



MATHEWS'  
CHINESE - ENGLISH  
DICTIONARY

*(A Chinese-English Dictionary Compiled for the China Inland Mission  
by R. H. Mathews, Shanghai: China Inland Mission  
and Presbyterian Mission Press, 1931)*

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*REVISED*

AMERICAN EDITION

HARVARD UNIVERSITY PRESS

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## FOREWORD TO THE AMERICAN EDITION

With books no longer coming from the Far East, the need for Chinese dictionaries in this country has grown from chronic to acute. To answer the immediate demands of American students, the Harvard-Yenching Institute has undertaken to revise and reprint two practical dictionaries, (1) C. H. Fenn's *Pocket Dictionary*, which appeared in November, 1942, and (2) the present *Chinese-English Dictionary* by R. H. Mathews, both photolithographic reproductions.

Within the necessary limitations of a photographic edition, and as far as interstices of the original edition allow, errors have been corrected, pronunciations and definitions revised, and new entries inserted, — in all amounting to some 15,000 items. A whole Introduction on Pronunciation has been added, and a list of the syllabic headings is included for quick reference, since the original order of syllables is not strictly alphabetic. An additional feature of the new edition is that all cases of the neutral, *i.e.*, unstressed, tone are indicated. There has been a reduction in size from 8 x 11 to 7 x 10 inches to make the volume handier without at the same time sacrificing legibility.

Mr. M. Y. Wang is responsible for the mechanical details of preparing the book for reproduction, Dr. Y. R. Chao has written the Introduction and has checked the pronunciation of all the entries, and both have taken part in the revisions.

Cambridge, Massachusetts  
March, 1943

## NOTE ADDED TO THE SECOND PRINTING

The English Index to this Dictionary, which was published as a companion volume, has been revised to agree with the present form of the Dictionary and continues to be published separately. In conjunction with this work the Index can serve as an English Chinese Dictionary.

August, 1944

## PREFACE TO THE FIRST EDITION

Baller's Analytical Chinese-English Dictionary, now out of print, was first published in 1900. It has served a useful purpose and many students of Chinese acknowledge their indebtedness to it, but the rapid changes which have taken place in China, with the influx of modern inventions and the advance of scientific knowledge, have brought in a wealth of new ideas, necessitating a corresponding number of new expressions. These things have made the old dictionary out of date, and mere revision would have been inadequate. Therefore instead of revising the old book, a new dictionary has been compiled, keeping in view the object of the original work: "to supply the demand for a dictionary at once portable and inexpensive and at the same time sufficiently large to meet the wants of an ordinary student."

The number of Chinese characters included in the book has been increased to 7,785, not including different forms of the same character. This selection of characters should meet the needs of the average student, as most of the characters which have been added were not found in the founts of the Press and had to be specially engraved. The use of the characters has been illustrated by a greatly increased number of examples. In Baller's Dictionary there were about 40,000, while the present book gives over 104,000 illustrations drawn from the classics, general literature, magazines, newspapers, advertisements, legal documents, and many other sources. As far as possible, every use of a character has been illustrated by examples. Some of these expressions may have passed out of current use, but their inclusion in a dictionary is warranted by the fact that they occur in the literature of the period.

A departure has been made from the practice of beginning all phrases and sentences used in illustration with the character under which they appear. It is obvious that many characters, such for example as the final particles, could not be illustrated by this method. A better idea of the use of a character can be gained when sentences are also given in which it appears elsewhere than at the beginning of the phrase used. Some of the sentences have been duplicated, but this is no disadvantage if it affords any assistance to a better knowledge of the use of a character. From time to time examples were found after the earlier part of the book was in the press, necessitating their insertion under one of the other characters in the phrase. In a "rush job" such things are unavoidable, the urgent demand for the publication of the dictionary making it compulsory to go to press long before the compilation was completed.

In preparing this dictionary the question of keeping it down to as small a compass as possible had to be constantly borne in mind. Considerations of space, in view of the demand for a largely increased number of illustrative examples, made it advisable to omit details regarding the construction of Chinese characters. This also led to the omission of the Analytical References, inquiry showing that comparatively little use had been made of them. The etymology of Chinese characters is now being given scientific study, and special books dealing with the subject have been published. Those who desire to study the combinations of Radical and Phonetic will find Soothill's *Pocket Dictionary* invaluable.

The characters have been arranged in groups according to the classification of the Chinese Alphabet, usually known as the Chinese Phonetic Script, 注音字母, as used in the *Phonetic Dictionary of the Chinese National Language*. (國語正音字典. Commercial Press, Ltd., Shanghai.<sup>1</sup>)

The sounds are given both in the Chinese Alphabet and in Romanized spelling. The system of Romanization followed is the slightly modified adaptation of Wade's *Syllabary* used in the *National Language Dictionary* and other useful publications of the Commercial Press. This is, at present, the most widely recognized system being used by the foreign press, the Chinese Post Office,

[<sup>1</sup> Obsolete since 1932.]

and others. The Chinese government has given this question of Romanized spelling some consideration, and a society to investigate the matter has recently been formed, but the system evolved by the government is still in a more or less tentative form and has not come into general use. The object of that system is to give, as far as is possible, a rendering in Roman letters which will obviate the use of figures or other marks to indicate the different tones, so that a reader would be able to give a fairly accurate rendering of the Chinese sounds without a knowledge of the characters. In the meantime we have used the system which is well known and which has proved its usefulness. Where Wade's system differs from that used in the old dictionary, the latter is given in smaller type and is placed in brackets.

The Phonetic system being one of combining initials and finals, the Romanized combinations *hs*, *sh*, *ts*, or *tz*, are regarded as initials and follow the groups under *h*, *s*, and *t*, respectively, e.g., *huo*, *hsi*; *szü*, *sha*; *t'ung*, *tsa*, etc.

The tones are indicated by a figure at the right-hand top corner of the characters.

- |   |                  |     |
|---|------------------|-----|
| 1 | representing the | 上平聲 |
| 2 | representing the | 下平聲 |
| 3 | representing the | 上聲  |
| 4 | representing the | 去聲  |
| 5 | representing the | 入聲  |

The characters under the Fifth Tone or 入聲 will be found in a separate group immediately following the group in the other tones. The characters in this group are also marked with the alternative tone heard in Peking and other places where the Fifth Tone is not used.

