

Think Chinese Characters in terms of Western Spelling like **cHiNeSE**

(Suppose each letter is a Bushou, note the differences in size and styles. In Chinese they are more magnified, intensified and twisted.)

The author makes an offer to the reader that by an optimum effort of mastering the pattern and meaning of 170 BUSHOUS or radicals by treating them as the Chinese alphabet, and by being aware of the existence of 1,700 characters (including 143 of the 170 BUSHOUS) and 132 non-character patterns, he will be able to wander in the Chinese Language Wonderland, where regular script Chinese characters and their simplified forms are placed side-by-side — a feature no other book has ever attempted. With thorough learning, the reader will recognize altogether 5,888 characters — all that can be identified in modern periodicals and newspapers printed in Chinese. The short-cut lies in 'AXING the main BUSHOU' for the great majority of the Chinese characters are composed of one to four of the 170 BUSHOUS.

The modern Chinese written language is basically a *bisyllabic* one. Intermingled singletons are confounding foreign students, and therefore to find a way to separate singletons from bisyllabics is a matter of primary importance. Examples of bisyllabic expressions are given to testify to the varied meanings of all individual characters. Included specifically are many of those which would otherwise appear incomprehensible to the Western mind. But the book is not a dictionary.

The author maintains that since to the Western mind Chinese characters are, initially at least, but pictures, the foreigner with serious intentions to learn, should not be afraid to start lessons with characters of complicated strokes. He further maintains that since certain characters are only seen in fixed combinations, these two characters should be learned at the same time, as one bisyllabic expression. For an educated English-speaking adult who has already mastered his own language it will be easier to learn Chinese by using this conceptualizing and philosophizing approach, than for an unenlightened Chinese child lacking experience of life.

The author has found the *lost key* to learning this ancient language, which is to explain the basic concept behind practically each Chinese character with an interesting story, sometimes with a very surprising

(to be continued)

the **CRACKING CHINESE PUZZLES**

By T.K. ANN

ANN'S INTEGRATED METHOD

of Learning the Chinese Language
by Conceptualizing and Philosophizing Approach

Volume - 4

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Volume - 4

ANTONYMS AND SOME OBVIOUS PATTERNS

Character No. 4702 – 5888

1,187 Notion Characters

20.2% of a total of 5,888 Characters to be learned

7.1% of a total of about 1.4 million Characters surveyed

*17.1% of a total of 3,650 Frequently Used Characters determined
by the Survey*

Volume - 1 PRIMER AND SINGLETONS

Foreword

Introduction

Definition of Words Peculiar to this Book

How to use this Book

The Depth and Breadth of Chinese Characters

Key to learning Chinese through this Book -

Minimum Course

Optional Courses

Distribution of 3,650 Frequently Used Characters in Volume 1 (1,341)

Chapter One Pronunciation

Chapter Two What is a Bushou?

Chapter Three Pictographs

Chapter Four Four-corner Indices

Chapter Five A Bird's Eye-view of the Entire Field
of Chinese Characters

ANN'S MORPHEME TABLE A & B

Chapter Six 1,400,000 Character Survey

Mastery of Characters begins here

Significance of 170 Bushous

Chapter Seven Everything started with Man

Chapter Eight I, You, He - One, Two, Three

Chapter Nine Yes, No - Have, Have not

Chapter Ten The Mouth - it eats and sings but chiefly it
communicates

Chapter Eleven	Verbs are the Hands
Chapter Twelve	Punctuation Marks and Links
Chapter Thirteen	From Tears to Oceans

Reminder

Chapter Fourteen	Singletons (positionals)
Chapter Fifteen	Singletons (temporals)
Chapter Sixteen	Thirty Mystic Symbols
Chapter Seventeen	Singletons (capables, intentionals and affectives)
Chapter Eighteen	Singletons (comparatives)
Chapter Nineteen	Singletons (comparatives) cont.

