD TO SLEEP

1460	<b>穗</b>	SUI, ho	穗状 SUIJŌ	spear shape
		EAR/ SPEAR (OF GRAIN)	稻穗 INAHO	ear of rice
		15 strokes	穗先 HOSAKI	spear

Formerly 穗 . 禾 is rice plant/ grain plant 81. 心 is heart 147, here meaning **main part**. 垂/亩 is spinning weight 914 q.v., here acting phonetically to express **hang** and also lending its own connotations of **hanging weight**. Thus **that which hangs heavily down from a grain plant and is its main part**, namely the **head/ ear/ spear**. Suggest taking 亩 as ten 十 33 and field 田 59.

Mnemonic: HEARTENED BY EARS ON GRAIN PLANTS IN TEN FIELDS

1461	<b>錘</b>	SUI, tsumu, omori	紡錘 BŌSUI	spindle
		SPINDLE, SINKER	錘状 SUIJŌ	spindle shape
		16 strokes	丸錘 MARUOMORI	ball sinker

Metal 金 14 and hang down 垂 907, giving metal object that hangs down, i.e. **plumb-bob, spindle, sinker, etc.**

Mnemonic: SINKER IS METAL OBJECT THAT HANGS DOWN

1462	<b>隨</b>	ZUI	隨筆 ZUIHITSU	random notes
		FOLLOW, RANDOM	隨行員 ZUIKŌIN	attendant
		12 strokes	隨分 ZUIBUN	considerably

Formerly 隨 . 辵 is movement 129. 隋 is a CO character now meaning both **fall** and **scraps of meat**. It comprises hill 阝 229 and an element meaning **falling scraps of meat** 肫 (meat 月 365 and [left] hand 左 22, to indicate scraps of meat falling from the hand). The combination of hill 阝 and falling scraps of meat 肫 indicates a hillside falling/ crumbling, i.e. a **landslide**, but clearly this meaning was eventually replaced by the meanings properly belonging to 肫 itself (i.e. with hill 阝 becoming redundant). Note that the addition of earth 土 60 gives fall/ landslide 墜/墮 1539. In the case of 1462 隨 acts phonetically to express **follow**, and almost certainly also lends connotations of **unstoppable movement** from its literal meaning of landslide. Thus **move and follow (in unstoppable fashion)**. On the one hand this has led to connotations of great momentum and inexorability, and on the other to doing what one wishes regardless, somewhat paradoxically often with its own connotations of acting in a capricious or desultory manner (thus giving **random**). Suggest taking 有 as exist 401.

Mnemonic: MOVEMENT EXISTS TO FOLLOW HILLS AT RANDOM

<p>1463</p> <p style="font-size: 2em; font-weight: bold;">髓</p>	<p>ZUI</p> <p>MARROW</p> <p>19 strokes</p>	<p>骨髓 KOTSUZUI bone marrow</p> <p>脑髓 NŌZUI brain</p> <p>真髓 SHINZUI essence</p>
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Of confused and somewhat obscure etymology. Formerly 骨髓, and in ancient times 骨髓 with an occasionally encountered variant 骨髓. 骨/骨 is bone 867. 骨/骨 is hill 229. 差 is a doubling of left hand 22. As an element 差 is obscure, but it seems most likely that 差 is a variant or miscopying of landslide/ fall/ scraps of meat 隋 1462 q.v. In the case of 1463 隋 / 差 acts phonetically to express fat, here meaning fatty meat, and almost certainly also lends connotations of bits of meat. Thus fatty meat within the bones, i.e. marrow. The modern form replaces hill 骨 with movement 走 129, probably a miscopying under the influence of 随 1462. Suggest taking 有 as exist 401.

Mnemonic: MARROW EXISTS IN MOVING BONES

<p>1464</p> <p style="font-size: 2em; font-weight: bold;">枢</p>	<p>S Ū, toboso</p> <p>PIVOT, DOOR</p> <p>8 strokes</p>	<p>枢轴 SŪJIKU axis</p> <p>枢要 SŪYŌ importance</p> <p>中枢 CHŪSŪ center, pivot</p>
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Formerly 木区. 木 is tree/ wood 69. 区/区 is ward/ section 465 q.v., here acting phonetically to express important and almost certainly also lending connotations of hole and container (since the elements of 区 can be reinterpreted as opening/ hole 口 20 and container 凵 225). 1464 originally referred to a hole containing/seating an important shaft, namely the pivot on which a certain type of door swung. It thus came to be used of the pivot itself, and occasionally also of door. As in the English term pivot, it has connotations of importance.

Mnemonic: PIVOT IS IMPORTANT SECTION OF WOODEN DOOR

<p>1465</p> <p style="font-size: 2em; font-weight: bold;">崇</p>	<p>S Ū, agameru</p> <p>LOFTY, NOBLE, REVERE</p> <p>11 strokes</p>	<p>崇拜 SŪHAI worship</p> <p>崇高 SŪKŌna sublime</p> <p>崇敬 SŪKEI reverence</p>
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山 is mountain 24. 宗 is religion 889, here acting phonetically to express duplicate/ layer and also lending its connotations of respect/ awe. 1465 originally referred to a tall mountain towering over others (i.e. forming another layer of mountain). It is still occasionally found in this sense of lofty peak, but is usually found in a figurative sense of something lofty and noble which inspires respect and awe.

Mnemonic: RELIGIOUSLY REVERE LOFTY MOUNTAIN

1466 **据** *sueru/waru* 据え置く SUEOKU leave as is  
 SET, PLACE, SIT 据え物 SUEMONO ornament  
 11 strokes 据え付け SUETSUKE installation

扌 is hand 32. 居 is be/ reside 649 q.v., here with its literal meaning of **be fixed in a place**. Thus to **fix something in a place by hand**, i.e. **set/ place**, with **sit** being an associated meaning that overlooks the presence of hand 扌 (note that in English also set and sit are etymologically related).

Mnemonic: SET SOMETHING DOWN WHERE HAND IS

1467 **杉** *sugi* 杉あや SUGIAYA herringbone  
 CRYPTOMERIA, CEDAR 杉垣 SUGIGAKI cedar hedge  
 7 strokes 杉並木 SUGINAMIKI  
 avenue of cedars

木 is tree/ wood 69. 彡 is (delicate) hairs 93, here acting phonetically to express **enduring** and also lending its shape to suggest **hair-like leaves**. Thus **enduring tree with hair-like leaves**, a reference to the cedar/ cryptomeria.

Mnemonic: CEDAR IS TREE WITH HAIR-LIKE LEAVES

1468 **畝** *se, une* 畝立て UNEDATE furrowing  
 RIDGE, 二畝 NISE two se  
 SQUARE MEASURE 畝織り UNEORI ribbed fabric  
 10 strokes

Formerly 畝, showing field 田 59, lasting 久 647, and what appears to be ten 十 33. 久 acts phonetically to express **ridge**, and may also lend connotations of permanence. The role of 十 is not clear, but it may possibly lend its shape to suggest intersecting paths. 1468 originally referred to the **ridges running through/ separating fields**. It later also came to be used of a **square measure** (presumably the area between ridges), specifically a standard 99.3 sq.m. in Japanese but of variable size in Chinese. Suggest taking 𠂇 as a symbol of **top**.

Mnemonic: MEASURED FIELDS TOPPED BY LASTING RIDGES

1469 瀬 se 浅瀬 ASASE shoal, shallows  
 SHALLOWS, RAPIDS 瀬戸 SETO strait, channel  
 19 strokes 瀬戸物 SETOMONO porcelain

Formerly 瀬 .シ is water/ river 40. 頼/頼 is rely/ request 1889 q.v., here acting phonetically to express fast and probably also lending its connotations of **dividing**. Thus where a river (divides and?) flows fast, a reference to shallows/ rapids.

Mnemonic: RELY ON WATER HAVING SHALLOWS

1470 井 SEI, SHŌ, i 油井 YUSEI oil well  
 WELL 天井 TENJŌ ceiling  
 4 strokes 井戸 IDO well

From a pictograph of a well crib/ well frame 井 . Once also written 井, with . indicating water within the well, but 井 is now a separate character meaning receptacle/ bowl (see 43).

Mnemonic: WELL WITH FRAME

1471 姓 SEI, SHŌ 姓名 SEIMEI surname  
 SURNAME 改姓 KAISEI name change  
 8 strokes 百姓 HYAKUSHŌ farmer

Woman 女 35 and birth 生 42. Often interpreted as children being given (at birth) the family name of their mother rather than father, this practice being connected with an attempt to preserve the mother's lineage in a polygamous situation. There may have been some truth to this at some stage, but it seems more likely that 女 indicates **female children** rather than mother, since in ancient China it was generally only women who used a family name. Thus that given a female child at birth, i.e. a family name.

Mnemonic: WOMAN GIVEN SURNAME AT BIRTH

1472 征 SEI 征服 SEIFUKU subjugation  
 SUBJUGATE, TRAVEL 遠征 ENSEI expedition  
 8 strokes 征衣 SEI traveling clothes,  
 military clothes

彳 is movement (along a road) 118. 正 is proper 41 q.v., here in its literal meaning of lower leg/ foot. Thus to set foot on a road/ move off. This can mean travel in a general sense, but has particular connotations of **setting forth on a military campaign**, with **subjugate** being an associated meaning.

Mnemonic: MOVE OFF PROPERLY TO SUBJUGATE



1473

齊

SEI, hitoshii  
EQUAL, SIMILAR  
8 strokes一齊 ISSEI all together  
齊一 SEITSU equality  
齊唱 SEISHŌ singing in unison

Formerly 齊. The earliest form 𠄎 shows **similar heads of grain** (arranged for religious offering). The idea of similarity and belonging to the same category was reinforced by the addition of a symbol =, giving 𠄎, which was later stylised to 𠄎 and eventually became 齊. **Similarity/ equality** came to prevail over the original meaning of religious offering of grain. Suggest taking 文 as text 68 and 月 as a 'partially eclipsed' moon 月 16.

Mnemonic: TEXTS ABOUT LUNAR ECLIPSE ALL VERY SIMILAR

1474

牲

SEI  
SACRIFICE  
9 strokes犠牲者 GISEISHA victim  
犠牲 IKENIE\* live sacrifice  
犠牲的 GISEITEKI self-sacrificing

牛 is cow/ bull 97. 生 is live 42, here also acting phonetically to express **purify**. A **purified cow** was offered as a **live sacrifice**. Now **sacrifice** in a general sense. See also 1140.

Mnemonic: SACRIFICE OF LIVE COW

1475

逝

SEI, yuku  
DIE, PASS ON, DEATH  
10 strokes逝去 SEIKYO death  
急逝 KYŪSEI sudden death  
長逝 CHŌSEI death

辵 is movement 129. 折 is bend/ break 522 q.v., here acting phonetically to express **sever** and also lending similar connotations of its own from its literal meaning of chop down. Thus a **movement that severs**, a reference to **passing on/ death**.

Mnemonic: MOVEMENT BREAKS DOWN THROUGH DEATH

1476

盛

SEI, JŌ, moru, sakaru/n  
PROSPER, HEAP, SERVE  
11 strokes全盛期 ZENSEIKI golden age  
大盛り ŌMORI large helping  
燃え盛る MOESAKARU flare up

皿 is dish 1307. 成 is become 515 q.v., here acting phonetically to express **pile up** and probably also lending connotations of completion and by extension fullness. Thus a **piled up dish**, leading to **heap** and **serve** and by figurative association **grow/ prosper**.

Mnemonic: SERVE HEAPED DISHES WHEN ONE BECOMES PROSPEROUS

1477

婿

SEI, muko  
SON-IN-LAW  
12 strokes女婿 JOSEI son-in-law  
花婿 HANAMUKO bridegroom  
婿入り MUKOIRI  
marrying heiress

Formerly also written 婿, i.e. with **male** 士/士 494 instead of **woman** 女 35. 婿 is a CO character with a range of confusing meanings, such as together, assist, wait, examine, distant, clerk, store, and minced crabs. Its etymology is unclear, though its elements are **meat/** of the body 月 365 and **proper/** lower leg 足/正 41 (though technically the variant 足 has become a separate NGU character now used as a cloth measure and animal counter). Here 婿 acts phonetically to express **partner**, but any semantic role is unclear. Thus 婿 means a **male who is a partner (for a woman)**, while 女婿 means a **partner for a woman**, both being references to a **husband**. In particular it has come to mean husband viewed from the standpoint of the woman's parents, i.e. an adopted husband/ **son-in-law**.

Mnemonic: MEATY SON-IN-LAW IS PROPER PARTNER FOR WOMAN

1478

誓

SEI, chikau  
PLEDGE, VOW, OATH  
14 strokes誓約 SEIYAKU pledge  
宣誓 SENSEI oath  
誓い言 CHIKAIGOTO pledge

言 is word 274. 折 is bend/ break 522 q.v., here acting phonetically to express **cut/ sever** and also lending similar connotations of its own from its literal meaning of chop down. A **broken/ severed word** rather confusingly suggests the very opposite of a **pledge**, but in fact the character refers to the practice of **cutting a piece of wood in two as tallies** to be joined again upon completion of a (verbal) arrangement or similar (see 1195), and thus symbolises a **pledge**.

Mnemonic: BROKEN WORD IS ACTUALLY A PLEDGE!

1479

請

SEI, SHIN, kou, ukeru  
REQUEST, UNDERTAKE  
15 strokes請求 SEIKYŪ request  
普請 FUSHIN construction  
請負人 UKEOININ contractor

言 is word/ speak 274. 青 is green/ blue 43, here acting phonetically to express **audience** but of unclear semantic role. 1479 originally referred to a **person requesting an audience**, and later came to mean **request** in a broader sense. **Undertake** is an associated meaning (cf. connotations of English tender [a bid etc.]).

Mnemonic: EXPRESS REQUEST IN BLUE WORDS

1480

斥

SEKI, shirizokeru

REPEL, REJECT

5 strokes

排斥 HAISEKI

boycott

斥候 SEKKŌ

scout, patrol

斥力 SEKIRYOKU

repulsive force

Once written 斥 . 产 is **building** 114. 𠂇 is reverse 646 q.v., here acting phonetically to express **empty** and probably also lending its connotations of opposite to normal. 1480 originally referred to an **empty building** (i.e. one normally occupied), and **repel/ reject** is a borrowed meaning. Suggest taking the modern form 斥 as **ax** 斤 1176 plus a down stroke 丶 indicating **coming down** (see 下 7).

Mnemonic: REPELLED BY AX COMING DOWN

1481

昔

SEKI, SHAKU, mukashi

OLDEN TIMES, PAST

8 strokes

昔日 SEKIJITSU

old days

昔風 MUKASHIFŪ

oldstyle

今昔 KONJAKU

past and present

Once written 𠂇 . 日/日 is sun/ day 62, while 𠂇 is an abstract symbol felt to express the idea of piling up/ **accumulating** (possibly originally some variant of mountains 山 24). Thus **accumulation of days, i.e. history/ the past**. Suggest taking 昔 as a combination of **two tens** 十 33 and **one** 一 1.

Mnemonic: TWENTY-ONE DAYS AGO IS WELL IN THE PAST

1482

析

SEKI

DIVIDE, ANALYSE

8 strokes

分析 BUNSEKI

analysis

解析 KAISEKI

analysis

析出 SEKISHUTSU

education

**Tree/ wood** 木 69 and **ax** 斤 1176, here with its connotations of **chop**. Thus to **chop up a tree/ wood**, leading to the idea of **reduce to small bits** and hence **divide** and by association **analyse**.

Mnemonic: ANALYSE TREE BY CHOPPING AND DIVIDING WITH AX

1483	隻	SEKI	隻手 SEKISHU	one arm
		ONE OF A PAIR, SHIP COUNTER	一隻 ISSEKI	one ship/ boat
		10 strokes	一隻眼 ISSEKIGAN	discernment

**Bird 隹 216 and hand 又 . A bird in the hand indicated one bird (especially of a pair/ brace), as opposed to two birds in the hand/ pair 雙 / 又 1513 q.v., and 1483 has thus come to mean one of a pair in a broad sense. Also originally a counter for birds, though for some reason it has now become a counter for ships/ boats (possibly through a figurative reference to sails, which are frequently likened in poetry to wings).**

Mnemonic: ONLY ONE BIRD IN THE HAND

1484	惜	SEKI, <i>oshii/shimu</i>	痛惜 TSŪSEKI	deep regret
		REGRET, BE LOATH TO	惜し気 OSHIGE	regret
		11 strokes	骨惜しみ HONEOSHIMI	sparing oneself

忄 is heart/ feelings 147. 昔 is past 1481, here acting phonetically to express pierce and possibly also lending connotations of the past. Thus pierced heart (over a matter in the past?), a somewhat vague reference to feelings of regret, with reluctance/ being loath to an associated meaning. Note that in the case of 1101 q.v. pierced heart means grieve/ be afflicted.

Mnemonic: FEELINGS FOR THE PAST ARE FULL OF REGRET

1485	跡	SEKI, ato	追跡 TSUISEKI	pursuit
		TRACE, REMAINS	足跡 ASHIATO	footprint
		13 strokes	遺跡 ISEKI	ruins

足 is foot 51, here meaning footprint. 亦 is again 212 q.v., here acting phonetically to express accumulate and probably also lending its own connotations of duplication. Thus accumulation of footprints, namely a trail, being the traces/ remains of someone's passing. Note that there is an NGU character 迹, i.e. using movement 辶 129 instead of foot 足, which is identical in pronunciation and meaning to 1485. Suggest taking 亦 as 'partly' red 赤 46.

Mnemonic: THE ONLY REMAINS ARE A PARTLY RED FOOT

1486	<b>籍</b>	SEKI REGISTER 20 strokes	書籍 SHOSEKI publications 戸籍 KOSEKI family register 国籍 KOKUSEKI nationality
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竹 is bamboo 170. 籍 is a CO character meaning **rely on/ avail**. Its exact etymology is unclear, but it appears to comprise **past** 昔 1481 and serrated piece of wood/ tally/ pledge 耒 (tally 丰 659 and wood 木 69), and may mean literally a **pledge given in the past upon which one can rely**. (耒 may however be the variant of plow seen in 673, in which case its etymology is even less clear.) In the case of 1486 籍 acts phonetically to express **write**, and if taken to be pledge would almost certainly also lend connotations of a piece of wood on which something is written. Thus **bamboo for writing on**, a reference to **bamboo tablets used for keeping records**, with register being an extended meaning. Suggest taking 耒 as a 'heavily branched' tree 木 69.

Mnemonic: REGISTER OF BAMBOO AND BRANCHED TREES FROM PAST

1487	<b>拙</b>	SETSU, tsutanai, mazui CLUMSY, POOR 8 strokes	拙者 SESSHA I, me 拙劣 SETSURETSU na clumsy 拙速 SESSOKU rough-and-ready
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扌 is hand 32. 出 is put out 34, here acting phonetically to express **clumsy** but of unclear semantic role. Thus **clumsy hand**, later **clumsy/ poor** in a broad sense.

Mnemonic: PUT OUT A CLUMSY HAND

1488	<b>窃</b>	SETSU, nusumu, hisoka STEAL, STEALTHY 9 strokes	窃盗 SETTŌ theft 票窃 HYŌSETSU plagiarism 窃取 SESSHU theft
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Formerly 竊 and in ancient times 竊. 穴/穴 is hole 849, with 匚 being an additional hole/ opening 20 to emphasise **depth** and by extension **secrecy**. 米/米 is rice 201/196. Thus 竊 indicates **rice (stored away) in a deep hole/ hidden place**. 螭/螭 is a variant of **scorpion** 螭/萬 392, here acting phonetically to express **take** and almost certainly also lending connotations of **grasp/ clutch**. 1488 originally referred to **taking someone's stored rice**, then came to mean **steal** in general. **Stealthy** is an associated meaning (as in English). The modern form uses **cut** 切 156 as a simpler phonetic to express **take**, retaining hole 穴.

Mnemonic: STEALTHILY CUT HOLE TO STEAL CONTENTS

1489	撰	SETSU	摄取	SESSHU	intake
		TAKE, ACT AS PROXY	摄政	SESSHŌ	regency, regent
		13 strokes	摄生	SESSEI	health care

Formerly 攝. 扌 is hand 32. 聃 is a trebling of ear 耳 29, and forms an NGU character meaning whisper (i.e. something whispered to a succession of ears). Here 聃 acts phonetically to express pull but is of unclear semantic role. 1489 originally referred to pulling something out by hand, later coming to mean take out and eventually just take. Act as proxy is an associated figurative meaning, from the idea of taking on a role/duties. Though the use of the same elements of hand and ear as in take 取 301 is coincidental, this may be helpful in remembering 1489. Suggest taking ㄨ< as four marks.

Mnemonic: TAKE EAR IN HAND TO EARN FOUR MARKS

1490	仙	SEN	仙人	SENNIN	hermit, wizard
		HERMIT, WIZARD	酒仙	SHUSEN	hard drinker
		5 strokes	水仙	SUISEN	narcissus

A person 亻 39 who lives in the mountains 山 24, i.e. a recluse/ hermit, with wizard being an associated meaning.

Mnemonic: HERMIT IS PERSON LIVING IN MOUNTAINS

1491	占	SEN, uranau, shimeru	独占	DOKUSEN	monopoly
		DIVINE, OCCUPY	占い者	URANAISHA	diviner
		5 strokes	占めた	SHIMETA	Good!

卜 is a variant of divination (cracks) 卜 91 q.v., while 口 is mouth/ say 20. Thus that which is said by a diviner, namely a prediction, symbolising divining. Occupy is a borrowed meaning.

Mnemonic: TO DIVINE IS TO SAY WHAT CRACKS MEAN

1492	扇	SEN, ōgi, aogu	扇子	SENSU	(folding) fan
		FAN	扇風機	SENPUKI	electric fan
		10 strokes	扇形	ŌGIGATA/ SENKEI	fan shape

Door 戸 108 and wings 羽 812. Thus the wings of a door, i.e. very similar etymologically to door/ gate 戸 211 or (wings of a) door 扉 1730, but in this case used by association to refer to flapping action and fan.

Mnemonic: WINGS OF DOOR ACT AS FAN

1493

栓

SEN  
STOPPER, PLUG, TAP  
10 strokes

栓抜き SENNUKI corkscrew  
給水栓 KYŪSUISEN water tap  
消火栓 SHŌKASEN fire hydrant

木 is wood 69. 全 is complete 330, here also acting phonetically to express insert. Thus wooden item inserted (into a hole), completely (filling it), i.e. a bung/stopper. Now used of a range of stopping devices.

Mnemonic: WOODEN STOPPER DOES JOB COMPLETELY

1494

旋

SEN  
ROTATE, TURN  
11 strokes

旋回 SENKAI rotation  
旋盤 SENBAN lathe  
周旋 SHŪSEN mediation

疋 is the variant of proper 疋 41 seen in 1477, here meaning set foot (on a road)/travel from its literal meaning of lower leg (see also 1472). 旂 is fluttering flag 333, here (unusually) acting phonetically to express return and possibly also lending a loose idea of following, from its associations with rallying under a banner. 1494 originally referred to returning along a road (still a meaning in Chinese), with return later coming to mean turn in a broad sense, including rotate. Suggest taking 旂 as person 亻 39 and side 方 204.

Mnemonic: PERSON TURNS PROPERLY ON SIDE

1495

踐

SEN, fumu  
STEP, ACT  
13 strokes

実践 JISSEN practice  
実践的 JISSENTEKI practical  
実践主義 JISSENSHUGI activism


Formerly 踐. 足 is foot/ leg 51. 戔 is a doubling of halberd 戈 493, here acting phonetically to express tread and possibly also lending an idea of decisiveness from its connotations of cutting (see also 750). Thus to tread/ step (with the foot) (decisively?), later also to take action in a broader sense. Suggest taking 戔 as halberd 戈 and two 二 61.

Mnemonic: FOOT STEPS ON TWO HALBERDS, LEADING TO ACTION

1496		SEN, zuku	銑鉄 SENTETSU	pig iron
		PIG IRON	銑鋼 SENKŌ	pig iron
		14 strokes	溶銑 YŌSEN	molten iron


金 is metal 14. 先 is precede/ tip 49, here acting phonetically to express **dull gleam** and almost certainly also lending connotations of **prior** (i.e. prior to refining). Thus **metal with dull gleam (prior to refining?)**, a reference to **pig iron**.

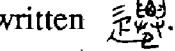
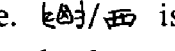
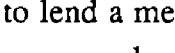
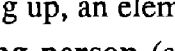

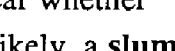
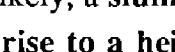
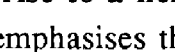
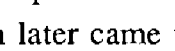
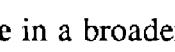
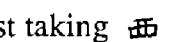




Mnemonic: METAL TIP OF PIG IRON

1497		SEN, hisomu, moguru	潜在 SENZAI	latency
		DIVE, LURK, HIDE	潜水 SENSUI	diving
		15 strokes	潜り込む MOGURIKOMU	'hole up'

Formerly 潜 . 氵 is water 40. 替 is if/ supposing 688, here acting phonetically to express **sink** and probably also lending connotations of uncertainty. Thus to **sink in water** (and thus become of uncertain whereabouts?). The meaning has now broadened to include the idea of **lurking/hiding**. Suggest taking 替 as sun(light) 日 62 and two men 夫 573.

Mnemonic: TWO MEN DIVE INTO SUNLIT WATERS

1498		SEN, utsuru	遷延 SENEN	procrastination
		SHIFT, MOVE, CHANGE	変遷 HENSEN	changes
		15 strokes	遷化 SENGE	death of dignitary

Once written  (also  ) is a CO character meaning **soar on high/ go to heaven/ die**.  is the somewhat obscure element seen in  570 q.v., and as in 570 seems to lend a meaning of upper part and by extension **raised/ high**.  /  is hands offering up, an element often used to indicate **raising** and by extension **height**.  /  is **bending person** (see 45), with a variant form  using curling person  768. It is not clear whether  /  depicts a **person offering** (from a position of humility) or, more likely, a **slumped person** (symbolising a **dead person**). Thus  /  means to **raise/ rise to a height**, a reference to **dying and moving to heaven** (of dignitaries). 1498 emphasises the idea of **moving** by adding **movement**  /  129. Moving to heaven later came to mean **move to a high place/ climb** and eventually **move/ shift/ change** in a broader sense, though 1498 occasionally still reveals connotations of dying. Suggest taking  as west 152,  as a variant of **big** 大 53, and  as **self** 855.

Mnemonic: MOVE ONESELF IN BIG SHIFT TO WEST



1499

薦

SEN, *susumeru*, *komo*  
RECOMMEND, MAT  
16 strokes推薦 SUISEN recommendation  
薦骨 SENKOTSU sacrum  
自薦 JISEN  
self-recommendation

艹 is grass 9. 薦 is fabulous beast between horse and deer 1204, here acting as a rather elegant reference simply to **grazing beasts** and also lending its sound to express both **fresh** and **feast/ eat**. 1499 originally meant **fresh grass such as eaten (first) by grazing beasts**, and in Chinese still retains choice grazing grass as a minor meaning. Good/ selected grass led on the one hand to **grass mat** (now a minor meaning) and on the other to the idea of **selecting the best** in a broad sense, leading in turn to **recommend**. Suggest taking 廡 as a modified combination of **building** 广 114 and **west** 西 152, with 馬 as a 'short' variant of **horse** 馬 191.

Mnemonic: SHORT HORSE RECOMMENDS GRASS MATS IN WESTERN BUILDING

1500

織

SEN  
FINE, SLENDER  
17 strokes織維 SENI fiber  
織細 SENSAI fine, delicate  
織毛 SENMŌ cilia, fine hair

Formerly 織 . 糸 is **thread** 27. 織 is a CO character meaning wild onion/ leek. 𦉳 is to all intents and purposes a variant of 菲 (also found simply as 非), an NGU character similarly meaning **leek** (非 deriving from a pictograph of a leafy leek and 艹 being grass/ plant 9). 戈 is **halberd/ lance** 493, here almost certainly lending connotations of **thrusting** and presumably also acting in some unclear phonetic role. Thus **leek that thrusts up** (from the ground). In the case of 1500 織 acts phonetically to express **fine/ slender** and almost certainly lends similar connotations from the shape of the leek. Thus **fine, slender thread**, now **fine/ slender** in a general sense. Suggest taking the modern form as a combination of **red** 赤 (variant 赤 46), **one** 一 1, and **halberd** 戈 493.

Mnemonic: CUT ONE SLENDER RED THREAD WITH HALBERD

1501

鮮

SEN, *azayaka*  
FRESH, VIVID, CLEAR  
17 strokes鮮魚 SENGYO fresh fish  
鮮明 SENMEI na clear, vivid  
朝鮮 CHŌSEN Korea

魚 is **fish** 98. 羊 is **sheep** 986, here lending its connotations of **fine**. Thus **fine fish**, a reference to **fresh fish** and hence **fresh** in general. **Clear/ vivid** is a borrowing.

Mnemonic: SHEEP LIKES FISH TO BE FRESH

1502	<b>禪</b>	ZEN	座禪 ZAZEN	meditation
		ZEN, MEDITATION	禪宗 ZENSHŪ	zen sect
		13 strokes	禪寺 ZENDERA	zen temple

Formerly 禪. 示/示 is altar/ of the gods 695. 單/单 is simple 542 q.v., here acting phonetically to express **clear land** and possibly also lending a meaning of **simple**. 1502 originally referred to **clearing land in order to build a (simple?) altar**, and still retains this as a minor meaning in Chinese. The present meanings are felt by some scholars to be borrowed, but may in fact result from a reinterpretation of the character as an ideograph meaning **simple religion**, i.e. **zen** based on **meditation**.

Mnemonic: ZEN ENTAILS SIMPLE MEDITATION AT ALTAR

1503	<b>漸</b>	ZEN	漸次 ZENJI	gradually
		GRADUAL ADVANCE	漸進的 ZENSHINTEKI	gradual
		14 strokes	東漸 TŌZEN	eastwards advance

辵 is water 40, here meaning **river**. 斬 is behead 1311 q.v., which acts phonetically to express **advance** and presumably originally lent connotations of **rapidity** and/or **force**. 1503 was originally used as a proper noun to refer to a river in ancient China, probably one associated with flowing swiftly and powerfully. In time the assumed connotations of **rapid advance** became **gradual advance**, though the reasons for such a change are not clear. Suggest taking 斬 literally as **vehicle** 車 31 and **ax/ chop/ cleave** 斤 1176.

Mnemonic: VEHICLE GRADUALLY ADVANCES, CLEAVING THROUGH WATER

1504	<b>繕</b>	ZEN, tsukurou	修繕 SHŪZEN	repair(s)
		REPAIR, MEND	修繕工 SHŪZENKŌ	repairman
		18 strokes	繕い飾る TSUKUROIKAZARU	cover up, conceal error

糸 is thread 27, here meaning **clothes**. 善 is good 735, here also acting phonetically to express **repair**. Thus to **repair clothes and make them good (again)**, now **mend/ repair** in general.

Mnemonic: MEND WITH GOOD THREAD

1505	<b>阻</b>	SO, <i>habamu</i> OBSTRUCT, HINDER 8 strokes	阻止 SOSHI 阻外 SOGAI 險阻 KENSO na	hindrance obstruction steep
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阝 is hill 229. 且 is furthermore 1091 q.v., here with its literal meaning of **pile (up)**. Thus **piled up hills**, indicating a **hindrance/ obstruction** to travelers.

Mnemonic: FURTHERMORE, HILL CAN BE A HINDRANCE

1506	<b>租</b>	SO LEVY, TITHE 10 strokes	租税 SOZEI 租借 SOSHAKU 租借権 SOSHAKKEN	taxes, rates lease leasehold
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禾 is rice plant 81, here indicating **harvested rice**. 且 is furthermore 1091 q.v., here acting phonetically to express **pay** and almost certainly also lending its connotations of **accumulate** and hence **burden**. 1506 originally referred to **rice paid as a tithe**, and now means **levy/ tithe** in general.

Mnemonic: FURTHERMORE, THERE IS A LEVY ON RICE

1507	<b>措</b>	SO PLACE, DISPOSE 11 strokes	措置 SOCHI 措辞 SOJI 拳措 KYOSO	step, action phraseology behavior
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扌 is hand 32. 耂 is past 1481, here acting phonetically to express **dispose** but of unclear semantic role. Thus to **dispose of something with the hand**, meaning both **physically place** and figuratively **handle/ manage** (cf. English *dispose*).

Mnemonic: HAND FROM PAST PLACED AT ONE'S DISPOSAL

1508	<b>粗</b>	SO, <i>arai</i> COARSE, ROUGH 11 strokes	粗末 SOMATSU 粗糖 SOTŌ 粗筋 ARASUJI	coarseness raw sugar rough outline
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米 is rice 201. 且 is furthermore 1091 q.v. here acting phonetically to express **neglect** and almost certainly also lending its connotations of **accumulate**. 1508 originally referred to **(spilled) rice left neglected** (in a corner of a storehouse), and later came to mean **poor quality/ coarse/ rough** in a broad sense.

Mnemonic: FURTHERMORE, RICE IS COARSE

1509	<b>疎</b>	SO, <i>utoi/mu</i>	疎隔 SOKAKU	alienation
		DISTANT, SHUN,	疎開者 SOKAISHA	evacuee
		COARSE	疎疎しい UTOUTOSHII	unfriendly
		12 strokes		

Correctly written 疏, as seen from an earlier form 𠂔, though 疏 is now technically a separate NGU character with identical readings and meanings. 足/正 is **foot** 51/ 41/ 1477, here (unusually) acting phonetically to express **emerge** and possibly also lending its connotations of movement. 亮/亮 is **child being born** 409. 1509 originally referred to a **child emerging from its mother**, indicating the moment of **parturition**. This later came to mean **(become) separate** in a broader sense, and for unclear reasons also came to acquire negative connotations such as **shunning**. **Coarse** is a borrowed meaning. The modern form uses **bundle** 束 1535.

Mnemonic: SHUN COARSE BUNDLE AT ONE'S FEET

1510	<b>訴</b>	SO, <i>uttaeru</i>	訴訟事件 SOSHŌJIKEN	lawsuit
		SUE, APPEAL	告訴 KOKUSO	legal action
		12 strokes	哀訴 AISO	appeal

言 is **word/ speak** 274. 作 is **reject** 1480, here acting phonetically to express **appeal** (to a higher authority) and possibly also lending an idea of rejection. Thus to **appeal verbally** (following a rejection? / only to be rejected?), leading by association to **take legal action** in a general sense.

Mnemonic: WORDS OF REJECTION LEAD ONE TO APPEAL AND SUE

1511	<b>塑</b>	SO	塑像 SOZŌ	figure, figurine
		MODEL, FIGURINE	彫塑 CHŌSO	plastic arts
		13 strokes	可塑性 KASOSEI	plasticity

土 is **earth** 60, here meaning **clay**. 朔 is an NGU character meaning **new moon/ north**, comprising **moon** 月 16 and **inversion/ reversal** 𠂔 646 q.v.(here indicating **change of form**) to give **change of moon**. Here 朔 acts phonetically to express **model/ copy** and probably also lends connotations of change of form/ shape. Thus **clay model**, now **model** in a wider sense. Suggest remembering 𠂔 as a sign of **inversion**.

Mnemonic: EARTHEN MODEL OF INVERTED MOON

1512	<b>礎</b>	SO, ishizue FOUNDATION STONE 18 strokes	礎石 SOSEKI foundation stone 基礎 KISO basis 基礎的 KISOTEKI elementary
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石 is stone 45. 礎 is an NGU character now meaning cane/ rod. It comprises **foot** 足 51/ 41/ 1477 and a doubling of **tree** 木 69, and originally referred to the **foot of a tree** (i.e. the lower part without branches, hence cane/ rod). Here it acts phonetically to express **place/ lay**, and also lends a meaning of **foot of a wooden pillar**. Thus **stone laid at the foot of a wooden pillar**, now **foundation stone** in general.

Mnemonic: FOUNDATION STONE LAID AT FOOT OF TWO TREES

1513	<b>双</b>	SŌ, futa- PAIR, BOTH 4 strokes	双方 SŌHŌ both sides 無双 MUSŌno matchless 双子 FUTAGO twins
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Formerly 雙, showing **two birds** 隹 216 in a **hand** 又 (as opposed to one bird in a hand 隻 1483). This came to represent **pair/ both** in a broad sense. The modern form uses **two hands** 又.

Mnemonic: PAIR OF HANDS MEANS BOTH HANDS

1514	<b>壯</b>	SŌ MANLY, STRONG, GRAND, FERTILE 6 strokes	壯大 SŌDAI grandeur 強壯 KYŌSŌ robustness 壯者 SŌSHA man in prime
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Formerly 壯: 𠂔/月 is **bed** 1389, while 士 is **samurai/ male/ erect male organ** 494. Some scholars take 𠂔 to act phonetically to express **big**, and take 士 in its sense of **male**, thus giving **big male** and hence **manly/ strong** etc. This is not convincing, especially in view of the existence of the CO character woman in **bed** 𠂔 (see 1406). While 𠂔 may express **big**, it almost certainly also lends its meaning of **bed**, and 士 almost certainly acts in its literal meaning of **erect male organ**. Thus **(big?) erect male organ in bed**, a reference to copulation and by extension **virility/ fertility/ manliness** etc. That is, it is a 'male equivalent' to woman in **bed** 𠂔.

Mnemonic: MANLY SAMURAI IN BED

1515	<b>莊</b>	SŌ, SHŌ	莊嚴 SŌGON	majesty
		VILLA, MANOR,	莊園 SHŌEN	manor
		SOLEMN, MAJESTIC	別莊 BESSŌ	country villa
		9 strokes		

Formerly 莊 . 艹 is grass 9. 壯/杜 is manly/ fertile 1514, here acting phonetically to express **keep in order** and also lending its connotations of **fertile**. Thus **place where grass is fertile but kept in order**, a reference to a **country estate/ manor**. It is not clear how 1515 also acquired the meanings of **majestic** and **solemn**, but it is possible that majestic was applied to a grand estate, with solemn then being a later associated meaning with majestic. Note that 1515 is occasionally interchanged with manly/ fertile 壯 1514, and in Chinese is also interchanged with make up/ adorn 粧 1406. Suggest taking 杜 literally as **samurai** 士 494 and **bed** 床 1389.

Mnemonic: SAMURAI BEDS DOWN IN MAJESTIC GRASSY MANOR

1516	<b>搜</b>	SŌ, sagasu	搜查 SŌSA	investigation
		SEARCH	搜索 SŌSAKU	search
		10 strokes	搜し出す SAGASHIDASU	seek out

Formerly 搜 . 叀 is an NGU character now borrowed to express old man, but it originally meant **search**. It derives from 𠬞, showing a **hand** 又 holding up a **torch/ fire** 火 8 inside a **building** 宀, and meant literally to **search for something by torchlight in a building**. Hand 扌 32 was added to emphasise holding the torch. Suggest taking 申 as **field** 田 59 and **stick** 丨 .


Mnemonic: SEARCHING HANDS PROBE FIELD WITH STICK

1517	<b>插</b>	SŌ, sasu	挿入 SŌNYŪ	insertion
		INSERT	挿話 SŌWA	episode
		10 strokes	挿し絵 SASHIE	illustration

Formerly 插 . 耂 is a CO character meaning **grind**, comprising **mortar** 臼 648 and **pestle** 杵 (variant 杵 110). Hand 扌 32 was added to emphasise the idea of **thrusting** the pestle into the mortar, leading to **insert** in a general sense. Suggest taking 耂 as a combination of **thousand** 千 47 and **sun/ day** 日 62.


Mnemonic: HAND INSERTS A THOUSAND ITEMS PER DAY

GENERAL USE 1518-1521

1518		SŌ, kuwa	桑園 SŌEN	mulberry farm
		MULBERRY	桑色 KUWAIRO	light yellow
		10 strokes	桑畑 KUWABATA	mulberry field

A stylised derivative of 桑, a pictograph of a **mulberry bush**. Suggest taking 木 as **tree** 69 and 又 as **three hands** 又.

Mnemonic: **THREE HANDS TEND MULBERRY TREE**

1519		SŌ, haku	掃除機 SŌJIKI	vacuum cleaner
		SWEEP	一掃 ISSŌ	sweeping away
		11 strokes	掃き出す HAKIDASU	sweep out

**Hand holding broom** 帚 96, with **hand** 才 32 added to emphasise the action of sweeping.

Mnemonic: **HOLD BROOM IN TWO HANDS TO SWEEP**

1520		SŌ, zō	法曹 HŌSŌ	lawyer
		OFFICIAL, COMPANION	軍曹 GUNSŌ	sergeant
		11 strokes	曹司 ZŌSHI	cadet

Once written 曹. 日 is say 688. 棘 is a doubling of east/ sack 184 q.v., here acting phonetically to express **equal/ match** and also graphically lending an idea of **two**. 1520 originally referred to **two well matched people/ parties on opposed sides in a debate**, and thus became used of **lawyers/ legal officials** and later **official** in a broader sense. **Companion** is felt to be an associated meaning, from the idea of one's legal representative/ ally, but it probably also reflects the influence of the two sacks **side by side** 棘. Suggest taking 曹 as **two suns** 日 62 and a 'long' version 十 of **grass** 艹 9.


Mnemonic: **OFFICIAL SAYS DOUBLE SUN MAKES GRASS GROW LONG**

1521		SŌ, su	帰巢 KISŌ	homing
		NEST	巢箱 SUBAKO	nesting box
		11 strokes	巢立つ SUDATSU	leave nest

Formerly 巢. 木 is tree 69. 巢 derives from 巢, namely the old form of **basket** 由 399. Some scholars feel that 巢 also acts phonetically to express **gather**. Thus **basket in a tree (where [birds] gather?)**, namely a **nest**. Suggest taking 果 as **fruit (tree)** 627 and 彡 as **three sticks**.

Mnemonic: **THREE STICKS ATOP FRUIT TREE FORM NEST**

1522	喪 12 strokes	SŌ, mo	喪失 SŌSHITSU	loss
		MOURN, LOSS, DEATH	喪服 MOFUKU	mourning dress
			喪中 MOCHŪ	in mourning

Somewhat obscure. Old forms such as  clearly show **die** 匕 / 匕 973 and **vessel wheeling around open mouthed (i.e. barking) to face all quarters**. Thus 1522 appears to be an ideograph indicating a **dog acting frantically upon the death of its master**, later coming to mean **mourn** on the one hand and **loss/ death** on the other. Suggest taking 十 as **ten** 十 33 and **two mouths** 凵 20 (i.e. **twelve mouths**), and 𠂔 as a 'missing' variant of **clothes** 衣 420.

Mnemonic: TWELVE MOUTHS MOURN MISSING CLOTHES

1523	葬 12 strokes	SŌ, hōmuru	葬式 SŌSHIKI	funeral
		BURY	葬儀屋 SŌGIYA	undertaker
			葬歌 SŌKA	dirge

死 is **death** 286 q.v., here meaning **dead person**. 艹 is **grass** 9, while 艹 (formerly 𦰇) is also **grass**. Thus **surround/ cover a dead person with grass**, i.e. **bury** (originally a reference to covering the corpse with grass rather than interment in the ground, but now bury in a broad sense).

Mnemonic: DEATH FOLLOWED BY BURIAL SURROUNDED BY GRASS

1524	装 12 strokes	SŌ, SHŌ, yosōu	装置 SŌCHI	device
		WEAR, CLOTHING, GEAR	衣装 ISHŌ	clothing
			変装 HENSŌ	disguise

Formerly 裝 . 衣 is **clothing** 420. 壯 / 壯 is **manly/ grand** 1514, here acting phonetically to express **wrap** and almost certainly also lending its meaning of **grand**. Thus **wrap (oneself) in (grand?) clothing**, i.e. **wear**. (Wear) clothing came by extension to mean **gear/ equipment** in a broad sense, including even mechanical devices. Suggest taking 士 literally as **samurai** 士 494 and **bed** 床 1389.

Mnemonic: SAMURAI WEARS CLOTHES IN BED



1525	<b>僧</b>	SŌ PRIEST 13 strokes	僧院 SŌIN monastery, temple 高僧 KŌSŌ high priest 僧職 SŌSHOKU priesthood
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Formerly 僧 . 亻 is person 39. 曾/曾 is formerly/ build up 741, here acting phonetically to express the first syllable of sangha, a Sanskrit word for priest. Since 1525 is of relatively recent origin 曾 may possibly also lend its later meaning of formerly. Thus person who is a priest (possibly priest-person who was formerly a lay person). Suggest taking 曾 as away √ 66, field 田 59, and day 日 62.

Mnemonic: PERSON TAKEN AWAY DAILY FROM FIELD IS PRIEST

1526	<b>遭</b>	SŌ, au ENCOUNTER, MEET 14 strokes	遭遇 SŌGŪ encounter 遭難 SŌNAN accident 遭難信号 SŌNANSHINGŌ SOS
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辶 is movement 129. 曹 is official/ companion 1520, here acting phonetically to express meet/ encounter and possibly also lending connotations of falling in with. Thus to encounter while moving, later encounter/ meet in a broader sense. Suggest remembering companion 曹 by association with grass 艹 (variant 艹 9) and (double) sun 日 62.

Mnemonic: ENCOUNTER COMPANION MOVING ON SUNNY GRASS

1527	<b>槽</b>	SŌ TANK, TUB, VAT 15 strokes	水槽 SUISŌ water tank 浴槽 YOKUSŌ bathtub 齒槽 SHISŌ tooth socket
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木 is wood 69, here meaning wooden item. 曹 is official/ companion 1520 q.v., here acting phonetically to express damaged grain and possibly also lending loose connotations of dumping and/or containing from the double sack element 艹 in its early form 𦉳 . 1527 originally referred to a wooden tub used for holding damaged grain, but later came to mean tub/ vat/ receptacle in a broader sense. Suggest remembering companion 曹 by association with grass 艹 (variant 艹 9) and two days 日 62.

Mnemonic: COMPANION SPENDS TWO DAYS IN WOODEN TUB ON GRASS

1528 燥 SŌ  
 DRY, PARCH  
 17 strokes

乾燥 KANSŌ dryness  
 焦燥 SHŌSŌ impatience  
 高燥地 KŌSŌKI  
 high and dry ground

火 is fire 8. 噪 is birds chirping in tree 922 q.v., here acting phonetically to express **dry** and possibly also lending loose connotations of intensity. Thus to **dry by fire**, later giving **dry/ parch** in a broad sense. Suggest taking 木 as **wood** 69 and 品 as **three boxes**.

Mnemonic: **DRY THREE WOODEN BOXES BY FIRE**

1529 霜 SŌ, shimo  
 FROST  
 17 strokes

霜害 SŌGAI frost damage  
 霜夜 SHIMOYO frosty night  
 霜降り肉 SHIMOFURINIKU  
 marbled beef

雨 is rain 3, here meaning loosely **moisture associated with weather**. 相 is mutual 530 q.v., here acting phonetically to express **freeze/ frozen** and possibly also lending a loose idea of appearance. Thus (the appearance of?) **frozen moisture**, i.e. **frost**.

Mnemonic: **MUTUAL RELATIONSHIP BETWEEN RAIN AND FROST?**

1530 騷 SŌ, sawagu/gashii  
 NOISE, DISTURBANCE  
 18 strokes

騷音 SŌON cacophony  
 騷動 SŌDŌ disturbance  
 大騷ぎ ŌSAWAGI uproar, chaos

Formerly 騷. 馬 is horse 191. 蚤 is an NGU character meaning **flea**, comprising insect 虫 56 and hand 又 (from 叉, and variant 又), and presumably meaning insect found on hand or insect squashed with hand/ fingers. In the case of 1530 蚤 acts phonetically to express **confusion** and also lends its connotations of **troublesome insect**. Thus **confusion caused by insect troubling horse**, now **noise/ disturbance** in general.