Instead of giving a wealth of information in the definition at the head of the illustrative examples, often bewildering the student with apparently unrelated meanings, the definitions of the characters, where possible or necessary, have been divided into separate groups, beginning with the meanings most commonly given to the characters and going on to those under other sounds or tones, or to those more obscure definitions only found in the classics or ancient books. These groups are indicated by alphabetical reference marks in brackets, the initial group having no particular reference, while each subsequent group is marked (a) (b) (c), etc. Each of these definitions is copiously illustrated by examples, which for facility of reference have been arranged according to the sequence of the radical of the second character in the sentence or phrase. This arrangement saves considerable time when searching for any particular phrase in a long list of examples. Moreover, if one does not find that particular phrase in its place in the list according to the radical of its second character there is no need to waste any more time in looking up and down the column for it. The phrases that begin with the character under which they are placed are first dealt with, those beginning with other characters follow in the order of the radicals of their initial characters. These illustrative examples have been numbered by placing a small figure to the left of the column, thus enabling a person to turn at once to any sentence to which he may be referred from another part of the book. The number of these cross-references would have been greater but for the fact that the urgency of the demand made it compulsory to go to press before the compilation of the manuscript was completed.

The numbering of the illustrative examples has been used in compiling an English Index, which is bound separately for convenience of reference. In this Index an attempt has been made to give students the means whereby they may enlarge their vocabularies and also acquire a more extensive knowledge of what is in the dictionary. It also takes the place, to some extent, of an English-Chinese dictionary, though of course it must be remembered that this Index is based on a Chinese-English Dictionary which has been prepared primarily as an assistance in translating Chinese into English. Such a dictionary naturally omits many of the common phrases of everyday life as being too well known to need any assistance in translation into English, but in spite of this limitation the Index covers a wide field and should prove invaluable to students of the language.



A new method has been used in compiling the Radical Index. Much time is often wasted in searching up and down the columns of these indexes and any arrangement which tends to obviate this should be welcomed. The characters have been arranged in the usual way under their respective radicals and grouped according to the number of strokes in the phonetic or primitive, i.e., that part of a character which is not the radical, but instead of placing these characters in the usual haphazard way, they have been carefully arranged according to the sequence of the radicals of their phonetics. These radicals, though sometimes obscure, are usually obvious. A glance at the Radical Index will show what is meant, and practical experience in the use of this Index during the compilation of the dictionary has proved its value. If a character is not found where it should be according to the radical of its phonetic, it is not in the dictionary, and there is no need to waste time in looking up and down a long list for it.

Attention is specially directed to the Table of Errata at the end of the dictionary. It is regrettable that so many mistakes were missed by the proofreaders. A dictionary should be free from such typographical errors, and every effort has been made to find them. The whole book has been carefully read with a view to eliminate these errors by noting them in the Errata. Students are very earnestly advised to go through the dictionary and make the necessary corrections for themselves. Such mistakes prove the truth of the saying of Confucius: "Desire to have things done quickly prevents their being done thoroughly." 欲速則不達.

The suggestions and requests which were received have been rather bewildering. "Many more characters must be added, as well as many more illustrative examples, but the book should be very much smaller than the old one, and also very much lighter." It reminds us of the old lady who is said to have asked the Bible Society if they could supply her with a pocket edition of the Scriptures in large type. The question was frequently asked, "Are you including all the new terms?" People seem to have an idea that there is a nice treasure-house somewhere in which all these terms are arranged ready for the use of a poor compiler. Alas, there is no such place. These terms have to be hunted for through hundreds of pages of the newspapers, magazines, and other literature. He would be a bold man indeed who would assert that he had ascertained all the new terms. In fact, many of these expressions which are called new by those who meet them for the first time are hoary with age. However, every effort has been made to introduce the latest expressions, and the inclusion of terms relating to motors, electricity, aviation, wireless, and similar things has brought the book up to date.

Only such scientific terms as are commonly met with have been included. The lists are by no means complete, the intention being merely to give illustrations of the way in which characters are combined to express such ideas. Those who desire fuller information are referred to text-books or special dictionaries of scientific terms.

The rapid changes in official circles have made many of the official titles and designations obsolete, as far as being usable in current speech is concerned, but this is inevitable, changes coming so rapidly that before a thing is in print, a new set of titles has been evolved. It is quite true, as one has said, that a dictionary is the graveyard of a language. Everything political is at present in a state of flux and these titles are simply translated without any authoritative statement as to their currency in speech.

The book is now sent forth in the hope that it will contribute something to lighten the task of learning this great language and that by its use students will become more proficient in translating and speaking Chinese.

R. H. MATHEWS.

China Inland Mission, Shanghai,  
April 1931.

## INTRODUCTION ON PRONUNCIATION

1. **Romanization and Standards of Pronunciation.** — Three systems of pronunciation are represented in this dictionary. Take for example the syllabic heading on p. 431, col. 2. The form HSÜAN represents the Peiping pronunciation in the Wade system. The form SÜAN, as well as the three National Phonetic Letters in parentheses to the right, represents the standard National Pronunciation as embodied in the official book *Kuo-yin Tzŭ-tien* (國音字典), Shanghai, 1920. Finally, the form Hsüen in parentheses represents another system of pronunciation, in some respects similar to, but not identical with, the National Pronunciation of 1920 in the romanization used by the China Inland Mission. Of these forms, the second became obsolete only one year after the first publication of this dictionary, when a new standard of National Pronunciation was adopted. The official dictionary now in force, which has superseded *Kuo-yin Tzŭ-tien*, is *Gwoin Charngyong Tzyhhuey* (國音常用字彙), Shanghai, 1932, of which a more accessible form is found in an appendix to the dictionary *Tz'ŭ-hai* (辭海), Shanghai, 1937. Besides giving the pronunciation in the National Phonetic Letters, the *Gwoin Charngyong Tzyhhuey*, as the romanized title indicates, also employs a new system of romanization called Gwoyeu Romatzyh or National Romanization, of which the most easily available forms in this country are *The Chinese Sentence Series* and *The New Official Chinese Latin Script Gwoyeu Romatzyh*, both by W. Simon, London, 1942. Since the system corresponds, syllable by syllable, to the Wade system, and represents much the same dialect, we need not introduce it in the body of this dictionary.

While the old National Pronunciation was an eclectic system, closely resembling that of the original 1874 edition of S. W. Williams' *Syllabic Dictionary*, the new standard is practically a straightforward adoption of the pronunciation of Peiping. There are some unimportant differences of detail such as the treating of both *cho* and *shuo* as containing the final *-uo* (see note *a*, Section 6 below) and the assigning to the second tone of more cases of words from ancient *b'*, *d'*, *g'*, *z*, etc. ending in *-p*, *-t*, *-k*<sup>1</sup> than is actually common in Peiping, e.g. *chi*<sup>2</sup> 寂 instead of the more current *chi*<sup>4</sup> <*dz'iek*. But on the whole the present National Pronunciation is simply the pronunciation of the Peiping dialect.

