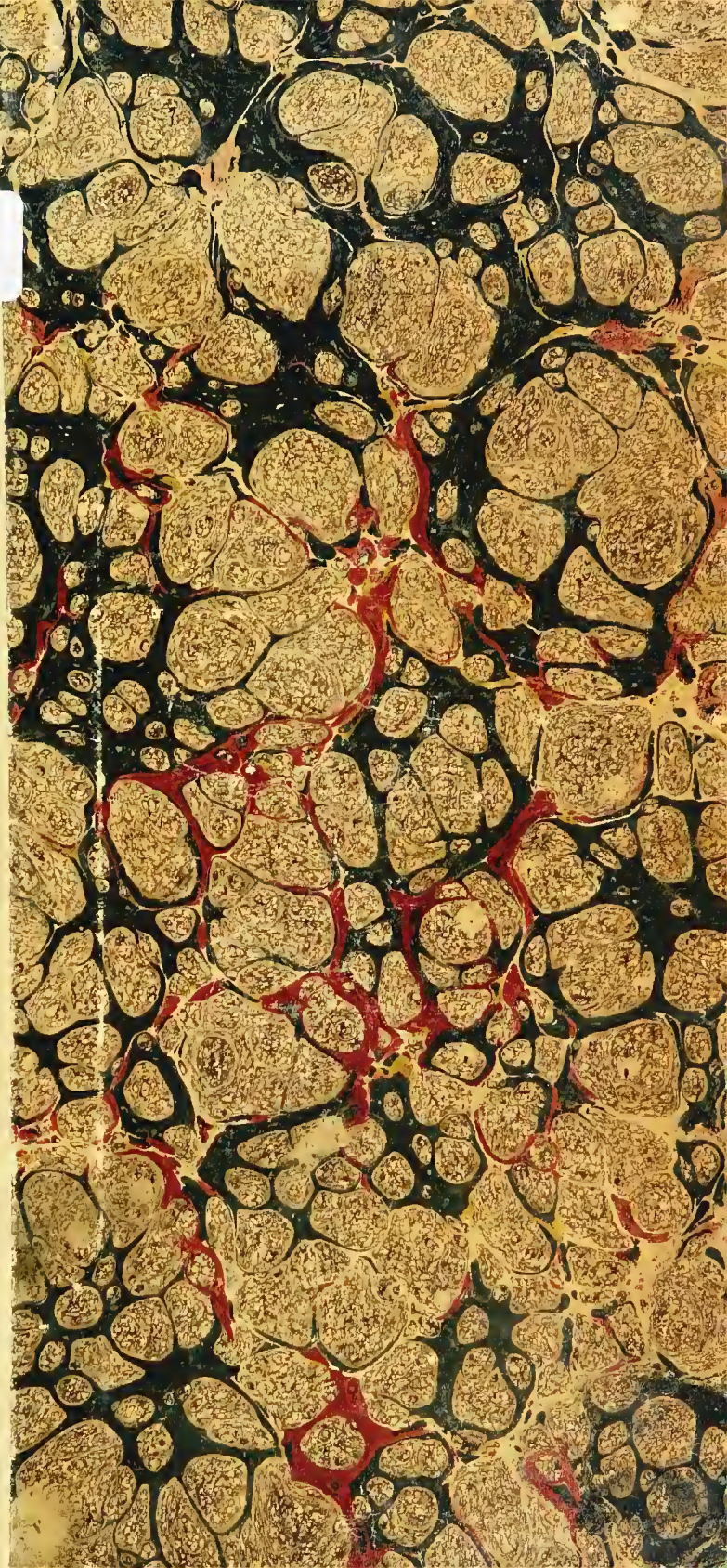


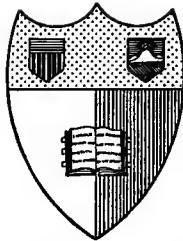
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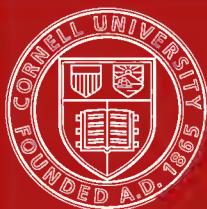
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*With the regards
to the Author.*

CHINESE
SPOKEN LANGUAGE.

BY REV. M. C. ^{over}WHITE, ^{back}M.D.

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THE CHINESE LANGUAGE SPOKEN AT FUH CHAU.

BY REV. M. C. WHITE, M. D.

THE Chinese language is, in theory, a language of monosyllables; but, owing to the paucity of distinct syllables, two monosyllabic words having, in the language of books, the same signification, are often joined together in the spoken language to represent a single idea. Other varieties of compound words are used to express ideas which, in other languages, are represented by a simple word. Some words which are generally regarded as monosyllables, contain two or more vowel sounds, which are pronounced so distinct and separate as to constitute real dissyllables, as, kiang, hiong, sieu, which are pronounced ki-ang, hi-ong, si-eu.

There are in the Fuh Chau dialect but ten vowel sounds, and they are generally reckoned as only nine, and the elementary consonant sounds are only ten, hence the number of syllables must also be small. Many combinations of consonants found in other languages are unknown to the Chinese, and the structure of their language is unfavourable to the formation of many polysyllabic words. To compensate for these restrictions upon the formation of words, they have adopted the use of a variety of tones to distinguish ideas expressed by what we should call the same word.

The tones used in different dialects vary both in their number and intonation.

In the court dialect, spoken at the Capital, and by public officers in all parts of the empire, there are five tones. In the Tiechu dialect there are said to be nine tones. In the several dialects spoken at Canton, Amoy, and Fuh Chau, there are reckoned eight tones; but in the Fuh Chau dialect there are really but seven tones, for the second and sixth are identical, and in their books, the words referred to these two tones are all arranged under the second.

In the Fuh Chau dialect there is a native work, called the *Book of Eight Tones*, and *Thirty-six Mother Characters*. In this book all the characters in common use are systematically arranged, according to their sounds. Three of the mother characters are mere duplicates, and are not used in the body of the work. All the syllabic sounds of this dialect are, therefore, arranged in thirty-three genera, under mother characters, having the same final sound as the

characters arranged under them. Each genus (containing the same final sound) is again divided into fifteen classes, in reference to the initial sounds with which they are severally connected.

The Chinese have not carried their analysis of vocal sounds to the nice elementary distinctions recognised in Western languages; but each simple word is divided by their analysis into two parts: a *final part*, or "*mother sound*," which gives body to the word, and a "*leading part*," or initial sound.

The *initial sound* consists of a single consonant, or of two consonants combined, but no vowel ever acts as the "*leading part*," or *initial*.*

The *final part*, or "*mother sound*," consists, essentially, of a vowel or vowels, followed, in some words, by a single consonant, but never by two consonants. *Ng*, which is found at the end of many Chinese words, represents, as in English, but a single elementary consonant sound, unlike either *n* or *g* when used alone, and not compounded of the sounds of *n* and *g* combined. This is a distinct elementary sound, and is used both at the beginning and end of Chinese words. This consonant sound, which we represent by *ng*, is one of the *initials*, and in some cases it is used alone, without the addition of a *final*, but only as a prefix to other words, giving them a negative signification; as, *hò²*, good; *ng⁷-hò²*, bad; *k'ò³*, to depart; *ng⁷-k'ò³*, will not depart.

Each class of syllables is again sub-divided, according to the distinctions introduced by the tones.

The thirty-three *final sounds*, multiplied by the fifteen *initial sounds*, give four hundred and ninety-five primary syllables. These again, multiplied by the seven *tones* in actual use, give *three thousand four hundred and sixty-five* different monosyllabic words, which may be distinguished by the ear; to which may be added the *semi-vocal initial*, *ng*, used in a single tone without a *final*, as mentioned above.

Though there are in theory this number of simple words, many of them are distinguished from others by very slight shades of difference, and there are (so far as known to the writer) only *sixteen hundred and forty-four* in actual use.

To supply the defect which this paucity of words occasions in the spoken language, two or more words are frequently combined into one, to express a single idea. This practice is so common, that the

* One of the (so called) *initials* has merely the force of the Greek *spiritus lenis*, and denotes the absence of any initial consonant, in which case the word begins with the vowel of the *final* or "*mother sound*."

dialect of Fuh Chau has become, to a great extent, a language of polysyllables.

The statement sometimes put forth, that there are hundreds of characters expressing different ideas, which are all pronounced exactly alike, refers only to the written language as read; and even in the language as read the number of set phrases and the peculiar collocation of words give a good degree of definiteness to the language. There is but little more difficulty in understanding the idea intended, than we experience when we hear an English book read, in which occur such words as *right*, *rite*, *write*, and *wright*, or *cleave*, *to split*, and *cleave*, *to adhere*. It is true, however, that such equivocal words are more numerous in Chinese than in English.

In the different provinces, and in different districts of the same province, the reading sounds of the characters differ in the same manner as the Arabic figures are differently pronounced by the various nations of Europe. The spoken dialects also differ widely from the reading dialects of the same localities.

In general, the spoken dialects are more diffuse than the written language, which is common to all parts of the empire. This results, in the main, from the frequent necessity of using two words of similar meaning, or, more properly, a dissyllable, to express an idea definitely, when a single written character or word is all that is required.

The spoken languages being more diffuse, and differing in style from the written language, they have adopted, in several dialects, a system of writing the spoken dialects, by borrowing from the general written language a few common characters, which they use chiefly as *phonetics*, to represent the sounds of the spoken language. These characters are thus used without reference to their signification in the classical writings which have been handed down from the remote ages of antiquity.

This is the common system of mercantile and epistolary writing adopted by persons of limited education, and can only be understood by persons speaking the same dialect, while the style of writing in use among professed literary men, is understood alike by the literati of all parts of the empire.

The system of *initials* and *finals* used in the "Book of Eight Tones," referred to above, would, if used for that purpose, form (in connection with the *tonal marks*) a complete alphabet for the Fuh Chau dialect. They have been so used by missionaries for writing colloquial phrases, in their private study of the language. Three of the gospels have been written out in this manner by Chinese teachers in the employment of missionaries.

Books written in this style can be read with the same facility as alphabetic writing of other languages, and are a great aid in learning the *colloquial*, though no books have been printed in this style, and the *initials* and *finals* have never been used in this manner in native books.

To foreigners learning the Fuh Chau dialect, a thorough knowledge of this system of *initials* and *finals*, and the *eight tones*, is of great importance.

The student should constantly refer the pronunciation of every word to its place in this system, till he can analyze each spoken word, giving its proper *initial* and *final*, and point out its proper *tone* as readily as he can spell any word in his mother tongue.

Slight variations in the pronunciation of Chinese words are noticed among different Chinese teachers. When, therefore, Chinese words are represented by the letters of the English alphabet, (which are written more readily than the Chinese *initials* and *finals*,) the student refers at once to the sounds of the corresponding *initials* and *finals*, as he has learned them from his teacher.

The letters of the English alphabet, when used in the following pages to represent Chinese sounds, are to be pronounced as follows:

I.—CONSONANT SOUNDS.

1. Ch, having the same sound as in *church*.
2. Ch', *ch* with the same sound as above, followed by an additional *h*, which is represented, in such cases, by the Greek spiritus asper, (')
3. H, having its own proper sound, as in *hand*, at the beginning of words, while at the end of words (where it occurs only in the fourth and eighth tones) it denotes simply an abrupt closing of the vocal organs, without the formation of any distinct sound. When the sound of *h* follows *ch*, *p*, or *t*, it is, for convenience, represented by the spiritus asper, (')
4. K has its own proper sound, as in *king*.
5. K', *k* followed by a distinct sound of *h*.
6. L, as in English words.
7. M, as in English words.
8. N, as in English words.
9. Ng, as in *sing*, both at the beginning and end of words. It often requires great care to enunciate this sound correctly at the beginning of words.
10. P, as in *park*, *parade*.
11. P', *p* followed by the distinct sound of *h*.
12. S, as in *same*.

13. T, as in *tame, till*.

14. T', *t* followed by *h*, each letter retaining its own proper sound.

The preceding are the consonant sounds found in the Fuh Chau initials, but it will be seen that there are, in reality, only ten elementary consonants, viz.: Ch, H, K, L, M, N, Ng, P, S, T.

The spiritus asper, (') which is equivalent to *h*, being used to avoid confounding *ph* with the sound of *f*, and *th* with *th* in *thin* or *then*, and to show that it is never silent in any combination.

II.—VOWELS. There are nine distinct vowel sounds, viz.:

1. *a*, as in *far, father*.

2. *e*, as in *they, prey*, but when followed by *ng* its sound is nearly as short as in *met*.

3. *è*, like the flat sound in *there*, or like *a* in *care*.

4. *ë*, pronounced nearly like *e* in *her*, or *i* in *bird*, but more open, and spoken deeper in the throat.

5. *i*, as in *machine*, but frequently like *i* in *pin*, if the word ends with a consonant.

6. *o*, as in *note, report*.

7. *ò*, like *o* in *for, cord, lord*.

8. *u*, like *oo* in *school*; but if the word ends with *h* or *ng*, the sound is like that of *u* in *bull*. The distinction, if any, between the sound of *u* in these two forms of Chinese words is unimportant in practice, and too slight to be noted by any diacritical marks. At the beginning of words, when followed by another vowel, it has the force of *w* in English words.

9. *ü* has the French sound of *ü*, as in *l'üne*. This is a sound between those of *e* and *oo*. When two vowels come together in the same word, each vowel retains its own sound. There are no silent letters employed in this system.

III.—TONES. Figures raised above the line, at the end of words, are used to distinguish the tones.