Mnemonic: **HAND SLAPS INSECT ON HORSE: DISTURBANCE FOLLOWS**

1531 藻 SŌ, mo 藻 拔 け MONUKE cast off skin  
 WATERWEED, SEAWEED 海 藻 KAISŌ seaweed  
 19 strokes 詞 藻 SHISŌ rhetorical flourish

艹 is grass/ plant 9. 氵 is water 40. 桑 is birds chirping in tree 922, here acting phonetically to express gather and also lending similar connotations of its own. Thus **water-plant that gathers (in clusters)**, originally a reference to a particular type of **waterweed** but now also **waterweed/ seaweed** in a broader sense. Suggest taking 木 as wood 69 and 品 as three boxes.

Mnemonic: THREE WOODEN BOXES OF PLANTS ARE ALL WATERWEED

1532 憎 ZŌ, nikumu/i/shimi 憎 惡 ZŌO malice, hatred  
 HATE(FUL) 憎 ら しい NIKURASHII hateful  
 14 strokes 憎 み 合 う NIKUMIAU mutually hate

Formerly 憎 . 忄 is heart/ feelings 147. 曾/曾 is formerly/ build up 741 q.v., here acting phonetically to express **hatred** and almost certainly also lending its connotations of **accumulation**. Thus (**accumulated?**) **feelings of hatred**. Suggest taking 曾 as away ㄨ 66, field 田 59, and day 日 62.

Mnemonic: FEEL HATE ON DAY FIELD TAKEN AWAY

1533 贈 ZŌ, SŌ, okuru 贈 与 ZŌYO presentation  
 PRESENT, GIVE 寄 贈 KIZŌ/ KISŌ donation  
 18 strokes 贈 り 物 OKURIMONO present

Formerly 贈 . 貝 is shell/ money/ valuable item 90. 曾/曾 is formerly/ build up 741 q.v., here acting phonetically to express **send/ give** and almost certainly also lending its connotations of **accumulation** and hence **large volume**. Thus **send/ give (large volume of?) valuable items**, later just **present/ give**. Suggest taking 曾 as away ㄨ 66, field 田 59, and day 日 62.

Mnemonic: ONE DAY GIVE AWAY FIELD AND MONEY

1534

即

SOKU, *sunawachi*  
IMMEDIATE, NAMELY,  
ACCESSION  
7 strokes

即位 SOKUI enthronement  
即刻 SOKKOKU immediately  
即席 SOKUSEKI impromptu

Formerly 卽 and in ancient times 卽, showing food 食 / 色 / 良 / 食 146 and kneeling/  
bending person 入 / 尸 39/ 425. 1534 originally referred to **taking one's place at  
the table**, later coming to mean take one's (rightful) place and thus **accede**. **Immediate**  
is felt to be an associated meaning from the idea of being prompt, while **namely** is felt to  
be an associated meaning from the idea of things being proper/ as they should be.

Mnemonic: UPON ACCESSION PERSON IMMEDIATELY KNEELS BY FOOD

1535

束

SOKU, *taba[neru], tsuka[neru]* 結束 KESSOKU bond, union  
BUNDLE, MANAGE 花束 HANATABA bouquet  
7 strokes 束の間 TSUKANOMA moment

An old form 束 has led to the popular interpretation that 1535 originally depicted trees 木  
/ 木 69 being **bound together** 〇. However, in view of the fact that only one tree is  
shown this is rather unconvincing. In fact, other old forms such as 束 suggest strongly  
that it is merely a variant of east/ sack 束 / 束 184 q.v. Putting things into a bundle led  
by figurative association to the idea of **handling/ managing**. Suggest taking 木 as tree  
and 口 as box.

Mnemonic: MANAGE TO PUT BOX-LIKE BUNDLE IN TREE

1536

促

SOKU, *unagasu*  
URGE, PRESS  
9 strokes

促進 SOKUSHIN promotion  
催促 SAISOKU demand  
促成 SOKUSEI  
growth, promotion

Of disputed etymology, though its elements are clearly **person** 亻 39 and **foot/ leg** 足  
51. Some scholars feel that 足 acts phonetically to express **shorten/ compress** and also  
lends its meaning of **leg**, to give **person with short(ened) legs**. This later came to  
mean **be short/ make short** in general, with **press down** being an associated meaning  
that later led to **press** in a general sense. Opinion is then divided as to whether **urge** is a  
borrowed meaning or an associated figurative meaning with **press**. An alternative theory is  
that 足 is used in its associated sense of **set foot/ set off** (see 1494), giving **person**  
**setting off**, with **urge** and **press** being either associated or borrowed meanings.

Mnemonic: PERSON URGED TO PRESS WITH FOOT

1537



ZOKU  
REBEL, PLUNDER,  
INJURE  
13 strokes

海賊 KAIZOKU pirate  
盜賊 TŌZOKU thief  
賊軍 ZOKUGUN rebel army

Once written 賊, showing that 貝十 is a miscopying of rule 貝 742 q.v., here acting phonetically to express **injure** and also lending its early connotations of **cutting**. 戈 is **halberd** 493, here meaning **cutting weapon**. Thus to **cut and injure with a weapon**, later also used to refer to a person associated with perpetrating such injuries, namely a **bandit** and by further association **rebel**. **Plunder** is another associated meaning. Suggest taking 貝 as shell/ **money** 90 and 十 as **ten** 33.

Mnemonic: TEN REBELS WITH HALBERDS PLUNDER MONEY

1538



DA  
PEACE, SETTLED  
7 strokes

妥当 DATŌna appropriate  
妥協 DAKYŌ compromise  
妥結 DAKETSU agreement

Of disputed etymology, though its elements are clearly **hand** (reaching down) 扌 303 and **woman** 女 35. Some scholars take 扌 to be a miscopying of **rice plant** 禾 81. That is, 1538 is taken to be a variant of **entrust** 委 423 q.v., whose literal meaning of **be soft and pliant** is felt to have led to the idea of **being peaceful and settled**. Other scholars take 扌 to act purely phonetically to express **soft and delicate**, giving **soft and delicate woman** and hence soft/ pliant and peaceful/ settled as above.

Mnemonic: WOMAN'S HAND SYMBOLISES PEACE

1539



DA  
FALL(EN), DEGENERATE  
12 strokes

墮落 DARAKU depravity  
墮胎 DATAI abortion  
墮落坊主 DARAKUBŌZU apostate priest

Formerly 墮. 墮 is **fall/ landslide** 1462. **Earth** 土 60 was added after the original meaning of 墮 (i.e. landslide) became vague. However, landslide has now disappeared and 1539 has come to mean **fall/ slip** in a broad sense, but particularly in moral terms. Suggest taking 墮 as **hill** 阜 229 and **exist** 有 401.

Mnemonic: EARTH FALLS BUT HILL STILL EXISTS

GENERAL USE 1540-1543

1540	情	DA	惰力 DARYOKU	inertia
		LAZY, INERT	怠惰 TAIDA	laziness
		12 strokes	惰気 DAKI	indolence

忄 is heart/ feelings 147. 青 is fall 1462, here acting phonetically to express **listless** and probably also lending connotations of slumping and heaviness. Thus **listless feelings**, a reference to **laziness**, with **inertia** being an associated meaning. See also listless feelings/ laziness/ neglect 怠 1543. Suggest taking 青 as left hand 左 22 and meat 月 365.

Mnemonic: FEEL LAZY AND EAT MEAT WITH LEFT HAND

1541	駄	DA	駄物 DAMONO	cheap goods
		PACK-HORSE, POOR QUALITY	駄馬 DABA	pack-horse
		14 strokes	無駄 MUDA	waste

Formerly also written 馱, which is technically the correct form. 馬 is horse 191, while 大 is big 53. The modern form uses fat/ big 太 164. **Big horse** was a reference to a **pack-horse**. Since this was not considered an especially valuable beast, 1541 also came to symbolise **poor quality/ cheap**.

Mnemonic: FAT PACK-HORSE OF POOR QUALITY

1542	耐	TAI, taeru	耐久 TAIKYŪ	endurance
		ENDURE, BEAR	耐火 TAIKA	fireproof
		9 strokes	耐え難い TAEGATAI	unbearable

而 is beard 887. 寸 is measure/ hand 909 q.v., here meaning **careful use of the hand**. 1542 is a somewhat vague ideograph referring to **shaving off a beard**. This was a minor official punishment (the next grade being to shave the hair), and thus symbolised something **not too bad and bearable**. Suggest taking 而 as a rake.

Mnemonic: CAN ONE BEAR TO PUT HAND ON RAKE?

1543	怠	TAI, okotaru, namakeru	怠業 TAIGYŌ	go-slow
		BE LAZY, NEGLECT	怠け者 NAMAKEMONO	idler
		9 strokes	怠り勝ち OKOTARIGACHI	neglectful

心 is heart/ feelings 147. 台 is stand 166, here acting phonetically to express **listless** but of unclear semantic role. Thus **listless feelings**, giving **laziness** and by association **neglect** (as opposed to listless feelings/ laziness/ inertia in the case of 惰 1540 q.v.).

Mnemonic: FEEL TOO LAZY TO MOUNT THE STAND

1544

胎

TAI  
WOMB  
9 strokes胎兒 TAIJI fetus  
受胎 JUTAI conception  
胎盤 TAIBAN placenta

月 is flesh/ of the body 365. 台 is stand/ platform 166, here acting phonetically to express pregnancy but of unclear semantic role. Thus **that part of the body associated with pregnancy, i.e. the womb.**

Mnemonic: WOMB IS A SORT OF FLESHY PLATFORM

1545

泰

TAI  
CALM, SERENE,  
BIG, THAI  
10 strokes泰然 TAIZEN composure  
安泰 ANTAI peace  
泰西 TAISEI Occident

Obscure. Once written 𣎵, showing **big** 大/火 53, **hands** 𠂇, and **water** 氵/水 (old form/ variant 水 40). Some scholars believe that 大 acts phonetically to express **slip/ lose**, and that 1545 originally referred to **losing something while washing it** (i.e. have it slip from the hands). **Calm/ serene** and **big** are assumed to be borrowed meanings (though the presence of big 大 53 raises the possibility of some now unclear association), and the character has also been borrowed to refer to **Thailand**. In Chinese it can also mean **extravagant/ liberal**, which is similarly assumed to be a borrowing. Suggest taking 泰 as a combination of **two** 二 61 and **big man** 大 53.

Mnemonic: TWO BIG THAI MEN SIT CALMLY BY WATER

1546

袋

TAI, fukuro  
BAG, POUCH  
11 strokes郵袋 YŪTAI mailbag  
有袋類 YŪTAIRUI marsupial  
手袋 TEBUKURO gloves

衣 is **clothing** 420, here meaning **cloth**. 代 is **replace** 338, here acting phonetically to express **container** but of unclear semantic role. Thus **cloth container, i.e. bag/ pouch.**

Mnemonic: REPLACE ONE'S CLOTHES WITH A BAG!?

1547	<b>逮</b>	TAI	逮捕 TAIHO	arrest
		CHASE, SEIZE	逮捕者 TAIHOSHA	captor
		11 strokes	逮夜 TAIYA	(eve of) anniversary of death

辵 is movement 129. 隶 is a CO character now meaning fox cub. It was once written 𠂔, showing a hand 又 seizing/ holding a tail 大 (hair 彡/毛 210, but here representing tail 尾 1734), and thus 隶 originally meant **seize an animal by the tail**. The addition of movement 辵 gives 1547 a meaning of **chase and seize**.

Mnemonic: MOVE IN CHASE AND SEIZE TAIL BY HAND

1548	<b>替</b>	TAI, <i>kaeru/waru</i>	代替 DAITAI	substitution
		EXCHANGE, SWAP	両替 兌 RYŌGAE	money changing
		12 strokes	取り替 兌 TORIKAE	swapping

Somewhat obscure. Originally written 替, showing **two standing men** 立 (see stand 立 73) and say 白/日 688. The modern form uses two men 夫 573. It is not clear how these elements are used. Some scholars feel that 日 acts phonetically to express **lean/fall**, to give **falling persons** and by extension **fall/ collapse** in a general sense, with **exchange** being a borrowed meaning. Other scholars feel that 1548 ideographically referred to **one person speaking for another, i.e. in place of another**, with **exchange** deriving from **in place of**. The latter theory seems the more helpful. Suggest taking 日 as day 62.

Mnemonic: ONE DAY, ONE MAN EXCHANGED FOR ANOTHER

1549	<b>滞</b>	TAI, <i>todokōru</i>	滞在 TAIZAI	sojourn, stay
		STOP, STAGNATE	停滞 TEITAI	stagnation
		13 strokes	滞納 TAINŌ	non-payment

Formerly 滞. 氵 is water 40. 带/帶 is belt 539, here acting phonetically to express **stop** and almost certainly also lending its own connotations of contain/ restrict. 1549 originally referred to **a flow of water stopping**, and now means **stop/ stagnate** in a general sense.

Mnemonic: USE BELT TO STOP WATER



1550 **滝** **taki** 清滝 KIYOTAKI clear cascade  
**CASCADE, WATERFALL** 滝川 TAKIGAWA rapids  
 13 strokes 華巖滝 KEGONDAKI  
 Kegon Falls

Formerly also written 瀧. シ is water/ river 40. 龍/竜 is dragon 1899, here acting phonetically to express fall and probably also lending connotations of fearsome and/or flying. Thus (fearsome?) falling water/ river (that flies through the air?), i.e. waterfall/ cascade.

Mnemonic: WATER-DRAGON LIVES IN WATERFALL

1551 **扱** **TAKU, erabu, yoru** 採扱 SAITAKU adoption  
**CHOOSE, SELECT** 選扱 SENTAKU choice  
 7 strokes 選扱科目 SENTAKUKAMOKU  
 elective subject

Formerly 擇. 才 is hand 32, here meaning by extension take in the hand. 罫 is watch over (file of) prisoners 233 q.v., here acting phonetically to express arrange and probably also lending supporting connotations of putting in sequence. 1551 originally referred to taking things in the hand and putting them in order, then later came by association to mean pick out by hand and then select in a broad sense. Suggest taking 尺 as person 人 39 with back-pack コ.

Mnemonic: PERSON CARRIES HANDY BACK-PACK

1552 **沢** **TAKU, sawa** 光沢 KŌTAKU luster  
**MARSH, MOISTEN, MUCH,** 沢山 TAKUSAN much, many  
**MANY, BENEFIT, GLISTEN** 沢地 SAWACHI marshland  
 7 strokes

Formerly 澤. シ is water 40. 罫 is watch over (file of) prisoners 233 q.v., here acting phonetically to express confusion and probably also lending an idea of stretching out in a line. 1552 originally referred to an area where land and water became confused (though the fact that it contains no element to indicate land is itself a source of confusion), i.e. marshland (where pools of water stretch out ahead? -- see 1333). Some scholars take much/ many to be a borrowed meaning, but in fact 1552 has long had connotations of much water/ many pools (especially in Japanese, where since classical times the word sawa has had a secondary meaning of many/ much). Moisten is an associated meaning, with glisten and enrich/ benefit being further associations (see also 1379). Suggest taking 尺 as person 人 39 with back-pack コ.

Mnemonic: PERSON CARRIES PACK THROUGH WATER OF MARSH

1553

卓

TAKU  
TABLE, EXCEL, HIGH  
8 strokes卓球 TAKKYŪ table tennis  
卓越 TAKUETSU excellent  
食卓 SHOKUTAKU  
dining table

Obscure. The earliest form is 卓, but the meaning of this is unclear. Some scholars take 卓 to be **early** 早 50 q.v., and indeed it has been copied as such for many centuries, but the upward tilt of the lower cross-stroke(s) indicates that this is incorrect. It is more likely to be **sun** 日 / 日 62 and possibly **plant** 艹 (variant 艹 9), and may suggest the **sun rising high** (i.e. above the plants). Certainly 1553 has long had a core meaning of **high**, with **prominent/ excellent** being an associated meaning. The meaning of 卓 / 卓 is unknown. At one stage it was written 卓, suggesting a variant of slumped figure 匕 238, and this has led to a theory that it indicated a lame person (reinforced by the fact that the pronunciation of 卓 was the same as that of a word for cripple). Lame person is said to have symbolised leaning and unevenness, with the latter eventually leading by association to height. This does not seem at all convincing, though it is a theory favored by authoritative Japanese scholars. In any event, **table** is categorically a borrowed meaning. Specifically, 1553 was borrowed as a simpler version of the NGU character 卓. This combines high 卓 with wood 木 69 (here meaning wooden item) to give high wooden item, a reference to a table. Confusingly, while 卓 still means table in Chinese, in Japanese it now means oar/ pole. Suggest taking 卓 as **early** and 卓 as a variant of **cracks** 卓 91.

Mnemonic: EXCELLENT TABLE CRACKED AT EARLY STAGE

1554

拓

TAKU  
RECLAIM, CLEAR, RUB  
8 strokes拓殖 TAKUSHOKU colonising  
開拓 KAITAKU reclamation  
魚拓 GYOTAKU fish print

扌 is **hand** 32. 石 is **stone** 45, here also acting phonetically to express **remove**. Thus to **remove stones by hand**, i.e. **clear/ reclaim land**. From an early stage its elements were also interpreted as **remove by hand from stone**, a reference to **taking a rubbing from a stone inscription**, leading to **rub/ make a print** in a broader sense.

Mnemonic: HAND PICKS UP STONES TO CLEAR LAND

1555

託

TAKU  
ENTRUST, COMMIT  
10 strokes託宣 TAKUSEN oracle  
託送 TAKUSŌ consignment  
委託 ITAKU commission

言 is **words/ speak** 274. 乚 is **plant taking root** 928, here acting phonetically to express **commit/ entrust** and possibly also lending connotations of firmness. Thus (firmly?) **entrust verbally**, later **entrust/ commit** in a broad sense. Suggest taking 乚 as **seven** 七 30 and top 丿.

Mnemonic: COMMIT SEVEN TOP WORDS TO MEMORY

1556	<b>濯</b>	TAKU	洗濯 SENTAKU	washing
		WASH, RINSE	洗濯機 SENTAKUKI	washer
		17 strokes	洗濯物 SENTAKUMONO	laundry

氵 is water 40. 濯 is bird's wings/ plumage 216 (bird 隹 216 and wings 羽 812), here acting phonetically to express **beat** and probably also lending its own connotations of **beat/ flap**. Thus to **beat in water**, a reference to **washing** (clothes).

Mnemonic: WASH BIRD'S WINGS IN WATER

1557	<b>諾</b>	DAKU	受諾 JUDAKU	acceptance
		CONSENT, AGREE	承諾 SHŌDAKU	consent
		15 strokes	快諾 KAIIDAKU	ready consent

若 is young 886 q.v., here in its original meaning of **compliant words/ agree**. Words/ speak 言 274 was added after 若 lost its original meaning.

Mnemonic: AGREE WITH YOUNGSTER'S WORDS

1558	<b>濁</b>	DAKU, <i>nigoru/su</i>	濁流 DAKURYŪ	turbid stream
		IMPURE, TURBID, VOICED	濁音 DAKUON	voiced sound
		16 strokes	濁り江 NIGORIE	muddy creek

氵 is water 40. 蜀 is caterpillar 744, here acting phonetically to express **impure** and probably also lending connotations of **unpleasant**. Thus (**unpleasant?**) **impure water**. Also used of a **voiced sound** (cf. English thick). In Chinese it has much stronger connotations of unpleasantness, and its meanings include foul and corrupt.

Mnemonic: TURBID WATER, FULL OF CATERPILLARS

1559	<b>但</b>	tadashi, TAN	但し書き TADASHIGAKI	proviso
		BUT, HOWEVER	但し付き TADASHIZUKI	condition
		7 strokes	但島 TAJIMA*	a place-name

Of convoluted etymology. 亻 is person 39. 旦 is dawn 929, here acting phonetically to express **naked** and probably also lending its own connotations of **expose**. Thus **naked man**, a reference to a person stripped of outward signs of rank and thus **merely a man**. **Merely** came to prevail as a meaning, leading eventually to **merely** in the sense of "the only thing is....", i.e. **but/ however** (cf. range of nuances of tada). Suggest taking 日 as sun 62 and 一 as one 1.

Mnemonic: SUN SHINES ON ONE PERSON, BUT.... (HE'S NAKED!)

1560	<b>脱</b>	DATSU, <i>nugu</i>	脱衣 DATSUI	undressing
		TAKE OFF, SHED, ESCAPE	脱皮 DAPPI	emergence
		11 strokes	脱出 DASSHUTSU	escape

Formerly 脱 . 月 is **flesh/ of the body** 365. 兑/兑 is exchange 524 q.v., here acting phonetically to express **lose** and probably also lending its own connotations of **disperse**. Thus to **lose flesh**. This was originally a reference to **losing weight**, but was also later applied by association to a range of **things leaving the body**, such as a child during parturition and clothes. **Escape** is also an associated meaning, from the extended idea of losing something in one's possession (i.e. expressed intransitively). Suggest taking 兑 as **elder brother** 兄 267 and away/ off ㄨ 66.

Mnemonic: ELDER BROTHER TAKES CLOTHES OFF BODY AND ESCAPES

1561	<b>奪</b>	DATSU, <i>ubau</i>	奪取 DASSHU	seizure
		SNATCH, CAPTIVATE	奪回 DAKKAI	recovery
		14 strokes	奪い去る UBAISARU	carry off

隹 is **bird** 216. 寸 is **hand/ measure** 909, here meaning **hand** (it is not clear why the simpler hand 又 was not used). 大 is **big** 53, here also acting phonetically to express **lose**. Thus to **lose a big (i.e. prized) bird from the hand**. This came to mean **lose from the hand** in general, and by association have something **snatched** from the hand. Now **snatch** in a broad sense, with **captivate** being an associated figurative meaning. Distinguish from 奪 966, and note the different etymology of 奪.

Mnemonic: BIG BIRD IS SNATCHED FROM HAND

1562	<b>棚</b>	tana	戸棚 TODANA	cupboard
		SHELF, TRELLIS	本棚 HONDANA	bookshelf
		12 strokes	ぶどう棚 BUDŌDANA	grapevine trellis

Somewhat obscure. Formerly 棚 and earlier 棚. 木/木 is **wood/ tree** 69. 𦉳 is felt to show **strings of matching jewels** 𦉳 (see 102), the strings themselves also being attached to each other 𦉳, and to symbolise **matching**. (Note that 朋/朋 exists as an NGU character meaning **match** and by association **companion**.) In the case of 1562 棚/朋/朋 acts phonetically to express **join** and also lends its connotations of **matching**. Thus **matched and joined pieces of wood**, a reference to **trellis**. In Japanese it is also applied by association to **shelves**, whereas in Chinese it can mean a crude shed. The modern form uses two moons 月 16, almost certainly a miscopying but one that retains an idea of **matching**. Suggest taking 月 in its meaning of **month**.

Mnemonic: TAKE TWO MONTHS TO PUT UP WOODEN SHELVES

1563	<b>丹</b>	TAN, ni	丹念 TANNEN	diligence
		RED, SINCERE	丹精 TANSEI	assiduity
		4 strokes	丹塗り NINURI	painted red

Somewhat obscure. Originally 𠂔, with a meaning of **red earth/ clay**, and believed to be a variant of **contents of well** 井 1470/ 43 q.v. but with the contents extended to clay rather than water. **Sincere** is a borrowed meaning. Suggest remembering 丹 by association with **boat** 舟 1354, taking it as 'half' a boat.

Mnemonic: **ONLY HALF THE BOAT IS RED**

1564	<b>胆</b>	TAN, kimo	大胆 DAITAN	bravery
		LIVER, GALL, COURAGE	胆石 TANSEKI	gallstone
		9 strokes	落胆 RAKUTAN	discouragement

Formerly 膽 . 月 is **flesh/ of the body** 365. 詹 is the obscure element seen in 擔/担 929 q.v., here acting phonetically to express **jar** but of unclear semantic role. Thus the **jar of the body**, a reference to the (jar shaped) **liver**. **Gall** is an associated meaning, while **courage** is a figurative association. As with 929, the modern form uses dawn 旦 (see 929) as a simple phonetic. Suggest taking this as **one** — 1 day 日 62.

Mnemonic: **BODY NEEDS LIVER TO SURVIVE EVEN ONE DAY**

1565	<b>淡</b>	TAN, awai	淡水 TANSUI	freshwater
		PALE, LIGHT, FAINT	淡色 TANSHOKU	light color
		11 strokes	淡雪 AWAYUKI	light snow

氵 is **water** 40. 炎 is **flame(s)** 1024 (literally a doubling of flame/ fire 火 8), here acting phonetically to express **plain** but of unclear semantic role. Thus **plain water**, i.e. water with nothing mixed in. While this may seem logically to suggest pure water, in fact it came rather to mean insipid and uninteresting (still meanings in Chinese), with **light/ faint/ pale** being associated meanings.

Mnemonic: **WATER ON FLAMES MAKES THEM FAINT AND PALE**

1566	嘆	TAN, nageku/kawashii	嘆息 TANSOKU	sigh
		LAMENT, ADMIRE	驚嘆 KYŌTAN	admiration
		13 strokes	嘆き叫ぶ NAGEKISAKEBU	wail

Formerly 嘆 . 口 is **mouth/ say** 20, here meaning **cry out**. 萋萋 is the obscure element seen in 442 q.v., here acting phonetically to express **stifle** but of unclear semantic role. Thus **stifled cry**. This usually indicates a gasp of **despair** or **alarm**, but occasionally of **admiration**. Suggest taking 萋 as **man** 夫 573, **grass** 艹 9, and **hole** 口 20.

Mnemonic: CRY OF LAMENT OVER MAN IN GRASSY HOLE

1567	端	TAN, hashi, hata, ha	極端 KYOKUTAN	extreme
		EXTREMITY, EDGE, BIT, UPRIGHT	端正 TANSEI	upright
		14 strokes	道端 MICHIBATA	roadside

立 is **stand** 73. 崙 is a CO character now borrowed to express **only**. Its etymology is unclear, but some scholars interpret an old form 崙 as a **bushy plant** growing vigorously, while others note the similarity of the lower half to beard 而/而 887, take 𠂔 to be flowing hair (see 173), and take 崙/崙 to mean **divided beard**. The bushy plant theory seems the more likely. In any event, in the case of 1567 崙 acts phonetically to express **upright** and may possibly also lend similar connotations of upright/ vertical (either from a plant growing upright or a beard hanging vertically). Thus **stand upright**, later **upright** in a broad sense including the moral one. The other meanings are borrowed. Suggest taking 山 as **mountain** 24 and 而 as a **rake**.

Mnemonic: RAKE STANDS UPRIGHT ON EDGE OF MOUNTAIN

1568	誕	TAN	誕生日 TANJŌBI	birthday
		BIRTH, DECEIVE	荒誕 KŌTAN	lie, nonsense
		15 strokes	降誕 KŌTAN	holy/royal birth

言 is **words** 274. 延 is **stretch/ extend** 814, here also acting phonetically to express **big**. Thus **big stretched words**, a reference to **bragging/ exaggeration** and hence **deception**. Its main modern meaning of **birth** is a borrowing, specifically being felt to derive from the term kōtan (see above). This originally meant to 'make a fuss'/ talk big about a holy/royal birth and thus established an association between 1568 and birth.

Mnemonic: USE STRETCHED WORDS TO DECEIVE ABOUT BIRTH

1569	<b>鍛</b>	TAN, <i>kitaeru</i>	鍛工所 TANKŌJO	smithy
		FORGE, TRAIN	鍛練 TANREN	forge, train
		17 strokes	鍛金 TANKIN	beating gold

金 is metal 14. 段 is step 931 q.v., here acting phonetically to express **beat** and possibly also lending its own similar connotations. Thus to **beat metal**, i.e. **forge/ temper**, with **train** being an associated figurative meaning.

Mnemonic: **FORGING METAL IS A STEP IN ONE'S TRAINING**

1570	<b>彈</b>	DAN, <i>hiku, hazumu, tama</i>	彈藥 DANYAKU	ammunition
		BULLET, SPRING, PLAY	彈力 DANRYOKU	elasticity
		12 strokes	弾き手 HIKITE	player

Formerly 彈 and in ancient times 弓. 弓 is bow 836, here meaning by association **catapult**, while • shows a **small round object** used as a projectile. Later forms use **simple/ weapon** 單/单 542 q.v., here acting phonetically to express **small round object** and probably also lending its connotations of weapon. The action of **using a catapult** led to **spring** and by further association **pluck/ play** a stringed instrument, while **bullet** derives from projectile.

Mnemonic: **BULLET SPRINGS FORTH FROM SIMPLE BOW?!**

1571	<b>壇</b>	DAN, TAN	花壇 KADAN	flower bed
		STAGE, PLATFORM	壇場 DANJŌ	stage
		16 strokes	土壇場 DOTANBA	execution scaffold

土 is earth/ ground 60. 壇 is a CO character now meaning indeed/ truly, but its etymology is unclear. Its original meaning appears to have been **raised/ built up/ high**, and it is possibly a variant of **high/ watchtower** 高/高 119. Here it acts phonetically to express **high/ raised**, and possibly lends similar connotations of its own. Thus **raised earth/ ground**, leading to **stage** and **platform**. Suggest taking 上 as top, 回 as rotate/ revolve 86, 日 as day 62, and 一 as one 1.

Mnemonic: **EARTHY SHOW ONE DAY ATOP REVOLVING STAGE**

1572 **恥** CHI, haji, hajiru/zukashii 恥辱 CHIJOKU disgrace  
 SHAME, ASHAMED 無恥 MUCHI shamelessness  
 10 strokes 恥じ入る HAJIRU be ashamed

心 is heart/ feelings 147. 耳 is ear 29, here acting phonetically to express shrink but of unclear semantic role. Thus **shrinking heart**, a reference to **feeling ashamed** (cf. English feel small).

Mnemonic: FEEL ASHAMED TO HAVE HEART NO BIGGER THAN EAR

1573 **致** CHI, itasu 一致 ITCHI unity, accord  
 DO, SEND, CAUSE 致命的 CHIMEITEKI fatal  
 10 strokes 致し方 ITASHIKATA means

Once written 致, i.e. with upturned foot 夂 438 q.v. (here in its sense of **visit and stop**) rather than **striking hand/ coerce** 夂 101. 夂 is correct, as seen from an old form 𠄎 that shows person 亻 39 and upturned foot 夂. 至/至 is **arrive/ reach** 875. 1573 originally referred to a **person reaching their destination and stopping**. However, the miscopying of 夂 as 夂 brought about causative connotations, giving **make someone visit** and hence **send**. As with **send/ do** 遣 1220 q.v., **send** broadened to **act/ do** in general. 1573 is also occasionally used to mean **cause**.

Mnemonic: COERCIVELY SEND SOMEONE, WHO DOES ARRIVE

1574 **遅** CHI, okureru, osoi 遅刻 CHIKOKU lateness  
 TARDY, SLOW, LATE 遅遅 CHICHI slowly  
 12 strokes 遅咲き OSOZAKI late blooming

Formerly 遲. 辵 is **movement** 129. 犀 is an NGU character now used to mean **rhinoceros**. It comprises **tail** 尾 1734 and **cow** 牛 97, and originally referred to **bovine beasts** in general. Here it acts phonetically to express **slow**, and also lends similar connotations of its own (cf. English bovine). Thus **slow movement**. The modern form uses **sheep** 羊 986, primarily as a graphic simplification. Suggest taking 尸 as **corpse** 236.

Mnemonic: MOVE LIKE A SHEEP'S CORPSE -- SLOWLY!



1575

痴

CHI  
FOOLISH  
13 strokes白痴 HAKUCHI idiot  
愚痴 GUCHI idle complaint  
痴情 CHIJO infatuation

Formerly 癡. 疒 is illness 381, here meaning affliction/ impairment. 疑 is doubt 835 q.v., here acting phonetically to express slow(-witted) and probably also lending its connotations of being in doubt/ dithering. Thus **impairment associated with slow-wittedness** (and dithering?), a reference to **stupidity/ foolishness**. The modern form uses know 知 169, giving **impaired knowledge**.

Mnemonic: ILLNESS IMPAIRS KNOWLEDGE, LEAVES ONE FOOLISH

1576

稚

CHI  
YOUNG, IMMATURE  
13 strokes稚魚 CHIGYO fish fry  
稚拙 CHISETSU naivety  
幼稚園 YŌCHIEN kindergarten

禾 is rice plant 81. 隹 is bird 216, here acting phonetically to express slow but of unclear semantic role. 1576 originally referred to **rice that was slow to mature**, and later came to mean **immature** in general.

Mnemonic: BIRD FINDS IMMATURE RICE

1577

畜

CHIKU  
LIVESTOCK  
10 strokes家畜 KACHIKU livestock  
畜生 CHIKUSHŌ beast, Damn!  
畜産 CHIKUSAN  
stockbreeding

田 is field 59. 玄 is occult 1227 q.v., here acting phonetically to express **store/ accumulate** and possibly also lending connotations of mysterious (power). 1577 originally referred to **leaving a field fallow** in order for its fertility to be (mysteriously?) regenerated. Fallow fields were often used for **grazing**, and hence 1577 came to represent **livestock**. It still also retains connotations of **accumulate/ regenerate**, and is sometimes interchanged with **accumulate** 蓄 1579 q.v. Suggest remembering 玄 by association with **short thread** 玄 111.

Mnemonic: LIVESTOCK TETHERED IN FIELD BY SHORT THREAD

1578 逐 CHIKU, ou 驅逐 KUCHIKU driving off  
 CHASE, PURSUE 逐一 CHIKUICHI one by one  
 10 strokes 逐語的 CHIKUGOTEKI literal

Move 辶 129 and pig 豕 1670, meaning to **pursue a pig** and later **pursue/ chase** in a broad sense. Distinguish 遂 1458, q.v.

Mnemonic: MOVE IN PURSUIT OF PIG

1579 蓄 CHIKU, *takuwaeru* 貯蓄 CHOCHIKU savings  
 ACCUMULATE, STORE 蓄電 CHIKUDEN charging  
 13 strokes 蓄積 CHIKUSEKI  
 stockpiling, accumulation

蓄 is **livestock** 1577 q.v., here with its original connotations of **leaving a field fallow** in order to **regenerate**, with **grass/ plants** 艹 9 added to emphasise growth. The idea of regeneration gradually broadened, and 1579 came by association to mean **accumulate/ store** in general.

Mnemonic: LIVESTOCK CONSUMES STORED GRASS

1580 秩 CHITSU 秩序 CHITSUJO order, system  
 ORDER, STIPEND 官秩 KANCHITSU official rank  
 10 strokes 秩ろく CHITSUROKU stipend

禾 is **rice plant** 81, here meaning **harvested rice**. 失 is **lose** 501, which acts here phonetically to express **arrange/ put in order** and probably originally also lent its meaning of **lose**. 1580 originally referred to **putting in order rice paid as a tithe** (i.e. rice 'lost' from the farmer's point of view), and eventually the idea of **putting in order** came to prevail. **Order/ rank** is now 1580's sole meaning in Chinese, but in Japanese it is also occasionally used in the sense of **stipend**, i.e. in effect reversing the assumed original viewpoint of donor to that of recipient.

Mnemonic: LOSE RICE IN ORDERLY FASHION!?

1581 窒 CHITSU 窒死 CHISSHI asphyxia  
 BLOCK UP, PLUG 窒息 CHISSOKU suffocation  
 11 strokes 窒素 CHISSO nitrogen

宀 is **hole** 849. 至 is **reach** 875 q.v., here acting phonetically to express **block** and probably also lending connotations of **cover a given area**. Thus **block a hole**.

Mnemonic: REACH INTO HOLE AND PLUG IT

1582	<b>嫡</b>	CHAKU	嫡子 CHAKUSHI	legal heir
		LEGITIMATE HEIR	廢嫡 HAICHAKU	disinherit
		14 strokes	嫡妻 CHAKUSAI	legal wife

女 is woman 35. 商 is base/ starting point 755 q.v., here acting phonetically to express **dutiful** and probably also lending connotations of **appropriate**. An (**appropriately?**) **dutiful woman** refers to a **legitimate wife**, as opposed to a concubine. In Japanese 1582 has by extension now come mainly to mean **legitimate offspring**, and hence **heir**. Suggest taking 商 as a combination of **emperor 帝 1616** and **old 古 109**.

Mnemonic: OLD EMPEROR'S WIFE PRODUCES LEGITIMATE HEIR

1583	<b>沖</b>	CHŪ, oki	沖天 CHŪTEN	ascendancy
		OPEN SEA, SOAR	沖合い OKIAI	offshore
		7 strokes	沖づり OKIZURI	offshore fishing

シ is water 40. 中 is middle 55, here acting phonetically to express **move/ be unsettled** and originally also lending a meaning of **middle**. 1583 originally referred to **unsettled waters in the middle** (of a channel). In Japanese it has now come to mean rather waters far from land, i.e. the **open sea**, whereas in Chinese the idea of moving/ distant waters has led to a range of extended and associated meanings such as seethe, be restless, wander, dash against, and **fly in the air/ soar** (from dash against). **Soar** is also occasionally found in Japanese.

Mnemonic: WATER IN THE MIDDLE OF THE SEA IS OPEN WATER

1584	<b>抽</b>	CHŪ	抽出 CHŪSHUTSU	extraction
		PULL, DRAW OUT	抽象 CHŪSHŌ	abstraction
		8 strokes	抽せん CHŪSEN	lottery

才 is hand 32. 由 is reason 399 q.v., here acting phonetically to express **pull** and almost certainly also lending its early connotations of **from**. Thus **pull something by hand** (out from somewhere?), now **pull/ extract** in a broad sense.

Mnemonic: THERE'S A REASON FOR PULLING BY HAND

1585	<b>衷</b>	CHŪ	折衷 SETCHŪ	compromise
		INNER FEELINGS	衷心 CHŪSHIN	true feelings
		9 strokes	苦衷 KUCHŪ	anguish

Once written 衷, showing clothing 衤/衣/衣 420 and middle/ inside 中/中 55 (here 由). 1585 originally referred to **inner clothing**, i.e. **underwear**, and still retains this meaning in Chinese. However, it became confused with **loyalty/ inner feelings** 忠 936 q.v. (literally middle/ inner 中 and heart/ feelings 心 147), and came to acquire the meaning of **inner feelings** (but not necessarily loyalty).

Mnemonic: INNER FEELINGS KEPT INSIDE ONE'S CLOTHES

1586	<b>铸</b>	CHŪ, <i>iru</i>	铸造 CHŪZŌ	casting
		CAST, FOUND, MINT	铸铁 CHŪTETSU	cast iron
		15 strokes	铸型 IGATA	mold

Formerly 金铸. 金 is **metal** 14. 寿/寿 is **long life** 1351, though in fact 寿 is a longstanding miscopying of 鑄, which shows **hands** 扌 inverting a vessel 冂 and pouring 凵 (/ causing to flow: see also 1421) into another vessel 皿 1307. Thus to **pour out metal into a vessel**, i.e. **cast**.

Mnemonic: CAST METAL HAS LONG LIFE

1587	<b>驻</b>	CHŪ	驻车 CHŪSHA	parking
		STOP, STAY	驻在 CHŪZAI	residence
		15 strokes	驻日 CHŪNICHI	resident in Japan

馬 is **horse** 191. 主 is **master** 299 q.v., here acting phonetically to express **stop/ stay** and possibly also loosely lending similar connotations from its original depiction of a lamp which was generally fixed in one (central) place in a house. 1587 was originally a reference to a **horse stopping**, and later came to mean **stop/ stay** in a broader sense.

Mnemonic: MASTER'S HORSE STOPS

1588

弔

CHŌ, *tomurau*  
MOURN  
4 strokes敬弔 KEICHŌ condolence  
弔問 CHŌMON sympathy call  
弔い合戦 TOMURAIGASSEN  
battle of revenge

Obscure. The numerous early forms sometimes show a **snake coiled round a person**, as 𠄎 or 𠄏 (person 亻 / 亼 39), and sometimes a **snake coiled round a stick**, as 𠄐 or 𠄑. It is not clear which is the very earliest form, and thus not clear if stick is a mis-copying of person or vice-versa. Some scholars have taken 1588 to be a variant of younger brother/ binding on a stake 弟 / 第 177 q.v., but the 'binding' in the case of 1588 is categorically a snake and thus any overlap between 1588 and 177 seems unlikely. Other scholars have assumed snake round person to be the older version, and take this to be an ideograph depicting a **person killed by a snake**, thus leading by association to **mourning**. Still others have similarly assumed snake round person to be the older form, but have taken the snake to indicate twisting, giving twisted person/ hunchback. Mourn is then assumed to be a borrowed meaning. The 'person/ man killed by snake' theory seems the most helpful.

Mnemonic: MOURN MAN CRUSHED LIKE STICK BY TWISTING SNAKE

1589

挑

CHŌ, *idomu*  
CHALLENGE, DEFY  
9 strokes挑発 CHŌHATSU provocation  
挑戦 CHŌSEN challenge  
挑戦的 CHŌSENTEKI aggressive

扌 is hand 32. 兆 is sign/ trillion 939, here acting phonetically to express stir but of unclear semantic role. Thus **stir by hand**. Later stir in a figurative sense, i.e. **rouse**, with **challenge/ defy** being an associated meaning.

Mnemonic: TRILLION HANDS RAISED IN DEFIANCE

1590

彫

CHŌ, *horu*  
CARVE, SCULPTURE  
11 strokes彫刻 CHŌKOKU carving  
彫像 CHŌZŌ sculpture  
手彫り TEBORI hand carving

彡 is hairs 93, q.v., here in its sense of delicate/ attractive and by extension **decorative/ patterned**. 周 is around/ circumference 504 q.v., here acting phonetically to express **cut/ carve** and possibly also lending connotations of all around. Thus **decorative/ patterned carving** (all around, i.e. three-dimensional?). Suggest taking 彡 as **three lines**.

Mnemonic: THREE LINES CARVED AROUND SCULPTURE

1591 眺 CHŌ, nagameru 眺望 CHŌBŌ view, outlook  
 GAZE, LOOK 眺め NAGAME view  
 11 strokes 眺望絶景 CHŌBŌZEKKEI fine view

目 is eye 72, here meaning look. 兆 is sign/ trillion 939, here acting phonetically to express distance but of unclear semantic role. Thus to look into the distance, i.e. gaze.

Mnemonic: TRILLION EYES GAZING

1592 釣 CHŌ, tsuru/ri 釣り場 TSURIBA fishing spot  
 FISH, LURE, CHANGE 釣り魚 CHŌGYO fishing  
 11 strokes 釣り銭 TSURISEN change, coin

金 is metal 14. 勺 is ladle/ measure 1342, here acting phonetically to express catch/ snare and almost certainly also lending its shape to suggest a hook. Thus to catch with metal (hook), i.e. fish. Now also used to mean lure/ trap in a broad sense. It is not clear how it also came in later times to mean change/ coin.

Mnemonic: FISH WITH LADLE-LIKE METAL HOOK

1593 脹 CHŌ, fukuramureru 膨脹 BŌCHŌ expansion  
 SWELL, BULGE 脹れ面 FUKUREZURA pout  
 12 strokes 脹らし粉 FUKURASHIKO\* baking powder

月 is flesh/ of the body 365. 長 is long 173, here acting phonetically to express swell and probably also lending connotations of stretch. Thus swollen (and stretched?) body. This was originally a reference to a certain type of illness (and at one stage was written 瘰, i.e. with the sickness radical 疒 381, which in Chinese is still interchangeable with 脹), but it later came to mean swollen in a broader sense.

Mnemonic: BODY SWELLS A LONG WAY

1594 超 CHŌ, koeru/su 超人 CHŌJIN superman  
 EXCEED, CROSS, SUPER- 超過 CHŌKA excess, surplus  
 12 strokes 入超 NYŪCHŌ imports excess

走 is run 161. 召 is summon 1387, here acting phonetically to express leap high (in a dance) and possibly also lending connotations of being requested (to dance). To run and leap high came by association to mean go beyond a normal level in a broad sense, including in the sense of exceed and of the prefix super-.

Mnemonic: SUPERFAST RUNNER SUMMONED FOR EXCEEDING LIMIT

1595 **跳** CHŌ, haneru, tobu 跳躍 CHŌYAKU spring, jump  
 SPRING, JUMP, LEAP 跳び板 TOBITA springboard  
 13 strokes 跳ね返る HANEKAERU rebound

足 is foot/ leg 51. 兆 is sign/ trillion 939, here acting phonetically to express **leap high** but of unclear semantic role. Thus to **leap using the legs**, now **leap/ spring** in a broad sense.

Mnemonic: TRILLION LEGS LEAPING

1596 **徴** CHŌ, shirushi 象徴 SHŌCHŌ symbol  
 SIGN, SUMMON, LEVY 徴収 CHŌSHŪ levy  
 14 strokes 特徴 TOKUCHŌ characteristic

Somewhat obscure. Formerly 徴 and earlier 徴 is the early form of small/ **secretive** 𠄎支/徴 1735 q.v., while 土 is a simplification of the early form 𠄎 of **person standing** (attentively) 𠄎 1610. The latter is believed to have also been used phonetically to express **reveal**, thus giving 1596 a meaning of **reveal something to a person in a secretive manner**, as by a sign. **Summon** is felt to derive from the associated idea of searching for a sign, which came to mean search/ seek in general and eventually by extension **summon**. **Levy** is then taken to be an associated meaning with **summon**. Suggest taking 彳 as **go** 118, 山 as **mountain** 24, 王 as **king** 5, and 攴 as **coerce/ force** 101.

Mnemonic: SIGN FORCES KING TO GO TO MOUNTAIN

1597 **澄** CHŌ, sumu/masu 清澄 SEICHŌ na clear  
 CLEAR, SETTLE 澄み切る SUMIKIRU be clear  
 15 strokes 澄まし顔 SUMASHIGAO smug look

氵 is **water/ river** 40. 登 is **climb** 360, here acting phonetically to express **transparent/ clear** and possibly also loosely lending a suggestion of **upstream/ headwaters**. Thus **clear water** (at head of river?), later **clear** in a broad sense. **Settled** is an associated meaning with **clear**.

Mnemonic: WATER CLEARS AS ONE CLIMBS UP RIVER

1598 **聽** CHŌ, kiku 聽講 CHŌKŌ attending lecture  
 LISTEN (CAREFULLY) 盜聽 TŌCHŌ wiretapping  
 17 strokes 聽心器 CHŌSHINKI stethoscope

Formerly 聽 . 耳 is ear 29, here meaning listen. 立 is person standing still (variant 士 1610). Thus 立 means person standing still listening (see also 911). 惠 / 惠 is virtue 762. Thus stand listening virtuously, i.e. attentively, now listen carefully in a broader sense. Suggest taking 十 as ten 33, 四 as eye 72, and 心 as heart 147.

Mnemonic: EAR IS WORTH TEN EYES WHEN LISTENING TO HEART

1599 **懲** CHŌ, koriru/urasu 懲罰 CHŌBATSU punishment  
 CHASTISE, LEARN 懲戒 CHŌKAI reprimand  
 18 strokes 懲り懲り KORIKORI to one's cost

心 is heart/ feelings 147. 徵 is sign 1596, here acting phonetically to express reform and possibly also lending an idea of sign/ visible evidence. Thus to reform in one's heart, i.e. mend one's ways (publicly?). This suggested by association reforming after learning the error of one's old ways, and hence 1599 came to mean learn by some unfortunate experience. Probably because of the presence of the causative element 又 (see 101), 1599 also came to mean cause to reform, i.e. chastise.