2. **Modifications in the Wade System.** — In the preface to the first edition, reference was made to the use of a "slightly modified adaptation of Wade's *Syllabary*," i.e., modified to agree with the National Pronunciation of 1920. Now that the standard has come back to the pronunciation of Peiping, we can almost use the unmodified Wade's *Syllabary* or the more widely used Wade-Giles system, as found in H. A. Giles' *Chinese-English Dictionary*. However, a few points of simplification of the Wade-Giles system to agree with the dialect of Peiping should be noted. The four forms *chio*, *ch'io*, *hsio*, and *yo* in Giles' *Dictionary* are obsolete and have been combined with *chüeh*, *ch'üeh*, *hsüeh*, and *yüeh* respectively in this revised edition. The assignment of some characters to the syllable *i* and others to *yi* has no phonetic or etymological basis whatever and both have been put under the syllable *i* in this dictionary since the first edition. For the finals *o* and *ê*, the present edition follows Giles. In Chauncey Goodrich's *Pocket Dictionary*, the syllables *ko*, *k'o*, *ho*, and *o* of Wade-Giles are given as *kê*, *k'ê*, *hê*, and *ê*. While this is phonetically more accurate, it is phonemically not necessary, as one can understand that *o* is always unrounded in such positions, contrasting with the rounded *o* in *kuo*, *k'uo*, *huo*, and *wo*. In any case, we can follow the Wade-Giles usage without incurring ambiguity. (Cf. note *c*, Section 6 below.)

3. **Order of Entries.** — Owing to the complexity of the triple standard of pronunciation recorded in this dictionary, some syllables which are identical according to the new standard and consequently also identical in the Wade system are divided among several headings and often

<sup>1</sup> In Chinese idiom, this law or tendency is described as 全濁上聲變陽平 'the entering tone of voiced stops and fricatives becomes the second tone.'

widely separated in the book. Thus the syllable *chieh* (according to the present standard) is found on p. 83, col. II as CHIAI (街); on p. 103, col. II as CHIEH or TSIEH (嗟); on p. 104, col. II as CHIEH (莢); and on p. 107, col. I as CHIEH or TSIEH (浹). It is obviously out of the question in this reproduced edition to reshuffle the entries. Besides, when the *chieh*'s and *tsieh*'s are in separate groups, it may be of convenience if one has occasion to refer to the French systems of romanization, since the latter maintain such etymological distinctions. We have therefore left all the headings as they are and have made cross references to other groups with the same pronunciation if they are not contiguous. It must be understood, however, that only the very first romanization in each heading is the Wade romanization and represents the present pronunciation. Changes in the headings have been made only to conform to this rule, as for example the original heading "CHIAI," p. 103, col. II, which has been changed to read "CHIEH. CHIAI." The second heading *chiai* represents the old National Pronunciation as given also in National Phonetic Letters in parentheses.

The words "Read" and "Pronounce" are used synonymously, the latter being used only in revised items. When an additional pronunciation is given (indicated by the abbreviation "Pron." and put after the definitions of a single character), this pronunciation is to supersede that of the syllabic heading under which the character occurs. For example, the character No. 5933 under SHUN was marked "Also read *ch'un²*." Since *ch'un²* is the only pronunciation current now, it is changed to read "Pron. *ch'un²*," from which the reader is expected to disregard the main heading SHUN. As a cross reference, the character is added on p. 212, col. III as No. 1497½, and its definition is referred to No. 5933.

**4. Levels of Pronunciation.** — All languages or dialects have different levels or styles of pronunciation, and even if we take as standard the speech of the average educated person born in Peiping, as has been done in the case of the new National Pronunciation, there are still variations of pronunciation according to mood, speed, and context. Since the point of view of the user of this dictionary is more likely to be that of the reader of a text in characters rather than that of a listener to spoken words or of a student of linguistics, we have to take the character as the unit and treat *liao³* and the neutral-toned *·lē*, for instance, as two pronunciations of the same character 了, even though *liao³* and *·lē* play very different parts in the language and may not even be etymologically the same word. The majority of variations of pronunciation for the same character belong to one of the following categories:

(1) Two or more pronunciations for the same character which are paralleled in other dialects. Thus 長 *ch'ang²* "long"; 長 *chang³* "to grow," "elder"; or 乾 *ch'ien²* "the male or positive principle"; 乾 *kan¹* "dry." Most of these variations have had a long history and can sometimes be traced to the time of the classics

(2) Words with the entering tone in Ancient Chinese which ended in *-k* often have a literary and a colloquial pronunciation. They occur with the following finals:

Literary	<i>-ê</i>		<i>-o</i>		<i>-u</i>		<i>-üeh</i>	
Colloquial	<i>-ai</i>	<i>-ei</i>	<i>-ai</i>	<i>-ao</i>	<i>-ei</i>	<i>-iu</i>	<i>-ou</i>	<i>-iao</i>
Example	色 賊		百 落		北 六		軸	角

The choice of such alternate forms depends sometimes upon the individual speaker, the mood, or the occasion, but especially upon the compound or phrase in which the syllable occurs. When position in a compound or phrase is the determining factor, the pronunciation is marked separately by respelling or by a cross sign against each entry, as for instance under No. 4122 落 *lo⁴* and *lao⁴* or No. 5445 色 *sê⁴* and *shai³*.

(3) "Empty" words or particles have a strong, or reading, pronunciation and a weak, or spoken, pronunciation. The most important cases are as follows:

Character	着 or 著	了	麼	呢	的	子
Strong form	<i>cho¹·², chao²</i>	<i>liao³</i>	<i>mo¹·²</i>	<i>ni¹·²</i>	<i>ti⁴·⁵</i>	<i>tzü³</i>
Weak form	<i>·chê, ·chih</i>	<i>·lē</i>	<i>·mê</i>	<i>·nê</i>	<i>·tê</i>	<i>·tzü</i>



In the body of the dictionary, a dot before one of these characters indicates not only that the syllable is unstressed (see Section 8 below on the neutral tone), but that the weak form of pronunciation is to be used. In the few cases where the full vowel of the strong form has to go with the neutral tone, it is explicitly so marked, as No. 5064.9 碰·着 *p'êng<sup>4</sup>·chao*, with the strong form, "to knock against," "to meet," as distinguished from 碰·着 *p'êng<sup>4</sup>·chih*, with the weak form "to be in contact."

