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NOTITIA LINGUÆ SINICÆ

OF PRÉMARE.

TRANSLATED INTO ENGLISH

BY

J. G. BRIDGMAN.

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CANTON:

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## PREFACE.

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In presenting the following work to the public it will be proper to state that a few changes have been made in the original copy, as existing in the hands of the translator. The copy, as thus found, is not only unfinished, the concluding section not having been added by the author, as was designed, but it is also replete with various typographical errors, which have made it in some cases difficult to determine the precise meaning of sentences, and may have occasioned some discrepancies in the translation.

A few sentences which seemed to be of no practical utility have been omitted, together with a large part of the author's Introduction, including the Appendix containing a list of the various sounds in the language. The order of the characters, in the body of the book, has also been changed, so as to read from left to right. In translating, it has been the intention to present, for the most part, as nearly as possible the meaning of the author. Deviations from the original sense have, however, been made in a few instances, in order to correspond more perfectly with the exact shape of idea in the Chinese.

The original Index, which seemed to be extended beyond the limits of necessity or advantage, has been omitted, and one more concise, and it is thought equally useful, placed in its stead. In all the changes that have been made in the work, regard has been had to its practical convenience and utility. The mode of representing the sounds is the same as that in Williams' Vocabulary, from which the entire list of Symphonious Characters, included under the Prefatory Notices, has been borrowed. In this list, containing the majority of characters in common use, the proper tones are denoted. Of these, the *ping* 平, *shang* 上, *k'ü* 去, and *juh* 入, there are two series, the upper and the lower. The following may serve as specimens. 邊 取 變  
必, 時 特 侍 十, 。

[www.libtool.com.cn](http://www.libtool.com.cn) *Preface.*

Some typographical errors will be found, which, for want of those facilities in printing possessed in other countries, it has been impossible to avoid. It is thought, however, that they are not sufficient to detract greatly from the general appearance or the intrinsic value of the production. Of these it avails not to speak here particularly. The advantages of this work to students of the Chinese, and especially to those who are commencing the study of the language, are sufficient to bespeak their own importance. The work, such as it is, I commend to the indulgence of the charitable public that dwell upon the borders of this great empire. If it may assist in opening the way to the homes and the hearts of this secluded people, facilitate somewhat foreign intercourse with China, and aid in bringing the light of civilization and Christianity to a people long sitting in darkness, the prayer of the translator will be answered, and his labor abundantly rewarded.

Canton, April 13th, 1847.

J. G. B.

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## PREFATORY NOTICES.

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To give some account of Chinese books and the written character of the language is the object contemplated in these notices.

### CHAPTER I.

#### CHINESE BOOKS.

This chapter will consist of three parts. 1. The Chinese books will be in the first place reduced to certain classes, so that a general knowledge of their character may be seen at a glance. 2. It will be the object of the author to point out the best method to be pursued in reading them. 3. Some remarks will then be added concerning the dictionaries.

#### Section 1.

##### *A general Account of Chinese Books.*

The books of the Chinese are to be divided into several distinct grades or classes, differing as they do in respect of age, the degree of confidence to be placed in them, and the style in which they are written.

1. In this class the Chinese universally rank those ancient writings termed the *King*, 經, occupying the first place in Chinese literature, and consisting of three parts, the *Yih King*, 易經, *Shi King* 詩經 and *Shu King*, 書經.

Chinese Books.

The various classes.

In the second class are commonly reckoned the *Sz' Shú*, 四書, Four Books, which are styled classical on account of the attention they receive from Chinese scholars. They are as follows: *Chung Yung*, 中庸, *Tá Hioh*, 大學, *Lun Yü*, 論語, *Mangtsz'*, 孟子. To these may be added the *Ch'un Ts'áu* 春秋 and the *Li Kí*, 禮記.

3. In this class are the *Táu Teh King*, 道德經, *NánHwáKing*, 南華經, *F Lí*, 儀禮, *Chau Lí*, 周禮, *Shán Hái King*, 山海經, &c.

4. In this class should be placed the *Ts'ú Tsz'*, 楚辭, *Kwányun-tsz'*, 關尹子, *Liehtsz'*, 列子, *Suntsz'*, 荀子, *Yángtsz'*, 楊子, and *Mangtsz'* 孟子, who has been greatly extolled by the modern Chinese and placed on a level with Confucius.

5. In this class we may place the *Tso Shi*, 左氏, *Kung Yáng*, 公羊, *Kuh Liáng*, 穀梁, which three explain the book called *Ch'un Ts'áu*, 春秋. The Tso Shí left also another work called the *Kwoh Yü*, 國語. To these may be added *Lü Puhwei*, 呂不韋, who relates much concerning antiquity, as also *Hwái Nántsz'*, 淮南子, likewise *Sz'má Tsien*, 司馬遷, *Hü Shin*, 許慎, the author of the dictionary *Shwoh Wan*, *Ching Ts'áu*, 鄭樵, and others of that class.

6. In this class will be placed *Hán Yü*, 韓愈, the three *Sü*, 蘇, the father and his two sons, *Wáng Ngánshih*, 王安石, *Tsang Nán-fung*, 曾南豐, *Ngauyang Sü*, 歐陽修, and other elegant writers and commentators upon the classics.

7. In this class we reckon the interpreters. Distinguished among the ancients of this class are the two *K'ung*, 孔, *Wáng Suh*, 王肅, *Máu Ch'áng*, 毛萇, *Ching Hsien*, 鄭玄, *Wáng Peh*, 王弼 &c. Under the *Sung*, 宋 dynasty are reckoned a great number, the chief of whom is *Chü Hí*, 朱熹. Among those of a more recent date, should be reckoned in the first place, the emperor of glorious memory, in the

Chinese Books.

Order of reading.

commentaries called *Jih Kiáng*, 日講, and especially in respect of the *Chau I' Cheh Chung*, 周易折中, a work which he published towards the close of his reign.

8. To this class belong those modern teachers, from whose maxims is formed the medley called *Sing Li Tá Tsiuen*, 性理大全. The chief of these is *Chau Lienk'i*, 周濂溪; and next to him there are two others who are particularly praised, *Ch'ingtsz'*, 程子, *Cháng Tsáo*, 張載, called above *Chú Hi*, 朱熹, also *Sháu K'ángsieh*, 邵康節.

9. In this class we rank the historians, not because they are not good writers, but because it appears not very important to know the facts which they relate; there are other things which I deem of more consequence.

Concerning the books composed in a familiar language and style some account will be given in the first part of this work; and in the second we shall exhibit the various styles employed not only in the *King*, but in such of the authors mentioned in the above classes as write with a superior degree of elegance and force.

## SECTION 2.

### *The Order in which the Books should be read.*

The method which the author himself pursued, and which he deems of great advantage is as follows: In commencing my Chinese studies I procured the pure text of *Mangtsz'*, the *Lun Yü*, the *Tá Hioh* and the *Chung Yung*, accurately written, not upon the spungy sheet which is better adapted to the Chinese pencil, but upon well made paper, such as is suitable for the European pen. The text thus prepared was written out in lines sufficiently distinct on alternate pages. The sheets being completed were bound together into a single volume, and thus furnished with a book, I began to consult the interpreters and carefully to examine the text.

Upon the other page, as yet unoccupied, I wrote my notes. In these notes I had constantly three objects in view. 1. To collect the passages which appeared particularly excellent, in order to gain a

*General remarks.**Order of reading.*

clearer perception of the meaning of the text, as well as to cultivate an elegance of style. 2. In like manner to notice those passages in the interpreters distinguished for want of excellence, remarking at the same time the obscurity in the views of the Chinese concerning them, and the folly of their petty controversies with each other. 3. To notice any correction that suggested itself, in order to discuss it afterwards with the Chinese literati. At the side of certain characters I wrote their proper sound and signification. I regret now that the tones and aspirates were not also marked, as it might have been so easily effected.

The peculiar advantages which I derived from this method, any one may perceive, who is willing to follow in the course which I have pursued. To each of the books alphabetical indexes may be appended, by the aid of which, numerous particulars scattered throughout so many Chinese works, will be referred to readily and without difficulty.

I would earnestly recommend to all who desire to learn Chinese, that they early provide themselves with a set of blank books, and in one record the various metaphors they meet with in reading, in another the characters of an opposite signification, contrasting them with each other in opposite columns; in another let them write down the names of the ancients distinguished by various peculiarities, and in another let them enter the names of the more remarkable places, trees, flowers, animals and stones; for these things are peculiarly agreeable to polished writers.

But there is one point, of still greater consequence, which I rather desire than expect to be sufficiently regarded by the new missionaries. I would admonish others to attend in season to what, for want of such advice, I myself neglected, and that is that they commit to memory, in precisely the same manner as the Chinese boys are accustomed to do, the four classic books. We must renew the vigor of our youth if we would, with any expectation of advantage, preach Jesus Christ to this people; and it may be asked, shall not such a hope render this labor light? I shall very properly therefore touch upon a few points connected with this subject, that I may arouse the zeal of my dearest brethren.

*General remarks.**Method of study.*

1. In committing the books to memory let them not fail to pronounce each word correctly. For it is supposed that each will listen as a pupil to the pronunciation of his Chinese teacher, and thus will receive no impression of sounds or tones, except such as are communicated directly through the ear.

2. Not only are words to be committed to memory, but attention to the form and meaning of the characters is required, so that when e. g. the character *sin*, 信, "faith", is pronounced, not only shall the idea of this virtue present itself to the mind, but the character itself, and the two parts from which it derives its meaning, viz. *jin*, 人, a man, and *yen*, 言, words, and in fine the monosyllable itself with its proper tone shall be contemplated in the imagination as in the smooth surface of a mirror.

3. It will be of no little advantage in this exercise to write off from memory the characters of the passage you may have last learned, and on a subsequent day, with the book open before you, to examine carefully whether any error may have crept in.

4. In this way the Chinese characters are firmly lodged in the mind, and it is better to learn only a hundred in this manner than a thousand as most missionaries are wont to learn them.

5. And if, after three or four years, you wish to compose anything in Chinese, then indeed you will find most agreeable the fruit which springs from this bitter root; for in writing, the characters will occur to your mind spontaneously and arrange themselves in the proper order without your effort.

I see nevertheless that it is scarcely to be expected that Europeans will be persuaded to enter upon such a course, and undertake gratuitously what appears to them, though undeservedly, only an insipid and ungrateful task. And yet there are two points that must be insisted on as absolutely necessary. The first is that certain passages, which are considered particularly excellent, be thoroughly committed to memory. From this course advantages will accrue, which though imperfect, certainly cannot be despised. For they will soon learn in what estimation the foreigner is held by the Chinese whom they hear praising their own books according to their merits, retaining great portions of them in his memory, and explaining them better than their

*General remarks.*

*Method of study.*

own teachers. The second point is that they learn, as soon as possible, to write the Chinese character with the pencil in common use, or at least with the pen. At first indeed the characters may not be well formed or corresponding in size to each other, but the hand will become gradually accustomed to this exercise. It will be moreover of much advantage to notice how they are written by the Chinese; e. g. the character *hioh*, 學 is written thus: first 爻, next E, then 丩, fourthly 一, afterwards 了, and finally 一, and thus it might be shown of the rest. From this practice the advantage, which is one of no slight importance, will be derived, that each one will be able to write his own notes and make extracts of those passages which please him. Always to stand in need of the pencil of an amanuensis would be in itself too troublesome, and consume too much precious time.

The order in which the books should be studied is this: Mangtsz' should be the first author which is read, because his style is not so laconic as that of the rest. From this let the student proceed to the Lun Yü. In the third place let him study the little work called the Tá Hioh, and finally the Chung Yung. For the ascent will thus be gradual to the higher classics, the Shí King, the Shú King and the Yih King, which are to be read in this order.

An inquiry will be made as to the interpreters to be selected. Under the preceding dynasty Cháng Koláu explained the Four Books, the Shú King and the Yih King for the use of the young prince whom he was educating. The same thing was done by the teachers of the royal academy, who formerly instructed the youthful K'ánghí; so that what Cháng Koláu had written in a popular style in his *Ching Kiái*, 正解, these have exhibited in more elegant language in the *Jih Kiáng*, 日講. It would be useful to have with the *Ching Kiái* and the *Jih Kiáng* two note books or *adversaria*, and at the same time with reading to mark the differences of style.

If any one wishes to acquire a more accurate knowledge of the ancient books, he should procure, first the *Shih Sán King*, 十三經, a work in one hundred and thirty-four volumes, and having interpreters, especially under the Hán and Táng dynasties; and secondly the *Sin Kán King Kiái*, 新刊經解, in five hundred and fifty-nine



*General remarks.**Dictionaries.*

volumes. Herein are collected almost all the interpreters which flourished more especially under the Sung and Yuen dynasties.

## Section 3.

*Of the various Dictionaries.*

To the missionaries who have but just arrived nothing seems more desirable than to get possession of a dictionary, as if there were no other way of learning the language. Accordingly they spend their time in carefully copying out the various lexicons they meet with, which would be more advantageously devoted to reading and committing to memory the four classics. They will certainly have no need of a dictionary in order to acquire a knowledge of the *Notitia Linguae Sinicae*, which I here take the liberty to dedicate to them. As the dictionaries however are on many accounts worthy of notice, something will be here observed concerning the more important.

1. The *Ching Tsz' Tung*, 正字通. This work is not always to be trusted, especially in treating of the analysis of the characters.

2. The *K'anghi Tsz' Tien*, 康熙字典. This is the *Ching Tsz' Tung* itself, which by command of the emperor was revised and improved, though with a degree of erudition sufficiently useless and uncertain.

3. The *Pin Tsz' Tsien*, 品字箋. In this the characters are arranged according to the sound but in a new mode. It is read with sufficient facility and has some good qualities. It could be wished that he had taken pains to corroborate his explanations with some examples.

4. The *Shwoh Wan*, 說文. This work should be studied long and carefully by those who desire to become acquainted with the true analysis of the characters; but it is understood by few.

It will be asked, how are the characters to be sought out in the Chinese dictionaries? When the characters are arranged according to the sound it should be known that the Chinese have one hundred and seven regarded as chief or leading characters, and that these are committed to memory like the letters of the alphabet. They are divided

*General remarks.*

*Chinese characters.*

among the five tones, so that the first fifteen belong to the first (-); the next fifteen to the second (^); then there are thirty for the third ('); and the same number for the fourth (˘), and finally seventeen for the fifth (ˇ). But Europeans but little accustomed to Chinese tones find it difficult to use dictionaries of this sort.

The Ching Tsz' T'ung and others assume two hundred and fourteen characters from which to derive the rest. These form what are called radicals. The Chinese call them *pá*, 部. The others are the branches which grow from these roots. Both are alike arranged according to the number of the strokes (in Chinese *hwáh*, 畫) of which they are composed, beginning always with the more simple. But it should be remarked that when we come to the branches, we should cease to number the elements of the radicals. Thus the character *jin*, 仁, consists of four strokes, but the radical being removed, there remain but two. Another point also to be regarded is that the radical characters are of no slight advantage in discovering the meaning of those which are arranged under them. Thus those which have *jin*, 人, for a radical signify something with respect to *man*, those having *sin*, 心, refer to the heart or mind, and the rest in like manner.

Yet this method has in it some defects, which it is of no consequence to examine here. And if indeed the arrangement of the characters were made according to the sound other deficiencies would at once appear. But in whatever order the characters are arranged, it is necessary to know of how many strokes each characters consists. To be able to number them correctly therefore, will first demand attention. Let the student then observe the motions of the pencil in the hand of a Chinese, in forming the characters, and this will soon become easy.

## CHAPTER II.

### *Of the Chinese Characters.*

The Chinese characters admit of a twofold consideration, either as they are in themselves, without regard to sound or tone, or as being pronounced, and thus indicating various sounds.

Section 2.

*Of the Chinese Characters as written.*

The Chinese characters differ from all others with which we have as yet been acquainted, in the first place, that each has some definite signification, and that hence there are as many words as there are characters; and in the second place, that they neither express the sound nor tone of themselves, but are mere images and signs, speaking not to the ears, but to the mind only. The character *jin*, 人 would be as significantly read *ανθρωπος* by the Greeks, or *homo* by the Latins, as it is wont to be read in Chinese, with the sound *jin*; and as the numerical figures 1,2,3,4, &c, receive the sounds of various languages, while the form remains the same, thus might the Chinese characters be adapted to the various expressions of all the languages in the world.

Concerning characters, or rather hieroglyphics, of this sort, there are many things delivered by the Chinese teachers worthy indeed of being known. But these, for the sake of brevity and other considerations, I have determined to pass without remark. The simple or elementary characters numbered by the schoolmasters are six: 一 二 三 四 五 六

一 乙. The composite characters I am accustomed to divide into two classes. In the first I place all those which exhibit a certain unity of form, and consist of a certain number of elements or strokes, as *jin*, 人 of two strokes; *k'au*, 口 of three; *sin*, 心 of four; *muh*, 目 of five; *hiueh*, 血 of six; *kien*, 見 of seven; *mun*, 門 of eight; *shau*, 首 of nine; *shü*, 書 of ten, &c. In the other class I place all those which present themselves to the eye as separable into distinct parts. Thus e. g. *lin*, 林, a forest. In this there are two *muh*, 木. *Ming*, 明 clear, consists of *jih*, 日 the sun, and *yueh*, 月, the moon.

Although from the first the Chinese characters have always been essentially the same, because the elements of which they are composed are variously written, therefore at various times characters have appeared of very different forms. The orthography which is still

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Chinese characters.

prevalent is called *li*, 隸; but that preserved in the dictionary Shwoh Wan, is called *ch'uen*, 篆. Which of these two is the more ancient is uncertain. Of the characters *k'o tau*, 科斗, no certain account can be given. Under the Hán dynasty the *ts'au shú*, 草書 appeared, which are employed to this time by the literati in their note books, prologues and epigraphs. It is well indeed that this sort of writing has not become prevalent, since the characters are so abbreviated, and so combined oftentimes, that their component parts are no longer apparent, and thus the analysis, from which the true and proper meaning is discovered, cannot be divined.

In the *li*, 隸 orthography itself, which is still in vogue, the same character is found written in various modes. 1. There is the ancient character, *kú tsz'*, 古字; e. g. *fáh*, 金 to imitate is commonly written 法; *jin*, 志, charity, is commonly written 仁. There is the proper character, *pan tsz'*, 本字; e. g. *tsái*, 杜, is wont to be written 在. Thus *k'ü*, 忬 is commonly written 去; *tsung*, 从 is the same as 從; *chü*, 処 is preferable to *chü*, 處; *k'í*, 气 is commonly 氣; *yü*, 与 is generally written 與. There is the right character, *ching tsz'*, 正字, of which not a few are written in various forms. 4. There is the vulgar or common character *suh tsz'*, 俗字. The learned are of opinion that all the characters which are not in the Shwoh Wan, are of the common or vulgar class, but this work has no more than nine thousand three hundred and thirteen. 5. There is the abbreviated character, *sang tsz'*, 省字; e. g. 觀 for *kwán*, 觀, to behold; 變 for *pien*, 變; 礼 for *li*, 禮; 圣 for *shing*, 聖, &c. 6. There is the spurious character, *wei tsz'*, 僞字; e. g. *sz'*, 思 to think, is written 恩.

From these six particulars it appears, that the number of the characters is indefinitely multiplied. It is wont to be said, and with truth, that to be able to read the Chinese books and to compose in the language with facility requires a knowledge of four or five thousand characters. But what missionary will acknowledge that he has not sufficient memory or talent to learn even five or six times a thousand characters?

Section 2.

*Of the Characters as pronounced.*

The Chinese, in order to teach the proper pronunciation of any character, are accustomed to combine two others, from which as thus combined, the sound of the third character arises; e. g. if we desire to know how the character, *t'ien*, 天 should be pronounced, we have only to combine these two *t'á*, 他 and *nien*, 年; then by taking *t'* from the first, and *ien* from the second, we have *t'ien* for the sound of the character 天; in like manner of others. But ~~this~~ which is very easy to ourselves, is a source of considerable perplexity to the Chinese literati, who have no idea of our letters.

Let us then avail ourselves of the advantage our letters afford us, for there is nothing which more assists the memory. For when once we have indicated the sound of the Chinese character in European letters by the side of it, if it afterward escape from the memory, it still remains upon the paper, and we can inspect it as often as we please. Yet this would avail nothing, were we to write entire pages in this manner without any Chinese characters. It is doubtful whether after a few days we should be able to divine the meaning of a single sentence. The Spanish write *chi*, the Italians *ci*, the French *tchi*; nothing certainly forbids this; but since there are many characters which have this sound, and under the same sound the same tone, if 知 were added it would mean to know; if 支, a branch; if 之, it would denote a genitive; if 蜘蛛, it would mean a spider. These four characters, as is manifest, differ very greatly from each other. Whether *tchi*, or *ci*, or *chi* were placed at its side, it is always one and the same sound, and has in itself no meaning.

But whatever may be said of this, it is certainly evident, that the Chinese characters, as they are pronounced with the mouth, indicate both sound and tone. The sound is, as it were, the substance, and the tone is in a manner the form. A right pronunciation therefore requires that attention be equally paid to both. 1. That the characters should be learned as to their material or substance, that is, that

General remarks.

Chinese tones.

a knowledge of their-true sound be acquired, and secondly that their form be also known, that is, that the correct tone be applied. Of each of these we shall treat separately, beginning with the tones; for we shall thus approach more aptly the appendix.

§ 1. *Of the Chinese Tones.*

The mere sounds, are as it were, the body of the character, and the tones are in like manner the spirit. For example take the character, *Kán*, 看, to see; the simple sound is *kán*, but to this add the aspirate and the tone, and we have *k'án'*; thus these three, the sound, the tone and aspirate are all necessary to a correct pronunciation. But since there are other characters evidently different in signification, which are yet to be pronounced in the same manner, it is evident that though it be correctly pronounced *k'án'*, yet from the circumstances, that is, from the general subject of the discourse, and from the connection in which the word occurs, the Chinese would usually find no difficulty in perceiving that the vocable pronounced is the word *k'án*, 看, to see. But if the sound simply were pronounced, no regard being had to the tone or breathing, it would be impossible to determine its signification; and indeed, it is the want of attention to this subject which occasions Europeans, after protracted labors devoted to the acquisition of this tongue, failing so often to be understood by the Chinese. They are learned, talented, and industrious, and yet can only stammer, through their whole lives, while at the same time some stupid Caffrarian, in a very short period, learns to speak as well as the Chinese themselves. Happy are those missionaries, who, as soon as they have left the ship, find themselves transported to some station, where, deprived of all use of the pen, and required to avail themselves of the native tongue, they can use no language but the Chinese.

The Chinese tones are divided into the *ping*, 平 and *tseh*, 仄. The *ping* or even tone is subdivided into the *t'ing*, 清, pure, and *chuh*, 濁, impure. The *tseh*, 仄 tone is divided into the *shang*, 上, rising, the *k'ü*, 去, receding, and the *jü*, 入, entering tone; for in these three the voice is turned from a right line; in the *shang*, it is raised,

*General remarks.**Chinese sounds.*

in the *k'ü*, depressed, and in the *juh* is, as it were, suddenly cut short and drawn inward. Though we are unable to describe these variations in language, yet the Chinese themselves must be heard with so much the greater care, that the five tones may be well learned and distinguished. There are not a few characters whose pronunciation varies, having different tones with different uses. The Chinese in teaching this to their children, are accustomed to place a small circle at one of the four corners of the character to be thus distinguished. Thus 爲 is read *wei* in the *ping shing*, and signifies *to do*; 爲 is also read *wei*, but in the *k'ü shing*, and signifies *on account of*. Thus *ngoh*, 惡, evil, is in the *juh shing*, but *wú*, 惡 is in the *k'ü shing*, and means *to hate*, while *wú*, 何 in the *ping shing*, is an interrogative particle. Thus also *yü*, 與 is a particle; *yü*, 與 signifies to give; *yü*, 與 means to be present. There are some who maintain that the tone is changed whenever a character changes from a noun to a verb.

### § 2. *Of the Chinese Sounds.*

In representing the Chinese sounds in the letters of the English alphabet, in order to pronounce them correctly, the student will give particular attention to the first, the intermediate, and the final letters by which the sound is indicated.\* The various sounds, as they occur in the popular dialect, are given in the following collection of symphonious characters.

Though it may be best to be acquainted with the Chinese books, at least, by name, and to know how necessary it is to pronounce the characters as the Chinese pronounce them, the two points proposed for consideration in these preliminary remarks, yet unless the genius of the Chinese language be well understood, it will be impossible to speak accurately or write with elegance. But in order to the acquisition of a true knowledge of the Chinese tongue, the following little work will, I hope, be of some avail.

\* The illustration, which follows, of the plan pursued by the author, in the representation of the sounds of the Chinese characters, in letters of the western alphabet, together with the accompanying index of sounds, being of little relevance or use to the modern student, it was thought expedient to omit in this translation.

Symphonious characters.

始痴厄遲池墀馳恥齒直汁隻執職質陟只炙織檉植姪擲值尺赤

佔塵纏詔知蜘蛛之支枝肢脂紙旨指止趾祉智至致志制製誌治秤

赭蔗鷓這車奢扯折浙摺轍輒哲詔徹徹占佔沾瞻蟬蟾展輾戰

臭召招昭朝嘲爪抓笊找罩燭照詔兆桃趙抄超潮巢炒炒鈔者遮

廠槍唱暢舟洲周調週州肘紉咒詡書宙胃紬抽籌酌雙仇綢儔丑醜

章璋彰樟樟張常裳裳掌障帳漲脹賬瘴丈仗杖長昌娼菖倡場腸償

債齋寨柴釵猜豸差儕豺斬潺孱盞撰饌棧賺站綻聽產諛剗戢

亞安澳詐渣乍庠榨查差叉茶搽楂詫吒閘扎札剗剗察察插



Symphonious characters.

粉憤奮冀 fán 凡番翻播緇帆蕃蕃煩繁反返販泛汎飯犯範 fāng 方芳坊妨

粧莊裝椿憇狀撞 ch' wáng 床瘡窓創鬪 fāh 法發髮乏伐罰筏 fān 分紛奔芬焚墳

chung 中忠盅鐘終春鍾腫種衆仲重 ch' ung 充冲衷衝虫寵冢銃 ch' wá 撾撾 ch' wái 噉 ehwáng 壯

出 chui 追錐垂垂毳喙綴墜贅睡 ch' ui 推吹炊錘槌揣 chun 諄惇肫准準 ch' un 春椿蠢

chuen 專磚喘轉轉篆 chu' en 川穿傳船舛釧串 chuh 竹竺築觸粥燭囑黜濁逐 ch' uh 畜蓄

chā 主朱珠侏誅猪諸摠殊除廚煮住註鑄注駐 ch' u 處貯佇杼柱 chueh 發拙際齧

誠整政症証盛 ch' ing 成稱呈程城丞澄逞拯 chóh 棹酌琢捉着勺灼啄擢 ch' óh 卓

叱斥勅 chih 真珍斟箴鍼針臣枕鎮振賑震朕陣 ch' in 沉塵診趁 ching 正征貞徵蒸

Symphonious characters.

瞎 hiá 械 hiá 駭 hiá 骸 hiá 諸 hiá 鞋 hiá 懈 hiá 疥 hiá 向 hiáng 鄉 hiáng 香 hiáng 餉 hiáng 享 hiáng 嚮 hiáng 饗 hiáng 降 hiáng 項 hiáng 巷 hiáng 孝 hiáng 祿 hiáng 楊 hiáng 葛 hiáng 艾 hiáng 滑 hiáng 僥 hiáng

啼 hiá 奚 hiá 兮 hiá 喜 hiá 係 hiá 繫 hiá 戲 hiá 餼 hiá 諦 hiá 下 hiá 蝦 hiá 霞 hiá 瑕 hiá 嚇 hiá 罅 hiá 暇 hiá 夏 hiá 廈 hiá 狹 hiá 哈 hiá 匣 hiá 呷 hiá 峽 hiá 陝 hiá 洽 hiá 轄 hiá

后 hiá 逅 hiá 詬 hiá 紮 hiá 好 hiá 豪 hiá 壕 hiá 濠 hiá 壕 hiá 毫 hiá 膈 hiá 耗 hiá 號 hiá 浩 hiá 赫 hiá 嚇 hiá 黑 hiá 核 hiá 希 hiá 稀 hiá 嬉 hiá 嬉 hiá 儼 hiá 醜 hiá 義 hiá

啣 hiá 罕 hiá 悍 hiá 汗 hiá 憾 hiá 領 hiá 翰 hiá 漢 hiá 衡 hiá 亨 hiá 恒 hiá 桁 hiá 莖 hiá 杏 hiá 杭 hiá 航 hiá 行 hiá 後 hiá 吼 hiá 候 hiá 喉 hiá 猴 hiá 候 hiá 厚 hiá

逢 hiá 縫 hiá 捧 hiá 捧 hiá 諷 hiá 奉 hiá 鳳 hiá 害 hiá 孩 hiá 咳 hiá 海 hiá 亥 hiá 恨 hiá 痕 hiá 痕 hiá 狠 hiá 狠 hiá 良 hiá 旱 hiá 酣 hiá 涵 hiá 含 hiá 咸 hiá 喊 hiá 寒 hiá 銜 hiá 函 hiá

附 hiá 傅 hiá 負 hiá 弗 hiá 佛 hiá 腹 hiá 覆 hiá 福 hiá 蝠 hiá 拂 hiá 拂 hiá 服 hiá 復 hiá 伏 hiá 伏 hiá 袱 hiá 風 hiá 丰 hiá 峯 hiá 蜂 hiá 封 hiá 瘋 hiá 瘋 hiá 豐 hiá 鋒 hiá

吠 hiá 縛 hiá 俛 hiá 俛 hiá 父 hiá 夫 hiá 孚 hiá 敷 hiá 膚 hiá 扶 hiá 符 hiá 斧 hiá 俯 hiá 府 hiá 甫 hiá 脯 hiá 脯 hiá 撫 hiá 婦 hiá 富 hiá 副 hiá 賦 hiá 計 hiá 赴 hiá 付 hiá 腐 hiá

防 hiá 房 hiá 做 hiá 紡 hiá 舫 hiá 訪 hiá 訪 hiá 放 hiá 否 hiá 缶 hiá 浮 hiá 阜 hiá 阜 hiá 覆 hiá 非 hiá 飛 hiá 妃 hiá 肥 hiá 匪 hiá 篋 hiá 斐 hiá 菲 hiá 菲 hiá 肺 hiá 費 hiá 廢 hiá

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Symphonious characters.

關葷悖魂棍混渾諱涵huán喚歡謹九紘援桓園寰環還贅環莞澣換緩宦患  
 堯烘饗虹洪弘鴻哄huā化花嘩華話晝huá滑猾晝劃huái壞淮懷槐huān昏昏媾  
 狐胡糊胡胡胡術酬鬻乎壺虎琥辱扈戶互護呼迂虛墟紆响許洵紅  
 可河伙夥貨賀禍hō合曷喝貉鶴壑涸盒盍鶴斛榼盍闔hū湖呼枯弧瓠  
 旭勗hiuh熏勳薰燻燻訓hiung凶兇匈胸兄雄熊迥洞hō火呵苛訶禾和何荷  
 形型脛幸倖hih學諳hiú休僞醫朽hiueh穴靴血洩hiuen玄喧諠銜萱垣眩懸hiuh瑣  
 顯險憫現憲獻覩檻限縣hih檄吸覘噏關迄肸hin忻欣蓐蚌hing興馨行刑  
 殺驍曉効效傲hih協協協俠挾挾叶歇頁hien陷謙軒賺閒閑嫌鹹賢弦絃蜺

Symphonious characters.

奸杆竿肝甘柑柑堪杆  
鹹刊赶嵌敢闌坎砍感  
幹勘礪看龕更庚耕

jun 潤閏 jung 戎絨  
兪茸 kái 該改孩  
蓋 k'ai 開凱  
剗鋸 巧概慨  
kan 跟根墜懇  
良 kán 干

邁 jòh 若弱  
籊 jū 如濡  
孺汝乳茹  
軟懦 juh 辱褥肉入  
jui 蔬徙  
糒 蝟 痿 銳 磨

燕 jèn 然然冉  
髻 姆 染 jìh 日  
廿 jìn 人仁壬  
妊 忍 捻 鈺 荏 認 刃 任 賃 枉 韌  
jìng 仍

易 叟 裔 肄 藝 義 諭 異 毅  
jáng 讓 壤 囊 囔 穰 柔 揉 肉  
jáu 饒 繞 繞 擾 惹 偌 熱

貽 迤 夷 姨 宜 誼 睨 蜺 疑 移 儀 燹 區 倪 倚 椅 已 以 苡 矣 擬 議 詣 蟻 意 蕪 翳 懿

惣 houi 回 灰 揮 暉 輝 徽 徊 賄 毀 繪 瀆 諱 悔 誨 悔 噉 惠 會 慧 衣 依 伊 醫 噫 怡 詣

幻 huang 橫 轟 huáng 黃 慌 荒 詭 皇 凰 惶 簧 况 huóh 活 豁 或 獲 蠖 穫 鑊 鑊 huoh 忽 笏 惚

Symphonious characters.

輻 k'iau 巧 喬 橋 翹 kié 茄 伽 迦 i eh 刮 子 怯 結 詰 潔 羈 篋 竭 ki eh 揭 挈 契 kién 兼 謙 閒 監

kiáu 交 蛟 菱 蛟 郊 鮫 傲 嬌 驕 澆 膠 敲 傲 曷 狡 絞 繳 矯 攪 咬 校 較 餃 窵 教 叫 酵

俠 kiái 皆 借 措 借 街 佳 解 介 芥 戒 界 届 解 懈 kiáng 江 薑 疆 韁 講 港 降 kiáng 強 樞

祈 耆 起 竄 啟 企 氣 契 棄 器 ki 加 家 嘉 枷 袈 迦 假 架 駕 嫁 稼 價 kiáh 甲 恰 夾 挾

肌 几 已 幾 記 寄 計 既 繼 李 暨 忌 伎 妓 技 偈 ki 其 欺 稽 溪 岐 旗 期 棋 奇 騎 麒

稿 告 誥 槁 k'áu 考 拷 靠 革 格 隔 隔 h'eh 客 克 刻 ki 紀 譏 飢 基 箕 熈 機 姬 鷄 羈

k'au 鈎 勾 溝 苟 狗 垢 妬 妬 話 媾 搆 購 毀 構 覲 k'au 口 扣 叩 寇 蔻 高 篙 羔 膏 糕 皋 槁

羹 鏗 互 哽 耿 k'ang 肯 抗 梢 káng 缸 杠 扛 扛 罡 剛 綱 康 糠 綱 匠 k'áng 抗 慷 炕 亢 抗 仇

Symphonious characters.

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恪, 攔, 鴿, 蛤, 渴, 割, 葛, 殼, *kú* 姑, 沽, 鳩, 辜, 孤, 箍, 占, 估, 罟, 詬, 鼓, 鼓, 臂, 股, 蠱, 故, 固, 僱, 顧

*kiun* 均, 鈞, 君, 軍, 困, *k' iun* 羣, 楛, *kiung* 窮, 筮, 玃, 瓊, *kó* 戈, 鍋, 柯, 哥, 歌, 科, 蚪, 果, 顆, 裹, 個, 課, *kóh* 各

厥, 概, *kiuen* 捐, 鵠, 鬪, 犬, 吠, 卷, 捲, 綵, 券, 勸, 蠲, 絹, 眷, 倦, *k' iuen* 拳, 權, *kiuh* 菊, 屈, 曲, 橋, 掬, 鞠, 局

*kiú* 鳩, 蚯, 邱, 鬪, 九, 久, 糾, 韭, 白, 舅, 究, 樞, 救, 厥, 舊, *k' iú* 求, 毬, 球, 裘, *kiueh* 拙, 闕, 譎, *k' iueh* 決, 缺, 訣

驚, 荆, 景, 竟, 境, 頸, 儆, 警, 鏡, 徑, 逕, 競, *k' ing* 輕, 傾, 矜, 卿, 擎, 頃, 慶, *k' iuh* 角, 脚, 覺, 角, 嬰, *k' ip* 却, 確

劇, 喫, 吃, *kin* 巾, 斤, 今, 欽, 金, 筋, 謹, 僅, 錦, 緊, 覲, 禁, 近, *k' in* 芹, 襟, 衿, 琴, 勤, 禽, 擒, 矜, *king* 京, 經

*k' ien* 欠, 鈐, 鉗, 黔, 虔, 檢, 檢, *kih* 及, 級, 訖, 亟, 吉, 拮, 桔, 隙, 給, 急, 擊, 激, 赫, 泣, 極, *k' ih* 乞, 笈, 汲, 屐

堅, 慳, 肩, 奸, 姦, 艱, 牽, 緘, 愆, 謹, 褰, 簡, 遣, 繾, 柬, 揀, 減, 繭, 蹇, 見, 建, 鑿, 詠, 劍, 款, 件, 儉, 健

Symphonious characters.

lang 冷 稜 稜  
lang 狼 廊 琅 朗  
lau 樓 體 葦 樓 陋 漏  
lau 勞 撈 牢 勞 老 潦  
leh 勒 肋 肆

刺 拉 邈 辣 蠟 臘  
lai 來 賴 昧 齊 癩  
lan 蘭 闌 攔 嵐 藍 籃 盪 婪 闌 攬 覽 懶 纒 爛

軌 畧 匱 櫃  
kw'ei 葵 虧 揆 睽 跬  
kw'oi 果 螺 過  
kw'oh 國 擲 澗 蛙 郭 廓 活  
kw'uh 圣 佞  
la 拉  
lah 喇

罐 慣  
kwang 肱 觥  
kwang 光 胱 廣  
kw'ang 匡 筐 詭 狂 恒 眶 曠  
kwei 圭 傀 瑰 閨 魁 歸 龜 詼 詭 鬼

膾 昆 滾  
kwan 困 坤 崑 崑 細 閩 茵 棍  
kw'an 官 棺 冠 觀 寬 關 繆 管 館 盪 欸 館 貫 灌

貢 共  
kung 空 恐 孔 控  
kwá 瓜 蝸 寡 卦 掛 掛  
k'wá 誇 跨  
kwáh 刮  
kwái 乖 拐 拐 怪  
kw'ái 快 憤 塊 劑

駒 驅 劬 衛 渠 拒 去  
kuh 谷 鳩 骨 窟 窟 穀 骷 枯  
k'uh 哭 酷  
kung 工 功 攻 弓 躬 宮 公 供 恭 拱

庫 痼  
k'ú 苦 枯 骷 褲  
kú 居 車 矩 距 舉 鋸 巨 句 倨 据 據 履 遽 具 颺 懼  
k'ü 拘 俱 區 樞





Symphonious characters.

媽 碼 嗎 馬 <small>má</small>	亡 莽 蟒 謀 矛 眸 柔 某 牡 詠 貿 茂 <small>mau</small>	麥 陌 豹 豚 默 票 嘿 <small>meh</small>	米 迷 糜 彌 麋 靡 謎 苗 描 藐 渺 杪 眇 妙 廟 滅 威 蔑 篋 蟻 <small>mi</small>	緬 勉 晚 面 麵 密 覓 蜜 民 泯 緝 閩 旻 敏 閏 颯 名 冥 盟 螟 鳴 銘 奠 謚 明 <small>mih</small>	溟 茗 酪 暝 皿 命 繆 謬 繆 摩 陞 糜 靡 末 抹 邈 莫 幕 膜 沫 漠 模 謨 母 募 <small>miú</small>	墓 暮 慕 募 木 沐 目 睦 歿 牧 穆 沒 門 們 們 懣 悶 蒙 檬 濛 濛 瞢 蒙 夢 滿 <small>muh</small>	瞞 鎔 漫 拿 拏 誼 迺 那 納 衲 捺 乃 奶 耐 奈 南 楠 難 男 喃 蕞 能 惺 <small>ná</small>
媽 碼 嗎 馬 <small>má</small>	亡 莽 蟒 謀 矛 眸 柔 某 牡 詠 貿 茂 <small>mau</small>	麥 陌 豹 豚 默 票 嘿 <small>meh</small>	米 迷 糜 彌 麋 靡 謎 苗 描 藐 渺 杪 眇 妙 廟 滅 威 蔑 篋 蟻 <small>mi</small>	緬 勉 晚 面 麵 密 覓 蜜 民 泯 緝 閩 旻 敏 閏 颯 名 冥 盟 螟 鳴 銘 奠 謚 明 <small>mih</small>	溟 茗 酪 暝 皿 命 繆 謬 繆 摩 陞 糜 靡 末 抹 邈 莫 幕 膜 沫 漠 模 謨 母 募 <small>miú</small>	墓 暮 慕 募 木 沐 目 睦 歿 牧 穆 沒 門 們 們 懣 悶 蒙 檬 濛 濛 瞢 蒙 夢 滿 <small>muh</small>	瞞 鎔 漫 拿 拏 誼 迺 那 納 衲 捺 乃 奶 耐 奈 南 楠 難 男 喃 蕞 能 惺 <small>ná</small>
媽 碼 嗎 馬 <small>má</small>	亡 莽 蟒 謀 矛 眸 柔 某 牡 詠 貿 茂 <small>mau</small>	麥 陌 豹 豚 默 票 嘿 <small>meh</small>	米 迷 糜 彌 麋 靡 謎 苗 描 藐 渺 杪 眇 妙 廟 滅 威 蔑 篋 蟻 <small>mi</small>	緬 勉 晚 面 麵 密 覓 蜜 民 泯 緝 閩 旻 敏 閏 颯 名 冥 盟 螟 鳴 銘 奠 謚 明 <small>mih</small>	溟 茗 酪 暝 皿 命 繆 謬 繆 摩 陞 糜 靡 末 抹 邈 莫 幕 膜 沫 漠 模 謨 母 募 <small>miú</small>	墓 暮 慕 募 木 沐 目 睦 歿 牧 穆 沒 門 們 們 懣 悶 蒙 檬 濛 濛 瞢 蒙 夢 滿 <small>muh</small>	瞞 鎔 漫 拿 拏 誼 迺 那 納 衲 捺 乃 奶 耐 奈 南 楠 難 男 喃 蕞 能 惺 <small>ná</small>
媽 碼 嗎 馬 <small>má</small>	亡 莽 蟒 謀 矛 眸 柔 某 牡 詠 貿 茂 <small>mau</small>	麥 陌 豹 豚 默 票 嘿 <small>meh</small>	米 迷 糜 彌 麋 靡 謎 苗 描 藐 渺 杪 眇 妙 廟 滅 威 蔑 篋 蟻 <small>mi</small>	緬 勉 晚 面 麵 密 覓 蜜 民 泯 緝 閩 旻 敏 閏 颯 名 冥 盟 螟 鳴 銘 奠 謚 明 <small>mih</small>	溟 茗 酪 暝 皿 命 繆 謬 繆 摩 陞 糜 靡 末 抹 邈 莫 幕 膜 沫 漠 模 謨 母 募 <small>miú</small>	墓 暮 慕 募 木 沐 目 睦 歿 牧 穆 沒 門 們 們 懣 悶 蒙 檬 濛 濛 瞢 蒙 夢 滿 <small>muh</small>	瞞 鎔 漫 拿 拏 誼 迺 那 納 衲 捺 乃 奶 耐 奈 南 楠 難 男 喃 蕞 能 惺 <small>ná</small>
媽 碼 嗎 馬 <small>má</small>	亡 莽 蟒 謀 矛 眸 柔 某 牡 詠 貿 茂 <small>mau</small>	麥 陌 豹 豚 默 票 嘿 <small>meh</small>	米 迷 糜 彌 麋 靡 謎 苗 描 藐 渺 杪 眇 妙 廟 滅 威 蔑 篋 蟻 <small>mi</small>	緬 勉 晚 面 麵 密 覓 蜜 民 泯 緝 閩 旻 敏 閏 颯 名 冥 盟 螟 鳴 銘 奠 謚 明 <small>mih</small>	溟 茗 酪 暝 皿 命 繆 謬 繆 摩 陞 糜 靡 末 抹 邈 莫 幕 膜 沫 漠 模 謨 母 募 <small>miú</small>	墓 暮 慕 募 木 沐 目 睦 歿 牧 穆 沒 門 們 們 懣 悶 蒙 檬 濛 濛 瞢 蒙 夢 滿 <small>muh</small>	瞞 鎔 漫 拿 拏 誼 迺 那 納 衲 捺 乃 奶 耐 奈 南 楠 難 男 喃 蕞 能 惺 <small>ná</small>

Symphonious characters.

媛 媛 媛 疴 荷 阿 惡 遇 闕 頰 巴 吧 芭 把 把 霸 罷 吧 把 把 琶 帕 帕 八

娜 孺 孺 孺 諾 諾 奴 孳 孳 孳 怒 女 女 女 訥 訥 內 餒 嫩 嬖 農 儂 濃 濃 暖

然 念 匪 匪 鴉 逆 搨 溺 紉 寧 寧 寧 擗 擗 擗 仗 虐 虐 瘡 牛 牛 扭 鈕 紐 挪 挪 撻

彌 倪 倪 膩 娘 釀 烏 烏 嬖 嬖 嬖 尿 攝 業 孽 涅 聶 聶 捻 齧 捏 臬 年 拈 粘

輓 扼 訛 訛 囡 娥 娥 娥 娥 我 我 我 我 臥 鄂 惡 哈 哈 愕 愕 譎 譎 罍 罍 尼 呢 泥 霓

臣 拒 歌 既 詭 詭 滬 歐 吧 藕 偶 傲 翱 整 整 噉 噉 慎 扮 奧 澳 奧 熬 熬 沃 額 扼 扼

碍 恩 恩 案 俺 俺 菴 菴 鸚 巖 講 閣 吟 按 晏 暗 岸 硬 硬 仰 仰 仰 耦

裝 裝 裝 裝 擗 擗 擗 擗 鬧 擗 鏡 鏡 鏡 鏡 腦 腦 撓 撓 瓠 瓠 哀 埃 呆 癡 歎 優 優 愛 愛 艾

Symphonious characters.

癖, 疴, *pin* 賓, 彬, 濱, 濱, 稟, 牝, 殞, 鬢, *p'in* 品, 貧, 頻, *ping* 兵, 水, 餅, 秉, 柄, 病, 並, 併, 兗, *p'ing* 平, 娉, 萍

騙, 貶, 鈺, 變, 卞, 弁, 便, 辯, 辨, *p'ien* 片, 篇, 騙, *pih* 必, 篋, 偏, 譬, 逼, 畢, 筆, 碧, 壁, 弼, *p'ih* 匹, 辟, 僻, 劈

婢, 孽, 尼, 譬, *piáu* 表, 票, 剽, 標, 鏢, 棧, *p'áu* 漂, 飄, 標, 浮, 標, *pieh* 別, 繁, 營, *p'ieh* 撇, *pien* 邊, 鞭, 邊, 辯, 編

卑, 碑, 篋, 比, 妣, 彼, 俾, 蔽, 秘, 閉, 臂, 避, 備, 鼻, 敝, 轡, 脩, 陞, *p'i* 皮, 批, 披, 枇, 琵, 疲, 脾, 鄙, 被

*peh* 白, 百, 伯, 迫, 栢, 北, 匍, 匍, *p'eh* 拍, 珀, 魄, *pei* 悲, 悖, 背, 輩, 貝, 狠, 焙, *p'ei* 倍, 培, 陪, 賠, 佩, 沛

蚌, 蚌, 棒, 謗, *pou* 復, *p'au* 剖, *páu* 包, 抱, 褒, 保, 寶, 飽, 暴, 抱, 報, 爆, 暴, *p'áu* 袍, 勉, 剽, 庖, 匏, 跑, 炮, 咆

辦, *p'án* 板, 攀, 盼, 辦, *pang* 崩, *p'ang* 朋, 烹, 棚, 澎, 鳴, 棚, *páng* 邦, 幫, 梆, 榜, 鄒, *p'áng* 旁, 傍, 傍, 榜, 榜, 磅

捌, 拔, 撥, *pái* 拜, 罷, 敗, *p'ai* 非, 牌, 非, 派, 憊, *pan* 本, 奔, 迸, 笨, *p'an* 盆, 噴, *pán* 班, 斑, 頒, 般, 板, 版, 扮

Symphonious characters.

屏	爆	卜	而	笙	虱	珊	捐
堯	電	不	兒	牲	瑟	嫻	韶
聘	鉞	勃	輻	僧	裔	疝	哨
彪	鉞	僕	耳	悞	塞	杉	紹
翹	撲	僕	爾	省	濇	上	舌
波	撲	瀑	邇	桑	穉	傷	涉
波	撲	瀑	二	喪	紗	商	攝
播	撲	瀑	貳	額	紗	瘍	鞮
播	撲	瀑	撒	頰	紗	鴆	設
播	撲	瀑	颯	叟	灑	賞	善
播	撲	瀑	薩	搜	灑	尙	閃
播	撲	瀑	橋	澠	洒	手	瞻
播	撲	瀑	斂	藪	厦	收	禪
播	撲	瀑	帥	藪	殺	守	蟾
播	撲	瀑	賽	嗽	舛	首	嬋
播	撲	瀑	森	漱	筵	獸	陝
播	撲	瀑	參	掃	筵	受	鱔
播	撲	瀑	滲	搔	斂	壽	扇
播	撲	瀑	三	騷	翠	售	扇
播	撲	瀑	散	騷	晒	授	扇
播	撲	瀑	傘	騷	篩	授	扇
播	撲	瀑	生	騷	曬	少	扇
播	撲	瀑		騷	山	燒	扇
播	撲	瀑		騷	刪	梢	扇
播	撲	瀑		騷	衫	笱	扇

Symphonious characters.

先仙纖蹇，涎跣銑霰，辭線羨息，析蹇際昔，錫悉膝汐，惜媳熄蓆，夕習。

小銷蕭宵，消硝翰霄，蕭瀟笑肖，嘯些斜邪，寫卸瀉謝，屑泄燮洩，褻緹。

說水誰稅，睡西撕，岸泉徙洗，蕙璽細婿，相襄鑲，廂箱佯詳，象像。

淑叔蜀蠲，屬孰塾熟贖，順純淳唇，瞬吮舜耍，刷衰療爽，霜孀雙。

槩勺杓鏢，書舒殊輸樞，暑鼠黍暑署，戍恕庶樹，豎澗尤倏，束叔術述。

深申伸呻，紳辰娠宸，晨審審晒，矧腎蜃甚慎，升昇陞，聲乘繩聖，勝剩盛。

侍是余賒，蛇捨社赦，舍射麝十失，式石飭，識釋濕室，捨實食神，身身忱。

屍詩施匙，柿時弛始，史屎使駛，豕市恃勢，試弑世誓，筮噬視，豉諡示氏，舐。

Symphonious characters.

抬昔臺息，殆迨泰態，làn丹墀，tan單檐，tan旦，tan誕，tan佗，tan淡，tan蚩，tan憚，tan談，tan貪，tan覃，tan壇，tan痰。

他ta答ta搭ta搭ta懶ta踰ta達ta踏ta，ch塔ta塌ta榻ta，ai歹ta跌ta，ai帶ta戴ta待ta逮ta，ai袋ta貸ta黛ta，ai太ta胎ta。

嘶嘶司思，師斯絲私，獅使死似，兇四肆伺，餉仕已祀，事爾俟寺，ta大ta打ta。

聿sun穗sun，sun損sun，sun孫sun，sun樵sun，sun遜sun，sun巽sun，sun飧sun，sun宋sun，sun松sun，sun崇sun，sun嵩sun，sun鬆sun，sun慙sun，sun悚sun，sun疎sun，sun送sun，sun訟sun，sun誦sun，sun頌sun，sun算sun，sun酸sun，sun狻sun，sun蒜sun，sun士sun。

suh夙suh，suh帥suh，suh率suh，suh蟀suh，suh速suh，suh宿suh，suh縮suh，suh業suh，suh肅suh，suh俗suh，sui綏sui，sui雖sui，sui胥sui，sui胥sui，sui姿sui，sui隨sui，sui髓sui，sui悴sui，sui詳sui，sui歲sui，sui粹sui，sui粹sui，sui遂sui，sui瑞sui，sui禘sui。

瑣suh鎖suh，suh索suh，suh朔suh，suh搽suh，suh素suh，suh梳suh，suh避suh，suh蘇suh，suh蔬suh，suh疎suh，suh疎suh，suh蘇suh，suh酥suh，suh訴suh，suh數suh，suh塑suh，suh疏suh，suh慙suh，suh序suh，suh須suh，suh鬚suh，suh徐suh，suh絮suh，suh緒suh，suh叙suh。

袖siuch，siuch繡siuch，siuch秀siuch，siuch銚siuch，siuch銚siuch，siuch雪siuch，siuch宣siuch，siuch旋siuch，siuch璿siuch，siuch璇siuch，siuch戌siuch，siuch恤siuch，siuch旬siuch，siuch詢siuch，siuch殉siuch，siuch恂siuch，siuch洵siuch，siuch循siuch，siuch巡siuch，siuch筍siuch，siuch浚siuch，siuch所siuch，siuch峻siuch，siuch娑siuch，siuch蓑siuch。

席sin，sin襲sin，sin心sin，sin新sin，sin辛sin，sin莘sin，sin薪sin，sin尋sin，sin鱗sin，sin汎sin，sin汎sin，sin迅sin，sin信sin，sin性sin，sin腥sin，sin猩sin，sin醒sin，sin醒sin，sin星sin，sin省sin，sin姓sin，sin削sin，sin修sin，sin羞sin，sin羞sin，sin蹉sin。

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Symphonious characters.

繹, 滌, 覲, 笛, *t'ih* 剔, 惕, 踢, *ting* 丁, 汀, 汀, 釘, 鼎, 訂, 頂, 訂, 定, 錠, *ting* 亭, 廳, 廷, 停, 婷, 庭, 蜓  
 腴, 店, 玷, 佃, 蚰, 殿, 塾, 電, 說, 奠, *t'ien* 天, 添, 田, 恬, 填, 佃, 恬, 忝, 殄, *tih* 的, 滴, 鐸, 嫡, 狄, 廼, 敵  
 窵, *t'ie* 爹, *t'ieh* 陟, 餐, 沃, 擡, 槩, 耄, 紕, 蝶, 褶, 硯, 迭, 軼, *t'ieh* 鐵, 帖, 帖, 貼, *tien* 占, 顛, 顛, 燕, 典  
 蹄, 提, 蒂, 體, 涕, 替, 剃, 嚏, *tiáu* 刁, 凋, 貂, 雕, 箸, 弔, 鈞, 笳, *t'iaú* 條, 挑, 桃, 迢, 佻, 詵, 詵, 調, 糶, 眺, 眺  
 烏, 會, *teh* 得, 忒, 慝, 特, 德, *ti* 地, 低, 抵, 底, 抵, 邸, 帝, 遞, 弟, 姊, 悌, 第, *ti* 題, 梯, 提, 醍, 啼  
 倫, 投, 透, *láu* 刀, 倒, 到, 道, 盜, 蹈, 導, 稻, *'au* 桃, 叨, 滔, 怕, 韜, 苟, 濤, 叢, 饒, 陶, 逃, 討, 禱, 擣  
 盞, *'áng* 堂, 湯, 唐, 螳, 糖, 棠, 塘, 倘, 裕, 搪, 鬩, *tau* 斗, 兜, 抖, 陡, 骰, 鬪, 竇, 誼, 豆, 痘, 逗, 豉, *'au* 頭  
 彈, 檀, 攤, 灘, 癱, 坦, 炭, 揀, 喚, *tang* 等, 登, 燈, 堯, 戩, 蹬, *'ang* 疼, 藤, 騰, 騰, *táng* 當, 擋, 擋, 黨, 石, 蕩

Symphonious characters.

挺艇聽听	穉託脫托囊	米彩採採	曄曄怎	縐縐	昃仄側	妻棲悽	黝黝醜
听	託	採	曄	縐	仄	棲	醜
tiú	t'óh	tsán	ts'au	ts'au	ts'au	ts'í	ts'íau
丟	囊	菜	贈	奏	側	悽	醜
to	tsáh	tsán	ts'ang	早	責	齊	俏
多	卡	簪	撐	遭	柵	臍	瞧
朵	刹	抄	層	蚤	譎	砌	樵
璨	雜	攪	葬	蚤	澤	切	誚
躲	唸	贊	臟	皂	宅	將	惟
情	再	讚	賊	造	摘	漿	姐
墮	哉	離	倉	草	擇	煎	借
t'ó	栽	曹	倉	澡	賊	漿	嗟
拖	宰	殘	倉	操	拆	獎	暗
駝	仔	叢	倉	曹	策	匠	ts'íé
陀	載	冷	倉	槽	冊	牆	且
佗	在	慘	倉	槽	測	鎗	tsieh
舵	才	燦	倉	槽	惻	斯	接
駝	財	曾	倉	槽	祭	檣	楫
砵	裁	增	倉	藻	賞	搶	口
妥	纒	爭	倉	燥	劑	焦	節
唾	纒	憎	倉	糙	擠	蕉	櫛
wh	材	給	倉	則	際	唯	瀉
奪	材		倉	噴	濟	鷓	捷
度			倉		齊	叔	捷
鐸			倉				截



Symphonious characters.

<small>tsieh</small> 妾切	戰績積刺稷跡鯽瘖疾脊寂集籍藉	縉盡 <small>ts'in</small> 侵親秦鱗尋寢	請 <small>tsiōh</small> 雀鵲爵嚼 <small>tsiū</small> 酒揪啾	痊痊鑄 <small>ts'iuen</small> 全泉 <small>tsiun</small> 俊逡竣峻駿	<small>tsōh</small> 作作昨鑿酢 <small>ts'ōh</small> 撮錯鵠	措 <small>tsū</small> 聚蛆起咀沮 <small>ts'ū</small> 取諏趨娶趣	醉萃 <small>ts'ui</small> 催催催翠脆 <small>tsun</small> 尊遵樽樽
<small>tsien</small> 尖箋煎剪戩箭箭箭箭箭箭	箭績積刺稷跡鯽瘖疾脊寂集籍藉	縉盡 <small>ts'in</small> 侵親秦鱗尋寢	請 <small>tsiōh</small> 雀鵲爵嚼 <small>tsiū</small> 酒揪啾	痊痊鑄 <small>ts'iuen</small> 全泉 <small>tsiun</small> 俊逡竣峻駿	<small>tsōh</small> 作作昨鑿酢 <small>ts'ōh</small> 撮錯鵠	措 <small>tsū</small> 聚蛆起咀沮 <small>ts'ū</small> 取諏趨娶趣	寸村村存 <small>tsung</small> 宗崇樓踪踪總粽縱
<small>ts'ien</small> 千簽遷韃箠前潛錢淺儼	七漆緝輯戚 <small>ts'in</small> 進津臻儘燼贐晉浸	井晶旌精晴靚阱靖淨靜 <small>ts'ing</small> 青清菁情晴	秋愀啾啾啾囚愁酋迺絕 <small>tsiueh</small> 痊銓詮	左佐坐座做 <small>ts'ō</small> 錯瑳磋嗟嗟剉挫鏗	祖租俎組組阻助昨祚 <small>ts'ū</small> 初芻粗麤雛鋤楚詬	足卒猝噉粹粹族促蹙 <small>tsui</small> 罪摧彘嘴最	寸村村存 <small>tsung</small> 宗崇樓踪踪總粽縱
<small>ts'ien</small> 千簽遷韃箠前潛錢淺儼	七漆緝輯戚 <small>ts'in</small> 進津臻儘燼贐晉浸	井晶旌精晴靚阱靖淨靜 <small>ts'ing</small> 青清菁情晴	秋愀啾啾啾囚愁酋迺絕 <small>tsiueh</small> 痊銓詮	左佐坐座做 <small>ts'ō</small> 錯瑳磋嗟嗟剉挫鏗	祖租俎組組阻助昨祚 <small>ts'ū</small> 初芻粗麤雛鋤楚詬	足卒猝噉粹粹族促蹙 <small>tsui</small> 罪摧彘嘴最	寸村村存 <small>tsung</small> 宗崇樓踪踪總粽縱
<small>ts'ih</small> 卽	晉浸	青清菁情晴	痊銓詮	剉挫鏗	楚詬	最	從匆

Symphonious characters.

脛枝素慍問 wán 萬灣九元頑完紈輓碗浣皖腕腕腕腕腕晚玩緩 wáng 王汪亡忘

穽 wá 瓦蛙娃鼈撤窠 wáh 窠挖機 wái 外歪 wán 文溫瘟紋氓蚊聞媪璉蘊穩縕勿

桐筒術銅桶統痛 wán 段端短煨鍛斷緞 wó 團 uh 兀屋握蹶渥齧沃杙 ung 翁翁

頤遜鈍脬 tun 吞肫盾褪 tung 冬擎東懂凍棟竦動洞 tung 同通通童幢瞳僮侗峒

濱凸蠹獨獨 tuh 禿鵠 tui 兌堆碓對隊蛻 tui 退推腿墮頰頰腿 tun 屯敦墩墩嫩沌

都堵睹賭度蠹杜渡鑊 tui 土塗涂徒圖荼醯暑壯吐 tuh 督篤牘牘讀毒突

仔滓梓紫姊秭字自嗣 tó 此差疵背嘗雌髭詞詞慈磁辭茨次刺賜厠 ú 妬

聰忍惚葱叢 tswán 贊纂纂鑽鑽 tswán 竄攬爨 tsz 子孜茲錡咨姿恣資葦滋鵠緇緇

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Symphonious characters.

蠅眼掩偃演衍廠眼蚰嘸嫵厭鸞嘖寡燕諺炎硯雁駘艷汐shih一益憶揖  
 爺洽野夜yeh葉咽謁噎yen言淹斃閻媽饜罔煙焉筵延閻研延顏嚴監簪妍  
 天腰邀妖甞么凹嘜搖搖遙緇鴝鴛瑤瑤審謠堯妖竊咬拗拗耀ye也椰耶  
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 窩噠幹擢wi五污烏吾梧吳陸廡誣無巫悞母梧塢舞姆伍午武侮忤鷓鷯  
 葦穢畏慰喂餵尉彙狷僞衛脍謂位魏wei未惟微帷維薇唯尾味wi我窩媿  
 枉往罔惘網魍望妄旺wei爲威桅幃緯緯違危巍遺闈墳委透倭痿護護韋

Symphonious characters.

園華繞園婉宛苑遠怨院愿願yuh玉郁毓浴欲育爵役慾囿yun云胤暈紘

yueh日月別越悅閱粵鉞yuen元駕娟宥捐淵原源員沿援鹵綠蘊莞垣圓鉛媛

曳愉愉齋齋輿與宇語羽兩與禹圍飮嫗遇喻逾論譽禦馭額芋寓愈御裕

莠幼右侑囿宥佑祐yü于於淤余姦好固漁隅諛腴圩孟迂餘予魚愚虞

藥嶽獄躍鑰瘡命yü又憂優擾幽由油柚尤猶攸游遊郵鮑滄友有酉誘

yin應嬰嬰瘳纓鸚英罌鶯嬰鷹盈盈莖營蠅贏迎疑影映穎孕胤yoh約虐藥

決yin因胤茵細懸裊垠姻欣音殷陰漸黃姪吟銀寅滯隱飲引矧尹印蔭

抑億邑吧挹鎡溢乙弋域亦易液隘翼驛逸疫弈奕掖掖翌射繹釋份

*Symphonious characters.*

雲 <small>云</small> 勻 <small>勻</small> 响 <small>响</small> 耘 <small>耘</small> 芸 <small>芸</small>	醜 <small>丑</small> 尹 <small>尹</small> 允 <small>允</small> 殞 <small>殞</small> 隕 <small>隕</small>	韻 <small>韻</small> 運 <small>運</small> 用 <small>用</small> 雍 <small>雍</small>	癯 <small>癯</small> 鵝 <small>鵝</small> 饗 <small>饗</small> 容 <small>容</small> 榮 <small>榮</small>	融 <small>融</small> 庸 <small>庸</small> 榕 <small>榕</small> 溶 <small>溶</small> 蓉 <small>蓉</small>	鏘 <small>鏘</small> 熒 <small>熒</small> 螢 <small>螢</small> 傭 <small>傭</small> 癩 <small>癩</small>	甬 <small>甬</small> 涌 <small>涌</small> 壅 <small>壅</small> 擁 <small>擁</small>	永 <small>永</small> 勇 <small>勇</small> 泳 <small>泳</small> 咏 <small>咏</small> 詠 <small>詠</small>
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# NOTITIA LINGUÆ SINICÆ.

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## INTRODUCTORY NOTE.

ALTHOUGH the Chinese, in their daily discourse use the same characters which they employ in their more studied compositions, yet the common dialect differs widely from that which is preserved in their ancient books. In order, therefore, to acquire a full knowledge of the Chinese tongue, method demands that we should treat, first of the language in common use; and proceed, in the second place, to give an accurate account of the language of books. To accomplish these two objects, is the design of the two PARTS of this work.

The first Part will be of service to missionaries in several respects. In speaking, they will be more readily understood, and they will themselves more readily understand what is spoken by others. They will also be able to read with more relish the books which are composed in a familiar style, and will thus learn to speak with greater fluency; and it will still further enable them to avail themselves of this kind of writing, if ever occasion should require.

The second Part, also, will afford them much assistance in discovering the sense of the ancient books, in rendering them correctly into another language, and in producing elegant compositions of their own. Such as it is, I would now commend it to the candid attention and indulgence of the public.

## PART FIRST.

## SPOKEN LANGUAGE AND FAMILIAR STYLE.

THE Chinese language, either as found preserved in ancient books, or employed in daily use, has its appropriate and peculiar beauties, to which the missionaries for the most part do not sufficiently attend. Hence the small number of those, who, to say nothing of composition, can even speak the language with any degree of propriety. Since, therefore, I have now undertaken to elucidate the peculiar genius and intrinsic beauty of the Chinese language, and in this First Part am restricted to the court dialect, as spoken by men of rank and education, I deem it proper to commence with pointing out some of the works from which I have derived what I am about to say; it is only necessary, however, to mention the more important. All are reduced to comedies, and small works called 小說 *siáu shwoh*. The first to be obtained is the 元人百種 *Yuen jin Peh chung*; this collection contains a hundred comedies, which were first published under the 元 *Yuen* dynasty; no one of them embraces more than four or five scenes. The second is the *Shui-hú Chuen* 水滸傳; but in order to appreciate the intrinsic excellence of this work, it will be desirable to obtain it as published by the ingenious *Kin Shing-tán*, 金聖嘆 with notes, by which he first disclosed the admirable artifice of the author. To this legend, which is itself drawn out to a great length, containing fifteen books (*kiuen* 卷), some others, much shorter will be added; such are the *Hwá-tú Yuen*, 畫圖緣, *Sing-fung líu*, 醒風流, *Háu-kiú Chuen*, 好求傳, *Yoh-kiáu Lí*, 玉嬌梨, &c. Moreover, each one of these *siáu shwoh* is in four or five volumes, containing from sixteen to twenty chapters (*hwei* 回).

The first part of this work consists of three chapters, of which the first will explain the grammatical principles and construction of the common dialect; the second illustrates the peculiar genius of the language, as it appears in the use of particles and figures of speech;



*Parts of Speech of Chinese Grammarians.**Two classes of words.*

and to show the practical application of what has gone before, is the object of the third. To this end the various modes of polite speaking will first be presented in order, and will be followed by some apothegms or short sayings written in a familiar style.

## CHAPTER I.

### GRAMMAR AND SYNTAX OF THE SPOKEN LANGUAGE.

THE Chinese language, whether spoken or written, is composed of certain parts. These are called Parts of Speech. Each sentence or phrase, to be entire, requires *a verb*, without which it could have no meaning; and *a noun*, to designate who is the actor and what is done. It has prepositions, adverbs, and also many other particles, which are used rather for perspicuity and embellishment, than because they are absolutely necessary to the sense. The Chinese grammarians divide the characters which constitute the language into two classes, called *hü tsz'* 虛子; and *shih tsz'* 實子; i. e. (literally) vacant or empty and solid characters. Those which are not essential in composition are called empty, though no character can strictly be so called since it necessarily has some signification. Therefore, when characters are used as mere particles, and are called *hü tsz'*, it must be understood to be by *kiá tsie* 假借, or metaphor, i. e. they are changed from their natural to a foreign sense. The solid characters are those which are essential to language, and are subdivided into *hwoh tsz'* 活子, and *sz' tsz'* 死字, living and dead characters, i. e. verbs and nouns.

In every phrase we must first determine whether the verb is expressed, or, as often happens, is understood; we have next to seek the nominative of the verb, and lastly, its object. These three points being determined, which are required in order to make sense, we may readily infer that the remaining characters are not essential. This subject, as it applies equally to familiar discourse and written composition, should receive early and careful attention.

## Section 1.

## THE GRAMMAR.

THIS subject will be divided into four paragraphs, as follows. 1. Of Nouns. 2. Of Pronouns. 3. Of Verbs, 4. Of the remaining parts of speech.

## §1—NOUNS.

The nouns, in this language, have no inflection to determine the case or number, yet these distinctions are clearly exhibited by the use of certain particles.

1. *Tih* 的 after a noun, denotes the genitive or possessive case; e. g. *as, Tien-phú tih ngan*, 天主的恩 God's beneficence. But since all characters, which are used as particles, have, as we have said, a metaphorical application, and in familiar language more attention is frequently given to the sound than to the meaning of characters of this sort, instead of 的 we find occasionally 底 or 地. When only two nouns are used whose sense is easily perceived, the particle 的 should be omitted; e. g. *Chung Kwoh*, 中國 the Middle Kingdom, not 中的國. But if another noun follow, *tih* 的 is placed before the last; e. g. *Chung Kwoh tih jin*, 中國的人 a Chinese; *Chung Kwoh tih huá* 中國的話 the Chinese language. But even in such cases, it is often omitted.

2. The dative is denoted by the particle *yü* 於 (also written 于), yet this particle should be used with discretion, and not as the only means of expressing the dative. It may even sometimes be omitted, or variety sought by the occasional use of other particles, as experience will indicate. So, all others, which may occur in the sequel, should also be regarded in like manner. As signs of the dative they use likewise the particles *yü* 與, *ho* 和, *tui* 對, *t'í* 替 &c. as *yü t'á sz' kien*, 與他厮見 to make evident to him; *ho t'á shwoh*, 和他說 say to him; *tui t'á shwoh*, 對他說 say to him; *t'í t'á shwoh háu*, 替他說了 I said to him. In these phrases, it is necessary to employ some such particle on account of the verb 說; for 說他

*The accusative, vocative, ablative; how they are formed.*

*Plural of nouns.*

does not signify to speak to him, but to speak of him, or to refute him; and 他說 means he says.

3. The accusative has no particular mark, and is usually placed after the verb; as *wo tá ní*, 我打你 I strike you; 你打我 you strike me. Yet it often precedes the verb, as will be shown in another place.

4. The vocative is occasionally distinguished by the particle 阿, which is placed after the noun, or by the quality of the person addressed; e. g. *láng kün o*, 郎君阿 O my spouse! When the name of a person is repeated, it is a sign of the vocative, especially when followed by *ní* 你; e. g. *Tán Sien, Tán Sien, wo ho ní háu wú yuen yé*, 淡仙淡仙我和你好無緣也 O Tán Sien, you and I are very unhappy! *Cháng-ngo! Cháng-ngo! ní &c.* 嫦娥嫦娥你 O Luna! Luna! you, &c. He calls the moon *Cháng-ngo* in the same manner as the sun is called *F ho* 義和, and as our poets would say Apollo and Diana.

5. Concerning the ablative, see below in connection with the passive verb. The material of which anything is made, which in Latin is denoted by the ablative, is expressed in Chinese by the use of the particle 的; e. g. *tieh tih*, 鐵的 of iron. When some specific article is mentioned, omit the 的; e. g. *tieh ho*, 鐵鍋 an iron caldron; *tung lo*, 銅鑼 a copper gong; *yin pei*, 銀盃 a silver goblet. These may perhaps be considered as adjectives. The phrase of iron is equivalent to the term iron alone, used adjectively. Whenever we have learned in this manner to analyze our ideas, many of those rules which are often obtruded upon us, and are usually rather repulsive than alluring to the scholar, will be found of no practical utility.

6. The plural is denoted by characters adjoined which indicate the number; e. g. *sú jin*, 數人 many men; *kí kú* 幾句 some words. 都 all, is placed after the noun; e. g. *shing jin tú tsái t'ien*, 聖人都在天 all holy men are in heaven; *tú shing jin*, 都聖人 would be improper. But we say correctly, *tú lái liáu*, 都來了 all came; *tú yáu* 都要 to desire them all; *tú puh yáu* 都不要

Words denoting the plural.

Substantive nouns.

Classifiers.

to wish for nothing. But in these phrases, it is readily understood who are the persons or the things spoken of. *Kiái* 皆 also, is placed after the noun; *jin kiái yú ping*, 人皆有病 all men are subject to disease. *Chung* 衆 precedes the noun; *chung jin* 衆人 all men; *chung shwoh* 衆說 all sayings. *Chú* 諸 also precedes the noun; as *chú wán* 諸般 in every manner. *Mun* 們 and *tang* 等 also denote the plural; e. g. *tá mun* 他們 they; *yé mun* 爺們, my lords; *ní tang* 你等, ye or you. We also find *mei* 每; as *wo mei* 我每, we. When a noun is repeated, it denotes the plural; *jih jih* 日日, every day or on all days; *kiá kiá* 家家 all houses or families. In this case, 都 is often added, as *jin jin tú lái liáu* 人人都來了, the men all came. Numbers used indefinitely often denote the plural; e. g. *wán wuh* 萬物, ten thousand things, or all things; *peh wán* 百般 in a hundred manners, i. e. in every manner.

7. Substantive nouns, when alone, or when they close a phrase, require something after them, by which they may be in a manner supported; *fáng tsz'* 房子 a house; *shih tau* 石頭 a stone; *hoh 'rh* 盒兒 a chest; *nü hái 'rh* 女孩兒 a little daughter; *siáu hái tsz'* 小孩子 a little son. In enumerations, every subject or thing has its appropriate mark (or classifier); e. g. *sán wei láu yé* 三位老爺, three gentlemen; *yih ting kiú tsz'* 一頂轎子, one sedan; *yih cháng choh tsz'* 一張桌子, one table; *yih wí yü* 一尾魚, one fish; *yih kau chú* 一口猪, one swine; *liáng cheh niú* 兩隻牛, two oxen. These instances will suffice; knowledge of the rest must be acquired by practice.\*

Nouns which denote an art or employment require after them the particle *tih* 的; e. g. *tuh shú tih* 讀書的, a student or scholar; *tí tau tih* 剃頭的, a barber; *tá tih tih* 打鐵的, an iron-smith, &c. But these may be considered as participles, the first character

\* The author takes leave of this subject rather too hastily, and the beginner would receive a very erroneous idea of the number, uses, and importance of the *Classifiers*, from these few lines. For a fuller list of them, see *Easy Lessons in Chinese*, chap. VIIth, page 173.

*Adjectives, and the mode of qualifying them.*

*Pronouns.*

being a verb, the second its object, 的 the sign of a participle, as in other cases it is of the genitive.

8. Adjectives are often followed by 的; *hau tih*, 好的 e. g. good; *tái tih* 歹的, bad; *peh tih* 白的, white; *heh tih* 黑的, black, &c. But when the meaning is obvious, it is omitted; as *shing jin* 聖人, a holy man; *tá páng* 大邦 a great kingdom; *ming yen* 明言, illustrious words, &c. If an adjective is repeated, 的 ought to be added; as *tá tá tih fáng tsz'* 大大的房子, a very large house. If two similar or synonymous words are used, it can be used or omitted at pleasure, as *fú kwei jin* 富貴人 or 富貴的人, a rich and honorable man. Verbal nouns, as they are called, are designated by *ko* 可; as *ko king* 可敬 honorable, or to be honored; *ko wú* 可惡 detestable, or to be hated. *Tih* 的 in such cases may be added, but only when followed by some person or thing, as *ko ngai tih huá* 可愛的花, a delectable flower; *ko wú tih tsien jin* 可惡的賤人 a vile man, worthy of detestation.

§2.—PRONOUNS.

1. These are *wo* 我 I, *ni* 你 (or very rarely *lin* 您) thou, *t'á*, 他 he. It is reckoned impolite among the Chinese to say *I* or *thou*, except in cases of the greatest familiarity, or in speaking of individuals of low rank, or when a superior addresses an inferior. We ought therefore to know in what manner the Chinese address each other. But since many examples of polite speaking will occur in the sequel, or be found in the last chapter, which is particularly devoted to this subject, the illustrations here given will be brief. *Mun sang* 門生 or *hioh sang*, 學生 or *wán sang* 晚生 I, a disciple. *Siáu tí*, 小弟 I, your younger brother; *siáu tih*, 小的 I, your obedient servant; *tsui jin*, 罪人 I, a sinner, &c. *Láu yé* 老爺 you master, teacher, or governor; *láu tá jin*, 老大人 thou great man, or master. *Tá láu sien sang*, 大老先生 my noble master. *Siáng kung*, 相公 thou, a scholar. *Láu jin kiá*, 老人家 thou aged. *Láu sz'*, 老師 master; *shin fú*, 神父 spiritual father, &c.

Periphrases for personal pronouns.

Uses of *Kí, Ná, Ché, Tsz', and Ko.*

2. *Wo tih*, 我的 *miné; ní tih*, 你的 *thine*. In speaking of our own, we say *kiá fú*, 家父 my father; *kiá mú* 家母 my mother; *hán kiá*, 寒家 my house; *shié ts'in*, 舍親 my kinsman; *siáu kiái*, 小价 my servant; *tsien yáng*, 賤恙 my disease; *pí ch'á* 敝處 my residence. The several words which precede the person or thing in these instances are adjectives of diminution. On the other hand when the things or persons of others are spoken of, honorary epithets are employed; *ling tsun*, 令尊 your father; *ó' ling táng*, 令堂 your mother; *t'ai lau yé*, 太老爺 your father. *Láu t'ai t'ai*, 老太太 your mother. In speaking with the magistrates, we say *t'ai t'ai*, 太太 for the wife of the magistrate with whom, or of whom we are speaking. *Sháng sing*, 上姓 your illustrious family name; *fáng ming*, 芳名 your given (*lit.* fragrant) name; *tsun yen*, 尊顏 your countenance; *kwei t'i*, 貴體 your person, &c.