Mnemonic: SIGN THAT CHASTISED HEART HAS LEARNED LESSON

1600 **勅** CHOKU 勅語 CHOKUGO imperial edict  
 IMPERIAL EDICT 勅旨 CHOKUSHI imperial will  
 9 strokes 勅任 CHOKUNIN  
 imperial appointment

Formerly 敕, i.e. with strike/ force/ cause 又 101 instead of strength/ power 力 74. 束 is bundle/ manage 1535, here acting phonetically to express correct as well as lending its meaning of manage. Thus to manage a situation by making someone act correctly. All imperial pronouncements were considered to be of this nature, i.e. of setting people on the right course.

Mnemonic: IMPERIAL EDICTS COME IN POWERFUL BUNDLE



1601	<b>沈</b>	CHIN, <i>shizumu/meru</i>	沈没 CHINBOTSU	sinking
		SINK	沈滞 CHINTAI	stagnation
		7 strokes	沈下 CHINKA	subsidence

氵 is water 40. 尗 is a CO character now meaning **move in**, but its original meaning was **hang down** (etymology unclear, but originally written 尗, suggesting a bending person ㄥ 39 and what is possibly a symbol of drooping/ hanging 卩). Thus to **hang down in the water**, i.e. to **sink**. Suggest taking 尗 as **big man** 大 53 with **broken arms** 冫 and **broken leg** ㄥ.

Mnemonic: **BIG MAN WITH BROKEN ARMS AND LEG SINKS IN WATER**

1602	<b>珍</b>	CHIN, <i>mezurashii</i>	珍奇 CHINKI na	novel, rare
		RARE, CURIOUS	珍品 CHINPIN	rarity, curio
		9 strokes	珍本 CHINPON	rare book

王 is jewel 102. 彡 is **person and hair** 1440 (person 亻 39 and delicate hairs 彡 93 q.v.), here acting phonetically to express pure/ **unblemished** and probably also lending connotations of **attractive** from its delicate hairs element 彡. Thus an (**attractive?**) **unblemished jewel**, which was a relatively **rare** item. Now **rare/ curious** in general.

Mnemonic: **PERSON HAS RARE JEWEL WITH CURIOUS HAIR-LIKE PATTERN**

1603	<b>朕</b>	CHIN	朕 CHIN	We
		(ROYAL) WE	朕の CHIN no	Our
		10 strokes	朕徳 CHINTOKU	Our virtue

Formerly 朕. The oldest form 朕 shows that 月 is derived from **boat** 舟/舟 1354 and that 朕 is derived from **two hands** 𠄎 holding up an item ↑. The latter is believed by some scholars to be a spigot or tool, and by others to be a pestle, but in any event 𠄎 is known to have had a core meaning of **work with the hands** and strong connotations both of **raising** and **repetitiveness/ continuity**. The original meaning of 1603 was to **repair a boat**, but it was later borrowed as a **first person pronoun**, and in practice is now almost exclusively used as a **royal 'we'**. Suggest taking 月 as **flesh/ (of the) body** 365 and 𠄎 as **from/ out of** ㄥ 66 **heaven** 天 58.

Mnemonic: **OUR ROYAL BODY DESCENDS FROM HEAVEN**

1604 **陳** CHIN STATE, SHOW, OLD 11 strokes  
 陳情 CHINJŌ petition  
 陳列 CHINRETSU exhibition  
 新陳代謝 SHINCHINTAISHA renewal, metabolism

阝 is hill 229, here meaning mound of earth. 東 is east 184, here acting phonetically to express encircling embankment but of unclear semantic role. 1604 originally referred to the raised earthen path around a field (and still has a minor meaning of path in Chinese). Raised gradually led by association to show/ expose, with express/ state being a further association (though some scholars feel these meanings are borrowed). It is not clear how the meaning of old/ of long standing was acquired, but it may relate to an idea of permanence possibly attributed to such ridges (see 1468).

Mnemonic: STATEMENT SHOWS EASTERN HILLS ARE OLD

1605 **鎮** CHIN, shizumarumeru CALM, SUPPRESS, WEIGHT 18 strokes  
 鎮痛劑 CHINTSŪZAI painkiller  
 鎮靜 CHINSEI calm, quiet  
 文鎮 BUNCHIN paperweight

Formerly 鎮. 金 is metal 14. 眞/真 is true 514 q.v., here acting phonetically to express heavy and almost certainly also lending its early meaning of upside-down. 1605 originally meant (inverted?) heavy metal weight, leading by association to press down and hence the figurative meanings of suppress and quieten/ calm.

Mnemonic: SUPPRESS WITH TRULY HEAVY METAL WEIGHT

1606 **墜** TSUI FALL 15 strokes  
 墜落 TSUIRAKU fall  
 擊墜 GEKITSUI shooting down  
 墜死 TSUIISHI falling to death

隊 is corps/ unit 540 q.v., here with its original meaning of fall down a hill reinforced by earth/ ground 土 60. Now fall in a broader sense.

Mnemonic: CORPS FALLS TO GROUND

1607 **塚** tsuka, CHŌ MOUND, TUMULUS 12 strokes  
 貝塚 KAIZUKA shell mound  
 塚穴 TSUKAANA grave  
 宝塚 TAKARAZUKA place-name

Formerly also 塚. 土 is earth 60. 冫 is roof/ cover (variant 冫 28), here meaning cover. 豕/豕 is pig 1670, here acting phonetically to express pile but of unclear semantic role. Thus pile of earth that covers, i.e. a tumulus.

Mnemonic: EARTHEN MOUND COVERS PIG

1608	<b>漬</b>	tsukaru/keru, SHI PICKLE, SOAK 14 strokes	漬物 TSUKEMONO pickles 茶漬 CHAZUKE tea on rice 塩漬 SHIOZUKE salting
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シ is water/ liquid 40. 責 is blame 728 q.v., here acting phonetically to express **build up** and possibly also lending similar connotations of **accumulate**. Thus to **build up in water/ liquid**, a reference to leaving layers of items to **soak/ pickle**.

Mnemonic: TAKE BLAME FOR WATERY PICKLES

1609	<b>坪</b>	tsubo, HEI TSUBO, SQUARE MEASURE 8 strokes	建坪 TATETSUBO floor space 五坪 GOTSUBO five tsubo 坪数 TSUBOSŪ area
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Ground 土 60 and flat/ level 平 388, giving **level ground**. In Chinese this is 1609's only meaning, but in Japanese it has come to be used principally to refer to a **tsubo**, a **square measure** of 3.31 sq.m.

Mnemonic: TSUBO IS MEASURED ON FLAT GROUND

1610	<b>廷</b>	TEI COURT, GOVERNMENT OFFICE 7 strokes	官廷 KYŪTEI court 法廷 HŌTEI law court 廷臣 TEISHIN courtier
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辵 is movement 129. 廷 is a CO character now borrowed for a range of meanings such as artful and great, but it derives from 立, showing a **person** 人 39 **standing** (still) on the **ground** 土 60. Thus **move to (take up) a standing position on the ground**, a rather vague reference to people at **court** moving to take up their designated position as the emperor appeared. Suggest taking 廷 as a **hatted / samurai** 士 494.

Mnemonic: HATTED SAMURAI MOVES TO COURT

1611	<b>呈</b>	TEI PRESENT, OFFER 7 strokes	呈上 TEIJŌ presentation 贈呈 ZŌTEI donation 進呈 SHINTEI presentation
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Formerly 呈 . 口 is **mouth/ say** 20. 士 is **person standing** (at court) 1610, here acting phonetically to express **reveal** and also lending connotations of a person in the presence of a dignitary. 1611 originally referred to a **person giving a revealing (i.e. detailed) verbal statement** to a dignitary, i.e. **presenting a report**, but now means **present/ offer** in a broad sense. Suggest taking 王 as king 5.

Mnemonic: PRESENT ITEM FOR KING'S MOUTH

1612	<b>抵</b>	TEI	抵抗 TEIKŌ	resistance
		RESIST, MATCH	抵当 TEITŌ	mortgage
		8 strokes	大抵 TAITEI	generally

扌 is hand 32. 氵 is bottom of hill 548, here acting phonetically to express **push back** (with equal force) but of unclear semantic role. Thus to **push back with the hand**, leading to resist and match/ prove equal. Suggest taking 氵 as clan 氵 495 and one 一 1.

Mnemonic: RESIST CLAN WITH ONE HAND

1613	<b>邸</b>	TEI	邸宅 TEITAKU	mansion
		MANSION, RESIDENCE	邸内 TEINAI	premises
		8 strokes	官邸 KANTEI	official residence

Of confusing etymology. 阝 is village 355, felt by some scholars to be used here in an extended sense of metropolis/capital (i.e. as an abbreviation of capital 都 355) and by others to indicate person from a village. 氵 is bottom of hill 548, here acting phonetically to express **reside** and also lending an idea of **house at the bottom of a hill** (see 548). Normally a house at the bottom of a hill was associated with a commoner, while a house on a hilltop was associated with a noble (see 99 and 548). Confusingly, however, some low ranking provincial nobles (i.e. those from villages) were unable to secure hilltop residences in the capital, and were thus obliged to live in houses at the bottom of hills. 1613 originally referred to such a residence, i.e. 'townhouse' (at the foot of a hill) where a low ranking provincial noble resided when in the capital. In Chinese it can still mean **noble's townhouse in the capital**, while in Japanese it has come to mean **residence** in a broader sense, usually of a reasonably impressive nature such as a **mansion**. Suggest taking 氵 as clan 氵 495 and one 一 1.

Mnemonic: CLAN LIVES IN ONE MANSION IN VILLAGE

1614	<b>亭</b>	TEI	亭主 TEISHU	host, husband
		PAVILION, INN	旅亭 RYOTEI	inn
		9 strokes	料亭 RYŌTEI	restaurant

亭 is a simplification of tall 高 119 q.v., here with its connotations of **tall edifice/building**. 丁 is exact/ nail 346, here acting phonetically to express **stay/ stop**. Thus **tall (/large) building where people stay**, a reference to an inn. **Pavilion** is an associated meaning.

Mnemonic: NAIL SUPPORTS TALL PAVILION

1615	<b>貞</b>	TEI	貞操 TEISŌ	chastity
		CHASTITY, VIRTUE	貞節 TEISETSU	chastity
		9 strokes	貞実 TEIJITSU	fidelity

Once written 貞. 卜 is a variant of **divination (crack)** 卜 91. 鼎 / 貝 is a simplified **round kettle** 鼎 228, here acting phonetically to express **request/ seek** but of unclear semantic role. 1615 originally referred to **seeking to learn the will of the gods by means of divination**, and can still have this meaning in Chinese. Some scholars feel that **chastity/ virtue** is a borrowed meaning, while others see it as an extended meaning, i.e. seeking to act in a manner approved by the gods (cf. English godly). It has now acquired particular connotations of **female virtue**. Suggest taking 貝 as **shell** 90, and 卜 in its literal meaning of **crack**.

Mnemonic: **CRACKED SHELL A SYMBOL OF CHASTITY?**

1616	<b>帝</b>	TEI	帝国 TEIKOKU	empire
		EMPEROR	帝王 TEIŌ	emperor
		9 strokes	帝王切開 TEIŌSEKKAI	caesarian

Formerly 帝 and earlier 帝, showing a large **two-tier table** 干 supported by **cross-struts** × with an **item** — placed on top. The (firm) table was used in religious services and is to all intents and purposes an elaborate variant of **altar** 丁 / 示 695 q.v., with similar connotations of **relating to the gods**. **Ruler/ emperor** is taken by some scholars to be a borrowed meaning, but seems more likely to be an associated meaning with god. Suggest taking 帝 as a combination of **stand** 立 73 and **broom** 巾 96.

Mnemonic: **EMPEROR STANDS OVER BROOM**

1617	<b>訂</b>	TEI	訂正 TEISEI	correction
		CORRECT, REVISE	改訂 KAITEI	revision
		9 strokes	改訂版 KAITEIBAN	revised edition

言 is **words/ speak** 274. 丁 is exact 346, here acting phonetically to express **fair/ just**. 1617 originally meant to **make a fair statement (and thereby settle an issue)**. In Chinese it still means settle, but in Japanese it has come rather to mean **amend/ revise/ correct**.

Mnemonic: **USE EXACT WORDS IN CORRECTION**

1618	<b>遞</b>	TEI	遞送 TEISŌ	forwarding
		RELAY, IN SEQUENCE	遞信 TEISHIN	communications
		10 strokes	遞次 TEIJI	in succession

Formerly 遞. 辵 is movement (along a road) 129. 鹿 is a CO character referring to a mythical beast resembling a tiger 虎 281 with a large curved horn 𠂇 (now 𠂇), and was also used of a certain district in ancient China. Here it acts phonetically to express change, but its semantic role is unclear. Thus change in those moving along a road, a reference to a change of messengers and hence the present meanings of relay and in sequence. Suggest taking 市 as a combination of ten 十 33 and city 市 130, with 𠂇 as building/ house (variant 𠂇 114).

Mnemonic: MOVE TO RELAY IN SEQUENCE TO HOMES IN TEN CITIES

1619	<b>偵</b>	TEI	探偵 TANTEI	detection
		SPY, INVESTIGATE	内偵 NAITEI	secret inquiry
		11 strokes	偵察 TEISATSU	reconnaissance

亻 is person 39. 貞 is chastity 1615 q.v., here in its literal sense of seeking to know the will of the gods by divination. Thus person who seeks to know by divination, i.e. a diviner. This later came to mean investigator/ investigate in a broader sense, but still retains connotations of acting in an esoteric and hence secretive manner (i.e. spy).

Mnemonic: SPY ON PERSON'S CHASTITY

1620	<b>堤</b>	TEI, tsutsumi	防波堤 BŌHATEI	breakwater
		EMBANKMENT	堤防 TEIBŌ	levee, dike
		12 strokes	堤防伝い TEIBŌZUTAI	along bank

土 is earth 60. 是 is proper 910, here acting phonetically to express firm but of unclear semantic role. Firm earth was a reference to an embankment.

Mnemonic: USE PROPER EARTH FOR EMBANKMENT

1621	<b>艇</b>	TEI	艦艇 KANTEI	naval vessel
		BOAT	艇庫 TEIKO	boathouse
		13 strokes	救命艇 KYŪMEITEI	lifeboat

舟 is boat 1354. 廷 is court 1610, here acting phonetically to express small but of unclear semantic role. Thus small boat, now boat in a broader sense.

Mnemonic: COURT HAS ITS OWN BOAT

1622	<b>締</b>	TEI, <i>shimarumeru</i>	締め切り SHIMEKIRI	deadline
		<b>BIND, TIGHTEN, CLOSE</b>	締約 TEIYAKU	treaty
		15 strokes	締め出し SHIMEDASHI	shutout

糸 is **thread** 27, here meaning **cord**. 帝 is **emperor** 1616 q.v., here acting phonetically to express **bind** and possibly also lending loose connotations of **firmly** from its original meaning of firmly braced table. Thus to **bind (firmly?) with cord**, later also **tighten/shut** and figuratively as **tie up/ conclude**.

Mnemonic: **BIND EMPEROR WITH THREAD**

1623	<b>泥</b>	DEI, <i>doro, nazumu</i>	泥土 DEIDO	mud, mire
		<b>MUD, ADHERE TO</b>	拘泥 KŌDEI	adherence
		8 strokes	泥足 DOROASHI	muddy feet

Somewhat obscure. 氵 is **water** 40, here meaning **river**. 尼 is **nun** 1674 q.v. Some scholars feel the latter is used purely phonetically to express the name of a certain river in ancient China, with **mud** being either an associated meaning or a borrowing. However, it seems equally if not more likely that 尼 acts phonetically to express **stop** (originally being pronounced SHI, as in stop SHI 止 129) and also lends its own early connotations of **stop**. Thus a **river which stops flowing**, i.e. leaving an expanse of **mud**. In either case, **adhere to** is an associated meaning with mud, from the idea of sticking.

Mnemonic: **NUN IN MUDDY WATER**

1624	<b>笛</b>	TEKI, <i>fue</i>	汽笛 KITEKI	steam whistle
		<b>FLUTE, WHISTLE</b>	笛手 TEKISHU	flutist, flautist
		11 strokes	口笛 KUCHIBUE	whistle

竹 is **bamboo** 170. 由 is **reason** 399 q.v., here acting phonetically to express **pure/clear (sound)** and almost certainly also lending its connotations of **from**. Thus **bamboo from which pure/clear sound (emerges)**, i.e. a **flute**. Now also **whistle** in a broad sense.

Mnemonic: **THERE'S A REASON FOR MAKING FLUTE FROM BAMBOO**

1625 **摘** TEKI, *tsumu*, *tsumamu* 摘要 TEKIYŌ summary  
 PLUCK, PICK, EXTRACT 摘発 TEKIHATSU exposure  
 14 strokes 摘み取る TSUMITORU pluck, pick

扌 is hand 32. 商 is starting point 755 q.v., here acting phonetically to express **pick** and possibly also lending connotations of **appropriate**. Thus to **pick (something appropriate?) by hand**. It was originally used in a physical sense, as in picking/ plucking flowers or fruit, but is now often used in a figurative sense, such as **extracting** or **revealing**. Suggest taking 商 as a combination of emperor 帝 1616 and old 古 109.

Mnemonic: PICKED BY OLD EMPEROR'S HAND

1626 **滴** TEKI, *shizuku*, *shitataru* 水滴 SUITEKI water drop  
 DROP, DRIP 一滴 ITTEKI one drop  
 14 strokes 滴下 TEKIKA dripping

シ is water 40. 商 is starting point 755, here acting phonetically to express **tap/ strike** and possibly also lending its connotations of starting point. Thus **water which taps against something**, namely a **drip** (the starting point of a larger flow?). Suggest taking 商 as a combination of emperor 帝 1616 and old 古 109.

Mnemonic: WATER DRIPS ONTO OLD EMPEROR

1627 **迭** TETSU 更迭 KŌTETSU reshuffle  
 ALTERNATE, ROTATE 迭立 TETSURITSU alternating  
 8 strokes 迭起 TEKKI alternate occurrence

辶 is movement (along a road) 129. 失 is lose 501, here acting phonetically to express **change** but of unclear semantic role. Like 遞 1618, 1627 originally referred to **changing those moving along a road**, i.e. messengers, and later came to mean **alternate/ rotate** in a broader sense.

Mnemonic: ALTERNATING CAN INVOLVE LOSS OF MOVEMENT

1628 **哲** TETSU 哲学 TETSUGAKU philosophy  
 WISDOM 哲人 TETSUJIN sage  
 10 strokes 先哲 SENTETSU sage of old

口 is mouth/ say 20, here meaning **words**. 折 is break 522 q.v., here acting phonetically to express **correct** and probably also lending connotations of **understanding** from its original meaning of chop and hence divide/ analyse (see also 199). Thus **correct words** (full of understanding?), a symbol of **wisdom**.

Mnemonic: SPEECH BROKEN BUT STILL SHOWS WISDOM



1629 **徹** TETSU 徹夜 TETSUYA all night  
 GO THROUGH, CLEAR, 徹底的 TETTEITEKI thorough  
 REMOVE 貫徹 KANTETSU fulfillment  
 15 strokes

Of confused evolution. Originally written 𠄎, showing **hand** 又 and **pot on a stand** 𠄎 (a very early form of 鬲 1078). It originally meant to **remove a pot from a stand**, and still retains connotations of **remove** (though remove is nowadays usually conveyed by 撤 1630, with which 1629 is sometimes interchanged). Remove came to mean **clear away**, and then by association **have a clear passage** (note that pot on a stand was almost certainly also a symbol of an impediment -- see 1078). Like 通 176, this then came to mean **pass clear through**, with **road/ go** 彳 118 being added for clarity. Thus **road that passes clear through/ go clear through**. Pot on stand 𠄎 / 鬲 was later mis-copied as child being born/ educate 育 227, and hand 又 miscopied as striking hand/ force 攴 101.

Mnemonic: **FORCED TO GO CLEAR THROUGH ONE'S EDUCATION**

1630 **撤** TETSU 撤収 TESSHŪ removal  
 REMOVE, WITHDRAW 撤去 TEKKYO removal  
 15 strokes 撤回 TEKKAI withdrawal

Remove a pot 撤 1629 q.v. (correctly 𠄎) with **hand** 扌 32 added after the meaning had become vague. Now **remove/ withdraw** in a broader sense. Suggest taking 育 as educate (a child) 227 and 攴 as force 101.

Mnemonic: **FORCE EDUCATED CHILD TO REMOVE HAND**

1631 **添** TEN, *souleru* 添加 TENKA addition  
 ACCOMPANY, ADD 添付 TENPU appending  
 11 strokes 添え木 SOEGI splint, brace

シ is **water** 40. 忝 is an NGU character meaning grateful/ embarrassed, though in Chinese it has stronger meanings of ashamed/ disgraced (literally the **feelings** 忝 [variant 忝 147] of a **person/ man with head bowed** 忝 279). Here 添 acts phonetically to express **fill**, but any semantic role is unclear. Thus to **fill with water**. Add water later came to mean **add** in a broad sense, with the intransitive version coming to mean **join/ accompany** (not unlike 431). Since no early forms of 添 have been found some scholars conclude that it is in fact a later variant of 沾, an NGU character meaning moisten/ add water which uses divine/ occupy 占 1491 in a similar phonetic role to 添, but this is not especially convincing.

Mnemonic: **MAN WITH BOWED HEAD FEELS NEED FOR ADDED WATER**

殿	1632	DEN, TEN PALACE, LORD, MR 13 strokes	宮殿 KYÜDEN palace 御殿 GOTEN palace 殿様 TONOSAMA lord
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Somewhat obscure. Once written 殿. 受 is strike 153, 尸 is buttocks/ slumped figure 236, while 冫 is obscure. However, 冫 appears to have meant **buttocks**, and also to have lent its sound (known to have once been TON). Thus to **strike someone on the buttocks with a TON sound**. Note that in Chinese 1632 can still mean **rear**. **Palace** is a borrowed meaning, specifically resulting from 1632's being used in place of a now defunct character 墜. This combines earth/ ground 土 60 with 殿, which is known to have acted phonetically to express **raised** (any semantic role being unclear), thus giving **raised earth/ ground**. This originally referred to **earthen ramparts**, which came to symbolise **castle**, with **palace** being an associated meaning. In Japanese 1632 is also used by further association to refer to the person living in a palace/ castle, namely a **lord**, and is also used as a general term of respect. Suggest taking 共 as together 460.

Mnemonic: **STRIKE BUTTOCKS TOGETHER AT LORD'S PALACE**

斗	1633	TO DIPPER, MEASURE 4 strokes	北斗星 HOKUTOSEI Big Dipper 斗酒 TOSHU gallons of sake 泰斗 TAITO an authority
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To all intents and purposes a variant of **ladle** 升 1386 q.v., being a derivative of a highly stylised variant 斗 of 1386's early form 斗 (a pictograph of a ladle) but technically without the contents 斗. Confusingly, however, while 1386 has become a standard measure of 1.8 liters, 1633 is a **measure** ten times that amount, namely 18 liters.

Mnemonic: **BIG DIPPER HAS SLOPING CROSS AND TWO DOTS?!**

吐	1634	TO, haku DISGORGE, VOMIT 6 strokes	吐剂 TOZAI emetic 吐き気 HAKIKE nausea 吐息 TOIKI gasp, sigh
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口 is **mouth** 20. 土 is soil/ **ground** 60, here acting phonetically to express **pour forth** and possibly also lending extended connotations of **filth**. Thus to **pour forth (filth?) from the mouth**, i.e. vomit/ **disgorge**.

Mnemonic: **DISGORGE VOMIT FROM MOUTH TO GROUND**

1635	<b>途</b>	TO ROAD, WAY 10 strokes	途中 TOCHŪ 途端 TOTAN 前途 ZENTO	on the way verge, point future
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辵 is movement (along a road) 129. 余 is ample 800, here also acting phonetically to express road/ way. Thus ample road (permitting) (easy) movement, now road/ way in a general sense including the figurative.

Mnemonic: ROAD PERMITTING AMPLE MOVEMENT

1636	<b>渡</b>	TO, wataru/su CROSS, HAND OVER 12 strokes	渡航 TOKŌ 渡世 TOSEI 言い渡す IIWATASU	passage, crossing livelihood sentence
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氵 is water 40, here meaning river. 度 is degree 356 q.v., here acting phonetically to express span and possibly also loosely lending similar connotations from its literal meaning of measure with the hand. Thus to span a river, later cross (over) in a general sense. Hand over is the transitive version.

Mnemonic: CROSS WATER BY DEGREES

1637	<b>塗</b>	TO, nuru PLASTER, COAT, PAINT 13 strokes	塗り物 NURIMONO 塗装 TOSO 塗り薬 NURIGUSURI	lacquerware painting ointment
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Once written simply as 涂, which still exists in Chinese as a variant of 塗. 氵 is water 40, here meaning river. 余 is ample/ excess 800. Thus ample/ excessive river, a reference to a large river prone to flood. This came by association to mean leave a coating of mud, with earth 土 60 being added for clarity. Now to coat in a general sense, but note that in Chinese 1637 can still mean mud.

Mnemonic: EXCESS RIVER-WATER LEAVES COATING OF EARTHY MUD

1638	<b>奴</b>	DO, yatsu, yakko, -me SLAVE, SERVANT, GUY 5 strokes	奴隸 DOREI 奴等 YATSURA 奴様 YAKKOSAN *	slave those guys that guy
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Somewhat obscure, though its elements are clearly hand 又 and woman 女 35. Some scholars feel that woman 女 symbolises compliance and hand 又 symbolises work, to give a meaning of work compliantly and by association be a slave/ servant. Other scholars take woman 女 to be used literally and hand 又 to indicate control, to give woman under one's control, a reference to a slave-girl. The former theory seems the more likely. 1638 is also used as a pejorative suffix and slang reference to a person.

Mnemonic: HAND-MAIDEN IS A SLAVE

1639 **怒** DO, *ikaru, okoru* 怒気 DOKI anger  
 ANGER, RAGE 怒鳴る DONARU shout, bawl  
 9 strokes 怒り狂う IKARIKURUU ragemadly

心 is heart/ feelings 147. 奴 is slave 1638, here acting phonetically to express **anger** and possibly also suggesting feelings associated with being a slave or (more likely) directed towards a slave. Thus **feelings of anger** (directed towards a slave?). Now **anger/ rage** in a broad sense.

Mnemonic: SLAVE'S FEELINGS ARE OF ANGER

1640 **豆** TŌ, ZU, *mame* 豆腐 TŌFU beancurd  
 BEANS, MINIATURE 大豆 DAIZU soybean  
 7 strokes 豆本 MAMEHON  
 miniature book

Once written 豆, showing a **monopedal table-cum-food vessel** (known as takatsuki in Japanese) 豆 with **contents** 豆. Some scholars take **bean** to be a borrowing, while others see it as an associated meaning with food in general, which was in turn associated with food vessel 豆 (see also 146). In compounds 1640 is often used to indicate both food and vessel/ container in a broader sense. Confusingly, depending on one's point of view the takatsuki could be considered quite tall (i.e. relative to a normal dish), and occasionally it seems to lend such connotations (as in 360), but in general it was considered short (i.e. relative to a table) and usually lends these connotations (see 342). **Miniature** is an associated meaning with short. It also occasionally appears to lend connotations of fixed height/ dimensions (again see 342). Suggest taking 一 as **one** 1, 口 as a **box**, and 立 as a variant of **stand** 立 73.

Mnemonic: ONE MINIATURE BOX ON STAND, FULL OF BEANS

1641 **到** TŌ, *itaru* 到来 TŌRAI arrival, advent  
 GO, REACH, ARRIVE 到達 TŌTATSU arrival  
 8 strokes 到底 TŌTEI absolutely

Once written 到, showing that **sword/ cut** 刀 181 is actually a miscopying of **person** 人 / 人 39. 至/至 is **arrive/ reach** 875 q.v., here in its literal sense of arrow falling upside-down and thus indicating being **upside-down**. 1641 originally referred to a **person being upside-down**, i.e. **falling**. This meaning is now conveyed by 倒 1643 q.v., which adds a further **person** 人. The meaning of 1641 itself evolved in similar fashion to that of 至 875, i.e. to give **reach/ arrive**.

Mnemonic: REACH SWORD

1642 **逃** TŌ, nigeru/gasu, nogareru/su 逃亡者 TŌBŌSHA fugitive  
 ESCAPE, EVADE, MISS 見逃す MINOGASU overlook  
 9 strokes 逃げ道 NIGEMICHI escape route

辵 is movement 129. 兆 is sign/trillion 939 q.v., here acting phonetically to express escape and possibly also lending supporting connotations of separation. Thus to move and escape.

Mnemonic: ESCAPE THROUGH A TRILLION MOVES

1643 **倒** TŌ, taoreru/su 倒産 TŌSAN bankruptcy  
 FALL, TOPPLE, INVERT 面倒 MENDŌ trouble  
 10 strokes 倒置 TŌCHI inversion

Reach 到 1641 q.v., here in its literal sense of person fallen over/ upside-down, with person 亻 39 added for clarity. Suggest remembering reach 到 by association with reach 至 875 and sword 刂 181.

Mnemonic: REACH FALLEN PERSON WITH SWORD

1644 **凍** TŌ, kōru, kogoeru 冷凍剤 REITŌZAI refrigerant  
 FREEZE 凍結 TŌKETSU freezing  
 10 strokes 凍り付く KŌRITSUKU freeze to

冫 is ice 378. 東 is east 184 q.v., here acting phonetically to express hard and possibly also lending loose connotations of mass from its early meaning of heavy sack. Hard ice symbolises freezing.

Mnemonic: ICE FREEZES OVER EAST

1645 **唐** TŌ, kara 唐本 TŌHON Chinese book  
 (T'ANG) CHINA 毛唐人 KETŌJIN foreigner  
 10 strokes 唐手 KARATE karate

Formerly 唐 and earlier 唐, showing mouth/say 口 20 and hands holding a pestle 𠂔 480. The latter acts phonetically to express brag/boast but is of unclear semantic role. Thus to speak boastfully (still a meaning in Chinese). It was later borrowed to refer to T'ang and by extension China in general (and from a Japanese perspective can also mean foreign), but the reason for the borrowing is not clear. Suggest taking 广 as building 114 and 扌 as a hand 扌 holding a stick 丨, with 口 in its sense of opening/entrance.

Mnemonic: HAND HOLDS STICK AT ENTRANCE TO CHINESE BUILDING

1646	桃	TŌ, momo	白桃 HAKUTŌ	white peach
		PEACH	桃色 MOMOIRO	pink
		10 strokes	桃原境 TŌGENKYŌ	Shangri-La

木 is **tree** 69. 兆 is **sign/ trillion** 939 q.v., here in its meaning of **sign**. In the ancient Orient the peach was a **symbol of fertility/ pregnancy**, partly for the similarity of its appearance to female genitalia (cf. the Japanese legend of Momotarō, the Peach Boy) and partly for the fact that, along with the plum (see 1689), it was a favorite fruit of pregnant women. Thus the **peach tree** was literally a '**pregnancy-sign tree**'. Note that in Chinese 1646 can also mean marriage, clearly showing its procreative associations.

Mnemonic: TREE BEARING A TRILLION PEACHES

1647	透	TŌ, suku/kasu/keru	透明 TŌMEI	transparency
		CLEAR, TRANSPARENT	透写 TŌSHA	tracing
		10 strokes	透き通る SUKITŌRU	be clear

辶 is **movement** 129. 秀 is **excel** 1355, here acting phonetically to express **lead** and also lending similar associated connotations of its own. 1647 originally referred to a **person leading another** in a physical sense. Some scholars feel its present meanings are borrowed, while others feel that **lead the way** came by association to mean **clear the way** and eventually **clear** in a broad sense (not unlike 1629). **Transparent** is an associated meaning. Note that 1647 can still be used in the sense of **clear/ unobstructed**, though it is usually used in the sense of **clear/ transparent**.

Mnemonic: EXCELLENT MOVEMENT CLEARS WAY

1648	悼	TŌ, itamu	哀悼 AITŌ	mourning
		GRIEVE, MOURN	追悼 TSUITŌ	mourning
		11 strokes	悼むべき ITAMUBEKI	lamentable

忄 is **heart/ feelings** 147. 卓 is **excel/ table** 1553, here acting phonetically to express **sway/ move** but of unclear semantic role. Thus to **have one's heart swayed**, a somewhat vague reference to **mourning/ grieving**.

Mnemonic: GRIEVE WITH HEART ON THE TABLE

1649 盗 TŌ, nusumu STEAL 11strokes  
 盗用 TŌYŌ appropriation  
 強盗 GŌTŌ robbery  
 盗人 NUSUBITO \* thief

Formerly 盜, showing that 次 is not next 次 292 -- though it may be useful to remember it as such -- but a miscopying/ simplification of 次. The latter is a CO character meaning saliva (literally water 氵 40 and gaping mouth 欠 471). A watering mouth is a universal symbol of desire for food, here reinforced by dish 皿 1307. 1649 originally meant to have a strong desire to eat. The idea of having a strong desire for something came to prevail, leading to desiring to acquire at any cost and eventually to appropriating/ stealing.

Mnemonic: STEAL DISH NEXT

1650 陶 TŌ CERAMIC, HAPPY, EDUCATE 11 strokes  
 陶器 TŌKI ceramic ware  
 薰陶 KUNTŌ education  
 陶然 TŌZEN enraptured

Of confused etymology. Correctly written simply as 陶, which still exists in Chinese and is interchangeable with 陶. 陶 comprises surround/ womb 匚 655 and can/ vessel 缶 1095, and originally ideographically indicated an outer covering protecting an inner vessel. 缶 originally referred to a pottery vessel, and thus 陶 meant protected pottery vessel, eventually coming to mean pottery/ ceramic in a broad sense. The idea of protection also led by association to care for/ rear/ educate. In the case of 培, hill 阝 229 combines with pottery 匚, which also acts phonetically to express successive, to refer to a type of kiln build in successive stages up a hillside (a type still found in China and Japan). It can still mean kiln in Chinese, and also came to refer to a hill with terracing. Eventually, however, 陶 and 陶 became confused. It is not clear how the lesser meaning of happy was acquired.

Mnemonic: HILL SURROUNDED BY CANS AND CERAMIC VESSELS

1651 塔 TŌ TOWER, MONUMENT 12 strokes  
 石塔 SEKITŌ tombstone  
 卒塔婆 SOTŌBA \* stupa  
 五重の塔 GOJŪNOTŌ five storied pagoda

土 is earth 60. 塔 is a CO character now used in a range of confusing meanings such as undertake and iron spike. Its etymology is obscure, though it appears to comprise grass/ plants 艹 9 and join together/ fit 合 121. Here it acts phonetically to express build up, to give build up (a mound of) earth. 1651 was then borrowed phonetically to express the 'tu' sound of stupa (see above), a Sanskrit term for shrine (presumably also being felt to be semantically appropriate). Monument and tower are associated meanings.

Mnemonic: JOIN PLANTS AND EARTH TOGETHER TO MAKE MONUMENT

1652	<b>搭</b>	TŌ LOAD, BOARD 12 strokes	搭載 TŌSAI 搭乘 TŌJŌ 搭乘券 TŌJŌKEN	loading boarding boarding pass
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扌 is hand 32. 荅 is the obscure element seen in 塔 1651 q.v., here similarly acting phonetically to express **build up**. Thus **build up with the hands**, a reference to placing one thing on top of another and hence **load**. **Board** is the intransitive version of load. Suggest taking 荅 as plants 艹 9 and **join together** 合 121.

Mnemonic: HANDS JOIN PLANTS TOGETHER FOR LOADING

1653	<b>棟</b>	TŌ, mune, muna- RIDGEPOLE, BUILDING 12 strokes	病棟 BYŌTŌ 棟木 MUNAGI 別棟 BETSUMUNE	ward ridgepole outbuilding
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木 is tree/ wood 69. 東 is east 184 q.v., here acting phonetically to express **center** and also lending its original connotations of **supporting pole**. Thus **central wooden supporting pole**, a reference to a **ridgepole**. Also used later to refer to a **building**.

Mnemonic: WOOD FROM EAST BEST FOR BUILDING'S RIDGEPOLE

1654	<b>痘</b>	TŌ SMALLPOX 12 strokes	天然痘 TENNENTŌ 水痘 SUITŌ 種痘 SHUTŌ	smallpox chicken pox vaccination
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A character of relatively recent origin (approximately the fourth century A.D.), 疒 is sickness 381. 豆 is food vessel/ beans 1640, here unusually used in its later sense of **beans** to refer to **bean-like pustules**. Thus **sickness producing bean-like pustules**, a reference to **smallpox**.

Mnemonic: SMALLPOX IS ILLNESS WITH BEAN-LIKE PUSTULES

1655	<b>筒</b>	TŌ, tsutsu TUBE, CYLINDER 12 strokes	円筒 ENTŌ 筒抜け TSUTSUNUKE 筒形 TSUTSUGATA	cylinder directly cylindrical
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竹 is bamboo 170. 同 is same 187 q.v., here acting phonetically to express **pass (clear) through** and according to some scholars also lending connotations of having the same diameter at all points, i.e. being round. Thus (round?) **bamboo with a clear passage through it**, a reference to a **bamboo tube**. Later **tube/ cylinder** in general.

Mnemonic: CYLINDER IS SAME SHAPE AS BAMBOO



1656 **稻** TŌ, ine, ina 水稻 SUITŌ paddy rice  
 RICE (PLANT) 稻作 INASAKU rice crop  
 14 strokes 早稻田 WASEDA\* place-name

Formerly 稻. 禾 is rice plant 81. 臼/臼 is a CO character now meaning to bale. It comprises hand 𠂇/𠂇 303 and mortar 臼/臼 648 and appears to have originally meant hand holding mortar/ bowl. Here it acts phonetically to express soft and may also lend similar connotations (from the idea of material being ground in a mortar). Thus soft rice (plant). Since rice plant 禾 in itself has connotations of soft, 臼 is in effect redundant. Suggest taking 臼 as old 648.

Mnemonic: HAND PICKS OLD RICE PLANT

1657 **踏** TŌ, fumu/maeru 踏破 TŌHA tramping  
 TREAD, STEP ON 踏み込む FUMIKOMU step into  
 15 strokes 足踏み ASHIBUMI step, standstill

足 is foot 51. 沓 is a CO character meaning connect (etymology unclear, but apparently comprising water 水 40 and sun 日 62 and possibly referring ideographically to the connection between these elements in the scheme of the universe). Here 沓 acts phonetically to express come into contact with, and almost certainly also lends similar connotations of its own. Thus foot coming into contact with (the ground), a reference to treading/ stepping on.

Mnemonic: FOOT STEPS ON SUNLIT WATER

1658 **謄** TŌ 謄本 TŌHON manuscript  
 COPY 謄写 TŌSHA copy  
 17 strokes 謄写機 TŌSHAKI copier

言 is words 274. 朕 is royal we (variant 朕 1603 q.v.), here acting phonetically to express write and probably also lending its connotations of repetition. Thus to write words (repetitively?), i.e. copy. Suggest taking 月 as moon(light) 16, and 炎 as two 二 61 and fire 火 8.

Mnemonic: COPY TWO FIERY WORDS BY MOONLIGHT

1659	<b>闘</b>	TŌ, tatakau	闘志 TŌSHI	fighting spirit
		FIGHT	闘士 TŌSHI	fighter
		18 strokes	戦闘機 SENTŌKI	fighter plane

Somewhat obscure. Formerly 闘 and earlier 闘, showing that 鬥 is not **door/ gate** 鬥 211 but a derivative of 斗. This shows **two people facing each other** ( variants person 斗 / 斗 39) and **hands** 斗 (variant 斗 / 斗 32), and in turn derives from a pictograph 斗, the prototype of 1659 which clearly shows **two people hitting each other**. The later addition 斗 is a CO character meaning **carve/cut**, comprising 斗 1176 and an unclear element 斗. Here 斗 acts phonetically to express **hit** and almost certainly also lends connotations of **strike with a weapon**. 斗 was later replaced with 斗. It is not clear if this is intended as a combination, in which case it is possibly a variant of plant upright 斗 888 (lending an idea of standing erect/ **squaring up**), or whether the elements (food vessel 斗 1640 q.v. and measure/ **hand** 斗 909) are used individually, in which case both could act phonetically to express **fight**, 斗 could also lend connotations of standing erect/ **squaring up**, and 斗 could lend connotations of **hand to hand** (combat). In any event, 1659 clearly has its origins in the depiction of two persons fighting each other, but now means **fight** in a broad sense. Suggest taking 鬥 as **doorway**.

Mnemonic: FIGHT IN DOORWAY OVER HANDY FOOD VESSEL

1660	<b>騰</b>	TŌ	騰貴 TŌKI	(price-) rise
		RISE, LEAP	騰落 TŌRAKU	fluctuations
		20 strokes	暴騰 BŌTŌ	sharp rise

騰 is horse 191. 騰 is royal we (variant 騰 1603 q.v), here acting phonetically to express **leap** and almost certainly also lending its own connotations of raise/ rise. 1660 originally referred to a **horse leaping**. It is now used of **rise/ leap** in a broader sense, but especially of price rises. Suggest taking 月 as **moon** 16 and 炎 as **two = 61 fires** 火 8.

Mnemonic: HORSE LEAPS TWO FIRES AS MOON RISES

1661	<b>洞</b>	DŌ, hora	洞察 DŌSATSU	insight
		CAVE, PENETRATE	空洞 KŪDŌ	cavern, cavity
		9 strokes	洞くつ DŌKUTSU	cave

洞 is **water** 40, here meaning **river/ stream**. 洞 is same 187 q.v., here acting phonetically to express **pass clear through** and according to some scholars also lending loose connotations of round. Thus that (round thing?) **which a stream passes clear through**, a somewhat vague reference to a **cave**, with **penetrate** being an associated meaning. It is not clear why cliff 厂 45 or hole 穴 849 was not added for clarity, giving 洞 or 洞 or similar.

Mnemonic: SAME WATER PENETRATES CAVE

1662 **胴** DŌ 胴体 DŌTAI body, trunk  
 BODY, TRUNK, TORSO 双胴船 SŌDŌSEN catamaran  
 10 strokes 胴回り DŌMAWARI girth

月 is flesh/ of the body 365. 同 is same 187 q.v., here acting phonetically to express **big** and according to some scholars also lending loose connotations of round. The **big** (round?) part of the body is the trunk/ torso.

Mnemonic: TORSO IS OF SAME FLESH AS BODY

1663 **峠** tōge 峠道 TŌGEMICHI pass  
 PASS, CREST, CRISIS う水峠 USUITŌGE Usui Pass  
 9 strokes 四十の峠 YONJŪNOTŌGE  
 mid-life crisis

A 'made in Japan' character combining mountain 山 24 with up 上 37 and down 下 7, to refer to that which goes up and down a mountain, i.e. a pass. Crest and crisis are associated meanings.

Mnemonic: PASS GOES UP AND DOWN MOUNTAIN

1664 **匿** TOKU 匿名 TOKUMEI pseudonym  
 CONCEAL 隠匿 INTOKU concealment  
 10 strokes 秘匿 HITOKU concealment

匚 is box/ container 225. 若 is young 886 q.v., here acting phonetically to express **put** and possibly also lending connotations of bend from its early meaning of pliant. Thus to **put something in a container** (by bending it?), which came to indicate **concealing**.

Mnemonic: YOUNG PERSON CONCEALED IN BOX

1665 **督** TOKU 監督 KANTOKU supervision  
 SUPERVISE, URGE 督励 TOKUREI encouragement  
 13 strokes 督促 TOKUSOKU urging

目 is eye 72. 叔 is uncle 1367 q.v., here acting phonetically to express **fix (on)** and probably also lending an idea of uncle or similar senior person. Thus (uncle?) **fixing an eye** (on someone), meaning to **supervise**. **Encourage/ urge** is an associated meaning.

Mnemonic: UNCLE'S EYE SUPERVISES

1666		TOKU	篤志 TOKUSHI	benevolence
		SINCERE, SERIOUS	危篤 KITOKU	seriously ill
		16 strokes	篤と TOKUTO	seriously


馬 is horse 191. 竹 is bamboo 170, here unusually acting as a phonetic to express **step** and possibly also lending connotations of strong but supple. 1666 originally referred to a horse **stepping surefootedly** (with suppleness and strength?). **Sincere** and **serious** are borrowed meanings.

Mnemonic: **SINCERE HORSE SERIOUS ABOUT BAMBOO**

1667		TOTSU, deko	凸面 TOTSUMEN	convexity
		CONVEX, PROTRUSION	凸凹 DEKOBOKO	unevenness
		5 strokes	凹凸 ŌTOTSU	unevenness


A symbolic representation of **convexity**, being the opposite of concavity 凹 1032.




Mnemonic: **BOX HAS BIT PROTRUDING, MAKING IT CONVEX**

1668		TOTSU, tsuku	突然 TOTSUZEN	suddenly
		THRUST, LUNGE, PROTRUDE	突入 TOTSUNYŪ	plunge
		8 strokes	突っ込む TSUKKOMU	thrust in

Of disputed etymology. Formerly 突, showing **dog** 犬 17 and **hole** 穴 849. For many centuries taken to be an ideograph indicating a **dog bolting from a hole**, with the present meanings thus being seen as extended and/or associated meanings. However, some authoritative Japanese scholars take dog 犬 to be used purely phonetically to express **protrude**, to give a paradoxical **hole that protrudes**. This is seen as a reference to an ancient style of **chimney**, which instead of emerging from the roof **protruded** from the side of a dwelling. Thus **thrust out/ protrude** are seen as ancient meanings, with **lunge** being an associated meaning. The ideographic theory seems the more helpful. However, in the case of the modern form suggest taking 犬 as **big** 53.





Mnemonic: **THRUST INTO BIG HOLE**

1669		TON	屯營 TONEI	barracks
		BARRACKS, CAMP, POST	駐屯 CHŪTON	posting
		4 strokes	駐屯地 CHŪTONCHI	post


Of somewhat obscure evolution, though it clearly derives from a pictograph , showing a sprouting plant  928 with a bud. In Chinese it can still mean sprout/ shoot. Confusingly, though in compounds it sometimes lends an idea of **fresh** from its depiction of a budding plant (e.g. 895), it also seems at times to refer to a **bud that fails to open** (e.g. 1671). Some scholars believe that the latter is in fact its principal meaning, and that this led to the idea of **failing to progress** and hence **being stationary**, giving by association such meanings as **camp/ barracks/ post**. Others see the present meanings as borrowings, which seems more likely. Suggest remembering by association with **hair**  210.





Mnemonic: HAIR-LIKE SPROUTING PLANT FOUND IN CAMP

1670		TON, buta	豚毛 TONMŌ	pig bristle
		PIG, PORK	豚肉 BUTANKU	pork
		11 strokes	豚カツ TONKATSU	pork cutlet

 is an NGU character meaning **pig**, deriving from a rather confusingly stylised pictograph . The addition of **meat/ of the body**  365 suggests that 1670 originally meant **pig meat/ pork**, but it is now also used of **pig** in general instead of the simpler .

Mnemonic: PIG MEAT IS PORK

1671		DON, nibui/ru	鈍感 DONKAN	insensitivity
		BLUNT, DULL	鈍才 DONSAI	stupidity
		12 strokes	鈍色 NIBUIRO	dull gray

 is **metal 14**, here meaning **metal implement**.  is **camp/ sprout 1669 q.v.**, here acting phonetically to express **blunt** and almost certainly also lending connotations of **failing to do what is expected** (from a bud that fails to blossom). Thus **blunt (and ineffective?) metal implement**, i.e. a **dull blade**. Also used of **dull** in an extended sense, as of wits and colors. Suggest remembering  by association with **hair**  210.