**5. Initials and Finals.** — The most convenient way of analyzing a Chinese syllable is to divide it into (1) an initial, or the beginning sound, (2) a final, or the rest of the syllable, and (3) a tone, which may be regarded as a quality of the whole syllable. Thus, in the syllable *nuan<sup>3</sup>* "warm," *n-* is the initial, *-uan* the final, and the figure 3 indicates that it has the third tone, or a low falling-rising circumflex tone. The initials and finals of Peiping as given in the Wade system, the Inland Mission system (as far as it corresponds to the Peiping dialect), the International Phonetic Alphabet, and the National Phonetic Alphabet are exhibited in Tables I and II.

TABLE I. INITIALS.

Articulatory group	Wade				Inland Miss				I.P.A.				Nat. Phon.			
Labials	<i>p</i>	<i>p'</i>	<i>m</i>	<i>f</i>	<i>p</i>	<i>p'</i>	<i>m</i>	<i>f</i>	<i>b</i>	<i>p'</i>	<i>m</i>	<i>t</i>	ㄅ	ㄆ	ㄇ	ㄈ (万) <sup>1</sup>
Dental stops and liquids	<i>t</i>	<i>t'</i>	<i>n</i>	<i>l</i>	<i>t</i>	<i>t'</i>	<i>n</i>	<i>l</i>	<i>d</i>	<i>t'</i>	<i>n</i>	<i>l</i>	ㄊ	ㄋ	ㄌ	ㄎ
Dental sibilants	<i>ts</i>	<i>ts'</i>	<i>s</i>		<i>ts</i>	<i>ts'</i>	<i>s</i>		<i>dz</i>	<i>ts'</i>	<i>s</i>		ㄘ	ㄙ	ㄗ	
	<i>tz<sup>2</sup></i>	<i>tz'</i>	<i>ss</i> or <i>sz</i>													
Retroflexes	<i>ch<sup>3</sup></i>	<i>ch'</i>	<i>sh</i>	<i>j</i>	<i>ch</i>	<i>ch'</i>	<i>sh</i>	<i>r</i>	<i>ɖ</i>	<i>ʈʂ'</i>	<i>ʂ</i>	<i>ʐ</i>	ㄔ	ㄕ	ㄖ	ㄗ
Palatals	<i>ch<sup>3</sup></i>	<i>ch'</i>	<i>hs</i>		<i>ch</i>	<i>ch'</i>	<i>hs</i>		<i>ɖ</i>	<i>tɕ</i>		<i>ɕ</i>	ㄑ	ㄒ	(ㄖ) <sup>1</sup>	ㄗ
Gutturals	<i>k</i>	<i>k'</i>	<i>h</i>		<i>k</i>	<i>k'</i>	<i>h</i>		<i>g</i>	<i>k'</i>		<i>x</i>	ㄙ	ㄖ	(ㄖ) <sup>1</sup>	ㄗ

*Note 1.* The initials ㄖ, ㄗ, and ㄗ in the old National Pronunciation, representing [v], [ŋ], and [ɲ] respectively, are abolished in the new standard. They are now replaced by *w-*, zero, and *n-* respectively.

*Note 2.* In the Wade system the variant forms *tz*, *tz'* and *ss* (or *sz*) are used only before the final *-ü* as a reminder of the buzzing quality of the final. Their sounds as initials here are identical with those represented by *ts*, *ts'*, and *s*.

*Note 3.* No ambiguity results from the use of *ch* and *ch'* for two different pairs of sounds, as the retroflex initials never precede the palatal vowels *-i-* and *-ü-*, while the palatal initials always precede the palatal vowels. Note that the *-ih* in the Wade system in Table II is a retroflex vowel and is to be regarded as a digraph which has nothing to do with *i*. The *ch* in *chih* and the *ch'* in *ch'ih* have therefore the retroflex values.

*Note 4.* On the use of the initials *y-* and *w-*, see the second table of finals for the Wade system in Table II

TABLE II. FINALS.

Wade: with initials

- <i>ǔ</i> , - <i>ih</i>	- <i>a</i>	- <i>o</i>	- <i>ê</i>		- <i>ai</i>	- <i>ei</i>	- <i>ao</i>	- <i>ou</i>	- <i>an</i>	- <i>ên</i>	- <i>ang</i>	- <i>êng</i>	—
- <i>i</i>	- <i>ia</i>			- <i>ieh</i>			- <i>iao</i>	- <i>iu</i>	- <i>ien</i>	- <i>in</i>	- <i>iang</i>	- <i>ing</i>	
- <i>u</i>	- <i>ua</i>	- <i>uo</i>			- <i>uai</i>	- <i>uei</i> , - <i>ui</i>			- <i>uan</i>	- <i>un</i>	- <i>uang</i>	- <i>ung</i>	
- <i>ü</i>				- <i>üeh</i>					- <i>üan</i>	- <i>ün</i>		- <i>iung</i>	

Wade: without initials

—	<i>a</i>	<i>o</i>	—		<i>ai</i>	<i>ei</i>	<i>ao</i>	<i>ou</i>	<i>an</i>	<i>ên</i>	<i>ang</i>	<i>êng</i>	<i>êrh</i>
<i>i</i>	<i>ya</i>			<i>yeh</i>	<i>yai</i>		<i>yao</i>	<i>yu</i>	<i>yen</i>	<i>yin</i>	<i>yang</i>	<i>ying</i>	
<i>u</i>	<i>wa</i>	<i>wo</i>			<i>wai</i>	<i>wei</i>			<i>wan</i>	<i>wên</i>	<i>wang</i>	<i>wêng</i>	
<i>yü</i>				<i>yüeh</i>					<i>yüan</i>	<i>yün</i>		<i>yung</i>	

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<i>i</i>	<i>a</i>	<i>o</i>	<i>e</i>	<i>æ</i>	<i>ai</i>	<i>ei</i>	<i>ao</i>	<i>eo</i>	<i>an</i>	<i>en</i>	<i>ang</i>	<i>eng</i>	<i>ri</i>
<i>i</i>	<i>ia</i>	<i>ioh</i>		<i>ie</i>	<i>iai</i>		<i>iao</i>	<i>iu</i>	<i>ien</i>	<i>in</i>	<i>iang</i>	<i>ing</i>	
<i>u</i>	<i>ua</i>	<i>uo</i>		<i>ueh</i>	<i>uai</i>	<i>uei</i> , <i>ui</i>			<i>uan</i>	<i>uen</i>	<i>uang</i>	<i>ong</i>	
<i>ü</i>				<i>üe</i>					<i>üen</i>	<i>ün</i>		<i>iong</i>	

I.P.A.

