

罗常培文集

The Collected Linguistic Works
of Luo Changpei

第十卷

山东教育出版社
Shandong Education Press

*The Collected Linguistic Works
of Luo Changpei*

羅常培文集

山東教育出版社
Shandong Education Press

第十卷

图书在版编目(CIP)数据

罗常培文集 第10卷/《罗常培文集》编委会编. - 济南:
山东教育出版社, 2000
ISBN 978-7-5328-3102-9

I. 罗… II. 罗… III. 罗常培-文集 IV. C53

中国版本图书馆 CIP 数据核字(2000)第 45712 号

罗常培文集 第十卷

LUO CHANGPEI WENJI Di-shi Juan

主 管: 山东出版集团
出 版 者: 山东教育出版社
(济南市纬一路 321 号 邮编: 250001)
电 话: (0531)82092663 传真: (0531)82092661
网 址: <http://www.sjs.com.cn>
发 行 者: 山东教育出版社
印 刷: 山东新华印刷厂
版 次: 2008 年 11 月第 1 版
2008 年 11 月第 1 次印刷
规 格: 880mm × 1230mm 32 开本
印 张: 13.875 印张
插 页: 7 插页
字 数: 328 千字
书 号: ISBN 978-7-5328-3102-9
定 价: 63.00 元

(如印装质量有问题, 请与印刷厂联系调换)

《罗常培文集》编辑委员会

顾 问 吕叔湘 吴宗济 马学良 邢公畹

张清常 高华年 任继愈

主 编 王 均

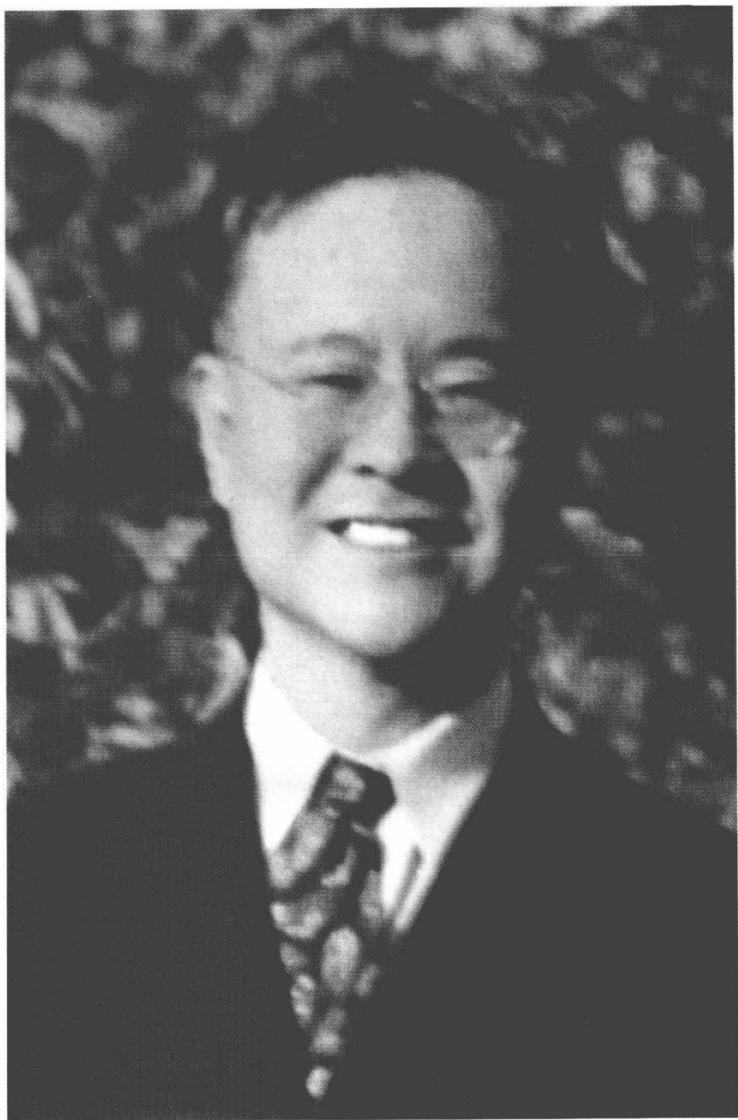
副主编 周定一 高更生 孙宏开 尉迟治平

编 委 (按汉语拼音字母顺序排列)

