



Illustrated
Account of Chinese
Characters



漢字圖解

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謝光輝 主編

Compiled By Guanghui Xie



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本書原由北京大學出版社以書名《常用漢字圖解》出版，經由原出版者授權本公司在除中國大陸以外地區出版發行。

前言

漢字是世界上歷史最悠久、使用最廣泛的文字之一。它已經有了五六千年的發展歷史，現在有約佔全球人口四分之一的人在使用着它。漢字的起源和發展，與中華民族的文明緊密相關。它是中華傳統文化的基本載體，也是中華民族文化思想延伸、傳播和交流的基本工具，在中華民族悠久的歷史進程中起着極其重要的作用。可以這樣說，沒有漢字，就沒有中華民族光輝燦爛的文化。今天，漢字為全世界每一個華語華文的應用者所時刻不可或缺，在世界文化的發展中起着愈來愈重要的作用。

學習漢語，首先要解決的問題就是漢字。如何有效地學習漢字，是擺在語文研究工作者面前的一個首要解決的問題。

漢字是屬於表意體系的文字，字的形體與字義密切相關。因此，要了解漢字，首先就要掌握漢字形體結構的特點和規律。根據字形辨析文字的本義，並進而說明其引申義和假借義，是研究漢字的人必須遵循的基本原則。

研究漢字的形體構造，中國傳統文字學有“六書”之說。所謂“六書”，是指漢字構成和使用的六種方法，即象形、指事、會意、形聲、轉注和假借。從字形學的角度來看，象形、指事、會意、形聲可以說是漢字的構造方法，而轉注、假借則不過是用字之法。所以，過去認為“六書”是漢字的造字之法，其實是不確切的。不過，“六書”說基本上反映了漢字產生、發展的一般規律，它對正確了解和掌握漢字的構造原理及其使用規律，進而從根本上認識和把握每一個漢字的本來含義，具有指導性的意義。

1. 象形 所謂象形，就是像實物之形，也就是把客觀事物的形體描繪出來的意思。漢字多起源於圖畫文字。最初的漢字字形多是根據實物的形狀把它描畫出來的，這就是象形。不過，象形字和圖畫是有其本質性的區別的。象形字的寫法較圖畫大為簡化，往往只是實物形體的一個簡單輪廓（如日、月、山、川、人、大等），或某一具有特徵性意義的部份（如牛、羊等）。此外更主要的是，它必須和語言中表示概念的詞和語音結合起來，從而成為記錄語言的符號。隨着字形的不斷簡化和抽象化，後代的象形字的形體與造字之初大不相同。從甲骨文發展到現在的楷體，原來的象形字已經完全不象形了。實際上，它們已經失去了象形的意義，成了單純的書寫符號。

象形字要像實物之形，而語言中很多抽象的概念是無形可像的，是不能“畫成其物”的。這一必不可免的局限性制約了象形字的發展。所以在漢字中，象形字的數量並不多。但象形卻是漢

字最基本的一種造字方法，是各種漢字形成的基礎：指事字的大部份是在象形字的基礎上增加指示符號造成的，會意字則由兩個或兩個以上的象形字組合而成，而形聲字實際也是兩個象形字(或會意字、指事字)的組合，只不過其中一個用來表示意義類屬，另一個用來代表讀音罷了。

2.指事 指事是一種用抽象的指示符號來表達語言中某種概念的造字方法。指事字的構成有兩種情形：一種是在象形字上添加指示符號構成的指事字，如刃、本、末等；另一種是由純抽象符號組成的指事字，如上、下、一、二、三等。

指事字在全部漢字中是數量最少的一種。這是因為，絕大多數字都不需要用指事的方法來造：要表示客觀的物體，可以用象形的方法，而要說明抽象的概念則可以採用會意或形聲。

3.會意 所謂會意，是把兩個或兩個以上的字組合在一起以表示一個新的意思。從結構上看，會意字是兩個或兩個以上的字的並列或重疊。從意義上講，它又是兩個或兩個以上字的意義的會合。如一個“木”字代表一棵樹，兩個“木”字組合在一起則代表成片的樹群(林)，而三個“木”字則表示更大面積分佈的樹林(森)。又如“休”字，由“人”和“木”組成，表示人靠着大樹歇息的意思。

