

CHINESE-ENGLISH  
DICTIONARY  
OF THE  
VERNACULAR OR SPOKEN LANGUAGE  
OF  
AMOI,

WITH THE PRINCIPAL VARIATIONS  
OF THE CHANG-CHEW AND CHIN-CHEW DIALECTS.

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WITH CORRECTIONS BY THE AUTHOR.

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# DICTIONARY

OF THE

VERNACULAR OR SPOKEN LANGUAGE

OF

A M O Y.

TO  
REV. JAMES LEGGE, D.D.,  
AS AN ACKNOWLEDGMENT FOR MUCH KINDNESS,  
AND A TRIBUTE  
TO HIS UNWEARIED LABOURS  
AS A CHRISTIAN MISSIONARY,  
AND HIS PRE-EMINENT POSITION  
AS A CHINESE SCHOLAR.

## PREFACE.

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THE vernacular or spoken language of Amoy, which this Dictionary attempts to make more accessible than formerly, has been also termed by some "The Amoy Dialect" or "The Amoy Colloquial," and it partially coincides with the so-called "Hok-kien Dialect," illustrated by the Rev. Dr. Medhurst in his quarto Dictionary under that title. But such words as "Dialect" or "Colloquial" give an erroneous conception of its nature. It is not a mere colloquial dialect or patois; it is spoken by the highest ranks just as by the common people, by the most learned just as by the ignorant; learned men indeed add a few polite or pedantic phrases, but these are mere excrescences (and even they are pronounced according to the Amoy sounds), while the main body and staple of the spoken language of the most refined and learned classes is the same as that of coolies, labourers, and boatmen.

Nor does the term "dialect" convey anything like a correct idea of its distinctive character; it is no mere dialectic variety of some other language; it is a distinct language, one of the many and widely differing languages which divide among them the soil of China.

The so-called "written language" of China is indeed uniform throughout the whole country; but it is rather a *notation* than a language; for this universal written language is pronounced differently when read aloud in the different parts of China, so that while as written it is *one*, as soon as it is pronounced it splits into several languages. And still further, this written language, as it is read aloud from books, is not *spoken* in any place whatever under any form of pronunciation. The most learned men never employ it as a means of ordinary oral communication even among themselves. It is in fact a *dead language*, related to the various spoken languages of China somewhat as Latin is to the languages of South-western Europe.

A very considerable number of the spoken languages of China have been already more or less studied by European and American residents in the country, such as the Mandarin, the Hakka, the vernaculars of Canton and Amoy, and several others. These are not dialects of one language; they are cognate languages, bearing to each other a relation similar to that which subsists between the Arabic, the Hebrew, the Syriac, the Ethiopic, and the other members of the Semitic family; or again between English, German, Dutch, Danish, Swedish, &c.

There is another serious objection to the use of the term "dialect" as applied to these languages, namely, that within each of them there exist *real dialects*. For instance, the Mandarin, the greatest of all, contains within itself at least three very marked "dialects," the Northern, spoken at Pekin; the Southern, spoken at Nanking and Soo-chow; and the Western, spoken in the provinces of Sze-chuen, Hoo-peh, &c.

In like manner the language which for want of a better name we may call the Amoy Vernacular or spoken language, contains within itself several real dialects, especially those of Chang-chew, Chin-chew, Tung-an, and of Amoy itself. In this Dictionary the form of the language spoken at Amoy itself is taken as the standard, and the principal variations of the Chang-chew and Chin-chew dialects are marked, as also a considerable number of the variations occurring in Tung-an, Chang-poo, and some other regions.

The language of Amoy, including these subordinate dialects, is believed to be spoken by about eight or ten millions. This is the first dictionary of the spoken language. There are numerous dictionaries of the universal written language of China. One of these, by the



Rev. Dr. Medhurst, called "Dictionary of the Hok-kien Dialect," gives the Chang-chew sound (or more accurately the sound of Chang-poo, *i.e.* Chiu"-phé) of the written characters. Some colloquial words are also given in Dr. Medhurst's Dictionary, but they are few, and entirely in the Chang-chew or Chang-poo dialect, and unhappily the colloquial forms given are often far from accurate. The only other publications that have anything of the form of a dictionary are the very brief vocabularies in the Manuals of Doty and Macgowan.

The basis of this Dictionary is the manuscript vocabulary prepared by the late Rev. J. Lloyd, Missionary of the American Presbyterian Church. When I arrived at Amoy in 1855 I copied it for my own use, adding the additional words in Doty's Manual, and have been constantly enlarging and re-arranging the collection of words and phrases ever since. A few years after copying Lloyd's Vocabulary I collated the manuscript dictionary written by the Rev. Alexander Stronach of the London Missionary Society. I also at a later date went over all the words in the native dictionaries of the Chang-chew and Chin-chew dialects, and in a native vocabulary which attempts to give the Mandarin words and phrases for the Amoy ones. Of these native works the only really good one is the Chang-chew or rather Chang-poo Dictionary, named the *Sip-ngé-im*, which is the basis of Medhurst's Dictionary. Having thus the original source to refer to, I have made but little use of Medhurst's work; for such colloquial phrases in it as are not drawn from the *Sip-ngé-im* are very questionable, while its valuable book-phrases do not serve my purpose. Macgowan's Manual, though very useful for a beginner, was of course published too late for my use. In looking over it I found very few words which I had not already in my manuscript.

No one can be more sensible of the defects of the work than I am myself. It was at first prepared for my own use alone; as it grew larger I hoped that it might be used in manuscript by beginners, or copied, abridged, or expanded by successive missionaries; and it was only after repeated solicitations, culminating in a formal request by all the members of the three Protestant missions at Amoy, that I consented to prepare it for the press. This is my apology for all its faults and imperfections. It attempts to fill a real blank and to supply an urgent want; and I shall only be too glad when it shall be superseded and forgotten, or remembered only as the foundation on which a far more complete and accurate work shall have been reared.

When the Amoy missionaries asked me to prepare for the press the manuscript which I had compiled, the Rev. John Stronach of the London Missionary Society, and the Rev. John Van Nest Talmage, D.D., of the American Reformed Mission, were at the same time appointed to assist me in the revision of it. Mr. Stronach went over the whole from beginning to end, but Dr. Talmage was prevented by other duties from revising more than a few dozen pages. After their revision it was necessary for me to harmonize and recast the whole (with large additions and alterations which never came under their eyes), when writing out the copy for the printer. So that while a large share of what is good in the book should be put to the credit of my coadjutors, I must myself be held responsible for all its faults.

The most serious defect is the want of the Chinese character. This is due to two causes: (1) There are a very large number of the words for which we have not been able to find the corresponding character at all, perhaps a quarter or a third of the whole; and the time when it was necessary for me to take my furlough made it impossible to make the search for the missing characters, many of them rare, and many difficult to recognize from the great variations that take place between the written and spoken forms of the language. (2) Even if the characters had been found, it would have been very difficult or impossible for me to use the Chinese character in printing at home. But it was necessary to print it during my furlough at home, because we have not the means of printing such a work at Amoy; and on my return to China I could not have been spared from the mission long enough to go to some other port to carry it through the press. I cherish the hope of publishing a Key or

Sequel in two or three years, giving the characters so far as they can be found. Meantime, while I greatly regret that the Chinese character does not appear in the book, I am in one sense glad that it is absent. For it may serve to make manifest the fact that the Vernacular of Amoy is an independent language, which is able to stand alone without the help of the written character. And I should hope that many persons may thus be encouraged to study this language who would have been repelled by the sight of the complicated and fantastic characters. Of course every missionary, and every one who would be counted a scholar, must study the written character too, for the Vernacular or Colloquial cannot for a very long time to come possess any literature worthy of the name.

Another defect, which I greatly regret, is the very scanty identification of plants, animals, medicines, &c. Want of time is here also the excuse, which I trust my readers will count sufficient. Many such names have been put in with a query, being taken from such works as *The Fuh-chau Recorder*, *Notes and Queries on China and Japan*, *The Phoenix*, *Dr. Porter Smith's Book on Medicines*, the various dictionaries of the written language, &c., while I had not the means of verifying them.

To some it seems also a great want that there is no English-Chinese part. But that must really be a separate work. The whole style and character of Chinese thought and expression is so different from the nearest English equivalents, that the work of reversing a dictionary, which at first sight seems very easy, would really be enormous, falling not very far short of the original composition.