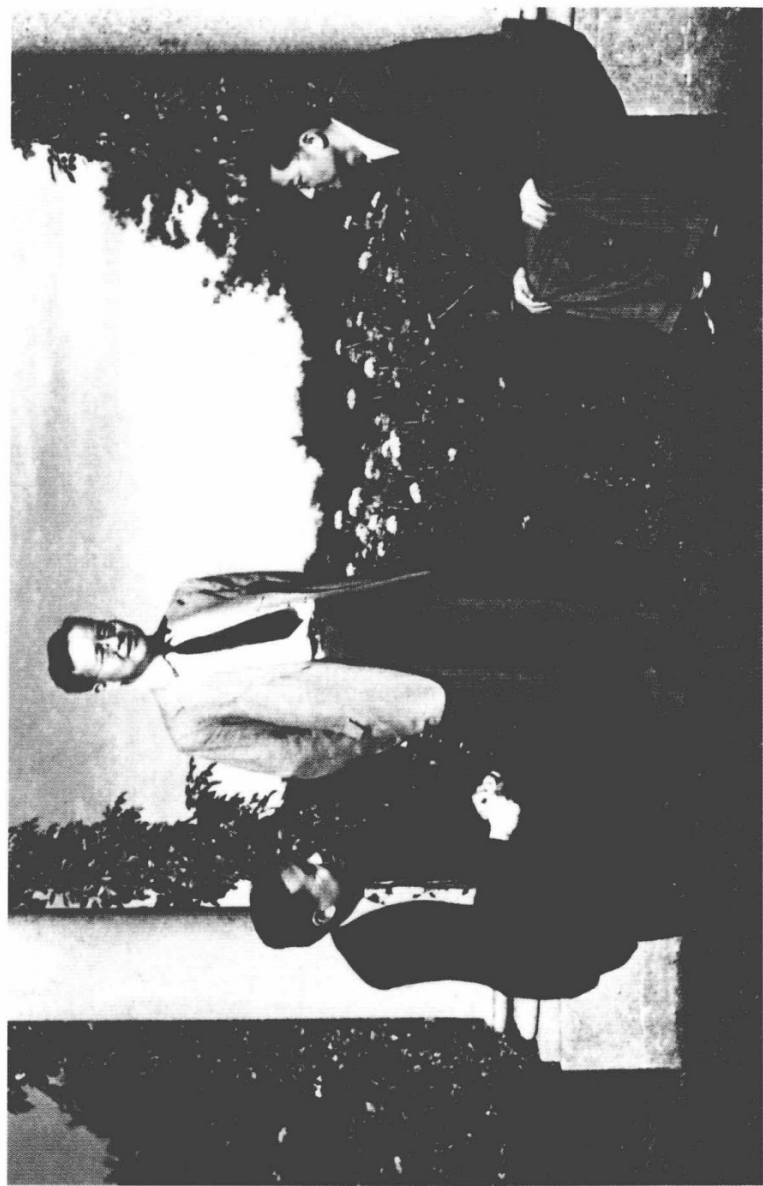
蔡美彪 高更生 李钊祥 罗慎仪

罗圣仪 邵荣芬 孙宏开 王 均

杨耐思 尉迟治平 周定一



罗常培在美国。



罗常培（中）与老舍（右）、李抱忱在美国。



1946 年在美国芝加哥。



1945 年在美国加州。

國立西南聯合大學用箋

濟之先生

返滇路上兩函均未得覆及不知是否收到否。昨

西南運輸委胡君送來圖紙一捲牛津小字典

兩大本現存弟交店員何交理祈即示知

老伯大人近況如何前附致兄信中亦有一函未奉

答覽否。本年代評論所刊蜀道雜想已見及望指

教一二切盼即好

近安

弟 常培 三二一十四。

编印说明

本卷包括五个部分：一是外文论著，包括英法文稿 10 篇，按发表的时间先后编次。文中的罗马拼音按原样，有些文章曾用中文发表，有的是未曾发表过的英文演讲稿，由罗慎仪编校。二是游记。虽为旅行散文纪实，但颇具资料性。《蜀道难》，1944 年由重庆独立出版社出版，1946 年上海再版。《苍洱之间》，南京独立出版社 1947 年出版。此次由高更生根据辽宁教育出版社 1996 年版《书趣文丛》第三辑之《苍洱之间》编校。三是零星文章，如自传及有关散文，便于读者更全面地了解著者，由罗圣仪编校。四是罗常培年表，由杨力立编。五是《罗常培文集》总目，由罗圣仪编。本卷涉及近百人名，当时或出于尊敬，或由于亲近，作者对有些人用“号”称呼。为了方便读者，我们加注了“名”，用“[]”标明，以区别于“()”中作者所加的注。

目 录

外文论著

Indian Influence on the Study of Chinese Phonology	3
A Preliminary Study on the Trung Language of Kung-shan	19
The Genealogical Patronymic Linkage System of the Tibeto-Burman Speaking Tribes	27
The Traits of the Chinese Language	48
Languages and Dialects in China	59
Phonetic Substitutions in Chinese Loanwords from Indic	75
Review to C. P. Fitzgerald <i>The Tower of Five Glories : A Study of the Min-chia of Tali, Yunnan</i>	81
Review to Yuen Ren Chao and Lien Sheng Yang' <i>Concise Dictionary of Spoken Chinese</i>	89
Nouvelles Remarques sur le Lien généalogique du Patronyme chez les Tribus de Langue tibéto-birmanne	95
