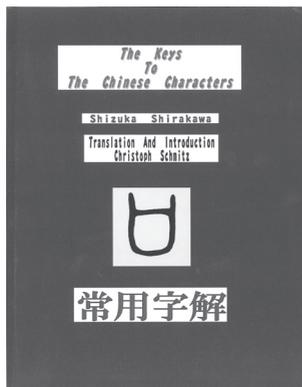


Buchbesprechung II / Book review



The Keys to the Chinese Characters by
Shizuka Shirakawa and Christoph Schmitz.
Translation and Introduction by Christoph Schmitz.
ISBN 9781503036307.

588 pages und Format 8.5 X 11.0 inches
(215.9 X 279.4 mm)

What a weight this tome will be on your bookcase! But for those who love etymology it will come as a blessing to students and scholars intent on delving into the unusual world of the development of Chinese characters. This is not an etymological dictionary in

the ordinary sense as it treats of the development of Chinese characters from ancient times – in terms of the original pictures of things and ideas. There are few such dictionaries in existence, and this one – a translation of a work by a Japanese scholar, Shizuka Shirakawa, will make a great contribution to both Japanese and Chinese studies.

The book is divided into two parts: the biggest part being Christoph Schmitz’s translation of Shizuka Shirakawa’s *Jōyōjikai* (Glossary of Chinese characters of general use) of 2003 and Christoph Schmitz’s very thorough introduction of Chinese characters. The bulk of the work is entitled “The Keys to the Chinese Characters”. At the end of the book there is an index of Chinese characters listed alphabetically in categories: Japanese pronunciation, Sino-Japanese pronunciation and modern Chinese pronunciation. This method is particularly convenient, because it enables the scholar of both Japanese and Chinese to find the word to be looked up. After each entry, a number is given to the Chinese character in question and the number of entries is 1948 which corresponds to the use of Chinese characters in Japan after the war, plus a character read *sai* also reproduced on the cover.

Certainly for etymologists, the first part is of great use. I shall give a few examples of the practical value of the work by looking up certain words which I personally find interesting. Let me begin with that great Confucian philosophical concept of “benevolence”. Unfortunately, there is no index for words from English, and this is quite normal otherwise this enormous dictionary would be twice the size! But it can be assumed that someone who has studied Chinese philosophy will at least on one occasion have heard of *ren* or in the older transcription *jen*. In the index by looking under the Chinese pro-

nunciation or the Japanese, *jin* or *nin* one finds the word sought after listed as Chinese character 984. Appended, one also finds an index not contained in Shirakawa's original version arranged according to the conventional classifiers as an aid to the reader.

The first entry is the modern Chinese character itself, followed by the historical development of the character from ancient times – in this case three stages. The modern Chinese pronunciation is then given with the tone – a fact that is often overlooked in other dictionaries – and which is of course very helpful for those studying modern Chinese. Besides the modern Japanese *on-yomi* pronunciation, the *kun-yomi* pronunciation is also given: *itsukushimu*, *megumu*. The English translation is then given: “benevolence” and finally under “explanation” it is noted that this character is a compound one, i.e. more than one simple Chinese character put side by side in order to give an abstract picture and sometimes a hint to the (Chinese) pronunciation .

It is the section under “explanation” that is for most scholars the most interesting and most revealing of the ancient Chinese way of thinking. But here we must be forewarned. By “explanation” is also included what one would normally term today “interpretation”. It is unfortunately the case that in dealing with interpretations of Chinese characters that each scholar has his own and often does not offer alternatives. This may sound baffling to those familiar with etymological studies in Western languages, but in the case of Chinese one is dealing with pictures – and very ancient ones at that – and therefore one can expect both “correct” and alternative views. Shirakawa, however, in contrast to other scholars, by tracing the old materials over decades on thousands of rubbings, presents character groups of the underlying system he discovered. Without being prejudicial to Chinese thinking, it has always seemed to me that the alternative is not always welcomed. I base this view on Confucius' *Analects Book XIII* in which he formulates his famous doctrine of the “Rectification of Names” (*zheng ming*). Mr. Schmitz in his part of the book entitled “Breakthrough To The Laws of Chinese Characters” (no. 7) clearly explains this concept, citing the Confucian passage referred to above concerning the “cornered vessel”. The principle is that the characters chosen should correspond to the reality of the object, i.e. should resemble the drawing. If this principle is followed, ideas will be clearly transmitted.