會意字是由兩個或兩個以上的象形字組合而成。它和象形字之間的根本區別在於：象形字是獨體的，而會意字則為合體。會意的方法與象形、指事比較起來，有很大的優越性。它既可以描繪具體的實物，也可以表達抽象的概念；不僅能描繪靜態的物貌，同時也能夠反映物體的動態。一個象形字，可以和很多其他的象形字組成不同的會意字；而同一個象形字，由於排列方式的不同，也可以組成不同的會意字。這樣，就大大提高了象形字的利用效率。所以，會意字的數量要比象形字和指事字多得多。在形聲造字法廣泛使用之前，會意是一種最主要的造字之法。只是在更先進的有標音成份的形聲字被普遍使用之後，它才退居次要的地位，甚至原有的會意字，也變成了形聲字，或為同音的形聲字所代替。

4.形聲 形聲字是由意符(形旁)和音符(聲旁)兩部份組成。其中意符表示形聲字本義所屬的意義範疇(或類屬)，音符則代表形聲字的讀音。如以“木”為意符的形聲字“松”、“柏”、“桃”等都屬於樹木類，而以“手”為意符的“推”、“拉”、“提”、“按”等都同手的行為動作有關。但在形聲字中，意符只能代表其意義範疇或類屬，不能表示具體的字義。它的具體字義是靠不同的讀音，也就是不同的音符來區別的。有些形聲字的音符既有表音的作用，又有表意的作用(如“娶”)。這就是所謂的“會意兼形聲”。但是就多數形聲字來說，音符只是表示讀音，和字義沒有必然的聯繫。如“江”、“河”二字，其中的“工”、“可”只代表讀音，和江、河的字義是毫無關係的。

形聲造字法進一步打破了象形、指事、會意的諸多局限，具有無可比擬的優越性。我們知道，世界上許多事物或抽象概念是很難用象形或會意的方法來表示的。比如“鳥”是鳥類的總稱，但是鳥的種類成千上萬，無法用象形或會意的辦法來一一加以區別。於是，就出現了形聲字：用“鳥”作為意符來表示鳥的總類，而用不同的音符來區別不同種類的鳥，如鴿、鶴、雞、鵠等。由此方法，就產生了大量的形聲字。愈到後代，形聲字的發展愈快，數量也愈多。據統計，在漢代的《說文解字》一書中，形聲字約佔收錄漢字總數的80%；宋代的《六書略》，形聲字佔了88%；清代的《康熙字典》達到90%；而在現在通用的簡化字中，形聲字更是佔了絕對的多數。

5.轉注 轉注是“六書”中最多爭議的一個概念，歷來眾說紛紜，至今沒有定論。根據許慎《說文解字》的定義，所謂轉注字應該是指那些同一部首、意義相同、可以互相註釋的字。如“老”和“考”兩個字，都隸屬於老部，意義也相同。《說文解字》：“老，考也。”又：“考，老也。”說明它們之間是可以互相註釋的。

嚴格來講，轉注只不過是一種“訓詁”的方法。其目的在於解釋字義，即用“互訓”的辦法比較、說明字義，並不能因此造出新字來。因此，轉注不能算作是造字之法，而是一種用字之法。

6.假借 假借也是一種用字之法。許慎給它的定義是“本無其字，依聲托事”，即借一個已有的字來表示語言中與其讀音相同或相近的詞。這種由於音同或音近而被借用來表示另外一個意義的字，就是假借字。它是借用已有的字來表示另外一個新的詞，並不能因此而產生一個新的字，所以也不能算是造字之法。

在早期文字中，假借字的數量是不不少的。因為那時所造出來的文字數量不多，要用較少的字表達語言中眾多的概念，就必須採用同音假借的辦法，以擴大字的使用效率。如甲骨文的“自”是個象形字，其本義是指鼻子，借用來表示自己、自我的意思。又如甲骨文“來”字像麥穗形，本義指麥子，假借為來往之來。

