

# 集通自言語

(YÜ YEN TZŪ ÊRH CHI).

A

## PROGRESSIVE COURSE

DESIGNED TO ASSIST THE STUDENT OF

# COLLOQUIAL CHINESE

AS SPOKEN IN THE CAPITAL AND THE METROPOLITAN DEPARTMENT.

IN THREE VOLUMES.

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SECOND EDITION.

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PREPARED BY

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## PREFACE TO SECOND EDITION.

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THE nature of the work entitled the "Tzŭ ERH CHI," and the reason for adopting these words as its title, will be found explained in the Preface to the First Edition, published in 1867, and now (of course at the instance of my friends) reprinted with this. Seriously, that Preface may be found of some use to the beginner, and I do not object to being spared the trouble of re-casting it.

The principal changes introduced in the present edition are the following. Part III—the Forty Exercises—of the earlier edition was adversely criticised on two grounds. Elder scholars declared that the idioms were in many instances forced, and they stigmatised the phrases collected in it as Legation Chinese. I was Secretary of Legation at Peking, as well as Chinese Secretary, when I compiled the work. The phraseology, although frequently retouched, was no doubt open in some degree to this objection. The younger scholars, who took up the book as their primer, complained, on the other hand, that the method of the Exercises, each of which demanded an acquaintance with from 20 to 25 fresh words, new in form, in sound, and in meaning, laid too severe a tax upon ordinary memories.

I fear that my novices, at all events, were right, and, as a brief inspection of the revised Part III will show, the path of their successors has been compassionately smoothed. They will advance at the rate of from five to ten new words or characters a stage; they will be practised in very brief sentences before they come to the more ambitious exercises; and they will find relief in the more convenient typographical arrangement by which the Chinese and English texts are printed side by side. Lastly, they will derive, I trust, considerable advantage from the English-Chinese exercise that follows every exercise in Chinese-English, the Chinese text of which is given in the key, in Volume I.

Of this last I cannot boast that alone I did it. The idea was mine and I had begun to work it out; but my return to England in 1882, had I been physically

and mentally equal to labour of the kind required, would have seriously postponed the completion of my task, for I am one of those who have *not* persuaded myself that I know the language as well as my native instructor, and I would not undertake to put forth Chinese of my own composing without a competent referee by my side. But I had the good fortune to possess some valuable English auxiliaries. Mr. WALTER HILLIER, then Assistant Chinese Secretary, but now deservedly filling the higher post of Chinese Secretary, carried back with him in 1883 the whole of the new text, completed or uncompleted. I think that the English-Chinese Exercises are entirely his work. There was also much to be done in the short sentences in small type, intended to illustrate the new vocabulary, the shorter sections of which have superseded the long column that so distressed the student of the old Forty Exercises. All that was wanting Mr. HILLIER has supplied, and it is to his proficiency as a speaker, in which capacity no Englishman to my knowledge surpasses him, that the removal of the reproach of sin against idiom may be chiefly ascribed. Errors, no doubt, remain to be denounced; but I am not without hope that this Part of the Colloquial Series will be held to have been greatly improved.

I was also indebted to Mr. DONALD SPENCE for his assistance on the voyage home in the completion of these short sentences, of which I had prepared little more than a fourth part; but his contribution, from the circumstances of time and place, was necessarily less significant than Mr. HILLIER'S. Mr. HILLIER, who is a high authority upon the tones of the Peking dialect, has also carefully corrected the tone-marks of every word in the first seven Parts of the new edition.

Part IV—the Ten Dialogues—remains as it was, except that Mr. HILLIER, as my plenipotentiary, has seen good to suppress the tenth dialogue, a conversation about the construction of the language. He has substituted for it a dialogue of his own composition. This, as it purports to take place between two friends at a restaurant, is no doubt a more palatable subject than that of the dialogue suppressed, against which more than one earnest beginner has been heard to protest as over-trying to digestion.

Part V—the Hundred Lessons—is the old Part VI, for an account of which the reader is referred to the old Preface. Mr. HILLIER has added the tone-marks

to the words explained in the notes, but has not, to the best of my belief, disturbed the older translation.

Part VI—the Graduate's Wooing—is a redistribution of the matter of the old Part V, with many amendments and additions. It has a history of its own, which I had proposed to tell, in Chinese, in a brief preface to the text of the Part, but which I find, from the proofs forwarded me, has been left out. I reproduce my translation of it here, in honour of the native scholar to whom the credit of re-arranging the Chinese text is primarily due. I say primarily due, for, with the aid of another scholar, I added largely to the Chinese text.

"After some 20 odd years' desultory study of Chinese, written and spoken, the writer (myself) had compiled and published two elementary works on the language—the one being a collection of words and phrases, the other a collection of official documents. It became subsequently apparent that the want of all relation between the sentences given in two Parts of the Colloquial Course would make reference troublesome, and to obviate the difficulty which was being constantly brought before him, he had been thinking of throwing them together in a connected form, when, before effect could be given to his intention, YÜ TZÜ-PIN, a scholar of Manchuria, of his own motion took the "Hsi Hsiang Chi," or Story of the Western Wing, as a framework, and filled it up with the phrases of the Third and Fifth Parts of the Course, stringing them together consecutively—to the undoubted convenience of all future students. The idea was most excellent, and the writer has not been guiltless of presumption in taking upon him, with the help of some Chinese friends whose services he has enlisted, to abridge and modify certain passages in the story so constructed, and to amplify others.