Correction de <i>j-en γj-</i> dans le Système du Chinois ancien de B. Karlgren	106

蜀道难

谢序·····	117
自序·····	119
蜀道难·····	121
一 缘起·····	121
二 从昆明到重庆·····	122
三 从重庆到泸州·····	124
四 叙永的一周间·····	126
五 十二天的沉闷生活·····	129
六 闷热的板栗坳·····	133
七 叙府的三日乡居·····	142
八 民教轮上·····	145
九 从竹根滩到嘉定·····	146
十 峨眉四日游·····	150
十一 观光川大·····	170
十二 走上了艰难的蜀道·····	172
十三 尝尝成都跑警报的滋味·····	179
十四 可靠的邮车居然出了“拐”！·····	187
十五 赶上了“疲劳的轰炸”！·····	193
十六 歌乐山的几天喘息·····	195
十七 在天空过了生日·····	199

苍洱之间

杨序·····	203
潘序·····	206

从滇池到洱海·····	210
苍洱之间·····	222
一 大理的新年·····	222
二 杨玉科祠和杜文秀府·····	223
三 关于喜洲·····	224
四 华中大学·····	225
五 圣源寺和罗刹阁·····	227
六 洱海之滨·····	230
七 中央皇帝庙和三灵庙·····	230
八 无为寺与下鸡邑·····	233
九 “挂彩”归来·····	236
清碧溪记游·····	239
大理的几种民间传说·····	244
一 观音降罗刹·····	244
二 南诏始祖的感生说·····	248
三 大理始祖的感生说·····	254
四 猴儿换太子·····	255
五 望夫云·····	256
六 余论·····	258
五华楼·····	259
鸡足巡礼·····	264
一 不肯低头便挂冠·····	264
二 走马下山兴未阑·····	266
三 人莫蹶于山而蹶于垤·····	270
四 记宾居大王庙·····	272
五 从乌龙坝到倒挂水·····	276

记鸡山悉檀寺的《木氏宦谱》·····	279
跋·····	周定一 292

零星文章

自传·····	297
我怎样进的大学·····	312
七七事变后的北大残局·····	321
在大时代中生长的北京大学·····	330
我是如何走上研究语言学之路的?·····	334
悼念陶云逵教授·····	340
第一个五四文艺晚会的回忆并怀一多、佩弦·····	343
忆佩弦·····	346
戴望舒先生在中国小说戏曲上的贡献·····	348
赵元任小传·····	351
白涤洲小传·····	354
白涤洲君著述提要·····	357
欢迎毗罗博士致词·····	360
研究工作的性质·····	364
《道藏源流考》序·····	382

