

The Way of Chinese Characters Expanded Edition

漢字之道

**THIS IS A SAMPLE COPY FOR
PREVIEW AND EVALUATION, AND IS NOT TO BE
REPRODUCED OR SOLD.**

This sample includes:

Table of Contents, Preface, Bibliography,
Excerpts from “Radicals” and “Lesson 1,”
Excerpts from “Appendix” and “Character Index by Pinyin”

ISBN: 978-0-88727-760-3

PUBLICATION DATE: September 2009

To purchase a copy of this book, please visit www.cheng-tsui.com
or call (800) 554-1963.

To request an exam copy of this book, please email marketing@cheng-tsui.com.

THE WAY
of
CHINESE
CHARACTERS

漢字之道

SAMPLE
THE ORIGINS
OF 450 ESSENTIAL WORDS

Expanded Edition

JIANHSIN WU
ILLUSTRATED BY CHEN ZHENG AND CHEN TIAN



CHENG & TSUI COMPANY
Boston

Copyright © 2007, 2010 by Cheng & Tsui Company, Inc.

Expanded Edition

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, scanning, or any information storage or retrieval system, without written permission from the publisher.

16 15 14 13 12 11 10 09 1 2 3 4 5 6 7 8 9 10

Published by

Cheng & Tsui Company, Inc.

25 West Street

Boston, MA 02111-1213 USA

Fax (617) 426-3669

www.cheng-tsui.com

“Bringing Asia to the World”™

ISBN 978-0-88727-760-3

SAMPLE

Illustrated by Chen Zheng and Chen Tian

The Library of Congress has cataloged the first edition as follows:

Wu, Jian-hsin.

The Way of Chinese characters : the origins of 400 essential words = [Han zi zhi dao] / by Jianhsin Wu ; illustrations by Chen Zheng and Chen Tian.

p. cm.

Parallel title in Chinese characters.

ISBN 978-0-88727-527-2

1. Chinese characters. 2. Chinese language--Writing. I. Title. II. Title: Han zi zhi dao.

PL1171.W74 2007

808'.04951--dc22

2007062006

Printed in the United States of America.

CONTENTS

<i>Preface</i>	v
<i>Radicals</i>	1
<i>Numerals</i>	21
Lesson One	27
Lesson Two	45
Lesson Three	63
Lesson Four	85
Lesson Five	105
Lesson Six	123
Lesson Seven	141
Lesson Eight	157
Lesson Nine	177
Lesson Ten	201
Lesson Eleven	219
Appendix: Explanations in Simplified Characters	235
Character Index (by Lesson)	293
Character Index (by Pinyin)	300
Character Index: Traditional (by Stroke Count)	307
Character Index: Simplified (by Stroke Count)	314

ABOUT THE AUTHOR

Jianhsin Wu received her Ph.D. from the Department of East Asian Languages and Literatures at University of Wisconsin, Madison. A professor of Chinese at Pomona College since 1990, she concentrates her research on etymology, the pedagogy of teaching Chinese to heritage students, classical Chinese novels, and modern Chinese poetry.

SAMPLE

PREFACE

Mastering characters is often the most challenging task for learners of Chinese. Unlike an alphabetical language with a writing system composed of a limited number of letters, the Chinese writing system is built upon about 200 radicals, which are the most basic components of Chinese characters. (Radicals, along with stroke counts, also provide the organizing principle for Chinese dictionaries.) Although there are over 50,000 Chinese characters, 2,500 characters are required for basic literacy. Furthermore, the pronunciation of a particular character does not necessarily relate to its meaning. The sheer number of Chinese characters, in addition to the frequent lack of visual pronunciation guides, makes character memorization a significant challenge for many.

Paradoxically, this complexity is precisely what draws many people to learn Chinese. The presence of pictographic elements in Chinese characters is one of the unique and fascinating aspects of the language. Most radicals, for example, are pictographs, or visual representations of objects or concepts. Given a pictograph, learners can turn the character into a vivid picture, or associate the character with a shape, color, sound, smell, feeling, emotion, movement, or action. When using this method of employing pictographs as memory aids, students will find that learning Chinese characters can be enjoyable, and can provide valuable insight into Chinese culture.