3. *Kí* 己, *tsz' kí*, 自己 myself or himself; or *tsz' kiá* 自家 which is the same. We also say *ts'in shau*, 親手 with my own hand; *ts'in k'au*, 親口 with my own mouth; *ts'in pih* 親筆 with my own pencil, &c.

4. *Ná* 那 he, she, it, or that; as *ná shí hau*, 那時候 at that time, then; *ná yih jih*, 那一日 on that day; *ná yáng tih sz'*, 那樣的事 things of that sort; *ná yih pun shú*, 那一本書 that book. *Ché* 這 he, she, it, or this; *ché jin*, 這人 this man; *ché sz'* 這事 this business; *ché sán jih*, 這三日 these three days. *Tsz'z'* 此 is sometimes employed; as *k'í yú tsz'z' lí* 豈有此理 is there any such right, or reason? Occasionally, by way of politeness, it is said, *k'í kán*, 豈敢 how could I dare? or how presume [to receive this honor which you would confer on me]?

5. *Ko* 個 also written 箇 and 个. In the best style of writing, when man is spoken of, 個 is employed; in speaking of things 箇 is used. In regard to 个 it is immaterial, but this form is rarely used except in common books, which are full of abbreviations. Examples of *ko* 個. *Háu yih ko jin 'rh* 好一個人兒, that is a distinguished person; *ché ko yú puh chung í*, *ná ko yú puh chung í* 這個又不中

Examples of three forms of *ko*.

Chinese language best taught by examples.

意那個又不中意, this does not please you, nor does that please you; *t'á shí ko yú sin tih jin* 他是個有心的人, he is a man possessing a mind; *wí pih shí ko háu jin* 未必是個好人, it is not certain that he is a good man; *puh yáu shwoh yih ko, yih peh ko yé yú* 不要說一個一百個也有 say not only one, but rather a hundred or more.—Examples of the use of *箇*. *Puh tsang yú ko siáu yung* 不會有箇笑容, he has never yet been in a pleasing mood; *tsang mo shwoh ko puh shí* 怎麼說箇不是 how can you say it is not thus? *Tsz' yú ko ch'uh t'au tih jih tsz'* 自有箇出頭的日子, he will one day lift up his head, or get his just awards; *shí ko fi cháng tih kwái wuh* 是箇非常的怪物, never was there a monster of this sort; *puh kwó shí ko hú wan* 不過是箇虛文, it is nothing but an empty ceremony; *joh shwoh ché ko shí, ná ko yú puh shí liáu* 若說這箇是那箇又不是了, if we call this true, that must of course be false; *jin ko puh shí* 認箇不是 to confess that it is not thus.—Examples of the contracted form *箇*. *Siáu ko puh liáu* 笑箇不了, or *siáu ko puh chú liáu* 笑箇不住了, he cannot refrain from smiling; *tuh tsz' yih ko* 獨自一個, alone, without a companion; *wei ho t'ien puh tsái sang yih ko ts'ái jin, tso ko tui shau* 爲何天不再生一個才人做個對手 why did not heaven create another man of talents that I might have a compeer?

I would here notice a few points, which it would be well for the student to bear in mind throughout this work. It seems impossible to find any better method of teaching Chinese than by examples. Let no one then be surprised that so many are presented. The route is made short by adducing examples, which by precepts would be comparatively long and tedious. And again, hardly a phrase occurs that does not exemplify some rule or principle, which to explain at length in words would be attended with much labor and difficulty. The third point to be noticed is the impracticability of rendering these (and it may be said all) Chinese phrases word for word. They might perhaps be rendered verbatim, some in one language, and some in another, but each student by himself, or with the aid of a Chinese

Uses of the pronoun *k'í*. Verbs. The substantive verb; the active verb.

teacher, may easily determine how the rendering given in any instance arises from such a collocation of characters.

6. The pronoun *k'í* 其 is of frequent occurrence both in familiar conversation and in books; e. g. *wo puh k'í k'í k'í* 我不解其故 I cannot explain the cause of it; *sháng wí chí k'í k'í* 尙未知其故 nor yet do I know the cause of it. *Joh lun k'í lí* 若論其理 if you speak according to the rights of the case; *k'í chung wei k'íh láu fú k'í shíh puh chí* 其中委曲老夫其實不知 I am not fully initiated into the secrets of this business.

### § 3. — VERBS.

In western and alphabetic languages, we are accustomed to divide verbs into three classes active, passive and neuter,—giving each verb various tenses, modes and persons. If several are spoken of, the plural number is used; if but one the singular. Hence the various inflections in each tense and mode. Of all this apparatus, the Chinese language is destitute, but that this want is no material defect, I think will appear from what follows.

1. There are several words in this language by which the substantive verb is expressed. 1. *Shí* 是; e. g. *shí siáu 'rh* 是小兒 he is my son; *shí ko háu jin* 是個好人 he is a good man. 2. *Wei* 爲; *wei jin láu shíh* 爲人老實 he is a true and honest man; *wo wei hiang t'á wei tí* 我爲兄他爲弟 I am the elder brother, he is the younger. 3. *Tsái* 在; this is used in speaking of places; e. g. *puh tsái kiá* 不在家 he is not at home. 4. *Yú* 有; *muh yú jin* 沒有人 there is no man; *yú* 有 is also an auxiliary verb; e. g. *muh yú shwoh* 沒有說 I have not said.

2. The active verb is readily distinguished by the sense; e. g. *f'ien chú ngái jin* 天主愛人 God loves men; *jin king t'ien chú* 人敬天主 men worship God. But the nominative of the verb with its object, is not always expressed in this manner. Therefore it must often be inferred from the connection. In most of the ex-



The passive verb      Mode of expressing past time.      Future time implied.

amples which are given, the first, second, or third person may be used indifferently, whenever the person is not expressly mentioned, which very often happens; but the context usually indicates the person with sufficient clearness; still, to a beginner, and to one accustomed to the precision of his own tongue, this indefiniteness in indicating the person speaking or the person spoken of, arising from not expressing the nominative, is often very perplexing.

3. The passive verb, if such indeed may be considered as belonging to the Chinese language, is denoted, in the first place, by the particle *p'í* 彼; e. g. *p'í hú k'ih liáu*, 彼虎喫了 he was devoured 衣皮\* by a tiger; *p'í ní hí sháh wo yé* 彼你喜殺我也, you make me die with joy, or I am rejoiced to death on your account. The term *k'ih* 吃 is also frequently employed; e. g. *k'ih liáu tá king* 吃了大驚, literally, he ate great fear, i. e. he was greatly terrified; *k'ih tá* 吃打, to be whipped; *k'ih jin siáu hwá* 吃人笑話, to be ridiculed by men. The character *kien* 見 is also used; *kien sháh* 見殺 to see death, i. e. to be killed. But in these and similar cases we ought to observe the peculiar idiom of the Chinese. Say, e. g. *p'í wo shwoh ní háu* 彼我說你好 and the phrase would be unintelligible and barbarous. In speaking Chinese, therefore, be careful to avoid the foreign idiom. Rather let your own speech be modified by the peculiarities of the Chinese idiom.

4. *Liáu* 了 denotes past time; *kiáng liáu ming peh*, 講了明白 clearly spoken. *Kwo* 過 may be added; this word properly signifies past time; e. g. *shwoh kwo liáu*, 說過了 I have already said; *lai liáu*, 來了 he came, or I came, or I will come. But here and elsewhere regard must be had to the connection. Thus *k'ü liáu*, 去了 he departed, or I departed. *Yü* 有 is also used to denote the preterite, like the auxiliary verb *have*; *muh yü shwoh*, 沒有說 I have not said. Also *wán* 完, as *sié wán liáu*, 寫完了 I have written.

5. The future is to be understood from the connection; e. g. *wo ming jih k'ü*, 我明日去 I go to-morrow, or I will go. *Yáu* 要 is frequently used; thus *wo yáu k'ü*, 我要去 I will go; (*yáu wo k'ü* 要我去 would mean, he wishes me to go.) *Tsiáng*

*Of the imperative and the infinitive. Modes of verbs not applicable in Chinese.*

將 is also a mark of what is about to occur; *tsiáng sz'*, 將死 about to die. *Hwui* 會 also denotes the future; as *shen jin hwui shing tien*, 善人會昇天 good men will go to heaven. Also 了, mentioned above, has a sort of future signification in many phrases; e. g. *ming jih tú tso ching liáu*, 明日都做成了 to-morrow I shall have finished the whole. But if you add *yáu* 要, as 明日都要, the sense will be, I wish all done to-morrow. But such expressions as this will be readily understood from the connection. *Sui ní lái wo puh k'ü*, 雖你來我不去 although you come, I will not go.

6. Of the Imperative. Chinese politeness forbids the form of command, except to subordinates or people of a low condition. To such you will say; *ní lái*, 你來 come; or *ní lái sié*, 你來些 approach; *ní k'ü* 你去 depart; *ní k'ü pá*, 你去罷 you may go; *ní puh yáu hung wo*, 你不要哄我 do not deceive me. Here we find *yáu* 要 to be a mark of the imperative. In speaking with men of quality, *ts'ing* 請, which rather denotes intreaty than command, should precede the verb, and this whether *ní* 你 be used, as it often is when speaking to those with whom we are familiar, or not; e. g. *ts'ing tso* 請坐 please sit; *ts'ing ní k'án* 請你看 pray look. But these and similar points will appear more clearly in the sequel. *Híu* 休 and *moh* 莫 are used in prohibiting; *hiú k'ü*, 休去 do not go; *moh shwoh*, 莫說 say not, &c.

7. *Pá puh teh*, 巴不得 or *han puh teh*, 恨不得 expresses a desire, and answers to our *would that*, and hence serves for an optative.

The infinitive, as with us, is used sometimes as a substantive; e. g. *tso kwán nán*, 做官難 to act the magistrate is difficult. But after all it seems to me highly impertinent to think of adapting all the terms in use among our grammarians to the language of this people. Far preferable will it be to lay aside the artificial conceits and idle technicalities of grammar, and by various select examples lead the inexperienced student by a more rapid and less tedious course to the fundamental principles and philosophic practice of the Chinese tongue.

Examples of adverbs.

Examples of prepositions.

## § 4.—OTHER PARTS OF SPEECH.

1. Examples of adverbs. *Ché lí* 這裡 here or hither; *tsái ché lí*, 在這裡 he is here; *ché lí lái*, 這裡來 I have come hither. *Ná lí*, 那裡 there, or thither; *tsái ná lí*, 在那裡 he is there; *táu ná lí k'ü*, 到那裡去 to go thither. Or interrogatively; *那裡去*, or *wáng ná lí k'ü*, 往那裡去 whither are you going? It is replied, *puh wáng ná lí k'ü*, 不往那裡去 I am not going thither, or I don't know where I am going. *Ní shí ná lí jin*, 你是那裡人 whence (or of what place) are you? *Wo shí ná lí jin* 我是那裡人 I am thence, or from that place. *Tsái tsz'*, 在此, he is here; *táu tsz'*, 到此 he has come hither. *Ché yáng*, 這樣 or *ché pu'án*, 這般 thus, or in this manner; *ná yáng*, 那樣 in that manner, of that sort. *Kw'ái*, 快 quickly; *kw'ái sié lái* 快些來 make haste, come; *mán*, 慢 gently; *mán mán* 慢慢 by and by; *tsái sán*, 再三 repetition; *tsái lai*, 再來 or *yú lai*, 又來 he comes again; *tsái sán tsái í*, 再三再矣 again and again, or repeatedly. *Jū ho*, 如何 or *ho jū*, 何如 in what manner. *Cháng*, 常 always. *Ts'ái*, 纔 or *fáng ts'ái*, 方纔 then; *huán*, 還 hitherto, as yet; *shih*, 實 truly; *wei shih* 唯實 certainly; *lioh* 畧 somewhat; *kwá*, 寡 a little, &c.

2. Examples of prepositions. *Kiá lí* 家裡, at home; *t'áng chung* 堂中 in the hall; *heh ngán chí chung* 黑闇之中 in darkness. In books, *chí* 之 is most frequently employed, but in familiar discourse, *tih* 的 is sometimes preferable; *t'ung* 同 and, with; *ho* 和, with, at the same time; *sháng* 上, above; *hiá* 下 beneath. So we have these phrases, *t'ien sháng* 天上, in heaven, or above heaven; *yueh hiá* 月下 beneath the moon, or in the evening air; *mien ts'ien* 面前 or *táng mien* 當面, openly, before the face; *wo kan ts'ien* 我跟前 in my presence; *sán t'ien hau* 三天後, or *kwo liáu sán jih*, 過了三日, after three days, &c.

*Transpositions*      *Examples of phrases which can and cannot be transposed.*

Since it often happens that two characters are joined in order to render the meaning more clear, it is necessary to know whether or not they admit of being transposed. It would be well indeed to make out a complete list of those characters which in combination retain the same sense after being transposed, and of those whose meaning is changed by transposition.

See a few examples of each; *huán hī* 歡喜 or *hī huán* 喜歡, to rejoice; *tá chung* 打重, or *chung tá* 重打, to strike forcibly; *wáng lái* 往來, or *lái wáng* 來往, to go and return, i. e. to be on familiar terms; *t'ung sang* 童生, or *sang t'ung* 生童, scholars who have not taken a degree; *chú cháng* 主張, or *cháng chú* 張主, a free decision; *mú kī* 母鷄, or *kī mú* 鷄母, a hen; *fú lí kú ch'ú* 府裡居處, or *kú ch'ú fú lí* 居處府裡, he remains in the service of the state.

Examples of the second class. *Kiá chú* 家主, a householder; *chú kiá* 主家, to be at home. *T'ien tí* 天帝, the lord of heaven; *tí t'ien* 帝天, to rule heaven. *Shwoh huá* 說話, to speak; *huá shwoh* 話說, the history says. *Lú sháng* 路上, up the way; *shàng lú* 上路, to enter upon the way. *T'ien sháng* 天上, above heaven; *shàng t'ien* 上天, the highest heaven, or *sháng' t'ien* 上天, to ascend up to heaven. *Pwán kīn* 半斤 half a catty; *kīn pwan* 斤半 a catty and a half. *Híá má* 下馬, to alight from a horse; *má híá* 馬下 under a horse, or under the horse's feet. *Mien ts'ien* 面前, openly, in the presence of; *ts'ien mien* 前面 the front face, or yonder before us. *Tí hiung* 弟兄, brothers; *hiung tí* 兄弟, younger brother. *Yih ts'ui pei* 一杯酒, a porcelain cup in which wine is drunk; *pei yih* 杯酒, a cup of wine; *yin san pei* 飲三杯, to drink three cups.

*Syntax. Comparatives and superlatives, and modes of expressing them.*

## SECTION 2.

## SYNTAX.

1. The adjective ordinarily precedes the substantive. When it follows, the meaning is different; *ngoh jin* 惡人 a wicked man; 人惡, the man is vile. *Tú fáng tsz'*, 大房子 a large house; *fáng tsz' íá*, 房子大 the house is spacious. *Shen sing* 善性, a good disposition; 性善, the disposition is virtuous. So of others.

2. Of *Comparatives*. There are several modes of expressing the comparative, each of which requires attention. 1. *Háu shí háu, tán yin tsz' kang háu* 好是好但銀子更好, this is good, but money is still better. 2. *Yü to yü háu* 愈多愈好, the more, the better; *yih fáh háu* 一發好, much better, or *yueh fáh háu* 越發好, very much better.

The four phrases, *tsiú pí shwui háu teh to* 酒比水好得多; or *tsiú háu yü shwui* 酒好於水; or *shwui pí puh teh tsiú* 水比不得酒; or *tsiú pí shwui kang háu* 酒比水更好; all have the same meaning; viz., wine is much better than water. 4. *Ning sz' puh ko pei lí* 寧死不可背理, it is better to die than to do wrong; or *ning ko sz' puh kán pei lí* 寧可死不敢背理, I would rather die than do wrong. 5. *Ché k'au k'í tsih teh yü shán yih wán káu, hái yih wán shin* 這口氣積得有山一般高海一般深; this anger has increased till it has become as high as the mountains, and as deep as the sea. *To sán fan* 多三分, three parts too much; *shih to nien* 十多年 or *shih lái nien* 十來年, more than ten years; *káu yih ch'ih* 高一尺, one foot higher; 一尺高 would simply mean, one foot high.

3. *Superlatives*. The phrases *háu teh kin* 好得緊; *háu puh kwó* 好不過; *sháng háu* 上好; *kih háu* 極好; *tsiueh háu* 絕好; *shih fan háu* 十分好; &c., are equivalent to our phrases, the best; the most excellent; most excellently, &c. These illustrations may

Relative Pronouns.

Question and answer.

Position of the verb.

be readily applied to other examples; e. g. *kih miáu* 極妙, *miáu tsiueh* 妙絕, &c., most admirable. *Sháng tang tih* 上等的, or *shang p'in tih* 上品的, of the highest order. *Háu kiú* 好久, or *liáng kiú* 良久, a very long time, &c.

4. *Of the Relative Pronouns.* 1. *Só* 所; *wú so puh nang* 無所不能, there is nothing which cannot be done, or there is nothing which he cannot do; i. e. he is omnipotent. *Yú so puh chí* 有所不知, there is something of which you are ignorant; *wo so shwoh* 我所說, that which I said. 2. The relative is not expressed between two verbs; or, if expressed, is redundant. Thus we say *shí ní shwoh tih* 是你說的, instead of 是你所說, this is what you said.

5. *Question and Answer.* *Ní shwoh liáu mo* 你說了麼, did you speak? *shwoh liáu* 說了, I spoke, or *muh yú shwoh* 沒有說, I did not speak, or have not spoken; *puh tsang shwoh* 不會說, I have not yet spoken. *K'ang puh k'ang* 肯不肯, are you willing or not? *lái puh lái* 來不來, will you come or not? *Háu puh háu* 好不好, is it good or not? There are other modes of interrogation, which will be exhibited in their proper place.

6. *Of Verbs.* The nominative is wont to precede the verb, as has been already remarked. Occasionally also the object precedes. Thus, in the style used by superiors (*oratione dominica*), we find *'rh puh wo hū*, 而不我許, and do not permit us. In like manner, say *shwui ná lái*, 水拿來, bring water, instead of *ná shwui lái*, 拿水來, or *k'án shwui lái*, 看水來, *lù*. look water, come, i. e. bring water; *tsiú ná kü*, 酒拿去, take away the wine, &c.

This account of the grammar of the spoken language will be found amply sufficient, especially as the same things recur frequently in the following chapter, where instruction is given by examples rather than by formal rules, which are, in studying any language, for the most part sufficiently unpalatable; and in Chinese, of no great use.

## CHAPTER II.

## GENIUS OF THE CHINESE LANGUAGE.

The richness, beauty, and force, of this language, arising (1) from the use of certain characters, (2) from various particles, and (3) from numerous figures of speech, challenge our admiration to a wonderful degree. Wherefore these three points will receive full and accurate consideration in as many distinct sections.

## SECTION I.

## USES OF CERTAIN CHARACTERS.

I select those which in speaking are of more frequent occurrence, and whose use is various and multifold, both in order to exhibit the richness of the language just mentioned, and—while assisting the scholar in learning to speak it,—to render this exercise a recreation rather than a task.

## § 1.—USES OF Teh 得 to be able, &amp;c.

This character signifies, to *obtain*, to *have*, to *be able*. But the extent of its use will be made more apparent by the following remarks.

1. *Teh* may be joined with almost every verb. What it adds to the signification must be learned from the translation which is given in each instance, and by gradual experience. Thus, *tsòh teh*, 作得 it can be done; *tsòh puh teh*, 作不得 it cannot be done. *Lái teh* 來得 he will, or may come; *lái puh teh*, 來不得 he will not come; *puh teh lái*, 不得來 he cannot come. *Shwoh teh* 說得 it can be said, i. e. either the language is proper, or the thing is right; *shwoh puh teh* 說不得 it cannot be said; this last phrase, however, often means, the die is cast, no help remains, it is useless to say more. *Puh teh shwoh*, 不得說 I cannot say. *Moh yú teh shwoh*, 莫有得說 it is not in my power to say; or better, *muí yú teh*

Uses of Teh when joined with a verb, to express a negative or positive.

*shwoh* 沒有得說 there is nothing to say; *shwoh puh teh liáu*, 說不得了 I cannot speak; *shwoh puh teh t'á* 說不得 he cannot be impeached, or I cannot speak to him; *hing teh puh kw'ái* 行得不快, he walks slowly; *hing puh teh kw'ái* 行不得快, he cannot walk fast. *Kiáng teh choh* 講得着, or *kiáng teh yú lí* 講得有理, or *shwoh teh shí* 說得是, this is said with reason, or it is rightly said. *Puh t'ung teh* 不通得, he does not perceive, or does not understand; *t'ung puh teh* 通不得, he cannot perceive. *Teh í* 得意, he is content, or has succeeded; *teh í liáu* 得意了, he has obtained his desire; *ting puh teh kwai kü* 定不得規矩, no certain mode can be determined. *Teh hien* 得閒, he is free, or at leisure; *puh teh hien* 不得閒 he is not at leisure; *puh teh í* 不得已, he cannot restrain himself, he has no power over himself; *puh teh liáu* 不得了, it cannot be finished, or there is no end. *K'án teh kien* 看得見, visible; it often signifies, too, that it matters little; *puh nang kau* 不能數, it is not enough; *nang kau* 能數, to be able; *teh kau*; 得數 enough or sufficient; *má teh hiáng*, 罵得响 he was rewarded with curses; *ngo teh chin shí ko lien* 餓得真是可憐, he is pitifully pressed with hunger; *jé teh mwán tien jü ko* 惹得滿臉如火, he was so incensed that his whole countenance seemed to burn; *hi teh sin hwá tú k'ái* 喜得心花都開, like an opening flower his heart expands with joy; *heh teh hwan puh tsái shü* 嚇得魂不在身, he was unnerved with fear, he was frightened out of his wits; *heh teh mien jü t'á seh* 嚇得面如土色, through fear his visage became like the color of earth; *jü ho lí lun teh t'á kwó* 如何理論得他過, how shall we order our attack upon him? or, how shall we refute him in discussion? *Chin ko nán teh* 真箇難得, truly difficult to be obtained; *nán teh t'áu ts'z'* 難得到此, it is difficult to arrive hither; or, rarely do they arrive hither; *shwoh puh teh, hwá puh teh*, 說不得話不得, we must not even whisper in his presence. *Sz' puh teh, hwóh puh teh* 死不得活不得, we can



*Teh joined to sang and mien. A form of the optative. Teh joined to adjectives.*

neither live nor die; it is more commonly said, *yáu sz' puh teh sz'*, *yau huoh puh teh' woh* 要死不得死要活不得活.

2. *Teh* is joined with *sang* 省 and *mien* 免, for instance, *t'á yé mien teh shau k'í, wo yé sang teh láu sin,* 他也免得受氣我也省得勞心 in this manner both he and I shall be free from trouble. *Liáng ko tú hū t'á, sang teh hán liáu yih ko, kw'ei liáu yih ko,* 兩個都許他省得好了一個虧了一個 let him have both, for thus, one will be happy, and the other will not be miserable. *Sang teh hau lái mái yuen,* 省得後來埋怨 [to arrange so as] to avoid subsequent hatred; *sang teh lú sháng ní huóh huóh tih puh háu tsau,* 省得路上泥滑滑的不好走 you will avoid the difficulties of a muddy and slippery road; *sang liáu hū to shí fí k'au sheh,* 省了許多是非口舌 many disputes have been avoided. In this last phrase, as the preterite is used, *teh* is not joined.

3. *Puh teh* 不得 after *pá* 巴 or *han*, 恨 expresses desire, and corresponds to our *would that*. *Wo pá puh teh yáu lái,* 我巴不得要來 I heartily desired to come. *Pá puh teh mái t'á kw'ái kw'oh* 巴不得買他快活 he desired nothing more than to give him joy; *han puh teh shin sang liáng yih,* 恨不得身生兩翼 would that I had wings. *Wo han puh teh kú ch'uh t'á tih sin kán pá yū kau k'ih,* 我恨不得剗出他的心肝把與狗吃 would I could tear out his liver, and give it to be devoured by dogs.

4. *Teh* is also joined with adjectives; e. g. *miáu teh kih* 妙得極 wonderful in the highest degree, most excellent. Also with adverbs; e. g. *sháu puh teh* 少不得, infallibly.

5. Instead of *teh*, we find *tih* 的 used in precisely the same sense. Examples are numerous; *yú tá tih kín* 雨大的緊, a very great rain; *t'á sz' wan jin, k'ih puh tih,* 他斯文人吃不得, he is an erudite man, and will not touch these viands; *shwoh tih shí* 說的是, you say the truth; or *táu tih kih shí* 道的極是, you speak the perfect truth; *lí huoi tih* 理會的, I take your mean-

Teh used for tih.

§ 2. Pá, to take, to seize with the hand.

ing, I understand; *hioh tih yih ko fáh 'rh* 學的一箇法兒, I have learned one method; *pá puh tih t'á ch'uh k'ü liáu* 巴不的他出去了, would that he had already gone; *hiáu tih 曉的*, I know, it is enough; *shooh puh tih liáu* 說不的了, no more must be said of this, it is needless to say more; *táng puh tih muk kwáng jü ho* 當不的目光如火, he cannot endure the glances that flash from his eyes.

§ 2.—USES OF Pá 把 to take.

This character commonly signifies to take, or seize with the hand. But, in practice, the Chinese employ it in various modes, to which it will be well to attend.

1. In the following examples, it may be rendered by to take; *pá shau* 把手, to take the hand, as the Tartars are wont to do in receiving or parting with a guest. It is also said, *lá shau* 拉手, to seize or snatch with the hand; *pá chí 'rh ch' é teh fan sui* 把紙兒扯得粉碎, he took the paper, and tore it to pieces; *pá nán t'í muk k'ü nán t'á* 把難題目去難他, he selected a difficult subject in order to give him exercise, i. e. he proposed to him a grave difficulty; *pá mun sháng sieh sháng kwán* 把門上拽, 上關 he closed the doors with a bolt; *pá t'á lá tau fáng nei* 把他拉到房內, he seized him and drew him into the bed-chamber; *ní mun pá chu'áng t'ai lái, ché li tso choh* 你們把床抬來這裡坐着, do you take and bring the couch and recline here, or bring it here. *Pá wo peh pwan chau má* 把我百般咒罵, he received me with a thousand rebukes, he loaded me with excretions; *pá soh tsz' foh páng liáu* 把索子縛綁了, he took a rope and bound it fast. *Pá náu kái p'í teh fan sui* 把腦蓋擗得粉碎, he broke his skull to atoms; or *pá ché tang tú ch'ui sháh liáu* 把這燈都吹殺了, extinguish all those lamps. *Pá sheh t'au shin tsiang ch'uh lái* 把舌頭伸將出來, he put out his tongue (as he is wont, when anything unusual is seen or heard);

Denotes immediate action. Other significations of *pá*. An auxiliary to the verb.

in this and many such phrases, as it will be seen, *pá* does not need to be expressed in English. *Pá ché muh t'au náu tih sz' wan t'á yih shing* 把這沒頭腦的事問他一聲, question him a little in regard to this complicated affair. *Pá ngoh k'i 'rh ch'ui tsái huái lí, tsíang ch'uh háu k'i 'rh lái k'án t'á* 把惡氣兒揣在懷裡將出好氣兒來看他, concealing his anger in his own bosom, he smiled upon him with a joyful countenance; *ts'ie pá tsíu lái táng hán* 且把酒來盪寒, bring forward wine to expel the cold; *pá t'ien lái tih yih fán chung jin, tán tsái t'á yih ho kien t'au* 把天來的一番重任擔在他一個肩頭, he imposed a most heavy burden upon his shoulders (*tien lái tih*, as if from heaven, i. e. very weighty).

2. In the following phrases, *pá* does not properly signify to take, but rather denotes the action of the subsequent verb. *Kín jít pá yih t'ien kung fú ts'uen fei liáu,* 今日把一天工夫全費了 spent all this day at leisure, or to no good purpose. *Pá ts'iu po yih chuen,* 把秋波一轉 he gently turned his eyes; *秋波* 'waves of autumn,' for so they call beautiful eyes; *pá yen t'au tsün,* 把眼偷睨 to steal a look. *Yü shí pá tseh s'í tih nien t'au, hieh sih liáu,* 於是把擇婿的念頭歇息了 then his thoughts of choosing a son-in-law ceased. *Pá wo mun tih sang í, lung teh ché wán lang tán,* 把我們的生意弄得這般冷淡 he has caused our business to become dull; or he is the occasion of our intercourse becoming cold. *Pá háu sz, fán ch'ing nieh cháng,* 把好事翻成孽障 the affair which was in the best condition, he has reduced to the worst; *fán* 翻 is to change suddenly, *nieh* 孽 is to give to destruction, and *cháng* 障 is to impede. *Pá yen jau teh fi hung* 把眼揉得緋紅 he made his eyes red by rubbing them. *Pá yáu yih shin* 把腰一伸 extending his arms he stretched his whole body. *Pá chin sin huá tú tui t'á shwoh liáu,* 把真心話都對他說了 he declared to him his whole mind. *Pá wo ché ko láu jin kiá, tiáu tsái náu pei hau liáu* 把我這個老人家丟在腦背後了 because I have grown old, he turns his back upon me, or takes no further

*Means to consider as. Pá used as a classifier of things. A synonym of it.*

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 care of me. *Wo ho ní pá liáng kien tá sz', koh jin yih chun, fan t'au k'ü tso,* 我和你把兩件大事各任一椿分頭去做 let us divide these two weighty matters between us, one taking one, the other the other, and each be done separately. *Pá sin ch'áng kái pien liáu,* 把心腸改變了 he has changed his purpose, or I have changed my mind. *Pá sin mo yih mo,* 把心摩一摩 place the hand to the heart, i. e. examine your heart, or reflect. *Pá yen seh tí yü t'á* 把眼色遞與他 he cast his eyes upon him, he gave him a hint by a wink. *Pá tien fí hung liáu* 把臉飛紅了, his whole countenance blushed; *pá t'á kwán tsui liáu* 把他灌醉了, he made him drunk against his will.

3. It not rarely signifies to *have for, to consider as*, as in these examples; *pá wo mun k'án teh jin tsien* 把我們看得恁賤, you consider us as of no importance. *Pá fú kwéi tso fau yun ko pá* 把富貴做浮雲可比, he considers riches and honors as a passing cloud. *Pá kin yin shí wei fan t'ü* 把金銀視爲糞土, he counts riches but dung. *T'á pá wo jin tso chin tih, wo pá t'á táng liáu kiá t'ih* 他把我認做真的我把他當了假的, he thinks me to be sincere, but I consider him as feigning. *Pá ná tseh tsz' táng tso háu jin* 把那賊子當做好人, I mistook these thieves for good men. *Pá keh táng kiá, pá kiá táng k'eh* 把客當家把家當客 they remain abroad as if they were at home, and are at home as if they were abroad (said of merchants).

4. It is used in enumerations as a classifier of such things as are held or used in the hand, as a fan, key, &c.; e. g. *yih pá so,* 一把鎖 one padlock; *pá yih pá so, so liáu* 把一把鎖鎖了 take a lock and lock it; *pá* is first a verb, then a noun; *so* is also first a noun then a verb, in Chinese as it is in English. *Yih pá ho* 一把火, a fire, or a lighted torch. *Fáng k'í yih pá ho, pá ché miáu sháu tso peh* 放起一把火把這廟燒做白地, he applied a torch, and reduced that whole temple to ashes. *Fáng k'í yih pá wú tsing ho, pih pih poh poh sháu teh lieh yen t'ang tien* 放起一把無情火必必剝剝燒得烈焰騰天, he applied the remorseless fire, and the flame rising higher and higher, at length

§ 3. *Uses of Tá, to strike.* Denoting punishments inflicted by the magistrate.

reached the very skies. *Ché liáng pá kuh chih* 這兩把骨殖, these are the bones of your parents; *i tsz' sán pá* 椅子三把, three chairs, or seats; *yih pá sán* 一把傘, an umbrella; *yih pá ts'ái* 一把菜, a bundle of herbs; *yih pá shen* 一把扇, one fan; *yih pá t'au* 一把刀, one sword, or cleaver; &c.

5. The following phrases also deserve attention, in considering the uses of this word. *Yih ko pá cháng tá tsái lien sháng* 一個巴掌打在臉上, he gave him a blow with the palm of his hand. *K'ai tá kí ko pá cháng* 該打幾箇巴掌, he must be received with some blows. *Pá* 巴 has nearly the same signification as *pá*, and the two are often used for one another. Thus; *pá puh teh*, 巴不得, or *pá puh teh* 把不得, would that; *teh liáu pá ping* 得了把柄, it has now a handle or foundation; *ts'uen wá pá pi* 全無把鼻, this thing is without foundation. We find also *muh liáu pá pi* 沒了把臂, he had nothing on which he could rely; *tso ch'uh pá kí* 做出把戲, to excite commotion. Also; *tso pá hi* 做把戲, to play tricks, to juggle, *Chú liáu nién pá* 住了年把, more than a year. *Peh pá yin tsz'* 百把銀子, more than a hundred pieces of silver; but commonly, *yih peh yin tsz'* 一百銀子, or *yih peh kin* 一百金, a hundred pieces of [current] money. *Yen pá pá tih wáng choh*, 眼巴巴的望着, to look forward with eager eyes.

§ 3.—Uses of *Tá* 打 to strike.

This word commonly signifies to beat, to strike, but in practice its signification is more extended. We shall first give some examples of the former meanings, and then consider its other uses. 1. Examples referring to the corporeal punishments inflicted by command of the civil magistrate. *Puh tá puh ch'au* 不打不招, without blows the criminal will not confess his guilt. *Tá yih peh king t'iau* 打一百荆條, to inflict a hundred blows (lit. a hundred reeds). *Koh tá 'rh shih máu pán* 各打二十毛板, let each one receive

Denoting any kind of blows.

Means to force or drive out.

twenty strokes; *pán* 板 is a rod of bamboo divided into two parts; the culprits receive the blows upon their posteriors. *Tú sán pēh huáng sǎng páng* 打三百黃桑棒 let three hundred blows be given him with square rod of yellow mulberry. *Tá teh pí k'ái jūh chán* 打得皮開肉綻 the strokes broke the skin, and laid bare the flesh. *Wo ná lí shau teh ché wán k'áu tá* 我那裡受得這般拷打, how could I suffer so severe an infliction of blows?

The following examples do not refer to criminal cases. *Wo tá ní, ní tá wo*, 我打你你打我 I strike you and you strike me. *Puh tá puh ch'ing siáng shih*, 不打不成相識 no friendship arises till blows have been given and received. *Ní chung sié tá, 你重些打* strike with much more force. *Tsang mo tá? 怎麼打* wherefore, or how shall I strike? *ché wán tá, 這般打* strike in this manner. *T'á puh tá ní, k'ú lí kau puh ch'ing*, 他不打你去打狗不成 if he do not beat you, he will most likely go and beat some dog; i. e. he cannot but beat you, he must beat you. *Yü wo tá ná sz' ch'uh k'ú*, 與我打那廝出去 drive out this rascal from my sight. *Yü wo yih pá yih kw'an tá sháng t'ing lái*, 與我一步一棍打上驕來 bring him to me at the office with many blows; i. e. beating him at every step. *Yih k'ien tá t'au tí*, 一拳打倒地 to prostrate him with a single box. *Yoh choh shwáng k'ien lái tá*, 掂着雙拳來打 with doubled fists to come to blows. *Pá chuh káu lái tá*, 把竹篙來打 seizing a spear he approached to strike. *Tá teh yih fah ch'uh shí*, 打得一佛出世 he received a very deserved castigation.

*Tá p'ó ní tih pí tsz'*, 打破你的鼻子 I will break your nose. *Chih yih k'ien ching tá tsái pí tsz' sháng*, *tá teh sien hiueh ping líu*, *pí tsz' wái tsái wán pién*, 只一拳正打在鼻子上打得鮮血迸流鼻子歪在半邊 with a well directed blow he struck his nose, the blood flowed profusely, and his nose was bent one side; *puh shí tá pién shí má*, 不是打便是罵 if he is not beating me, he is reviling me, i. e. he is continually beating or scolding me. *Puh tsang tá teh sáu pí* 不會打得噪脾 I have

*Tá used in senses similar to the verb faire.*

*Used as an auxiliary.*

not yet chastised him sufficiently to the purpose. We find also, *tsan p'í 燥脾*, joyful, or satisfied with himself; *lien tá kí ho 'rh k'áng tá' 連打幾箇耳光子*, in quick succession he inflicted many blows [with the hands upon his face].

Examples of the use of this word in speaking of things inanimate. *K'í puh tá puh ch'ing 器不打不成*, no vessel is finished without repeated blows; *tá t'ieh tih 打鐵的*, an ironsmith; *t'ieh tá tih 鐵打的*, made of iron; so of other metals. *Tá shih t'au 打石頭*, to work out stones, or to throw stones, &c.

2. It often answers to the French verb *faire*, to do; e. g. *tá lí 打禮*, to do reverence; *tá ho 'rh k'ü 打夥兒去*, to start together upon the way; *tá kiek 打結*, to tie a knot; *tá ho sz' kiek, ní yueh sing kih t'á yueh puh k'ái 打箇死結你越性急他越不開*, it is a hard knot, the more you are in haste, the greater will be the difficulty of loosening it. *Tá tung t'á tih sin 打動他的心*, to agitate his mind. *Tá tá tsái wo shin sháng 都打在我身上*, the whole business turned, or devolved, on me; *tá mung 打夢*, to dream.

The remaining examples are here thrown in promiscuously, without reference to any particular meaning of the term. Among these, are some instances of its use as an auxiliary to express present time or action; e. g. *tá shwui 打睡*, to sleep; *tá kú tsz' 打痞子*, to be sick with a fever; *tá lui t'ái 打擂臺*, to wrestle, the exercise of the palestra; *tá p'ái 打牌*, to play cards; *tá ts' íú ts'ien 打鞦韆*, to swing; *tá hú 打呼*, to snort; *pi k'au nui tá hán shwui 鼻口內打鼾睡*, to snore in sleep. *Tá kú tá lo 打鼓打鑼*, to beat the drum and gong; *chui tá 吹打*, to blow and strike. Thus they say of those who blow the clarion and beat the drum, *tá chui tá tá 大吹大打*, to make noise with all kinds of instruments. *Tá pán 打扮*, to ornament themselves; *tá pán teh jü t'ien sien yih puán 打扮得如天仙一般*, she was ornamented like a goddess. *Tá t'ing 打聽*, or *tá t'án 打探*, to inquire, to investigate. *Tá hwá*,

*Its uses in idiomatic phrases.* § 4. *Yih, one, alone.* Employed as a numeral.

打話, to speak; *tá kwáng yü* 打謊語, to speak nonsense; *tá kwáng* 打謊, to lie. *Tá liáng ko pan t'í* 打兩箇噴涕, to sneeze twice. *Tá fáh* 打發, to dispatch, or to dismiss; *tá fáh t'á k'ü liáu* 打發他去了, to dismiss any one, to let one go, to give one what he demands in order to get rid of him. *Yü wo tá ko cháu mien* 與我打箇照面, he turned his face towards me. *Ni tá yü wo ko chwáng 'rh* 你打與我箇狀兒, give me some sign, some notion of it. *Tá mo ping k'í* 打磨兵器, to polish armor. *Tá mun ts'ien king kwo* 打門前經過, to pass before the gate or house. *Tá láu k'í lái* 打撈起來, to take out of the water. *Tá sáu* 打掃, to sweep; *p'eh shau tá cháng* 拍手鼓掌, to clap the hands in applause. *Tung teh yá ch'í siáng tá* 凍得牙齒相打, the teeth chattering with cold. *Tá hiá ní t'ih lü shau lái*, 打下你的驢首來, I will cut off thine asinine head. *Tá tien* 打點, to take care, or to prepare; *yáu sié huwi lí tá tien t'á* 要些賄賂打點他, some money must be offered to secure him. *Tá shwui* 打水, to draw water; *tá tsiú* 打酒, to procure wine, or to draw wine from a vessel; *tá ho* 打火, to prepare food; *tá liáu chung ho* 打了中火, they prepared dinner, or they took dinner. *Tá kiá kiek shié* 打家劫舍, to commit depredations, to usurp. *Tá pü yé wí* 打捕野味, or *ta wei shié lieh* 打圍射獵, to hunt. *Tá fú shau*, 打扶手, to provide a support for the hand; *puh tá kin* 不打緊, the thing is easy, or not very important; *k'ioh tá shin mo kin* 却打甚麼緊, pray what is the great difficulty?

§ 4.—USES OF *Yih* — one.

The frequent and various uses of this character will be clearly exhibited from the following examples. *Yih ko* 一個, one; *lí*.



Used in adverbial phrases. Meaning of the phrases, wán yih, yih fáh, &c.

one piece, one thing, specimen, &c.; e. g. *yih ko jin* 一個人, one man; *tí yih* 第一, first; *tí 'rh* 第二, second; *yih lái* 一來, in the first place; 二來 secondly, &c. *Yih ting* 一定, certainly; *yih ting shí t'á wú í liáu* 一定是他無疑了, it is verily he, without doubt. *Ché chuáng tsz' yih ting yáu tih káu liáu* 這狀子一定要的告了, it is fixed and determined to proceed in this controversy; *yih ting shí t'á mun tih kwei k'í* 一定是他們的詭氣, their fraud is certain. *Yih sié* 一些, *yih háu* 一毫, *yih tien* 一點, all mean a very little. *Puh kien yih sié hiá loh* 不見一些下落, he saw not the slightest trace of him, or it. *Ping muh yú yih háu chú í* 並沒有一毫主意, he cannot determine upon any fixed course, i. e. he is wholly undecided; *yih háu kiá tsié shí muh yú tih* 一毫假借是沒有的, there is no fiction in all this. *Ná yú yih tien chin ts'ing shih í* 那有一點真情實意, he has not a single particle of friendship or goodwill. *Yih ts'ieh* 一切, all, altogether; *yih ts'ieh wan wú kwán yuen tú* 一切文武官員都, &c., all the civil and military officers were, &c.; *yih ts'ieh pí teh ts'í pí* 一切備得齊備, all things were prepared.

*Wán yih* 萬一, ten thousand to one is indeed affirmative, but implies some hesitation; *wán yih ts'ien yen puh ying hau yü* 萬一前言不應後語, possibly (i. e. it is one in ten thousand) the last words will not agree with the former. *Koh ch'ú k'ü fang wan t'á wán yih fang teh choh* 各處去訪問他萬一訪得着, explore in all directions, I desire nothing more than to discover the truth; *wán yih lung teh shang shau tsang mo liáu teh* 萬一弄得上手怎麼了得, if he once get it into his hands, what shall we do? Were there no doubt remaining, he would not say *wán yih* 萬一, but 萬萬, or something of the kind; as *wán wán puh nang* 萬萬不能, it can in no manner be done. *Yih fáh* 一發, yet more, &c.: *yih fáh shwoh teh háu siáu* 一發說得好笑, that which you say is still more impertinent, or much more to be ridiculed; *ní yih*

*Correlative adverbial phrases, yih mien, yih pien, &c. Denotes specific action.*

*fáh hú shwoh* 你一發胡說, you are yet more delirious; *jáh shí t'á k'ang tso teh yih fáh háu liú* 若是他肯做得一發好了, it will be far better for him to attend to the affair himself; *yih fáh yáu han wo* 一發要恨我 he may hate me much more; *ní tih mú yáng yih fáh k'án puh teh liáu* 你的模樣一發看不得了, your manner is still less seemly, or it is very indecorous. *Ní yih fáh puh shí jin* 你一發不是人, begone, much less do you show yourself a man; *t'ien tsz' yih fáh choh king t'au ché yih fáh k'í liáu* 天子一發着驚道這一發奇了, the emperor yet more terrified, exclaimed, this is still more wonderful.

These words, *yih mien* 一面, *yih pien* 一邊, *yih t'au* 一頭, are repeated, thus; *yih mien yin tsú yih mien sin lí siáng* 一面飲酒一面心裡想, drinking wine and at the same time pondering in his heart; *yih mien shwoh yih mien chih kwán tí t'au tsoh yih puh k'í* 一面說一面只管低頭作揖不起, saying this, bowing down his head, he saluted him, nor had he courage to rise. *Yih pien yin tsú yih pien wan t'au* 一邊飲酒一邊問道, drinking his wine and at the same time he inquired, saying, &c. *Yih t'au tsau yih t'au sin lí siáng t'au* 一頭走一頭心裡想, going on, and at the same time thinking with himself, he said, &c.; *sz' jin yih tau shwoh yih tau k'ih, yú k'ih liáu p'wán jih* 四人一頭說一頭吃又吃了半日, the four men were engaged both in talking and drinking, and that for half of the day; or the four persons now talking and now drinking, passed half the day.

Sometimes the same word is repeated with the character interposed, especially in admonition or advice. Thus, *sien yáu ní k'ú fáng yih fáng* 先要去訪一訪, it is proper that you should first go and inquire into the nature of the business. *Jū ho puh k'ú tsium yih tsium* 如何不去睃一睃, why do you not go and see? *Ní tsang k'ái yen k'án yih k'án* 你掙開眼看一看, open your eyes and see. *Tsing ní kwó k'ú t'án yih t'án* 請你過去談一談, he invites you to a conference. *Yih fán yih ching* 一反一正, now reversed, now direct; *yih sháng yih hiá* 一上一下, now

Used adjectivally to signify the whole, the entire. Also to individualize things.

high, now low; *yih lái yih wáng* 一來一往, going and returning.  
*Lang tih yih cheh yih mo* 弄的一折一磨, he utterly failed,  
 or he treated him in an unworthy manner. *Yih* also signifies  
 the whole, entire. *Peh peh tih tao liáu yih yé*, 白白的坐了一  
 夜, I sat waiting in vain the whole night; *yih yé wú mien* 一  
 夜無眠, to spend the whole night without sleep; *wo yé t'í t'á heh ch'uh*  
*yih shín hán lái* 我也替他嚇出一身汗來, I was so  
 much frightened on his account, that my whole body was covered  
 with perspiration. *Wo mun yih ts'í tung shau* 我們一齊動  
 手, let us all rush upon him at once. *Yih yih tú shwoh liáu* 一  
 一都說了, one by one he mentioned all. *Yih yih ling kiáu pá liáu*  
 一一領教罷了, I will perform all your commands. *Yih*  
 sometimes has the force of *after that*, and then in the second member  
 of the sentence it is followed by *tsiú* 就. Thus, *ní jū kin yih shwoh*,  
*yo tsiú ming peh liáu* 你如今一說我就明白了, as  
 soon as you had thus spoken, immediately I understood the affair.  
*Yih k'án tsiú chí tau liáu* 一看就知道了, when you see,  
 then you will know. *Tang t'á yih tau tsiú* 等他一到就 &c.,  
 wait until he comes, then, &c.

A few other forms of speech in which *yih* is used, are subjoined.  
*Yih kú tá trám ní tih kau kin* 去打斷你的狗筋, if you  
 do go, I will break your doggish ribs. *Puh kioh k'ih liáu yih páu*  
 不覺吃了一飽, inconsiderately he eats to satiety. *K'ih*  
*liáu yih king* 吃了一驚, he was seized with fear. *Yih sháh*  
*shí* 一霎時, in a moment. *Yih hiá pih* 一下筆, just took  
 up the pencil, or commenced writing. *Yih k'au* 一口, with one  
 mouth; *yih sang* 一生, during the whole life; *yih sin* 一心,  
 with the whole heart; *yih mang* 一萌 as soon as it begins to sprout,

§ 5. *Lái* and *k'ü*, correlative terms. Used in commands. Employed as adjectives.

§ 5.—USES OF *Lái* 來 to come, AND OF *K'ü* 去 to go.

*Lái* 來 properly signifies to come, and *k'ü* 去 to go, to proceed. But the uses of these two characters are so various that they require explanation, and will be given under several distinct heads.

1. They are often used either disjointly, or together in the same phrases, as in these. First; *siáng lái siáng k'ü*, 想來想去 thinking of this and of that, or turning the mind in every direction. *Fáng lái fáng k'ü*, 訪來訪去 to explore in every direction. *Shuoh lái shuoh k'ü*, 說來說去 speaking again and again, &c. Second; *ní ná lí k'ü lái*, 你那裡去來 where have you been? i. e. have been to, and are come back from what place? But the exact bearing of the phrase in this passage, as in many others, is determined in a good degree by the connection. *Ní ché sz', shuui kiáu ní k'ü lái*, 你這斷誰叫你去來 vile wretch, who bade you go? *K'án huá k'ü lái*, 看花去來 I have been to look at the flowers. Third; *wo 'rh ní p'ei siáng kung tso liáu, wo k'ü liáu lí ch'á lái*, 我兒你陪相公坐了我料去料理茶來 my son, you remain and attend to the gentleman (our guest), I will go and prepare the tea. *Chih teh k'ü liáu k'ü kien*, 只得去了去見 it was necessary to go and see. The scholar will observe the repetition of *k'ü* 去 in these examples.

2. These words are especially employed in giving a command; e. g. *ná lái*, 拿來 take, come, i. e. bring; *ná k'ü*, 拿去 take, go, i. e. carry away; *k'í lái*, 起來 arise; *ch'uh lái*, 出來 bring forth, or come forth; *ch'uh k'ü*, 出去 go forth, depart; *k'án tsíu*, 看酒 or *k'án ch'á lái*, 看茶來 bring wine, or bring tea. *K'ü p'áu ch'á lái*, 去泡茶來 prepare and bring tea. *Yü wo ná kyo lái*, 與我拿過來 take and bring it to me.

3. *Lái nien*, 來年 in the coming year; *k'ü nien*, 去年 the past year; *lái shí* 來世 the coming age; *k'ü shí*, 去世 he has departed from the world, i. e. he is dead. *Tsiáng lái*, 將來 hereafter; as

Used as verbs, denoting ability.

Lái k'í, a phrase meaning to begin.

*tsiáng lái pih king yáu sháng ché t'iau lí,* 將來畢竟要上這條路 hereafter it will be necessary to enter upon this way.

4. Occasionally, *lái* and *k'ü* signify to be able; e. g. *hioh puh lái,* 學不來 I cannot learn; *shwoh puh k'ü,* 說不去 it cannot be said, or I cannot say it; *mái puh lái,* 買不來 I cannot buy it; *mái puh k'ü,* 賣不去 I cannot sell it. *Chung jin ní k'án wo, wo k'án ní, ná lí táh ying teh lái,* 衆人你看我我看你那裡答應得來 all the men looked at each other, waiting for some one to make a reply. *Lung t'á yin tsí' puh lái,* 弄他銀子不來 it is not possible to cheat him of his money. *Fei láu wán ts'ien k'í líh, táu tí ts'ü puh lái,* 費了萬千氣力到低娶不來 he made every effort, but yet could not get her to wife.

5. *Lái* 來 is often joined with the character *k'í* 起, and answers to the verb to begin. *T'í k'í k'üen lái* 提起拳來 he began to raise his fist; *t'í k'í pih lái,* 提起筆來 taking up his pencil. *T'á tsíu shau wú tsuh táu k'í lái,* 他就手舞足蹈起來 he began to clap his hands, and stamp his feet. *K'uh tsíang k'í lái* 哭將起來 immediately he began to weep and groan. *Mái yuen k'í lái* 埋怨起來 he begins to curse and execrate. *Shwoh k'í lái,* 說起來 or *lun k'í lái,* 論起來, beginning to speak or discourse. But this phrase often signifies, in this manner, therefore; e. g. *siang puh k'í lái* 想不起來. I cannot recal to memory. *Mwán mien siáu lien k'í lái,* 滿面笑臉起來 suddenly showing a glad countenance, he began to smile. *P'eh shau siáu k'í lái,* 拍手笑起來 clapping his hands, he began to laugh. *Liáng hiá tá k'í cháng lái* 兩下打起仗來 on both sides the fighting commenced. *Pá k'í lái,* 肥起來 to rise, to elevate himself. *Tú pái lieh k'í lái,* 都擺列起來 he began to take out and arrange all things. *Sú sing k'í lái* 甦醒起來 having recovered from his decline. *Cháu ní ché tang shwoh k'í lái* 照你這等說起來, according to what you say. *Yü lung k'í kwei lái,* 又弄起鬼來 again he has thrown all things into confusion.

*Ch'uh lái, to issue, to bring forth. Lái joined to yuen in exclamatory sentences.*

In this same sense the word 起 may be omitted; e. g. *shwoh lái puh ch'á, 說來不差* this is indeed true, he has not erred; *shwoh lái shin shí yú lí, 說來甚是有理* what he says is very agreeable to reason. *K'án lái 看來* is the same as *說來*, neither does it differ much from *kū ni shwoh lái, 據你說來* according to what you relate. *Ni t'íé t'ing wo t'au lái, 你且聽我道來* hear now what I am about to say.

6. Not less frequently is it joined with *ch'uh 出*, to bring forth, to go forth, &c.; e. g. *ná ch'uh lái, 拿出來* draw out and bring; *fáh ch'uh lái, 發出來* to bring forth, used also in a moral sense. *K'ung jé ch'uh ho lái, 恐惹出火來* I fear you will raise a disturbance. *Jé ch'uh ho lái, 惹出火來* he provoked misfortune. *Lung ch'uh pá hí lái, 弄出把戲來* he began to rage and create disturbance. *Máng tsin k'ü tsin liáng kien í fuh ch'uh lái, 忙進去尋兩件衣服出來* he entered in haste to seek and bring forth the raiment. *Shwoh puh ch'uh shin mo lái, 說不出甚麼來* he could not even open his mouth. *Tái wo yung ko fáh tsz' lung t'á ch'uh lái, 待我用箇法子弄他出來* wait, I will use my influence to get him to come out. *Sang ch'uh ché ko kwái wuh lái, 生出這箇怪物來* he has brought forth this monster to the light. *Sháu puh teh sang ch'uh ping lái, 少不得生出病來* you will most certainly become sick. *Wan tsz' shí t'ú lí tso ch'uh lái tih, 文子是肚裡做出來的* this composition proceeded from my stomach (or as we would say, it is the product of my brain). *Ché yáng k'ú sz' shí wo tsz' kiá jé ch'uh lái tih, 這樣苦事是我自家惹出來的* I have myself provoked this misfortune. *Lú ch'uh pan stáng lái, 露出本相來* he has at length revealed himself. *Lú ch'uh má kioh lái, 露出馬脚來* or *lung hwái liáu sz', 弄壞了事* he has put off the mask, or revealed what should have been kept secret, and thus brought ruin upon the whole affair.

7. It is also joined with *yuen 原* or *yuen 元*; examples will indicate in what sense it is then to be taken. *Wo chih t'au shí shwui, yuen lái ching shí ní, 我只道是誰原來正是你* I was

Tsung lái used for yuen lái. Lái an auxiliary. Joined with other verbs.

saying with myself, who is that; and lo! it was yourself; or, while I was thinking who it might be, lo! you made your appearance. *Yuen lái shí ní, káu wo chíh ká jin liáu wán jih, peh siáng puh k'í*, 原來是你教我只顧認了半日白想不起 O! it is yourself; I had been trying for half the day to learn who it was, and have only now succeeded. *Yuen lái ché ts'ái shí chin ching ngan jin* 原來這纔是真正恩人, yes indeed, this is a true benefactor; *yuen lái ming chung yuen kái jü tsz'* 原來命中原該如此, and yet this was a part of my allotment. *Yuen lái ts'z' sz' yú hū to wei kiuh* 原來此事有許多委曲, there are many intricacies in this business, which, truly is sufficiently complicated. *Yuen lái yú hū to so sui* 原來有許多瑣碎, I see there are many perplexing things in this; *yuen lái tsiú shí ní* 元來就是你, it was then, you yourself. *Ts'ung lái* 從來 is the same as 原來, especially when followed by a negative; e. g. *ts'ung lái puh k'ang kien mien tih* 從來不肯見面的, no one ever sees his face; *yuen lái wú ts'z' lí* 原來無此理, never was there such a doctrine. In this sense 來 may be omitted; e. g. *yuen yé puh kái* 原也不該, this ought not to have been done; *yuen ku'ei liáu ní* 原虧了你, I have caused you trouble; *ní yuen shí ko shin mo jin* 你原是個甚麼人, say, who are you?

8. It is joined also with other verbs. *Hoh lung lái* 合攏來, come or approach altogether; *tsau lung lái* 走攏來, he approached near; *yú lái hú shwōh* 又來胡說, again he has come to repeat his nonsense; *ché sz' yú lái liáu* 這厮又來了, behold this wretch has come again; *yú lái ch'en wo k'í lái* 又來纏我起來, again you begin to trouble me. Also; *p'áu táu fú lí k'ū* 跑到他家裡來, he ran to his home; *p'áu táu fú lí k'ū* 跑到府裡去, he hastened to the magistracy; *yú liáng ko lái yueh* 有兩個來月, it is now two months or more; *yih lien tsin liáu shih lái jik* 一連尋了十來日, he sought for ten successive

§ 6. *Táu, t'au* speak, reason. *C* joined with *shwoh*;—with *ní*, in interrogations.

days and more; *chí lái jít* 至來日, on the following day; *ní háu mih lái t'au* 你好沒來頭, you speak nonsense and absurdity; *puh wan lái yú* 不問來由, not to ask whence this proceeds; *t'ing teh shwoh huá yú sié lái lih* 聽得說話有些來歷, seeing that the remarks made were not without foundation. *Lái lih puh ming* 來歷不明, it is not known where he is from, or, who he is; *yung í juh teh lái, chih shí ch'uh puh k'ú* 容易入得來只是出不去, it is easy to enter, but to escape is the difficulty.

§ 6.—OF THE USES OF *Táu* 道 to speak, reason.

The uses of *táu* in familiar discourse are first considered. In such cases it almost always signifies to speak, and is often joined with *shwoh* 說; e. g. *yin shwoh tái* 因說道, thus commencing his speech he said, or, regarding this business (before spoken of) he said; *yin wan tái* 因問道, he therefore inquired of him and said. *Shwui kán tái ko puh tsz'* 誰敢道箇不字, who would dare to contradict? *Hoh tái* 喝道, raising his angry voice he says; this phrase also means, to clear the way, as lictors do before an officer. *Káu tái* 告道, informing him (or admonishing him) he said; *má tái* 罵道, cursing, he said.

This character joined with *ní* 你, often denotes interrogation; *ní tái háu siáu puh háu siáu* 你道好笑不好笑, tell me I pray you, is not this ridiculous? *ní tái k'í yé puh k'í* 你道奇也不奇, say yourself, is not this wonderful? *Ní tái wo kiáng teh shí mo* 你道我講得是麼, tell me, I beseech you, do I not speak the truth? or, do I not demand justice? *Ní tái hí teh tsang sang má yáng* 你道喜得怎生模樣, say, did you ever see him exulting with so great joy? *Ní tái huán shí ná yih shwoh háu* 你道還是那一說好, declare which of these opinions is preferable? *Ní tái ché yáng sháu shih pien, kung ts'ien yé fi to sháu* 你道這樣肯篩便工錢也費多少, say, how valuable is even the device in this headdress, or, say, what must be the cost of such a headdress?



*Táu used with k'í. Táu lí, reason, doctrine. Nán táu, a form of interrogative.*

In phrases of this sort the subject spoken of is most commonly placed in the beginning; as the *shau shih* 首飾 in this place, the head-dress of a woman.

With the same signification *shwoh* 說 is found instead of 道; e. g. *ní shwoh k'í teh kwo k'í puh kwo* 你說氣得過氣不過, I ask your own opinion, can this be done? or, tell me, is it right to be angry or not? *Ní shwoh kiáu t'á k'í sz' puh k'í sz'* 你說叫他氣死不氣死, say, is it not enough to make him very angry? *Ní shwoh kiáu t'á hí sháh puh hí sháh* 你說叫他喜殺不喜殺, will not this cause him to die with joy? *Ní shwoh huán shí náu jeh tih háu, lang tán tih háu* 你說還是鬧熱的好冷淡的好, tell me, is it better to be busy, or to be idle?—or which pleases you more, a too ardent friend or one more cool?—hurry and bustle, or cold solitude?

*Táu* is often joined with *lí* 理; examples are obvious. *Shí ho táu lí* 是何道理, what mode of action is this? why or for what reason is this? or, what do you relate to me? *Táu pí tí ts'ái tsoh táu lí* 到彼地再作道理, when we are there (or in that condition) we shall see what must be done. Commonly 道理 signifies *doctrine*.

*Nán táu* 難道, literally signifies *difficult to say*. But in practice it denotes interrogation, and this is as common in Chinese as it is rare in the European languages. *Nán táu shí wo yen tsing hwá liáu* 難道是我眼睛花了, were my eyes indeed blinded? or, do you mean to say I've no eyes? *Nán táu wo 'rh wan tih tsíu shí hū, ní 'rh wan tih tsíu shí shih* 難道我耳聞的就是虛你耳聞的就是實, what I have heard with these ears is false for; sooth, and that only is true which you have heard with your ears. *Nán táu jin pien muh yú kwei yé muh yú* 難道人便沒有鬼也沒有, what, is there not a man here, not a single soul! The student must observe the use of *pien* 便 and 也, for such particles often escape our notice, because we do not sufficiently attend to the niceties of the language. *Nán táu huán siáng choh wo* 難道還想着我, would he to this time think of me? *Nán táu* followed by *huán* properly expresses time, as *would he wish, do, &c.* *Nán táu shí sháng yú ché tang ts'ung ming jin* 難道世上有這等聰明人,

*Puh ch'ing used after nán táu, as a dubitative.*

*Sometimes used by itself.*

could there be in the world a man so intelligent? *Nán táu siáu tí siáu puh shí tung nien* 難道小弟就不是同年, was not I promoted to the doctorate the same year with yourself?

The best writers add at the end, *puh ch'ing* 不成, as a few examples will show. *Nán táu pá liáu puh ch'ing* 難道罷了不成, or *nán táu tsü ché tang pá liáu puh ch'ing* 難道就這等罷了不成, do you think that this will pass off in this way? *Ni nán táu wáng liáu puh ch'ing* 你難道忘了不成, have you indeed forgotten him? *Nán táu shí kiá tih puh ch'ing* 難道是假的不成, will you not call this a fiction? *Nán táu pá á fi liáu tsin k'ü puh ch'ing* 難道怕他飛了進去不成, do you not fear he will proceed in haste and enter there? *Nán táu pá ní fi sháng t'ien k'ü puh ch'ing* 難道怕你飛上天去不成, ought I not to fear lest you take your flight to heaven. *Nán táu tsü tá wo puh ch'ing* 難道就打我不成, ought I on this account to be beaten? *Nán táu táng chün ngo sz' puh ch'ing* 難道當真餓死不成, must I then die with starvation? *Nán táu shí wo t'ing ts'o liáu puh ch'ing* 難道是我聽錯了不成, did I not hear correctly? *Nán táu tú ná liáu k'ü puh ch'ing* 難道都拿了去不成, has he packed up all the things? *Nán táu wo hung ní puh ch'ing* 難道我哄你不成, could I wish to delude you? *Nán táu fung líu 'rh tsz', tú pí tsien mien jin chen tsin, puh líu yih sié yü tí yü wo hau mien jin shau yung puh ch'ing* 難道風流二字都彼前面人占盡不留一些餘地與我後面人受用不成; I have ventured to insert this sentence, notwithstanding its length, as the characters are so arranged, that it will be readily understood. I may add, that he who is truly 風流, abhors every ignoble lust, and conducts himself after the manner of those ancient knights spoken of in our histories, called *Romani*.

The phrase *puh ch'ing* is also found in good usage when not preceded by *nán táu*; e. g. *moh puh k'ih liáu wo puh ch'ing* 莫不吃了我不成, will he eat me alive? *Wo moh fi shwoh huáng puh ch'ing* 我莫非說謊不成, do you think I lie to you?

§ 7. Kien, to see, perceive. Used to express action. Kien, a sign of the passive.

§ 7.—OF THE USES OF Kien 見 to see, to perceive.

This character has reference as well to the hearing as to the sight, and also to mental perception. Its usages will be exhibited in a few examples; *k'án puh kien* 看不見, I do not see; *t'ing puh kien* 聽不見, I do not hear; *ní kien kwei* 你見鬼, you dream, you see ghosts; *k'án teh kien* 看得見, able to see, it is visible. *Kien lí* 見利, to watch for gain; *yü kien* 愚見, my humble opinion; *káu kien* 高見, your opinion; *k'o kien* 可見, to wit, it can be seen. *Puh chí yú ho sz' kien kiáu* 不知有何事見教, I do not know what you want of me; this is a form of politeness; or literally it is, I know not what your object is in teaching me. *Mung tá jin kien cháu* 蒙大人見招, your lordship has deigned to plead for me; *mung* 蒙 is to receive; it is also a term of politeness. *Tsing kien kiáu yih fán* 請見教一番, I pray you teach me; *lieh wei puh yáu kien siáu* 列位不要見笑, I pray, sirs, do not smile; thus the Chinese say by way of politeness when they read their own productions in the presence of the literati. *Puh kien kwán hí* 不見歡喜, he expressed no sign of joy. *Kien shí tau puh háu tsz' jan kái tsau* 見勢頭不好自然該走, since you was unable to resist, you ought at least to have fled. *Wan tá ho í kien teh* 問他何以見得, ask him why it appears thus to himself, or in what manner he will prove it, or cause it to be seen; *yé puh kien teh* 也不見得, this is uncertain, or, perhaps it will thus occur, but I dare not assert positively. This phrase is placed in the end of a sentence, as also is the following. *Yé puh ho chí* 也不可, the thing is doubtful. *Kien tá shwoh teh yú lí* 見他說得有理, seeing that he did not speak without reason. In many of these sentences, the student will perceive that *kien* has a recipient sense when used before other verbs, in which cases it is a form of the passive.

§ 8. Sin, the heart.

Used to denote an act of the mind; the feelings.

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§ 8.—USES OF Sin 心 the heart, feelings, &c.

*Sin* is properly that part of the body called the heart; metaphorically it is taken for the mind, referring either to the intellect or the affections, but more usually to the latter.

1. A few examples where *sin* refers to the mind; *liú sin sí k'án* 留心細看, to see, or read with attention. *Ping sin lun lí* 平心論理, to discourse upon any subject without prejudice or passion; *tsz' puh siáu sin* 自不小心, he does not attend sufficiently to himself; *sü siáu sin choh i* 須小心着意, we must proceed with caution. *Tá tih sin ch'áng shí kueh puh kái pien tih* 他的心腸是決不改變的, his mind cannot be changed in the least. *Wo sin jü t'ieh shih, chí sz' puh i* 我心如鐵石至死不移, my mind is like iron or marble, death itself would not cause it to change. *Shí k'eh fang tsái sin tau* 時刻放在心頭, his mind is always dwelling upon this subject.

2. Examples referring to the feelings; *wo sin sháng yü sz'* 我心上有事, I am in great anxiety of mind. *Wo yü yih kien sz' náu sin* 我有一件事惱心, I have an affair which vexes my mind. *Jih yé kwá sin* 日夜掛心, night and day harassed with cares; *tá sin sháng pih jén puh loh* 他心上必然不樂, he cannot be otherwise than grieved. *Sin chung nâh mun* 心中納悶, he is sorrowful in mind. *Sin chung háu sang tung ts'ieh* 心中好生痛切, he is very much troubled in mind; *sin hiá shin shí ch'au ch'ú* 心下甚是躊躇, very irresolute and unsettled in purpose, or, he is undecided what ought to be done; *ch'au ch'ú* 躊躇 means to deliberate, to be in suspense. *Ho sü ché tang sin tsiaú* 何須這等心焦, why are you (or why must you be) so sorrowful? *Sin jü tau koh* 心如刀割, as if a sword should cleave his heart; *nú ts'ung sin sháng k'í* 怒從心上起, or *sin ts'au ho k'í* 心頭火起 anger inflamed his heart.

*Sin, denoting desire or emotion.*

*Also used for feelings or the conscience.*

3. Examples where *sin* denotes desire; *fan ming shi t'á yú sin k'ü ts'ueh wo liáu* 分明是他有心拒絕我了, it is clear that he intends to forsake me. *Ni sin sháng tih jin lái liáu* 你心上的人來了, behold he whom you love has come. *T'á sin sháng shih fan ngái ni* 他心上十分愛你, he is violently in love with you; *ho jeh tih sin ch'áng* 火熱的心腸 an ardent fiery temper. *Nán t'au shi t'ieh tso tih sin ch'áng* 難道是鐵做的心腸, has he a heart made of iron? *Puh ko tso jú sin tih* 不可做負心的, you should not be ungrateful. *Wo tih sin kán,* 我的心肝, my dearest, *lis.* my heart and liver. *Ngan ts'ing sz' ts'ih sin i jú kiáu* 恩情似漆心意如膠 joined in a close relationship. *So kwei tsái sin t'au puh tsái hing kiáu,* 所貴在心投不在形交, not the union of bodies but of minds is to be deemed of most importance. *K'au t'au puh shi sin t'au* 口頭不是心頭, to say one thing and intend another.

4. Examples where *sin* refers to the feelings or conscience. *Sáu puh choh sin t'au tih yáng,* 搔不着心頭的癢, I cannot scratch him for the heart itch (i. e. I cannot gratify his dissatisfaction); *sin yáng nán náu,* 心癢難撓, it is difficult to scratch for the heart itch, i. e. it is hard to repress one's warmth of feeling. *Wo tih sin ts'ing chih ngái yin liáu puh kú ngan ts'ing* 我的心情只愛銀了不顧恩情, my mind loves money only, I have no delight in beneficence. *F'i liáu to sháu sin ki* 費了多少心機, what schemes has he not contrived? *Láu ní f'i sin* 勞你費心, I trouble you for your expenditure or exertion of heart; I thank you for your attention, or am obliged by your care. *Shi ch'uh yü tsz' kió tih pan sin* 是出於自家的本心, it is his own will (no one has compelled him). *Fú sin tsz' wan* 撫心自問, to place the hand to the heart, and appeal to himself. *Koh jin tsz' k'ü má choh sin t'au,* 各人自去摸着心頭, all departed in deep thought, placing their hands to their hearts. *Ts'ü t'á sin kán lái tao hiá tsíu* 取他心肝來做下酒, tear out his heart and liver that I may eat them. *Yáu koh fuh pau sin* 要割復剖心

§ 9. K'í, the breath, air. Its metaphorical meanings. Used in describing objects.

I wish I could tear him open and cleave his heart in pieces. *Tang t'á houi sin* 等他回心, wait till he recovers his senses. *Lang tán wú sin* 冷淡無心, his cold heart loves nothing, or he gives no attention. *Sin fuh p'ang yú* 心腹朋友, a faithful friend; *chi sin fuh tih* 知心腹的, an intimate friend. *Nán tek ní ché yih pien háu sin* 難得你這一片好心, it is difficult to find a good friend like you. *Ching shwoh t'áu sin fuh siáng ngái chí k'í* 正說到心腹相愛之處, they began to console each other with kind words. *Yú sié sin sz'* 有些心事 his mind is somewhat occupied; it has some place in his heart. *Ché yuen sin* 這願心, this vow. *Shí wo tsz' yú hū tih sin yuen* 是我自幼許的心願, I made that vow in my youth. *Jin mien nián sin* 人面鳥心 the face of a man and the heart of a bird; volatile, inconstant.

§ 9.—USES OF K'í 氣 air, breath.

This character is properly written k'í 气 and signifies the air, or the moisture of the air, which is imperceptible to the senses, and falls not until it is condensed. To this character 米 is added, which signifies rice. K'í 氣, therefore, is properly the steam which ascends from boiling rice; the form 气 is now obsolete. The metaphorical uses of the term, in its application to the mind, analagous to those of the latin terms *anima*, *aura*, and *spiritus*, will be perceived from examples.

1. Examples of k'í in its primitive application to natural objects. *Hán shú chí k'í* 寒暑之氣, cold and heat, unwholesomeness of the air, or morbid humors. *T'ien k'í* 天氣, weather, or season; e. g. *t'ien k'í nuán liáu* 天氣煖了, the weather is warm; *t'ien k'í loh siueh* 天氣落雪, the time in which snow falls; *i yú sán kang t'ien k'í* 已有三更天氣, it was the time of the third watch of the night. *Yun k'í* 雲氣, clouds; *fung k'í* 風氣, wind; *k'ún k'í* 春氣, gentle spring; *ts'íu k'í* 秋氣, unhealthy au-

Also denotes essence, spirits, air, &c. K'í expresses emotions of anger, spleen, &c.

tumn; *tí k'í* 地氣, climate; effluvia; *shih k'í* 濕氣 or *ch'áu k'í* 潮氣, moisture, dampness; *ch'au k'í* 臭氣, stench; *mei k'í* 霉氣, mold; *yuen k'í* 元氣, original essence; *lih k'í* 力氣, physical strength; *hiueh k'í* 血氣, the blood and breath of animals. *Hü k'í* 虛氣, feeble; *ch'wáng k'í* 壯氣, robust. *Tsing shün k'í* 精神氣力, a strong physical constitution. *Wú k'í* 霧氣, hoarfrost, misty air; *k'í seh* 氣色, the countenance, e. g. as it appears in sickness; also the physiognomy. *Hwá k'í yin wan* 花氣氤氳, the delicate and pleasant odor of flowers; *páu yü chí k'í* 鮑魚之氣, a strong odor, such as is exhaled from fish. *K'í k'íü* 氣毬, foot balls (or bladders) used in play; *tsui shí t'ih teh háu k'íü* 最是踢得好脚氣毬, kick the ball merrily. *K'í sih* 氣息, respiration; *chih kien yih ko jin k'í hū hū tih kán lái* 只見一個人氣吁吁的趕來, he saw a man following him panting for breath; *k'í hū hū* 氣吁吁, out of breath.

2. *K'í* likewise denotes affections or emotions of the mind, especially anger; *fan k'í* 憤氣, or *nú k'í* 怒氣, or *fan k'í* 忿氣, anger; *choh k'í* 着氣, to be angry; *choh liáu chung k'í* 着了重氣, to be greatly enraged. *Fáh k'í* 發氣, to betray resentment; *ch'uh k'í* 出氣, to vomit rage, to get angry. *Ts'ie cháng ko k'ieh 'rh,* *ch'uh ché yih t'ú tsz' puh p'ing chí k'í* 且唱箇曲兒出這一肚子不平之氣, sing me a song to quiet my mind, or, that the anger with which I am so greatly excited may be allayed; *yih t'ú* 一肚, the whole belly, a figure of speech very often employed, the containing for the contained, the belly for the mind; this expression was in use among the Hebrews. *Shau liáu yih t'ú p'í tih mun k'í* 受了一肚皮的悶氣, sadness filled his heart; *t'ú p'í* 肚皮 is a phrase to denote the effect of sadness with which the belly seems to be distended; *kiáu jin pá t'ú tsz' yé k'í p'o liáu* 教人把肚子也氣破了, you make me burst with rage. *T'áu k'í* 淘氣, to excite contention, to provoke resentment; *t'áu liáu yih ch'áng ngau k'í* 陶了一場漚氣, he was constrained to

*K'í used for the disposition, its qualities, habits, &c.*

*Also for the soul.*

void his ill humor; *ngau k'í* 滯氣, this vexes me. *Yen k'í* 厭氣, this awakens indignation. *Hwán yáu shau t'á tih ngau k'í* 還要受他的嘔氣, we must still endure his ebullitions of anger; *k'í puh síu* 氣不消, he has not yet abated his rage, his anger is not allayed; *tsang hien k'í* 爭閒氣, to be angry without cause, as *kiáu t'á moh jé hien k'í* 叫他莫惹閒氣, advise him not to be angry in that which has no reference to himself; *puh yáu k'í náu* 不要氣惱, pray do not be angry. *Yü t'á hoh k'í* 與他合氣, to quarrel with any one; *k'í tih fáh hoan* 氣的發昏, he is mad with anger,—where 的 is used for 得. *Jin k'í t'un shing* 忍氣吞聲, or *jin shing t'un k'í* 忍聲吞氣, to be patient and repress anger; *k'í sz' jin* 氣死人, to drive to madness and death; *puh pá t'á puh kwok kwok tih k'í sz'* 不怕他不活活的氣死, rest assured he will die of chagrin; *k'í sang k'í sz'* 氣生氣死, to be greatly enraged; *tuán k'í* 斷氣, to die; *k'í t' tuán liáu* 氣已斷了, he is already dead.

3. *K'í* used metaphorically; *t' k'í* 義氣, zeal for justice; *fuh k'í* 福氣, happiness; *ho k'í* 和氣, pacific; *ngáu k'í* 傲氣, pride; *tá k'í* 大氣, magnanimous; *siáu k'í* 小氣, pusillanimous, a narrow mind; *zhing k'í* 正氣, uprightness; *háu k'í* 豪氣, strength of mind, or bravery. *K'í t'un yun mung* 氣吞雲夢, he would devour the whole sea; this metaphor with us would have a bad sense, but it has not with the Chinese; *yun mung* 雲夢 is the largest lake in China, also called *Tungting hú* 洞庭湖. *Siáu t'í shí yá k'í* 小弟是有氣, I am firm and decided. *Mí k'í* 迷氣, stupid; *fung k'í* 瘋氣, foolish; *tsing k'í* 精氣, intelligent, active; *pih k'í* 筆氣, elegant composition. *K'í siáng* 氣象, the demeanor, air, carriage; e. g. *shing jin chí k'í siáng* 聖人之氣象, this has the appearance of sanctity, or thus the sage conducts himself.

4. *K'í* is also used in combination to denote the mental faculties, the soul; *ling k'í* 靈氣, the intellect; *shin k'í* 神氣, the spirit; *chí k'í* 志氣, a mind tenacious of its purpose; *chi k'í* 知氣, an in-



§ 10. *K'au*, the mouth. *Used figuratively in phrases referring to speaking.*

telligent mind. Whether these words could not as well be used to denote the soul of man, as those two, *ling huan* 靈魂, employed by the Chinese Christians, may be a question.