With all its imperfections I trust that this book shall prove helpful to those who study the language of Amoy. My chief object has been to assist those who are engaged in the work of Christian missions; but for this purpose I have endeavoured to give a full view of the language so far as I have been able to learn it; and the book is fitted to be equally useful to merchants, travellers, mariners, interpreters, and students. It is most desirable that foreigners residing among the Chinese should learn their language, so as to hold direct intercourse with them, instead of using the miserable jargon called Canton-English or "pigeon English," or being left at the mercy of interpreters. Few things would so much tend to remove causes of dispute or bad feeling, and to make the intercourse between these nations both pleasant and beneficial.

The explanations in the Introduction and Appendix have been much condensed from want of time at the last; I have therefore not been able to give the several subjects a scientific treatment, but have contented myself with such practical directions as will facilitate the use of the book and the acquisition of the language.

In conclusion I would express my thanks to HUGH M. MATHESON, Esq., Convener of the Foreign Mission Committee of the Presbyterian Church in England; to ROBERT BARBOUR, Esq., of Bolesworth; and to C. E. LEWIS, Esq., M.P., for the kind liberality which has enabled me to publish the work.

AYR, 4th April, 1873.

NOTE.—The corrections and additions prepared by the author in the view of a second edition have been incorporated in this issue. They extend to more than two hundred items. The proofs of these alterations have been read by the Rev. WILLIAM MACGREGOR, M.A., of Amoy.

LONDON, May, 1899.

# INTRODUCTION;

WITH

## REMARKS ON PRONUNCIATION

AND

## INSTRUCTIONS FOR USE.

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### ORTHOGRAPHY AND PRONUNCIATION.

#### VOWELS.

The vowels **a**, **e**, **i**, **o**, **u**, are pronounced much as in Italian and German.

**a** as in *far*. It must never be pronounced with the peculiarly English sound of *a* in *man*.

**e** as in *grey*. But in the syllables *ien*, *iet*, it is nearly the same as in *men*, *yet*, and sometimes approaches to the English *a* in *man*.

**i** as in *machine*, not with the short English *i* in *swift*. Thus the Amoy word *sin* is almost the same as the English *seen*, but quite different from the English *sin*. Almost the only words which I have observed where it comes near the short English sound are *chit*, "this," and *hit*, "that," which often come very near the English words spelled alike.

**o**, when final, is pronounced as in *no*, *go*. It is also thus pronounced when followed by **h**; for, as is explained below, the final **h** is silent, and merely indicates that the vowel is short and abrupt, so that final *oh* is just short final *o*.

But when **o** is followed by **m**, **ng**, **p**, or **k**, it is pronounced as in the English *hop*, *sock*, *long*.

When followed by another vowel it has the first of the above sounds, as in *go*, *no*, but in some cases very short, almost like **w**, as is fully explained below under the head of the diphthongs.

**u** as in *put*, *rude*.

**ö** has the sound of *aw* in *law*, *saw*. This sound is really the same as the second sound of **o**, as explained above, so that strictly speaking this letter **ö** should have been used in place of **o** before **m**, **ng**, **p**, and **k**; but I have followed the spelling now universal at Amoy by using the letter **o** before these consonants for the sound more accurately written **ö**.

**è** is the French *è*, or like the English *e* in *there*. It scarcely ever occurs except in the Changchew dialect, so that persons who cannot catch the sound may use *e* as the nearest approximation.

In vowels with double dots, the double dot always indicates a change of the vowel sound, and is never used for the diæresis.

**ö** is the same as the German *ö*. It occurs only in the dialects of Chin-chew and Tung-an, where it is often

used instead of the Amoy and Changchew *e*. Thus any one who cannot catch the sound of **ö** will be most safe to use *e* instead. It must by no means be confounded with **o**; only Cn. **öe** corresponds with A. **oe**.

**ü** is nearly the German *ü* or French *u*, but not quite the same, having often a slight variation from that sound in the direction of *ö*.

It occurs only in the dialects of Chin-chew and Tung-an, in which it frequently takes the place of the Amoy **u**. It almost invariably does so when the Amoy **u** corresponds to the Changchew **i**, but it often occurs also when the Amoy and Changchew agree in **u**. Persons who cannot get hold of the sound may therefore use **u** as an approximation.

**ī** is a sound very rarely heard. It is exactly the short English *i* in *sit*, *swift*. I have used it in **chih**, **chit**, **hih**, **hit**, **tih**, where they occur as leading words in alphabetical order; but where they occur in the phrases and examples under other leading words, I have written such words **chit**, **hit**, and **tih** or **teh**, as their pronunciation is very indefinite. When slowly and carefully pronounced, **chit**, **hit**, are the sounds given. But **tih**, **tih**, or **teh**, is never pronounced slowly or carefully, it is always unaccented and rapid, so that its sound is much disputed. I refer in these remarks to one word only under each of these syllables, for the other words under each syllable always retain the clear sound of **i**.

#### DIPHTHONGS.

In all the diphthongs each vowel is heard distinctly with its own proper sound.

In **ai**, **au**, and **oe**, the first vowel is accented, the second unaccented. **ai** like the English *ie* in *tie*; **au** like the English *ow* in *now*; **oe** very nearly as in the English *Noel*.

In **oa**, on the other hand, the **a** is accented; the **o** is unaccented and generally extremely short, almost like **w**, indeed in many words it might be written **w** when pronounced at the usual rate; but when pronounced long, the sound of the **o** is clearly heard, *e.g.* sometimes in the "chiū-piā" and "ë-khi" tones; and in the nasal form **oa**, the **o** is distinctly heard; but in all cases great care must be taken not to exaggerate the **o** sound, but to make the **a** the principal vowel.

The same remarks apply to **oai**, where the accent is on the **a**, the whole coming very near the English *Wye*, but with rather more of the **o** sound.

In diphthongs beginning with **i** the accent is usually on the second vowel, while the **i** is sounded very nearly like **y**. Thus, in **ia**, **iau**, the accent is on **a**; in **io** it is on **o**.

But in the nasal form **ia<sup>n</sup>**, the accent falls nearly equally on the two vowels, and the vowel sound of **i** is distinctly heard, though **a** is still more prominent.

In **iu** the accent is nearly equal on the two vowels, and sometimes seems even to fall on the **i**, especially when the word is the last word of a clause.

When the two vowels of a diphthong are almost equally accented, it may often be observed that if the whole word lose the accent it is the first vowel which loses it most thoroughly; e.g. in the word "**kiù**" a considerable portion of accent falls on the **i**, but in the phrase **kiù-sè**, where the chief accent falls on **sè**, the unaccented **kiù** is pronounced almost like the English *Kew*.

### NASALS.

A small <sup>n</sup> suspended or written above the line at the end of a syllable indicates that the whole syllable becomes nasal. If the syllable contain a diphthong, the nasal mark, though placed at the end, qualifies the preceding vowel or vowels as well as the last.

In words beginning with **m**, **n**, and **ng**, I have not preserved absolute uniformity. It has been usual with many, especially in the American Reformed Mission, to write no nasal mark (small <sup>n</sup>) at such words, but to lay down the rule that all words beginning with **m**, **n**, and **ng**, are to be pronounced nasally. It seems to me that in some such words the vowel has not any distinctly nasal sound, and I have therefore endeavoured to write it where the sound is really nasal. But through the force of habit I have often omitted to write it where it should be. Initial **j** is also somewhat irregular.

### CONSONANTS.

The great majority of the consonants are pronounced as in English, or very nearly so.

**ch** always as in *church*; only in the aspirated form **chh** it sometimes approaches to the aspirated sound of **ts**, as is explained below in the remarks on the aspirated consonants.

**g** is always hard.

**h** is always really pronounced, and must never be left silent as in many English words.

**j** always as in *judge*.

**l** is often pronounced in a very thick indistinct manner, approaching to the sound of **d**, so much so that as the language of Amoy has no proper **d**, the Amoy people usually employ a syllable beginning with **l** when trying to imitate a foreign word beginning with **d**.

