

SUPPLEMENT

Newly Approved
General-Use Kanji

In SPRING of 2010, the Japanese Ministry of Education, Culture, Sports, Science, and Technology announced the addition of 196 kanji to the 1,945 characters of the list of general-use kanji approved in 1981. Of these, 39 are already included in the present volume:

呂	旦	埼	錦	瞳	乞	茨	曾	柝	虹
24	30	153	411	437	462	472	501	514	520
龜	羨	串	爪	蜜	嵐	脇	梨	瓦	奈
534	553	603	727	776	777	870	907	1031	1094
袖	藤	賭	阪	宛	怨	睦	鎌	韓	須
1108	1210	1264	1294	1417	1420	1514	1599	1647	1718
艷	牙	鶴	媛	岡	駒	虎	鹿	熊	
1755	1904	1943	1950	1961	1979	1990	1999	2003	

Of the remaining kanji, 134 appear in the third volume of this series, *Remembering the Kanji: Writing and Reading Japanese Characters for Upper-Level Proficiency*. That leaves 23 new characters to round off the list.

The 6 lessons that follow will cover all 157 characters not treated in the previous lessons. In order to preserve the numbering in Vols. 2 and 3, and at the same time to indicate the best context for learning, each frame will be assigned a number followed by a letter. Thus, for example, 1382A will send you to Lesson 36, where the last of the primitive elements needed to compose the kanji has been learned. Kanji included here that have appeared in Vol. 3 have their respective frame number given in curly brackets to the right.

A number of the supplementary kanji published by the Ministry use “old forms” of primitive elements or their compounds. While the trend has been to unify the writing of these elements, it will take time for unicode numbers to be assigned to the simpler forms and for font-makers to catch up. This leaves certain inconsistencies in the updated list. *In the long run* there is no need for you to learn the older forms, which will often go against the grain of how you have been learning the kanji in this book. For those who want them, the older—and for the time being approved—forms are given in square brackets, along with an explanation of differences from the simplified form.

For those who have already completed the previous 56 lessons, there is no need to follow these frames in order, one after the other. Feel free to study them in any order you please. Otherwise, it is best to cross-reference this list to the text of your book and study them in proper sequence. Meantime a new edition of the *Remembering the Kanji* books is being prepared with new numbering.

Lesson 57

WE BEGIN with the 19 characters whose primitive elements were introduced in Part One. A complete story will be provided, as well as an occasional comment to clarify the connotation of a key word.

45A	{2464}	elbow
肘	Instead of the familiar “grease” we usually associate with the elbow of someone hard at work, the kanji gives us a <i>part of the body</i> that has been <i>glued</i> to its task. [7]	
月 肘		
52A	{2155}	derision
嘲	The bad feeling created by words spoken in derision often leaves a bad taste in the <i>mouth</i> of the one who speaks them, kind of like the foul aftertaste that follows a night before of too much of the wrong stuff—or what we call <i>morning mouth</i> . [15]	
口 嘲		
54A	{2178}	pop song
唄	There is a lot of money to be made if one’s songs are “ popular .” This is depicted here as a stream of <i>clams</i> spewing out of the <i>mouth</i> of someone performing a pop song . [10]	
口 唄		
56A	{2736}	post a bill
貼	The key word in this frame has do with posting bills to a billboard. In this case, the billboard is standing at the exit to a Chinese restaurant displaying the latest alternative to the traditional <i>fortune-telling</i> cookies. Look closely and you will see rows of leftover shells of <i>clams</i> with little slips of paper sticking out of them posted to the billboard.[12]	

貝 貼

103A {2169} **curse**

呪

For some reason, the inventor of this kanji associated a **curse** with the *mouth* of an *older brother*. I leave it to you to decide if he is on the giving or receiving end of the sorcery. [8]

口 呪

117A {2195} **jealous**

妬

It should not be hard to leap from the key word to the image of a *woman* who is **jealous** of the *rock* that another *woman* is sporting on the third finger of her left hand. [8]

女 妬

122A **sniff**

嗅

You have seen those scratch-'n-**sniff** advertisements for perfumes. This one is for a *mouthwash* that replaces one *stinking* odor with another. [12]

口 嗅

[嗅] The only difference between the old and simplified forms is the addition of a single dot transforming our *St. Bernard dog* into a little *chihuahua*.