§ 10.—OF THE USES OF *K'au* 口 *the mouth.*

*K'au* is used to denote the human mouth; its uses are not less extensive than those of *k'í* in the preceding paragraph. *Puh kái p'ò k'au má t'á* 不該破口罵他, it is not necessary to curse him so much (*liú*, no need to break the mouth cursing him). *Yü t'á kioh k'au* 與他角口, or *kiáng k'au* 講口, or *si k'au* 撕口, or *koh k'au* 各口, to use abusive language towards any one. *Kien k'í k'au* 箝其口, to shut his mouth for him; 箝 signifies pincers. *Kiáu k'au ex' tsang* 交口廝爭, to contend with each other, e. g. about the price of an article; *shí fi k'au sheh* 是非口舌, a controversy of words; *k'au k'ih* 口吃, stammering, having an impediment of speech; *hwáng k'au* 簧口, an impostor, a wheedler; *ning k'au* 佞口, a flatterer; *lí k'au* 利口 a virulent accuser; *tuh k'au* 毒口, a mouth full of virulence; *ch'áng k'au* 長口 garrulous, a prater; *to k'au* 多口, loquacious; *k'au hwáh* 口滑, a smooth tongue, as *chih p'á wá tsz' kiá k'au hwáh yin ch'uh shí fi* 只怕娃子家口滑引出是非, I fear since he is but a mere youth he may say something which shall breed discord. *Tsau liáu k'au* 走了口, he has tattled, he has not kept the secret; *shí wo to k'au liáu* 是我多口了, I was too loquacious; *hwáng k'au siáu 'rh* 黃口小兒, a little boy. *Yü k'au ts'ái* 有口才, to be eloquent, to speak fluently. *K'au ch'au* 口臭, a foul or fetid breath; *sau k'au* 漱口, to rinse the mouth; *t'án k'au* 檀口, a sweet mouth. *Kin kau* 禁口, to govern the mouth, control the appetite. *K'au k'án* 口乾, or *k'au koh* 口渴, to thirst, to have a dry mouth. *K'ih puh sháng k'au* 吃不上口, not to eat by reason of nausea. *Yih k'au k'án liáu* 一口乾了, he drained

*K'au k'í, the expression of the feelings, the breath. Phrases referring to speech.*

the cup at a single draught; *hiáh liáu yih k'au* 呷了一口, he took one draught; *hiáh liáu kí k'au táng chih* 呷了幾口湯汁, he took some draughts of soup. *T'ú k'au* 吐口, to open the mind; *ch'uh liáu ché k'au k'í* 出了這口氣 when he had given this ill will access, or when had vented his spleen. *K'án t'á tih k'au k'í* 看他的口氣, observe what he says, or watch his intentions. *Tsang siáu teh ché k'au ngoh k'í* 怎消得這口惡氣, how can I ease myself of this hate? *T'án liáu yih k'au k'í t'áu* 嘆了一口氣道, taking a long sigh he said. *Sui k'au* 隨口, or *sin k'au* 信口, to speak extemporaneously; *hán puh teh yih k'au k'í t'un liáu t'á* 恨不得一口氣吞了他, he would wish to devour him at a gulp.

*I puh ché shin shih puh ch'ung k'au* 衣不遮身食不充口, he is in extreme want; *lit.* he has neither raiment to cover his body, nor food to fill his mouth. *T'á k'au sui puh shwoh, wo sin ts'í liáu jen* 他口雖不說我心自了然, though he has said nothing yet I understand him well. *Loh yü hú k'au* 落於虎口, he has fallen into a tiger's mouth, i. e. he is in extreme peril; *k'au pí ts'iuen wú k'í sih* 口鼻全無氣息, the breath of his nostrils is extinct, he gives no sign of life. *Chih yü yih k'au yü k'í 'rh tsái ché lí* 只有一口遊氣兒在這裡, the last expiring breath alone remains, he is at the last gasp. *Tuh k'í shí chin ling jin k'au sheh k'ü hiáng* 讀其詩真令人舌俱香, the mere reading of his songs makes a man's whole mouth fragrant; *k'ái liáu k'au hoh puh teh* 開了口合不得, with open mouth he stood, unable to shut it. *Muh tsang k'au ngái, yen yü puh teh* 目睜口呆言語不得, he stood with staring eyes and gaping mouth, unable to utter a word. *Yü k'au wú yen* 有口無言, he had not confidence to speak; *yü k'au wú sin* 有口無心, you use deceitful or heartless words; *t'á fi hü to k'au sheh* 徒費許多口舌, how much talk he has spent in vain; *kw'á k'au kw'áng yen* 誇口狂言, arrogant talk and foolish words; *k'áu liáu tá k'au* 誇了大口, to pride himself foolishly. *K'au*

*K'au* used as a classifier. § 11. *Shau*, the hand; for the most part used literally.

*lí tá hoh táu* 口裡大喝道, crying with a loud voice, he said. *K'au chung nien nien yú ts'z'*, *hoh shing táu tsih* 口中念念有詞喝聲道疾, he began in a low murmur, and suddenly raising his voice, said, hastily, &c. *Sháng huán k'au k'áng* 尙還口強, he still continues to argue. *Sang k'au* 牲口, or *t'au k'au* 頭口, one beast of burden. *K'í liáu t'au k'au* 騎了頭口, to ride a beast. *Hái k'au* 海口, a port or harbor; *shán k'au* 山口, a gorge or mountain pass; *hú k'au* 湖口, the outlet of a lake; *tá k'au ngán* 大口岸 a mart. *Páh k'au kiá* 八口家, a family of eight persons; *k'au fung puh k'ái* 口縫不開, there is no opening, or fissure; *shih tsz' lú k'au* 十字路口, a crossway.

*K'au* is not unfrequently also used as a classifier; *yih k'au kwán* 一口棺木, a coffin; *yih k'au chú* 一口猪, a hog; *yih k'au ko* 一口鍋, a frying-pan; *ki k'au wá* 幾口瓦, some tiles; *yih k'au kien* 一口劍, a sword.

§ 11.—OF THE USES OF *Shau* 手 the hand.

*Shau* properly denotes the whole arm, but in common use it means the hand; e. g. *í shau kiá ngheh* 以手加額, to put the hand to the forehead. *Liáng shau fú fuh tsái tí* 兩手俯伏在地, resting upon his hands he prostrated himself even to the earth. *Ts'in shau pih tsih* 親手筆跡, my own handwriting; *shí yih ko nū jin tih shau pih* 是一個女人的手筆, this was written by a woman; *yáu kiáu fú ts'in shau* 要交付親手, it is necessary to give it into his own hand. *Kiòh puh tsái shau t'au* 却不在手頭, I have it not at hand; *kiáu shau* 交手, from hand to hand. *Yih shwáng siueh peh tih shau 'rh* 一雙雪白的手兒, a pair of hands whiter than snow. *Shau p'á* 手帕, a handkerchief. *Yü tá shau lá choh shau t'ung k'ü* 與他手拉着手同去, having joined hands with him he departed; *fan shau 'rh k'ü* 分手而去,

Shau used in combination, and also figuratively.

§ 12. Tú, great.

they let go hands and separated. *Shau wán choh shau yih pú yih tich* 手挽着手一步一跌, dragging each other by the hand they fell at every step. *Wú choh liáu wo tih shau* 污着我手的手, he has dirtied my hands; *ping liáu wo shau* 冰了我手 it has made my hands like ice. *Puh k'ang fáng shau* 不肯放手, he is unwilling to desist. *Páu kwán t'ò shau 'rh ch'ing* 包管睡手而成, I promise to dispatch the business quickly and easily; *lú* in the turn of a pencil or while spitting on the hands, it will be done.

*Shau* is often found in combination with other nouns. *Páu shau* 砲手, a cannonier; *shoui shau* 水手, a sailor; *shú shau* 書手 a scribe or amanuensis; *mái shau* 賣手, a merchant. *Shau káu* 手高, very skillful; *hien shau* 閒手, an idler, unoccupied; *láu shau* 老手, and old hand, experienced; *shau tuán* 手段, a handicraft; *tso teh yih shau háu chin sien* 做得一手好針線, he is very skillful in using the needle. *kin jih yú liáu páng shau* 今日有了幫手, I have now an assistant; *lái teh páng shau* 來得幫手, he came to render aid. *Puh pien lung shau kioh* 不便弄手脚, you cannot use artifice and wiles. *Tú kiá huáng liáu shau kioh* 大家慌了手脚, they were all seized with such a panic that not one could tell what to do. *Hiá shau* 下手, to commence a work, to put hand to; *shau hiá* 手下, to be subject to one. *Yih pán yú shau tsz' ti* 一班游手子弟, a band of idle youth. *Hau shau* 後手, a second hand, an heir; also, sometimes said to mean a secret theft. *Shau tsz'* 手廁, a water closet; *ts'ing shau* 淨手, or *kiái shau* 解手, to ease the bowels.

§ 12.—OF THE USES OF Tú 大 great.

*Tú* has a variety of meanings, for most of which examples are here given. *Tú tá siáu siáu* 大大小小, all both great and small. *Tú hwá* 大話, exaggerated language. *Tú t'án* 大胆, boldness, presumption; *t'ien tá tih tsáu hwá* 天大的造化, a most excellent

Used in terms of dignity. § 13. Háu, good, to like. Has many significations.

fortune. *Pwán tá* 胖大, coarse and large; *tá ho shang* 大和尙, a highpriest; *kwán má tá lú* 官馬大路, a high road, or the royal way where the officers and horsemen pass; *láu tá* 老大, or *tá láu kwán* 大老官, terms of respect. *Láu tá t'ú sháng pei* 老大徒傷悲, the old man sighs in vain for years that are past. *Tá yé* 大爺, a term of dignity or rank. *Tá táh pú* 大踏步, rapidly and with long steps. *Tá fàng* 大房, the lawful wife. *Puh tá yáu kin* 不大要緊, it is not so necessary. *Tá hing huáng tí* 大行皇帝, a deceased emperor; *tá pien* 大便, or *tá kung* 大恭, to evacuate the bowels.

§ 13.—OF THE USES OF Háu 好 good, to desire, to like.

Perhaps there is no character of more frequent occurrence than this, but we shall here notice only its more important uses. *To sháu shí háu* 多少是好, how much will be good, or right? *Tsang sang shí háu* 怎生是好, what then must be done?—*chí tang shin háu* 這等甚好, this mode is very good. *Háu pien shí háu chih shí* 好便是好只是, it is well indeed, but yet, &c. *Sz' siáng ná lí k'ü háu* 思想那裡去好, he was thinking whither he should go. *Ché sz' yueh lung teh puh háu* 這事越弄得不好, this business is in a far worse state. *Ni yé puh háu wo yé puh háu* 你也不好我也不好, you and I are both bad both. *Puh háu liáu yú yáu kwái tsái ché lí* 不好了有妖怪在這裡, alas! I am unlucky; there are ghosts here; *ní shí sz' wan kiun tsz' tsang mo háu hing ché siáu jin sz'* 你是斯文君子怎麼好行這小人事, you are a gentleman of honor, how could you perpetrate these acts which the vilest knave would scarcely attempt? *Yü kiá háu liáu* 愈加好了, it will thus be much better. *Joh k'ang kien lien ko chí háu mo* 若肯見憐可知好麼, it would certainly be well, if he would regard me with compassion;—remark, 1. The character 麼 is not in this sentence interrogative; 2. *kien* 見 is of greater force than it would

Used to denote fitness, &c. and with a negative the opposites. Also as a verb.

be if it were said *ko lien* 可憐, or even *ko lien kien* 可憐見; 3. it is also said, *ko chí shí háu* 可知是好, it is clear that it would be well. *Puh tsang kien ché tang háu siáu* 不會見這等好笑, never have I seen anything so ridiculous; *háu k'án* 好看, beautiful to behold. *Puh háu k'án siáng* 不好看相, it has an ugly aspect, or simply, it is indecorous; *háu k'ih* 好吃, of a fine relish; *jü kin háu shwoh hwá* 如今好說話, the subject can now be proposed; *jü kin háu k'ih fán* 如今好吃飯, it is now the hour for dinner. *Wo sing tsz' puh shí háu jé tih* 我性子不是好惹的, my nature is such, it will not be safe to vex me. *Háu mo* 好麼, how do you do? *háu sié* 好些, a little better; *puh teh háu* 不得好, I cannot recover; *háu liáu* 好了, I am convalescent; *ping háu liáu* 病好了, recovered from the disease; *háu háu yih ko jin joh twán liáu ch'á fán k'í puh ngo sz'* 好好一個人若斷了茶飯豈不餓死, from a man in sound health to take away food and drink, and will he not die with hunger?—observe here the peculiar order in which the words are disposed in this sentence.

*Háu* is frequently used a verb, meaning to love, to desire; these significations however occur more frequently in writing, than in familiar or colloquial style. *Min í háu hioh* 敏而好學, clever and fond of learning; *t'á háu tán kwóh ching* 他好談國政, he likes to talk upon politics; *vid. infra.*

*Hwán shí háu liáu sing ming yih wán* 還是好了性命一般, just as if he had preserved your life. *Puh háu í sz'* 不好意思, my purpose was not good; or it could hardly have been otherwise. The phrase *í sz'* is also used as follows; *yü sié í sz'* 有些意思, has some meaning, is sufficiently beautiful, somewhat to the purpose, he said or did; *puh shí háu í* 不是好意, he has not a good intention; *kiáh háu* 恰好, fitly, seasonably; *jü tsz' kiáh háu* 如此恰好, in this manner, it is quite right, or to my taste; *yih t'áiu háu hán* 一條好漢, a brave and strong hero; *yé háu* 也好, let it pass, it will do; *háu hwá* 好話 you say well, or good;

Háu used adverbially. § 14. Tái, to expect, to treat. Used as a verb.

ironically, well said, indeed! *Mei háu* 美好 beautiful and good, perfect, all very good; *háu tái* 好歹, at any rate; *ní háu tái lái tsau tsau* 你好歹來走走, at all events (whether good or bad) I wish you would come. *Háu háu tih* 好好的, very good; gently; do not be in haste; I pray you, do not be angry; do not vex yourself; what will turn to your advantage; or, he enjoys good health. It must not be supposed that the Chinese language is vague or obscure, because such a variety of versions is given to a single sentence, for the meaning is clearly determined by the connection. *Háu sang muh ts'ü* 好生沒趣, he is easily disturbed or excited, he exposes himself to derision; in the following, *háu sang* is intensive; *háu sang fáng sin puh hiá* 好生放心不下, I can in no way quiet my mind.

*Háu*, to like; *háu ho* 好貨, desirous of wealth; *háu seh* 好色, given to pleasure; *háu yung* 好勇, warlike, he who loves to appear brave; *háu tsü* 好酒, a wine-bibber; *háu wán* 好玩, a trifler.

§ 14.—OF THE USES OF Tái 待 to expect, to treat.

1. *Tái* signifies to expect, to wait; *ní puh tsau tái tsang tih* 你不走待怎的, why do you not flee? *Tái wo wan t'á* 待我問他, wait until I ask him; *tái wo fi sié k'ü sin* 待我費些苦心, wait for me to make some effort; *tái wo hwui fuh t'á* 待我回覆他, wait until I shall have given him an answer.

2. It means to treat, behave to, &c. *Tsáu wán fuh tái* 早晚伏待, to wait upon early and late. *Kwán tái* 款待, to treat well; e. g. *sháu puh teh ngán pái sié shün mo kwán tái t'á* 少不得安排些甚麼款待他, it is necessary to make some preparation for his agreeable reception. *Wo tsiáng háu í tái t'á, t'á fán wí lí tái wo* 我將好意待他他反無禮待我, I have treated him with the best intentions, and he has rewarded me with contempt; i. e. has returned evil for good. *Siáng tái* 相待, to treat each other well; *yü lí siáng tái* 優禮相待, to treat one more respectfully than

Tái yáu, a phrase of doubt.      Tái, on the point of.      Tái k'ih, to eat.

his condition demands. *Yú fuh chí jin jin fuh tái, wú fuh chí jin fuh tái jin* 有福之人人服待無福之人服待人, he whom fortune favors has servants, but the unfortunate must himself be a servant.

3. *Tái* is joined with *yáu* 要, making a phrase denoting suspense of mind, as when one has not fully decided what course to pursue; it also approaches in some cases to a future participle. *Yuh tái yáu puh k'ü, wo yuh tái yáu k'ü* 欲待要不去我欲待要去, I go or remain as I please; here the phrase *tái yáu* may also be rendered thus, wishing not to go, and wishing to go, I am thus kept in suspense: *tái yáu*, 'waiting wishing,' i. e. I am in doubt whether to go or not. *Ni tái yáu sháng tien, wo tsü sui choh sháng tien* 你待要上天我就隨着上天, if you are about to ascend to heaven, I will immediately follow and ascend with you; *ni tái yáu t'an hái, wo tsü sui choh t'an hái* 你待要探海我就隨着探海, [or] if you are going to cast yourself into the sea, I will also cast myself in with you.

4. *Tái* also signifies when on the point of, as the following examples indicate; *k'ioh tái yáu tsau* 却待要走 &c., but when he wished to flee; *k'ioh tái ch'uh mun* 却待出門, just as he was going out of the door; *wo tái shwui sié 'rh* 我待睡些兒, scarcely was I asleep, when; *wo tái yáu shwoh lái yá tá wo yé* 我待要說來又打我也, whenever I am about to speak, he immediately strikes me.

5. *Tái* is joined with *k'ih* 吃, to eat; *lán tái k'ih* 懶待吃, I do not desire food, or I have no appetite; *wo sin lí pan puh tái k'ih* 我心裡本不待吃, I have not yet an appetite:—should it be said that *tái k'ih* here means to expect food, I would not deny it.

6. *Ni sháh liáu wo tih sz', tái tsau ná lí k'ü* 你殺了我的師待走那裡去, you have killed my master, whither, pray, are you going to escape? *Wo k'ü tái lái* 我去待來, I depart, but will soon be back.



§ 15. K'án, to dare, to presume.

Also means, it seems to me, I think so.

§ 15.—OF THE USES OF Kán 敢 to dare, to presume.

1. K'án properly signifies to dare, to presume upon; *shwui jin k'án lái tsú táng* 誰人敢來阻當, who dares to throw an impediment in the way? *Puh k'án shih hwan 不敢食葷*, I dare not eat such things; *hwan* 葷 comprises leeks, onions, flesh and fish, which the Budhists are forbid to eat. *Puh k'án tsih shing 不敢噴聲*, he dares not even whisper it; or, I cannot venture to lisp it. *Pi tsz' yé puh k'án king p'i yih p'i 鼻子也不敢輕嗅一嗅*, he dares not draw a breath. *Yú yih kú hwá ko shí k'án shwoh mo 有一句話可是敢說麼*, I have a word, shall I be allowed to speak it?—a foreigner would not naturally use the phrase *ko shí* 可是; but it might also be said, *ko shí shwoh teh tik mo 可是說得的麼*, can it be allowed me to speak it?

2. Frequently kán is equivalent to *I think, thus I believe, it appears to me, &c.* *K'án shí Wáng sang 敢是王生*, I think it is Mr. Wáng; *k'án tsiú shí t'á 敢就是他*, I presume it to be him; *yuen yuen wáng choh k'án shí ko lái yé 遠遠望着敢是哥來也*, looking from such a distance, it appears to me that is my brother coming. *K'án pí yé máu t'ó liáu 敢彼野貓拖了*, perhaps it has been carried off by a wild cat. *K'án shí yú sié tsz' sù 敢是有些鬍鬚*, he has, if I mistake not, but little beard; *k'án shí ní hung wo 敢是你哄我*, I think you are imposing upon me. *Ni k'án ts'ó jin liáu 你敢錯認了*, perhaps you were not well informed; *ní k'án kí mo 你敢饑麼*, you appear to me to be hungry; *k'án shí tú kí liáu 敢是肚饑了*, you are suffering from hunger, I believe. *Yih shí kien tsíú tú t'ung k'í lái, k'án shí yáu yáng wá wá tsz' 一時間就肚疼起來敢是要養娃娃子*, a sudden pain has seized her belly, I should not wonder if a child was brought forth; *一時間 suddenly; 養娃娃 to bring forth. Wo tsoh yih yü ní ts'ü siáu ní, k'én shí náu liáu 我昨日與你取笑你敢是惱了*, yesterday I spoke

*K'án p'á, has the same senses. To kwán, kwán tsing, and p'á, are similar phrases.*

with you in joke, I think you are angry with me. *K'án p'á sui hau shau shih kiá sz' yé lái shán sháng juh ho* 敢怕隨後收拾家私也來山上入夥, I think he will presently arrange his domestic affairs (or collect his household goods), and ascending this mountain, will join our company. *K'án p'á yé chih tsái tsáu wán táu yé* 敢怕也只在早晚到也, he will arrive, I think erelong; *ché tsáu wán k'án tái lái yé* 這早晚敢待來也, I think he will come to-day.

3. There are also other phrases which express the same sense which *k'án* has above. Among them are *to kwán*, 多管; as *to kwán wí kih chí wú siun* 多管未及至五旬, or *to kwán shí wí kih wú siun* 多管是未及五旬, he has not yet, I think, reached five decennaries. It is said, *to k'án shí t'á* 多敢是他, I doubt not it is he. The phrase *kwán tsing* 管情; as *kwán ts'ing pí ní sien táu* 管情比你先到, I think he will get there before you. *Kwán ts'ing tsíu háu liáu* 管情就好了, I trust that all will soon be safe, or I trust you will be speedily convalescent. *Kwán ts'ing yih sié sz' 'rh muh yú* 管情一些事兒沒有, according to this I think there is very little to be feared. Also *p'á* 怕; e. g. *chih p'á tsz' shí wí k'í* 只怕此時未起, I think he has not yet, at this hour, risen from his bed. *K'ung p'á puh háu* 恐怕不好, it seems not to be good.

It would be easy to exhibit many other characters in the same manner. But the examples already quoted in these fifteen paragraphs will answer sufficiently as a specimen, especially as the language furnishes an abundance of such examples, which might be collected in a similar way. It will be an excellent plan for the learner in the course of his studies to collect phrases illustrating particular characters, from which he will see their *usus loquendi*. The particles, of which I am going to treat in the next section, will demand more application.

## Section 2.

## OF THE PARTICLES IN CHINESE.

This part would be increased beyond its proper limits, should we attempt to give each particle a separate consideration. Very many of them we need not consider at all in this work, as each individual will be able himself, or with the aid of a Chinese teacher, sufficiently to learn their nature and uses. Let each student then diligently attend to the examples presented in each section and paragraph, if he desire to speak the language correctly.

In all the examples, let him carefully note those characters or particles, which would not be likely to occur to the mind of a European, that he may thus learn to speak the Chinese in its purity. For if you do not speak in the Chinese style, you will seek in vain to give the tones correctly. Yet if the words are properly selected and arranged, should you fail in some instances to utter the *tones* with perfect accuracy, though a Chinese will at once perceive your foreign accent, yet he will gather your meaning with sufficient facility.

## § 1.—OF NEGATIVE PARTICLES.

1. *Muh* 沒 *without*. This is different from *moh* 莫, as will appear below; *muh* almost always has *yü* 有 understood; e. g. *muh pá ping* 沒把柄, is the same as 沒有把柄, there is no foundation, there is nothing to apprehend; *muh náí ho* 沒奈何, it cannot be otherwise, there is no alternative; *lung teh muh fáh* 弄得沒法, his condition is such that he is at a loss what to do. *Muh yih háu* 沒一毫意味, there was no sense, no relish, no spice of salt; *muh ko t'au sü* 沒箇頭緒, there is no order, no clue; *shau liáu yih ch'áng muh ts'ü* 受了一場沒趣, he was hissed off; *muh yih jih puh hien* 沒一日不閒, he is always free, he never has anything to do; *muh t'au muh náu* 沒頭沒腦, neither head nor brains; nonsense, disorder. *Shin sháng muh teh ch'uen, k'au lí muh teh k'ih* 身上沒得穿口裡沒得吃, he has no raiment to put on, and he has nothing to eat.

*Puh, not. Hiú, ceasing. Pieh, leave off. Moh, do not; moh joh, it is best; and*

2. *Puh* 不 *not*. This occurs so frequently, that a few examples will suffice; *puh k'ang* 不肯, he is not willing; *puh siáu* 不消, it is unnecessary, needless; *puh p'á* 不怕, fear not; *puh háu liáu* 不好了, the affair was unfortunate; *puh tsau puh shí ní tih jin* 不愁不是你的人, be not solicitous, he will not escape, he will be yours.

3. *Hiú* 休 *cease*; *hiú yáu* 休要, the same as *puh yáu* 不要, do not; *ko ko wo tih yen yū hiú yáu wáng liáu* 哥哥我的言語休要忘了, brother do not forget my words; *hiú kwái* 休怪, do not wonder. *Hiú shwoh ché huá* 休說這話, do not speak thus; *hiú kiáu t'á tsau liáu* 休教他走了, do not let him escape; *hiú kiáu t'á k'án kien* 休教他看見, do not let him see it; *hiú yáu shih yen puh shih yū* 休要失言不失語, see that you abide by your promises, or affirm constantly the same thing; *t'á puh shí tsái liáu* *hiú yáu lí t'á* 他不是材料休要理他, he is one unfit for it, trouble not yourself about him.

4. *Pieh* 別, in the same sense as *hiú* 休; *pieh yáu sin choh* 別要信着, you must not have too implicit confidence; *ní pieh yáu shwoh tsui* 你別要說嘴, see that you do not tattle; *ní pieh yáu shwoh wo tui t'á kiáu t'á kwái wo* 你別要說我對他交他怪我, say not that I have said this to that person, lest perchance he (another) should complain of me; *kiáu* 交 is the same as *kiáu* 教 and *kiáu* 叫 would be in this phrase.

5. *Moh* 莫 *do not*; this has a more extensive application. 1st. It is often used with those already mentioned; *moh kwán t'á* 莫管他, do not care for him, do not concern yourself about him; *moh siáu* 莫笑, do not laugh, do not ridicule; *moh yáu kien kwái* 莫要見怪 (休或別 would do as well) wonder not, or be not angry with me; *moh yáu jin ts'o liáu* 莫要認錯了, see that you do not err; *moh fi ts'o liáu* 莫非錯了, unless perhaps I have erred. 2d. It is often joined with *joh* 若, and is equivalent to, *it will be best, no way, &c.*; e. g. *wei kin jih chí ki, moh joh sih ping kiáng ho* 爲今

moh yü, none like, signs of comparison; moh shwoh, not only. Wú, without.

日之計莫若息兵講和, no better counsel can now be given, than to lay down arms and treat of peace; moh joh kiáu t'á tso mei yé pá, 莫若叫他做媒也罷, it were better to apply to him to arrange this match: 也罷 scarcely admits of explanation, it is so foreign to our mode of speech; the sentence is literally, 'nothing like calling him to-be midman so will-do.' 3d. When yü 於 follows, it is the sign of a comparison; e. g. ts'ih ts'ing moh shin yü ngái yuh, luk yuh moh shin yü nán nū 七情莫甚於愛欲六欲莫甚於男女, of the seven passions there is none stronger than love; and of the six varieties of love, none is stronger than that which subsists between the male and female. 4th. Moh is often joined with shwoh 說, meaning not only, for examples of which, see under tsiú 就 in §9 of this section. Joh ko yü sié i sz', moh shwoh tái yih ko ming tsz' pien tái shih ko yé puh nán 若果有些意思莫說帶一箇名子便帶十箇也不難 if there should appear to be any prospect of realizing what you promise, I will readily allow not only one title but ten;—pien 便 corresponds to the two characters moh shwoh 莫說, and tsiú 就 in the same manner to the particle pien 便. Kien nán tsz' moh shwoh pieh yáng sz' puh k'ang tso, tsiú shí yih p'in yih siáu, yé puh k'ang kiá tsie yü jin 見男子莫說別樣事不肯做就是一顰一笑也不肯假借於人, if perchance she see a youth, she is so unwilling to do aught unbecoming, that she deems it hardly allowable to look, or even smile upon him; tsiú shí 就是 is the same as pien 便.

6. Wú 無 nothing, having none, without. Ts'un nán ch'ih nū kiái wú 寸男尺女皆無 he has neither a son nor a daughter; t'ien sháng yú, tí sháng wú 天上有地上無, it may be in heaven, but it is not on earth; sien háu wú í 纖毫無異, there is not the least difference; sz' fāng wú jin 四方無人, no one appeared from any quarter; wú kia páu 無價寶, a thing without price, priceless, invaluable.

*Wí, not yet. Fí, not. Other negatives. § 2. Augmentative Particles. T'ái, too.*

7. *Wí 未, not yet. Shwoh liáu yé wí 說了也未, have you yet spoken or not?*

8. *Fí 非 not, not good, &c. Fí lí 非禮 unreasonable; fí t'ung siáu ko 非同小可, the affair is important; fí t'ung yung í 非同容易, this is not so easy. I doubt not that wuh 勿, wú 毋, fuh 弗, and fau 否, are in use, but examples do not occur to me now; fí 匪, mí 靡, wáng 罔, wáng 亡, and wú 无, are found in the ancient books.*

§ 2.—AUGMENTATIVE OR INTENSITIVE PARTICLES.

1. *T'ái 太, too. Ché kí t'ái hien 這計太險, this scheme is too perilous; puh yáu t'ái kien 不要太謙, do not be too modest; t'ái lang tsing sié 太冷靜些, a little too cold,—said either of a place or a man. Yú t'ái yung í liáu sié 又太容易了些, that also is very easy. Ní ché kí kú huá yé t'ái shwoh chung liáu 你這幾句話也太說重了, this has been spoken by you with too much severity; t'í muh t'ái ch'uh yung í 題目太出容易, the theme is very easy. In these sentences, observe the transposition of the object, the exponent of the verb is before it; 這幾句話, *lú*. 'these several words spoken,' not 說這幾句話; and 題目出, not 出題目; also notice the transposition of 太; it is not 說太重, but 太說重; not 出太容易, but 太出容易. The Latin, French and Portuguese languages arrange words, each in an order peculiar to itself, while the Chinese idiom has something of them all. Tsui sháng t'ái kwáng muh yú kú tsz' 嘴上太光沒有鬚子, his lips are too smooth, no trace of a beard appears; yung sin t'ái kwo wí mien sun liáu tsing shin 用心太過未免損了精神, you have exerted your mind too much, it cannot be done without impairing its vigor.*

2. *Teh 忒, is nearly the same as 太; e. g. sui shí háu í yáu liú wo, chíh shí hái teh wo teh tuh sié ko 雖是好意要留我只是害得我忒毒些箇, although your intention in detaining*

Examples of *shin*, very. *Kih*, most, extremely. *Tsiueh*, exceedingly, surpassingly.

me was good, yet you have done me no little damage. *Hia shau teh han liáu* 下手忒狠了, you struck with too much violence; *k'ioh teh tsáu liáu sié* 却忒早了些, it is a little too early; *teh ts'ing sí liáu* 忒精細了, this is too refined and delicate. *Yú puh chí shí wo tih yen tsing teh káu* 又不知是我的眼睛忒高, perhaps I am too fastidious, *lí. have eyes too lofty*; *ní yé teh to sin* 你也忒多心, you are too much affected, or you take it too much to heart; *teh k'án teh ngoh siáng liáu*, 忒看得惡相了, he is not so vile as he has appeared to you; *tsiú teh k'ih kih liáu* 酒忒吃急了, I have drunk wine too hastily.

3. *Shin* 甚, very. The examples are innumerable; *wan lí puh shin tung tau* 文理不甚通透, he is not very learned; *shin shí k'í kwái* 甚是奇怪, this is indeed strange; *shin puh yá siáng* 甚不雅相, this was shocking to the sight.

4. *Kih* 極. *Ché yé ko siáu kih liáu* 這也可笑極了, this is exceedingly ridiculous; *kih k'iaú tih huá kung* 極巧的畫工, a most excellent painting; *ché tang shí kih miáu tih liáu* 這等是極妙的了, this is the best possible mode; *kih muh k'iaú tih huá* 極沒竅的話, the phrase is obscure and unintelligible; *ts'í lí shwoh teh kih tsing* 此理說得極精, his discourse upon this subject is very spirited; *shwoh teh kih shí* 說得極是, you speak most truly; *ko chú cháng kih miáu* 哥主張極妙, brother, your determination is most excellent; *siáng siáng siáng siáng teh kih* 想想想想得極, he is always thinking deeply; the repetition of 想 serves to render the idea more vivid.

5. *Tsiueh* 絕. *Tsiueh miáu tih chú í* 絕妙的主意, admirable counsel indeed! *Tsiueh seh* 絕色, exceedingly beautiful; *tsiueh wú kí hwai* 絕無機會, exceedingly unfortunate; *tsiueh wú jin k'ü* 絕無人居, a place without inhabitants. *Tsiueh miáu 'rh wú í kiá í* 絕妙而無以加矣, most excellent, to which nothing can be added; this phrase savors of the higher

*Tsui*, similar to *tsiueh*. *Háu* used intensively; *háu puh*, a strong affirmative.

order of style; such are not rarely found, especially in the discourse of the literati. *Ko lien sz' nien ngan ngái yih tán k' iueh tsiueh* 可憐四年恩愛一旦決絕, alas! the intimacy of four years is thus broken off in a single day; in this place, 絕 is not a particle, but means *to be broken off*, and 決 signifies about the same, the two forming a phrase meaning, finished, irrevocable.

6. *Tsui* 最 is little different from 極 and 絕; e. g. *tsui káu shau wán* 最高手段, the greatest dexterity, or skill; it is taken in a good or bad sense. *Tsui miáu* 最妙, or *miáu tsiueh* 妙絕, or *miáu puh ko yen* 妙不可言, inexpressibly fine, nothing can be better.

7. *Háu* 好 is used to add force to the meaning; *háu k' ih jin siáu* 好吃人笑, he was very ridiculous; *háu k' i kwái yé* 好奇怪也, that is indeed very wonderful. *Háu hú shwoh* 好胡說, great impertinence; *háu sáu ch'au* 好臊臭, an insufferable stench; *tú lí háu huán hí* 肚裡好歡喜, his heart is much rejoiced; *háu ko yú ts'ing tih nán tsz'* 好個有情的男子, he has a most excellent disposition, or he knows how to love, or how to be grateful. *Kwo jen háu ko jin wuh* 果然好個人物, a beautiful person; *háu yih ko kieh tsing so tsái* 好一箇潔淨所在, this place is very clean. *Puh* 不 frequently occurs after *háu* 好, and is by no means negative, but rather adds to the signification; *háu puh k' ú yé* 好不苦也 is the same as *shih fan k' ú* 十分苦, very much afflicted; *yih jih háu puh jeh náu* 一日好不熱鬧, there was a great tumult throughout the day; *háu puh k' ú teh náu jeh* 好不去得鬧熱, he departed with great pageantry; *lung teh wo mun háu puh nán kwo* 弄得我們好不難過, he has reduced us to great misery. *Ná fung háu puh lí hái* 那風好不利害, the wind was very violent; *ché hán tsz' háu puh shwui teh tsz' tsái* 這漢子好不睡得自在, this fellow sleeps most soundly. *Muh* 沒 is sometimes found instead of 不, in the same sense; *ní háu muh ts' ú* 你好沒趣, you have shown yourself very ridi-



Shih fan, very; tá prefixed to it. Puh kwo, very. Uses of sháh and sz'.

culous; *háu muh liáng sin* 好沒良心, well may he have no conscience; *háu muh chí k'í* 好沒志氣, he has no firmness of purpose; *ní háu muh táu lí* 你好沒道理, you are not reasonable; *háu muh í sz'* 好沒意思, his mind was much confused. Thus also 無 may be used; e. g. *háu wú fuh fan* 好無福分, I am very unhappy; *háu wú pá pí* 好無把鼻, there is no handle, no method.

8. *Shih fan* 十分; e. g. *shih fan ch'ing tsán* 十分稱讚, to lavish praise; *sang teh shih fan ts'ing siú* 生得十分清秀, naturally well favored, had a fine air; *sin chung shih fan ts'iau ts'áu* 心中十分焦燥, he was much disturbed in his mind; *shih fan náu jeh* 十分鬧熱, this may be said of a great variety of objects, of a concourse of men, of tumult, of abundance of flowers, graces, love, &c. *Tá* 大 is added to *shih fan*; e. g. *puh tá shih fan háu* 不大十分好, he is not so very good; *wo puh tá shih fan yung ts'iu* 我不大十分用酒, I am not a great winebibber.

9. *Puh kwo* 不過 is used in the same sense, when it follows the subject; e. g. *kih puh kwo* 急不過, very precipitate; *láu táu puh kwo* 老到不過, most troublesome individual; *wo wei ts'ái máu liáng kien ngái ní puh kwo* 我爲才貌兩件愛你不過, I love you much for your beauty and your excellent mind;—our own idiom would not suggest the addition of *liáng kien* 兩件, two things. *Kung táu puh kwo tih* 公道不過的, highly just and equitable.

10. *Sháh* 煞 or 殺, to kill, and *sz'* 死, to die, are used in exaggeration; as we say, to die with joy, to kill with grief. *Ní teh sháh láu ts'áu* 你忒煞嘮叨, you trouble me to death; *wo yé teh sháh sháu yung yé* 我也忒殺受用也, I too have enough of it, i. e. trouble enough; *ní yé sháh láu shih liáu* 你也殺老實了, you are too simple minded; *chin ching kw'ái huoh sháh* 真正快活殺, I die with joy. *Tsz' tsz' kwo jen lái liáu hí sháh mei tsz' yé* 姊姊果然來了喜殺妹子也, my sister, you have then come, you make me die with joy; *mun sháh wo yé* 闊殺我也,

## § 3. Diminutive Particles.

## 1. Examples of Chih, only; joined with shí.

sadness kills me. *Ché liáng jih k'í hú siáng sháh wo yé* 這兩日幾乎想殺我也, for these two days I have been exceedingly anxious to see you; *ngái sháh* 愛殺, to die with love. *Shí ngái teh, jin sháh tih* 是愛得人殺的, he is so lovely it makes me die to think of him; the *jin* 人 is not connected with *ngái* 愛, but with *sháh* 殺. *Hwoh hwoh tih k'í sz'* 活活的氣死, he dies with rage; *puh shí mun sz', ting shí k'í sz'* 不是悶死定是氣死, if sadness does not kill him, he will certainly die with rage. *Yú lán k'í sz' wo yé* 又來氣死我也, lo! he is coming again to irritate and enrage me; *yih ting yáu heh sz'* 一定要嚇死, he will die with fear; *hwoh hwoh tih ngo sz' puh ch'ing* 活活的餓死不成, shall I die with hunger? *Hwoh hwoh sz'* 活活死, sudden death, to die in the midst of life.

## § 3.—OF DIMINUTIVE PARTICLES.

These are so numerous, and their application so various, that it will be most convenient to take them up separately.

## I. Of Chih 只 only, but.

1. It is joined with *shí* 是; e. g. *chih shí muh yú p'án ch'én* 只是沒有盤纏, provisions only were wanting; it may be rendered by *but* or *only*; one thing only was wanting, viz. provisions. *Wo chih shí sz' liáu pá* 我只是死了罷, nothing remains for me but to die. *Wo chih shí puh yáu* 我只是不要, one thing is wanting, my consent; *chih shí puh háu ming yén* 只是不好明言, but I dare not say it plainly; *chih shí ní yén tsing teh káu* 只是你眼睛忒高, but you seek too much, you are too particular; *chih shí yih kien* 只是一件, but yet there is one point, viz. &c. *Chih shí tú lí ngán ngán tih siáu* 只是肚裡暗暗的笑, he was only laughing to himself; *ting pién ting chih*

Many examples advantageous. Chih pá, perhaps, I think. Chih teh, must.

*shí huán yú yih kien* 定便定只是還有一件, it is indeed certain, yet there is one additional item. *P'á shí puh p'á t'á* 怕是不怕他只是也 *chih shí yé yáu to yih fán shun sheh* 怕是不怕他只是也要多一番唇舌, I am certainly not afraid of him, though it appears I must dispute with him again.

If I seem to present too many examples, it must be remarked, that almost every one of them exhibits some new form of speech; e. g., *p'á shí puh p'á t'á* 怕是不怕他, the first *p'á* ought to be viewed in a manner apart from the rest, making the sense, if you say that I fear him, 是不怕他, I certainly do not fear him. This may be transferred to many other examples; *chih shí jin nái sán fan* 只是忍耐三分, only exercise a little patience; the Chinese are fond of using fractional parts to denote a portion of, as here, *sán fan* 三分, three parts; i. e. a little.

2. It is joined with *pá* 怕, and then answers to our *perhaps*; or is the same as *I believe*, a sort of irony; *t'ien hiá chih p'á puh sang tsái tsz'* 天下只怕不生才子, beneath the heavens, I think, there is not a man of talents; *chih p'á puh nang kau liáu* 只怕不能勾了, but I believe it to be inadequate; *chih p'á ná ch'au k'í yáu ngau sz' liáu jin* 只怕那臭氣要嘔死了人, so great a stench would make men die with vomiting; *joh shí tsau lái pí ping,* *chih p'á yé puh siáng sháng hiá* 若是走來比並只怕也不相上下, if they should be compared together, no difference I think, would be found between them. But the use of *chih p'á* is not always ironical; *chih p'á ní mun yáu heh sz'* 只怕你們要嚇死, but perhaps you will die with fright; *chih p'á sang sié kwá ngái* 只怕生些掛礙, but I fear impediments and difficulties will arise; *shwah lú chih p'á ní puh sin* 說來只怕你不信, if I should tell you, perhaps you would not believe; *chih p'á ní kien liáu kwei liáu* 只怕你見了鬼了, I think you have seen ghosts. Notice that 見了鬼了 is used for 見了鬼, the latter *liáu* denoting the past time of the whole action.

3. Joined with 得 it gives a new meaning; *chih teh sioh fáh tso liáu ho sháng* 只得削髮做了和尚, it was necessary to

Chih háu, *merely*. Chih kwán, *just*. Chih, *not always translated*.  
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shave the hair and become a priest; 'rh jin muh fáh chih teh kan t'á  
 二人没法只得跟他, it was necessary for both to follow  
 him. Ch'ái jin chih teh shau liáu 差人只得收了, those who  
 were sent received that which was offered; chih teh yih ts'i k'ú liáu  
 只得一齊去了, it was necessary for them all to depart together.

4. Joined with háu 好 it gives still a new sense; chih háu ché  
 tang 只好這等, nearly in this manner; chih háu tso ko wan jin  
 只好做個文人, he is a mere student; chih háu wú luh jih  
 只好五六日, only about five or six days.

5. It is also joined with kwán 管. Ché ko chih kwán fáng sin  
 這箇只管放心, be not disturbed on this account; wei 爲  
 on account of, or something of the kind, is understood to govern;  
 ché ko ts'ing ling t'áng láu peh mú chih kwán fáng sin 這箇請  
 令堂老伯母只管放心, I beg your worthy mother  
 may enjoy tranquillity of mind.

6. Chih has sometimes no character joined with it and signifies  
 only, which sense indeed it always includes, though most frequently it  
 cannot be expressed in Latin; f'i wei pieh sz' chih yin 非爲別事只  
 因, for no other reason, but simply because; chih kiáu teh k'ú  
 只叫得苦, he could only say that he was miserable. Chih yung  
 choh yih kien wuh kien 'rh 只用着一件物件耳, he has used  
 only one thing; notice the 一件物件耳, one thing, also the  
 use of 只 and 着. To puh sháng wú jih siáu chih sán jih tsíú láí  
 多不上五日少只三日就來, within five days at the most  
 and three at the least, I will return; wo chih táng puh chí 我只  
 當不知, I connive at this, I seem not to know this; chih yú c'á  
 kiáng huá muh yú pieh jin ying tsui 只有他講話沒有  
 別人應嘴, he speaks to himself, and there is none to reply.

Examples of *Chí*, only; *puh chí*, not merely. III. Examples of *Tán* simply, but.

II. Of *Chí* 止 only.

The use of 止 is more extensive than that of 只, i. e. 止 is often employed when *chih* could not be; e. g. *chí yú nū kiuen tsái kiá* 止有女眷在家, his wife is the only servant of the house; *puh chí yih ts'ien* 不止一千, a thousand and more; *chí hán shih wú luh sui* 止好十五六歲, she is about fifteen or sixteen years of age; *ngái chí jü shün puh chí jü tsz'* 愛之如身不止如子, he loves him as himself, not merely as a son.

III. Of *Tán* 但 but, simply.

1. It has a use kindred to that of 止 and 只, as examples will show. *Tán shwoh puh fáng* 但說不妨, speak boldly; the same as *chih kwán shwoh* 只管說. Thus, *tán ts'ing fáng sin, páu kwán ch'ing kung* 但請放心包管成功, be not concerned, I take all this upon myself; *tán chih han nien kwo sz' shih k'ioh wú tsz'* 但只恨年過四十却無子, he was vexed that being now forty years of age he had no son; *yé wú t'á shwoh tán chí shí* 也無他說但只是, I have nothing to say, but, &c.; notice the use of 但只. *Tán yuen jü tsz'* 但願如此, I simply desire it thus; *tán ts'ing tsun pien* 但請尊便, do, I pray you, what is most agreeable to yourself; *tán kien jin shán jin hái* 但見人山人海, he sees men as numerous as the trees upon the mountains or as the waves of the sea, he sees a countless multitude; *tán tso puh fáng* 但坐不妨, you may sit down. The 但 appears to us to be redundant, but by the Chinese it is never omitted.

2. *Tán* 單 has precisely the same signification; *tán chih kwán hú shwoh* 單只管胡說, he continually talks nonsense; yet it properly signifies, simply, only; *tán sháu t'á yih ko* 單少他一個, he only is wanting; *lang loh chung jin tán lái ts'in kin wo* 冷落

Interchanged with tán.

IV. Examples of Sié, little; followed by 'rh.

眾人單來親近我, he treated all the rest coldly, but received me with cordiality. In the following 但 is used; mú ts' in tán ts'ing kwán sin 母親但請寬心, pray mother, let not your mind be troubled.

IV. Of Sié 些, a little.

1. It most commonly signifies a little; kin jih tih shin tsz' ko kioh teh háu sié 今日的身子可覺得好些, I feel a little better to-day. We should have said 今日好些, but 身子, or 可, or 覺得, would not have occurred to us; yú sié kiuen tái k'í lái 有些倦怠起來, he feels somewhat fatigued; wí mien shau sié fung hán, pien kioh shin tsz' yú sié puh pien 未免受些風寒便覺身子有些不便, he has taken cold and is therefore somewhat indisposed. Notice the 未免受, 'he may perhaps have taken; pien 便, immediately, and 不便, incommoded. Lung ch'uh sié 'rh pá hí 弄出些兒把戲, play off some artful trick; lung sié shau kioh 弄些手脚, is nearly the same as the preceding; puh kien sié 'rh tung tsing 不見些兒動靜, he could discover nothing; yú sié 'rh yú shwui 有些兒油水, some oil and water will be gotten, i. e. money; something will be gained. Joh shí yú sié yú wuh 若是有些油物, if the hope of money brighten; shing hiá puh to sié 'rh 剩下不多些兒, it exceeds but little, there is not much remaining; ní tsih sié 'rh k'á tsáu sié 'rh lái 你疾些兒去早些兒來, go quickly and return quickly; loh loh háu sié 'rh 畧畧好些兒, it is somewhat improved. From these examples, we see that 些 is wont to be followed by 'rh 兒, which makes it mean still less; 畧 is the same as sié, a little; tso sié puh wan 'rh ts'ü tih kau táng 做些不問而取的勾當, to act the thief; wo ho 'á yú sié puh ling

Muh sié, with yá understood. Yih before sié. Joined to adjectives and pronouns.

lí tih kau táng 我和他有些不伶俐的勾當, I have not a proper intercourse with her; kau táng 勾當 'business,' is rarely taken in a good sense; lung sié ho lái yú fá hung 弄些火來與他烘, bring a vessel with coals that he may warm himself; sū f'ieh too sié tung sí 須貼我些東西, we ought to add something more; loh loh ming p'eh 'rh fan t'au lí 畧略明白二分道理, he is not entirely destitute of intelligence. In this phrase 明 means to know, 白 clearly, 二分 two parts, etc. Yú sié p'ieh kái-má yáng 有些別改模樣, he appears to be somewhat changed, or about to improve.

2. It is joined with 沒, and 有 is understood; muh sié k'ia fá 沒些家法, he knows not how to govern his family, there are no domestic regulations; muh sié mien t'ing liáu 沒些面情了, he no longer regards me, he gives no token of love; muh sié t'ei 沒些意思, not the least meaning.

3. We have yá — also placed before sié, and then yé, 也 should follow; e. g. yih sié ying hiáng yé muh yá 一些影响也沒有, every trace of him has disappeared, it is not known where he is; 响 is properly written 響; puh shí puh shí yih sié yé puh shí 不是不是一些也不是, it is not so, you are altogether mistaken; yih sié k'au hiá yé muh yá 一些高下也沒有, there is no difference between them.

4. It is joined with adjectives and pronouns; e. g. huán pí né mun k'áng sié 還比你們強些, yet more brave than you all, i. e. in this passage, more beautiful; shin ngáu sié 深奧些, rather profound and obscure. Sí ko tá t'au pá shin t'au' lung k'ieh tsing sié 洗箇大澡把身子弄潔淨些, wash long and carefully to improve a little the neatness of your person; ná sié puh ching k'í tih fú jin 那些不正氣的婦人, all those are women of little virtue; ní yí ché sié tseh tsui t'eh k'au tih 你有這些賊嘴賊口的, you have such a pernicious tongue; ché sié yen yú k'í k'í shí yú lái líh tih puh yáu jin tso k'ia h'ua 這些言語句句是有來歷的不要認做假話, in all I said there is real

Shin mo after *sié* makes an interrogative. § 4. Initial Particles. Of *P'í* to curse.

truth, take care, how you consider it false; *ché sié huá lái teh ká kwái* 這些話來得古怪, what you say is wonderful; *ní ché sié huá shuoh tek yá lí* 你這些話說得有理, there is reason in all you have said. *Ts'ien shí tsáun liáu shin mo nich cháng chih kwán pá ché sié fú jin lái mo nich wo* 前世造了甚麼孽障只管把這些婦人來磨滅我, what so great fault did I commit during my former life, that he should thus vex me with those women? Who it is that 只管把, he does not say; *sié* joined with 那 or 這 cannot be explained by a *little*.

5. After *些* we find *shin mo* 甚麼, and in such cases the phrase is often interrogative. *Ní mun chí tsu sié shin mo* 你們知道些甚麼, what are you capable of knowing? *Siang piok t'ing kien sié shin mo huá 'yh* 想必聽見些甚麼話兒, perhaps he has heard some report; *tsó sié shin mo kau táng* 做些甚麼勾當, what is your occupation? or without an interrogative, to make no effort to obtain a living, implying evil, as in the following example; *ní mun tsái ché lí puán jih tsó sié shin mo* 你們在這裡半日做些甚麼, here you both remain till mid-day, pray tell me how you are employed? *Puh yü t'á tsó sié shin mo* 不與他做些甚麼, I have had no intercourse with him; *k'án t'á oh'uh lái tsó sié shin mo* 看他出來做些甚麼, see for what purpose he is going out. *Yú sié shin mo ts'ü lái* 有些甚麼趣來, what will be your disgrace in future? Instead of *甚* we may use *什*; e. g. *káng yáu k'ái k'au shuoh sié shih mo chih kien* 剛要開口說些什麼只見, when he was just on the point of speaking, he saw, &c.

§ 4.—OF INITIAL PARTICLES.

1. *P'í* 哇 or 唔; these are evidently the same. The Chinese use this term to express contempt or in cursing to the face. *P'í tsá shí ní pei hau lung kwei* 哇都是你背後弄鬼, begone you



*Yá* denotes wonder. *Ho yá*, the same. *Also uh*. *Modes of transition.*

wretch, by guile and artifice you have thrown everything into confusion; *p'í ní shí to tá tih kuán 'rh* 哇你是多大的官兒, you are doubtless a very distinguished officer; *p'í yih fáh fáng p'í* 晒一發放屁, away, you prate too foully.

2. *Yá* 呀 or 訝, a word denoting wonder or astonishment. *Yá ché shau shí ping puh shí wo tao tih* 呀這首詩並不是我做的, Oh! these verses surely are not mine. *Yá ní mun shí sié shín mo jin* 呀你們是些甚麼人, Oh! but who are you? Notice the use of *sié* in this sentence.

3. *Ho yá* 阿呀 is the same as the preceding; e. g. *ho yá kin yé k'ioh muh liáu tang* 阿呀今夜却沒了燈, alas, no lamp to-night! Notice the use of 却 here; it has the sense of still, again. *Ngái 嚶, wo 哦* and *yé loh 耶嚶* are words of nearly the same import as *ho yá* used in the beginning of sentences.

4. *Uh* 兀 or *uh tih* 兀的, occurs very frequently in the book *Yuen jin Peh Chung*, Hundred Plays of Yuen; e. g. *uh ná fú jin puh yáu tí k'uh* 兀那婦人不要啼哭, Oh woman! do not weep; *t'ien yé uh tih puh kiung sháh wo yé* 天也兀的不窮殺我也, Oh heaven! why must I die with want? *Uh tih puh shí wo hiung* 兀的不是我兄弟, ah, whom do I see! is it not my brother? The other exclaims; *uh tih puh shí wo ko ko* 兀的不是我哥哥, it is not my brother. *Uh ná kí shú tih* 兀那寄書的, ho! halloo, postboy!

Here perhaps it will be proper to exhibit some of the modes of transition, those at least which are of more frequent occurrence; e. g. *k'ioh shwooh* 却說, turn now to say. Also *ts'íé* 且, examples of which constantly occur. Also *king* 竟, in fine, certainly, but, &c. *King t'ing k'í so wei* 竟聽其所爲, they let him do as he pleased; *king táu hien chung lái* 竟到縣中來, he proceeded to the public tribunal. Also *puh kí* 不期, as may be seen in the book *Hwá tú yuen*, which in abrupt transition is wont to commence with these words. *Shwui siáng* 誰想, who would have thought it! is nearly the same as 不期. Also *yuen lái* 原來 is a mere exclamation, or equivalent to *he must know, it ought to be known.*

§ 5. Final Particles. *Ché* ending a sentence. *Ho* confounded with *o*. *Of Li*.

§ 5.—OF FINAL PARTICLES.

Some are omitted for the present, which will come up hereafter. The particle *ché* 着 is often placed at the end of a sentence, but its use in such cases is not easily perceived; e. g. *siáu sin tsái í ché* 小心在着意者, be very attentive.

1. *Ho* 阿 is often confounded with *o* 阿, and each may be read *á* or *há*. It is preceded by *yé* 也; e. g. *háu yá mun yé ho* 好憂悶也阿, alas, how sad I feel! *Shi-háu háu yé ho* 是好好也阿, Oh, how good! *Lung teh wo tih sang í háu pih náu jeh yé o* 弄得我的生意好不關熱也阿, Oh, it has rendered my trade much more profitable! The meaning is also sometimes held in suspense by a condition expressed or implied, and then *o* 阿 is used; e. g. *shuh shuh tsát kiá o* 叔叔在家阿, Oh uncle! if you would remain at our house; *joh fú liáu ní há* 若負了你阿 if I desert you, if I am ungrateful toward you, &c. It is also employed in allocution; e. g. *ko o* 哥阿, ah, my brother! *T'ien ho ho tsang sang* 天阿可怎生, Oh heaven! what is this? *Wo tih Yuen láng ho* 我的袁郎呵 O my spouse! His name was 袁 and his wife thus addresses him being dead. *Liú mei jin ho! ní tsá siáng tsái ché lí jin tsái ho ch'í* 劉美人呵你的像在這裡人在何處, O beautiful Liú! your image is before my eyes, but where are you yourself? *Yá* 呀, is used in the same sense; e. g. *wo tih ts'í yá* 我的妻呀, O my wife! *Siáu ts'ie yá, siáu ts'ie yá, ho wo yü ní poh ming* 小姐呀小姐呀何我與你薄命, O miserable girl! I am equally miserable with yourself. Or it denotes admiration; *miáu yá, miáu yá* 妙呀妙呀 excellent, excellent!

2. *Lí* 哩 occurs frequently. *Chin yáu ling jin ngái sháh lí* 真要令人愛殺哩, surely you will cause me to die with love; *moh shwoh má huàn yáu tá lí* 莫說罵還要打哩, I will reprove you not only with words, but with blows; *ní joh kien*

Other final particles. § 6. Of the particles 'rh and 'rh. Joined with nouns.

*liáu ho chih p'á yáu fung mo lí* 你若見了呵只怕要風魔哩, should you see her, you would doubtless run mad with love.  
*Jū kin fāng hiá chung, huán muh yú fáh yá lí* 如今方下種還沒有發芽哩, you have just sown, the grain has not yet germinated; *shwooh sié shin mo háu puh mih ts'ieh teh kin lí* 說些甚麼好不密切得緊哩, you are speaking with each other of important secrets; *ko chí shi lí* 可知是哩, it was himself, or it is this thing itself.

3. There are several other characters which have the same force as *li*; e. g. *ché ko ní* 這箇呢, what, or who is this? Also *ko puh shi po* 可不是波, is it not thus? Also *ko puh háu ná* 可不好那, would it not be well? *Ná* 那 is also a vocative particle; e. g. *t'ien ná* 天那, O heaven!

#### § 6.—OF THE USES OF 'Rh 兒 AND 'Rh 耳.

'Rh 兒, properly signifies a son, and 'rh 耳, denotes the ear. But when they are used as mere particles, there is scarcely a perceptible difference between them.

1. They are joined with substantives; e. g. *ní tih sin 'rh t'ái lá,* *yén 'rh teh káu* 你的心兒太大眼兒忒高, you are too aspiring, your eyes are too lofty; *wo yé yú fáh 'rh chí'ú ní* 我也有法兒處你, I know how to govern you; *kú yú wo tsoh tui t'au 'rh* 故與我作對頭耳, therefore he would be my adversary; *láu t'au 'rh* 老頭兒, an aged man. *Kien ko lí 'rh, shwooh kü huá* 'rh 見个禮兒說句話兒, had he shown the least respect, had he spoken a single word; *tsiáng yih chuang yén 'rh kwán wo* 將一雙眼兒觀我, he gazed upon me with both eyes; *k'au lí shwooh kí kú háu k'án huá 'rh* 口裡說幾句好看話兒, he labored occasionally to appear eloquent.

Used to express contempt. Are often mere finals; sometimes frequently repeated.  
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2. They are frequently used to express contempt, or to denote inferiority; e. g. *puh hí tso ché lung pih t'au tih wan kwán 'rh* 不喜做這弄筆頭的文官耳, I delight not to be one of those officers who are brave only with the pen. *Pí shih puh teh ché yih* 非捨不得這一頂烏紗帽耳, not that I regard this official button of so much importance; *ché sié chung í huá 'rh jin tú kwai shwoh* 這些忠義話兒人都會說, any one could easily descant thus upon fidelity and justice.

3. 'Rh 兒 and 耳, especially the latter, are often mere finals. The examples are numerous. *Chih t'á puh nang kau 'rh* 只怕不能勾耳, I fear it is impossible.

4. They are wont to be repeated; e. g. 女子眉目秀媚花  
固云美矣。葦無才情發甚精神。便不過花  
耳。柳耳。珠耳。玉耳。爲人所愛不過一時。  
至於花謝。柳枯。珠黃。玉玷。當斯時此。其美  
安在哉。 when a woman has handsome eyes, with eyebrows gracefully arched, she is called beautiful. But unless she be endowed with a noble mind, which, in a manner, gives life to beauty, what better is she than a flower, a willow, a pearl or a jewel. She is indeed for a time fair to look upon, but when the flower has withered, the willow decayed, the pearl turned yellow, and the color of the gem changed, where is then the beauty that before was praised? In this example, the words are choice and the style elegant, being the composition of a noble youth of intelligence and education.

5. They are most commonly employed in description; e. g. *peh tih lien 'rh, wán wán tih mei 'rh, si si tih yáu 'rh, siáu siáu tih kiok 'rh* 白白的臉兒。灣灣的眉兒。細細的腰兒。小小的脚兒 fair cheeks, arched eyebrows, a slender waist and small feet. Or more diffusely thus; 烏油油的髮兒。白營營的臉兒。曲灣灣的眉兒。俏生生的眼兒。直真隆隆的鼻兒。細纖纖的腰兒。小尖尖的脚步兒, the hair is black and glossy the cheeks fair, the eyebrows arched,

§ 7. Uses of *Yé* and *Yih*. *Yé yú* used in description. *Yé puh*, interrogative.

the eyes bright; the nose prominent, the waist slender and the feet small. The following is of a different character, 眼兒深。鼻兒高。齒兒空。唇兒曠。算個病骷髏, the eyes sunken, the nose sharp, a tooth here and there, lips broad and hanging, in a word, the countenance of a dead, rather than of a living person.

§ 7.—OF THE PARTICLES *Yé* 也 AND *Yih* 亦.

The uses of 也 are very numerous, as will be shown under several heads.

1. *Yé yú* 也有 is used in the description of pleasant objects; e. g. 不多時。便見一帶柳林青青在望。原來這帶柳林約有里餘。也有疎處。也有密處。也有幾株近水。也有幾株依山, after a short time, a pleasant willow ground presented itself to our view; it was a quarter of a mile or more in extent; in various places the light shone through the scattered trees; in others the grove was dense and dark; a part was near the water, and a part seemed to recline upon the mountain. Another example; 書房到清清。花草也有。樹木, 也有。金魚缸; 假山石。件件都有, the place was quiet, neat, and adapted to study, there were flowers and herbage, trees and shades, gold-fish inclosed in vivaries, artificial mountains and rocks; in fine, all things which are wont to be found in such places.

2. *Yé puh* 也不 is sometimes preceded and followed by the same character, and is then occasionally, but not always interrogative; e. g. *ní t'au k'ú yé puh k'ú* 你道苦也不苦, say, is it not bitter? *Ní t'au wo ché kó chú i k'íau yé puh k'íau, miáu yé puh miáu;* 你道我這箇主意巧也不巧妙也不妙, say, is not that plan of mine excellent, is it not wonderful? *Shwoh yé puh shwoh yih shing* 說也不說一聲, he will not speak a word; *k'án t'á k'ang yé puh k'ang* 看他肯也不肯, see whether he

Kung used for *yé*, when it often signifies or.

*Yé shí*, this itself, it is.

will or not; *puh chí shí yé. puh shí* 不知是也不是, I know not whether it is thus or not; *puh chí tsái yé puh tsái* 不知在也不在, I know not whether he is at home or not. *K'ioh shí keh sau yé peh tsing, fi p'áng ch'áng tá yé shí tuán siáu, yú sū tih yé wú sū tih* 却是黑瘦,也白淨,肥胖,長大也是短小有鬚的,也無鬚的, is he dark and emaciated, or fair and corpulent? is he tall and large, or short and small? has he a beard, or is he beardless? In *The Hundred Plays of Yuen*, we find *kung* 共 used for *yé* 也. *Shin ts'ái 'rh ch'áng kung tuán mien p'i 'rh sau kung fei* 身材兒長共短面皮兒瘦共肥, is his person large or small, has he a thin or a full countenance? 共 here signifies or.

3. *Yé shí* 也是, *this itself, it is, &c.* *Yé shí ní lán jin kiá tsáu huá* 也是你老人家造化, you are a happy old man; *yé shí wáng fi sin sz' liáu* 也是枉費心思了, it is in vain to think of this; *yé shí lí sháng ying kái tih* 也是理上應該的, this is only in accordance with reason; *yáu ts'ái lái yé muk yung* 要他來也沒用, it were useless for him to come. Sometimes a negative is inserted; e. g. *yé puh shí ko jin* 也不是個人, he is not a man, he is a base wretch; *yé puh shí shin ma nán sz'* 也不是甚麼難事, it is not very difficult; *huoh ché yú sié t'ien í yé wí ko chí* 或者有些天意也未可知, who knows but it is the will of heaven? *Huoh piéh yú miáu yung yé wí ko chí* 或別有妙用也未可知, perhaps a better use will be made of it; *huoh ché tsíu shí ché tang yé wí ko chí* 或者就是這等也未可知, perhaps it is this thing itself; *huoh ché ní kau lái yú ko kwán tao yé wí ko chí* 或者你後來有個官做也未可知, who knows but you will at length obtain some office? The phrase *yé wí kien teh* 也未見得, means the same as 他未可知. *P'á puh tsíu shí ts'ái lái yé puh kien tih* 怕不就是他來也不見的, I think it is he who is coming, yet I am not certain; here, the word 的 is used for 得.

*Yé repeated in compound sentences. Yé following the pronouns ché, t'á wo, ní, &c.*

4. It is elegantly repeated in a compound sentence containing two correlative phrases; e. g. *táu yé puh sí, lien yé puh sí* 頭也不梳臉也不洗, he neither combs his head, nor washes his face; *shau yé puh tung, k'au yé puh k'ái* 手也不動手也不開, he is afraid either to move his hand, or to open his mouth; *tso yé náu, yú yé náu* 左也惱右也惱, he is angry with all men. *Háu yé tsái sín lí, tái yé tsái sín lí* 好也在心裡歹也在心裡, he remembers the good, and does not forget the bad; *shin yé puh yung ní kin, k'au yé puh yung ní k'ái* 身也不容你近, he will neither let you approach, nor let you open your mouth; *fán 'rh yé puh tso, tí 'rh yé puh sáu* 飯兒也不做地兒也不掃, he neither boils the rice, nor sweeps the house. *K'au k'í yé siáng nū jin k'au k'í, pih tsih yé siáng nū jin pih tsih*, 口氣也像女人口氣筆蹟也像女人筆蹟, women are wont both to speak and write in this manner; *yih pú mun yé puh ch'uh, yih kó k'eh yé puh hwei* 一步門也不出一個客也不會, he neither goes abroad himself, nor receives visits at home; *shú yé wú sin k'ü tuh, fán yé puh siáng k'ü k'ih* 書也無心去讀, 飯也不想去喫, he thinks neither of his studies, nor his food. In all these forms of speech, *yé* is not to be connected with the character which precedes, but with that which follows it.

5. It is often found after *ché* 這, *t'á* 他, *wo* 我, *ní* 你, &c., and the sense is nearly as above, the *yé* being connected with the words following. *T'á yé puh tsái sín sháng* 他也不在心上, as to him, it is not in his mind; this mode of speech is found in French. *Ché yé shí wú fáh náí ho liáu* 這也是無法奈何了, this is utterly intolerable; such being the case there can be no remedy; *ché yé huán shí siáu sz'* 這也還是小事, this is still a small affair; *ché yé shwoh teh yú lí* 這也說得有理, this indeed is said with reason; *ché yé puh yáu khoán t'á* 這也不要管他, let this affair take its own course; *yú ts'ái jin wáng wáng k'í kiáu, ché yé kwái t'á puh teh* 有才人往往氣驕這也怪他不得, men of talents have usually aspiring minds, and this

*Yé following other parts of speech. Equivalent to even, or to the reciprocal pronoun.*

indeed is not strange. *Kí shí puh chí, ché yé pá liáu* 既是不知這也罷了 he may indeed have been ignorant, but let that pass; *ní yé sháh láu shih liáu* 你也煞老實了, you are certainly too innocent; *t'á yé shin shí muh' i sz'* 他也甚是沒意思 he is greatly ashamed; he is utterly without thought; *wo yé ching yú ts'z' i* 我也正有此意, it is indeed the very thing I desired. *Wo yé tsang tsh kwo shih kí nien shú* 我也曾讀過十幾年書, we also have studied ten years or more; *ts'z' lí wo joh puh shau ní tih, ní yé puh fáng sin* 此禮我若不受你的你也不放心, if I do not accept these your presents, you will have reason to fear.

6. This happens not to pronouns only, as will appear from the examples which follow. *Kwei yé muh ko sháng mun* 鬼也沒個上門, no one came to see him; *shin kwei yé puh chí* 神鬼也不知, even spirits can not tell; *shin kwei yé p'á t'á* 神鬼也怕他, even spirits are afraid of him; *tso' i tso liáu huai yé wú yih* 做已做了悔也無益, the deed is done, you will repent in vain; *kien kwei liáu, wo tsái ts'z' tang puán jih jin ying 'rh yé puh kien yih ko ch'uh* 見鬼了我在此等半日人影兒也不見一個出, you are dreaming, I have been waiting here half the day, and have not seen the shadow of a man departing; *shwoh yé sháng sin* 說也傷心, the mere narration excites our sympathy, or wounds our hearts; *ts'ái máu yé puh kwo jü tsz'* 才貌也不過如此, intelligence and beauty do not exceed these limits; *shwui yé puh shié yih pei yü jin k'ih tih* 水也不捨一盃與人喫的 he would not give him even a cup of water to drink; *ts'ái wuh kí shih k'ü fán náu yé shí wáng jen* 財物既失去煩惱也是枉然, since indeed you have lost all, it is useless to lament; *chin yé muh fáh* 真也沒法, there is certainly no remedy; *k'ioh yé tsing kieh yú yá* 却也精潔幽雅, but the place was retired and pleasant; *ché ko p'ó tsz' yé chin ching lái teh so sui* 這個婆子也真正來得瑣碎, this superannuated old lady can scarcely be endured with all her foolish and



*Yé* preceded by *yih*, followed by *puh*.

*Yé* preceded by *sui*, although.

capricious notions; *puh t'ing yé yú ní* 不聽也由你, you will attend to this or not, as you please; *wo yú ko tsiueh miáu tih ki kiáu, shin sien yé siáng puh ch'uh lái.* 我有箇絕妙的計較神仙也想不出來, I have indeed discovered a wonderful plan, of which even the immortal genii would not have thought. *Puh yú ní puh k'í, jü kin k'í yé muh yang* 不由你不氣如今氣也沒用, it is impossible not to feel vexed, but it is of no avail now to be angry; *kung ming fú kwei, yé t'ò shau ko teh* 功名富貴也唾手可得, you are in a moment crowned with riches and honors; *ch'áng hau lái fáng, yé puh wei ch'í* 場後來訪也不爲遲, it will not be too late to inquire into these things after the examination is concluded; *sz' yé tiú ní puh k'ái* 死也丟你不開, I would rather die than desert you; *to tsái shán chung sz' yé puh ch'uh lái.* 躲在山中死也不出來, he is hid in the mountain, and would rather die than depart hence; *láu shin pien sz' yé teh háu ch'á* 老身便死也得好處, old woman as I am, should I die immediately, it would be well; *yih kien sz' yé kán sin* 一見死也甘心, could I but see him I would willingly die.

7. The character *yih* 一 precedes, as has been already remarked.

*Yih sié yé puh ling* 一些也不靈, no effect at all is produced; *yih sié yé puh ch'á,* 一些也不差, there is nothing wrong, there is not even the smallest error; *yih háu yé wú ngái* 一毫也無礙, there is not the slightest obstacle; *yih lí yé sháu wo puh teh* 一釐也少我不得, you shall pay me even to the last cash; *yáu yih ko yú jin yé muh yú* 要一個游人也沒有, not an individual is seen walking; *mei jin tá sán shih pán, yih pán yé shí puh jáu tih* 每人打三十板一板也是不饒的, each shall receive thirty blows, I will not abate one. *Shwoh lái huá ch'áng, yih shí yé shwoh puh tsin* 說來話長一時也說不盡, the story is long, should I begin I could not finish it. Observe that a negative constantly follows *yé*.

8. Occasionally *sui* 雖 precedes; e. g. *sui jen tsz' máu sin ch'áng, yé yú yih kien ko ts'ü* 雖然姿貌尋常也有一件可取, though his form be quite ordinary, yet he has one good

*Yé* in the beginning, middle, and end of sentences. *Yih* differs but little from *yé*.

quality; *t'á sui yé poh, poh yú sié ts'ái ts'ing, chih shí* 他雖也薄薄有些才情只是, &c., although he is not without talents and affection, nevertheless, &c.

9. *Yé* is placed in the beginning; e. g. *yé ch'á puh to* 也差不多, you have hit the mark; this is said ironically; *yé swán yé pan tsz' liáu* 也算有本子了, from this we may perceive his skill. Also at the end; e. g. *háu shí k'ú yé* 好是苦也, that is indeed lamentable; *wo puh kán liáu yé* 我不敢了也 hereafter I will do nothing of the kind; *chin ko yáu hi sháh wo yé* 真箇要喜殺我也, surely you would have me die with joy. Also in the middle of a sentence; e. g. *t'á tih mo nán, yé tú shau kwo liáu* 他的磨難也都受過了, he has suffered all that he would have me suffer; *lun li puh kái mien sz', yé pá sháng ní yih t'íau kau ming koh tsz' kwei nung yé pá* 論理不該免死也罷賞你一條狗命各自歸農也罷, you all deserve to die, but enough, I spare your lives,—depart you dogs, and return to the plough; *yú ché tang yih fú ts'ái máu, yé kwái puh teh t'á sin káu chí tá* 有這等一副才貌也怪不得他心高志大, having such an intellect and such a form, it is not surprising that he should feel a degree of pride.

The particle *yih* 亦 differs but little from *yé*, as will appear from some examples. *Moh shwoh yih kú sháng, tsú shí shih kú sháng, yih kái t'ung yin* 莫說一巨觴就是十巨觴亦該痛飲, I think you will drink up not only one, but ten large bowls like this; *tsih kien yih ko, puh kien yih ko* 卽見亦可不見亦可, let him see me or not, as he prefers; *sui ní tsz' ts'ü, shih yih ko lien* 雖你自取實亦可憐, though it has occurred by your own fault, you have still a claim upon our sympathy; *hwòh ché yú shí hwui sz' chuen nien yih wí ko chí* 或者有時回思轉念亦未可知, I do not know but perhaps he will at length change his deliberations and his purpose; *láu sien sang yih puh piéh wan, wán sang yih puh kán yen* 老先生亦不必問晚生亦不敢言, do not sir, inquire of me in regard to this affair, for I should fear to inform you; *puh pien siáng kien, yih wú mien ko kien, kien shí yih wú yen ko shwoh* 不便相見亦無面可見

§ 8. *Of the uses of yú, also, and ; confounded with yé and yih. Signifying again.*

見時亦無言可說, it is not convenient to see him, nor dare I see him, nor have I anything to say if I should see him; *ko náu tsau teh kw'ái yih puh tang wo páu k'án yih k'án* 可惱走得快亦不等我飽看一看, Oh how miserable I am! so quickly has he passed away, I could not be satisfied with beholding him.

§ 8.—OF THE USES OF Yú 又 *also.*

This is liable to be confounded with *yé* and *yih*, for its signification is nearly the same. We may however remark, that whenever *yú* can be defined by *again* or *moreover*, it differs from *yé*.

1. In the following examples there is scarcely any difference. *Yú wí wei puh ko* 又未爲不可 is equivalent to 也未爲不可, it is yet permitted, there is yet time; *wo kiáu t'á, yú puh ying* 我叫他又不應, I call him, but he makes no reply; *ní yú puh tsang ho t'á tih mei tsz' ch'ing ts'in* 你又不曾和他的妹子成親, you have not yet married his younger sister; *ní yú puh chí lung shin mo kwei* 你又不曾弄甚麼鬼, I know not how great a tumult you would raise; *k'ung p'á yú shí chí tung hwá sí* 恐怕又是指東話西, as yet, I think, he says one thing and intends another; *yú chih shí siáu p'ing puh shwoh ch'uh cháng twán* 又只是笑並不說出長短, he began to smile, but spoke not a word either for or against; *tseh hwan yin puh tsái wo 'rh yú tsái ho jin* 則婚姻不在我而在何人, whom does that match concern if not myself; *shau jin chí t'oh, yú yú k'íú yü jin, ngán teh puh tsáu* 受人之托又有求於人安得不早, having to do the business of one, and to ask favors of another, I shall be obliged to be about it very early; *tsang mo yih kien liáu mien, yú shí ché t'ang h'ei síú k'í líú* 怎麼一見了面又是這等害羞起來, why do you blush so whenever you behold him? *Tsz' yih piéh puh liáu yú liáng nien t* 自一別不料又兩年矣, two years have glided away imperceptibly since we separated; *puh liáu kin jih fung shwui*

Joined with *lái*, again.

*Yú* repeated in various modes.

*yú chuen liáu* 不料今日風水又轉了, who would have thought that fortune should return to-day? *Yú ní lái mán, yú wú fán náu* 由你怠慢又無煩惱, though you treat me ill, I will not be angry; *yuh tái puh sié k'ioh yú puh siáng ko shí jin yuh yáu sin pih sié yih pien, yú k'ung p'á p'í t'á siáu huá* 欲待不寫却又不像個詩人欲要信筆寫一篇又恐怕被他笑話 without writing he cannot claim to be called a poet, and in writing he fears he shall expose himself to ridicule; *kin yé yú muh yú yueh seh* 今夜又沒有月色, there is no moon to-night.

2. It is joined with *lái* 來, and signifies *again*; e. g. *yú lái ts'ú siáu* 又來取笑 yet again you come to deride, or again you deride. *Yé lái* 也來 would not be good usage. *Yú lái kien sun liáu* 又來謙遜了, again you evince your modesty; *yú lái hú shuóh* 又來胡說, again you are talking nonsense; *siáu kái tsz' yú lái tsoh kwái liáu* 小孩子又來作怪了, this child acts more strangely than ever; *kioh yú lái* 却又來, or *yú lái liáu* 又來了, behold, again.

3. We find it in some instances repeated. 1. *Má liáu yú tá, tá liáu yú má* 罵了又打打了又罵, he rails and then beats, he beats and then rails; *mien k'ung hung liáu yú peh, peh liáu yú hung* 面孔紅了又白白了又紅, his countenance often changed color; *siáng liáu yú k'uh k'uh liáu yú siáng* 想了又哭哭了又想, he thought and wept, he wept and thought again; *k'uh liáu yú shuoh, shuoh liáu yú k'uh* 哭了又說說了又哭; *siáng liáu yú náu, náu liáu yú siáng* 想了又惱惱了又想. The preceding examples will suggest the meaning. 2. *Tú chung yú k'í, sin hiá yú k'í* 肚中又饑心下又氣, his stomach was empty, but his heart was full of wrath. Similar examples are abundant and must be noticed as they occur. 3. *Tsz' yú tsz' puh teh, tsü yú tsü puh teh* 辭又辭不得就又就不得, he could not honorably refuse, nor yet could he accept; *huoi yú huoi puh chuen, t'ui yú t'ui puh k'ü* 悔又悔不轉退又退不去, he was

Yú—yú, both—and.

Yú employed in enumeration.

at a loss how to express his regret (for having entered), or in what manner he could well retire; *ping, yú sang puh kih, sz' yú shié puh teh* 病又生不及死又捨不得, he could not endure sickness, and yet he feared to encounter death; *yih tú k'í sí yú st puh k'ü, fáh yú fáh puh ch'uh* 一肚氣洗又洗不去發又發不出, he could neither digest nor void his spleen; *tso yú puh ngán, lih yú puh ning* 坐又不安立又不寧, he could neither sit nor stand.