**ng** as in *sing*, *hang*; so even at the beginning of a syllable. Care must be taken never to bring in the sound of **g**, as in *anger*, but to preserve the sound of **ng** simple and pure. To a beginner it is often difficult to pronounce **ng** as an initial; it is somewhat as if in the word *singer* or *longing* the *si-* or *lo-* were cut off.

**s** has always the sharp sound, as in *so*, *sing*; never sounded like *z*, as in *lose*.

Final consonants are pronounced much more gently and softly than in English. In English there is usually a slight emission of vocal breath at the end of a final consonant, but in Chinese there is not the slightest emission of breath at the end of the final consonant, which is thus *final* in the strictest sense, the organs of speech remaining at the end of the word in the position for pronouncing the final consonant; e.g. at the end of

the Chinese word **sam** the lips are still shut, at the end of **kat** the tip of the tongue remains touching the palate near the teeth, and immediately afterwards the lips are opened or the tongue removed without the faintest sound. This is the cause of the great softness and gentleness of the final consonants in Chinese.

The finals, **k**, **p**, **t**, are pronounced so gently that it is sometimes very difficult to distinguish them from each other.

Final **m**, **n**, and **ng**, do not break off abruptly as in English, but are somewhat prolonged, being sounded with a sort of vowel or vocal murmur in the consonant itself. In some tones these finals are much prolonged; in the second tone (*chiü<sup>n</sup>-sia<sup>n</sup>*) they are briefer, but even in it not so short as in English. This prolonged murmur is specially remarkable in final **eng**, which sounds almost as if there were an indistinct half pronounced vowel between the **e** and the **ng**.

**m** and **ng**, having a half pronounced vowel within the liquid consonant, sometimes make words of themselves, standing quite alone without any vowel attached, e.g. **ng**, **ng**, **m**, **m**. They are also often found with a consonant prefixed, but without any vowel, e.g. **sng**, **hng**, **hm**. The nature of these syllables without a distinct vowel becomes at once unmistakable in singing, as at such a word all clear vocal sound at once ceases, and nothing is heard but a dull nasal murmur.

The ASPIRATED CONSONANTS are a very remarkable feature in all the languages of China, and require very special attention. They are **kh**, **ph**, **th**, and **chh**. The sounds are the same as those indicated by the same notation in the languages of India, being formed by a real distinct aspiration pronounced after the respective consonants. In the other languages of China it has been usual to indicate them by a small inverted or suspended comma, thus **k<sup>h</sup>**, **p<sup>h</sup>**, **t<sup>h</sup>**, **ch<sup>h</sup>**, but **h** has been commonly used at Amoy, and is much more distinct. The sounds are almost the same as those often used by Irishmen when pronouncing with a strong brogue such words as *come*, *pig*, &c.; they are also often heard in the mouths of the Scottish Highlanders.

**kh** may be thus described:—Pronounce *block-house* with a clear distinct **k**; remove the letters *blo-* from the beginning and the *-se* from the end, and you have almost exactly the Chinese "**khan**." Or pronounce *look here!* rapidly and clearly, cut off *loo-* and *-re*, and you have the Chinese "**khi**."

**ph** must by no means be confounded with the English *ph*, which is just *f*; for the Chinese **ph** preserves the clear sound of **p** followed by an aspiration; e.g. say *loop-hole* very rapidly and sharply, cut off *loo-* and *-le* from the two ends, and there remains the Chinese "**pho**." So, by removing *ha-* and *-zard* from *haphazard*, you get the Chinese "**pha**."

**th** must not be confounded with the English *th*, which is really a simple sound. The Chinese **th** is a clear distinct **t** followed by the aspirate. Thus the Chinese "**thau**" may be carved out of *out-house* or *hot-house*.

**chh** is formed in a similar way from the *ch* of *church*. Take such a word as *watch-house* or *coach-house*, remove the *wa-* or *coa-* from the beginning and the *-se* from the end, and something very near the Chinese "**chhau**" remains.

Sometimes **chh** has a sound more nearly approaching to an aspirated **ts**. This occurs occasionally when **chh** is followed by **a**, **o**, **ɛ**, **u**, or **ng**. Generally even before these letters the sound remains the same, or very nearly the same, as the usual **chh**, but sometimes it might



have been written **tsh** or **ts'h**, especially in the dialects of Chin-chew and Tung-an, and in other cases it seems about half-way between **chh** and **ts'h**. But as these sounds are not very common, and as they shade gradually into the normal **chh**, I have thought it best not to make any change in the spelling usual at Amoy.

**ch** itself is *not* one of these aspirated consonants, for, as explained above, it is just the English *ch* of *church*, which is really **t-sh**, not containing the real sound of **h** at all.

## TONES.

The tones are commonly supposed to be a great obstacle in the way of learning Chinese, but they really present no very great difficulty if studied carefully from the first. They can be properly learned only by the ear, and it is much better to get them directly from the lips of a native. The following remarks are intended merely as a help to direct the student in catching the intonations of the natives, but they may also be of some slight use in giving a general idea of the nature of the tones to those who have no opportunity of hearing them spoken.

It is not the tones themselves, *but the use made of the tones*, which is the peculiar characteristic of the Chinese group of languages. Similar tones exist in all languages, only differently used. In English, for instance, we pronounce the word *go* very differently when we give a hasty and angry command, "*Go!*" and when we ask the question with a mixture of astonishment and horror, "*Can you dare to go?*" The difference of tone is as great in English as in Chinese, but in English it indicates merely the different feelings of the mind or the different grammatical or rhetorical relations of the same word, while in Chinese the same syllable with two different tones makes two thoroughly distinct words.

The Chinese divide the tones into four great classes, named at Amoy—1st, **piān** (C. **pēn**); 2d, **chiū**; 3d, **khì** (Cn. **khū**); 4th, **jip**, or according to the Mandarin sounds, Ping (or more accurately p'ing), Shang, K'ü (or Ch'ü), and Juh.

Each of these four classes is or may be divided into two subdivisions, called the "upper" and "lower." Doubtless when these four classes with their subdivisions first received their names, all these names described with tolerable accuracy the inflexion and pitch of the several tones, but now there is no part of China where the names of the tones correctly describe their character. It is therefore best in speaking of the tones not to translate the Chinese words, but either to transfer the Chinese terms or to speak of them by their numbers.

In some parts of China all the eight tones are used; in one place they have even been increased to *nine*; in two of the great dialects of Mandarin there are four tones and five tones in use respectively. In Amoy, though nominally there are eight, yet really there are only *seven*, as the second tone class, the "**chiū**-**sia**," is not divided into two. I shall describe these seven tones used at Amoy, not according to the Chinese order, but according to their actual nature.

The two **jip** tones, or the upper and lower fourth tone, stand quite by themselves. They are distinguished by being pronounced with an abrupt or clipped ending, almost with a jerk. Originally they all ended in **k**, **p**, or **t**, but now the final consonant has in many cases been dropped, leaving, however, its trace in a sharp abrupt ending which makes something like a hiatus: this abrupt vowel-ending is indicated by the final **h**,

which is absolutely silent. The two **jip** tones therefore can always be recognized by the final letters **h**, **k**, **p**, and **t**. All words ending in these letters belong to the **jip** tones, and no others do.

Any such word, if it have no accent mark, belongs to the **chiū**-**jip** or upper fourth tone. It begins moderately high, rises very slightly at first, and then comes down with a short, sharp, rapid movement, somewhat like the English *not* when spoken in a very emphatic or imperative manner, as in the sentence, "*You shall not.*"

The **ē-jip** or lower fourth tone is indicated by a perpendicular accent, e.g. **jip**, **hāk**, **lōh**. It begins rather lower than the other, and is pronounced with a curious upward jerk, which the form of the perpendicular accent is intended to suggest, somewhat like *not* in the sentence "*Will you not?*" pronounced simply as an interrogation with a mere upward movement, without the previous fall of the voice that would be given if it indicated strong surprise.

The other five tones are distributed among the words which do *not* end in **h**, **k**, **p**, or **t**.

Two of these five tones are perfectly level, just like musical notes, at an interval of about a musical fifth from each other. The exact distance of the interval is quite immaterial, and in fact it often varies from about a musical third to about an octave in the mouth of the same speaker, with the nature of the emphasis or emotion with which he speaks; all that is necessary for the distinction of the tones, and for being well understood, is that there be a marked difference of the pitch.