NOTE.—This system of orthography is substantially that known as the system of Sir William Jones, used for Romanizing the languages of India, the Pacific Islands, and the languages of the North American Indians. Some have desired to embrace the sounds, used in all the dialects of China, in one system, distinguishing them by separate letters, or by diacritical marks, so that each letter shall have a uniform sound in every dialect for which it is used. Such strict uniformity would require the use of several diacritical marks on letters where they are not needed, when, as in the plan here adopted, slight modifications are allowed in each dialect. The sounds of the letters, as here given, is nearly identical with the system used in writing the language spoken at the Sandwich Islands.

TABLE OF FINALS AND INITIALS, WITH THEIR NAMES, AND THEIR ALPHABETIC VALUE IN ROMAN LETTERS.

| THIRTY-THREE FINALS. | | | FIFTEEN INITIALS. | | | | | |
|----------------------|--------|--------|-------------------|--------|--------------------|----|--------------------|-------|
| 1 | Ch'ung | 春 ung | 18 | Ngüng | 銀 üng | 1 | Liu | 柳 L |
| 2* | Hua | 花 ua | 19 | Kong | 缸 ^o ong | 2* | Pieng | 邊 P |
| 3* | Hiong | 香 iong | 20 | Chi | 之 i | 3 | Kiu | 求 K |
| 4 | Ch'iu | 秋 iu | 21 | T'ëng | 東 ëng | 4 | K'e ^o | 氣 K' |
| 5 | Sang | 山 ang | 22 | Kau | 郊 au | 5 | T'è | 低 T |
| 6 | K'ai | 開 ai | 23* | Kuò | 過 uò | 6 | P'ò | 波 P' |
| 7 | Ka | 嘉 a | 24 | Sè | 西 è | 7 | T'a | 他 T' |
| 8 | Ping | 賓 ing | 25† | Kūò | 橋 ūò | 8 | Cheng | 曾 Ch |
| 9* | Huang | 歡 uang | 26† | Kie | 雞 ie | 9 | Nih ^s | 日 N |
| 10 | Kò | 歌 ò | 27* | Siang | 聲 iang | 10 | Si ^o | 時 S |
| 11† | Sū | 須 ū | 28 | Ch'oi | 催 oi | 11 | Eng | 鶯 ' |
| 12* | Pue | 杯 ue | 29 | Ch'ë | 初 ë | 12 | Mung ^o | 蒙 M |
| 13 | Ku | 孤 u | 30* | T'ieng | 天 ieng | 13 | Ngü ^o | 語 Ng |
| 14 | Teng | 燈 eng | 31* | Kia | 奇 ia | 14 | Ch'oh ^h | 出 Ch' |
| 15* | Kuong | 光 nong | 32 | Uai | 歪 uai | 15 | Hi | 非 H |
| 16* | Hui | 輝 ui | 33† | Keu | 溝 eu | | | |
| 17† | Sien | 燒 ieu | | | | | | |

NOTE.—The twelfth and sixteenth *finals* are regarded by some teachers as having the same alphabetic sound, (the initial consonant, of course, is excepted,) but most persons observe the distinction given in the table. The characters arranged under the twenty-fifth *final* are pronounced by many persons residing within the walls of Fuh Chau, like those under the twenty-third. The vowel of the eighth *final* is pronounced by some teachers like the sound of *i* in *machine*, while others give it the sound of *i* as in *pin*. The vowel of the fourteenth *final* is pronounced by some like *e* in *met*, and by others like *e* in *they*. The thirty-third *final* has a peculiarly clear and ringing sound, and at once reminds a person of the croak of a frog.

The thirteenth *initial* sound is, in one instance, used alone without any *final* or vowel sound following it. It is used only in the seventh tone, and merely as a negative prefix to other words.

The primary syllables formed by joining each *initial* with all the *finals*, will be seen in the following table.

* Accented on the second vowel.

† Accented on the vowel before the last.

‡ The eleventh initial denotes merely the absence of initial sound.

| | | | | | | | | | | | | | | | | |
|--------|---|-------|-------|-------|------------------|-------|--------|--------|--------|------------------|-----------------|------|-------------------|------------------|--------------------|-------|
| Ch ung | 柳 | Liu | Piang | Kiu | K'e ^s | Tè | P'ò | T'a | Cheng | Nih ^s | Si ^s | Eng | Mung ^s | Ngu ^s | Ch'oh ⁴ | Hi |
| Hua | 春 | lung | pung | kung | k'ung | tung | p'ung | t'ung | chung | nung | sung | ung | mung | ngung | ch'ung | hung |
| Hiong | 花 | lua | pua | kua | k'ua | tua | p'ua | t'ua | chua | nua | sua | ua | mua | ngua | ch'ua | lua |
| Oh'in | 香 | hong | piong | kiang | k'iong | tiong | p'iong | t'iong | chiong | niang | siong | iong | miang | ngiong | ch'iong | hiang |
| Sang | 秋 | liu | piu | kiu | k'iu | tiu | p'iu | t'iu | chiu | niu | siu | iu | miu | ngiu | ch'iu | liu |
| K'ai | 山 | lang | pang | kang | k'ang | tang | p'ang | t'ang | chang | ngang | sang | ang | mang | ngang | ch'ang | hang |
| Ka | 開 | lai | pai | kai | k'ai | tai | p'ai | t'ai | chai | nai | sai | ai | mai | ngai | ch'ai | hai |
| Ping | 嘉 | la | pa | ka | k'a | ta | p'a | t'a | cha | na | sa | a | ma | nga | ch'a | ha |
| Huang | 賓 | ling | ping | king | k'ing | ting | p'ing | t'ing | ching | ning | sing | ing | ming | nging | ch'ing | hing |
| Kò | 歡 | huang | puang | kuang | k'uang | tuang | p'uang | t'uang | chuang | nuang | suang | uang | muang | nguang | ch'uang | huang |
| Sū | 歌 | lò | pò | kò | k'ò | tò | p'ò | t'ò | chò | nò | sò | ò | mò | ngò | ch'ò | hò |
| Pne | 須 | lú | pú | kú | k'ú | tú | p'ú | t'ú | chú | nú | sú | ú | mú | ngú | ch'ú | hú |
| Kn | 杯 | hue | pue | kue | k'ue | tue | p'ue | t'ue | chue | nue | sue | ue | mue | ngue | ch'ue | hue |
| Teng | 孤 | lu | pu | ku | k'u | tu | p'u | t'u | chu | nu | su | u | mu | ngu | ch'u | hu |
| Knong | 燈 | leng | peng | keng | k'eng | teug | p'eng | t'eng | cheng | neng | seng | eng | meng | ngeng | ch'eng | heng |
| Il'ri | 光 | luong | puong | kuong | k'uong | tuong | p'uong | t'uong | chuong | nuong | suong | uong | muong | nguong | ch'uong | huong |
| | 輝 | hui | pui | kui | k'ui | tui | p'ui | t'ui | chui | nui | sui | ui | mui | ngui | ch'ui | hui |

| | | | | | | | | | | | | | | | | | |
|--------------------|---|-------|-------|-------|--------|-------|--------|--------|--------|-------|-------|-------|------|-------|--------|---------|-------|
| Sieu | 燒 | lieu | pieu | kieu | k'ieu | tieu | p'ieu | t'ieu | chieu | nieu | sieu | sieu | ieu | mieu | ngieu | ch'ieu | hien |
| Ngung ⁶ | 銀 | lung | pung | kung | k'ung | tung | p'ung | t'ung | chung | nung | sung | sung | ung | mung | ngung | chung | hung |
| Kong | 釘 | long | pong | kong | k'ong | tong | p'ong | t'ong | chong | nong | song | song | ong | mong | ngong | ch'ong | hong |
| Chi | 之 | hi | pi | ki | k'i | ti | p'i | t'i | chi | ni | si | si | i | mi | ngi | ch'i | hi |
| Teng | 東 | leng | peng | keng | k'eng | teng | p'eng | t'eng | cheng | neng | seng | seng | eng | meng | ngeng | ch'eng | heng |
| Kau | 郊 | lau | pau | kau | k'au | tau | p'au | t'au | chau | nau | sau | sau | au | mau | ngau | ch'au | hau |
| Kuo | 過 | luò | può | kuò | k'uò | tuò | p'uò | t'uò | chuo | nuò | suò | suò | uò | nuò | nguo | ch'uo | huò |
| Sè | 西 | lè | pè | kè | k'è | tè | p'è | t'è | chè | nè | sè | sè | è | mè | ngè | ch'è | hè |
| Kùò | 橋 | lùò | pùò | kùò | k'uò | tùò | p'uò | t'uò | chùò | nùò | sùò | sùò | ùò | mùò | ngùò | ch'ùò | hùò |
| Kie | 雞 | lie | pie | kie | k'ie | tie | p'ie | t'ie | chie | nie | sie | sie | ie | mie | ngie | ch'ie | hie |
| Siang | 聲 | liang | piang | kiang | k'iang | tiang | p'iang | t'iang | chiang | niang | siang | siang | iang | miang | ngiang | ch'iang | hiang |
| Ch'oi | 催 | loi | poi | koi | k'oi | toi | p'oi | t'oi | choi | noi | soi | soi | oi | moi | ngoi | ch'oi | hoi |
| Ch'é | 初 | lè | pé | ké | k'é | té | p'é | t'é | chè | né | sé | sé | é | mé | ngé | ch'é | hé |
| T'iong | 天 | lieng | pieng | kieng | k'eng | tieng | p'eng | t'eng | chieng | nieng | sieng | sieng | ieng | mieng | ngieng | ch'ieng | hieng |
| Kia | 奇 | lia | pia | kia | k'ia | tia | p'ia | t'ia | chia | nia | sia | sia | ia | mia | ngia | ch'ia | hia |
| Uai | 歪 | huai | puai | kuai | k'uai | tuai | p'uai | t'uai | chuai | nuai | suai | suai | uai | nuai | nguai | ch'uai | huai |
| Keu | 溝 | leu | peu | keu | k'eu | teu | p'eu | t'eu | cheu | neu | seu | seu | eu | meu | ngeu | ch'eu | heu |

Each of the syllables in the preceding tables is susceptible of seven variations of the tone in which it is enunciated. Some of the tones affect the orthography, while others do not. Under each word thus formed may be arranged several characters having independent significations; and thus it happens that a single word in the spoken language is made the symbol to express a number of ideas essentially different from each other.

CHINESE TONES.

The greatest obstacle to the acquisition of the spoken dialects or languages of China, is the peculiar application of the *tones*, which distinguish words having otherwise the same orthography. It is believed that the *tones* are not in themselves very difficult, but as they are absolutely essential to the spoken language, and require constant attention to nice distinctions, which are never noticed in other languages, they demand all the attention the student can bestow, to remember always the proper tone of each word, and to enunciate it correctly in speaking.

In English, various tones or inflections of the voice are used to give force and animation to language; but in Chinese, the tone is an essential part of the word in all circumstances; while rhetorical effect is given to discourse by accentuation, rapidity or slowness of utterance, and peculiarities of manner, as well as varieties of pitch of the voice, and gesticulation.

Much has been written in regard to the tones, and some discrepancy will be found in the statements of different writers, caused, principally, by the differences in tones of the same name in the several dialects with which the different writers were acquainted.

It is generally believed that the system of tones was invented to compensate for the paucity of syllables, or single words, in the spoken languages, or dialects, of the numerous kingdoms of Eastern Asia, which have long since been consolidated into the one vast empire of China.

What was the condition of the spoken languages of China previous to the adoption of the present system of writing, we have no means of learning, except from the structure of their written language, and their ancient poetry.

The general rules of poetry, derived from the Confucian classics, have been fixed and unchanging for more than twenty centuries.

In poetical composition the words are arranged in reference to their tones, of which, for poetical purposes, there are reckoned but two classes or distinctions.

The poetical division of tones is into 平聲 ping⁵ siang, smooth

tone or tones; and 仄聲 *cha⁴ siang*, oblique, or harsh tone or tones; (for these terms may be taken either as singular or plural.) These being the only distinctions, in regard to tone, which it is necessary to observe in poetical composition, it is not improbable that there were only two tones in use when the ancient classics were written, or at least in the early ages, when the poetic standards were fixed.

The universal study of the ancient classics, and the observance of the ancient standards of poetical composition, secure a pretty general uniformity in the division of the characters into *ping⁵*, or *smooth* toned, and *cha⁴*, or *harsh* toned characters, though the subordinate divisions in these two classes of tones are by no means uniform in the different dialects.

The Nanking, or court dialect, has five tones, viz.: two *ping⁵*, or *smooth* tones, and three *cha⁴*, or *harsh* tones; though, it is stated that there was originally but one smooth, or even tone.

The names which now distinguish the *ping⁵* tones, viz.: 上平聲 *siong² ping⁵ siang*, *primary smooth tone*; and 下平聲 *ha² ping⁵ siang*, *secondary smooth tone*, are thought, by Chinese writers, to have arisen from having the characters arranged under the *ping⁵* tone, placed in two volumes; the first volume (as is customary with any work) marked 上 *siong²*, or *first*, and the latter volume marked 下 *ha²*, or *last*. These distinctions, which originally related to the volumes of the book, having been afterward referred to a distinction of two *ping⁵* tones. This view is still further supported by the fact that, while characters referred to the smooth tones in the court dialect, are also referred to what are called smooth tones in the several local dialects, yet many characters referred to what is called a *primary smooth tone* in one dialect, are placed in the *secondary smooth tone* in another dialect, and *vice versa*.

The *cha⁴* tones, of which there are three in the court dialect, called 上聲 *siong² siang*, *high tone*; 去聲 *k'ëü³ siang*, *diminishing tone*; and 入聲 *ih⁸ siang*, *entering, or abrupt tone*, as they are now found in the dictionaries of the general language, or court dialect, are each again sub-divided, in many of the local dialects, (as the even tone has been in all dialects,) into *primary high*, *diminishing*, and *abrupt*, and *secondary high*, *diminishing*, and *abrupt tones*.