We believe that each and every Chinese character is a crystallization of the wisdom and creativity of our ancient Chinese ancestors. When given the logical and historical origins of each character, as described in this book, learners can also remember characters in an efficient and intelligent manner, rather than mechanically reproducing strokes that may seem meaningless to them. Students can also acquire knowledge of Chinese history and culture while learning the origins and evolution of characters, as their pictographic features often reflect vivid aspects of ancient life, such as agricultural and domestic life, war, trade materials, crafts, rituals, etc.

After studying *The Way of Chinese Characters*, learners will understand pictographic forms, interpret the logic behind the meanings of characters, and know something about the ancient forms of the most commonly occurring characters.

Selection and Presentation of Characters

The characters included in this book are frequently used in modern Chinese, and correspond with the glossary of the Second and Third Editions of *Integrated Chinese, Level 1, Part 1 Textbook* (by Tao-chung Yao, Yuehua Liu, et. al.), a Chinese textbook used at colleges and high schools across the United States.

Explanations are given in both English and Chinese. The English entries are meant for students, while the Chinese entries may serve as references for teachers and advanced learners.

For each entry, we display the character in its various ancient scripts (see **Types of Script** below), and we include each character's classification, which indicates how the character was constructed (see **Types of Characters** below). Illustrations help readers instantly connect the characters' pictographic elements to their meanings, both ancient and modern.

Also included are four indices, organized by chapter, *pinyin*, and stroke count (of both traditional and simplified characters), respectively. We hope all readers will find these indices convenient and practical.

Types of Script

The characters in *The Way of Chinese Characters* are written in “Regular Script” (or traditional characters) and simplified characters. Regular Script can be traced to the late Han Dynasty (207 B.C.–220 A.D.) and is still used in Taiwan, Hong Kong, and many overseas Chinese communities. Simplified characters were introduced and promoted by the government of the People's Republic of China in the 1950s, and have since remained the standard in mainland China.

In this book we focus on Regular Script, or traditional form, because we have found that it is often difficult for beginning learners to appreciate the visual flavor of simplified Chinese characters. We present the ancient forms of the characters and provide illustrations, so that students can identify characters' original pictographic traits. We hope

that with such imagery in mind, students will have a much easier time remembering Chinese characters.

This book also introduces other forms of Chinese script including “Oracle-Bone Inscriptions 甲骨文,” “Bronze Inscriptions 金文,” “Seal Script 篆文,” and “Cursive Script 草書.” “Oracle-Bone Inscriptions” come from carvings on ox bones or tortoise shells, which were used during the Shang Dynasty (ca.1600–ca.1100 B.C.) to record events and devise predictions. “Bronze Inscriptions” are found on bronze vessels of the Shang and Zhou Dynasties (Zhou Dynasty: ca.1100–ca. 221 B.C.). “Seal Script” includes both “Big Seal Script” and “Small Seal Script.” The former was used in the Qin State during the Eastern Zhou Dynasty (ca.770–ca.221 B.C.) and the latter became official in the Qin Dynasty (221–207 B.C.). As an abbreviated form of traditional Chinese characters, “Cursive Script” originates from the Han Dynasty (207 B.C.–220 A.D.). These characters are written swiftly such that the strokes flow together, and were thus considered an artistic form of Chinese calligraphy. Many of the simplified characters used in mainland China today were born out of this cursive style.

In the book, we display each character in its various forms: Oracle-Bone Inscriptions, Bronze Inscriptions, and Seal Script, alongside Regular Script and simplified forms. You will notice that some characters are without ancient forms, however, such as 她 (tā, she), 您 (nín, polite form of the pronoun you), and 啤(pí, beer), as these were created in later periods. Cursive Script is also shown for those simplified characters which were derived from the cursive style.

Types of Characters

Chinese characters are constructed differently from alphabetic languages. According to the Han dynasty scholar Xu Shen, in his *Analysis and Explanation of Characters*, they can be divided into six basic categories: pictographs (象形), explicit characters (指事), associative compounds (會意), picto-phonetic characters (形聲), mutually explanatory characters (轉注), and phonetic loan characters (假借).