Mnemonic: METAL BLADE TOO BLUNT TO CUT HAIR-LIKE SPROUT

1672 **曇** DON, *kumoru* 曇天 DONTEN cloudy sky  
 TO CLOUD, DIM, MAR 曇り勝ち KUMORIGACHI cloudy  
 16 strokes 花曇り HANAGUMORI  
 hazy spring sky

Sun 日 62 and cloud 雲 78, to give sun obscured by cloud. As in English, to cloud is also used in extended senses such as dim and mar.

Mnemonic: SUN IS DIMMED BY CLOUD

1673 **軟** NAN, *yawarakai* 軟化 NANKA softening  
 SOFT 軟水 NANSUI soft water  
 11 strokes 軟弱 NANJAKU weakness

Formerly 輦 . 車 is vehicle 31, while 耍 is a CO character meaning soft (comprising big 大 53 and beard 而 887, a beard being a symbol of softness). 1673 originally referred to the practice of wrapping reeds around the wheels of a vehicle to soften the ride, and now means soft in a general sense. The modern form uses lack 欠 471, apparently as a graphic simplification.

Mnemonic: VEHICLE LACKS SOFTNESS

1674 **尼** NI, *ama* 尼僧 NISŌ priestess, nun  
 NUN, PRIESTESS 尼寺 AMADERA convent  
 5 strokes 比丘尼 BIKUNI \*  
 Buddhist priestess

尸 is corpse/ slumped figure 236, here meaning injured/ maimed person. 匕 is similarly a slumped figure 238, here also acting phonetically to express stop. 1674 originally referred to a person too badly injured/ maimed to move, and later came to mean not move/ stop in a broad sense (still a minor meaning in Chinese). It was borrowed phonetically to express the 'ni' of bikuni, a Sanskrit term for priestess (see above), and may possibly also have been considered to lend suitable extended connotations of unswerving/ dedicated.

Mnemonic: SLUMPED CORPSE OF NUN

1675 **尿** NYŌ 糖尿病 TŌNYŌBYŌ diabetes  
 URINE 尿素 NYŌSO urea  
 7 strokes 尿意 NYŌI nature's call

Once written 屣 . 屣 is tail 尾 1734 q.v., here in its extended sense of genitals. 水 is water 40. Thus water from genitals, i.e. urine. The modern form uses buttocks 尸 236 as a simplification.

Mnemonic: 'BUTTOCK WATER' REFERS TO URINE

1676

妊

NIN, *haramu*PREGNANT, SWOLLEN 妊婦 NINPU pregnant woman  
不妊症 FUNINSHŌ infertility

7 strokes

妊娠調節 NINSHINCHŌSETSU

birth control

女 is woman 35. 𠂇 is spindle 764 q.v., here acting phonetically to express **swell** and possibly also lending its connotations of **bearing/ carrying**. Thus **swollen (carrying?) woman**, i.e. a **pregnant woman**. Suggest taking 𠂇 as a **hatted / samurai 士** 494.

Mnemonic: **WOMAN MADE PREGNANT BY HATTED SAMURAI**

1677

忍

NIN, *shinobu*

ENDURE, STEALTH

7 strokes

忍耐 NINTAI

patience

忍者 NINJA

ninja (spy)

忍び込む SHINOBIKOMU

sneak into

心 is heart/ feelings 147. 刃 is blade 1446, here acting phonetically to express **bear** and also lending connotations of something **sharp and painful**. Thus to **bear something painful in the heart**, i.e. **endure**. Concealing one's pain led to the idea of being **secretive** and hence by association **being stealthy**.

Mnemonic: **ENDURE PAIN OF BLADE IN THE HEART**

678

寧

NEI, *mushiro*

PEACE, PREFERABLY

14 strokes

安寧 ANNEI

public peace

丁寧 TEINEI

civility, care

寧日 NEIJITSU

quiet day

once written 寧. 宀 is roof/ house 28. 寧 is a now defunct character meaning **peace**. Its etymology is unclear, but it comprises heart/ feelings 心 147, dish 皿 / 皿 1307, and twisting waterweed/ seek an exit 𠂇 281, and may have originally referred to **feelings of contentment when one has food** (with 𠂇 in some unclear phonetic role). Thus 678 means **peace at home**. **Preferably/ rather** is an associated meaning, i.e. **peace being a preferred situation**. Suggest taking 丁 as **nail** 346 and 目 as **eye** 72.

Mnemonic: **FEEL PEACEFUL HOME PREFERABLE TO NAIL IN EYE**

1679	粘	NEN, <i>nebaru</i>	粘土 NENDO	clay
		STICKY, GLUTINOUS	粘着 NENCHAKU	adhesion
		11 strokes	粘り強い NEBARIZUYOI	tenacious

Formerly 黏 . 黍 is an NGU character meaning (glutinous) millet, once written 黍 and comprising grain plant 禾 / 矢 (variant 禾 81) and water/ liquid 氵 / 水 (old form/ variant 水 40). (Distinguish 黍 from lacquer 漆 / 漆 1334, and note the different etymology.) 占 is occupy/ divine 1491, here acting phonetically to express **adhere/ stick** but of unclear semantic role. Thus **glutinous millet that sticks, now sticky/ glutinous** in general. The modern form uses **rice** 米 201.

Mnemonic: **DIVINE USING STICKY RICE?**

1680	惱	NŌ, <i>nayamu/masu/mashii</i>	苦惱 KUNŌ	distress
		WORRY, DISTRESS, TEASE	惱殺 NŌSATSU	captivation
		10 strokes	おう悩 ŌNŌ	torment

Formerly 惱 and earlier 惱 . 女 is **woman** 35. 腦 / 凶 is head 954 q.v., here meaning **brain/ mind** and also acting phonetically to express **torment**. According to some scholars 惱 originally referred to the torment on a woman's mind, but in view of the connotations of *nayamashii*, *nōsatsu* (see above) *bonnō* (see 1717) etc., which refer to a **woman teasing/ tormenting a man**, it is far more likely that it referred from the outset to a **man being tormented by having a woman on his mind**. Though it still retains strong connotations of sexual torment it can also mean **torment/ distress** in a broader sense. The modern form uses **heart/ feelings** 心 147. Suggest remembering 凶 as **brain** (i.e. a simplification of brain 腦 954).

Mnemonic: **WORRY AFFECTS BOTH HEART AND BRAIN**

1681	濃	NŌ, <i>koi</i>	濃化 NŌKA	thickening
		THICK, DEEP, RICH	濃厚 NŌKŌ no	rich, intense
		16 strokes	脂濃い ABURAKOI	fatty

氵 is **water** 40. 農 is **farming** 366, here also acting phonetically to express **abundant**. Thus **abundant water for farming**, which came to indicate **fertile land** and then **rich** in general. **Thick and deep** are associated meanings.

Mnemonic: **RICH WATER AIDS FARMING**



1682	<b>把</b>	HA, toru, -wa	把握 HAAKU	grasp
		TAKE, GRASP, BUNDLE	把住 HAJŪ	retention
		7 strokes	把手 TOTTE	handle

扌 is hand 32. 巴 is crouching figure 145, here acting phonetically to express **grasp** and possibly also lending connotations of bending down. Thus (bend down and?) **grasp in the hand**, later **grasp** in a broad sense including the figurative. It is also used to count armfuls/ bundles.

Mnemonic: CROUCHING FIGURE GRASPS BUNDLE IN HAND

1683	<b>霸</b>	HA	霸權 HAKEN	domination
		DOMINATION, RULE	霸氣 HAKI	ambition
		19 strokes	制霸 SEIHA	supremacy

Formerly 霸, comprising moon 月 16 and 𠂔. The latter is a now defunct character meaning bleach and by extension **white**. It shows leather/ hide 革 821 being exposed to the weather -- symbolised by rain 雨 3 -- and refers to a carcass being reduced to bleached white bones. Thus 霸 originally meant **white moonlight**. It acquired the meaning of **domination/ rule** as a result of its being borrowed as an elegant substitute for count/ principal person 伯 1694 q.v. (literally person 亻 39 and white 白 65, though technically white 白 is used to mean principal). Principal person came to mean ruler/ dominant person, and thus symbolised rule/ domination. The modern form uses west 西 152 as a simplification of rain/ weather 雨. Suggest taking 月 as meat/ (of the) body 365.

Mnemonic: BODIES IN WESTERNS DOMINATED BY LEATHER

1684	<b>婆</b>	BA, baba	老婆 RŌBA	old woman
		OLD WOMAN	產婆 SANBA	midwife
		11 strokes	鬼婆 ONIBABA	witch, hag

女 is woman 35. 波 is wave 367, here acting phonetically to express **white** and also lending connotations of **white and billowing**. 1684 originally referred to an **old woman with billowing white hair**. Now **old woman** in general.

Mnemonic: WOMAN SINKING UNDER WAVES IS OLD WOMAN

1685	杯 8 strokes	HAI, sakazuki	玉杯 GYOKUHAI	jade cup
		WINECUP, CUP(FUL)	一杯 IPPAI	cup, full, all
			杯事 SAKAZUKIGOTO	exchange of cups

木 is wood 69, here meaning **wooden item**. 不 is calyx/ not 572 q.v., here acting phonetically to express **hold**. Thus **wooden item for holding**, i.e. a **wooden vessel**. From the outset this was associated with a **wooden winecup/ goblet**, suggesting that 不 may also have been chosen for its shape, since its early form 𠂇 may be felt to be similar to a goblet or to the early form 𠂇 of dish/ vessel 皿 1307. Note that both 盃 and 椀 are found as variants of 杯. 1685 is now also used to refer to **cup(ful)** in a broad sense.

Mnemonic: WINECUP NOT NECESSARILY OF WOOD

1686	排 11 strokes	HAI	排除 HAIJO	removal
		REJECT, EXPEL,	排水 HAISUI	drainage
		PUSH, ANTI-	排気ガス HAIKIGASU	exhaust gas

扌 is hand 32. 非 is not/ spreading wings 773 q.v., here acting phonetically to express **open** and also lending its own connotations of **spread apart/ open up**. Thus to **push apart with the hands and open up**, as of doors etc. (see 1730). Later used in a range of extended/ associated meanings, such as **push aside, reject, expel, and anti-**.

Mnemonic: REJECTED, BUT NOT NECESSARILY WITH THE HANDS

1687	廢 12 strokes	HAI, <i>sutarureru</i>	廢止 HAISHI	abolition
		ABANDON(ED),	廢寺 HAIJI	ruined temple
		OBSOLETE	廢り物 SUTARIMONO	obsolete thing

Formerly 廢 . 廩 is **building** 114. 發/発 is discharge/ leave 370 q.v., here acting phonetically to express **abandon(ed)** and also lending similar connotations of **leave**. Thus an **abandoned building**, now **abandoned/ obsolete** in general.

Mnemonic: LEAVE BUILDING TO BE ABANDONED

1688



HAI  
FELLOW, COMPANION,  
LINE  
15 strokes

我輩 WAGAHAI I, me  
先輩 SENPAI one's senior  
輩出 HAISHUTSU  
successive appearance

車 is vehicle 31. 非 is not/ spreading wings 773 q.v., here acting phonetically to express **line up** and also lending its own connotations of **spread out**. 1688 originally referred to a **procession of vehicles**, and came to mean **line/ file** on the one hand and **co-traveler/ companion** on the other. It is also used to refer to **person(s)** in general.

Mnemonic: COMPANIONS IN A LINE, IF NOT IN VEHICLES

1689



BAI, ume  
PLUM  
10 strokes

梅花 BAIKA plum blossom  
梅酒 UMESHU plum wine  
梅雨 BAIU/ TSUYU\*  
summer rain

Formerly 梅. 木 is tree 69. 每/每 is every/ each 206 q.v., here in its early sense of **fertile growth**. Like the peach 桃 1646 q.v., the plum was a favorite fruit of pregnant women and was thus associated with pregnancy and hence procreation/ fertility. 1689 means literally **tree of fertility**, i.e. **plum tree**. There is a theory that 每 is used purely phonetically to express big, giving big tree, and that plum is a pure borrowing, but this is far from convincing.

Mnemonic: EVERY TREE SHOULD BE A PLUM TREE

1690



BAI, tsuchikau  
CULTIVATE, GROW  
11 strokes

培養 BAIYŌ cultivation  
栽培者 SAIBAISHA grower  
培地 BAICHI culture (medium)

土 is soil/ ground 60. 音 is the obscure element spit 384, here acting phonetically to express **build up** but of unclear semantic role. 1690 originally referred to **building up soil (to ensure fertility)**, and later came to mean **cultivate/ grow** in a broad sense. Suggest taking 立 as **stand** 73 and 冂 as opening/ **hole** 20.

Mnemonic: STAND IN HOLE TO CULTIVATE GROUND

1691 **陪** BAI 陪席者 BAISEKISHA attendant  
 ATTEND, ACCOMPANY 陪審 BAISHIN jury  
 11 strokes 陪音 BAION harmonics

β is hill 229. 音 is the obscure element spit 384, here acting phonetically to express **build up** but of unclear semantic role. 1691 originally referred to **one hill 'built on' another**, i.e. a **range of hills**. By association it was later applied to **groups of things** in general, especially people, and thus came to mean **one person added to others in a group**, i.e. an **attendant/ accompanying person**. Suggest taking 立 as stand 73 and 凵 as opening/ hole 20.

Mnemonic: ACCOMPANYING ATTENDANT STANDS IN HOLE IN HILLSIDE

1692 **媒** BAI 媒介 BAIKAI mediation  
 INTERMEDIARY 触媒 SHOKUBAI catalyst  
 12 strokes 媒体 BAITAI medium

女 is woman 35. 某 is a certain 1811 q.v., here acting phonetically to express **seek/ inquire** and also lending its connotations of **liaison** and **matchmaking**. 1692 originally referred to making an **inquiry about a (pregnant?) woman's suitability as a prospective marriage partner** (some scholars feel rather inquiry about a woman's feelings towards marriage). From this it came to mean (be an) **intermediary** in a broad sense. See also 1818.

Mnemonic: ACT AS INTERMEDIARY REGARDING A CERTAIN WOMAN

1693 **賠** BAI 賠償 BAISHŌ compensation  
 COMPENSATE 賠償金 BAISHŌKIN damages  
 15 strokes 損害賠償 SONGAIBAISHŌ indemnity

貝 is shell/ money 90. 音 is the obscure element spit 384, here acting phonetically to express **compensate** but of unclear semantic role. Thus to **compensate with money**. Suggest taking 立 as stand 73 and 凵 as opening/ hole 20.

Mnemonic: COMPENSATED WITH MONEY FOR STANDING IN HOLE

1694 **伯** HAKU 伯爵 HAKUSHAKU count, earl  
 COUNT, SENIOR FIGURE 伯父 OJI\* uncle  
 7 strokes 画伯 GAHAKU master artist

亻 is person 39. 白 is white 65 q.v., here in its literal sense of **thumb(nail)**. Since a thumb was the principal finger it often symbolised **principal/ leading**, as here. Thus **principal person**, a reference to a leader. It is now applied to a range of 'leading persons'/ **senior figures** such as elder brother, uncle, chief official etc., but is used in particular of **count/ earl**.

Mnemonic: COUNT IS A WHITE PERSON

1695 **拍** HAKU, HYŌ 拍手 HAKUSHU hand clapping  
 BEAT, TAP, CLAP 拍子 HYŌSHI beat, rhythm  
 8 strokes 拍車 HAKUSHA spur

扌 is hand 32. 白 is white 65 q.v., here acting phonetically to express **beat/ tap**. It is not clear whether 白 also plays any semantic role, but it may possibly suggest either **leading** or **fingernail** (from its original meaning of thumbnail: see also 1694). Thus to **tap with the hand** (fingernail?), a reference to tapping out a beat/ tune (thereby leading a rhythm?). Now **beat/ tap** in a broader sense, as well as **clap**.

Mnemonic: CLAP TILL HANDS GO WHITE

1696 **泊** HAKU, tomaru/meru 宿泊 SHUKUHAKU lodging  
 STAY, LODGE 泊まり番 TOMARIBAN night duty  
 8 strokes 一泊 IPPAKU overnight,  
 one night's stay

氵 is water 40. 白 is white 65, here acting phonetically to express **shallow**. It is possible that originally 白 also lent its meaning of white, since white water is generally associated with shallows. However, from an early stage 泊 became associated with shallow water suitable for an **anchorage**, then came to mean **stopping place** and eventually **stop/ stay** in general.

Mnemonic: STAY IN WHITE WATER?!

1697 **迫** HAKU, *semaru* 迫害 HAKUGAI oppression  
 PRESS, DRAW NEAR 迫力 HAKURYOKU force  
 8 strokes 切迫 SEPPAKU pressure

辶 is movement 129. 白 is white 65, here acting phonetically to express **draw near** but of unclear semantic role. Thus **move and draw near**, later also used figuratively in the sense of **press/ be imminent/ be compelling**.

Mnemonic: **PRESSING MOVEMENT TURNS ONE WHITE**

1698 **舶** HAKU 船舶 SENPAKU shipping  
 SHIP, SHIPPING 舶来 HAKURAI importation  
 11 strokes 船用 HAKUYŌ marine-

舟 is boat 1354. 白 is white 65, here acting phonetically to express **large** and possibly also lending a suggestion of principal/ chief (see 1694). Thus **large boat** (principal of fleet?), i.e. a **ship**, with **shipping** being an associated meaning.

Mnemonic: **WHITE BOAT USED FOR SHIPPING**

1699 **薄** HAKU, *usui/maru/meru* 薄着 USUGI light clothes  
 THIN, WEAK, 轻薄 KEIHAKU frivolity  
 SHALLOW, LIGHT 薄皮 USUKAWA thin skin  
 16 strokes

Formerly 薄. 艹 is plants 9. 溥/溥 is a CO character meaning **extensive/ pervasive**, comprising water 氵 40 and spread 博/博 564 and presumably originally meaning extensive body of water. 1699 originally meant **extensive vegetation**, i.e. **luxuriant/ dense growth**, and still retains this as a minor meaning in Chinese. Its present core meaning of **sparse/ insubstantial**, which confusingly is the opposite of its real meaning, results from borrowing. It is unclear why such a seemingly inappropriate character was borrowed.

Mnemonic: **THIN PLANT COVERING SPREAD OVER SHALLOW WATER**

1700	<b>漠</b>	BAKU	漠然 BAKUZEN	vague
		VAGUE, VAST, DESERT	漠漠 BAKUBAKU	vast, vague
		13 strokes	砂漠 SABAKU	desert

氵 is water 40. 莫 is sun sinking in grass 788 q.v., here acting phonetically to express smothered/ covered and also lending its own similar connotations of **hidden**. A place where the **water is hidden/ covered** (i.e. inaccessible) is a **desert**. **Vast** is an associated meaning, with **vague/ undelineated** being a further association. Suggest taking 艹 as plant 9, 日 as sun 62, and 大 as big 53.

Mnemonic: IN VAST DESERT, BIG PLANTS NEED SUN AND WATER

1701	<b>縛</b>	BAKU, shibaru	束縛 SOKUBAKU	restraint
		BIND	捕縛 HOBAKU	capture
		16 strokes	縛り首 SHIBARIKUBI	hanging

Formerly also 紮縛. 糸 is thread 27, here meaning **cord**. 專/專 is spread 564 q.v., here acting phonetically to express **bind** and probably also lending connotations of **extensive**. Thus to **bind (extensively?) with cord**, now **bind** in a broad sense.

Mnemonic: BIND WITH SPREAD THREADS

1702	<b>爆</b>	BAKU	爆発 BAKUHATSU	explosion
		BURST, EXPLODE	爆弾 BAKUDAN	bomb
		19 strokes	原爆 GENBAKU	atom bomb

火 is fire 8. 暴 is violence/ expose 793 q.v., here acting phonetically to express **burn** and possibly also lending connotations of **heat and/or violent action**. 暴 also lends its sound BAKU in an onomatopoeic sense. 1702 originally referred to something **burning in a fire and bursting/ exploding (violently?) with a BAKU sound**. Now **burst/ explode** in general.

Mnemonic: VIOLENT FIRE CAUSES EXPLOSION

1703	<b>箱</b>	hako, SŌ	小箱 KOBAKO	little box
		BOX	箱舟 HAKOBUNE	ark
		15 strokes	箱入り HAKOIRI	boxed

竹 is bamboo 170. 相 is mutual 530, here acting phonetically to express **both sides** and also lending similar connotations. 1703 originally referred to bamboo frames put on either side of a cart, then came to mean **container/ box** in a broad sense.

Mnemonic: BAMBOO SIDES MUTUALLY OPPOSED IN BOX

1704 肌 hada, KI 肌色 HADAIRO flesh color  
 SKIN, TEXTURE, GRAIN 素肌 SUHADA bare skin  
 6 strokes 肌理 KIME \* texture, grain

月 is meat/ of the body 365. 几 is table/ desk 832, here acting phonetically to express cover and possibly also lending a similar suggestion through its shape (cover often being represented by 冫). That which covers the meat/ body is the skin. Texture and grain are associated meanings.

Mnemonic: BODY AT DESK COVERED IN SKIN

1705 鉢 HACHI, HATSU 植木鉢 UEKIBACHI plant pot  
 BOWL, POT, SKULL 鉢巻き HACHIMAKI headband  
 13 strokes 衣鉢 IHATSU master's mantle

A relatively recent character, but of obscure and disputed etymology due to a dearth of earlier forms. 金 is metal 14. 本 is taken by some scholars to be root/ source 70, here in a sense of base. Thus item with metal base, a rather vague reference to a bowl. Other scholars believe that 本 derives from 朮, an element felt to show a thickly growing plant, and that it acts here phonetically to express big as well as possibly lending connotations of edible plant. Thus big metal item (for vegetables?), a similarly vague reference to a bowl. Neither of these theories seems especially convincing. It is equally likely that 本 is root 70 (usually pronounced HON) acting phonetically to express basket, specifically the NGU character HON basket 畚 (etymology unclear, but 由 is basket 399). Thus metal basket, i.e. metal bowl. The pronunciation may have changed to HATSU/ HACHI under the influence of a now defunct character with those readings 盃, which also meant (big) bowl (vessel 皿 1307 and the obscure element 灰 [see 1706], the latter acting phonetically to express big). 1705 clearly originally referred to a metal vessel, but is now used of a range of vessels, including the skull.

Mnemonic: ROOTED IN METAL BOWL

1706 髪 HATSU, kami 頭髮 TŌHATSU the hair  
 HAIR 散髪 SANPATSU haircut  
 14 strokes 髮型 KAMIGATA hairstyle

Formerly 髮. 髮 is a CO character meaning hair, comprising hairs 彡 93 and long 長 (variant 長 173). 友 is an obscure element, though an early form 犮 appears very similar to an early form 犮 of dog 犬 17. Here 友 acts phonetically to express grow, while any semantic role is unclear. Thus growing hair, now simply hair. Suggest taking 友 as friend 214, and 彡 as three strands.

Mnemonic: FRIEND'S HAIR INCLUDES THREE LONG STRANDS



1707 伐 BATSU, HATSU 伐採 BASSAI felling  
 ATTACK, CUT DOWN 征伐 SEIBATSU punishment  
 6 strokes 殺伐 SATSUBATSU na brutal

Person 亻 39 and halberd 戈 493, meaning to **cut down a person with a halberd** and hence **attack**. Now also **cut down** in a broad sense. The Japanese reading BATSU/HATSU (originally FUA, and in Chinese now FA) is onomatopoeic, expressing the sound of a sword/ halberd cutting a person down. It is also related to the adverb bassari, used of cutting people down.

Mnemonic: PERSON ATTACKED AND CUT DOWN WITH HALBERD

1708 拔 BATSU, nukulkaru/keru/kasu 拔群 BATSUGUN preeminence  
 PLUCK, EXTRACT, 抜け穴 NUKEANA loophole  
 MISS 手抜き TENUKARI omission  
 7 strokes


Formerly 拔. 扌 is **hand** 32. 友 is the obscure element seen in 1706, here acting phonetically to express **extract** but of unclear semantic role. Thus to **extract with the hand**, now **extract/ pluck** in a broad sense. **Miss (out)** is an associated meaning. Suggest taking 友 as **friend** 214.

Mnemonic: PLUCK FRIEND AWAY BY THE HAND

1709 罰 BATSU, BACHI 罰金 BAKKIN fine  
 PUNISHMENT 処罰 SHOBATSU punishment  
 14 strokes 罰当り BACHIATARI no damned

讠 is **sword/ cut** 181. 罟 is an NGU character meaning **ridicule/ criticise**, comprising net 罟 193 (here meaning **trap/ ensnare**) and words 言 274. Here 罟 acts phonetically to express **threaten** and also lends its meaning of **criticise**. Thus to **threaten someone with sword and critical words**, meaning to **rebuke**. This later came to mean **punish**.

Mnemonic: NETTED, THEN PUNISHED WITH WORDS AND SWORD

1710		BATSU	門閥 MONBATSU	lineage
		FACTION, CLAN, LINEAGE 14 strokes	閥族 BATSUZOKU 財閥 ZAIBATSU	clan zaibatsu


門 is door/ gate 211, here symbolising **house** in a broad sense. 伐 is **cut down** 1707 q.v., here acting phonetically to express **emerge** but of unclear semantic role. The **house from which one emerges** indicates one's **clan** and by extension **lineage**, with **faction** being an associated meaning. It is not clear why a character with such sinister overtones as 伐 should be chosen as a phonetic. Though its reading BATSU is perfectly valid, it seems possible that it was confused with the graphically and phonetically similar BATSU 友 1706, which unfortunately is an element of unclear meaning.

Mnemonic: **CLAN MEMBER CUT DOWN AT GATE**

1711		HAN, ho	帆船 HANSEN	sailboat
		SAIL 6 strokes	帆柱 HOBASHIRA 帆掛ける HOKAKERU	mast set sail

巾 is **cloth** 778. 凡 is common/ **mediocre** 1827, here acting as a simplification of **wind** 風 198 q.v. and almost certainly also used for its shape (which may be felt to suggest a sail). Thus '**wind cloth**', i.e. **sail**.

Mnemonic: **MEDIOCRE CLOTH USED FOR SAIL**

1712		HAN, BAN, tomonau	同伴者 DŌHANSHA	companion
		ACCOMPANY 7 strokes	伴奏者 BANSŌSHA 相伴う AITOMONAU	accompanist accompany

Of disputed etymology, though its elements are clearly **person** 亻 39 and **half** 半 195 q.v. Some scholars believe that 半 originally acted phonetically to express **fat** (as well as lending similar connotations from its literal meaning of half a cow?), and that 1712 originally meant **fat person** before being borrowed to express **accompany**. Other scholars feel that 半 acts phonetically to express **accompany** and also lends a suggestion of **less than whole**, i.e. to the effect that **one person alone is less than whole** and thus needs **company**. The latter theory seems the more helpful.

Mnemonic: **PERSON ONLY HALF COMPLETE UNLESS ACCOMPANIED**

GENERAL USE 1713-1716

1713	<b>畔</b>	HAN, aze	池畔 CHIHAN	edge of pond
		RIDGE, EDGE	湖畔 KOHAN	lakeside
		10 strokes	湖畔詩人 KOHANSHIJIN	Lake Poet

田 is (paddy) field 59. 半 is half 195 q.v., here in its literal meaning of **divide**. Thus that which divides a (paddy) field, i.e. ridge/ raised path. Edge is an associated meaning.

Mnemonic: RIDGE DIVIDES FIELD IN HALF, FROM EDGE TO EDGE

1714	<b>般</b>	HAN	一般 IPPAN	general
		GENERAL, TIME, CARRY	全般 ZENPAN	the whole
		10 strokes	過般 KAHAN	recently

舟 is boat 1354 q.v. 扌 is striking hand 153, here acting as a causative element. 1714 originally meant to **cause a boat (to move)**, i.e. to sail. Since boats were also associated with **conveying** it also came to mean **convey/ carry** (a meaning now largely assumed by 搬 1716, which adds hand 扌 32). The present main meaning of **general** and the lesser meaning of **time** are both borrowed. Suggest remembering by a play on the words **hand** (as in worker) and **strike** (as in go on strike).

Mnemonic: HAND ON BOAT GOES ON GENERAL STRIKE

1715	<b>販</b>	HAN	販売 HANBAI	selling
		SELL, TRADE	市販 SHIHAN	marketing
		11 strokes	販路 HANRO	market

貝 is shell/ money 90. 反 is oppose 371 q.v., here acting phonetically to express **accumulate** and also lending connotations of **exchange** from its literal meaning of turning over the hand (cf. English term turn-over). Thus to **accumulate money by exchanging** (goods for money), i.e. **sell/ trade**.

Mnemonic: OPPOSED TO USE OF MONEY IN SELLING?!

1716	<b>搬</b>	HAN	運搬 UNPAN	transportation
		CARRY, TRANSPORT	搬送 HANSŌ	conveyance
		13 strokes	搬送帶 HANSŌTAI	conveyor belt

General/ carry 搬 1714 q.v., here in its original meaning of **carry**, with the addition of hand 扌 32. Thus to **carry by hand**, now **carry** in a broad sense.

Mnemonic: GENERAL TRANSPORT CAN INCLUDE CARRYING BY HAND

1717 煩 HAN, BON, wazurau/washii 煩雜 HANZATSU complication  
 TROUBLE, PAIN, 煩惱 BONNŌ carnal desire  
 TORMENT 煩勞 HANRŌ trouble, worry  
 13 strokes

Fire 火 8 in the head 頁 93, indicating fever and by association torment and pain.  
 Trouble is a further associated meaning.

Mnemonic: FIRE IN HEAD CAUSES TORMENT AND PAIN

1718 頒 HAN 頒布 HANPU distribution  
 DISTRIBUTE, DIVIDE 頒行 HANKŌ distribution  
 13 strokes 頒白 HANPAKU graying hair

頁 is head 93, here meaning mind. 分 is divide 199. Thus a divided mind, later divide in general. Distribute is an associated meaning. Some scholars believe that 分 acts phonetically to express big and that 1718 originally meant big head (in a physical sense), with divide and distribute being borrowed meanings. This is not convincing.

Mnemonic: DIVIDED HEAD DISTRIBUTES THOUGHTS

1719 範 HAN 模範 MOHAN model  
 MODEL, NORM, LIMITS 規範 KIHAN standard, norm  
 15 strokes 範圍內 HANINAI within limits

Obscure. 竹 is bamboo 170, 車 is vehicle 31, and 巳 is slumped person 768. The original meaning is believed to have been purify a vehicle (as part of a religious ceremony), thus indicating that 車 acts semantically. It is not clear whether the phonetic element (expressing purify) is 範 or 巳 alone. There does not appear to have been any character 範, though it is possible that it is a variant of the CO character 巳, which means bamboo fence (巳 being bending figure 145, thus giving bending bamboo, and possibly also playing some unclear phonetic role). In any event, model is a borrowed meaning, with norm being an associated meaning with model. Limit(s) is felt to be a further association in turn with norm (i.e. from the idea of guidelines).

Mnemonic: PERSON SLUMPED BESIDE BAMBOO MODEL OF VEHICLE

1720

HAN, *shigeru*  
**PROFUSE, RICH,  
 COMPLEX**  
 16 strokes

繁盛 HANJŌ prosperity  
 繁雜 HANZATSU complexity  
 繁殖 HANSHOKU propagation

Somewhat obscure. Formerly 每糸 . 糸 is **thread** 27. 每 is **every** 206 q.v., here acting phonetically to express **intertwine** and also lending connotations of **profusion** from its original meaning of fertile growth. 1720 originally referred to **strong cord made by intertwining numerous threads**. The reason for the later addition of **striking hand/cause** 女 101 is unclear, but it is believed to draw attention to the making up of such cord. Some scholars see the present meanings as borrowings, but it seems equally likely that the **profusion of threads** associated with 每 gave rise to the idea of **profusion** in general, with **rich** and **complex** being further associated meanings.

Mnemonic: **HAND STRIKES EVERY THREAD IN PROFUSELY COMPLEX TANGLE**

1721

HAN  
**FIEF, CLAN, FENCE**  
 18 strokes

藩主 HANSHU feudal lord  
 藩 べい HANBEI fence  
 加賀藩 KAGAHAN  
 Kaga Clan/Fief

艹 is **grass/ plants** 9, here meaning **brushwood** (as 904). 藩 is a CO character used to refer to a tributary of the Han River. It comprises **water/ river** 氵 40 and **turn/ number** 番 196 q.v., the latter being used as the phonetic HAN but almost certainly also being used for its literal elements of **rice** 米 (variant 米 201) and **field** 田 59, thus combining with **water/ river** 氵 to give a strong and appropriate suggestion of **fertile area**. In the case of 1721 藩 acts phonetically to express **fence** and almost certainly also lends a suggestion of fertile area. Thus **brushwood fence** (around fertile area?). It is still occasionally used in this meaning, but is generally used in the associated meaning of **fief** (i.e. the [fertile?] area enclosed by a fence) or the further associated meaning of **clan**.

Mnemonic: **CLAN TAKES TURNS TO USE GRASS AND WATER OF FIEF**

1722	<b>蛮</b>	BAN	蛮人 BANJIN	barbarian
		BARBARIAN	蛮行 BANKŌ	barbarism
		12 strokes	野蛮 YABAN	barbarism

Formerly **蠻** . **虫** is snake/ insect 56 q.v., while **絲** is tied together/ complicated 581. **絲** was also used to refer to a certain region in southern China (largely for phonetic reasons, but it presumably also lent connotations of troublesome), a region considered barbarous/ uncivilised, and thus it is technically the correct prototype of 1722. Snake **虫** was added to refer to a snake associated with the region in question (still retained as a minor meaning of 1722 in Chinese), but in time **蠻** came like **絲** to refer to the region itself and hence to symbolise barbarity/ barbarism. Suggest remembering **亦** by association with red **赤** 46, taking it as reddish.

Mnemonic: 'REDDISH INSECT' REFERS TO BARBARIAN

1723	<b>般</b>	BAN	円盤 ENBAN	disc, discuss
		TRAY, BOARD, BOWL,	基盤 KIBAN	base
		PLATE	水盤 SUIBAN	bowl
		15 strokes		

General/ carry **般** 1714 q.v., here in its original meaning of carry, with dish/ bowl/ plate **皿** 1307 added. Thus dish/ bowl/ plate for carrying things. Later also board/ plate in a broader sense.

Mnemonic: DISH IS GENERALLY CARRIED ON TRAY

1724	<b>妃</b>	HI	王妃 ŌHI	queen, empress
		QUEEN, PRINCESS	妃殿下 HIDENKA	Her Highness
		6 strokes	皇太子妃 KŌTAISHIHI	crown princess

**女** is woman/ women 35. **乙** is self/ thread 855, here acting phonetically to express line and also lending similar connotations of thread/ sequence. Thus women in a line, a reference to imperial consorts and by association queen/ princess.

Mnemonic: WOMAN THINKS HERSELF A PRINCESS

1725	<b>彼</b>	HI, kare, kano, are, ano	彼氏 KARESHI	he, boyfriend
		HE, THAT,	彼女 KANOJO	she, girlfriend
		DISTANT GOAL	彼岸 HIGAN	equinox,
		8 strokes		other shore, goal

辶 is **movement** (along a road) 118. 皮 is **skin** 374 q.v., here acting phonetically to express **distance** and probably also lending connotations of part (from its literal meaning of parting the skin from the flesh). Thus to **move into the distance** (thus parting?), a reference to **heading for a distant destination/ goal**. It also came to mean **yonder**, and hence **that** (over there). Its use as a **third person pronoun** results from the associated idea of **that person**.

Mnemonic: **HE HAS MOVING SKIN, DOES THAT PERSON!**

1726	<b>披</b>	HI	披見 HIKEN	perusal
		OPEN, DISCLOSE	披歷 HIREKI	disclosure
		8 strokes	披露 HIRŌ	announcement

扌 is **hand** 32. 皮 is **skin** 374 q.v., here acting phonetically to express **open** and almost certainly also lending connotations of **pull off cover** (from its literal meaning of pulling the skin off an animal). Thus (**pull?**) **open by hand**, now **open/ disclose** in a broad sense.

Mnemonic: **SKIN ON HAND OPENED UP**

1727	<b>卑</b>	HI, iyashii/shimu	卑下 HIGE	humility
		LOWLY, MEAN, DESPISE	卑屈 HIKUTSU	baseness
		9 strokes	卑近 HIKIN na	common

Once written 𠂇, showing a **hand** 扌 holding a **wine-pressing basket** 𠂇 (variant 𠂇 / 𠂇 399) upside-down, in order to extract the last drops. This was considered **mean** and **petty**, leading to **mean/ lowly** in a general sense. **Despise** is an associated meaning. Suggest taking 田 as **field** 59, 十 as a variant of **ten** 十 33, and 匕 as **bits**.

Mnemonic: **MEAN AND LOWLY PERSON PICKS BITS FROM TEN FIELDS**

1728 疲 HI, tsukareru 疲勞 HIRŌ fatigue  
 TIRE, EXHAUSTION 疲れ目 TSUKAREME eyestrain  
 10 strokes 疲れ切る TSUKAREKIRU  
 be worn out

疒 is sickness 381, here indicating being unwell/ lacking vitality. 皮 is skin 374 q.v., here indicating break down/ collapse and probably also lending supporting connotations of a body breaking into pieces (from its literal meaning of skin being separated from the meat). Thus to collapse and lack vitality, a rather vague reference to exhaustion.

Mnemonic: SKIN SICKNESS CAN BE TIRESOME

1729 被 HI, kōmuru, ōu 被害者 HIGAISHA victim  
 SUSTAIN, COVER, WEAR 被服 HIFUKU clothing  
 10 strokes 被告人 HIKOKUNIN defendant

衤 is clothing 420. 皮 is skin 374, here acting phonetically to express cover and almost certainly lending similar connotations of its own. Thus cover (oneself) with clothes, i.e. wear. Now also used in a range of associated and extended meanings, such as don, take on, sustain, suffer etc.

Mnemonic: SUSTAINED BY CLOTHES COVERING SKIN

1730 扉 HI, tobira 開扉 KAIHI opening of door  
 DOOR, FRONT PAGE 門扉 MONPI doors of gate  
 12 strokes 扉絵 TOBIRAE frontispiece

戸 is door 108. 非 is not/ spreading wings 773, here meaning literally spreading wings/ flaps. 1730 technically refers to the flaps/ wings of a door, but is generally used to refer to the door in its entirety, and is also used by association of pages (especially the front page).


Mnemonic: A DOOR IS NOT A DOOR!? MUST MAKE THE FRONT PAGE!

1731 碑 HI 碑銘 HIMEI epitaph  
 TOMBSTONE, MONUMENT 石碑 SEKIHI tombstone  
 14 strokes 記念碑 KINENHI monument

石 is stone/ rock 45. 卑 is lowly 1727, here acting phonetically to express upright but of unclear semantic role. 1731 originally referred to a rock/ stone placed upright in the ground as a primitive sundial, and then came to mean upright stone in a broader sense, eventually coming to mean in particular tombstone and monument.

Mnemonic: TOMBSTONE IS A LOWLY STONE



1732		HI, <i>makaru</i> CEASE, LEAVE, GO 15 strokes	罷業 HIGYŌ 罷免 HIMEN 罷り通る MAKARITŌRU	strike dismissal pass
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𦉳 is net 193. 能 is ability/ bear 766 q.v., here acting phonetically to express **set/ leave** and possibly also lending its early meaning of **bear**. Thus to **set/ leave a net (for a bear?)**, a very similar meaning to that of put 置 545. However, in the case of 1732 the idea of leaving something broadened to give a range of extended and associated meanings, such as **leave a place** and thus **go**, and also **abandon** and thus **cease** (doing something). Suggest taking 能 in its sense of **bear**.

Mnemonic: CEASE WORK, LEAVING BEAR IN NET

1733		HI, <i>sakeru</i> AVOID 16 strokes	回避 KAIHI 不可避 FUKAHI 避妊 HININ	avoidance unavoidable contraception
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辟 is an NGU character with a wide range of meanings, such as false, punish, crime, law, and ruler, while in Chinese (even after discounting the obvious borrowings) it can also mean punish, castrate, execute, wail, perverse, specious, flattery, decadent, remove, twist, open, develop, summon, and appoint. It comprises **buttocks 尸 236, opening/ hole 口 20, and needle/ sharp 辛 1432 q.v.** Buttocks 尸 and hole 口 clearly combine to give **anus**, as in 后 858 q.v. Needle 辛 is used in its sense of **pierce/ penetrate, to give anal penetration** (see also vaginal penetration 商 317). This core meaning gave rise on the one hand to a range of meanings associated with **torture/ punishment**, which also symbolised **law** and **authority**, and on the other to meanings associated with **sodomy**, which when used in relation to a male partner was also a symbol of **flattery**. (Note that when combined with woman 女 35 it gives an NGU character 嬖, which in Chinese means sexual partner/ lecherous/ depraved [though in Japanese it is listed with the euphemistic meaning of agreeable person]. When 嬖 is itself combined with child 童 363 it gives in Chinese a compound term meaning catamite.) In the case of 1733 辟 acts phonetically to express **evade**, though its semantic role is a matter of conjecture, and combines with **movement 辵 129** to give **evasive movement**.

Mnemonic: MOVE TO AVOID NEEDLE IN ANUS

1734		BI, o	尾骨 BIKOTSU	coccyx
		TAIL	交尾 KŌBI	copulation
		7 strokes	しつ尾 SHIPPO*	tail

Buttocks 尸 236 and hair 毛 210, a reference to a tail. Also sometimes used to refer to genitals (especially male). In compounds often found as 尻 (or, early on, simply 本).

Mnemonic: TAIL IS HAIR BELOW BUTTOCKS

1735		BI	微細 BISAI	minuteness
		TINY, OBSCURE,	微光 BIKŌ	faint light
		FAINT, SECRETIVE	微行 BIKŌ	traveling incognito
		13 strokes		

Once written 微, showing movement (along a road) 彳 118, hand holding stick/force 攴 101, and bent old man 𠂔 (variant 𠂔 117/173, and here meaning simply crouched). Thus to make someone move (along a road) in a crouched fashion, i.e. so as to avoid detection and hence secretly. The causative aspect presently faded, leaving just move secretly. Though this meaning is still occasionally encountered (see bikō above), 1735 is usually used in the associated meanings of obscure, faint, and tiny (i.e. from the idea of being hard to see -- see also 1227). Suggest taking 山 as mountain 24 and 几 as a variant of table 几 832.

Mnemonic: FORCED TO MOVE TINY TABLE UP MOUNTAIN IN SECRET

1736		HITSU, hiki	匹敵 HITTEKI	match
		MATCH, COMMON, CLOTH	匹夫 HIPPU	common man
		ANIMAL COUNTER	一匹 IPPIKI	one animal
		4 strokes		

Once written 𠂔, showing that 匚 is not container 匚 225 but a stylised miscopying of 凵. This is itself a simplification of oppose/ (roll of) cloth 反 371 q.v., here in its sense of roll of cloth. 𠂔 shows two rolls of cloth of equal length. It is in effect a doubling of 凵, and in fact can refer to a specific quantity of cloth twice the length of 反 (i.e. approximately 20 m.), but is generally used in the extended sense of equal/ match. Common is an associated meaning with equal, i.e. one item much the same as any other. It is not clear how 1736 also came to be used as a counter for animals. Note that hiki is a Japanese (i.e. kun) reading, and not a Chinese (i.e. on) reading as popularly believed. Suggest remembering 匹 by association with four 四 26.

Mnemonic: COUNT MATCHING ANIMALS -- NOT QUITE FOUR?!

1737		HITSU, HI	分泌 BUNPITSU	secretion
		FLOW, SECRETE	泌尿 HINYŌ	urination
		8 strokes	泌尿器科 HINYŌKIKI	urology


氵 is water 40. 必 is necessarily 568, here acting phonetically to express **unceasingly** and possibly also lending supporting connotations of **inexorably**. Thus **unceasingly (flowing) water**. In Chinese **steady flow** is 1737's only meaning, but in Japanese it has also come by association to mean **secrete/ ooze**.

Mnemonic: WATER NECESSARILY SECRETED

1738		hime, KI	姫宮 HIMEMIYA	princess
		PRINCESS, LADY, LITTLE, PRETTY	姫垣 HIMEGAKI	low fence
		10 strokes	洋子姫 YŌKOHIME	Princess Yōko

Somewhat obscure. Formerly 姫 and earlier 姫, showing **woman** 女 35 and also showing that **staring eye/ retainer/ guard** 臣 512 q.v. is a miscopying of 臣 / 臣. Unfortunately the latter element is of obscure origin, but is known to have acted phonetically to express the name of a certain river (the **River Chi**), near which the legendary emperor **Huangti** (third millenium B.C.) is believed to have been born. 臣 / 臣 thus came to symbolise **Huangti**. 1738 originally meant **woman of the Huangti imperial family/ line**, and later came by extension to mean **princess/ noble lady** in general. **Pretty** and **little** are associated meanings. The miscopying of 臣 (intermediate form 臣) as 臣 may well have been influenced by an assumption that 1738 was intended to indicate ideographically a woman who is **guarded/ protected** or a woman with retainers.

Mnemonic: EYE STARES AT PRETTY LITTLE WOMAN -- A PRINCESS

1739		HYŌ, tadayou	漂白 HYŌHAKU	bleaching
		FLOAT, DRIFT, BOB	漂着 HYŌCHAKU	drift ashore
		14 strokes	漂流者 HYŌRYŪSHA	castaway

氵 is water 40. 票 is sign/ vote 570 q.v., here acting phonetically to express **float/ bob** and possibly also lending loose connotations of **bobbing/ dancing** from its original meaning of **leaping flames**. Thus **float/ bob on water**.

Mnemonic: FLOATING VOTE DRIFTING ON WATER?!

1740 苗 BYŌ, MYŌ, nae, nawa 種苗 SHUBYŌ seedlings  
 SEEDLING, OFFSPRING 苗字 MYŌJI family name  
 8 strokes 苗木 NAEGI sapling

Plants 𠬞 9 still in the field 𠬞 59, i.e. not yet ready for cropping. Young plants/seedlings also came by association to refer to human offspring.

Mnemonic: PLANTS IN FIELD ARE SEEDLINGS

1741 描 BYŌ, egaku 描写 BYŌSHA depiction  
 DEPICT, DRAW, WRITE 点描 TENBYŌ sketch  
 11 strokes 描き出す EGAKIDASU delineate

扌 is hand 32. 苗 is seedling 1740, here acting phonetically to express copy and possibly also originally lending a suggestion of incomplete. Thus copy by (free-)hand (roughly?), now draw/depict in a broader sense including the figurative.

Mnemonic: DRAW SEEDLINGS FREEHAND

1742 猫 BYŌ, MYŌ, neko 愛猫 AIBYŌ pet cat  
 CAT 猫背 NEKOZE a stoop  
 11 strokes シヤム猫 SHAMUNEKO Siamese cat

Formerly 猫, i.e. with clawed beast 豸 1281 rather than dog/beast 犴 17. 苗 is seedling 1740, here acting phonetically (MYŌ in Japanese, MIAO in Chinese) to express the sound of a cat's call/ miaow and possibly also lending connotations of little. Thus (little?) clawed beast that cries MIAO, i.e. cat.

Mnemonic: BEAST AMONGST SEEDLINGS IS CAT

1743 滨 HIN, hama 海滨 KAIHIN seashore  
 BEACH, SHORE 滨辺 HAMABE beach, shore  
 10 strokes 滨跳び虫 HAMATOBIMUSHI sand-hopper

Formerly 濱. 氵 is water 40. 賓 is guest 1744 q.v., here acting phonetically to express edge and almost certainly also lending its early meaning of display of shells. Thus edge of water (where shells are to be seen?), i.e. beach/shore. The modern form uses soldier 兵 578.