When all the tones now enumerated are arranged together, the 上聲 *siong² siang*, *primary tones*, are always arranged before the 下聲 *ha² siang*, or *secondary tones*, as follows, viz.:

1. 上平聲 siong² ping⁵ siang; primary smooth tone.
2. 上上聲 siong² siong² siang; primary high tone.
3. 上去聲 siong² k'ëü³ siang; primary diminishing tone.
4. 上入聲 siong² ih⁸ siang; primary abrupt tone.
5. 下平聲 ha² ping⁵ siang; secondary smooth tone.
6. 下上聲 ha² siong² siang; secondary high tone.
7. 下去聲 ha² k'ëü³ siang; secondary diminishing tone.
8. 下入聲 ha² ih⁸ siang; secondary abrupt tone.

This translation of the Chinese names of the tones, though not the one usually given, is admitted by the original, and gives a better idea of their nature than a more literal translation. The names of the tones, as given above, are common to various dialects, but they do not represent the same qualities of voice, or sound, in the different dialects; that is, tones bearing the same names are often essentially different in different dialects.

The number of tones in actual use, varies also in different districts. In several dialects, there are reckoned eight tones, as given above, while in the Fuh Chau dialect, only seven are in actual use, and in the Tschu dialect there are said to be nine tones. In the spoken language of Canton there are ten tones, but in reading, only eight. The names applied to the tones give but an imperfect idea of their nature, and, in general, it would be as well to designate them as first, second, &c., tones, as to employ the names they bear in Chinese books.

Description of Tones in the Fuh Chau Dialect.—The *first*, or *primary smooth tone*, called siong² ping⁵, is a uniform even sound, enunciated a little above the ordinary speaking key, but neither elevated nor depressed, from the commencement to the close of the word. It is, in this respect, like the enunciation of a note in music; it may, therefore, be called the singing tone, or the musical monotone.

The *second*, or *primary high tone*, called siong² siong², is enunciated in the ordinary speaking key, and the voice usually falls a note at the close, as at the end of a sentence in unimpassioned discourse. In connected discourse, however, the second tone is sustained, and turns upward, like the vanishing stress of unaccented words in common conversation. In attempting to pronounce the letters *a-e*, we notice that *e* is pronounced either a note higher, or lower, than *a*. So, also, if we take the pains to listen attentively when *a* alone is pronounced, we shall notice that it has its ending, or vanishing move-

ment, turned upward one note; or, if spoken like the close of a sentence, where the voice falls in the usual way, we shall perceive that the vanishing movement of *a* turns downward one note. This is exactly the variety of enunciation, distinguished by the *second*, or *siong² siong²* tone in this dialect.

The *third*, or *primary diminishing tone*, called *siong² k'ëü³*, is what elocutionists call the *rising third*, and is heard in English on the emphatic word in a direct question, as, "Does it *rain*?" where the voice turns upward, through the interval of two notes of the octave.

The *fourth*, or *primary abrupt tone*, called *siong² ih⁸*, turns the voice upward through the same interval as the *third tone*; but it terminates abruptly, as though the voice was suddenly interrupted in an effort to pronounce a final *h*. In words which, in other tones, end in *ng*, the abrupt close of the fourth tone sounds somewhat like a suppressed, or half-uttered *k*, but the clicking sound of the *k* is not heard. If a person should attempt to ask the question, "Can you open the *lock*?" and be suddenly stopped before enunciating the final clicking sound of the *k*, he would give to the last word the *primary abrupt tone*.

The *fifth*, or *secondary smooth tone*, called *ha² ping⁵*, is a quick, forcible enunciation, commencing about two notes above the ordinary key, and suddenly dropping down, at the close, to the key note. It is what is called by elocutionists the *falling third*, and, when emphatic, the *falling fifth*. It is sometimes called the *scolding tone*. It is heard in a petulant enunciation of the emphatic words in the sentence, "No! I'll do no such *thing*."

The *sixth tone* is identical with the *second*, and no words are arranged under it; that is, no *secondary high*, or *rising tone*, has yet been invented in this dialect.

The *seventh*, or *secondary diminishing tone*, called *ha² k'ëü³*, is a guttural downward circumflex. It is, in English, expressive of peculiar emphasis, frequently indicating rebuke, scorn, or contempt, as,

"Whence, and what art thou, execrable shape?
 . . . Back to thy punishment,
 False fugitive."

"You wrong me every way; you *wrong* me, Brutus."

The words *very many*, if spoken with forcible emphasis, would also exhibit the tone under consideration.

This is probably the most difficult tone in the language to enunciate correctly, under all circumstances.

The *eighth*, or *secondary abrupt tone*, called $ha^2 ih^2$, closes abruptly, like the *fourth tone*, but differs from it by being enunciated on a uniform pitch, a little above the ordinary key. The eighth tone is an abrupt termination of the first tone, in the same manner as the fourth tone is an abrupt termination of the third.

The tones affect only that part of the word known as the *final*, while the *initial* remains unaffected by the tone.

In the table, pages 16, 17, the finals are given with the modifications produced by the tones. If each *initial* consonant is successively prefixed to all the forms in the *table*, there will be obtained all the separate words, or distinct syllables, found in the language. We have placed at the head of the table, the initial *eng*, which denotes merely the absence of any initial consonant, as this gives the simplest form of all the *finals* through each tone. The student will see, from the table at pages 8, 9, how each *initial* is successively united with all the *finals*, and in the table, pages 16, 17, how each *final*, whether joined to an initial or otherwise, is modified by the tones. In the table, the vowels printed in italics are accented; in all other cases the first vowel in a word takes the accent. This accentuation of the vowels is uniform, and should be thoroughly learned from the table. The accented vowels are not marked in other parts of this article. Besides the final syllables in the table, the semi-vocal *ng* is used in the seventh tone, without a vowel or any other addition. With this addition there are sixty-one independent final syllables, which may be arranged in alphabetical order, as follows:

a, aë, aëh, aëng, ah, ai, aih, aing, aiu, ang, an, anh, aung, e, è, ë, eh, èh, eng, èng, eu, ëü, ëüh, ëüng, i, ia, iah, iang, ie, ieh, ieng, ieu, ih, ing, ioh, iong, iu, ng, o, ò, oe, oh, oi, òi, ong, u, ü, ua, uah, uai, uang, ue, uh, üh, ui, ung, üng, uò, üò, uoh, uong.

If we add the forms produced by prefixing the *initial* consonants, we shall obtain nine hundred and one syllables, or simple words, capable of being distinguished by the mode of spelling them with Roman letters. Some of these forms, it will be noticed, are produced by changes in orthography, required by the tones. The entire number of forms obtained by all the changes produced by the tones, is three thousand four hundred and sixty-six words, which can be distinguished by the ear. Some of these are distinguished with difficulty, and (as nearly as is known) only one thousand six hundred and forty-four of these monosyllabic words are in actual use in the spoken language; while in the *Tonic Dictionary*, or *Paih Ing*,

only one thousand six hundred and twenty of these sounds have characters arranged under them.

To compensate for this paucity of monosyllables, two or more are often united together, forming real polysyllables, to express single ideas. By this means the number of words is increased to several thousands, and, as regards its richness and variety of expression, this dialect is but little inferior to many alphabetic languages.

It will be seen in the table, that the orthography of some words is changed, as they are declined through the different tones. In rapid speaking, words in the third and seventh tones are but slightly distinguishable from the first tone; and in such cases the orthography reverts toward the form of the corresponding word in the first tone. Yet when spoken deliberately, the tones are readily distinguished, and the orthography varies with the tones, as shown in the table.

NOUNS.

Nouns, like other Chinese words, are incapable of inflexion. Gender, number, person, and case, are determined either by the addition of other words, or by the position a word occupies in the sentence.

Case.—The subject nominative precedes, and the predicate nominative follows the verb, as in English. The accusative case is placed after transitive verbs and prepositions, and is only distinguished by its position in a sentence. But in many instances, the accusative precedes the verb in the imperative mood, as *chü pong³ chü-ka³*, book place book-case; that is, place the book in the book-case. This construction is very common, though not always adopted.

The dative and ablative cases are often used without any distinguishing mark, though they are sometimes preceded by a preposition. The genitive case of nouns is formed by adding *ki⁵*, his, hers, its, or theirs, after the noun, as *sung⁵ ki⁵ neng⁵*, ship's men; that is, sailors; or boatmen; *Tüng kuoh⁴ ki⁵ neng⁵*, Central kingdom's men; that is, Chinamen. The genitive is often followed by the name of the thing possessed, without any intervening word, as *sung⁵ neng⁵*, boatmen, sailors; *Tüng kuoh⁴ neng⁵*, men of China; *Kuoh⁴ hò²*, nation's title, or national title. But in such cases, the noun in the genitive may generally be regarded as an adjective, qualifying the following noun.

Gender.—The gender of nouns is indicated by words denoting male and female, either directly or indirectly, as *nang*, male; and *nü²*, for female. These are general terms, applicable to any living beings, and are placed before the nouns which they qualify. These terms are but seldom used in speaking; they belong more properly to the written language.

TABLE OF FINALS, MODIFIED BY THE TONES.

| Eng | 鶯 鶯 | 上平 | 上上 | 上去 | 上入 | 下平 | 下上 | 下去 | 下入 |
|--------|--------|------|------|------|-----|------|------|------|-----|
| Oh'ung | ung | ung | ong | ong | oh | ung | ung | ong | uh |
| Hua | ua | ua | ua | ua | ua | ua | ua | ua | ua |
| Hiong | iong | iong | iong | iong | ioh | iong | iong | iong | ioh |
| Oh'iu | iu | iu | eu | eu | eu | iu | iu | eu | iu |
| Sang | ang | ang | ang | ang | ah | ang | ang | ang | ah |
| K'ai | ai | ai | ai | ai | ai | ai | ai | ai | ai |
| Ka | a | a | a | a | a | a | a | a | a |
| Ping | ing | ing | ing | eng | eh | ing | ing | eng | ih |
| Huang | uang | uang | uang | uang | uah | uang | uang | uang | uah |
| Kò | ò | ò | ò | ò | ò | ò | ò | ò | ò |
| Sù | ü | ü | ëü | ëü | ëü | ü | ü | ëü | ü |
| Pue | ue | ue | oe | oe | oe | ue | ue | oe | ue |
| Ku | u | u | o | o | o | u | u | o | u |
| Teng | eng | eng | aing | aing | aih | eng | eng | aing | eh |
| Kuang | uong | uong | uong | uong | uoh | uong | uong | uong | uoh |
| Hui | ui | ui | oi | oi | oi | ui | ui | oi | ui |
| 春 | 香 | 花 | 秋 | 山 | 開 | 嘉 | 賓 | 歡 | 歌 |
| 須 | 杯 | 孤 | 燈 | 光 | 輝 | | | | |

| | | | | | | | | | | | | | | | | | | |
|--------|---|-----|-----|-----|---|-----|----|----|---|----|----|------|----|---|-----|----|-----|----|
| Sien | 燒 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Ngung' | 銀 | ieu | üng | ong | i | ëng | au | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Kong | 缸 | ieu | üŋ | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Chi | 之 | ieu | üŋ | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| T'eng | 東 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Kan | 郊 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Kuò | 過 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Sè | 西 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Kuò | 橋 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Kie | 雞 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Siang | 聲 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Ch'oi | 催 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Ch'ë | 初 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| T'ieŋ | 天 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Kia | 奇 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Uai | 歪 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |
| Keu | 溝 | ieu | üng | ong | i | ëng | an | uò | è | ùò | ie | iang | oi | ë | ieŋ | ia | uai | eu |

In common conversation, mò⁵, signifying mother, and küh⁴, to denote the male, are employed after nouns, to distinguish the gender of all the lower animals, including birds and insects; as iong⁵ mò⁵, the female goat; iong⁵ küh⁴, the male goat. For human beings, nü² ing⁵ is used for woman, in the most genteel society; but the common terms for man and woman are derived from a singular circumstance in the history of the ancient kingdom of U⁵-chü, of which Fuh Chau was the capital.

The kingdom of U⁵-chü was subjugated by the Tong⁵ dynasty, and tradition says, that all the men were destroyed, and that the women were compelled to become the wives of their captors, (called Tong⁵ men,) who immediately occupied the kingdom of U⁵-chü, which, thereafter, became a part of the great Chinese empire. In memory of this circumstance, to the present day, the women of Fuh Chau are usually called Chü niong⁵, or Chü niong⁵ neng⁵; that is, Chü ladies, retaining a part of their ancient name. Girls are called Chü nie-kiang²; that is, Chü children. On the other hand, the men are called Tong⁵può neng⁵, or Tong⁵ men, and boys are called Tong⁵può nie-kiang², or Tong⁵può kiang²; that is, Tong⁵ children. The shorter term, Tong⁵può, is often used to signify husband. A teacher, or any literary man, is called sieng sang, while a literary lady is called sieng sang niong⁵. There are also other terms descriptive of the various human relations, some of which are essentially masculine, and others essentially feminine; as,

Huang⁵kiang², foreigner.

Ho⁷, father.

Nong⁵pa⁷, papa.

Tong⁵può kiang², son.

Hiang tie⁷, brother.

Hiang, elder brother.

Tie⁷, younger brother.

Huang pò⁵, foreign lady.

Mu⁶, mother.

Nong⁵nè², mamma.

Chü niekiang², daughter.

Chia²moe³, sister.