"To the scholar YÜ TZÜ-PIN belongs indisputably the exclusive credit of the original conception. The merit of an improvement is not to be named in the same day with that of an invention. The writer does hope, nevertheless, that, thanks to the great care bestowed upon its revision by the native gentlemen who have taken part in it, the composition in its present shape will for certain be found an assistance to the student of colloquial Chinese as spoken at Peking."

The translation of the story of the Graduate's Wooing, or, more closely to follow the Chinese title I selected for it, the "Promise That Was Kept," is mine. When completed it was laid before certain of our students then passing their two years' novitiate in the Legation in 1881, in order that they might point out the passages requiring explanation. The copious notes which satisfy this requirement are one and all from the pen of Mr. HILLIER. As a story, I may observe, it pretends to no merit whatever, though it sufficiently represents the Chinese idea of what a love-tale should be. It is little more than a mechanical contrivance,

as its closing chapter explains, for the bringing of certain phrases together so as to relieve the weariness of studying them detached. By an oversight, in the first line the epoch assigned it is that of the T'ang dynasty, A.D. 600-900, at which date treaties with the nations of the West were unknown, and foreign sportsmen did not, as related in Chapter XXXVI, shoot deer in the neighbourhood of a Chinese port.

There remain Parts VII and VIII. In the former—the Tone Exercises—I think that I see here and there traces of Mr. HILLIER's revising hand. The latter, entitled the Parts of Speech, he has left almost untouched. I have not revised it. To the best of my belief, its correctness, so far as it goes, has not been challenged. But it does not go far enough by a great deal, and it had been my intention to enlarge its limits considerably. It is difficult to teach Chinese grammar otherwise than, so to speak, incidentally. One has to multiply precedents, and the Part in question is, in my judgment, so framed as to furnish advantageous opportunity for illustration. Whether it will ever be my privilege to realise the hope entertained regarding its development, I am concerned to admit is now somewhat doubtful. Failing myself, may some younger workman be found willing to build upon the foundation I have laid, or, warned by its defects, to lay another.

I do not think it necessary to combat in detail all the differences of opinion regarding the orthography of the "TZŪ ÈRH CHI." The majority of Englishmen who have used the Course, now nearly twenty years on its trial, and a fair proportion of Americans, are in the main satisfied with it. Some experts in the organism of speech would prefer in certain syllables a modification of my system, but the changes they recommend appear to me to be on the side of complication rather than simplicity. One or two writers of mark, from the pains bestowed upon the question and the confidence with which they speak, might have been supposed to possess authority; but, in one case at least, my critic, I am justified in affirming, had positively no ear for any language, his own included; and the dialectic peculiarities of one or two others of those who have sat in judgment on the Syllabary have disinclined me to put full faith in their appreciation of Sound or Tone. My Syllabary is not absolutely unassailable, but, from debates upon the subject at which I have assisted, I doubt

that any will ever be invented over the orthography of which there will not be the same kind of fight that there has been over mine and the systems of sinologues older than myself. The rendering of Chinese sounds by foreign alphabets—their transliteration, as it is called—is at the best but approximately successful. And so I leave the case to the charity of the rising generation, to assist whom in their progress *tsh' erh' chih yüan*, from what is near to what is far off, the course was devised.

On second thoughts, I shall allow myself a brief rejoinder to one or two of the objections raised against the Syllabary's prescriptions. The late Dr. WILLIAMS has emphatically protested against the disappearance of the 5th or re-entering tone. As I explained in the "Hsin Ching Lu," or Book of Experiments, in which the first edition of my Syllabary was published in 1859, the non-existence any longer of this tone in the *colloquial* language of Peking was first brought to my notice by YING LUNG-T'IENT, a fairly educated Pekingese and an admirable speaker, who of his own motion had re-arranged a complete vocabulary for me, under the tone categories practically in use. In his tables the whole of the 5th tone was merged in the 2nd, and when a year later I took up my abode in Peking, I found that YING LUNG-T'IENT was right. I have heard a very competent judge pronounce his distribution of the tones "invulnerable."

In the written language the 5th tone is, academically, recognised, and Dr. WILLIAMS when compiling a dictionary did nothing but what was right in retaining it. But he never could be made to understand that in reading aloud a lettered Chinese will utter a word with a different tone from that which may distinguish it when he is uttering it colloquially. The five-tone law is especially binding on the native, no matter what dialect he speaks,—in Cantonese there are eight tones, in Amoy, I believe, fifteen,—the law, I say, is especially binding on him in the verse or verse prose, which is one of his proudest accomplishments. Even in English poetry we have some experience of what we may be obliged to do by rhyme or other metrical condition. A better instance of the accommodation arrived at between two systems is supplied by the usage of the modern Greeks, whose pronunciation of a language much less far removed from its ancient form than Italian from Latin is—

when they speak—entirely under the sway of accent, but who would not be free when imitating the Homeric line in ancient Greek to ignore the prosodical rights of dactyl and spondee.