Pictographs delineate the shape of certain objects or their parts. Examples include:

木 (mù, wood; tree), 刀 (dāo, knife), 女 (nǚ, woman), and 馬 (mǎ, horse). Although such characters are relatively easy to identify, the limitation of this particular category is that pictographs cannot convey more abstract meanings.

Explicit characters are simple diagrammatic indications of abstract ideas, such as 上 (shàng, above), or 下 (xià, below). Others are formed with the addition of a symbol to an existing pictograph, such as 本 (běn, root; basic), or 刃 (rèn, edge). Explicit characters constructed via this method comprise only a small proportion.

The meanings of associative characters are derived from their components, which may combine two or more ideographs. Examples include 明 (míng, bright, the combination of 日 rì, sun and 月 yuè, moon), and 森 (sēn, forest, the combination of three trees 木 mù).

The majority of Chinese characters are picto-phonetic, which combine semantic and phonetic components. For instance, the character 媽 (mā, mother) consists of 女 (nǚ, female) and 馬 (mǎ, horse). 女 suggests the general meaning of the character while 馬 signals its pronunciation.

According to Xu Shen, mutually explanatory (or synonymous) characters refer to those that are of the same or similar meanings, and thus can be used to define one another, e.g., 老 (lǎo, old; aged) and 考 (kǎo, aged; long life; test). However, the exact meaning of this category is ambiguous. Some contemporary scholars consider that the characters in this category actually refer to those later invented characters for recovering their original meanings. A common way to make this type of characters is to add radicals or other components to the original characters. The character 蛇 (shé, snake) is an example from this category. The character 它 (tā) was a pictograph of a cobra-like snake and originally meant “snake”. Later 它 was borrowed to mean “other,” “it,” etc., and these meanings overwhelmed its original meaning. Therefore, a worm radical 虫 was added to the left of 它 to make a new character 蛇. Other examples are 灸/久 (L. 4), 燃/然 (L. 9), and 鼻/自 (L.11).

Phonetic loan characters refer to those that originally had no written form, and so borrowed existing characters of the same or similar pronunciation. For example, the character 我 resembles a weapon with a saw-toothed blade and long shaft, and originally

referred to a kind of ancient weapon. Because the pronunciation of this character is similar to that of the pronoun “I,” 我 was borrowed to mean “I,” or “me.”

Using This Book as a Teaching Tool

This book is the result of a serious, meticulous, and extensive study of the origins of Chinese characters. Many of the books currently on the market on this topic offer learners imaginative, yet inaccurate pictorial representations of characters. While imagination can help learners remember Chinese characters, such historically groundless explanations may misinform them. This book’s academic, accurate, and straightforward explanations allow learners to study Chinese characters thoughtfully, but without the risk of becoming overwhelmed by overly detailed information on origin and evolution.

It is our belief that this book will provide teachers with a new, efficient, interesting, and scholarly way to teach Chinese characters to learners of Chinese, as well as learners of Japanese and Korean, whose writing systems employ Chinese characters. At Pomona College, where this book is required reading material for our beginners’ classes, the explanation of certain characters, such as 沒 (méi, have not, **Lesson 2**), 家 (jiā, family; home, **Lesson 2**), 教 (jiāo, teach, **Lesson 7**), 黑 (hēi, black, **Lesson 9**), often induce laughter and excitement. We give tests weekly, asking students to briefly explain how some characters came into being, in addition to identifying the characters’ *pinyin* spellings and English definitions. We have noticed that our students not only memorize Chinese characters more quickly and logically, but also retain far more knowledge about the Chinese language in general.

It is our expectation that this book will benefit all learners of Chinese characters, especially those who have difficulty memorizing numerous characters. In short, we hope that reading *The Way of Chinese Characters* helps learners overcome the obstacles to memorizing Chinese characters in an academically sound and creatively engaging way.

