

同教書先生說話
Conversation with the Teacher

同教書先生說話

Conversation with the Teacher
TONG JIAO SHU XIAN SHI SHUO HUA

教書
JIAO SHU

先生
XIAN SHENG

說話
SHUO HUA

請進來

QING JIN LAI

請老漢子

QING LAO HAN ZI

請老漢子

老漢子

要請一個老漢子

CHINESE LESSONS

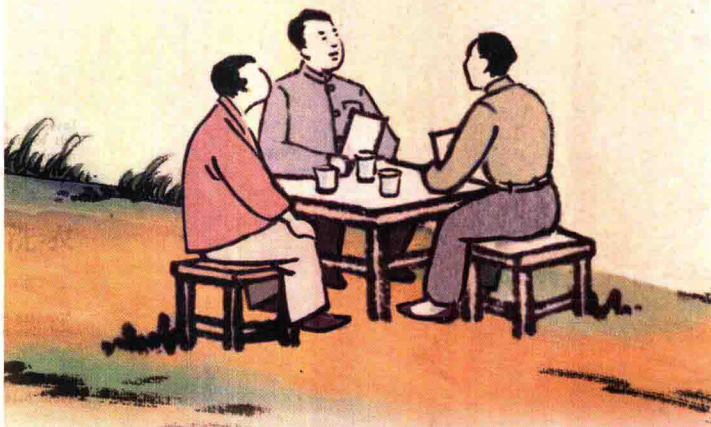
for

First Year Students in West China

民國四川話 英語教科書

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[加] 启尔德 编著



CHINESE LESSONS

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民国四川话英语教科书

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To Omal L. Kilborn

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向启尔德医生致敬（代序）

1892年的夏天，岷江上驶来了一只船。抵达成都万里桥码头后，船上走下来两个洋人，他们是来自加拿大的启尔德医生和妻子詹妮，此行的目的是来成都乃至四川开办西医医院。

启尔德医生在成都开办的医院一直延续至今，并由最早的一个个人诊所，几经演变发展成为今天在中国、乃至世界医学界都赫赫有名的四川大学华西医院。

我在研究华西医院历史的过程中，曾产生过一些问题：当时的外国人和成都人是怎么交流的？四川话与英语之间到底发生过怎样的故事？

答案在2010年左右浮出水面。在收集华西医院文物的过程中，我们得到一本华西协合大学1917年出版的一年级学生中英文教材，编者就是启尔德医生，善本今天保存在加拿大多伦多大学图书馆。

这本老教材对我们来说是宝贝。

开卷一看，更是大吃一惊。这本华西协合大学早期的教材，同时可能还是一的中国四川方言对应英语的正式出版物。换句话说，这正是华西医院的独家秘笈。

教材的中文部分是地地道道的四川方言，而且是一百多年前的四川方言。我们知道，由于语言具有流变性，因此从这本书上读到、看到的四川方言和今天的四川方言已经有了很大的不同。

2012年，四川大学华西医院和加拿大驻华大使馆联合举办的“纪念华西医院建院120周年暨中加友谊大型文献展”时，我们展示了这部

教材的部分内容，时任加拿大驻华大使馆文化参赞的麦道伟先生告诉我：这本教材中的英文十分典雅，是绅士之间书面交流的表达方式，今天的加拿大人一般也很少这么用了。因此，这本书的英文部分可以说十分“洋气”。

当教材中“洋气”的英语和“土气”的四川话相遇时，一幅幅百年前四川的日常生活画卷就穿越时空生动地呈现在我们面前，让人津津乐道。启尔德医生当年可能也没有想到的是，这本教材在今天已经不仅仅是教材，而是那个时代语言、民俗、文化的标本。这说明：只有民族的才是世界的，只有时代的才是永恒的。

欣闻四川人民出版社将出版这本教材，对此，我十分期待。它将是我们的华西医院院史陈列馆的收藏品和纪念品，同时也应该是天下华西人书柜中的必备品。因为，这就是我们的历史、我们的曾经。就让我们以此，向启尔德医生致敬吧！

四川大学华西医院 廖志林

2015年8月20日

CHINESE LESSONS

for

First Year Students in West China

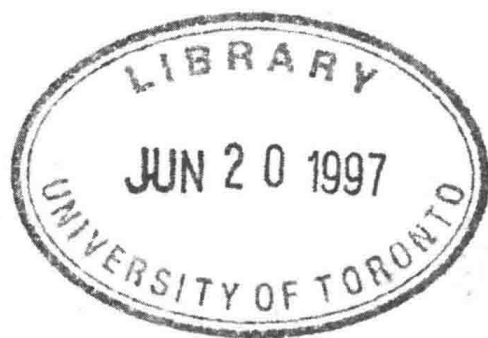
By

Omar L. Kilborn, M.A., M.D.



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INTRODUCTION

The first business of the missionary on arrival in China is to "get the language". And most missions now allow the first two years for language study. We might better avoid that word "allow"; saying rather that a minimum of two years is *required* by most missions for language study, during which period no other responsibility is put upon the new worker. I believe that we shall soon come to the point when no new worker will be given more than partial responsibility during his third and perhaps his fourth years, so that he may have large freedom for perfecting himself in the language, and in methods and principles of work.