Neng⁵nè², nurse.

Chia², elder sister.

Moe³, younger sister.

Number.—In the Chinese language, both written and spoken, there is often much vagueness in regard to the *number* of nouns.

The singular can only be indicated definitely by being preceded or followed by the numeral for one. The plural is denoted by the connexion of words in the sentence, or by the addition of teng³, denoting a class, or collection of individuals. Sometimes the plural is formed by repeating the noun, as neng⁵ neng⁵, man by man, or men generally.

CLASSIFYING NOUNS.

These are analogous to what are called, in English, *collective nouns*; as *flock, drove, herd, pair*. These and many others of the

same character are found among the Chinese *classifying nouns*. But the greater part of the Chinese classifiers (as these nouns are commonly called) relate to individual things, and become plural only, when preceded by a numeral greater than one; as, a piece of wood; a fibre of silk; a blade of grass; a stalk of grain; a kernel of corn; a grain of sand; a head of cabbage; a sprig of mint; a loaf of bread; a block of marble, &c. While in English comparatively few nouns have classifiers of this kind used with them, both in the singular and plural numbers, in the Fuh Chau Chinese every noun has its appropriate classifier attached to it, in almost every case where it is preceded by a numeral.

Generally several nouns have the same classifier, but when the same vocal sound is used as the names of different objects, the different classifiers that are used clearly distinguish them.

In the written language the numeral can frequently be joined to the noun without the classifier, but this usage is seldom or never admissible in the spoken language.

If we say in English *two piece men*, as the Chinese do when speaking English in the Chinese idiom, it sounds no more uncouth to us than lang⁷ nēng⁵ (literally *two men*) does to the Chinese, who say lang⁷ ka² nēng⁵, for *two men*, using the classifier ka² between the adjective lang⁷, *two*, and the noun nēng⁵, *men*. The combinations, a flock of tongs, a drove of weights, a kernel of twine, a sprig of land, would sound no more uncouth in English, than corresponding errors in the use of Chinese classifiers; and as very few Chinese nouns can be used without their classifiers, early attention to the proper use of this class of words is of great importance. Kēng, a day's work, is used without a classifier, and perhaps some others. The round numbers for twenty, thirty, forty, &c, one hundred, two hundred, one thousand, one myriad, &c., can be used before many nouns without classifiers; but these are rare exceptions to the rule, that *Every noun must be accompanied by its appropriate classifier, when taking a numeral adjective before it*.

The classifiers are called uah⁸ che⁷, living words; because they give life and precision to discourse. Two nouns, differing greatly in signification, though pronounced exactly alike, may be readily distinguished by the different classifiers with which they are joined in discourse; as, sü⁸ ku³ ua⁷, a phrase of speech; and s⁸ loh⁴ ua⁷, a scroll of painting; the word ua⁷, meaning *discourse* in one case, and *painting* in the other, being rendered perfectly definite by the classifying nouns with which it is joined in the two cases. Tiu⁵, plain silk cloth, and tiu⁵, a wardrobe, or cupboard, are distinguished in a similar manner, for we say, sü⁸ ka³ tiu⁵, one frame

wardrobe; but sùò⁸ pèh⁴ tiu⁵, one web of silk; or, sùò⁵ tòì⁷ tiu⁵, a small piece of silk goods. It is thus that these *living words* give clearness and precision to discourse.*

COMPOUND NOUNS.

Two or more words are often united to describe an object which has no simple name. They form regular compound nouns, and are of frequent occurrence. Kiang², a child, or a small specimen of any object named, is often affixed to nouns to form compounds; as, nēng⁵ kiang², a human child; ngu⁵ kiang², a calf; huang⁵ kiang², a foreign child, or a foreigner; chieng⁵ kiang², a small coin; ie² kiang², a small chair, or a stool; sung⁵ kiang², a boatman. Kiang² may be joined to any noun in the same manner as a diminutive suffix. Sa hu² signifies a leader, and is a term often applied to priests; but when preceded by the term for such substances as wood, earth, stone, silver, it signifies a worker in those substances; as, ngūng⁵ sa hu², a silversmith; T'u⁵ sa hu², a mason; sūo⁸ sa hu², a stone-cutter; muh⁸ sa hu², a worker in wood, a carpenter. Some other trades are designated in the same manner.

Chò³, to make or do; or pa⁸, to beat out, or to fashion, prefixed to the name of a thing, or the material of which it is made, designates the maker of those goods, or the worker in that material; as, chò³ i siōng⁵, maker of clothing, or a tailor; pa⁸ t'ieh⁴, iron worker, that is, a blacksmith; pa⁸ tēng⁵, a coppersmith, or a brass-worker; pa⁸ ngūng⁵, a silversmith. Sa hu², affixed to the above compounds, will give the additional idea of a master workman at any of those trades. We have chò³ mè² mè⁷, to work at buying and selling, or chò³ seng li², or chò³ seng e³, to be a trader, or a merchant; chò³ ch'eng⁵, to work the fields; that is, to be a farmer; chò³ cheng³ kēü³, to bear testimony, to be a witness; chò³ kēng ngie⁷, to be a mechanic of any kind; chò³ maēng³ would signify a maker of nets, but as the very

* In the use of nouns preceded by their classifiers, a numeral adjective must always precede the classifier. The numeral sùò⁸, one, is, in such circumstances, commonly equivalent to *a* or *an*. There is no proper article in the Chinese language; its place is in part supplied by numeral and demonstrative adjectives.

Weights and measures, as classifiers, are used before nouns in the same manner as in English. In the Chinese money weights in common use at Fuh Chau,

10 Lie equal one Hung = 5.755 grains, Troy.

10 Hung equal one Chieng = 57.55 grains, Troy.

10 Chieng equal one Liōng, or ounce = 575.5 grains, Troy.

16 Liōng equal one Kūng, or pound = 9208 grains, Troy.

100 Kūng equal one Tang, or load = 131½ pounds, Avoirdupois.

Six or eight other weights are in use at Fuh Chau, varying in value from $\frac{8}{11}$ to $\frac{1}{4}$ of the Kūng, or pound, given above.

same expression signifies also *to dream*, they usually say *pa^s maeng³*, for making nets. All the above terms formed with *chò³*, to make, or *pa^s*, to fashion, often take after them the phrase *ki⁵ neng⁵*, *its man*; that is, the man of whom these actions are predicated, and the entire expression is used as a noun, for merchant, trader, &c.

ADJECTIVES.

Adjectives commonly precede the nouns which they qualify; as, *keng⁵ sang*, a high hill; *uon^g ngu⁵*, a yellow ox; *ngai⁵ neng⁵*, bad men. The adjective may also be placed after the noun, the substantive verb being understood, in which case the adjective becomes a predicate. Such forms are more common than in English, as the substantive verb is more readily understood, and needs not to be so frequently expressed; as, *neng⁵ ngai⁵*, the man is bad; *nò⁸ hò²*, the thing is good; *tüo⁷ huon⁷*, the road is long. In some such cases it is scarcely admissible to supply the substantive verb in speaking, though it must be supplied to give a correct translation in English. An adjective reduplicated becomes intensive; as, *hò²hò²*, very good; *keng⁵keng⁵*, very high; *ming⁵ming⁵*, very plain, clear, or evident; *kuon²kuon²*, very smooth; *kuon^gkuon^g*, very luminous. Different qualities are expressed by ordinals; as, *Tè eh⁴ hò²*, number one good, or first quality; *Tè ne⁷ hò²*, number two good, or second quality. The Chinese are extravagant in the use of adjectives, using superlatives where intensives only are strictly admissible. *Sion³*, upper, or superior, and *ting⁵*, ridge, or summit, are often thus used.

The following examples will show the method of comparing adjectives: *ia⁵ keng⁵*, rather high; *keng⁵*, high; *keng⁵keng⁵*, very high. *ku keng⁵*, higher; *kah⁴ keng⁵*, too high; *ting⁵ keng⁵*, highest; *ia⁵ hò²*, rather good; *hò²*, good; *hò² hò²*, very good; *ku hò²*, better; *kah⁴ hò²*, too good, or remarkably good; *ting⁵ hò²*, best; *sion³ hò²*, first rate, best quality; *ia⁵ pa^s*, rather white, pretty white; sometimes it means *very white*.

Nia³nò², a little, or somewhat, affixed to an adjective, indicates a slight shade of the quality; but this form is more commonly used in comparing two objects, and indicates that the object to which the adjective thus modified is applied, surpasses by a little the one with which it is compared. When two things are compared, they are generally connected by the conjunction *këung⁷*, and the quality expressed by the comparing adjective belongs to the thing first mentioned, though it is placed after both nouns; thus, *li² këung⁷ li⁵*, *ku hò²*, plums than pears [are] better; the same idea may be expressed without the conjunction; as, *li² ku hò² li⁵*, plums [are] better [than] pears; though placed between the nouns, it still qualifies the former noun.

“The position of an adjective determines its comparison.” When two things are compared, 長一尺 tong⁵ sūò⁸ ch’üò⁴, signifies, longer by a foot; but when one thing only is spoken of, the same expression means, length one foot; so also 一尺長 sūò⁸ ch’üò⁴ tong⁵, means, (when one thing only is referred to,) one foot long; but if two objects are mentioned, the same expression signifies one foot longer, and the greater length is understood of the thing first mentioned. 子女 chü²nü², signifies sons and daughters; while 女孑 nü²chü², signifies a female child; and in the written language, when these two are combined into one character, thus, 好, it is read hò², and signifies good, beautiful. 平正 pang³chang³, literally level and perpendicular, signifies in common conversation, bad, of inferior quality.

Numeral adjectives are best understood in connexion with the written characters. Both the common and the business forms are given in the following table.

| Numbers. | Characters. | Spoken. | Abbreviated. | Spoken. |
|----------|-------------|--|--------------|---|
| 1 | 一 | Sūò ⁸ , or, Eh ⁴ . | 丨 | Eh ⁴ . |
| 2 | 二 | Lāng ⁷ , or, Ne ⁷ . | 丨丨 | Ne ⁷ . |
| 3 | 三 | Sang. | 丨丨丨 | Sang. |
| 4 | 四 | Se ³ . | 乂 | Se ³ . |
| 5 | 五 | Ngò ⁷ . | ㄥ | Ngò ⁷ . |
| 6 | 六 | Lēuh ⁴ . | 上 | Lēuh ⁴ . |
| 7 | 七 | Ch’eh ⁴ . | ㄷ | Ch’eh ⁴ . |
| 8 | 八 | Paih ⁴ . | ㄸ | Paih ⁴ . |
| 9 | 九 | Kau ² . | 文 | Kau ² . |
| 10 | 十 | Seh ⁶ . | 十 | Eh ⁴ seh ⁶ . |
| 11 | 十一 | Seh ⁶ eh ⁴ . | 十一 | Eh ⁴ seh ⁶ eh ⁴ . |
| 12 | 十二 | Seh ⁶ ne ⁷ . | 十二 | Eh ⁴ seh ⁶ ne ⁷ . |
| 13 | 十三 | Seh ⁶ sang. | 十三 | Eh ⁴ seh ⁶ sang. |
| 20 | 二十 | Ne ⁷ seh ⁶ . | 廿 | Ne ⁷ seh ⁶ . |
| 30 | 三十 | Sang seh ⁶ . | 卅 | Sang seh ⁶ . |
| 100 | 一百 | Sūò ⁸ pa ⁴ . | 一百 | Eh ⁴ pa ⁴ . |
| 101 | 一百一 | Sūò ⁸ pa ⁴ ling ⁵ sūò ⁸ . | 一百一 | Eh ⁴ pa ⁴ ling ⁵ sūò ⁸ . |
| 102 | 一百二 | Sūò ⁸ pa ⁴ ling ⁵ lang ⁷ . | 一百二 | Eh ⁴ pa ⁴ ling ⁵ lang ⁷ . |

| Numbers. | Characters. | Spoken. | Abbreviated. | Spoken. |
|----------|-------------|---|--------------|---|
| 110 | 一百一十 | Süò ⁸ pa ⁴ ling ⁵ seh ⁸ i ² . | 1-0 百 | Pa ⁴ eh ⁴ . |
| 111 | 一百一十一 | Süò ⁸ pa ⁴ ling ⁵ seh ⁸ eh ⁴ . | 1-1 百 | Pa ⁴ eh ⁴ süò ⁸ . |
| 120 | 一百二十 | Süò ⁸ pa ⁴ ling ⁵ ne ⁷ seh ⁸ . | 1=0 百 | Pa ⁴ ne ⁷ . |
| 121 | 一百二十一 | Süò ⁸ pa ⁴ ne ⁷ seh ⁸ eh ⁴ . | 1=1 百 | Pa ⁴ ne ⁷ eh ⁴ . |
| 122 | 一百二十二 | Süò ⁸ pa ⁴ ne ⁷ seh ⁸ ne ⁷ . | 1=11 百 | Pa ⁴ ne ⁷ lang ⁷ . |
| 200 | 二百 | Lang ⁷ pa ⁴ . | 100 百 | |
| 1,000 | 一千 | Süò ⁸ ch'ieng. | 1000 千 | Eh ⁴ ch'ieng. |
| 10,000 | 一萬 | Süò ⁸ uang ⁷ . | 10000 萬 | Süò ⁸ uang ⁷ . |

211. Ne⁷ pa⁴ eh⁴, or, lang⁷ pa⁴ eh⁴.

220. Ne⁷ pa⁴ ne⁷, or, lang⁷ pa⁴ ne⁷.

122. Pa⁴ ne⁷ lang⁷.

1220. Ch'ieng ne⁷ lang⁷.

1221. Ch'ieng ne⁷ ne⁷ seh⁸ eh⁴.

1001. Süò⁸ ch'ieng ling⁵ süò⁸.

1202. Süò⁸ ch'ieng lang⁷ pa⁴ ling⁵ lang⁷.

12000. Uang⁷ ne⁷. [One] myriad two [thousand].

In the use of the duplicate forms for *one* and *two*, some care is required, for while we can say eh⁴ seh⁸, or ne⁷ seh⁸, for ten and twenty, we cannot say süò⁸ seh⁸, lang⁷ seh⁸, neither is it admissible to say süò⁸ pa⁴ eh⁴, süò⁸ pa⁴ ne⁷, for one hundred and ten and one hundred and twenty.