4. *'Rh jin k'án liáu yú k'án, shwoh liáu yú shwoh, hwán hí wú tsin* 二人看了又看說了又說歡喜無盡, they could not cease to read or praise these verses, being elated with great joy.

5. *Kwán yú puh siáng ko kwán, min yú puh siáng ko min* 官又不像個官民又不像個民, you could neither call him noble nor plebeian; *k'áu yú k'áu t'á puh kwó, jin wuh yú pí t'á puh sháng* 考又考他不過人物又比他不上, they surpassed him neither in talents, nor in beauty of form.

6. *Kwán yú káu, kiá yú fú* 官又高家又富, his office is high, and his house wealthy; *ts'ái yú káu, yen yú tuh* 才又高眼又毒, his talents are great and his envy malignant.

7. *Sin hiá yú king yú hí táu, ché yú k'í liáu* 心下又驚又喜道這又奇了, astonished and exulting he says, this is certainly wonderful.

*Sin sháng yú k'í yú náu, yú háu siáu, k'ioh yú puh háu shih fan siú juh t'á mun* 心上又氣又惱又好笑却又不好十分羞辱他們, this excited his resentment and provoked his ridicule, yet it seemed best not to treat them too reproachfully.

*Sin sháng yú king yú í, yú hí yú hwoh, tsíu siáng tso liáu yih ko mung yih puán* 心上又驚又疑又喜又惑就像做了一箇夢一般, fear and solicitude, joy and doubt, had together taken possession of his mind, so that he appeared like one in a dream; *t'á wei jin yú tsun siú, yú ts'íe to ts'ái, yú yú hieh k'í, yú láu shih yú kien jáng, yú ho k'í* 他爲人又俊秀又且多才又有俠氣又老實又謙讓又和氣, what a noble character! he is beautiful, intelligent, brave, sincere, humble, pacific.

§ 9. *Uses of tsiú, then. Joined with shí. Moh shwoh followed by tsiú shí and by yé.*

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§ 9.—OF THE USES OF *Tsiú* 就 *then.*

1. It is often joined with *shí* 是; e. g. *siáng pih tsiú shí t'á* 想必就是他, I think it must be himself; *siáng pih tsiú háu lái yé* 想必就好來也, I think he has come already, or that he will soon arrive; *puh shí tung sz', tsiú shí ngo sz'* 不是凍死就是餓死, if he survives the cold, he will certainly die with hunger; *ná cháu peh tih mun 'rh, tsiú shí t'á kiá* 那朝北的門兒就是他家, that gate opening (or looking) to the north is the gate of his house; *tsiú shí liáu* 就是了, it is this itself, or it is thus, or it will thus be done; *wo yih ko ch'ung tsái kung tsz' nán táu peh peh shau t'á tih ling juh, tsiú shí ché tang pá liáu* 我一個冢宰公子難道白白受他的凌辱就是這等罷了, shall I, the son of a minister of state, suffer such reproach, and he escape with impunity?

2. *Moh shwoh* 莫說 is wont to be followed by *tsiú shí* 就是, and afterwards by *yé* 也; e. g. *moh shwoh t'á shí jen puh k'ang tsiú shí t'á k'ang wo yé wú mien k'ü k'ü t'á* 莫說他是然不肯就是他肯我也無面去求他, say not that he is positively unwilling, even were he willing, I would not venture to ask it. *Ni chih kwán yung sin tuh shú, moh shwoh chí pih chí tsz', tang ho chí fei. láu fú puh sih tsiú shí huan yin yih sz', sháu puh teh yé tsái láu fú shin sháng* 你只管用心讀書莫說紙筆之資燈火之費老夫不惜就是婚姻一事少不得也在老夫身上, give your undivided attention to your studies, I will take upon myself not only to furnish you with paper and pencil, fire and oil, but also in due time to provide for your marriage; *moh shwoh pieh jin tsiú shí wo yé chí táu* 莫說別人就是我也知道, wonder not that others are ignorant, if indeed I have heard of this; *hiú shwoh sán kien tsiú shí shih kien' tú t'á ní* 休說三件就是十件都

Moh shwoh omitted does not change the sense.

Examples of this use.

依你 I will readily grant you not only these three, but ten of this sort. *Híu shwoh yih ko kwán ts'ái pan, tsíu shí shíh ko síau jin yé lái téh k'í* 休說一個棺材本就是十個人也來得起, I will readily allow you pay not for one coffin only, but for ten. *Moh táu puh kán shwoh, tsíu shí shwoh ming liáu, ché yang so tsái, yé fáng puh ch'uh lái* 莫道不敢說就是說明了這樣所在也放不出來, say not that I am afraid to speak; though I should declare everything most plainly, we could not effect our escape. *Ní moh shwoh ts'í tsz', lien shin tsz' yé puh chí tsái ho ch'ú liáu* 你莫說妻子連身子也不知在何處了, speak not of my wife, I cannot tell where I am myself. Here the word *lien* 連 has evidently the same meaning as *tsíu shí*.

3. Although *莫說* do not precede, the sense is the same. *Tsíu sz' yé kán sin* 就死也甘心 I would cheerfully encounter death itself; *tsíu wei t'á tung sz' yé tsz' kán sin* 就爲他凍死也自甘心, for his sake I would even die with cold. *Tsíu sz' yé puh kán fang cháu* 就死也不敢奉詔, I will die rather than yield obedience to such an order. *Tsíu shí tieh shih jin, yé kin puh tih* 就是鐵石人也禁不的, though he were as iron or stone, yet he could not withstand; *ní tsíu kw'ei yih pek nien, wo yé shí puh k'ih* 你就跪一百年我是不吃, though you remain upon your knees a hundred years, yet I will not drink; *t'á tsíu tien choh tang, ná lí ts'in ché jin ts'ing k'ü* 他就點着燈那裡尋這人情去, though he light a lamp, where can he find a man with a benevolent heart? *Tsíu shau t'á ki nien, yé shí hái tih* 就受他幾年也是該的, though I should have to bear with her for many years, yet I would not refuse; *tsíu tso yih ko ts'ái tsz', yé shí wáng jen* 就做一個才子也是枉然, although you are a man of talents, yet your expectations are vain. *Sang yuen mun tsá k'ih liáu yih síe kw'ei, yé chih teh jin ná liáu* 生員們就喫了一些虧也只得忍耐了, though we have not yet attained to the grade of bachelors, we are willing to continue the pursuit still further. *Ní tsíu shí tieh tá tih sin ch'áng yé kái*

It signifies action: if—then. Also expresses resemblance. §10. *K'ioh*, an illative.

你就是鐵打的心腸也該, though you had an iron heart, yet you ought, &c.

4. *Tsiú* signifies immediately, suddenly; e. g. *tsiú k'ü puh fāng* 就去不妨, nothing hinders you from going immediately; *yáu puh tso tsiú puh tso, yáu tso tsiú tso* 要不就不做要做 就做, I compose or not as I please (speaking of odes); *ní puh shau, pien shí t'ui t'oh, wo tsiú náu liáu* 你不收便是推托我就惱了, if you do not receive this, I shall regard it as denying my request, and shall take it ill of you; *ní joh...wo tsiú kih sz' liáu* 你若...我就急死了, if you,..., I shall speedily die with solicitude. *Ní shwook puh shí wo p'á ní; ní puh shwook tsiú shí wo tih 'rh* 你說不是我怕你你不說就是我的兒, though you talk thus I do not fear you; hold your peace, and you shall be at once my dear son; *wo tih ko ní tsang tih tsiú puh tsin lái liáu* 我的哥你怎的就不進來了, my brother, why did you not immediately enter? *Ché yáng kiáng lái, tsiú muh yú í sin ch'á liáu* 這樣講來就沒有疑心處了, if this be indeed true, there is no room for doubt; *chih í wei wo t'ing ts'o liáu, yé tsiú pá liáu* 只以為我聽錯了也就罷了, even if I did not hear correctly, it is of no use to say more.

5. It is joined with characters which indicate a resemblance of one person or object to another. *Sang teh fung tsz' tsun siú, tsiú siáng yih ko mei jin* 生得丰姿俊秀就像一個美人, he is so beautiful and comely, that he is like a handsome girl; *tsiú sang sz' t'ieh* 就生似鐵, he is made of iron; *tái wo tsiú jü kuh joh* 待我就如骨肉, he treated me in like manner as himself; *tsiú siáng puh t'ing kien yih puán* 就像不聽見一般, he acts as if he had heard nothing at all about the matter.

§ 10.—OF THE PARTICLE; *K'ioh* 却.

1. It is used to strengthen an assertion. *K'ioh puh ko sih liáu* 却不可惜了, would it not be a great loss? *K'ioh shí liáng*



*Adds force to the expression. K'ioh followed by yé, means still it is so, yet, &c.*

*yáng tih pih tsih 却是兩樣的筆跡, it is evidently a different hand; ché k'ioh ling jin puh kiái 這却令人不解, this certainly cannot be explained; k'ang puh k'ang ts'ie yü ni, k'iu puh k'iu k'ioh tsái wo 肯不肯且由你求不求却在我, you are indeed at liberty to assent or to refuse, but whether to ask or not is certainly my privilege to decide. K'ioh yü lái 却又來, behold, again! Jin tih k'ioh puh háu 恁的却不好, this certainly will not answer; k'ioh shí t'au ná lí k'ü suh shí háu 却是投那裡去宿是好, but whither shall I repair for the night? Tsung kin jih tsü wán liáu tsü, tái ni hwei lái k'ioh k'ái 從今日就斷了酒待你回來却開, henceforth I relinquish the use of wine, but when you return, I shall drink again as usual; k'ioh kái shin tsui 却該甚罪, what do you deserve for such a fault? Joh tá sháng liáu pí ts'z' k'í mien k'ioh puh háu k'án 若打傷了彼此體面却不好看, had blood been shed, both would have been equally disgraced; sin hiá shih fan yáu t'ui ts'z' k'ioh yih shí mah fáh hwei teh 心下十分要推辭却一時沒法回得, he much wished in his heart to be excused, but he could think of no suitable reply; ni pien tso mung wo k'ioh táng chin 你便做夢我却當真, I think you must be dreaming; k'ioh shí ní lái tsin wo fi shí wo lái tsin ní 却是你來尋我非是我來尋你, it is you who inquire for me, I do not inquire for you. Ná lí shí yen ping sz' k'ioh shí yih shau ts'ih yen liuh shí 那裡是言兵事却是一首七言律詩, war was not the subject, but the verses were heptameter; puh chí kwán kiú siáng chí k'ioh shí sin siáng chí 不知還舊相知却是新相知, I know not whether he be an old or a new friend.*

2. *K'ioh si frequently followed by yé 也; e. g. ní shwoh tih huá sui puh shí chí luh wei má, k'ioh yé shí í yáng yih niú 你說的話雖不是指鹿爲馬却也是以羊易牛, your remarks do not indeed imply that a stag should answer for a horse, but that a cow should be exchanged for a sheep; ni sui fang t'á puh kwo k'ioh yé náí ho t'á puh teh 你雖放他不過却也奈何他不得, you can neither discard, nor bring him into*

*K'ioh yé* preceded by *sui*, although. *K'ioh* frequently joined with interrogations.

subjection. *Sui shí fú mú liú wo chí í, k'ioh yé shwoh teh yí lí chih teh yá mien k'íang chú liáu* 雖是父母留我之意却也說得有理只得又勉強住了, although my parents wish to retain me with themselves, yet they speak the truth; therefore I must still remain at home. *Sui jen sang ko nü 'rh, k'ioh yé shih fan hwán hí ngái sih* 雖然生個女兒却也十分歡喜愛惜, though the child was a daughter, yet they rejoiced greatly and loved her much. Observe that *sui* 雖 constantly precedes; *mo shwoh sang yih ko siáu tsié pien sang shih ko siáu tsié, k'ioh yé swán puh teh yih ko 'rh tsz'* 莫說生一個小姐便生十個小姐却也算不得一個兒子, say not she has borne one little daughter, if she had ten, they could not be compared to one son; *sui swán puh teh . . . k'ioh yé shí* 雖算不得 . . . 却也是 &c., though it can not be reckoned . . . yet it is, &c.

3. It is often found in phrases which involve an interrogation; e. g. *k'ioh shí wei ho* 却是爲何, but why so, pray? *k'ioh tsang liáu* 却怎了, what then? *k'ioh tsang mo háu* 却怎麼好 or *k'ioh shí tsang tih háu* 却是怎的好, what then shall I do? what is it best to do? *k'ioh tsiáng nái ho* 却將奈何, or *ché k'ioh tsang sang k'ü ch'ü* 這却怎生區處, what will at length happen? how will the affair turn out? *Ché wei siáng kung k'ioh shí ho jin* 這位相公却是何人, who is that youth? *Jü ho k'ioh shí ní tih* 如何却是你的, how do you prove that this belongs to you? *Ní k'ioh tsung ná lí lái* 你却從那裡來, whence, pray, do you come? *Kí puh tsái ché lí, k'ioh tsái. ho ch'ü* 既不在這裡却在何處, if indeed he is not here, where then is he? *Joh kwo yú p'ing liáu tsz' nü k'ioh tsiáng chí wo yü ho lí* 若果又聘了此女却將置我於何地, if she is destined to be his wife, what shall become of me? *k'ioh puh hwoh, hwoh tih hái sz' wo yé* 却不活活的害死我也, is not this to put me to a sudden death?

4. The following phrases deserve attention. *k'ioh yé háu siáu* 却也好笑, a laughable affair; *k'ioh yé shí kung p'ing* 却也

Other uses of *k'ioh*, meaning then, now, &c.

§ 11. *Choh*, let, cause.

是公平, but this is indeed right; *k'ioh chih táng puh tsang t'ing kien* 却只當不曾聽見, he acts as if he had not heard of it; *k'ioh yú yih tsz' puh t'ung* 却又一字不通, neither indeed did he know a single character; *k'ioh puh kú fú liáu ní yih tuán háu t* 却不辜負了你一段好意, would it not render your kindness towards me of no avail? *Sing lái k'ioh shí yih mung* 醒來却是一夢, waking he knew that it was a dream; *k'ioh yih p'ien sin yih shwáng yen shié ting tsái t'á shin sháng* 却一片心一雙眼射定在他身上, the sharp glances of his eyes pierced him like arrows; *k'ioh tsz' to í yáu k'ü t'au k'án, k'ioh yú t'au k'án ts'o liáu* 却自多疑要去偷看却又偷看錯了, I feared greatly, and desiring to see without being noticed, failed to notice accurately myself; *ní wáng k'ioh liáu wo* 你忘却了我, you have forgotten me.

§ 11.—OF THE PARTICLE *Choh* 着.

It appears to be the same as *k'ioh*, especially whenever it strengthens the sense. But as in the case of other kindred particles, in attending to the practical application, we find a slight difference between the two, which will be perceived from the examples.

There are many verbs and nouns with which it is wont to be joined, while yet it scarcely adds to their signification. This is also true of *k'ioh* but *k'ioh* precedes, while *choh* is always placed after the noun or verb. *Tang choh* 等着, wait; *ki choh* 記着, remember; *wo láu ki choh lí* 我牢記着哩 I remember perfectly; *mán sié choh* 漫些着, be not so hasty; *ná choh* 拿着, receive; *yü choh* 遇着, to meet; *tsin fäng choh liáu* 尋訪着了, I have at length discovered him. *Tsin puh choh pien pá liáu*; *yü shin moh k'í* 尋不着便罷了有甚麼氣, if you cannot find it let it pass, why are you vexed? *Shwui puh choh* 睡不着, I cannot sleep; *k'í choh yih p' ih*

*Joined to verbs as an auxiliary denoting action or agency. Difficult to be translated.*

*sang k'au* 騎着一匹牲口, he rode a sumpter-horse; *tái choh*  
*siáu yung* 帶着笑容, he shows a merry countenance; *wáng*  
*choh t'á shin shin yih hó wán fuh* 望着他深深一個萬福,  
turning towards him she saluted him with profound respect; *jin choh*  
*tung tung* 忍着疼痛, he endures grief patiently; *tsang mo kán*  
*teh choh* 怎麼趕得着, how can I overtake him? *Shau liú*  
*choh wo* 收留着我, he retained me with himself; *choh shih t'á*  
*choh wá* 着實打, give him a sound flogging; *choh shih yú sié pan sz'*  
*choh wá* 着實有些本事, he certainly has foresight; *tsái kái choh shih*  
*tseh pi t'á* 就該着實責備他, you should at once have cor-  
rected him faithfully; *pei choh má ts'in* 背着母親, he disobeyed  
his mother; *táu mah choh loh ch'ú* 到沒着落處, I know not  
what to do. *Ni tih kung ming k'loh tsái ná li tsang yú yih háu choh*  
*loh faw* 你的功名却在那裡曾有一毫着落否,  
where are those your merits, what have they hitherto availed you?  
*Yau tao ché pwin kau líng, ná liáng sin 'rh ts' sz' puh choh liáu*  
要做這般勾當那良心二字使不着了, if you  
are going to conduct so unjustly, how will you preserve a reputation  
for integrity. *Yih sié t'au máu mah puh choh* 一些頭惱摸不  
着 I can find out nothing about this affair; I cannot discover hide  
or hair of this. *Hau sang ki nien choh t'á* 好生記念着他,  
he thinks of him incessantly; *i choh ni picn shi* 依着你是,  
I will accede to your wishes; *sin sháng choh kik* 心上著急, the  
mind being vexed and troubled. *Ts'z' sz' ní puh pik choh kik* 此事  
你不必著急, you need not be so anxious on this account;  
*tsang puh choh t'á* 怎不着氣, who could be quiet? *Ho sú choh*  
*máu* 何須着惱, what need is there of anger? *Yü kiá choh máng*  
愈加着忙, he was still more vexed; *choh lián kik hung choh lien, tao*  
*puh shi yü puh shi* 着了急紅着臉左不是右不是, he  
was much perplexed, he blushed and hesitated what to do. *Ni ts'z' lái wei*  
*chuh hó sz'* 你此來爲着何事, you have come here on what

§ 12. *Táu, to come to; táu, to fall; and chuen, to turn. Táu followed by yé.*

business? *Siáng shí yé choh liáu mo* 想是也着了魔, I think he is possessed of the devil; *choh t'á tsái yin yih pei* 着他再飲一杯, let him drink still another cup; *choh t'á tsin lái* 着他進來, bid him enter.

§ 12.—OF THE PARTICLES *Táu* 倒 OR 到, AND OF *Chuen* 轉.

The character 到 commonly signifies *to come, to arrive*; e. g. *táu shau* 到手, to come to hand. *Táu ná lí k'ü* 到那裡去, where are you going? *Wú puh táu chi ch'ü* 無不到之處, he always hits the mark; *ní jü kin táu ts'z' t'ien tí* 你如今到此田地, since you have now come to this state. *Fei puh choh t'á, sau puh táu wo* 肥不着他瘦不到我, if well, no thanks to him, but if ill it is no fault of mine. *Táu tí* 到底, to the foundation, in fine.

The character *táu* 倒 properly signifies *to fall down, to sink*. *Hwan mí táu tí* 昏迷倒地, astonished he fell to the earth; *yih táu liáu t'au* 一倒了頭, he fell suddenly as by a death-stroke; *pái táu yü tí* 拜倒於地, to bow in salutation to the earth. *Ch'ü t'á puh táu* 處他不倒, he cannot be held in subjection. *Yákh fuh t'á puh táu* 壓報他不倒, he cannot be made to acquiesce. *Tung táu sí wái* 東倒西歪, this is said either of an old and dilapidated wall, or of the reeling of a man intoxicated.

It is doubtful whether the various significations and uses of these two characters, as particles, can be derived analogically from their original signification. One thing at least is certain, that there is very little difference between them in such cases. And as in speaking, there are few Europeans who notice these points, we must therefore give them the more careful attention.

1. *Yé* 也 occurs after them, and then there is hardly any difference between the two. Examples of *táu* 到. *Ché táu yé háu* 這到

Then means indeed, quite, still, altogether, &c. Does not differ if *yé* be omitted.

也好, this is indeed good; *ché táu yé shwoh teh shí* 這到也說得是, this is said with truth; *táu yé pá* 到也罷, let it pass; *hiung tí swán kī táu yé moh ts'iuw chih shí* 兄弟算計.....到也莫全只是, your plan is not without difficulty, but yet, &c. *Ché Wáng Sang táu yé shí yú sin kī chí jin* 這王生到也是有計之人, this Wáng Sang is full of his contrivances. *Ché huá táu yé yú sán fan ko í* 這話到也有三分可疑, we cannot repose implicit confidence in these words. *Tsáu yih pú kien yih kien táu yé miáu* 早一步見一見到也妙, a moment sooner, and I should have seen him; *yuen lái jū tsz', hioh sang táu yé puh chí* 原來如此學生到也不知, this is indeed true, and yet I knew it not. *Wei jin jin k'í kán wei táu yé heh heh yú ming* 爲人任氣敢爲到也赫赫有名, he is indeed a magnanimous and courageous man, he has acquired distinguished fame.

Examples of *táu* 倒. *Ming tsz' táu yé wáng liáu* 名字倒也忘了, I have quite forgotten his name. *Ni ché kú huá táu yé shwoh teh puh ch'á* 你這句話倒也說得不差, you have indeed declared this openly and truly. *Jū kin p'in k'ung táu yé puh tsái sin sháng* 如今貧窮倒也不在心上 he does not indeed think of present misery. *Kin jih yú yih ch'un táu yé yú sié tsz' wei chih shí hái liáu yih ko háu jin* 今日有一樁倒也有些滋味只是害了一個好人 there is one circumstance not indeed unpleasant, but it will be necessary to destroy an innocent man. *T'á jū kin táu yé háu* 他如今倒也好, it is now well enough for him. *Táu yé kw'ái huoh* 倒也快活, it would indeed be pleasant.

2. The sense is the same when the *yé* 也 is omitted. Examples of 到. *Wo táu puh siáu* 我到不消, I am not in want. *Siáu tí mun lái chú hiung wei hó tán yáu huwi k'í* 小弟們來諸兄爲何到要回去, why do you wish, as soon as we arrive, to depart thither? *Joh shí ché tang yih ko jin wuh táu háu liáu* 若是這等一個人物到好了, if he were only such I should be happy. *Siáu tí so wei mei ché yáng tsz', táu yú yih ko chih shí*

Examples of the second form of Táu.

Meaning after all, yet, &c.

*puh hâu ming yen* 小弟所謂美者樣子到有一個只是不好明言, I have indeed a notion of that which I call beauty, but I dare not explain myself. *Wo tau yih yih ki tsai ts'z'* 我到有一計在此, here I have found an expedient; *joh shí wo ná ní, ní tau tsáu hwá liáu* 若是我拿你你到造化了, if I should take you, happy indeed would you be. *Nán tau too mun tau tsin k'ü puh teh,* 難道我們到進去不得, shall access be refused to us only? *Tsang tih tau sung yü pieh jin* 怎的到送與別人, why have you presented this to another rather than to myself.

Examples of 倒. *Ni shí ná lí jin? tau huwi shwoh hwá* 你是那裡人倒會說話, where do you belong? you speak very fluently. *Ni lau jin kiá tau shwoh tih hâu,* 你老人家倒說的好, you do indeed, sir, speak correctly. *Wo lái liáu ní tau yáu t'oh shin k'ü liáu* 我來了你倒要脫身去了, behold, I come and you wish immediately to escape. *K'ih tih tau hâu* 吃的倒好, if I could eat I should be well. *Si liáu lien tau hâu* 洗了臉倒好, it would be well if he would wash his face. *Ché tau puh siáu líu teh* 這倒不消慮得, this is not so very important as you think; *i sz' tau yü liáng ch'un* 疑事倒有兩椿, there are two points which admit of doubt. *Ning kó i hâu ts'ung yung sié, ché yih ts'z', tau ts'ung yung puh teh* 寧可以後從容些這一次倒從容不得, at another time moderately, but now there can be no delay. *Wo mun tau wáng liáu* 我們倒忘了, this had escaped from our memory. *Wo tau ki teh lán shuh* 我倒記得爛熟, I remember all this well. *Tau sang teh wan yá* 倒生得文雅, I did not think that he appeared so well. *Chú i tau hâu chih shí t'ai fei pan sié* 主意倒好只是太費本些, the counsel is indeed good, but it requires too great expense. *T'a tau puh k'ang* 他倒不肯, he is after all unwilling. *Ni kü liáu tau hâu* 你去了倒好, keep yourself at a distance; *sz' tau puh sz'* 死倒不死, die! indeed he will not die. *Ná tau puh siáu* 那倒不消, yet this

*Tau* signifying on the contrary. The second form of it preferable in such cases.

is not necessary. *Wo shí jin ko tsang mo tau p'á kwei* 我是人可怎麼倒怕鬼, I am alive and well, how frightened you are, as if you saw me just rescued from the lower world. *Ní piéh tih huó tau yé chung t'ing, kin jih ché sié shroh huó wo k'ioh yú sié puh náí fán t'ing fá* 你別的話倒也中聽今日這些說話我却有些不耐煩聽他, at another time I will hear you with pleasure, at present I can with difficulty attend to what you say.

3. They often signify on the contrary, as already indicated; but in such cases it is preferable to employ the character 倒. *Pan yuh sáu p'í tau t'au liáu yih ch'áng muh ts'ü 'rh k'ü* 本欲燂皮倒討了一場沒趣而去, he desired to appear great and to get a name for himself, but on the contrary he retired in disgrace. *Fú jin tih hiáng k'í puh tsang wan kien yih hán, ché mei jin tih ch'au k'í tau shau liáu yih tá tsz'* 夫人的香氣不曾聞見一毫這媒人的臭氣倒受了一肚子 mistress has not yet said to me one word, on the contrary I am vexed with the vain remarks of this superannuated old woman concerning matrimony. *Hwoh tih ná puh choh tau ná choh ko' sz' tih* 活的拿不着倒拿着個死的, you have not taken him alive, but on the contrary have brought him dead. *Jü kin k'ioh yuen ho tau k'ü hái fá sing ming* 如今却緣何倒去害他性命, why now on the contrary do you wish to kill him? *Wan ts'ái sui wú k'au ts'ái tau yú* 文才雖無口才倒有, though deficient in intellect, he is yet very brave in speech. *Ts'ien jih chin tih shí kiá kin jih kiá tih tau shí chin liáu* 前日真的是假今日假的倒是真了, heretofore true, he was considered false; but now on the contrary being false, he is deemed to be true. *Kin jih tih tsü puh shí ts'ing tsui tih tsü, tau shí tsüeh kiáu tsü liáu* 今日的酒不是請罪的酒倒是絕交酒了, this day's wine is not conducive to peace, it is indeed rather the wine of discord. *Tsang mo tau fán má k'í wo láí; ché yé k'í kih liáu* 怎麼倒反罵起我來這也奇極了, why, on the contrary, do you assail me with maledictions?—this is exceedingly strange. *Tau fán tao tooh k'í láí*



*Táu sometimes elegantly repeated in correlative phrases. Additional examples.*

倒反做作起來 on the contrary he is displeased; *fán* 反 is the same as *táu* but being combined they have greater force; 做作 to be agitated, disturbed. *Wo wei nü 'rh yin sz', wú ch'ú puh mih yih kiá sī, puh k'í kiá chung táu yú yih ko tung ch'áng* 我爲女兒婚事無處不覓一佳婿不期家中倒有一個東床, where have I not sought a son-in-law worthy of my daughter, and yet there was such a person in my own household. *Táu lung teh wo sháng puh sháng hiá puh hiá* 倒弄得我上不上下不下, he has on the contrary rendered me uncertain what to do; *táu lung ho muh í sz'* 倒弄箇沒意思, on the contrary he has shown himself ridiculous.

4. They are sometimes elegantly repeated; e. g. *ni tao kwán kiá tih táu houi sing k'í nán táu tá yé táu muh sing k'í* 你做管家的倒會性氣難道大爺倒沒性氣, though a servant, you deem it proper to be angry; you can endure nothing, but your master forsooth must endure all. *Ni shí ko pá k'o tih, wo shí ko ts'ang ch'uen tih; wo táu puh huáng, ni táu huáng liáu shau kieh* 你是个把舵的我是个撑船的我倒不慌你倒慌了手脚, you act the part of a helmsman, and I do the rowing; I am not terrified, but you are completely overpowered with fright. *Wo táu háu í shwoh k'á, k'á táu pá yen tsing hung liáu tih má wo,* 我倒好意說他他倒把眼睜紅了的罵我, I accosted her with the best intentions, but her eyes sparkling with rage, she loaded me with execrations. *Wo táu puh yen yú, ni táu shwoh ch'áng shwoh tuán* 我倒不言語你倒說長說短, I say nothing, while you prate at pleasure; *ts'z' sz' yú shié ts'in kiá shwoh táu yung í, chih pá yú nü hái 'rh shwoh, táu yú sié kien nán* 此事與舍親家說倒容易只怕與女孩兒說倒有些艱難, nothing is easier than to relate these things to my kinsman, but to speak of them to my daughter is a matter of some difficulty.

5. Attend also to the following. *Wo k'uen chú sang táu puh jü k'á liáu pá* 我勸諸生倒不如去了罷, I can advise

Chuen used signifying on the contrary.

§ 13. The particles *Kiáu*.

you nothing better than to depart. *Tán puh jū puh kien tih háu* 倒不如不見的好, it would have been far better not to have seen. *Táu puh jū ... wei miáu*, 倒不如... 爲妙, in this and this manner ... it will be far better. Also *táu shí ming jū ling kiáu pá*, 倒是明日領教罷, but let us defer these things till to-morrow. *Táu shí ts'ing í nü tsz' sien k'ái k'ay shwoh tau* 倒是青衣女子先開口說道, the maid servant first spoke and said. *Jū kin tái yáu lung kiá ch'ing chin hiáu* 如今倒要弄假成真了, now what was designed to be false turns out true. *Ch'áng shwoh t'á tái siáng ko kung tsz' 'rh* 常說他倒像個公子兒, they would commonly say he had the air of a young man of quality.

6. *Chuen* 轉 is often found evidently in the same sense as 倒 meaning on the contrary. There are numerous examples in the book *Huá T'ú Yuen*, and elsewhere.

§ 13.—OF THE PARTICLES *kiáu* 叫 *kiáu* 教 AND *kiáu* 交.

*Kiáu* 叫 signifies to call, and *kiáu* 教 means to teach, but in the uses referred to at present their sense is the same. *Kiáu* 教 appears to be the more elegant. *Kiáu* 交 signifies to blend, and is used, erroneously perhaps, in the same sense as the other two; e. g. *kiáu wái jin lái k'í fú wo* 教外人來欺負我, he induces foreigners to treat me with reproach. *Shuh shuh puh chí tsang tih ts'ó kien liáu, háu kí jih ping puh sháng mun; kiáu nú sìn lí muh lí huwí ch'ú* 叔叔不知怎的錯見了好幾日並不上門交奴心裡沒理會處, Oh uncle, I know not what has displeased you; you have not called upon us for many days; I certainly cannot see the reason of this.

Examples of 叫. *Kiáu wo tsang sang k'ú huwí* 叫我怎生去回, why do you desire me to return? *Kiáu wo jū ho fang teh sìn hiá* 叫我如何放得心下, how can you persuade me to be tranquil? *Wei mien kiáu wo fang sìn puh hiá* 未免叫我放

*Kiáu*, meaning to bid, to command.

Second use of *Kiáu*, to cause.

心不下, you will cause me great anxiety. *Fáng tsái ché ko yá mi, kiáu wo jú ho ts'ái teh choh* 方纔這箇啞謎叫我如何猜得着, how can I explain the riddle which you have just proposed? *Ni kí yú ché twán háu sin, kiáu wo jú ho tsau teh k'ái k'ü* 你既有這段好心叫我如何走得開去, having such an affection for me, how can you desire me to forsake you? *Kiáu wo muk tih k'ái k'au* 叫我沒的開口, (的 for 得) you forbid me to open my mouth. *Kiáu wo mun muk tso li huvi* 我們沒做理會, you make us uncertain what to do. *Kiáu wo mun puh yáu wáng siáng* 叫我們不要望想, he seeks to deprive us of all hope. *Kiáu wo tsíang shin mo mien muk kien jin* 叫我將甚麼面目見人, what confidence shall I have in future to look upon mankind? *Siáng kung hü ch'áng hau tsü lái, wei ho chih tái jú kin, kiáu wo lái hán tang teh puh náí fán* 相公許場後就來爲何直到如今叫我老漢等得不耐煩, you promised to return as soon as the examination was finished; why then by delaying so long, have you created such anxiety in the mind of an old man?

Sometimes it means to command, to advise, or persuade. *Ná ko kiáu tá tso kwán* 那個叫他做官, who bade him act the magistrate? *Kiáu tá tá ko puh sú* 叫他打筒不數, he ordered him to be flogged without mercy. *Ché hü to tung si, yih jih yé mái puh wán, ché mun sháng kiáu ná ko k'án shau* 這許多東西一日也買不完這門上叫那個看守, we cannot sell all these things to day, who in the meantime will keep the gate?

Examples of 教. *Kiáu wo tú lí háu mun* 教我肚裡好悶, you cause me excessive grief. *Hü kiáu jin k'án kien* 休教人看見, let no man see. *Kiáu wo tsang mo háu* 教我怎麼好, what then would you have me do? *Kiáu wo jú ho tuh tsz' sien hing* 教我如何獨自先行, why do you desire me to make this journey alone? *Ni k'ü chi hau, kiáu wo pá sin sháng tih sz', tui shwui shwöh lái* 你去之後教我把心上的事對誰說來, to whom in your absence do

§ 14. *Of K'o, can, must.**Forms the verbal adjective, or gerundive.*

you require me to confide my thoughts and feelings? *Kiáu wo tsang teh puh k'ú* 教我怎得不苦 can you show me how to get free from trouble? *Kiáu wo tsang sang k'i teh kwo* 教我怎生氣得過, tell me how I can suppress my anger. *Kioh kiáu wo ná lí k'ú ts'ái tsin ché tang yih ko p'ei t'á* 却教我那裡去再尋這等一個配他, where can I find another spouse like him? *Kiáu wo yú puán ko yen 'rh k'án tih sháng* 教我有半箇眼兒看的上, tell me how can I now look up? *Tsang kiáu wo puh ngái ní* 怎教我不愛你, why do you refuse my love? *Kiáu jin han yú han puh teh, tiú yú tiú puh k'ái* 教人恨又恨不得丟又丟不開, you tell me of regret, it is impossible; of desertion, it is out of question. *Kiáu wo lái yú lái puh teh k'ú yú k'ú puh teh* 教我來又來不得去又去不得, you will neither let me come nor go.

§ 14.—OF THE PARTICLE *k'o* 可 *can, must.*

1. It often signifies *it is proper, it is fit*; e. g. *yú ho puh k'o* 有何不可 why not? *Chih ko tung k'au, puh ko tung shau* 只可動口不可動手, the subject may be discussed, but it is not proper to fight about it. *Chih ko sz' t'á wan hiáng, puh ko yung t'á hiá tsú* 只可使他聞香不可容他下筋, we may smell of it, but must not taste it.

2. Joined with verbs it forms the verbal adjective or gerundive. *Ling jin k'o ngái* 令人可愛, he makes himself too amiable. *Ché láu 'rh ché tang k'o wú* or *k'o han* or *k'o tsang* 這老兒這等可惡 or 可恨 or 可憎, that so detestable old man. *Chih yú ché yih kú shuoh teh ko t'ing* 只有這一句說得可聽, this phrase only ought to be heard.

3. *K'o* 可 frequently precedes the interrogative 麼, having nearly the same sense; e. g. *ní k'o chí táu mo* 你可知道麼 are you

*K'o precedes mo in interrogations. Mo sometimes omitted. K'o used in command.*

quite sure of it? *Wo yáu hauí ná kwán jin puh chí k'o kien teh mo* 我要覓會那官人不知可見得麼, I wish to see that gentleman; but I do not know if it is proper to have an interview or not? *Ché lí k'o shwoh teh hwá mo* 這裡可說得話麼, can we not speak in this place? *Jü kin k'o huán tsái mó* 如今可還在麼, does he yet still remain? *K'o yé loh yú sié í sz' mo* 可也畧有些意思麼, is there not some slight purpose? or, is there not some taste in this? *K'o yú shih mo háu king chí mo* 可有什麼好景致麼, is there not some pleasant prospect, some agreeable walk? *Shih mo* 什麼 is not here the interrogative, this is denoted by the final 麼. *K'o shí pèh tsing mien p'í, muh yú sü, tso shau cháng chí kiá tih mo* 可是白淨面皮沒有鬚左手長指甲的麼, has he not a smooth and fair face, without beard, and a long nail upon his left hand? Yet it is not absolutely necessary to employ 麼 either in the end or the middle of a sentence. *K'o tsang k'án kien f'á k'í shin, yé wei* 可曾看見他起身也未, have you seen him get up yet, or not? *K'o yú shin mo ping kü,* 可有甚麼憑據, what evidence have you? *K'o shí ts'ü siáu teh tih* 可是取笑得的, is he to be ridiculed? *Shí sháng tih chau jin yé yú, k'o tsang ch'au tau ché puán tí pú* 世上的醜人也有可曾醜到這般地步, there have indeed been many ugly men, but was ever one found so ill-looking as he?

4. It is used by way of *imitation*, or to soften the seeming harshness of a command. *Ní shí shin jin, k'o shih shwoh liáu, wo pien jáu ní* 你是甚人可實說了我便饒你, what man are you? tell me the truth and I will spare you. *K'o k'ih pei ch'á k'ü* 可喫杯茶去, do drink a cup of tea before you go; or take a cup of tea and then go. *Ní k'o shih tui wo shwoh* 你可實對我說, confess to me the whole affair. *K'o ming tui wo shwoh, páu kwán yú sié háu chá.* 可明對我說包管有些好處, tell me plainly, and I warrant you will not regret it. *Puh chí k'o nang kau kiek kwó* 不知可能勾結果, I know not whether he can gather fruit, i. e. derive advantage. *Ní k'ü k'án ná yih wei k'o tsái wái mien, jü tsái k'o ts'ing tsin lái* 你去看那一位可在外面如

§ 15. *Hwán, yet, still, hitherto.*

*Its meaning modified by the context.*

在可請進來, see if that gentleman is now at the gate; if he is, invite him to enter. *Ni k'o k'ü yih k'án, joh shí tsái ní k'o yü wo tsing t'á lai* 你可去一看若是在你可與我請他來, the same.

5. The following uses should be noticed. *K'o k'o* 可可, exactly. *K'o yü lái* 可又來, lo! he comes again. *Ché ch'áng kung yung yé fi tung siáu k'o* 這場功勞也非同小可, it is no little glory that you have thus acquired. We also use, if I mistake not, the phrase *fi tung siáu k'o* 非同小可, it is of no little consequence.

§ 15.—OF THE PARTICLE *hwán* 還 *yet, still*

1. It may commonly be explained by *also, hitherto, as yet*; e. g. *puh siáng t'á hwán kí teh* 不想他還記得, I did not think he would still remember. *Hwán puh sháng pwán nien kwáng king* 還不上半年光景, half the year had not yet elapsed. *Wo hwán hwoh tsái shí sháng tso shin mo* 我還活在世上做甚麼, why should I yet wish to live longer among men? *Ts'z' shí yáu kien t'á hwán sháng tsáu* 此時要見他還尙早, it is yet too early to see him. *Joh hwán puh sin* 若還不信, if you do not yet believe. *Hwán yü shin mó kiáng teh* 還有甚麼講得, what more have you to say? *Ché hwán yü sié yen lih* 這還有些眼力, he still thus evinces his good taste; *hwán tsz' teh pien í* 還自得便宜, still it afforded himself some advantage; *chú liáu wo hwán yü ná ko* 除了我還有那個, who shall it be if not myself? *Hwán yü lung kwet* 還要弄鬼, he still wishes to make an uproar; *hwán puh t'áu ché pwán tí pú* 還不到這般地步, he has not yet reached that position; *ní hwán puh chí sz' hwoh* 你還不知死活, you are not yet out of danger; *t'á jin wuh*

*Hwán repeated, and then interrogative.*

*Often apparently redundant.*

*yé hwán ch'ung teh kwo*, 他人物也還充得過, that man still sustains a tolerably good character; *tsang mo ché yáng tung sí*, *hwán hien puh háu*, 怎麼這樣東西還嫌不好, what! does not a thing of this sort please you? *Ní hwán shwoh ché tang sâng k'i tih hwá*, 你還說這等爽氣的話, you still indulge this plaintive tone.

2. It is sometimes repeated, and in such cases is interrogative. *Hwán shí táng chin*, *hwán shí táng shwá*, 還是當真還是當耍, are you in earnest, or are you joking? *Ní ché sié hwá hwán shí táng chin*, *hwán shí táng kiá*, 你這些話還是當真還是當假, is what you say true, or is it false? *Hwán shí k'ih tsú*, *hwán shí tso shí*, 還是吃酒還是做詩, do we drink wine or do we make verses? *Hwán shí shwoh kwo yin tsú*, *hwán shí yin tsú wán liáu ts'ái shwoh*, 還是說過飲酒還是飲酒完了纔說, shall we proceed at once to consider our affairs, or wait till we have taken a draught? *Kin jih puh chí hwán lái*, *yé puh lái*, 今日不知還來也不來, I am uncertain whether she will come to day or not; *ní hwán shí liú*, *yü puh liú*, 你還是留與不留, shall you retain him with you, or not? *Hwán shí kien t'á*, *puh kien t'á*, 還是見他不見他, will you have an interview with him, or not? In these phrases the particles *yé* 也, *yü* 與, and *puh* 不 are used instead of repeating the character *hwán* 還. *Puh chí hwán shí jin*, *hwán shí kwei*, 不知還是人還是鬼, I know not whether he be a man, or a ghost; *puh chí hwán shí wo t'ung liáu t'á*, *tih hwán shí t'á t'ung liáu wo tih*, 不知還是我同了他的還是他同了我的; or *puh chí hwán shí ní so tsoh*, *hwán shí t'á so tsoh*, 不知還是你所作還是他所作. I know not whether it was you or he who composed this ode. The characters *puh chí* 不知 destroy the interrogation.

3. It often seems, to the foreign student at least, to be redundant. *Hwán shí ní yen kien tih*, 'rh wan tih, 還是你眼見的耳聞的, have your eyes seen it, or have you merely heard of it! *Hwán shí t'á lí lun shí teh*, 還是他理論是得, he must arrange all

§ 16. *Tseh and Ts'ie, then, also.*

*Tseh ko, used in making requests.*

these things. *Ché liáng ch'un tá sz' huán kái ts'ung ná yih ch'un tsé k'i*, 這兩樁大事還該從那一樁做起, with which of these two important objects ought we to commence? *Wo ché yáng tih k'ú pí sz' huán kiá shih pei*, 我這樣的苦比死還加十倍, I would rather die a thousand times than suffer in this manner; *pí ts'ien jih huán yáu t'án poh kí fan*, 比前日還要淡薄幾分, still destitute as heretofore of the means of living; *ché yé huán puh tá kin*, 這也還不打緊, this is not very difficult; *ché yin tsz' huán shí yáu kin tih*, 這銀子還是要緊的, there is nothing like money; *sin ping huán tsiáng sin yoh í*, 心病還將心藥醫, the mind requires a remedy suited to its own nature; *ná lí huán jin teh ch'uh*, 那裡還認得出, how could he recognize him? *Wo tsiú shwoh huán shí ling ngái yú shih kien*, 我就說還是合愛有識見, it is indeed as I said, your daughter has knowledge and discernment. *Huán shí tsing t'á ch'uh lái wei miáu*, 還是請他出來為妙, we had better invite him to come out.

§ 16.—OF THE PARTICLES *tseh* 則 *then*, AND *ts'ie* 且 *also*

1. *Tseh* 則 will be more fully considered in the Second Part. In making a request, *tseh ko* 則箇 is wont to be placed at the end of a sentence; e. g. *shú tsui tseh ko*, 恕罪則箇, Oh, pardon the offense. *Sháng ts'áng kiú yih kiú tseh ko*, 上蒼救一救則箇, Oh heaven! save me. *Hwáng t'ien k'o lién ch'ui kiú tseh ko*, 皇天可憐垂救則箇, Oh heaven! commiserate and save me. *Yáu mien hwei tseh ko*, 要面會則箇, I beg an interview. *K'íu láu yé kiú siáu tih tseh ko*, 求老爺救小的則箇, Sir, I beseech you, save me. *Kin yé siáu sin tseh ko*, 今夜小心則箇, this night give your attention. *Mái sié tsiú siáu tsau kiái mun tseh ko*,



*Ts'ie* has a variety of uses, now, also, besides. Used in the beginning of sentences.

買些酒消愁解悶則箇, buy me some wine to dispel this sadness. *Ts'ing t'á kwo lái shwoh hwá tsek ko*, 請他過來說話則箇, request him to come and speak with me. *K'o 可* is used in the same manner as *ko*.

2. *Ts'ie* 且 has a great variety of uses which will be learned from examples. *Wo ts'ie wan ní*, 我且問你, I also ask you. *Ni ché sié hwá ts'ie mán shwoh*, 你這些話且慢說, relate this deliberately. *Wo ts'ie chih táng puh chí*, 我且只當不知, I act just as if I were ignorant. *Wo ts'ie sien pá sié p'ing kú ní k'án k'án*, 我且先把些憑據你看看, I will give you the proof immediately; examine for yourself. *Ni ts'ie shwoh tsang mo kái k'ih sán pei*, 你且說怎麼該吃三杯, say now, why should I drink three cups? *Ni ts'ie pá ching king sz' tso wán liáu*, 你且把正經事做完了, let us in the first place dispatch the serious business. We may remark here that it is wont to follow the pronouns *wo* 我, *ní* 你, and *ché* 這. *Ché hwá ts'ie puh pih t'í k'í*, 這話且不必提起, this subject must not be introduced. *Siáng kung, ts'ie puh yáu k'uh*, 相公且不要哭, gentlemen, I pray you, do not weep. *Tsiú ts'ie fang hiá*, 酒且放下, now put away your cups. The foreigner would not probably have inserted the *ts'ie* 且 in these cases. *Shí yü puh shí ts'ie chung k'í shwoh*, 是與不是且終其說, true or false, tell us the whole *Ts'ie puh yáu shwoh*, 且不要說, do not mention it. *Ts'ie chú*, 且住, stop. *Ts'ie k'án t'á tsang tih*, 且看他怎的, see in what state she is, or why you thus behold her. *Ts'ie k'án ying nien ho jü*, 且看應驗何如, let us see how it turns out. *Ts'ie k'án ní tsang sung kwo hwoh*, 且看你怎生過活, let us see how you manage to live; *ts'ie moh shwoh t'á*, 且莫說他, do not speak of him. *Ts'ie tái wo heh t'á yih heh*, 且待我嚇他一嚇, wait, I will frighten him. *Ts'ie chih p'á*, &c., 且只怕, I only fear. From the preceding examples we see that it occurs frequently at the beginning of sentences. *T'á jh wan wo sing ming, ní ts'ieh*

§ 17. Liáu and Kwo. Liáu, denoting past time. Used as a mere final.

*puh k'o shwoh ch'uh lái*, 他若問我姓名你切不可說出來, if he asks my name, do not by any means tell him. Though 且 might be used here, yet 切 has greater force; do not by any means tell him.

§ 17.—OF THE PARTICLES liáu 了, AND kwo 過.

1. *Liáu* 了 is used to denote past time, or to signify that what is expressed by the preceding verb is actually accomplished. *Shwoh í shwoh liáu*, 說已說了, I have already spoken. We have already remarked that this mode of speech is familiar to the Chinese. *Ch'ú pien ch'ú liáu*, 住便住了, &c., remained, he has indeed remained, &c. *I 已* is wont to be joined with *liáu* 了, making the sense still more explicit. *Wo tih k'í í ch'uh liáu*, 我的氣已出了, I have suppressed my resentment. *Ming ming shwoh ch'uh lái liáu*, 明明說出來了, he has made a full disclosure; *ché tang nán wei ní liáu*, 這等難爲你了, I have thus caused you some trouble; *hái pien chí k'ú yé shau teh kau liáu*, 海邊之苦也受得勾了, I have already had sufficient trouble upon this coast; *ché tang shwoh k'í lái shí chìn tih liáu*, 這等說起來是真的了, by your account this is indeed true; *ní kái hwui puh tsái kiá liáu*, 你該回不在家了, you ought to have replied that I was not at home; *tá p'án í liáu*, 打扮已了, being now in full trim; *shau shih í liáu*, 收拾已了, having collected all; *si liáu lien tsú lái liáu*, 洗了臉就來了, I will come as soon as I have washed my face. *T'á kiáu liáu lái*, 他叫了來, I have called him.

2. It is often uncertain whether it is used to denote time or as a mere final. *Láu shin tá tán liáu*, 老身大膽了, for an old woman I am very bold;—it is in this way that they acknowledge a favor. *Shi láu shin to tsui liáu*, 是老身多嘴了, I was too much given to talk. Aged women call themselves *láu shin* 老身.

*Yé*, in the beginning. *Liáu*, not always at the end. *Is elegantly repeated.*

*Héi huáng liáu*, 嚇慌了, he is beside himself with fear; *pien puh p'á t'á t'ui liáu*, 便不怕他退了, thus we need not fear he will withdraw. *Ché yú shí nán t'í muh liáu*, 這又是難題目了, this also is a difficult theme; *king shí ko kwei kwái liáu*, 竟是個鬼怪了, he must be some evil spirit.

3. *Yé* 也 is placed in the beginning, and *liáu* 了 in the end. *Yé fú t'au kih ch'ú liáu*, 也富到極處了, wealth reached its utmost limit; *yé puh kwán ní sz' liáu*, 也不關你事了, it is none of your business. *Yé tsiáng tsiú kwo teh jih tsz' liáu*, 也將就過得日子了, you will hereafter obtain a livelihood.

4. It need not always be placed at the end. *K'ih liáu ché ch'áng tá kw'ei*, 吃了這場大虧, after so great a loss, or after having suffered such reproach. *Tsang sang k'ang tiú liáu ché háu sz'*, 怎生肯丟了這好事, how can you abandon such a good undertaking?

5. It is elegantly repeated; e. g. *tú pí kwái tsz' kwái liáu k'ü liáu*, 都被拐子拐了去了, the thieves have carried off everything. *Káng ts'ái k'ih liáu ch'á liáu*, 剛纔吃了茶了, just having taken a cup of tea; *ní k'ü liáu háu liáu*, 你去了好了, you had scarcely gone, when, &c. *Liáu! liáu yé wí*, 了了也未, finished, or is it not yet finished? *Liáu! liáu liáu chih shí yí yí sié p'á*, 了了了只是有一些怕, finished! finished it is indeed, but I have some fear. The first 了 is equivalent to saying, you ask whether the business is finished, a very common mode of speech. The second is the verb to *finish*. The third is a particle.

6. Notice also the following examples. *Shih fan ying hiung liáu teh*, 十分英雄了得, he is a very brave man. *Liáu teh, liáu teh*, 了得, estimable, admirable. *Ché tang lih liáng jü ho liáu teh*, 這等力量如何了得, how great the strength, fortitude of mind; a man of talents, &c. *Liáu puh teh*, 了不得, matchless, unequalled, used either in a good or bad sense, varying according to the

*Kwo*, indicating past time.

§ 18. Particles *Yü* and *T'í*.

context, and subject. *Liáu jen*, 了然, most clearly. *Liáu liáu jen ming peh*, 了然明白, this is very clear. *Sin hiá ch'áu ch'ú ko puh liáu*, 心下躊躇个不了, his mind is utterly confused.

7. *Kwo* 過 also indicates past time. *Shwoh kwo liáu*, 說過了, I have spoken, or I said. *I kwo liáu*, 已過了, it has now passed. *Kien kwo liáu má ts'in*, 見過了母親, having saluted (or waited upon) his mother. *Kwo liáu shau*, 過了手, to desist from anything. It often denotes excess. *Kwo lü*, 過慮, too much concern or anxiety. *Kwo shin*, 過慎, too cautious. *Kwo k'íu*, 過求, to ask too much.

§ 18.—OF THE PARTICLES *yü* 與, AND *t'í* 替, *for*, &c.

I mention these conjointly, because in this place they are considered only as answering to the preposition *for*, or the phrase *on account of*, or according to the French, *pour*, instead of. This will appear from examples. *Yung siáu tí k'ü yü jin hiung tsoh fáh jü ho*, 容小弟去與仁兄作伐如何, will you permit me to negotiate this marriage for you? *Yü ní ch'ing tsiú ts'z' sz'*, 與你成就此事, I will perform this business for you. *K'ioh yih sz' yü wo shin shang tso tih*, 却一似與我身上做的, this appears to have been made for me. *Tao yü yü wo kiá lih tá ché sz'*, 左右與我加力打這厮, here my lads, flog this knave severely for me. *Ts'ai yü wo sláu teh ché k'au han k'í*, 纔與我消得這口恨氣, then you will have avenged me; *yü wo siáu teh ché k'au wú k'íung chí han*, 與我消得這口無窮之恨, has the same sense. *Kw'ái k'ü yü wo ts'ing teh tá lái chung k'ih*, 快去與我請得他來同喫, hasten, and in my name invite him to come and dine. *Yáng jin t'í k'á 'rh tsz' tsoh fáh*, 央

T'í, the same as yü. Yü used in cases of doubt. § 12. Pien, since, although.

人替他兒子作伐, he requested the man to negotiate a marriage for his son. T'í ní ch'ú liáu ché nieh cháng tsui, 替你除了這孽障罪, I will rid you of this troublesome individual, or I will put away from you this unpleasant business. T'í 替 is evidently the same as yü 與. The latter is often merely a mark of the dative, and may be explained by *to give*, as has been elsewhere observed. Pá triú fán yü t'á k'ih, í fuh yü t'á ch'uen, tá ch'uen yü t'á tso, 把酒飯與他吃衣服與他穿大船與他坐, he gave him a dinner, clothed him, and commanded a ship to be made ready in which he might embark. Yü t'á kien liáu k, 與他見了禮, presented to him with the usual compliments. Jü ho puh yü kiung cháng k'ái liáu kiá, 如何不與兄長開了枷, why have you not taken from him this cangue? Kiá 枷 is the square frame or table, having a hole in the centre, through which the head passes, and is worn by criminals. Yü 與 is also used to express doubt. Puh chi chin yü puh chin, shí yü puh shí, 不知真與不真是與不是, I know not whether this be true or false.

§ 19.—OF THE PARTICLE *pien* 便, since, although, &c.

1. It signifies *although*, and in such cases is followed by 也. *Pien shí mung kien yé kw'ái huoh*, 便是夢見也快活, though it were in a dream, I should rejoice to see him. *Láu shün pien sz' yé teh háu ch'ú*, 老身便死也得好處, though I should die it would be well with me. A similar remark was made above concerning *tsiú* 就. *Kí shí ché tang, pien shí ch'áu t'ing cháu fú má, yé shí puh ch'ing tih liáu*, 既是這等便是朝廷招駙馬也是不成的了, if so, although the emperor should wish to give you his own daughter to wife, you would not be willing to marry her. *Pien shí king sz' t'ien tsz' sháh jin, yé fáng jin k'án*, 便是

Pien, differing from tsíu.

Pien, elegantly repeated.

京師天子殺人也放人看, though in the capital, when the emperor puts any one to death, all are permitted to witness the spectacle. *Moh shwoh tá pih, pien siáu pih yé shí ná puh tung tih,* 莫說大筆便小筆也是拿不動的, speak not of his writing anything great, since he is unequal to the accomplishment of what is light and trifling.

2. From the following examples it may be seen how *pien* 便 differs from *tsíu* 就. *Yáu tá, pien yú, yáu sháng ko muh yú,* 要打便有要賞可沒有, if you want a flogging, you may have it, but not a reward. *Tá tsái pien tsái ché lí, táu puh chí kiá jin puh kiá jin,* 他在便在這裡倒不知嫁人不嫁人, she is indeed at home, but I am ignorant whether or not she is desirous of marrying. Notice the use of *tsái pien tsái,* 在便在, as above *chú pien chú liáu,* 住便住了, remaining, he remains. *Shí pien shí liáu tán,* 是便是了但, &c. it is indeed, but, &c. *Pien shí,* 便是, so it is; *pien shí ché tang shwoh,* 便是這等說, thus indeed he says. *Má pien má teh tuh,* 罵便罵得毒, cursing he curses fiercely; *pien tái ho shí,* 便待何時, (if not now ready) then how long are we to wait. *Chih yáu huán kiá tsien kung tái, pien tái,* 只要還價錢公道便好, let a just price be given, I ask nothing more. *Wei shin mo ní shwui teh choh, wo pien shwui puh choh,* 爲甚麼你睡得着我便睡不着, how is it that you sleep so soundly, while I cannot sleep a wink.

3. It is elegantly repeated. *Mái pien mái, puh mái pien pá,* 買便買不買便罷, if you wish to purchase, do it; if not desist. *Ni sien k'ü pien tang wo, wo sien k'ü pien tang ní,* 你先去便等我我先去便等你, if you go first, then wait for me; if I go first, I will wait for you.

§ 20. Examples of *lien*. Signifying to connect, &c. Same as *pien*.

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§ 20.—OF THE PARTICLE *lien* 連, to connect.

This character signifies to connect, together with, at the same time, even to, &c. Hence it is often the same as *pien* 便; e. g. *lien lien yé puh sh*, 連臉也不洗, he does not even wash his face. *Lien wo yé puh chí*, 連我也不知, even I myself was ignorant of this. *Lien fang tsien yé puh wan t'á yán*, 連房錢也不問他要, he does not even demand of him the house-rent. *Lien yoh yé puh siáu k'ih teh*, 連藥也不消吃得, he does not even need to take his medicines. *Ni moh shwah ts'í tsz'*, *lien shin tsz' yé puh chí tsái ho ch'ú*, 你莫說妻子連身子也不知在何處, why do you ask about my wife? I do not know where I am myself. *Puh tán t'á ts'í tsz' muh yú tsung ying*, *lien t'á cháng jin*, *cháng wá yé muh ying 'rh*, 不但他妻子沒有踪影連他丈人丈母也沒影兒, not only his wife, but his father-in-law and his mother-in-law also have disappeared, and he is unable to find them. *Puh teh yü tsz' yú liáu choh loh*, *lien mei mei tú yú choh loh liáu*, 不特愚姊有了着落連妹妹都有着落了, having a husband for myself alone is not enough, but you also, beloved sister, shall be married. *Puh tuh ts'in yú yin k'in*, *lien fú hien yé shih fan jeh náu*, 不獨親友殷勤連府縣也十分熱鬧, not only were relatives and friends often and familiar with him, but the magistrates also honored him with their company. *Lien í fuh*, *shau shih*, *tú puh kien liáu*, 連衣服首飾都不見了, she found neither her raiment nor her head-dress. *Lien ní yé muh ching king*, 連你也沒正經, you also are unprincipled.

§ 21.—OF THE PARTICLES *kang* 更, more, again, AND *tú* 都 all, the whole.

In this place *kang* 更 is considered as it signifies more, much more, again, further, &c. *Tsái teh jin hiung yih hing*, *kang mian*, 再得

*Examples of kang, more, again.*

*Tú, signifying all.*

仁兄一行更妙, if you will again bear me company on my journey, it will be still more agreeable. *Chih p'á huán shì wú hiang puh tsang kien teh liú sang, joh kien liú sang, puh kang tso ts'z' yen,*  
只怕還是吾兄不曾見得柳生若見柳生不更做此言, the reason is, I think, that you have not seen Liú sang, for if you had seen him, you could no longer talk in this manner. It has been elsewhere observed that *tú* 都 is a mark of universality; we now proceed to exhibit its use. *Ché tú puh tsái huá hiá,* 這都不在話下, I omit all these for the present, and will speak of them in the sequel. *Ché tú puh yáu kuán t'á,* 這都不要管他, let him alone, trouble not yourself about all these things. *Ché tú shí kiá huá,* 這都是假話, all this is false talk. *Shwook tih tú shí mung huá,* 說的都是夢話, your story is all a dream. *Liáng kien tú sháu puh teh,* 兩件都少不得, both of these are necessary for us. *Kien kien tú huán jin teh,* 件件都還認得, he recognised the whole, every item. *Ni tih sin sz' puh siáu shwook teh, tú tsái wo fuh chung,* 你的心事不消說得都在我腹中, it is unnecessary for you to speak, for I know all your mind. *Wo tú k'án tsái yen lí,* 我都看在眼裡, I have all these in my eye. *Wo mun tú pí puh sháng,* 我們都比不上, none of us can be compared with him. *Kiáu táu ts'ie puh yáu tau, té t'ing wo shwook, 'rh jin tú chú liáu shau,* 叫道且不要鬪都聽我說... 二人都住了手, exclaiming with a loud voice, he said, desist from your contest and listen each of you to me; then the two men both ceased. *Ché tán tú tá k'í lái táu,* 這胆都大起來道, becoming thus very bold, he said. *Wo ho ní tú king teh kau liáu,* 我和你都驚得勾了, we are both sufficiently alarmed. *Pá wo tih sz' tú ts'ie fáng kwo yih pien,* 把我的事都且放過一邊, he has neglected all my affairs! *Puh shí jin chung tih, tú shí t'ien chung tih,* 不是人中的都是天中的, they were all chosen not by men, but by heaven. *Ché ch'un sz' tú shí t'á tih kwei ki,* 這樁事都是他的詭計, this whole affair has been ruined by his ill management. *Tú shí ní k'au lí*



§ 22. *The Particles fáng.* Fáng, then. Fáng, to dismiss. Fáng, an obstacle.

*shih tih*, 都是你口裡食的, you have devoured them all.  
*P'ien shin tá shí chung shang*, 遍身都是重傷, the whole  
 body was severely wounded.

§ 22.—OF THE PARTICLES *fáng* 方, *fàng* 放, AND *fàng* 妨

1. *Fáng* 方 signifies *then*; e. g. *wo fáng fáng sin*, 我方放心, I shall then be relieved. *Ling ngái teh p'ei ts'z' jin*, *fáng puh fú kiung chung ts'ái hioh*, 命愛得配此人方不負胸中才學, should your daughter marry this man, then she will not be ashamed of his talents or learning. *Ts'ái* 纔 is often added. *Yáu tái sán fan kwei tái fáng ts'ái hing*, *teh sz' k'ü*, 要帶三分鬼道方纔行得事去, without infernal aid it could never be accomplished. *Ni fáng ts'ái sz' liáu*; *tsang mo yé huoh chuen lái*, 你方纔死了怎麼也活轉來, you were dead just now; how is it that you have come to life again? *Pih king shí tsang mo yáng fáng ts'ái chung teh ní tih í*, 畢竟是怎麼樣方纔中得你的意, in what way then can he meet your wishes?

2. *Fáng* 放 signifies *to release, to dismiss, &c.*; e. g. *fáng sin*, 放心, to dismiss care, to relieve the mind. *Sz' yé puh fáng*, 死也不放, though he should die he would not let him go; or, even in death he would not release him. Examples of this use are numerous.

3. *Fàng* 妨 signifies *an obstacle*; e. g. *sz' yé puh fàng*, 死也不放, should I die, never mind that; never fear, though it cost me my life. *Puh fàng sz*, 不放心, there is nothing to fear; do not be alarmed. *Puh fàng teh*, 不放得, there is nothing to fear, nothing prevents. *Joh kwo jen ch'ing*, *tsiú pien ch'i kí jih ho fàng*, 若果然成就便遲幾日何放, if it is only done, what matter if it be delayed a few days? *Pien tang t'á k'ü tsau tsau*

§ 23. *The Particles pwan.* Pwan, manner. Ché pwan. Used in comparison.

*yé wú fāng ngái, yú wo liáng ko t'ung hng,* 便等他去走走也  
無妨礙有我兩個同行, since we both proceed in the  
same course, I shall meet with no obstacle which will not equally  
oppose him in his flight.

§ 23.—OF THE PARTICLES *pwan* 般 AND *puán* 半.

1. *Pwan* 般 signifies manner; e. g. *peh pwan*, 百般, or *chú pwan*, 諸般, in every manner. *Koh yáng*, 各樣, of every sort; *puán pwan*, 般般, means the same.

2. It is used in comparison; e. g. *ngái sih t'á jü sing ming yih pwan*, 愛惜他如性命一般, they are as careful of him as of their own lives, or *tsiú jü chin chú yih pwan*, 就如珍珠一般, as of costly pearls. *Lih tsái ho k'au tsü jü shih jin yih pwan*, 立在河口就如石人一般, he stands at the mouth of the river like a marble statue. *Liáng jin jü yü teh shwui jü niáu teh lin yih pwan*, 兩人如魚得水如鳥得林一般, they are together, like fishes in the water, or like birds in the forest. *Mien máu yü ní yih pwan yih yáng*, 面貌與你一般一樣, his countenance is precisely like yours. *Ní k'ü teh kí jih, i siáng k'ü liáu kí nien yih pwan*, 你去得幾日意像去了幾年一般, you have been absent a few days, and it has seemed to me like so many years. *Fan ming shí tí yoh shau tsui yih pwan*, 分明是地獄受罪一般, I seem like one suffering in the infernal regions.

3. It is joined with *ché* 這 and with *jin* 恁; e. g. *ché pwan kau táng*, 這般勾當, such wickedness. *Ché pwan huáng peh chí wuh jü ho puh lung sin*, 這般黃白之物如何不動心, how can you behold these precious metals without emotion? *Ché pwan má yáng*, 這般模樣, in this manner. *Puh yáu jin puán tsau k'ü*, 不要恁般愁苦, do not thus vex yourself. *Wo puh shí jin*

Examples of *pwán*, a half.§ 24. Particles *ts'ái* and *ts'ái*.

*pwán siáu yáng tih jin*, 我不是恁般小樣的人, my mind is not so contracted. *Wei ho lái teh jin tsáu*, 爲何來得恁早, why do you come so early? This is better than to say *jin pwán tsáu*, 恁般早.

Examples of *pwán* 半, half, a moiety. 1. It is wont to be repeated; e. g. *pwán jin pwán kwei*, 半人半鬼, half dead with fright; *pwán káu, pwán tí*, 半高半低, half pure, half alloyed; *pwán sin, pwán puh sin*, 半信半不信, he is half persuaded, half doubtful; *pwán t'ui, pwán puh t'ui*, 半推半不推, he is half willing, half opposed. 2. It has also various other uses; e. g. *pwán pí yé tsau tung puh teh*, 半步也走動不得, he cannot move a step; *t'ing liáu ché pwán jih*, 聽了這半日, I have heard you half the day, i. e. this half day I have waited for you; *kiáng ché pwán jih shwoh huá*, 講這半日說話, they are talking half the day; *ho tsang yú pwán kú shí chin tih*, 何曾有半句是真的, he has not yet spoken a word of truth; *tsang pí teh t'á yih pwán*, 怎比得他一半, it will not compare with that by one half; *pwán ho puh liú*, 半個不留, not a soul was spared; *pwán hiáng*, 半晌, for a moment; *pwán hán*, 半酣, half intoxicated.

§ 24.—OF THE PARTICLES *tsái* 再, again, AND *ts'ái* 纔, just.

There is very little difference between them, though in the two following examples they are not exactly interchangeable; *tsái sán*, 再三, repeatedly; *fáng ts'ái*, 方纔, then. *Tang t'á tsin lí kien kwo jin hiung siáu lí tsái yú t'á shwoh*, 等他進來見過仁兄小弟再與他說, wait till he has called and seen you, then I will speak to him. *Pí ts'á' tung nien, yú shí siáng chí, tsái*

Two synonymous or kindred characters repeated.

Examples.

2. Two synonymous or kindred characters are repeated forming a very common mode of construction. Examples. *P'ing p'ing ngán ngán*, 平平安安, in perfect quiet. *Tien tien lau tau*, 顛顛倒倒, upside down, in a state of confusion. *K'ih teh tsui tsui páu páu*, 吃得醉醉飽飽, having eaten and drunk to satiety. *Lang lang loh loh*, 冷冷落落, to lead a solitary and cheerless life. *T'í k'í k'uh k'uh*, 啼啼哭哭, weeping bitterly. *T'ung tung yung yung*, 從從容容, gently and deliberately. *T'ing ting táng táng*, 停停當當, fixed in a proper manner. *Lang lang ts'ing ts'ing*, 冷冷清清, cool and tranquil. *Yáu yáu pái pái*, 搖搖擺擺, a proud swaggering gait. *Huán huán k'í k'í*, 歡歡喜喜, exulting with great joy. *Huáng huáng ch'áng ch'áng*, 慌慌張張, agitated and distracted. *Sù sù kwòh kwòh*, 絮絮聒聒, to reiterate vociferously. *Sù sù t'áu t'áu*, 絮絮叨叨, to talk immoderately. *Ts'ih ts'ih nung nung*, *shwoh liáu hū to hien hwá*, 唧唧噥噥說了許多閒話, in their incessant tattle they have spoken a great many idle words. *Wei wei kiuh kiuh*, 委委曲曲, in a devious and crooked course. *Shwoh teh láng láng lieh lieh*, 話得朗朗烈烈, to speak in a loud, imposing strain. *Kung kung king king*, 恭恭敬敬, with much esteem and respect. *Tsi ts' ching ching*, 齊齊整整, arranged with the utmost precision. *Sháu teh kán kán tsing tsing*, 燒得乾乾淨淨, the fire devoured every thing. *Sin sin nien nien chíh siáng chah t'á*, 心心念念只想着他, he continued to think of him only. *Sin sin nien nien jih fang t'á puh hiá*, 心心念念的放他不下, he thinks of him incessantly. *Puh kiòh ming ming yen yen k'uh k'í lái*, 不覺嗚嗚咽咽哭起來, he suddenly burst into tears. *Hwan hwan mei mei*, 昏昏昧昧, he is completely bewildered. *Tun tun kú kú, kiá kiá, chin chin, sz' jin í í huò huò*, 吞吞吐吐假假真真使人疑疑惑惑, he conceals, and makes known, he mingles truth and falsehood, and leaves all in

The same character repeated.

The same with a different character.

doubt and uncertainty. *Yái yái tsí tsí*, 挨挨擠擠, in a dense crowd. *T'ing t'ing t'ò t'ò*, 停停妥妥, all is safe. *Cháu cháu má má*, 朝朝暮暮, early and late. *Hí hí ngoh ngoh*, 嘻嘻哈哈, laughing and tittering. *Sshín sháng lin lin lí lí tú shí hiueh tsih*, 身上淋淋漓漓都是血跡, his body was all over reeking with blood. *Ch'é ch'é yeh yeh*, 扯扯拽拽, to carry off by force. *Hwáh kwáh tuh tuh*, 鶻鶻突突, irregularly, carelessly. *Láng láng ts'íáng ts'íáng*, 踉踉蹌蹌, reeling and tottering. *Míng míng pèh pèh*, 明明白白, perfectly plain and intelligible. *Ss' ss' sháng sháng*, 思思想想, immersed in deep thought. *Yín teh shín shín hán hán*, 飲得沉沉酣酣, he made himself dead drunk. *Sít teh tuán tuán ching ching*, 寫得端端正正, the writing was remarkably elegant and correct.

3. The same character is joined with two opposite, synonymous, or kindred characters. This form of speech is deemed particularly elegant. *Puh chí puh kioh*, 不知不覺, he neither knows nor considers. *Puh míng puh pèh*, 不明不白, obscure and unintelligible. *Puh láu puh táng tih ss'*, 不了不當的事, an affair as yet unsettled. *Puh tá puh síau*, 不大不小, neither large nor small. *Puh huáng puh máng*, 不忙不慌, without hurry or bustle. *Puh sán puh ss'*, 不三不四, one alone. *Yuen sang yuen ss'*, 願生願死, willing either to die or live. *Yáu ss' yáu huoh*, 要死要活, he is neither anxious to live, nor afraid to die. *K'í sang k'í ss'*, 氣生氣死, to be desperately vexed. *Lung teh puh ss' puh huoh*, 弄得不死不活, he seems to be neither dead nor alive. *K'o hán k'o náu*, 可恨可惱, exceedingly hateful. *Ss' k'í ss' k'íáu*, 似奇似巧, he seems to be a wonderful genius. *Ts'ú ch'un chí k'í tso hán tso nuán*, 初春之氣微寒 做暖, in the opening of spring the weather is alternately cold and warm. *Pwán k'ai pwán yon*, 半開半掩, some he divulges and

The same repeated with opposite, synonymous or kindred characters.

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some he keeps secret. *Pwán hán pwán tú*, 半含半吐, some he withholds, and some he proclaims. *Pwán yü pwán siueh*, 半雨半雪, half rain and half snow. *Pwán jin pwán kwei*, 半人半鬼, half man and half ghost. *Pwán ch'ái pwán í*, 半猜半疑, he is half confident, half doubtful. *Pwán ping pwán háu*, 半病半好, neither sick nor well. *Lung shin lung kwei*, 弄神弄鬼, he acts like the very devil. *Lung tsui lung sheh*, 弄嘴弄舌, he is full of talk. *Lung lái lung k'ü*, 弄來弄去, to be coming and going; to be eager for wealth. *Tsz' yen tsz' yü*, 自言自語, he talks entirely to himself. *K'ing yen k'ing yü*, 輕言輕語, to speak with moderation. *Hü yen hü yü*, 胡言胡語, to talk foolishly. *Má tá má siáu*, 罵大罵小, to curse all indiscriminately. *Tá tsü tá juh*, 大酒大肉, a great banquet. *Tá pwán' tá wán*, 大盤大碗, large bowls and platters; to eat largely. *Tsz' king tsz' tsien*, 自輕自賤, to make himself frivolous and contemptible. *K'íáu má k'íáu yáng*, 喬模喬樣, with a proud and haughty bearing. *Kwái má kwái yáng*, 怪模怪樣, in an awkward and foolish manner. *Jih kin jih ts'in*, 日近日親, they daily became more intimate. *Lí mun lí hú*, 離門離戶, to forsake his own house. *Ngán k'í ngán náu*, 暗氣暗惱, to suppress anger. *Sin k'ang í k'ang*, 心肯意肯, he gave full assent. *Shwoh tái shwoh k'ü*, 說來說去, in the midst of talk. *Yung sin yung í*, 用心用意, to strive earnestly. *Tsáu lái tsau k'ü*, 走來走去, to run to and fro. *Jü tsui jü ch'í*, 如醉如痴, like a drunkard or a sot. *Ch'áh tsui ch'áh sheh*, 插嘴插舌, to interrupt in speaking. *Koh mun koh háu*, 各門各戶, each in his own way. *Yen sháng yen hiá*, 眼上眼下, looking out on every side. *Ts'ü tung ts'ü sí*, 取東取西, to receive from every quarter. *K'ih sin k'ih k'ü*, 吃辛吃苦, to be greatly afflicted.

Repetition.

Succession of different characters of like import.

*Kí kú puh kán puh tsing tih huá*, 幾句不乾不淨的話, some improper language. *Puh ling puh lí tih kau táng*, 不伶不俐的勾當, unmanly and indecent conduct. *Puh jin tek f'á mien ch'áng mien wán*, 不認得他面長面矩, I cannot discern his true character. *Heh t'ien heh tá*, 黑天黑地, total darkness. *Sié t'ien sié tí*, 謝天謝地, to express unbounded thanks. *Siáu sin siáu tán*, 小心小胆, without courage or spirit. *Tsz' sz' tsz' siáng*, 自思自想, thinking seriously to himself. *Yú p'ing yú kú*, 有憑有據, this is fully authenticated. *Tsiáng sin tsiáng*, 將信將疑, it is not yet decided. *Muh yuen muh kú*, 沒原沒故, without origin or cause. *Muh tsung muh ying*, 沒踪沒影, not a vestige or a shadow. *Muh t'au muh náu*, 沒頭沒腦, without head or brains. *Mung t'í mung siáu wú fei mung*, 夢啼夢笑無非夢, sad or pleasant a dream is but dream.

4. Hitherto we have found two synonymous, kindred, or opposite characters occurring in connection with others. In addition to this we frequently find a repetition, not of words, but of sense yet so expressed as to exhibit a certain relation of one character to another, imparting peculiar beauty to the language. *Háu kiek ngái ts'ing*, 好潔愛清, to delight in cleanliness. To transpose the *háu*, 好 and *ngái*, 愛, would violate good usage. In like manner the following phrases must not be changed from their present form. *Tung kán kung hú*, 同甘共苦, to experience both prosperity and adversity. *Ts'un pin king k'eh*, 尊賓敬客, to receive guests with attention and respect. *Ts'ing t'au í hoh*, 清投意合, may you cordially assent. *Sin mwán í tsuh*, 心滿意足, abundantly satisfied. *Hwán t'ien hí tí*, 歡天喜地, to be overjoyed. *Shí t'ien ming tí*, 誓天盟地, to swear by heaven and earth. *Sháng fung pái suh*, 傷風敗俗, to subvert established usages. *Shí p'ang tsiú yú*, 詩朋酒友, boon companions.

Repetition of sense.

The expression more forcible.

K'w'áng p'ang kwái yú, 狂朋怪友, awkward and foolish friends.  
 Páu ch'au siueh yuen, 報警雪怨, to revenge an insult. Tá hsi  
 siáu kián, 大呼小叫, to shout with a loud voice. Tá king siáu  
 kwái, 大驚小怪, to raise a general commotion. Ling ya lí ch'í,  
 伶牙俐齒, having a ready command of words. Kiáu yá ts'ieh  
 ch'í, 咬牙切齒, to gnash the teeth in rage. Hwá yung yueh  
 máu, 花容月貌, or hwá yung yuh máu, 花容玉貌, exceed-  
 ingly handsome. Jū hwá chí yung, sz' yueh chí máu, 如花之容  
 似月之貌, beautiful as a flower and fair as the moon. Jū  
 hwá sz' yuh, 如花似玉, as a flower or as a gem. Háo to shih  
 sháu, 花多實小, many blossoms but little fruit. Hú sz' lwan  
 siáng, 胡思亂想, to think without order or connection. Cháu  
 sz' mú siang, 朝思暮想, to study early and late. Tso sz' yú  
 siáng, 左思右想, to ponder seriously. Sz' ts'ien siáng hán,  
 思前想後, to judge of the future by the past. Hwui sz' chuen  
 nien, 回思轉念, to reconsider, to change the mind. Hú háng  
 lwan tsau, 糊行亂走, to proceed without order or care. Cháu  
 tsái jé ho, 招災惹禍, to be the author of one's own misfortunes.  
 Tsin sz' mih huoh, 尋死覓活, to be regardless of life. Jin lí náí  
 k'oh, 忍饑耐渴, to endure hunger and thirst. Nien máí líh shwái,  
 年邁力衰, superannuated. Chí chú má kau, 指猪罵狗,  
 to point at the swine and curse the dog. Chí tung shwòh sí, 指東  
 說西, to say one thing and intend another. Thus also chí tung má sí,  
 指東罵西. Tung cháng sí wáng, 東張西望, to look in  
 all directions. Cháng t'au wáng náu, 張頭望腦, to raise the  
 head to obtain a view. Cháng t'au tá'n náu, 張頭探腦, the  
 same as the preceding. Cháng hú twán t'án, 長呼短嘆, or  
 twán t'án cháng hú, 短嘆長吁, to sigh. Shwòh cháng t'au twán,  
 說長道短, or shwòh p'eh t'au heh, 說白道黑, to speak



Subject continued.