In the acquisition of Chinese, the ability to speak and to hear comes first in importance; much farther down in the scale comes reading; and much lower still, the ability to write Chinese characters. All four processes should be carried on together, but far the most emphasis placed on the first two, and the least emphasis on the last, at any rate in the first year. It is clear that a word or a sentence which we are able to speak and to hear, will be easily picked up in the character. To reverse the process is like the study of the dead languages.

The principle that I have had in mind in the preparation of these sentences is the supreme importance of the spoken language, as compared with the characters. I believe that we should first study *words* and *sentences*, not characters, and not even idioms. This is surely the natural order; for man learned to speak long ages before he ever thought of writing. Neither did he learn idioms first; he began to speak, and when he had learned to write his speech, he began to discover or to make order and unity, and to designate some of his peculiarities of speech as idioms.

But what words and sentences shall we study? Now life is short, especially when we are dealing with a task

of such herculean proportions as ours. Then why not spend a good portion of our time during our first year on the mass of words, phrases and sentences, which we are virtually compelled to learn after some fashion, whether we would or no? I mean those found in the conversations that we hold every day with servants, teachers, coal merchants, and many others,—all of whom we may adopt as our teachers of Chinese.

At any rate I have here selected a few, which are among those that we shall have to use from the beginning, and which we shall have to keep on using every year, and almost every day of our lives, so long as we live in this land. It is an effort to go straight to the point; to get at what we all need most, at least at the beginning,—a free use of everyday language, in its simplest forms.

Colloquialisms and Localisms.—An expression may be regarded as colloquial which is in use by the better classes of Chinese, regardless of its use or otherwise in books, papers or magazines. I see no reason why we should hesitate to make use of the thousands of expressions common on the lips of Chinese literary men. I well remember how one of my first teachers carefully explained to me the impropriety of the use of the vulgar words “DJER¹” and “LER¹” (這 and 那 as often pronounced in Chengtu); I should always say “DJE¹” and “LA¹”, the regular dictionary pronunciation. A day or two later I had occasion to call my teacher across the courtyard; he promptly replied in a loud voice, “DZAI⁴ DJER¹”!

Undoubtedly there are many words and phrases and pronunciations in use by the most illiterate, which we would do well to avoid, especially in dignified language, as in addresses and sermons. But we shall fail dismally if we go to the opposite extreme of limiting ourselves to book words and phrases. Let us adapt our language to the circumstances and to our company; but to do this one's range of knowledge, and therefore one's experience, must be wide.

A localism is merely a word or expression or a pronunciation peculiar to a locality, usually a city and its vicinity.

The pronunciation of the characters referred to above, 這 and 那, while good colloquial here, is undoubtedly a localism. For one does not need to travel far

from Chengtu before he finds that these and such words as 隊子 SHA¹ DZ¹, 那麼個 LA¹ MO³ GO¹ or LANG⁴ GO¹, 在那根前 DZAI¹ LA¹ GEN¹ TSIEN² or DZAI¹ LER¹ GEN¹ TSIEN², etc., have ceased to be used. Chungking makes 候 HER⁴, and ends most sentences with a GO⁴. Kiating has so many localisms as to constitute almost a distinct dialect. Junghsien drops final G in all words with the romanized ending ANG, etc., etc. Now the indication is to determine for oneself just where we will draw the line. Shall we learn and use all the peculiarities of our own station? Most assuredly we are entirely at liberty to do so, if we wish. Some of us do this, and believe we are justified in so doing. Others of us again prefer to draw the line within wider limits; make the bounds of the localism coincident with those of the province, for instance, and freely accept such peculiarities as seem to be used pretty well over the province. For example 榮 is pronounced JUNG² in most other provinces, but Szechwan calls it YUIN². Certain variations prevail over a large section of the province. If we live within that section we shall probably elect to govern our language accordingly; or we may prefer to keep to the usages of other provinces, coupled with that of the half of our own province.

Chinese Teachers.—It is a good rule to regard one's teacher as the authority, in case he and the dictionary differ. But we should keep an open mind; for one's teacher should be changed at the end of the first year, and will probably be changed at longer or shorter intervals afterwards; and we soon find that teachers differ, often radically, even those who have grown up in the same city. In course of time we shall be able to form a judgment for ourselves, comparing what our teacher or teachers give us with what one or more dictionaries say.

It goes without saying that we should always treat our teachers as gentlemen, and in so doing we shall seldom be disappointed. A little tact and kindly thought go a long way. For instance, a cup of tea in the middle of the long half day of study, especially in warm weather, costs us little, and helps greatly towards a friendly relationship. It is better to have fixed hours for study with the teacher, if possible, which are arranged on engaging him; just as we arrange the exact amount of his salary. Tact should be mingled with firmness in

requiring him to be punctual and regular at his work. Persistence in ignoring one's wishes in these matters is best followed by dismissal, and change to another. But all this may be without engendering ill-feeling on either side. Let us remember that some of our strongest and most successful ministers of the Gospel in West China began as personal teachers. Perhaps this new man whom we have engaged may arrive at this much-to-be-desired consummation!