133A {2466} **gland**

腺

Dig into your flesh and pull out a lymph **gland**. Now give it a squeeze and watch a *spring* of lymph spout out of it. [13]

月 腺

138A {2327} **pan-**

汎

The sense of the key word here is the “all-inclusive” we find in terms like “**Pan**-American Games.” (It is also the character used

in mathematics for “partial” as in partial differentials, in case you are a math major and want to take your story in that direction.) Instead of a *water* sports event that brings together the best talent, think of a meet of the region’s most *mediocre* athletes, many of whom cannot even tread *water*. Now try to find a sponsor for the “**Pan-Mediocre Water Sports Competition.**” [6]

氵 汎

139A {2316}

cleanse

汰

This character can mean both to **cleanse** and to make dirty. We will choose the latter and imagine someone who is displeasingly *plump* going to a skinny spa whose medicinal *waters* promise to **cleanse** him of his unwanted corpulence. Picture him sitting in the spa as the pounds melt away, leaving a greasy scum on top of the *water*. [7]

氵 汰

140A {2296}

grains of sand

沙

We have already learned the kanji for *sand* (FRAME 117), so let’s use it to remember the character for **grains of sand**. Instead of the “few stones” that make for nice sand, here we have a *few drops of water*, one for each **grain of sand**—a beach in perfect ecological balance. [7]

氵 沙

154A {2190}

inlay

填

When we hear the word **inlay**, we usually think of setting precious stones in pieces of jewelery, but the primitive elements here suggest *truth* being **inlaid** in the *soil*. You might think instead of the cosmic wisdom that **inlaid** the *truth* of the universe in the stuff of the earth. [13]

土 填

205A	{2480}	chair
椅	Instead of making a chair out of wood from a <i>tree</i> , this kanji has us making the whole <i>tree</i> into a chair , which looks most <i>strange</i> sitting in your living room where the sofa used to be. [12]	
木 椅		
216A	{2445}	obscure
昧	The most obscure ideas are those that the <i>sun</i> of reason has <i>not yet</i> dawned on. Be sure to give the <i>sun</i> a professorial demeanor, complete with spectacles and a pipe. [9]	
日 昧		
225A	{2373}	bullying
苛	A nosegay of <i>flowers</i> make a nice gift, but if those flowers are poison oak, they <i>can</i> amount to bullying . Be sure to emphasize the word <i>can</i> when you repeat this little phrase to yourself. [8]	
艹 苛		
252A	{2071}	spinal column
脊	<i>Two . . . umbrella . . . two . . . flesh.</i> [10] The pair of 2s is introduced in Vol. 3 as a primitive element meaning the <i>I Ching</i> .	
= == 夫 脊		
259A	{2567}	toy
玩	If, at some aboriginal level, Toys Я Us, then the archetypal <i>ball</i> must have been there at the <i>beginning</i> , before evolving into beach balls, ping-pong balls, rugby balls, and marbles. [8]	
王 玩		

260A {2450}

effulgent

旺

The radiant, **effulgent** splendor of the *sun* makes it *king* of all the planets and other stars. Just to be sure you don't take this too abstractly, picture the *sun* seated on a throne, flourishing its *scepter* this way and that. [8]

日 旺

Lesson 58

THE NEXT 22 kanji (4 of them new characters not covered in Vol. 3) make use of primitive elements introduced in Part Two. Although full stories will mostly be abbreviated to their “plots,” the frame number will direct you to the proper context for learning them.

Note that none of the new primitive elements introduced in Vol. 3 will be used here, though mention of them will be made on first appearance. There is one case in which a previously learned primitive shows up in this supplementary list as a character in its own right. (FRAME 404A).

289A

metaphor

喻

People who try to sound literary often end up sounding like so much noisy racket. They open their *mouth* and out rolls a whole *trucker's convoy* of **metaphors**. [12]

口 喻

[喻]

Three small details distinguish the old form from the simplified one. The second line of the *umbrella* extends slightly to the left; the middle strokes of *moon* are skewered, and the final two strokes of the kanji are bent in the middle rather than straight.