The higher level tone is called the **chiū**-**piā** (C. **tēng-pēn**), or the upper first tone. It is indicated by the absence of any tonal mark, just as the "**chiū**-**jip**" has no tonal mark; but these two tones can always be at once distinguished at a glance, as the "**chiū**-**piā**" never ends in **h**, **k**, **p**, or **t**, while the "**chiū**-**jip**" always has one of these finals.

The tone with a low level intonation is called the **ē-khì** or lower third tone. It is indicated by a horizontal accent, e.g. **ē**, **hū**. It must not be confounded with the "**ē-piā**" tone, the *name* of which means "low level," but the *intonation* of which is very far from level, as will be seen from the explanation given three paragraphs lower down. But the lower third or "**ē-khì**" is *really* low and level in its tone, though the *name* does not indicate the fact.

The three tones which remain are more or less inflected, and cannot be represented by any musical notes.

The **chiū**-**khì** or upper third tone is a low, slow, downward slide; it begins low, about as low as the low level (**ē-khì**) tone, and from that low level it gradually slides lower till it quite dies away; great care must be taken at the end not to allow the voice to turn up again at all; it is represented by the downward slope of the grave accent, e.g. **pū**, **khì**. It is heard in English when one lets the voice fall into a low key, sinking down lower and lower till it quite dies away, as when sadly musing in simple grief and sorrow (without any anger or excitement) on some mournful and depressing news; e.g. saying "*Gone!*" or "*Dead!*"

The **ē-piā** (C. **ē-pēn**) or lower first tone first falls and then rises. It is the intonation used in English to express great astonishment or a strongly marked interrogation, e.g. "*You?*" "*How?*" Its mark is the circumflex, e.g. **kī**, **sô**.

The **chiū**-**sia** or second tone, called in Mandarin the "**Shang**" tone, begins somewhat high, rises slightly

and rapidly, and then comes down with a rapid swing, much like a decided imperative in English; e.g. *gone*, in the phrase "*Be gone!*" This tone is indicated by an acute accent, e.g. *lí, sú, kóng, &c.*

The above explanations may be summarized as follows:

ABRUPT AND SHORT. All ending in <i>h, k, p, t.</i>	{	<i>chiū<sup>n</sup>-jip</i> , rising slightly and then falling rapidly; <i>tóh.</i>
		<i>ē-jip</i> , rising abruptly; <i>tóh.</i>
NOT ABRUPT. Never ending in <i>h, k, p, t.</i>	{	LEVEL MUSICAL NOTES. { <i>chiū<sup>n</sup>-piā<sup>n</sup></i> , high and level; <i>tó.</i> <i>ē-khì</i> , low and level; <i>tô.</i>
		SINGLE INFLECTION. { <i>chiū<sup>n</sup>-khì</i> , low, slow, downward slide; <i>tô.</i>
		DOUBLE INFLECTION. { <i>ē-piā<sup>n</sup></i> , slow circumflex, first falling and then rising, as in astonishment or interrogation; <i>tô.</i> <i>chiū<sup>n</sup>-sia<sup>n</sup></i> , slightly upward and rapidly downwards, like a strong imperative; <i>tó.</i>

The Chinese at Amoy, &c., usually arrange the tones in the following order:—

*chiū<sup>n</sup>-piā<sup>n</sup>.*  
*chiū<sup>n</sup>-sia<sup>n</sup>.*  
*chiū<sup>n</sup>-khì.*  
*chiū<sup>n</sup>-jip.*  
*ē-piā<sup>n</sup>.*  
*chiū<sup>n</sup>-sia<sup>n</sup>.*  
*ē-khì.*  
*ē-jip.*

In this arrangement the "*chiū<sup>n</sup>-sia<sup>n</sup>*" appears twice, because it is not divided into an upper and a lower subclass. This has caused great confusion in the nomenclature of the tones (by Europeans and Americans) according to numbers, for while it has been usual to number the first five—

1. *chiū<sup>n</sup>-piā<sup>n</sup>.*
2. *chiū<sup>n</sup>-sia<sup>n</sup>.*
3. *chiū<sup>n</sup>-khì.*
4. *chiū<sup>n</sup>-jip.*
5. *ē-piā<sup>n</sup>.*

from that point there has been a divergence, some numbering on according to the exact form of Chinese usage.

6. *chiū<sup>n</sup>-sia<sup>n</sup>.*
7. *ē-khì.*
8. *ē-jip.*

Others have counted them as follows:—

6. *ē-khì.*
7. *ē-jip.*

To avoid this ambiguity in naming the sixth and seventh tones, I have arranged them as follows:—

FIRST TONE. { *chiū<sup>n</sup>-piā<sup>n</sup>*, upper first; *tó.*  
*piā<sup>n</sup>.* { *ē-piā<sup>n</sup>*, lower first; *tô.*

SECOND TONE.—*chiū<sup>n</sup>-sia<sup>n</sup>*; *tó.*

THIRD TONE. { *chiū<sup>n</sup>-khì*, upper third; *tô*  
*ē-khì*, lower third; *tô.*

FOURTH TONE. { *chiū<sup>n</sup>-jip*, upper fourth; *tóh.*  
*ē-jip*, lower fourth; *tóh.*

In the alphabetical arrangement of the words in this Dictionary the order is therefore "*tó, tô, tó, tò, tō.*" This does not include the two subdivisions of the fourth tone, as the difference of spelling places them in a different position in the alphabetical arrangement, namely "*tóh, tōh.*"

#### TONES IN COMBINATION.

The description of the tones given above applies strictly only to a word pronounced separately, or to a word ending a clause, and pronounced with the primary accent (as is usual at the end of a clause or group of two or more words); or to a word which, though not last, yet has the primary accent, being followed by an enclitic or unaccented word.

But in many cases a word loses the form of tonal inflection described above.

Sometimes a word becomes *enclitic* (see Appendix V.), in which case the tone dies away somewhat like the "*chiū<sup>n</sup>-khì*" or the "*chiū<sup>n</sup>-jip*," or rather like something intermediate between them pronounced very short and gentle. No matter what the original tone of a word be, this is the one form assumed when enclitic; and so it happens that if an enclitic word be not common in its accented form, or if it be not recognized and identified, the learner is apt to be misled even by well-educated Chinese saying that the word belongs to the "*chiū<sup>n</sup>-khì*" or to the "*chiū<sup>n</sup>-jip*" tone. The mark which I use to indicate an enclitic word is a double hyphen placed before the enclitic: this mark has at the same time the effect of catching the eye readily, so as to show that the word preceding the double hyphen has the strong primary accent; e.g. *jít--sî*, day-time; *bô--khì*, to disappear or vanish.

Sometimes in a group of three words two words follow the double hyphen. In that case the primary accent is on the first of the three, and the last two are enclitic; a slight trace of a secondary accent is sometimes heard on the last of the three, but yet it does not recover its own proper tonal inflection; e.g. *sak--lôh-khì*, to push down to a lower level; *poáh--lôh-lâi*, to fall down from a higher level.

When a word stands *first in a group of two*, of which the second has the strong accent, then the first word experiences a very marked change in its tonal inflection.

The *chiū<sup>n</sup>-piā<sup>n</sup>* or upper first tone becomes somewhat lower in key, coming down about half-way towards the "*ē-khì*," but remaining quite level and equable.

The *ē-piā<sup>n</sup>* or lower first loses its inflection, becoming

very nearly or quite level. In some places it becomes extremely like the unaccented "chiū-piā", as described in the preceding paragraph; in other places, especially in Tāng-ōa", it becomes undistinguishable from the unaccented "ē-khi" tone.

The chiū-sia" or second tone in such a position entirely loses its second half, namely, the falling inflection, and retains only its first half, namely, a slight upward motion. Great care must be taken not to give its usual downward intonation, because (as will be seen from the next paragraph) it would in that case be confounded with the altered or unaccented form of the "chiū-khi" tone.

The chiū-khi or upper third tone is lifted up so as to become a high, rapid, falling tone, almost the same as the original inflection of the "chiū-sia". It is also pronounced with great energy, so that the two syllables sound more like a spondee than an iambus.

The ē-khi or lower third tone sinks a very little lower than its original form, with perhaps a very slight downward motion. In most cases the alteration of this tone is scarcely perceptible, but when the two words are both of the "ē-khi" tone, then the first is distinctly lower than the second; e.g. chin-tsāi, chēng-chēng, siū-tsōe.