Mnemonic: SOLDIERS COME BY WATER AND MAKE BEACH LANDING

1744

賓

HIN  
GUEST, VISITOR  
15 strokes主賓 SHUHIN guest of honor  
來賓 RAIHIN guest, visitor  
賓客 HINKYAKU  
guest of honor

Somewhat obscure, and of confused etymology. Formerly 寶. 貝 is **shell/ money/ valuable item** 90. (One early form 寶 shows kettle 鼎 / 鼎 / 貝 228, but this appears to be a one-off miscopying: still earlier and later forms all show shell.) 宀/宀 is a now defunct character meaning **guest**. 宀 is **roof/ house** 28, but otherwise the etymology of 宀/宀 is rather obscure. It appears to use different elements at different stages. The earliest forms such as 宀 show 丿, which is believed to be a variant of **twisting weed** 丿 / 丿 281 q.v. and may have acted symbolically to indicate **reaching and stopping** (from its characteristic of reaching the surface and then stopping -- see the parallel with inverted foot below). Later forms such as 宀 show what appears to be a stylised version of **foot** 止 / 止 129 q.v./ 41, possibly in its meaning of **stopping** and thus being similar to **stopping/ inverted foot** 久 438 q.v. and giving a similar character to **guest/ visitor** 宀 252 q.v. Note however that there is a CO character 宀 meaning **curtain/ hidden/ protected** (of unclear etymology, but possibly itself a version of foot 止 / 止 -- see also 1805), and it is possible that 宀 / 宀 derives from this, to give a literal meaning to 宀/宀 such as **person protected under a roof**. In any event, in the case of 1744 宀/宀 is known to have acted phonetically to express **display**, and probably also originally lent connotations of **visitor**. 1744 originally referred to **displaying shells/ valuable items** (believed to have been literally shells at first, as these were primitive symbols of wealth and ostentation, but later valuable items in general), probably on the occasion of a visit to one's home. It later came to mean **display** in a broader sense, but at a still later stage became confused with **guest/ visitor** 宀/宀 and eventually replaced this (despite being the more complex of the two). Suggest taking 宀 as a combination of **one** 一 and **few** 少 143.

Mnemonic: JUST ONE OR A FEW SHELLS TO SHOW VISITOR TO HOME

1745

頻

HIN, shikiri  
FREQUENTLY, FROWN  
17 strokes頻繁 HINPAN ni frequently  
頻發 HINPATSU frequency  
頻度 HINDO frequency

Of confused evolution. At one early stage the same character as the NGU character 頻 which now means **verge/ shore**. The key elements are **head** 頁 93 and **cross water** 涉 1399 q.v. (**water** 氵 40 and **walk** 步 202). 涉 originally acted phonetically to ex-

press wave/ ripple and also lent connotations of **crossing**. Thus **ripples which cross the head**, a reference to **wrinkles** (and by association **frown**). However, the strong presence of 涉 led to 瀕 also being used to mean **cross water**, and thus at one stage 瀕 meant both wrinkles and cross water. Water 氵 was then removed to distinguish between the meanings, with the 'waterless' 頻 being used to represent wrinkles while 瀕 developed its acquired meaning of cross water, eventually coming by association to mean shore/ verge. It is not fully clear how 頻 then came to mean **frequently**. Some scholars feel it is a borrowed meaning, but it seems equally likely to be an associated meaning with wrinkle through a linking concept of many/ numerous. Confusingly, 頻 is still very occasionally interchanged with 瀕 to mean shore. It is now used only rarely to mean wrinkles/ frown, this meaning having been largely assumed by an NGU character 皺 which adds lowly 卑 1727 (the role of the latter unclear).

Mnemonic: FREQUENTLY WALK ON ONE'S HEAD

1746	敏	BIN AGILE, ALERT, QUICK 10 strokes	敏速 BINSOKU 銳敏 EIBIN 機敏 KIBIN	alacrity sharpness smartness
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夂 is hand holding stick/ striking hand 101, here used to indicate a **moving hand**. 每 is every 206 q.v., here acting phonetically to express **quick** and possibly also loosely lending an associated idea of rapidity from its connotations of rapid/ fertile growth. 1746 originally referred to **deftness in performing manual tasks**, then came to mean **deft/ quick/ agile** in a broader sense, including the mental.

Mnemonic: EVERY HAND THAT STRIKES SHOULD BE AGILE

1747	瓶	BIN, kame BOTTLE, JUG, JAR 10 strokes	瓶詰め BINZUME 花瓶 KABIN 釣瓶 TSURUBE*	bottling flower vase well-bucket
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Formerly 瓶 并/井 is put together/ pair 1774. 瓦 is an NGU character meaning **tile** in Japanese but also **earthenware/ vessel** in Chinese (deriving from 匚, felt by some scholars to show interlocking tiles but by others to show two outer items 匚 interlocking to contain an inner item - ). 1747 originally referred to **well-buckets**, which were often earthenware and used in tandem, but now refers to a range of vessels (particularly **jar** and **bottle**). Suggest taking 丷 as out of 66 and 井 as a variant of well 井 1470.

Mnemonic: TILES, BOTTLES AND JARS TAKEN OUT OF WELL

1748	<b>扶</b>	FU HELP, SUPPORT 7 strokes	扶助 FUJO aid 扶養 FUYŌ support 扶育 FUIKU raising children
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扌 is hand 32. 夫 is man/ adult male 573, here acting phonetically to express **help** and probably also lending its meaning. Thus **helping hand (of an adult male?)**, now generally **help/ support** in a less physical sense.

Mnemonic: MAN GIVES HELPING HAND

1749	<b>怖</b>	FU, kowai FEAR, AFRAID 8 strokes	恐怖症 KYŌFUSHŌ phobia い怖 IFU dread, awe 恐怖小説 KYŌFUSHŌSETSU horror story
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忄 is heart/ feelings 147. 布 is cloth 778, here acting phonetically to express **fear** and possibly also lending an associated suggestion of wrapping/ **enveloping**. Thus **feelings of fear** (which envelop the heart?).

Mnemonic: FEAR WRAPS HEART LIKE CLOTH

1750	<b>附</b>	FU ATTACH 8 strokes	附属 FUZOKU- affiliated 寄附 KIFU contribution 附近 FUKIN vicinity
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阝 is hill 229. 付 is attach 574, here acting phonetically to express **swelling** and also lending its meaning of **attach**. 1750 originally referred to a **swelling/ hillock on the side of a larger hill** (i.e. attached to it), but has now become confused with 付 itself. That is, hill 阝 has become redundant.

Mnemonic: ATTACHED TO HILL

1751	<b>赴</b>	FU, omomuku PROCEED, GO 9 strokes	赴援 FUEN going to rescue 赴任 FUNIN taking up post 赴任地 FUNINCHI post, posting
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走 is run 161, here meaning **rush**. 卜 is divination 91, here acting phonetically to express **announce** and also lending similar extended connotations of its own. Thus to **rush to announce** something (still a minor meaning in Chinese), later **rush to do** something in a broad sense and hence **proceed (quickly)/ go**. It has become particularly associated with proceeding to a new posting.

Mnemonic: DIVINATION PROMPTS ONE TO PROCEED AT RUN

1752 浮 FU, *ukukabuwkaberu/kareru* 浮力 FURYOKU buoyancy  
 FLOAT, FLEETING, GAY 浮氣 UWAKI\* inconstancy  
 10 strokes 浮き世 UKIYO fleeting world

氵 is water/ liquid 40. 孚 is a CO character now meaning hatch/ brood (over eggs). It comprises reaching hand 攵 303 and child 子 25, and is clearly related to hand reaching for child to remove it from the vagina 孚 951 q.v. It presumably has a core meaning of assist at birth (with hatch/ brood an associated meaning). Here 孚 acts phonetically to express float, and almost certainly also originally lent a meaning of reach for a child at birth. That is, it is almost certain that water 氵 represented amniotic fluid (see 409 and 227), and that 1752 originally meant reach for a child at birth to help it 'float' forth, before later coming to mean float in a general sense. Fleeting is an associated meaning with floating (note that in English fleet and float are etymologically the same word), with gay felt to be a further association with fleeting (from fleeting pleasures).

Mnemonic: HAND PLUCKS FLOATING CHILD FROM WATER

1753 符 FU 切符 KIPPU ticket  
 TALLY, SIGN 符号 FUGŌ symbol, code  
 11 strokes 符合 FUGŌ agreement

竹 is bamboo 170, here indicating a bamboo tally cut in two and then joined upon fulfillment of an agreement (see 1195). 付 is attach 574, here meaning join. Thus 1753 originally meant join tallies, but later came to refer rather to the tally itself. Sign is an associated meaning.

Mnemonic: ATTACH BAMBOO TALLIES TOGETHER

1754 普 FU, *amaneku* 普通 FUTSŪ ordinary  
 WIDELY, GENERALLY 普遍 FUHEN universality  
 12 strokes 普及 FUKYŪ diffusion

日 is sun(light) 62. 並 is line/ row 1775, here acting phonetically to express weak and almost certainly also lending connotations of spread out. Thus (spread out?) weak sunlight. Some scholars see widely/ generally as a borrowed meaning, others as an extended meaning from the idea of diffuse. Suggest taking 日 in its meaning of day.

Mnemonic: GENERALLY, ONE DAY FOLLOWS ANOTHER IN A ROW



1755	<b>腐</b>	FU, <i>kusaru/reru</i>	腐心 FUSHIN	pains, trouble
		ROT, DECAY, BAD	腐敗 FUHAI	decay, rot
		14 strokes	腐れ KUSARE-	worthless

肉 is meat 365. 府 is government center 575 q.v., here acting phonetically to express rot and possibly also lending its original meaning of storehouse. Thus **meat rotting** (in a storehouse?), now **rot/ decay** in a broad sense. Like the English term rotten, it is also used figuratively to mean **worthless**.

Mnemonic: MEAT IN GOVERNMENT CENTER IS ROTTEN

1756	<b>敷</b>	FU, <i>shiku</i>	敷設 FUSETSU	laying
		SPREAD, LAY	敷き物 SHIKIMONO	rug
		15 strokes	屋敷 YASHIKI	residence

Formerly 敷. 攴 is striking hand/ force 101, here meaning **apply the hand**. 専 is spread 564, here also acting phonetically to express cloth. 1756 originally meant to **spread a cloth and apply the hand to smooth it**, later **spread/ lay** in a broader sense. Suggest taking 旁 as beside 方 204, field 田 59, ten 十 33, and a bit 丶.

Mnemonic: FORCED TO SPREAD OUT BESIDE TEN AND A BIT FIELDS

1757	<b>膚</b>	FU, <i>hada</i>	皮膚炎 HIFUEN	dermatitis
		SKIN	完膚 KANPU	utterly
		15 strokes	膚着 HADAGI	underwear

Popularly believed to comprise **belly/ stomach** 胃 424 q.v. and **tiger** 虎 281, the latter being assumed to be a miscopying of **skin** 皮 374, thus giving **skin over belly** and later **skin** in general. A useful mnemonic, but incorrect (apart from the link with the belly). Old forms such as 𠄎 show that 田 derives from **basket** 𠄎 399 (now usually 由) and not belly 田 424. 膚 is in fact a simplified variant of a CO character 𠄎, which shows (of the) **body** 月 365 and **container** 盧 1934 q.v. (the latter comprising **basket** 田, **vessel** 皿 1307, and **tiger** 𠄎/虎, the role of which is unclear) and means both **belly** (literally **body's container**) and **skin**. That is, 1757 is 𠄎 minus vessel 皿 and with (of the) body 月 in a different position. The relationship between belly and skin is not fully clear. Some scholars believe it is a natural association (the belly showing an expanse of skin), while others feel that because 膚 had the same pronunciation as a word for **cover**, 膚 could also be interpreted as that **which covers the body**.

Mnemonic: SKIN FROM A TIGER'S BELLY

GENERAL USE 1758-1761

1758 賦 FU 賦課 FUKA levy, tax  
 LEVY, TRIBUTE, ODE 賦詩 FUSHI writing poetry  
 15 strokes 月賦 GEPPU monthly payment

貝 is shell/ money 90, here meaning **valuable item(s)**. 武 is warrior 781, here acting phonetically to express **divide** and probably also originally lending its connotations of soldier. Thus to **divide valuable assets**, probably originally a reference to soldiers sharing the spoils of a campaign. Giving out valuable items led by association to **paying tribute**, both in the form of a levy and in the eulogistic form of an **ode**.

Mnemonic: WARRIOR PAYS TRIBUTE IN SHELL-MONEY

1759 譜 FU 樂譜 GAKUFU musical score  
 NOTATION, GENEALOGY 系譜 KEIFU genealogy  
 19 strokes 年譜 NENPU  
 chronological record

言 is words/ speak 274, here meaning **express/ state**. 普 is widely 1754 q.v., here acting phonetically to express **in sequence** and possibly also lending its own similar connotations of **in a line** from its row/ line element 並 (1775). Thus to **state/ express in sequence**, leading to **chronology/ genealogy** on the one hand and **(musical) notation** on the other.

Mnemonic: GENEALOGY WIDELY SPOKEN OF

1760 侮 BU, anadoru 侮辱的 BUJOKUTEKI insulting  
 SCORN, DESPISE 輕侮 KEIBU contempt  
 8 strokes 侮慢 BUMAN offense, insult

亻 is person 39. 每 is every 206 q.v., here acting phonetically to express **ridicule/ insult** and possibly also lending connotations of **profusely**. Thus to **insult a person** (profusely?), with **scorn/ despise** being an associated meaning.

Mnemonic: DESPISE EVERY PERSON

1761 舞 BU, mau 舞台 BUTAI stage  
 DANCE, FLIT 舞子 MAIKO dancing girl  
 15 strokes 振舞い FURUMAI behavior

Dancing person 舞 796 and opposed feet 舞 1211, the latter indicating **footwork** and thus reinforcing 舞. Suggest taking 舞 as a **wheatsheaf**, 夕 as **night** 44, and 井 as a variant of **well** 井 1470.

Mnemonic: DANCE NIGHTLY AMONGST WHEATSHEAFS BESIDE WELL

1762	<b>封</b>	FŪ, HŌ CLOSE OFF, FIEF 9 strokes	封筒 FŪTŌ 封鎖 FŪSA 封建 HŌKEN	envelope blockade feudalism
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Once written 𠄎 and originally 𠄎, showing that 𠄎 is not doubled/piled earth 土 60 (see also 819) -- though this would be semantically appropriate -- but a derivative of a bushy branched (and originally thick trunked) tree 𠄎 / 𠄎 (tree normally written 𠄎 / 木 69). The tree was used to block a road, thus giving close off and by extension closed off area, with fief being an associated meaning. Hand/measure 寸 909 q.v. was added later to show deliberate action (with the hand). Suggest taking 𠄎 as double earth.

Mnemonic: HAND DOUBLES UP EARTH TO CLOSE OFF FIEF

1763	<b>伏</b>	FUKU, fusu/seru CROUCH, HIDE, AMBUSH 6 strokes	起伏 KIFUKU 潜伏 SENPUKU 伏して FUSHITE	undulations hiding, lurking humbly
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Obscure, though its elements are (and have been since its ancient origin) person 亻 39 and dog 犬 17. Its oldest known meaning is crouch, and some authoritative Japanese scholars believe it is an ideograph intended to indicate a dog crouching low when barking at a person. However, as an ideograph it clearly has a vast range of potential meanings, and one such specific interpretation seems a little forced. It seems equally likely that 犬 once acted phonetically to express crouch, thus giving crouching person (possibly one crouching like a dog). In any event, hide is an associated meaning with crouch, and ambush is a further association.

Mnemonic: DOG CROUCHES TO AMBUSH PERSON

1764	<b>幅</b>	FUKU, haba WIDTH, SCROLL 12 strokes	振幅 SHINPUKU 画幅 GAFUKU 横幅 YOKOHABA	amplitude picture scroll breadth
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巾 is cloth 778. 畝 is full 386, here also acting phonetically to express width. Thus the full width of (a roll of) cloth, later width in general. Scroll is an associated meaning with roll of cloth. Suggest taking 畝 as field 田 59, opening/entrance 口 20, and one 一 1.

Mnemonic: ONE CLOTH SPANS WIDTH OF ENTRANCE TO FIELD

1765	<b>覆</b>	FUKU, <i>ōu, kutsugaeru/su</i>	転覆 TENPUKU	overturn
		OVERTURN, COVER	覆面 FUKUMEN	mask
		18 strokes	覆水 FUKUSUI	spilt water

Correctly written 覆, showing 西 rather than west 西 152. 西 derives from a pictograph of an upturned dish 𠂔. 復 is again/ return 782 q.v., here acting phonetically to express invert/ overturn and also lending its own connotations of reverse. Thus to turn a dish over, giving both overturn and cover. Overturn is now also used in a figurative sense.

Mnemonic: WEST OVERTURNED AGAIN

1766	<b>払</b>	FUTSU, <i>harau</i>	払い戻す HARAIMODOSU	refund
		PAY, SWEEP AWAY, RID	払底 FUTTEI	shortage
		5 strokes	払い出す HARAIDASU	drive out

Formerly 拂. 扌 is hand 32. 弗 is unwind/ disperse 567, here acting phonetically to express sweep and also lending similar connotations of remove. 1766 originally referred to sweeping something away with the hand, and was later also used to mean rid in a broad sense. It is particularly used of ridding oneself of a debt, i.e. by means of paying. Suggest taking ㇇ as nose 134.

Mnemonic: HAND GIVES SWEEPING BLOW TO NOSE TO GET PAYMENT

1767	<b>沸</b>	FUTSU, <i>waku/kasu</i>	沸点 FUTTEN	boiling point
		BOIL, GUSH	沸き立つ WAKITATSU	seethe
		8 strokes	沸き出る WAKIDERU	gush forth

氵 is water 40. 弗 is unwind/disperse 567, here acting phonetically to express emerge and also lending its own connotations of away/ out. 1767 originally referred to water gushing out (of the ground), but is now more commonly found in the associated meaning of boil (from the idea of bubbling up).

Mnemonic: WATER 'UNWINDS' WHEN IT BOILS

1768	<b>紛</b>	FUN, <i>magireru/rasu/rawashii</i> CONFUSION, STRAY 10 strokes	紛失 FUNSHITSU      loss 紛争 FUNSŌ          dispute 紛紛 FUNPUN        in confusion
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糸 is thread 27. 分 is divide 199 q.v., here acting phonetically to express sort/ arrange and probably also lending similar connotations of bringing about order by separation. Thus to (separate and?) sort threads. The present meaning of stray/ be confused is a borrowing.

Mnemonic: DIVIDED THREADS GO ASTRAY, CAUSING CONFUSION

1769	<b>雰</b>	FUN ATMOSPHERE, AIR 12 strokes	雰囲気 FUNIKI      atmosphere 霧雰 MUFUN        misty air 霜雰 SŌFUN        frosty air
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雨 is rain 3, here indicating weather conditions in a broad sense and by extension atmosphere. 分 is divide 199, here acting phonetically to express powder (namely 粉 577, of which it can in effect be considered a simplification). 1769 refers to conditions in which the atmosphere becomes 'powdery', such as when it snows, sleets, drizzles, is misty, etc. It is also used of unclear air, and of atmosphere in a figurative sense. Note that in Chinese 1769 has now been largely replaced by 氛, a CO character (of long standing) which uses vapors 气 11 instead of rain/ weather/ atmosphere 雨.

Mnemonic: RAIN DIVIDES THE ATMOSPHERE

1770	<b>噴</b>	FUN, <i>fuku</i> EMIT, SPOUT, GUSH 15 strokes	噴火 FUNKA          eruption 噴水 FUNSUI        fountain 噴き出す FUKIDASU      spurt out
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Somewhat obscure due to the obscure nature of 賈 This is an NGU character with a meaning of decorate/ ornament, but in Chinese it can also mean large, strenuous, bright, honor, and defeated. Its early form 𠄎 shows shell/ money 貝 90 and what appears to be three plants 艹 (plant 9: note that 𠄎/𠄎 is an NGU character meaning grass/ plants). Its core meaning is not clear, but in compounds it often seems to be associated with swelling/ rising/ building up, suggesting that either the plants symbolised growth and by extension growing big/ swelling or else they became reinterpreted as hands 手 raising/ offering something up. In any event, in the case of 1770 賈 is known to have lent its sound (originally PON) onomatopoeically, combining with mouth/ say 口 20 to give make a PON sound with the mouth, i.e. snort or puff (i.e. a sound building up within the mouth and then bursting forth?). Snort and puff are still retained as minor meanings in Chinese. By extension this came to mean vent/ emit in a broad sense, including spout/ gush. Suggest taking 卅 as a trebling of ten 十 33 and 口 in its sense of opening.

Mnemonic: THIRTY SHELLS GUSH FROM OPENING

1771 **墳** FUN (BURIAL-) MOUND 15 strokes  
 古墳 KOFUN tumulus  
 墳墓 FUNBO tomb  
 墳墓の地 FUNBONOCHI birthplace

土 is earth/ ground 60. 贛 is the obscure element seen in 1770 q.v., here acting phonetically to express swelling but of unclear semantic role (though it may possibly lend its own connotations of swelling). Thus a swelling of earth, i.e. mound. It is now used especially of burial mounds. Suggest taking 卉 as a trebling of ten 十 33 and 貝 as shell 90.

Mnemonic: THIRTY SHELLS FOUND IN EARTH OF BURIAL MOUND

1772 **憤** FUN, ikidōru 15 strokes  
 憤慨 FUNGAI indignation  
 憤怒 FUNDO rage  
 義憤 GIFUN righteous indignation

小 is heart/ feelings 147. 贛 is the obscure element seen in 1770 q.v., here acting phonetically to express overflow/ burst forth but of unclear semantic role (though it may possibly lend its own connotations of building up). Thus feelings bursting forth, indicating indignation. Suggest taking 卉 as a trebling of ten 十 33 and 貝 as shell 90.

Mnemonic: THIRTY SHELLS CAUSE INDIGNANT FEELINGS

1773 **丙** HEI C, 3RD 5 strokes  
 丙種 HEISHU C class  
 甲乙丙 KŌOTSUHEI ABC/123  
 丙 HINOE\*third calendar sign

In ancient times written as 丙 or 丙, showing a (large) altar with sturdy legs. Later forms such as 丙 show an item 一 placed on the altar (as altar 丁 / 示 695 q.v.). 1773 was later borrowed to express third in a sequence. Suggest taking it as inside 丙 364 and one 一 1, with a play on 'one'.

Mnemonic: THIRD ONE INSIDE IS RATED C

1774	<b>併</b>	HEI, awaseru UNITE, JOIN 8 strokes	合併 GAPPEI merger 併用 HEIYŌ joint use 併発 HEIHATSU complication
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Formerly 併 or 併. 亼 is **person** 39. 并/并 is an NGU character meaning **put together**. Some scholars take its earliest form 𠄎𠄎 to show **two stylised persons** ?? (variant 𠄎 39) **linked** by the symbol **two** 二 61, here doubled for emphasis. However, since 𠄎 could mean two thousand (see 47) it is unlikely that it would be used in a totally different sense here, and it seems more likely that 𠄎 shows **two persons** 𠄎 and **matching stakes** 𠄎/开 272 (especially in view of the existence of fence 屏 1777 q.v.), thus giving the idea of **matching persons** and hence **going together**. In any event, the original meaning was clearly **two persons together**, with the later person 亼 presumably merely for emphasis. This came to symbolise **uniting** in a broad sense. Suggest taking 丿 as out of 66 and 开 as a variant of well 井 1470.

Mnemonic: UNITE TO GET PERSON OUT OF WELL

1775	<b>並</b>	HEI, nami, narabuberulbi ROW, LINE, RANK WITH, ORDINARY 8 strokes	並行 HEIKŌ parallelism 並木 NAMIKI line of trees 月並 TSUKINAMI commonplace
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Formerly 並, showing a doubling of **standing person** 立 73. 1775 originally meant **line of standing people**, and now means **row/ line** in a broad sense. It also came to mean **rank alongside** and by association **be ordinary** (cf. English term rank and file). Suggest taking Ⅱ as a Roman two and 丿 and 丿 as **eight** 66 (i.e. two eights).

Mnemonic: LINE UP IN TWO ROWS OF EIGHT

1776	<b>柄</b>	HEI, gara, e HANDLE, PATTERN, POWER, NATURE 9 strokes	黄柄 ŌHEI arrogance 家柄 IEGARA pedigree 大柄 ŌGARA big frame/pattern
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木 is **wood** 69. 丙 is **third** 1773 q.v., here acting phonetically to express **grasp** and probably also lending connotations of **sturdy** from its literal meaning of **sturdy altar**. Thus (**sturdy?**) **wooden part that is grasped**, a reference to a **handle**. It is not clear how it acquired its other meanings, but they are assumed to be borrowings (though **power** may result from the idea of a lever).

Mnemonic: WOOD OF THIRD RATE NATURE USED FOR HANDLE

1777	<b>塀</b>	HEI	板塀 ITABEI	board fence
		FENCE, WALL	土塀 DOBEI	earthen wall
		12 strokes	塀越し HEIGOSHI	over fence

Formerly **塀**. A 'made in Japan' character formed by adding earth 土 60 to the NGU character fence/ wall/ screen 屏/屏. The latter comprises corpse 尸 236, here acting as a simplification of building 屋 236, and put together 并/并 1774 q.v., here acting phonetically to express block/ screen and probably also lending connotations of matching stakes from its 并/并 element (see also 272). Thus 屏 literally means that (matching stakes?) screening a building, i.e. a fence, later wall/ screen in a broader sense. Despite the addition of earth 土 in the case of 塀 1777, presumably originally intended to give wall but not fence, 1777 can now also be used of fence. Suggest taking 宀 as out of 66 and 井 as a variant of well 井 1470.

Mnemonic: CORPSE TAKEN OUT OF WELL BEHIND EARTHEN WALL

1778	<b>幣</b>	HEI	紙幣 SHIHEI	paper money
		OFFERING, MONEY	貨幣 KAHEI	coin, money
		15 strokes	御幣 GOHEI	paper strips in Shinto shrine

Of confused evolution. Formerly also written **幣**. 女 is striking hand 101, here meaning simply **use of the hand** (though it is not clear why hand/ careful use of the hand 寸 909 q.v. was not used). Opinion is divided as to whether 巾 is cloth 巾 778 plus four (small) bits 丶 or a slightly modified combination of cloth 巾, two bits 丶, and small 小/小 36 (the latter seeming the more likely). 幣 referred to the practise of **cutting up (i.e. by hand) small bits of cloth (later paper) as symbolic offerings to the gods**, now associated with Shintoism but also once found in ancient China. It also came to mean **my/ humble**, by association with the idea of making a humble offering (note that 幣 does in fact exist independently in Chinese with a main meaning of my/ humble, whereas in Japanese this is now conveyed by 幣 1779 q.v.). A further cloth 巾 was added at some stage, presumably to draw attention to the offering itself. Cloth/ paper offering was later applied by association to **paper money**, and eventually was used of **money** in a broad sense including coin. The idea of making an offering to the gods also came to symbolise repentance over a wrongdoing, and later confusingly to symbolise **wrongdoing** itself, but this meaning is now conveyed by 幣 1779 q.v. Suggest taking 女 in its sense of force.

Mnemonic: FORCED TO MAKE OFFERING OF MONEY AND BITS OF CLOTH



GENERAL USE 1779-1781

1779	<b>弊</b>	HEI MY (HUMBLE), EVIL, EXHAUSTION 15 strokes	弊社 HEISHA our company 疲弊 HIHEI exhaustion 弊害 HEIGAI evil, abuse
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Formerly 弊, with dog 犬 17 (at one stage miscopied as big 犬 53) and hand cutting cloth/ paper strips 敝 1778 q.v. The latter acts phonetically to express collapse and may also lend connotations of breaking into pieces (see 1728). 1779 originally referred to collapsing like a dog, i.e. with exhaustion (cf. English dog tired). It is still occasionally used in this sense, but became confused with 弊 1778 q.v. and adopted the latter's one-time meanings of my/ humble and wrongdoing/ evil, which are now its main meanings. Suggest taking 卅 as a stylised combination of two tens 十 33 (i.e. twenty), and 巾 as cloth 巾 778, bits 六, and force 夂 101.

Mnemonic: EVILLY FORCED TO CUT MY CLOTH INTO TWENTY STRIPS

1780	<b>壁</b>	HEKI, kabe WALL 16 strokes	壁画 HEKIGA mural 岩壁 GANPEKI rock face 壁紙 KABEGAMI wallpaper
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土 is earth 60, here meaning earthen embankment. 辟 is anal penetration 1733 q.v., here acting phonetically to express surround but of unclear semantic role (though it may possibly lend its later connotations of turn). Thus earthen embankment that surrounds (a building), a reference to a wall (now in a broad sense). Suggest taking 辟 literally as anus 尻 (buttocks 尻 236 and opening/ hole 口 20) and needle 针 1432.

Mnemonic: SITTING ON EARTHEN WALL CAN BE LIKE NEEDLE IN ANUS

1781	<b>癖</b>	HEKI, kuse HABIT, KINK 18 strokes	盜癖 TÔHEKI kleptomania 習癖 SHÛHEKI habit 癖毛 KUSEGE kinky hair
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An indelicate character. 疒 is sickness 381. 辟 is anal penetration/ sodomy 1733 q.v., here acting phonetically to express build up and also lending an idea of blocked anus. 1781 originally referred to constipation, and can still mean this in Chinese. It later acquired a meaning of (pathologically?) deviant habits as a result of the strong presence of sodomy 辟 and of confusion with female sexual partner 嬖 1733 (literally sodomy 辟 with a woman 女 35) and its male equivalent 僻, an NGU character now meaning prejudice/ bias but in Chinese still having connotations of dissolute behavior (combining person 亻 39 [here meaning man] and sodomy 辟). Deviant habits then led on the one hand to habits in general and on the other to kinky, i.e. something not straight/ normal (which like the English term is used both physically and figuratively). Suggest taking 辟 literally as anus 尻 (buttocks 尻 236 and opening/ hole 口 20) and needle 针 1432.

Mnemonic: SICK AND KINKY HABIT OF NEEDLE IN ANUS

<b>偏</b>	1782	HEN, <i>katayoru</i>	偏向 HENKŌ	inclination
		INCLINE, BIAS	偏見 HENKEN	prejudice
		11 strokes	偏屈 HENKUTSU	bigotry

彳 is person 39. 扁 is doorplate 785 q.v. (literally door 戸 108 and writing tablets 冊 874), here acting phonetically to express **incline/ lean** and possibly also lending its own connotations of **to one side**. 1782 originally referred to a **person who leans to one side/ limps**, i.e. a **cripple**, but later came to mean **lean/ incline** in a broader sense, including **bias**. Cripple/ limp is now conveyed by the NGU character 蹠, which uses foot/ leg 足 51.

Mnemonic: PERSON INCLINED TO LEAVE WRITING TABLETS AT DOOR

<b>遍</b>	1783	HEN, <i>amaneku</i>	普遍性 FUHENSEI	universality
		WIDELY, EVERYWHERE	遍在 HENZAI	ubiquity
		12 strokes	一遍 IPPEN	(all at) once

辶 is movement 129. 扁 is doorplate 785 q.v. (literally door 戸 108 and writing tablets 冊 874), here acting phonetically to express **roundabout/ indirect** and possibly also lending its own connotations of **to one side** (and thus not straight). Thus **move in a roundabout fashion**, leading by association to **widely and everywhere**. Note that 1783 can be interchanged with an NGU character 徧, which uses movement 辶 118 instead of movement 辵.

Mnemonic: MOVE WIDELY, LEAVING WRITING TABLETS AT DOORS

<b>捕</b>	1784	HO, <i>toru/raeru,</i>	捕獲 HOKAKU	seizure
		<i>tsukamaru/maeru</i>	捕らえ所 TORAEDOKORO	point
		SEIZE, CAPTURE	捕まえ所 TSUKAMAEDOKORO	hold
		10 strokes		

扌 is hand 32. 甫 is begin 970 q.v., here acting phonetically to express **envelop** but of unclear semantic role. Thus to **envelop with the hand**, i.e. **seize/ capture**. Suggest taking 甫 as use 用 215, needle 十 33, and point 丶.

Mnemonic: HAND SEIZES NEEDLE TO USE POINT

GENERAL USE 1785-1787

1785	<b>浦</b>	HO, <i>ura</i>	浦波 URANAMI	breaker
		COAST, INLET, BAY	浦風 URAKAZE	bay breeze
		10 strokes	浦里 URAZATO	coastal village

氵 is water 40. 南 is begin 970 q.v., here acting phonetically to express edge but of unclear semantic role (though it may possibly lend loose connotations of beginning/ edge). Thus the **water's edge**. In Chinese usually associated with the bank of a river, but in Japanese with the shore of the sea. Suggest taking 南 as use 用 215, needle 十 33, and point 丶.

Mnemonic: USE COMPASS NEEDLE POINT TO FIND INLET AND WATER

1786	<b>舗</b>	HO	店舗 TENPO	shop, store
		SHOP, LAY, PAVE	舗装 HOSŌ	paving
		15 strokes	舗装道路 HOSŌDŌRO	sealed road

Of confused and somewhat obscure evolution. Once written 鋪, showing metal 金 14 and begin 南 970 q.v. The latter is felt by some scholars to have been used phonetically to express turn (with any semantic role unclear), to give **metal item that turns**, a reference to a type of lock. This is then assumed to have been borrowed to express **lay/ spread**. However, there is little evidence to support this, and it seems equally likely that 南 is used as a simplification of spread 專 564 q.v., and that 1786 originally meant **spread metal** (i.e. gild, plate, or similar) before coming to mean **spread/ lay** in a broader sense. In any event, in Japanese spread/ lay came in particular to have associations with **paving**. Shop is a later borrowing, and as a result of this new meaning metal 金 14 was replaced by the semantically more appropriate quarters/ building 舍 700. Note that in Chinese 鋪 still exists and is used to mean spread/ lay, while 鋪 is used to mean shop. Suggest taking 南 as use 用 215, needle 十 33, and point 丶.

Mnemonic: USE NEEDLE POINT TO PAVE SHOP QUARTERS?!

1787	<b>募</b>	BO, <i>tsunoru</i>	募集 BOSHŪ	recruitment
		GATHER, RAISE, ENLIST	募金 BOKIN	fund raising
		GROW INTENSE	応募 ŌBO	response to call
		12 strokes		

力 is strength/ effort 74. 莫 is sun sinking among plants 788 q.v., here acting phonetically to express seize/ take and probably also lending its connotations of cover/ enfold. 1787 originally meant to **make efforts to bring someone into one's fold**, and thus came to mean **raise/ enlist/ gather**. Like the English term **gather** in expressions such as a gathering storm, it also came to mean **grow intense/ strong**. Suggest taking 莫 as grass 艹 9, sun 日 62, and big 大 (variant 大 53).

Mnemonic: BIG EFFORT TO GATHER GRASS WHILE SUN SHINES

1788	<b>慕</b>	BO, <i>shitau</i>	慕情 BOJŌ	longing
		YEARN, ADORE, DEAR	敬慕 KEIBO	admiration
		14 strokes	慕心 BOSHIN	yearning

心 is heart/ feelings (variant 心 147). 莫 is sun sinking among plants 788 q.v., here acting phonetically to express seek and possibly also lending its connotations of envelop. Thus to seek something with the heart (something which envelops the heart?), a reference to yearning/ longing. Dear and adore are associated meanings. Suggest taking 莫 as grass 艹 9, sun 日 62, and big 大 (variant 大 53).

Mnemonic: **BIG YEARNING IN HEART TO LIE ON SUNNY GRASS**

1789	<b>暮</b>	BO, <i>kureru/rasu</i>	暮春 BOSHUN	late spring
		LIVE, SUNSET, END	夕暮れ YŪGURE	evening
		14 strokes	暮らし方 KURASHIKATA	lifestyle

Sun setting among plants 莫 788 q.v. with an extra sun 日 62 added after the original meaning became vague. Thus sunset, with end being an associated meaning. Live is also felt to be an associated meaning, from the idea of surviving/ seeing out another day (it still generally has connotations of making a living/ getting by). Suggest taking 莫 as plants 艹 9, sun 日, and big 大 (variant 大 53), with the extra 日 in its sense of day.

Mnemonic: **LIVE TO SEE SUN SET AMONG BIG PLANTS AT END OF DAY**

1790	<b>簿</b>	BO, HAKU	名簿 MEIBO	(name) register
		REGISTER, RECORD(S)	簿記 BOKI	bookkeeping
		19 strokes	帳簿 CHŌBO	register, lease

Formerly 簿 . 竹 is bamboo 170, here indicating bamboo tablets used for keeping records. 溥 / 溥 is extensive 1699, here acting phonetically to express bind and probably also lending its meaning of extensive. 1790 originally referred to an (extensive?) collection of bamboo tablets bound together, i.e. a register/ set of records. Suggest taking 溥 literally as water 氵 40 and spread 専 564.

Mnemonic: **WATER SPREADS OVER BAMBOO REGISTER**

1791	<b>芳</b>	HŌ, kanbashii FRAGRANT, GOOD, YOUR 7 strokes	芳香 HŌKŌ 芳志 HŌSHI 芳紀 HŌKI	fragrance your kindness girl's age
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艹 is plant 9. 方 is side/ direction 204, here acting phonetically to express **fragrant** and possibly also lending its meaning of direction. Thus **fragrant plant** (fragrance from direction of plant?), now **fragrant** in a broad sense. Also used of **good** in a broad sense, and as a polite reference to the **second person/ you**.

Mnemonic: FRAGRANT SMELL FROM DIRECTION OF PLANT

1792	<b>邦</b>	HŌ COUNTRY, JAPAN 7 strokes	邦画 HŌGA 連邦 RENPŌ 本邦 HONPŌ	Japanese picture federation our country
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丰 is a variant of bushy tree used as barrier 丰 / 丰 / 丰 1762 q.v., while 卩 is village 355. Thus **village of barred access**, indicating a **guarded area**. This later broadened to mean **region or country**. In Japanese only it has also acquired associations with **one's own country**, i.e. **Japan**. Suggest taking 丰 as a (bent) **telegraph pole**.

Mnemonic: JAPAN A COUNTRY WHERE VILLAGES HAVE BENT TELEGRAPH POLES

1793	<b>奉</b>	HŌ, BU, tatematsuru OFFER, RESPECTFUL 8 strokes	奉仕 HŌSHI 奉納 HŌNŌ 信奉 SHINPŌ	service offering faith, belief
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Once written 丰, showing **two hands** 丰 offering up a **thickly growing plant** 丰 (variant 丰 42), either as **tribute to a lord** or in a **religious ritual**. Later forms such as 丰 show an **additional hand** 丰 32 (now 丰). This came to mean **offer** in general and by association **show respect**. Note that there is an NGU character 丰, which adds yet another hand 丰 32 and is to all intents and purposes interchangeable with 1793. Suggest taking 丰 as **two = 61** and **big 大 53**, and 丰 as a **club with nails through it**.

Mnemonic: RESPECTFULLY OFFER CLUB WITH TWO BIG NAILS

1794	<b>抱</b>	HŌ, [i]daku, kakaeru EMBRACE, HUG, HOLD 8 strokes	抱き付く DAKITSUKU 抱懐 HŌKAI 抱え込む KAKAEKOMU	hug cherishing hold
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丰 is hand 32, here meaning **arm(s)**. 包 is wrap/ envelop 583. Thus to **wrap/ envelop with the arms**, i.e. **hug/ embrace**. Also used figuratively.

Mnemonic: TO EMBRACE IS TO ENVELOP WITH THE ARMS

1795	泡	HŌ, awa FROTH, BUBBLE, FOAM 8 strokes	気泡 KIHŌ 発泡 HAPPŌ 泡立つ AWADATSU bubble, froth	air bubble foaming bubble, froth
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シ is water 40. 包 is wrap/ envelop 583. In Chinese 1795 can mean either to envelop with water, i.e. immerse, or that which envelops water, i.e. froth/ foam, but in Japanese almost always has the latter meaning.

Mnemonic: WATER WRAPPED IN FROTHY BUBBLES

1796	胞	HŌ PLACENTA, WOMB 9 strokes	孢子 HŌSHI 胞衣 HŌ/ENA* 細胞 SAIBŌ	spore placenta cell
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Flesh/ of the body 月 365 and wrap/ envelop 包 583. That part of the body which envelops is the womb, with placenta being an associated meaning.

Mnemonic: WOMB IS PART OF THE BODY THAT ENVELOPS

1797	俸	HŌ SALARY, PAY 10 strokes	俸給 HŌKYŪ 年俸 NENPŌ 俸ろく米 HŌROKUMAI	salary, pay annual salary rice allowance
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Offer 奉 1793 with person 亻 39 added to indicate the person offering. The meaning has now changed rather to that which is offered a person, a reference to salary/ pay. Suggest taking 夫 as two = 61 and big 大 53, and 丰 as a club with nails.

Mnemonic: PERSON USES CLUB WITH TWO BIG NAILS TO GET PAY

1798	倣	HŌ, narau IMITATE, FOLLOW 10 strokes	模倣 MOHŌ 模倣者 MOHŌSHA 倣い削り NARAIKEZURI	imitation imitator profiling
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Not person 亻 39 and release 放 391, though this may be useful as a mnemonic, but strike/ force 夂 101 plus the NGU character 仿. The latter comprises person 亻 and side 方 204, which is used phonetically to express resemble (semantic role unclear), and originally meant resemble a person. The causative element 夂 thus gave 倣 a meaning of make to resemble a person, i.e. imitate/ follow. 仿 itself then became confused with 倣 and also came to mean imitate/ follow, and in Chinese is now interchangeable with 1798. 仿 is listed in some Japanese dictionaries (but without illustration) as having meanings of wander and stand still, but the reason for this listing is not clear.

Mnemonic: RELEASED PERSON MUST IMITATE OTHERS

1799



HŌ, mine  
PEAK, TOP  
10 strokes

主峰 SHUHŌ main peak  
連峰 RENPŌ mountain range  
峰打ち MINEUCHI striking with  
back of sword

Formerly 峯. 山 is mountain 24. 峯 is a CO character meaning butt/ gore. It was once written 𡵓, showing a stylised upturned foot 𠂔 (early form 𠂔 438 q.v.) -- here meaning go back -- and cow's horns 𠂔 (variant 𠂔 / 牛 97), and thus literally means person sent back by cow's horns. In compounds 峯 can lend connotations both of go back and/or of tapered/ sharp. In the case of 1799 it means sharp, thus giving sharp part of mountain, i.e. peak. It can also mean top in a wider sense, somewhat confusingly including the back of a sword (which is the opposite of the sharp part). Suggest taking 𠂔 as sitting crosslegged and 𠂔 as a telegraph pole.

Mnemonic: SIT CROSSLEGGED ON TELEGRAPH POLE ON MOUNTAIN PEAK

1800



HŌ  
GUN, CANNON  
10 strokes

砲丸 HŌGAN cannonball  
鉄砲 TEPPŌ firearms  
大砲 TAIHŌ gun, cannon

石 is rock/ stone 45. 包 is wrap/ envelop 583, here acting phonetically to express release/ discharge and probably also lending a meaning of encircling/ encasing. 1800 originally referred to a primitive type of cannon which fired small rocks through a tube, said to be in use from as early as the fifth century B.C.

Mnemonic: ENVELOPED IN ROCKS DISCHARGED FROM CANNON

1801



HŌ, kuzurerusu  
CRUMBLE, COLLAPSE  
11 strokes

崩壊 HŌKAI collapse  
雪崩 NADARE\* avalanche  
山崩れ YAMAKUZURE landslide

Formerly 崩 and in ancient times 𡵓, showing that 崩 derives from the somewhat obscure matching jewels 𡵓 / 朋 1562. Here it acts phonetically to express collapse, combining with mountain 山 24 (or in the ancient form hill 𡵓 / 𡵓 229) to give collapsing mountainside (/hillside). Now collapse/ crumble in a broader sense. Suggest taking 月 as month 16.

Mnemonic: MOUNTAIN CRUMBLES AWAY IN JUST TWO MONTHS

1802	<b>飽</b>	HŌ, <i>aku/kiru/kasu</i>	飽和 HŌWA	saturation
		TIRE, SATIATE	飽食 HŌSHOKU	satiation
		13 strokes	飽き性 AKISHŌ	fickleness

食 is food/ eat 146. 包 is wrap/ envelop 583, here acting phonetically to express full and possibly also lending supporting connotations of smothered. Thus **satiated with food**, now **satiated/ tired** in a broader sense.

Mnemonic: TIRE OF WRAPPED FOOD

1803	<b>褒</b>	HŌ, <i>homeru</i>	褒章 HŌSHŌ	medal
		PRAISE, REWARD	褒美 HŌBI	praise, reward
		15 strokes	褒め言葉 HOMEKOTOBA	praise

衣 is clothing (variant 衣 420). 保 is preserve 787, here acting phonetically to express long but of unclear semantic role. 1803 originally referred to a special long robe presented by the emperor to deserving officials, and hence symbolises **praise and reward**. 褒 is an occasionally encountered variant form.

Mnemonic: PRAISED AND REWARDED FOR PRESERVING CLOTHES

1804	<b>縫</b>	HŌ, <i>nuu</i>	縫合 HŌGO	stitching
		SEW, STITCH	縫い物 NUIMONO	needlework
		16 strokes	縫い目 NUIME	seam, stitch

糸 is thread 27. 逢 is an NGU character now meaning meet, but in Chinese it also means penetrate. It comprises movement 辵 129 and gore 夨 1799 q.v., the latter lending its connotations of sharpness, and literally means **penetrative movement** (in order to attain something). Here 逢 acts phonetically to express join and also lends its connotations of penetration. Thus to **join by penetrating with thread**, i.e. **sew/ stitch**. Suggest taking 夨 as sit crosslegged and 丰 as a telegraph pole.

Mnemonic: SIT CROSSLEGGED ON MOVING TELEGRAPH POLE, SEWING WITH THREAD



1805

乏

BŌ, toboshii  
 SCARCE, DESTITUTE  
 4 strokes

欠乏 KETSUBŌ dearth  
 貧乏 BINBŌ poverty  
 耐乏 TAIBŌ austerity

Obscure. Felt by some scholars to derive from an ancient character 𠄎, though it is not fully clear that this is in fact the prototype of 1805. 𠄎 is said to be a mirror image of **hidden/curtain/protected** 𠄎 1744, which is itself obscure and may or may not be a variant of **foot** 止/止/止 129/41 (the mirror image possibly being intended to emphasise reversal of movement, a view supported by the fact that the curtain in question is believed to have been used to ward off [i.e. send back] arrows in an archery range -- see also 478). **Scarce/ destitute** is then taken to be a borrowing, specifically resulting from 1805's being used in place of the NGU character 𠄎. This now means look down upon/ belittle, but originally referred to **lacking money/ destitute** (shell/ money 貝 90 and 乏, the latter acting phonetically to express lack and possibly also lending similar connotations of **not existing** from its assumed meaning of **hidden**: see also the similar link between hidden and not existing in the case of 𠄎 788). Other scholars believe that 1805 is a variant of **this/emerging plant** 乏 1335, though agree that the present meanings are borrowings involving 𠄎. Suggest taking 乏 as a zigzag path and / as a variant of one 一 1.

Mnemonic: LIFE OF A DESTITUTE LIKENED TO ONE ZIGZAG PATH

1806

忙

BŌ, isogashii  
 BUSY  
 6 strokes

多忙 TABŌ na very busy  
 繁忙 HANBŌ pressure of work  
 忙殺 BŌSATSU  
 being worked to death

忄 is **heart/ feelings** 147. 亡 is **die** 973, here acting phonetically to express **be busy** and possibly also lending a figurative meaning of die. 1806 originally referred to **one's heart being busy** (to the point where it 'dies'/ can take no more?), a reference to being **flustered/ pressured**. Now **busy** in a broader sense, with particular connotations of work (as opposed to traffic etc.).