290A	{2548}	roast
煎	Think of roasting the guest of honor at a party—literally, in <i>front</i> of an <i>oven-fire</i> . [13]	
		前 煎
292A	{2738}	graft
賂	<i>Shells . . . each</i> . [13]	
		貝 賂
300A	{2841}	Hades
冥	The key word in this frame refers to the underworld, the world of the dead. By way of the classic Greek association, it is also used for the “dwarf planet” Pluto. Since no one knows precisely when this part of the cosmos was finished, we may imagine it as the <i>crowning deed</i> of <i>day six</i> of the creation. [10]	
		一 百 冥
337A	{2717}	elucidate
詮	Think of elucidating as presenting something in <i>whole words</i> , as distinct from broken, fragmented sentences. [13]	
		言 詮
339A		obituary
訃	The <i>words</i> of this obituary work like a <i>magic wand</i> , conjuring up the deceased. [9]	
		言 訃
360A	{2882}	relatives
戚	If you think of a <i>parade</i> of particularly disagreeable relatives , it should not be hard to imagine them as large bodies with <i>little</i> pea-brains <i>above</i> . [11]	

丿 厂 尸 厶 戚

366A {2390} revile

蔑

The verbal abuse involved in **reviling** those who do not deserve it can be compared to a *march of flowers* in full boom having an *eyeball* of nastiness cast on them (literally, of course).[14]

艹 苗 蔑

391A {2761} key

鍵

The *golden key* you have been presented by the mayor gives you access to all the *buildings* in the city. [17]

金 鍵

404A {2101} towel

巾

This is the character which we learned back on page 152 as a primitive element of the same meaning. If we allow the full range of original meanings for the English word **towel**, which includes cleaning cloths, covering cloths, and strips of cloth used in clothing, we can keep the primitive meaning for the key word here. [3]

412A {2481} persimmon

柿

Imagine a village *market* with stalls set up around an immense **persimmon tree** with watermelon-sized fruit. If it weren't for the fact that the *tree* is sacred to the village, people would get impatient as the **persimmons** fall from the *tree* and wreak havoc on buyers and sellers alike. [9]

木 柿

428A {2078} bewitched

妖

You are **bewitched** here by a *woman* riding across the *heavens* on a broomstick. [7]

See the note concerning the second primitive in FRAME 418. In Vol. 3 (page 19) it is assigned its own meaning: *sapling*.

女 妖

428B {2079}

irrigate

沃

For those suffering a drought, **irrigation** is like *water* from pipes of *heaven*. [7]

On the second primitive, see the note in the previous frame.

氵 沃

435A {2716}

renunciation

諦

The key word in this frame has to do with the wisdom and clarity of mind in knowing when to “let go.” This is what makes the *words* of acquiescence *sovereign*. [16]

言 諦

444A {2179}

scold

叱

Recall some particularly harsh **scolding** you got as a child in school. This character has you *sitting on the ground* in the corner as your teacher stands over you, her *mouth* wide open as she reprimands you in front of the entire class. [5]

口 叱

444B {2147}

aroma

匂

You will have to imagine “capturing” a favorite **aroma** by having it gagged and *bound up* in a *spoon*. [4]

勺 匂

444C	{2791}	about that time
頃	<p>When Uncle Bob starts his comic routine of sticking <i>spoons</i> on his <i>head</i>, you know it is about that time to come up with a reason to excuse yourself. [11]</p>	
<p>匕 頃</p>		
449A	block letters	
楷	<p>The key word refers to kanji that are written in full, squared form, as opposed to cursive writing which is more flowing and abbreviates some of the strokes. Here block letters are pictured as tidy rows of <i>trees</i> that are <i>all</i> the same size and can be read easily by <i>all</i>, whatever calligraphic skills they possess. [13]</p>	
<p>木 楷</p>		
449B	orderliness	
諧	<p>The harmony of “a place for everything and everything in its place” is applied here to the orderliness of all the <i>words</i> one speaks. [16]</p>	
<p>言 諧</p>		
454A	{2398}	kudzu
葛	<p>Kudzu is a word taken over from the Japanese to name the crawling vines that creep up and completely take over trees. Seeing it at its worst in the Georgia countryside makes it easy to understand why it has a reputation as the “plague of the South.” From there it should not be hard to arrange the primitives, <i>flowers</i> and <i>siesta</i> into a memorable image. [11]</p>	
<p>艹 葛</p>		

456A	{2715}	visit a shrine
詣	Here you “savor your <i>words</i> ” as something <i>delicious</i> when you describe your recent visit to a shrine or pilgrimage site. [13]	
		言 詣

Lesson 59

THE FOLLOWING four lessons will cover all the supplementary kanji that require primitives introduced in Part Three. As in the body of the book, stroke order has been eliminated for here on, except in cases of ambiguity.