The two jip tones (the upper and lower fourth) simply change places with each other, the chiū-jip being pronounced with the original intonation of the "ē-jip," and the ē-jip taking the original intonation of the "chiū-jip." It should also be observed that in this connection the "chiū-jip" is pronounced with much more energy than the "ē-jip;" e.g. hok-khi being almost like a spondee, or the "hok" being given with a sort of staccato effect; while hok-sāi is an ordinary iambus, with the "hok" thoroughly unaccented.

## ACCENT.

As all the words in the language are monosyllables, they are usually grouped together in groups of regular form and regular accentuation. These groups, of two, three, or four words (and sometimes of more), are often so absolutely fixed in the usage of the language as to become very similar to the polysyllabic words of other languages; and within such groups the laws of accent in relation to the several words are quite as strict as the accentual laws for the several syllables of the words in polysyllabic languages.

The general rule is that the primary accent falls on the last word of a group, whether it be a group of two, three, or more words. When the accent falls on the second last or penult, I have indicated the fact by placing a double hyphen after the accented word. This has also the effect (as explained in the previous section and in Appendix No. V.) of indicating that the word which follows the double hyphen is enclitic. When two words making a group have no hyphen between them, the meaning is that the first word has a sort of secondary accent, and retains its own tone unchanged or but slightly changed; e.g. hong chhe, the wind blows; but in hong-chhe, a paper-kite, the "hong" is quite unaccented, as is shown by the presence of the hyphen. Such are the more important rules for groups of two words.

### GROUPS OF THREE.

In a group of three words the general rule is that the primary accent falls on the last word, a secondary accent

on the first, and that the second word is quite unaccented; e.g. kóng-bō-ia" has the primary accent on "ia", the secondary on "kóng," and no accent on "bō."

But sometimes, while the primary accent is on the last word, the secondary accent is on the second word, and it is then the first word that becomes quite unaccented. Such cases may generally be reduced to one or other of the following rules, (1) when the second is a much more important word than the first, or (2) when the tone of the second is a much stronger tone than that of the first.

If the first be a mere auxiliary or a comparatively unimportant word, while the second is a word of much importance, then the first is apt to lose the tone. Among the words which often thus lose the tone at the beginning of a group of three, the following may be noted:—ū, to have; bō, not to have; ēng, "to use," when in the sense of "by" or "with;" lāi, "to come," when used as a mere connective; khi, "to go," as a mere connective; teh, tiōh, thang, as auxiliaries to verbs, &c.; beh, will; tī, kàu, kah, and such prepositions; nā, nā, kap, chia, chiū, and some adverbs and conjunctions; tsáp, ten; chit, "one," often used somewhat like the indefinite article. Such words often do take the secondary accent; but it is very common for them to lose the accent, allowing it to pass on to the second

word; e.g. bō-kàu-hūn, "no instruction," has the secondary accent on "kàu," and none on "bō." So with tiōh-koā-jiet, to have fever and ague; teh-kóng-ōe, in the act of speaking; beh-poa-chhū, will remove one's residence; tsáp-goā-lāng, more than ten men; chit-si-lāng, one's whole life.

Another principle which sometimes may explain the secondary accent falling on the second word, is when it has a very strong tone, such as the "chiū-khi" or the "chiū-jip," while the first word is not in either of these two tones; or as when the second word is of the "chiū-sia" tone, while the first is not in any of these three tones. But on the other hand, if the first word be specially important in meaning, it keeps the secondary accent, though the second word may have a tone that is naturally stronger; e.g. chin-khūi-lāt, "to exert one's strength to the utmost," where the secondary accent is on "chin."

When the principal accent in a group of three falls on the second word, I place a double hyphen after it; in this case the first word has a secondary accent, or loses or changes its tone, and the last word becomes enclitic.

When the principal accent falls on the first, this is indicated by the double hyphen after it; then the second and third words become enclitic, the second being quite unaccented, and the third either unaccented or else having a faint secondary accent.

### GROUPS OF FOUR.

The most usual arrangement is that a group of four words consists of two groups of two, each having an accent on its second word; the first of these subordinate groups is usually pronounced somewhat less strongly than the second; thus in bō-lāng beh-khi, "there is no one who will go," the primary accent is on "khi," the secondary on "lāng;" but this secondary accent is often almost as strong as the primary.

When the first two words in a group of four are such as kap-i, kap-lāng, kā-i, hē-i, khit-i,



**chit--ē**, that half is pronounced very much more gently than the second; *e.g.* <sup>2</sup>**khít--i** <sup>1</sup>**thái--sí**, to be killed by him; <sup>8</sup>**kap--i** <sup>2</sup>**kóng--ōē**, to converse with him.

When **tsáp**, "ten," stands in the second place, it is unaccented, and throws the secondary accent usually forward on the third word, while a still weaker or tertiary accent is heard on the first word; *e.g.* <sup>8</sup>**jí--tsáp--sí--láng**, twenty-four men; <sup>8</sup>**sa--tsáp--gō--tō**, the thirty-fifth division of a Hien district.

A similar effect is produced if any other word weak in tone or sense (see above on Groups of Three) stands in the second place; *e.g.* <sup>8</sup>**káu--beh--sit--sin**, "to the very point of going to faint."

Sometimes a specially important word in the first place draws the secondary accent to itself; *e.g.* <sup>2</sup>**nng--ki--poà--ûi** (where a sort of tertiary accent is heard on "poà," but "nng" is the important word), two and a half masts, *i.e.* a barque. In the latter part of the Dictionary I have sometimes written such phrases thus, "**nng--ki--poà--ûi**."

Groups of five or more are compounded of shorter groups in a similar way.

#### USE OF HYPHENS.

I am painfully conscious that my system of using hyphens is not wholly consistent in the several parts of the Dictionary; this is especially the case in groups of three words, which I have sometimes joined all together, and sometimes left one and two, or two and one. But my apology is, that too sparing a use of hyphens, as it seems to me, has hitherto been made by others; and it has been necessary for me to write out the copy for the press at home without the opportunity of consulting others.

My leading idea in the use of hyphens has been to connect together those words which are pronounced together without pausing, like the syllables of a polysyllabic word, and where consequently the tone of one word is more or less affected by its being joined to another; but in some cases where I have not used the hyphen, the tone of one word is also somewhat affected by the relation to another; for the attempt to string together *all* the words that are mutually affected would have made combinations of an unwieldy length.

#### VARIOUS AMBIGUITIES AND ERRORS WHICH STILL REMAIN.

There are many ambiguities which, though occasionally noted, are in many or most places left without remark.

Such is very specially the case with the ambiguities produced by the want of moods, tenses, numbers, persons, cases, gender, articles, &c., in Chinese grammar. So also with the frequent interchange of the parts of speech, *e.g.* adjective with adverb, adjective with substantive, verb with preposition, substantive with postposition, conjunction with preposition, &c., or sometimes three or four parts of speech.

Names of relationships partake very largely of such ambiguity, *e.g.* **peh** and **chek**, meaning not only senior and junior uncle, but also senior and junior cousins (even any distant cousins) of father when of the same surname. Still more extensive is the use of **hia--tī**

and **chí--bē**, meaning not only brothers and sisters, but also male and female cousins in great variety.

Titles of office but rarely correspond to the English words, partly from the different number of steps in the various gradations, and partly because the number of troops supposed to be commanded by military and naval officers is often widely different from the reality. So also when we speak of the emperor **Kang--hi** or the emperor **Kien--lung**, we cannot always stop to explain that such a name as **Kang--hi**, **Kien--lung**, **Hien--fung**, is not a name or title of a person at all, but only the title of the period of the reign of the sovereign, whose personal name is far too sacred to be either spoken or written, and who is properly spoken of, *e.g.* as **Hâm--hong--kun**, *i.e.* the sovereign who reigned in the period or reign called in Amoy "**Hâm--hong**," and in Mandarin "**Hien--fung**."

The whole system of the so-called civil and military degrees is quite different from what we call degrees, and comes much nearer to our examinations for the civil and military services, though differing from them also in many important respects, especially in this—that the man who has passed his examination and gained his degree has by that very fact had his political position quite changed, having many special privileges denied to the common people in regard to the action of courts of justice and intercourse with the magistrates.