Mnemonic: HEART DEATH THROUGH BEING TOO BUSY

1807

坊

BŌ  
 PRIEST, BOY, TOWN  
 7 strokes

坊主 BŌZU\* priest  
 坊や BŌYA boy  
 坊間 BŌKAN around town

**Earth/ ground** 土 60 and side 方 204. 1807 originally referred to the (raised) **earth at the side of a river**, i.e. an **embankment**, and by association later came to mean **town** (towns often being built on riverbanks). It was later borrowed to refer to an **acolyte**, thus giving both **boy** and **priest** (and very occasionally [by association] **temple**).

Mnemonic: BOY-PRIEST FOUND AT SIDE OF EARTHEN BANK IN TOWN

GENERAL USE 1808-1810

1808	妨	BŌ, samatageru	妨害 BŌGAI	obstruction
		HAMPER, OBSTRUCT	防止 BŌSHI	prevention
		7 strokes	妨げなし SAMATAGENASHI	without hindrance

女 is woman 35. 方 is side 204, here acting phonetically to express vilify and possibly also originally meaning beside. 1808 originally referred to a woman (possibly initially a woman at a lord's side) vilifying someone and thereby hampering the progress/ request of that person. Now hamper/ obstruct in general.

Mnemonic: WOMAN AT SIDE CAUSES OBSTRUCTION

1809	房	BŌ, fusa	房室 BŌSHITSU	chamber
		ROOM, WIFE, TUFT	房房 FUSAFUSA	fleecy
		8 strokes	世話女房 SEWANYŌBŌ	devoted wife

戸 is door 108, here meaning partition, and 方 is side 204. 1809 originally referred to a little room partitioned off at the side of a larger room. On the one hand this led to room in general, and on the other to a range of extended and associated meanings based on ideas such as being appended (giving concubines and wives) and sticking out (giving tuft).

Mnemonic: DOOR TO ONE SIDE LEADS TO WIFE'S ROOM

1810	肪	BŌ	脂肪 SHIBŌSŌ	fat layer
		FAT	脂肪過多 SHIBŌKATA	obesity
		8 strokes	脂肪組織 SHIBŌSOSHIKI	fatty tissue

月 is meat 365, here meaning lean meat, while 方 is side 204. That found at the side of lean meat is fat.

Mnemonic: FAT IS FOUND AT SIDE OF MEAT

1811 某 BŌ, BAI, nanigashi 某氏 BŌSHI a certain man  
 A CERTAIN-, SOME- 某所 BŌSHO a certain place  
 9 strokes 太田某 ŌTANANIGASHI\*  
 a certain Mr Ōta

木 is tree 69. 甘 is sweet 1093, here meaning literally **something tasty** (and therefore favorite) kept in the mouth. 1811 originally referred to the **avored produce of certain trees**, specifically the plums and peaches favored by **pregnant women** (see 1646 and 1689). It thus became a symbol of **pregnancy**. This led to its becoming associated with **rumor** (and matchmaking -- see 1692), and thus it came to acquire its present meaning of a **certain somebody**. Also used as a general prefix meaning a **certain-**.

Mnemonic: **SOMEBODY IS SWEET ON FRUIT OF A CERTAIN TREE**

1812 冒 BŌ, okasu 冒險 BŌKEN adventure  
 DEFY, RISK, ATTACK 感冒 KANBŌ a cold  
 9 strokes 冒して OKASHITE at the risk of

Formerly 冒 and earlier 冒, with the original form being 冒. 冂/冂/冂/冂 is a **protective helmet**, while 目/目 is **eye 72**. Thus **protective helmet worn over the eyes**, a symbol of a **fighting man**. By association this came to mean **attack**, with **risk** and **defy** being further associations. Suggest taking 日 as **sun 62**.

Mnemonic: **RISK SUN ATTACKING EYES**

1813 剖 BŌ 解剖 KAIBŌ dissection  
 DIVIDE, CUT UP 解剖学 KAIBŌGAKU anatomy  
 10 strokes 生体解剖 SEITAIKAIBŌ vivisection

刂 is **sword/cut 181**. 亏 is the obscure element spit 384, here acting phonetically to express **open up** but of unclear semantic role. Thus **cut open**, with **cut up** and **divide** associated meanings. Suggest taking 立 as **stand 73** and 口 as **opening/entrance 20**.

Mnemonic: **STAND AT ENTRANCE AND GET CUT UP BY SWORD**

1814 紡 BŌ, tsumugu 紡機 BŌKI spinning machine  
 SPIN (YARN) 紡毛 BŌMO carded wool  
 10 strokes 紡績業 BŌSEKIGYŌ  
 spinning industry

糸 is **thread 27**. 方 is **side/direction 204**, here acting phonetically to express **twist together** and possibly also lending loose connotations of **in a given way**. Thus to **twist threads together** (in a given way?), a reference to **spinning**.

Mnemonic: **SPIN THREADS ON THE SIDE**

1815	<b>傍</b>	BŌ, katawara	傍聽 BŌCHŌ	attendance
		SIDE, BESIDE(S)	傍觀 BŌKAN	looking on
		12 strokes	傍注 BŌCHŪ	margin notes

Somewhat obscure, and of confused evolution. Once written 𠂔, showing person 亻 / 亻 39 and 𠂔 / 𠂔. The latter is an NGU character meaning **side**, felt to show two **boats** 舟 / 舟 (taken to be a simplification of boat 舟 1354: see also 204) tethered **side by side** but confusingly depicted as one overlaid by the other in highly stylised mirror image fashion. (The reason for this stylisation is not clear.) Thus 𠂔 had a core meaning of **boats side by side**. As an independent character it eventually came to mean simply **side**, but in the case of 1815 lent a meaning rather of **at the side of boats**, to give **person at the side of boats/ boatman**. In time, however, 傍 became confused with 旁, and eventually took on the latter's later meaning of **side/ beside**. As is the case in English, **beside** also came to be used in the sense of **in addition to**, i.e. **besides**. Suggest taking 旁 as **side** 方 204 and **stand** 立 (variant 立 73).

Mnemonic: PERSON STANDING AT SIDE

1816	<b>帽</b>	BŌ	帽子 BŌSHI	hat
		CAP, HEADGEAR	帽章 BŌSHŌ	cap badge
		12 strokes	学帽 GAKUBŌ	school cap

𠂔 is **attack** 1812 q.v., here in its literal sense of **helmet/ cap** (but without its connotations of battle helmet). **Cloth** 巾 778 -- here in the sense of **apparel** -- was added after 𠂔 underwent a change of meaning. Suggest taking 日 as **sun** 62 and 目 as **eye** 72.

Mnemonic: WEAR CLOTH CAP TO SHADE EYES FROM SUN

1817	<b>膨</b>	BŌ, fukuramu/reru	膨大 BŌDAI	swelling
		SWELL, EXPAND	膨満 BŌMAN	inflation
		16 strokes	膨脹弁 BŌCHŌBEN	expansion valve

月 is **flesh/ of the body** 365. 𠂔 is an NGU character meaning **swell/ drumbeat/ strong**. It is believed to comprise **emerge from a drum/ vessel** 壺 1234 and **delicate (hairs) 彡** 93, the latter meaning **delicate** and also serving graphically to indicate **regular repetition**. 𠂔 thus indicates a **drumbeat starting delicately and rising steadily to a crescendo**, i.e. **swelling in intensity**. In the case of 1817 it lends its meaning of **swell**, to give **swelling body**, used initially of pregnancy but now **swell/ expand** in a broad sense. Suggest taking 壺 as **samurai** 士 494 and **beans** 豆 (variant 豆 1640).

Mnemonic: SAMURAI'S BODY SWELLS AFTER EATING HAIRY BEANS

1818	<b>謀</b>	BŌ, MU, hakaru, hakarigoto PLOT, STRATAGEM 16 strokes	陰謀 INBŌ 謀反 MUHON* 謀略 BŌRYAKU	plot, intrigue insurrection stratagem
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言 is word/ speak 274. 某 is a certain 1811 q.v., here acting phonetically to express seek and also lending connotations of a **secret relationship**. 1818 originally meant to **seek a confidential discussion with someone**, and came by association to mean **plot/ conspire**. Stratagem is also an associated meaning.




Mnemonic: PLOT HINGES ON A CERTAIN WORD

1819	<b>朴</b>	BOKU, hō SIMPLE, MAGNOLIA 6 strokes	純朴 JUNBOKU 素朴 SOBOKU 朴の木 HŌNOKI	simplicity artlessness magnolia
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木 is tree/ wood 69. 卜 is divination crack 91, here acting phonetically to express **tear** and probably also lending connotations of split. 1819 originally referred to **tree-bark, i.e. that which is torn from a tree**. It became particularly associated with a type of **magnolia** (hypoleuca), presumably because its bark was used for some now unclear purpose. Simple is a borrowing.

Mnemonic: MAGNOLIA WOOD SIMPLY CRACKS

1820	<b>僕</b>	BOKU, shimobe (MAN)SERVANT, I 14 strokes	公僕 KŌBOKU 奴僕 DOBOKU 僕ら BOKURA	public servant manservant we/ us
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Once written , clearly showing a slave  (person 人, with tail/ testicles 犮 1734 q.v. to indicate a male and tattooist's needle 𠂔 1432 q.v. to indicate slave status) carrying a container 𠂔 with bits 𠂔 in it. 𠂔 is taken by some authoritative Japanese scholars to be specifically a **chamber-pot and turds**, but in any event the pictograph clearly depicts a slave performing a (menial) task. **Slave/ manservant** then came to mean **servant** in general (though is still used largely of males), and was also used as a **humble reference to oneself** (though now considered rather colloquial). Person 人 39 was added at a later stage for clarity. The modern form 僕 derives from a simplified , showing hands 𠂔, needle/ slave 犮, and basket/ container 𠂔 (see 399). In compounds 僕 often lends an idea of rough/ crude, but note that it is listed as a CO character with the rather confusing meaning of thicket. This is presumably either a borrowing or an associated meaning with rough (i.e. rough area). Suggest remembering 僕 by association with **profession 業** 260, taking it as an 'odd' variant of this.

Mnemonic: I'M A PERSON WITH ODD PROFESSION -- MANSERVANT

GENERAL USE 1821-1823

1821	<b>墨</b>	BOKU, sumi	筆墨 HITSUBOKU	stationery
		INK, INKSTICK	白墨 HAKUBOKU	chalk
		14 strokes	墨絵 SUMIE	ink drawing

Formerly 墨 . 土 is earth 60. 黑/黒 is black 124 q.v., here with its literal meaning of soot. 1821 originally referred to a type of ink formed by mixing soot with a certain kind of earth (plus water -- it is not clear why water 氵 40 was not added to the character). Now ink/ writing wherewithal in a broader sense.

Mnemonic: BLACK EARTH MAKES INK

1822	<b>撲</b>	BOKU	打撲 DABOKU	strike, blow
		STRIKE, BEAT	相撲 SUMŌ*	sumo
		15 strokes	撲殺 BOKUSATSU	beating to death

扌 is hand 32. 業 is servant 1820, here acting phonetically to express beat and almost certainly also originally lending its meaning of servant. Thus to beat (a servant?) with the hand, now simply beat/ strike. Suggest taking 業 as a 'sort of' variant of profession 業 260.

Mnemonic: BEATING WITH HAND IS A SORT OF PROFESSION

1823	<b>没</b>	BOTSU	没収 BOSSHŪ	forfeiture
		SINK, DISAPPEAR,	日没 NICHIBOTSU	sunset
		DIE, LACK, NOT	没後 BOTSUGO	after death
		7 strokes		

Formerly 没 and earlier 沒. 氵/シ is water/ river 40, 又 is a hand, and ㊦ is a vortex/ whirlpool 86. 1823 originally referred to a whirlpool where the hand can find no hold, and thus came to mean disappear and die by sinking into a whirlpool. Disappear/ die led by association to not (be present)/ be lacking. Suggest taking 没 as strike 153.

Mnemonic: STRIKE WATER AND SINK, DISAPPEAR, AND DIE

1824	<b>堀</b>	hori, KUTSU MOAT, DITCH, CANAL 11 strokes	外堀 SOTOBORI outer moat つり堀 TSURIBORI fishing pond 堀川 HORIKAWA canal
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土 is earth 60. 屈 is crouch/ submit 1188 q.v., here acting phonetically to express **dig** and probably also lending its meaning of crouch (and possibly also connotations of remove). Thus (crouch down and?) **dig earth** (thereby removing it?), i.e. **dig a hole/ ditch**. At one stage 1824 was interchangeable with dig 掘 1189, but eventually it came to indicate the noun (i.e. **that which is dug**) rather than the verb (dig). Now **moat/ ditch** rather than just any shape of hole.

Mnemonic: **CROUCH IN EARTHEN MOAT**

1825	<b>奔</b>	HON RUN, BUSTLE 8 strokes	奔走 HONSŌ bustle 奔放 HONPŌna uninhibited 出奔 SHUPPON absconding
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Once written 𠂔, showing a **man running** 大 161 and **three footprints** 卩 129, thus indicating a **man running and leaving a trail of footprints** (suggesting distance). However, as a result of the confusing similarity of growing plant 艹 42 q.v., from an early stage the three footprints 卩 became confused with **three plants** 艹/艹/艹 1770 q.v., giving **man running over plants/ grass** (see also plants/ grass 艹 9). However, the core meaning of **run** remained unchanged. **Bustle** is an associated meaning. Suggest taking 大 as **big man** 53 and 艹 as a combined **trebling of ten** 十 33.

Mnemonic: **THIRTY BIG MEN RUNNING AND BUSTLING**

1826	<b>翻</b>	HON, hirugaeru/su FLAP, CHANGE 18 strokes	翻訳家 HONYAKUKA translator 翻意 HONI changing mind 翻つて HIRUGAETTE on second thought
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Formerly 翻, i.e. with **fly/ spread wings** 飛 566 q.v. instead of **wings** 羽 812. 番 is number/ **turn** 196 q.v., here acting phonetically to express **reverse/ change** and also lending connotations of **in turn/ sequence**. Thus to **change the wings in turn** (in flight), i.e. **flap**. Now **flap/ flutter/ change** in a broad sense.

Mnemonic: **WINGS FLAP, CHANGING IN TURN**

1827

BON, HAN, oyoso

平凡 HEIBON

mediocrity

MEDIOCRE, COMMON,

凡戦 BONSEN

dull game

ROUGHLY, IN GENERAL 凡例 HANREI

3 strokes

explanatory notes

Formerly also 凡 and originally 凵 . 凵 indicates a **shallow tray**. 一 / 丶 is taken by some scholars to indicate contents, but it is far more likely to be the displaced bottom stroke of 凵 . The present core meaning of **commonplace** (with **mediocre** and **[in] general** being associated meanings, and **roughly** being a further association in turn of in general) is felt by some scholars to be a borrowing, while others feel that the simple tray in itself symbolised something commonplace. Suggest taking 凵 as **table 832** and 一 as a **mark**.

Mnemonic: IT'S COMMON FOR MEDIOCRE TABLES TO BE MARKED

1828

BON

盆地 BONCHI

land basin

TRAY, BON FESTIVAL

盆踊り BONODORI

Bon Dance

9 strokes

盆景 BONKEI

tray landscape

Formerly also 盆 . 皿 is **dish 1307**. 分/份 is **divide/ understand 199 q.v.**, here acting phonetically to express **big/ wide** and probably also lending its own connotations of **opened up/ out**. Thus **wide dish** (opened out?), i.e. **tray**. In Japan it was also borrowed to refer to the **Bon Festival**, a lantern festival held in summer to welcome the spirits of the dead (from the Sanskrit Urabon).

Mnemonic: UNDERSTAND DISH TO BE TRAY USED IN BON FESTIVAL

1829

MA, asa

麻布 MAFU/ ASANUNO linen

HEMP, FLAX, NUMB

麻薬 MAYAKU

narcotic

11 strokes


麻綱 ASAZUNA

hemp rope

Formerly also 麻, and in ancient times 麻. 厂 is a simplification of oppose 反 371 q.v., here in its meaning of **cloth**, while 林 indicates **plants/ bushes** (variant tree/ bush 木/木 69). 'Cloth plant' was a reference to **hemp** or **flax**. The later use of **building 产 114** instead of cloth 厂 is felt by some scholars to be an error and by others to be an attempt to indicate the storing of hemp cloth indoors. As a result of the narcotic potential of hemp 1829 is also used to refer to **narcotics** and **numbness**. Suggest taking 林 as **forest 75**.


Mnemonic: FOREST OF HEMP AND FLAX GROWN IN BUILDING



1830		MA, <i>suru</i>	摩天楼 MATENRŌ	skyscraper
		RUB, GRAZE, SCRAPE	摩擦 MASATSU	friction
		15 strokes	摩擦音 MASATSUON	fricative

Hand 手 32 and hemp/ flax 麻 1829. 1830 originally referred to **rubbing hemp/ flax by hand** in order to separate the fibers, and now means **rub** in a broad sense. Often interchanged with rub 磨 1831.

Mnemonic: HAND RUBS HEMP

1831		MA, <i>migaku</i>	研磨 KENMA	grinding
		POLISH, SCOUR, RUB	磨滅 MAMETSU	wear and tear
		16 strokes	靴磨き KUTSUMIGAKI	shoeshine

A simplification of 礪. 石 is stone 45. 靡 is an NGU character now used in a wide range of confusing meanings such as wave and yield, but in Chinese it can mean **separate** and clearly relates to the act of **separating** 非 773 q.v. the fibers of hemp/ flax 麻 1829. It thus originally had a meaning very similar to that of **separate fibers/ rub** 摩 1830 q.v., with the addition of stone 石 giving 1831 a meaning of **rub hemp/ flax with a stone** (as opposed to by hand in the case of 1830, though the two are often interchanged). Now **grind/ scour/ rub** in a broad sense, with **polish** being an associated meaning.

Mnemonic: RUB HEMP WITH A STONE, TO POLISH IT!?

1832		MA	悪魔 AKUMA	devil
		DEMON, DEVIL	魔法 MAHŌ	magic, sorcery
		21 strokes	魔羅 MARA	demon, penis

鬼 is devil/ demon 1128. 麻 is hemp/ flax 1829, here used phonetically to express **mara**, a Sanskrit term for a particularly evil demon (see above). In Japanese mara is also used to refer to the penis (but note that it is an extremely vulgar term which should be avoided).

Mnemonic: HEMP CAN BE A DEVIL

1833 **埋** MAI, u[zu]maru/meru/moreru 埋葬 MAISŌ burial  
 BURY 埋め立て UMETATE reclamation  
 10 strokes 埋れ木 UMOREGI fossil wood

土 is earth 60. 里 is village 219 q.v., here acting phonetically to express cover and possibly also lending loose connotations of mound of earth from its own original connotations of raised earthen path. Thus to cover with earth, i.e. bury. Now used in a broad sense.

Mnemonic: VILLAGE BURIED IN EARTH

1834 **膜** MAKU 鼓膜 KOMAKU eardrum  
 MEMBRANE 網膜 MŌMAKU retina  
 14 strokes 膜質 MAKUSHITSU membranous

月 is flesh/meat 365. 莫 is sun sinking among plants 788 q.v., here acting phonetically to express wrap and also lending its own connotations of envelop. Thus that which wraps/envelops flesh, a reference to membrane. Suggest taking 艹 as grass 9, 日 as sun 62, and 大 as big 53.

Mnemonic: BIG FLESHY MEMBRANE STRETCHED OVER SUNNY GRASS

1835 **又** mata 又は MATAWA or  
 AGAIN 又と無い MATATONAI unique  
 2 strokes 又貸し MATAGASHI sublease

Formerly 又, deriving from a pictograph of a (right) hand 又. Again is a borrowed meaning.

Mnemonic: HAND APPEARS AGAIN

1836 **抹** MATSU 抹殺 MASSATSU erasure  
 ERASE, RUB, PAINT 抹茶 MATCHA powdered tea  
 8 strokes 一抹 ICHIMATSU tinge

扌 is hand 32, here meaning action with the hand. 末 is tip/end 587 q.v., here acting phonetically to express paint over/coat but of unclear semantic role. Thus paint over (using the hand), with erase and rub out being associated meanings. Rub out later broadened to mean rub in a general sense. Suggest taking 末 literally as treetop (tree 木 69 and top 一).

Mnemonic: HAND TRIES TO ERASE TREETOP BY PAINTING OVER

1837	<b>慢</b>	MAN LAZY, RUDE, BOASTFUL 14 strokes	怠慢 TAIMAN 自慢 JIMAN 慢性 MANSEI	neglect vanity chronic
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忄 is heart/ feelings 147. 曼 is an NGU character now meaning full/ expansive. Its etymology is unclear, but old forms such as 𠄎 appear to show a variant 𠄎 of attack/helmet (over eye) 𠄎 / 𠄎 1812 plus hand 又, and it may have originally meant either cover with the hand or (less likely) attack with the hand. In the case of 1837 慢 acts phonetically to express loose and may also lend similar connotations of spread (i.e. as opposed to constrained). Loose feelings indicated being **easy-going** and **unconcerned**, giving **lazy** and by association **rude** (cf. English term **sloppy**). It is not fully clear how it also acquired the meaning of **boastful**, but this may be an associated meaning with **rude**. Suggest taking 日 as sun 62, with 目 literally as eye 72.

Mnemonic: FEEL LAZY AS HAND SHADES EYE FROM SUN

1838	<b>漫</b>	MAN, <i>sozoro</i> RANDOM, DIFFUSE, INVOLUNTARY 14 strokes	漫画 MANGA cartoon, comic 散漫 SANMAN na diffuse 漫ろ言 SOZOROGOTO rambling	
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氵 is water 40. 曼 is expansive 1837, here acting phonetically to express spread and probably also lending an idea of widely. 1838 originally referred to **water spreading** (widely?), i.e. **flooding** (still a major meaning in Chinese). Since flooding water generally spreads **indiscriminately** and **inexorably** 1838 also came to acquire these connotations, the former leading to **diffuse/ random** and the latter to **involuntar(il)y**. Suggest taking 日 as sun 62, 目 as eye 72, and 又 as hand.

Mnemonic: HAND INVOLUNTARILY SHADES EYE WATERING IN DIFFUSE SUNLIGHT

1839	<b>魅</b>	MI BEWITCH, CHARM 15 strokes	魅力 MIRYOKU charm, appeal 魅惑 MIWAKU fascination 魅了 MIRYŌ charm	
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鬼 is devil/ demon 1128. 未 is immature 794, here acting phonetically to express **beast**. Thus **beast-like demon**, a reference to a particular demon with human face but four legs (a meaning still listed for 1839 in some Chinese dictionaries). **Bewitch/ charm** is an associated meaning (demons being believed to possess the power of bewitching).

Mnemonic: BEWITCHED BY CHARMING IMMATURE DEVIL

GENERAL USE 1840-1842

1840	岬	misaki, saki, KŌ	岬角 KŌKAKU	point, spit
PROMONTORY, CAPE		岬湾 KŌWAN	indentations	
8 strokes		コ ッ ト 岬 KODDOMISAKI	Cape Cod	

Of disputed etymology, though its elements are clearly **mountain** 山 24 and **grade A/high** 甲 1243. Some scholars believe that 甲 originally acted phonetically to express **insert/ be between** (as well as possibly lending connotations of **high**), and that 1840 originally referred to a **valley between (high?) mountains** before coming to mean simply **mountainous** and then by association **promontory**. Other scholars feel that 甲 lent its meaning of **high** and played no phonetic role (though its pronunciation necessarily became 1840's [on/ Chinese] reading), thus giving a meaning from the outset of **high mountain** and then by association **promontory**. The latter theory seems the more helpful.

Mnemonic: PROMONTORY CONTAINS GRADE 'A' HIGH MOUNTAINS

1841	妙	MYŌ	妙案 MYŌAN	great idea
EXQUISITE, ODD		微妙 BIMYŌ	subtlety	
7 strokes		奇妙 KIMYŌna	odd	

女 is woman 35. 少 is few/ little 143, here acting phonetically to express **delicate** and probably also lending similar connotations of not bulky. 1841 originally referred to an **exceptionally willowy and graceful woman**. On the one hand such beauty led to **exquisite**, and on the other hand its exceptional nature led to **unusual and odd**.

Mnemonic: FEW WOMEN ARE AS EXQUISITE, OR AS ODD

1842	眠	MIN, <i>nemurui</i>	不眠症 FUMINSHŌ	insomnia
SLEEP, SLEEPY		眠気 NEMUKE	sleepiness	
10 strokes		居眠り INEMURI	doze, nap	

目 is eye 72. 民 is the somewhat obscure **people/ populace** 590 q.v., here acting phonetically to express **close**. Thus **close the eyes**, a reference to **sleeping**. It is not clear whether 民 also plays any semantic role. It may lend connotations of **not using the eyes** through a possible early meaning of blind, but since 1842 is a character of relatively late origin it is more likely that any connotations lent by 民 would relate to its later meaning of populace, such as perhaps **common to all**.

Mnemonic: POPULACE CLOSES ITS EYES IN SLEEP

1843	矛	MU, BŌ, hoko	矛げき BŌGEKI	spear, halberd
		HALBERD, LANCE,	矛先 HOKOSAKI	spearpoint
		SPEAR	矛盾した MUJUNSHITA	
		5 strokes		contradictory

From a pictograph of a **barbed lance** 𠄎 (earlier simply a **spear** 𠄎). It is not clear whether the lower extra stroke 丿 is an additional **barb** or, more likely, a **hand-guard**. Lance and halberd conceptually overlap (see also 493).

Mnemonic: LANCE WITH TWO POINTS AND HAND-GUARD

1844	夢	MU, yume	夢中 MUCHŪ	absorbed
		DREAM	悪夢 AKUMU	nightmare
		13 strokes	夢見る YUMEMIRU	fancy,dream

Somewhat obscure. Once written 𠄎, showing evening 夕 / 夕 44, encircle/cover 冫 / 冫 (see 655), eye 目 / 目 / 目 72, and an obscure element 𠄎. Its earliest meaning is known to have been **dark night when one cannot see**, so presumably 𠄎 originally referred to the **eye when covered by the night** (or similar). **Dream** is taken by some scholars to be a borrowing, and by others to be an associated meaning (either from the idea of that 'seen' by the eye when it cannot really see or from the idea of covered eye, giving sleep and then dream). Suggest taking 艹 as **grass** 9.

Mnemonic: COVER EYES AT NIGHT AND DREAM OF GRASS

1845	霧	MU, kiri	霧笛 MUTEKI	foghorn
		MIST, FOG	濃霧 NŌMU	thick fog
		19 strokes	朝霧 ASAGIRI	morning mist

Once written 霧. 雨 is rain 3, here meaning **rain-like conditions**. 教/務 is **perform/ duty** 795, here acting phonetically to express **cover** but of unclear semantic role. Thus **rain-like conditions that cover**, a reference to **fog/ mist**.

Mnemonic: PERFORM DUTIES IN RAIN, MIST, AND FOG

1846

娘

musume, JŌ  
GIRL, DAUGHTER  
10 strokes

小娘 KOMUSUME young girl  
娘子軍 JŌSHIGUN amazons  
娘盛り MUSUMEZAKARI  
prime of womanhood

Of recent origin, combining woman 女 35 and good 良 598 to give **good woman**, meaning a (young) woman in her prime. Daughter is an associated meaning with girl/ young woman.

Mnemonic: ONE'S DAUGHTER IS A GOOD WOMAN

1847

銘

MEI  
INSCRIBE, SIGN  
14 strokes

銘柄 MEIGARA brand  
銘記 MEIKI remembering  
銘銘 MEIMEI severally

Metal 金 14 and name 名 71. 1847 originally meant to **inscribe a name in metal** (at first a dead person's, later one's own), giving both **inscribe** and **sign**. It can also symbolise an **individual/ person**.

Mnemonic: INSCRIBE ONE'S NAME IN METAL

1848

滅

METSU, *horobirubosu*  
DESTROY  
13 strokes

絶滅 ZETSUMETSU extinction  
滅亡 METSUBŌ collapse  
破滅 HAMETSU destruction

滅 is a CO character which is interchangeable (in Chinese) with 滅. It comprises **broad bladed halberd** 戔 246, here meaning **weapon/ attack**, and **fire** 火 8. It is not clear whether it originally meant attack with halberd and fire or attack with (the weapon of?) fire, but in any event it meant **attack and destroy**. In combination with **water** 水 40 it technically meant **destroy water (-supply)**, but has come to mean **destroy** in a general sense.

Mnemonic: DESTROYED BY HALBERD, FIRE, AND WATER

1849



MEN, manukareru  
ESCAPE, AVOID  
8 strokes

免除 MENJO exemption  
免税 MENZEI tax-exempt  
放免 HŌMEN acquittal

Formerly also written 兔. 𪛗 and 𪛘 derive from 𪛙, namely **woman's genitals/ spread legs** 1103, while 𪛚 is **bending/ crouching person** 39. 1849 originally referred to a **woman squatting with legs apart striving to give birth** (birth still being retained as a meaning in Chinese, but now usually conveyed by 媿 [which adds woman 女 35] or 媿 [which adds child 子 25] -- see 390). **Escape** is believed to be an associated meaning with parturition, i.e. the 'escaping' of the child from the woman, with **avoid** being a further association with escape. However, some scholars believe that it stems from confusion with the similar character 免 1010 q.v., which symbolised fleetness and hence escaping. Suggest taking 𪛚 as **crouching person** 39/ 145, 𪛚 as **another crouching person** 39, and 𪛛 as boxes.

Mnemonic: TWO PERSONS ESCAPE BY CROUCHING BEHIND BOXES

1850



MO, shigeru  
GROW THICKLY  
8 strokes

繁茂 HANMO thick growth  
茂林 MORIN dense forest  
茂み SHIGEMI thicket

艹 is **grass/ plants** 9. 戍 is **broad bladed halberd** 515, here acting phonetically to express **flourishing** and possibly also lending an idea of thrusting. Thus **flourishing plants** (thrusting forth?), indicating **thick growth**.

Mnemonic: PLANTS GROW THICKLY, THRUSTING LIKE HALBERDS

1851



MŌ, BŌ, midari  
IRRATIONAL, RASH  
6 strokes

妄言 BŌGEN harsh words  
妄想 MŌSŌ delusion  
迷妄 MEIMŌ fallacy

女 is **woman** 35. 亡 is **die** 973 q.v., here acting phonetically to express **blind** and almost certainly also lending its own connotations of **unable to see**. 1851 originally referred to a man 'blinded' by his infatuation with a woman, and hence came to symbolise **loss of reason and irrational/ rash behavior**.

Mnemonic: ACT IRRATIONALLY AFTER DEATH OF WOMAN

GENERAL USE 1852-1854

1852	<b>盲</b>	MŌ, mekura	盲目 MŌMOKU	blindness
		BLIND	文盲 MONMŌ	illiteracy
		8 strokes	盲判 MEKURABAN	'rubber stamp'

Eye 目 72 and die/ cease to exist 亡 973. Thus no eyes/ blind.

Mnemonic: DEAD EYES ARE BLIND

1853	<b>耗</b>	MŌ, KŌ	消耗 SHŌMŌ	consumption
		WASTE, DECREASE	損耗 SONMŌ	wastage, loss
		10 strokes	心神耗弱 SHINSHINKŌJAKU	feeble minded

Correctly written 耗. 禾 is rice plant/ grain plant 81. 毛 is hair 210, here acting phonetically to express not/ cease to be and possibly also suggesting a wispy and insubstantial plant. 1853 originally referred to a failed crop, with waste and decrease being associated meanings. The modern form uses plow 耨 673 q.v. (which may itself once have depicted a plant), felt by some scholars to be a simple miscopying. Suggest taking 耨 as a heavily branched variant of tree 木 69.

Mnemonic: HEAVILY BRANCHED TREE WASTES AWAY TO HAIRS

1854	<b>猛</b>	MŌ	猛烈 MŌRETSU na	fierce
		FERCE, RAGING, BRAVE	猛兽 MŌJŪ	fierce animal
		11 strokes	猛者 MOSA*	a stalwart

犴 is dog 17. 孟 is an NGU character meaning chief/ first. Its etymology is unclear, but it combines child 子 25 and dish 皿 1307, and the fact that in Chinese it can also mean eldest, rude, and rush forward suggests that it may originally have been an ideograph depicting the eldest child rushing rudely to eat. Here it acts phonetically to express spirited and possibly also lends loose connotations of aggression, thus giving spirited dog. This came to mean spirited in a broader sense, eventually leading by association to fierce, raging, and brave.

Mnemonic: FIERCE DOG BEATS BRAVE CHILD TO DISH



1855	<b>網</b>	MŌ, ami	漁網 GYOMŌ	fishing net
		NET, NETWORK	網戸 AMIDO	screen door
		14 strokes	通信網 TSŪSHINMŌ	news network

Once written simply as 𦉳 (now 𦉳), a pictograph of a net with hauling ropes (see 193). Die 亡 973 was added for its sound, to express **interwoven**, but any semantic role is unclear. Finally thread 糸 27 (in a sense of cord) was also added for clarity. Now also used figuratively, as **network**. Suggest taking 冂 as cover and 𠂇 as horns.

Mnemonic: DEAD HORNED CREATURE COVERED BY THREADED NET

1856	<b>黙</b>	MOKU, damaru	黙殺 MOKUSATSU	ignoring
		BE SILENT	沈黙 CHINMOKU	silence
		15 strokes	黙り込む DAMARIKOMU	fall silent

Formerly 黙 . 犬 is dog 17. 黒/黑 is black 124 q.v., here acting phonetically to express silence but of unclear semantic role (though it may possibly lend some suggestion of being blocked, from its original meaning of soot forming on a grille/ window). 1856 originally referred to a **silent dog**, and now means **silence** in a broad sense.

Mnemonic: BLACK DOG IS SILENT

1857	<b>紋</b>	MON	紋章 MONSHŌ	heraldic crest
		CREST, PATTERN	指紋 SHIMON	fingerprint
		10 strokes	波紋 HAMON	ripple


Thread 糸 27 and text/ writing 文 68 q.v., here in its early meaning of intricate pattern. Thus **patterned threadwork**, a reference to a crest.

Mnemonic: THREADS IN CREST FORM PATTERN LIKE WRITING

1858	<b>匁</b>	monme	二匁 NIMONME	two monme
		MONME, WEIGHT, COIN	五匁 GOMONME	five monme
		4 strokes	三匁 SANMONME	three monme

A 'made in Japan' character formed on a phonetic basis from a stylised combination of MON 文 68 and the katakana ME 𠂇, thus giving MONME. A monme was a **small weight** (3.75 grams) and a **small coin**. Suggest remembering 匁 by association with thing 物 387.

Mnemonic: A MONME LOOKS LIKE AN AWKWARD THING

1859		YAKU	厄介 YAKKAI	trouble
		MISFORTUNE, DISASTER	厄日 YAKUBI	bad day
		4 strokes	災厄 SAIYAKU	calamity

Often felt to be associated with **dangerous** 危 831 q.v., which is a useful mnemonic, but the overlap of elements is coincidental. 1859 was once written 𠄎, showing **cliff** 厂 45 and **bending figure** 乙 145, and in similar fashion to 831 later had its bending figure 乙 changed to **slumped figure** 匕 768. However, it does not refer to a figure falling down a cliff. 厂 is used phonetically to express **thrust upwards**, and almost certainly lends similar connotations of its own, combining with bending figure 乙 to give **person bent (with back) thrust upwards**. This was applied to a **hunchback**. Some scholars feel that the present meanings are borrowed, but others see them as associated, since a hunchback was generally a symbol of something unpleasant (e.g. see 997).

Mnemonic: NOT QUITE DANGEROUS, BUT STILL A MISFORTUNE

1860		YAKU, odoru	躍進 YAKUSHIN	rush, dash
		LEAP, DANCE, RUSH	飛躍 HIYAKU	leap
		21 strokes	躍り込む ODORIKOMU	rush into

足 is foot/ leg 51. 翟 is bird's wings 216 q.v. (bird 隹 216 and wings 羽 812), here acting phonetically to express **leap** and probably also lending its own connotations of soaring high. Thus to **leap (with the legs)**. Dance and rush are associated meanings.

Mnemonic: LEAP WITH FEET FLYING LIKE BIRD'S WINGS

1861		YU	愉快 YUKAI	pleasure
		JOY, PLEASURE	愉悦 YUETSU	joy
		12 strokes	愉樂 YURAKU	pleasure

忄 is heart/ feelings 147. 俞 is convey 799, here acting phonetically to express **good** and possibly also lending its meaning of convey. Thus **good feelings** (conveyed to the heart?), i.e. **pleasure/ joy**. Suggest taking 俞 as cut 冫 181, meat 月 365, and cover 宀 121.

Mnemonic: FEELINGS OF JOY ABOUT CUT MEAT BEING COVERED

1862	<b>諭</b>	YU, <i>satosu</i> INSTRUCT, ADMONISH 16 strokes	教諭 KYŌYU instructor 說諭 SETSUYU admonition 諭旨 YUSHI official advice
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言 is words/ speak 274. 俞 is convey 799, here acting phonetically to express clear/clarify and possibly also lending its meaning of convey. Thus **clarify verbally**, i.e. **instruct**, usually with connotations of **correcting and/or admonishing**. Suggest taking 俞 as cut 冫 181, meat 月 365, and cover 宀 121.

Mnemonic: ADMONISH VERBALLY AND INSTRUCT TO COVER CUT MEAT

1863	<b>癒</b>	YU, <i>iyasu</i> CURE, HEAL, VENT 18 strokes	治癒 CHIYU cure 平癒 HEIYU recovery 癒合 YUGŌ knitting (wound)
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Formerly 痲 is sickness 381. 俞 is convey 799, here acting phonetically to express remove and possibly also lending an idea of transport/ move (away). Thus **remove sickness**, i.e. **heal/ cure**, with vent being a minor associated meaning. 俞 was later replaced by 愈, a CO character combining convey 俞 with heart/ feelings 心 147 and meaning cure. Its etymology is unclear, just as the reason for its replacing 俞, but it contains the same elements as joy 愉 1861 and was presumably originally a variant of same. Thus its use in 1863 may have been an attempt to indicate joyful feelings following a cure. 愈 would then have acquired by association 1863's meaning of cure (i.e. in effect as a simplification of it). Suggest taking 俞 as cut 冫 181, meat 月 365, and cover 宀 121.






Mnemonic: FEEL ILL OVER COVERED CUT MEAT -- NEED CURE

1864	<b>唯</b>	YUI, I, <i>tada</i> ONLY, PROMPT (ANSWER) 11 strokes	唯一 YUIITSU sole, unique 唯今 TADAIMA now; I'm home 唯唯諾諾 IIDAKUDAKU readily
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口 is mouth/ say 20. 隹 is bird 216, here lending its sound (once I) to express a vocalisation indicating a **prompt response** (now E in Japanese). It is not clear whether 隹 also plays any semantic role. Thus **prompt answer (saying I)**, which could also symbolise promptness in a wider sense. It is still very occasionally found with this meaning, but is usually used to mean **only**, which is a borrowing.

Mnemonic: BIRD HAS MOUTH, ONLY DON'T EXPECT PROMPT ANSWER

1865		YŪ, <i>kasuka</i>	幽境 YŪKYŌ	lonely place
		DARK, OBSCURE,	幽玄 YŪGEN	mystery
		FAINT, LONELY	幽界 YŪKAI	nether world
		9 strokes		

Once written .  is fire 8 (now 火), and not mountain /山 24.  is a doubling of short thread  111, here acting phonetically to express black and possibly also lending supporting connotations of obscure (see 1227). 1865 originally referred to something blackened by flame and thus of unclear appearance, and hence came to mean obscure and dark. Faint is an associated meaning. It can also be used to mean lonely, and, as with 玄 1227, can have connotations of mysteriousness/ otherworldliness. Suggest taking 山 as mountain.

Mnemonic: FOLLOW FAINT THREAD THROUGH DARK AND LONELY MOUNTAINS

1866		YŪ	悠然 YŪZEN	calmly
		COMPOSED, DISTANT,	悠長 YŪCHŌ na	leisurely
		LONG TIME, AMPLE	悠久 YŪKYŪ	eternity
		11 strokes		

Somewhat obscure. 心 is heart/ feelings 147. 攸 is strike a person with a stick 704 q.v. (person 亻 39, stick 扌, and striking hand 攴 101), here acting phonetically to express afflict and probably lending similar connotations of attack/ beset. Thus that which afflicts the heart, namely grief/ worry (still a meaning in Chinese). Composed/ calm is believed by some scholars to be a borrowing, and by others to be an associated meaning, from the idea of being worried but composed. Distant is definitely a borrowing, with long time and ample being associated meanings with distant. Note that 攸 does exist as an independent CO character with a wide range of confusing meanings, including distant (which appears to result from its being used as a simplification of 悠 after the latter had borrowed this meaning).

Mnemonic: STRIKE PERSON WITH STICK, BUT FEELINGS COMPOSED

1867	<b>猶</b>	YŪ, nao MOREOVER, STILL, HESITATE, SIMILAR 12 strokes	猶子 YŪSHI adopted child 猶予 YŪYO postponement 猶予期間 YŪYOKIKAN period of grace
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犛 is dog/ beast 17, here indicating a **monkey** and thus to all intents and purposes a simplification of monkey 獼 1028. 酋 is chief/ liquor 927 q.v. (literally out of 酉 66 and wine jar 酉 302), here acting phonetically to express **hesitate** and presumably chosen as the phonetic partly for the association between a jar and a hesitant monkey (as in the method of using a jar as a trap). Thus **hesitant monkey**, later **hesitant/ hesitate** in general. **Delay** is an associated meaning. **Still** is also believed to be an associated meaning, from the idea of still not bringing oneself to do something (cf. mada), with **moreover** then being an associated meaning in turn from a generalised still. It is not clear how the minor meaning of **similar** came about. Note that there is an occasionally encountered mis-written variant 獼, which uses esteem 尊 927 instead of 酋.

Mnemonic: BEAST STILL HESITANT TO COME OUT OF WINE JAR

1868	<b>裕</b>	YŪ, yutaka RICH, PLENTIFUL 12 strokes	裕福 YŪFUKU opulence 余裕 YOYŪ margin, surplus 富裕階級 FUYŪKAIKYŪ wealthy classes
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衤 is clothing 420. 谷 is valley 122, here acting phonetically to express **ample** and probably also lending connotations of big. Thus **ample clothes** (in the sense of loose fitting), later **ample** in general. **Rich** and **plentiful** are associated meanings, from the idea of not being constrained.

Mnemonic: PLENTIFUL CLOTHES, ENOUGH TO FILL VALLEY

1869	<b>雄</b>	YŪ, osu, o- MALE, POWERFUL 12 strokes	雄弁 YŪBEN eloquence 雄者 YŪSHA hero 雄牛 OUSHI bull
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隹 is bird 216. 厶 is a CO character meaning **arm**. It was once written 𠂇, showing an arm 又 and an elbow 乙 (note that the addition of flesh/ of the body 月 365 gives the NGU character arm/ elbow 肱). Here 厶 acts phonetically to express **fine/ showy**, and may also lend connotations of **strength** and hence **masculinity**. Thus **fine/ showy bird**, a reference to the **male bird** (which generally has the finer plumage) and hence **male** in general.

Mnemonic: MALE BIRD HAS STRONG ARMS AND ELBOWS?!

1870	<b>誘</b>	YŪ, sasou	誘惑 YŪWAKU	seduction
		INVITE, TEMPT, LEAD	誘導 YŪDŌ	induction
		14 strokes	誘い水 SASOIMIZU	pump priming

言 is words/ speak 274. 秀 is excel/ excellent 1355, here acting phonetically to express lead and probably also lending similar connotations. Thus lead with words, i.e. tempt. Now used in a broad sense.

Mnemonic: EXCELLENT WORDS LEAD TO TEMPTATION

1871	<b>憂</b>	YŪ, urei/eru, ui	憂愁 YŪSHŪ	grief, gloom
		GRIEF, SORROW	憂え顔 UREGAO	sad look
		15 strokes	物憂い MONOUI	weary, gloomy

Once written 憂, showing head 頁/頁/頁, 93 (here meaning mind), heart/feelings 心/心 147, and upturned foot 夂/夂 438 q.v. (here meaning walk slowly). Head 頁, is also believed to act phonetically to express grief/ sadness. Thus walk slowly with sad heart and mind, later grief/ sorrow in general. Suggest taking 夂 as sit cross-legged.

Mnemonic: SIT CROSSLEGGED, HEAD AND HEART FULL OF GRIEF

1872	<b>融</b>	YŪ, tokeru	融和 YŪWA	softening
		DISSOLVE, MELT	金融 KINYŪ	finance
		16 strokes	融通 YŪZŪ	finance, versatility

鬲 is large pot on stand 1078. 虫 is insect 56, here onomatopoeically lending its sound CHŪ to express the sound of steam being given off (cf. English hiss). 1872 originally referred to cooking something vigorously (with steam being given off with a CHŪ sound), and can still mean steam in Chinese. Dissolve/ melt is taken by some scholars to be a borrowing, and by others to be an associated meaning. Suggest remembering 鬲 by association with round 口 228 and one 一 1.

Mnemonic: DISSOLVE INSECTS IN ONE ROUND POT ON STAND

1873 **与** YO, *ataeru* 与 与主 ATAENUSHI giver, donor  
 GIVE, CONVEY, IMPART, 関与 KANYO involvement  
 INVOLVEMENT 授与式 JUYOSHIKI  
 3 strokes award ceremony

Formerly 與 and earlier 𠄎. The oldest form is 𠄎. 𠄎 shows **four hands**, symbolising **many hands**. 与 is a variant of fangs 𠄎 / 牙 434 q.v., and indicates **interlocking** (fangs originally being clarified by the addition of mouth 口 20). Thus **many interlocking hands**, indicating a **joint effort** and hence by association **involvement**. The present main meaning of **give** technically stems from confusion between 与 and 与 following the dropping of mouth 口. 与 is an element combining an old variant 𠄎 of **ladle** 勺 1342 q.v. with one 一 and meant **one ladleful**, later coming to mean **give a ladleful** and eventually just **give**. However, the idea of hands together contained in itself an idea of **raising** (e.g. see 1603 and 1793), which conceptually overlaps with **offer/ give**, and thus in one sense give is an extended meaning of hands interlocking 𠄎. **Convey/ impart** is an associated meaning. See also 458 and 652.

Mnemonic: GIVE ONE LADLEFUL

1874 **誉** YO, *homare* 名誉 MEIYO honor, fame  
 HONOR, FAME, PRAISE 荣誉 EIYO honor, fame  
 13 strokes 誉れ高い HOMARETAKAI  
 renowned

Formerly 譽. 言 is words/ speak 274. 與 is hands together 1873, here acting phonetically to express **sing/ shout** and also lending connotations of **together**. Thus **shout out words together**, a somewhat vague reference to people **united in the singing of someone's praise**. Honor and fame are associated meanings. Suggest taking 𠄎 as a laden table.

Mnemonic: FAME BRINGS WORDS OF PRAISE AND LADEN TABLE

1875 **庸** YŌ 中庸 CHŪYŌ middle path  
 ORDINARY, WORK 凡庸 BONYŌ banality  
 11 strokes 租庸調 SOYŌCHŌ corvee, labor

Once written 庸, showing a combination of **hands holding pestle** 𠄎 / 庠 480 and **use** 用 / 用 215. The latter also acts phonetically to express **work**. Thus to **work while using a pestle** (to pound rice etc.), which on the one hand came to mean **work** in a broader sense and on the other to symbolise **doing something mundane** and thus **ordinary**. Suggest taking 庠 as building 产 114, hand 手, and stick 丨.