Perhaps the most revealing character in the entire book is the one drawn on the outside cover. This is the character no. 525 which is referred to as “mouth”. But Shirakawa maintains that among tortoise plastron, bone and bronze inscriptions, “there is no clear usage that can be regarded as the mouth of a human being”. All the characters that depict this particular figure refer, in Shirakawa's interpretation, to a prayer writing receptacle. He also adds that verifying the identity of the two characters is impossible. This supposed fact will of course radically change the interpretation of a vast number of Chinese characters, as a vast number of them contain the “mouth” radical no. 30.

Let me give just one example of a Chinese character which is of particular interest. The old name for Japan is Yamato and this character consists of two pictographs: “grain”

and “mouth”. Here I am taking the traditional interpretation of most sinologists which, even among themselves do not agree. Jean-Claude Martin in his *Memento des Kanji utilisé dans la langue japonaise* (1992) (“Memento of kanji used in the Japanese language”) takes the character *wa* which consists of “grain” and “mouth” and not “receptacle for writing”. He interprets the character as the mouth, being the “breath” or “wind” which blows over the fields of grain, making them all bend down together, thus producing “harmony”. I find this interpretation particularly pleasing. But of course there are others. Wieger, S.J. in his *Chinese Characters, their origin, etymology, history, classification and signification*, (1915) gives a rather surprising interpretation. He claims that this character was originally the 214th radical (a “flute”) plus “grain” with the derived idea that grain “growing and ripening together” lends the notion of “harmony”. The 214th radical he explains was a tune of “mouths”.

If we now turn to Shirakawa’s explanation, it will be seen that it is radically different (as unlike Wieger who published his work before the oldest character materials were unearthed and analysed, he does not follow the classic *Shuōwén Jiězì [Explanation Of The Simple And Analysis Of the Composite Characters]* from the first century). Under the listing *wa* (1942) we are told that the character is a compound ideograph consisting of “a tree put up at an army gate” but what has normally been taken as “mouth” is a ‘*sai*’ – “the form of a covenant receptacle into which prayer writings for the gods are put”. From this, Shirakawa deduces the interpretation is “stopping the war and returning to a peaceful state”. This is what “harmony” is.

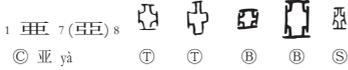
It should be clear from above that there are, as always with interpretations, an abundant supply. Which is the “correct” one is not a question that we normally answer in this postmodern world. Suffice it to say that they all give us some insight into the thinking of the ancient Chinese many thousands of years ago.

Schmitz has done a fine job in presenting to those who are not masters of Japanese, a very well researched and useful guide to people interested in Chinese characters, their history and development in China and Japan. He pays particular attention to the creation of proper names in China to represent foreign places and has a unique explanation for the reason which caused the Japanese to change the character used for his native Germany, *deguo* “virtuous country” to something less favourable, he avers, in Japanese. All this makes for very interesting reading. Certainly there are very few such books available in English and it should be an important contribution to studies in Sinology and Japanology.

William Gater
Former lecturer in the University of Tokyo
Chiba, April, 2016

The Keys To The Chinese Characters

a-column



sub.-follow pictograph

Explanation

The plane figure of an underground tomb chamber for entombed kings and nobles in ancient China. It is the form of the tomb chamber with the four corners of its regular square reeled off. It seems that the four corners are reeled off is based in that it was feared bad ghosts could hide there. 冢 referred to the person responsible for holding the funeral rites of burying the dead and similar and the ceremonies for the souls. The powerful clans of ancient China had persons in the position of 冢, the duty of the tomb chamber; that person used something that has the form 冢 with its clan name in it as a kind of family insignia. These are referred to as 'marks with the shape of 冢.' As the person in charge of the tombs is an official fulfilling a sacred clerical duty, he was made the second man after the clan chief. For this reason, 冢 also came to be used with the meaning 'tsugu: rank next or second' and 'second.' 冢 'A: shirotsuchi: white earth' refers to the kaolin the walls or similar are painted with; the walls and the ceilings of tomb chambers were painted with kaolin originally.