本書定名為《漢字圖解》。所收錄的絕大部份都是常用字。少數字不大常用，但與同類字屬於一個系列，為使讀者有一個系統的認識，一並列出。在選字上，以象形、指事、會意字為主，亦雜有個別形聲字，主要是由早期的象形字或會意字轉變而來的形聲字。

按照科學的分類方法，我們把所收錄的漢字分別歸屬於人體、器具、建築、動物、植物、天文地理等幾大類。全書按義類排列，而每一類中又將意義相關的字排列在一起。通過這樣的分類和排列，能使讀者更清晰地了解早期漢字的造字規律和特點，即所謂的“近取諸身（人體），遠取諸物（器具、建築）”，“仰則觀象於天（天文），俯則觀法於地（地理），視鳥獸之文（動物）與地之宜（植物）”。

本義的解說，以古文字及文獻為根據，着重由字形結構說明本義，引申義及常用的轉義則隨文指明。部份條目後附有常見詞語，目的是幫助理解本義和常用義。書中每字配插圖一幅，以與文字說明相配合，通過生動活潑的漫畫形式，形象地展示由字形結構所反映出來的文字本義。

每個字根據本義及常用義加註拼音，字下面加【】的為相關的異體字。並選臨有代表性的古文字字形：甲骨文、金文、小篆、石鼓文、古璽等，以使讀者明瞭字形的源流及其演變的規律。

為便於讀者查檢，目錄後另附漢語拼音索引和筆畫索引。

謝光輝

1996年10月於廣州暨南大學

Introduction

The Chinese script is one of the oldest and most widely used writing systems in the world. It has a history of five or six thousand years, and is used by about one fourth of the total population on the earth. The creation and evolution of Chinese characters is closely interwoven with the development of Chinese culture. Chinese characters are the basic carriers of the traditional Chinese culture and as an important tool for extending, spreading and exchanging ideas. They have played a tremendous role in the long history of the Chinese nation. One may well argue that without Chinese characters there would be no such splendid Chinese culture. In the world today, Chinese characters are not only indispensable to any Chinese user but also have an ever increasing important role to play in worldwide cultural development.

Anyone learning Chinese will have to learn the characters first. How to help learners master the characters efficiently, therefore, is a major task for Chinese language workers.

The Chinese script is an ideographic writing system, in which the form is related to the meaning directly. Hence the first step toward the mastery of Chinese characters is to learn the characteristics and regularity in their composition. It is a rule every student of Chinese characters must follow to base one's judgment of the original meaning of a character on its form, and only when that relation is clear can one go on to discuss its extended and shifted meanings.

In the study of the composition of Chinese characters, there is a traditional theory known as *Liu Shu* (six writings). That is there are six types of characters in terms of their composition: pictographs, indicatives, ideographs, phonetic compounds, mutual explanatories and phonetic loans. Strictly speaking only the first four refer to the ways to compose Chinese characters, the last two are concerned with the ways to use them. The traditional view that *Liu Shu* is a summary of the different ways of composing characters, therefore, is not very accurate. Nevertheless the theory *Liu Shu* is basically correct in revealing the general pattern in the creation and development of Chinese characters. It may help learners to better understand the composition of Chinese characters and their original meanings, and thence use them more accurately.

1. Pictographs A pictograph is a depiction of a material object. Chinese characters mostly originated from picture writing. In other words, most Chinese characters were originally pictures of objects. However there is a fundamental difference between pictographs and pictures: the former, usually rough sketches of objects (e. g. 日 "sun" · 月 "moon" · 山 "mountain" ·

川 "river" , 人 "man" , 大 "big") or consisting of a characteristic part only (e. g. 牛 "ox" , 羊 "sheep"), are much simpler than the latter. More important is that pictographs are associated with definite meanings and pronunciations, and have become symbolic. And as a result of increasing simplification and abstraction, pictographs of the later ages are quite different from their originals. Compared with those in the Oracle-Bone Inscriptions, pictographs in the Regular Script are no longer picturelike. In a sense they are not really pictographic, but simply symbolic.