Jianhsin Wu
August 2009

BIBLIOGRAPHY

- Gu, Yankui 谷衍奎, ed. *Hanzi yuanliu zidian*, 《漢字源流字典》. Beijing: Huaxia chubanshe, 2003.
- Hanyu dazidian bianji weiyuanhui 漢語大字典編輯委員會, ed. *Hanyu dacidian* 《漢語大字典》. Chengdu: Sichuan cishu chubanshe & Hubei cishu chubanshe, 1993.
- Jiang, Lansheng 江藍生 and Zunwu Lu 陸尊梧, eds. *Jianhuazi fantizi duizhao zidian* 《簡化字繁體字對照字典》. Shanghai: Hanyu dacidian chubanshe, 2004.
- Jiang, Shanguo 蔣善國. *Hanzixue* 《漢字學》. Shanghai: Shanghai jiaoyu chubanshe, 1987.
- Liu, Yuehua 劉月華 and Tao-chung Yao 姚道中, et. al. *Integrated Chinese* 《中文聽說讀寫》, *Level 1, Part 1 Textbook*. 3rd ed. Boston: Cheng & Tsui Company, 2009.
- Rong, Geng 容庚, ed. *Jinwen bian* 《金文編》. Beijing: Zhonghua shuju, 1985.
- Shi, Dingguo 史定國, et al., eds. *Jianhuazi yanjiu* 《簡化字研究》. Beijing: Shangwu yinshuguan, 2004.
- Wan, Zhiwen 宛志文, et al., eds. *Gujin hanyu changyong zidian* 《古今漢語常用字典》. Wuhan: Hubei renmin chubanshe, 2002.
- Weng, Zhifei 翁志飛, et al., eds. *Xinbian caoshu zidian* 《新編草書字典》. Hangzhou: Zhejiang guji chubanshe, 2005.
- Xie, Guanghui 謝光輝, et al., eds. *Hanyu ziyuan zidian* 《漢語字源字典》. Beijing: Beijing daxue chubanshe, 2002.
- Xu, Shen [漢] 許慎. *Shuowen jiezi* 《說文解字》. Beijing: Zhonghua shuju, 1978.
- Xu, Shen. Preface to *Analysis and Explanation of Characters* in Zang, Kehe 臧克和 and Ping Wang 王平, ed. *Shuowen jiezi xinding* 《說文解字新訂》. Beijing: Zhonghua shuju, 2002.
- Xu, Zhongshu 徐中舒, et al., eds. *Hanyu guwenzi zixingbiao* 《漢語古文字字形表》. Chengdu: Sichuan renmin chubanshe, 1981.
- Xu, Zhongshu 徐中舒, et al., eds. *Jiaguwen zidian* 《甲骨文字典》. Chengdu: Sichuan cishu chubanshe, 1998.

Yao, Tao-chung 姚道中 and Yuehua Liu 劉月華, et. al. *Integrated Chinese* 《中文聽說讀寫》, *Level 1, Part 1 Textbook*. 2nd ed. Boston: Cheng & Tsui Company, 2005.

Zhang, Shuyan 張書岩, et al., eds. *Jianhuazi suyuan* 《簡化字溯源》. Beijing: Yuwen chubanshe, 2005.

SAMPLE

RADICALS

Key: 甲 refers to the Oracle-Bone Inscriptions, 金 the Bronze Inscriptions, 篆 the Seal Script, and 草 the Cursive Script. See the Preface for more information.

甲 𠤎 金 𠤎 篆 𠤎

人 rén (man; person; humankind)

Pictograph. In the Oracle-Bone and Bronze Inscriptions, the character 人 presents the profile of a figure with a head, arched back, arms, and legs, which could indicate the early stage of humankind as evolved from primates. Later, the character came to resemble a person with two long legs. The person radical 亻 is often used in characters related to human beings and their activities, such as 你 (nǐ, you), 他 (tā, he; him), 住 (zhù, to live), and 休 (xiū, to rest).

人 象形。甲骨文、金文像有頭、背、臂、腿的側面人形。

甲 𠤎 篆 𠤎

刀 dāo (knife)

Pictograph. In ancient writing systems, the character 刀 resembles a knife, with the upper part as the handle and the lower part as the edge. In Regular Script, the handle is shortened so that it becomes almost unnoticeable. Characters with the knife radical 刂 usually have something to do with knives, or cutting, such as 別 (bié, to separate), 刺 (cì, to stab), and 利 (lì, sharp).