Dictionaries.—Begin with Baller's Analytical Vocabulary of the New Testament, and use it for all scripture reading. For this purpose there is nothing else to be compared with it. Then for daily reference use Granger's "Western Mandarin" and Baller's or Williams' Dictionary, larger edition. I rather prefer the latter, because of its larger number of characters. The new Giles is too expensive; the difference between it and Williams is not worth the extraordinary cost. Get a Soothill for pocket use and for travelling. Add another dictionary now and again, as you have opportunity and the desire to enlarge your library. After a year or two get a Kanghsi: it is invaluable.

May I add a word on the use of the dictionary. I am firmly convinced of the value of one's own personal use of the dictionary, even Williams or Giles. I mean in preference to having one's teacher turn up characters. The study of the strokes and of the parts of the character necessary in order to enable one to find it, helps greatly to fix the form and meaning in one's mind. I think we should use the dictionary constantly. Every time we happen upon an unknown character, or one that is only partially familiar, let us look it up; the result is much better than that of merely asking the teacher for sound and meaning. If the teacher is present, by all means do both; but in any case do not neglect to look it up in the dictionary. Sometimes a character seems to be peculiarly elusive; we forget sound or tone, or some aspect of its meaning, with monotonous regularity. The remedy is to "look it up" with the same "monotonous regularity"; and presently we discover that that character has become a part of us,—so solidly that we never forget it again.

Tones.—The day and generation that affected to despise the tones has gone by. But that of those who

neglect them is still with us,—more's the pity. For the tones are just as much a part of the words as are any other part of the sounds, and Chinese without the tones, or with inaccurate tones, is broken Chinese.

Now so far as I have had opportunity for comparison with the language of other provinces, I would say that our West China tones are marked, and our spoken language is decidedly musical. It is astonishing and lamentable what one misses who fails to get the tones, and to always get them. I shall venture to quote a passage from the introduction to "Lessons in Conversational Chinese", by Mr. Warren, which is most apt.—

"Remember this: you do not know a Chinese word unless you know its tone. You may reply: 'How is it that the Chinese themselves do not know the tone of a word?' The knowledge of the *name* of a tone and that of the tone itself are two different things. The Chinese do know the tone; only the educated, and indeed only the very highly educated, know the name of the tone of any particular word. For us to ask a Chinese, 'Did you say *shang-pin* or *hsia-pin*?' is very much like a Chinese asking us with regard to 'bears' and 'pears'—'Did you use a surd or a sonant?' The majority of Englishmen would be quite unable to answer this question. But if the Chinese were able to ask us, 'Did you say "bear" or "pear"?' any Englishman would answer at once. . . .

"From the very first begin to train your ear to *hear* the tones. Never ask, 'What tone is that word?' Make yourself go the longer way of listening till you hear what tone it is. If you have not caught it, ask, 'Did you say —?' and give an emphasized first, second or whichever tone you like. In this way you will stand a chance of learning to speak Chinese as the Chinese do. Any other way of learning tones simply gives you the chance of getting a good mark in answer to an examination question. Outside the answering of those questions, it is no use knowing that the Chinese word for 'Heaven' is in the first tone, and for 'Field' in the second, if when you say 'Tien' you are not conscious whether you used either or neither of these tones."

All of which I most heartily endorse. Never ask a teacher for a tone; ask him to repeat the word, again

and again, if need be, until you can decide for yourself what tone it is in.

West China is supposed to have all five tones; and for many parts this is quite true. Other places—including Chengtu and Chungking have only four, for the second and fifth are synonymous. A Chengtu man finds great difficulty in distinguishing a fifth tone. I have therefore ventured to follow the language of Chengtu and Chungking, by indicating four tones only, doing away with the fifth, and placing all these under the second.

It is now generally accepted that the numbering of the tones, by the use of figures placed at the right hand upper corner of the romanized, is the quickest and easiest method. I have adopted this method. In cases where there are two tones, one used in the book language and one in the spoken, the latter is given.

Romanisation.—That which I have used is the Standard, with a few modifications to adapt it for West China. I shall not attempt to open a discussion on romanisation. No one system is wholly satisfactory for all China, and in the nature of the case, no one system ever will be. The Standard system has advantages over any other, in my judgment; and if this book had been intended for more than West China, I should have adhered to it wholly. Some of the changes that I have made in it might have been better not made; or at least so I have come to think since these pages went to press.

However, romanisation is to be regarded as a help during the early months of study only; it is no part of the Chinese language, and should be neglected and finally discarded, just as soon as the student can do without it. It should be suggestive only, of the sounds, not an authoritative record. The sounds must be learned from the lips of a Chinese, or of many Chinese, because we find that not all pronounce the same words alike. And so it comes to pass in time that we must use our own judgment, aided by our experience and by our dictionaries, in deciding which sound of a character we shall adopt.

Much depends upon the careful cultivation of one's ear. We cannot reproduce what we do not hear. Sometimes a new worker will spend hours in the effort to satisfy his teacher on a sound. He believes that he re-