556A	{2185}	piled high
堆	<i>Soil . . . turkey.</i> [11]	
556B	{2505}	sweet oak
椎	<i>Tree . . . turkey.</i> [12]	
556C	{2712}	who
誰	<i>Words . . . turkey.</i> [15]	
580A		weld
鋼	<i>Metal . . . harden.</i> [16]	
583A	{2159}	windpipe
咽	<i>Mouth . . . cause.</i> [9]	
596A		selfish
忒	<i>Next . . . heart.</i> [10]	

600A	{2368}	wick
芯	<i>Flowers . . . heart.</i> [7]	
608A	{2460}	cowardice
臆	<i>Flesh . . . idea.</i> [17]	
632A		disquieting
惧	<i>State of mind . . . tool.</i> [11]	
632B	{2280}	yearn
憧	Think of the <i>state of mind</i> you were in as a child with a particularly <i>juvenile yearning.</i> [15]	
632C		hanker
憬	<i>State of mind . . . scenery.</i> [15]	
644A	{2254}	wipe
拭	<i>Fingers . . . style.</i> [9]	
644B		yank
拉	The sense of this key word is to pull or jerk, as in opening a door or making ramen. Its elements: <i>fingers . . . vase.</i> [8]	
660A	{2261}	imminent
拶	<i>Fingers . . . flood . . . evening.</i> [9]	
674A	{2269}	make headway
搦	Let your <i>fingers</i> do the <i>walking</i> as you make headway through the Yellow Pages in search of something hard to find. [11]	
[拂]	In the older form, the second to last strokes is omitted.	

676A	{2558}	tinker with
弄	<i>Jewel . . . two hands.</i> [7]	
695A	{2498}	spiny
梗	<i>Tree . . . grow late.</i> This character refers originally to a deciduous, rough tree that grows on mountain plains. From this it gets the secondary sense of rugged or spiny. [11]	
707A	{2454}	thigh
股	<i>Flesh . . . missile.</i> [8]	
730A	{2298}	lewd
淫	<i>Water . . . vulture . . . porter.</i> [11]	
732A	{2090}	grab
采	<i>Vulture . . . tree.</i> If you are learning these supplementary characters in sequences, you may use the key word grab as a primitive element for FRAMES 733 and 734. [8]	
737A	{2437}	unclear
曖	<i>Sun . . . love.</i> [17]	
739A	{2148}	hooked
勾	<i>Bound up . . . elbow.</i> [4]	
746A	{2137}	metallurgy
冶	<i>Ice . . . pedestal.</i> [7]	
778A	{2227}	bluffs
崖	<i>Mountain . . . cliff . . . ivy.</i> [11]	

852A	{2453}	kidney
腎	<i>Slave . . . crotch . . . flesh.</i> [13]	
865A	{2858}	uprising
勃	If you think of the <i>ten</i> as a little “cross” sitting atop the root of a <i>house</i> where we are used to seeing the “chimney” (<i>drop</i>), then you have the image of a <i>chapel</i> . (This combination will appear once more in this book: FRAME 1365.) To complete the picture for uprising , add: <i>child . . . muscles.</i> [9]	
890A	{2483}	girder
桁	<i>Tree . . . going.</i> [10]	
916A	{2088}	training
稽	<i>Wheat . . . chihuahua with one human leg . . . delicious.</i> [15]	
918A	{2355}	numb
萎	<i>Flowers . . . committee.</i> [11]	
925A	{2709}	riddle
謎	<i>Words . . . astray.</i> [16]	
[謎]	The older form has an extra opening stroke in the <i>road</i> .	
932A	{2461}	knee
膝	<i>Flesh . . . tree . . . umbrella . . . rice grains.</i> [13]	
940A	{2991}	stationery
箋	<i>Bamboo . . . float.</i> [12]	
[箋]	The older form has two <i>fiestas</i> instead of the <i>float</i> .	

Lesson 60

THIS LESSON will pick up 30 more kanji, all requiring primitive elements from Part Three to be formed.