Examples of use

- 冢聖 aseī person ranking next to the [Confucian] Sages
- 冢流 arýu something or somebody who copies the first class but does not achieve the original; person or thing of the second class
- 冢熱帶 anettai subtropical zones, area next hot to the tropics



sorrow, pity **aware, awaremu, kanashii**

Explanation compound ideograph

A form that combines 衣 with 口. 衣 is the form of a garment with overlapping neckband. 口 is 冢 'sai,' the form of a receptacle for putting in prayer writings to the gods. When a person dies, one prays putting a 冢 'sai' into the neckband of the dead person. 哀 refers to thus expressing the pity for the dead person and to the ceremony of calling back the soul of the

dead (referred to as 'tamayobai: calling the soul' and also 招魂 'shōkon: inviting of the soul'); it is used with the meaning 'aware: sorrow, grief,' 'awaremu: pity,' and 'kanashii: sad.' 哀 'En' (the basic character of 遠), which shows the putting of a jade at the neckband of a dead person's garment adding 之 (the shape of a footprint meaning 'walk') close to the pillow sending the dead person on the journey to the world of the dead, and 衰 which shows fixing a mourning band of hemp at the neckband of the dead person's garment and exorcizing calamities and similar; there are a lot of characters which have the same structure as 哀.

Examples of use

- 哀歌 aika elegy in the form of a poem
- 哀歎 aikān joy and sorrow
- 哀傷 aishō being sad and grieving, mourning over, deep sorrow
- 哀情 aijō sad thoughts
- 哀切 aiseisu so sad that it touches the heart, pathetic
- 哀訴 aiso making a plaintive appeal, complaint
- 哀痛 aitsū deep grieving
- 哀樂 airaku grief and pleasure
- 悲哀 haii sad and sorrowful or pitiable



love, care for, affection **itsukushimu, shitashimu**

Explanation compound ideograph

A form that combines 愛 'ai' and 心. It is the form of a 愛 person standing still for a while and looking back with the form of a 心 'heart' added to the region of the chest of 愛. It is the shape of a person who's heart is drawn back when wanting to depart; 愛 'love' refers to that feeling; it gets the meaning 'itsukushimu: love, care for.' In Japanese, it can also be read 'kanashi: sad, sorrowful,' and it means leaving the heart with those behind and the weighing of something on one's mind. From this, it came to bear the meaning of love or affection. 儂 'Ai' ('honoka: faint, vague; indistinct') refers to an unclear absent-minded state; 暖 'ai' ('kageru: darken, get dark,' 'kurai: dark') refers to the sun going behind the clouds and being dusky; it is used as in 曖昧 'aimai: ambivalent' (unclear state of a matter).

Examples of use

- 愛育 aiyū educating treating tenderly, tender nurture
- 愛玩 aigan attaching great importance to, cherishing
- 愛好 aikō loving and liking, fondness (of)
- 愛情 aijō love, affection, attachment; feeling of affection for a partner

courtesy Dr. Christoph Schmitz

983 刃 3 (刃) 3  ③ 刃 rěn

⑤ jin

blade ha, hamono, yaiba

Explanation pictograph

A form showing a light at the blade of a knife. The *Shuowen (Setsumon)* IV, second part, regards it as a “hard knife representing the form of a knife with 刃, a blade (the part of the tooth or cog).” It means ‘ha: tooth, edge, blade,’ ‘hamono: edged tool, cutlery,’ and ‘yaiba: blade.’ There also is an interpretation regarding this character as ‘indicative,’ but as indications mainly demonstrate a relation of place, for the time being, in accordance with the explanation of the *Shuowen (Setsumon)*, it here is regarded as a pictograph. It is a character without old character form.