The system of abbreviated numerals used in business transactions is easily made to represent concrete numbers, as inches, feet, and poles; or ounces, pounds, &c., with their decimals, by placing the character denoting some weight, or measure, under the proper figure, in the same manner that the character for tens, hundreds, &c., is used under ordinary abbreviated characters; thus,

1121.64 two hundred and twenty-one feet, four inches, six tenths;

1121.64 twenty-two poles, one foot, four inches, six tenths; or,

1121.64 two thousand two hundred and fourteen inches, six tenths.

The same system serves for writing decimals, as the character placed below the line determines the place of units.

PRONOUNS.

The words used to perform the office of pronouns, in Chinese, are varied to suit the comparative rank of the speaker and hearer.

When a person speaks to an equal, or when a man of rank speaks to an inferior, the proper personal pronoun Nguai² is used; but this is inadmissible in addressing a superior. Neng⁵-ka, I or we, is commonly used when speaking to equals; it is, however, a circumlocution, but is in common use for the first person. Nu⁵, [literally, a *servant*,] your servant, or, I your servant, is used by persons addressing their superiors, and generally by persons desiring to honour those whom they address. Puong²-sing, *this body*, equivalent to *myself*, is used to denote the speaker; it has no plural. There are various other circumlocutions, used as polite forms of indicating the speaker. Nü², thou, or you, is the common form of the pronoun in the second person. I [pronounced as in *machine*] is used for he, she, it, they, or them. Pronouns, like other words in the Chinese language, may be either singular or plural, as best suits the connexion. Neng⁵, *man*, is often appended to pronouns, as the sign of the plural; as, Nguai²-neng⁵, or, Nu⁵-neng⁵, we, or us; Nü²-neng⁵, you; I-neng⁵, they.

Ki⁵, the sign of the genitive case, may be placed after any of the pronouns, in the same manner that it is used after nouns. For the possessive case of pronouns, other forms are often used; thus, leng⁷ chong, your father; leng⁷ tong⁵, your mother; leng⁷ hing, your elder brother; leng⁷ tie⁷, your younger brother; leng⁷ chiang, your wife; leng⁷ ch'ing, your relations; leng⁷ long⁵, your son; leng⁷ ch'ieng king, your daughter. Leng⁷, in all these examples, signifies *good*, or *excellent*, and is used for *your* as a very respectful and dignified address. The words for father, mother, &c., with which it is joined, are also titles of respect and honour, and not literal translations of our terms; yet one who fails to use them will often appear uneducated.

In the same manner they say, ka ho⁷, my father; ka mu², my mother; ka hing, my elder brother. Ka, in these expressions, signifies *one's own family*, or, perhaps, *the family*. When other relations are spoken of, another term is used; as, chieng⁷ nòi⁷, my wife; (literally, *the unpretending, secluded one*.) This accords with the Chinese custom of speaking in humble terms of one's self, or what is one's own, and of praising that belonging to another.

Sia³ tè⁷, my younger brother; sia³ ch'ing, my relations; pe³ iu², my friend; pe³ ngieh⁸ sü, my teacher; pe³ muong⁵ tu⁵, my pupils; pe³ huò², my agent; pe³ siong⁷, my master; sieu² i⁵, my boy; sieu² nü², my

daughter; sieu² k'ai³, my slave. Sieu² means, literally, the little, or inferior one. Koi³, signifying *honourable*, is used for *your*, on the ground that what is said to be honourable, is of course understood to belong to the person addressed, rather than to the speaker. Koi³ k'ai³, your slave; koi³ siong⁷, your master, or superior; koi³ huò², your agent; koi³ tung, your employer; koi³ ka, your noble family; koi³ iu², your noble friend; koi³ kuoh⁴, your honourable country; koi³ seng³, your surname. In all these examples honour is conferred upon the person addressed by applying an honourable epithet to what belongs to him.

When speaking of brutes or inanimate objects, the simple possessive pronouns are generally used.

The Interrogatives are, sie⁷ nò⁸, what? which? sie⁷ nò⁸ neng⁵, what man? who? tie⁷ nē neng⁵, who? or, man from what place? tie⁷ süò⁸ chia⁴, which one? This expression is varied by using, instead of the last word *chia*⁴, the classifier which corresponds with the particular thing in reference to which the inquiry is made.

The Demonstratives are, chi², or chia², this; hi², or hia², that. Chia² is also often used as nearly equivalent to *that*. Chui⁵, or in full, chia² kuai³, this place, is often used adjectively for *this*. Hui⁵, or hia² kuai³, is also used for the demonstrative *that*.

Who, which, and what, when used as relative pronouns, have no proper equivalent in this dialect of the Chinese language. Their place is supplied by demonstratives, followed by the nouns themselves.

VERBS.

The variations of the verb are not as numerous, or as precise in their meaning, as in most other languages. The various forms of pa⁸, to strike, will illustrate the peculiarities of the Chinese verb in the Fuh Chau dialect.

I.—*Indicative Mood*. 1. General tense. Nguai² pa⁸, I strike. This form may denote either past, present, or future time, which may be determined, with more or less certainty, by the connexion in which it is used.

2. Present tense, definite; as, Nguai² lè² pa⁸, I am striking.

3. Perfect tense. This tense denotes that an action or event is already completed. With transitive verbs, in this tense, the accusative follows the principal verb, and lau⁵, finished, follows the accusative, to denote the completion of the action; as, Nguai² pa⁸ i lau⁵, I have struck *him*.

In case of intransitive verbs, k'ò³, departed, or, li⁵, to come, is often inserted between the principal verb and the auxiliary lau⁵,

which denotes the completion of the action; as, Muong⁵ kui³ k'ò³ lau⁵, the door is opened already; Muong⁵ kuong li⁵ lau⁵, the door is shut to.

4. Future indefinite. Nguai² chiong pa⁸, I shall strike.

5. Future definite. Nguai² chen⁷ può⁸ pa⁸, I at once will strike.

The following form is nearly intermediate between the two preceding, namely, Nguai² chiong può⁸ pa⁸, I am about to strike.

II.—*Subjunctive Mood.* The subjunctive is formed from the indicative, by placing ioh⁸-sü², ka-sü², or kò-pe³, signifying *if*, or, *supposing that*, before the nominative to the verb; as, ioh⁸-sü² Nguai⁶ pa⁸, if I strike, &c.

III.—*Potential Mood.* Nguai² è⁷ pa⁸, I may, or can strike; Nguai² tüò⁸ pa⁸, I must strike; Nguai² kai-tong pa⁸, I ought to strike; Nguai² òi³ pa⁸, I wish to strike.

IV.—*Imperative Mood.* Nü² pa⁸, strike thou; Nü² k'ò³ pa⁸, proceed thou to strike; Nü² tüò⁸ pa⁸, do you strike at once.

V.—*Infinitive Mood.* Pa⁸, to strike; Ing kai pa⁸, it is proper to strike; Lè² pa⁸, to be striking; Pa⁸ lau⁹, to have struck; Chiong può⁸ pa⁸, about to strike.

VI.—*Participles.* Lè² pa⁸, striking; Pa⁸ lau⁵, struck, or, having struck.

PASSIVE VOICE.

In the spoken language of Fuh Chau there is no proper passive form of verbs. Kieng³, to see, or experience, placed before the verb, and after the auxiliary, if there is one, is sometimes used to form the passive voice, but it is seldom heard in conversation, and more properly belongs to the written language. It is even doubtful whether this form is understood by any except the educated, who have learned it in books. Sieu. to receive, or suffer, is more frequently used before the verb to denote action endured by the noun which precedes the verb. Both these forms may be used without naming the person or thing by which the action is performed. When either of these words is used before an active verb to give it a passive signification, it becomes the principal verb, and the words denoting the action or suffering received or endured, become verbal nouns in the accusative case.

There is another form sometimes used, namely, Nguai² këüh⁴ i pa⁸, I permitted him to strike; that is, I was struck by him. In some few cases this form has acquired, by usage, something like a passive signification; as, Nguai² këüh⁴ lò-tia pa⁸, I suffered the officer to strike; that is, I have been beaten by the officer. In this form it is always necessary to mention the person or thing by which the action has

been performed. This form is to be carefully distinguished from another which closely resembles it, but has a very different signification; as, Nguai² kéung⁷ lò-tia pa⁸, I with the officers fought, or, I struck the officers.

By these and other circumlocutions, the ideas of the passive voice can be tolerably well expressed, but they often appear very harsh. The awkwardness of these expressions is most apparent when it is desirable to give an exact colloquial translation, rather than a paraphrase, of portions of Scripture.

LIST OF VERBS.

| | |
|---|--|
| Aih ⁴ , to press. | K'aih ⁴ , to crowd. |
| Ang, to touch, to rest. | K'aiu ³ , to button. |
| Ang ⁷ , to solder, to cement. | K'aung ³ , to conceal. |
| Chia, to shade. | K'aung ³ , to sleep. |
| Chie ³ , to sacrifice. | Ke ³ , to record, to remember. |
| Chò ³ , to make. | Kè ² , to unfold. |
| Ch'ah ⁸ , to chop. | Keng ² , to select. |
| Chò ³ hua ⁸ , to create. | Keng ³ , to honour. |
| Ch'iang ² , to invite. | Keng ⁵ , to lead. |
| Chu, to rent. | Keu ³ , to save. |
| Ch'oh ⁴ , to go forth. | Keu ³ , to call. |
| Ch'eh ⁸ , to mortise. | Këü ³ , to saw. |
| Eng ³ , to reply. | Këüh ⁴ , to permit. |
| Eng ³ , to stamp, to seal, to print. | Kiang, to fear. |
| Eng ³ sing, Ening, or, Eng ³ ing, to consent. | Kiang ² , to walk. |
| Hai ⁷ , to injure. | K'i ² , to begin, to build, to set up. |
| Hëng, to roast, to bake. | K'i ² li ⁶ , to get up. |
| Hëüh ⁴ , to be tired. | K'ie ⁷ , to stand. |
| Hieng ⁵ , to hate. | Kiu ⁶ , to shrivel. |
| Ho ³ chui ² , to sprinkle with water. | Kong, to carry. |
| Hieu ³ tih ⁶ , to understand. | Kong ² , to speak. |
| Hung, to seal up. | Kò ⁶ laung ⁷ , or, Kò ⁶ taung ⁷ , to gurgle. |
| Hung ho ³ , to direct. | K'ò ³ , to depart. |
| Hui ² paung ³ , to defame. | Kò ³ leng ⁶ , to pity. |
| Ka ³ , to teach. | Læ ³ , to rub, to file, to polish. |
| Ka ⁷ , to bite. | Li ⁵ , to come. |
| Ka ³ hong ³ , to teach [morals]. | Lò ⁸ , to descend. |
| Ka ⁸ tò ⁷ , to preach. | Lòì ³ , to bore. |
| K'ang ³ , to see. | Mai, to carry on the back. |
| Kang ³ kieng ³ , to see. | Mai chaung, to bury. |
| K'ang ² , to lop off. | Mè ² , to buy. |
| Kang ² tong ⁷ , to be inspired. | Mè ⁷ , to sell. |
| Kaung ³ , to cover. | Meng ⁷ , to command. |
| (Kaiu ³ , a cover.) | Muai, to grind. |

| | |
|-------------------------------------|---|
| Muh ² , to heal. | Sè lè ² , to baptize. |
| Muong ³ , to inquire. | Sieu, to burn. |
| Muò, to touch, to stroke. | Sieu, to receive. |
| Neng ⁵ , to nurse. | Sing, to search. |
| Neng ⁷ , to recognise. | Sing puang, to judge. |
| Neng king, to repeat prayers. | Sūò ⁸ , to cut in pieces. |
| Nè, to smear. | Sèng, to put on [clothes.] |
| O ⁷ , there is, to have. | Tang, to row. |
| O ⁸ , to learn. | Tang, to carry burdens. |
| Pa, to manufacture. | T'aung ³ , to put off [clothes.] |
| Pa ⁸ , to strike. | Teng ³ , to sew, to nail. |
| Peh ⁴ , to pull. | T'iang ³ , to ache. |
| Puai, to split. | T'iang ³ , to love. |
| Pua ⁸ tò, to stumble. | T'ieu ³ , to jump. |
| Pau, to envelope. | T'iang, to listen. |
| Sia ⁵ , to eat. | Toi, to plane. |
| Sia che ³ , to write. | Tòì ³ na ⁸ , to answer. |
| Sai, to use. | T'ui ⁸ , to hammer. |
| Sà, to wash. | Uoh ⁸ , to water. |

ADVERBS.

Adverbs are compared in the same manner as adjectives. They are in the same manner rendered intensive by reduplication; as, k'è³ k'è³, very quick; maing⁷ maing⁷, very slowly. This latter expression often means *hereafter*, or *wait a little*. Ng⁷ is a negative prefix, which may be joined either to adjectives or adverbs.