My scheme of orthography has been demurred to chiefly, I think, in three particulars. Syllables which to my ear commence with a soft *j*, such as I write *jan*, *jo*, *ju*, it appears to some of my friends should be written *ran*, *ro*, *ru*. I will not deny that students with a very fine ear have voted for the latter system. I cannot allow that they are right. It is noteworthy that in 1793, when LORD MACARTNEY visited Peking, the sound which I endeavour to represent by a soft *j* appeared to BARROW to be best represented by *zh*, the equivalent of the consonantal sound beginning the last syllable of *contusion*. It is true that in the century we have almost proof that various sounds, vowel and consonant, have changed; but BARROW's transliteration is worth observing. I shall add that whenever I have tried to make a Pekingese say after me *ran*, *ro*, *ru*, he has invariably pronounced the syllables *lan*, *lo*, *lu*. The tongue, in my belief, poises itself differently in the two efforts,—in the effort to bring out the soft *j*, and the effort to bring out *r*.

Two very good speakers contend that the syllable I write *kuang* is pronounced more like *kwong*. I shall here quote BARROW against myself. According to my system, I should write *K'ang-hsi* for the style of the second reign of this dynasty. BARROW writes it *Kaung-shee*. This, again, is valuable as indicating the impression of an uninitiated ear, and I shall admit that, although I have set down *a* as the *a* in *father*, it does in many cases approach the sound *awe*. But I cannot represent it by *o* as in *long* without infringing on the functions I have assigned that vowel elsewhere. In Cantonese the word I write *kuang* is indisputably *kwong*.

Lastly, there is the sound *érh*, which has cost one of the two speakers above referred to no small amount of dissertation. If he reads the *é* as the *e* in *merry*, he is right; but my rule prescribes that it must be read as in *merchant*. I cannot write *urh*, as DR. MORRISON and others have written, because the vowel *u* is in my system the Italian *u*, and the syllable in question would then have to be pronounced *oorh*. And so I take leave of the discussion.

I must not close without an expression of sincere gratitude to SIR ROBERT HART, Inspector General of Customs in China, and indeed to the Customs Service in general. By SIR ROBERT HART's permission, the new edition has been printed at the press of the Customs establishment at Shanghai, and without one farthing of charge to myself. His Commissioner, Mr. DREW, as the head of the Statistical Department of the Customs Service, has supervised the impression, and to him and to Messrs. PALAMOUNTAIN and BRIGHT, members of his staff, as able as willing, for their nursing care of the new production during the last two years, I am bound to acknowledge a debt of obligation which it will be impossible for me to repay.

ATHENÆUM CLUB, LONDON,

4th July 1886.

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## PREFACE TO FIRST EDITION.

"What Chinese is it that you want to learn, sir?" asked the first sinologue of established reputation that I consulted; "there is the language of the ancient classics, and the language of more modern books, and the language of official documents, and the epistolary language, and the spoken language, of which there are numerous dialects; now which Chinese is it that you wish to begin with?" The learned gentleman was one of a very small number who; at the time the Treaty of Nanking was signed, monopolised the credit of an acquaintance with the language, and, in the pride of this exceptional eminence, he was by no means averse to mystification of the uninitiated. Still, without doubt, the question with which he began and ended is the first that must be answered by anyone who aspires to learn Chinese, or professes to teach it; what does either mean by Chinese, divided as it is into written and spoken, and subdivided as the written and spoken languages are, the former by its variety of styles, the latter by more dialectic differences than the most advanced scholar is as yet in a position to define.

The answer must depend upon the vocation of the inquirer. Is he a philologist pure and simple, or a merchant who wishes for direct intercourse, orally or in writing, with his native constituents, or a missionary whose object is the propagation of spiritual truth, or an official interpreter whose duties, as an international agent, will continue, until such time as the Chinese become competent to interpret and translate for themselves, scarcely inferior to the duties of the missionary in importance?

The business of the writer is with aspirants of the last-mentioned class. It is one of his duties to direct the studies of the gentlemen destined to recruit the ranks of Her Majesty's Consular Service in China; and although the work now submitted to the public will not perhaps be esteemed valueless by either the missionary or the merchant who may use it, its primary object is to assist the Consular Student in grounding himself with the least possible loss of time in the spoken government language of this country, and in the written government language as it is read, either in books, or in official correspondence, or in documents in any sense of a public character.