Volume - 2 DIFFERENTIATION

Earliest Chinese Written Language – Jiaguwen

Reminder

Distribution of 3,650 Frequently Used Characters in Volume 2 (849)

Chapter Twenty	The Importance of a Dot
Chapter Twenty-one	An Additional Left or Right Sliding Stroke makes all the difference
Chapter Twenty-two	Variation through the Additional Horizontal Stroke
Chapter Twenty-three	Short by One Vertical Stroke
Chapter Twenty-four	They are anatomically different 0001 – 1999
Chapter Twenty-five	They are anatomically different 2000 – 2999
Chapter Twenty-six	They are anatomically different 3000 – 5999
Chapter Twenty-seven	They are anatomically different 6000 – 9999

Volume - 3 YOU CAN DECIPHER CHINESE PUZZLES TOO

An Important Book Printed in A. D. 1720 – Liushutong

Reminder

Significance of 170 Bushous

Distribution of 3,650 Frequently Used Characters in Volume 3 (837)

Chapter Twenty-eight	Guestimables in Index Group 0001 – 0999
Chapter Twenty-nine	Guestimables in Index Group 1000 – 1999
Chapter Thirty	Guestimables in Index Group 2000 – 2999
Chapter Thirty-one	Guestimables in Index Group 3000 – 3999
Chapter Thirty-two	Guestimables in Index Group 4000 – 4999
Chapter Thirty-three	Guestimables in Index Group 5000 – 6999
Chapter Thirty-four	Guestimables in Index Group 7000 – 9999

Volume - 5 APPENDICES

Calligraphy

- I Four-corner Indexing Method
- II Rules to be followed in locating a Character in Ordinary Printed Style
- III Guiding Principles of the Compilation of ANN's Word Lists
- IV ANN's Word List A
- V ANN's Word List B
- VI ANN's List of 3,650 Frequently Used Characters
- VII ANN's Morpheme Table A – reclassified
 - Part I – Non-Rigid*
 - Part II – Rigid*
- VIII The Gamut of Pinyin Sound of the Modern Chinese Characters
- IX Complete List of Modern Pinyin Sound Disregarding Intonation
- X Simplified Characters Not Yet officially adopted in Printing
- XI Differentiation of Chinese Characters and Japanese Kanji
- XII List of Characters Indigenous to Hong Kong
- XIII Significance of Bagua Characters

Reference Books

Specimen of Various Scripts

It was fashionable for literary men of the last two centuries and until the first quarter of this century, to compose and write in ancient calligraphy couplets with sensible sentences which may have contained a grain of truth about life or sometimes just a pedantic view — rather the art than the sense. The fashion survives to this day but is limited to calligraphists.

One unexpected shortcoming has arisen from this practice. Because of the beauty and artistry achievable through calligraphy, people create variants in one extreme and stick to the ancient way of writing in the other, otherwise certain characters would have been made much easier to remember.

淚 lèi 'tear' (Character No. 0482) is a case in point. It can be more easily memorized from the Regular Script 泪 lèi 'tear' indicating 'water (氵) of eyes (目)' which we use nowadays.

The following pages give a glimpse of such couplets in the various scripts which have evolved in the course of the past thirty centuries.

Specimen of Zhouwen or Dazhuan

勢
市
場
中
退
壹
步

勢市場中退壹步

是非窠裏讓三分

是
非
窠
裏
讓
叁
分

Translation (Chinese text – read from right)

From the arena of 'influence and market' do retreat one step.

In the midst of right or wrong always make some concession (don't go to extremes).

Specimen of Metal Script

永			萬
寶			壽
用			無
享			疆

Translation (Chinese text – read from right)

Thousands of years of longevity without limit.

Eternally Treasured for Use and Enjoyment.

Specimen of Mixture of Metal Script
and Xiaozhuan Script

<p>循 序 漸 進 登 高 峰</p>	<p>循 序 漸 進 登 高 峰</p>	<p>學 習 從 來 無 捷 徑</p>	<p>學 習 從 來 無 捷 徑</p>
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Translation (Chinese text – read from right)

In learning there is never a short cut.

Move on and follow a sequence so as to reach the peak.

Specimen of Xiaozhuan Script

道*	道	睫	睫
非	非	在	在
身	身	眼	眼
外	外	肯	肯
更	更	居	居
何	何	不	不
求	求	見	見

Translation (Chinese text – read from right)

We do not see our eyelashes before our eyes, no matter how long they are.

Where else can you seek wisdom since it is not outside your body?

* 道 dào can mean many things in Chinese: Tao, way, method, path, morality, wisdom, etc.

Specimen of Early Lishu in
Transition from Xiaozhuan Script

獨	獨	羣	羣
坐	坐	居	居
防	防	守	守
心	心	口	口

Translation (Chinese text – read from right)

Take care of your speech while dwelling in company.

Beware of your mental alertness while sitting alone.

Specimen of Precursor of
Lishu

艾 亟 育 三 珷 而 而 珷 上 一
 曰 茲 二 曰 梅 三 曰 不 取 扁
 天 下 夫 夫 茲 故 能 男 梅
 故 能 廣 不 取 扁 夫 下
 夫 故 能 扁 夫 器 長