The following are adverbs in common use, namely:

| | |
|---|--|
| Hieng ⁷ chai ⁷ , now. | Hò ² , well. |
| Moe ⁷ , not yet. | Chiang ³ se ⁷ , truly, yes. |
| Po ⁷ , again. | Ng ⁷ se ⁷ , not so. |
| K'i ² seng, formerly. | Chiong nang ⁷ , thus. |
| Cha ² , early. | Chia ² iong ⁵ , after this fashion. |
| Chia ² si ⁵ haiu ⁷ , at this time. | Cha poh ⁴ tò ⁷ , about so, or, not much different. |
| Hia ² si ⁵ haiu ⁷ , at that time. | Chia ⁴ chia ⁴ , just now (past.) |
| Na ² , only, simply. | Cha ² ki, early in the morning. |
| Mò ⁵ tang tong, impossible. | Mò ⁵ ta ² king ² , no matter. |
| Këung ⁷ , near. | Tang, now, to-day. |
| Huong ⁷ , distant. | |

ADVERBIAL PHRASES.

| | |
|---|---|
| King nieng ⁵ , this year. | Mang ⁵ nieng ⁵ , next year. |
| K'ò ³ nieng ⁵ , last year. | Nieng ⁵ nieng ⁵ , yearly. |
| Nieng ⁵ t'au ⁵ , first of the year. | Nieng ⁵ mue ² , the last of the year. |
| Sò ⁸ nieng ⁵ , year before last. | Au ⁷ nieng ⁵ , year after next. |
| Nò ⁷ au ⁷ nieng ⁵ , three years hence. | Nò ⁷ sò ⁸ nieng ⁵ , three years ago. |
| Nguoh ⁸ nguoh ⁸ , monthly. | Chia ² nguoh ⁸ , this month. |

| | |
|---|---|
| Puang ka ² nguoh ⁸ , half a month. | Süò ⁸ ka ² nguoh ⁸ , one month. |
| Sjong ³ nguoh ⁸ , last month. | A ⁷ nguoh ⁸ , next month. |
| Seng kui ² ka ² nguoh ⁸ , several months ago. | Ti ⁶ kui ² ka ² nguoh ⁸ , several months hence. |
| Chiang ² nguoh ⁸ , first month of the year. | Sang ³ seh ⁸ mang ⁶ può, new year's eve. |
| Nih ⁸ nih ⁸ , daily. | King tang ⁸ , to-day. |
| Ming ⁶ tang ⁸ , or, ming ⁶ nih ⁸ , to-morrow. | So ⁸ mang ⁶ , yesterday. |
| Sò ⁸ nih ⁸ , day before yesterday. | Au ⁷ nih ⁸ , day after to-morrow. |
| Nò ⁷ au ⁷ nih ⁸ , three days hence. | Nò ⁷ sò ⁸ nih ⁸ , three days ago. |

Può, night, or evening, affixed to either of the expressions denoting days, signifies the evening of that day; as, king può, (nih⁸ being omitted,) this evening; so³ mang⁶ può, last evening.

CONNECTIVES.

But few connecting particles are used in the dialect spoken at Fuh Chau, and the same is true of the Chinese language generally.

CONJUNCTIONS.

Këung⁷, and; ling⁵, also; hëüh⁴, or hëüh⁴-ti, or, either; ka sü², or ioh⁸ sü², if; kò² pe³, supposing that; ing oi⁷, because; ku chü, therefore.

PREPOSITIONS.

Meng³-seng⁶, before; a⁷-lau², behind; kè-teng², above; a⁷-tè³, below; tie²-tie³, within; ngie lau², without, outside.

INTERJECTIONS.

Hò²! Well! It is well! Ai-ia⁵! an expression of wonder, or surprise; this expression is also used in a drawling tone, denoting excessive grief. Eü⁷! So-ho! Ho there! used to call the attention of persons standing near. O⁵! O⁵! expressive of sudden pain.

VERSIFICATION.*

The written language governs the style of poetry. The most ancient Chinese poetry was irregular, composed of an even number of lines, consisting of a nearly uniform number of monosyllabic words in a line, subject to rules of rhyme and alliteration; that is to say, to periodic return and cadence of certain articulations and terminations. Short pieces of this measured prose make up the Chu King, or Book of Records, and some other ancient books of the same class. The style of long poems, such as the Panegyric of Moukden, is very similar. Chinese poetry has advanced by degrees to the condition in which

* The rules of Chinese versification have been translated from the Chinese Grammar of Abel Remusat. Paris: A. D. 1822.

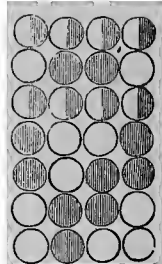
it is seen in at present. Modern poetry commonly consists of either five or seven words in a line. Of these two kinds, that of seven syllables (words) in a line is the more common. There are also verses of three, four, six, and nine words, or syllables, in a line; but the ordinary poetry is written in measures of either five or seven syllables.

In poetry there are recognised only two distinctions of tone, namely, the 平 ping, or smooth, and the 仄 cha⁴, or harsh tones. The latter comprehends the 上 siang², or rising, the 去 k'ëü³, or vanishing, and the 入 ih⁸, or abrupt tones, these being all considered harsh tones.

In verses of five words (syllables) no attention is paid to the tones of the first and third. The second and fourth ought to alternate; that is, if the second is a *ping* tone, the fourth ought to be *cha*⁴, and *vice versa*. The second and third lines ought to be the reverse of the first, and, by consequence, the fourth verse resembles the first. In verses of seven syllables, the tones of the first, third, and fifth may be selected at pleasure. The tones of the second and fourth words should alternate, and the sixth should correspond with the second. In verses of five, and also of seven syllables, the stanzas, consisting of four lines each, require three of the lines to terminate alike both in rhyme and tone, or accent. Usually the ending of the third line does not rhyme with the others, and frequently they dispense with the rhyme altogether.

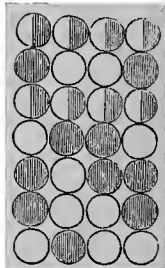
The structure of Chinese poetry may be illustrated by diagrams, using the open circle to represent *smooth tones*, the shaded circle for *harsh tones*, and the circle with one half only shaded, to represent syllables which may be *smooth* or *harsh* at pleasure.

In this example the left hand column represents the first line, having the second syllable a *smooth tone*, and the fourth *harsh*. The second syllable of the second line is harsh, and the fourth smooth, and so on.



In the following example, the second syllable of the first line is *harsh*, and the fourth *smooth*, and so on. This example is the inversion of the first.

It is thus admissible to choose at pleasure the tone of the governing syllable, (the second of the first line,) but when that is chosen, the whole stanza must be made to correspond to the peculiar form which agrees with it; in the same manner as in music, the whole tune must preserve a certain relation to the key note. In some poems of five syllable



bles in a measure, the third of the first line is the governing word; and the fifth sometimes holds the same relation in verses of seven syllables. This *key word* in Chinese poetry is the object of particular attention. It must not be a mere particle, but a word expressing some prominent idea in the sentence. It may rhyme with the key word in the following line, or it may alternate with it, according to the rule which is chosen in the poem. These different kinds of verses are variously combined, making as many as forty different poetical metres. There are six different metres in ancient poetry. The style of these poems is, in general, elevated, concise, full of allegorical, and metaphorical expressions, of words that are antique and little used, and references to events of history, deeds, usages, and opinions little known. This is what renders Chinese poetry so very difficult to be appreciated or described by Western scholars.

The great difference between the *smooth* and *harsh* tones, which are variable in different stanzas of Chinese poetry, some of which can be scarcely, if at all, enunciated in singing, renders it almost impossible to sing Chinese poetry with Western music, and a tune which was adapted to one stanza would not be appropriate for the next, though agreeing with it in the number and metrical arrangement of its syllables.

In the written language there are so many synonymous characters differing in pronunciation and tone, that there is little difficulty in adapting them to the strict rules of Chinese poetry. In the spoken language, however, the number, tones, and arrangement of words in a sentence, is so inflexible, that it is almost impossible to compose poetic measures in the spoken language. The popular songs of the empire, and hymns composed for Christian worship, are only approximations to the style of the spoken language, and, consequently, are but partially intelligible to the common people.

LIST OF NOUNS WITH THEIR CLASSIFIERS.

N. B. In the following list Sūò⁸, the adjective *one*, is frequently translated by the indefinite article to which it is often equivalent.

| | |
|------|---|
| 一件衣裳 | Sūò ⁸ iong ⁷ I-siong ⁶ , One piece of clothing. |
| 一件馬褂 | Sūò ⁸ iong ⁷ Ma ² -kua ³ , A short riding coat. |
| 一件物 | Sūò ⁸ iong ⁷ Nò ⁴ , One single thing. |
| 一件袍 | Sūò ⁸ iong ⁷ Pò ⁵ , A long robe open in front and behind. |
| 一件背夾 | Sūò ⁸ iong ⁷ Poe ⁶ -tah ⁴ , One waistcoat. |
| 一件事 | Sūò ⁸ iong ⁷ Tai ³ -kie ² , One piece of business. |
| 一件長褂 | Sūò ⁸ iong ⁷ Tong ⁵ -kua ³ , A long robe (buttoning in front.) |
| 一件長衫 | Sūò ⁸ iong ⁷ Tong ⁵ -sang, A robe or gown buttoning at the right side. |
| 一件短襖 | Sūò ⁸ iong ⁷ Toi ² -long ² , A short under garment, a shirt. |
| 一位 | Oi ⁷ , A seat or throne (Used of men and gods.) |
| 一位儂客 | Sūò ⁸ oi ⁷ Nōng ⁵ -k'a ⁴ , A visitor, a guest. |
| 一行風 | Sūò ⁸ ong Hung, A gale of wind. |
| 一畫字 | Sūò ⁸ ua ⁸ Che ⁷ , One stroke of writing. |
| 一員官 | Sūò ⁸ uong ⁵ Kuang, One officer. |
| 一圓麵餅 | Sūò ⁸ uong ⁶ Mieng ⁷ -p'uoh ⁸ , A roll of bread or cake (made of wheat flour. |
| 一雷雨 | Sūò ⁸ ch'ah ⁴ Ū ³ , A shower of rain. |
| 一雷節竹 | Sūò ⁸ chieh ⁴ Tēuh ⁴ , One joint of bamboo. |
| 一雷節書 | Sūò ⁸ chieh ⁴ Chū, One verse of a book. |
| 一盞燈 | Sūò ⁸ chang ² Ting, One cup lamp. |
| 一盞燈籠 | Sūò ⁸ chang ² Ting-lēng ⁶ , One lantern. |
| 一盞酒 | Sūò ⁸ chang ² Chiu ² , One cup of whiskey. |
| 一層樓 | Sūò ⁸ cheng ⁵ Lau ⁵ , An upper story. |
| 一層樓梯 | Sūò ⁸ cheng ⁵ Lau ⁵ -t'ai, A ladder. |
| 一層階座 | Sūò ⁸ cheng ⁵ Kie-chò ³ , A flight of stairs. |

- 一隻碗 Süò⁶ chia⁴ Uang⁶, One bowl.
 一隻錢 Süò⁶ chia⁴ Chieng⁵, One (copper) coin.
 一隻蛋 Süò⁶ chia⁴ Laung⁷, One egg.
 一隻人 Süò⁶ chia⁴ Nēng⁵, One person, (man or woman).
 一隻硯 Süò⁶ chia⁴ Ngieng³, An inkstone.
 一隻麪 Süò⁶ chia⁴ Pau, A loaf of bread.
 一隻餅 Süò⁶ chia⁴ Piang², A cake, a biscuit.
 一隻盤 Süò⁶ chia⁴ Puang⁵, A plate or platter.
 一隻杯 Süò⁶ chia⁴ Pue, One cup. A tea cup.
 一隻碟 Süò⁶ chia⁴ Tieh⁵, A saucer.
 一章書 Süò⁶ chiong Chü, One chapter of a book.
 一座酒食 Süò⁶ chò³ Chiu²-sih², A refreshment saloon.
 一座牆 Süò⁶ chò³ Ch'iong⁵, One wall.
 一座官廳 Süò⁶ chò³ Kuang-t'iang, An official residence of a subordinate officer.
 一座樓 Süò⁶ chò³ Lau⁵, An upper story.
 一座衙門 Süò⁶ chò³ Nga⁵-muong⁵, A court of justice.
 一座炮臺 Süò⁶ chò³ P'au²-tai⁵, A terrace for guns, a fort.
 一座山 Süò⁶ chò³ Sang, One hill.
 一座城 Süò⁶ chò³ Siang⁵, A walled city.
 一座大厝 Süò⁶ chò³ Tuai⁷-ch'üò², A large house.
 一端事情 Süò⁶ chong Tai⁷-kie², One piece of business.
 一炷香 Süò⁶ ch'ü⁷ hiong, A stick of incense.
 一串珠 Süò⁶ ch'uong³ Chuò, A string of beads.
 一串錢 Süò⁶ ch'uong³ Chieng⁵, A string of cash.
 一口茶 Süò⁶ ch'oi³ Ta³, One swallow of tea.
 一床褥 Süò⁶ ch'ong⁵ Üh², A cushion bed.
 一床被 Süò⁶ ch'ong⁵ P'ue⁷, A quilt, a bedcover.
 一床帳 Süò⁶ ch'ong⁵ Tiong³, One set of musquito bars.