罗常培年表·····	385
------------	-----

《罗常培文集》总目·····	423
----------------	-----

后记·····	434
---------	-----

Indian Influence on the Study of Chinese Phonology^①

I . INTRODUCTION

The Chinese scholar Cheng Ts'iao (郑樵 1104 – 1162 A. D.) of the Song dynasty, while discussing the various characteristics of the Chinese and Sanskrit languages in his “Outline of Six Orders” (《六书略》) in *T'ung-che* (《通志》) says: “What counts with the Indians is the sound of a word; it is the discrimination of sound that is emphasised. With the Chinese it is the characters that count and the student is concerned with the discrimination of characters. So the Indian writing is simple in form, consisting only of the turns and the twists of a single line. There is little variety and no intricate arabesques and yet a great range of sounds is rendered thereby. The Chinese writing is much cramped for want of discrimination in sounds. Before the Han dynasty few knew any sort of spelling. The knowledge of spelling came to China later from the Western countries. So rimetables can usually be read by most Buddhist monks while the Chinese scholars can hardly make head and tail of them as they are derived from India. . . . So the Indians have a vast

① This paper was read in Viśva-Bhāratī Cheena-Bhavana, Santiniketan, Bengal, on the 23rd November, 1944.

number of sounds but the Chinese have as many characters. The Indians excel in hearing and they acquire their knowledge mainly through the ear; the Chinese excel in sight and they rely more upon the eye."

Cheng Ts'iao has thus fairly succeeded in representing the difference between the two languages. For though the Chinese characters may be divided into six orders according to the old usages, the so-called *liu-shu* (六书) such as: (1) Siang-hing (象形) or hieroglyphs, (2) Hui-yi (会意) or ideograms, (3) Che-she (指事) or emblematic characters, (4) Sie-sheng (谐声) or phonetic compounds, (5) Chuan-chu (转注) or homonymic synonyms and (6) Kia-tsie (假借) or derivatives, to judge by their general traits, hinge upon the structure of the characters and their sense and not upon their sounds. In the square pattern of a Chinese character, the image and sense it represents can often be perceived, but there is no indication in it as to how it is to be pronounced. In the phonetic compounds, the part of sound symbol is indeed purported to be phonogram, but the phonogram itself does not show the sound for it is still character and not a letter and does not represent any phonetic element. Every character, as it has its own structure, has also its own sound. Yet every character having its own sound and the sound not being indicated by its structure, there is of course a chaos which it is hard to reduce to order. Even if some phonetic system could be educed, the symbols that represent the phonetic elements have yet to be found. This is the main obstacle with which the student of Chinese phonology is faced. For illustrations let us consider four sets of Chinese characters:

- a. 牛: 𠂔 𠂔 "cow" Ancient Chinese [_cngəu], Mandarin [niu₂]
- b. 羊: 𦍋 𦍋 "goat" Ancient Chinese [_ciang], Mandarin [iang₂]
- c. 犬: 𠂔 𠂔 "dog" Ancient Chinese [^ck' iwen], Madarin [k'üen₃]

d. 马: 𠂔 “horse” Ancient Chinese [‘ma], Madarin [ma₃]

Even if we had known little Chinese, we could guess what these characters represent. We shall consider another set of characters:

e. 𢶏 “拱手” a sort of salute by holding up the two loosely clenched fists as high as the nose. Ancient Chinese [‘k’i₂wang], Mandarin [kung₃]

f. 𢶑 “攀” or “扳” pull down with two hands. Ancient [‘pwan], Mandarin [pan₁]

g. 𢶒 “多手抬物” to lift or raise with many hands. Ancient [‘i₂wo], Mandarin [ü₂]

h. 𢶓 “两手对举” to hold in both hands. Ancient [k’i₂uk], Mandarin [tsü₂]

We can infer the idea which these characters convey from their structure, but can either foreigners or the Chinese find any shadow of a hint as to their phonetic value? The Chinese characters are thus peculiarly unsuited to indicate sound. So the study of Chinese phonology cannot successfully progress without the help of phonetic languages.

With the languages of India however the case is altogether different. Since they, along with other languages of the Indo-European family, belong to the order of phonetic languages. They have besides a well-developed phonology. The study of phonology was pursued in ancient India with an interest that has few parallels in antiquity. The origin of this interest may be traced in the Rgveda which dedicates two entire hymns to speech. Besides the first of the six Vedāṅgas called Śikṣā and the applied phonetics viz. the