Pictographs are based on the external form of material objects, but the abstract concepts in language are formless, which renders it impossible to picture them. This impossibility inevitably hinders the growth of pictographs, and that is why their number is limited. However, pictography remains the most important method of composing Chinese characters. The others are only developments on this basis: indicatives are mostly formed by adding indicating signs to pictographs, ideographs are usually made up of two or more pictographs, and phonetic compounds are also composed of two pictographs (or ideographs or indicatives), except that one of them specifies the meaning while the other represents the pronunciation.

2. Indicatives Indication refers to the way to form abstract characters with indicating signs. There are two subtypes of indicatives: one is composed of a pictograph and an indicating sign, e. g. 刃(knife-edge), 本(root), 末(treetop); the other is composed purely of abstract signs, e. g. 上(on top of), 下(underneath), 一(one), 二(two) and 三(three).

Indicatives account for the smallest percentage of Chinese characters. The reason is that for most characters there are simpler ways of composition: characters referring to material objects may be composed pictographically and those expressing abstract concepts may be composed ideographically or by way of phonetic-compounding.

3. Ideographs Ideographs are compounds, composed of two or more than two existing characters. In terms of structure, an ideograph is the composition of two or more characters side by side or one on top of another. In terms of meaning, an ideograph is also the composition of the meanings of its component characters. For example, a single character 木 stands for a tree, two trees together (林) refers to a group of trees — forest, and the character made up of three trees (森) means a place full of trees, a thick forest. And the character 休 consists of 人 (man) and 木 (tree), signifying that a man is taking a rest against a tree.

Ideographs are made up of two or more than two pictographs, hence they differ from each other in that the former are complex while the latter simple. Compared with pictography and indication, ideography is more adaptable. Characters of various kinds may be composed in this

way, whether they refer to material objects or express abstract concepts, depict static states or describe dynamic processes. The same pictograph may be used to form different ideographs with different pictographs, or with the same pictograph by appearing in different positions. Thus there are more chances of existing pictographs used in the composition of new characters. As a result there are much more ideographs than pictographs or indicatives in Chinese. Ideography was the most important way of composing characters before phonetic compounds became popular. It was only because phonetic compounds, with a phonetic component, are more convenient to use that the importance of ideographs decreased. Some ideographs were even changed into phonetic compounds, and some were replaced by phonetic compounds pronounced the same.

4. Phonetic compounds A phonetic compound consists of a radical and a phonetic. The radical indicates its semantic field and the phonetic its pronunciation. For example, phonetic compounds with 木 (tree) as the radical like 松 (pine), 柏 (cypress), 桃 (peach) are all names of trees; those with 手 (hand) as the radical like 推 (push), 拉 (pull), 提 (lift), 按 (press) all refer to actions performed by the hand. However the radical only shows the general semantic class of the character, not its specific meaning. The specific meanings of the characters sharing the same radical are differentiated by the phonetics they each have. The phonetics in some phonetic compounds may also be semantical, e. g. the phonetic 取 in 娶 is also meaningful in the sense of "take", hence the name ideographic-phonetic compounds. But as far as the majority of phonetic compounds are concerned, the phonetic is only phonetical, not semantical. For example, the phonetics 工 and 可 in 江 and 河 respectively are only indicative of their pronunciations, and have nothing to do with their meanings.