刀 象形。像刀形。上像刀柄，下像刀刃及刀背。

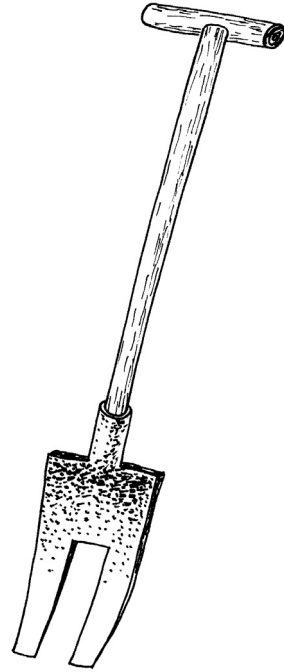


甲 𠂔 金 𠂔 篆 𠂔

力 lì (physical strength; power)

Pictograph. In both the Oracle-Bone and Bronze Inscriptions, the character 力 resembles an ancient plow, with the upper part as the handle and the lower part as the plowshare. Since plowing requires great physical strength, 力 means “strength.” In Regular Script, 力 is similar in form to 刀 (dāo, knife) except that its top sticks out.

力 象形。甲骨文、金文均像耕田用具。因耕田要有力，引申為力氣。



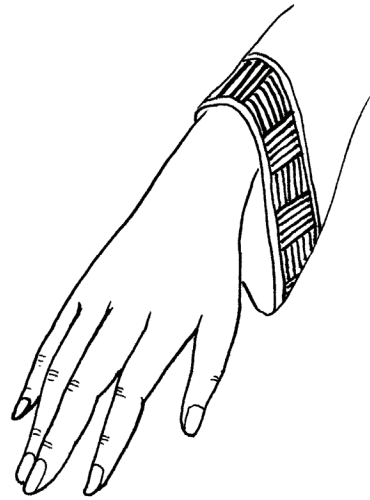
SAMPLE

甲 𠂔 金 𠂔 篆 𠂔

又 yòu (right hand; again)

Pictograph. In the ancient writing systems, the character 又 represents a right hand. Later 又 came to mean “again,” possibly because most people are right-handed and therefore use their right hands again and again in daily life.

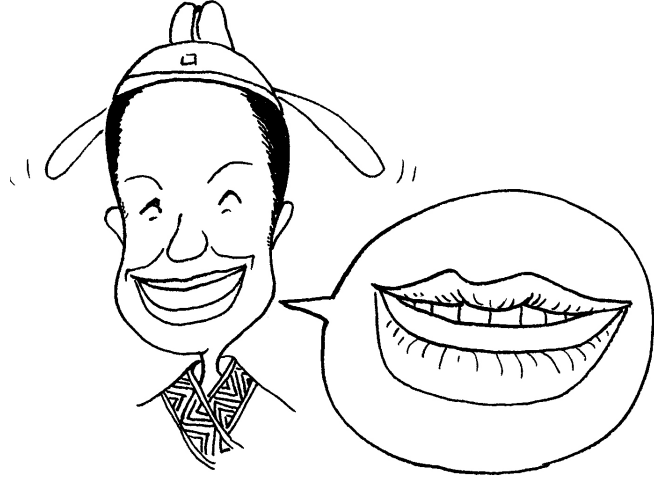
又 象形。像右手形。



甲 𠔁 金 𠔁 篆 𠔁

口 kǒu (mouth; entrance)

Pictograph. The character 口 looks like an open mouth. Characters with the mouth radical are often associated with the movement of the mouth, e.g. 吃 (chī, to eat), 喝 (hē, to drink), 唱 (chàng, to sing), and 叫 (jiào, to shout).