- 一合鳥 Süò³ hah⁴ Cheu², A pair of birds.
- 一合燭 Süò³ hah⁴ Chuò⁴, A couple of candles.
- 一合燭合 Süò³ hah⁴ Chuò⁴-tai², A pair of candlesticks.
- 一合小腰棹 Süò³ hah⁴ Sieu² ieu tò⁴, A pair of small side tables, (Making a square when put together.)
- 一合榻 Süò³ hah⁴ Tiu², A pair of wardrobes, or cupboards.
- 一合茶棹 Süò³ hah⁴ Ta⁴-tò⁴, A pair of tea-tables.
- 一頁書 Süò³ hieh² Chū, One leaf of a book.
- 一副 Süò³ ho², A set, consisting of ten things of any kind. Enough for ten persons.
- 一副碗 Süò³ ho² Uang², A set of bowls.
- 一副盤 Süò³ ho² Puang², A set of plates.
- 一副甌 Süò³ ho² Eu², A set of cups.
- 一副碟 Süò³ ho² Tieh², A set of saucers.
- 一副湯匙 Süò³ ho² Tong-p'ieu², A set of soup spoons. (The Chinese use porcelain spoons.)
- 一副箸 Süò³ ho² Tēū², A set of chop-sticks (i. e., 10 pairs).
- 一副牙簽 Süò³ ho² Nga²-ch'ieŋ. A set of tooth-picks.
- 一副椅 Süò³ ho² Ie², A set of chairs.
- 一幅軸 Süò³ hoh⁴ Ch'aēh⁴, A scroll.
- 一幅畫 Süò³ hoh⁴ Ua², A picture (on a scroll).
- 一幅布 Süò³ hoh⁴ Può², A roll of cotton cloth.
- 一幅綢 Süò³ hoh⁴ Tiu², A roll of silk.
- 一行字 Süò³ hong² Che², A column of characters. (Chinese is written in columns.)
- 一行樹 Süò³ hong² Ch'eu², A row of trees.
- 一封書 Süò³ hung Chū, A sealed communication, a letter.
- 一夥歹人 Süò³ huò² Ngai²-nēng², A band of bad men, robbers. (Huò² signifies many banded together.)
- 一夥賊 Süò³ huò² Ch'eh², A band of thieves.
- 一夥賊船 Süò³ huò² Ch'eh²-sung², A fleet of pirates.
- 一個錢 Süò³ ka² Chieng², One cash, a copper coin. (The same as Süò³ chia⁴ Chieng².)
- 一個人 Süò³ ka² Nēng², One person, a human being.

- 一 個 月 Süò⁶ ka³ Nguoh⁶, One month.
 一 個 門 Süò⁶ ka² Muong⁶, One door.
 一 個 箱 Süò⁶ ka² Siong⁶, One trunk, box, or chest.
 一 架 書 架 Süò⁶ ka² Chü-ka³, One book-case.
 一 架 自 鳴 鐘 Süò⁶ ka³ Chëü⁷ ming⁵ chüng, A clock, (a self-striking bell.)
 一 架 眠 床 Süò⁶ ka² Ming⁵-ch'ong⁵, One bedstead.
 一 架 櫥 Süò⁶ ka³ Tiu⁵, A cupboard, a wardrobe.
 一 間 行 Süò⁶ kang Ong⁵, A mercantile establishment, a hong.
 一 間 厝 Süò⁶ kang Ch'üò³, One house.
 一 間 房 Süò⁶ kang Pung⁵, An inner room.
 一 間 店 Süò⁶ kang Taing², One shop.
 一 帙 書 Süò⁶ keh³ Chü, A set of books. (A work consisting of several volumes.)
 一 羣 陣 鴨 Süò⁶ kung⁵-teng³ Ah⁴, A flock of ducks.
 一 羣 陣 羊 Süò⁶ kung⁵-teng³ Iong⁵, A flock of sheep, a herd of goats.
 一 羣 陣 孩 Süò⁶ kung⁵-teng³ Nie³-kiang², A company of children.
 一 羣 陣 人 Süò⁶ kung⁵-teng³ Nëng⁵, A company of men.
 一 羣 陣 打 劫 Süò⁶ kung⁵-teng³ P'a³-kieh⁴ ch'eh³, A band of robbers.
 一 句 語 Süò⁶ kuò³ Ua⁷, A phrase (spoken).
 一 句 書 Süò⁶ kuò³ Chü, A sentence of a book.
 一 句 古 語 Süò⁶ kuò³ Ku-ua⁷, An ancient saying.
 一 句 俗 語 Süò⁶ kuò³ Süh³-ua⁷, An adage, a proverb.
 一 管 針 Süò⁶ kuong² Cheng, A needle, a probe.
 一 管 米 Süò⁶ kuong² Mi⁵, A stalk of rice.
 一 奇 鞋 Süò⁶ kia Ê³, An odd shoe (one of a pair).
 一 奇 襪 Süò⁶ kia Uah³, An odd stocking.
 一 奇 靴 Süò⁶ kia K'üò, One boot, an odd boot.
 一 椀 墨 Süò⁶ k'uoh⁴ Mëh³, A cake of ink.
 一 椀 木 Süò⁶ k'uoh⁴ Ch'a⁵, A block of wood.

- 一粒楊梅 Sūò³ lah³ Chuò-ung⁵, An arbutus, strawberry fruit, Red-fruit.
- 一粒藥丸 Sūò³ lah³ Üò⁵-uon⁵, A pill, a medicinal bolus.
- 一粒珠 Sūò³ lah³ Chuò, A bead.
- 一粒菓子 Sūò³ lah³ Kuò² chi², One fruit (i. e., one apple, one peach, one strawberry, or one of any kind of fruit).
- 一粒鈕 Sūò³ lah³ K'aiu, One button.
- 一粒米 Sūò³ lah³ Mi⁵, A kernel of rice.
- 一粒李 Sūò³ lah³ Li², A plum.
- 一粒梨 Sūò³ lah³ Li⁵, A pear.
- 一粒枇杷 Sūò³ lah³ Pi³-pa⁵, Medlar fruit, Loquat, Mespilus japonica?
- 一粒荳 Sūò³ lah³ Tau⁷, A single bean.
- 一粒頂 Sūò³ lah³ Ting², A button, worn on the top of the cap, designating official rank.
- 一粒桃 Sūò³ lah³ T'ò⁵, A peach.
- 一粒鼓釘 Sūò³ lah³ Ku²-ting, A round headed nail, a drum nail.
- 一粒葡萄 Sūò³ lah³ Può² tò⁵, One grape.
- 一領蓆 Sūò³ liang² Ch'üò⁴, A piece of matting.
- 一領布 Sūò³ liang² Può³, One breadth of cotton cloth.
- 一面旗 Sūò³ mieng² Ki⁵ or Sūò³ meng² Ki⁵, A flag, a stand of colors.
- 一畝田 Sūò³ mu² Ch'ien⁵, One acre of field land.
- 一畝園 Sūò³ mu² Huon⁵, An acre of garden land.
- 一尾魚 Sūò³ mue² Ngü⁵, A fish, one tail (used in books only); spoken, Sūò³ t'au⁵ Ngü⁵, One head of fish.
- 一尾鱸魚 Sūò³ mue² Lu⁵-Ngü⁵, A perch, a Chinese trout.
- 一尾黃花魚 Sūò³ mue² Uon⁵-hua-ngü⁵, Yellow fish, (one of the best salt water fish.)
- 一門炮 Sūò³ muon⁵ P'au³, One mouth of artillery, one cannon.
- 一把柴 Sūò³ pa² Ch'a⁵, A bundle of wood, (used for fuel.)
- 一把琴 Sūò³ pa² K'ing⁵, A guitar.
- 一把斧頭 Sūò³ pa² P'uò²-tau⁵, An axe, a hatchet.
- 一把日晷 Sūò³ pa² Nih⁵-chia, A sun shade, a parasol.
- 一把傘 Sūò³ pa² Sang², An umbrella.

- 一把扇 Süò³ pa² Sieng³, A fan.
 一把簫 Süò³ pa² Sieu, A reed instrument with 12 tubes (sounding like an accordeon).
 一把簫 Süò³ pa² Kieu⁵, A flute, a clarinet (?)
 一把轎 Süò³ pa² Kieu⁷ or Süò³ ting² Kieu⁷, A sedan.
 一把匙 Süò³ pa² P'ieu⁵, A spoon.
 一把刀 Süò³ pa² Tò, One knife.
 一把釵 Süò³ pa² Ch'a, One fork.
 一把烟筒 Süò³ pa² Hong-têng⁶, One tobacco pipe.
 一把帚 Süò³ pa² Sau³-ch'iu², One broom. (Pa², is used with almost all mechanical tools and implements of husbandry.)
 一板書 Süò³ peng² Chū, One page of a book (so called from peng², the board, or block on which it is engraved).
 一板字 Süò³ peng² Che⁷, A block of characters, a block engraved for printing.
 一板畫 Süò³ peng² Ua⁷, A page of pictures.
 一邊一邊 Süò³-peng² Süò³-peng², Stand aside, make way.
 二邊 Lang⁷ peng², Two sides, both sides.
 三板 Sang-peng² or Sang-pang², A small boat (named from the three oars with which it is rowed).
 一枰棋 Süò³ pang⁵ Ki⁵, A chess board.
 一本書 Süò³ puong² Chü, One volume of a book.
 一本筆 Süò³ puong² Peh⁴, One pencil, (made of hair.)
 一盆花 Süò³ puong⁶ Hua, A pot of flowers, a flowering plant.
 一疋 Süò³ p'eh⁴, A roll, or piece, of any woven goods. A fragment of cloth is called tòì³.
 一疋夏布 Süò³ p'eh⁴ Chè³-può³, A piece of summer cloth, i. e., grass-cloth.
 一疋縐紗 Süò³ p'eh⁴ Chaiu³-sa, A piece of crape.
 一疋花綢 Süò³ p'eh⁴ Hua-tiu⁵, A web of figured silk.
 一疋綿綉 Süò³ p'eh⁴ Mien⁵-tiu⁵, Cloth made of cotton and silk combined.
 一疋白綾 Süò³ p'eh⁴ Pa³-ling⁵, A web of lutestring, a species of silk goods.
 一疋布 Süò³ p'eh⁵ Può³, A piece of cotton cloth.
 一疋緞 Süò³ p'eh⁴ Taung⁷, A piece of satin.
 一疋素綉 Süò³ p'eh⁴ So³-tiu⁵, A piece of plain silk.

- 一疋紬 Sūò³ p'eh⁴ Tiú⁵, A piece of common silk.
- 一疋洋布 Sūò³ p'eh⁴ Iong⁵-può³, A piece of foreign cotton cloth.
- 一疋尼 Sūò³ p'eh⁴ Ni⁵, A piece of fulled cloth, dressed cloth.
- 一疋大尼 Sūò³ p'eh⁴ Tuai⁷ ni⁵, A piece of broadcloth.
- 一疋粗呢 Sūò³ p'eh⁴ Pi⁵-chie³, A piece of Spanish stripe (baize).
- 一疋洋夏 Sūò³ p'eh⁴ Iong⁵-chè, A piece of foreign lawn.
- 一疋斜文洋布 Sūò³ p'eh⁴ Sia-hong⁵ iong⁵ può³, A piece foreign drilling.
- 一疋斜文絨 Sūò³ p'eh⁴ Sia-hong⁵ üng⁵, A piece of cotton flannel.
- 一疋線縐 Sūò³ p'eh⁴ Siang-chaiu³, A piece of silk camlet.
- 一匹馬 Sūò³ p'eh⁴ Ma³, A horse (one of a span).
- 一枰棋 Sūò³ puang⁵ Ki⁵, A set of chess, a game of chess (?)
- 一朵花 Sūò³ può³ Hua, A single flower, one blossom.
- 一部書 Sūò³ p'uo⁷ Chū, A set of books, or several volumes
composing a single work.
- 一雙鞋 Sūò³ sēng È⁵, A pair of shoes, one *put on* of shoes.
- 一雙襪 Sūò³ sēng Uah³, A pair of stockings.
- 一雙靴 Sūò³ sēng K'uo³, One pair of boots.
- 一身神 Sūò³ sing Sing⁵, An idol god.
- 一身菩薩 Sūò³ sing Pu⁵-sah⁴, One (Buddhist) idol.
- 一身古董 Sūò³ sing Ku²-tung², An ancient image not worshipped,
a statue (?)
- 一身人仔 Sūò³ sing Nēng²-kiang², A statue, a likeness,
- 一身玩物 Sūò³ sing Nguang⁷-uh³, A fancy image, a doll.
- 一身佛 Sūò³ aing Huh³, An image of Buddha.
- 一身魔鬼 Sūò³ sing Mò⁵-kui², One devil.
- 一首詩 Sūò³ siu² Si, A piece of poetry.
- 一株樹 Sūò³ tau Ch'eu³, One root tree, one tree.
- 一株花 Sūò³ tau Hua, One root of flowers.
- 一頭頭牲 Sūò³ t'au⁵ Tau⁵-sang, An animal, a wild animal.
- 一担 Sūò³ tang², A Coolie load, a hundred weight.