Compared with pictography, indication and ideography, phonetic compounding is more flexible. There are many objects and abstract ideas which are difficult to express through pictography or ideography. For example, 鳥 is the general term for birds, but there are tens of thousands types of birds in the world, and it is impossible to differentiate each of them by way of pictography or ideography. In contrast this is easily achieved in phonetic compounding by adding different phonetics to the radical 鳥, e. g. 鴿 (pigeon), 鶴 (crane), 雞 (chicken) and 鵠 (swan). Thus there is an enormous number of phonetic compounds in Chinese, and this number is growing larger and larger in the modern period. Statistics show that phonetic compounds accounted for 80% of the total characters in the *Origin of Chinese Characters* (Shuo Wen Jie Zi) of the Han Dynasty, 88% in *Aspects of the Six Categories of Chinese Characters* (Liu Shu Lüe) of the Song Dynasty, and 90% in *Kangxi (K'ang-Hsi) Dictionary* of the Qing Dynasty. In the modern simplified form currently in use, phonetic compounds make up an even larger percent.

5. Mutual explanatories Mutual explanation is a most dubious concept in the theory of *Liu Shu*. Numerous definitions have been offered, but none of them is definitive. According to Xu Shen's definition in his *Origin of Chinese Characters*, mutual explanatories are those which share the same radical, mean the same and are mutually explainable. For example, the characters 老 and 考, both of the age radical (老) and meaning the same, are mutual explanatories. Thus the *Origin of Chinese Characters* says, “老 means 考” and “考 means 老”.

Strictly speaking, mutual explanation is a way to explain the meaning of characters through comparison. There is no new character created in this way. Hence mutual explanation is not a way of composing new characters, but a way of using existing ones.

6. Phonetic loans Phonetic loan is also a way of using existing characters. Xu Shen defined it as a character which is used in a new sense on account of its pronunciation. In other words, it is an internal borrowing on the basis of pronunciation: a character is used in a new meaning which is expressed by a similar sound in the spoken form. In this way an existing character has acquired a new meaning, but no new character is created. Phonetic loan, therefore, is not a way of composing Chinese characters either.

At the early stage, there were quite a few phonetic loans in the writing system. As the number of existing characters at that time was limited, many concepts had to be expressed by phonetic loans. For example, the character 自 in the Oracle-Bone Inscriptions was originally a pictograph and referred to the nose, but it is now used in the sense of "self" as a result of phonetic loan. The character 來 in the Oracle-Bone Inscriptions was also a pictograph, referring to the wheat, but is now used in the sense of "come" as a phonetic loan.

This book is entitled the *Illustrated Account of Chinese Characters*. The characters in the book mostly have a high frequency of use. A few characters, which are not as frequently used, are also included for the purpose of presenting a complete picture of the characters in the same series. In terms of composition type, most of the characters are pictographs, indicatives and ideographs. The few phonetic compounds included are developments of earlier pictographs or ideographs.

These characters are classified on the basis of their meaning into categories of the human body, implements, buildings, animals' plants, astronomy, geography, etc., under which there are specific classes, again based on the meaning. The arrangement of characters in this way is intended to help readers better understand the regularity and characteristics of character creation in the early stage, that is, people modelled the characters on all kinds of things, as close as

the various parts of the human body and as distant as material objects like implements and buildings. In order to compose characters more rationally, they looked closely upward at the celestial bodies in the sky and downward at the configuration of the earth's surface. They observed the movements of animals and appearances of plants.

The original meaning of a character is determined in accordance with its form in ancient writing systems and its use in classical records. The emphasis is on the revelation of the relation between the original meaning and the shape of the character, the extended and shifted meanings are mentioned in passing. There are common expressions at the end of some entries to deepen readers' understanding of the character concerned. To show the original meaning of the characters more vividly, there is a picture, or rather a cartoon, accompanying the text for each character.

The phonetic transcription given shows how the character is pronounced when it is used in its original meaning or common meaning. Between the symbol 【 】, there are corresponding variant characters. We also enumerate the representative forms of the character in ancient writing systems, tracing it to its source. The ancient writing include 甲骨文 (the Oracle-Bone Inscriptions), 金文 (the Bronze Inscriptions), 小篆 (the Later Seal Character), 石鼓文 (the Stone-Drum Inscriptions) and 古璽 (ancient seals).

To facilitate readers' use of the book, there are two indexes after Contents, one is in the order of the number of strokes in a character and the other is in an alphabetical order of the characters in Pinyin.