ʐ, ʑ	a	ɔ <sup>ʰ</sup>	ɤ <sup>ʰ</sup>	ɛ	ai	ei	au	ou	an	ən	aŋ	ɛŋ	ɜ <sup>ʰ</sup>
i	ia			iɛ	iai		iau	i <sup>o</sup> u	iɛn	in	iaŋ	iŋ	
u	ua	uɔ <sup>ʰ</sup>			uai	u <sup>ɛ</sup> i			uan	u <sup>ən</sup>	uaŋ	uɛŋ, -uŋ	
y				yɛ					yan	y <sup>i</sup> n		yʊŋ	

National Phonetic

—	ㄚ	ㄛ	ㄜ	ㄝ	ㄞ	ㄟ	ㄠ	ㄡ	ㄢ	ㄣ	ㄤ	ㄥ	ㄦ
—	ㄚ	ㄛ	ㄜ	ㄝ	ㄞ	ㄟ	ㄠ	ㄡ	ㄢ	ㄣ	ㄤ	ㄥ	ㄦ
×	ㄚ	ㄛ	ㄜ	ㄝ	ㄞ	ㄟ	ㄠ	ㄡ	ㄢ	ㄣ	ㄤ	ㄥ	ㄦ
ㄥ				ㄝ					ㄢ	ㄣ		ㄥ	

Examples with initials

思詩	八	波	得		該	杯	高	溝	干	根	岡	庚	—
基	加			街			交	鳩	肩	今	江	經	
孤	瓜	鍋			乖	歸, 灰			官	棍	光	工	
居				厥					捐	君		局	

Examples without initials (see notes *e*, *h*, and *j* in Section 6 below)

—	啊	呃	—		哀	—	奧	歐	安	恩	盎	英	兒
衣	鴉			噎	崖		要	幽	烟	音	央	英	
烏	蛙	窩			歪	威			彎	溫	王	翁	
迂				月					冤	瘟		雍	

In the Wade system, all syllables with finals beginning with *i*, *u*, or *ü* must be written with *y*, *w*, or *yü* if there is no other consonantal initial, as for instance *wang*, but *huang*; and *yen*, but *chien*. The only exception is that the complete syllable *i* itself is written simply as *i*. The Inland Mission system does not use *y* or *w* at all.

Final *h* in *-ih*, *-eh* and the syllable *êrh* in the Wade system is to be considered as part of the whole notation, having no independent meaning of its own. In the Inland Mission system, however, a final *h* marks the entering tone. Thus the *shih* in Wade may be in any tone, being equivalent to Inland Mission *shī*, while *shih* in the latter system means *shih* or *shī* in the entering tone. In the National Phonetic Alphabet, these finals are not written; the signs for the initials *ch*, *ch'*, *sh*, *j*, *ts*, *ts'*, *s*, namely ㄔ, ㄔ', ㄕ, ㄕ', ㄗ, ㄗ', ㄘ, when not followed by any final, stand for complete syllables.

**6. Syllabic Types.** — Not every initial combines freely with every final. For example, the initials *k*, *k'*, and *h* never combine with finals beginning with *-i-* or *-ü-*. Table III gives a complete picture of the types of syllables which actually occur in the Peiping dialect. Unless otherwise marked, each character in the table has the first initial of the group and is in the first tone. For example, 八 is *pa*<sup>1</sup>. But 拜<sup>4</sup> is *pai*<sup>4</sup>, while 林<sup>2</sup> is *lin*<sup>2</sup>.

TABLE III. SYLLABIC TYPES.

Final															
Medial															
Initial															
		ü, ih	a	o	ê	eh	ai	ei	ao	ou	an	ên	ang	êng	êrh
p	p'	m	f				拜 <sup>4</sup>	杯	包	剖 <sup>2</sup>	班	奔	邦	崩	
t	t'	n	l				默	內 <sup>4</sup>	刀	兜	單	嫩 <sup>4</sup>	當	登	
ts	ts'	s					災	賊 <sup>2</sup>	糟	鄒	簪	怎 <sup>3</sup>	臧	曾	
ch	ch'	sh	j				齋	這 <sup>4(b)</sup>	招	周	占	真	張	爭	
k	k'	h	○				該	給 <sup>3</sup>	高	溝	干	根	剛	更	兒 <sup>o</sup>
p	p'	m					iai		iao	iu	ien	in	iang	ing	
t	t'	n	l	-i-					標	謬 <sup>m</sup>	邊	賓		兵	
ch	ch'	hs	y <sup>(e)</sup>				崖 <sup>y<sup>2</sup></sup>		刁	丟	顛	林 <sup>1</sup>	娘 <sup>2</sup>	丁	
p	p'	m	f				uai	u(e)i <sup>(f)</sup>			uan	un	uang	ung	
t	t'	n	l					堆 <sup>(g)</sup>			端	敦		東	
ts	ts'	s		-u-				堆			鑽	尊		宗	
ch	ch'	sh	j				拽 <sup>4</sup>	追			專	諄	莊	中	
k	k'	h	w <sup>(h)</sup>				乖	歸			官	滾 <sup>3</sup>	光	工	
n	l			-ü-							üan	ün		iung <sup>(i)</sup>	
ch	ch'	hs	y <sup>(j)</sup>								犖 <sup>1</sup>	淋 <sup>1</sup>			
											捐	君		局	

*Note (a).* A peculiar feature of the Wade system is that *cho*, *ch'o*, *jo* and *shuo* form a series. In actual pronunciation, there is a trace of the semi-vowel *-u-* in all these syllables. The National Phonetic spelling writes the semi-vowel in for all cases, the Inland Mission system omits it in all cases. We shall observe the contrast between *cho*, *ch'o*, and *jo* on the one hand and *shuo* on the other as a purely graphic convention of the Wade system.

*Note (b).* 這 is often pronounced *chei*<sup>4</sup> < *chê*<sup>4</sup>-i 'this one,' though no longer limited to reference to one individual in present usage.

*Note (c).* The actual pronunciation of the syllables spelt *ko*, *k'o*, *ho*, *o* is *kê*, *k'ê*, *hê*, *ê*, that is, with an unrounded mid-back vowel. (Cf. Section 2 above.)