950A		basket
籠	<i>Bamboo . . . dragon.</i> [16]	
[籠]	The older form uses the old character for dragon, which is composed of the elements: <i>vase . . . flesh . . . slingshot . . . fishhook</i> (enclosure) . . . <i>three</i> .	
952A	{2121}	partner
侶	<i>Person . . . spine.</i> [9]	
966A	{2122}	performing artist
伎	<i>Person . . . branch.</i> [6]	
979A		arrogance
傲	<i>Person . . . soil . . . compass . . . taskmaster.</i> You may, of course, take the character for <i>emulate</i> as the basis for this kanji, adding to it only the element for <i>soil</i> . [13]	
1015A	{2058}	myself
俺	<i>Person . . . St. Bernard . . . eel.</i> [10] The key word refers to a very familiar way of referring to oneself, usually restricted to men. In Vol. 3 (page 15), the combination to the right is treated as a primitive element with the meaning of a dachshund.	
1024A	{2845}	sprain
挫	<i>Fingers . . . assembly line . . . soil.</i> [10]	

1035A	{2468}	dining tray
膳	<i>Flesh . . . virtuous.</i> [16]	
1040A	{2358}	cover over
蔽	<i>Flower . . . shredder.</i> [15]	
[蔽]	The first three strokes of <i>shredder</i> in the old form are not drawn the way we learned they should be when the primitive for <i>little</i> comes above a horizontal line (see FRAME 105).	
1054A	{2220}	buttocks
尻	<i>Flag . . . baseball team.</i> [5]	
1064A	{2624}	hem
裾	<i>Cloak . . . reside.</i> [13]	
1133A	{2092}	chop off
斬	<i>Car . . . axe.</i> [11]	
1142A	{2063}	mortar
臼	<i>Back-to-back staples.</i> The mortar referred to here is a stone or wooden basin used for grinding with a pestle. As a primitive element it keeps the same meaning. A reference is made to this shape on page 404. [6]	
1142B	{2067}	break
毀	<i>Mortar . . . soil . . . missile.</i> [13]	
1144A	{2145}	peel off
剥	<i>Broom . . . rice grains . . . saber.</i> [10]	
1153A	{2997}	glossary
彙	The primitive of this character is actually an old form of broom 彙. The remaining elements are: <i>crown . . . fruit.</i> [13]	

1205A	{2917}	fist
拳	<i>Quarter . . . hand.</i> [10]	
1224A	{2248}	shove
挨	<i>Fingers . . . elbow . . . dart.</i> [10]	
1234A	{2241}	more and more
弥	<i>Bow . . . reclining . . . little.</i> [8]	
1236A	{2308}	drowning
溺	<i>Water . . . weak.</i> Do not confuse the meaning of this key word with 没 (FRAME 707), which is closer to “founder.” [13]	
1244A	{2795}	chin
顎	<i>Two mouths . . . ceiling . . . snare . . . head.</i> [18]	
1258A	{2640}	chopsticks
箸	<i>Bamboo . . . puppet.</i> [14]	
1267A	{2792}	cheek
頰	<i>Scissors . . . head.</i> [15]	
1268A	{2928}	large hill
阜	<i>Maestro . . . needle.</i> [8] This is the original character that was abbreviated to form the element we learned as <i>pinnacle</i> 阝.	
1275A	{2332}	cauldron
釜	<i>Father . . . metal.</i> Note the stroke overlap between <i>father</i> and <i>metal</i> . [10]	
1280A	{2260}	nab
捉	<i>Fingers . . . wooden leg.</i> [10]	

1287A		trail
踪	Wooden leg . . . religion. The key word refers to a trail of foot-prints or tracks left behind.[13]	
1292A	{2757}	pot
鍋	Metal . . . jawbone. [17]	
1297A	{2426}	chink
隙	Pinnacle . . . little . . . sun . . . little. [12]	
[隙]	The little above the sun is drawn the same as the little below it, rather than in the form we have found it to take when it appears at above a horizontal line.	
1322A	{2615}	cavern
窟	Hole . . . yield. [13]	

Lesson 61

THE 29 NEW kanji of this lesson should not present any particular problems, as long as you are sure to look at the frames immediately preceding them in their proper context. This will also give you the change to repeat some of the imagery you used there for similar combinations of primitive elements.