Of other words a very few examples must suffice; *e.g.* **chiú**, often translated "wine," but which really means any spirituous liquor, and rarely if ever means "wine" in our sense; **béh**, either wheat or barley; **bú**, usually translated "military," but really including military and naval; **siáh**, marble or soap-stone; **iū**, used for "sheep," but properly "goat;" **thák**, commonly rendered "to read," but really only to read aloud; **kong--chhin**, "an arbiter," but very far from our idea of arbitration, meaning simply a person or persons put forward by one or both of the parties to use their good offices, and endeavour to reconcile the parties (usually by a compromise), who are at perfect liberty either to accept the solution or not.

In many other cases too the meanings given are merely approximations. It must often have happened that, instead of grasping the full meaning of a phrase, I have only caught one of its particular applications, while at other times a particular use may have been too hastily generalized. It is in order to avoid these dangers that I have so largely used particular examples instead of attempting to combine them in a general expression.

The student need not be at all surprised if his Chinese teacher, or even several of them, object to certain phrases or meanings. In such a case let him use those words and phrases about which there is no question; but let him not too hastily conclude that the book is wrong. Many many times I have erased passages which I afterwards found quite correct and restored to their places. For there is no absolute standard of the spoken language; and the usage of various towns, villages, and regions varies so much, that phrases in constant use in one part are unknown in another.

At the same time the student must not lean too much on the Dictionary. The sounds, and especially the tones, must be carefully learned from the lips of a native; and when some words and phrases have been learned, it is only by constant intercourse with the people that one can master the art of combining them into sentences in a correct and natural manner.

The teachers themselves are the source of one sort of



error which is doubtless still represented to some extent in these pages. They are accustomed to adorn their own language with a variety of polite and literary phrases, and they are very apt to teach us such phrases as if they were really colloquial, while to the great mass of the people they are as unintelligible as Latin or French to an average Englishman. I have inserted many such phrases with the note "(R.)" to show that they belong to the Literary or Reading form of the language; but doubtless not a few have escaped my notice.

There are also a considerable number of phrases which have somehow come to be used by those Chinese who have much intercourse with foreigners, and which they continue to use because foreigners are supposed to understand them. Against such expressions the student must be very much on his guard.

I observe on looking over the pages some inconsistencies of spelling; *e.g.* **má**=**mah**, the interrogative particle; **ah**=**á**, the final indicative or vocative particle; **cheh**=**chit-ê**, &c. I fear also that some mistakes which I made in my early scrolls have not been fully eliminated, *e.g.* **chin** sometimes written where it should be "chin," in such phrases as **chin-hó**, very good.

In noting the variations of the dialects of Chang-chew, Chin-chew, &c., there is a peculiar sort of error which has sometimes crept in, viz. changing one part of a phrase into the dialect in question without making the corresponding change in the other part, as if in illustrating the change of **mŋg** into **mŋi** in Chang-chew, one should write **ê-mŋi**, as the Chang-chew name of Amoy, while it is really **ê-mŋi**; or as if in a sentence of the Chin-chew dialect one had failed to change **kóng** into **sōh**, or **kè** into **kō**.

Some more remarks on these dialects will be found in the Appendix Nos. II. and III.; but neither there nor in the body of the Dictionary is there anything like a full treatment of their variations. The Chang-chew dialect is the one most copiously treated, so that it is believed that in the leading words most of its variations are noted. The next in copiousness is the Chin-chew dialect, but it is not nearly so fully treated. Of the other dialects very little is noted except those of Tung-an and Chang-poo. Therefore the student must not conclude that a given word or phrase remains unchanged in one of these dialects merely because no variation is noted.

# EXPLANATION OF ABBREVIATIONS,

AND OF

## PECULIAR MARKS, &c.

- A. Amoy dialect.  
 An. or Ank. Ankoi or An-khoe dialect.  
 Bud. Buddhist.  
 C. Chang-chew dialect.  
 cf. compare.  
 Cn. Chin-chew dialect.  
 col. colloquial or vernacular, as opposed to the literary or reading form.  
 dist. distinguish from.  
 E. dialect of Eng-chun or Yung-chun.  
 esp. especially.  
 F. phrases especially used in Formosa.  
 f. foreign phrases, viz. names or phrases invented to describe foreign things or ideas, or phrases used only or chiefly by those Chinese who have intercourse with foreigners.  
 fig. figurative.  
 gen. generally.  
 H. dialect of Hui-an or Hui-ou.  
 K. or Kk. dialect of Kwan-kow or Koan-khau.  
 L. dialect of Nan-an or Lam-ou.  
 lit. literally.  
 Mand. Mandarin dialect, or Vernacular of Northern, Central, and Western China.  
 opp. opposed to.  
 P. dialect of Chang-poo or Chin-phé.  
 R. reading or literary style, as to sound or meaning.  
 When written in parentheses after a Chinese word or phrase, means that it is a literary or polite word or phrase, not used in the colloquial.  
 When written before a Chinese word, both being in brackets or parentheses, means that it is the reading sound of the character of which the colloquial form is given in the context.  
 When followed by an English word or phrase, means that the rendering given is used only in the reading or literary style, or transferred to the colloquial only in a few set phrases.  
 r. rare.  
 s. see; this abbreviation is used only when there are two phrases having exactly the same sound and tone, e.g. tsâi-tsû, either "a man of wealth" or "a talented man;" where it occurs under "wealth" it has the note "(s. talent);" and where it occurs under "talent" it has the note "(s. wealth)." I refer merely to the English meaning, because the Chinese word referred to is, and must be *always*, the very same sound and tone with the leading word (in this case "tsâi"), under which the phrase occurs.

- T. dialect of Tung-an or Tang-ou.  
 Tt. dialect of Chang-tai or Tiô-thou.  
 v. see; referring to a Chinese word where more full information is given, or where additional examples are collected.  
 vulg. vulgar or coarse expression.  
 X. phrase used by the missionaries or native Christians; either not used at all by others, or used rarely or in a different sense.

I have not loaded this table with such well-known abbreviations as id., do., &c.

The abbreviations for the varieties of the dialects are used thus:—Within parentheses *immediately* after the leading word, and with nothing else in the parentheses, they mean that *all the words and phrases* under that leading word belong to the dialect referred to, unless otherwise noted; e.g. "**boeh** (C.), = A. beh," implies that any phrase given under that leading word "**boeh**" belongs to the Chang-chew dialect. So also "**tā** (Cn.)," implies that all the phrases under that leading word "**tā**" belong to the Chin-chew dialect; but in this latter example some of the phrases have the note "(A.)," meaning that they are used in Amoy.

When the abbreviation for a dialect is used within parentheses followed by a Chinese word or phrase, it means that this is the form in the said dialect for the Amoy word or phrase that precedes the parenthesis.

When preceded by the word "also" it means that while the word in some other sense or usage belongs, for instance, to the Amoy dialect, yet in the cases specified it belongs to that one of the dialects which is specified; but in such case the examples of phrases given afterwards belong to the Amoy.

When "R." stands at the beginning of a sentence within brackets or parentheses, and before the end of the parenthetic part the abbreviation "= col." occurs, the "=" is used merely in an *etymological* sense, denoting that the subjoined colloquial words belong to the same reading form, or spring from the *same root*, and does not mean that they have the same *meaning*.

A double hyphen "--" is used to indicate that the succeeding word is *enclitic*.

A small cross "(+)" is used as the mark of addition, to indicate that other examples of the phrase, or another phrase of the same sound and tone, will be found in another part of the collection of phrases under the same leading word. Thus under the word **thau**, "head," the phrase **koa**-**thau** occurs twice in very different senses, each time with this mark. In the earlier part of the Dictionary this mark is not used.

3.3, 1.15, and such like combinations, i.e. a numeral in large type followed by a dot at the bottom and a

numeral in smaller type, are used for the Chinese month and day, *e.g.* 1/15 is the 15th day of the first month.

A full explanation of the orthography and tonal marks will be found in the Introduction. Some of the more important rules may be briefly stated as follows:—

*The vowels* are all pronounced according to the sounds usual in Germany, Italy, &c., and not according to the English usage when it differs from the continental.

ε expresses the sound of o in the English *lord*, *long*, *lot*; o has sometimes this sound, sometimes the sound of o in the English *no* (see the rule in the Introduction).

