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总主编 王洪君 郭锐 刘云

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# 言 语 声 片

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北京大学中国语言学研究

# Linguaphone Oriental Language Courses.

*General Editor:* Sir E. DENISON ROSS, C.I.E., Ph.D., Director,  
School of Oriental Studies, University of London.

*Phonetic Editor:* A. LLOYD JAMES, M.A., Reader in Phonetics,  
School of Oriental Studies, University of London.

## CHINESE

*by*

J. PERCY BRUCE, M.A., D.Lit., Professor of Chinese,  
School of Oriental Studies, University of London.

E. DORA EDWARDS, M.A., Lecturer in Chinese,  
School of Oriental Studies, University of London.

C. C. SHU, Lecturer in Chinese, School of Oriental Studies,  
University of London.

*Spoken by*

C. C. SHU, Lecturer in Chinese, School of Oriental Studies,  
University of London.

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VOL. II.

THE CHINESE TEXT.









## Directions to the Student.

[NOTE.—The Chinese Text of *Chinese Sounds*, Parts I and II, is given for reference only, and is not intended to be learned. It will be useful also in the case of a student going to a part of the country where a somewhat different form of Mandarin is spoken, in which case a Chinese teacher can be asked to read the text from the Chinese character, and the student can note the variations in pronunciation.]

1. When Lesson I has been mastered orally turn to the Chinese Text. Follow the directions given in the following paragraphs and in the Notes, learning to recognise and write the assigned Radicals first, and then the characters in the Vocabulary.\*

NOTE.—The Chinese Characters will be found much less difficult to learn if the order here suggested is followed. The oral work should always be a lesson ahead of the written.

2. With regard to the recognition of characters many student<sup>s</sup> find what is called the analytic method helpful; i.e., by analyzing any given character into its component elements, and noting its historical developments, the meaning of the character is impressed upon the memory. Others, however, find this only an additional burden upon the memory, and prefer to learn the characters as they are without regard to their component parts.

3. Those to whom the analytic method appeals will find the archaic forms with the Remarks in the Table of Radicals, Appendix I, and the analysis of the characters in Lessons 1-4 given in Appendix II, helpful.

4. From Lesson 5 onwards only the numbers of those Radicals which have not previously occurred are given. In the case of those which he has already learned it will be good practice for the student to recognise them for himself in their new combinations.

5. The Phonetics will be easily found in Soothill's *Pocket Dictionary*. Look up the character under its Romanized Spelling in Part II among the small characters. The number given is the number of the Phonetic in Part I. For further analysis and archaic forms see Wilder & Ingram's *Analysis of Chinese Characters*. Another Pocket Dictionary which will be found useful and complementary to Soothill's is Fenn's *Five Thousand Dictionary* in which the Radical of each character is given.

6. With a view to the use of dictionaries later the student will do well to learn to discover the Radical of a given character for himself. In doing so, although absolute consistency cannot be assured, the following general rules will be helpful:—

\* The Romanized spelling in the Chinese Vocabularies and in the Appendices is according to Wade's system as used in most Dictionaries.

(1) Nearly all characters, when not Radicals themselves, are composed of two parts, either side by side or one above the other.

(2) When the two parts are side by side the Radical is generally on the left; except Nos. 18, 19, 59, 67, 76, 79, 163, which are generally on the right.

(3) When one part of the character is above the other the lower part is generally the Radical, except Nos. 8, 14, 40, 87, 116, 118, 122, 140, which are usually above.

7. In the writing of characters two things are important viz: their form and the order in which the strokes forming them are written.

8. With regard to form the student will find it most satisfactory to trace with pencil or ordinary pen the characters as given in the Radical Table (Appendix I) and in the Vocabularies. In tracing each character he need not trouble himself about the difference in the thickness and thinness of the strokes, which can only be reproduced with the brush-pen and is not essential, especially in these days when every up-to-date Chinese writes with a fountain pen or pencil. The points which are essential to a well-formed character are the correct balance of the several parts and the proper direction of the strokes.

9. Chinese authorities give the character *yung*, eternal

as furnishing the best example of the elementary strokes used in writing. These strokes are:—1, the dot on the top (R. 3); 2, the horizontal stroke (R. 1); 3, the perpendicular stroke with a hook at the bottom (R. 6); 4, on the left hand side, a downward stroke to the left (R. 4); with which is joined another horizontal; 5, on the right-hand side, a downward stroke to the right, above which is another stroke to the left. Other strokes, or modifications of the above are:—6, the straight (without the hook) either tapering or thickened at the bottom; perpendicular (R. 2) and 7, the spike a tapering slant stroke written upwards from left to right. Note carefully the difference between 5 and 7 from the point of view of the direction of the stroke. Further interesting particulars and their manner of writing will be found in a small but useful book by F. W. Baller entitled *The A.B.C. of Chinese Writing*, and a more exhaustive treatment in *How to write Chinese*, by J. Dyer Ball.

10. It may seem that the order in which the strokes of a character are written is unimportant. That is not the case. Apart from the fact that the order of writing will imperceptibly affect the direction of the strokes, the most elementary knowledge of Psychology will teach us that to learn to write the strokes in a certain order will prove a very material aid to memory, and if they are always written in the same order it may as well be the correct order.