Characters in contrast.

unfavorably of a neighbor. *Sin káu chí tá*, 心高志大, to have generous and lofty views. *Tswán sin tsih kuh*, 鑽心刺骨, it pierces to the quick, penetrates the bones. *Jin mien shau sin*, 人面獸心, a man's head, but the heart of a beast. *Chwáng yáu tso kwái*, 粧妖做怪, to assume a strange spectral aspect. *Chwáng má tso yáng*, 粧模做樣, to practice affectation. *Mái ming yin tsih*, 埋名隱跡, to disappear entirely, to abscond. *Hwán tsih mái ming*, 潤跡埋名, the same sense. *Ts'áng tsung pi tsih*, 藏踪避跡, the same. *Ts'áng t'au lú wei*, 藏頭露尾, to conceal the head and expose the tail. *Jin k'í ts'ün shing*, 忍氣吞聲, to suppress resentment and swallow rage. *Jü kí sz' k'oh*, 如饑似渴, like the suffering of hunger or thirst. *Jü mung sz' tsui*, 如夢似醉, as in a dream or a fit of intoxication. *Jü láng sz' h'ü*, 如狼似虎, like a wolf or a tiger. *Jü kiáu sz' ts'ih*, 如膠似漆, as if glued or sealed. *K'án shán wán shwui sin huó wan líu*, 看山玩水尋花問柳, he loves the country, he seeks flowers and groves, he delights in mountains and streams. *Shán ts'ing shwui luh niáu yü huá hiáng*, 山青水綠鳥語花香, verdant mountains, limpid streams, singing birds and fragrant flowers. *Shán ming kuh hiáng*, 山鳴谷響, the mountains sing, the vales return the sound. *Mei wei k'í chin*, 美味奇珍, or *shán chin hái ts'ó*, 山珍海錯, sumptuous and choice viands. *Ts'ü ch'á tán fán*, 麪茶淡飯, a meagre support. *Hí fú p'á kiung*, 喜富怕窮, to covet riches and fear poverty. *Yé kwei shán siáu*, 野鬼山魃, in a most wretched and forlorn condition. *K'ung k'üen p'eh shau*, 空拳白手, empty-handed. *Sui po sui láng*, 隨波逐浪, to go with the current. *Kái sié kwei ching*, 改邪歸正, to reform the life. *Mei lái yen kú*, 眉來眼去, to catch a frequent glimpse. *Mei huá yen siáu*, 眉花眼笑, with a cheerful and smiling countenance.

Subject continued.

Proverbial expressions.

tenance. *Ts'ih shau ts'uh ngéh*, 疾首蹙額, an aching head and a wrinkled brow. *Hwái ts'ái páu hloh*, 懷才抱學, to be devoted to intellectual pursuits. *T'sing t'ien peh jih*, 青天白日, in open day; in the most public manner. *Tiáu tsui lung sheh*, 調嘴弄舌, or *tiáu shin lung sheh*, 調唇弄舌, to tune the lips and play the tongue; to prate. *Hú yueh wán yü*, 糊言亂語, to jabber, to talk nonsense. *To tsui to sheh*, 多嘴多舌, full of talk. *Yü tsui kau sheh*, 油嘴狗舌, lips smooth as oil with the tongue of a dog; an arrant flatterer. *Tsui tsien sheh kw'ái*, 嘴尖舌快, lips pointed, tongue brisk; a pernicious tattler. *Fán shin lung sheh*, 翻唇弄舌, to let fly the lips and play the tongue; to reproach. *K'íáu yen hwá yü*, 巧言花語, cunning words and flowery speech; a fair but false account. *K'ú k'au liáng yen*, 苦口良言, bitter but wholesome counsel. *Hoh k'ái fei sheh*, 合口費舌, to waste words in controversy. *Ting tsui t'ieh sheh*, 釘嘴鐵舌, a mouth of iron. *Ho jin tá yá fán tsui*, 和人打牙犯嘴, to hold harsh controversy. *Ni sháng wo liáng*, 你商我量, let us seek mutual advice. *Ni tán wo ngái*, 你貪我愛, our attachment is mutual. *Ni tung wo sí*, 你東我西, we are on opposite sides. *Ni wan wo táh*, 你問我答, one answers to the other. *Ho ní ping ko' ní sz' wo hwoh*, 和你併箇你死我活, live or die I shall not yield to you in this conflict. *Peh jih heh yé*, 白日黑夜, day and night. *Hú ko yé sz'*, 湖歌野詞, rude uncultivated songs. *Lí hū wái shih*, 裡虛外實, specious, a mere show. *Wái hoh lí ying*, 外合裡應, the inward and the exterior agree. *Cháu tá mú má*, 朝打暮罵, in the morning flog, and curse at night. *Tung chwang kung chin*, 同牀共枕, most intimately associated. *Ming t'ui ngán tsui*, 明推暗就, to permit privately what is publicly refused. *Sing shin ming shui*, 姓甚名誰, what is his name? *Sháng sing káu*

Subject continued.

Expressions characteristic of the language.

ming, 上姓高名, or káu ming yá háu, 高名雅號, please give me your name. Kí shih k'oh yin, 饑食渴飲, hungry he eats, and thirsty he drinks. T'ui lung ch'wáng yá, 推聾柱啞, he feigns himself deaf and dumb. Shau máng kioh wán, 手忙脚亂, his hands shook and his legs trembled. Kiáu pei h'wán tsán, 交杯換盞, or ch'uen pei lung tsán, 傳杯弄盞, to exchange cups, to drink together. P'ien k'au ch'ing sheh, 騙口張舌, a practiced liar. Tung t'au sí wái, 東倒西歪, in total ruin. Ná t'au lung ch'áng, 拿刀弄杖, to grasp the knife and shake the cudgel. Hú n'ú sz' pei, 呼奴使婢, to be master of the house. M'wán shin huáng kwei, 瞞神謊鬼, to deceive spirits. Ch'áu kwán mú loh, 朝歡暮樂, to have perpetual delight. K'í ts'au sh'wui ch'í, 起早睡遲, to rise early and retire late. Mún táng kú tsui, 門當戶對, of equal rank. Mien ngoh yen hiung, 面惡眼凶, a fell countenance. To nán t'au tsái, 躲難逃災, or t'au tsái pi nán, 逃災避難, to avoid evils and difficulties. Yen tsih shau kw'ái, 眼疾手快, quick to perceive and active to perform. I sin huoh chí, 疑心感志, to be suspicious and doubtful. King t'ien tung tí, 驚天動地, to astonish heaven and earth. Fú ch'áng fú sui, 夫唱婦隨, the husband leads and the wife follows. Mau lin siú chuh, 茂林修竹, a luxuriant and elegant growth of bamboo. Hú hiung h'wán tí mih tsz' s'ín yé, 呼兄喚弟 喚 覓子尋爺, the elder brother calls to the younger, the younger to the elder, the father seeks the sons, the sons the father. Heh teh huán fei tán loh, 嚇得魂飛胆落, or king teh h'wán fei p'eh sán, 驚得魂飛魄散, he was affrighted out of his wits. Hú teh huán t'ien keh tí, 苦得昏天黑地, grief so deep as to obscure the heavens and clothe the earth in blackness; an expression used in great mourning. Sán h'wui liáng ts'z' 三回兩次, or, sán

Subject concluded.

Examples to be made familiar.

*hwei wú t'sz'* 三回五次, or *liáng fán sán t'sz'*, 兩番三次, in repeated instances. *Yih yih sán ch'á luh fán*, 一日三餐六飯, a continual feast. The numbers *three* and *six* are often employed indifferently, as here. *Sán p'ang sz' yú*, 三朋四友, a circle of friends, a few friends. *Sán yen liáng kù*, 三言兩句, a few sentences. *T'ui sán tsú sz'*, 推三阻四, throw various obstacles in the way. *Ts'ih tsui páh sheh*, 七嘴八舌, constant prattle. *Ts'ih sz' páh huoh*, 七死八活, but just alive. *Sz' lín páh shié*, 四隣八舍, a neighborhood. *Ts'ih shau páh kioh*, 七手八腳, hand and foot; with all the might. *Ts'ih pan páh lí*, 七本八利, capital and profit. *Lung teh ts'ih t'ien páh t'iu*, 弄得七顛八倒, reduced to extremities. *Ts'ien huán wán hí*. 千歡萬喜, in ecstasies of delight. *Ts'ien sin wán k'ú*, 千辛萬苦, the most bitter grief. *Ts'ien ngan peh sié*, 千恩百謝, or *ts'ien ngan wán sié*, 千恩萬謝, a thousand thanks. *Ts'ien fang peh lí*, 千方百計, in every possible mode; a thousand ways, a hundred means. *Ts'ien mo peh nán*, 千磨百難, tried in all sorts of hardship. *Ts'ien ping kiú t'ung*, 千病九痛, he is always ailing. *Peh páu ts'ien kin*, 百寶千金, invaluable. *Peh t' peh sui*, 百依百隨, he assented to all that was proposed. *Peh ling peh lí*, 百伶百俐, remarkably shrewd and clever. *Ts'ien k'iu wán k'iu* 千求萬求, to demand instantly. *Ts'ien swán wán swán*, 千算萬算, to seek by every means. *Ts'ien k'ang wán k'ang*, 千肯萬肯, he has not the least objection.

The examples presented, we are sure, will not appear too numerous, to such as desire an intimate acquaintance with the colloquial idiom of China: they will rather seek to commit them all to memory, and in acquiring a knowledge of the various modes of speech, with which the Chinese are familiar, will endeavor at the same time both to form the sounds and distinguish the tones correctly.

A phrase repeated.

Tih 的 added and a character repeated.

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5. In many instances a phrase, is repeated either for the sake of euphony, or to give the expression force. Examples. *Miáu tsiueh miáu tsiueh*, 妙絕妙絕, admirable! admirable! *T'á k'í t'á k'í*, 大奇大奇, wonderful! wonderful! *Nán teh nán teh*, 難得難得, fortunate! fortunate! *Chung láu chung láu*, 重勞重勞, great, great indeed are my obligations. *To kán to kán*, 多感多感, thank you! thank you! *K'au liáu k'au liáu*, 勾了勾了, enough! enough! *Hiú kwái hiú kwái*, 休怪休怪, or *moh kwái moh kwái*, 莫怪莫怪, no wonder! no wonder! *K'o sháng k'o sháng*, 可傷可傷, dreadful! dreadful! *Jú ts'z' jú ts'z' ché puán ché puán*, 如此如此這般這般, just so, just so. *O yá k'o sih k'o sih*, 阿呀可惜可惜, O terrible! terrible! *Láu kí láu kí*, 牢記牢記, hold fast! remember! *Fáng p'í fáng p'í*, 放屁放屁, O fie! fie! *Shí yá shí yá*, 是呀是呀, certainly! certainly! *K'ú yá k'ú yá*, 苦呀苦呀, Oh dreadful! dreadful! *Ching shí t'á ching shí t'á*, 正是他正是他, it is he, it is he! *Shí liáu shí liáu puh siáu shwoh teh*, 是了是了不消說得, enough, enough, no further need of talk. *Tung t'á k'ú yú wán yú wán*, 同他去遊玩遊玩, to go with him on an excursion of pleasure.

6. The same word is repeated, with the particle *tih*, 的, inserted, forming a sort of participial termination. Examples. *Tso tih tso tso tih tsau*, 坐的坐走的走, some were sitting and others walking. *Yih lú sung tih sung ying tih ying*, 一路送的送, 迎的迎, he was thronged the whole way with persons coming out to meet and do him honor. *Ch'ui tih ch'ui tán tih tán ch'áng tih ch'áng wú tih wú*, 吹的吹彈的彈唱的唱舞的舞, some played upon the pipe, some upon the harp, some raised the song, and others danced. *Chung tih chung liáu siuen tih siuen liáu*, 中的中了選的選了, some were obtaining the middle place, some were

Repetition concluded.

§ 2. Antithesis.

being elected. *Tá kú tih tá kú tá lo tih tá lo*, 打鼓的打鼓  
打鑼的打鑼, some beat the drum, and some the gong.

§ 2.—ANTITHESIS.

Throughout this paragraph the term antithesis is taken in a broad sense. It denotes either that which is strictly and properly denominated antithesis, or it has reference to a simple correspondence or correlation. It has been impracticable to find a more appropriate name for this figure of speech, though its occurrence, both in ordinary discourse, and in books, is so frequent, that of the multitude of examples cited in this small volume, it appears doubtful whether an instance could be found that does not present an antithesis, either in language or in the thought. This is certainly a peculiarity of the Chinese tongue. A single character perhaps, would give completeness to the sense; but to effect a round period with a smooth and easy termination, recourse is had to repetition or antithesis. This it may be has been already indicated, by the examples quoted in the preceding paragraph, and particularly under the fourth mode.

! Examples. *Yá ts'ái tih wei pih yá máu yá máu tih wei pih yá ts'ái*, 有才的未必有貌有貌的未必有才, there may be intelligence without beauty, as there is beauty without intelligence.

*Máu ch'ing k'í ts'ái ts'ái fú k'í máu*, 貌稱其才才副其貌, he is alike distinguished for the excellence of his intellect and the beauty of his person. *Máu yí Pw'án ngán ts'ái Tung Ts' kien*, 貌比潘安才同子建, as beautiful as Pw'angan as talented as Tsz'kien.

*I puh ché shin shih puh ch'ung k'au*, 衣不遮身食不充口, he has neither raiment to cover his body, nor food to fill his mouth. *Ho ch'ú puh mih shin ch'ú puh sin*, 何處不覓甚處不尋, where in the world have I not inquired.

*Puh chí shí mái puh chí shí sung*, 不知是賣不知是送, I know not whether you would sell it, or bestow it upon me. *Lang yih kú jeh yih kú*, 冷一句熱一句, he speaks

Antithesis continued.

Examples.

now coldly, now with warmth, *Jin chin puh teh jin kiá puh teh,*  
 認真不得認假不得, true or false we cannot tell. *Puh*  
*shí ní sin wo pien shí wo fang ní,* 不是你尋我便是我  
 訪你, if you do not inquire for me, then I am inquiring for you.  
*Puh yáu ní t'ui wo wo t'ui ní,* 不要你推我我推你, do not  
 charge me with it, I shall only retort the charge. *Yáu k'ái k'au*  
*yú k'ái puh teh, yáu pi k'au yú pi puh teh,* 要開口又開不  
 得要閉口又閉不得, I can neither open my mouth nor  
 hold my peace. *Yáu kih wú lui yáu yen wú yü,* 要泣無淚  
 要言無語, he wants tears to express his grief, and language  
 to express his thoughts. *Yuh yen ngan ngan shim nán yen yuh yen*  
*ts'ing yú wú ts'ing k'o yen,* 欲言恩恩深難言欲言情  
 又無情可言, his benevolence and his affection no language  
 can describe. *T'á wei wo sz' wo pih wei t'á wáng,* 他爲我死  
 我必爲他亡, I must sacrifice my life to him who died for me.  
*Yú ní tseh sang wú ní tseh sz',* 有你則生無你則死  
 with you I live, without you I die. *Hwoh wo ch'áng pi ho, hwoh wo*  
*ho pi ch'áng,* 或我唱彼和或我和彼唱, my song  
 accords with his and his with mine; we agree perfectly. *Wú kiá k'o*  
*t'au wú lí k'o pan,* 無家可投無路可奔, he has no  
 house for protection, no road for escape; he is left in the lurch. *Shang*  
*t'ien wú lí jih ti wú mun,* 上天無路入地無門, heaven  
 has no access, earth no entrance; he has no chance of escape. *Puh kioh*  
*k'o hi puh kioh k'o yen,* 不覺可喜不覺可厭, he finds  
 nothing to excite either pleasure or disgust. *Ní shí k'in jih tih wo, wo*  
*shí ts'ien jih tih ní,* 你是今日的我我是前日的你,  
 you are as I am, for I am as you were. *Táng mien ying ch'ing pei hau*  
*tso tsoh,* 當面應承背後做作, in public indeed he makes  
 liberal promises, but in private he throws all into confusion. *Sán huan*  
*p'íáu p'íáu ts'ih p'eh miáu miáu,* 三魂飄飄七魄渺渺,  
 he is half frightened to death. *Ch'á puh sz' fán puh siáng shwui sz'*  
*sing sing sz' shwui,* 茶不思飯不想睡似醒醒似睡,  
 he neither eats nor drinks, and sleeping or waking he is still the same.  
*Jin puh chí kwei puh kioh,* 人不知鬼不覺, neither men nor

Antithesis continued.

Examples.

spirits can tell. *Fuh chung kí nui shau nui k'ung hui*, 腹中饑餒  
 手內空虛, with a hungry stomach and empty hands. *Lí pien*  
*káng yung wái mien tsz' ho*, 裡邊剛勇外面慈和, within  
 rigid and severe, abroad complaisant and obliging. *T'ien hán tso*  
*kiáu t'ien wán shing má*, 天寒坐轎天暖乘馬, when it is  
 cold he goes in the sedan, when warm he mounts the horse. *Shau*  
*jin chí t'oh pih táng chung jin chí sz'*, 受人之托必當終人  
 之事, he who accepts a trust should see that it is faithfully ex-  
 ecuted. *Tsái t'á shau lí k'ang k'ih tsíu p'ien wo tí tsíu ní puh*,  
 在他手裡肯吃酒偏我遞酒你不, you are will-  
 ing to take wine at his hands, but you will not suffer me to  
 pass it. *Ts'ing yuen ho lí ho k'ü shwui lí shwui k'ü*, 情願火  
 裡火去水裡水去, should it please you, I would plunge into  
 the fire or into the water. *Hwán ts'ung hán k'í hí hiáng súi sang*,  
 歡從領起喜向腮生, joy and delight are the expression  
 of his countenance. *Ní huoh shí t'á kiá jin sz' shí t'á kiá kwei*,  
 你活是他家人死是他家鬼, in life you will be his  
 companion, in death his guardian spirit. *Yuh tsin puh nang, yuh t'ui*  
*puh shié*, 欲進不能欲退不捨, advance he cannot, and he  
 is unwilling to return. *Wo yü t'á wáng jih wú yuen kin jih wú chau*,  
 我與他往日無冤今日無仇, I have never given  
 him just occasion to be angry. *Mung shwui t'au yé yé shwui t'au ming*,  
 明睡到夜夜睡到明, he sleeps from morning to night  
 and from night till morning. *Chih kú k'í ts'ien puh kú k'í háu*,  
 只顧其前不顧其後, he only regards the past, he regards  
 not the future. *Ní yih yen wo yih kü*, 你一言我一句,  
 you a word, and I a sentence; we have always some thing to talk  
 about. *Ní yih chung wo yih chán*, 你一鍾我一盞, you a  
 bowl, and I a goblet; we are a match at the draught. *Shwuh wo*  
*ch'áng shwuh wo wán*, 說我長說我短, he speaks of me  
 very indifferently. *Kieh kiek kú kú yü shí sháng t'ing t'ing tuh líh*  
*yü jin ts'ien*, 子孑孤孤於世上亭亭獨立於人前,  
 all alone in the world, isolated among men. *Yih puán 'rh ts'z' yih*  
*puán 'rh k'ang*, 一半兒辭一半兒肯, he is half inclined'

用  
 更



## § 3. Interrogation.

Different modes of interrogating.

half indisposed; he is in a state of suspense. *Yáu ch'áng yé sui tih t'á yáu wán yé sui tih t'á*, 要長也隨的他要短也隨的他, let him have it just as he prefers. *Tih*, 的, in this phrase is equivalent to *teh*, 得.

## § 3. INTERROGATION.

Different characters are employed to denote interrogation. Their use will be illustrated by various select examples.

1. *Puh*, 不, preceded and followed by the same character; e. g. *k'ü puh k'ü*, 去不去, has he gone? *Lái puh lái*, 來不來, will he come? *K'ang puh k'ang*, 肯不肯, is he willing? will he? *I yun puh i yun*, 依允不依允, do you assent? But such a formula is not always interrogative.; e. g. *tung puh tung*, 動不動, impromptu, off hand, at once, as may be, &c. *K'án wo tá ní 'rh kwáh ts' put tá*, 看我打你耳刮子不打, now see whether you do not get a flogging.

2. *Yé*, 也, with a negative particle following it denotes interrogation; e. g. *fú ts'in k'ih fán yé wei*, 父親吃飯也未, has father yet taken his food. *K'o yú ché sz' yé wú*, 可有這事也無, is this indeed a fact? *Liáu liáu yé wei*, 了了也未, is it yet decided? The *yé* 也 may be omitted; e. g. *k'ih wán fán liáu wei*, 吃晚飯了未, have you dined yet? But this form is rare. In the phrase, *puh chí ní k'ang k'ü yé puh*, 不知你肯去也不, I know not whether you wish to go, the characters 不知 destroy the interrogation.

3. *Moh fei*, 莫非, or *moh puh*, 莫不, are found in the beginning, and *mo* 麼 at the end of a sentence; e. g. *moh fei tsü shü ts'z' jin moh*, 莫非就是此人麼, is not this then the man? *Moh fei yé tso liáu shih mo háu mung mo*, 莫非昨夜做了什麼好夢麼, was it not a good dream you had last night?

Interrogation continued.

Additional modes.

The *mo* 麼 may be omitted in the end; e. g. *moh fei shí, t'á kien liáu kuei*, 莫非是他見了鬼, has he not indeed seen ghosts? *Moh fei lái tá ts'iu fung*, 莫非來打秋風, has he not some interest in the matter? Is it not to be made an occasion of profit? *Moh puh shí t'au hwá tih*, 莫不是偷花的, is it not with those who pilfer flowers? The following example deserves to be noticed. *Ni ts'ie ts'ái yih ts'ái, moh puh shí &c. . . . puh shí . . . moh puh shí &c. . . . yé puh shí, moh puh shí &c. . . . yih fáh puh shí*, 你且猜一猜. 莫不是. . . . 不是. 莫不是. . . . 也不是. 莫不是. . . . 一發不是, do then just guess. Is it? It is not. Is it? Again, it is not. Is it? Yet, indeed, it is not.

4. The character *ho* 何 is of itself interrogative; e. g. *yú ho fáng ngái*, 有何妨礙, what is there to prevent? *Yú ho puh k'o*, 有何不可, what forbids? *Ho tang tih háu*, 何等的好, what can be preferable? *Ts'z' shí puh tsau kang tái ho shí*, 此時不走更待何時, when will you find a better chance of escape than the present?

5. *To sháu*, 多少, how many? e. g. *hván shín. shí tiek tá teh to sháu ting 'rh*, 渾身是鐵打得多少釘耳, were my body all of iron how many nails would it make? *Yú to sháu jin*, 有多少人, how many men are there? *To sháu shí háu*, 多少是好, how much better were it?

6. The character *tsang* 怎 requires further illustration. 1. It is joined with *mo* 麼; e. g. *tsang mo sz' teh*, 怎麼使得, how shall we proceed? What can we do? *Tú lí tih tung sí tsang mó k'án teh ch'uh*, 肚裡的東西怎麼看得出, how can that be rendered visible which exists only in the mind? *Tsang mo ts'ing k'ien peh jih shuok k'í mung huá lái*, 怎麼清天白日說起夢話來, how in the light of day can you begin to relate your dreams to us? *P ní tih chú í kái tsang mo yáng*, 依你的主意該怎麼樣, how in your opinion, ought we to act? 2.

Interrogation continued.

Additional forms.

It is frequently joined with *tih* 的; e. g. *p'á t'á tsang tih*, 怕他怎的, why should I fear him? *P'á tsang mo tih*, 怕怎麼的, why should we fear? *Hien huá shwoh t'á tsang tih*, 閒話說他怎的, why make him the subject of your idle talk? *Tsang tí* (or *tih*) *kiáu wo shié teh ni*, 怎地 (or 的) 教我捨得你, why urge me to let you go? *Ping peh yú má t'á tsang tih*, 平白又罵他怎的, why reproach him? The following deserves particular notice. *Ni wan t'á tsang tih*, *puh tsang tih*, *wo wan shing 'rh*, *ni wan pih yú yuen kú*, 你問他怎的不怎的我問聲兒你問必有緣故, why do you ask him? No matter; I desire but a word. Still you must have some reason for it. *Kwáng tih jin muh ming tih yih pwán wáng wái tsau tsang tih*, 慌的恁沒命的一般往外走怎的, why seek to escape in such haste as if frightened out of your wits? The first *tih* 的 here stands for *teh* 得. 3. It is joined with *sang* 生; e. g. *tsang sang tá pan*, 怎生打扮, in what trim would he appear? *Puh chí pih king tsang sang kiek kwo*, 不知畢竟怎生結果, how it will finally eventuate I cannot tell. The *puh chí*, 不知, destroys the interrogation. 4. It is joined with *nái* 奈; e. g. *kih tsang nái ho*, 却怎奈何, how then shall we proceed? *Tsang nái wú tsung ying*, 怎奈無踪影, why has he thus absconded? 5 It is also joined with *kán* 敢; e. g. *tsang kán puh tí t'au*, 怎敢不低頭, how could I refuse assent? *Wo yú yih kú kwá k'o shí kán shwoh mo*, 我有一句話可是敢說麼, may I be allowed to speak a word? *Ná* 那 is found evidently used in the same sense; e. g. *k'o puh háu. ná*, 可不好那, will it not thus answer? *Wo k'o sz' ko shin mo ná*, 我可似箇甚麼那, what then do you think of me! They also use *po* 波 in the same sense; e. g. *tseh ché pwán pá po*, 則這般罷波, shall it then be thus?

The character *mo* 麼 itself denotes interrogation; e. g. *siáng shí yú yú pih yáng kung k'o mo*, 想是又有別樣功課麼

Interrogation continued.

Examples.

it may be there are exercises of a different character, are there not?

8. The use of *shin* 甚 is very similar to that of *tsang* 怎 as exhibited above; this will appear from the examples. *Hoh shin mo siú*, 害甚麼羞, why so very modest! *Ni hoh tih shí shin mo ping*, 你害的是甚麼病, what is the nature of your disorder? *Wei shin mō tung fāng lí mien tsau k'uh ko kwei lái*, 爲甚麼洞房裡面走出個鬼來, why such a monster from the nuptial couch? *Yá wei shin mo yuen kú k'í teh ché tang lí hoh*, 呀爲甚麼原故氣得這等利害, why are you thus transported with rage! *Chih yáu t'á í teh ping háu kwán shin mo nán k'ih*, 只要他醫得病好骨甚麼難吃, we seek only to effect a cure of the disorder; what matter if the antidote be unpleasant? *Shin* 甚 is often used in a sentence that is not interrogative; e. g. *ní yú shin mo*, 你有甚麼, what have you in hand? *Wo muh shin mo*, 我沒甚麼, I have nothing. Thus we have, *Yé puh k'á shin mo*, 也不差甚麼, there is no mistake. *Wo yú muh tsang shwoh shin mo*, 我又沒曾說甚麼, I have not yet said any thing. *Shin mo*, 甚麼, is frequently preceded by *tso* 做; e. g. *sháng mien shí yih so k'ung-lau k'ü tso shin mo*, 上面是一所空樓去做甚麼, the story above is entirely empty, why go up? *Kwán ché hien sz' tso shin mo*, 管這閒事做甚麼, why regard these unimportant matters? *Ni wan t'á tso shin mo*, 你問他做甚麼, wherefore do you ask him? *Ché yáng jin lí t'á tso shin mo*, 這樣人理他做甚麼, why do you have regard to such a person? *Tih* 的 is joined with *shin* 甚 in the same manner as with *tsang* 怎. *Kán ní shin tih sz'*, 干你甚的事, how does this concern you? *Puh kán t'áu t'á shin tih*, 不敢道他甚的, I dare not say a word to him. In this phrase *shin* 甚 is not interrogative. It is sometimes used alone; e. g. *yú shin tá sz'*, 有甚大事, what is the great

Interrogatives continued.

Uses of ngán and k'í.

affair? *Yú shin lien ts'ui ch'uh k'ü kien jin*, 有甚臉嘴出去見人, with what face can I now look upon the world? *Shih* 什, is evidently the same as 甚; e. g. *ts'o shih mo*, 故什麼, for what purpose? *Shwoh shih mo kú jin*, 說什麼古人, why speak of the ancients? *Pá shih mo kwo huoh*, 把什麼過活, pray, how do you get a living? *Yü shih mo p'o chán loh tsái ni yen lí*, 有什麼破綻落在你眼裡, what fault have you discovered in him? *Wo shwoh shih mo*, 我說什麼, what then do I say? But it is not in all cases an interrogative; e. g. *ts'ing tsin lí mien lái*, *ying sié shih mo ch'á fán*, 請進裡面來用些什麼茶飯, pray come in, and take a little rice and tea. *Ching puh chí shih mo ping ching*, 正不知什麼病症, I cannot determine precisely the nature of the disease. *Puh tsang ch'ing shih mo tá sz'*, 不曾成什麼大事, it is of no material consequence.

10. The character *ngán* 安 is also an interrogative; e. g. *siáu tí ngán kán tsz' chuen*, 小弟安敢自專, how could I dare to pursue my own course? *Ngán k'ang tsáu ts'z' ts'o yung*, 安肯造次錯用, would he demean himself so foolishly?

11. The particle *k'í* 豈, though it often occurs in the higher order of composition, is also common in familiar discourse; e. g. *k'í kán*, 豈敢, how presume? *K'í yü ts'z' lí*, 豈有此理, how can this be? *K'í puh wü liáu tá sz'*, 豈不悞了大事, how could it fail to ruin this mighty project? *K'í puh shí t'ien tsung jin yuen*, 豈不是天從人願, how can it be denied that heaven gives man his wish? *K'í puh siú sz'*, 豈不羞死, how could he fail to die with remorse? *K'í puh wei mei*, 豈不為美, or *k'í puh mei tsái*, 豈不美哉, what could be more fair?

12. The character *ná*, 那 is in common use, and is found variously joined with certain others, as will appear from the examples. 1. It occurs with *ko*, 個. *Shí ná ko tih shau pih*, 是那個的手

Interrogatives continued.

Uses of ná.

筆, whose handwriting is this? *Ná ko huán k'ang to tsui*, 那個還肯多嘴, who still wishes to jabber? *Ché kú hwá shí ná ko kiáu ní shwoh tih*, 這句話是那個教你說的, who taught you to use this language? *K'án ní muh fán tsái ko lí tih shí tsieh*, *ná ko háu pá'ng yú pá yih tau wú shing lái tsz' tsú ní*, 看你沒飯在鍋裡的時節那個好朋友把一斗五升來資助你, but when there is no rice in your pot, what tender-hearted friend will offer you a bit of food? *Ná yih ko lí ní*, 那一個理你, what person regards you? *Wo ts'ie wan ní ná yih ko shí chung chün ná yih ko shí kán chün*, 我且問你那一個是忠臣那一個是奸臣, I ask, who then is the trusty, who the faithless servant? 2. With *lí*, 裡. *Ná lí k'ang shau, tí sz' tui ts'z'*, 那裡肯受抵死推辭, how could he consent to receive it? he would rather die than not repel it from him. *Shwoh ná lí hwá*, 說那裡話, how did you say? This is a polite form of speech and is equivalent to *puh kán* 不敢. *Ná lí k'ü*, 那裡去, where are you going? *Ná lí ts'in teh ch'uh ché ko jin lái*, 那裡尋得出這個人來, where did you discover this person? *Ná lí shí ch'uh kiá tih tau lí*, 那裡是出家的道理, ought a priest thus to demean himself? *K'ien t'á tsau tau mien ts'ien, huan ling tú heh k'ü liáu*; *ná lí huán kiáng teh hwá lái*, 見他走到面前魂靈都嚇去了那裡還講得話來, seeing him approach he was frightened out of his wits; how could he utter a word? *Ná lí shí ché ko kiung siáng*, 那裡是這個窮相, how could he appear in such a miserable plight? *Ná lí nang kau kien mien*, 那裡能勾見面, how could he look him in the face? *Ná lí pi teh t'á sháng*, 那裡比得他上, how preferable to him? *Joh puh k'ien shí ná lí pien teh ch'uh*, 若不見詩那裡辨得出, how can I discriminate not having seen the odds! *Tso yú ná lí*, 左右那裡, attendants where are

Interrogatives continued.

Uses of shwui and nán tái.

you? *Ní mun ná lí chí tái*, 你們那裡知道, how could you know it? *Lí*, 性 is sometimes omitted; e. g. *ní ná ná k'ü*, 你拿那去, where are you going with it? *Ná yú puh ho puh muh chí lí*, 那有不和不睦之理, how is it they can never be agreed? *Ná yú k'ü yú wán tih tái lí*, 那有去遊玩的道理, where can we have a pleasant ramble? 3. With *hiáu* 曉. *Ná hiáu teh t'á wái pien tih sz'*, 那曉得他外邊的事, how can we know what he is doing abroad? 4. With *kien* 見. *Ná kien k'ü shú shang sang ch'uh huá lái*, 那見枯樹上生出花來, who ever saw a dead tree in blossoms?

13. *Shwui*, 誰, who? *Puh má ní má shwui*, 不罵你罵誰, who is more to be execrated than yourself? *Ná chí shí shwui*, 那知是誰, who knows who it is? or, what profit in my knowing who it is? *Shwui siáng*, 誰想, who would have thought? This frequently occurs.

14. *Nán tái*, 難道, properly signifies *difficult to say*, but in practice is used as a mark of interrogation; e. g. *nán tái tsü á liáu* 難道就罷了, is this then all? Additional examples will be found under *tái* 道, in a former paragraph. *Puh ch'ing*, 不成, is often added in the end; e. g. *nán tái pá liáu puh ch'ing*, 難道罷了不成, will it thus terminate? *Nán tái*, 難道, is sometimes omitted; e. g. *wo moh fei shwoh huáng puh ch'ing*, 我莫非說說不成, do I then speak falsely?

#### § 4. PROVERBS.

The apothems and proverbs in the Chinese language add not a little to its dignity and strength of expression. There are doubtless, in all, many more than are comprised in this collection. In the examples presented it will be desirable to attend as well to the mode of expression as to the sense.

1. *Yih máng yin chung máng, siáng tsiáng juh ho k'ang*, 一盲引衆盲相將入火炕, if the blind lead the blind they will both go into the pit.

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2. *Ho ts'ung k'au ch'uh, ping ts'ung k'au juh*, 禍從口出病從口入, misfortunes proceed from the mouth, and by the mouth diseases enter.

3. *Hau tieh puh tá ting, hau jin puh táng ping*, 好鐵不釘好人不當兵, good iron is not used for nails, nor are soldiers made of good men.

4. *Shun fung puh k'í láng*, 順風不起浪, a fair wind raises no storm.

5. *Sui fung tau to, shun shwui tui ch'uen*, 隨風到舵順水推船, to sail with wind and tide.

6. *Shí shun fung ch'ui ho, hiú shwui hang ch'uen*, 是順風吹火下水行船, to fan the flame in a fair wind, and to impel the boat with the current.

7. *Yih nien wán nien*, 一念萬年, one mind, ten thousand years; always of one mind.

8. *Yih kü liáng teh*, 一舉兩得, or *yih kü líng pien*, 一舉兩便, to kill two birds with one stone.

9. *Yih nien chí k'á, chung shin chí hwui*, 一念之差終身之悔, the error of a thought, the regret of a whole life.

10. *Siáu puh jin luán tá mau*, 小不忍亂大謀, a little impatience subverts great undertakings.

11. *K'í hoh í t'ien, jin sin nán mán*, 谿壑易填人心難滿, vast chasms can be filled, the heart of man is never satisfied.

12. *I teh ping, í puh teh ming*, 醫得病醫不得命, diseases may be healed, but fate cannot be remedied.

13. *I teh shin, í puh teh sin*, 醫得身醫不得心, the body may be healed, but the mind is incurable.

14. *Jin sin wei hū kú ling, shán kuh wei hū kú ying*, 人心惟虛故靈山谷惟虛故應, the open mind reflects, the hollow dell resounds.

15. *Shú tau hú sun sán*, 樹倒猢猻散, when the tree falls the monkeys flee.



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16. *Shú tau wú yin*, 樹倒無陰, when the tree falls the shade disappears.
17. *Hú luh puh t'ung yú*, 虎鹿不同遊, the tiger does not walk with the hind.
18. *Sui luh ché puh kú t'ú*, 遂鹿者不顧兔, he who pursues the stag disdains to notice the hare.
19. *Tá ch'ung puh k'ih fuh juh*, 大蟲不吃伏肉, the tiger does not molest a lying carcass.
20. *Táng t'sü puh t'sü kwo hau moh huwi*, 當取不取過後莫悔, he who neglects a good opportunity must not afterwards complain.
21. *Táng twán puh twán fán sháu k'í lwán*, 當斷不斷反受其亂, trouble neglected becomes still more troublesome.
22. *Lín chang puh mái sin, hú sháng puh yuh yü*, 林中不賣薪湖上不鬻魚, wood is not sold in the forest nor fish at the pool.
23. *Kwán shán tih sháu ch'ái, kwán ho tih k'ih shwui*, 管山的燒柴管河的吃水, the keeper of the forest burns up the wood, the keeper of the stream drinks up the water.
24. *Shí jih ché hiuen, t'ing lui ché lung*, 視日者眩聽雷者聾, he who looks at the sun is dazzled, he who hears the thunder is made deaf.
25. *Yuh mieh tsih, 'rh tsau siueh chung*, 欲滅迹而走雪中, he desires to hide his tracks and walks upon the snow.
26. *Hwái ch'áu 'rh k'íu fáng*, 壞臭而求芳, his desire to become agreeable renders him disgusting.
27. *K'í lü mih lü*, 騎驢覓驢, he seeks the ass, and lo he sits upon him.
28. *Sháng puh kin tseh hiá mán*, 上不緊則下慢, when the master is not rigid the servant is remiss.
29. *Yen tsing t'íáu huwi k'í táu*, 眼睛跳悔氣道, when the eyes quiver it is a bad sign.

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30. *Yih jin tsáu fán kiú tsuh tsáu chú*, 一人造反九族遭誅, for the crime of one the whole family suffers.

31. *Moh shwoh t'á jin, sien shú liáu tsz' k'i*, 莫說他人先輸了自己, speak not of others, but first convict yourself.

32. *Tsáu puh k'ü kan, chung táng fuh sang*, 草不去根終當復生, if the root remains the grass will grow.

33. *Yuh k'ü sang kw'ái huoh, sü hiá sz' kung fá*, 欲求生快活須下死工夫, great pleasures are purchased only with great pains.

34. *Tsien ts'áu chú kan, mang yá puh fah*, 剪草除根萌芽不發, if the root is killed the shoots will not revive.

35. *K'ih fán fáng yeh, hing lú fáng tieh*, 吃飯防噎行路防跌, do not choke yourself in eating nor let your foot slip in walking.

36. *Lú tsái k'áu lí yih wan tsiú chí*, 路在口裡一問就知, a man who has a tongue may go to Rome.

37. *Ho sháng t'ien yú*, 火上添油, to add fuel to the flame.

38. *Lí kiá yih lí, puh jü uh lí*, 離家一里不如屋裡, better be at home than three furlongs off.

39. *Chá háu lí, miú ts'ien lí*, 差毫釐謬千里, a slight deviation leads to a great error.

40. *Fán jin puh k'o máu siáng, hái shwui puh k'o tau liáng*, 凡人不可貌相海水不可斗量, a man is not always known by his looks, nor is the sea measured with a bushel.

41. *Yuh puh choh puh ch'ing k'í, jin puh mo puh ch'ing táu*, 玉不琢不成器人不磨不成道, a gem is not polished without rubbing, nor is man perfected without trials.

42. *Ping lin káu kih pih sü sz' tih*, 兵臨告急必須死敵, extreme peril requires extreme effort.

43. *Fú 'rh chí yen wan yü ts'ien lí*, 附耳之言聞於千里, a word spoken in the ear is heard a thousand miles off.

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44. *Puh tá k'í tung, puh nang jin chung*, 不大其棟不能任重, a small beam will not bear a great weight.
45. *Siáng yá puh ch'uh shú k'áu*, 象牙不出鼠口, ivory does not come from a rat's mouth.
46. *Wo puh yin jin ts'í, jin puh yin wo ts'í*, 我不淫人妻人不淫我妻, if I keep with my own wife she will not be debauched by others.
47. *Kiun tsz' puh nien kiú ngoh*, 君子不念舊惡, the wise forgets past injuries.
48. *Jin sang yih shí, ts'áu sang yih ch'un*, 人生一世草生一春, man lives one age, the flowers one spring.
49. *Níng k'o wú liáu yú puh k'o yú liáu wú*, 寧可無了有不可有了無, better not be than be nothing.
50. *Kí tsz' yú shih tsz' tau*, 鷄子與石子鬪, the egg fights with the rock.
51. *Chí loh wei má*, 指鹿爲馬, to point at the stag and mean the horse.
52. *I yáng yih niú*, 以羊易牛, to exchange a sheep for an ox.
53. *Táng jin puh táng wuh*, 當人不當物, a man is better than a pledge.
54. *Háu jin siáng fung, ngoh jin siáng lí*, 好人相逢惡人相離, the good seek each other, the bad mutually repel.
55. *Tán sz' puh ch'ing sien*, 單絲不成線, one thread does not make a rope; a swallow does not make a summer.
56. *Wáng mei chí koh, hwá ping k'eh kí*, 望梅止渴畫餅充克饑, to feed upon the pictures of one's own fancy.
57. *Kiá ch'au puh k'o wái yáng*, 家醜不可外揚, domestic foibles must not be exposed.
58. *Chung chin shí sz' wú nán seh, lieh fú lin wei yú siáu yung*, 中臣視死無難色烈婦臨危有笑容, a faithful

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subject dies without fear, and a virtuous woman meets danger with delight.

59. *Fú ts'i mien ts'ien moh shwooh chin, p'ang yú mien ts'ien moh shwooh kiá*, 夫妻面前莫說真朋友面前莫說假, between husband and wife there must be all affection, between friends all fidelity.

60. *Yih kiá nü 'rh k'ih puh teh liáng kiá fán*, 一家女兒吃不得兩家飯, a woman in one house cannot eat the rice in two; a wise woman does not marry the second time.

61. *Nien k'i ts'ien pien chí k'i háu*, 驗其前便知其後, consider the past, and you will know the future.

62. *Káng t'au sui kw'ái puh chán wú tsui*, 鋼刀雖快不斬無罪, though the sword be sharp it will not wound the innocent.

63. *Shih ko fú jin kiú ko tí*, 十個婦人九個妒, nine women in ten are jealous.

64. *Wán nghò yin wei shau, peh hing hiáu wei sien*, 萬惡淫爲首百行孝爲先, sensual indulgence is the greatest evil, filial obedience is the highest good.

65. *Shen jin teh fuh wei chí sháng, nghò jin teh fuh wei chí yáng*, 善人得福爲之賞惡人得福爲之殃, prosperity is a blessing to the good, but to the evil it is a curse.

65. *Shen jin t'ing shwooh sin chung ts'z', nghò jin t'ing shwooh 'rh pien fung*, 善人聽說心中刺惡人聽說耳邊風, instruction pervades the heart of the wise, but cannot penetrate the ears of a fool.

67. *Hài teh sing ming, tien puh teh tsing ming*, 害得性命玷不得清名, a man may be deprived of life but a good name cannot be taken from him.

68. *Loh kih pei sang*, 樂極悲生, the extreme of joy is the beginning of sorrow.

69. *Nán teh ché hing tí, i teh ché t'ien tí*, 難得者兄弟易得者田地, an estate is easily acquired, but a brother is with difficulty found.

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70. *Jin láu wú nang, shin láu wú ling*, 人老無能神老無靈, age deprives a man of his strength, and a god of its virtue.

71. *Pieh jin tih p'i chau, tez' kiá tih p'i hiang*, 別人的屁臭自家的屁香, every man sees the faults of others but cannot discern his own.

72. *K'au shí fung, pih shí tsung*, 口是風筆是踪, words spoken are as wind, the tracing of the pencil remains..

73. *Jin kien muh ts'ien, t'ien kien kiú yuen*, 人見目前天見久遠, man sees only what is before him, but heaven beholds all things.

74. *Hien shí puh sháu hiang, kih lái páu Fuh kioh*, 閒時不燒香急來抱佛脚, neglect to burn incense at the proper time, and you will shortly embrace the feet of Budha.

75. *Ts'ü ts'í ts'ü teh, ts'ü ts'ieh ts'ü seh*, 娶妻娶德娶妾娶色, virtue is sought in a wife, in a concubine beauty.

76. *'Rh wan shí hū, yen kien shí shih*, 耳聞是虛眼見是實, mere sound is empty, what is seen is solid; what is heard is doubtful, what is seen is certain.

77. *Jin k'áu t'ien kung, ch'uen k'áu to kung*, 人靠天工船靠舵工, heaven directs the ways of men as a pilot directs a ship.

78. *Li láu kiuen puh juh*, 籬牢犬不入, if the fence is secure the dogs will not enter.

79. *Piáu chwáng puh jü lí chwáng*, 表壯不如裡壯, better strong within than strong without.

80. *Yü ts'ien sz' teh kwei tung, wü ts'ien kwán puh teh jin lái*, 有錢使得鬼動無錢喚不得人來, with money one can raise a spirit, without it he cannot command a man.

81. *Teh miáu wan wü seh*, 德妙文無色, virtue requires no coloring.

82. *T'áng chung wü tsün puh pih shí háu jin kiá*, 堂中無俊僕必是好人, it is an honest man's house that has no handsome servant.

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83. *Jin wú káng k'íang, ngán shin puh cháng*, 人無剛強  
安身不長, he who is not robust cannot long endure.

84. *Jin wú káng kuh ngán shin puh láu*, 人無剛骨安身  
不牢, the same as the preceding.

85. *Yuen ts'ín puh jü kin lín*, 遠親不如近鄰, a near  
friend is better than a distant relative.

86. *Háu sz' puh ch'uh mun, ngho sz' ch'uen ts'ien lí*, 好事不  
出門惡事傳千里, good works remain at home, the evil  
travel far abroad.

87. *Yü kiá ts'ung ts'ín, tsái kiá yü shin*, 幼嫁從親再嫁  
由身, the virgin marries to suit her parents, the widow suits  
herself.

88. *Ch'í jin wei fú, hien nü wei fú*, 痴人畏婦賢女畏  
夫, the foolish husband fears his wife, the wise woman fears her  
husband.

89. *Ch'uen to puh ngái kiáng, kü to puh ngái lí*, 船多不礙  
港車多不礙路, the sea is not worn by ships, nor is a road  
impaired by travel.

90. *T'ien yü puh ts'eh fung yü, jin yü tán sik ho fuh*, 天有不  
測風雨人有旦夕禍福, men's fortunes are as variable  
as the weather.

91. *F' teh lái, í teh k'ü*, 易得來易得去, what is easily  
acquired is easily lost.

92. *Joh yáu puh chí ch'ü fei moh wei*, 若要不知除非  
莫爲, never engage in what you would fear to have known.

93. *Jin hái jin puh sz', t'ien hái jin tsái hái sz' liáu*, 人害人  
不死天害人纔害死了, the injustice of man may be  
endured, but the wrath of heaven destroys.

94. *Ní fuh kiuen t'ü fuh*, 泥佛勸土佛, how black you  
are; said the pot to the kettle.

95. *Shun ts'ing shwoh háu hwá, kán chih jeh jin hien*, 順情說  
好話幹直惹人嫌, obsequiousness makes friends, truth  
excites hatred.

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96. *Yú 'rh k'áu 'rh, wá 'rh k'áu sí,* 有兒靠兒無兒靠婿, he who has no son must depend upon a son-in-law.
97. *Sháng liáng puh ching, hiá liáng wái,* 上樑不正下樑歪, if the upper beam is not straight the lower will be crooked.
98. *Tso yih jih ho sháng, chwáng yih jih chung,* 做一日和尚撞一日鐘, one day priest, the next a bell-ringer.
99. *Yih k'eh puh fán 'rh chú,* 一客不煩二主, a single guest does not require two lodgings.
100. *Yih má yih ngán,* 一馬一鞍, one ass, one saddle.
101. *Nán sang sz' tui choh nū sang sz', muh sz' yé yú sz',* 男僧寺對着女僧寺沒事也有事, the priest lives near the priestess, the idle are ever busy.
102. *Chin tih kiá puh teh, kiá tih chin puh teh,* 真的假不得假的真不得, a thing cannot be at the same time both true and false.
103. *Shí lái shwui puh lái, shí puh lái shwui lái,* 時來誰不來時不來誰來, a time for everything.
104. *Hung yen poh ming,* 紅顏薄命, beauty is an evil fate.
105. *Chí jin mien puh chí sin,* 知人面不知心, a man's face is known, but his heart cannot be told.
106. *Jin to sheh t'au to,* 人多舌頭多, many men have many tongues.
107. *Puh choh kiá jin, lung puh teh kiá kwei,* 不着家人弄得家鬼, the domestic must detect the evil spirit.
108. *Jin pien jü ts'z' jü ts'z', t'ien lí wei jen wei jen,* 人便如此如此天理未然未然, man contrives, but heaven decrees.
109. *Tá jin puh tseh siáu jin,* 大人不責小人, a wise man will not reprove a fool.
110. *Nú ts'ái puh k'o ch'ing, siáu hái 'rh puh i hung,* 奴才不可逞小孩兒不宜哄, to indulge a servant is not safe, and to deceive a child is not proper.

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111. *Kiun tsz' yih yen, k'w'ái má yih pien*, 君子一言快馬一鞭, a word to the wise is sufficient.
112. *Ts'ung lái tih háu sz' pih king to mo*, 從來的好事必竟多磨, great effects require great efforts.
113. *Puh tán seh nang mí jin, ts'ái yé nang mí jin*, 不但色能迷人才也能迷人, not only beauty, but talents may infatuate a person.
114. *Tá k'ieh pih yú tá shin*, 大屈必有大伸, great humility secures great honor.
115. *Fei puh káu tieh puh sháng*, 飛不高跌不傷, that which soars not high is not hurt by a fall.
116. *Tui niú 'rh t'án k'in*, 對牛而彈琴, teach an ass to play upon the lyre.
117. *Kú tsái nú tá, shing puh kien wái hiáng*, 鼓在內打聲不見外響, when the drum is beat within, the sound is not heard abroad.
118. *Kwá shuh tsz' loh*, 瓜熟自落, when fruit is ripe it will fall of itself.
119. *Wú tuán huoh fuh, ho pih sui chí*, 無端獲福禍必隨之, when wealth is not rightly obtained, misfortune is sure to follow.
120. *Cháu hiung lí, mú ch'au tih*, 朝兄弟暮仇敵, in the morning friends, at evening foes.
121. *Cháu sán mú sz'*, 朝三暮四, three at morning four at evening; inconstant, changeable.
122. *Tsoh shiéc láu páng, sán nien puh ch'ing*, 作舍道旁三年不成, he who builds by the roadside will not finish in three years.
123. *Kieh pung siáng ch'i, yü jin teh lí*, 鷸蚌相持漁人得利, while the two contend a third secures the gain.
124. *Choh k'í yuen 'rh k'íú líú chí ts'ing*, 澗其源而求流之清, to corrupt the fountain and expect a pure stream.



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125. *K'ú jih nán ngáu, huán shí í kwo*, 苦日難熬歡時易過, a day of sorrow is longer than a month of joy.
126. *T'ien hiá wá puh sán tih yen sih*, 天下無不散的筵席, the whole world presents no continual feast; no earthly pleasure is permanent.
127. *Yú yuen ts'ien lí nang siáng kwui, wú yuen tui mien puh siáng fung*, 有緣千里能相會無緣對面不相逢, no distance can separate what heaven unites, or unite what heaven separates.
128. *Láng miáu chí ts'ái fei yih muh chí chí*, 廟廊之材非一木之枝, the temple is not all of one tree.
129. *Ts'íu chí mung shié, k'oh chí mung tsiáng*, 囚之夢救渴之夢漿, the prisoner dreams of freedom, the thirsty of springs of water.
130. *Fuh puh chwang chí, ho puh tán hing*, 福不雙至禍不單行, blessings come not in pairs, calamities occur not single.
131. *Yé lo ché tsang ming chuh chí lái*, 夜裸者憎明燭之來, it is only the naked who fear the light.
132. *Páu sz' liú p'í, jin sz' liú ming*, 豹死留皮人死留名, the tiger leaves his skin, a man his name.
133. *Jin sang yih shí ts'áu sang yih ts'íu*, 人生一世草生一秋, man lives an age, the flowers an autumn. C. 45
134. *Jin wú ts'ien jih chí háu, huá wé pch jih chí hung*, 人無千日之好花無百日之紅, the flower is not in bloom a hundred days, nor man in his prime a thousand.
135. *Chí ngan puh páu, fei wei jin yé*, 知恩不報非爲人也, he who is not grateful is unworthy of being called a man.
136. *Fung puh lái shü puh tung*, 風不來樹不動, the trees are not shaken when there is no wind.
137. *Tsiú puh tsui jin, jin tsz' tsui*, 酒不醉人人自醉, it is not wine that makes a drunkard, the man intoxicates himself.
138. *Tá ts'áu king shié*, 打草驚蛇, he who shakes the bush rouses the serpent.

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139. *Sung kiun ts'ien lí, chung yí yih pieh*, 送君千里終有一別, if the escort proceed a thousand miles a separation must at length occur.

140. *Yuen ch'au k'o kiái, puh k'o kiek*, 冤讐可解不可結, a strife may be properly ended but not properly begun.

141. *King muh chí sz' yú k'ung wei chin, pei hau chí yen k'í nang ts'iuen sin*, 經目之事猶恐未真背後之言豈能全信, if what we see is doubtful, how can we believe what is spoken behind the back.

142. *Yih yen kí ch'uh sz' má nán chui*, 一言既出駟馬難追, words fly irrevocable.

143. *Puh kien so yuh sz' sin puh luán*, 不見所欲使心不亂, look not at what you love and your mind will be at rest.

144. *I lí tái t'áu*, 以李代桃, to pay plums for peaches.

145. *Ch'uh wái tso k'eh puh yáu líu peh*, 出外做客不要露白, do not show your cash when you go to the market.

146. *Sán pei ho wán sz'*, 三杯和萬事, all matters are adjusted with the cup.

147. *Kiáu niáu pí lung*, 嬌鳥被籠, the beautiful bird is confined in a cage.

148. *Kung king puh jü ts'ung ming*, 恭敬不如從命, obedience is better than respect.

149. *Chin kin puh pá ho*, 真金不怕火, true gold does not fear the fire.

150. *Jeh yú k'ú ts'ái, koh sui jin ngái*, 熱油苦菜各隨人愛, every man to his taste.

151. *Tsiu nang ch'ing sz', tsiu nang pai sz'*, 酒能成事酒能敗事, wine will both finish and furnish business.

152. *Tsiu fah sin fuh chí yen*, 酒發心腹之言, wine discovers the sentiments of the heart.

153. *Hó tau chú t'au lán, ts'ien tau kung sz' pien*, 火到豬頭爛錢到公事辦, fire roasts the hog's head and quarrels are adjusted with money.

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154. *Tú ts'ien ch'ang shang wú fú tsz'*, 賭錢場上無父子, in the game are no father and son.

155. *T'ang hing yen tang hing*, 當行厭當行, potter envies potter.

156. *Ts'iang yú fung, pih yú 'rh*, 牆有風壁有耳, dead walls can hear.

157. *Tsing jin yen nui ch'uh Sí shí*, 情人眼內出西施, love is blind.

158. *Mú mú yú só mei, Sí shí yú só ch'au*, 嫖母有所美西施有所醜, *Mú-mu* has her beauties, *Sí-shí* her defects.

159. *Shang shwoh t'ien tang, hiá shwoh Sú Háng*, 上說天堂下說蘇杭, above is Paradise, below are *Sú* and *Háng*.

160. *Ming yueh puh ch'ang yuen, ts'ái yun yung í sán*, 明月不常圓彩雲容易散, the full moon does not last, and the bright cloud soon vanishes.

161. *Páu sin kiú ho*, 抱薪救火, to add fuel to the flame.

162. *Jin ngoh, lí puh ngoh*, 人惡禮不惡, it is the man who is bad, not the law.

163. *Hün tsz' ying hái, kiáu fú tsú lái*, 訓子嬰孩教婦初來, boys must be taught while children, the wife as soon as she is married.

164. *Sung sin ché tsiang, sung jin ché yang*, 訟心者祥訟人者殃, happy is he who fights with himself, wretched who contends with others.

165. *Láu shwui yú sing yü mú siang kin*, 老睡幼醒與暮相近, night comes alike to the young who wake and to the old who sleep; both old and young are exposed to death.

\* \* \*

## PART SECOND.

### THE LANGUAGE OF BOOKS.

The general subject of Chinese Books having been treated somewhat at length in the Introduction, a further account of them will be found unnecessary, though occasional reference may be made to what has gone before.

This Part of the work is divided into five chapters. The first is designed to illustrate some points of grammar which were not noticed in the first Part. The second treats of the particles by which the peculiar genius of the language is indicated and a distinction made in the various modes of speech. The third considers the varieties of style in connection with the higher order of composition. The fourth explains the various figures of words and of thought. The fifth exhibits a collection of elegant phrases.

#### CHAPTER 1.

##### GRAMMAR AND SYNTAX OF BOOKS.

IN order to a correct understanding of a sentence in Chinese, a few points demand especial notice. 1. Whether the verb be expressed, and by what character, or whether, as is often the case, it be understood. 2. What is the nominative of the verb, whether expressed or understood. 3. What the object of the verb. 4. What nouns or nouns, and adjectives, having some mutual relation

## Section 1.

Examples of *kiái*, *k'ü*.

are connected, as *holy God, son of Peter*. When these points are determined, we shall have no difficulty with the remaining characters, as they must of necessity belong under some one of the less important parts of speech.

There are several points pertaining to the grammar and syntax of the language common both to books and familiar discourse, which have already been sufficiently illustrated in the former part. We need not therefore dwell upon them here. But some are peculiar to books, and will be briefly considered in the few sections which follow.

## Section 1.

The terms which are employed to denote many of a kind are numerous and vary in their use, some usually preceding and others following the nouns to which they belong.

The following are placed after the noun; viz., *kiái*, 皆, *k'ü*, 俱, *hien*, 咸, and *tú*, 都.

1. *Kiái*, 皆 all; e. g. *sz' hái chí nui, kiái hiung tí yé*, 四海之內皆兄弟也, all men are brethren. *Sán ch'ih tung tsz'*, *kiái chí k'o wú*, 三尺童子皆知可惡, every child three feet high knows it is hateful. *Jin kiái yueh yü chí*, 人皆曰予知, every man says, "I know."

2. *K'ü*, 俱, is nearly the same as the preceding. *Jin chí sang yé, yü yü k'ü sang*, 人之生也與憂俱生, men at their birth are all alike. The reader will notice how much the strength of the sentence is increased by the peculiar order of the characters. Why *k'ü*, 俱 should be preferred to *kiái*, 皆, in such a sentence as this, can be learned only from practice. *Yü kih jü kiái wáng*, 予及汝皆亡, let us all perish together. But as *kiái*, 皆 here does not simply signify all, Mencius in citing this passage, employs instead of it *kiái*, 偕, together with. In *Suntsz'*, in the *Jeh kiáng*, and in other works, we find the character *kü*, 舉 used evidently as synonymous with *k'ü*, 俱.

Hien, tú.

Examples of chung, chú, shú, to.

3. Hien, 咸. *Wán kwoh hien ning*, 萬國咸寧, all nations enjoy peace.

4. Tú, 都. *Jin tú*, 都人, all men. *Hwáinán tsz'* does indeed write, *tú puh k'o teh*, 都不可得, they cannot all be obtained. But he first enumerates the things referred to, and then includes them all under the collective *tú*, 都.

The following terms denoting multitude should precede the noun; viz. chung, 衆, chú, 諸, shú, 庶, and to, 多.

1. Chung, 衆, all, many, several, the many. *Chung kí chung í* 衆枝衆矣, that all are able all agree. *Chung shwoh fan yun*, 衆說紛紜, all opinions expressed at random. In the Shú King we find *yú*, 有 added, and both followed by *hien*, 咸. *Tsi tsi yú chung hien t'ing chin ming*, 濟濟有衆咸聽朕命, or *tsié 'rh wán fáng yú chung ming t'ing yü yih jin káu*, 嗟爾萬方有衆明聽予一人誥, or *wú hú sí t'ú yú chung hien t'ing chin yen*, 嗚呼西土有衆咸聽朕言, let all in this vast assembly listen to my commands. Though the sense is nearly the same in each of the quotations, it will be well to notice the difference in the style. *Sz'*, 師, is nearly synonymous with *chung*, 衆; e. g. *t yú kiú yú chí sz'*, 以有九有之師, that he should have all the nine, i. e. that he should rule all the world.

2. Chú, 諸. *Chú shwoh*, 諸說, all opinions, whatever is said. *Chú jü*, 諸儒, all the literati. *Chú kiá*, 諸家, the entire circle of philosophers, all the families. *Chú tsz'*, 諸子, all the philosophers. *Chú hau*, 諸侯, all the tributary kings. But this is a common expression used to signify a prince.

3. Shú, 庶. *Shú sz'*, 庶士, all the public officers. *Tsz' t'ien tsz' chí yü shú jin*, 自天子至於庶人, from the emperor to all the people.

4. To, 多, many. *'Rh to sz'*, 爾多士, you many officers. *'Rh*

## Section. 2.

## Pronouns of the first person, chin.

to *fāng*, 爾多方, you from all quarters. The Shú King employs *tsien*, 僉, in the same sense; e. g. *tsien yueh*, 僉曰, all together spoke.

There are some nouns of themselves denoting multitude; e. g. *min*, 民, people. *Tien yú hiá min*, 天祐下民, heaven protects people on the earth. *K'iun*, 羣, a flock, herd, company. *K'iun lung*, 羣龍, the host of dragons. Some of the higher numbers are also used, *cháu* 兆, *t*, 億, *ts'ien*, 千, *wán*, 萬. *Sz'*, 四 and *kiú*, 九, likewise occur. *Wán fāng*, 萬方, all quarters. *Wán min*, 萬民, every people. *Sz' hái*, 四海, the four seas. *Sz' fāng*, 四方, the four quarters. *Sz' hiung*, 四凶, the whole crew. *Kiú chau*, 九州, or *kiú yú*, 九有, the whole world.

Two negatives are also employed to denote what is general or universal. *Wú puh*, 無不, or *muh puh*, 莫不, no not i. e. all throughout. The relative *so*, 所, is sometimes introduced. *Wú so puh nang*, *wú so puh chí*, *wú so puh tsái*, 無所不能 無所不知 無所不在, omnipotent, omniscient, omnipresent.

Multitude is expressed also by means of a comparison; e. g. *jü lin*, 如林, like the trees of the forest. *Jü shán*, 如山, like the hills; or omitting the 如, *jin shán jin hái*, 人山人海, men as numerous as the hills or as the waves of the sea.

## Section. 2.

The pronoun of the first person is denoted by a variety of expressions.

1. *Chin*, 朕, was formerly an expression in common use to represent the pronoun of the first person and was used indiscriminately by all. But Tsin Chí hwáng tí restricted its use to the emperor. In the Shú King the monarch speaking of himself says, *Yü yih jin*, 予一人, I, a man, or *yü siáu tsz'*, 予小子, I, a little child. In the Tso Shí and elsewhere tributaries use the expression, *kwá jin*, 寡人, or *kwá jin*, 寡仁, I. In many passages aged men are

Pronouns of the first person.

Wo, wá, yū, puh.

represented as using, *liú fú*, 老夫, I. Ministers style themselves *chin*, 臣, *mun sang*, 門生, &c.

2. *Wo*, 我. This occurs frequently in the ancient books. *Wo fei sang 'rh chí chí ché*, 我非生而知之者, I was not born a sage. The character *chí*, 之, refers to virtue, wisdom, goodness, &c., as often in the Lun Yü. *Wo mei kien háu jin ché*, 我未見好仁者, I have never seen one who truly loved virtue. *Wo puh yuh jin chí kiá chú wo yé*, 我不欲人之加諸我也, I would not be thought better than I am.

3. *Wú*, 吾, also occurs frequently. *Wú shih yú wá 'rh chí yü hioh*, 吾十有五而志於學, when I was fifteen I began to learn. *Wú yih sán sing wú shin*, 吾日三省吾身, I examine myself daily in reference to three points. It might perhaps be rendered, I examine myself thrice each day.

4. *Yü*, 予. *T'ien sang teh yü yü*, 天生德於予, heaven gave me virtue. *Yü chí ngái chí*, 予始愛之, I was at first delighted with it. *Yü*, 余, is the same as *yü*, 予. *Lái yü yü jü*, 來余語汝, come, I will teach you.

5. The proper name of the individual speaking is sometimes employed. Confucius was called *K'íú*, 丘, and speaks thus: *K'íú yé hing kau yü kuo jin pih chí chí*, 丘也幸苟有過人必知之, Confucius is indeed fortunate: if he commits a fault it is at once detected. Ngauyang, who was also called *Siú*, has the following sentence. *Hí tsü yü Siú yen*, 奚取於修焉, how can aught be learned from *Siú*? Instead of the proper name they often employ the character *mau*, 某.

6. The same authors in their letters employ the term *puh*, 僕, your servant; this is similar to the European idiom. In speaking their own opinions they employ *yü*, 愚, "the stupid", as indicative of modesty.

7. These pronouns sometimes correspond to the French particle *on*, not denoting either of the three persons, but man in general. Some-



*Pronouns of the second person.*

'Rh, jü, tsz,'

times they may be rendered by *our*; e. g. *wo kwok cháu*, 我國朝, our dynasty. *Wo huáng sháng*, 我皇上, our emperor. Thus in the Shú King we find, *hi yü hau*, 奚予后, we wait our king.

The second of the personal pronouns has an equal variety of expressions.

1. Subjects in addressing the emperor employ the term *huáng sháng*, 皇上, or *huáng ti pí hiá*, 皇帝陛下. Tartars say *chü tsz'*, 主子. The emperor styles his ministers *k'ing*, 卿. But instances of this kind have been already exhibited in the first part of the work.

2. 'Rh, 爾. This occurs frequently in the Shú King and other ancient books. *Fei 'rh so kih*, 非爾所及, you are not a competent person. *Wei wo yü 'rh yü shí fú*, 惟我與爾有是夫, it belongs only to yourself and me.

3. Jü, 汝. This is in very common use. Thus in the Shú King, *Lái Yü wei jü hien jü wei puh kin*, 來禹惟汝賢汝惟不矜, come, Yü, for you alone are wise, you alone are modest. Chwáng tsz says, *Jü puh chí fú yáng hú ché hú*. 汝不知夫養虎者乎, do you not know the tiger's nurse?

4. In Chwáng tsz', *jü*, 女, *jü*, 如, and *joh* 若, occur in nearly the same sense as *jü*, 汝; e. g. *wú yü joh*, 吾語若, or *yü y ü jü* 余語女, or *yü yü ju*, 余語如, I tell you.

5. They often employ *tsz'*, 子; e. g. *wú tsz' í wei hí joh*, 吾子以爲奚若, how does it seem to you? Chwáng tsz interrogates a little fish which he had caught, calling him *tsz'*, 子, as if he were some grave philosopher. Masters term their disciples *siáu tsz'*, 小子, little children. *Siáu tsz' tsin yü yü jü*, 小子進余語如, come in, my little son, and I will speak with you. Confucius says, 'Rh *sán siáu tsz'*, 二三小子, my children. 'Rh *sán*, 二三, is an indefinite expression denoting several. In the Shú King, the king calls the soldiers *fú tsz'*, 夫子, and thus exhorts them; *tsui tsái fú*

Pronouns concluded.

Same word a noun and verb.

*kung king*, 天子躬耕, the emperor himself holds the plow.  
*Ts'in pih pih chi*, 親筆筆之, he wrote it with his own pen.  
*Ts'in k'au*, 親口, with his own mouth. This may be considered as either in the first, second, or third person indifferently.

## Section 3.

It is well known that the same character is often used both as a noun and a verb. A few examples will be presented for illustration. *T'ien hiá chí wáng*, 天下之王, king of the world. *Wáng t'ien hiá*, 王天下, to rule the world. *T'ien tí*, 天帝, the Lord of heaven. *Ti t'ien*, 帝天, to rule heaven. *T'ien hiá wá hú ting*, 天下惡乎定, how can authority be established? *Ting yü yih*, 定於一, established by uniting in one. *Shuh nang yih chí*, 孰能一之, who can effect a union? *Puh shí sháh jin ché nang yih chí*, 不嗜殺人者能一之, he who does not delight to shed blood. The character *yih*, 一 is used either as a verb meaning to unite, or as an adjective one. The teachers of the present day assert that whenever a character is changed from a noun to a verb, or the contrary, a corresponding change is required in the tone. But the author of the Ching tsz' Tung dictionary denies this, and contends there was primarily no such distinction of tones. But however it may be in this respect the connection in which a character occurs is sufficient to determine whether it be a substantive or a verb, independently of the tone; e. g. in the following phrase, *shuh nang yih chí*, 孰能一之, there can be no sense, unless *yih* 一 be considered a verb. *Shuh*, 孰, who, is the nominative of the verb *nang*, 能, can. Who can? *Chi* 之, is the pronoun standing for *t'ien hiá*, 天下, or the world. The character *yih*, 一, remains, and can evidently be used in no other sense than as a verb governing the pronoun *chi*, 之. Hán-yü, speaking of the Bonzes, says, *Jin k'í jin*, 人其人, to make men men, to humanize men.

Words used as verbs or nouns.

Ambiguous expressions

Thus also in the Táu Teh King we find the phrase, *Táu k'o táu*, 道可道, a reasonable doctrine, &c. *Ming k'o ming*, 名可名, a mentionable name. In the various languages of Europe to *verbify* nouns, if we may use the expression, is a practice quite common and attended with no difficulty. But we should be cautious against proceeding too far in this way with the Chinese, lest we employ language that would sound harsh and uncouth to a native ear.

There are certain verbs whose natural signification is such as hardly to admit of their being used as nouns, or to speak in the style of the grammarians, *live* in such a way as renders it impossible that they should *die*, and from *animate*, *huoh ts'z*, 活字, become *sz' tsz'*, 死字, *dead* characters. But none, I apprehend, can be found, to which naturally inanimate, life may not in some sense at least be imparted. Thus e. g. *t'ien*, 天, and *tí*, 地, taken in their common physical sense, signify heaven and earth. But *t'ien t'ien*, 天天, would signify to make heaven of heaven, and *tí tí*, 地地, would mean to make earth of earth. In common language *t'ien t'ien*, 天天, is the same as *jih jih*, 日日, daily. *Tí tí*, 地地, I think is not found in actual use, but we may properly say *c'hú ch'ú*, 處處, in every place. It is from observations of this sort that the student will gradually perceive, that though the language is not entirely free from ambiguities, yet these are not so many as they might at first appear. In reference to the object of verbs, it may be remarked in the first place, that it is elegantly placed before the verb; e. g. *puh wí chí yé*, 不吾知也, no one knows me. *Puh chí wú yé*, 不知吾也, would have been less elegant, and *wú puh chí yé*, 吾不知也, would mean, I do not know. Many verbs also require that *yü*, 於, or *hú*, 乎 should be prefixed to their object. Thus *ming hú shen*, 明乎善, to know what is good, is preferable to *ming shen*, 明善. *Jin wan yü wo*, 人問於我, a man asked of me. More examples will be found under *yü*, 於 and *hú*, 乎 below. The following will be found a much more important chapter.

## CHAPTER. 2.

## THE CHINESE PARTICLES.

These particles are usually divided by the grammarians into certain classes, as copulatives, disjunctives, augmentatives, diminutives, &c. To follow them in this, were we disposed, would be of no practical advantage. I am far from thinking to reduce the Chinese language to a conformity with the technicalities of foreign tongues. On the contrary it is my ardent desire if possible, to induce the missionaries early to commence the practice of analysing their thoughts, to divest them entirely of their vernacular idiom, and clothe them in pure Chinese. Let us therefore proceed to a minute examination of the Chinese particles in these eighteen distinct sections.

## Section. 1.

Examples of *chi*, 之.

This particle is used in written composition and is equivalent to *tih*, 的, employed in common talk. It is a mark of the genitive or possessive case; e. g. *tá hsióh chí táu*, 大學之道, great learning's way. *Hiáu pèh hìng chí yuen*, *chung shen chí tsung*, *jin í chí shih*, 孝百行之原 眾善之宗 仁義之寶, filial obedience the origin of all good actions, the crowning of all excellence, the perfection of benevolence and justice. Several phrases of a similar construction are often thus found occurring in succession, as will be shown more at large in another place. When two nouns or a noun and an adjective follow the genitive the *chi*, 之 is in no case omitted; e. g. *t'ien chí ming ming*, 天之明命, heaven's manifest decree. But when there are two nouns or a noun and adjective in the genitive the *chi*, 之 is more commonly understood; e. g. *puh kán ning yü Sháng Tí ming*, 不敢寧於上帝命, I dare not slight the High Sovereign's order. *Puh kán t'í Sháng Tí ming*, 不

Examples of *chi*.Stands for *k'i*

取替上帝命, I dare not condemn the decree of the Lord above. But when two nouns occur in succession *chi*, 之 is understood between them; e. g. *t'ien ming*, 天命, heaven's decree. *T'ien i*, 天意, the will of heaven. *T'ien sin*, 天心, the mind of heaven. *T'ien tau*, 天道, the way heaven. *T'ien tien*, 天曲, the decrees of heaven. *T'ien t'au*, 天討, the reproofs of heaven. *T'ien tsz'*, 天子, the son of heaven. *Kwoh fah*, 國法, the laws of the realm. *Shwei lu*, 水路, a voyage, a way by water. *Shwei chi lu*, 水之路, would mean the course of the water. But if two nouns, or a noun and adjective, either precede or follow, then the *chi*, 之 is omitted or used according to pleasure. *Wan wuh chi chu*, 萬物之主, the Lord of all things. *T'ien ti chi chu tsai*, 天地之主宰, the sovereign Lord of heaven and earth. *Chung kwoh chi jin*, 中國之人, or *chung kwoh jin*, 中國人, men of the middle kingdom. *Lau shih chi jin*, 老實之人, or *lau shih jin*, 老實人, a perfect man. *Si t'ü chi jin*, 西土之人, men of the western land. *Peh fang chi k'iang*, 北方之強, the northern force. *Ching teh chi kiun tsz'*, 盛德之君子, a sage of distinguished virtue. *Chi*, 之 is repeated with a noun; e. g. *Hán shí chí wan chí tau*, *wán shí so kung tsun*, 韓氏之文之道萬世所共尊, the eloquent Hányü will be extolled in all coming ages. Thus Ngauyang says, *Shing jin chí sin yü t'ien hiá chí jin chí sin yuen yih sin yé*, 聖人之心與天下之人之心原一心也, the heart of the wise man is naturally the same with the hearts of all other men. *Ts'z sien wáng chí kiáu chí shin yé*, 此先王之教之神也, such was the spirit of the instructions of the early kings. Any one acquainted with the idiom of the language will see readily that the *chi*, 之 between *kiáu*, 教 and *shin*, 神 is alike necessary to the phraseology and the sense.

2. *Chi*, 之 is often made the object of a verb and stands for *k'i* 其, he, she, it. It cannot then indeed be called particle. But

*Chí used as a verb.*

*Chí postpositive.*

we must not neglect to exhibit the various uses in which it occurs. *Hioh chí chí poh, wei jü chí chí chí yáu, chí chí chí yáu wei jü hing chí chí shih,* 學之之博未如知之之要知之之要未如行之之實, it is not so important to know what virtue is as to know what it requires, nor is the mere knowledge of its requisitions so essential as their fulfillment in practice. The first *chí, 之* is the object of the verb, the second is the sign of the genitive. This sentiment expressed so fully in *Chü Hi* had been previously stated more briefly and elegantly in the *Lun Yü* as follows; *chí chí puh jü loh chí, loh chí puh jü hing chí,* 知之不如樂之樂之不如行之, to know is not so important as to delight in, to delight in is not so important as to fulfill. *Sin ch'ing k'ü chí,* 心誠求之, to give him a hearty welcome. *Yih sin kiú chí,* 一心求之, to entreat him with all the heart.

3. *Chí, 之* is sometimes used as a verb and signifies, to pass in any direction, to arrive at. If another *chí, 之* follows, it is the object of the verb *chí, 之*; e. g. *puh nang chí chí,* 不能之之, we cannot go thither. *Puh chí chí chí chí lí,* 不知之之之路, I know not the way which leads thither. The first *chí, 之* is a verb, to go, to lead. The second the object to which the action of the verb tends. The third is the sign of the genitive. *Lú, 路* a way, is the object of the verb *chí, 之*.

4. *Chí, 之* is very frequently joined with both substantives and adjectives, and that not as a sign of the genitive, but as a particle in postposition. *Jin chí,* 人之, man. *Min chí,* 民之, the people. *T'ien ming chí,* 天命之, an order from heaven. *Hwui chí wei jin yé,* 回之爲人也, Hwui was a man who &c. *Láu tsz' chí siáu jin í,* 老子之小仁義, Láutsz' makes light of benevolence and justice. If adjective or participial nouns occur the *chí, 之* may be used, but *ch'è, 者* is more commonly employed. *Kú chí,* 古之,

*Chí* joined with *ché*.