Examples of use

凶刃 kyōjin sharp instrument used for killing a person
自刃 jirin taking one’s own life with one’s own blade

984 仁 4    ③ 仁 rén

① ② ⑤ jin, ni, nin

benevolence itsukushimu, megumu

Explanation compound ideograph

A form that combines 人 and 二. The *Shuowen (Setsumon)* VIII, first part, has: “It means to get close or to get to know,” and regards two people getting close to each other as the meaning. In the old character form, the small form 二 is added below the hips of a 人 ‘person.’ 二 probably is the form of a carpet (mat). 仁 is the form of a person sitting on a carpet, gets the meaning ‘atataka: warm, warmhearted,’ ‘nagomu: calm down, be heartwarming,’ and later got the meaning ‘tsukushimu: love, be tender,’ and ‘megumu: have mercy on.’ This 仁 with the meaning of a warm mat was then gradually conceptualized as one of the virtues of Confucianism attaining to a high-level notion.

Examples of use

仁愛 jīn’ài having mercy and love
仁孝 jīnkǎo being full of compassion, filial piety
仁心 jīnshīn heart of benevolence
仁德 jīndé virtue of benevolence, benevolent love
寬仁 kānrén, kānnín having a wide heart and being considerate

985 尽 6 (盡) 14     ③ jin

① ② ⑤ jin

exhaust tsukusu, tsukuru, tsukasu, kotogotoku

Explanation compound ideograph

The original character is written 𣎵, a form that combines 隹 ‘tsu,’ 皿 ‘bei,’ and drops of water. 隹 is the form of holding a small bough-like pole in the 又 ‘yū’ (hand). It is the form of washing a thin pole in a plate with water in it and means washing exhaustively. Later on, it is used with the

general meaning ‘tsukusu: exhaust,’ ‘kiwameru: master, study, reach,’ ‘tsukuru: run out or short,’ ‘owaru: finish,’ and ‘koto-gotoku: all, everything.’

Examples of use

尽日 jīnjitsu all day long, the whole day
尽心 jīnshīn exhausting mind and intelligence to the utmost to get to know the truth of things
尽力 jīnyōku exhausting power, effort
无尽 mùjīn not being exhausted, inexhaustibility

986 迅 6 (迅) 7  ③ 迅 xùn

⑤ jin

be swift, be fast hayai, hageshii

Explanation picto-phonetic character

迅 ‘jin’ is the *On* reading marker. On 迅, the *Shuowen (Setsumon)* XI, second part, has: “It means to fly fast. It follows 飛. 羽 ‘Wings’ cannot be seen.” As the 唐本說文 *Tāng Bēn Shuowén (Tō Hon Setsumon): Tāng Shuowén*, (from the beginning of Yuán (1271-1368) referring to the 六書故 *Liù Shū Gù (Riku Sho Kō): The Basics Of The Six Scripts* has: “隹 ‘Sūn (Shun)’ follows the class of 迅” 迅 seems to be a character reproducing the form of a flying falcon. Among bird species, the falcon is the fastest flying bird, and the speed that this bird of prey can reach is about the same as that of the Shinkansen train. Therefore, 迅 gets the meaning ‘hayai: fast’ and ‘hageshii: extreme.’

Examples of use

迅速 jūnsoku 迅疾 jīnshitsu being extremely fast
迅雷 jūnzai intense thunder
迅流 jūnyū fast current
奮迅 funjin rousing oneself to action energetically

987 甚 9   ③ 甚 shèn, shén

extremely, ① ⑤ jin

very hanahada, hanahadashii, okikamado, hageshii

Explanation pictograph

The form of a kitchen stove on which a cooking pot is put. From sufficient cooking on the kitchen stove, it gets the meaning ‘hanahada: very (much),’ ‘hanahadashii: intense,’ and ‘hageshii: extreme.’ 斟 ‘Shin’ (‘kumu: ladle’) means the laddling of something well cooked with a 斗 ‘hishaku: ladle,’ and 酌 ‘shaku’ means the laddling from a wine cask with a ladle, and due to measuring the amount while laddling, it is referred to as 斟酌 ‘shinshaku: taking something into consideration’ (considering taking into account a previous situation). 甚 came to be used with the meaning ‘hanahada: very (much),’ ‘hageshii: extreme, violent,’ and the character 熾 ‘jin’ created by adding 火 to 甚 came in use for the meaning of kitchen stove. It is the meaning of enjoying a meal from which 媯 ‘tan’ (‘tanoshimu: enjoy’) probably came to have the meaning of the enjoying of the sexual thing between man and woman. 湛 ‘Tan’ (‘shizumu: sink’) also is used in place of 媯 ‘tan’ with the meaning ‘tanoshimu: enjoy’ and ‘fukeru: be absorbed in.’