This order is given in a parallel column in the two Tables of the Appendix. Two general rules will serve as a guide :—

(1) Top strokes, or the top part of the character, to be written before the bottom strokes, or bottom part of the character.

(2) Left-hand strokes, or left-hand part of the character, to be written before the bottom strokes, or bottom part of the character.

Other rules, supplementary to, or qualifying the above are :—

(3) The base line, if any, to be written last of all.

(4) Horizontals before perpendiculars.

(5) A surrounding square, with the exception of the base line, to be written first.

(6) Perpendiculars, when they have other elements on their two sides, are written first ; when they pass through the rest of the character they are written last.

The student will notice examples of these rules as he writes the Radicals and characters in the Vocabularies.

11. When the student has learned both to recognize and write the characters in the Vocabulary he should write out the Exercise in character from the Transcription. By the time he has finished this he will find that the characters are fairly well fixed in his memory. His next and final step will be to write the exercise in character from the Translation.

## Chinese Sounds, Part I.

## 發音練習上

## 1. 首音 INITIALS.

- |      |       |       |
|------|-------|-------|
| 1. 罷 | 9. 臘  | 16. 在 |
| 2. 怕 | 10. 父 | 17. 菜 |
| 3. 大 | 11. 訴 | 18. 住 |
| 4. 榻 | 12. 入 | 19. 處 |
| 5. 固 | 13. 恕 | 20. 記 |
| 6. 庫 | 14. 戲 | 21. 氣 |
| 7. 罵 | 15. 戶 | 22. 物 |
| 8. 怒 |       | 23. 訝 |

## 2. 尾音 FINALS.

- |       |       |       |       |
|-------|-------|-------|-------|
| 1. 必  | 11. 飯 | 22. 鬧 | 31. 度 |
| 2. 律  | 12. 換 | 23. 妙 | 32. 順 |
| 3. 訓  | 13. 卷 | 24. 課 | 33. 凍 |
| 4. 信  | 14. 賣 | 25. 迸 | 34. 六 |
| 5. 命  | 15. 快 | 26. 二 | 35. 兄 |
| 6. 費  | 16. 詐 | 27. 末 | 36. 四 |
| 7. 稅  | 17. 放 | 28. 貨 | 37. 悶 |
| 8. 業  | 18. 掛 | 29. 獸 | 38. 月 |
| 9. 滅  | 19. 曠 | 30. 這 | 39. 志 |
| 10. 面 | 20. 下 |       | 40. 日 |
|       | 21. 項 |       |       |

# 3 四 聲 THE FOUR TONES.

[A Single Sound-Syllables in the Four Tones.]

- |       |   |   |   |   |
|-------|---|---|---|---|
| i.    | 低 | 敵 | 底 | 地 |
| ii.   | 梯 | 提 | 體 | 替 |
| iii.  | 居 | 局 | 舉 | 句 |
| iv.   | 媽 | 麻 | 馬 | 罵 |
| v.    | 嚷 | 瓢 | 攘 | 讓 |
| vi.   | 哥 | 格 | 葛 | 各 |
| vii.  | 遮 | 摺 | 者 | 哲 |
| viii. | 疵 | 慈 | 此 | 次 |
| ix.   | 吩 | 焚 | 粉 | 忿 |
| x.    | 吃 | 持 | 尺 | 赤 |

## [B. Tones in Relation to Stress.]

- i. 風光 山河 鄉長 公斷  
 紅花 群臣 連屬 抬轎  
 想家 老娘 兩廣 寶貴  
 放心 掙錢 快走 害怕
- ii. 綠的 木頭 走了 拿去  
 打發 利錢 手筆 玫瑰

## [C. Tones Modified by Position.]

- i. 王先生說,他明天許走。  
 他兄弟說,他也許走。  
 他們若是走,我也許走。
- ii. 不多 不能 不好  
 不是 不大 不用

## Chinese Sounds, Part II.

發音練習下

1. 伊索寓言

酸葡萄

一個很餓的狐狸，路過一座葡萄園，看見許多又熟又好看的葡萄，高高兒的在架上垂着。他就往起跳，可是直到他都跳乏了，一

個葡萄還是沒吃着。到末了，他說啦，誰愛要誰要，我反正不管了，這不過是些沒熟的酸葡萄。



# 紅樓夢 第二十五回

ii. 這日飯後看了兩篇書，又同

紫鵲等作了一會針線。總問

悶不舒，一同步行出來，看庭

前纔迸出的新笋，不覺出了

院門。來到園中，四望無人，惟

見花光鳥語，信步便往怡紅

院來。只見幾個丫頭盥水都

在迴廊上看畫眉洗澡呢。聽

見房內笑聲，原來是李宮裁，

鳳姐，寶釵都在這裏。一見他

進來，都笑道：「這不又來了兩

個。」黛玉笑道：「今兒齊全，誰下

帖子請的。」鳳姐道：「我前日打

發人送兩瓶茶葉與姑娘，可

還好麼？」黛玉道：「我正忘了。多

謝想着。」寶玉道：「我嘗了，不好。」