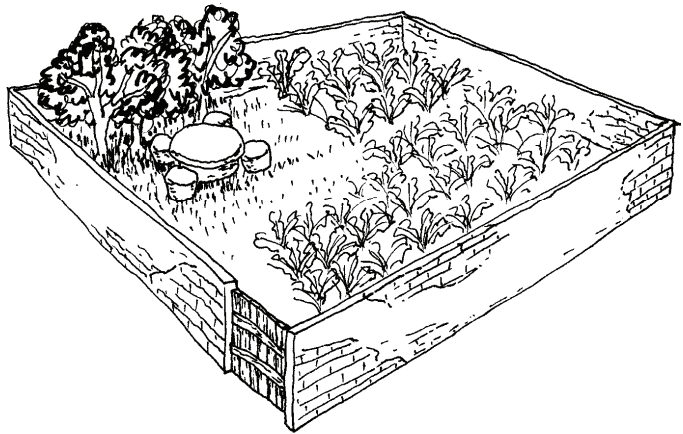
口 象形。像人口形狀。

篆 口

SAMPLE

口 wéi (enclose)

Pictograph. 口 represents the periphery or border of an area. Characters relating to boundaries often include the radical 口, such as 國/国 (guó, country; state), 園/园 (yuán, garden; park), 圖/图 (tú, map). Note that 口 is larger than the radical 口 (kǒu, mouth), indicating a large area that can contain many objects.



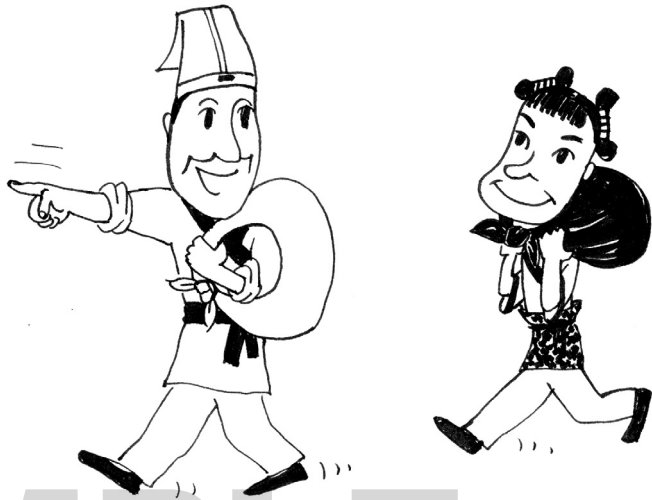
口 象形。像環圍形。從口的字多有外圍或邊界。

LESSON 1

甲 𠂔 金 𠂔 篆 𠂔

先 xiān (first; before; earlier)

Associative compound. In the ancient form, the upper part of 先 is a foot and the lower part is a person, indicating one person walking ahead of another. In Regular Script, the upper part is 土 (tǔ, soil; earth), with a stroke on the left, and the lower part still resembles a person.



先 會意。甲骨文從之(足)在 儿 (人) 前，本義為走在他人前面。

甲 𠂔 金 𠂔 篆 𠂔

生 shēng (to be born; to grow)

Associative compound. In the Oracle-Bone inscriptions the character 生 looks like a seedling growing out of the ground. Hence the original meaning of 生 is “the growth of plants.” It can also mean “grow,” “life,” “give birth to,” “unripe,” “student,” etc. In Regular Script the bottom part of 生 is 土 (tǔ, soil; earth), and the upper part resembles grass or plants growing above.



生 會意。像地面上剛長出的一株幼苗，本義指草木生長。

甲 爾 金 爾 篆 爾 木

你 nǐ (you)

Phonetic loan character. The character 你 is derived from 爾 (ěr). In the ancient form, 爾 looks like silkworms spinning silk to make cocoons. Later this character was borrowed to represent the pronoun “you.” since the pronunciation of “you” is similar to that of 爾. In Regular Script 爾 is simplified to 尔 with the person radical 亻 added on the left.



你 古時寫作爾，像蠶吐絲結繭。一說像花枝垂下之形。假借為第二人稱的代詞。楷書加人字旁。

甲 好 金 好 篆 好

好 hǎo (good; fine; O.K.)

Associative compound. In the Oracle-Bone Inscriptions and Bronze Inscriptions, the character 好 shows a woman holding a child. In traditional Chinese society, giving birth to children, especially sons, was a married woman’s main responsibility. The inability to bear children was considered a legitimate reason for a husband to divorce his wife. Mencius said: “There are three major sins against filial piety, and the worst is to have no heir.” It follows that women who had sons were considered good. You have already learned both 女 (nǚ, female) and 子 (zǐ, child) in the Radicals Section.