courtesy Dr. Christoph Schmitz

論点	ron ten	problematic point(s) at the core of discussion
論難	ron nan	arguing eloquently and attacking mistakes or shortcomings, criticizing
論破	ron pa	refuting, talking (a person) down
論理	ron ri	logic of discussion or thought
激論	gek iron	vehement discussion
持論	ji ron	own opinion that is always maintained, cherished opinion
反論	han ron	arguing against somebody's argument(s)

wa-column

1942 禾口 8    © 和 hè, hé, huó, huò, hú

Ⓑ1 Ⓑ2 Ⓢ **wā, o (wū), ka (kūwū)**
 reconciliation, **yawaragu, yawarageru, nagomu,**
 harmony **naoyaka, kotaeu**

Explanation compound ideograph

A form that combines 禾 'ka' and 口. 禾 is the form of a marking tree put up at an army gate. 秝 'Reki' lining up 禾 'mark trees' is the form of an army gate. 口 is a 卩 'sai', the form of a covenant receptacle into which prayer writings to the gods are put. 和 refers to swearing before an army gate where a 卩 was put and 讎和する 'kōwa suru (koto): reconcile' (stopping the war and returning to a peaceful state); it gets the meaning 'yawaragu: soften,' 'yawarageru: soften,' 'nagomu: become calm,' and 'naoyaka: mild, calm, gentle, congenial.' The 中庸 *Zhong Yang (Chū Yō): The State of Equilibrium and Harmony*, first paragraph, has: 和也者。天下之達道也; 和なる者は、天下の達道なり "Harmony is the way of reaching an aim on earth," regarding 和 as a word that indicates the highest virtuous deeds on earth.

Examples of use

和解	wakai	和睦 waboku	reconciling
和氣	waki	harmonious or congenial feeling	
和親	washin	getting along well, countries associating and getting along well	
和樂	waraku	congenial enjoying; peace and harmony	
和尚	oshō	word for a chief monk in the Zen denomination; it is read 'kashō' in the Tendai denomination and 'wajō' in the Shingon denomination of Esoteric Buddhism	
講和	kōwa	stopping war and returning to a peaceful state	

1943 言舌 13  © 话 huà

Ⓢ **wā, kai (kūwāi)**
 speak, talk **hanasu, hanashi**

Explanation picto-phonetic character

舌 'Katsu' is the *On* reading marker. The original character of 舌 is written 昏 'katsu'; it has the meaning of 刮る 'kezuru: delete' by piercing a 卩 'sai' (the form of a covenant receptacle into which prayer writings to the gods are

464

put) with a small 刀 'knife' with handle (氏) bereaving of the effect of its prayers. 話 refers to speaking and harming other persons like that; it is used with the meaning 'hanasu: speak,' 'soshiru: criticize,' and 'hanashi: talk.' The *Shuonen (Setsuon)* III, first part: "It means to meet and talk good," defines the meaning as eulogizing, but explained from the origin of the character, it means criticizing and a talk which is like slandering and cursing another person. The *On* reading and meaning of 話 'huà (wā, kai)' is close to 訛 'é (ka)' ('itsuwaru: lie, tell a lie') and to 猶 'kuài (kai),' ('warugashikoi: sly, cunning'), and they are sometimes used in place of each other.