With *wei*.

or *kú ché*, 古者, the ancients. *Láu chí*, 老之, or *láu ché*, 老者, the aged. *Hioh ché*, 學者, students. But when a noun follows, the *chí*, 之 is not used; e. g. *láu jin*, 老人, on old man. *Kú tí*, 古帝, an ancient king. *Hing tien*, 形天, the visible heavens. *Shin tien*, 神天, the spiritual heavens. *Shí jin*, 詩人, a poet. *Wan jin*, 文人, a scholar, gentleman. *Tsui jin*, 罪人, a sinner.

5. *Chí*, 之 and *ché*, 者 are elegantly coupled in the same sentence. There are several modes in which they thus appear. 1. *Hioh ché chí yü king yé*, 學者之於經也, students in the classics. This mode of speech will be more fully explained in the fourth section. 2. *Shí hioh-yih ché chí kuo yé*, 是學易者之過也, this is the fault of those who study the Yih King. *Ts'z' shen wei ching ché chí shuh yé*, 此善爲政者之術也, this is the art of those who govern well. *Hau chí hioh ché*, 後之學者, the scholars of later times. *Kú chí wei ching ché*, 故之爲政者, the ancient rulers. Ngauyang Siú, speaking modestly of himself says, *Mau sz' chí tsien ché*, 某士之賤者, I who am the least of scholars. It is true indeed that in these examples *chí*, 之 may be considered a sign of the genitive case, yet as they seem to exhibit a peculiar form of style, it is better that they should be thus distinctly presented.

6. The character *wei*, 謂 is well joined with *chí*, 之, as follows; *ts'z' chí wei kieh kü chí táu*, 此之謂潔短之道, this is that which they term the way of disinterested benevolence. *Ts'z' chí wei tsz' k'ieh*, 此之謂自謙, this is that which they call self-contentment. *Yü shí 'rh chí yen chí wei táu*, 由是而之焉之謂道, from this and onward in the same direction is called *táu*, 道. The first *chí*, 之 is a verb, the second is a particle. The *yen*, 焉 is inserted to make the sense more clear. *Ts'z' wei chí pan*, 此謂知本, this is what is called knowing

Examples of *chí*.

## Additional phrases.

the root. The style of the following phrase deserves particular notice; *chú chí ché chí wei Tí, miáu chí ché chí wei Shin*, 主之者之謂帝妙之者之謂神, that which rules all things is called *Tí*, that which gives life and beauty is called *Shin*. The characters *chú*, 主 and *miáu*, 妙 become verbs or participles by being connected with the particle *ché*, 者. The first *chí*, 之 is the object of the verb, the second is a particle. I have rendered *chí*, 之, *all things*, because it thus explains the words of the Yih King, *miáu wán wuh*, 妙萬物, he decorates all things. The same sense may be expressed as follows; *i chú chí yen wei chí Tí, i miáu chí ye wei chí Shin*, 以主之言謂之帝以妙之言謂之神, as exercising authority he is called *Tí*, as imparting life and beauty he is called *Shin*.

7. The following phrases also deserve particular notice. *Wei chí nang hing*, 未之能行, he is not yet able to effect it. This is more elegant than to say, *wei nang hing chí*, 未能行之. Thus Mangtsh' says, *Moh chí kin*, 莫之禁, he cannot prevent him. *Moh kin chí*, 莫禁之, would have a different meaning. A very frequent mode of expression is to commence with stating what is of common occurrence; e. g. *hing 'rh puh chí ché yú chí*, 行而不至者有之, to go and not arrive is common. Something impossible is then added; e. g. *puh hang 'rh nang chí ché wei chí yú yé*, 不行而能至者未之有也, but not to go, and still arrive, is what has never happened. The reader will observe the elegance of the transposition in *chí yú*, 之有; for in the first clause *chí yú*, 之有 is inadmissible, and *yú chí*, 有之, is used. But in the second clause *chí*, 之 occurring with *wei*, 未 will mean *never*. *Kú yen yú chí yueh*, 故諺有之曰, an old adage says. *Wú chí*, 無之, it is impossible.



*Examples of ché.*      *Forms participles.*      *Nouns abstract and concrete.*

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## Section. 2.

### Examples of ché, 者.

1. It is joined with verbs and thus forms participles; e. g. *sang ché*, 生者, the living. *Sz' ché*, 死者, the dead. Gentlemen are called *sien sang*, 先生, the elder, as having priority of birth. But young persons are termed *hau sang*, 後生, the younger. Confucius used to express himself differently, saying without fear of death, *sien sz' ché*, 先死者, we who shall die first, and *hau sz' ché*, 後死者, you who shall die last. *Wú ts'ing ché*, 無情者, men having no natural affection. The verb *yü*, 有 is understood. *Ngái jin ché jin hang ngái chí, king jin ché jin hang king chí*, 愛人者人恒愛之, he who befriends others is himself befriended, and he who pays due respect to others is himself respected in return. It is also joined to nouns or adjectives; e. g. *shing ché*, 聖者, the wise. *Yü ché*, 愚者, the foolish. *Sing ché*, 性者, nature. *Jin ché loh shán, chí ché loh shwui*, 仁者樂山知者樂水, the benevolent delight in the mountains, the learned delight in the waters.

2. In western language the nouns called *abstract* are of frequent occurrence, such as goodness, fortitude &c, and the individual in whom these qualities are supposed to exist, is termed good, strong. But in Chinese we should be cautious of erring in this particular. It is usually preferable to use only those forms of expression which are found in the most approved authors rather than to coin new phrases of our own. The book *Chung Yung* makes a difference between *ch'ing ché*, 誠者, and *ch'ing chí ché*, 誠之者, and adds *ch'ing ché tsz' ch'ing*, 誠者自誠, truth is itself truth; *táu tsz' tái*, 道自道, reason is itself reason. Accordingly I am led to consider *ch'ing ché*, 誠者, as denoting the truth itself, and *ch'ing chí ché*, 誠之者, as referring to the person in whom it is exhibited, or in short the first denotes truth in the abstract, the latter the concrete.

Ché has yé corresponding.

First mode of this.

3. The particle *ché*, 者 frequently has *yé*, 也 in correspondence or conjunction with itself, and hence arise three forms of expression, each deserving particular attention. The first mode occurs in explaining the meaning or purport of some character; e. g. *tch ché pan yé*, 德者本也, virtue, that which is the root. *Shán ché ts'iuen chí yuen yé*, 山者泉之原也, hills are the origin of springs. *Jin ché jin yé*, 仁者人也, man himself is benevolence. If this passage from the Chung Yung be taken to mean that benevolence is natural to man, or that man is from his very nature inclined to virtue and kindness, the sentiment is correct. But if as seems to be intimated, the intention was to assert that man is benevolence itself, it is not strictly true, though of the *God-man* it might be said with the utmost propriety. *Ching ché ching yé*, 政者正也, *Kiáu ché hiáu yé*, 教者孝也. In these passages the character *ching*, 政, government, is the same as *ching*, 正, right, and *kiáu*, 教, law, ordinance, is the same as *hiáu*, 孝, filial love and duty. It may be useful to analyse this. Between the two characters *ching*, 政 and *ching*, 正, as also between *kiáu*, 教 and *hiáu*, 孝, the whole difference arises, as is evident, from the lateral affix *wan*, 文. Also according to the Shyoh Wan, 文 signifies to urge, to strike; hence *min*, 敏, to urge, to hasten is nothing else than 每, often, and 文, to urge. To urge often will at length hasten; "dant animos plagae." Remove the affix and we have remaining only *hiáu*, 孝, filial regard, and *ching*, 正, right. There is then no occasion for *ching*, 政, government, or *kiáu*, 教, instructions. Hence it is said that law is not made for the upright, for what is right cannot be rectified, nor can one be made by force to love what he loves of his own accord. But this in passing. The second mode occurs when a character already considered is resumed for the sake of additional explanation. Thus in the Chung Yung, the author having already spoken of the light of nature, or that *right way*, which they call *táu*, 道, thus afterwards resumes; *táu yé ché puh k'ò sù*

Fú prefixed.

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Final yé omitted.

yü lí k'o lí fei táu yé, **道也者不可須臾離可離非道也**, that right way admits not the slightest deviation; were it not so, it could no longer be termed the right way. Thus in the same work, *Chung yé ché t'ien hiá chí tá pun yé*, **中也者天下之大本也**, the medium is everywhere the chief radical. The character *fú*, 夫 may be prefixed in the beginning; e. g. *fú ching yé ché p'ú lú yé*, **夫政也者蒲蘆也**, that authority is like the high reeds of the Yangtze' Kiáng. In the third mode *ché yé*, **者也** is placed in the end preceded by *ché*, 者 or not, indifferently. *Fú hiáu ché shen kí jin chí chí shen shuh jin chí sz' ché yé*, **夫孝者善繼人之志善述人之事者也**, to execute the designs and transmit the history of a parent, is the substance of filial duty. *Wei yú hieh yang tsz 'rh hau kiá ché yé*, **未有學養子而后嫁者也**, none ever learned to rear a progeny with reference to a future marriage. *Hau*, 后 in the Tá Hieh is used for *hau*, 後. *Jü ts'z' ché tsái kih k'i shin ché yé*, **如此者災及其身者也**, who thus conducts will doubtless incur misfortune. In *Ngau Yang ché yé*, **者邪** is used instead of *ché yé*, **者也**, and the same author, as well as other writers of the first order, has *shí yé*, **是也**; e. g. *kú chí jin yú hing chí ché Wú Wáng shí yé*, **故之人有行之者武王是也**, some of the ancients proceeded in this way; such was Wú Wáng. In this and similar examples *ché yé*, **者也** would be badly substituted for *shí yé*, **是也**.

4. The final *yé*, **也** is sometimes omitted; e. g. *ho pei 'rh juh ché, yih pei 'rh ch'uh*, **貨悖而入者亦悖而出**, what is ill-gotten is ill-spent. *Ché yé*, **者也** would give a different sense. He would no doubt refer to this ancient maxim as a proof of what he was advancing. But the maxim is presented in the same manner as that other saying; *min jih ts'ien shen 'rh puh chí wei chí ché*, **民日遷善而不知爲之者**, the people are daily changing for the

Section 3. [www.libtool.com.cn](http://www.libtool.com.cn) Examples of *yé*. *Puh nang*.

better, and yet he knows not the cause. The following passage from Hán Yü deserves to be noticed. *Láu tsz' chí so yen táu teh yun ché k'ü jin yü, i yen chí yé*, 老子之所言道德云者去仁與義言之也, *Láutsz'* discoursing upon reason and virtue speaks to the exclusion of benevolence and justice. Remark 1. *So yen*, 所言 has *yun ché*, 云者 to which it corresponds. 2. After *Láutsz'* is the particle, and after *yen*, 言 is the regimen referring to *táu teh*, 道德. 3. *Yen chí*, 言之 corresponds to *so yen*, 所言. 4. *Yé*, 也 refers to *ché*, 者 in the usual manner. 5. *So yen*, 所言 . . . *yun ché*, 云者, is a form of expression which I have found elsewhere in precisely the same sense.

### Section 3.

#### Examples of *yé*, 也.

This particle has already been illustrated to some extent, but it deserves a more particular notice.

1. It is not necessary that *ché*, 者 should in all cases precede; e. g. *ch'ing kí jin yé*, 成已仁也, to perfect himself is the part of a benevolent man. *Kien puh shen 'rh puh nang t'ui, t'ui 'rh puh nang yuen kwo yé*, 見不善而不能退退而不能遠過也, to look with indifference upon the wicked or to dismiss them with a slight rebuke is itself a fault. *Puh nang*, 不能 must not be taken always in an absolute sense. He cannot dismiss i. e. will not. *Yuen*, 遠 may be considered as a verb to remove, to put far away, or *t'ui*, 退 may be understood. *Wú hú yuen tsái k'í fan yü táu yé*, 嗚呼遠哉其分於道也 alas! he wanders, O how far from the right way. The reader will notice the peculiar idiom in this form of expression, which in the Chinese language is common.

2. Occasionally it seems to be used as a mere final; e. g. *t'ing sung wí yü jin yé*, 聽訟吾猶人也, to determine cases of controversy I am as competent as any one. *Kú kiun tsz' shin k'í tuh yé*,

*Yé used as a final.*

*In the end of a clause.*

故君子慎其獨也, therefore the wise man attends especially to those things which concern himself.

3. *Yé, 也* is sometimes found in the end of the first member of a sentence; e. g. *táu chí puh hing yé wú chí chí í, 道之不行也吾知之矣*, if reason be at fault, I know the cause. Some character used as a mere final is thus most commonly placed after *yé, 也* for the sake of euphony and elegance. *T'ien tí chí tá yé jin yú yú so kán, 天地之大也人猶有所憾*, though the universe is vast yet it cannot satisfy the desires of men. *Sih ché Shin Nung chí yú t'ien hiá yè k'í, 昔者神農之有天下也其*, formerly Shin Nung possessed the world; he &c. *Fú lí chí wei wuh yé shing jin chí so í shih jin chí ts'ing 'rh hien k'í sié p'íh chí kú, 夫禮之爲物也聖人之所以飾人之情而閒其邪僻之具*, the rules of propriety are an instrument in the hands of the wise, with which he cultivates the virtuous affections and corrects the evil propensities of mankind. Remark 1. The first six characters express no more than is implied in *li, 禮*. 2. We may see in this example how an elegant Chinese author arranges his language. 1. The sense is suspended in the first six characters. 2. The character *kü, 具* is reserved till the close of the sentence, and what is done with the instrument is made to precede. 3. *Shing jin, 聖人* is the nominative of the two verbs *shih, 飾* and *hien, 閒*. 4. *Jin chí ts'ing, 人之情*, passions, affections, is the object of the verb *shih, 飾*. 5. *'Rh, 而*, a copulative particle. 6. *K'í, 其* refers to *ts'ing, 情*. 7. *Sié p'íh, 邪僻*, is the object of the verb *hien, 閒*. 8. The *chí, 之* which precedes *kü, 具*, is a sign of the genitive and is governed by *kü, 具*. This character should thus be placed last, on account of the *so í, 所以*, the instrument with which, referring to both the verbs signifying, to cultivate, and to correct. By a careful attention to the minute analysis of a sentence like the preceding, the student will discover the general mode to be pursued in the resolution of sentences of which no such analysis is given.

Yé with proper nouns.

In answer to a question.

Repeated.

4. The particle *yé*, 也 is almost always joined with proper nouns. Thus in the Lun Yü Confucius, in speaking of his disciples, Yü, K'ü and Hwui, or addressing them, says, Yü *yé*, 由也, K'ü *yé*, 求也, Hwui *yé*, 回也. In *wú hú Fung*, 嗚呼封, and in *lái Yü*, 來禹, Fung and Yü are proper names. To say *lái Yü yé*, 來禹也, would be very improper, but *Yü yé lái*, 禹也來, might mean that Yü may or may have come. But when he says, *Lái Yü* 來禹, he means, Yü, approach. *Fung*, 封 has a sufficient support in the exclamation *wú hú*, 嗚呼. *Wú hú Fung yé*, 嗚呼封也, would be inadmissible.

5. *Yé*, 也 is used in answering to a question; e. e. *k'o hú*, 可乎, is it permitted? *Puh k'o yé*, 不可也, not permitted. *Shen hú*, 善乎, is it good? *Shen í 'rh wei tsin yé*, 善矣而未盡也, good, but not the best. *Tsin*, 盡 is to exhaust. *Shen* 善 is understood.

6. It is subject to a frequent repetition, as will be shown in the fourth chapter. The following examples will suffice for the present. *Sing so t'ung yé ming so tuh yé*, 姓所同也名所獨也, the *sing* is the family name, the *ming* is the name of the individual. *Wú í yé yih yé*, 無異也一也, there is not a particle of difference. He presents the reason and then concludes, *Tseh yih yé wá í yé*, 則一也無異也, there is then no difference. *Jin tseh yé, í lá yé, lí fuh yé, chí choh yé, sin fú yé*, 仁宅也義路也禮服也智燭也信符也, benevolence is our abode, justice our way, propriety our vesture, prudence our light, integrity our seal. *T'ien hiá k'o kiun yé, tsioh luh k'o ts'z' yé, peh jin k'o tau yé, chung yung puh k'o nang yé*, 天下可均也爵祿可辭也白刃可蹈也中庸不可能也, the world may be subdued, dignities refused, naked swords trod upon, the true medium cannot be so easily preserved; i. e. nothing is so difficult as to maintain the golden mediocrity.

Yé as a support in cadence.

With yü.

Section 4.

7. It is often employed as a kind of support to some character which would otherwise give an unpleasant cadence; e. g. *fú wú chí sang wú kwei tsien yih yé*, 父母之喪無貴賤一也, in mourning for parents there is no distinction of rich or poor, all are alike. The student will notice how the sense is suspended in the first four characters, the three following are thrown in, and as *yih* — alone would give an unpleasant termination the *yé* 也 is added to complete the sentence.

8. After *yé*, 也 in the end of a sentence we frequently find *yü*, 與 e. g. *k'o k'ien huá min chí tau tung chuh yih kw'ei yé yü*, 可見化民之道同出一揆也與, whence it appears that the art of reforming the people proceeds upon one and the same plan. *Yü chí 'rh puh to ché k'í Hwui yé yü*, 語之而不惰者其回也與, whoever readily reduces my precepts to practice, he certainly is my disciple Hwui. The *chí*, 之 in the beginning does not refer to the disciple Hwui, but to men in general, and then in the last four characters it is applied to Hwui in particular. *K'í*, 其 refers to the whole preceding phrase.

9. In the book *Sing lí tá tsiuen*, *yé yü*, 也有, and besides, frequently occurs. In such examples the *yé*, 也 precedes, and is equivalent to *yü*, 又, or *yih*, 亦. But the style is low, for such the author in this work affected to employ.

## Section 4.

Examples of *yü*, 於.

1. This is evidently the same as *yü*, 于. It corresponds to the preposition *in*. The examples are numerous. *Yü ts'z'*, 於此, at this. *Chí yü chí shen*, 止於至善, to rest with the highest good. *Chí yü k'íu yü*, 止於丘隅, she rests on the mountain's brow. *Chí yü jin*, 止於仁, to rest in benevolence. So *wú yü yü*

Examples of *yü*.*Yü* in regimen.

Forms the passive.

*wú í kiáu yü tso*, 所惡於右毋以交於左, in your intercourse with men do not tolerate in your own conduct that which is displeasing in the conduct of others. *Háu shen yü yü t'ien hiá, 'rh wáng lú kwoh hú*, 好善優於天下而况魯國乎, the friend of virtue is happy everywhere; is he not then especially in the kingdom Lú?

2. There are many verbs which require that *yü*, 於 should be prefixed to their object or regimen. The examples should be carefully noticed. *Wan yü wo*, 問於我, he asked me. *Puh k'íu yü jin*, 不求於人, to ask advice of no man. *Puh teh yü yen, wuh k'íu yü sin, puh teh yü sin, wuh k'íu yü k'í*, 不得於言勿求於心不得於心勿求於氣, if you have no words it is for want of thought, and if you are without thought anger will not help it. *Juh yü t'án*, 入於窞, to fall into a pit. *Puh kien yü king*, 不見於經, it is not found in the King. *Puh t'au yü shing jin*, 不道於聖人, it is not spoken of by the wise. *Ts'ung yü wáng*, 從於王, to follow the king. *Hái yü sing*, 害於性, it injures the natural constitution.

3. The particle *yü*, 於 gives to verbs a passive signification; e. g. *kiun tsz' yü wuh fei yü yü wáh*, 君子有物非有於物, the wise man controls affairs, he is not controlled by them. *Láu sin ché chí jin, láu lih ché chí yü jin, chí yü jin, ché shih jin, chí jin ché shih yü jin*, 勞心者治人勞力者治於人治於人者食人治人者食於人, the strong in mind govern, the strong in body are governed, those who provide support are ruled, and those who rule are supported by others. *Yü sán nien chí ngái yü fú mú*, 有三年之愛於父母, we have been kindly nourished for three years by our parents.

4. The following mode of speech is especially worthy of notice. *Kwá jin chí yü kwoh yé*, 寡人之於國也, I, as it regards my kingdom. *Fú í ché chí yü ping yé*, 夫醫者之於病也, physicians in cases of sickness. In expressions of this sort which are



*Yü forms the comparative.*

*Wú an exclamation.*

common in the most approved authors, the characters are always arranged in this manner.

5. *Yü* 於 is employed in forming the comparative degree; e. g. *fú yü wo*, 富於我, he is richer than I. Beware of confounding *yü*, 與 with *yü*, 於. The slight difference between these two particles is liable to escape the notice of beginners.

6. Joined to nouns or pronouns it means, as to me, in reference to you, as far as pertains to him, &c. *Yü wo yü fau yun*, 於我如浮雲, as to myself, I regard all these things as a cloud scattered by the winds. It is remarkable that these five characters should require so many words to express their meaning fully. *Yü jü ngán hú*, 於女安乎, as it regards yourself, would you be satisfied?

7. It is sometimes read *wú*, and in such cases expresses a feeling either of wonder or desire. *Wan Wáng tsái sháng wú cháu yü ts'ien*, 文王在上於昭于天, Wan Wáng is risen, Oh how he shines in the heavens!

*Wú hú*, 嗚乎 is also found, but more seldom. Also *wú hú ts'ien wáng*, 於戲前王, Oh! ancient kings. It is nearly the same as *wú hú*, 嗚呼; but this more commonly denotes grief, *ngái sháng*. 哀傷. *Wú hú*, 於戲 on the contrary denotes admiration or praise, *tán mei*, 歎美; so says the Kánghí lexicon.

#### Section 5.

#### Examples of *hú*, 乎.

1. It is joined to the regimen of many verbs, evidently in the same manner as *yü*, 於. *Tsuh hú kí, wú tái yü wái chí wei teh*, 足乎已無待於外之謂德, to rely upon our own efforts and not to look to others for support, that is virtue. The phrase seems a little prolix, being made up of ten characters, yet it is perspicuous and sufficiently concise, as no character can be taken away without

*Examples of hú.*      *In regimen.*      *Exclamation.*      *Interrogation.*

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 injuring the sense. *Ki hú mun*, 暨乎門, having come to the gate.  
*So tsáng hú shin*, 所藏乎身, what he has in himself. *Hiáu hú kwéi shin*, 孝乎鬼神, having a pious regard for departed spirits. *Sien shin hú teh*, 先慎乎德, give preeminence to virtue. *Háu hioh kin hú chí*, 好學近乎知, the love of learning is nearly allied to wisdom. *I hú so wan*, 異乎所聞, this is at variance with what I have heard. *Wú wú yin hú 'rh*, 吾無隱乎爾, I have concealed nothing from you. *Nán hú yú hing í*, 難乎有恒矣; it is hardly to be expected he should long continue. *So fú kwei hing hú fú kwei*, 素富貴行乎富貴, if you are rich and respected, act as becomes the rich and respected.

2. *Hú*, 乎 is a mark of wonder or commiseration; e. g. *sih hú*, 惜乎, alas! lamentable! *Wei wei hú*, 巍巍乎, Oh, how sublime! *Yáng yáng hú*, 洋洋乎, how vast. *Shin hú shin hú*, 深乎深乎, how deep! It is often repeated in this manner, especially in Láutsz' and in Chwángtsz'. It is joined in the same sense with *wú*, 嗚, and is then usually written *hú*, 呼; e. g. *wú hú Yáu Shan chí teh chí í*, 嗚呼堯舜之德至矣, Oh, how exalted is the virtue of Yáu and Shun! In mourning, *wú hú*, 嗚呼 is an expression of grief.

3. *Hú*, 乎 is sometimes employed for the sake of elegance or euphony; e. g. *lí yoh yü shí hú hing*, *í shih yü shí hú tsuh*, 禮樂於是乎興衣食於是乎足, then decorum and harmony begin to be valued, then the people have enough both of food and clothing.

4. It is very often used to denote interrogation, but in various modes.

First mode. When it occurs alone; e. g. *k'ó hú*, 可乎 can we? *I hú*, 宜乎, is it just? *Jin í hú*, 仁矣乎, is it benevolence? *I*, 矣 is inserted here merely for ornament. If *hú*, 乎 is followed by other characters it is no longer an interrogative; e. g.

Various interrogative modes.

Forms a comparative.

With shü.

í hú yú hòu, 宜乎有悔, he ought to regret. Hú, 乎 is used only as a support to the í, 宜 in this passage.

Second mode. When it is joined with k'í, 豈, e. g. k'í k'o teh hú, 豈可得乎, how can it be obtained? This mode is very common; it will not be necessary to add more examples.

Third mode. When tsái, 哉 occurs after hú, 乎; e. g. jin yuen hú tsái, 仁遠乎哉, is benevolence so far gone?

Fourth mode. When puh yih, 不亦 precedes; e. g. puh yih k'o hú, 不亦可乎, is it not also permitted? Puh yih loh hú, 不亦樂乎, is it not even pleasant? Puh yih fei hú, 不亦非乎, is it not even lamentable? Sz' 'rh hau í puh yih yuen hú, 死而後已不亦遠乎, till death, how can we go beyond this?

5. It is used in forming the comparative, as was shown above of yü, 於; e. g. wú yih jih cháng hú 'rh, 吾一日長乎爾, I am one day older than you. In such cases it is elegantly joined with the negative moh, 莫; e. g. moh káu hú t'ien, 莫高乎天, nothing is higher than heaven. Shí shü chí so mei moh tá hú Yáu Shun, 詩書之所美莫大乎堯舜, the Shí and Shü extol none more than Yáu and Shun. Hsu shü chí ching ché, moh ching hú Hán yü Táng, 後世之盛莫盛乎漢與唐, all the glory of succeeding ages does not surpass that of the Hán and Táng.

6. In expressing doubt or speaking of opposites it should be repeated; e. g. puh shih kìn chí yen ché, k'í k'ioh ché hú, k'í mung ché hú, 不識今之言者其覺者乎其夢者乎, I cannot tell whether I really say this or am only dreaming. Chih yü hú chih shié hú, 執御乎執射乎, shall I drive the chariot or wield the spear. I' hú fau hú, 宜乎否乎, is it right or not?

7. It is well joined with shü, 庶 to soften the sound, which would otherwise be a little harsh; e. g. tseh shü hú k'í k'o í, 則庶乎其可矣, it is thus then permitted. I' kih hú chung tseh shü hú chí í, 以及乎中則庶乎至矣, methinks that he who has reached

*Examples of chü.*      *A final.*      *A pronoun.*      *Interrogative.*

the medium has gained the extreme point. The polite Chinese make it an object to assert nothing positively, but to qualify their expressions with *shü hü*, 庶乎, *shü kí*, 庶幾, it seems, so I think, and the like.

### Section 6.

#### *Examples of chü*, 諸.

1. In some cases it is evidently the same as *yü*, 於 or 乎, 乎 as appears from the examples. *Wei k'ü chü kí*, 惟求諸己, to seek only from himself. *Kiun tsz' chí táu pan chü shin ching chü shü min*, 君子之道本諸身徵諸庶民, the way of the wise man involves radical principles and is evinced by its influence upon the people. Mángtsz' speaking of the shepherd says. *Tseh fán chü k'í jin hü yih yih lih 'rh shí k'í sz' yü*, 則反諸其人乎抑亦立而視其死與, shall he return the sheep to their owner, or stand and see them miserably perish? *Yü*, 與 is interrogative and corresponds to the particle *hü*, 乎 of the first member of the sentence. *Shü chü shin*, 書諸紳, he inscribed it upon the girdle. *Shí chü cháng*, 示諸掌, to exhibit upon the hand.

2. In the following and similar phrases it appears to be a mere final. *Yáu shun k'í yü ping chü*, 堯舜其猶病諸, *Yáu* and *Shun* even could not endure it. The pronoun *k'í*, 其 refers to *Yáu* and *Shun*. *Ping*, 病 appears to be used as a verb; otherwise the meaning must be obscure. Possibly *chü*, 諸 is in this passage a pronoun and object of the verb *ping*, 病.

3. Though *chü*, 諸 may be a pronoun, yet it is nearly always a sign of interrogation; e. g. *yü chü*, 有諸, is it indeed? *Yü chí*, 有之, it is. *Jin yü shíe chü*, 人有舍諸, will men reject him? *Sui yü sáh, wú k'í teh 'rh shih chü*, 雖有粟吾豈得而食諸, even if I had fruits how could I eat them?

Examples of *yé*.

Interrogative.

Repeated.

## Section 7.

Examples of *yé* 邪, or *yé* 耶.

1. These two particles are interrogative and like *hú*, 乎 and *tsái*, 哉, are found at the end of sentences. But the proper occasion for employing *hú*, 乎, *yé*, 邪 or *yé*, 耶, and *tsái*, 哉 must be learned by attending to the examples which occur in our reading. For such knowledge must be acquired by use and the aid of a practised ear; it cannot be taught by means of any rules or precepts. Take the following examples. *K'i tái yú ping 'rh hau tái yé*, 豈待有病而後禱耶, why wait till disease comes and then betake myself to prayer? *K'i chí tái chí in ché yé*, 豈知大臣者耶, how do we know what is the part of a public officer? *K'i chin loh yü chau kü ché yé*, 豈真樂於舟居者耶, how could I fancy abiding in a boat? The author seems to have preferred *yü chau kü*, 於舟居, to *kü yü chau*, 居於舟, for the use of *ché*, 者 thus appears more distinctly. *Ts'z' k'i kin yü jin ts'ing yé*, 此豈近於人情邪, how can this accord with the feelings of humanity? *Chwángtsz'* thus represents a tree as speaking, *Sz' yü yé 'rh yü yung*, *ts'ie tih ts'z' tái yé yé*, 使予也而有用且得此大也邪, if I had been of any use, should I have attained so great a height?

1. It is elegantly repeated, as was shown above of *hú*, 乎. The examples here presented merit particular attention. *Yen tseh so wei sin ché, wei yih yé, wei 'rh yé, wei chú yé, wei k'eh yé, wei ming wuh ché yé, wei ming yü wuh ché yé*, 然則所謂心者爲一耶爲二耶爲主耶爲客耶爲命物者耶爲命於物者耶, is then that which we call mind simple, or is it complex, is it the master or the guest, does it control affairs, or is it controlled by them? It is difficult not to relish the terseness and perspicuity of

## Section 8.

## Examples of yü.

such a passage as this. *Wei chí loh chí kwo loh yé kwo puh loh yé,* 未知樂之果樂邪果不樂邪, I am yet in doubt whether those who seem to rejoice at this are really pleased or not. *Wei chí shen chí ching shen yé ching puh shen yé joh í wei shen í puh tsuh hwoh shin í wei puh shen í tsuh í hwoh jin* 未知善之誠善邪誠不善邪若以爲善矣不足活身以爲不善矣足以活人, I am yet in doubt whether this desire of fame, which appears so commendable, is truly so or not. If it possess intrinsic merit, why should it fail to secure uprightness of life? Or if it be called a blemish, you will object, and justly, that it often conduces to distinguished fame. *Chí k'í k'ò kü yé yih ngau kü chí ye joh chí 'rh kü tseh,* 知其可舉耶抑偶舉之耶若知而舉則, did you promote him in reference to a previous acquaintance or by mere accident? If the first, then, &c. *Kwo puh hien yé,* 果不賢也, if he was not in fact discreet, you should have informed the emperor, and not to have waited for his misfortune to furnish occasion for an attack; *joh kwo hien yé,* 若果賢也, but if he was bot prudent and well disposed you should have related this in person at the court and not thus to have sought his ruin. Among polite Chinese dilemmas of this sort are often introduced, especially in cases of mutual discussion, where one asserts what the other denies.

## Section 8.

## Examples of yü, 與.

This character may be viewed either as a particle, or as having various other significations. This section will consequently be divided into two paragraphs. This might properly done in several instances, but as our present object is to treat of the particles, a deviation in one or two cases must suffice.

§ 1. The Particle *yü*, 與.

1. It is used as a conjunction, e. g. *tsz' hán yen lí yü ming yü jin*, 子罕言利與命與仁. Confucius rarely spoke of gain, of fate or of benevolence. *Jin yü í*, 仁與義, benevolence and justice. *Pan yü tsien shí jin chí so wú yé*, 貧與賤是人之所惡也, man has a natural aversion to poverty and want.

2. It is used as a mere final; e. g. *k'í t'sz' chí wei yü*, 其此之謂與, it is just as I say. *Ts'z' chí wei yé*, 此之謂也, this is what I say.

3. It is sometimes interrogative, and is then more commonly written 歟; e. g. *yen tseh shun puh kin yü*, 然則舜不禁與, if so, why did not Shun resist? *Jü fuh nang kiú yü*, 如弗能救與, can you not furnish a remedy for this? *K'o puh shün yü* 可不慎歟, must we not take good heed? *Tseh kú k'o fáng yü*, 則固可放與, must he therefore be discarded at once? *Kiun tsz' jin yü*, 君子人與, is he a philosopher. *Kiun tsz' jin yé*, 君子人也, he is a philosopher? *Ho k'í miú lun ché yü*, 何其謬論者與, what language can be so absurd as this? *Jen tseh kwo ko wei chí wan cháng ché yü*, 然則果謂之文章者與, shall we not call this a splendid composition?

4. The same may be said of *yü*, 與 as was remarkèd above of *hü*, 乎 and of *yé*, 耶; this will appear from the examples. Confucius knew at once all that was transpiring in the kingdom to which he had come; whence some one asks, *K'íu chí yü yih yü chí yü*, 求之與柳與之與, does he seek this knowledge of others, or do they of their own accord furnish him with the information? The second *yü*, 與 is a verb, meaning to give, and opposed to *kiú*, 求. Confucius contrasting the bravery of the northern nations with that of the philosophers says, *Péh fáng chí kiáng yü*, *yih 'rh kiáng yü*, 北

Mark of admiration.

In comparison.

With tung and í.

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方之強與抑而強與, who are brave, you or the people of the north? 'R<sup>h</sup>, 而 is here used for 'r<sup>h</sup>, 爾, you, or your. He is addressing his disciples, and his design is to show the superiority of moral virtue to mere physical courage.

5. It is also a mark of wonder or praise; e. g. *shun k'í tá chí yé yü*, 舜其大知也與, Shun! how much he knew! Confucius having spoken of the virtue of the perfect man says, *K'í wú Hwui yé yü*, 其吾回也與, such was my Hwui.

6. It is used when two things are compared, and is followed by *ning*, 寧 showing which of the two has the superiority; e. g. *lí yü k'í ch'é yé ning kien*, 禮與其奢也寧儉; in regard to external ceremony it is better to be sparing than prodigal. *Sáng yü k'í í yé ning ts'ih*, 喪與其易也寧戚, in mourning for the dead, true grief is more to be commended than mere outward show. *Yü k'í puh sun yé ning kú*, 與其不孫也寧固, it is better to appear rude than to be proud and haughty. Observe that the characters are always arranged in the same manner. *K'í*, 其 follows *yü*, 與 and *yé*, 也 precedes *ning*, 寧, and instead of it *wú*, 毋 frequently occurs; e. g. *yü k'í fáh yuh kung 'rh sz' t'an wú ning kú máu 'rh chí tsuh*, 與其發玉工而肆貪毋寧居茅而知足, better is a humble cottage with poverty and contentment, than a costly palace with a soul that cannot be satisfied. *Chwáng tsz'* expresses the same idea without *yü*, 與 in the phrase, *Kiá yü Yih shuh mei*, 甲與乙孰美, which is the more beautiful, *Kiá*, or *Yih*? *Kiá tsái*, 甲哉, *Kiá*, indeed. The same author says, *Kiá yü yih shuh shí 'rh shuh fí hú*, 甲與乙孰是而孰非乎, which of the two speaks the truth, which is in error? *Yü*, 與 in these two examples is a connective. *Kiá*, 甲 and *yih*, 乙 are used as mere representatives like the initials A. B. &c. in our own tongue.

7. *Tung*, 同, the same, and *í*, 異, opposite, require the *yü*, 與; e. g. *wan 'rh puh hing yü puh wan tung*, 聞而不行與不聞同, to hear and not perform is the same as not to hear. *Pi pih*



Yü a verb or noun.

Various significations.

*siang yü í*, 彼必相與異, they certainly do not resemble e other.

8. It corresponds to the preposition *with*, in our language. *Yü min t'ung loh*, 與民同樂, to rejoice with the people. *Puh yü wo yen puh yü wo shih*, 不與我言不與我食, he never takes part with me in eating or in conversation. *Fü shwui yü wáng tih*, 夫誰與王敵, who then O king would dare contend with you?

§ 2. Yü, 與 as a verb, or noun.

The Pin tsz' tsien dictionary with reference to this character, has the following true remark, *Pan sháng shing, chuen k'ü shing, tsie ping shing*, 木上聲轉去聲借平聲, it naturally belongs to the second tone of the series, sometimes it passes to the third and is read with a metaphorical signification in the first. It is very properly said *tsié*, 借, metaphorically, for no character is in its proper sense particle.

1. The significations of *yü*, 與 are many and various. It is sometimes the same as *shau*, 授, to give, to commit, *Shun yü t'ien hiá shuh yü chí*, 舜有天下孰與之, Shun possessed the whole world; who gave it to him? *T'ien yü chí*, 天與之, heaven gave it.

2. It is the same as *kwei*, 歸 to return. *T'ien hiá moh puh yü yé*, 天下莫不與也, the whole world returned and submitted to him.

3. It is the same as *hü*, 許, to grant, to permit; e. g. *yü k'í tsin*, 與其進, he permitted him to enter. Confucius says, *Fuh jü yé wú yü jü fuh jü yé*, 弗如也吾與女弗如也, not such indeed! I admit you are not. He had modestly compared himself with a certain one of the disciples of the sage, and he in reply gives him a character better than he seemed to himself to possess. *Puh yü t'ung chung kwoh*, 不與同中國, he would let him have no intercourse with the middle kingdom.

Various significations of yü.

Additional phrases.

4. *T'ien tí yü chí*, 天地與之, heaven and earth give it him.
5. *Siáng yü*, 相與, friends. *Siáng yü yen yueh*, 相與言曰, they were saying to each other.
6. *Táng yü*, 黨與, associates in a conspiracy.
7. *Sui puh wo yü*, 歲不我與, age does not tarry for me. It is the same as *tái*, 待; e. g. *i lí siáng yü*, 以禮相與, to treat each other politely.
8. *Fuh yü*, 弗與, the same as *fuh jü*, 弗如, not like.
9. *Shí yü*, 施與, to give alms.
20. *Yung yü k'í Sin*, 容與其心, he cheered his mind.
11. *Wü yü*, 無與, useless, or not to use; the same as *fuh yung*, 弗用.
12. *Puh yü wan*, 不與問, I could not ask him.
13. *Sun yü chí yen*, 巽與之言, prudent counsels.
14. *T'ien ho yü yen*, 天何與焉, what has heaven to do with this?
15. *Yü chí*, 與知, we may know.
2. *Yü*, 與 with the third tone. *Yü tsí*, 與祭, to observe a rite. *Yü sih*, 與席, to recline at table. *Yü yü*, 猶與, or 猶豫, irresolute, afraid of every thing. *Hú í yü yü hau pih yü huui*, 狐疑猶與後必有悔, they who suspicious afterwards have occasion to regret.
3. The following phrases may be added, *Shuh yü wo*, 孰與我, who like me? *Yü t'ien hiá 'rh puh yü yen*, 有天下而不與焉, he possesses the world as though he had it not. *Puh k'o yü juh Yáu Shun chí túu*, 不可與入堯舜之道, it is not permitted him to enter upon the way of Yáu and Shun. *Kiun tsz' yü sán loh 'rh wáng t'ien hiá puh yü tsun yen*, 君子有三樂而王天下不與存焉, there are three things in which the wise man

## Section 9.

## Examples of 'rh.

takes delight, but to have the sovereignty of the world is not one of them. *Wáng*, 王 is here a verb and *t'ien hiá*, 天下, its regimen. *Fí sán Hwáng chí teh k'í shuh nang yü yü ts'z' hú*, 非三皇之德其孰能與於此乎, if he be not as wise as the three Hwáng who can attain to so great perfection? *Fí t'ien hiá chí chí shin k'í shuh nang yü yü ts'z'*, 非天下之至神其孰能與於此, what will this avail if there be in the world no overruling spirit? *Yü yü yü k'o chú*, 於予與可誅, is it for me to say whether he shall be punished? *Yü yü yü kái shí*, 於予與改是, in regard to Yü I have changed my mind. *Yu*, 予 in the second example is the name of a disciple. The repetition of *yü*, it may be observed, is rather agreeable than otherwise to the ear of a Chinese.

## Section 9.

## Examples of 'rh, 而, of 'rh, 爾 and 'rh, 耳.

The three characters are thus presented in one view on account of the agreement in sound. Indeed in ancient books 'rh, 而 is found used for 'rh, 爾.

## § 1. Examples of 'rh, 而.

1. It is a conjunction and answers to *and*. It is found used in three or four modes, and though it is in each case a conjunction, yet in regard to the parts conjoined there seems to be some variety in the several cases.

First mode. It coincides nearly with *yü*, 與; the difference between the two is that the former denotes some inference which the latter does not. 'Rh, 而 is thus properly rendered *and yet*. This will appear from the examples. *Puh ch'uh kiá 'rh ch'ing kiáu yü k'och*, 不出家而成教於國, he never goes abroad and yet he is able to instruct the whole kingdom. *Shuh 'rh puh tso*, 述而不

Examples of 'rh.

Various modes.

作, to record but not to do. *Yin ngoh 'rh yáng shen*, 隱惡而揚善, to conceal the bad but extol the good. *Wú kwo 'rh wú puh kih*, 無過而無不及, neither too much nor too little. *Fú 'rh k'ó k'íú*, 富而可求, if yet wealth could be sought.

Second mode. When there is some opposition of meaning in the parts which this particle connects, the phraseology is deemed peculiarly elegant, and hence examples of this use of it occur so frequently in the books. In these examples neither *yū*, 與 nor *kih*, 及 nor any similar connective is admissible. *Tán 'rh puh yen*, 淡而不厭, tasteless, but not disgusting. *Wan 'rh lí*, 溫而厲, kind and yet severe. *Teh 'rh puh lí*, *shih 'rh puh yú*, 得而不喜失而不憂, he acquires but does not rejoice, he loses but is not grieved. *Puh mien 'rh chung*, 不勉而中, he is not violent, yet he gains the middle. *Puh sz' 'rh teh*, 不思而得, he takes no thought and yet he gains. *Puh tung 'rh king*, 不動而敬, he makes no effort, still he is honored. *Puh yen 'rh sin*, 不言而信, he says nothing, and still he is believed. *Kih káu ming 'rh t'au chung yung*, 極高明而道中庸, he is most distinguished of all, yet he pursues the true medium. *Wan kú 'rh chí sin*, 溫故而知新, he delights in the ancient but is not ignorant of the modern. *Puh sháng 'rh min kiuen puh nú 'rh min wei*, 不賞而民勸不怒而民威, he gives no rewards yet the people love virtue, he exhibits no anger, yet the people fear him. There is another example in the words of Sun sz' of a like character. *Wei shí 'rh ts'in*, *puh nú 'rh wei*, 未施而親不怒而威, he makes no presents yet he is loved, he shows no anger, yet he is feared. *Shí chí 'rh puh kien t'ing chí 'rh puh wan*, 視之而不見聽之而不聞, you look but do not see him, you listen, but do not hear him.

Third mode. 'Rh, 而 is followed by *í*, 已 or *t'í*, 已矣; the examples are numerous. *Kiú jin 'rh í*, 九人而已, nine men in all. *Yih yú jin t'í 'rh t'í*, 亦有仁義而已矣, there are benevolence and justice and that is all. *T'au 'rh jin yü puh*

'Rh after sui.

The other forms of 'rh.

jin 'rh í í, 道二仁與不仁而已矣, there are two ways, of charity and selfishness and no other.

2. It is properly placed after sui, 雖, although; e. g. shen jin sui to 'rh puh yen, 善人雖多而不厭, the number of good men cannot be too great. F 'rh í 'rh, 已而已而, enough! enough! 'Rh kin 'rh hau, 而今而後, both now and hereafter. In the Tá Hioh we find 'rh hau, 而後, then, afterwards. Mván 'rh hau sheh, 滿而後洩, it fills and overflows.

§ 2. Examples of 'rh, 爾, and 'rh, 耳.

Though the first is a pronoun of the second person and the second properly denotes the ear both are yet often used as particles.

1. They are placed in the end of a sentence and denote that the subject referred to is in some degree destitute of interest or consequence; e. g. chí háu shí suk chí yoh 'rh, 直好世俗之樂耳, my favorite music is more common than that which consists of sounds. Jū siú ché t'ien hiá kiung tsien jin 'rh, 如修者天下窮賤人爾, like Siú a poor and sorry fellow. K'í puh wei kiun ché ki ho, wei puh yú k'í ming 'rh, 其不爲君者幾何惟不有其名耳, what is wanting to make him king? The name only. Tsien yen hí 'rh, 前言戲耳, I said this in jest. Yih kien 'rh, 一間耳, there is scarcely an interval. Fuh sz' 'rh í, 弗思耳矣, there is a want of attention.

2. They form adverbs, as will be shown also in the proper place of jen, 然 and of jü, 如; e. g. ch'oh 'rh, 卓爾, confidently. Süh 'rh, 率爾, suddenly. They are also elegantly preceded by yun, 云 or yen, 焉; e. g. puh kwo jü is'z' yun 'rh, 不過如此云耳, there is no difficulty, only pursue this course. In this phrase the language is plain and the words in common use, yet it scarcely admits of a literal version. Wei so tseh chí yen 'rh, 惟所擇之焉爾, it is entirely at your option.

## - Section 10.

## Examples of yen, 焉, and jen, 然.

## § 1. Examples of yen, 焉.

1. It is often found in the end of a sentence; e. g. *i sháu sz' yen*, 宜少思焉, I wish you would just notice. *Sui shing yü hien, wí cháng wú puh hing yen*, 雖聖與賢未嘗無不幸焉, even the wise and prudent are not in all cases successful. *Tsin k'í k'í hieh 'rh hieh yen*, 盡棄其學而學焉, he discarded all he had learned before and applied himself anew. *Sin puh tsái yen*, 心不在焉, his heart forsook him. *Sán jin hing pih yü wo sz' yen*, 三人行必有我師焉, when three of us walk together, I am sure to find a teacher. *Wú juh 'rh puh tsz' teh yen*, 無入而不自得焉, he always maintains his self-possession. *Kau puh chí teh chí táu puh ying yen*, 苟不至德至道不凝焉, to establish the purest doctrines requires the purest virtue.

2. It is often repeated for the sake of elegance, and in such cases the several clauses should be of equal length; e. g. *sz' shí hing yen*, *wán wuh sang yen*, 四時行焉萬物生焉, the seasons return in order, all things come in their season. *Sing shin hí yen, wán wuh fau yen*, 星辰繫焉萬物覆焉, the stars are hung in it and it encompasses the world.

3. It is also employed for the sake of euphony and elegance; e. g. *sháng yen ché*, 上焉者, those above. *Híá yen ché*, 下焉者, those below. *Wí chí yen teh jin*, 未知焉得仁, whether he be really benevolent or not I am yet in doubt. *Wí chí teh jin yü fau*, 未知得仁與否, the sense is evidently the same but not so concisely expressed. *Yü yü huoh yen ché*, 猶有惑焉者, till there are some who doubt.

Examples of *yen*.*Jen* an adverb.

4. The most approved authors have a custom of placing it after a like sound; e. g. *yü shing jin chí yen yen*, 有聖人之言焉, it contains the words of a philosopher. *Táu puh chuen yen*, 道不傳焉, the true doctrine is not taught.

5. When interrogative it should be placed in the beginning; e. g. *yen chí*, 焉知, who knows? what do I know? *Yen teh káng*, 焉得剛, is this to be brave? *yen yung sháh*, 焉用殺, why inflict punishment? *Yen k'í ts'ung chí*, 焉其從之, should he follow him? *Fú yen yú so í*, 夫焉有所倚, how could such a man confide? *Yen nang wei yú yen nang wei wáng*, 焉能爲有焉能爲亡, is there any thing or not? Has he aught or is he in want? is he alive or dead? The particular shade of meaning must be determined from the context.

7. It is well made to correspond to the particle *jü*, 如; e. g. *jü Kíu ché yen*, 如丘者焉, one like Kiu. *Kíun tsz' chí kwo jü jih yueh chí yen*, 君子之過如日月之焉, the faults of the wise are like eclipses of the sun and moon. *Yü tí jü yü t'ien yen*, 於地如於天焉, on earth as in heaven.

7. It forms adverbs; e. g. *wáh yen*, 忽焉, suddenly. *Hín hín yen*, 欣欣焉, with great joy. *Sháu yen*, 少焉, a little after. *Yen*, 焉, in this case is evidently the same as *jen*, 然.

§ 2. Examples of *jen*, 然.

1. It is often the sign of an adverb; e. g. *wei jen yueh*, 喟然曰, he plaintively said. *Siun siun jen*, 循循然, methodically. The examples are of frequent occurrence.

2. It is used to denote positiveness; e. g. *jen hú fau hú*, 然乎否乎, is it so or not? *Tsz' chí yen jen*, 子之言然, it is indeed as you say. *Puh k'í jen hú*, 不其然乎, is it not so? *Ho pih jen*, 何必然, why must it be so? *Wei pih jen*, 未必然, it is yet uncertain. *Jen 'rh wei jin*, 然而未仁, true, but

Examples of tseh.

An illative.

there is yet no benevolence. *Tai puh jen i*, 殆不然矣, it is not so by any means. *Jen tseh puh tsuh hioh hú*, 然則不足學乎, are you not then satisfied with learning? *Jen tseh tsiáng nái ho*, 然則將奈何, what then shall I do? In *Mangtsz'* and in *Chwángtsz'* we find *ki jen*, 既然, since it is indeed thus, and *oui jen*, 雖然, although, albeit.

3. *Chí ts'z' jen hau chí*, 知此然後知, &c., this once known, then they know &c. *Kú chí jin kiái jen*, 古之人皆然, such was the opinion of the ancients. *Wei kiun tsz' puh jen*, 惟君子不然, not so the wise. *Yih jen*, 亦然, in like manner. *So táng jen*, 所當然, or *táng jen chí tseh*, 當然之則, the essence of things, the principle without which things cannot exist. *So í jen*, 所以然, the reason why, the cause by which. *Tsz' jen*, 自然, of itself. *Tsz' jen 'rh jen*, 自然而然, spontaneously and yet truly.

## Section 11.

Examples of tseh, 則 and ts'ie, 且.

## § 1 Examples of tseh, 則.

*Yen 'rh shí wei tien hiá tseh*, 言而世爲天下則, if he speaks his words are a rule for all the world to follow. *Yú wuh yú tseh*, 有物有則, there is the material substance and the immaterial principle. *Li*, 理 also is used; also *táng jen*, 當然 with the same signification. These examples of *tseh*, 則 thus used are found in the *Chung Yung* and *Shí King*. But we will proceed to notice the use of *tseh*, 則 as a particle.

1. It is the mark of an inference corresponding to our use of *then*, *therefore*. At least it indicates that one thing follows as the consequence of another; e. g. *siú shin tseh táu lih*, 修身則道立, if the person be adorned the mind is sound. *Shwui chí sing puh tsáh tseh* is'ing moh tung tseh hú, 水之性不雜則清莫動則乎,

平

平



Tseh conjunctive.

Examples of ts'ie.

it is the nature of water when pure to be transparent, when undisturbed to have a smooth surface. Sz', 斯 is also found used in this sense. *King ching tseh shú min hing, shú min hing sz' wú sié teh í, 經正則庶民興庶民興斯無邪慝矣*, when the laws are just then the people are virtuous, and when the people become virtuous they abandon their vices. *Jū ho sz' k'o í ts'ung ching í, 如何斯可以從政矣*, how shall the people be induced to yield obedience to the laws? *Tseh k'o í, 則可以*, would give the same sense. *Ts'z', 此* will also be found used in the same signification. *Yú teh ts'z' yú jin, 有德此有人*, if he have virtue he will have his people.

2. *Tseh, 則* is a conjunction similar to 'rh, 而 but somewhat more forcible. *K'uh tseh puh ko, 哭則不歌*, he wept without whining. In stating an objection it is wont to be preceded by *jen, 然*; e. g. *jen tseh, 然則*, if so, it follows, &c. *Mei tseh mei í 'rh wí tá yé, 美則美矣則未大也*, beautiful indeed it is, but not in a high degree. Similar sentences may be formed at pleasure.

3. *Yih tseh, 一則*, occurring twice is equivalent to *both... and* in our language; e. g. *fú wú chí nien puh k'o puh chí yé yih tseh í lí yih tseh í kú, 父母之年不可不知也一則以喜一則以懼*, it is proper that we should often consider the years of our parents both to excite our joy and our fear.

## § 2 Examples of ts'ie, 且.

f-1. It is sometimes the same as *tseh, 則*; e. g. *jen ts'ie jin ché puh wei huáng, 然且仁者不爲况*, supposing that the benevolent man will not do it, much less, &c. *Jen ts'ie, 然且*, is precisely the same as *jen tseh, 然則*. Examples of this use are not wanting, though they are indeed rare.

2. *Ts'ie, 且* is naturally a conjunctive particle like 'rh, 而 and yü, 與; there is however a difference in that 'rh, 而 often expresses

Examples of *joh* and *jü*. *Kau.* *Táng.* *Sz'.*

some opposition of meaning; e. g. *p'in 'rh loh*, 貧而樂, poor but happy. *Fú 'rh lí*, 富而禮, rich and yet courteous. *Yü*, 與 expresses neither opposition nor inference. *Yü yü 'rh*, 予與爾, I and you. But *ts'ié*, 且 like *tseh*, 則, implies an inference; e. g. *p'in ts'ié tsien*, 貧且賤, poor and thus despised. *Fú ts'ié kwei*, 富且貴, rich and thus honored.

3. *Wú hú yü ts'ié láu*, 嗚呼余且老方買田, lo! I am old, yet purchasing a field. *Yü ts'ié láu*, 余且老, is the same as *yü láu*, 余老; *ts'ié*, 且 is added, because *yü láu*, 余老, like *wú láu*, 五老, might signify, my senior.

4. In the work *Sing lí tá tsiuen*, *tsih*, 卽 and *pien*, 便, have nearly the same force as *tseh*, 則 and *ts'ié*, 且, but approach nearer to the vulgar.

#### Section 12.

Examples of *joh*, 若 and *jü*, 如.

1. Each answers to the suppositive particle *if*; e. g. *joh jen tseh*, 若然則, if so, then &c. The foreign student should exercise especial caution with reference to the use of *joh*, 若 and *joh shí*, 若是, and not employ them, as he will be liable to do according to the idiom of his native tongue. In no respect is the foreigner more prone to betray his origin than in such a use of the Chinese particles. He should therefore learn early in his intercourse with the Chinese how to omit the *joh*, 若 as the phrase varies. *Mangtsz'* frequently makes use of *kau*, 苟, but *if*. *Táng*, 儻 or its equivalent *táng*, 倘 is also used with the same signification. *Sz'*, 使, suppose, provided, is also of frequent occurrence. It is the same as *shch*, 設, only more elegant; e. g. *sz' sing kwo shen yé*, *shin puh k'o í puh siú*, *sz' sing kwo ngoh yé*, *shin puh k'o í puh siú*, 使性果善耶身不可以不修使性果惡耶身不可以不修, if nature be good it should be still further improved, if bad it should be reformed.

Moh joh and puh jü.

Jü forming adverbs.

2. Each may signify *so as*; e. g. *yü joh wü*, 有若無, to have as not possessing. *Wü chi joh kwéi*, 惡之若鬼, he hates him as the evil one. *Joh shí*, 若是, or *jü ts'z'*, 如此, thus, in this manner. *Jü chi ho k'í k'o kih yé*, 如之何其可及也, if so, who can reach him? *K'í*, 其, refers here to Confucius. *Jü chi ho tseh k'o yé*, 如之何則可也, if so, what must be done?

3. *Moh joh*, 莫若 and *puh jü*, 不如, occur frequently, and denote a sort of preferableness in the subject considered. *Moh joh siú k'í pan*, 莫若修其本, there is nothing like cultivating the root. *Chi chi ché puh jü háu chi ché*, *háu chi ché puh jü loh chi ché*, 知之者不如好之者好之者不如樂之者, to love is better than to know and to cherish with delight is better than to love.

4. *Joh*, 若 occasionally signifies *as it regards*; g. *joh min tseh*, 若民則, but as to the people, certainly, &c. *Jü*, 如 is employed in the same manner. *Jü k'í li yoh*, *i sz' kiun tsz'* 如其禮樂以俟君子, but for the ritual and music we wait for the sage.

5. *Jü*, 如 is employed in forming adverbs, or rather as an adjunct to adjectives to render them more forcible, or to express manner. There are numerous examples, especially in the Yih King and Lun Yü. *Kung kung yü yé*, 空空如也, really awkward. *Siuu siun yü yé*, 恂恂如也, faithful and true indeed. *Yü yü yü yé*, 與與如也, with singular gravity. *Hüü hüü yü yé*, 休休如也, with great magnanimity.

## Section 13.

Examples of *i*, 以 and *wci*, 爲.§ 1. Examples of *i*, 以.

1. It answers to the particles *that*, *for*, or in French *pour*; e. g. *kiun tsz' kü i*, *i sz' ming*, 君子居易以俟命, the wise is prepared for the decrees of fate. *Tsí chüáng chung ching tsuh í yü*

Examples of *í*.Same as *yung*.Joined with *so*.

*king yé*, 齊莊中正足以有敬也, his gravity and uprightness combined universal respect. *Wan yih í chí shih*, 聞一以知十, by hearing one to learn ten.

2. *í*, 以, may in almost all cases be explained by *yung*, 用, to use; e. g. *wú wú í yé*, 毋吾以也, he makes no use of me. *Sui puh wú í*, 雖不吾以, though he may not employ me. The order as here found is necessary, for *í wú*, 以吾 would signify, by me, and the sense would be changed. *Yuen hú puh í*, 怨乎不以, he is vexed that he is not employed. In these examples *í*, 以 is a verb. In the following it is rather to be viewed as a particle. *Sz' k'í sien í t'ien tsz' chí lí*, 祀其先以天子之禮, to honor progenitors with rites appropriate to the emperor. *Tsáng í tá fú, tsí í sz'*, 葬以大夫祭以士, he is buried as a nobleman, but honored as a scholar. *í Yáu Shun chí ming yú í shí wei kú hwáng k'í hiá ché tsái*, 以堯舜之明猶以是爲懼况其下者哉, this would frighten even Yáu and Shun, how much more should they be alarmed who do not equal them in virtue.

3. It is very frequently joined with *so*, 所; e. g. *so í jen*, 所以然, the cause by which, or the reason why. *Shí k'í so í*, 視其以所, to see what he is doing. *í*, 以 seems here to be a verb, having *so*, 所 for its regimen. *Kiáu shié chí lí so í sz' Sháng tí*, 郊社之禮所以事上帝, the Kiáu Shié ceremony is that in which the supreme Lord is worshiped. *Chí so í chí jin*, 知所以治人, to know how men are governed. *So í hing chí ché yih yé*, 所以行之者一也, there is only one method of reducing these things to practice. *Ts'z' t'ien tí chí so í wei tá*, 此天地之所以爲大, it is this which makes heaven and earth so great. *T'ien chí so í wei t'ien yé*, 天之所以爲天也, this is what makes heaven heaven.

4. Joined with *ho*, 何 it signifies how, in what manner. *Ho í chí k'í jen yé*, 何以知其然耶, how could I know it to be

With ho and k'o.

With wei.

A particle.

Wú f.

thus? It is also joined with k'o, 可 e. g. *sz' chí jin puh k'o í puh chí t'ien*, 思知人不可以不知天, we cannot know man and be ignorant of heaven?

5. It is joined with wei, 爲, and in a variety of modes. *Puh í wei chí*, 不以爲恥, he deems it no disgrace. *Puh chí hau ming í wei jü ho*, 不知高明以爲如何, I would like, sir to know your opinion respecting it. *Wú í tsz' wei kwei*, 吾以子爲鬼, really, you look like a ghost. *Tseh wáng í wei shuh shing*, 則王以爲孰勝, who then, O king, will excel? *Puh í wei loh*, 不以爲樂, he deems it no pleasure. *Min í wei tá*, 民以爲大, to the people it appears great. *Ming kium í chí chán wei kih yé*, 明君以制產爲急也, the wise king seeks first the prosperity of his people.

6. *I*, 以, answers to the particles, next, according to, at; e. g. *min í shí*, 使民以時, to solicit the people at the proper time. It also answers to the Latin *per*, by, through, with. *Poh chwáng í tsuh*, 剝牀以足; to level the couch with the foot. This use of it occurs in the Yih King.

7. To the preceding may be added *wú í*, 無以 or *wú í*, 無已; e. g. *wú í tseh yü yih yen*, 無已則有一焉, if you are determined to know, there is only one remaining, &c. *Tsz' Hán í lái*, 自漢以來, from the time of Hán downwards. *I lái*, 已來 or *'rh lái*, 而來, or *'rh kiáng*, 而降, may be used instead of the last two characters in the preceding phrase. *Wú í kiá í*, 無以加矣; you can add no more. *Sháh jin í ting yü jin yü í í hú*, 殺人以挺與刃有以異乎, does it make any difference whether you kill one with a cane or with a sword? *Wú í í yé*, 無以異也, none at all.

## § 2. Examples of wei, 爲.

1. *Wei*, 爲 is often joined with *nang*, 能, but appears when

Examples of *wei*.*Wei*, on account of.*Wei*, a verb.

thus used to mean nothing more than *nang*, 能 standing alone.

*Wei tien hiá chí ching wei nang 'hacá*, 惟天下至誠爲能化, nothing on earth but the pure truth can reform mankind.

*Wei ming wáng wei nang ngái so ngái*, 惟明王爲能愛所愛, it is only the wise king who knows how exercise a true affection.

*Wei sz' wei nang*, 惟士爲能, only the wise are able. Observe that the *wei*, 惟 always precedes. It is possible that *wei nang*, 爲能, has a participial signification, though I think it doubtful whether any character without *chí*, 之 or *ché*, 者 can be thus used.

2. *Wei*, 爲 commonly signifies on account of; e. g. *fi fú jin wei tung 'rh shwui wei*, 非夫人爲慟而誰爲, if I should not grieve for such a man pray tell me for whom? These are the words of Confucius in reference to a deceased disciple. Observe the transposition of the characters, which in the last instance becomes necessary, for *wei shwui*, 爲誰 may mean, who is he? *Hioh wei ki* 學爲己, to study for his own sake. *Hioh wei jin*, 學爲人, to study for others. *Wei ho*, 爲何, wherefore, on what account? *Ho wei*, 何爲, why so?

3. *Wei*, 爲 when not a particle is sometimes used as a substantive verb; e. g. *k'í wei jin yé to tsái to nang*, 其爲人也多才多能, this man has great talents. *Wei*, 爲 signifies to do, to make; e. g. *wú puh tú hing'i wei chí kwoh*, 吾不徒行以爲之擲, I am not going on foot to procure him a coffin. It signifies to act, to administer, to exercise. *Wei kwán*, 爲官, to act the magistrate. *Wei kwoh*, 爲國, to administer the government. *Wei pú*, 爲圃, to make a garden. The Chinese often use the expression, *puh nang*, 不能, instead of *puh wei*, 不爲, I am not such. The former naturally implies a real inability, the latter a want of disposition. There is a remarkable example in Mangtsz'. If what is mentioned ought to be done *puh wei*, 不爲, is a fault; if not, it is a virtue.

Tsái interrogative.

Mark of surprise.

Nái, to wit.

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## Section 14.

## Examples of tsái, 哉, and nái, 乃.

1. *Tsái*, 哉 is very often an interrogative as will be shown hereafter. It is also a mark of an exclamation. *Yáng yáng hú ying 'rh tsái*, 洋洋乎盈耳哉, wonderful, excellent music, how pleasantly it strikes upon the ear! *Hú*, 乎 is here the same as *tsái*, 哉 and is employed instead of it, to avoid repeating so soon the same character. The two are used also, though the phrase is not interrogative. *Shú hú tsái*, 庶乎哉, what a concourse of people! This phrase might also signify, it is certainly very near. The sense must be determined from the text. *Tsái*, 哉 is elegantly placed after some noun or adjective, whether a particle follows it in the end or not. *Tá tsái wan*, 大哉問, momentous question! *Fú tsái yen hú*, 富哉言乎, how rich the language! *Shen tsái yen yé*, 善哉言也, how just is the sentiment! *Hien tsai Hwui yé*, 賢哉回也, how discreet was Hwui! *Yé tsái yú yé*, 野哉由也, how rustic is Yú! *Tá tsái shing jin chí táu*, 大哉聖人之道, how important are the instructions of the wise! *Shin tsái k'í huoh ye*, 甚哉其惑也, alas, how blind! *Ho k'í miú tsái*, 何其繆哉, what a wretched blunder!

2. *Nái*, 乃 signifies, doubtless, forsooth, to wit. *Shen wú sang nái so í shen wú sz' yé*, 善吾生乃所以善吾死也, I live well, forsooth that I may die well. *Shen*, 善 is used as a verb, to do good. *Sz' 'rh nái í*, 死而乃瘞, he is dead, and buried forsooth. Perhaps *nái*, 乃 is used here as a sort of support to the sentence. There is a passage in the Shú King in which *nái*, 乃 occurs four times in succession. *Nái shing, nái shin, nái wan, nái wú* 乃聖乃神乃文乃武, he was at a once holy and spiritual, a civilian and a warrior. *Soi.*: suppose that in the same work *nái*, 乃

Particles of tense.

Tsiáng.

Tsang.

I'.

is used as a pronoun of the second person. *Tù nái sin*, 度乃心, search your heart. *Nái fú nái tsú*, 乃父乃祖, your ancestors.

### Section 15.

#### Particles denoting Time.

1. *Tsiáng*, 將 is used to denote the future; e. g. *hau shí chí wei nghoh ché tsiáng yueh*, 後世之爲惡者將曰, in future those who are disposed to do wrong will say, &c. *Tsiáng juh mun* 將入門, about to enter the gate. *Tsiáng chung*, 將終, or *tsiáng sz'* 將死, about to die. *Tsiáng ko chuh*, 將可出, then it will be permitted to depart. *Noh wú tsiáng wan chí*, 諾吾將問之, yes, I will ask him. *Noh wú tsiáng sz' í*, 諾吾將仕矣, yes, I shall soon act the magistrate. *Puh chí láu chí tsiáng chí*, 不知老之將至, he knows not that old age is close upon him. *K'ó chí k'í tsiáng wú so puh chí yen*, 可知其將無所不至焉, whence it appears there is nothing to which he will not attain.

2. *Tsang*, 曾 denotes past time. *Tsang Yú yú K'íu chí wan*, 曾由與求之問, you had inquired of me concerning Yú and K'íu. *Tsang shwoh*, 曾說, I have said. The interpreter Chang-kin Ching thus familiarly explains it. *I tsang shwoh kwo liaú*, 已曾說過了. *Shwoh*, 說 means, to express, to speak. The remaining characters denote past time. *Wei tsang yen kih liaú*, 未曾言及了, I have not yet spoken. *King*, 經 is the same as *tsang*, 曾. *Puh king kien*, 不經見, I have not seen. In familiar language we have. *Muh yú kien kwo*, 沒有見過.

3. *I'*, 已 is also used to denote the preterite. *Hing sui tsun 'rh sin í sz'*, 形雖存而心已死, though the body remains the soul is departed. *I' sz' í*, 已死矣, he is already dead. *Máu ch'ing yü shí k'í yih í poh í*, 毛鄭於詩亦已博矣, Máu and Ch'ing had a thorough knowledge of the Shí King. *Ping chí í*



Intensive particles.

Yü, yih and mí. Hwáng, shin.

shin, 病之已甚, it made him very sick. Ping, 病 is a verb, and chí, 之 is its regimen.

## Section 16.

## Intensive Particles.

1. Yü, 愈, yih, 益 and mí, 彌 correspond to our expressions how much more, so much the more. This will appear from examples. Ts'z' yü kín pí yü yuen, 此愈近彼愈遠, the nearer the one approaches the farther the other recedes. Kú yü lih yü tung 'rh yü puh chí, 故愈力愈動而愈不至, the more effort he makes the less prospect he has of arriving. 'Rh, 而 is employed for the purpose of showing that yü 愈, though occurring twice is in both cases the same. K'ü shing yih yuen 'rh yih poh, 去聖益遠而益薄, the farther we recede from the holy the the more superficial is our virtue. 'Rh, 而 is used here merely for ornament. Yángtsz' speaking of fire says, Yung chí 'rh mí ming, suh chí 'rh mí chwáng, 用之而彌明宿之而彌壯, the more you use it the brighter it becomes, and the more you seek to check it the greater is its power. 'Rh, 而 is used to show that there are two phrases.

2. Hwáng, 况 is frequently repeated. T'ien ts'ie fuh wei, 'rh hwáng yü jin hú, hwáng yü kwei shin hú, 天且弗違而况於人乎况於鬼神乎, heaven is not opposed, much less are men hostile, still less adverse are spirits. Chin teh puh tái yü sz' hwáng yü yen hú, 真德不待於事况於言乎, true virtue does not require you to perform great exploits, much less to make great pretensions.

3. Shin, 矧 is nearly the same as hwáng, 况; chí ching kán shin, shin tsz' yü miáu, 至誠感神矧茲有苗, the highest integrity influences the spirits, how much more the Miáu people. Shin yueh, 矧曰, I say further, is frequently met with.

4. There are several other particles having a superlative signification; e. g. *chí shing*, 至聖, most holy. *Kih káu ming*, 極高明, most illustrious. *Tsui kiung*, 最窮, extremely poor. *Shin shen*, 其善, most excellent. *Miú yen shin í*, 謬焉甚矣, a most wretched blunder. *Yen*, 焉 is here used only for ornament. *K'ieuh tien sháng sháng*, 厥田上上, that is a most excellent field.

## Section 17.

## Interrogative Particles.

These might properly be referred to the fourth chapter, which treats of figures; but as particles form the general subject of the present chapter it will be best to arrange them all under one head.

1. *Tsái*, 哉 the use of this is somewhat varied. It is commonly found in connection with some other particle. It is joined with *ho*, 何; e. g. *ho tsái*, 何哉, why, pray? *K'í kú ho tsái*, 其故何哉, on what account, pray? *Fuh ho í tsái*, 復何疑哉, why should we longer doubt? *Ho yú yü wo tsái*, 何有於我哉, what is this to me? *K'í yú kiá yü t'sz' tsái*, 豈有加於此哉, how, pray, can anything be added to this? With *k'í*, 豈; e. g. *k'í 'rh tsz' chí so í nang kih tsái*, 豈二子之所以能及哉, how could those two disciples arrive at this point? *K'í puh shin k'o sih tsái*, 豈不深可惜哉, what can be more lamentable? With *hí*, 奚; e. g. *hí k'o tsái*, 奚可哉, is it possible; is it admissible? *Mangtsz'* very frequently joins these two particles. With *wú*, 烏; e. g. *wú tsuh t'áu tsái*, 烏足道哉, should it even be mentioned? With *ngán*, 安; e. g. *wo chí sin ngan teh 'rh puh pei tsái*, 我之心安得而不悲哉, how could I forbear to pity? *Tseh so wei teh sing ché kwo ngán tsái tsái*, 則所謂德性者果安在哉, such being the case what becomes of that which is

Tsái preceded by puh yih.

Ho without tsái.

called natural virtue? *Hú tsái*, 乎哉 is placed in the end. *Wei jin yú k'í 'rh yú jin hú tsái*, 爲仁由己而由人乎哉, is it for me or for others to direct how I shall show benevolence? 'Rh, 而 in this sentence is rather a disjunctive than a copulative particle, indicating that it is for the individual himself and not for other men to direct in the exercise of charity. *Jin yuen hú tsái*, 仁遠乎哉, is charity so far gone? *Kiun tsz' to hú tsái*, 君子多乎哉, does the wise demand so much? *Yé tsái*, 也哉, is also found in the end; e. g. *ho pih tsin k'íú jin chí yé tsái*, 何必盡求人知也哉, why make such effort to obtain celebrity? *Yü pí fú k'o yü sz' kiun yé yü tsái*, 與鄙夫可與事君也與哉, can a wretch serve the king? In *k'o yü*, 可與, can it be given, *yü*, 與 is a verb; and in *yü pí fú*, 與鄙夫, to a wretch, we have the regimen. *Yü*, 與 is also here the same as *yü*, 於. The last *yü*, 與 is employed for mere ornament. *Tsái*, 哉 is preceded by *puh yih*, 不亦; e. g. *puh yih í tsái*, 不亦宜哉, is it not just? But *hú*, 乎 is more commonly used; e. g. *puh yih loh hú*, 不亦樂乎, is it not really pleasant.

2. *Ho*, 何 is used without *tsái*, 哉; e. g. *ho kán sz'*, 何敢死, how dare to die? *Jü ho k'í chí yé*, 如何其知也, how can he know? *Yü ts'ung ching hú ho yú*, 於從政乎何有, why could not I administer the government? *Jü chí ho k'í fei chí*, 如之何其廢之, will it not then be ruined. Observe that *jü chí*, 如之, is not to be joined with *ho*, 何, but signifies, thus, then, in this manner. *Ho yé*, 何也 or 邪, wherefore? *Chwángtsz' has ho yü*, 何昇, plainly in the same sense. *Jü ho*, 如何, is the same, but if a noun be inserted the sense is changed; e. g. *jü yü ho*, 如予何, what harm can it do me. *K'í jü ming ho*, 其如命何, what can he do with fate? *Jü ching jin ho*, 如正人何, how is this to correct mankind? *Ho pih kái tsoh*, 何必改作, why

*K'i and hí without tsái.*

*Wá, ho, and hú.*

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change this custom! *Ho teh chí shwái*, 何德之衰, how feeble is virtue! *Ho*, 何 is here the mark of an exclamation.

3. *K'i*, 豈 without *tsái*, 哉; e. g. *k'i wei k'au fuh yú kí hoh chí hái*, 豈惟口腹有饑渴之害, do the mouth and stomach only suffer from hunger and thirst? *K'i yú ts'z' lí*, 豈有此理, or *sz' lí*, 斯理 is the same as *k'i kán*, 豈敢, and is a form of politeness. *Hú*, 乎 is well added in the end; e. g. *k'i jen k'i k'i jen hú*, 其然豈其然乎, is it indeed so?

4. *Hí*, 奚 without *tsái*, 哉; e. g. *jü hí puh yueh*, 如奚不曰, why did you not speak? *Jü*, 如 is here a pronoun of the second person. *Sui to yih hí í wei*, 雖多亦奚以爲, though there are so many, of what use are they all? *Yih*, 亦 corresponds to *sui*, 雖 in the same manner as 'rh, 而.

5. *Wú*, 惡. This is found in all writers distinguished for elegance. *Wú teh 'rh kin chí*, 惡得而禁之, how shall we prevent it? The 'rh, 而 is used here for the sake of euphony. *Wú nang táng chí* 惡能當之, how could I sustain it? It is well joined with *hú*, 乎; e. g. *kiun tsz' k'ü jin wú hú ch'ing ming*, 君子去仁惡乎成名, if the wise disclaims benevolence how can he be called wise? *T'ien hid wú hú ting*, 天下惡乎定, who will restore peace to the world? *Wú wú hú chí chí*, 吾惡乎知之, how could I know it? *Kwo wú hú tsái*, 果惡乎在, where is it? *Wú hú puh tsái*, 無乎不在, it is everywhere. Thus says Chwáng-tsz' speaking of the *táu*, 道. In all these examples *hú*, 乎 seems to be employed in the same sense as *yü* 於 above.

6. *Ho*, 曷 is the same as *ho*, 何. It occurs in the *Yih King*. *Ho chí yung*, 曷之用, what is the use? *Chí yung*, 之用 is here used for *yung chí*, 用之, the characters being transposed.

7. *Hú*, 胡 has the same meaning. *Wú tsz' hú puh lih hú* 吾

Hoh, why not?

Shuh and shwui.

Final Particles.

子胡不立乎, why not aspire to some standing? *Wú tsz'*, 吾子, is a mode of address.

8. Hoh, 盍, why not? Hoh koh yen chí, 盍各言志, why do you not all express your feelings? Hoh, 害 is evidently the same. Hoh puh wei, 害不違, why do you not resist? This is from the Shú King. In the Shí King puh, 不 is not added. Hoh hán, 害澣, why do I not wash my raiment? But such examples are rare.

9. Shuh, 孰, who? e. g. shuh wei háu hioh, 孰爲好學, who of you loves study? Peh sing tsuh, kiun shuh yü puh tsuh, 百姓足君孰與不足, what can the prince want when the people are supplied? Shuh tá yü shí, 孰大於是, what is greater than this? Kwán tsz' 'rh chí lí shuh puh chí lí, 管子而知禮孰不知禮, if Kwántsz' knows the proper offices, who knows them not?

10. Shwui, 誰 e. g. tsoh ting ché shwui, 作亭者誰, who was it that made the porch? Shí shwui chí kwo yü, 是誰之過與, whose fault is it? Shwui nang ch'uh puh yü hau, 誰能出不由戶, who that is free to depart does not go by the gate? Kiáng tsúang kiáng yáng ché shwui, 降祥降殃者誰, who is it that inflicts punishments and bestows rewards? Shuh 孰 and shwui, 誰 are rather to be viewed as pronouns than particles; but it is immaterial which we consider them

The particles hú, 乎, yé, 耶 or yé, 邪, yü, 歟 and yen, 焉 have been already shown to be interrogative. We thus may perceive the peculiar richness of the Chinese language and in what various ways it communicates ideas.

## Section 18.

## Final Particles.

The particles yé, 也, hú, 乎, yé, 耶 or yé, 邪, yü, 與, 'rh, 耳, yen, 焉 and tsái, 哉, have been already sufficiently illustrated,

Particles *í* and *fú*.

*í* a final.

The particle *í*, 已 is preceded by 'rh, 而; e. g. *tseh yih 'rh í*, 則一而已, there is only one. Examples very often occur. Or it is preceded by *yé*, 也; e. g. *k'o wei jin fáng yé í*, 可謂仁方也已, can this be called the rule of benevolence? *K'o wei háu hioh yé í*, 可謂好學也已, he may be said to love wisdom with all his heart. *Wei yú yé í*, 未由也已, there is no way. *Puh tsuh kwán yé í*, 不足觀也已, this is not worthy of notice. *Wei chí yé í*, 未之也已, do not go there. *Chí*, 之 is here a verb.