1338A		fine
緻	The key word should be taken to mean minute, detailed, or nuanced. Its primitive elements are: <i>thread</i> . . . <i>doth</i> . [16]	
1339A	{2670}	come apart at the seams
綻	Thread . . . determine. [14]	

1382A	{2887}	capital suburbs
畿	Two cocoons . . . <i>field</i> . . . <i>fiesta</i> . [15]	
1393A	{2422}	modest
遜	<i>Grandchild</i> . . . <i>road</i> . [13]	
[遜]	The older form has an extra opening stroke in the <i>road</i> .	
1407A	{2284}	bubble up
湧	<i>Water</i> . . . <i>courageous</i> . [12]	
1414A	{2301}	widespread
汜	<i>Water</i> . . . <i>fingerprint</i> . [5]	
1423A	{2555}	marine blue
瑠	<i>Jewel</i> . . . <i>detain</i> . [14]	
1429A	{2748}	hooch
酎	This kanji is used for thick, low-grade saké made from various kinds of grains or vegetables. Its primitives are: <i>whisky bottle</i> . . . <i>glue</i> . [10]	
1452A	{2388}	lid
蓋	<i>Flowers</i> . . . <i>gone</i> . . . <i>dish</i> . [13]	
1455A	{2371}	indigo
藍	<i>Flowers</i> . . . <i>oversee</i> . [18]	
1477A	{2797}	feed
餌	<i>Food</i> . . . <i>ear</i> . The sense of the key word here is that of bait or feed for animals.[14]	

[餌]	The element for <i>food</i> has two horizontal lines that are drawn at an angle in the simplified form.
1478A {2802}	<i>mochi</i>
餅	<i>Mochi</i> is the glutinous rice the Japanese pound into cakes. Its primitives are: <i>food</i> . . . <i>puzzle</i> . [14]
[餅]	See the remark in the frame immediately above.
1488A {2144}	moment
刹	The key word here is the noun meaning “a brief moment.” Its elements: <i>sheaf</i> . . . <i>tree</i> . . . <i>sabre</i> . [8]
1492A {2048}	crystal
璃	This kanji refers to one of the seven classical stones of China. Its elements: <i>jewel</i> . . . <i>top hat</i> . . . <i>villain</i> . . . <i>belt</i> . . . <i>elbow</i> . [14] In Vol.3, the complex of elements to the right is introduced as a new primitive elements meaning <i>sheik</i> .
1493A {2855}	bracing
爽	The sense of the key word is of something refreshing and invigorating. It is made up of the <i>St. Bernard</i> and a pair of <i>sheaves</i> on each side. [11]
1494A {2788}	immediate
頓	<i>Earthworm</i> . . . <i>head</i> . [13]
1500A	holed gem
璧	The holed gem to which this kanji refers is a flat, circular object of about a foot in length, made of stone or glass and having a large hole in the middle. Its elements: <i>ketchup</i> . . . <i>ball</i> . [18]
1506A	clasp
摯	Of the many and widely different meanings of this kanji, we select the verbal meaning of clasp , which fits in well with its primitive elements: <i>tenacious</i> . . . <i>hand</i> . [15]

1522A	{2874}	remains
骸	<i>Skeleton . . . acorn.</i> [16]	
1526A	{2214}	block up
塞	<i>House . . . celery . . . animal legs . . . soil.</i> [13]	
1556A	{2750}	awakening
醒	<i>Whisky bottle . . . star.</i> [16]	
1562A	{2687}	bee
蜂	<i>Insect . . . walking legs . . . bushes.</i> [13]	
1576A	{2116}	trifle
僅	<i>Person . . . cabbage.</i> [12]	
[僅]	The older form adds an extra horizontal stroke under the <i>flowers</i> at the top of the primitive element for <i>cabbage</i> .	
1582A	{2165}	saliva
唾	<i>Mouth . . . droop.</i> [11]	
1588A		covet
貪	<i>Clock . . . shellfish.</i> [11]	
1590A	{2251}	wrench
捻	This kanji does not refer to the tool but to the act of twisting. Its elements: <i>ingers . . . wish.</i> [11]	
1609A		shudder
慄	<i>State of mind . . . chestnut.</i> [13]	
1620A	{2777}	pitch dark
闇	<i>Gates . . . sound.</i> [17]	

Lesson 62

WITH THIS lesson we introduce 27 characters, which brings us to the end of the supplementary kanji. There is only one case where the stroke order has been provided. Should doubts arise about the writing of any of the other kanji, a quick look at their context in the earlier lesson should clear matters up.