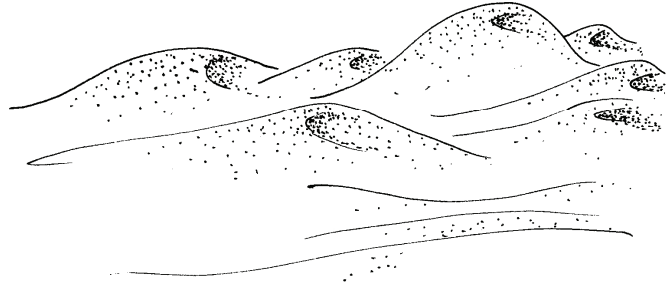


好 會意。從女、從子，以能生兒育女使家族興旺的婦女為好。

甲 山 金 篆 水

小 xiǎo (small)

Associative compound. In the Oracle-Bone Inscriptions and Bronze Inscriptions, the character 小 consists of three dots, like three tiny grains of sand. In its later forms, 小 resembles a knife (represented by the vertical hook in the middle) cutting something into two smaller pieces.



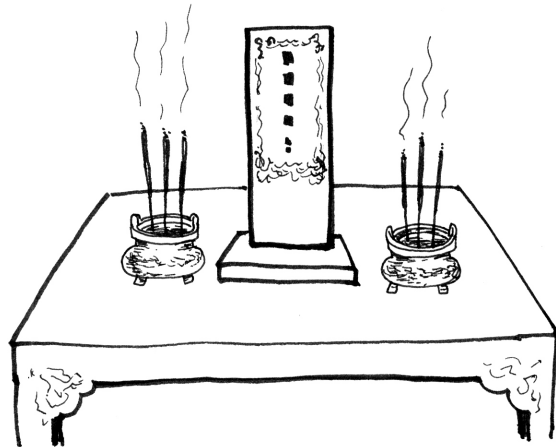
小 會意。甲骨問及金文作三點，像細小的沙粒形，表示微小的意思。

篆 姐

姐 jiě (elder sister)

Pictophonetic character. The character 姐 contains 女 (nǚ, female) as the radical and 且 (qiě) as the phonetic element. This combination shows that the character relates to something female and is pronounced as, or similar to, the sound of 且 (qiě)*. In the Oracle-Bone and Bronze Inscriptions, the character 且 looks like a memorial tablet used in ancestral worship. The original meaning of 且 is “ancestor.”

姐 形聲。從女，且聲。且在甲骨文金文中像代表祖先之靈的牌位，供祭祀時用。



*Please note that this book uses Mandarin pinyin to show pronunciation, which may not reflect ancient pronunciation. Some characters contain phonetic elements that seem unrelated to pronunciation; this may be because the remaining phonetic element within the character refers to the ancient pronunciation. It is difficult to trace the history of such pronunciation changes due to changes in the pronunciations of phonetic elements themselves.

APPENDIX

Explanations in Simplified Characters

Key: 甲 refers to the Oracle-Bone Inscriptions, 金 the Bronze Inscriptions, 篆 the Seal Script, and 草 the Cursive Script. See the Preface for more information.

Radicals



人 象形。甲骨文、金文像有头、背、臂、腿的侧面人形。



刀 象形。像刀形。上像刀柄，下像刀刃及刀背。



力 象形。甲骨文、金文均像耕田用具。因耕田要有力，引申为力气。



又 象形。像右手形。



口 象形。像人口形状。

Radicals

篆 

口 象形。像环围形。从口的字多有外围或边界。

甲  金  篆 

土 象形。像一土块状，下方“一”字意指大地。

甲  金  篆 

夕 象形。像半个月亮，傍晚或夜晚之意。

甲  金  篆 

大 象形。像伸展双臂的正面人形。天地万物中以人为大为贵，故用人形表示“大”意。

甲  金  篆 

女 象形。甲骨文像女子俯首，双臂交叉下跪形。

甲  金  篆 

子 象形。像襁褓之中的婴儿。

篆 

寸 指事。从又，从一。“又”为右手，“一”指手后一寸之处。中医所言寸口。

甲  金  篆 

小 会意。甲骨文、金文作三点，表示沙粒微小的意思。

CHARACTER INDEX

(by Pinyin)