ε is the sound of the French “è,” or of the English “e” in *there*.

Double dots are *never* used as marks of diaeresis, but always indicate a vowel of a really different *sound*. The

mark of diaeresis is never required, because in all diphthongs each vowel retains its own original sound.

ö and ü as in German.

*The consonants* are for the most part used much as in English. g always hard; ch always as in *church*.

th and ph must *not* be sounded as in English. They are pronounced by appending a real aspirate sound to the usual sounds of t and p respectively.

kh and chh are in like manner formed from k and ch by adding a clearly-pronounced aspirate.

*The accent marks* have nothing to do with the *sounds* of the vowels or consonants: they indicate the modulations of *tone*, as is partially explained in the Introduction. In a diphthong they do not refer to one vowel only, but to the whole syllable.

## ORDER OF ALPHABETIC ARRANGEMENT IN THIS DICTIONARY.

chh, kh, ng, ph, th, and ts are used in the alphabetic arrangement like single consonants; thus, for instance, all the words beginning with the unaspirated k are given to the end, as far as *kut* and *kwat*, before *kha* and the others which have kh as their initial.

ε is mixed up with e, and ü with u, for convenience of reference, as they are respectively mere dialectic variations of these vowels.

ε and ö are placed just after the corresponding *syllables* which are formed with o; *e.g.* tε and tö follow to; töh follows toh; and töng follows tong. I am not sure whether this be the best plan to follow, but it is the arrangement which I at present use.

Words that have a nasal, indicated by a small suspended “n” at the end, follow immediately the same syllables without the nasal. But when the initial is m, n, ng, or j, the nasal and non-nasal forms are mixed up, as this makes reference easier, because many words are written both ways.

The tones of any one syllable are arranged thus:—chiū<sup>n</sup>-piā<sup>n</sup>, ē-piā<sup>n</sup>; chiū<sup>n</sup>-sia<sup>n</sup>; chiū<sup>n</sup>-khi, ē-khi; *e.g.* “seng, sēng; sēng; sēng, sēng.” This does not include the two jip tones, which, being differently spelled, *i.e.* always ending in h, k, p, or t, are found usually at a little distance off: their order is—chiū<sup>n</sup>-jip, ē-jip; *e.g.* “sek, sēk.”

# DICTIONARY

OF THE

## AMOY COLLOQUIAL LANGUAGE.

### a

**a** (R. id.), a prefix in some nouns and in names of Cantonese. **a-pan**, a sailor who climbs masts; obstinate (v. pan). **a-gūi**, asafetida. **a-ko**, son of a first-class mandarin. **a-hoat**, name of a Cantonese, = A. hoat-á.

**a** — **a-ka**, medicine made from turtle-bones.

**a** (R. id.) **a-phien**, opium (v. phien).

**a** — **a-put-tó**, = **ah-put-tó**, a sort of doll.

**a** (R. id.) **i-i a-a**, sound of a flute. **a-a-kiò**, sound of a child just beginning to make the sound "a-a."

**a** — **a-tsa**, = **am-tsam**, dirty, unclean (lit. or fig.)

**a** — **a-thâu** (imit. of mand.), a female slave.

**a** — **jiáu-a**, a large sort of gong.

**a** [R. a crow]. **a-a**, a crow. **a-a-lêng**, an artificial feather, worn by some officers (v. lêng). **a-a kiò pái-sūi** (the crow has called the lame man Sūi), said of a man who formerly had a good character, being suddenly led away into vice and ruin.

**á**, exclamation of surprise.

**á** (C.), = A. lá, —. **á-sâm**, = A. lá-sâm, dirty.

**á** [R. tsú, a son], (Cn. **ngá**, **ngiá ká**), (T. sometimes **á** or **ah** enclitic, suffix of nouns, often diminutive. **kū-á**, a saw. **kū-á**, wife's younger brother. **í-á**, wife's younger sister. **káu-á**, a dog; a little dog. **kha-á**, inferior assistants.

**á** (R. tsú ?), enclitic suffix in names of common people, acquaintances, or persons about same rank (Cn. only said of young boys, while it is a *prefix* for adults) —. **hoat-á**, the man named "hoat," more politely called "hoat-ló."

**á** (T.) **á-í**, = A. **am-pê-chê**, the cicada.

**á** (Cn.), prefix to names of persons. **á-sóng** = A. "sóng-á" or "sóng-ló."

**á** = **án**, prefix to titles of relations superior to us. **á-tia**, papa. **á-peh**, uncle! sometimes papa!

**á** [R. pek, a hundred, = col. pah]. **poeh-á-chí**, eight hundred cash. **káu-á-lák**, nine hundred and sixty.

**á** (sometimes **ná**), syllable used in forming some phrases: e.g. **bín-á-tsai**, to-morrow; **m-á**, but indeed (v. m).

**á** = **ka**. **phah-á-chhiu**, to sneeze.

**á** (R. ek = col. iá), or. **á-bô**, or not. **á-sī**, or it is; or.

### à

**á** = **iáu**. **á-bē**, not yet.

**à** = **iáh** (R. èk). **à-ná<sup>n</sup>-beh**, **à-ná<sup>n</sup>-m**, having half a mind to it.

**à** [R. secondary]. **à-sèng**, a sage of secondary rank, as Mencius or as Yen-hwuy (Gân-hôe). **à-goán**, a Keujin near the head of the list for the year.

**à** (R. àu). **à-pà**, very cross and bad-tempered, as a child.

**à** = **iáh** (R. èk), also.

**a<sup>n</sup>**, imitative sound. **a<sup>n</sup>-a<sup>n</sup>-háu**, sound of children crying. **a<sup>n</sup>-a<sup>n</sup>-jióng**, incessant noise. **i-i a<sup>n</sup>-a<sup>n</sup>**, sound as of several men rowing a boat, or of many children. **i<sup>n</sup>-i<sup>n</sup> a<sup>n</sup>-a<sup>n</sup>**, sound as of musical instruments.

**á<sup>n</sup>** — **pún á<sup>n</sup>-m-chhē<sup>n</sup>** (C.), sound of wind instruments.

**á<sup>n</sup>**, an exclamation of great surprise.

**á<sup>n</sup>** (R. lân = col. noá<sup>n</sup>), to guard or protect, as by arm or wing (e.g. a hen guarding her brood); to put the arm or arms round a person loosely, so as gently to keep from falling or going away, or to ward off a stroke, or screen from an enemy. **á<sup>n</sup>-tsáh**, to defend one party in a quarrel. **kah-á<sup>n</sup> hit-pêng**, throws his influence rather on that side. **á<sup>n</sup>-chiáh**, to keep things for oneself to eat, as by arm put round them. **á<sup>n</sup> toá-hūn**, to take the lion's share.

**á<sup>n</sup>**, to embrace tightly with one or both arms; to fold to one's breast; to hold or carry between arm and breast, but not so tightly as "ngóeh;" to shelter by arm tightly pressed. **á<sup>n</sup>--teh**, to cover or shelter below or behind one's arm, &c. **á<sup>n</sup>--ê**, an adopted child. **á<sup>n</sup>-ná<sup>n</sup> tsòe-chit-ê**, to hold several things at once under the arm, or between the arm and the breast.

**á<sup>n</sup>**, to lean against. **chhùi á<sup>n</sup>-chhùi**, to put mouth to mouth.

**á<sup>n</sup>** — **kong-á<sup>n</sup>-táu**, a long dark red legume.

**á<sup>n</sup>** (Cn.), sometimes = A. ká<sup>n</sup> —. **m-á<sup>n</sup>**, = A. m-ká<sup>n</sup>, not dare.

**à<sup>n</sup>** (R. hiòng = col. òg, hià<sup>n</sup>), to stoop or bend down; to face towards. **à<sup>n</sup>-thâu**, to bend down the head. **à<sup>n</sup>-io**, to bend forwards, bending the loins as in making a bow. **à<sup>n</sup>-teh-chiáh**, bending down to eat. **à<sup>n</sup>-teh-khoà<sup>n</sup>**, bending down to look. **à<sup>n</sup>--lòh-lâi thia<sup>n</sup>**, bend down to hear, as superior. **à<sup>n</sup>-teh-thia<sup>n</sup>**, to bend the ear to listen. **à<sup>n</sup>-à<sup>n</sup> teh-thia<sup>n</sup>**, several persons listening thus. **à<sup>n</sup> hí-khang**, to bring the



ear near another's mouth. **phí-phak-à<sup>n</sup>**, appearance of falling forward with arms extended. **sa<sup>n</sup>-chiáh-à<sup>n</sup>**, fitting well together, as parts of a piece of furniture; friendly; of one mind. **bín à<sup>n</sup>-lâm**, facing south, as house. **à<sup>n</sup>-hái**, facing the sea.