1639A	{2164}	throat
喉	<i>Mouth . . . marquis.</i> [12]	
1668A		bitter
辣	<i>Spicy . . . bundle.</i> [14]	
1676A	{2467}	tumor
腫	<i>Flesh . . . heavy.</i> [13]	
1685A		carbuncle
瘍	<i>Sickness . . . piggy bank.</i> [14]	
1685B	{2577}	lose weight
瘦	<i>Sickness . . . monkey . . . crotch.</i> [12]	
1686A	{2202}	envy
嫉	<i>Woman . . . rapidly.</i> [13]	
1687A	{2578}	scar
痕	<i>Sickness . . . silver.</i> [11]	
1707A	{2582}	obvious
瞭	<i>Eye . . . pup tent.</i> [17]	

1728A	{2556}	speckled
斑	<i>Ball . . . plaid . . . ball.</i> [12]	
1773A	{2319}	defile
潰	<i>Water . . . precious.</i> [15]	
1778A	{2344}	aim at
狙	<i>Pack of wild dogs . . . shelf.</i> [8]	
1798A	{2702}	accept humbly
戴	<i>Thanksgiving . . . uncommon.</i> [17]	
1806A	{2884}	<i>donburi</i>
丼	<i>Donburi</i> is a bowl of rice with eel or meat on it. The character is a pictograph, perhaps designed by someone who felt that the portion of meat he was served with his bowl of rice looked to be no more than a tiny <i>drop</i> in a <i>well</i> . [5]	
1826A	{2507}	palisade
柵	<i>Tree . . . tome.</i> [9]	
1836A		suckle
哺	<i>Mouth . . . dog tag.</i> [10]	
1848A	{2960}	interrogative
那	<i>Sword . . . two . . . city walls.</i> Used classically to indicate an interrogative part of speech, this character is used chiefly now for its sound. [7]	
1871A	{2675}	gunwale
舷	<i>Boat . . . mysterious.</i> [11]	

1888A	{2472}	pillow
枕	<i>Tree . . . crown tied around leg of person.</i> [8]	
1889A	{2133}	nifty
凄	<i>Ice . . . wife.</i> [10]	
1892A	{2752}	noodles
麵	<i>Barley . . . mask.</i> [16]	
1896A	{2583}	eyebrow
眉	<i>The flag here has an extra vertical stroke in it. Think of it as an eyebrow pencil stuck in the eye.</i> [9]	
1919A	{2569}	apprehensive
畏	<i>Field . . . hairpin.</i> [9]	
1960A	{2847}	go upstream
溯	<i>Mountain goat . . . moon . . . road.</i> [13]	
[溯]	<i>The older form has an extra opening stroke in the road.</i>	
1968A		gloom
鬱	<p>Learning this character will take a little doing. Before we start, it is a good idea to keep the key word distinct from <i>melancholy</i> (FRAME 665), with which it combines to create the psychological condition of depression (a metaphor based on the hollow or sinking of the material <i>depression</i> we met in FRAME 1424).</p> <p>The picture of gloom begins with a small <i>grove</i> of trees, under which we see a <i>crown</i> made out of used <i>tin cans</i>. Next (the lower half of the kanji) we find a combination that appears only a few times in modern characters and only once in those treated in the volumes of <i>Remembering the Kanji</i>. It is composed of a <i>shovel</i> with a <i>sheaf</i> dotted with small <i>drops</i> on all sides. Think of it as the large scoop <i>shovel</i> attached to the front of a <i>bulldozer</i>, whose driver is singing: ♪ “Bulldozing in the <i>sheaves</i>, bulldozing</p>	

in the *sheaves*...” ♪ The *drops* represent the chaff flying about as the *sheaves* are tossed about by the heavy machinery.

There is *someone sitting on the ground* alongside, watching as the machinery makes its way around the neighboring farmland—and it’s you, wearing your *tin-can crown*. You feel overwhelmed by the impending doom as the invasion of agrobusiness draws closer and closer to the *grove*, the only patch of woods that remains of what was once a vast forest. The whole scene represents a *re-shaping* of the natural environment that brings the heavy weight of **gloom** down upon you.

A bit much, perhaps, but there are enough elements to allow for any number of other combinations. [29]

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1969A	{2742}	kick
蹴	Wooden leg . . . concerning. [19]	
1971A	{2733}	countenance
貌	Skunk . . . white . . . human legs. [14]	
1988A	{2699}	insult
罵	Eyeball . . . team of horses. [15]	
1999A	{2839}	foot of a mountain
麓	Grove . . . deer. [19]	
2040A		humiliate
羞	Wool . . sign of the cow. [11]	