The work is in two principal divisions, respectively denominated Colloquial and Documentary Series. The words Tzŭ Êrh Chi which recur in the title of both may be fairly translated Progressive Course. To go far, says a Chinese classic,\* we must start *tsŭ êrh*, from what is near. The two courses are *chi*, collections of matter, of which that distinguished by

\* The "Chung Yung," Rule of the Mean, or avoidance of extremes, the second of the Four Books known as Confucian, the bible of Chinese morality, contains the following passage:—

自 *tsŭ* 高 *kao* 如 *ju* 邇 *êrh* 必 *pi* 行 *hêng* 辟 *pi* 之 *chŭ* 君 *Chün*  
卑 *pi* 必 *pi* 登 *têng* 辟 *pi* 自 *tsŭ* 遠 *yüan* 如 *ju* 道 *tao* 子 *tsŭ*

"The way [in wisdom] of the chün-tsŭ (model man) is as that of the traveller, who to go far must start from what is near; or of him that climbs, who to go high must start from what is low." Whoever would be a proficient must begin with what is elementary.

the prefix *yü yen*, words and phrases, is the colloquial; the other, being a collection of *wén chüen*, written papers, the documentary course. The first, that contained in the present volume, is the only one of the two that is legitimately denominated progressive. This does lead the scholar *tsü ér-h*, from what is near, to no inconsiderable distance in the spoken language, and if he have the patience thoroughly to master the text of it before venturing on the Documentary Series, he will have so familiarised himself with the form and meaning of written words as greatly to lessen his difficulties as a translator. Beyond this the Colloquial is not an introduction to the Documentary Series, nor can any one of the 16 parts of the latter be said to be an introduction to any other part; the term Series, therefore, as applied to the volume of documents, is in some sort a misnomer. But this is unimportant. That collection of papers fairly answers the end proposed, which is to set before the student, in bold type and properly punctuated, a number of specimens of Chinese documentary composition. A Key or Commentary, now in course of preparation, will accompany the course, and may possibly be followed by a translation of the whole of the papers contained in it.

Our immediate affair is the Colloquial Series, which occupies the volume before us. In the Appendices are repeated all the words that have been met with in the Chinese text, in the order in which they first occur. The Key forms an additional volume; the Syllabary,\* of which more will be said by-and-by, another; and the Writing Course, another. The student is recommended to keep these four volumes separate.

The first Part of the Series is devoted to Pronunciation; the second, headed "The Radicals," to the construction of the written words ordinarily known as Chinese characters; the third, fourth, fifth, and sixth, are exercises, some in one shape, some in another, in the oral language of the metropolitan department, styled for brevity the Peking Dialect; the seventh is a set of exercises designed to illustrate the influence of the tones upon the dialect in question; the eighth and last, entitled a "Chapter on the Parts of Speech," is a talk in colloquial Chinese upon certain, though by no means upon the whole, of those conditions that are the equivalents in Chinese of such as we describe by the term grammatical. Something farther will be said regarding this last Part elsewhere, which will explain to the reader the occasion of this cautious periphrasis.

The order of the Colloquial Series has been dictated by the following considerations. The persons whose requirements it is the primary object of its compilation to satisfy are, as I have said above, Consular Students, to whom the knowledge of the written is not less indispensable than that of the oral language. They have to learn not only to talk, but to translate from and into written Chinese. Their foremost duty is beyond doubt application to the spoken language; not because there devolves upon the interpreter a heavier responsibility as a speaker than as a translator; on the contrary, an error in the *litera scripta* may be unquestionably of the greater significance; but because it is established by experience that while the difficulties of the written language give way perceptibly before a sustained effort to surmount them, even comparative proficiency in speaking is not to be achieved by adults of average aptitude unless the dialect to be spoken is specially and diligently laboured at while the ear is fresh. On the

\* The Second Edition of the Syllabary will appear in the third volume.

other hand, it has been admitted by some of the very few foreigners who have limited themselves to the acquisition of a dialect phonetically, and some of the best speakers have so limited themselves, that the difficulties of the written language, when they did at last turn to it, appeared doubly disheartening. Why this should be so, it is needless here to inquire; the data on which either of the above conclusions is based are not abundant; but they suffice, in my opinion, to justify the recommendation that while, for a given time, he accept improvement in speaking as his chief obligation, the student should nevertheless allow himself to consider no word or phrase added to his vocabulary, of the written form of which he is not assured. He is not at all engaged by this injunction to the study of Chinese composition, between the idiom of which, no matter in which of its departments, and that of the colloquial language, no matter in which of its dialects, there are notable diversities; but he is called upon to examine with his eyes the constitution of every word or phrase that he is committing to memory. This conceded, that the eye is so far to assist the ear, it follows that his first step must be to acquaint himself with the construction of written words. He cannot do this until he is familiar with the Radicals, and accordingly a list of these, with translation, illustrations, and test tables, is supplied him in Part II. These are the indices under which all words are classed by modern Chinese lexicographers: many of them are themselves independent words used both in speech and writing; some are used in writing alone; some are obsolete symbols; but whether words or symbols, they must of course be retained each by name or sound, and as every sound has to be represented by a combination of the letters of foreign alphabets, a consideration of the orthographic system employed to this end must of necessity precede the study of the Radicals, and the system here employed is therefore assigned a place under the head of Pronunciation in Part I.