*Note (d).* *P'ia*<sup>1</sup> is an onomatopoetic word without a character, representing the sound of a slap or a splash.

*Note (e).* When the initial is *y-*, the syllables are written thus: *i*, *ya*, *yeh*, *yai*, *yao*, *yu*, *yen*, *yin*, *yang*, *ying*. (See Table II.)

*Note (f).* This final is written *-ui* after the *t*-group, the *ts*-group, and the *ch*-group of initials and after the initial *h-* of the *k*-group, but written *-uei* after the initials *k-* and *k'-*. In actual pronunciation, the prominence of the *-e-* element is even more influenced by the tone than by the kind of initials which precede it. In general, the third and fourth tones are associated with the more open value of the final, while the first two tones are associated with the more close value. The same is true of the final *-iu* for which the actual pronunciation in the third and fourth tones is actually *-iou*. It should be noted however that even in the first two tones, *-ui* (灰) never rimes with *-i* (雞) and *-iu* (流) never rimes with *-u* (胡), which shows that some trace of a mid vowel between the *i* and the *u*, in whichever order, is never completely absent. The same is true, though to a lesser extent, of the final *-un*.

*Note (g).* Of the *t*-series of initials, only *t-* and *t'-* combine with *-ui*. The initials *n-* and *l-* combine with *-ei* but not with *-ui*.

*Note (h).* When the initial is *w-*, the syllables are written thus: *wu*, *wa*, *wo*, *wai*, *wei* (not *wui*), *wan*, *wên* (not *wun*), *wang*, *wêng* (not *wung*). (See Table II.)

*Note (i).* There is usually a slight rounding in the semi-vowel, but it is written *-i-* in the Wade system.

*Note (j).* When the initial is a (rounded) *y-*, the syllables are written thus: *yü*, *yüeh*, *yüan*, *yün*, *yung*. (See Table II.)

**7. Tones.** — A Chinese syllable, as we saw, consists of not only an initial and a final, but also a tone, or the time-pitch function during the whole voiced part of the syllable. Thus, *lang*<sup>2</sup>, with a high rising tone, 'wolf,' and *lang*<sup>4</sup>, with a falling tone, 'wave,' are as different from each other to the Chinese speaker as *long* and *wrong* or as *long* and *lung* are to an English-speaking person. The unsophisticated Chinese speaker, whose writing consists of characters for whole syllables, certainly does not find the conception of consonant and vowel any less elusive and intangible than the conception of tone. The task of the foreign student of Chinese, on the other hand, should be to realize that the constituent of tone is just as essential as those of consonant and vowel in forming Chinese words.

The dialect of Peiping has four tones in stressed syllables, the pronunciation of an isolated character being always considered as stressed. If the average range of speaking pitch is divided into four equal intervals marked by five points: 1 low, 2 half-low, 3 middle, 4 half-high, and 5 high, all tones can be sufficiently identified by naming its starting and ending pitch, and, in the case of circumflex tones, the turning point. The four tones of the Peiping dialect, together with their traditional names, can then be described as follows:

No.	Chinese Name	English Name	Description	Pitch
1	陰平(聲) <i>yin</i> <sup>1</sup> - <i>p'ing</i> <sup>2</sup> ( <i>shêng</i> <sup>1</sup> )	Upper Even (Tone)	High level	55:
2	陽平(聲) <i>yang</i> <sup>2</sup> - <i>p'ing</i> <sup>2</sup> ( <i>shêng</i> <sup>1</sup> )	Lower Even (Tone)	High rising	35:
3	上聲 <i>shang</i> <sup>3</sup> - <i>shêng</i> <sup>1</sup>	Rising Tone	Low rising	214:
4	去聲 <i>ch'ü</i> <sup>4</sup> - <i>shêng</i> <sup>1</sup>	Falling, or Going, Tone	High falling to low	51:

Both the absolute pitch and the relative pitch, or range, of the tones depend upon the sex of the individual voice, and the mood of the speaker. The average interval for each step is between a whole tone and a tone and a half, so that the total range is somewhere between an augmented fifth and an octave. It goes without saying that in Chinese, as in any non-tonal language, the pitch of the speaking voice glides portamento fashion instead of jumping from one pitch to another discontinuously. Thus, no resemblance to the Chinese tones could be got by playing any sequence of notes on a keyed instrument. It should be noted that the usual figures for tones refer to the classes, as indicated in the first column of the preceding table, and have nothing to do with the five levels of pitch.

In the old National Pronunciation of 1920, as well as in the Inland Mission system, both of which take features of Central dialects into consideration, a fifth tone *ju<sup>4</sup>-shêng<sup>1</sup>* 入聲 or 'entering tone' is recognized. Words in this tone are derived from those ending in *-p*, *-t*, and *-k* in Ancient Chinese, and are now pronounced with a short vowel, ending in a glottal stop when it is at the end of a phrase, as in Nanking, or simply form a separate tone class without being either short or ending in a glottal stop as in Changsha.

In this dictionary, words in the fifth tone are grouped separately after those in the other tones. They are marked by the figure 5 and the Inland Mission system of romanization has a final *-h* to mark this tone. For example, in the form *Chih* in parentheses at the head of No. 988, p. 173, col. I the *-h* indicates that all characters in this group from No. 988 to No. 1013 belong to the entering tone class. As noted above, it has nothing to do with the last *-h* in the syllable *chih* of the Wade system, in which *-ih* is simply the conventional digraph to represent the *r*-like retroflex vowel, which is written *i* in the Inland Mission system.

Since the entering tone does not exist in the Peiping dialect, which is the present standard, practically all characters marked with a figure 5 are also marked with one of the first four figures according to the present Peiping pronunciation, as for example No. 267, p. 32, col. II 折<sup>2-5</sup>. The only exceptions are a small number of rare characters, or rare alternate pronunciations of common characters, for which there is no usage to follow in either reading or speaking in Peiping. A native scholar on being asked about any of these cases would probably turn to a dictionary, and finding that the *fan-ch'ieh* form of spelling had the entering tone, would give a fourth tone, or some other tone by whatever analogy might suggest itself to him at the moment, so that such "modern" pronunciations would be highly artificial and would represent no fact concerning the dialect or the usage of literary reading. Such cases have therefore been left as 5's without being marked with an additional Peiping tone-mark.