Xie Guanghui
Jinan University, Guangzhou
October 1996

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方括號內是相關的異體字。

The corresponding original complicated forms are enclosed in square brackets, and the variant forms in square brackets.

	尸 [屍]	21	舞	44	老	67	限	90
	臀	22	乘	45	孝	68	臣	91
人體類	尾	23	女	46	殷	69	臥	92
Human Body	尿	24	母	47	夏	70	監	93
	屎	25	每	48	頁	71	臨	94
人	死	26	要	49	首	72	耳	95
元	葬	27	妾	50	縣	73	聞	96
比	大	28	奴	51	面	74	聖	97
從	天	29	妻	52	頤	75	聽	98
北	吳	30	好	53	須[鬚]	76	聶	99
并[併、並]	夭	31	娶	54	冉[髻]	77	聲	100
眾	交	32	身	55	而	78	取	101
尺	文	33	孕	56	耐	79	自	102
坐	夫	34	育	57	眉	80	四	103
弔	亦	35	子	58	目	81	口	104
重	夾	36	乳	59	直	82	欠	105
白	立	37	字	60	民	83	吹	106
隊	位	38	保	61	盲	84	涎[次]	107
何	替	39	兒	62	睡	85	飲	108
永	美	40	孫	63	相	86	甘	109
羌	央	41	教	64	看	87	甜	110
競	黑	42	學	65	望	88	曰	111
僕	夷	43	長	66	見	89	舌	112

言	113	奚	142	器具類	分	199	羅	228
音	114	足	143	Appliance	利	200	畢	229
牙	115	止	144		別	201	禽	230
齒	116	步	145	戈	173	刑	剛	231
囂	117	走	146	戒	174	劓	午	232
訊	118	企	147	威	175	契	春	233
手	119	奔	148	伐	176	矢	臼	234
爪	120	先	149	戍	177	至	晉	235
肱	121	之	150	戎	178	射	力	236
左	122	此	151	武	179	疾	男	237
右	123	正	152	戰	180	侯	耒	238
寸	124	逆	153	我	181	函	耜	239
友	125	達	154	戊	182	箠	辰	240
攀	126	疑	155	歲	183	弓	農	241
反	127	陟	156	王	184	引	其	242
爭	128	降	157	士	185	弦	塊	243
受	129	涉	158	兵	186	彈	康	244
爰	130	胃	159	析	187	盾	糞	245
鬥	131	呂	160	折	188	甲	棄	246
鬪	132	脊	161	新	189	介	帚	247
若	133	囟	162	匠	190	幸	婦	248
俘	134	思	163	斤	191	執	侵	249
付	135	心	164	父	192	刑	興	250
及	136	憂	165	辛	193	圉	丁	251
扶	137	夢	166	辟	194	報	專	252
承	138	鬼	167	矛	195	鞭	工	253
丞	139	畏	168	殳	196	干	曲	254
印	140	異	169	刀	197	單	巨	255
妥	141			刃	198	網	丈	256

中	257	處	286	酉	315	合	344	索	373
旅	258	牀[床]	287	酒	316	寧	345	系	374
旋	259	席	288	酌	317	凡	346	絕	375
遊[游]	260	因	289	配	318	盤	347	巾	376
族	261	鼓	290	富	319	匱	348	市	377
車	262	彭	291	爵	320	皿	349	帶	378
兩	263	喜	292	罍	321	益	350	衣	379
輦	264	和[穌]	293	壺	322	盥	351	常	380
輿	265	樂	294	缶	323	血	352	初	381
轟	266	琴	295	鼎	324	盡	353	表	382
舟	267	庚	296	員	325	易	354	裘	383
俞	268	磬	297	敗	326	蓋	355	卒	384
前	269	業	298	則	327	斗	356	裔	385
航	270	尹	299	具	328	料	357	依	386
玉	271	君	300	鑊	329	勺	358	衰	387
圭	272	筆	301	鬲	330	匕	359	敝	388
共	273	畫	302	徹	331	旨	360	東	389
弄	274	冊	303	甌	332	俎	361	彙	390
寶	275	典	304	曾	333	用	362	旬	391
班	276	刪	305	豆	334	區	363	傘	392
貝	277	卜	306	登	335	鑄	364		
朋	278	占	307	豐	336	器	365	建築類	
得	279	且	308	豐	337	冠	366	Architecture	
嬰	280	示	309	簋[毀]	338	免	367		
貯	281	祝	310	卽	339	冒	368	穴	395
買	282	福	311	既	340	冑	369	穿	396
負	283	祭	312	饗	341	皇	370	各	397
實	284	奠	313	食	342	絲	371	出	398
几	285	尊	314	會	343	經	372	去	399