The particle *fú*, 夫 is sometimes used by itself; e. g. *shen fú*, 善夫, is the same as *shen yé*, 善也, well. *Ching chí puh k'o yen jü t'sz' fú*, 誠之不可揜如此夫, pure integrity cannot be thus obscured. Sometimes it has *í*, 矣 preceding; e. g. *yú í hú*, 有矣夫, it occurs, alas, too often. *Wáng chí ming í fú*, 亡之命矣夫, you must die, thus it is decreed. *Yé*, 也 also precedes; e. g. *moh wo chí yé fú*, 莫我知也夫, alas! no one knows me. *K'ai t'sz' í yé fú*, 皆此意也夫, the sense is the same in all. It occurs in the beginning; e. g. *fú nang káu k'í muh 'rh hiá k'í 'rh ché*, *fei t'ien yé fú*, 夫能高其目而下其耳者匪天也夫, who can raise an eye and submit an ear? is it not heaven? i. e. heaven regards the meek but knows the proud afar off.

The particle *í*, 矣 is a mere final. There are numerous examples of its use. *Tseh kin táu í*, 則近道矣, he is then near the right way. *Wú puh chí chí í*, 吾不之知矣, I know not such. It answers to the particle *ché*, 者; e. g. *wú 'rh chí k'í mei ché sien í*, 惡而知其美者鮮矣, few indeed observe the good qualities of those whom they dislike. Here is nothing explanatory; it is a bare assertion and in this respect *í*, 矣 differs from *yé*, 也. *Hú*, 乎 or *fú*, 夫 is placed after *í*, 矣; e. g. *kwei shin chí wei teh k'í shing í hú*, 鬼神之爲德其盛矣乎, the virtue of spirits, how sublime? *I í fú*, 已矣夫, is found either in the beginning or end. *Wú í í fú* 吾已矣夫, alas! there is an end of me.

Particles *hi* and *yun*.

Subject concluded

The particle *hi*, 兮 occurs frequently in the *Shí King*, in Láutsz' and in the various species of poetry; e. g. *pi mei jin hi, si fang chi jin hi*, 彼美人兮西方之人兮, that noble looking person is from the west. The interpreters of the *Shí King* say with reference to this passage, that the author laboring to express his thought, made use of the particle *hi*, 兮, as being peculiarly emphatic. It is called *ko t' sz'*, 歌辭, a musical sound.

The character *yun*, 云 signifies to speak, to say, and is used as a verb; but in the *Shí King* it is found as a particle and occurs in the beginning of a sentence in connection with some mark of interrogation; e. g. *yun ju chi ho*, 云如之何, in what manner? *Yun shwui chi sz'*, 云誰之思, what is the subject of your reflections? *Yun hu puh hi*, 云胡不喜, or *yun hu puh loh*, 云胡不樂, should I not rejoice, or why do you not rejoice? *Yen*, 言, which means nearly the same as *yun*, 云 is found in the *Shí King* employed in the same sense. *Yen tsai k'i sang*, 言采其桑, let us plant the mulberries. *Yen tsai k'i mang*, 言采其蠶, let us gather the hellebore. Such is the explanation of *yun*, 云 and *yen*, 言 given by the interpreters; but possibly on this point they may be in error. *Yun*, 云 is used also to close a sentence; e. g. *i sz' kiun tsz' yun*, 以俟君子云, to wait for the philosopher.

#### CONCLUSION.

Of the particles which in the course of this chapter it has been the object to explain, it cannot fail to be noticed that in many instances two or more are combined for mutual support, variety, elegance or perspicuity. A synopsis of these combinations will here be presented. In looking over this synopsis it will be well to notice accurately the particular location, use and meaning of each particle.

*Ché yé*, 者也, *yé ché*, 也者, *ché yé*, 者耶, *ché hú*, 者乎; *ché yé*, 者耶, *ché tsái*, 者哉, *yen tsái*, 焉哉, *yé fú*, 也夫, *yé tsái*, 也哉, *yé yü*, 也與, *yé í*, 也已, *yé yé*, 也耶,

Combinations of particles.

Remarks upon the preceding.

í tsái, 矣哉, í í, 已矣, í hú, 已乎, hú tsái, 乎哉, jen hú,  
 然乎, jen í, 然矣, jen yih, 然亦, jen 'rh, 然而, jen ts'ié,  
 然且, jen tsch, 然則, joh jen, 若然, shú hú, 庶乎, wú hú,  
 惡乎, wú hú, 嗚呼, hú 'rh, 乎耳, yun 'rh, 云耳, yun 'rh,  
 云爾, yun 'rh, 焉耳, ts'ié jū, 且如, ho jū, 何如, jū ho,  
 如何, ho tsái, 何哉, ho í, 何矣, í hú, 矣乎, í fú, 矣夫,  
 yun hú, 云乎, yun ho, 云何.

The three characters í í hú, 已矣乎, or í í fú, 已矣夫,  
 are frequently found in combination, though in this connection í,  
 已 is rather to be taken as a verb, to stop, to desist, making the sense,  
 enough, thus and no farther. The same perhaps is true of 'rh í í,  
 而已矣. But in the following examples three particles are found  
 combined. 'Rh í yé, 而矣也, yé yū tsai, 也與哉, ho í tsái,  
 何以哉, shú hú tsái, 庶乎哉. Jū teh jin yen 'rh hú, 如得  
 人焉爾乎, have you found a suitable man? Jū, 如 is here a  
 pronoun of the second person; 'rh, 爾 is a particle, the same as 'rh,  
 耳. Tsin sin yen 'rh í, 盡心焉耳矣, with all the heart.

Instances occur in which even so many as four particles appear to  
 be found combined; e. g. wú wí chí ho yé í í, 吾未之何也已  
 矣, indeed I know not what more I can do. Jih yueh chí yen 'rh í í,  
 日月至焉而已矣, they continue for a day or a month  
 and no longer. In the first phrase ho, 何 should not be joined with  
 the three characters which follow, and in the second yen, 焉 is to be  
 connected with the preceding chí, 至. Also as was remarked í,  
 已 seems to be used as a verb and is not joined with the following  
 characters. Í hú í hú, 已乎已乎, or í 'rh í 'rh, 已而已而,  
 Oh, pray, desist. In these examples there is merely a repetition of  
 í hú, 已乎, and í 'rh, 已而.

I have not deemed it necessary, in what precedes to give a literal  
 rendering of the Chinese phrases into the foreign idiom. For this  
 would be in most cases of no use, and in many instances impractica-



It has been my object therefore simply to exhibit the true sense of each passage, which will prove of no little service, provided the student will seek to discover for himself the meaning of the characters, as I have myself often had occasion to do repeatedly in thus laying open the way.

In the two following chapters, but little attention will be devoted to the particles; our chief purpose will be to illustrate the general style of the language, and pluck some of the pleasant flowers from this garden of literature, thus enabling the foreign student not only to relish the peculiar beauties of the Chinese tongue, but also, should he desire it, to produce both elegant and accurate compositions of his own.

### CHAPTER 3.

#### GRADES AND HIGHER ORDER OF STYLE.

What we find recorded of every people, that from a state of rusticity and barbarism they have been gradually formed to habits of civilization and refinement, and that the graces of style and the elegance of polished language have in like manner taken the place of barbarous speech, will be deemed thus likely to have occurred to the Chinese nation by those who rely on the credibility of the Chinese History. From this it appears that the Chinese have not been more fortunate in this respect than other nations, and yet from the very commencement of their empire they have transmitted hieroglyphics formed with admirable artifice, and have preserved certain books which they call the *King*. These on account of their great antiquity, their mysterious doctrines, and the laconic brevity of their style, are so eminent that no one has been found among the writers of later ages who can pretend even to approach to the merits of those ancient classics. But this being admitted, which indeed no Chinese has ever denied, the question whether the Chinese nation itself can claim the authorship of these productions, or whether they came from ancestors still more remote, I shall not here pause to consider, but will leave for men of skill and experience to investigate. The following chapter will be divided into three sections. The first will exhibit the various grades

*Various styles exhibited.*

*Authors specified.*

of style. The second will comprise a variety of rules in regard to style. In the third the rules presented will be illustrated by select examples.

### Section 1.

#### *The different grades of style.*

1. First is the *ancient* style, *kú wan*, 古文; this far surpasses all the rest in majesty and strength; a few characters convey the most important sentiments. If we consider the language nothing is more brief and sententious; if we regard the sense there is nothing more rich and expressive. The numerous concise and weighty sentiments which are still read scattered here and there in the ancient books, approach the lofty eminence of this majestic style, and as gems should therefore be studiously and diligently collected.

2. After the real *king*, 經, of which I acknowledge but three, to wit, the Yih, Shí, and Shú, we have. 1. The book *Chung Yung*; the style of this is perhaps somewhat luxuriant. 2. The book *Tá Hioh*, with notes by *Tsangtsz'* illustrating the text. 3. The book *Lun Yü* which consists of detached sentences, and has numerous particles. 4. The book *Lí Kí*, not entire, but consisting of select chapters and passages which furnish specimens of a most excellent style. 5. The book *Táu Teh King*, whose style was so redolent of antiquity that *Sz'má Kwáng* did not hesitate to say that he preferred it for the brevity of its style even to the *King* themselves; *wú king puh jü Láu tsz' chí yoh yé*, 五經不如老子之約也, praise excessive and not well merited. For not to mention the *Shí King* and *Shú King*, what is found contained in that small work which the *Yih King* had not long before expressed in its symbols with much greater brevity and strength? 6. The poems called *T'sú t'sz'*, 楚辭, in which we perceive the delightful fragrance of the early spring flower, and relish all the beauties of agreeable poetry. 7. The book *Shán hái king*, 山海經, from which as from a fountain the Chinese poets derive whatever they have furnished that savors of poesy and

Third grade.

Authors specified.

fiction, so exclusively indeed that were it not for this work, poetry would find no place in Chinese literature.

3. In the third grade we should place the following authors. 1. *Chwáng tsz'*, 莊子. 2. *Lieh tsz'*, 列子. 3. *Kwán Yun tsz'*, 關尹子. 4. *Sun tsz'*, 荀子. 5. *Máng tsz'*, 孟子. 6. *Yáng tsz'*, 楊子. 7. *Hwái Nán tsz'*, 淮南子. 8. *Lü tsz'*. These must all be kept and diligently studied by every one who desires to write the Chinese with elegance. I have classed *Máng tsz'* with these authors because here reference is had only to the style of composition, though this author is deemed of such importance by the moderns that they place him nearly on a level with Confucius and a grandson of this philosopher to whom they attribute the authorship of the *Chung Yung*. The works of *Mangtsz'* are indeed in many respects excellent, though he is naturally rather too diffuse; but *Sun tsz'* and *Yáng tsz'* are not his inferiors, and in my opinion *Chwáng tsz'* and *Lieh tsz'* possess even higher merit. To these we may add, 1. *Tso Shí*, 左氏, whose work consisting of two parts, to wit, the *Tso Chuen*, 左傳, and *Kwoh Yü*, 國語, is so highly praised for the savor of antiquity discovered in its style. 2. *Sz'má Tsien*, 司馬遷. This author like *Chwáng tsz'*, and *Tso Shí*, is reckoned among the *Tsái tsz'*, 才子, so called, ingenious and elegant authors five only in number. He makes but little use of particles, since the gravity of history excludes the use of a florid and luxuriant style. 4. In this grade, finally, are reckoned many authors, who though they flourished at a later period, yet manifestly surpass all who have followed them. Such are 1. *Hán Yü*, 韓愈, who flourished under the *T'áng*, 唐 dynasty. 2. *Ngauyáng Siú*, 歐陽修, an author in regard to whom it is difficult to decide, whether we should more praise the justness of the thought or the purity of the language. 3. *Sú Tung po*, 蘇東坡. 4. *Chú Hi*, 朱熹; this author can command at pleasure a most pure and elegant style. Many others might properly be added whose works by order of the emperor *Kánghí* were collected into one called *Kú Wan Yuen Kien*, 古文淵鑑. 5. Among the In-

Farther remarks.

General rules of style.

terpreters themselves are found many terse and elegant authors. 6. Of the poets the most celebrated are *Tú Kung pú*, 杜工部 and *Lí T'ái peh*, 李太白.

I shall say nothing of the *Shí Wan*, 世文, as those rhetorical compositions are called upon which Chinese scholars have been accustomed to spend a life of miserable drudgery, since *Wáng Ngán shih*, 王安石, minister of the realm under the *Sung*, 宋 dynasty appointed these diffuse illustrations for the examination of scholars. Nothing could be contrived more empty. They are like the breeze whose gentle sound strikes pleasantly upon the ear, but brings no profit, they delight the eyes while the mind remains without nutriment. The language abounds in scenery and coloring, but is void of sense. Let succulence be imparted to those beautiful branches and Chinese taste will at once perceive the flavor. But they are not sufficiently acquainted with true philosophy and recondite literature, to add life and spirit to their decayed and withered flowers.

#### Section 2.

##### General Rules of Style.

*Yáng tsz'*, 楊子, with great propriety and elegance makes a distinction in style of three orders or classes.

1. When the sentiment has really greater force than the language in which it is designed to be expressed, *sz' shing ts'z' tseh káng*, 事勝辭則伉, the style is then rough and harsh. 2. When so much attention is not paid to the subject-matter as to the ornaments of style, *ts'z' shing sz' tseh fú*, 辭勝事則賦; the style is then poetic and too labored. 3. When neither the importance of the sentiment nor the elegance of the language exceed their just proportion, that is, when beautiful thought is in a manner clothed in beautiful words, *sz' ts'z' ching tseh king*, 事辭稱則經; then the style is most approved and is worthy of a place among the *King*, 經. These three phrases are constructed with singular artifice, in that the whole

Grammatical construction.

Variety of phrases.

number of characters is but eight though each phrase consists of five. *Ngauyang Siú* conveys the same sense in the following expressions; *yen í tsái sz'*, 言以載事, the words convey some important meaning; *'rh wan í shih yen*, 而文以飾言, to this add the graces of style; *sz' sin yen wan*, 事信言文, and the true sense is neatly and elegantly expressed; *tseh k' ü king puh yuen*, 則去經不遠, then the style approaches near to that of the classics. In these four phrases the four characters, *sz' sin yen wan*, 事信言文, are made to include all that can be said of the highest order of style. Nothing therefore demands more careful attention than to secure in the style of Chinese composition, as it were, a substantial body full of succulence, whose different members shall have such a symmetry and mutual proportion as to preclude all appearance of distortion or defect, while at the same time everything is arranged in its proper place and seen in its proper light. As in a single body there is seen a wonderful variety in the different parts which are yet held together by common ties and well adjusted bonds, thus in a continuous discourse all the phrases and the characters even, should be so varied that each may render to the other mutual assistance and support. Hence it so often happens that the same character is repeated or coupled with some kindred character, or that some particle as a convenient stay comes in to sustain some sinking sentence.

Though some phrases are longer than others, yet a certain relative proportion should be preserved between them, as in French poetry, in which are found verses called *free* and *mixed*, because the longer are combined with the shorter at the pleasure of the poet. Yet so long as one is ignorant of the proper rules to be observed, necessarily so various that the ear may not be offended, he will be able to furnish only ridiculous and ill constructed verses. This may be said in general of Chinese phrases, which consist for the most part of four characters. If however the phrases should be invariably of this sort, the monotone becomes at length unpleasant and the language needs to be spiced with a little variety. Phrases therefore of five, six or seven characters should be here and there interspersed. But it should

*Succession of ideas.**Passage from Cicero.*

be remarked that it rarely happens that one of any sort occurring alone and not in connection with others of a different kind is found agreeable. Different ones should therefore be formed either in succession, or alternately or in some other manner as the student will gradually learn from experience.

Moreover the elegant author so orders his discourse as to present three or four ideas to the mind in quick succession, and then exhibits them twice or thrice in a different light, and in such an agreeable manner, as to ravish the mind with delight and excite involuntary applause.

Such is the famous passage in Cicero, at the recital of which, as he himself relates, the whole assembly gave a simultaneous shout. He is speaking of the punishment of parricides, whom they were accustomed to sew up alive in the skins of beasts, and in this manner cast into the deep.

“Oh singular wisdom,” says Tully, “do not the judges appear to have severed this man from the very nature of things, whom all at once they have deprived of the light of heaven, the sun, the water and the land, that he who murders him to whom he owes his birth should be deprived of all from which they say all things have their origin? For what is so common as air to the living, the earth to the dead, the sea to those who float in it, and the shore to those who are cast upon it? While nature endures they live, but may not breathe the vital air; they die, but the earth may not cover their bones; they are tossed upon the waves, but the water may not touch their bodies; and when at last they are cast upon the shore their carcasses are denied even the bare rock for a resting place.” After such a model the student will seek to arrange his language and his thoughts when composing in Chinese, if he would win the applause of those who speak the language.

Finally, if any one is unacquainted with the tones and is unable to apply them in practice, let him not think of composing in Chinese. In prose indeed, among the Chinese, as among the Greeks and Romans, there is not that rigid observance of measure and cadence

*Observance of the tones.**Illustration from quantity.*

which is found in poetry, yet that Demosthenes and Tully are in so great advance of other orators, arises not altogether from richness of thought or copiousness of expression, but they owe it especially to a careful observance of measured cadences as those well know who are skilled in these matters. The Chinese attach far greater importance to a proper use of their tones than the Greeks and Romans ever attributed to the quantity of their syllables. Many phrases consisting of the same number of characters, may occur in succession, provided they do not all end with the same tone; but if the same tone strike invariably upon the ear in the same manner, the language cannot be read or heard by a Chinese but with peculiar disgust. Foreigners err in supposing it so difficult to learn to use the tones correctly. For the five tones, as has been elsewhere remarked, are reduced to two orders, the *ping*, 平 and *tseh*, 仄. The *ping shing* has two. The *tseh shing* has the other three. And in this view they admit of a comparison with our syllables, some of which are long, others short. And besides, how much greater is the difficulty which naturally exists of making a pure iambic, that is, in selecting twelve syllables, six of which being short are to occupy the odd places and the other six being long the even places, e. g.

Běātūs illē quī prōcūl nēgō'īs.

How much greater, I say, is the natural difficulty in effecting this, than in simply giving attention to see that after one or two ending with the *tseh shing* one or two should be introduced ending with the *ping shing*, and that in the body itself of the phrase they should be harmoniously blended, lest a too frequent repetition either of the *ping* or *tseh* should create disgust. With us mere boys learn in a short time to compose odes of every description in Greek and Latin; who then will seriously assert that the missionary will not be able to distinguish the *ping shing* from the *tseh shing* as soon as he has learned to compose correctly?

It would be useless to accompany the examples about to be presented with a great number of minute precepts; they will be far better suggested as well as more clearly understood from the examples themselves.

## Section 3.

*The preceding remarks illustrated by select examples.*

In order to exhibit the diversity of style as it is found existing at different periods we shall in the first place present one or two instances of thought varying in its phraseology according to the time in which it was expressed in writing. We shall next present a variety of examples to illustrate all the different classes of style.

§. 1. *The same thought variously expressed.*

First example. *Wei t'ien tsung ming*, 惟天聰明. This is taken from the Shú King. It means that heaven alone has certain knowledge, and is expressed in four characters.

1. *Yáng tsz'* expresses the same thought in sixteen characters. *Wei t'ien wei tsung*, 惟天爲聰, *wei t'ien wei ming*, 惟天爲明, heaven alone can hear, heaven alone can see; *nang káu k'í muh*, 能高其目, 'rh hiá k'í 'rh, 而下其耳, it can raise its eyes, it can lower its ears.

2. *Sz'má Kwáng* makes use of thirty-eight characters to express the same sense. *T'ien tseh t'ing yü wú shing*, *shí yü wú hing*, 天則聽於無聲視於無形, heaven hears without a sound, and sees without a form. He thus proceeds to enlarge; *fáh yü sin ché t'ien pih chí chí*, *kú wú joh t'ien chí tsung ming yé*, 發於心者天必知之故無若天之聰明也, a thought cannot arise in the mind but heaven knows it; therefore nothing is so intelligent as heaven; *muh káu so í kien yuen*, 'rh hiá so í t'ing pí, 目高所以見遠耳下所以聽卑, its eyes are raised and it sees afar; its ears are lowered and it hears the humble.

3. The *Jeh Kiáng* commentaries employ no less than seventy-six characters to express what the Shú King has conveyed so clearly in four. *Wei t'ien káu káu tsái sháng*, 惟天高高在上, heaven alone is above all height; *chí hū chí kung chí shín chí ling*, 至虛



Different modes of expression.

Sentences quoted.

至公至神至靈, perfectly pure, just, spiritual, intelligent, *puh yung t'ing 'rh tsung wú puh wan ; puh sü shí 'rh ming wú puh kien*, 不用聽而聽無不聞不需視而明無不見, he listens not, and yet he hears all things; he is not careful to look, and yet he sees all things; *puh wei ching ling chí teh shih, min sang chí hiú ts'ih kü puh nang t'áu t'ien chí kien*, 不惟政令之得失民生之休戚舉不能逃天之鑒, not only are those things connected with a good or bad administration of government, and which render nations happy or miserable exposed most clearly to the view of heaven; *tsh ngán uh shih lau chí chung puh tú puh wan chí tí*, 卽暗屋室漏之中不睹不聞之地, but what we do in secret places and think cannot be seen or heard, *yih kiái ch'áu jen ch'áh wú wei yen, t'ien chí tsung ming jü ts'z'*, 亦皆昭然察無遺焉天之聰明如此, all these things are clearly exposed to the view of heaven, nor can aught escape its notice, so far reaching is the intelligence of heaven.

Second example. *'Rh wei fung, min wei tsáu*, 爾惟風民惟草; this is also taken from the Shú King and means, You, O king are the wind, and the people are the herbs of the field. Here we have two phrases, each of three characters, than which no form of speech could be more concise or explicit. 1. The book Lun Yü expresses the same idea, but in the use of sixteen characters. *Kiun tsz' chí teh fung, siáu jin chí teh tsáu*, 君子之德風小人之德草, the king's prerogative is as the wind, the condition of the people as the herbage of the field. *Tsáu sháng chí fung pih yen*, 草上之風必偃, when the wind blows upon the herbs they are bent downward. 2. Liúhiáng makes use of thirty-two characters in expressing the same idea. *Fú sháng chí hwá hiá yú fung mí tsáu*, 夫上之化下猶風靡草, the superior moves the inferior as the wind bends the tender plants; *tung fung tseh tsáu mí 'rh sí, sí fung tseh tsáu mí 'rh tung*, 東風則草靡而西風則草靡而東, if the wind blows from the east the

Example from *Máng tsz'*.

His style.

plants turn to the west, if the wind is from the west, the plants are inclined to the east. These two phrases are of precisely the same construction. He concludes; *tsái fung so yü 'rh tsáu wei chí mí*, 在風所由而草爲之靡, it depends therefore on the wind to incline the herbs in this or in that direction.

To express in full the idea contained in this figurative language would make the style too verbose; as if it should be said, the world is constituted after the manner of a kingdom; if the king is just the people are virtuous; if the king is wicked the people imitate his vices. In this *Máng tsz'* is faulty. He indeed thus well commences; *niú shán chí muh ch'áng mí í, í k'í kiáu yü tá kvoh yé*, 牛山之木嘗美矣以其交於大國也, the woods of mount Niú were dense and pleasant, as was natural, for they lay in the vicinity of a great kingdom. These two phrases consist of the same number of characters, but with the rest he proceeds differently; *fú k'ín fah chí, k'o í wei mei hú*, 斧斤伐之可以爲美乎, but when they are once felled, what beauty remains to the mountain? He proceeds; *shí k'í jih yé chí so sih yü lú chí so jun wú ming nich chí sang yen*, 是其日夜之所息雨露之所潤無萌蘖之生焉, yet in the calm silence of night, the shrubs unseen revive, and the tender root nourished by the dew and the showers again puts forth new shoots; *niú yáng yü ts'ung 'rh muh chí shí í joh pí choh choh yé*, 牛羊又從而牧之是以若彼濯濯也, when, behold, herds of cattle and flocks of sheep being conducted thither, feed eagerly upon the shoots while yet in the bud, and the mountain remains bare; *jín kien k'í choh choh yé í wei wí ch'áng yü ts'ái yen*, 人見其濯濯也以爲未嘗有材焉, they who then behold the baldness of the mountain can hardly believe that it was ever covered with a shady forest; *ts'z' hí shán chí sing yé tsái*, 此豈山之性也哉, could this have been the natural state of the mountain? Here the ancients would have paused, and the same ideas would have been expressed in a manner more forcible and sententious. But *Máng tsz'* with his wonted exuberance of

Chinese use of particles.

Examples of various styles.

words, with a diffuseness even puerile applies the sentiment thus figuratively expressed, in a literal manner, to the heart of man, from which virtues spring, as trees grow upon the mountain. But things of this nature should rather be left to the consideration of the reader. The Chinese scholastics, who praise nothing but their own Máng tsz' because they have indeed read but little else, seem to me to have derived from this passage of their master, the whole use of the particles which they are accustomed to employ. For beginning with 矣, 矣, they employ besides 也, 也, 乎, 乎 and 焉, 焉, and end with 也哉, 也哉. To these add 者, 者 and 之, 之, and we have the whole furniture of the Chinese school.

## §. 2. Examples of the various styles.

1. Example from the Yih King, symbol yih, 益. Sun sháng yih hiá, 損上益下, Min shwoh wú k'íang, 民說无疆, Tsz' sháng hiá hiá, 自上下下, K'í tau tá kwáng, 其道大光, Lí yú yú wáng, 利有攸往, Chung ching yú k'ing, 中正有慶, Lí sheh tá chuen, 利涉大川, Muh tau náí hing, 木道乃行, Yih chung 'rh sun, 益重而巽, Jih tsin wú k'íang, 日進无疆, T'ien shí tí sang, 天施地生, K'í yih wú fáng, 其益无方, Fán yih chí tau, 凡益之道, Yü shí kiái hing, 與時皆行.

Here are seven phrases which end with áng, and thus of course rhyme with each other; the characters also, as may be seen, are in the ping shing, or even tone. Of the seven other phrases which are contained in the odd lines and which are not required to rhyme together, five are in the tseh shing or inflected tone. Two, chuen, 川 and sang, 生, are indeed in the ping shing, but sun, 巽 and tau, 道, being in the tseh shing, the delicate ear cannot be offended.

*Examples of style.**Remarks.*

The lines moreover, consisting each of four characters harmoniously adjusted, the rhyme which is readily perceived, and the tones properly arranged, impart to the language a high degree of beauty. The sense is nearly as follows. Symbol *yik*, 益. The superior is sacrificed for the good of the inferior. The people rejoice exceedingly. He descends from on high and takes his place below. This sheds a glory over his whole life. It is well he should proceed, pursuing the mean and direct course he will return with singular felicity. It is well he should pass beyond the great torrent, for thus the law of the wooden tablet will extend to all. The symbol *yik*, 益, magnanimous and obedient both stimulates itself to enterprise and subjects itself to authority. It has ever an upward tendency. The heavens bestow, the earth brings forth. This utility knows neither place nor bounds; all things which the *yik*, 益 embraces in its principles, proceed in order and in their time occur.

In comparing this version with the Chinese text I find occasion to regret either the poverty of the Latin tongue, or of my own command of the language. If it were proper in this place, it would afford me pleasure to consider the subject of the preceding extract; what is meant by passing over the mighty torrent, and the law of the wooden tablet, or the right way, coming to all.

2. Example from the Shú King. Attend, alas! and consider with yourself. The sacred instructions urge you on every side, those wise admonitions enlighten you. The supreme Lord, will not always be inclined in your favor; if you change, He will change. Those who do well are rewarded by Him with all benefits. But upon sinners He inflicts every variety of punishment. In goodness you will find nothing small, for from a little goodness comes a world of felicity. In evil you will find nothing great, for this will bring even your family to ruin. *Wú hū nien tsai*, 嗚呼念哉, *Shing mú yáng yáng*, 聖謨洋洋, *Kia yen k'ung cháng*, 嘉言孔彰, *Wei Shing T'ipuh cháng*, 惟上帝不常.

Remark. The characters in the *piang shing* rhyme in unison, that is, they have the same sound and the same tone. For both are alike

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Examples continued.

required. Indeed, when the tones are the same, the sounds are in some cases changed; e. g. the character 宗 is commonly read *tsung*; but here it should be read *tsáng*. Thus *k'ing*, 慶, and *hing*, 行 above, should be read *k'íung*, and *háng*, *per non offender la ruina*, as the Italians say. *Tsoh shen kiáng chí peh tsiáng*, 作善降之百祥, *Tsoh puh shen kiáng chí peh yáng*, 作不善降之百殃, 'Rh wei teh máng siáu, 爾惟德罔小, *Wán páng wei k'íáng*, 萬邦惟慶, 'Rh wei teh máng tá, 爾惟德罔大, *To k'íueh tsáng*, 墮厥宗. Here we have six phrases ending with the *ping shing*, but not so as to occasion disgust, since a pause is required after *tsoh shen*, 作善 and *tsoh puh shen*, 作不善. The character *shen*, 善 is also in the *tseh shing*. Phrases are also found occurring without the nice arrangement here exhibited; but when the sense is important and clearly expressed such negligence is not at all unpleasant.

3. Example from the Shú King. Nothing is more to be feared than the heart of man, nothing is more refined than the heart of a virtuous person. Trust not in vain words, and take not hasty counsel. Who should be dearer to the people than the king? Whom should the king fear more than his people? If the people do not reverence their king whom will they reverence? If the king does not regard his people how shall his kingdom stand? Consider these things, take heed to yourself and to your concerns, and your virtue will surpass the expectations of all. Have regard to all the destitute, and from heaven you shall receive an eternal kingdom. *Jin sin wei wei*, 人心惟危<sup>2</sup>. *Táu sin wei wei*, 道心惟微<sup>2</sup>. *Wei tsing wei yih*, 惟精惟一, *Yun chih k'íueh chung*; 允執厥中<sup>1</sup>. *Wú k'í chí yen wuh t'ing*, 無稽之言勿聽<sup>1</sup>. *Fuh siun chí mau wuh yung*, 弗詢之謀勿庸<sup>1</sup>. *K'o ngái fei kiun*, 可愛非君<sup>3</sup>. *K'o wei fei mìn*, 可畏非民<sup>3</sup>. *Chung fei yuen hau ho tái*, 衆非元后何戴, *Hau fei chung máng yü shau páng*, 后非眾罔與

Explanations.

Examples continued

宗邦, *Yin tsai*, 欽哉, *Shin nai yü wei*, 慎乃有位, *King*  
 siú k'i k'o yuen, 敬修其可願, *Sz' hái kw'an kiung*, 四海  
 困窮, *T'ien lui yung chung*, 天祿永終. Remarks. All the  
 characters marked 1. rhyme with each other. *Páng*, 邦 should be  
 read *pung* and *king*, 聽, *tung*. The two phrases marked 2. preserve the  
 measure, as also the two marked 3. *Min*, 民 therefore, I think should be  
 read *mun* to correspond with *kiun*, 君. The remaining phrases are  
 without rhythm, but with their aid *ping* and *tseh* tones are combined.  
 From the phrase *hou fei chung*, 后非眾, the character *yü*, 與  
 might properly, I think, be removed, for it would thus accord better  
 with the preceding phrase. In like manner the *king*, 敬 might be  
 removed from the phrase *siú king*, 修敬, if any change be allowa-  
 ble in these ancient works. We may add that rhythm of this sort  
 imparts to the style a high degree of beauty. Thus in the Latin,  
 Virgil speaking of Orpheus says:

*Quid faceret? Quo se rapta bis conjuge ferret?*

*Quo flectu manes, qua numina voce moveret?*

4. Example from the same. *Teh wú cháng sz' chú shen wei*  
*sz' shen wú cháng chú hieh yü k'eh yih*, 德無常師主善爲  
 師善無常主協於克一, virtue acknowledges no mas-  
 ter. An undivided and fixed purpose is its only authority. Goodness  
 renders no homage to any, but ever tends to bring all things in unison  
 with itself. Remark. The ingenious repetition of *sz'*, 師, *chú*,  
 主, *shen*, 善, and *cháng*, 常, has a charm which cannot be express-  
 ed in words. Such beauties of style are of frequent occurrence in the  
 ancient books.

5. Example from the same. *Kü sháng k'eh ming wei hiá k'eh*  
*chung yü puh k'íu pí k'ien shin joh puh kih*, 居上克明爲下  
 克忠與不求備檢身若不及, -when the king is wise  
 the subjects are faithful. Never urge others as though they were too  
 slow. Always exert yourself as though you could never do enough.  
 In this observe how exactly the phrases correspond to each other.

Examples continued.

Remarks

6. Example from the same. *T'ien ts'oh nieh yú k'o wei, tsz' ts'oh nieh puh k'o kwán*, 天作孽猶可違自作孽不可道, the evils which come from heaven can be avoided, but it is impossible to escape from those which a man inflicts upon himself. Thus every man is properly the author of his own misfortune. Remark. These four phrases consist each of three characters and sound very agreeable to the ear.

7. Example from the same. *T'ien nán shin ming mí cháng cháng k'ieuh teh páu k'ieuh wei*, 天難諶命靡常常厥德保厥位, heaven cannot be trusted indefinitely; its favor is not perpetual. If virtue is constant, possessions will be permanent. *K'ieuh teh mí cháng kiú yú í wáng*, 厥德靡常九有以亡, but if virtue be wanting your possessions will be lost. After four phrases of three characters follow two of four. But observe how well they correspond to each other. There is no need of particles when the sentiment is so important and so nicely expressed.

8. Example from the same. *Teh wei yih tung máng puh kih, teh 'rh sán tung máng puh hiung*, 德惟一動罔不吉德二三動罔不凶, if your virtue is fixed and constant you will be happy in all you do, but if your mind be divided and wavering you will be miserable in all. *Wei kih hiung puh ts'ien tsái jin, wei t'ien kiáng tsái tsiáng tsái teh*, 惟吉凶不僭在人惟天降災祥在德, to do well or ill depends upon yourself; that heaven should assign reward or punishment depends upon your good or evil works. Remark. Two phrases of three characters agreeably alternate with two of four characters. In the next instance two phrases of seven characters are so arranged that after the first five a pause is made in each. Whenever we are treating an important subject, we ought to imitate this sort of style with no less care than that in which particles are made use of as an ornament and finish to the style in common subjects.

9. Example from the Shí King. *Hwáng í Sháng Tí lin hiá yú beh kien kwá nsz' fáng k'íú mìn chí moh*, 皇矣上帝臨下有赫

Examples continued.

Remarks.

監觀四方求民之莫, the august and supreme Lord in great majesty approaches the earth, contemplates the four quarters of the world and inquires who can render the nations happy. The Shú King has the same mode of expression where it says that the august heaven looks forth upon all lands kindly seeking a man whose virtue is invariable and permanent; *hwáng t'ien lin yü wán fang kiuen k'iu yih teh*, 皇天臨於萬方眷求一德, the king of heaven descends to the earth and seeks to find a virtue. Remark. In this passage from the Shí King the character, 莫 commonly read *moh*, should either be read *meh* that it may correspond to *heh* 赫, or this should be read *loh* to correspond with *moh*. The character *kwáng*, 皇 I have rendered august. According to its composition, *tsz' wáng*, 自王, of himself king, is the signification; and this cannot be determined in any better mode than by analysing the character. The expression *sz' fang*, 四方 in the Shí King is precisely equivalent to the phrase *wán fang*, 萬方 of the Shú King.

10. Example from the Tá Hioh. *Tá hioh chí tau tsái ming ming teh tsái ts'in mìn tsái chí yü chí shen*, 大學之道在明明德在親民在止於至善, the legitimate end of the way of great learning is to establish man in the possession of the highest good. But this is accomplished by a twofold means. The first is that he should have all the virtues combined in his own character, and in the next place that he should love his neighbor as himself. Remark. The sense is here given according to the original, though the version is not literal. The character *tsái*, 在 is well repeated in each clause. Of the two *ming*, 明 the first is a verb, the second is an adjective belonging to *teh* 德. By *ming teh*, 明德 is understood the soul. But that the two first are only means, is evident since he has written the character *chí*. 止, to rest, only in the third place. There can be no final rest in the middle, but only in the end.

11. Example from the Lun Yü. *T'ien ho yen tsái, sz' shí hing yen, wán wuh sang yen, t'ien ho yen tsái*, 天何言哉四時行焉萬物生焉天何言哉, why must heaven speak? the four



Examples continued.

Remarks.

seasons fulfil their appointed round, and all things come in their season; why then must heaven speak? Remark. The expression, *t'ien puh yen sz' shí hng wán wuh sang*, 天不言四時行萬物生, would give nearly the same sense and the phrases would be of equal length. Indeed the two characters *wán wuh*, 萬物, correspond sufficiently well with the other two *sz' shí*, 四時, and *hng*, 行 is not badly connected with *sang*, 生. But the three *t'ien puh yen*, 天不言, make the sentence too languid, and the two following phrases require some support. Such is not the construction of the phrase *t'ien ho yen tsái*, 天何言哉, which repeated in the end not only serves to give roundness and finish to the sentence, but also is of great advantage to the intervening phrases, while the particle *yen*, 焉 being added gives them support and ornament. A certain missionary has furnished a very fair imitation of this passage in the following epigraph inscribed upon a sun-dial. *Ngái tsái shí yé*, 愛哉時也; *Lái yen moh kien*, 來焉莫見, *Kien yen í wíng*, 見焉已往, *Wáng yen moh chui*, 往焉莫追, *Ngái tsái shí yé*, 愛哉時也. How precious is time! The future is not seen; the present flies; the past never returns; how precious is time. Remark. Take away the particles, destroy the connection which is seen to subsist in the three middle phrases; omit the play upon the character *kien*, 見, to see, which in the following phrase is taken for *hien*, 現, and then signifies, actually to exist; and finally neglect to repeat in the end the phrase with which the inscription commences, and though the symmetry in the combination of the several phrases may be preserved, yet how frigid and spiritless, comparatively is the language, no more to be compared with the original than Thersites with Achilles. There are few foreigners who would appreciate this, since there are but few who read Chinese books with the design of imitating their style.

12. Example from Chwáng tsz'. A certain man had two wives; one of them was beautiful, the other was ill-favored. The ill-favored one he esteemed highly, but the one who was beautiful he neglected. He was asked the reason of such conduct. He replied: The beautiful one

Examples continued.

Remarks.

is proud of her form, while I do not notice it. The other knows she is not handsome, and is not insolent withal, and if she is not as beautiful, I do not perceive it; the one appears beautiful to herself but to me odious; the other is in her own view uncomely, but to me truly beautiful. *Mau yú ts'ieh 'rh jin*, 某有妾二人, *K'i yih jin mei*, 其一人美, *K'i yih jin ngoh*, 其一人惡, *Ngoh ché kwei 'rh mei ché tsien*, 惡者貴而美者賤, *Hwoh wan k'i kú túi yueh*, 或問其故對曰, *K'i mei ché tsz' mei*, *wú puh chí k'i mei yé*, 其美者自美吾不知其美也, *K'i ngoh ché tsz' ngoh*, *wú puh chí k'i ngoh yé*, 其惡者自惡吾不知其惡也. Remark. Three things here deserve notice, the important sentiment contained in the parable as in a sort of covering, the ingenuity displayed in the arrangement and repetition of the characters, and the absence of all difficulty in comprehending the sense. What advantage then can it be to obtain a knowledge of so many characters not in common use? Employ those with which all are acquainted, in a proper manner, and your style will not need improvement.

19. Example from *Yáng tsz'*. *T'ien húa yú sán mun*, 天下有三門, in the world are three gates. *Yú yü ts'ing yuh juh tsz' kin muh*, 由於情欲入自禽門, those who indulge their lusts enter by the gate of brutes. *Yú yü lí í juh tsz' jin mun*, 由於禮義入自人門, those who love propriety and justice enter by the gate belonging to man. *Yú yü tuh chí juh tsz' shing mun*, 由於獨知入自聖門, those who seek not to be known by the world enter by the gate of the truly wise and good. Remark. The foreigner having acquired but a smattering of Chinese would have expressed these thoughts in language quite different and far more diffuse. But *Yáng tsz'* has deemed it expedient to curtail the puerile luxuriance of words. Remove a particle from the epigraph upon the sun-dial, and it becomes insipid. But add the particles to the sententious language of *Yáng tsz'*, and it will exhibit too much of the diffuse and flowery style of youth. To be able to perceive this is to have made real proficiency in the knowledge of the Chinese tongue.

Examples continued.

Remarks.

14. Example from Sun tsz'. After stating his idea of excellence in a king he adds, *jü shi peh sing kwei chí jü tsü*, 如是百姓貴之如帝, the people therefore honor him even as Lord; *káu chí jü t'ien*, 高之如天, they extol him to the very heavens; *ts'in chí jü fú wú*, 親之如父母, they love him as a father and a mother; *wei chí jü shin ming*, 畏之如神明, they fear him as an intelligent spirit.

15. Example from the same. *Shwui ho yú k'i 'rh wú sang*, 水火有氣而無生, fire and water have the essential, but not the vital principle; *ts'áu muh yú sang 'rh wú chí*, 草木有生而無知, vegetables have life but no intelligence; *kin shau yú chí 'rh wú í*, 禽獸有知而無義, mere animals know, but have no sense of justice; *jin yú k'i yú sang yú chí yih ts'ie yú í*, 人有氣有生有知亦且有義, man alone has the essential and vital principle, with ability to know and perception of right; *kü tsui wei t'ien hiá kwei yé*, 故最爲天下貴也, man is therefore the noblest of created things.

16. Example from Ngauyang Siú. *Yueh puh í ngái, kü puh tái sháng 'rh kiuen, wei puh í wei, kü puh tái fáh 'rh kwei, ching puh wáng min kü puh tái yoh 'rh sin, sz' puh shin ling, kü puh tái káu 'rh ts'ung*, 悅不以愛故不待賞而勸畏不以威故不待罰而貴政不網民故不待約而信事不申令故不待誥而從, the people love the king, but not in order to secure his favor, they therefore do not wait for rewards to excite them to virtuous conduct; they fear him, but not because he presents the dread appearance of majesty, and therefore they do not wait for punishment to deter them from the commission of crime. The laws are not toils set for the people, in all things therefore they confide in the king, nor are means wanting of establishing this confidence. He does not repeat the same order, and thus they all obey at once, nor do they wait for the command of the king.

Examples continued.

Remarks.

17. Example from the same. *Shwui chí kien wuh, tung tseh puh nang yú táu; k'í yü tsing yé, háu fah k'o pien*, 水之鑒物動則不能有睹其於靜也毫髮可辨, water is a mirror in which every thing is reflected, if it be agitated nothing can be seen in it. But when it is at rest, the finest hair may be discerned. This figure is very elegantly explained as follows; *shin ché puh wei wái wuh hiuen huáng 'rh tung tseh k'í sin tsing*, 身者不爲外物眩晃而動則其心靜, when man is not troubled by outward circumstances his mind is quiet; *sin tsing tseh chí shih ming*, 心靜則智識明, the tranquil mind sees all things in their proper light; *shí shí fei fei wú so shí 'rh puh chung*, 是是非非無所施而不中, right or wrong he decides upon nothing which he does not attain. It is then ingeniously added; *fú shí shí kin hú ch'en, fei fei kin hú shán, puh hing 'rh kwó ning shán wú táu*, 夫是是近乎諂非非近乎訕不幸而過寧訕無諂, he who approves seems to resemble the flatterer, but he who disapproves appears rather like a harsh accuser. But if we must err in either extreme it is better to be an accuser than a flatterer.

There are several remarks to be made upon this passage. The character *chí*, 之 is used simply as a support to *shwui*, 水. *Kien*, 鑒, which is properly a mirror, is here used as a verb, and signifies to exhibit upon the surface like a mirror. The character *tung*, 動 thus situated alone is the same as if he had said, *k'í yü tung yé*, 其於動也, as he says just afterwards of quiet water; he thought it better to vary the style somewhat than to exhibit too much uniformity. He also writes *shin ché*, 身者, instead of *shin chí*, 身之, like *shwui chí*, 水之, preceding, because perhaps the verb which has *shin*, 身 for its nominative does not immediately follow. This is the best account of it which can here be given. It seems at least certain that *shin chí*, 身之 would not answer in this place. In *shí shí*, 是是, the first character is a verb, the second is its regimen. The same may be said of *fei fei*, 非非. The first is to verify the true and the second to falsify the false. Let the characters be arranged

Examples concluded.

Remarks.

differently, thus *shí fei fei shí*, 是非非是, and it will mean the same as to substitute light for darkness and darkness for light. The conclusion, *fú shí shí*, 夫是是, is very apt; it pleased the author so much that he had upon his library no other inscription but *fei fei*, 非非, as though nothing could be better than to know what is evil and false, and as if this were the readiest and best way of learning what is *shí shí*, 是是, right and true.

In a style not less elegant and even preferable to this, Sun tsz' writes, *Shí shí fei fei wei chí chí fei shí shí fei wei chí yü*, 是非非謂之知非是是非謂之愚, he is wise who knows how to call the good good and the bad bad, but he who takes evil for good and good for evil is a fool.

18. Example from Sú Tung po. *I tih puh k'o i chung kwoh chí chí chí yé pi joh kin shau yen, k'íu k'í tá chí pih chí yü tá wán sien wáng chí k'í yen shí kú i puh chí chí chí chí chí i puh chí ché, nái so i shin chí chí yé*, 夷狄不可以中國之治治也譬若禽獸然求其大治必至於大亂先王知其然是故以不治治之治之以不治者乃所以深治之也, barbarians must be ruled like beasts, not like the men of the middle nation. Should any attempt to instruct them in the important laws of practical wisdom, it would only end in confusion and trouble. The ancient kings were aware of this, and therefore ruled the barbarians by letting them alone. Thus to rule them, by permitting them to have their own way, is the best possible method of ruling them at all.

Remark. Vain indeed, but most elegant. It is not difficult to distinguish *chí*, 治 as a verb or as a noun. Thus *tá chí* 大治 and *tá wán*, 大亂, will be the regimen of the two verbs *chí k'íu* 至求, and the nominative is either a pronoun of the second person, or any one indefinitely. Therefore in reading the same sound successively thus, *i puh chí chí chí chí chí chí i puh chí*, 以不治治之治之以不治, do not imagine it to be disagreeable at all; it is indeed

rather pleasant than otherwise. Thus Virgil: "Omnia sub magnâ labentia flumina terâ". Here are five words ending in *a*; yet the sound is not unpleasant. Thus Ngauyá ng Siú says, *Puh chí chí chí chí yáu*, 不知致治之要, he does not know what good government requires. There are many similar examples in the following chapter. In the mean time it may be remarked that although the style of the preceding examples is neat and polished it is nevertheless much inferior to the classic style of the *King*.

#### CHAPTER 4.

#### FIGURES OF SPEECH.

What stars are to the firmament and flowers to the field, such are figures to the style of a discourse. The stars illumine the heavens, the meadow smiles with flowers, and figures are the life of language. Hence the writer who aspires to elegance of style, beholding with what a variety of lovely flowers the verdant mead is adorned, as with so many stars, and how the stars like so many gay and shining flowers bespangle the heavens, should endeavor to diversify his style so agreeably with figures, which are in manner the lights and flowers of his language, that it may neither appear stiff and dry on account of their scarcity, nor too flowery and luxuriant on account of their abundance. As also the stars have not all equal light and all the flowers have not the same hue and fragrance, so neither do all figures exhibit the same elegance; some are figures of speech, others of thought; some are designed to gratify the ear, others to please the mind.

The present chapter will consist of seven sections, upon the following subjects. 1. Antithesis. 2. Repetition. 3. Climax. 4. Con-  
futation. 5. Description. 6. Thirty modes in which style is varied.  
7. The several varieties of comparison.

We are aware that we have not included in these sections all the figures which are wont to be explained by the rhetoricians; but such figures we deem it of little consequence to consider; it is better to promise little and perform much than to promise much and exhibit

*Figures of Speech.**Antithesis.*

only a meagre performance. All that I design is to lead the foreign missionary to a correct knowledge of the Chinese style. If I can but effect this it is immaterial with me how how much inferior I may be found to others who write upon the same subject.

There are certain figures of which I have deemed it proper to present no illustration, because they are of very rare occurrence. Thus in the Shú King, by the figure of speech termed *prosopopeia*, or *personification*, deceased ancestors are represented as holding conversation in heaven with the king Ching Táng, and Ching Táng, as addressing himself with a request to the Lord. See the chapter headed Pwán kang. Thus when the language is addressed to men the apostrophe is a figure very commonly used. But it is rarely employed in addressing inanimate objects. Yet in the Shí King the stream and the grove are addressed thus; Oh, grove, how agreeable thou art; but I mistake; it is not thou but he whom thou recallest to my memory. Thus Cháng tsz' addresses a fish which he had caught, and interrogates a skull which he had found in his way and placed under his head for a pillow. But we will not dwell upon these points.

## Section 1.

*Antithesis.*

This section will be brief, much having already been said in the First Part to which the student can easily refer. For with the exception of certain peculiarities of expression, and some characters of a trivial sort, the same is true of the higher as of the lower order of style. A remarkable instance of antithesis is found in these words of Cicero; "On this side is modesty, on that impudence; here is chastity, there incontinence; here is integrity, there is fraud; here is conscientiousness, there is crime; here is constancy, there is rage; here is honor, there is baseness; here is continence, there is lust; on this side in short equity, temperance, fortitude, prudence, all the virtues, are opposed to injustice, luxury, presumption, all the vices on the other. In fine, abundance is set against poverty, a good cause against a bad one."

*Chinese antithesis.**Style of the language.*

a sound mind against madness, and finally, a fair hope of success against complete desperation." Present to the Chinese such a contrariety of circumstances or conditions as is expressed in this quotation, and all will extol your ingenuity and eloquence.

Yet this figure in Chinese is not limited to an antithetical exhibition of things which are diametrically opposed to each other. The contrast here treated of is not always one of contraries; it is indeed in many cases used rather to exhibit some mutual relation and correspondence; e. g. *t'ien*, 天 and *ti*, 地 are contrasted with each other, not as contraries, but rather as having a most intimate mutual connection; and the same may be said of many others, of which a brief list will be found at the end of this section.

So great indeed is the care with which the Chinese match character with character, tone with tone, and phrase with phrase, that almost the whole matter of elegance in Chinese composition would seem to rest upon this one point. But this, as everything else, they have taken from the symbolic figures of the Yih King. At least, these symbols exhibit clearly the whole art of Chinese composition. Take e. g. the two symbols ☰ and ☷; not only is the whole of one opposed to the whole of the other, as is manifest, but if they are divided into two equal parts, each part of the one has its corresponding part in the other, as ☱ water, and ☲ fire; and even each of the three lines of which each part consists, has in the other part its corresponding line.

It is usually in this manner that the more elegant of Chinese authors are accustomed to arrange their phrases, characters and tones, so that in the whole body of the language there shall be nothing deficient or out of joint, and as it were, a part of the body severed from the rest, but eye answers to eye, hand to hand, and foot to foot, with grace and precision. In this, however, variety should always be aimed at, and caution must be used lest too particular attention to the arrangement of the words should tend in any degree to diminish the perspicuity or the strength of the language.

To add here a series of examples would be of no practical utility.



*Antithesis concluded.**Characters of opposite meaning.*

Yet some attention should be had to the perusal and examination of Chinese books. Whenever a subject does not admit a verbal illustration, recourse may be had to examples. But these are of no use when the whole scope and force of the precept can be seen without them. It only remains therefore to present the promised list of characters.

*Characters of opposite significations.*

始, <i>Chí,</i> Beginning,	終, <i>Chung,</i> End,	鳥, <i>Níau,</i> Birds,	獸, <i>Shau,</i> Beasts,
首, <i>Shau,</i> Head,	尾, <i>Wei,</i> Tail,	牝, <i>Pin,</i> Female,	牡, <i>Mau,</i> Male,
理, <i>Lí,</i> Principle,	气 or 氣, <i>K'í,</i> matter,	雌, <i>Tsz',</i> of birds,	雄, <i>Hiung,</i> of birds,
神, <i>Shin,</i> Spirit,	形, <i>Hing,</i> Form,	男, <i>Nán,</i> A man,	女, <i>Nü,</i> A woman,
天, <i>T'ien,</i> Heaven,	地, <i>Tí,</i> Earth,	彼, <i>Pí,</i> That,	此, <i>Ts'z',</i> This,
晝, <i>Cháu,</i> Day,	夜, <i>Yé,</i> Night,	父, <i>Fú,</i> Father,	子, <i>Tsz',</i> Son,
朝, <i>Cháu,</i> Morning,	暮, <i>Mú,</i> Evening,	君, <i>Kiun,</i> King,	臣, <i>Chin,</i> Minister,
有, <i>Yú,</i> Being,	無, <i>Wú,</i> Nothing,	夫, <i>Fú,</i> Husband,	婦, <i>Fú,</i> Wife,
日, <i>Jih,</i> Sun,	月, <i>Yueh,</i> Moon,	兄, <i>Hiung,</i> Elder brother,	弟, <i>Tí,</i> Younger brother,
星, <i>Sing,</i> Planets,	辰, <i>Shin,</i> Stars,	主, <i>Chú,</i> Master,	僕, <i>Puh,</i> Servant,
南, <i>Nán,</i> South,	北, <i>Peh,</i> North,	友, <i>Yú,</i> Friend,	仇, <i>Ch'au,</i> Enemy,
東, <i>Tung,</i> East,	西, <i>Sí,</i> West,	師, <i>Sz',</i> Master,	弟, <i>Tí,</i> Disciple,
經, <i>King,</i> N. and S.	緯, <i>Wei,</i> E. and W.	姊, <i>Tsz',</i> Elder sister,	妹, <i>Mei,</i> Younger sister,
山, <i>Shan,</i> A mountain,	谷, <i>Kuh,</i> A valley,	左, <i>Tso,</i> Left,	右, <i>Yú,</i> Right,
水, <i>Shwui,</i> Water,	火, <i>Ho,</i> Fire,	覺, <i>Kioh,</i> To be awake,	寐, <i>Mei,</i> To sleep,
草, <i>Ts'áu,</i> Herbs,	木, <i>Muh,</i> Tree,	好, <i>Háu,</i> To love,	惡, <i>Wú,</i> To hate,

## Characters of opposite significations.

吉, <i>Ki,</i> Good,	凶, <i>Hung,</i> Evil,	難, <i>Nán,</i> Difficult,	易, <i>I,</i> Easy,
禍, <i>Ho,</i> Misery,	福, <i>Fuh,</i> Happiness,	明, <i>Ming,</i> Light,	暗, <i>Ngán,</i> Dark,
善, <i>Shen,</i> Virtue,	惡, <i>Ngoh,</i> Vice,	清, <i>Ts'ing,</i> Clear,	濁, <i>Choh,</i> Turbid,
祥, <i>Tsiáng,</i> Good omen,	殃, <i>Yang,</i> Evil omen,	明, <i>Ming,</i> Bright,	昏, <i>Hwan,</i> Obscure,
死, <i>Sz',</i> Death,	生, <i>Sang,</i> Life,	強, <i>K'iang,</i> Strong,	弱, <i>Joh,</i> Feeble,
存, <i>Ts'un,</i> To preserve,	亡, <i>Wáng,</i> To lose,	厚, <i>Hau,</i> Thick,	薄, <i>Poh,</i> Thin,
黑, <i>Heh,</i> Black,	白, <i>Peh,</i> White,	大, <i>Tá,</i> Great,	小, <i>Siáu,</i> Small,
貧, <i>P'in,</i> Poor,	富, <i>Fú,</i> Rich,	細, <i>Si,</i> Fine,	粗, <i>Ts'ü,</i> Coarse,
貴, <i>K'wei,</i> Honorable,	賤, <i>Tsien,</i> Mean,	深, <i>Shin,</i> Deep,	淺, <i>Ts'ien,</i> Shallow,
美, <i>Mei,</i> Beautiful,	醜, <i>Ch'au,</i> Ugly,	熱, <i>Jih,</i> Warm,	冷, <i>Lang,</i> Cold,
愛, <i>Ngái,</i> To love,	恨, <i>Han,</i> To hate,	飽, <i>Páu,</i> Satiated,	饑, <i>Ki,</i> Hungry,
好, <i>Háu,</i> Good,	歹, <i>Tái,</i> Bad,	鈍, <i>T'un,</i> Obtuse,	利, <i>Lí,</i> Sharp,
正, <i>Ching,</i> Correct,	邪, <i>Sié,</i> Depraved,	虛, <i>Hü,</i> Void,	實, <i>Shih,</i> Solid,
直, <i>Chih,</i> Straight,	曲, <i>Kiuh,</i> Crooked,	本, <i>Pan,</i> Stock,	利, <i>Lí,</i> Gain,
靈, <i>Ling,</i> Intelligent,	蠢, <i>Ch'un,</i> Rude,	花, <i>Hwá,</i> Flowers,	實, <i>Shih,</i> Fruit,
聖, <i>Shing,</i> Wise,	愚, <i>Yü,</i> Foolish,	鮮, <i>Sien,</i> Fresh,	鹽, <i>Yen,</i> Seasoned,
新, <i>Sin,</i> Modern,	古, <i>Kü,</i> Ancient,	妍, <i>Yen,</i> Fair,	媮, <i>Ch'i,</i> Deformed,
長, <i>Ch'áng,</i> Long,	短, <i>Twán,</i> Short,	老, <i>Láu,</i> Old men,	幼, <i>Yü,</i> Youth,
永, <i>Yung,</i> Eternal,	暫, <i>Tsan,</i> Temporary,	生, <i>Sang,</i> Raw, green,	熟, <i>Shuh,</i> Cooked, ripe,
高, <i>Káu,</i> High,	低, <i>Ti,</i> Low,	公, <i>Kung,</i> Public,	私, <i>Sz',</i> Private,
隘, <i>Yai,</i> Narrow,	闊, <i>Kwoh,</i> Broad,	滿, <i>Mwán,</i> Full,	空, <i>K'ung,</i> Empty,

## Characters of opposite significations.

稀, <i>Hí,</i> Thin,	稠, <i>Ch'au,</i> Thick,	來, <i>Lái,</i> To come,	去, <i>K'ü,</i> To depart,
傲, <i>Ngáu,</i> Proud,	謙, <i>K'ien,</i> Humble,	賣, <i>Mái,</i> To sell,	買, <i>Mái,</i> To buy,
猛, <i>Mang,</i> Fierce,	良, <i>Leáng,</i> Gentle,	增, <i>Tsang,</i> To increase,	減, <i>Kien,</i> To diminish,
野, <i>Yé,</i> Wild,	家, <i>Kiá,</i> Domestic,	損, <i>Sun,</i> To injure,	益, <i>Yih,</i> To profit,
輕, <i>K'ing,</i> Light,	重, <i>Chung,</i> Heavy,	賞, <i>Sháng,</i> Reward,	罰, <i>Fáh,</i> Punishment,
順, <i>Shun,</i> Favorable,	逆, <i>Nih,</i> Adverse,	飲, <i>Yü,</i> Drink,	食, <i>Shih,</i> Food,
剛, <i>Káng,</i> Rigid,	柔, <i>Jau,</i> Mild,	升, <i>Shing,</i> To ascend,	降, <i>Kiáng,</i> To descend,
方, <i>Fáng,</i> Square,	圓, <i>Yuen,</i> Round,	取, <i>Ts'ü,</i> To take,	與, <i>Yü,</i> To give,
上, <i>Sháng,</i> Up,	下, <i>Hiá,</i> Down,	拿, <i>Ná,</i> To seize,	放, <i>Fáng,</i> To let go,
內, <i>Nui,</i> Within,	外, <i>Wái,</i> Without,	散, <i>Sán,</i> To disperse,	收, <i>Shau,</i> To collect,
近, <i>Kin,</i> Near,	遠, <i>Yuen,</i> Distant,	合, <i>Hoh,</i> To unite,	離, <i>Lí,</i> To separate,
先, <i>Sien,</i> Before,	後, <i>Hau,</i> After,	刑, <i>Hing,</i> To chastise,	免, <i>Mien,</i> To spare,
面, <i>Mien,</i> Openly,	背, <i>Pei,</i> Secretly,	笑, <i>Siáu,</i> To laugh,	涕, <i>Ti,</i> To weep,
早, <i>Tsáu,</i> Morning,	晚, <i>Wán,</i> Evening,	栽, <i>Tsái,</i> To plant,	拔, <i>Páh,</i> To root up,
多, <i>To,</i> Much,	少, <i>Shíu,</i> Little,	受, <i>Shau,</i> To take,	授, <i>Shau,</i> To deliver,
表, <i>Piáu,</i> Without,	裡, <i>Lí,</i> Within,	經, <i>King,</i> Text,	傳, <i>Ch'uen,</i> Comments,
是, <i>Shí,</i> It is,	非, <i>Fei,</i> It is not,	賣, <i>Mái,</i> To sell,	送, <i>Sung,</i> To bestow,
開, <i>K'ái,</i> To open,	閉, <i>Pí,</i> To shut,	呼, <i>Hú,</i> To exhale,	吸, <i>Hih,</i> To inhale,
流, <i>Liú,</i> To flow,	止, <i>Chí,</i> To stop,	死, <i>Sz',</i> Dead,	活, <i>Hwoh,</i> Living,
往, <i>Wáng,</i> To go,	來, <i>Lái,</i> To come,	語, <i>Yü,</i> To speak,	默, <i>Meh,</i> To be silent,
出, <i>Ch'uh,</i> To issue,	入, <i>Juh,</i> To enter,	伸, <i>Shin,</i> To extend,	屈, <i>Kiuh,</i> To contract.

Repetition.		Characters repeated.		Phrases repeated.			
消, <i>Siáu,</i>	To decrease,	長, <i>Ch'áng,</i>	To increase,	贏, <i>Ying,</i>	To win,	輸, <i>Shú,</i>	To lose,
勝, <i>Shing,</i>	To conquer,	敗, <i>Pái,</i>	To be defeated,	興, <i>Hing,</i>	To flourish,	亡, <i>Wáng,</i>	To perish.

## Section 2.

## Repetition.

So frequently does this figure occur, both in familiar discourse and in ancient and modern compositions, that I hardly know to what extent it ought to be considered. But since repetition is often found in connection with other figures, e. g. in the climax and the accumulative, style, these two subjects will be referred to separate sections, and in the present we shall treat of the repetition of words and phrases, and of repetition in a play upon words.

## § 1. Repetition of characters.

1. The same character occurs twice in succession, and that without changing its signification; it rather increases and adds force to the original sense; e. g. the *Shí King* says, *Ming ming tsái hiá, heh heh tsái sháng*, 明明在下赫赫在上, the most intelligent is below, the most terrible above. This figure is found in every book that is met with; more examples will not therefore be here presented.

2. The same character is repeated, but in such a manner that the first is a verb the second the regimen of the verb; e. g. the *Tá Hioh* says, *Ming ming teh*, 明明德, to illumine the illuminating power i. e. to enlighten the mind.

## § 2. Repetition of phrases.

1. A phrase of two characters is repeated for the sake of emphasis; e. g. *sih tsái sih tsái*, 惜哉惜哉, most lamentable indeed. *K'ú sz' k'ú sz'*, 苦事苦事, sad, sad indeed. *Hing shin hing shin*, 幸甚幸甚, most happy, most happy. *Shin hi shin hi*, 甚喜甚喜, I most ardently congratulate you. *To ho to ho*,

## Repetition.

## Phrases of several characters.

多荷多荷, thank you, thank you. *Jū ho jū ho*, 如何如何, how is it possible? *King chi king. chí*, 敬之敬之, regard it, regard it. *Sz' chí, sz' chí*, 思之思之, consider, consider.

2. We also find a repetition of phrases of more than two characters; e. g. *kú chí tsái kú chí tsái*, 沽之哉沽之哉, sell it, sell it. *T'ien sàng yü t'ien sàng yü*, 天喪予天喪予, heaven destroys me, heaven destroys me. *T'ien yen chí t'ien yen chí*, 天厭之天厭之, heaven hates it, heaven hates it. *Jū k'í jìn jū k'í jìn*, 如其人如其人, is there one like him? *Jin yen sau tsái jin yen sau tsái*, 人焉廋哉人焉廋哉, who can escape the notice of such an investigator? *Wú k'ü liáu í wú k'ü liáu í*, 吾去了矣吾去了矣, I go, farewell, I go, farewell. *Sz' jin yé 'rh yú sz' tsih yé*, 斯人也而有斯疾也, such a man has such a trouble. *Teh k'í so tsái teh k'í so tsái*, 得其所哉得其所哉, he is in his own element, as e. g. a fish in the water.

3. The same phrase occurs both at the beginning and end. *Hien tsái Hwui yé*, 賢哉回也, how prudent was Hwui! Some proofs of his prudence are next given, and the sentence concluded with a repetition of the four characters with which it commences. *Máng tsz' says, Tsz' kwo í*, 子過矣, Sir, you are in fault. He shows this to be the case and concludes with, *Wú tsz' kwo í*, 吾子過矣. *Kiun tsz' yú sán loh 'rh wáng t'ien hiá puh yü ts'un yen*, 君子有三樂而王天下不與存焉, there are three things capable of affording delight to the wise, but to possess the whole world is not reckoned in the number. The three things referred to are next specified by the author and then the whole sentence is repeated. *I shin í tsái k'í wú kw'ei 'rh puh chí ch'í yé shin í*, 意甚矣哉其無愧而不知耻也甚矣, alas! it is a fact; he has discovered the whole affair; it is indeed a fact.

4. When any point is to be established or refuted by several steps, it is usual first to give a general statement of the subject; e. g. there

*Repetition.*

*Play upon words.*

are six reasons for such a belief; these are then successively presented. Then in the end is added, and this is the first reason for saying, &c. If after stating that there are four or five reasons *k'i yih*, 其一 occurs immediately, nothing further is added in the end. At the beginning the enumeration should be with, *k'i yih*, 其一, first, *k'i yih*, 其一, second, &c., or *k'i 'rh*, 其二, second, *k'i sán*, 其三, third, &c. But when they are numbered at the end we should use, *yih yé*, 一也, *'rh yé*, 二也, *sán yé*, 三也, &c.

§ 3. *Play upon words.*

In this line Chwáng tsz' and Lung tsz' are evidently superior to all others. It will be sufficient to present a few examples by way of illustration, merely for the sake of showing the manner in which this play upon words is effected. I would not however advise any to hunt after such expressions.

1. *Fàng sang fáng sz' fàng sz' fáng sang*, 方生方死方死方生, now living now dead, now dead now living. In another place we find, *Fáng k'o fáng puh k'o fáng puh k'o fáng k'o*, 方可方不可方不可方可, now possible, now impossible, now impossible, now possible. It must not be supposed that inversions of this sort, which are frequently met with in Chwáng tsz', have no important significance. See how he defines man. *Hing chí puh hing puh hing chí hing*, 形之不形不形之形, the unformed of form, the form of the unformed; i. e. the spirit of a body and the body of a spirit. The one without the other does not constitute a man. The body says *my soul*, and the soul says *my body*. Body and soul, soul and body constitute a man.

2. *Kú yueh wú yen wú yen chung shin yen wí cháng yen chung shin puh yen wí cháng puh yen*, 古曰無言言無言終身言未嘗言終身不言未嘗不言, the ancients said, Use no words; he who speaks without speaking, speaks always without speaking at all; he never speaks but is always speaking. The play is upon the character *yen*, 言, which is take in a double sense,

## Repetition.

## Play upon words.

to speak like a parrot or a fool, that is, to beat the air with empty sounds; or to speak like a wise and considerate person, that is, to instruct others with important precepts and a good example. Confucius said he wished to say nothing; *wú yuh wú yen*, 吾欲無言, i. e. to do right and be silent.

3. *Jin kiái tsun k'í chí chí so chí, 'rh moh chí shí k'í chí chí so puh chí 'rh hau chí*, 人皆尊其知之所知而莫知恃其知之所不知而後知, to have knowledge without knowing it, and by diligent efforts to know at length that which was not known, is commended by all men. The character *chí*, 知, is six times repeated. It is twice used as a noun, i. e. in the phrase *k'í chí chí*, 其知之; in the other cases it is a verb.

4. The disciples of Chwáng tsz' desired to commit their master to the earth after death. He said that he had no anxiety for a burial. They replied, But the birds will eat you up. He rejoined, If you wish me to become the prey of worms the birds of heaven must lose their portion. If the birds devour me the worms will not have their prey. Then to convince them of their error, he says, *I' puh p'ing p'ing k'í p'ing yé puh p'ing, í puh ching ching k'í ching yé puh ching*, 以不平平其平也不平以不徵徵其徵也不徵, suppose he be not laid safely away and you do it for him, is he really safe, or is he not? Suppose he is not exposed to view, and you cause him to be exposed, is he really exposed or not?

5. *I' chí yü chí chí fei chí, puh joh í fei chí yü chí fei chí yé*, 以指喻指之非指不若以非指喻指非指也, you employ a finger to show that a finger is not a finger, rather take what is not a finger to prove that a finger is not a finger. *I' má yü má chí fei má, puh joh í fei má yü má chí fei má*, 以馬喻馬之非馬不若以非馬喻馬之非馬, you employ a horse to show that a horse is not a horse; use rather what is not a horse to show that a horse is not a horse. *T'ien tí yih chí yé, wán wuh yih má yé*, 天地一指也萬物一馬也, a finger represents the world, a horse the universe. We cannot, for instance, have a

Play upon words.

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true knowledge of material objects, unless we are acquainted with the immaterial essence.

6. The same author, Chwáng tsz', represents Confucius as saying, *Mung yin tsiú ché, tán 'rh k'uh kih*, 夢飲酒者旦而哭泣, one dreams of drinking wine and waking up in the morning in tears; *mung k'uh kih ché, tán 'rh tien lám*, 夢哭泣者旦而田獵, another dreams that he weeps, and in the morning proceeds to the hunt; *fáng k'í mung yé, puh chí k'í mung yé*, 方其夢也不知其夢也, when they are dreaming they know not it is a dream; *mung chí chung yú chen k'í mung yen*, 夢之中又占其夢焉, they even dream of telling their dreams; *kioh 'rh hau chí k'í mung yé*, 覺而後知其夢也, nor until they wake do they know that it is all a dream; *ts'ie yú tá kioh, 'rh hau chí ts'z' k'í tá mung yé*, 且有大覺而後知此其大夢也, when we are once perfectly awake, then we perceive that it was all a dream; *'rh yü ché tsz' í wei kioh, tsieh tsieh jen chí chí, kiun tsz' hú muh hú kú tsái*, 而愚者自以爲覺竊竊然之知君子乎牧乎固哉, stupid indeed; the more they are absorbed in their dream, the more confidently do they suppose they are awake, and assert, this is a sage, this a herdsman; what is more vain? *Kiú yé yü jü kiái mung*, 丘也與女皆夢, you and I both alike dream: *yü wei jü mung yih mung yé*, 予謂女夢亦夢也, when I say, you dream, even in this I am dreaming.

### Section 3.

Climax.

This figure derives its name from the Greek; the Chinese term for it is *lien wan*, 連文. Industry leads to virtue, virtue to praise, praise to envy.

Torva laena lupum sequitur, lupus ipse capellam,  
Florentem cytisam sequitur, lasciva puella.

There is nothing in the style of Chinese composition more beautiful than the proper use of this figure. The examples that occur should



*Climax.**Examples.*

all be diligently studied. A too frequent use of it however would at length create a degree of unpleasantness. Variety is indispensable even in those things which are most agreeable. This figure includes a sort of repetition; but its superiority in point of elegance and beauty to a bare repetition of words cannot fail to be readily perceived.

Numerous examples of the use of the climax occur in the Táu Teh King. Two of the most important will be here presented, without a translation, so great is the liability to error in seeking to present the exact shade of idea in a foreign idiom.

1. *Táu sang yih, yih sang 'rh, 'rh sang sán, sán sang wán wuh*  
道生一一生二二生三三生萬物. 2. *Jin fáh tí,*  
*tí fáh t'ien, t'ien fáh táu, táu fáh tsz' yen,* 人法地地法天天  
法道道法自然.

The Chung Yung has the following. *Ching tseh hing, hing tseh chú, chú tseh ming, ming tseh tung, tung tseh pien, pien tseh hwá,* 誠則形形則著著則明明則動動則變變則化. In this passage three points should be noticed; the elegant repetition of *tseh, 則*; the chain in which the connecting links are equal to the number of phrases; the manner of continuing the sentence by repeating the last character of the preceding phrase. The form of expression may be easily imitated.

The same book has a passage commencing, *T'ien ming chí wei sing, suh sing chí wei táu, siú táu chí wei kiáu,* 天命之謂性率性之謂道修道之謂教. Here we have three phrases constructed after the same form. In the first is the character *sing, 性*, which also enters into the second, in the second is *táu, 道*, which likewise enters into the third. This remarkable text I could not well present in a translation, according to my understanding of it; without an extended dissertation, which is not appropriate in this place. Such points belong rather to an understanding of the books, than to a knowledge of the Chinese.

The same book says, *Kú wei ching tsái jin, ts'ü jin í shin siú shin í táu, siú táu í jin, jin ché jin yé,* 故爲政在人取人以身

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*Examples.*

修身以道修道以仁仁者人也, &c. Whenever we meet with so beautiful and happy a succession of phrases we should by no means fail to give them particular attention. The same consideration that obtained above prevents me from attempting a version of this passage.

The Tá Hioh has the following passage. *Tsai chí yü chí shen, chí chí 'rh hau yü ting, ting 'rh hau nang tsing, tsing 'rh hau nang ngán, ngán 'rh hau nang lü, lü 'rh hau nang teh,* 在止於至善知止而后有定定而后能靜靜而后能安安而后能慮慮而后能得. This passage has a strong resemblance to that from the Chung Yung presented above, *ching tseh hing* &c. From this also it is shown that the *chí yü chí shen*, 止於至善, is the final end to which true wisdom aims. For when once the end is known, then it is known where to rest; then the mind is not fluctuating, but fixed. From that certainty arises a permanent rest, from rest tranquillity, from tranquillity, serious thoughts, and in fine those frequent and practical reflections lead in the direct way to obtaining the end proposed.

In the Tá Hioh, Ngauyang Siú has the following imitation of the preceding passage. *Tseh chí so í siú shin, chí so í siú shin, tseh chí so í chí jin, chí so í chí jin, tseh chí so í chí t'ien hiá kwoh kiá í,* 則知所以修身知所以修身則知所以治人知所以治人則知所以治天下國家矣. The same author also says, *Fú shí wú sz' í, hióh ché táng sz' king,* 夫世無師矣學者當師經, we have now no master to teach us, let those therefore who are eager for wisdom take the *King* for their teacher; *sz' king pih sien k'íu k'í í,* 師經必先求其意, he who has these books for his teacher should make it his first object to have the sentiment well fixed in the mind; *í teh tseh sin ting,* 意得則心定, for when the sentiment is thus implanted the mind is established; *sin ting tseh táu shun,* 心定則道純, and when the mind is established the principles are correct; *táu shun tseh ch'ung yü chung ché*

*Didactic interrogation.**Example from Mang tsz'.*

*shih*, 道純則充於中者實, and correctness of principles gives to our conclusions certainty and weight; *chung ché shih tseh fáh wei wan ché yáu kwáng*, 中者實則發爲文者耀光, but when that internal verity is exhibited without, the eyes of the beholder are dazzled and ravished with the brightness. *Wan*, 文 is here used to denote exterior grace and beauty.

## Section 4.

*Didactic interrogation.*

We do not refer here to what is more strictly and properly called interrogation; for from the particles exhibited in the second chapter the frequency of its use is manifest. But this section is adduced to show that the Chinese philosophers practice the same mode of discussion as is always observed by Socrates and Plato, i. e. they convey instruction by the far preferable mode of proposing questions, rather than by positive assertion. For by various simple questions, foreign as would at first seem to the subject under consideration, they gradually lead to the conclusion they desire. The example selected from Mang tsz' will be sufficient, and will serve to explain the whole subject. *Yü wei ché Shin Nung chí yen ché Hü hing tsz' T'sú chí Tang*, 有爲者神農之言者許行自楚之滕, a certain man named Hü hing saying that he was Shin Nung came from the kingdom T'sú to the kingdom Tang; *Chin Siáng kien Mang tsz' tau Hü hing chí yen yueh*, 陳相見孟子道許行之言曰, Chin Siáng, one of the disciples of this teacher came to Mang tsz' and said; *Tang kiun tseh ching hien kiun yé sui jen wi wan tau yé*, 滕君則誠賢君也雖然未聞道也, the prince of this country was distinguished for his knowledge, yet he had never heard of the true wisdom; *hien ché yü min ping kang 'rh shih*, 賢者與民並耕而食, the king, as well as the people, plows the field and lives upon the fruits of his own labor; *kin yé Tung yü tsáng lin fú k'ú tseh shí lí min 'rh í tsz' yáng wú teh hien*, 今也滕有倉廩府庫則是厲民而以自養惡得賢, not so the king of this

*Didactic interrogation.*

*Example from Mang tsz'.*

country, but he has full barns and lives upon the productions of his people; who then will pronounce him wise? Let us see how Mang tsz' proceeds to convince this man of his error. *Mang tsz' yueh Hū tsz' pih chung suh 'rh hau shih hú, 孟子曰許子必種粟而後食乎,* doubtless, said Mang tsz', master Hū sowed with his own hands and harvested the grain which he eats; is it not so? *Jen, 然,* it is even so; *yueh Hū tsz' pih chih pu 'rh hau í hú, yueh fau hū tsz' í hoh, 曰許子必織布而後衣乎曰否許子衣褐,* master Hū without doubt weaves the cloth with which he is clothed? By no means; my master does not weave his own cloth, but raises the wool; *yueh Hū tsz' kwán hú, 曰許子冠乎,* does master Hū wear a cap? *yueh kwán, 曰冠,* yes; *yueh hí kwán, 曰奚冠,* what cap, pray? *yueh kwán sú, 曰冠素,* a plain cap without color. *Yueh tsz' chih chí yü, 曰自織之與,* did he make it himself? *yueh fau í suh yih chí, 曰否以粟易之,* by no means, but he gave grain in exchange for the cap; *yueh Hū tsz' hí wei puh tsz' chih, 曰許子奚爲不自織,* and why did he not make it himself? *yueh hái yü kang, 曰害於耕,* because it would prevent farming. *Yueh Hū tsz' í fú tsang tsw' án í tiéh kang hú, 曰許子以釜餼爨以鐵耕乎,* master Hū, I believe, cooks his rice in an earthen pot, and in cultivating the field, makes use of the plow, harrow and other things of that sort? *yueh jen, 曰然,* true. *Yueh wei chí yü, 曰爲之與,* master Hū makes all these himself I suppose? *yueh fau í suh yih chí, 曰否以粟易之,* by no means; he exchanges grain for them; *í suh yih hái k'í ché puh wei lí táu yé, táu yé yih í k'í hái k'í yih suh ché k'í wei lí nung, 以粟易械器者不爲厲陶冶陶冶亦以其械器易粟者豈爲厲農,* but to procure them all for grain, is it not to enjoy the benefits resulting from the toil of the potter and the iron-smith? suppose that those who mold the clay and work the iron should desire to exchange their wares for rice, would they not become a source of trouble to the husbandman? *Ts' íe*

Didactic interrogation.