- 一 臺戲 Süò⁵ tai⁵ Hie³, A theatrical play.
 一 餐飯 Süò⁵ taung³ Puong⁷, A meal of victuals.
 一 題文章 Süò⁵ tè⁵ Ung⁵-chiong, An essay, a dissertation.
 一 條河 Süò⁵ teu⁵ Ô⁵, A canal, or river.
 一 條街 Süò⁵ teu⁵ Kè, A street, a street bordered by shops, a market place.
 一 條索 Süò⁵ ten⁵ Sò⁴, One rope.
 一 條線 Süò⁵ teu⁵ Siang³, A silk thread.
 一 條手巾 Süò⁵ teu⁵ Ch'iu²-küng, A handkerchief.
 一 條帶 Süò⁵ teu⁵ Tai⁵, A girdle.
 一 條船 Süò⁵ teu⁵ Sung⁵, A ship, a boat.
 一 條三板 Süò⁵ teu⁵ Sang-peng², A three oared boat.
 一 條鐵釘 Süò⁵ teu⁵ T'ieh⁴ ting, One iron nail.
 一 條針 Süò⁵ teu⁵ Cheng, A single needle.
 一 條草 Süò⁵ teu⁵ Ch'au⁵, A spear of grass.
 一 條竹 Süò⁵ teu⁵ T'üh⁴, One bamboo.
 一 條柱 Süò⁵ teu⁵ T'en⁵ or Süò⁵ tòì T'eus, A post, a pillar.
 一 條梁 Süò⁵ teu⁵ Ch'eu⁵, One tree.
 一 錠銀 Süò⁵ tiang⁷ Ngung⁵, One ingot of silver.
 一 錠金 Süò⁵ tiang⁷ King, An ingot of gold, a bar of gold.
 一 錠錫 Süò⁵ tiang⁷ Seh⁴, A block of pewter.
 一 錠銅 Süò⁵ tiang⁷ T'eng⁵, A block of copper or brass.
 一 錠鐵 Süò⁵ tiang⁷ T'ieh⁴, A pig of iron.
 一 滴水 Süò⁵ teh⁴ Chui², A drop of water.
 一 滴汗 Süò⁵ teh⁴ Kang⁷, A drop of perspiration.
 一 滴目汁 Süò⁵ teh⁴ Mèh²-chai², A tear.
 一 滴藥水 Süò⁵ teh⁴ Üò²-chui², A drop of medicine.
 一 滴子 Süò⁵ teh⁴-kiang², A little drop, a little. (Properly used only of fluids. Nia³-nòi² is used with other objects.)
 一 滴一滴 Süò⁵-teh⁴ Süò⁵-teh⁴, Drop by drop.

The Chinese Language spoken at Fuh Chau.

- 一 頂笠 Sūòs ting² Lih³, A summer hat.
- 一 頂帽 Sūòs ting² Mò⁷, A felt hat, a cap.
- 一 頂轎 Sūòs ting² Kieu⁷, One sedan. (A sedan, like a hat, has a ting², or ball, on the top.)
- 一 道文書 Sūòs tò⁷ Muong⁵-chū, An official communication.
- 一 堆土 Sūòs toi T'ⁿ⁵, A heap of earth.
- 一 堆糞草 Sūòs toi Pong²-tò³, A heap of rubbish.
- 一 塊石 Sūòs tòis Sūòs, A stone.
- 一 塊磚 Sūòs tòis Chiong, One brick.
- 一 塊瓦 Sūòs tòis Nguar⁷, One tile.
- 一 塊玻璃 Sūòs tòis Pò-lès, A pane of glass.
- 一 塊番錢 Sūòs tòis Huang-chiang⁵, A foreign coin, one dollar.
- 一 塊柴 Sūòs tòis Ch'ⁿ⁵, A stick of firewood.
- 一 塊水晶 Sūòs tòis Chui²-ching, A piece of quartz crystal.
- 一 塊板 Sūòs tòis Peng², One board.
- 一 塊餅 Sūòs tòis Piang², A cake, a biscuit.
- 一 塊肉 Sūòs tòis Nüh⁵, A piece of meat.
- 一 塊柱 Sūòs tòis Teu², A post, a pillar, a piece of timber.
- 一 重衣裳 Sūòs tūng⁵ I-siong⁵, One thickness of clothing.
- 一 重門 Sūòs tūng⁵ Muong⁵, A single door.
- 二 重門 Lang⁷ tūng⁵ Muong⁵, A doubly enclosed door, a door on each face of the wall.
- 一 重城 Sūòs tūng⁵ Siang⁵, A city surrounded with one wall, a single enclosure.
- 一 重天 Sūòs tūng⁵ Tieng, A single vault of heaven, a single tier of clouds.
- 一 頭頭牲 Sūòs t'au⁵ T'au⁵-sang, One animal.
- 頭 T'au⁵, is used as a classifier or numeral of every animal except man, whether on the earth, in the air, or in the water, including beast, fowl, reptile, and insect.
- 一 頭馬 Sūòs t'au⁵ Ma², A horse.
- 一 頭猫 Sūòs t'au⁵ Ma⁵, A cat.
- 一 頭牛 Sūòs t'au⁵ Ngu⁵, A cow or an ox (used for either gender)
- 一 頭魚 Sūòs t'au⁵ Ngü⁵, One fish.

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| 一頭羊 | Süòs t'au ^s Iong ^s , A goat. |
| 一頭綿羊 | Süòs t'au ^s Ming ^s -iong ^s , A sheep. |
| 一頭猪 | Süòs t'au ^s Tü, A hog. |
| 一頭犬 | Süòs t'au ^s K'eng ^s , A dog. |
| 一頭雞 | Süòs t'au ^s Kie, A fowl, a hen. |
| 一頭鴨 | Süòs t'au ^s Ah ^s , A duck. |
| 一頭鵝 | Süòs t'au ^s Ngie ^s , A goose. |
| 一張椅 | Süòs t'iong Ie ^s , One chair. |
| 一張棹 | Süòs t'iong Tò ^s , One table. |
| 一張紙 | Süòs t'iong Chai ^s , One sheet of paper. |
| 一張畫 | Süòs t'iong Ua ^s , One picture. |
| 一套衣裳 | Süòs t'òs I-siong ^s , One suit of clothes. |
| 一套金鼓吹 | Süòs t'òs King-ku ^s -ch'ue, A band of music. |
| 一套都乘盤 | Süòs t'òs Tu-sing-puang ^s , A set of elegant dishes (?) |
| 一刀紙 | Süòs tò Chai ^s , A ream of paper, one cut of paper, one package varying from 48 to 195 sheets. |

Chinese Synonyms.

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| 按 | Eng ^s , To touch, to come in contact. | 扼 | Aih ^s , To press or bear down with the hand. |
| 摸 | Muò, To rub slightly, to feel. | 印 | Eng ^s , A seal, to stamp, to print, a press worked by a lever, to press. |
| 鑿 | Laë ^s , To rub, to polish, to grate, a grater. | 壓 | Tah ^s , A press worked by a screw. |
| | Lè ^s , To graze in passing, as to strike against flowers in passing, to come in collision. | 攬 | Ma, To grasp in the hand. |
| 擱淺 | K'òs ch'ien ^s , To run a boat upon the sand. | 拉手 | La ch'iu ^s , To clasp hands as a token of respect. |
| 敲 | Ch'aë ^s , To fret or chafe by rubbing. | 牽手 | K'eng ch'iu ^s , To take hold of hands. |
| 磨 | Muais ^s , To grind, to polish. | 叉手 | Ch'a ch'iu ^s , To clasp the hands (the fingers of one hand between those of the other.) |
| 磨刀 | Muais tò, To grind knives. | 拈 | Niang, To bring. |
| 磨墨 | Muais mèhs, To grind ink. | 拈 | Tò ^s , To take up. |
| 磨石 | Muais süò ^s , To polish stones. | 拈 | Tòs li ^s , Bring. |
| 磨 | Mò ^s , To grind in a mill. | 拈 | Tòs k'o ^s , Take away. |

- 牽 K'eng, To lead.
- 拔 Peh², To pull, to draw.
- 拖 T'ua, To drag or force along a resisting animal.
- 鬼 K'ui², Disembodied spirits, demons, devils, spiritual beings of the lower orders good or bad.
- 邪鬼 Sia⁵-k'ui², Evil spirits.
- 患鬼 Huang⁷-k'ui², Possessed of devils.
- 魔鬼 Mò⁵-k'ui², A devil working wonders.
- 妄講 Muòng²-kong², To speak at random, to say what is not true.
- 亂講 Laung⁷-kong², To speak falsely.
- 野講 Ia²-kong², To lie.
- 荒唐 Hnong-tong⁵, To speak falsehood.
- 亂講 亂線 Laung⁷ kong² laung⁷ Siang, To utter a tissue of falsehood with intent to deceive.
- 罵 Ma², To scold, to reprove, to reproach.
- 詛罵 Cho³-ma², To curse.
- 毀謗 Hui²-paung³, To slander.
- 誹謗 Paj⁵-paung³, To defame (with evil intent.)
- 通知 Tung-ti, To inform against.
- 鋪 P'ùò, To spread and arrange smoothly (as cotton for a quilt).
- 舒 Ch'ü, To open out, to unfold, to spread out nicely.
- 攤開 Tang-k'ui, To open or spread out (as goods for sale).
- 手攤開 Ch'iu² tang-k'ui, To stretch out the arm or hand.
- 輕慢 K'ing-mang⁷, To treat disrespectfully.
- 怠慢 Tai⁷-mang⁷, To degrade.
- 侮慢 U²-mang⁷, To insult.
- 藐瀆 Sieh⁴-tuh⁸, To treat with scorn.
- 咀嘴 Cho³-ch'oi⁸, To curse.
- 設誓 Sieh⁴-sie⁷, To swear (properly).
- 發誓 Huah⁴-sie⁷, To swear (vilely).
- 家主 Ka chüò², Master of a family.
- 厝主 Ch'üò³ chüò², Landlord.
- 主 Chüò², Lord, master.
- 厝 Ch'üò³, Houses.
- 燭 Chuò⁴, Candles.
- 出 Ch'oh⁴, To go out.
- 稻 Ch'üò⁴, Paddy.
- 尺 Ch'üò⁴, A foot measure.
- 蓆 Ch'üò⁵, Matting.
- 驚 Kiang, To fear.
- 鏡 Kiang³, A mirror.
- 行 Kiang⁵, To walk.
- 金線 King-siang³, Threads of gold.
- 琴線 K'ing³-siang³, Guitar strings.
- 京城 King-siang⁵, Capital city.
- 肯 K'ing², Willing, I will.
- 不肯 Ng⁷-k'ing², Unwilling, I will not.
- 肯不肯 K'ing²-ng⁷-k'ing², Are you willing?
- 里 Li², A Chinese mile = $\frac{1}{3}$ Eng. mile.
- 李 Li², Plums.
- 梨 Li⁵, Pears.
- 來 Li⁵, Come.
- 來了 Li⁵-lau², Has come.

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|---|--|---|---|
| 嫫 | Ma, Mamma. | 本 | Puong ² , Root, origin. |
| 擔 | Ma, To grasp in the hand. | 本 | 身 Puong ² -sing, Myself. |
| 馬 | Ma ² , A horse. | 花 | 盆 Hua-puong ⁵ , A flower pot. |
| 媽 | Ma ² , Father's mother. | 盆 | Puong ⁶ , A deep dish. |
| 罵 | Ma ³ , To chide, to blame. | 飯 | Puong ⁷ , Boiled rice. |
| 猫 | Ma ³ , A cat. | 長 | Tong, Long (in space or in time). |
| 脈 | Ma ³ , The pulse. | 水 | 漲 Chui ² -taung, Flood tide. |
| 麥 | Ma ³ , Barley. | 長 | 長 Tong-tong, Very long. |
| 鬧 | Nau ⁷ -sëü ⁷ , A quarrel, a riot. | 湯 | Tong, Hot water, soup. |
| 鬧 | 熱 Nau ⁷ -ieh ⁸ , Great bustle, a place where crowds assemble for business or for pleasure. | 吞 | Tong, To swallow. |
| 頂 | 鬧熱 Ting ² -nau ⁷ -ieh ⁸ , A very great bustle. | 糖 | T'ong ⁵ , Sugar. |
| | Pung, To burst away (as water from a pool). | 白 | 糖 P'a ⁴ -t'ong ⁵ , White sugar. |
| 房 | Pung ⁵ , An inner room. | 褪 | T'aung ³ , To take off (raiment). |
| 噴 | 火 P'ong ³ -hue ² , To extinguish fire. | 盪 | T'aung ³ , To row (a boat). |
| 散 | P'ong ³ , To liberate, to let loose. | 緞 | T'aung ⁷ , Satin. |
| 水 | 散 Chui ² -p'ong ³ , Ebb tide. | 湯 | T'aung ⁷ , To drop, to lose. |
| | Pong ³ , To place. | 丈 | T'aung ⁷ , A measure of ten feet. |
| 糞 | Pong ³ , Night soil. | | |

THE LORD'S PRAYER.

Neng²-ka-ki³ Tieng-ho⁷ t'üö⁶ tieng-lè²; Nguong³ nü²-ki³ miang⁵ siang⁵-seng³; Oi⁷ nü² tieng-kuoh⁴ cheu⁷-li⁵; Oi⁷ nü²-ki³ chi²-e³ ès-t'ung-heng⁵ te⁷-lè² k'ëung⁷ tieng-lè² süö⁸-iong⁶; Nih⁸-ëung⁷ ki³ liong⁶-ch'ò² king-tang³ s'ëü³ neng⁵-ka; Kiu⁵ Tieng-ho⁷ sia³ n'ong⁶-ka-ki³ chò⁷ cheu⁷ ch'iong⁷ neng⁵-ka sia³ taih⁴-chò⁷ neng⁶-ka-ki³ neng⁵-süö⁸-iong⁶; Mò⁸ sai² neng⁵-ka iu²-hèh⁸ k'ò³, se⁷ keu³ neng⁵-ka cho⁷ h⁴-k'ò²-chia² h'ung-auh⁴; Ing oi³ kuoh⁴-lè², kuong⁵-pang³, k'ëung⁷ ing-ieu⁷, tu se⁷ nü² su²-o⁷-ki³; kau³ k'ò³ tong⁵-kiu³; A-meng⁵.