Examples of use

語言	wagen, kaigen	spoken word(s); also: good words	
話題	wadai	話柄 wahei	topic of talk, subject of talk or conversation
会话	kaiwa	exchanging words	
講話	kōwa	delivering a lecture and speaking intelligibly	
對話	taifu	meeting directly face to face and talking	
通话	tsūwa	talking on the telephone	

1944 具有 13  © 賄 huī

Ⓢ **wāi**
 bribery **makanau, okuru, mainai**

Explanation picto-phonetic character

有 (有) 'Yū' is the *On* reading marker. 有 means holding worship meat in the hand and making an offering to the gods; it has the meaning 侷める 'susumeru: offer.' The *Shuonen (Setsuon)* VI, second part, has: "It means 財 'zai: fortune, money,'" meaning the wealth one possesses. The *Book of Odes*, 衛風 *W'ei Feng (Ei Fū): Odes of W'ei*, 氓 *Māng (Bō): Pedlar* has: 以爾車來我賄以遷; 爾的車を以て來れ我が賄を以て遷らん 'Nanji no kuruma o motte kitare waga wai o motte utsuran: Then come with your carriage and I will come forth with my goods (equipment);' (cp. Legge) a woman coaxed by a 氓 'peddler' (itinerant trader) who sings of gathering her luggage and leaving the village. It seems that this own property is the original meaning of 賄. Later on, it gets the meaning: 'okuru: present' one's own property or money to another person and of 贈り物 'okurimono: present,' it is used with the meaning 賄賂 'wairo: bribe' (money or goods given to somebody with the aim of having arranged something suiting one's convenience; 'mainai: bribe'). Read 'makanau: supply, furnish' in Japanese, it is used as in 需要を賄う 'juyō o makanau: supply demand (provide)' and 自前で賄う 'jima de makanau: supply or furnish oneself (prepare).'

Examples of use

取賄	shūwai	receiving a bribe
贈賄	zōwai	giving a bribe

1945 晃惑 12   © 惑 huò

Ⓑ Ⓢ **waku**

courtesy Dr. Christoph Schmitz

Conventional Classification Of Character Forms

- This list gives the character forms of the Japanese *List of Chinese Characters for General Use* from the year 1981 according to the section headers going back to the tradition of the dictionary 康熙字典 *Kangxi Cidian* (Kōki Jiten).
- Look up a character under one of its parts that is regarded as the section header or classifier (requires experience). This order and way of 'analysis' of character structure contradicts Shirakawa character studies in most cases but has its customary value as a method for finding a character with unknown reading. While the *Kangxi Cidian* section headers are more or less the same in all dictionaries, character allotment under section headers varies. The following is adopted from the table Shirakawa gives in his dictionary 字通 *Ji Tsū* (*Fathoming the Characters*).

1 stroke

一 一 33 七 747 丁 1274
 下 108 三 664 丈 924 上
 923 万 1741 与 1813 不 1579
 丘 318 且 856 世 1012 丙
 1630 兩 1880 並 1635
 | 中 1259
 \ 丸 249 丹 1218 主 781
 J 久 315 乏 1696 乘 928
 乙 (L) 乙 103 九 314
 乱 1852 乳 1441 乾 217
 J 了 1879 予 1814 事
 734

2 strokes

二 二 1435 互 514 五 514
 井 1011 亜 1
 一 亡 1695 交 533 享 354
 京 353 亭 1320
 人 (亻) 人 982 介
 146 今 602 仁 984 亼 1617
 以 10 仕 684 仙 1072 他
 1177 代 1202 付 1582 令
 1904 仮 113 会 149 企 257
 休 320 仰 375 件 459 仲
 1260 伝 1353 任 1443 伐
 1502 伏 1606 位 12 何 114
 佐 614 作 648 伺 695 似
 732 住 823 伸 956 体 1186
 但 1219 低 1312 伯 1486 伴
 1510 余 1815 依 15 佳 116
 1177 供 355 使 698 侍
 735 侮 1600 併 1633 例
 1909 係 424 侯 551 俊 842
 侵 960 信 961 促 1159 俗
 1165 便 1657 保 1660 儉