The question of Pronunciation, it will there be seen, is divided into Sound, Tone, and Rhythm. The two last are all-important, and have been farther treated of with some detail in the prefatory pages of the Key to Part VII. The first, which should rather have been described as Orthography, is of less consequence by much. No orthography that professes to reproduce the syllabic sound of a Chinese dialect is at the best more than an approximation. Neither vowels nor consonants, even when their defectiveness has been relieved by diacritic marks, are equal to the whole duty imposed upon them. Still, the learner, having made choice of a dialect, would soon find himself embarrassed if he tried to make way without any orthographic system at all, and his confusion of both sounds and tones would certainly be augmented if, while still in his apprenticeship, he attempted the fabrication of a system, in preference to adopting the work of an older hand. Students using the present work are of course left no option as to dialect or orthographic system. The system it provides, except that, to include certain occasional varieties, the number of syllables in it has been raised from 397 to 420, is almost the same as that contained in the "Hsin Ching Lu," an elementary work published by me in 1859. This system has been by no means universally approved, and although the objections taken to it have come generally from those who had commenced their studies before its appearance, it will be to the advantage of any beginner who may use it that these objections should be declared and combated *in limine*. But before going farther into this question, it may be as well to explain why the particular dialect here set before him has been selected.

Some standard was necessary. Scarcely any stranger can have heard the spoken language of China mentioned without observing that one form of it is alluded to as the Mandarin Dialect. This is the *kuan hua*; properly translated, the oral language of Government. The word *kuan*, an official, has been europeanised through the Portuguese as *mandarin*, and this term has become, as Mr. EDKINS remarks,\* too convenient an equivalent for *kuan* to be lightly abandoned; but the word *dialect* is misleading, for the *kuan hua* is the colloquial medium not only of the official and educated classes, but of nearly four-fifths of the people of the Empire. In so vast an area, however, it follows that there must be a vast variety of dialects. Mr. EDKINS, than whom no one has more diligently explored the laws and limits of these differences, divides the *kuan hua* into three principal systems, the southern, the northern, and the western, of which he makes Nanking, Peking, and Ch'êng-tu, the capital of the province of Szechwan, respectively the standards. The Nanking mandarin, he observes, is more widely understood than that of Peking, although the latter is more fashionable; but he admits that "the Peking dialect must be studied by those who would speak the language of the Imperial Court, and what is, when purified of its localisms, the accredited *kuan hua* of the Empire."

The opinion here cited but confirms a conclusion long since arrived at by myself, to wit, that Pekingese is the dialect an official interpreter ought to learn. Since the establishment of foreign legations with their corps of students at Peking, it has become next to impossible that any other should take precedence. When, in due time, the beginner's services are required at the Yamen of Foreign Affairs, he finds that the language he has been learning is that spoken by the chief officers of the Imperial Government. Meanwhile, his teachers, servants, and ninth-tenths of the people he comes in contact with, naturally speak nothing else. Lastly, whether it be the fact or not that the peculiarities of Pekingese are, as it is alleged, by degrees invading all other dialects of the mandarin, the student may rest assured that if he speak Pekingese well, he will have no difficulty in understanding or being understood by any mandarin-speaking native whose dialect is not a flagrant divergence from the standard under which it would be enrolled by the geographer or the philologist. I have seen one interpreter who was really a proficient in Pekingese as intelligible at Hankow as in the capital; I have known another, who was reputed to speak a local dialect of mandarin with fluency, unable to communicate with any mandarin but one whom circumstances had made familiar with the particular dialect he spoke.

This point, the selection of a dialect, decided, now some 20 years ago, the next step was the construction of an orthography. No one at the time had written on Pekingese, and the orthographies professing to represent the southern mandarin—those of Dr. MORRISON, compiler of the first dictionary in Chinese and English, Dr. MEDHURST, and Dr. WELLS WILLIAMS—were far from unassailable representatives of the native system they professed to reproduce. To the first, Mr. EDKINS goes so far as to deny all claim to be regarded as a mandarin orthography. "MORRISON," says he, "in preparing his very useful syllabic dictionary, was not aware that the sounds he followed were not mandarin at all, but an obsolete pronunciation." Dr. MEDHURST, with some modifications for the better, nearly copied Dr. MORRISON's orthography; not, he says, as being the best, but because it was the best known. Dr. WILLIAMS, working, I believe, in

\* "Grammar of the Chinese Colloquial Language, commonly called the Mandarin Dialect," by the Rev. JOSEPH EDKINS. Shanghai, 1864. 2nd Edition, page 7.

concert with the lexicographer's accomplished son, Mr. JOHN ROBERT MORRISON, recast the system of the Syllabic Dictionary, but only so far as the mode of spelling is concerned. The last orthography, consequently, though more symmetrical, is, in my opinion, hardly nearer accuracy than the first.\* The only sinologue of standing who spoke the Peking mandarin was Mr. ROBERT THOM. By his advice that dialect had been studied, and with great success, by Mr. THOMAS MEADOWS, and to the latter gentleman I was indebted not only for a right direction at starting, but for much assistance which there was at the time no one else within reach to afford. His "Desultory Notes" appeared shortly after, and to the chapters in that work relating to the language and administration of China, I am bound to acknowledge my obligations. These Notes contain, I believe, the first published scheme of a Pekingese orthography, but while admitting in general the justice of the author's appreciation of the characteristics of the dialect, I did not as a rule subscribe to his method of representing those characteristics; and although it was in the main due to Mr. MEADOWS's suggestions that I got upon the right track, I am not, on reflection, aware of having adopted anything from his system but the initial *hs*, of which more in the proper place.