Mnemonic: HAND USES STICK TO DO ORDINARY WORK IN BUILDING

GENERAL USE 1876-1878

1876	<b>揚</b>	YŌ, <i>ageru</i>	揚水 YŌSUI	pumping water
		RAISE, FRY	揚げ場 AGEBA	landing stage
		12 strokes	揚げ物 AGEMONO	fried food

扌 is hand 32. 昷 is sun rising 144 q.v., here acting phonetically to express raise and also lending its own connotations of rise/ raise. Thus to **raise with the hand**, later just **raise**. In Japanese it has also acquired a meaning of (**deep**) **fry**, felt to be an associated meaning from the idea of lifting something out of a vat.

Mnemonic: HAND RAISED TO RISING SUN MAY GET FRIED

1877	<b>揺</b>	YŌ, <i>yuru/reru/ragu/suru/suburu</i>	動揺 DŌYŌ	shaking
		SHAKE, SWING, ROCK	揺りいす YURIISU	rocking chair
		12 strokes	揺れ止め YUREDOME	stabilizer

Formerly 搖. 扌 is hand 32. 缶 is a CO character meaning vase/ pitcher. Its etymology is rather unclear, though its old form 𠂔 reveals meat 夕/夕/月 365 and can/ vessel 缶/缶 (here 缶) 1095, and presumably it originally indicated a vessel for storing meat. In compounds it often appears to lend connotations of sway/ shake/ not be straight, but the reason for this is not clear. Here it acts phonetically to express **sway/ shake** and may possibly also lend similar connotations of its own. Thus to **shake with the hand**, later **shake/ sway/ rock** in a broad sense. Suggest taking 𠂔 as **reaching hand** 303.

Mnemonic: SHAKING HANDS REACH FOR CAN

1878	<b>溶</b>	YŌ, <i>tokeru/kasu</i>	溶液 YŌEKI	solution
		MELT, DISSOLVE	溶解 YŌKAI	melt, dissolve
		13 strokes	溶け合う TOKEAU	melt together

氵 is water 40. 容 is contain 802, here acting phonetically to express **full** and also lending its meaning of **contain**. Thus (**a container**) **full of water**, which is still 1878's sole meaning in Chinese. The Japanese meaning of **dissolve** is felt by some scholars to be a borrowing, and by others to be an associated meaning from the idea of being immersed in water (with melt being a further association). Suggest taking 容 as **valley** 谷 122 and **roof/ house** 宀 28.

Mnemonic: HOUSE DISSOLVES IN VALLEY FULL OF WATER



1879	<b>腰</b>	YŌ, koshi	腰痛 YŌTSŪ	lumbago
		HIP, LOWER BACK,	腰肉 KOSHINIKU	loin meat
		BEARING	物腰 MONOGOSHI	manner
		13 strokes		

Need/ vital 要 593 q.v., here in its original meaning of **waist**, with flesh/ of the body 月 365 added for clarity after its meaning started to change. It now means **hip/ lower back** rather than the waist specifically. Also used by figurative association to indicate bearing/ manner.

Mnemonic: HIP IS VITAL PART OF BODY

1880	<b>踊</b>	YŌ, odoru	踊り子 ODORIKO	dancing girl
		DANCE, LEAP, DOUBLE	舞踊 BUYŌ	dance, dancing
		14 strokes	踊り字 ODORIJ	'repeat' sign

足 is foot/ leg 51. 踊 is raised/ break clear 176 q.v., here acting phonetically to express **leap high** and also lending similar connotations of its own. Thus to **leap high** (with the legs), with **dance** being an associated meaning. It is not clear how it also came to acquire its lesser meaning of **double**. Suggest taking 踊 as a simplification of pass 通 176.

Mnemonic: DANCE, USING FEET IN PASSING

1881	<b>窯</b>	YŌ, kama	窯業 YŌGYŌ	ceramics
		KILN, OVEN	窯業家 YŌGYŌKA	ceramist
		15 strokes	乾燥窯 KANSŌGAMA	drying kiln

穴 is hole 849, here meaning pit. 羔 is an NGU character meaning **lamb** (presumably sheep 羊 986 good for roasting [fire] … 8), here acting phonetically to express **bake** and possibly lending similar connotations of its own. Thus **baking pit**, i.e. oven, with kiln being an associated meaning.

Mnemonic: SHEEP-ROASTING-PIT CAN BE KILN AS WELL AS OVEN

1882	<b>擁</b>	YŌ	擁護 YŌGO	protection, help
		EMBRACE, PROTECT	擁立 YŌRITSU	support
		16 strokes	抱擁 HŌYŌ	embrace

Of confused evolution and somewhat obscure as a result. Once written 中擁 中/才 is hand 32, here meaning arm. 擁 comprises bird 隹/隹 216 and 邕/邕. The latter is a CO character meaning union and harmony. Its etymology is not fully clear, but it comprises village 邑 355 and river 川 /<<< 48/ 680, and may have come to symbolise harmony through the naturalness of a village being located beside a river. The role of bird 隹 is not clear, but it should be noted that in Chinese 隹 exists as a character that can be interchanged with 邕 to mean union/ harmony. It also has an additional meaning of marsh, suggesting that it was originally an entirely separate character meaning water (near village) where birds gather before becoming confused with 邕. To add to the confusion, 擁 also exists as a character in Chinese, interchangeable with 邕 but not 隹, despite the fact that it is obviously a simplification of 擁 rather than 邕! It is known that in the case of 1882 擁 acts phonetically to express envelop/ wrap (as well as possibly lending connotations of union and hence coming together), to give wrap with the arms/ embrace and by association protect. (Note that it is thus very similar to embrace/ envelop with the arms 抱 1794, though the latter lacks the associated meaning of protect.) Suggest taking 彡 as a variant of (short) thread 彡 111 and 丩 as top.

Mnemonic: HAND PROTECTS BIRD WITH THREAD-LIKE CREST ON TOP

1883	<b>謡</b>	YŌ, utai, utau	謡曲 YŌKYOKU	Noh chant
		NOH CHANT, SONG	民謡 MINYŌ	folk song
		16 strokes	謡本 UTAIBON	Noh text

Formerly 謡 . 言 is words/ speak 274. 畚 is the somewhat unclear 'meat vessel' element seen in 1877 q.v., here acting phonetically to express sway and possibly also lending similar connotations of its own. Swaying words referred to a modulated rendition of a noh text or a lilting song (usually with little or no musical accompaniment). Suggest taking 彡 as reaching hand 303 and 缶 as can (variant 缶 1095).

Mnemonic: HAND REACHES FOR CAN, UTTERING WORDY CHANT

1884 **抑** YOKU, *osaeru* 抑止 YOKUSHI deterrent  
 RESTRAIN, PRESS DOWN 抑圧 YOKUATSU suppression  
 7 strokes 抑制 YOKUSEI restraint

Originally written 𠄎, being a mirror-image variant of **hand pressing down on bending person** 𠄎/𠄎 425 q.v. (with bending person 𠄎 39 being replaced by bending/crouching person 𠄎/𠄎 145). It similarly came to mean **press down** in a general sense, with **restrain** being a figurative association. A further **hand** 𠄎 32 was added later, and **press down** 𠄎 was miscopied as **raise** 𠄎 1173 q.v. (literally bending person 𠄎 and a further person 𠄎). Suggest taking 𠄎 as **bending person** and 𠄎 as a reinforcing symbol of **bending**.

Mnemonic: HAND PRESSES DOWN ON PERSON TILL DOUBLY BENT

1885 **翼** YOKU, *tsubasa* 右翼 UYOKU right wing  
 WING 翼端 YOKUTAN wingtip  
 17 strokes 翼竜 YOKURYŪ pterodactyl

羽 is wings 812. 翼 is differ 807, here acting phonetically to express wing but of unclear semantic role. Thus **wing(s)**.

Mnemonic: DIFFERENT WINGS, BUT WINGS NONETHELESS

1886 **裸** RA, *hadaka* 裸身 RASHIN nudity  
 NAKED, BARE 赤裸裸 SEKIRARA frankness  
 13 strokes 裸馬 HADAKAUMA bareback

𠄎 is clothes 420. 果 is fruit/result 627, here acting phonetically to express peel but of unclear semantic role. Thus to **peel off clothes/ become naked**.

Mnemonic: PEEL CLOTHES, LIKE FRUIT, AND BECOME NAKED

1887 **羅** RA 羅列 RARETSU marshalling  
 GAUZE, NET, INCLUDE 羅典 RATEN Latin  
 19 strokes 網羅的 MŌRATEKI comprehensive

An ideograph combining the three elements of **thread** 糸 27, **net** 罟 193, and **bird** 隹 216, to give a meaning of **bird-net made of thread**. Now **net** in broad sense, including the figurative one of **bring into one's fold/ include**. **Gauze** is an associated meaning.

Mnemonic: BIRD-NET OF THREAD, FINE AS GAUZE

1888	<b>雷</b>	RAI, kaminari	雷雨 RAIU	thunderstorm
		THUNDER, LIGHTNING	雷名 RAIMEI	renown
		13 strokes	魚雷 GYORAI	torpedo

Once written 雷 . 雨 is rain 3, here in an extended sense of **atmospheric conditions**. 轟 is three fields 田 59, here acting phonetically to express **reverberate** and possibly also lending connotations of quantity/ repetition. Thus **atmospheric conditions that reverberate (repeatedly?)**, a reference to **thunder**. By association it can also mean **lightning**.

Mnemonic: RAIN FALLS ON FIELD AMID THUNDER AND LIGHTNING

1889	<b>頼</b>	RAI, tanomu/moshii, tayoru	信頼 SHINRAI	trust
		REQUEST, RELY	頼り無い TAYORINAI	unreliable
		16 strokes	頼み TANOMI	favor, trust

Formerly 頼 and earlier 頼. A combination of shell/ money 貝 90 and 勅/勅/束. The latter is an NGU character meaning **be opposed**, but in Chinese it can also mean **cut/slash**. It comprises bundle 束/束 1535 and sword/ cut 刀/刀/刀 181, and presumably originally meant cut open a bundle. Here it acts phonetically to express **profit** (but any semantic role unclear), combining with money 貝 to give **profit financially**. It was later borrowed to express **entreat**, giving by extension **request and rely**. Note that in compounds it sometimes appears to lend connotations of divide, probably as a result of the presence of cut open 束 in earlier forms. The modern form shows a miscopying of sword 刀 and money 貝 as head 貝 93.

Mnemonic: RELY ON HEAD TO REQUEST A BUNDLE

1890	<b>絡</b>	RAKU, karamu/maru	連絡 RENRAKU	contact
		ENTWINE, CONNECT	絡み合う KARAMIAU	intertwine
		12 strokes	絡み付く KARAMITSUKU	entwine

糸 is **thread** 27. 各 is each 438 q.v., here acting phonetically to express **tangle** and possibly also lending an idea of **impeded progress/ stopping** through its upturned foot element 又. Thus **tangled threads (which cause a halt in proceedings?)**, leading to **entwine** and by association **connect**.

Mnemonic: EACH THREAD IS ENTWINED AND THUS CONNECTED

GENERAL USE 1891-1893

1891 **酪** RAKU 酪農 RAKUNŌ dairy farming  
 CURD, DAIRY PRODUCE 酪酸 RAKUSAN butyric acid  
 13 strokes 乾酪 KANRAKU cheese

酉 is wine jar 302, here indicating fermentation. 各 is each 438 q.v., here acting phonetically to express solidify and possibly also lending connotations of stop moving (freely). Thus that which ferments and solidifies, originally a reference to curd but now used of dairy produce in a broad sense.

Mnemonic: EACH JAR OF DAIRY PRODUCE CONTAINS CURD

1892 **濫** RAN 濫用 RANYŌ abuse  
 FLOOD, OVERDO, 濫費 RANPI extravagance  
 WANTON はん濫 HANRAN inundation  
 18 strokes

氵 is water 40. 監 is supervise 1111, here acting phonetically to express overflow and possibly also loosely lending connotations of water filling a container from its literal meaning of staring at one's reflection in a bowl of water. Thus water overflowing, later overflow/ flood and by association overdo. Wanton is also an associated meaning, from the idea of excessive.

Mnemonic: WANTON SUPERVISION OF FLOODING WATER

1893 **欄** RAN 欄干 RANKAN railing  
 COLUMN, RAILING, 空欄 KŪRAN blank space  
 SPACE 欄外 RANGAI page margin  
 20 strokes

Formerly 欄. 木 is wood/ tree 69. 欄 is a confusing NGU character meaning height, climax, and be well advanced, while in Chinese it means rather decline, finished, evening, overdo, wanton, fence, and door screen. Its etymology is unclear, though it clearly comprises door/ gate 門 211 and select/ remove from a bundle 束 608 q.v. In the case of 1893 it is known to have acted phonetically to express encircle (as well as lending a meaning of fence?), to give encircling wood, namely fence/ railing(s). Encircling fence came to indicate delineated area/ fixed space, including by association column (i.e. fixed space in a text [and of late newspaper]). Suggest taking 東 as east 184.

Mnemonic: WOODEN RAILINGS ENCLOSE SPACE BY EASTERN GATE

1894	<b>吏</b>	RI	吏員 RIIN	official
		OFFICIAL	能吏 NŌRI	able official
		6 strokes	吏臭 RISHŪ	'red tape'

Once written 𠄎, being an early form of thing 事 293 q.v. and having the latter's early meaning of **work**. It came by association to mean **person at work**, and in particular to mean **official**. Note however that the addition of person 亻 39 gives use/ servant 使 287 q.v. It is not fully clear how and why 293, 287, and 1894 came to evolve along separate paths. Suggest taking 吏 as a combination of **hand** 乚, **box** 口, and **ten** 十 33.

Mnemonic: OFFICIAL'S HAND HOLDS TEN BOXES

1895	<b>痢</b>	RI	下痢 GERI	diarrhoea
		DIARRHOEA	赤痢 SEKIRI	dysentery
		12 strokes	疫痢 EKIRI	infant diarrhoea

疒 is sickness 381. 利 is profit 596, here acting phonetically to express **diarrhoea** (itself phonetically associated with a term meaning **pour forth**) but of unclear semantic role. Thus the sickness of **diarrhoea** (the 'pouring forth sickness').

Mnemonic: DIARRHOEA CAN BE A PROFITABLE SICKNESS?!

1896	<b>履</b>	RI, <i>haku</i>	履歴 RIREKI	personal history
		WEAR (ON FEET), WALK, 履行 RIKŌ		performance
		FOOTWEAR, ACT	履き物 HAKIMONO	footwear, clog
		15 strokes		

Once written 履, showing that **again/ return** 復 782 q.v. is a miscopying of 履. This is a now defunct character meaning **walk slowly in clogs**. It comprises **movement (along a road)** 辵 118, **upturned foot** 夂 438 q.v. (here indicating **slow progress**), and **boat** 舟 1354 (here indicating a type of **wooden clog** likened to a boat). **Slumped figure/ corpse** 尸 236 was added both for its sound, to express **drag**, and for its own suggestion of **inertia/ lack of vitality**. Thus 1896 originally meant **walk slowly in clogs, dragging (the feet) lifelessly**. This gave both **walk and wear on the feet** (and occasionally **footwear**), with **act** being an associated meaning (originally **do something slowly and reluctantly but do it nonetheless**, now **act** in a broader sense).

Mnemonic: CORPSE WALKS AGAIN, WEARING FOOTWEAR: SOME ACT!

1897	<b>離</b>	RI, hanareru/su SEPARATE, LEAVE 18 strokes	分離 BUNRI separation 離陸 RIRIKU take-off 乳離れ CHIBANARE weaning
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佳 is bird 216. 离 is a CO character meaning **bright/ glossy and oppose**. Its etymology is not fully clear but an old form 𪗇 suggests it is a variant of scorpion 𪗇/𪗇 392, presumably a type with glossy body and also associated with defiance. In the case of 1897 离 acts phonetically to express the name of a bird (a type of oriole) and probably also lends connotations of **bright (colored)**. Thus the **oriole bird (a bird of bright plumage?)**. 1897 can still mean oriole in Chinese. Its main meaning of **separate/ leave** is generally taken to be a borrowing, but it is possible that the oriole may itself have symbolised parting through some migratory pattern (a view supported by the fact that in Chinese 1897 can also mean pass through). Suggest taking 函 as a box 匚 with contents × (i.e. full) and lid 一, and 𪗇 as an 'odd' version of insect 虫 56.

Mnemonic: SEPARATE BIRD FROM LIDDED BOX FULL OF ODD INSECTS

1898	<b>柳</b>	RYŪ, yanagi WILLOW, WILLOWY 9 strokes	柳糸 RYŪSHI willow branch 花柳界 KARYŪKAI demimonde 川柳 SENRYŪ comic verse
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木 is tree 69. 𪗇 is a variant of horse's bit 𪗇/𪗇 805 q.v., here acting phonetically to express **flow** and possibly also graphically suggesting drooping. Thus **tree (whose branches) flow (and droop?)**, a reference to the **willow**. Suggest remembering 𪗇 as a symbol indicating **back to back**.

Mnemonic: WILLOW TREES BACK TO BACK?!

1899	<b>竜</b>	RYŪ, RYŌ, tatsu DRAGON 10 strokes	恐竜 KYŌRYŪ dinosaur 竜神 RYŪJIN dragon god 竜巻 TATSUMAKI whirlwind
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Of confused graphic evolution. Formerly 龍. The earliest form 𪗇 shows a **four-legged creature with long tail, pointed nose, and large ears**. This then appears to have been stylised as 𪗇 with 𪗇 felt to indicate pointed head and ears, 〇 the body, 𪗇 the legs, and 𪗇 the tail. A later form 𪗇 (the prototype of the semi-modern 龍) shows the pointed head and ears 𪗇 replaced (it is not clear whether deliberately or in error) by **needle/ sharp 辛 1432**, the body and legs 𪗇 replaced by **flesh/ of the body 月 365**, and the tail 𪗇 reshaped as 𪗇 with the addition of 𪗇 (spikes/ tailplates?). The modern form 竜 derives from the 青 part of 龍. Suggest remembering it as **stand 立 73 and electricity 电 (simplification of 電 180)**.

Mnemonic: TRY TO GET DRAGON TO STAND ON ELECTRICITY

1900	<b>粒</b>	RYŪ, tsubu	粒子 RYŪSHI	particle
		GRAIN, PARTICLE	一粒 HITOTSUBU	one grain
		11 strokes	粒粒 RYŪRYŪ	assiduously

米 is rice 201. 立 is stand 73, here acting phonetically to express grain but of unclear semantic role. Thus grain of rice, now grain/ particle in a general sense.

Mnemonic: RICE STANDS IN GRAINS

1901	<b>隆</b>	RYŪ	隆盛 RYŪSEI	prosperity
		HIGH, PEAK, PROSPER	隆起 RYŪKI	upthrust
		11 strokes	興隆 KŌRYŪ	prosperity, rise

Formerly 隆 and earlier 隆. 生/生 is life/ growing plant 42, here symbolising upward growth. 降 is an old form of descend 降 863 q.v. (later simplified to 降 and 降), here acting phonetically to express height and also lending its own similar connotations (from its literal meaning of descend from a high hill). Thus grow upward to a (great) height, leading to peak and high, with prosper being an associated meaning. (Some scholars feel rather that its original meaning was high hill, with the 隆 of 隆 being taken literally as hill 229 q.v.[now 隆].) Suggest taking 隆 as hill, and 又 as sit crosslegged.

Mnemonic: PROSPER IN LIFE AND SIT CROSSLEGGED ON PEAK OF HIGH HILL

1902	<b>硫</b>	RYŪ	硫酸 RYŪSAN	sulfuric acid
		SULFUR	硫黄 IŌ*	sulfur
		12 strokes	硫化銀 RYŪKAGIN	silver sulfide

石 is rock/ stone 45, here meaning mineral. 流 is newborn child 409 q.v., here acting phonetically to express fragile and possibly also lending similar connotations of its own. Thus fragile mineral, a rather vague reference to sulfur. Suggest remembering 流 as a 'waterless' version of flow 流 409 ( 水 being water 40).

Mnemonic: SULFUR IS ROCK THAT FLOWS, WITHOUT WATER



1903



RYO, toriko  
CAPTIVE, CAPTURE  
13 strokes

虜囚 RYOSHŪ captive  
捕虜 HORYO prisoner of war  
ふ虜 FURYO prisoner of war

Formerly 虜 and earlier 虜, showing that the modern form 男 is not man/ male 男 54 -- though this may be a useful mnemonic -- but a derivative of a combination of strength 力 74 and 毋. The latter is a simplification of pierce 貫 1102, here symbolising gathering/ putting together (from its literal meaning of threading items [/money] together). Thus 男 means gather strength/ muster strength. 虜/ 虜 is tiger 281, here acting phonetically to express seize and probably lending similar connotations of its own. 1903 originally meant to **seize something by mustering one's strength** (i.e. by force), and later came to mean **seize/ capture** in a broad sense. It was also used of capturing human beings (possibly partly as a result of the similarity of muster strength 男 and man 男), and by association was also used to refer to the **captive**.

Mnemonic: MAN CAPTURES TIGER

1904



RYO  
THOUGHT, CONCERN  
15 strokes

遠慮 ENRYO reserve  
考慮 KŌRYO consideration  
無慮 MURYO as many as

思 is think 131. 虜 is tiger 281, here acting phonetically to express count but of unclear semantic role. Thus to **think and count**, i.e. **ponder/ calculate**. This eventually came to mean **serious thought/ concern** in a broad sense, though the original association with numbers is still very occasionally encountered (see muryo above).

Mnemonic: THINK CONCERNED THOUGHTS ABOUT TIGER

1905



RYŌ  
FINISH, COMPLETE,  
UNDERSTAND  
2 strokes

了解 RYŌKAI understanding  
了承 RYŌSHŌ understanding  
終了 SHŪRYŌ finish

Originally written 孑, showing an **armless child** 孑/子 25. This was a representation of a **child unable to use its limbs due to paralysis** (presumably as a result of infantile paralysis/ poliomyelitis). The present meanings are borrowings.

Mnemonic: UNDERSTAND THAT CHILD NEEDS ARMS TO BE COMPLETE

GENERAL USE 1906-1908

1906 **涼** RYŌ, *suzumu/shii* 涼味 RYŌMI coolness  
 COOL 涼み台 SUZUMIDAI bench  
 11 strokes 涼風 SUZUKAZE cool breeze

氵 is water 40. 京 is capital 99, here acting phonetically to express cool but of unclear semantic role. Thus cool water, now cool rather of ambient temperature.

Mnemonic: WATER IN CAPITAL IS COOL

1907 **獵** RYŌ HUNTING 獵師 RYŌSHI hunter  
 11 strokes 獵銃 RYŌJŪ hunting gun  
 涉獵 SHŌRYŌ extensive reading

Formerly 獵 and earlier 獵. 犬/犴 is dog 17. 獵/獵 is a CO character of somewhat unclear etymology meaning mane/bristles (conveyed in Japanese by an NGU character 鬃, which adds hair 長 1706). 獵 appears similar to brain and hair 鬃 954, but lacks the upper stroke ' of brain 凶 and is possibly here body and hair. 獵 shows legs/claws, and 丿 presumably a tail. Thus 獵 appears to have originally depicted a hairy animal. Here it acts phonetically to express leap, and almost certainly lends a meaning of animal. 1907 originally referred to a hunting dog leaping on its prey, and later came to symbolise hunting in general. Suggest taking 爪 as claws 丿 and use 用 (variant 用 215).

Mnemonic: DOG PUTS CLAWS TO USE IN HUNTING

1908 **陵** RYŌ, *misasagi* 陵墓 RYŌBO imperial tomb  
 IMPERIAL TOMB, MOUND 丘陵 KYŪRYŌ hill, hillock  
 11 strokes 御陵 GORYŌ imperial tomb

Somewhat obscure. 阝 is hill/ mound 229. 夔 (once written 夔) is an unclear element but is known to have once meant high hill. 夔/夔 is upturned foot 夔 438 q.v., which could mean descend from above and thus imply height (e.g. 863). 夔 appears to combine high 夔 509 with growing plant 艹 /艹 9/42, which could also mean upward growth and thus height (see 隆 1901, with which 1908 seems to share considerable semantic and etymological common ground). In the case of 1908 夔 lends a meaning of high hill and is also believed to lend its sound to express big. Thus (big?) high hill/ mound, later used in particular to refer to an imperial burial mound. Suggest taking 夔 as ground 土 60 and out of 夔 66.

Mnemonic: UPTURNED FOOT STICKS OUT OF GROUND ON MOUND OF IMPERIAL TOMB

1909	<b>僚</b>	RYŌ COLLEAGUE, OFFICIAL 14 strokes	同僚 DŌRYŌ 僚友 RYŌYŪ 官僚 KANRYŌ	colleague colleague bureaucrat
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亻 is person 39. 寮 is a CO character meaning **fuel used in sacrifices**. Its etymology is not fully clear, but an early form 𣎵 (later 寮) clearly shows fire 火 8 and tree/wood 木 / 木 69. 灬 may possibly indicate sap/resin (see 1334), and 𣎵 may possibly indicate either puffs of smoke or combustible material (see 120). In the case of 1909 its semantic role is unclear, but it is known to act phonetically to express **work**. Thus **working person**, which later came to refer in particular to an **official** as well as to a **work-mate/ colleague**. Suggest taking 寮 as big 大 53, away 辶 66, day 日 62, and little 小 36.

Mnemonic: PERSON AWAY ON BOTH BIG DAYS AND LITTLE DAYS IS OFFICIALLY A COLLEAGUE

1910	<b>寮</b>	RYŌ HOSTEL, DORMITORY 15 strokes	寮生 RYŌSEI 寮歌 RYŌKA 寮長 RYŌCHŌ	boarding student dormitory song head of hostel
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宀 is building/ house 28. 寮 is fuel used in sacrifices 1909 q.v., here acting phonetically to express **window** and possibly also lending connotations of a (smoking) **fire**. 1910 originally referred to a **window (cum smoke vent?) in a house**. Its meaning later changed rather to **house with a window**, and then to **small building**. In Chinese it now means hut, but in Japanese has come to be applied to a larger building, specifically a **dormitory/ hostel**. Suggest remembering 寮 by association with colleague 僚 1909, without the person 亻 39 element (i.e. 'impersonal').

Mnemonic: COLLEAGUE STAYS IN IMPERSONAL HOSTEL BUILDING

1911	<b>療</b>	RYŌ CURE, HEAL 17 strokes	療法 RYŌHŌ 療養 RYŌYŌ 医療班 IRYŌHAN	remedy recuperation medical team
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疒 is sickness 381. 寮 is fuel used in sacrifices 1909, here acting phonetically to express **make good** and possibly also lending connotations of supplication to the gods. Thus **make good an illness (while praying to the gods?)**, i.e. **cure/ heal**. Suggest taking 寮 as an 'impersonal' variant of colleague 僚 1909 (i.e. without person 亻 39).

Mnemonic: COLLEAGUE'S SICKNESS HEALED BY IMPERSONAL CURE

1912	<b>糧</b>	RYŌ, RŌ, kate	食糧 SHOKURYŌ	provisions
		PROVISIONS, FOOD	兵糧 HYŌRŌ	army provisions
		18 strokes	糧道 RYŌDŌ	supplies

米 is rice 201, here symbolising food in general. 量 is quantity 600 q.v., here acting phonetically to express road and also lending its original meaning of sack full of something. Thus sacks full of food for the road, namely provisions for a journey. Later provisions in a broader sense.

Mnemonic: QUANTITY OF RICE MAKES UP PROVISIONS

1913	<b>厘</b>	RIN	厘毛 RINMŌ	a trifle
		RIN, TINY AMOUNT	二厘 NIRIN	two rin
		9 strokes	一分一厘 ICHIBUICHIRIN	tiny bit

Formerly written 釐. 𠂔 is a CO character meaning pound wheat (striking hand 攴 101, wheat 未 [variant 来 217] and building 厂 [variant 广 114]). 里 is village 219, here acting phonetically to express separate but of unclear semantic role. Thus to pound wheat and separate (wheat from chaff). This led on the one hand to sort/arrange (still one of 1913's meanings in Chinese) and on the other to small bit(s). By association with small bit, 1913 is used both in Chinese and Japanese to refer to a small coin (one thousandth of a yen in Japanese), and can also be used of a small measurement (0.3 mm. in Japanese). Suggest taking 厂 as cliff 45.

Mnemonic: TINY VILLAGE BELOW CLIFF VALUED AT A MERE RIN

1914	<b>倫</b>	RIN	倫理 RINRI	ethics
		PRINCIPLES, ETHICS	人倫 JINRIN	morality
		10 strokes	絕倫 ZETSURIN	no peerless

人 is person 39. 倫 is align neatly 601 q.v., here acting phonetically to express put in proper order and also lending similar connotations of its own. Thus the proper order which a person should observe, a reference to correct principles of behavior/ morality. Ethics is an associated meaning.

Mnemonic: PERSON ALIGNED ACCORDING TO ETHICAL PRINCIPLES

1915	<b>隣</b>	RIN, tonari	隣室 RINSHITSU	next room
		NEIGHBOR, ADJOIN	隣接 RINSETSU	adjacency
		16 strokes	隣り合う TONARIAU *	adjoin

Of confused evolution. Correctly written 鄰, i.e. with village 阝 355 rather than hill 阝 229. Moreover, old forms such as 鄰 show that rice 米 210 is a miscopying of flame 炎 1024 (double fire 火 8). Both 鄰 and 鄰 exist as interchangeable CO characters meaning flitting light/ will-o'-the-wisp (the correct 鄰 comprising flame/ light 炎 and opposed feet 舛 1211, here believed to lend a meaning of stop and start [normally associated with the related concept of upturned feet -- see 438], and thus meaning light that stops and starts). In the case of 1915 鄰 / 鄰 acts phonetically to express row/ line, and may possibly also lend connotations of flickering lights. 1915 originally referred to a row (of houses along a road) forming a village (their flickering lights indicating habitation?), a row of five houses or more being the legal definition of a village in ancient China. This gave rise to the present meanings of neighbor and adjoin. Suggest taking 夕 as night 44 and 井 as a variant of well 井 1470.

Mnemonic: NEIGHBORS WASH RICE NIGHTLY AT WELL ADJOINING HILL

1916	<b>涙</b>	RUI, namida	涙管 RUIKAN	tear duct
		TEAR	涙雨 NAMIDAAME	light rain
		10 strokes	空涙 SORANAMIDA	crocodile tears

Formerly also written 淚. 氵 is water 40. 辰/辰 is return 1920, here acting phonetically to express drop but of unclear semantic role. Drop of water is a rather vague reference to a tear. Tear is sometimes conveyed by an informal character 泪, using water 氵 and eye 目 72, which is seemingly simpler and more meaningful.

Mnemonic: WATER RETURNS AS TEARS

1917	<b>累</b>	RUI	累計 RUIKEI	sum total
		ACCUMULATE, INVOLVE	累積 RUISEKI	accumulation
		11 strokes	係累 KEIRUI	dependents

Formerly 累. 糸 is thread 27. 畺 is three fields 1419 q.v. (field 田 59), here acting phonetically to express bind and probably also lending connotations of quantity/ repetition. Thus to bind with thread (voluminously?), leading to bind in a broad sense (still a meaning in Chinese). Bind led to bring together and hence the figurative involve. Accumulate is also felt to derive from the idea of bringing together, and may at the same time have been suggested by the accumulation of fields in 畺.

Mnemonic: THREADS ACCUMULATE IN FIELD

1918	<b>塁</b>	RUI	土塁 DORUI	earthwork
		FORT, BASEBALL BASE	敵塁 TEKIRUI	enemy fort
		12 strokes	塁審 RUIISHIN	base umpire

Formerly 壘. 土 is earth 60. 壘 is three fields 1419 q.v. (field 田 59), here acting phonetically to express **build up** and probably also lending its own connotations of accumulation. Thus **built up earth**, a reference to an **embankment** and by association **fort/base**. Also used nowadays of a base in baseball. Suggest taking 々 as a symbol of four.

Mnemonic: **FOUR EARTHEN BASES IN FIELD**

1919	<b>励</b>	REI, <i>hagemu/masu</i>	精励 SEIREI	diligence
		ENCOURAGE, STRIVE	奨励金 SHŌREIKIN	bounty
		7 strokes	励み合う HAGEMIAU	vie


Formerly 勵 and earlier 勵. 力 is strength/ effort 74. 萬 is scorpion 392 q.v., here acting phonetically to express **strive** but of unclear semantic role (though it may possibly suggest prick/ sting/ goad). Thus **strive with effort**. **Encourage** is the causative equivalent. The later addition of cliff 厂 45 is believed to result from confusion with a CO character 厲, meaning whetstone (厂 being an abbreviation of stone 石 45, with scorpion 萬 acting phonetically to express grind and probably also lending connotations of sharp). The modern form uses the substitute for 萬, namely **ten thousand** 万 (see 392).

Mnemonic: **STRONGLY ENCOURAGE TO CLIMB TEN THOUSAND CLIFFS**

1920	<b>戻</b>	REI, <i>modoru/su</i>	戻し税 MODOSHIZEI	tax refund
		RETURN, BRING BACK,	返戻 HENREI	return
		REBEL, BEND, VOMIT	戻しそう MODOSHISŌ	feel sick
		7 strokes		

Obscure. Formerly 戻, showing door 戸 108 and dog 犬 17. 1920 is believed by some authoritative Japanese scholars to have originally referred to a **dog crouching to pass under a door**. Crouching/ bending the back led to **bend** in a broader sense (now a minor meaning in Japanese). The associated idea of **crouching then returning to a normal stance** is believed to have come by further association to mean **return** in a broad sense, including return to a place. **Give back/ bring back** (including in the sense of vomit) is the transitive version. **Rebel** and **be perverse** (minor meanings in Japanese, but major meanings in Chinese) are seen as associated meanings with **bend**, from the idea of not being straight/ proper. The dog under a door theory does not seem convincing, with many of the interpretations appearing forced, and it seems equally likely that the core meaning of **return** stems simply from a **dog returning to its home and appearing at the door**. However, in such case it is not clear how the meaning of **bend** (and thus its derivatives) was acquired. Suggest taking 大 as big 53.

Mnemonic: **RETURN TO BIG DOOR TO VOMIT**

1921		REI, RIN, suzu	電鈴 DENREI	electric bell
		(SMALL) BELL, CHIME	風鈴 FŪRIN	wind chime
		13 strokes	鈴生り SUZUNARI*	cluster


Also written 鈴. 金 is metal 14, here meaning metal item. 命令 is order 603, here acting phonetically to express tongue but of unclear semantic role. Thus metal item with a tongue, a reference to a bell.

Mnemonic: ORDER METAL BELL TO CHIME

1922		REI, koboreru	零細 REISAI na	small
		ZERO, TINY, FALL	零下 REIKA	below zero
		13 strokes	零落 REIRAKU	downfall

Also written 零, and earlier 露. 雨/雨 is rain 3, while 𩇛 indicates drops. Thus raindrops. Note that 露 still exists as a CO character with this meaning. Order 命令 603 was later used as an alternative to 𩇛, lending its sound to express fall but of unclear semantic role. Thus falling rain, now fall in a broader sense (though it can still mean specifically falling rain in Chinese). Originally 零 could, like 露, also mean raindrops, and this came to mean drop in general and by association something tiny. Zero is a further association (in Japanese only), from the idea of something being so tiny as to be to all intents and purposes non-existent.

Mnemonic: ORDER RAINFALL TO BE ZERO

1923		REI, RYŌ, tama	幽靈 YŪREI	ghost
		SPIRIT, SOUL	悪靈 AKURYŌ	evil spirit
		15 strokes	靈屋 TAMAYA	mausoleum

Formerly 靈. 露 is raindrops 1922, here with an extended meaning of falling/ descending from heaven. 巫 is an NGU character meaning sorceress/ shamaness/ temple maiden (etymology unclear, but an old form 𩇛 suggests people 𩇛/从 39 at work 工 113). 1923 originally referred to a shamaness in a state of possession, i.e. with the gods/ spirits having descended upon her from heaven. By association it came to refer to the spirits themselves. (Note that gods and spirits/ souls of the dead conceptually overlap as a result of ancestor worship.) Suggest taking 雨 as rain 3 and 巫 as a variant of line (up) 並 1775.

Mnemonic: SPIRITS LINE UP IN RAIN -- HARDY SOULS

1924	隸	REI SLAVE, PRISONER 16 strokes	奴隸制 DOREISEI      slavery 隸從 REIJŪ              slavery 隸屬 REIZOKU      subordination
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Formerly also 隸. 隸 is seize by the tail 1547, here meaning simply seize/ obtain. 隸/隸 is the rather awkward supplication to the gods/ earnest wish element seen in 1108 q.v., here acting phonetically to express pledge but of unclear semantic role. 1924 originally meant obtain something pledged (i.e. pawned). It came to refer in particular to obtaining a pledged slave, partly because 隸/隸 could also phonetically express bind and by association bound person/ slave, and eventually 1924 came to refer to the slave himself/ herself. Prisoner is an associated meaning with slave/ bound person. Suggest taking 隸 as samurai 士 494 and show 示 695.

Mnemonic: SAMURAI SEIZED AND SHOWN AS SLAVE

1925	齡	REI AGE 17 strokes	年 齡 NENREI      age, years 妙 齡 MYŌREI      youth 高 齡 KŌREI      great age
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Formerly 齡. 齒/齒 is teeth 290. 令/令 is order 603, here acting phonetically to express count but of unclear semantic role. 1925 originally meant to count teeth and thereby assess age (believed to have been used of humans rather than animals), and later came to mean age.

Mnemonic: ORDER TEETH-COUNT TO ASSESS AGE


1926	麗	REI, uruwashii BEAUTIFUL 19 strokes	麗人 REIJIN      a belle, beauty 美麗 BIREI      beauty 秀麗 SHŪREI na      beautiful
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麗 is deer 1204. 麗 is a now defunct character indicating plurality (from 麗麗, believed to indicate two adzes), and also acts here phonetically to express group. Thus group/ herd of deer. Beautiful is technically a borrowed meaning, though it should be noted that the deer was itself a symbol of grace and beauty, and thus herd of deer could be reinterpreted symbolically as much beauty. Suggest taking 麗 as hoofprints.

Mnemonic: HOOFPRIENTS LEFT BY BEAUTIFUL DEER



GENERAL USE 1927-1930

1927  REKI, koyomi 曆年 REKINEN calendar year  
 CALENDAR, ALMANAC 西曆 SEIREKI Anno Domini  
 14 strokes 花曆 HANAGOYOMI  
 floral calendar

Formerly 曆 . 日 is sun/ day 62, here indicating passage of time. 麻/ 麻 is a simplification of history/ regular path 歷/ 歷 606 q.v. Thus (that which shows) regular path of time, a reference to a calendar or almanac. Suggest remembering 麻 as history 歷 minus its foot/ stop element 止 129.

Mnemonic: CALENDAR RECORDS NON-STOP HISTORY OF DAYS

1928  RETSU, otoru 卑劣 HIRETSU baseness  
 BE INFERIOR 劣情 RETSUJŌ lust  
 6 strokes 劣等 RETTŌ inferiority

Strength 力 74 and few/ little 少 143. Little strength indicated inferiority.

Mnemonic: THOSE WITH LITTLE STRENGTH ARE INFERIOR

1929  RETSU 烈火 REKKA raging fire  
 FIERCE, INTENSE 烈女 RETSUJO heroine  
 10 strokes 烈風 REPPŪ gale

灬 is fire 8. 烈 is row/ line 414, here acting phonetically to express destroy and possibly also lending a suggestion of spreading. Thus destructive fire (that spreads?), symbolising something fierce/ intense.

Mnemonic: ROW OF FIERCE FIRES

1930  RETSU, saku/keru 破裂 HARETSU bursting  
 SPLIT, RIP, REND 分裂 BUNRETSU splitting  
 12 strokes 裂け目 SAKEME rip, crack

衣 is clothes 420. 裂 is row/ line 414 q.v., here with its literal meaning of cut up in sequence. 1930 originally referred to the careful cutting of cloth in order to make clothes, but later came to mean cut in a destructive sense (i.e. rip/ rend), possibly partly because its sound could also express destroy.

Mnemonic: ROW OF RIPPED CLOTHES

GENERAL USE 1931-1933

1931	<b>恋</b>	REN, koi, koishii	恋愛 RENAI	love
		LOVE, BELOVED	失恋 SHITSUREN	lost love
		10 strokes	恋人 KOIBITO	lover

Formerly 戀. 心 is heart/ feelings 147, while 結 is tied together 581. Hearts tied together is a reference to love. Some scholars believe that 結 also acts phonetically to express attract. Suggest taking 赤 as a 'sort of variant of red 赤 46.

Mnemonic: LOVE SYMBOLISED BY A SORT OF RED HEART

1932	<b>廉</b>	REN	廉直 RENCHOKU	integrity
		HONEST, CHEAP, ANGLE	廉価 RENKA	cheap price
		13 strokes	破廉恥 HARENCHI	impudence

Formerly 廉. 广 is building 114. 兼/兼 is combine 850, here acting phonetically to express steep/ sheer but of unclear semantic role. 1932 originally referred to an impressive building with towering steep walls, such as a hall or temple, but this meaning has now disappeared. It came to acquire the lesser meaning of angle/ angular as a result of being used instead of a now defunct character 礧, which shows stone/ rock 石 45 and combine 兼 and presumably originally meant assemblage of rocks or similar (with angular being an associated meaning). Honest and cheap are also borrowed meanings.

Mnemonic: CHEAP BUILDING COMBINES ANGLES

1933	<b>鍊</b>	REN, neru	鍊金術 RENKINJUTSU	alchemy
		REFINE, TRAIN, DRILL	鍊成 RENSEI	training
		16 strokes	鍊り金 NERIGANE	tempered steel

Formerly 鍊. 金 is metal 14. 東 is select/ remove from bundle 608 q.v., here acting phonetically to express heat and probably also lending an idea of selecting the best/ removing impurities. Thus to heat metal (to remove impurities?), a reference to refining it. Now also used by association of training/ drilling people. Suggest taking 東 as east 184.

Mnemonic: GO EAST FOR TRAINING IN METAL REFINING

1934



RO  
FURNACE  
8 strokes

炉边 ROHEN/ROBE fireside  
暖炉 DANRO fireplace, stove  
原子炉 GENSHIRO  
nuclear reactor

Formerly 爐 . 火 is fire 8. 壚 is an NGU character confusingly listed (without illustration) as meaning hut, but in Chinese it has a range of meanings centered on **receptacle/container**. It comprises dish/ vessel 皿 1307, basket 田 399 (now usually 由 -- see also 1757), and tiger 虎 281. The role of tiger 虎 is not clear, but vessel 皿 and basket 田 clearly indicate **containers**. Thus fire container, i.e. **hearth** and later **furnace**. The modern form uses door 户 108 as an essentially graphic simplification (despite wide criticism as lacking balance), though it also has some semantic relevance.

Mnemonic: FURNACE HAS FIRE DOOR

1935



RO, RŌ, tsuyu  
DEW, REVEAL,  
SMALL, RUSSIA  
21 strokes

露出 ROSHUTSU exposure  
夜露 YOTSUYU evening dew  
露店 ROTEN street stall

雨 is rain 3, here meaning **rain-like**. 路 is road 415, here acting phonetically to express **round/ globular** and possibly also lending an idea of tread. Thus **round rain-like things** (on which one treads?), a reference to **dew(drops)**. Since a dewdrop was a symbol of something **small** and/or **transient** 1935 is also sometimes used in these senses. It is not fully clear how it also came to mean **reveal/ make open**. This does not seem to be a borrowing, and is believed to stem from the idea of dew appearing openly for all to see. 1935 was later borrowed for its sound to refer to **Russia**.

Mnemonic: 'RAIN' ON RUSSIAN ROAD REVEALED TO BE DEW

1936



RŌ  
MAN, HUSBAND  
9 strokes

新郎 SHINRŌ bridegroom  
郎等 RŌDŌ retainers  
太郎 TARŌ male name

Formerly 郎 . 郎 is village 355. 良辰 is good 598. 1936 was originally used as a proper noun to refer to a certain village in ancient China (literally **Good Village**). Its present meanings result from its being used as an expedient simplification of the term 良人. This combines good 良 with person 亻 39 and was used by women to address their **husband**. Hence also **man** in a broader sense, and its frequent use in **male names**.

Mnemonic: HUSBAND IS MAN FROM GOOD VILLAGE

GENERAL USE 1937-1939

1937	<b>浪</b>	RŌ, nami	波浪 HARŌ	waves, surge
		WAVE, DRIFT, WASTE	浪費 RŌHI	waste
		10 strokes	浪人 RŌNIN	ronin, drifter

氵 is water/ river 40. 良 is good 598. 1937 was originally used as a proper noun to refer to a certain river in ancient China (literally Good River), and was later used instead of a complex character meaning wave. Drift and waste are both associated meanings (from the idea of lacking direction).

Mnemonic: DRIFT ON WAVES ON STRETCH OF GOOD WATER

1938	<b>廊</b>	RŌ	廊下 RŌKA	corridor
		CORRIDOR, WALKWAY	画廊 GARŌ	picture gallery
		12 strokes	回廊 KAIRŌ	corridor

Formerly 廊 . 广 is (large) roof/ building 114, here meaning roof. 郎/郎 is man/ husband 1936, here acting phonetically to express space but of unclear semantic role. 1938 originally referred to the space under the overhang of a roof, i.e. veranda/ walkway, and by association later came to mean corridor. Suggest remembering 郎 by association with the name Tarō (see 1936).

Mnemonic: TARŌ IS IN CORRIDOR OF BUILDING

1939	<b>楼</b>	RŌ	鐘楼 SHŌRŌ	bell tower
		TOWER	望楼 BŌRŌ	watchtower
		13 strokes	楼阁 RŌKAKU	multi-storied building

Formerly 樓 . 木 is wood 69. 婁/婁 is tie/ shamaness 151 q.v., here acting phonetically to express build up and possibly also lending connotations of linking/ assembling. Thus wooden item that is built up, a reference to a tower. Suggest taking 米 as rice 201 and 女 as woman 35.

Mnemonic: WOMAN PREPARES RICE IN WOODEN TOWER

1940	<b>漏</b>	RŌ, moru/reru/rasu	漏電 RŌDEN	short circuit
		LEAK	漏出 RŌSHUTSU	leakage
		14 strokes	雨漏り AMAMORI	leak in roof

Once simply 屍 .尸 is corpse 236, here acting as a simplification of building 屋 236. 雨 is rain 3. Thus rain on building, a somewhat awkward reference to rain **entering** building and hence leak. Water 氵 40 was added later, presumably to draw attention to the rain rather than the building, but it is not clear why a more semantically relevant element such as hole 穴 849 or enter 入 63 (or some phonetic substitute) was not used.

Mnemonic: RAINWATER LEAKS ONTO CORPSE

1941	<b>賄</b>	WAI, makanau	収賄 SHŪWAI	taking bribe
		BRIBE, PROVIDE, BOARD	贈賄 ZŌWAI	bribery
		13 strokes	賄い付き MAKANAITSUKI	with board

貝 is shell/ money 90. 有 is exist/ have 401 q.v., here acting phonetically to express give and possibly also lending an idea of possession. Thus to give (someone) money (i.e. into their possession?), meaning to provide for someone. Board and bribe are associated meanings.