466 個 507 候 560 借 773
 修 809 倉 1124 值 1242 倒
 1377 俳 1470 倍 1478 俵
 1562 俸 1683 傲 1684 倫
 1896 偽 296 偶 405 健
 470 側 1163 停 1326 偵
 1327 偏 1651 偉 24 傘 672
 備 1552 傍 1709 傾 437 傑
 455 催 639 債 638 傷 912
 僧 1136 働 1412 像 1150 僕
 1720 僚 1887 億 101 儼 300
 儻 797 債 920 優 1812

几 元 487 兄 418 光 534
 充 822 先 1074 兆 1277 克
 591 兒 733 免 1766 党 1384
 入 入 1440 內 1431 全
 1096
 八 八 1498 公 527 六
 1939 共 350 兵 1632 具 401
 典 1346 兼 467

冂 冂 72 冊 656 再 623
 冂 冂 705
 冂 冂 925 冂 756 冂 213
 冂 冂 冬 (冬) 1369 冂 1906
 冂 冂 848 冂 1378 冂 378

几 几 857
 凵 凵 349 凵 89 出 839
 凵 1425

凸 (U) 刀 1368 刃 983
 刈 168 切 1058 分 1626 刊
 206 刑 419 列 1918 初 858
 判 1511 剔 1646 利 1858 券
 461 刻 594 刷 658 刺 699
 制 1018 到 1375 削 649 前
 1097 則 1160 劍 468 剛
 589 劑 645 刮 1706 剩 932

副 1608 割 201 創 1132 創
 447
 力 力 1892 加 111 功 529
 劣 1919 助 868 努 1365 勵
 1907 勞 1931 劬 170 効 546
 勅 1301 勇 1801 勉 1658 勸
 218 勳 1408 務 1754 勤
 388 勝 902 募 1667 勸 230
 勢 1033 勳 413

勹 (匕) 勺 771 夕 1782
 包 1673 化 109 北 1716

匚 匚 877
 匚 匚 1555 区 397 医 14
 匚 1416

十 十 820 千 1070 午
 516 升 874 半 1507 協 356
 卒 1170 卓 1209 南 1432 卑
 1539 博 1491

卜 卜 1073
 冂 (凵) 印 37 危 258
 却 309 即 1156 卯 1853 卷
 214 卸 761

厂 厄 1785 厚 552 厘
 1895 原 493
 厶 去 336 參 667

又 又 1797 及 316 双 1114
 反 1506 友 1798 収 799 取
 784 受 794 叔 831 叙 870
 最 636

3 strokes

口 口 525 台 1203 可 112
 旬 398 古 500 号 586 史
 685 司 686 召 876 右
 1799 各 177 吉 306 吸 321

叫 351 后 536 向 535 吐
 1357 同 1405 名 1758 吏
 1857 含 250 吟 395 君 411
 吳 517 告 592 吹 992 呈
 1313 否 1533 呼 501 周 804
 味 1746 命 1759 和 1942
 哀 2 咲 887 單 1221 品
 1572 員 40 唆 617 唇 964
 哲 1341 唐 1379 唯 20 喝
 199 啓 429 唱 896 商 897
 閏 1781 當 57 喚 222 喜
 282 喫 307 善 1098 喪 1133
 嗣 716 嘆 1227 器 290 囑
 950 噴 1622 嚇 191

口 四 687 因 800 因 38
 回 147 囧 1231 囧 13 困 603
 囧 990 囧 177 国 595 圈
 472 圈 79

土 土 1363 庄 6 在 643
 地 1239 均 384 坑 541 坂
 1512 坊 1698 垂 993 坪
 1634 垣 76 型 425 城 929
 埋 1736 域 31 基 278 堀
 409 壑 473 塾 751 堂 1409
 培 1480 壙 223 場 935 墮
 1181 塚 1288 堤 1328 塔
 1388 壩 1639 報 1689 壘
 1902 壙 84 塊 165 壘 1112
 塗 1362 壘 1668 壘 368 塾
 837 增 151 壘 1721 壘 1181
 墳 1623 壘 611 壘 939 壘
 1238 壘 1644

士 士 679 壯 115 老 34
 寿 793 声 1017 壳 1476
 夂 (冬 1369) 夂 1650
 夂 夏 122

courtesy Dr. Christoph Schmitz