My difficulty when I first tried to form a list of syllables was this, that no native work contained a syllabic system at all to be relied on. If you want to speak Cantonese as it is spoken in Canton, you can buy a vocabulary that will keep you perfectly straight so far as sound is concerned. The Chinese have a rude expedient which it is an abuse of terms to call spelling, by which a native who is more or less lettered can divine the sound of a new written word once he has found it. The written word *p'ao*, for instance, tells him the initial sound of a certain word; the written word *t'ien*, below *p'ao*, supplies the final; and amalgamation of *p'ao* and *t'ien* gives him *p'ien*. The Canton vocabulary is divided into chapters according to the tones, and the initials being arranged after a predetermined order, and the terminals, also in a fixed order, under every initial, the word sought is looked for under its terminal. The process of course involves some preliminary acquaintance with the Chinese written language. Other dialects besides Cantonese have similar standard vocabularies; there are some for various shades of the mandarin; there are also phrase books with elaborate orthographic systems for instructing outsiders, at all events Cantonese, in mandarin pronunciation; but the latter I found to possess, almost all, two serious defects, the mandarin they attempted to reproduce was both in idiom and sound an antiquated dialect, and the initial and final sounds combined in them to effect an imitation of the mandarin syllable, still presenting themselves to the provincial student as un mutilated syllables of the dialect he had been accustomed to speak, neither adequately informed the eye nor confirmed the ear.

It was not till 1855, when I had been making and re-making orthographies for some eight years, that a native author brought out a fair approximation to a Peking sound table. This was published at Canton; but my teacher, YING LUNG-T'IEH, had already of his own motion

\* I should be sorry were it to appear that I spoke without sufficient respect for the labours of Dr. MONROSE. It is impossible, as Mr. MEADOWS has remarked, not to feel a sort of gratitude to one who has so abridged the toil of the student. Dr. WELLS WILLIAMS, the most industrious of sinologues, has nearly ready for the press a dictionary, which, as it will be an improvement upon his very useful work published some 10 years ago, will be a notable addition to the materials for an education in Chinese.

compiled for me an index of words, which, after reducing the syllables to alphabetic order, I eventually appended to the "Hsin Ching Lu" as the Peking Syllabary. His base was an old edition of the "Wu Fang Yuan Yin," Sounds in the general Language of the Empire according to their Rhymes,—a vocabulary with a most limited exegesis, but comprising some 10,000 authorised characters, that is, written words, arranged in five tone divisions (see Part I, page 6), the words in each division being classed with reference to 12 initials and 20 finals in a prescribed order. Having struck out of this all words that he thought unavailable for colloquial purposes, he re-classed the remainder, retaining the primitive initials and finals as indices of syllabic categories, but changing either the sound or tone, or both, of a large number of words, and entirely suppressing the 5th or re-entering tone. His judgments both on sound and tone I have found, during the seven years his table has been on trial, to be generally held correct. His measure of the number of words that should suffice a speaker has proved somewhat restricted, and this is remarkable, for his own stock of phraseology was as copious as it was elegant. He died in 1861, and to supply what was defective in his list, an independent selection has since been made for me by other native assistants, from a much larger vocabulary than that which he had dissected. The revised collection being then incorporated in the original Syllabary, a fresh copy of this and its Appendix was carefully prepared for the press under the superintendence of Mr. CHARLES BISMARCK, Chinese Secretary of the Prussian Legation, a scholar of much promise, whether as a speaker or translator. The new Appendix is entirely the work of his hand.

The value of the Syllabary, practically, is this. The eye and the ear, it will be borne in mind, are so to work together that no word is to be considered in the student's possession until he shall have assured himself of its written form. The written form, or character (see Part II, page 13), consists of two parts: the Radical, which vaguely indicates the sense of the word; the Phonetic, which vaguely indicates its sound. When his teacher uses a word unknown to the student, the latter, by referring to the Syllabary (and after a very short acquaintance with the orthography his ear will guide him to the right syllable), will find under that syllable not only the word he seeks in its proper tone class, and printed in its authorised form, but grouped as near as may be on the same line with it all words of the same sound which have also the same phonetic. His comparison of these, his observations of the difference between their radicals and the difference or identity of their tones, will do much to impress the word sought, with all its incidents—form, sound, and tone—upon the memory. In the absence of his teacher, again, he will find his recollection of the characters he ought to know, in general strengthened, and, particularly, his knowledge of the tones confirmed, by reference to the Syllabary, while the distinction between sounds and tones common to the same words is taught or recalled to him by the Appendix.