KEY	
*	Bound Form (a character that is “bound together” with another character—it appears in combination with another character, not by itself)
MW	Measure Word
P	Particle
QP	Question Particle

A			
啊	a	P	137
愛/爱	ài	love; be fond of	61
B			
八	bā	eight	24
爸	bà	dad	48
吧	ba	question indicator; onomatopoeic	115
白	bái	white	78
百	bǎi	hundred	190
半	bàn	half	76
辦/半	bàn	manage	132
幫/帮	bāng	help	135
報/报	bào	newspaper	162
杯	bēi	cup; glass	116
北	běi	north	214
貝/贝	bèi	cowry shell	16
備/备	bèi	prepare	140
筆/笔	bǐ	pen	144
比	bǐ	compare	201
邊/边	biān	side	159
便	biàn	convenient	131
別/别	bié	other	103
不	bù	not; no	40
步	bù	step	171
C			

才	cái	just; not until; only	121
菜	cài	vegetable; dish; food	84
餐	cān	meal	161
茶	chá	tea	113
常	cháng	often	94
長/长	cháng	long	196
場/场	chǎng	field	221
唱	chàng	sing	88
車/车	chē	car	222
襯/衬	chèn	lining	181
城	chéng	wall; city wall; city	216
吃	chī	eat	68
出	chū	go out	208
除	chú	except	168
楚	chǔ	clear; neat	171
穿	chuān	wear	184
牀/床	chuáng	bed	158
春	chūn	spring	211
詞/词	cí	word	149
次	cì	MW for occurrence	213
寸	cùn	inch	6
錯/错	cuò	wrong; error	98
D			
打	dǎ	hit; strike	86
大	dà	big; great	5, 67
但	dàn	but	138

刀(刀)	dāo	knife	1
到	dào	go to; arrive	132
道	dào	road; way	139
得	dé	obtain; get	100
的	de	P	47
得	děi	must; have to	100
等	děng	wait	134
弟	dì	younger brother	52
第	dì	(ordinal prefix)	145
地	dì	earth	224
點/点	diǎn	dot; o'clock	75
電/电	diàn	electricity	87
店	diàn	shop; store	195
東/东	dōng	east	177
冬	dōng	winter	211
懂	dǒng	understand	148
都	dōu	all; both	60
短	duǎn	short; brief	197
對/对	duì	correct; toward	92
多	duō	many	67
E			
兒/儿	ér	son; child	54
而	ér	and; in addition	202
耳	ěr	ear	15
二	èr	two	21
F			
發/发	fā	emit; issue	160
法	fǎ	method; way	147
煩/烦	fán	bother	228
飯/饭	fàn	meal; food	69
方	fāng	square; side	131
啡	fēi	*coffee	114
飛/飞	fēi	fly	220
分	fēn	penny; minute	189
封	fēng	MW for letters	166
服	fú	clothing	180
復/复	fù	duplicate	142
付	fù	pay	186

G			
剛/刚	gāng	just now	208
高	gāo	tall; high	55
糕	gāo	cake	207
告	gào	tell; inform	164
戈	gē	dagger-ax	9
哥	gē	elder brother	57
歌	gē	song	89
個/个	gè	MW	49
給/给	gěi	give	117
跟	gēn	with; and; follow	141
更	gèng	even more	202
弓	gōng	bow	8
工	gōng	tool; work; labor	7, 111
公	gōng	public	133
功	gōng	skill	151
共	gòng	altogether	187
館/馆	guǎn	accommodation	119
慣/惯	guàn	be used to	170
貴/贵	guì	honorable; expensive	32
國/国	guó	country; nation	42
果	guǒ	fruit; result	196
過/过	guò	pass	229
H			
孩	hái	child	50
還/还	hái	still; yet	73
海	hǎi	sea	206
寒	hán	cold	219
漢/汉	hàn	Chinese	149
行	háng	firm	134
好	hǎo	good; fine; OK	28
好	hào	like; be fond of	28
號/号	hào	number	63
喝	hē	drink	112
和	hé	and; harmonious	58
合	hé	suit; agree	193
黑	hēi	black	192
很	hěn	very	81