**7. Tone-Sandhi.** — In most Chinese dialects, the tones of syllables spoken in succession are different from those of the same syllables when spoken in isolation. This difference is called tone-sandhi. The tone-sandhi in Peiping is one of the simplest among the dialects. The rules are as follows:

(1) A third tone followed by any tone except another third tone is pronounced without its final rising pitch. This is sometimes called the half-third tone. Examples are:

3+1	好天	hao <sup>3</sup> t'ien <sup>1</sup>	'good weather'
3+2	好人	hao <sup>3</sup> jên <sup>2</sup>	'good man'
3+4	好話	hao <sup>3</sup> hua <sup>4</sup>	'good words'
3+neutral	好罷	hao <sup>3</sup> ·pa	'good! all right!'

In each case, the tone of *hao<sup>3</sup>*, which has the pitch pattern of '214' when spoken alone or at the end of a phrase, now has the pitch pattern of '21,' in other words, it stays low without any rise.

(2) A third tone followed by another third tone changes into the second tone, as:

3+3 → 2+3	好酒	hao <sup>3</sup> chiu <sup>3</sup>	'good wine'
-----------	----	------------------------------------	-------------

where <sup>3</sup> marks the third-tone syllable pronounced in the second tone when followed by another third tone.



Once understood to be automatic, neither of these changes need be marked in the body of the dictionary. There is however one exception. When the second syllable in the third tone has the unstressed or neutral tone, to be explained below, the case comes under (2) or (1) according to whether the speaker treats it as a third-tone syllable or not. If it is treated as quite unstressed and quite neutral, then only the neutral-tone mark '·' is used. Thus the compound 椅·子 *i<sup>3</sup>.tzu* has a half-third tone, followed by a half-high neutral tone. If however the second syllable is still treated as a third tone, the first syllable changes into the second even though the second syllable is actually pronounced unstressed, as for example in No 2605.41 小<sup>3</sup>.姐 *hsiao<sup>3</sup>.chieh*, where the underscored '3' stands for the second tone which comes from an original third.

**8. The Neutral Tone.** — From the standpoint of single characters, practically every character pronounced alone has one of the four regular tones. But in compounds and connected speech, a syllable is often unstressed and loses its characteristic tone, and its pitch is determined, not by its original tone, but by its tonal environment, chiefly by the tone of the preceding syllable. An unstressed syllable is said to be atonic and its tone may be called the neutral tone.

The notation for the neutral tone is a dot or a circle before the character (or the romanization for the syllable) according as the neutral tone is compulsory or optional. When the presence or absence of the neutral tone makes a difference in the meaning, then the dotted and undotted entries are written separately before their respective meanings, as for example in No 996-A.1 執事 'to arrange'; 'deacons'; but 執·事 'official insignia.' Again, in No. 6180.6, 心疼 'pained at heart'; but 心·疼 'to love,' etc.

The pitch of the neutral tone is as follows:

Half-low	after tone 1	高·的	<i>kao<sup>1</sup>.tê</i>	'high ones'
Half-low (or half-high in more lively speech)	after tone 2	長·的	<i>ch'ang<sup>2</sup>.tê</i>	'long ones'
Half-high	after tone 3	短·的	<i>tuán<sup>3</sup>.tê</i>	'short ones'
Low	after tone 4	大·的	<i>ta<sup>4</sup>.tê</i>	'big ones'

In the relatively infrequent case when the neutral tone begins a phrase, its pitch is usually half low.

While the preceding paragraphs give all the necessary practical information as to *how* the neutral tone is pronounced, it is a much more complicated problem to know *when* the neutral tone is used. On the whole, neutral tones may be divided into grammatical cases and lexical cases, though they often shade into each other. Particles, interjections, pronouns after verbs, and other "empty words" which do not carry important concrete meanings in a sentence have the neutral tone. Except for particles, these are mostly optional cases of the neutral tone (those which are marked with circles). What is most important in this dictionary is the recording of thousands of compounds containing the neutral tone as individual lexical facts, just as facts of the stress-accent in English have to be recorded individually in dictionaries and cannot be covered by rules. From the point of view of grammatical analysis, it is possible to account for a large proportion of neutral-tone syllables by recognizing them as suffixes, as ·*f* --*tzü* (noun suffix), ·*見* --*chien* (suffix for successful perception), ·*處* --*ch'u* (suffix for respect or quality), ·*來* --*lai* (suffix for motion or change towards the speaker, like German *her*-), etc., etc. But from the point of view of the user of the dictionary, who is confronted with a text in characters, he may not be able to decide whether a given character is a suffix or a full word, since frequently the same character is used in both ways. Hence the necessity of marking these suffixes with the neutral-tone sign in each case. For example, 老<sup>3</sup>·子 the philosopher Lao-tzū, but 老·子 popular term for 'father.' 'the old man.'

When the full tone and the neutral tone are associated with different pronunciations, the tone sign or dot is to imply that the pronunciation is the one which is associated with it. For example, since 了 has two pronunciations *liao<sup>3</sup>* and *·lê*, writing 了<sup>3</sup> or ·了 will be sufficient notation to indicate which pronunciation is to be used. (In a similar way, the '2' in 長<sup>2</sup> implies that it is *ch'ang<sup>2</sup>* and the '3' in 長<sup>3</sup> implies that it is *chang<sup>3</sup>*.)

The majority of occurrences of the neutral tone are the purely lexical cases, which have to be recorded as individual facts. It may be said that, on the whole, literary expressions, new terms, and technical terms do not contain the neutral tone, as 失敬; 僞裝; 電子<sup>3</sup>. There remain then the colloquial compounds of old standing, of which some contain the neutral tone and some do not. It is among compounds of this type that it is most essential to distinguish those which contain the neutral tone from those which do not. Sometimes, the presence of the neutral tone serves as an indication as to which one of several synonymous compounds is the most commonly used or has the oldest standing. For example, in No. 2434.21 喜·歡 has at least 1,000 times the frequency of 喜悅, though the latter is by no means obsolete. Similarly, in No. 3697.97, 工·錢 is the usual term for 'wages,' for which 工銀, 工值, and 工價 under the same heading are much less frequent synonyms.

In very formal reading of a literary text, there is no neutral tone, every syllable receiving its full etymological tone. For this reason, we shall simplify the marking of the neutral tone by adopting the following conventions: (1) The literary particles like 之, 乎, 矣, 也, etc. are never marked with a dot, it being understood that in actual reading one can give it the neutral tone according to the rhythm and mood. (2) All syllables marked with a dot are in the neutral tone in normal speech, but when read formally or read for dictation, they may all acquire full tones. The meaning of the dot as indicating "compulsory" neutral tone is that it is compulsory only in normal (deliberate) speech, and not in formalized reading.