The method of spelling resorted to in this work, I have said above, has been more or less attacked. Accuracy being impossible, I have inclined to the combinations that seemed to me to reproduce most simply the syllabic sounds without indifference to the exigencies of the tone scale; and for the sake both of printer and student, I have always, where I could, employed alphabetic symbols in preference to diacritic marks. Thus the *i* as in *ship* is shortened in *chih*, *shih*, by the *h* which succeeds it, instead of being written *ʔ*. Neither *chh* nor *chih* will be

pronounced correctly without the information that must accompany any orthographic system, but it appears to me that the alphabetic method has the advantage of simplicity. The vowel *u* in the various diphthongs in which it figures is preferred to *uo*, because, as the Tone Exercises in Part VII will show, the emphasis falls, under some tones, on the *u*, under others, on the vowel or vowels coming after it. The syllable *yu*, under some tones, reads like *yo* in *yore*, but it is elsewhere incontestably *yu*, and we want *yo* as a distinct sound for the syllable *yo* as in *yonder*. So with *iu* in the syllables *liu*, *miu*, *niu*. These, under some tones, are nearly *leyeu*, *meyeu*, *neyeu*, but under the 2nd tone the student will find that he requires, if I may call it so, the more monosyllabic sound of *liu*. For like reasons I prefer *ui* to *uei*. The sound which is, to my ear, *er* in *perch*, or *ur* in *murrain*, Mr. EDKINS writes *r*; I have preferred *érh*. The initial *j* is intended to approach the sound of *s* in *fusion*, *z* in *brasier*, the French *j* in *jaune*. If the organs exercised in the pronunciation of this consonant be closely watched, it will no doubt appear that it is preceded by something like *r* or *er*; but not so markedly as to call for special indication. A speaker softening the *j* as in French will be as surely understood when he says *ju jo* as if he strives to utter a modification of *ru ro*; indeed, with greater certainty than if he makes this latter effort. Lastly, there is the initial *hs*, which some complain is liable to confusion with *sh*. The aspirate precedes the sibilant; if the first *i* in *hissing* be dropped, you retain very exactly the Chinese syllable *hsing*. Rules cannot go far in such matters. The ear must advise itself by practice.\*

On the sounds which I write *seü*, *tsü*, and *teü*, it is scarcely necessary to discourse. The vowels in these syllables defy a European alphabet more obstinately than any we have to deal with. Dr. MORRISON'S *se* was changed by Dr. WILLIAMS to *se'*. I used this for many years, but a tendency I noticed in some speakers to pronounce the syllable *seiz*, determined me to restore the vowel. Mr. EDKINS writes *sé*, which is neither better nor worse than *seü*, or, as it

\* This initial *hs*, as the Sound Table will show, is only met with before the vowel sounds of the Italian *i* or the French *u*, and the syllables beginning with it have a history of their own which claims a passing remark. Many of the words now pronounced *hei* were some years ago *hi*, many others *si*; similarly, words now pronounced *hsi* were some of them *hi* and some *si*. In very modern mandarin vocabularies these syllabic distinctions are preserved. The fusion of them is variously accounted for. While the Peking Syllabary was undergoing revision, I was urged by my friend Mr. EDKINS to admit into my orthography some change that might serve as an index of the original sound in the case of words differing as above, and had the work been of a lexicographic character, I would have adopted the suggestion. Nothing could be easier than to mark all words that have been *hi*, as *H<sup>i</sup>*, and all that have been *si*, as *S<sup>i</sup>*; so with *hsi* and *si*; and to the philologist this recognition of pedigree might be of a certain value; but the syllable to be learned by the student of the colloquial language in this dialect, whether he express it by *hi*, *hsi*, or otherwise, is still a sound common to all the words classed under it by the native speakers who compiled the syllabaries. The change would have involved a double tabular arrangement under all the syllables concerned, and it is to be doubted whether the beginner would not have been rather confused than advantaged by having what is now become, practically, but one category of sound, subdivided into two. If I live to publish a vocabulary (not of Pekingese, but of mandarin in general), for which I have been for some years collecting materials, the peculiarity will not be left unnoticed.

The initial *ch* is common before all the vowels, but wherever it precedes the above vowel sounds, *i* or *ü*, it has been, and in other dialects still is, either *k* or *ts*. Thus *kiang* and *tsiang* are now both pronounced by a Pekingese, *chiang*; *kin* and *tsin* have both become *chin*. With some speakers the articulation will sometimes vacillate between *ch* and *ts* in these sounds, but the *ch* as a rule predominates, and you never hear the *k* hard. It is an instance of the caprice of these dialectic peculiarities that in the adjoining department of Tientsin, *ch* is *ts* even before *a*; the word *ch'a*, tea, is *ts'a*. At Shanghai, it is something like *ds*; at Foochow, *ts*; at Amoy *t* (our *ts*); and at Canton, again *ch'a*.

read in the old Syllabary, szŭ. The vowel that ɿ or ʻ is supposed to stand for does not exist in our system, and, represent it by what letter we will, some diacritic mark is indispensable.

For practical purposes the beginner, having at his side of course a native instructor,—no orthography, however scientific, will teach him to pronounce without one,—will find, I believe, the illustrations that accompany the orthography in Part I, with the farther observations prefixed to the Key of Part VII, amply sufficient to regulate his ear. Until some more ambitious dictionary than any as yet published by a foreigner, overbears the distinctions taken by existing controversialists, controversy on the subject of syllabification will continue. The notes attached to the different parts of this course will enable the beginner to dispense almost entirely with a dictionary, and I would advise him, for the time being, to take what they tell him upon trust, and until he shall have reached a point considerably beyond their limits, to refrain from theorising in the matter either of sense or of sound.