六	400	戶	429	莽	457	鼠	486	進	515
余	401	閑	430	伏	458	蟲	487	飛	516
家	402	門	431	突	459	蠱	488	非	517
寢	403	間	432	獸	460	萬	489	集	518
宿	404	閃	433	馬	461	蛛	490	讎	519
安	405	啟	434	奇	462	它	491	隻[只]	520
定	406	開	435	闖	463	龍	492	雙	521
客	407	關	436	馭	464	睚	493	焦	522
賓	408	瓦	437	羊	465	龜	494	彝	523
寡	409	丹	438	善	466	魚	495	羽	524
寇	410	井	439	養	467	邁	496	番	525
囚	411			羔	468	漁	497	皮	526
令	412	動物類		羞	469	稱	498	肉	527
命	413	Animal		豕	470	魯	499	有	528
享	414			豳	471	鳥	500	炙	529
宗	415	牛	443	彘	472	佳	501	骨	530
宮	416	牟	444	逐	473	烏	502	角	531
高	417	牡	445	敢	474	燕	503	解	532
京	418	牢	446	兕	475	雀	504	毛	533
良	419	牽	447	象	476	鳳	505		
倉	420	牧	448	為	477	雞[鷄]	506	植物類	
庫	421	物	449	能	478	翟	507	Plant	
廩	422	埋	450	虎	479	翟	508		
邑	423	告	451	虐	480	雉	509	竹	537
郭	424	半	452	鹿	481	舊	510	木	538
鄙	425	沈[沉]	453	麗	482	鳴	511	林	539
向	426	犬	454	麓	483	習	512	森	540
窗	427	吠	455	塵	484	霍	513	藝	541
門	428	臭	456	兔	485	奮	514	休	542

支	543	禾	572	明	599	沙	628	灰	657
朱	544	來	573	夕	600	小	629	赤	658
本	545	粟	574	夙	601	土	630	主	659
末	546	穆	575	虹	602	丘	631	光	660
未	547	齊	576	氣	603	堯	632	叟	661
束	548	秉	577	寒	604	阜	633		
棗	549	兼	578	冰	605	陽	634		
棘	550	年	579	申	606	山	635		
荊	551	黍	580	電	607	島	636		
束	552	叔	581	雷	608	嵩	637		
巢	553	米	582	雲	609	石	638		
西	554	香	583	雨	610	磊	639		
果	555	秦	584	零	611	斫	640		
某	556			需	612	段	641		
粟	557	自然類		水	613	田	642		
葉	558	Nature		泉	614	周	643		
桑	559			原	615	行	644		
采 [採]	560	日	587	谷	616	封	645		
華	561	旦	588	川	617	疆	646		
榮	562	暈	589	派	618	里	647		
不	563	昃	590	衍	619	野 [埜]	648		
屯	564	暴	591	流	620	圃	649		
生	565	朝	592	州	621	火	650		
草 [艸]	566	莫	593	回	622	炎	651		
卉	567	春	594	淵	623	燎	652		
芻	568	晶	595	森	624	焚	653		
苗	569	星	596	昔	625	災	654		
韭 [菲]	570	參	597	沒	626	庶	655		
瓜	571	月	598	浴	627	炭	656		
								其他	
								Miscellanea	
								一	665
								上	666
								下	667
								十	668
								廿	669
								卅	670