Due to alternation of rhythm, three-syllable combinations in which there is no neutral tone usually have their second syllable slightly less prominent than the other two, and four-syllable combinations containing no neutral tone have their second and third syllables slightly less stressed. Once understood, such modifications are not marked in the dictionary.

**9. The Retroflex Vowels.** — An extreme case of the neutral tone is the diminutive suffix derived from 兒 *êrh<sup>2</sup>* 'child.' It is so weakened as to become either a consonantal ending *-r* added after the syllable or a simultaneous retroflexing modification of the preceding vowel. In either case, there is no addition of an extra syllable, though in a character text it is written with 兒 as a separate character. The pronunciation of this ending varies after various types of finals. After high vowels, except the complete final *-u*, i.e., after *-ü*, *-ih*, *-i*, and *-ü*, and after *-eh*, it becomes *-êr*. (In all cases, the vowel in the third and fourth tones is more open, approaching *-ar*.) Examples are 子兒<sup>3</sup> *tsêr<sup>3</sup>*, 枝兒<sup>1</sup> *chêr<sup>1</sup>*, 梨兒<sup>2</sup> *liêr<sup>2</sup>*, 魚兒<sup>2</sup> *yüêr<sup>2</sup>*, from *tzü<sup>3</sup>*, *chih<sup>1</sup>*, *li<sup>2</sup>*, *yü<sup>2</sup>*. After *-u*, *-a*, *-o*, *-ê*, *-ao*, *-ou*, there is no change in the final except the addition of an ending *-r* or simultaneous retroflexion in the articulation of the preceding vowel. After finals ending in *-i* or in *-n*, the *-i* and *-n* are dropped entirely (with *-ien* becoming *-iar* instead of *-iêr* or *ier*), as 塊 *k'uai<sup>4</sup>*, 一塊兒 *i<sup>2</sup>-k'uar<sup>4</sup>*; 今 *chin<sup>1</sup>*, 今兒 *chiêr<sup>1</sup>*; 點 *tiên<sup>3</sup>*, 一點兒 *i<sup>4</sup>-tiar<sup>3</sup>*. After finals ending in *-ng*, the whole vowel becomes simultaneously nasalized and retroflexed. For example, while the character 繩 is pronounced *shêng<sup>2</sup>*, with three sounds *sh-ê-ng*, the compound 繩兒 is pronounced *shêng'r<sup>2</sup>*, with only two sounds, the simple consonant *sh*, and the nasalized retroflex vowel written here as *êng'r* or [ʒ̥] in phonetic notation.

Besides representing the non-syllabic diminutive suffix, the character 兒 also represents the stressed form *êrh<sup>2</sup>* and the unstressed form *·êrh*, both being syllabic and meaning 'child,' as 兒女 *êrh<sup>2</sup>-nü<sup>3</sup>* 'sons and daughters'; 女·兒 *nü<sup>3</sup>·êrh* 'daughter.' To simplify our notation, these two types are marked as above, while the non-syllabic suffix 兒 or *-r* is left unmarked, as it is by far the most frequent in this dictionary. Compounds ending in an unmarked 兒 should therefore be pronounced according to the description given in the preceding paragraph.

For reasons of space, addition of the non-syllabic 兒 introduced in the new edition is often indicated by the insertion at the lower right-hand corner of the preceding character the National Phonetic letter 儿, as in No. 4303.15 麻花<sub>儿</sub>.

# LIST OF SYLLABIC HEADINGS

Owing to the numerous revisions of pronunciation, the original order of entries, which was not strictly alphabetic to start with, departs still further from alphabetic order. The following table will serve to help locate the syllables as well as exhibit a bird's-eye view of all the syllables. Letters in italics represent headings which are out of the alphabetic order; those in brackets are headings which were omitted in the dictionary but which should have been included according to the original system.

<i>Syllable</i>	<i>Example</i>	<i>Page</i>	<i>Syllable</i>	<i>Example</i>	<i>Page</i>	<i>Syllable</i>	<i>Example</i>	<i>Page</i>
A	阿	1	Chia	加	77	Chiu	久	169
Ai	哀	1	Chia	𢵇	81	Chiu	酒	173
Ai	艾	3	Ch'ia	卡	83	Ch'iu	丘	174
An	安	4	Ch'ia	恰	83	Ch'iu	秋	176
An	岸	7	Chieh	街	83	Chiung	局	177
Ang	𢵇	7	Chiang	姜	87	Ch'iong	瓊	177
Ang	昂	7	Chiang	將	89	Cho	酌	178
Ao	奧	7	Ch'iang	腔	90	Cho	卓	179
Ao	慕	7	Ch'iang	戕	91	Ch'o	戳	181
Cha	渣	8	Chiao	傲	92	Ch'o	𪔐	181
Cha	𪔐	9	Chiao	焦	99	Chou	州	181
Ch'a	叉	10	Ch'iao	敲	100	Ch'ou	抽	183
Ch'a	刹	11	Ch'iao	樵	102	Chu	主	186
Chai	齋	12	Chieh	嗟	103	Chu	竹	193
Ch'ai	釵	13	Chieh	劫	104	Ch'u	初	194
Chan	占	13	Chieh	捷	107	Ch'u	出	197
Ch'an	闡	16	Ch'ieh	茄	109	Chua	抓	200
Chang	章	18	Ch'ieh	且	109	Chuai	拽	200
Ch'ang	昌	22	Ch'ieh	慷	110	Ch'uai	揣	200
Chao	朝	26	Ch'ieh	切	110	Chuan	專	200
Ch'ao	潮	29	Chien	姦	111	Ch'uan	川	203
Chê	遮	31	Chien	尖	120	Chuang	狀	205
Chê	折	32	Ch'ien	牽	122	Ch'uang	牀	206
Tsê	擇	33	Ch'ien	千	124	Chui	隹	207
Ch'ê	車	34	Chih	知	128	Ch'ui	吹	209
Ch'ê	徹	35	Chih	織	137	Chun	准	210
Ts'ê	坼	36	Ch'ih	蚩	141	Ch'un	脣	211
Chên	榛	36	Ch'ih	尺	144	Chung	終	212
Ch'ên	臣	40	Chin	今	146	Ch'ung	蟲	217
Chên	貞	42	Chin	津	150	Chū	居	219
Chêng	正	42	Ch'in	欽	152	Chū	咀	225
Ch'êng	呈	47	Ch'in	親	153	Chū	局	226
Chi	基	52	Ching	矜	155	Ch'ü	去	227
Chi	劑	60	Ching	晶	160	Ch'ü	取	229
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