The notice on the third page of the Key will enable anyone to proceed with Part III who has fairly worked up the Test Tables in Part II, and then onward to the end of Part VI. The principle of instruction in all these, especially in Part III, is, to a certain extent, that which the methods of AHN and OLLENDORFF have popularised in Europe. To a certain extent only. All specimens of these methods that I have examined, it is true, at once introduce the pupil to a certain stock of words and sentences; but the order of their lessons is regulated by that of the divisions of ordinary European grammars. They begin with the Article, decline the Noun, conjugate the Verb, and so on. I shall have to refer again to the absence of inflexional mechanism in Chinese, and the consequent impossibility of legislating as in other tongues for its etymology. Suffice it here to say, that preliminary investigation of etymological laws aids us less in this than perhaps in any language; the sooner we plunge into phraseology the better. The Forty Exercises of Part III were prepared two years ago, at first with 50 characters in the vocabulary column placed on the right of each. A gentleman of above average proficiency in certain European languages, whom chance made the *corpus vile* of the experiment, remonstrated against the magnitude of this task as excessive for a tyro. The vocabulary was accordingly reduced, and after four revisions, the Exercises were left as they now are. The progress of the Consular Students who have used them in manuscript is fair guarantee of their utility as elementary lessons.

The Ten Dialogues of Part IV, which come next, were dictated by me to a remarkably good teacher of the spoken language, who of course corrected my idiom as he took them down. The matter of most of them is trivial enough, but they give the interpreter some idea of a very troublesome portion of his duties, namely, the cross-examination of an unwilling witness. It was with this object that they were composed.

The Dialogues are followed by the Eighteen Sections,\* the term section being chosen for no reason but to distinguish the divisions of this Part V from those of the foregoing parts and of the next succeeding one. The phrases contained in each of its 18 pages are a portion of a larger collection written out years ago by YING LUNG-T'IEH. I printed the Chinese text of this, with a few additions of my own, in 1860. Finding them in some favour with those

\* Incorporated in Part VI, Second Edition.



who have used them, I have retained all but my own contributions to the original stock, or such phrases in the latter as are explained in other parts of this work, and now republish them as a sort of continuation of Part III. The contents of that Part are in Chinese styled *San Yü*, detached phrases; those of the fifth Part are *Hsü San Yü*, a supplement to those phrases. The intermediate Dialogues are *Wên Ta Chang*, question and answer chapters, and the papers which follow in Part VI are *Tan Lun P'ien*, or chapters of chat, for distinction's sake entitled The Hundred Lessons. These last are nearly the whole of a native work compiled some two centuries since to teach the Manchus Chinese, and the Chinese Manchu, a copy of which was brought southward in 1851 by the Abbé HUC. Its phraseology, which was here and there too bookish, having been thoroughly revised by YING LUNG-T'EN, I printed it with what is now reduced to the *Hsü San Yü*; but it has since been carefully retouched more than once by competent natives.

The Sections and Lessons of the two last Parts possess the advantage of being the spontaneous composition of native speakers. As such they are of course more incontestably idiomatic than the Exercises and Dialogues of Parts III and IV.

The words *Lien Hsi Yen Shan Ping Tsi Pien*, which form the Chinese title of Part VII, will translate freely as Exercises in the Tone System of Peking, and the prefecture in which it stands. Of the Exercises themselves it is unnecessary to say much more than that, from the very commencement, the student will do well to have a portion of them read over and over again to him daily by his teacher, whom he should try to follow *vivè voce*. This will be to many a very irksome operation, and the Exercises are all translated in order that the learner may be spared the dullness of attending to the sound of words in complete ignorance of their sense; but their chief end is to drill him thoroughly in the nature and law of the tones, and although, if he retain their meanings, he will find a large share of these a useful addition to his vocabulary, he should be more anxious to acquire from them a just notion of the rules and practice of accentuation, which they are intended to illustrate. His command of speech will be every day receiving accessions from the earlier portions of the Series, on which he will naturally bestow the greater share of his attention. The Key to this Part will inform him of the plan of these Tone Exercises, which are in the order of the syllables alphabetically arrayed in the Sound Table appended to Part I.

He is at the same time specially invited to observe the principle on which the Chinese notes appended to the characters that act as syllabic indices in this Part are constructed.

The *tsü*, written words of the Chinese language, as observed in Part I, are some thousands, while the *yin*, sounds, by which the *tsü* are called, are but a few hundreds, in number. Many of the *tsü* will never be met with in the oral language, but whether the student be engaged on the oral language or the written, his instructor will be constantly making reference, by its *yin*, to such or such a *tsü*; and inasmuch as, under many of the sounds, a number of *tsü* are known not only by one *yin*, syllabic sound, but often by the same *shéng*, intonation, of that sound, the confusion between the *tsü* alluded to and other homophonous *tsü*, unless the written form of the first be before the hearer's eye, may be imagined. The difficulty is fairly met by the Chinese practice of recalling the dissyllabic or polysyllabic combination in which the *tsü* spoken of most commonly plays a part. Just as in English, if it be necessary to particularise whether