**ā<sup>n</sup>** (R. hām), stuffing or contents of pies, tarts, cakes, &c. **ā<sup>n</sup>-piá<sup>n</sup>**, cakes with stuffing of pease-meal, &c. **bô-ā<sup>n</sup>**, solid and uniform, as cake with no stuffing. **ké-ā<sup>n</sup>**, stuffing of steamed cakes. **ti<sup>n</sup>-ā<sup>n</sup>**, sweet stuffing. **kiâm-ā<sup>n</sup>**, salt do. **ti<sup>n</sup>-phê kiâm-ā<sup>n</sup>** (a sweet cake with salt stuffing), a man who seems friendly, but is really hostile. **cheng-sîn-phê gông-ā<sup>n</sup>**, appearance of intelligence while really stupid.

**ā<sup>n</sup>**, sound of a cow bellowing.

**ah** (R. ek). **ah-lâh**, to compel. **ah-jih**, to force an unwilling man to do something. **ah-lôh**, to repress or curb, as temper or desires, or as other man. **ah iáu-bê-lôh**, not yet subdued, as temper, &c.

**ah** (R. ap), to guard, escort, restrain; to write the regular words or dates with red ink on an official document; to make a stroke with the stern larboard oar, worked by the right hand, so as to turn the boat's head to the right.

**ah-ûn**, to rhyme.

**ah-kng**, a ship's carpenter.

**ah-tang**, to pass the season (especially the winter) abroad, as vessel. **tê ah-tang**, the tea is stored up for next year's market.

**ah-âu**, to follow, as guard or escort. **ah-hiòng**, to send government money, under escort, to superior mandarins. **ah-tsún**, to convoy a ship. **ah-sàng**, to escort. **ah-hoân**, to guard or escort a criminal. **ah-soah**, to restrain. **ah-hê**, to take charge of cargo. **ah-hu**, overseer of numerous coolies carrying burdens, or of chair-coolies. **khu-ah**, to keep in ward, as a criminal, or as parties in a lawsuit. **ah-koân**, to be confined in the less miserable prison.

**ah-chiú<sup>n</sup>**, to row hard with the stern oar, so as to turn the boat's head round, almost like a helm. **hê-li-ah**, you take the stern oar (position of honour in a boat). **khah-sit-ah**, strike very gently with the oar in your right hand. **ah bé-chiú<sup>n</sup>**, give a stroke with the larboard oar, so as to turn boat's head to right. **ah thâu-chiú<sup>n</sup>**, strike with port oar (held in left hand), so as to turn boat's head to left. **ah thau-tit** (C.), id.

**ah jit-chí**, to mark the date with red ink on an official document. **ah-jit**, id. **chhiam-ah**, to write the date and make the regular marks in red ink on an official document; the official who writes them. **chhiam-ah toā-iá**, this official. **hoe-ah**, the mark on a document below the name, serving as signature.

**ah**, enclitic particle at end of exclamations and of indicative sentences. **chhám-ah**, alas!

**ah** (T.), = A. á, enclitic particle at end of names of things.

**ah** [R. ek, to benefit, = col. iah]. **ah-bú-chháu**, a medical plant used for the menses of females.

**ah** (R. ap), a duck. **ah-hêng**, a young drake (v. hêng, male). **ah-hêng**, embryo in duck's egg (v. hêng, form). **ah-kak**, a drake. **ah-bú**, a duck (female). **ah-bú tsng-kim-sin**, iá-si pí<sup>n</sup>-chhùi (a duck, though adorned with gold on its body, yet has a flat bill), said of a dandy appearing ludicrous with all his finery. **ah-bú-chhùi**, a duck's bill; a hook worn on one's dress for carrying small things. **ah-bú-chhùi bóng-lu** (duck's bill dabbling about at random), to

make an attempt or ask a favour with very small hope of success, but may just as well make the attempt. **ah-bú-tôe** (having a sole like a duck), said of a man whose foot is very broad and flat at the instep instead of the usual hollow; also of a peculiar vulgar waddling gait, shaking from side to side.

**ah-chiú<sup>n</sup>**, duck's web-foot. **ah-nng**, duck's eggs (v. nng). **ah-hièn**, small feathers at duck's tail; two small balls near its tail. **ah-pa**, dried duck. **ah-siú<sup>n</sup>**, id. **thâi koe-ah**, to kill fowls and ducks.

**ah-kha-sôe**, a grain like small millet. **ah-kha-sek**, id.

**chhâi-ah**, a sort of duck much in use. **thé-hoan-ah**, the common duck. **chiá<sup>n</sup>-hoan-ah**, a similar sort. **tsúi-ah**, wild duck; also said of the "chiá<sup>n</sup>-hoan-ah." **hái-ah**, a sort of wild sea-bird.

**chhit-gêh-poâ<sup>n</sup>** **ah-á m-tsai-sí** (a duck in the middle of the seventh month, when ducks are usually offered to the spirits of the dead, and yet not fearing death!), said in scolding a man for bad conduct without fear in spite of impending calamity.

**áh** — **áh-chhiòh**, a square-shaped ruler for drawing lines or cutting paper straight.

**áh** (R. áp), a casket or small case. **áh-bá**, id. **siu<sup>n</sup>-áh**, trunks and caskets. **hoe-áh**, a flowered casket; a case for flowers. **gék-áh**, a casket made of jade. **siáh-áh**, a marble casket. **chhâ-áh**, a wooden casket. **in-sek-áh**, box with red ink for stamping. **bák-áh**, a paper or wooden case for sticks of ink. **kiá<sup>n</sup>-áh**, a case for a mirror. **hún-áh**, a case for hair-powder. **hun-áh**, a tobacco-box. **bô-áh**, an hat-box. **thiap-áh**, case for invitation cards (v. thiap). **téng-áh**, case for small steelyard. **chiam-áh**, a small needle-case.

**áh**, to support, as a screen or partition in danger of being blown in, as by a cross-bar, or as by one's arm laid along it. **áh-teh**, id. **áh hit-sí**, turn it in that direction. **áh-kê-lâi**, **áh-kê-khì**, to turn a thing back and forwards. **áh-tó**, to bend or throw down. **khít-hong áh-tó**, to be blown down, as a screen; to be thrown on her beam-ends, as a ship. **áh-put-tó**, a doll made with a heavy round base, so that when pushed over it always rights itself. **hê-lâm áh-sai**, to turn to the south and west, as fair-weather wind in spring.

**ai** [R. dust]. **tín-ai** (R.), dust floating in the air. **lâm-hong-ai**, mist caused by the south wind. **ai-bū**, id. **thún-ai** (C.), soot.

**ai** — **tiò-chiu-ai**, plays in the Swatow dialect.

**ai** (R. id.), exclamation of grief, pain, or distress. **ai-chhám**, id. **ai-ai-kiò**, to call mournfully. **pi-ai** (R.), very sad and sorrowful. **ai-oân**, to repine bitterly (v. oân). **ai-éh**, grieved, and murmuring inwardly. **khít-ai kiú-lín**, to beseech earnestly for some favour when in distress.

**ai** [R. to pass time, &c., = col. oe]. **ū-lâi-ai** (T.), to have such connection with a man (as by relationship, friendship, or business), that we have some influence with him, or that we are involved in his troubles.

**ái** — **ái-iá**, exclamation on a sudden feeling of surprise, regret, or pain. **ái-ò**, id. **ái--ioh**, id. **ái-ioh-thiá<sup>n</sup>**, oh, how painful!

**ái** — **ái-á**, expression of wonder (somewhat deliberate).

**ái** [R. a pass, or gate at a pass]. **ái-mng**, street gates. **ái-kháu**, a fortified gate or pass. **koan-ái**, a gate in a pass. **hiám-ái**, very important as a pass.