Mnemonic: HAVE MONEY THANKS TO BRIBE

1942	<b>惑</b>	WAKU, madou	迷惑 MEIWAKU	trouble
		BE CONFUSED	惑星 WAKUSEI	planet
		12 strokes	戸惑い TOMADOI	bewilderment

心 is heart/ feelings 147. 或 is a certain 809 q.v., here acting phonetically to express doubt but of unclear semantic role. Confusingly, 或 normally means delineated area, which might be felt to suggest the opposite of doubt/ uncertainty, but since it technically means roughly delineated area (from the idea of crude markers -- see also 698) it may possibly focus on the idea of knowing something approximately but not with absolute certainty. Nevertheless, its choice as a phonetic seems very inappropriate. Thus doubt in the heart/ feelings of doubt, leading by association to confusion. Suggest taking 戈 as halberd/ lance 493, and ㇇ as a variant of one/ single — 1 and opening/ entrance 口 20.

Mnemonic: CONFUSED FEELINGS OVER LANCE AT SINGLE ENTRANCE

1943

枠

waku  
FRAME  
8 strokes

枠組 WAKUGUMI framework  
枠無し WAKUNASHI frameless  
枠内 WAKUNAI within limits

A 'made in Japan' character. 木 is wood 69. 枠 is usually the abbreviated form of soldier 卒 537, but is here an abbreviation of rate 率 803 q.v., here with its literal meaning of devices for twisting threads into rope. Thus 1943 originally meant wooden device(s) for twisting threads into rope, with frame being an associated meaning. Suggest taking 九 as nine 12 and 十 as ten 33.

Mnemonic: FRAME MADE OF NINETEEN PIECES OF WOOD

1944

湾

WAN  
BAY, GULF  
12 strokes

港湾 KŌWAN harbor  
湾入 WANNYŪ inlet  
東京湾 TŌKYŌWAN Tokyo Bay

Formerly 灣. 氵 is water 40. 彎 is an NGU character meaning bowed/ curved, comprising bow 弓 836 and tied together 纒 581 (i.e. the shape of a strung bow). Thus water in a bowed shape, i.e. a bay/ gulf. Suggest taking 赤 as a variant of red 赤 46, namely reddish.

Mnemonic: REDDISH WATER CHARACTERISES BOW-SHAPED BAY

1945

腕

WAN, ude  
ARM, ABILITY  
12 strokes

腕章 WANSHŌ armband  
手腕 SHUWAN ability  
細腕 HOSOUDE  
thin arms, slender means

Formerly also written 挽, i.e. with hand/ arm 扌 32 instead of meat/ (of the) body 月 365. 宛 is an NGU character now used to mean addressed to, but in Chinese it can mean bending, soft, yield, and obliging/ polite (the latter clearly a figurative association with yielding, and presumably leading by further association to addressed to). It comprises roof/ house 宀 28 and 夂, which is a CO character meaning turn in one's sleep (night 夕 44 and slumped/ bent body 巳 768). 宛 may have originally been merely an embellished variant of 夂, meaning turn in one's sleep at home, but it clearly had dominant connotations of bending the body. Confusingly, in the case of 1945 宛 acts phonetically to express straighten, but also lends its meaning of bent. Thus 挽 means to straighten a bent arm, while 腕 means straighten a bent body. This came to symbolise a display of strength, either in pushing or lifting, and hence came to mean both strong arm and ability. It is now also used of arm in a general sense.

Mnemonic: BODY SLUMPS NIGHTLY AT HOME, BUT ARMS STILL ABLE

**APPENDICES AND INDICES**

COMMONLY OCCURRING ELEMENTS  
AND THEIR PRINCIPAL MEANINGS

2 strokes

口 container, vessel  
 ト divination  
 イ person  
 一 person  
 人 person  
 へ person  
 ル bending person  
 尸 bending person  
 夕 bending person  
 巳 slumped person  
 ヒ fallen person  
 ン ice, freeze  
 冂 cover, encircle, protect  
 冂 cover, roof, building  
 カ strength, effort  
 ナ hand  
 又 hand, take, help  
 十 ten, many, needle, cut, plant  
 万 twist, flat, emerge, stop  
 ハ / ㄥ away, out of, split, oppose  
 八 / ㄥ away, out of, split, oppose  
 ム nose, self, vapor, abbrev.  
 刀 sword, cut  
 リ sword, cut  
 匚 container  
 厂 cliff, rock, stone, roof, home,  
     building, cloth, oppose  
 几 table, desk, stool

犬 dog, beast  
 山 mountain, hill, occ. fire  
 子 child, small  
 宀 roof, house, building  
 巾 cloth, thread  
 阝 (on left) hill, mound, terracing  
 阝 (on right) village, town  
 夕 upturned foot, slow progress,  
     stop, fall, come down  
 工 work, measure, occ. big, dog  
 土 soil, earth, ground, plant, man  
 士 man, warrior  
 扌 hand, arm, manual task  
 女 woman, soft, yield  
 小 / ㄥ small  
 忄 heart, feelings  
 氵 water, river, liquid  
 大 big, man, dog, hands, plants  
 ㄥ river  
 尸 corpse, slumped figure,  
     buttocks, building  
 己 twist, bend, thread, rise  
 巳 twist, bend, serpent, embryo  
 艹 hands, together, raise, offer  
 口 mouth, say, words, opening,  
     hole, round  
 弓 bow, bend, curve, pull  
 辶 movement, road  
 又 movement  
 彳 road, movement  
 宀 lid, cover, cap  
 口 enclosure

3 strokes

艹 grass, plants



APPENDIX OF ELEMENTS

<p>           シ            么            寸            也            弋            夕            子 / ヨ            4 strokes            王            日            火            灬            艹            木            月            犬            王            戈            歹            手            少            水            止            巴            辶            欠            牛            心            手            户            礻            攴            攴            斤         </p>	<p>           hairs, delicate, pattern, attractive            short, small, thread            hand, measure, careful action            twisting, uneven            stake, measure            evening, night, upturned foot            hand            jewel, round, precious            sun, day, time, bright, speak,            full container            fire, heat, burn, roast            fire, heat, burn, roast            grass, plants            tree, wood, plants            meat, body, moon, boat            dog, beast            king, ruler, jewel, stand            halberd, lance, weapon, cut            death, injury, cut, bones            hand, arm, manual task            few, little            water, river, liquid            foot, stop, move, occ. plant            bending person            movement            gape, open, mouth            cow, bull, horns            heart, feeling            hand, claws, reach            door, building,            altar, gods, show            stick in hand, strike, force,            causative            strike, use tool            ax, chop, cut         </p>	<p>           5 strokes            矢            疒            衤            田            石            示            立            禾            且            宀            生            冊            目            皿            皿            6 strokes            糸            旗            衣            耳            米            羽            艮            虍            虫            竹            肉            豆            舟            羊 / 羴            7 strokes            車         </p>	<p>           arrow, measure, speed, straight            sickness, illness, affliction            clothing            field, container            rock, stone            gods, altar, show            stand            rice plant, rice, grain, soft            pile, accumulate            hole, opening            life, birth, plant, growth, emerge            writing, recording, arranging            eye, see            eye, see, net, dish            dish            thread, cord, bind, tie            fluttering flag            clothing            ear, listen            rice, grain, food            wings, flight            stop and stare, look back            tiger            insect, snake            bamboo, wood, plant            meat, body            vessel, food            boat, convey            sheep, fine            vehicle         </p>
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## APPENDIX OF ELEMENTS

𠂔	opposed feet, firm, guard, all round
貝	shell, money, valuable item
酉	alcohol, ferment, jar
豕	pig, animal
言	word, say, speak
辛	needle, sharp, pierce, slave, prisoner
豸	clawed beast, beast
豆	vessel, food
足	foot, leg, move
臣	stare, guard
<u>8 strokes</u>	
雨	rain, weather, atmosphere
金	metal, money, gold
隹	bird, flight
門	door, gate, building
耆	person, many, various
食	food, eat
<u>9 strokes</u>	
頁	head, mind, face
<u>10 strokes</u>	
骨	bone
馬	horse
<u>11 strokes</u>	
魚	fish, sea creature
鳥	bird

HIRAGANA AND KATAKANA  
AND THEIR SOURCE CHARACTERS

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

KANA APPENDIX

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

KANA APPENDIX

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

KANA APPENDIX

hiragana				katakana					
(W)O	を	from	遠	(W)O	ヲ	from	乎		
N	ん	from	无	N	ン	from	尔		
Other kana sounds (given in hiragana only)									
ga	が	gi	ぎ	gu	ぐ	ge	げ	go	ご
za	ざ	ji	じ	zu	ず	ze	ぜ	zo	ぞ
da	だ	ji	ぢ	zu	づ	de	で	do	ど
ba	ば	bi	び	bu	ぶ	be	べ	bo	ぼ
pa	ぱ	pi	ぴ	pu	ぷ	pe	ぺ	po	ぽ
kya	きゃ	kyu	きゅ	kyo	きょ				
sha	しゃ	shu	しゅ	sho	しょ				
cha	ちゃ	chu	ちゅ	cho	ちょ				
nya	にゃ	nyu	にゅ	nyo	にょ				
hya	ひゃ	hyu	ひゅ	hyo	ひょ				
mya	みゃ	myu	みゅ	myo	みょ				
rya	りゃ	ryu	りゅ	ryo	りょ				
gya	ぎゃ	gyu	ぎゅ	gyo	ぎょ				
ja	じゃ	ju	じゅ	jo	じょ				
bya	びゃ	byu	びゅ	byo	びょ				
pya	ぴゃ	pyu	ぴゅ	pyo	ぴょ				
<p>Sounds ending in 'o' lengthened to 'ō' by adding う (rarely お ).</p> <p>Sounds ending in 'u' lengthened to 'ū' by adding う .</p> <p>Consonants doubled by preceding with っ .</p>									



NGU/CO CHARACTER INDEX

邑	355	阜	229	冏	1650	酋	927
辰	366	其	251	沓	1657	爰	932
流	409	巷	280	孟	1854	臥	994
采	483	虎	281	肱	1869	兔	1010
兑	524	則	301	宛	1945	曷	1022
冑	664	異	377	<u>9 strokes</u>		璽	1027
夂	689	音	384	頁	93	奩	1103
牡	760	革	388	彥	93	俎	1134
旱	825	亟	464	易	144	馭	1179
沙	869	叙	487	柔	148	禺	1184
垚	967	昌	508	咸	246	咨	1325
甫	970	奎	597	胡	276	胥	1477
串	1101	妾	731	畐	386	迹	1485
夾	1164	或	809	旂	402	叟	1516
杓	1342	明	834	葉	405	由	1517
妝	1406	苟	846	洛	408	崙	1567
次	1649	岡	864	朵	412	吝	1651
豕	1670	宓	978	眇	516	滔	1656
孚	1752	厓	1069	東	608	奕	1673
夊	1799	卦	1083	逸	613	屏	1777
夊	1866	召	1098	段	625	刺	1889
攸	1866	斧	1176	復	782	<u>10 strokes</u>	
巫	1923	困	1177	扁	785	袁	79
<u>8 strokes</u>		昏	1278	秋	795	哥	84
朮	52	聿	1547	昧	797	盈	237
帚	96	朋	1631	俞	799	矩	342
杵	110	杰	1631				
		沾					



NGU/CO CHARACTER INDEX

釘	346	彭	1706	奎	966	馭	1158
秤	388	筵	1719	媚	1025	淵	1369
韋	422	逢	1804	崔	1069	閏	1379
專	564	宥	1815	葛	1089	鈔	1390
軌	637	威	1848	頃	1201	隋	1462
蕁	675	岳	1877	鹿	1204	罨	1498
隼	709	羔	1881	桀	1211	菲	1500
莫	788	邕	1882	峭	1250	疏	1509
昧	797	離	1897	崔	1293	棹	1554
董	842	桀	1913	斬	1311	犀	1574
茲	881			層	1435	黍	1680
烝	904	<u>11 strokes</u>		捧	1793	罨	1709
彖	1030			旼	1805	賁	1770
昂	1078	婁	151	曼	1837	敝	1778
崇	1108	彗	157			徧	1783
覓	1110	剪	159	<u>12 strokes</u>		彭	1817
躬	1152	徠	217			業	1820
奚	1199	萍	388	揃	159	寮	1909
隼	1202	鹵	428	喬	259		
窄	1301	絳	444	烏	297	<u>13 strokes</u>	
飢	1322	竟	462	堯	509	鼎	228
遂	1371	執	470	巽	527	畢	233
眈	1372	寅	621	絜	659	載	353
胡	1511	董	648	戩	698	屨	366
蚤	1530	曾	741	筑	751	僉	475
虎	1618	商	755	卿	841	賈	626
涂	1637	孰	894	僅	842	賈	744
畚	1705	匙	910	烹	894		

NGU/CO CHARACTER INDEX

桑	922	厭	612	僻	1781	濡	887
詹	929	晉	688	鋪	1786	嬰	1036
煖	932	熊	766	甌	1907	臆	1039
衷	1066	箸	937	蕪	1915	禦	1158
罨	1114	蔭	1013	厲	1919	谿	1199
熏	1191	恙	1014			濠	1272
嶮	1199	嘔	1034	<u>16 strokes</u>		紮	1332
鷹	1204	貝	1036			駿	1371
敷	1210	赫	1080	彊	100	鍾	1414
舜	1372	躬	1152	磬	153	賸	1418
楮	1375	噓	1156	椽	407	襄	1421
鉦	1414	焮	1225	諳	698	鐵	1500
蓑	1456	爾	1329	辨	786	闌	1893
楚	1512	跋	1371	樽	927	齧	1922
亶	1571	藉	1486	擔	929		
溥	1699			雅	1057	<u>18 strokes</u>	
辟	1733	<u>15 strokes</u>		饒	1058		
愈	1863	儻	929	難	1281	韮	445
雍	1882	尉	1004	鞘	1298	謳	1034
蒞	1915	踦	1123	壁	1733	義	1140
		鈇	1165	躡	1782	藁	1266
<u>14 strokes</u>		暉	1366	盧	1934	聶	1489
		餃	1371	<u>17 strokes</u>		籛	1882
鳳	198	晶	1419				
翳	216	蠅	1420	糠	480	<u>19 strokes</u>	
僮	363	斲	1659	應	622	櫟	218
諱	463	潘	1721	鴿	648	顛	514
蕪	470						

NGU/CO CHARACTER INDEX

絲	581			
鞞	786			
嶸	854			
駢	1831			
<u>20-26 strokes</u>				
鞞	786			
嶸	854			
瀕	1745			
臚	1757			
鷓	634			
鞞	786			
鷓	445			
鸞	1944			
鸞	1907			
鸞	1745			

## STROKE COUNT INDEX

<p><u>1 stroke</u></p> <p>一 1</p> <p>乙 1041</p> <p><u>2 strokes</u></p> <p>九 12</p> <p>七 30</p> <p>十 33</p> <p>人 39</p> <p>二 61</p> <p>入 63</p> <p>八 66</p> <p>力 74</p> <p>刀 181</p> <p>丁 346</p> <p>又 1835</p> <p>了 1905</p> <p><u>3 strokes</u></p> <p>下 7</p> <p>口 20</p> <p>三 23</p> <p>山 24</p> <p>子 25</p> <p>女 35</p> <p>小 36</p> <p>上 37</p> <p>夕 44</p> <p>千 47</p> <p>川 48</p> <p>大 53</p> <p>土 60</p> <p>工 113</p> <p>才 126</p> <p>万 392</p> <p>士 494</p> <p>久 647</p>	<p>干 825</p> <p>丸 830</p> <p>弓 836</p> <p>己 855</p> <p>寸 909</p> <p>亡 973</p> <p>及 1148</p> <p>勺 1342</p> <p>丈 1415</p> <p>刃 1446</p> <p>凡 1827</p> <p>与 1873</p> <p><u>4 strokes</u></p> <p>冂 4</p> <p>王 5</p> <p>火 8</p> <p>月 16</p> <p>犬 17</p> <p>五 19</p> <p>手 32</p> <p>水 40</p> <p>中 55</p> <p>天 58</p> <p>日 62</p> <p>文 68</p> <p>木 69</p> <p>六 76</p> <p>引 77</p> <p>牛 97</p> <p>元 106</p> <p>户 108</p> <p>午 110</p> <p>今 125</p> <p>止 129</p> <p>少 143</p> <p>心 147</p> <p>切 156</p> <p>太 164</p>	<p>父 197</p> <p>分 199</p> <p>方 204</p> <p>毛 210</p> <p>友 214</p> <p>化 238</p> <p>公 277</p> <p>内 364</p> <p>反 371</p> <p>予 403</p> <p>区 465</p> <p>欠 471</p> <p>氏 495</p> <p>不 572</p> <p>夫 573</p> <p>支 691</p> <p>収 703</p> <p>比 771</p> <p>仏 784</p> <p>尺 884</p> <p>仁 906</p> <p>片 969</p> <p>介 1059</p> <p>刈 1092</p> <p>凶 1159</p> <p>斤 1176</p> <p>幻 1226</p> <p>互 1236</p> <p>孔 1241</p> <p>升 1386</p> <p>冗 1416</p> <p>井 1470</p> <p>双 1513</p> <p>丹 1563</p> <p>弔 1588</p> <p>斗 1633</p> <p>屯 1669</p> <p>匹 1736</p> <p>乏 1805</p> <p>匆 1858</p>	<p>厄 1859</p> <p><u>5 strokes</u></p> <p>右 2</p> <p>左 22</p> <p>四 26</p> <p>出 34</p> <p>正 41</p> <p>生 42</p> <p>石 45</p> <p>田 59</p> <p>白 65</p> <p>本 70</p> <p>目 72</p> <p>立 73</p> <p>外 91</p> <p>玉 102</p> <p>古 109</p> <p>広 114</p> <p>市 130</p> <p>台 166</p> <p>冬 182</p> <p>半 195</p> <p>母 203</p> <p>北 205</p> <p>用 215</p> <p>去 258</p> <p>兄 267</p> <p>号 281</p> <p>仕 285</p> <p>写 297</p> <p>主 299</p> <p>申 322</p> <p>世 327</p> <p>他 334</p> <p>打 335</p> <p>代 338</p> <p>皮 374</p> <p>氷 378</p>	<p>平 388</p> <p>由 399</p> <p>礼 413</p> <p>以 419</p> <p>央 429</p> <p>加 431</p> <p>功 477</p> <p>史 496</p> <p>司 497</p> <p>失 501</p> <p>必 568</p> <p>付 574</p> <p>辺 580</p> <p>包 583</p> <p>末 587</p> <p>民 590</p> <p>令 603</p> <p>庄 612</p> <p>永 615</p> <p>刊 636</p> <p>旧 648</p> <p>句 655</p> <p>示 695</p> <p>犯 768</p> <p>布 778</p> <p>弁 786</p> <p>未 794</p> <p>可 816</p> <p>穴 849</p> <p>冊 874</p> <p>処 896</p> <p>庁 938</p> <p>矢 981</p> <p>幼 985</p> <p>凹 1032</p> <p>且 1091</p> <p>甘 1093</p> <p>丘 1149</p> <p>巨 1153</p> <p>玄 1227</p>
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STROKE COUNT INDEX

巧	1242	池	168	好	859	<u>7 strokes</u>		完	440
甲	1243	竹	170	至	875	花	9	希	447
込	1275	当	183	存	926	見	18	求	455
札	1304	同	187	宅	928	車	31	芸	470
皿	1307	米	201	仲	934	赤	46	告	481
囚	1353	每	206	兆	939	足	51	材	485
汁	1361	安	223	式	950	村	52	初	507
召	1387	曲	261	羊	986	男	54	臣	512
斥	1480	血	270	扱	1000	町	57	折	522
仙	1490	向	278	芋	1011	何	80	低	548
占	1491	死	286	汚	1031	貝	90	努	555
奴	1638	次	292	汗	1094	汽	94	兵	578
凸	1667	式	295	缶	1095	近	103	別	579
尼	1674	守	300	企	1120	形	104	利	596
払	1766	州	304	吉	1142	谷	122	良	598
丙	1773	全	330	朽	1150	作	127	冷	604
矛	1843	肉	365	叫	1160	社	137	劳	610
		有	401	仰	1173	凶	150	応	622
		兩	411	刑	1193	声	153	快	631
		列	414	江	1244	走	161	技	644
		衣	420	旨	1312	体	165	均	653
		印	425	芝	1335	弟	177	災	680
		各	438	朱	1346	壳	192	志	692
		共	460	舟	1354	麦	194	似	696
		成	515	充	1362	来	217	兕	697
		争	529	旬	1373	里	219	序	710
		伝	553	巡	1374	医	225	条	716
		灯	556	如	1383	角	243	状	717
		老	609	匠	1388	究	253	判	769
		因	614	尽	1447	局	262	防	791
		仮	625	迅	1448	君	266	余	800
		件	660	壮	1514	決	271	尅	810
		再	679	吐	1634	言	274	我	817
		在	684	肌	1704	住	310	系	844
		舌	732	伐	1707	助	314	孝	860
		团	749	帆	1711	身	323	困	868
		任	764	妃	1724	对	336	私	876
		宇	811	伏	1763	投	357	否	962
		羽	812	忙	1806	坂	372	批	963
		灰	818	朴	1819	返	389	忘	974
		危	831	妄	1851	役	397	乱	989
		机	832	吏	1894	位	421	卵	990
		吸	837	劣	1928	困	422	垂	997
		后	858			改	435	戒	1060

6 strokes

氦 11  
 休 13  
 糸 27  
 字 28  
 耳 29  
 先 49  
 早 50  
 虫 56  
 年 64  
 百 67  
 名 71  
 回 86  
 会 87  
 交 115  
 光 116  
 考 117  
 行 118  
 合 121  
 寺 133  
 自 134  
 色 145  
 西 152  
 多 163  
 地 167

STROKE COUNT INDEX

肝 1096	扶 1748	受 303	妻 681	拋 1155
含 1118	芳 1791	所 312	舍 700	享 1162
岐 1121	邦 1792	注 344	述 707	況 1163
忌 1122	坊 1807	定 351	招 712	屈 1188
却 1145	妨 1808	波 367	承 713	茎 1194
狂 1161	没 1823	板 373	制 722	肩 1212
吟 1182	妙 1841	表 379	性 723	弦 1228
迎 1207	抑 1884	服 385	版 770	拘 1249
吳 1237	励 1919	物 387	肥 772	肯 1250
坑 1245	戾 1920	放 391	非 773	昆 1276
抗 1246		味 393	武 781	刺 1314
攻 1247	<u>8 strokes</u>	命 394	延 814	枝 1315
更 1248	雨 3	油 400	沿 815	祉 1316
克 1272	学 10	和 416	拈 820	肢 1317
佐 1283	金 14	委 423	泣 838	侍 1326
伺 1313	空 15	英 426	供 839	邪 1340
寿 1351	青 43	芽 434	径 845	叔 1367
秀 1355	林 75	官 441	呼 856	尚 1392
床 1389	画 85	季 448	刻 865	昇 1393
抄 1390	京 99	協 461	若 886	松 1394
肖 1391	国 123	固 476	宗 889	沼 1395
伸 1431	知 169	刷 487	垂 907	炊 1453
辛 1432	長 173	參 490	担 929	枢 1464
吹 1452	店 178	姉 498	宙 935	姓 1471
杉 1467	東 184	周 504	忠 936	征 1472
即 1534	步 202	卒 537	屈 948	齐 1473
束 1535	妹 207	治 544	乳 951	昔 1481
妥 1538	明 208	底 549	拜 956	析 1482
扞 1551	門 211	的 551	宝 971	拙 1487
沢 1552	夜 212	典 552	枚 976	阻 1505
但 1559	育 227	毒 559	依 1001	卓 1553
冲 1583	泳 232	念 561	炎 1024	拓 1554
沈 1601	岸 248	府 575	押 1033	抽 1584
廷 1610	岩 249	法 584	欧 1034	坪 1609
呈 1611	苦 264	牧 586	陔 1035	抵 1612
豆 1640	具 265	例 605	佳 1044	邸 1613
尿 1675	幸 279	易 618	怪 1061	泥 1623
妊 1676	使 287	往 623	拐 1062	迭 1627
忍 1677	始 288	徂 626	劾 1068	到 1641
把 1682	事 293	果 627	岳 1082	突 1668
伯 1694	夷 296	河 628	奇 1123	杯 1685
拔 1708	者 298	居 649	祈 1124	拍 1695
伴 1712	取 301	券 661	宜 1134	泊 1696
尾 1734		効 671	拒 1154	迫 1697

彼 1725  
披 1726  
泌 1737  
苗 1740  
怖 1749  
附 1750  
侮 1760  
沸 1767  
併 1774  
並 1775  
奉 1793  
抱 1794  
泡 1795  
房 1809  
肪 1810  
奔 1825  
抹 1836  
岬 1840  
免 1849  
茂 1850  
盲 1852  
炉 1934  
粹 1943

9 strokes

音 6  
科 81  
海 88  
計 105  
後 111  
思 131  
室 136  
首 139  
秋 140  
春 141  
食 146  
星 154  
前 159  
草 162  
茶 171  
昼 172  
点 179  
南 190

風 198  
屋 236  
界 240  
活 244  
客 252  
急 254  
級 255  
係 268  
研 272  
鼎 273  
指 289  
持 294  
拾 305  
重 311  
昭 315  
乘 320  
神 324  
送 331  
待 337  
炭 341  
柱 345  
直 349  
追 350  
度 356  
畑 369  
堯 370  
美 376  
秒 380  
品 382  
負 383  
面 395  
洋 404  
胃 424  
榮 427  
紀 449  
軍 466  
型 468  
建 473  
昨 486  
信 513  
省 516  
淺 525  
相 530  
单 542

飛 566  
變 581  
便 582  
約 591  
勇 592  
要 593  
逆 646  
限 665  
故 668  
厚 672  
查 678  
祝 706  
政 724  
祖 736  
則 742  
退 746  
独 763  
保 787  
迷 797  
映 813  
革 821  
卷 826  
看 827  
皇 861  
紅 862  
砂 869  
姿 877  
城 903  
是 910  
宣 913  
專 914  
泉 915  
洗 916  
染 917  
奏 918  
俗 925  
段 931  
派 955  
背 957  
肺 958  
律 993  
哀 998  
威 1002  
為 1003

姻 1012  
疫 1019  
卸 1042  
架 1045  
悔 1063  
皆 1064  
垣 1073  
括 1085  
冠 1097  
軌 1125  
虐 1147  
糾 1151  
峽 1164  
挾 1165  
狹 1166  
契 1195  
孤 1229  
弧 1230  
枯 1231  
恆 1251  
洪 1252  
荒 1253  
郊 1254  
香 1255  
侯 1256  
拷 1269  
恨 1277  
碎 1287  
削 1298  
咲 1303  
施 1318  
狩 1347  
臭 1356  
柔 1363  
俊 1371  
盾 1375  
叙 1384  
淨 1417  
侵 1433  
津 1434  
甚 1449  
帥 1454  
牲 1474  
窃 1488

莊 1515  
促 1536  
耐 1542  
怠 1543  
胎 1544  
胆 1564  
衷 1585  
挑 1589  
勅 1600  
珍 1602  
亭 1614  
貞 1615  
帝 1616  
訂 1617  
怒 1639  
逃 1642  
洞 1661  
峠 1663  
卑 1727  
赴 1751  
封 1762  
柄 1776  
胞 1796  
某 1811  
冒 1812  
盆 1828  
幽 1865  
柳 1898  
厘 1913  
郎 1936

10 strokes

校 21  
夏 82  
家 83  
記 95  
婦 96  
原 107  
高 119  
紙 132  
時 135  
弱 138  
書 142





STROKE COUNT INDEX

部	384	務	795	啓	1197	陳	1604	道	188
問	396	率	803	揭	1198	偵	1619	買	193
貨	432	略	804	溪	1199	笛	1624	番	196
械	436	異	807	蚩	1200	添	1631	飲	230
救	456	域	809	控	1258	悼	1648	運	231
健	474	鄉	841	婚	1278	盜	1649	溫	237
康	480	濟	871	紺	1279	陶	1650	開	241
菜	483	視	878	彩	1290	豚	1670	階	242
產	491	捨	883	齋	1291	軟	1673	寒	245
宿	505	積	885	崎	1297	粘	1679	期	251
唱	508	推	908	慘	1309	婆	1684	輕	269
清	517	窓	919	執	1332	排	1686	湖	276
側	535	探	930	赦	1336	培	1690	港	280
停	550	著	937	斜	1337	陪	1691	齒	290
堂	557	頂	940	蛇	1341	舶	1698	集	309
敗	562	腦	954	寂	1345	販	1715	暑	313
票	570	閉	968	洩	1364	描	1741	勝	319
副	576	訪	972	淑	1368	貓	1742	植	321
望	585	密	978	肅	1369	符	1753	短	342
陸	597	訊	982	庶	1381	偏	1782	着	343
移	613	郵	983	涉	1399	崩	1801	湯	359
液	620	欲	987	紹	1400	堀	1824	登	360
眼	640	翌	988	訟	1401	麻	1829	等	361
基	641	尉	1004	剩	1418	猛	1854	童	363
寄	642	逸	1010	紳	1439	唯	1864	悲	375
規	643	陰	1013	醉	1457	悠	1866	遊	402
許	650	菓	1047	崇	1465	庸	1875	葉	405
經	658	涯	1069	据	1466	粒	1900	陽	406
險	662	殼	1075	盛	1476	隆	1901	落	408
現	666	郭	1076	惜	1484	涼	1906	覺	439
混	677	掛	1083	旋	1494	獵	1907	喜	450
採	682	吶	1086	措	1507	陵	1908	給	457
授	702	渴	1087	粗	1508	累	1917	極	464
術	708	乾	1099	掃	1519			景	469
常	718	勘	1100	曹	1520	12 strokes		結	472
情	719	患	1101	巢	1521	森	38	最	484
責	728	貫	1102	袋	1546	雲	78	散	492
接	730	偽	1135	逮	1547	繪	89	順	506
設	731	菊	1141	脫	1560	間	92	燒	509
斷	750	脚	1146	淡	1565	場	144	然	528
張	752	虛	1156	窒	1581	晴	155	象	533
得	761	菌	1177	彫	1590	朝	175	隊	540
貧	777	偶	1185	眺	1591	答	185	達	541
婦	779	掘	1189	鈞	1592			貯	546



STROKE COUNT INDEX

該	1071	賊	1537	鼻	377	維	1007	膜	1834
較	1077	滯	1549	樣	407	隱	1014	慢	1837
隔	1078	淹	1550	綠	412	寡	1053	漫	1838
滑	1088	嘆	1566	管	443	箇	1054	銘	1847
渴	1089	痴	1575	閑	444	概	1072	網	1855
寬	1110	稚	1576	旗	451	馭	1183	誘	1870
頑	1119	蓄	1579	漁	459	綱	1264	踊	1880
棄	1131	跳	1595	察	489	孽	1265	僚	1909
詰	1144	艇	1621	種	503	豪	1271	曆	1927
愚	1184	殿	1632	靜	519	酷	1273	漏	1940
傾	1201	塗	1637	說	524	獄	1274		
携	1202	督	1665	歷	606	魂	1280	<u>15 strokes</u>	
繼	1203	漠	1700	練	608	雌	1323	橫	235
傑	1211	鉢	1705	演	621	漆	1334	線	329
嫌	1218	搬	1716	慣	638	遮	1339	調	348
猷	1219	煩	1717	境	651	銃	1365	億	430
遣	1220	頒	1718	構	675	塾	1370	課	433
誇	1233	微	1735	際	683	緒	1382	器	452
鼓	1234	飽	1802	雜	687	彰	1410	賞	511
蒼	1240	夢	1844	酸	689	誓	1478	選	527
溝	1263	滅	1848	精	725	銃	1496	談	543
債	1292	蒼	1874	製	726	漸	1503	熱	560
催	1293	溶	1878	錢	734	遭	1526	標	571
歲	1294	腰	1879	綵	738	憎	1532	養	594
載	1295	裸	1886	像	740	馱	1541	輪	601
榨	1301	雷	1888	增	741	奪	1561	確	634
嗣	1321	酪	1891	態	748	端	1567	歛	639
飼	1322	虜	1903	適	755	嫡	1582	潔	659
慈	1328	鈴	1921	銅	758	徵	1596	贊	690
愁	1357	零	1922	德	762	漬	1608	質	699
酬	1358	廉	1932	複	783	滴	1625	敵	756
槩	1408	樓	1939	綿	798	滴	1626	導	759
詳	1409	賄	1941	領	806	稻	1656	編	785
飾	1427			閣	822	寧	1678	暴	793
触	1428	<u>14 strokes</u>		疑	835	髮	1706	遺	808
寢	1441	歌	84	誤	857	罰	1709	劇	848
慎	1442	語	112	殺	866	閱	1710	權	851
睡	1459	算	128	誌	880	碑	1731	熟	894
跡	1485	誦	189	磁	881	漂	1739	諸	898
撰	1489	聞	200	需	887	腐	1755	葳	923
踐	1495	鳴	209	障	902	慕	1788	潮	941
禪	1502	馭	233	層	921	暮	1789	論	996
塑	1511	銀	263	認	952	僕	1820	慰	1008
僧	1525			模	980	墨	1821		

STROKE COUNT INDEX

影 1017	踏 1657	燃 765	縫 1804	膳 1658
銳 1018	輩 1688	輸 799	膨 1817	頻 1745
謁 1022	賠 1693	憲 852	謀 1818	翼 1885
閱 1023	箱 1703	鋼 864	磨 1831	療 1911
緣 1030	範 1719	樹 888	論 1862	齡 1925
稼 1055	盤 1723	縱 892	融 1872	
餓 1058	罷 1732	操 922	擁 1882	<u>18 strokes</u>
渴 1084	賓 1744	糖 947	誦 1883	顏 93
監 1111	敷 1756	奮 966	頰 1889	曜 216
緩 1112	膚 1757	緯 1009	隣 1915	題 340
輝 1132	賦 1758	憶 1039	隸 1924	覲 445
儀 1137	舞 1761	穩 1043	鍊 1933	驗 475
戲 1138	噴 1770	壞 1066		類 602
窮 1152	墳 1771	懷 1067	<u>17 strokes</u>	額 635
緊 1179	憤 1772	獲 1079	講 676	織 720
勲 1191	幣 1778	憾 1113	謝 701	職 721
慶 1204	弊 1779	還 1114	績 729	簡 829
擊 1209	舖 1786	凝 1175	蔽 854	難 949
稿 1266	褒 1803	薰 1192	縮 893	臨 994
撮 1305	撲 1822	憩 1205	優 984	穫 1081
暫 1311	摩 1830	激 1210	覽 991	騎 1133
賜 1324	慙 1839	賢 1221	嚇 1080	襟 1181
趣 1350	默 1856	衡 1267	轄 1090	繭 1223
潤 1379	憂 1871	壘 1281	環 1115	頭 1224
遵 1380	黛 1881	錯 1302	擬 1139	鎖 1286
衝 1411	履 1896	詣 1325	儀 1140	瞬 1372
紉 1420	慮 1904	儒 1352	矯 1170	繕 1504
囑 1429	寮 1910	獸 1366	謹 1180	礎 1512
審 1443	靈 1923	填 1421	謙 1222	駭 1530
震 1444		孃 1422	購 1268	贈 1533
穗 1460	<u>16 strokes</u>	錠 1423	懇 1282	懲 1599
請 1479	親 149	薪 1445	擦 1306	鎮 1605
潛 1497	頭 186	錘 1461	爵 1344	闕 1659
遷 1498	館 247	薦 1499	醜 1359	藩 1721
槽 1527	橋 259	濁 1558	償 1412	覆 1765
諾 1557	整 328	壇 1571	礁 1413	癖 1781
誕 1568	棗 398	篤 1666	緘 1500	翻 1826
鑄 1586	機 453	曇 1672	鮮 1501	癒 1863
駐 1587	積 521	濃 1681	燥 1528	濫 1892
澄 1597	錄 611	薄 1699	霜 1529	離 1897
墜 1606	衛 617	縛 1701	濯 1556	糧 1912
締 1622	興 652	繁 1720	鍛 1569	
徹 1629	築 751	避 1733	聽 1598	<u>19 strokes</u>
撒 1630		壁 1780		

STROKE COUNT INDEX

願	446	驚	1172		
鏡	462	襲	1360		
識	698				
警	847	<u>23 strokes</u>			
臍	924				
韻	1015	鑑	1117		
綵	1190				
鷄	1206				
鯨	1208				
璽	1329				
髓	1463				
瀨	1469				
藻	1531				
霸	1683				
爆	1702				
譜	1759				
簿	1790				
霧	1845				
羅	1887				
麗	1926				
<u>20 strokes</u>					
議	454				
競	463				
護	670				
響	1171				
懸	1225				
鐘	1414				
讓	1424				
釀	1425				
籍	1486				
騰	1660				
欄	1893				
<u>21 strokes</u>					
艦	1116				
顧	1235				
魔	1832				
躍	1860				
露	1935				
<u>22 strokes</u>					

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Note: 1. English alphabetical order

2. Stems and endings not differentiated

3. Where ending can be varied to make more than one word, only one is given (e.g. moru but not moreru or morasu).

A	亜	997	amai	甘	1093	aru	有	401
abareru	暴	793	amaneku	普	1754	aru	在	684
abiru	浴	595	amaneku	遍	1783	aruku	步	202
abunai	危	831	amaru	余	800	asa	朝	175
abura	油	400	amatsusae	剩	1418	asa	麻	1829
abura	脂	1319	ame	雨	3	asai	浅	525
ada	徒	554	ami	網	1855	ase	汗	1094
aete	敢	1106	amu	編	785	asebamu	汗	1094
agameru	崇	1465	AN	行	118	aseru	焦	1404
agaru	上	37	AN	安	223	ashi	足	51
ageru	举	458	AN	暗	224	ashi	脚	1146
ageru	揚	1876	AN	案	418	asobu	遊	402
AI	愛	417	ana	穴	849	ataeru	与	1873
ai-	相	530	ana	孔	1241	atai	価	626
AI	哀	998	anadoru	侮	1760	atai	值	933
aida	間	92	ane	姉	498	atama	頭	186
aji	味	393	ani	兄	267	atarashii	新	148
ajiwau	味	393	ano	彼	1725	atari	辺	580
akagane	銅	758	aogu	仰	1173	ataru	当	183
akai	赤	46	aogu	扇	1492	atatakai	温	237
akarui	明	208	aoi	青	43	atatakai	暖	932
akatsuki	暁	1174	arai	荒	1253	ateru	充	1362
akeru	明	208	arai	粗	1508	ato	後	111
akeru	開	241	arasou	争	529	ato	跡	1485
aki	秋	140	arata	新	148	atou	能	766
akinau	商	317	aratameru	改	435	ATSU	圧	612
aku	空	15	arau	洗	916	atsui	暑	313
AKU	悪	222	arawareru	現	666	atsui	熱	560
AKU	握	999	arawareru	顕	1224	atsui	厚	672
aku	飽	1802	arawasu	表	379	atsukau	扱	1000
ama-	雨	3	arawasu	著	937	atsumaru	集	309
ama-	天	58	are	彼	1725	au	会	87
ama	尼	1674	areru	荒	1253	au	合	121

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awa	泡	1795	BAN	伴	1712	BŌ	房	1809
awai	淡	1565	BAN	蚕	1722	BŌ	肪	1810
awaremu	哀	998	BAN	盤	1723	BŌ	某	1811
awaseru	併	1774	BATSU	末	587	BŌ	冒	1812
awateru	慌	1259	BATSU	伐	1707	BŌ	剖	1813
ayakaru	肖	1391	BATSU	拔	1708	BŌ	紡	1814
ayamachi	過	629	BATSU	拔	1709	BŌ	傍	1815
ayamaru	謝	701	BATSU	闕	1710	BŌ	帽	1816
ayamaru	謝	857	BE	部	384	BŌ	膨	1817
ayashii	怪	1061	be	辺	580	BŌ	謀	1818
ayatsuru	操	922	BEI	米	201	BŌ	矛	1843
ayau	危	831	-beki	可	816	BŌ	妄	1851
ayumu	步	202	BEN	勉	390	boko	凹	1032
azamuku	欺	1136	BEN	便	582	BOKU	木	69
azayaka	鮮	1501	BEN	弁	786	BOKU	目	72
aze	畔	1713	beni	紅	862	BOKU	北	205
azukaru	預	801	BETSU	別	579	BOKU	牧	586
ba	場	144	BI	美	376	BOKU	朴	1819
BA	馬	191	BI	鼻	377	BOKU	僕	1820
BA	婆	1684	BI	備	774	BOKU	墨	1821
baba	婆	1684	BI	尾	1734	BOKU	撲	1822
BACHI	罰	1709	BI	微	1735	BON	煩	1717
BAI	売	192	BIN	便	582	BON	凡	1827
BAI	買	193	BIN	貧	777	BON	盆	1828
BAI	倍	563	BIN	敏	1746	BOTSU	没	1823
BAI	梅	1689	BIN	瓶	1747	BU	分	199
BAI	培	1690	BO	母	203	BU	部	384
BAI	陪	1691	BO	墓	788	BU	不	572
BAI	媒	1692	BO	模	980	BU	武	781
BAI	賠	1693	BO	募	1787	BU	無	796
BAI	某	1811	BO	慕	1788	BU	侮	1760
bakeru	化	238	BO	暮	1789	BU	舞	1761
BAKU	麦	194	BO	簿	1790	BU	奉	1793
BAKU	博	564	BŌ	望	585	BUN	文	68
BAKU	暴	793	BŌ	防	791	BUN	分	199
BAKU	幕	977	BŌ	貿	792	BUN	聞	200
BAKU	漠	1700	BŌ	暴	793	BUN	蚊	1056
BAKU	縛	1701	BŌ	亡	973	buta	豚	1670
BAKU	爆	1702	BŌ	忘	974	BUTSU	物	387
BAN	番	196	BŌ	棒	975	BUTSU	仏	784
BAN	板	373	BŌ	乏	1805	BYŌ	秒	380
BAN	万	392	BŌ	忙	1806	BYŌ	病	381
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CHA	茶	171	CHŌ	緒	57	DA	蛇	1341
CHAKU	着	343	CHŌ	町	173	DA	妥	1538
CHAKU	嫡	1582	CHŌ	長	174	DA	墮	1539
chi	千	47	CHŌ	鳥	175	DA	惰	1540
CHI	地	167	CHŌ	朝	175	DA	馱	1541
CHI	池	168	CHŌ	重	311	DAI	大	53
CHI	知	169	CHŌ	丁	346	DAI	台	166
chi	血	270	CHŌ	帳	347	DAI	弟	177
CHI	治	544	CHŌ	調	348	DAI	代	338
CHI	置	545	CHŌ	腸	547	DAI	第	339
CHI	質	699	CHŌ	張	752	DAI	題	340
CHI	值	933	CHŌ	提	753	DAI	內	364
chi	乳	951	CHŌ	斤	938	DAKU	諾	1557
CHI	恥	1572	CHŌ	兆	939	DAKU	濁	1558
CHI	致	1573	CHŌ	頂	940	daku	抱	1794
CHI	遲	1574	CHŌ	潮	941	damaru	默	1856
CHI	痴	1575	CHŌ	弔	1588	DAN	男	54
CHI	稚	1576	CHŌ	挑	1589	DAN	談	543
chichi	父	197	CHŌ	彫	1590	DAN	団	749
chichi	乳	951	CHŌ	眺	1591	DAN	断	750
chigau	違	1006	CHŌ	釣	1592	DAN	段	931
chigiru	契	1195	CHŌ	脹	1593	DAN	暖	932
chiisai	小	36	CHŌ	超	1594	DAN	彈	1570
chijimu	縮	893	CHŌ	跳	1595	DAN	壇	1571
chikai	近	103	CHŌ	徵	1596	dasu	出	34
chikara	力	74	CHŌ	澄	1597	DATSU	脱	1560
chikau	誓	1478	CHŌ	聽	1598	DATSU	奪	1561
CHIKU	竹	170	CHŌ	懲	1599	DE	弟	177
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CHIN	賃	942	CHŪ	虫	56	DEN	伝	553
CHIN	沈	1601	CHŪ	昼	172	DEN	殿	1632
CHIN	珍	1602	CHŪ	注	344	deru	出	34
CHIN	朕	1603	CHŪ	柱	345	DO	土	60
CHIN	陳	1604	CHŪ	仲	934	DO	度	356
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chiru	散	492	CHŪ	忠	936	DO	奴	1638
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E	会	87	eru	獲	1079	FUKU	腹	965
E	絵	89	eru	悦	1020	fuku	吹	1452
e	重	311	ETSU	越	1021	FUKU	伏	1763
E	依	1001	ETSU	謁	1022	FUKU	幅	1764
E	恵	1196	ETSU	閑	1023	FUKU	覆	1765
e	江	1244	FU	父	197	fuku	噴	1770
e	柄	1776	FU	負	383	fukumu	含	1118
eda	枝	1315	FU	不	572	fukuramu	脹	1593
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EI	英	426	FU	府	575	fumi	文	68
EI	榮	427	FU	布	778	fumu	踐	1495
EI	永	615	FU	婦	779	fumu	踏	1657
EI	管	616	FU	富	780	FUN	分	199
EI	衛	617	FU	扶	1748	FUN	粉	577
EI	映	813	FU	怖	1749	FUN	奮	966
EI	詠	1016	FU	附	1750	FUN	紛	1768
EI	影	1017	FU	赴	1751	FUN	券	1769
EI	銳	1018	FU	浮	1752	FUN	噴	1770
EKI	駅	233	FU	符	1753	FUN	墳	1771
EKI	役	397	FU	普	1754	FUN	憤	1772
EKI	易	618	FU	腐	1755	funa-	船	158
EKI	益	619	FU	敷	1756	funa-	舟	1354
EKI	液	620	FU	膚	1757	fune	船	158
EKI	疫	1019	FU	賦	1758	fune	舟	1354
emu	笑	900	FU	譜	1759	fureru	触	1428
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furuu	畜	966	gawa	側	535	GO	誤	857
furuu	震	1444	GE	下	7	GO	后	858
fusa	房	1809	GE	夏	82	GO	御	1158
fusegu	防	791	GE	外	91	GO	互	1236
fushi	節	523	GE	解	632	GO	具	1237
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futa-	双	1513	GEI	迎	1207	GO	基	1240
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FUTSU	沸	1767	GEN	原	107	GŌ	拷	1269
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GAI	涯	1069	GI	議	454	GU	愚	1184
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GAI	該	1071	GI	義	645	GŪ	偶	1185
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GAKU	額	635	GI	欺	1136	GUN	郡	467
GAKU	岳	1082	GI	儀	1137	GUN	群	657
GAN	顔	93	GI	戲	1138	GYAKU	逆	646
GAN	元	106	GI	擬	1139	GYAKU	虐	1147
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GAN	願	446	GIN	吟	1182	GYO	御	1158
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GAN	丸	830	GO	午	110	GYŌ	行	118
GAN	含	1118	GO	後	111	GYŌ	業	260
GAN	頑	1119	GO	語	112	GYŌ	仰	1173
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HA	波	367	hakaru	計	105	hana	華	1046
ha	葉	405	hakaru	凶	150	hanahada	甚	1449
HA	破	767	hakaru	量	600	hanareru	離	1897
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habuku	省	516	HAKU	伯	1694	harawata	臍	924
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## GENERAL PRINCIPLES OF STROKE ORDER

### 1. Top to bottom.

three 一 二 三  
word 丶 讠 言 言 言  
guest 宀 宀 宀

### 2. Left to right.

province 丶 丩 州 州 州  
faction 讠 汜 派 派  
example 亻 例 例 例

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

ten 一 十  
earth 一 十 土  
till 三 丰 耒 耒 耕

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

king 一 丁 干 王  
field 冂 田 田 田  
bend 冂 曲 曲 曲

### 5. Center usually precedes left and right where latter do not exceed two strokes each.

small 丨 小 小  
water 丨 才 水 水  
receive 丨 手 承 承 承

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