Example from Mang tsz'.

Hü tsz' ho puh wei tau yé shié kiái ts'ü k'i kung chung 'ru yung chí  
 ho wei fan fan jen yü peh kung kiáu yih ho hü tsz' chí puh tán fán,  
 且許子何不爲陶冶舍皆取其宮中而用之  
 何爲粉粉然與百工交易何許子之不憚煩, 粉

why then has not master Hü learned the trade of the potter? Why does he not himself practice the working of iron? For thus he would find all these articles in his own house and would not trouble the various artists with his commodities. Or does it belong to him only not to see that he is thus troublesome and hateful to all? Peh kung chí sz' kú puh k'o kang ts'ie wei chí, 百工之事故不可耕且爲之, but to practice so many arts and to be employed in agriculture at the same time, how is it possible? Mang tsz' with singular felicity of thought ends the disquisition as follows, Jen tseh chí t'ien hiá tuh k'o kang ts'ie wei yü, 然則治天下獨可耕且爲與, is then the administration of government alone properly joined with agriculture?

We thus see the method which Mang tsz' pursued to lead this individual to the desired conclusion. If no one could be at once a potter and a husbandman, much less were it possible for an individual to be at the same time a farmer and a king.

It will be well in reading this passage to notice some of the remarks concerning particles, and to observe also that the character yueh, 曰 is equally adapted to interrogation and answer. Yueh yueh jen hü, yueh kí jen chí, tseh jen yé, 曰曰然乎曰既然之則然也, you will say, is it thus? Yes, you will say, if it is indeed so &c.

## Section 5.

## Description.

The Greeks termed the figure *ecphrasis*. By description as here used is meant the depicting of a subject in language clear and vivid, with a style graphic and elegant. In this the Chinese authors, even those of a modern date, do not yield precedence to our own. But as

*Didactic interrogation.*

*Example from Mang tsz'.*

it regards richness of sacred teaching, and the sublime assemblage of all the virtues, nothing can be found approaching in the least to the sublimity and divine eloquence of Paul in 2. Cor. 6: 1—10.

Although the Chinese authors have much to say of *jin*, 仁, charity, they are babes compared with this apostle in his description of the same virtue. But though they are unable to rise themselves to the height of this divine eloquence, yet the style of the apostle's language in these passages is such as they would greatly admire and commend. For in the arrangement of the words and phrases it is evidently like the Chinese.

*Example 1. From Mang tsz'.*

*Kü t'ien hiá chí kwáng kú*, 居天下之廣居, *Lih t'ien hiá chí ching wei*, 立天下之正位, *Hing t'ien hiá chí tá táu*, 行天下之大道, *Teh chí yü mín yú chí*, 得志與民由之, *Puh teh chí tuh hing kí táu*, 不得志獨行其道, *Fú kwei puh nang yin*, 富貴不能淫, *Pin tsien puh nang í*, 貧賤不能移, *Wei wú puh nang küh*, 威武不能屈, *T's'z' chí wei tá cháng fú*, 此之謂大丈夫. The remarks made in a former section concerning the arrangement of the phrases will be at once perceived to be applicable to this passage. In the first three phrases he makes mention of three most important virtues, charity, *jin*, 仁 which he terms a spacious habitation, *kwáng kú*, 廣居; becoming conduct, *li*, 禮, which he terms an upright seat, *ching wei*, 正位; and finally justice, *í*, 義, the great road, *tá táu*, 大道, upon which he always travels. He afterwards inserts two phrases corresponding particularly to each other, the meaning, of which is, If he is able to benefit the people let him do it with his best energies, but if he is not able he then lives to himself alone. Finally, in the three phrases which answer to the first three, he shows that the man whom in the end he calls *tá cháng fú*, 大丈夫, is the same in every variety of fortune and is fearless even in death itself.

Description.

Examples.

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## Example 2. From the Shü King.

*Kwán 'rh suh, jau 'rh lih, yuen 'rh kung, wán 'rh king, jáu 'rh í, chih 'rh wan, kien 'rh lien, káng 'rh seh, kiáng 'rh í, 寞而栗柔剛而立愿而恭亂而敬擾而毅直而温簡而廉剛而塞疆而義.* In this passage we may notice a singular brevity, a perfect resemblance between the nine phrases, and how in each phrase he so designates a virtue as to separate farther from it the fault to which it seems to incline. And thus he describes to us the character of a wise man. These virtues are distributed among other men. He alone has them all in perfection.

栗

## Example 3. From the Chung Yung.

I had purposed to give here a version of this remarkable passage which I formerly prepared, but it now appears rather too verbose. It will be sufficient to present some notes upon the Chinese text, and then each one may at his leisure and by way of practicing translate this illustrious passage into his own tongue. He thus describes the wise man.

*Wei t'ien hiá chí shing wei nang, 唯天下至聖為能, Tsung ming jui chí tsuh í yú lin yé, 聰明睿知足以有臨也, Kwán yü wan jau tsuh í yú yung yé, 寬裕溫柔足以有容也, Fáh k'iang káng í tsuh í yú chih yé, 發強剛毅足以有執也, Wan lí mih ch'ah tsuh í yú pih yé, 文理密察足以有別也, Ch'uen poh yuen ts'iuén 'rh shí ch'uh chí, 溥博淵泉而時出之, Ch'uen poh jü t'ien, 溥博如天, Yuen ts'iuén jü yuen, 淵泉如淵, Kien 'rh min moh puh king, 見而民莫不敬, Yen 'rh ming moh puh sin, 言而民莫不信, Hing 'rh min moh puh shwoh, 行而民莫不說, Shí í shing ming yáng yih hú chung kwoh, 是以聲名洋溢乎中國,*

f.ú

f.ú

Description.

Examples.

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Shi hih mán meh, 施及蠻貊, Chau ch'é so chí, 舟車所至,  
 Jin lih so tung, 人力所通, T'ien chí so fuh, 天之所覆,  
 T'ì chí so tsái, 地之所載, Jih yueh so cháu, 日月所照,  
 Shwáng lú so so, 霜露所墮, Fán yú hiueh k'í ché moh puh tsun  
 ts'in, 凡有血氣者莫不尊親, Kù yueh pei t'ien, 故曰  
 配天.

We should notice here how the author in describing the wise man points out four general characteristics, also how each trait is depicted in proper colors in the use of four characters, and the consequent effect immediately presented. This constitutes the first division in which *tsuh í*, 足以 is four times repeated. In the following division there are four phrases arranged with peculiar ingenuity: The third division consists of three phrases of three characters each and consisting of two parts. The fourth division after the general proposition presents six successive phrases of four characters. The character *so*, 所, is six times repeated. In the end the style is a little varied, and the author comprises all that he has said in the two characters *pei t'ien*, 配天, which themselves afford matter for a disquisition. But such disquisitions we are obliged for want of room to omit, and to reserve to another occasion. Although I have been wont to estimate highly this whole passage, yet it always seemed to have rather too much of glitter, especially in the six phrases of the fourth division. The luxuriance should be slightly pruned. But such was not my opinion in the year 1709, when I made my first effort at Chinese composition. I wrote therefore a description on the plan of Scipio's dream as found in Tully, and to that little work I gave the name, *Mung mi t'ú k'í*, 夢美土記, having under the figure of a most beautiful land shadowed forth the church of Christ in this its sojourn, and the celestial country of a future world. Thus then with my youthful pencil I described the land:

“Oh, how limpid are its waters! how delightful its flowers! how sweetly smells the breath of its zephyrs! In it are pleasant mountains, dark groves, silent and shaded valleys. Would you mention the famous rivers Kin and Siáng, you would say they were turbid and



*Description.**Examples.*

muddy. Would you speak of the cool shade enjoyed in Wú Yin, you would declare that the wind was<sup>1</sup> boisterous and rough. Would you speak of the lovely spring that reigns in Lo Yáng; you could not endure its miserable stench and ugliness. The forests thickly set with the beautiful trees, *kí, tsz' wú* and *tung*, would appear to you dry and withered, nor could you repose beneath them. The prospect afforded by the Wú Yin groves and the Kin Lo rivers leave always something to be desired. My land alone most beautiful as the choicest onyx, shines immaculate.

潏潏其水猗猗其花芬芬其風其山苑苑其  
 林蓊蓊其壑窈然而鮮蔭沂湘之流也其濁  
 且混矣洛陽之春也其臭且熅矣無雲之涼  
 也嗚呼其漂洌之風矣杞梓梧桐之林也云  
 何其毗劉而不可休矣舞雲沂洛之景也皆  
 有欠焉獨我美土也其如白玉始無玷焉耳矣

*Example 4. From Ngauyang Siu.*

*Description of the Old Drunkard's Bower.*

The district Chú is surrounded on all sides with mountains, but the peaks lying to the South-west, on account of the groves and vales, exhibit scenery more agreeable than the rest. Nothing can be more beautiful or charming to the eye. Hence the name of the country is *Láng Sié*, 琅邪, as it were so many leaning marbles. The mountains open to the distance of six or seven *lí*, while gradually tracing out the way, your ear is greeted with the sweet murmur of a rivulet, whose rippling water flows between the two mountains. The fount is called *Jang ts' iuen*, 釀泉, as though it yielded delicious nectar. The path winds gradually around the mountain, when you meet with a bower square and open, placed over the fountain as a shade; it is called *Tsui Ung T'ing*, 醉翁亭. Who was it that made the Bower?

*Description of the Old Drunkard's Bower.*

If we can believe the mountain priests, some one placed it here who lived among the genii of the hills. Who gave it such a name? Thus the governor of the city calls himself, for he comes thither regularly with his friends and there they drink with each other. After a few cups you would call him drunk, and since he is now advanced in age he styles himself the Old Drunkard. But not with reference to the use of wine does he take this appellation, but he alludes to the delights of the place with which he regales himself; this is the wine—by which he says he is intoxicated. At the rising of the sun the forest drops with dew and exhales the sweet cloud. When he sets, the caverns and recesses of the rocks grow horrid with the shades, and the changes of nature, things decaying, and those springing into life, are enveloped in obscurity. All parts send forth a grateful and invisible odor. The trees are dark with luxuriance, the gentle breezes blow, the pure showers descends; the rocks stripped of their green moss, are exposed to view; this is the view of the mountains during the four seasons of year. If you go thither at early dawn and return not till night, you will always behold new sights and your pleasure will know no bounds. Some carrying sickles beguile the way with a song; others recline under the branches of the trees. Those who lead call to their companions and those who follow answer. Old men stooping with age walk on with their canes. Travelers are constantly going and returning; such is the rural walk of the inhabitants of the city. When they come to the place they amuse themselves with fishing. The water is deep and the fishes fat and plump. The water of the fountain serves for wine. The fountain sweeter than balm sends forth its fragrance. The wine is pure and more transparent than glass. The unbought dainties of the country and various herbs mingled together deck the rustic table, and thus a splendid entertainment is prepared for the governor. Such a scene is not in want of music. Some divert themselves with the arrow, others with games at chess. Then they vie to see who shall drink the most, they mingle their wine and raise their voices loud. Such are the games of the merry company. But he with wrinkled brow, and hoary locks, who with tottering step joyous passes

*Description of the Old Drunkard's Bower.*

through the crowd, is the governor of the city according to his custom, drunk. At the setting of the sun when their shadows vanish as they wander over the mountains, the governor returns to the city and his companions follow him. The wood with the spreading branches of the trees covers all the region far and wide, it resounds with the songs of birds; the men depart and the feathered tribes rejoice. The little birds know what pleasure they derive from the woods and mountains; but they know not the pleasure which they afford to men. The men can appreciate a walk with the governor, and rejoice, but they are not aware that the governor rejoices because he sees them joyful and happy. He who knows how to rejoice with them and who thus commits the account to paper for preservation, this is the governor himself. But by what name is this governor called? He is called Ngauyáng Siú, and he came from Lú Lin.

I am aware that this version of mine may seem as it were to defile with mud the gems of this polished writer. But the more uncouth my rusticity, the more choice is Ngauyáng Siú, and the more beautiful will his description appear. He describes the place as rendered lovely by every charm. He sets forth the diversions of the higher classes and at the same time the games of the rustics. Near the end he reveals the sentiments of the worthy governor. He makes use almost exclusively of the particles *ché*, 者 and *yé*, 也, and each is repeated frequently throughout, without creating any feeling of disgust, not only because he sets forth the whole subject, which he has undertaken to describe, in distinct parts, but also because the images presented to the mind are of so gay and joyous a nature as to render it unnecessary to attend to the particles. But the phrases are varied and arranged with singular skill, as any one may see without my showing.

醉翁亭記

歐陽修

環滁皆山也其西南諸峯林壑尤美望之蔚然而深秀者琅邪也山行六七里漸聞水聲潺潺而瀉出兩峯之間者釀泉也峯回路轉

*Description of the Old Drunkard's Bower.*

誰太故山若化而時無僂漁藪絲譚守賓鳥樂粹誰  
 者也高乎也變秀四亦應而有非諠太而禽之樂謂  
 亭謂最在酒明木之樂者谿山樂而者歸而人其守  
 作自又酒之晦佳間而後臨冽之坐間守去知樂太  
 也守年在寓暝香山同呼也酒酣起其太人不之也  
 亨太而不而穴幽者不者遊而宴錯乎亂遊而守守  
 翁誰醉意心巖而出景前人香也交然散下樂太  
 醉者慳之之而發石之行塗者酒守觥髮人聲材不交  
 者之少翁得歸芳而時塗者酒守觥髮人聲材不交  
 上名飲醉樂雲野落四於絕為太勝白山鳴山樂以  
 泉也此也之開也水歸歌不泉者者顏在翳知而述  
 於僂於翁水蔚暮潔而者而釀陳奕蒼陽陰鳥遊能也  
 臨知飲醉山林朝高暮負來肥前中也夕林禽守醒修  
 然曰來曰也而之霜往於住魚而者權而樹而太樂陽  
 翼僧客號間出間風而至携而然射賓己之然從其毆  
 有山之與自之日山陰朝也窮屨谿冽非者醉客樂人能盧

## Section 6.

*Thirty varieties of style.*

The force and beauty of figures of this sort consist not in a mere repetition of a certain character, but depend rather upon an assemblage

Varieties of style.

Examples.

or accumulation of characters of some sort, by which the passions of the mind are aroused. Thus Tully says, Do not suppose that men impelled to crime by a divine agency are terrified by the burning torches of the furies. His own deceit, his own outrage, his own crime, his own audacity create alarm in the mind of each. These are the Furies of the wicked, these the flames, these the torches, &c. Thus St. Paul in 2. Cor. 11: 2-30. The Chinese style is formed in nearly the same manner, as readily appears throughout this section. There are three small works in high repute among the literati on account of the peculiar excellence of their style. The first is the *Hí tsz'* which is considered next to the *Yih King*. The second is the *K'áu kung kí*, found in the book *Chau Lí*. The third is the *Tái kí tú*, with which the book *Sing Lí tá tsuien* commences. They are so highly praised perhaps for this reason, that they make frequent use of the modes here treated of.

§ 1. *Hwoh*, 或.

*Láu tsz'* has the following; *Kú wuh hwoh hing hwoh to hwoh hū hwoh ch'ui hwoh k'iang hwoh ying hwoh tsái hwoh fei*, 故物或行或隋或响或吹或強或羸或載或隳. *Hán Yü* has imitated this passage in two places, and we may do the same here. *Hwoh kwei hwoh tsier hwoh p'in hwoh fú hwoh tsin hwoh t'ui hwoh hing hwoh chí kiun tsz' wáng wáng wú puh tsz' teh*, 或貴或賤或貧或富或進或退或行或止君子往往無不自得.

§ 2. *Yé*, 也.

The book *Chung Yung* says, *T'ien tí chí tau poh yé hau yé kau yé ming yé yú yé kiú yé*, 天地之道博也厚也高也明也悠也久也. In another place he reduces a good government to these nine parts. *Síu shin yé, tsun hien yé, ts'ia ts'in yé, king tá chin yé, t'i k'iun chin yé, tsz' shú min yé, lái peh kung yé, jau yuen jñ yé, hwái chú hau yé*, 修身也尊賢也親親也敬

Varieties of style.

Examples.

大臣也體群臣也子庶民也來百工也柔遠人也懷諸侯也。 This forms a sort of general proposition. He then resumes, *Siu shin tseh tau lih*, 修身則道立, &c. In the end the same is again repeated to show how these nine parts are regulated and maintained. *Tsai ming shing fuh fei li puh tung so i siu shin ye*, 齋明盛服非禮不動所以修身也. The others are of a similar construction. The whole passage is remarkable.

§ 3. *Ché*, 者.

The *K'áu kung kí* has the following; *i tan ming ché*, *i chú ming ché*, *i p'áng ming ché*, *i yih ming ché*, *i kú ming ché*, *i hiung ming ché*, 以脰鳴者以哇鳴者以旁鳴者以翼鳴者以股鳴者以胷鳴者. *Chwang tsz'* has imitated this passage, and in *Hán Yü* we find in unbroken succession seventeen phrases like the following; *yih hing ché k'ien ché pin ché sheh ché*, 一行者牽者奔者涉者.

§ 4. *Chi*, 之.

*Láu tsz'* says, *Kú tau sang chi ch'uh chi*, *ch'áng chi yoh chi*, *ch'ing chi shuh chi*, *yáng chi fau chi*, 故道生之畜之長之育之成之熟之養之覆之. The nominative is *tau* 道. *Chi*, 之, includes all things which are produced, sustained &c. by the *tau*, 道. The book *Lí Kí* says, *Puh chi shau chi wú chi tsuh chi tau chí*, 不知手之舞之足之蹈之. *Shau chí*, 手之, and *tsuh chí*, 足之 are the same as *shau*, 手 and *tsuh*, 足. *Wú*, 舞 and *tau*, 蹈 are verbs, and the *chi*, 之, which follows is their regimen. The chapter *Shwoh Kwá*, running through the symbols of which the *Yih King* consists says, *yü i tung chí*, *fung i san chí*, *yü i jun chí*, *jih i hang chí*, *kan i chí chí*, *tui i shwoh chí*, *kien i kiun chí*, *ku'an i ts'áng chí*, 兩以動之風以散之雨以潤之日以恆之長以止之兌以說之乾以君之坤

Varieties of style.

Examples.

以藏之。 It was with an eye to this passage that in another place I expressed the idea that the doctrines of the Christian religion satisfy the heart, because this alone affords it true light; *chün shih lí í chuh chí*, 陳實理以燭之; it points out the true way that man should pursuer; *k'ái chün táu í táu chí*, 開眞道以導之; it promises pardon for encouragement; *hü tsui shé í wei chí*, 許罪赦以慰之; it bestows grace to assist him; *shí teh ngan í tsü chí*, 施特恩以助之; it reveals a paradise to excite his hopes; *pih t'ien mun í mien chí*, 闢天門以勉之; it threatens punishment to deter him from sin; *ch'uen yueh cháh í kái chí*, 穿穴宅以戒之. Mang tsz' imitating the 'Táu 'Teh King says, *Láu chí lái chí kwáng chí chih chí fú chí yih chí*, 勞之來之匡之直之輔之翼之. When *chí*, 之 is used to denote the genitive case it may be many times repeated; as e. g. in rendering into Chinese the words of Cicero; "Historia testis temporum, lux veritatis, vitae memoria, magistra virtutis, nuntia vetustatis" &c.

§ 5. *Teh chí*, 得之.

Chwáng tsz' enumerates all those through whose hands the true doctrine has been transmitted. For the sake of brevity some are omitted. *Fuh lí teh chí í sih k'í wú*, *k'án pei teh chí í sih kwan lun*, *fung í teh chí í yú tá ch'uen*, *kien wü teh chí í chú tá shan*, *hwáng tí teh chí í tang yun t'ien*, *chuen yuh teh chí í chú hiuen kung*, 伏羲得之以襲氣母堪坏得之以襲崑崙馮夷得之以遊大川肩吾得之以處大山黃帝得之以登雲天顓頊得之以處玄宮.

§ 6. *Wei chí*, 謂之.

Hí tsz' says, *Hoh hú wei chí kw'an*, *pih hú wei chí kán*, *yih hoh yih pih wei chí pien*, *wáng lái puh kiung wei chí tung*, *kien nái wei chí siung*, *hing nái wei chí k'í*, 闔戶謂之坤闔戶謂之乾

Varieties of style.

Examples.

一闔一闔謂之變往來不窮謂之通見乃謂之象形乃謂之器, &c. All writers since have imitated this form of style. *Wei chi*, 謂之 differs from the *chi wei*, 之謂 which follows in nothing except the mode of use.

§ 7. *Chi wei*, 之謂.

*Sang sang chi wei yih, hing siang chi wei kán, kiáu fah chi wei kwan, yin yang puh tseh chi wei shin*, 生生之謂易形象之謂乾效法之謂坤陰陽不測之謂神. This passage is happily imitated by *Hán Yü*. *Chün wan ti jin i ch'áng jin chi wei yuen, fah 'rh tsieh chi wei ho, wú so puh tung chi wei shing, miáu 'rh wú fang chi wei shin, king wei t'ien ti chi wei wan, kán ting ho luán chi wei wú*, 臣聞體仁以長人之謂元發而節之謂和無所不通之謂聖妙而無方之謂神經緯天地之謂文戡定禍亂之謂武.

§ 8. *I*, 以.

*Chwáng tsz'* says, *I t'ien wei tsung, i teh wei pan, i t'au wei mun*, 以天爲宗以德爲本以道爲門. His disciples designed after his death to honor him with a magnificent burial; he said to them; *Wú i t'ien ti wei kwán kwòh, i jih yueh wei lien pih, i sing shin wei chú kí, i wán wuh wei tsí sung, wú tsáng kü k'i puh pí yé, ho pih jü ts'z'*, 吾以天地爲棺槨以日月爲連璧以星辰爲珠璣以萬物爲齋送吾葬具豈不備耶何必如此. I have elsewhere employed the character *i*, 以 as follows; *I yuen páu teh fei jin yé, i yuen páu yuen yé jin yé, i chih páu teh suh jin yé, i teh páu teh cháng jin yé, i chih páu yuen jü jin yé, i teh páu yuen tái jin yé*, 以怨報德匪人也以怨報怨野人也以直報德俗人也以德報德常人也以直報怨儒人也以德報怨大人也,



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Examples.

to render evil for good is the part of a knave, to render evil for evil is the part of an ignorant and rude person, to render nothing for evil belongs to a gentleman and a scholar, to render good for good is the part of an ordinary man, but to render good for evil, this belongs only to the perfect man.

§ 9. *Tsuh í*, 足以.

The chapter Wan Yen has this remarkable saying; *Ti jin tsuh í ch'áng jin, kiá huai tsuh í hoh tí, lí wuh tsuh í ho í, ching kú tsuh í kán sz'*, 體仁足以長人嘉會足以合禮利物足以和義貞固足以幹事. This may be easily imitated.

§ 10. *Puh í*, 不以.

The Tso Shí says, *Puh í kwoh, puh í kwán, puh í shán ch'uen, puh í yin tsih, puh í ch'uh sang, puh í h'í pi*, 不以器不以官不以山川不以隱疾不以畜生不以器幣. I, 以 may here I think he explained by *yung*, 用 to use.

§ 11. *Chi í*, 之以.

The book Lí Kí says, *Lü chi í tá, ngái chi í king, hing chi í lí, siú chí í hiáu, kí chí í í, chung chí í jin*, 慮之以大愛之以敬行之以禮修之以孝紀之以義終之以仁. We have a remarkable sentiment of Confucius which reads thus, *Tsung ming yü chí, shau chí í yü, kung pí t'ien hiáu, shau chí í jáng, yung líh chin shí, shau chí í kieh, fú yü sz' hái, shau chí í kien, ts'z' so wei sun chí yü sun chí táu yé*, 聰明睿知守之以愚功被天下守之以讓勇力振世守之以怯富有四海守之以謙所謂損之又損之道也, if you excel all others in wisdom and talents, appear ignorant and weak and you will preserve those endowments. If your merits extend

*Varieties of style.**Examples.*

throughout the world, be careful always to give precedence to others and your merits will remain. If by your energy you elevate mankind, affect to be weak and your fortitude will remain. If you possess all that lies within the compass of the four seas, be so much the more humble, and thus you will have riches which cannot be taken from you; this is the plan of constant and repeated self denial.

§ 12. *K'o*, 可.

The book *Lí Kí* says, *Sz' kiun k'o kwei k'o tsien k'o fú k'o p'in k'o s'ang k'o sháh*, 事君可貴可賤可富可貧可生可殺. This passage is easily irritated, but care should be exercised that it be done with judgment and in a proper manner.

§ 13. *K'o i*, 可以.

*Chwáng tsz'* says, *K'o i páu shin, k'o i ts'iuen sang, k'o i yáng ts'in k'o i tsin nien*, 可以保身可以全生可以養親可以盡年. you will thus be able to preserve your person, to make the most of your life, to maintain your parents, and to fill out your years.

§ 14. *Wei*, 爲.

In the chapter *Shwoh Kwá*, it occurs very often, e. g. *kán wei tien, wei kiun, wei fú, wei yuen, wei yuh, wei kin*, 乾爲天爲君爲父爲圓爲玉爲金. *Kien*, 乾, stands for heaven, king, father, &c.

§ 15. *Pih*, 必.

The *K'áu kung kí* says, *Yung luh pih chih, chin siuen pih ching, shi káu pih hau, shi tsih pih shú*, 容穀必直陳策必正施膠必厚施節必數. Were the design here to acquire a knowledge of the meaning and use of the characters the whole would require to be translated; but as the present object is merely to illustrate the style, it is sufficient to show how *pih*, 必, is arranged with the other characters.

Varieties of style.

Examples.

[www.libtool.com.cn](http://www.libtool.com.cn)§ 16. *Wú*, 無.

The Tso Shí says, *Wú chí wán, wú kú fú, wú shí lung, wú wei tung, wú ngáu lí, wú fuh-nú, wú mau fei teh, wú fán fei t*, 無始亂無枯富無恃寵無違同無敖禮無復怒無謀非德無犯非義, he begins no disorder, he has no confidence in wealth, he seeks not the favor of superiors, contends not with his equals, despises not the laws of politeness, he meditates nothing in opposition to virtue, nothing opposed to justice. Observe that the first six phrases are of three characters; the last two have four; similar ones of two or four characters might still be added.

§ 17. *Moh tá hú*, 莫大乎.

Hí tsz' says, *Fáh siáng moh tá hú t'ien tí, pien tung moh tá hú sz' shí, hien siáng moh tá hú jih yueh*, 法象莫大乎天地變動莫大乎四時變象莫大乎日月.

## § 18. 'Rh, 而.

The Káu king kí illustrating the mode of preparing the earth of which vessels are made says, *Ts'ing k'í huwí 'rh tsin chí, 'rh huwí chí, 'rh yuh chí, 'rh t'ú chí, 'rh suh chí*, 清其灰而盡之而揮之而沃之而塗之而宿之.

## § 19 'Rh puh, 而不.

The Tso Shí says, *Chih 'rh puh kü, kiuh 'rh puh kiuh, 'rh 'rh puh pih, yuen 'rh puh huwí, ts'ien 'rh puh jin, fuh 'rh puh yen, ngái 'rh puh tsau, loh 'rh puh huáng, yung 'rh puh kwei, huáng 'rh puh siuen, shí 'rh puh fei, ts'ü 'rh puh t'án, ch'ü 'rh puh tí, hing 'rh puh líu,*

Varieties of style.

Examples.

直而不倨曲而不屈邈而不偏遠而不携遷  
而不淫復而不厭哀而不愁樂而不荒用而  
不匱廣而不宜施而不費取而不貪處而不  
底行而不流. Here we have fourteen phrases of precisely  
the same construction; a more rich and elegant delineation of  
the character of a perfect man could not be presented. It is not  
strange that the Tso Shí should be so highly praised for its style. Sun  
tsz' also says, *Kiun tsz' k'uan 'rh puh mán, pán 'rh puh tsang, ch'áh  
'rh puh kih, kien 'rh puh páu, jau 'rh puh liú.* 君子寬而不慢  
辨而不爭察而不激堅而不暴柔而不流,  
the wise man is easy, but not languid, he disputes, but does not quar-  
rel, he examines, but without nicety, he is stern but not severe, he is  
indulgent, but not lax.

## § 20. K'í. 其.

曲

Hí tsz' says, *K'í chí yuen, k'í tsz' wan, k'í yen tien 'rh chung,  
k'í sz' sz' 'rh yin,* 其自遠其辭文其言典而中其  
事肆而隱. There is also a remarkable passage in the book  
Lí Kí; it commences thus, *K'í ngái sin kán ché, k'í shing tsiáu í  
sháh, k'í loh sin kán ché, k'í shing tán í huán,* 其哀心感者  
其聲噍以殺其樂心感者其聲暉以緩, &c.  
There are still additional phrases arranged evidently in the same  
manner. For he goes through with all the passions which music  
excites in the heart, and indicates the sounds adapted to produce each  
variety of emotion.

## § 21. Teh k'í. 得其.

Confucius says, *Ting teh k'í siáng, wi teh k'í shí, loh teh k'í  
tsieh, ch'é teh k'í shih,* 得其象味得其時樂得其  
節車得其式, &c.; for he thus proceeds to enumerate many  
things in addition to these.

## § 22. Hí, 兮.

There is a famous passage in Sun tsz'. *Ping ping hí k'í yú t'íáu lí yé, yen yen hí, k'í nang king í yé, fan fan hí, k'í yú chung chí yé, 并并兮其有條理也嚴嚴兮其能敬已也分分兮其有終始也*. He proceeds in this manner, and the entire passage consists of phrases of this sort almost exactly alike. The language appears as it were moving in separate ranks, or as the waves of the sea following one upon the other in close succession.

## § 23. Hí, 奚.

Chwáng tsz' says, *Hí wei hí kú hí pí hí k'ien hí tsí hí k'ü hí loh hí wú, 奚爲奚據奚避奚虔奚就奚去奚樂奚惡*. Perhaps the last character should be read, not *wú*, but *yü*, in order to rhyme.

## § 24. F, 矣.

The book Lí Kí says, *Yen tseh tá í mí í shing í, 言則大矣美矣盛矣. Puh k'o í kiá í, 不可以加矣*, is a form which often occurs, and is found at the end. Chwáng tsz' says, *Tsz' chí sien sang sz' í, fuh chí í, puh í siun shú í, 子之先生死矣弗治矣不以旬數矣, your master is dead, he lives no more, he will not complete the ten days. Chí í tsin í fuh k'o í kiá í, 至矣盡矣弗可以加矣*, there is nothing further, nothing can be added.

## § 25. Wí cháng, 未嘗.

The book Kia Yü says, *Wí cháng chí ngái, wí cháng chí jáu, wí cháng chí láu, wí cháng chí kú, wí cháng chí wei. 未嘗知哀*

Varieties of style.

Examples.

未嘗知擾未嘗知勞未嘗知懼未嘗知危。  
Such is the wise man, he is influenced by no passion or prejudice.

## § 26. Yueh, 曰.

The Shú King says, *Yih yueh shwui, 'rh yueh ho, sán yueh muh sz' yueh kin, wú yueh t'ú*, 一曰水二曰火三曰木四曰金五曰土. In the book Chau Lí, *yueh, 曰* frequently occurs in enumerations; e. g. it reduces the odes of the Shí King to five classes, thus; *yueh fung yueh fú yueh pí yueh hing yueh yá yueh sung, 曰風曰賦曰比曰興曰雅曰頌*. Observe that it is not necessary to prefix *yih yueh, 一曰, 'rh yueh, 二曰, &c.* The chapter Hí tsz' says, *T'ien tí chí tá teh yueh sang, shing jin chí tá páu yueh wei, ho í shau chí yueh jin, ho í tsü chí yueh tsái*, 天地之大德曰生聖人之大寶曰位何以守之曰仁何以聚之曰財. &c.

## § 27. Yü, 有.

The Tso Shí says, *Ming yü wú, yü sin, yü í, yü siang, yü kiá, yü lui*, 名有五有信有義有象有假有類. Mang tsz' says, *Fú tsz' yü ts'in, kiun chin yü í, fú fú yü pieh, ch'áng yü yü sü, p'ang yü yü sin*, 父子有親君臣有義夫婦有別長幼有序朋友有信.

## § 28. Yü shí hú, 於是乎.

The Tso Shí says, *Sháng tí chí tsz', yü shí hú ch'uh, min chí fán shú, yü shí hú sang, sz' chí kung kih, yü shí hú tsái, ho hieh ts'ih muh, yü shí hú hing, tsái yung fán chih, yü shí hú chí, tun páng sun kú, yü shí hú ch'ing*, 上帝之粢於是乎出民之蕃庶於是乎生事之供給於是乎在和協輯睦於是

Varieties of style.

Examples.

乎興財用蕃殖於是乎始敦龐純固於是乎成。 These examples may without difficulty be applied to the illustration of other passages. All that is here intended is merely to exhibit specimens of the varieties of style.

## § 29. Jen, 然.

The Sun tsz' says, *Yen jen, wáng jen, k'í jer, sz' jen, hwui hwui jen, kwáng kwáng jen, cháu cháu jen, t'áng t'áng jen, 儼然 旺然 棋然 葼然 恢恢然 廣廣然 昭昭然 蕩蕩然*. It is remarkable that such a number of adverbs should be thus arranged so as not to offend the ear.

## § 30. Yen, 焉.

The book *Lí Kí* says, *Kien sz' kwei shin chí tau yen, kien kiun chin chí í yen, kien fú tsz' chí lun yen, kien kwei tsien chí tang yen, kien ts'in sú chí sh'áh yen, kien tsiòh cháng chí shí yen, kien fú fú chí pieh yen, kien ching sz' chí kiun yen, kien ch'ang yú chí sù yen, kien sháng hiá chí tsi yen, 見事鬼神之道焉 見君臣之義焉 見父子之倫焉 見貴賤之等焉 見親疎之殺焉 見爵嘗之施焉 見夫婦之別焉 見政事之均焉 見長幼之序焉 見上下之際焉*. Here are ten phrases all of a similar character. All the advantages enumerated are derived from the proper observance of ritual ceremonies. Here in passing, it may be remarked, that phrases of a similar construction extended to the number of eight or ten, without any variety, are not calculated to afford pleasure.

The book *Tá Hioh* has the following, *Jin chí k'í so ts'in ngái 'rh p'ih yen, chí k'í so trien wú 'rh p'ih yen, chí k'í so wei king 'rh p'ih yen, chí k'í so ngái king 'rh p'ih yen, chí k'í so ngáu to 'rh p'ih yen, 人之其所親愛而辟焉 之其所賤惡而辟*

焉之其所畏敬而辟焉之其所哀矜而辟焉  
 之其所敖惰而辟焉 The character *p'ih*, 辟 is used in  
 a bad sense, and denotes either deficiency or excess. 'Tsang tsz' in  
 saying that we ought to see the faults of those we love and the virtues  
 of those we hate, expresses the idea thus; *hiu 'rh chi k'i ngoh, wu*  
*'rh chi k'i mei*, 好而知其惡 惡而知其美 There are  
 doubtless many other examples of the same sort, but the thirty modes  
 already presented, are sufficient to enable the missionary to attain to  
 elegance in Chinese composition; and that I may not fail to render  
 all the encouragement in my power, I will introduce here entire a  
 discourse upon God and the divine attributes, which, one of our as-  
 sociates, with whom I was well acquainted, composed a few years  
 after he had become a missionary.

“From the beginning of the world until now, the doctrine which the  
 saints have transmitted from generation to generation, has always  
 ascribed preeminence and supreme honor to the Ruler and Sovereign  
 Lord of heaven, forasmuch as He is the prime origin of all things.  
 For all things have a Lord as the tree has a root, the river a source, a  
 realm a king, a house a master, and a body a head. Remove the head,  
 and the body cannot stand; dry up the fountain, and the stream will  
 not flow, cut away the root, and the tree will not grow. If there be no  
 Lord, nothing can exist. But because of the root the herbs and trees  
 bring forth fruit in the summer. Because of the fountains the streams  
 all flow on in their course. Because the prince reigns peace is esta-  
 blished in the realm. Because the master presides over the house,  
 all the inmates are orderly and quiet. Because the head remains all  
 the members of the body exercise their mutual functions; and so in  
 fine because the Supreme Lord of all things exists the secret influen-  
 ces of heaven and earth continue to operate, and the changes of the  
 natural world are effected.

The only Lord God is the source and origin of all things which  
 live and exist, the director and instructor of the whole universe, and  
 the parent of all nations. Incorporeal He creates all corporeal ex-



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istence. Invisible he produces all visible objects. There is no heaven but He makes it, no earth but He forms it. Alone, without sound, smell, limits, confines, beginning, end; omnipotent, omniscient, supremely good, supremely beautiful, simple and undivided, truth absolute and essential, he is abundantly self-sufficient. In a word we may define His nature by saying that He exists within and of himself. Alone self-existent He gives being to all things that exist apart from Himself, neither does He receive His own being from any. Alone self-existent He has no deficiency or imperfection, but is an absolute existence, a perfect and entire existence, nor is it possible He should not thus exist. His being, His independence, His truth, His goodness, His beauty, are by necessity what they are, nor can they fail to be what they are. Self-existent it depends upon Himself alone to know, to intend, to wish, to love, to be good and just, in a spiritual manner to excite desire and to answer it, to exercise complacency or abhorrence with most strict justice, to decide all things by the most equitable exercise of free will and absolute dominion.

When therefore He operates in the production of external objects, whether He creates heaven and earth, or spirits and men, none of these exists in such a manner as to render it impossible that it should not exist. And accordingly when he produced heaven and earth and all things it must not be supposed that He could not have neglected or forborne to have done this; preserving heaven, earth and all things it must not be thought that He could not cease to preserve them if He chose. All things indeed depend upon the free will of the Supreme Lord, whether they shall exist or not. If He desires to produce a world, then the most excellent spirit of the life-loving Architect proceeds abroad. If He does not wish to produce a world, then His perfect self-sufficiency and independence is clearly apparent. If He does not wish to preserve what He has produced, then the free operation of His absolute rule is exercised. In all these things He is by no means determined to this or to that, as that the one must be good and the other evil. The reason is that the real existence of heaven and earth and all things adds nothing to the supreme being, who is

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self-existent, and the non-existence of heaven, earth, and all things diminishes nothing of the Supreme existence. For Him to create requires no effort, to preserve demands no motion. Though He should annihilate all things it would not militate against His supreme goodness. All other things may exist or may not; He always remains the same. To produce, to preserve, to destroy, and to annihilate are things which belong to time. But the decree and will of producing, preserving, or destroying are fixed and settled from eternity and before time began.

Wherefore He changes and reproduces all things, but He is himself neither changed nor reproduced. He gives beginning and end to all things but He himself has neither beginning nor end. He is intimately connected with all substances, nor yet is He himself a substance of the same sort with any. He comprehends all things nor yet does He experience the vicissitudes of time. His time flows not, His existence passes not away. His action is without motion. His quiet without rest. Of all beings He is the most secret and intangible, nor yet is He a mere vacuum. Nothing is more remote and profound, yet He is not a mere nothing. There is nothing more remote, yet nothing can be separated from him. Nothing is nearer, yet no one can feel Him. All beauties dwell in His bosom, and all virtues proceed abroad to produce without limit, nor has His beneficence measure or compass; this is the consequence of His infinite goodness. That He should love the good and hate the evil, and assign rewards and punishments with strictest equity, in this His perfect justice appears conspicuous. That all things should have been produced by His command, without the previous existence of matter and without any labor in creation, is a conclusion warranted by His omnipotence. That He disposes all things in their proper order, assigns each to its own place, so that nature may be diversified with different bodies, and that different natures may subsist by different means, in this appears His infinite wisdom. That He should keep all things tranquil, foster, aid, and preserve them constantly in their several relations, without the least interruption even for a moment, this is to be attributed

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to His supreme intelligence and spiritual operation, as an effect to a cause. That man should be erect and other animals differently constituted, yet in such a manner that each may enjoy its peculiar advantage and exercise its peculiar functions in the general economy, this is a proof of His divine perception of order and beauty. That all creatures, endowed with reason or without it, and the high together with the lowest in the scale, should be made to render each other mutual support, and tend to the same end, and always from the first, as at present, contribute each to preserve the life of the other, and spring from one and the same origin, in this appears the supreme power of this Lord, and the perfect oneness of His essence is most clearly proved. Oh, how divine are the exalted virtues of the Supreme Lord! While in some respects they agree, there is yet a difference between them, and while in some respects they differ, there is yet a general agreement. He is perfectly unique, yet not solitary; supremely to be feared, yet not cruel; supremely great, yet rejects nothing; supremely just, yet He delights in mercy. His august majesty inspires love. His infinite goodness awakens awe. He is supremely excellent and retired from every created eye; a spirit, and yet has intercourse with men. Uniform, substantial throughout, He both excites emotions in the hearts of others and experiences them in His own. You behold Him, but perceive it not; you hear Him, but know not that it is the voice of God. You think not of Him, yet you are always dwelling in His presence. You notice Him not, and yet you are in the constant reception of His benefits. Alas! how blind are the creatures of earth. They acknowledge human relations, but do not regard the heavenly. They acknowledge a heaven, earth, king, parents, masters, and confess not the Universal Parent who made all these things. They forsake the fountain and go after the stream, they neglect the root to cultivate the branches. Alas, how blind! The heavens encompass all things, the earth bears all things. But the Lord of heaven who produces and sustains all things, is far above heaven and earth. The king governs the people, but the Lord rules them far better than any king. Parents

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love their children, but the Lord of heaven has a more ardent love for men than any mother has for an only son. Masters instruct their disciples, but the instructions of the Lord of heaven avail us more than the words of any teacher. Men bestow favors, but all the goods of the world are not to be compared with the benefits of the Lord of heaven. Men render me happy, but the happiness which comes from the Lord surpasses all worldly felicity. Wherefore He should be honored more than any king; He should be loved more than parents; He should be heard with more attention than any teacher; He deserves greater thanks than all other benefactors; more is to be expected from Him than from men in whom we hope to find felicity. The sacred scripture says; The Lord of heaven must be honored by our believing in Him, by our hoping in Him, by our loving Him with a supreme affection. This is the doctrine which I would inculcate.

If we are willing by those things which we behold to rise in our contemplation to the Creator and Lord of all things, we shall arrive at no very different result from that which has already been expressed. But to attempt with human powers to comprehend His wonderful nature, is like attempting to enclose the wide ocean in a narrow cave, or to illumine the firmament with a lamp. If we discourse concerning the Deity apart from the sacred scriptures, we shall either recognize in Him but a single person and thus He will appear solitary, or we shall admit more Lords than one, and thus He will appear manifold. But the Deity is neither manifold nor solitary. Three persons constitute one Lord. Thus He is not manifold. But although this is true, yet unless we follow the authority of the holy scriptures, when, with our own limited perception could we arrive at this important knowledge.

### 天 主 總 論

自開闢而來先聖後聖所相授受之大道也  
 皆宗上帝天主以爲萬物之大本者也  
 蓋萬物之有主猶木之有根川之有源國之有君

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長無之進之有是民天終可諸至其惟感是非不焉生乎無  
 無決夏乎家通於烝天無足有乃誠也有衡皆如存好是行  
 立不焉是一乎醇師而始自能是其者義權者是不則於乎  
 不川根於焉是化君天無誠爲無足然有之人非得物尊是  
 身則有流長於物方非量自者無其不仁主生物不生之於  
 則無苟川有體萬萬象無一有能有得有自神萬如欲足權  
 首無生之定百而源象限惟自爲其不情有生地是也自之  
 無治不海乎之成本而無純惟者有然有理地天非者則主  
 然不物焉是身乎生象臭惟者有而不志公造造物然生自  
 首國則源於焉是羣無無美有自得然而天之盍萬而不則  
 有則帶有謚首於主形聲全自惟不自意惡造然地意欲存  
 之君無實寧有壹大形無善曰有而俱有好而不天之出不  
 身無登乎之宣壹一而地全之受有美知有外得存主乎欲  
 長齊不是國乎地惟形地知指始全其有能乎不焉天是而  
 有不木於焉是天矣無而全以未有德者神施而造由於焉  
 之家則賦君於焉行父母地能言而獨其有之其然不並心生  
 家則根果有人主乎父非全以有有福自應故自得乃之顯

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於所傷雖者變物其而不已公藉命露效至恒或至而可視  
 物無不也之不與流玄而不賞不類之此古神孤威也應  
 萬者之滅之自不不至近生公有庶智靈德恒也不至人感  
 地有滅也滅而無也息至生惡卽排全至其向微而怒也相  
 天自靜存或類物時無遺外惡命安此表一之一好神可  
 有於其也之庶萬其也可乎善一也宜問各歸一至而而也  
 可物擾生存化體移靜不流好物顯異無才而至同善玄情  
 不萬不恆或變化始推其而德也萬之性刻其依宰而至也  
 無地之其之故終時動遠萬念天地能異頃呈相主異客高意  
 而天存變生是無與無至而之天全性以各卑此異能至而  
 可無力不或定自不也無內仁也此別保曲高原而而畏實  
 無益其之而有而而行非乎至昭勞形以有蠢一同大可極  
 然所煩無行而物時其而蘊此之其分養物靈同德至而平  
 不無不之始始萬萬逝穆美窮義待所以正也而大厲仁極  
 無者之有而無終包不至萬無至不其安有流生之不至通  
 而有生仁時自始體也虛援澤此質得以人之相主而愛相  
 然自損其以則化同有非可恩罰氣各也也美今上尊可與

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之知而地治天篤恩所止於主之過性天於主不也  
 與也師而之以而訓世之不止天此不妙照迫大故心  
 常人親流覆君之非福也不崇其力之欲或尊主之  
 而世君知以矣懷主恩世之也欽上人主而者至一人  
 知惑地母天地以天之非愛之曰之者天火主之共吾  
 不迷天父哉天親而主福焉感經有主測螢上二位則  
 爾噫有大愚乎矣之天之君焉聖萬天欲以論而三然  
 雖思知之呼超君詢而主於師主於言而海而主有其  
 聞其倫人嗚育乎以恩天止於福之而力注經多含證  
 不受天生本生切師以而不止於之推之欲聖於自以  
 而時有地知之更矣我福也不止而物人而依延也經哉  
 之而不知生不主臨親於以之也不焉之以涉不或孤聖耶  
 聽覺不天而天之乎施我尊之也愛見今蹄哉之不秉之  
 見不而生末而主原人賜故服之焉可已乎孤也非思  
 不爾倫有知之天愛矣人是焉望望以而猶可而貳然能  
 而雖人知源載而之師比矣親人焉也是真果位不難豈  
 之偕有不知以之主乎可羨於恩信謂若者焉一者貳其

## Section 7.

*The several varieties of comparison.*

This subject will be embraced under four heads. 1. Simple Comparison. 2. An explanation of the *p'í yú*, 譬喻. 3. A consideration of the metaphor. 4. An account of the *yü yen*, 寓言. The reader will thus perceive that several figures are included under the head of comparison.

§ 1. *Simple Comparison.*

Every comparison must be derived either from men or natural objects. This will form the ground of a twofold division.

*First part.**Comparison derived from persons.*

It is customary to refer to men of ancient times, who were distinguished for some remarkable qualification, in order to compare with them those whom it is designed either to praise or censure. Thus one is said to be as beautiful as Adonis, as prudent as Ulysses, more talkative than Battus, more aged than Tithonus, more bold than Icarus; he is a second Phalaris, a second Thersites, &c. The Chinese also have the same custom. It is therefore desirable to write down carefully the names of those ancients who are found every where praised for some excellence, or censured for some defect of character. A brief list of such names will be here presented as they occur to us.

*Novi* · *Máng Pí*, 孟賁, was a man of great physical strength, who with his own hands rent the horns from the head of a live bull.

· *Ngáu Tángchau*, 冪湯舟, turned about a ship which rested upon dry ground.

· *Wúhwoh*, 烏獲 and *Híá Huih*, 夏育, are also celebrated for their great bodily strength.

*Lílau*, 離婁, had a very acute vision; a second Argus.

*Sz' Kwáng*, 師曠, had very delicate ears.



*Names of distinguished characters.*

- Kungshútsz*, 公輸子, a most industrious artist; another Dædalus. *Chui*, 偃, is celebrated on the same account.
- Hwá T'o*, 華佗, a distinguished physician.
- Pien Tsiòh*, 扁鵲, another physician, who raised a dead man to life. The same is related of Æsculapius.
- Kín Káu*, 琴高, excelled in playing upon the guitar.
- Ling Lun*, 伶倫, a man of profound skill in music.
- Lí Shaw*, 隸首, a celebrated arithmetician.
- Yih*, 羿, famous for hurling the dart or spear.
- Fung Fú*, 馮婦, a noted sportsman.
- Hí Chung*, 奚仲, famous for making chariots.
- Tsáu Fú*, 造父, a notable charioteer; another Automedon.
- Sun Yáng*, 孫陽, was distinguished for his skill in training and rearing horses. He is called *Peh Yoh*, 伯樂, which is the name of a star, called on account of him, *T'ien Má*, 天馬, the celestial horse.
- Yih Sié*, 易邪, a man of a nice palate, a celebrated cook.
- Yih Ts'íú*, 弈秋, was skilled in playing at dice.
- I Ho*, 羲和, guides the chariot of the sun; another Apollo.
- Líú Ling*, 劉伶, a famous wine-bibber.
- Shun Yúkw'an*, 淳于髡, another noted drinker.
- Chú To*, 祝鮀, an arrant flatterer.
- Peh Ming*, 伯明, *Wú Kih*, 無極 and *Kiáng Chung*, 江充, were three noted slanderers.
- Ling Fan*, 靈氛, a man who could foretell the future.
- Míu Tuh*, 嫪毐, another Priapus.
- Lí Tsz'*, 李子, a licentious nan.
- Síshí*, 西施, or *Sítsz'*, 西子, or *Máu Shí*, 毛施, a woman of great beauty; the Chinese Venus.

## Names of distinguished characters.

*Yáng Wan*, 陽文, and *Wáng Tsiáng*, 王嬙, were also famous for their beauty.

*Yáu ch'í Sien tsz' yueh Lí cháng ngo*, 瑤池仙子月裡嫦娥, are two beautiful goddesses, one of whom inhabits the lake called *Yáu*, 瑤, and the other reigns in the moon.

*Mú Wú*, 嫫母, and *Pi Hwui*, 佻侏, were noted for their deformity.

*Pwán Ngán*, 潘安, *Tsz'tú*, 子都, *Cháu*, 朝, of Sung, 宋, and *Chú Yuh*, 朱玉, were youths distinguished for beauty.

*Tsz'kien*, 子建, *Hwéi*, 邠衛, *Siángjü*, 相如, and *T'ái-pé*, 太白, were celebrated for their splendid talents.

*Tso Shí*, 左氏, *Sz'má Tsien*, 司馬遷, *Chwáng Tsz'*, 莊子, *Kieh Yuen*, 屈原, the author of the book *Shwui hú*, 水湖, and the author of the comedies called *Sí siáng*, 西廂, are distinguished for the elegance of their style. These are the six *Tsái tsz'*, 才子, thus called from their preeminent intellectual ability.

*Wáng Páu*, 王豹, and *Mienk'ü*, 麟駒, were ancient lyric poets, who according to Mangtsz' communicated their fondness for music to all the men of that age.

*Hwá Chau*, 花周, a widow famous for her grief at the death of her husband.

*Yáu*, 堯 and *Shun*, 舜, were kings distinguished for their virtue.

*Kieh*, 桀 and *Chau*, 紂, were infamous tyrants.

*Táuchih*, 盜跖, a wicked robber.

*Peh-t*, 伯夷, a just man.

*Láupang*, 老彭, or *Pang Tsú*, 彭祖, a very old person said to have lived till he was 700 years old.

*Yen Hwui*, 顏回, a most excellent youth, who died in the flower of his age.

It will not be necessary to add here a greater number of examples, to show how these and similar names are applied in writing. An instance or two will suffice. *Hwáinántsz'* says, *Mú Wú yú so mei*

## Comparison.

## Examples to illustrate.

*Sí shí yú so ch'au*, 嫫母有所美西施有所醜, Mú Wú has her beauty, and Sishí has her deformity. The meaning is, that Mú Wú, though exhibiting an ugly countenance, still had a good mind, but that Sishí, though having a beautiful person, was a vicious character.

*Yú Tsz' kien chí ts'ái Pwán ngán chí máu*, 有子建之才潘安之貌, talented as Tsz'kien, beautiful as Pwánngán. *K'o wei Siáng jü tsái shí, Tá'i peh chung sang*, 可謂相如再世太白重生, one would say that Siángjü and Tá'ipeh had revived in him.

He who desires to become an elegant writer, will collect and note down, not only the names of persons and their distinguishing characteristics, but also the names of the more celebrated places, as with us are found Olympus, Tempe, Parnassus, &c. He will do well even to record the names of plants, rivers reptiles, animals and precious stones, and from these he will be able to furnish agreeable comparisons and beautiful metaphors, like the more elegant Chinese authors.

## Second part.

## Comparison derived from natural objects.

1. Some character is used which indicates likeness; such are *yü*, 猶, *sz'*, 似, *joh*, 若, *jü*, 如, &c. Mangtsh' says, *Yü yuen muh 'rh k'ü yü*, 猶緣木而求魚, just as if one should climb a tree to seek for fish. Thus it is said, *yü shié lui 'rh yen kang yé*, 猶舍耒而言耕也, as though we could till the land without the plow. *Yü chuh k'ü yuen 'rh k'ü ki ts'ing liú*, 猶濁其源而求其清流, it is as if we should corrupt the fountain and look for a pure stream. *Yü puh choh yuh 'rh k'ü wan ts'ái*, 猶不琢玉而求文彩, it is as if we should neglect to polish the gem and expect it to shine. *Yü siáng jin*, 猶象人, like a statue. *Tsi jen sz' ts'ü*, 凄然似秋, cold as autumn. The book Lun Yü says, *P'i jü peh shün kü k'ü so 'rh chung sing kung chí*, 譬如北辰居其

Comparison.

From natural objects

所而眾星共之, for instance, the north pole remains fixed in its own position and all the stars revolve around it. The Shú King says, *Joh hiu soh chí yú luk má*, 若朽索之馭六馬, you might as well confine six generous steeds with a rotten rope. Chwángtsh' says, *Shen yáng sang ché joh muh yáng jen shí k'í hau ché 'rk pien chí*, 善養生者若牧羊然視其後者而鞭之, the best method of managing a people is to imitate shepherds; when one is found lagging behind, they give it a kick to hasten it along.

2. *Jū*, 如 occurs frequently, and is often repeated, like *ut* in the Eclogues of Virgil.

Vitis ut arboribus decori est, ut vitibus avæ,  
Ut gregibus taurus, segetes ut pinguibus arvis,  
Tu decus omne tuis.

*Chán jen hú tsing jū king ché shwui chí sing yé*, 湛然乎靜如鏡者水之性也, it is the nature of water when at rest to be smooth and quiet like the surface of a mirror. *T'ien tsz' jū láng k'ün chün jū pí chung shú jū t'í*, 天子如堂群臣如陛眾庶如地, the emperor is in a manner the court, his ministers the steps which lead to it, and the people are the soil. *Shing jū ch'ái hú*, 聲如豺虎, a voice like that of the tiger's whelps. *Táu chih jū shí*, 道直如矢, a way straight as the course of an arrow. The Shú King says, *Jū hú jū p'í jū hiung jū p'í*, 如虎如貌如熊如羆, like tigers and wolves, like bears and lions. We thus render the passage, for what are meant by *p'í*, 豺, and *p'í*, 羆, is not certainly known. The Shí King says, *Jū ts'ieh jū ts'o jū choh jū mo*, 如切如磋如琢如磨, like artists who cut and polish, carve and make smooth. From several comparisons presented in close succession arises the description or picture. Thus in the Shú King we have, *Shau jū jau t'í, fú jū ying chí, ling jū tsü t'í, chí jū hú sí, ts'in shau ngo mei, k'ian'xián ts'ien hi mei muh p'án hi*, 手如柔荑膚如凝脂頰如蝤蛸齒如瓠犀螭首蛾眉巧笑倩兮美目盼兮, hands as fair as lilies, a skin as tender as a coating of thickened paint, a neck like a white

Comparison.

The hing and fá.

loquat's, teeth set like the seeds of a pompion, a head like a grasshopper's, eyebrows like a butterfly, painted her dimple cheeks, eyes beautiful and exhibiting the dark pupils sparkling in the midst of the white eyeballs.

3. The mark of resemblance may be omitted whenever the comparison is sufficiently obvious of itself. Thus Virgil.

Nec lacrymis crudelis amor, nec gramina rivis,

Nec cytiso saturantur apes, nec rore cicadæ.

The Tso Shí says, *Ming teh chí yü yé*, 名德之輿也, fame is virtue's chariot. Suntsz' says, *Jin tseh yé*, 仁宅也, benevolence is our home. The Shí King says, *Joh kin yung jü tsoh lí, joh ts'í kú ch'uen yung jü tsoh chau tsieh, joh sui tá hán yung jü tsoh lin yü, k'í wás sin guh chin sin*, 若金用汝作礪若濟巨川用汝作舟楫若歲大旱用汝作霖雨啟乃心沃朕心, if my heart is exceedingly hard, it is that I may use you as a hone. If I have to undertake a voyage, you must be vessel and oars. When I am thirsty like the parched earth, you shall be my fertilizing shower. Open then your bosom and pour into my own a part of its riches. In another place he says, *Joh tsoh tsiú lí 'rh wei k'íuh nich, joh kang 'rh wei yen mei*, 若作酒醴爾惟麴蘖若羹爾惟鹽梅, if you would make good wine of me, you must become the principle of fermentation, without which it will have no life. If you wish me to become a juice of a pleasant flavor, you must be the condiment, without which it will necessarily be insipid. Thus Chwángtsz' says, *Yü siáng wáng hú kiáng hú, jin siáng wáng hú t'au shuh*, 魚相忘乎江湖人相忘乎道術, fish are not aware that they are in deep water, nor men that they are in the ocean of truth.

4. All that which in poetry passes under the name of *hing*, 興 and *fú*, 賦 should be considered as comparison. The Shí King thus commences, *Kwán kwán Ts'ü k'íu tsái ho chí chau*, 關關雎鳩在河之洲, the birds called T'sü k'íu respond to each other on the islands of the river; for each bird of this sort has a mate destined

Comparison.

As implied.

to it from its birth, nor do they ever misunderstand each other, but always go together, but do not caress each other. *Sang yü t'ing, ngau puh siáng luán ngau cháng ping yü 'rh puh siáng hiák, 生有定偶不相亂偶常並遊而不相狎* The match is thus arranged between them, and this is called *hing, 興*.

5. The comparison is much more beautiful when it is left to be understood by the reader. This will be seen from the examples. Páu Pútsz' says, *Fú k'ing shwui chí yü hing tsiéh yé puh shéh chí kú 'rh fáng yuen kiuh chih fuh nang t'áu yé, 夫鏡水之於形接也不設智故而方員曲直弗能逃也*, when water as a mirror reflects objects from its surface, all it does is to reflect, and yet whether they are square or round, curved or rectilinear, it represents them as they are, nor are they to be concealed. The interpreter explains the two characters *chí kú, 智故* by *k'íáu yü, 巧餘* to ornament artificially. Chwángtsz' says, *Fú hán ch'í chí shau kiái 'rh lí shán tseh puh mien yü wáng kú chí huán t'un chau chí yü ngáng 'rh shih shwui, tseh í nang k'ú chí, kú niáu puh yen káu, yü piéh puh yen shin, 夫函車之獸介而離山則不免於罔罟之患吞舟之魚碭而失水則蟻能苦之故鳥不厭高魚鼈不厭深*, when wild beasts, even of the largest size, leave their own mountains, they fall into the net, and the largest fish, unless they remain in the water, become a prey for ants; so neither do the birds complain that the trees are too high, nor the fish that the water is too deep. The same author says, *Shán k'ing chí hí kien kiái jen yung chí ch'ing lí wei kien puh yung tseh máu seh chí í, 山徑之蹊閒介然用之成路爲閒不用則茅塞之矣*, when those mountain-passes are well trod, a road is soon formed, but if no one goes over them, the shrubs spring up again in a short time, and the opening no longer appears. The following is from the same author, *Fung chí kuo ho yé yü sun yen jih chí 'rh kuo yé yü sun yen ts'ing chih fung yü jih siáng yü shau ho 'rh ho í wei wí chí k'í ying chí chí yuen 'rh wáng ché yé, 風之過河也有損焉日之*

Comparison implied.

The p'í yǔ.

而過也有損焉請只風與日相與守河而河  
 以爲未始其攪也徒源而往者也, when the wind  
 passes over the stream, it brushes somewhat from its surface. When  
 the rays of the sun fall upon it, some of it is drawn away. But the  
 wind and the sun in vain attack the stream. It dries not up, but con-  
 stantly supplied from its fountain head, flows on in its wonted course.  
 Confucius once heard some little children singing the words, *Tsáng*  
*láng chí shuǐ ts'ing hí k'ó í choh wo ying*, *Tsáng láng chí shuǐ chuh*  
*kí k'ó í choh wo tsuh*, 滄浪之水清兮可以濯我纓  
 滄浪之水濁兮可以濯我足, if the *Tsángláng's*  
 stream be pure, then we will wash our caps, but if the *Tsángláng's*  
 wave be turbid, then we will wash our feet. Mangtsz' alluding to a  
 passage in the *Shí King* says, *Wú wan ch'uh yü yü yuh ts'ien yü*  
*k'íáu muh ché wí wan hiá k'íáu muh 'rh juh yü yuh ché*, 吾聞出  
 於幽谷遷於喬木者未聞下喬木而入幽谷  
 者, I have indeed heard of many that have forsaken the shady valley  
 and ascended the lofty tree, but I never heard of one descending from  
 the high tree to bury himself in the deep vale. Confucius stood on  
 the bank of a river, *tsái ch'uen sháng*, 在川上, and sighing said,  
*shí ché jū sz' fú puh shié chau yé*, 逝者如斯夫不舍晝夜,  
 alas! the stream flows on, and finds no rest either day or night. *Shí*  
 逝, to pass to glide, is as properly applied to human life as to that  
 stream which,

*Labitur et labetur in omne volubilis ævum.*

All these examples have a near relation to the *yü yen*, 寓言,  
 and are thus for the most part of a select character.

## § 2. The p'í yǔ, 譬喻.

Mangtsz' is especially distinguished for his frequent and skillful use  
 of comparisons of this sort, *shen yü p'í yǔ*, 善於譬喻. He  
 certainly has recourse often to this form, either in order to answer  
 an inquiry or to explain what he has in mind. But as these exam-

The p'í yü.

Example from Mangtsz'.

ples may be so easily presented, and are especially acceptable to the Chinese, we shall here present a few from Mangtsz', that we may be able, if we please when occasion offers, to copy after the same model.

1. A certain king was wondering, that although he administered his own government in a better manner than any of the neighboring kings, yet the number of their subjects was not diminished, nor that of his own increased. Mangtsz' replied, your majesty is fond of war; let us then take an instance from battles; *Mang tsz' tui yueh wáng háu chen ts'ing í chen yü*, 孟子對曰王好戰請以戰喻. He then makes the supposition that all the soldiers throwing down their arms betake themselves to flight, but that some flee a hundred paces and others only fifty, and that these laugh at the former; *k'í kiáh í ping 'rh tsau huoh peh pú 'rh háu chí huoh wú shih pú 'rh háu chí í wú shih pú síau peh pú*, 棄甲曳兵而走或百步而後止或五十步而後止以五十步笑百步. He then inquires whether they do well to laugh; *tseh ho jü*, 則何如. The king says not, because although they fled but fifty paces, they had yet fled, as well as the rest; *yueh puh k'o chih puh peh pú 'rh shí yih tsau yé*, 曰不可直不百步耳是亦走也. Hence Mangtsz' rightly concludes, Can your majesty then expect the number of your subjects to be increased; *Yueh wáng jü chí tsz' tseh wú wáng mín chí to yü lin kwoh yé*, 曰王如知此則無望民之多於鄰國也. The argument manifestly implied, but which, out of respect, he did not expressly state, was, that the king was in a manner similar to those who fled but fifty paces.

2. He wishes to prove to the king that, if he does not become master of the world it is his own fault, and he makes use of this comparison; If one should say to your majesty, I can raise a weight of three thousand pounds, but I cannot lift a feather from the earth; I can see the minutest objects most clearly, but a cart load of hay I am unable to perceive; *Yü fuh yü wáng ché yueh wú lih tsuh í kú peh kiun 'rh puh tsuh í kú yih yü ming tsuh í ch'áh ts'íu háu chí wí 'rh puh kien yü sin*, 有復於王者曰吾力足以舉百鈞



The p'í yü.

Example from Mangtsz'.

而不足以舉一羽明足以察秋毫之末而不見輿薪。 Would your majesty admit it? The king replies, it would be absurd. *Tseh wáng hū chí hú yueh fau*, 則王許之乎曰否。 Mangtsz' resumes, your majesty extends favors even to the beasts, but does not take care of your own people. Is it not even so? Therefore you do not enjoy universal empire, not because you cannot, but because you do not wish it. *Kin ngan tsuh í kih kih shau 'rh puh chí yü peh sing ché tuh ho yü wáng chí puh wei ye fei puh nang yé*, 今恩足以及禽獸而不至於百姓者獨何與王之不爲也非不能也。 The king appears not to understand; *yueh puh wei ché yü puh nang ché chí hing ho í í* 曰不爲者與不能者之形何以異。 Mangtsz' thus, explains himself. If you say to any one, take this mountain and cast it into the sea, and he should say, I cannot, he would speak the truth. Say to him, pluck that flower and bring it me; if he reply that he cannot, he speaks falsehood; he does not pluck the flower, not because he cannot, but because he has not the will to do it. Your majesty resembles not the one who does not cast the mountain into the sea, but the one who will not pluck the flower; *Yueh hieh t'ái shán í ch'áu pi hái, yü jin yueh, wo puh nang, shí ching puh nang yé, wei ch'áng ché ché chí, yü jin yueh, wo puh nang, shí puh wei yé, kú wáng chí puh wáng fei hieh t'ái shán í ch'áu pi hái chí lui yé, wáng chí puh wáng shí ché chí chí lui yé*, 曰挾太山以超北海語人曰我不能是誠不能也爲長者折枝語人曰我不能是不爲也故王之不王非挾太山以超北海之類也王之不王是折枝之類也。 In this passage we have an instance of the excessive wordiness of this author.

3. As Nathan the prophet and the wise woman, are related in scripture to have modified their discourse to a particular instance, in addressing king David, thus we often find Mangtsz' pursuing the same plan. We will cite two passages. One of your majesty's sub-

The p'í yü.

Example from Mangtsz'.

jects, departing to the Ts'ú kingdom, left his wife under the care of his friend till he should return. The unhappy wife during her residence with this friend liked to have perished with hunger and cold. What ought the husband to do on his return? *Wáng chí chin yü t'oh k'í ts'í tsz' yü k'í yü 'rh chí Ts'ú yü ché pi k'í fán yé tseh tung nui k'í ts'í tsz' tseh jü chí ho,* 王之臣有託其妻子於其友而之楚遊者比其反也則凍餒其妻子則如之何. The king replied, he would discard the unfaithful friend; *wáng yueh k'í chí,* 王曰棄之. Mangtsz' continued; a certain magistrate cannot keep his inferiors in subjection. What shall be done in his case? *Yueh sz' sz' puh nang chí sz' tseh jü chí ho,* 曰士師不能治士則如之何. The king replied, let him be degraded from his office; *wáng yueh í chí,* 王曰己之. Mangtsz' adds, In the four quarters of the kingdom there is no form of government; what must be done? The king looked at the by-standers, and turned the conversation to another subject; *Yueh sz' king chí nui puh chí tseh jü chí ho wáng kú tso yü 'rh yen t'á,* 曰四境之內不治則如之何王顧左右而言他. Mangtsz' tried the same plan on another occasion and with greater effect. There was an officer whose name was K'ung Küsin, he said to him, If one of your soldiers should desert his post twice or three times a day, would he do it with impunity, or would you dismiss him? *Tsz' chí chí kih chí sz' yih jih 'rh sán shih wú, tseh k'ü chí fau hú,* 子之持戟之士一日而三失伍則去之否乎. Küsin replies, I would not wait for him to commit the third offence, *yueh puh tái sán,* 曰不待三. And yet Mangtsz' rejoined, you are yourself in the same fault; *jen tseh tsz' chí shih wú yé yih to í,* 然則子之失伍也亦多矣. And he proves this from the fact that the people were dying with hunger. This is not my fault, said Küsin. Mangtsz' related this parable in reply. A certain man takes his neighbors flock to keep. He seeks pasturage where he may feed them. If none can be found, shall he look on with indifference and see them perish miserably, or shall he rather return them to him to whom they belong?

The *kiá tsie* or metaphor.

Illustrations.

*kin yü shau jin chí niú yáng 'rh wei muh chí ché, k'íú muh yü ts'ú 'rh puh teh, tseh fán chú k'í jin yih yih lih 'rh shí k'í sz' yü,* 今有受人之牛羊而爲牧之者求牧與芻而不得則反諸其人抑亦立而視其死與。 K'ung Küsin replied, I am in fault, 此則距心之罪也。 On another occasion, Maungsz' said to the king, among your majesty's officers, I have found one K'ung Küsin who is willing to acknowledge a fault. He then relates all that had occurred. *T'á jih kien yü wáng yueh, chí k'í tsui ché wei k'ung kü sin, wei wáng sung chí,* 他日見於王曰知其罪者惟孔距心爲王誦之。 The king replied, I am the guilty person; *wáng yueh ts'z' tseh kwá jin chí tsui yé,* 王曰此則寡人之罪也。

§ 3. *The Metaphor.*

One of the six classes to which the Chinese refer all their characters is called *kiá tsie*, 假借, and in this are comprehended the several species of metaphor. But much more is included in this expression of the Chinese than is usually meant by our term metaphor.

1. The characters pass from one class to another in certain instances; e. g. *'rh*, 二 and *sán*, 三, properly belong to the first class and thus considered are as truly simple as the character *yih*, 一 itself. Yet in actual use they are made to deviate from this simplicity and to denote plurality, *two* and *three*. But in this change they are transferred to the fourth class and *'rh*, 二, is composed of two unities, and *sán*, 三, of three.

2. All particles as well as proper names of places, kingdoms, families, men &c., belong to the *kiá tsie*, 假借, because all these characters have in the first place their own proper meaning, and then are changed from this to a foreign signification.

3. When a character is wanting to express a certain meaning, another is assumed; e. g. *yuen*, 緣 properly signifies a single garment, and it is taken to denote the cause of something. *Hien*, 懸

Metaphor.

Specific instances.

properly signifies to *attack*, and it is taken to denote a district of the third order.

4. Sometimes one character is substituted for another; thus in the Shú King, *chí*, 知 is the same as *chí*, 智. In the Shán Hái King, *tsun* 俊 is employed for *Shun*, 舜. In Liéhtsz', *tsin*, 進 is the same as *tsin*, 盡, and in the Tá Hioh, *kau*, 后 is found used for *kau*, 後.

5. Many characters have evidently an opposite signification. This figure is denominated antiphrasis; e. g. *luan*, 亂 properly signifies to create disorder, but its figurative meaning is the same as *chí*, 治 and *li*, 理, to govern wisely, and to arrange in order. *Luan chin* 亂臣, is a faithful subject who assists in maintaining the authority of government. *Tuh*, 毒 properly signifies to poison, and in the Yih King it signifies the same as *yáng*, 養, to nourish. *Kú*, 蠹 is properly a vessel corroded by three insects *chung*, 蟲, and metaphorically it denotes to wash, and thus to restore a vessel to a good condition. *Tsing*, 清, signifies pure and clean, and by antiphrasis it denotes a water-closet.

There is frequently an analogy between the true and tropical signification, and such according to the common acceptation is the real metaphor. Thus *nang*, 能 is properly a species of bear, and it figuratively signifies able, strong. *Siáng*, 象 is properly an elephant, and it is commonly used to denote a symbolical figure. *Háu*, 豪 is properly a wild boar, and it figuratively denotes a strong man. *Chin*, 珍 is properly a precious stone, and it metaphorically signifies choice dishes.

7. There is what is called employing the container for that which is contained, or synecdoche; e. g. the house for the householder, the seat for the person sitting, the crown for the king, the purse for the money &c. Nothing is more common among the Chinese. *Shán ch'uen*, 山川, the mountains and rivers, i. e. the spirits that inhabit the mountains and rivers. *Ch'ing huáng*, 城隍, walls and ditches; thus they style the guardian spirits of a city. *Cháu ting*, 朝廷, the palace and court, i. e. the emperor of China. Thus in the west,

Metaphor.

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Specific instances.

The Port, denotes the Turkish emperor, and The Holy See, the Pope. *Fú*, 府, denotes a state, i. e., the governor of the state. *Táng*, 堂, hall, denotes a mother, and *shih*, 室, a house, denotes a wife. *Kin seh*, 琴瑟, are two musical instruments, and this name is applied to husband and wife. There is nothing more common than this figure, either in books or in familiar discourse.

8. The particles *joh*, 若 and *jü*, 如 are added to soften the metaphor; e. g. *tsüü í joh hoh ché*, 就義若渴者, to thirst as it were for justice. *K'ü í joh jeh*, 去義若熱, to avoid justice as one would avoid the flames. *Hing joh káu hiái sin joh sz' hwui*, 形若槁骸心若死灰, a body like a dry carcass, a heart like dead ashes; i. e. perfectly dead to himself. *Jü káu muh sz' hwui*, 如槁木死灰, like a dead stock or like cold ashes. *Shun jü kih tán*, 唇如激丹, lips like coral. *Nü jü yuh*, 女如玉, or *jü ch'un*, 如春, a lady fair as a gem, or as the early spring.

9. A promiscuous collection of metaphors will be here presented as they recur to mind. *Sí juh*, 洗辱, to wash off his disgrace. Nangtsz' writes *sí juh*, 洒辱. They also say *siueh chí*, 雪恥 to wash off an injury. Chwángtsz' says, *I' yen tien jin*, 以言誑人, to lick men with words, to flatter; *í k'í so háu lung jin*, 以其所好籠人, to entrap a man by something of which he is fond. *Sin tsui*, 心醉, a mind intoxicated. *Nü*, 怒, anger is used in reference to water murmuring among rocks, to swelling waves, &c. *Nü tuh*, 怒讀, to study with a vengeance. *Nü kang*, 怒耕 to plow furiously. Thus we have in Virgil,

“Aut unde iratus silvam devenit arator.”

*Liú*, 柳, a willow; thus Chwángtsz' terms the tumors which appear upon the body, because a similar excrescence is seen on the trunks of willows. *Chü jin*, 鑄人, recast men, in true doctrine, as metals in the fire. *Hü pan*, 虎賁, generous soldiers, who rush upon the enemy, as the tiger rushes upon its victim. The second character is

## Metaphor.

## Specific instances.

the same as *pan*, 奔, to rush. In Homer, Achilles is termed the swift-footed, not in fleeing, but to pursue in flight. *Hwáh*, 猾, the nation's worm. This a reptile which devoured by the tiger gnaws his vitals. Thus Wan Chungtsz' calls a villain, *chí chí mau*, *jín chí tang t chí tú* 智之蝨仁之騰義之蝨. Mangtsz' says, *Jin nih puh huán shí ch'ái han*, 人溺不援是豺狼, he is worse than a brute who, refuses succor to a person shipwrecked. Chwángtsz' says, *Peh sing wú t'ien*, 百姓無天, i. e. according to the comment *wú chú*, 無主, the nation has no Lord.

There are several remarkable metaphors used to denote the human soul and body. *Chí k'í*, 志氣, the voluntary principle, the essence of volition. *Shin k'í*, 神氣, the spiritual essence. *Tau shié*, 道舍, the abode of reason. *Ling fú*, 靈府, the city of intelligence. *Shin ming chí tseh*, 神明之宅, the intelligent mind's abode; thus they call the body or the heart of a person, *sin*, 心, in which the soul is supposed to have its seat, in the same manner as *shih*, 室, denotes a wife, &c. Chwángtsz' calls the body *ngau*, 耦, because as the interpreter says, *Shin yü shin wei ngau*, 身與神爲耦, the body is the soul's companion. *Ngau*, 耦, is properly used with reference to two persons plowing together, so that both have a part in performing the work. We also find *t'ien tái*, 天袞, the sack of heaven, or the Lord's sack. *T'ien t'ú*, 天弢, is the same. Literally it signifies heaven's quiver. Yángtsz' says, *yen sin shing yé shé sin huáh yé*, 言心聲也書心畫也, words spoken are the utterance of thought, writings are the pictures of thought. The Shú King says, *Kiú ling ts'íang wú*, 丘陵翔舞, mountains and hills dance for joy. *Niáu shau ts'áng 'rh shau suh wú*, 鳥獸踴而獸率舞, the birds and the beasts exult with joy, and leap at the sound of the harp. The same author says, *Kiáng Hán cháu tsung yü hái*, 江漢朝宗於海, the Kiáng and Hán send their tribute to the sea. Ngauyáng Siú thus describes a certain house; *fuh yun chí t'ing ch'ing hū chí koh ts'ing yen chí táng sié pin chí pú*, 拂雲之

Metaphor.

Specific instances.

亭澄虛之閣清讌之堂榭廡之圃, its top reaches to the clouds, it is the abode of purity and silence, it is the home of cleanliness and quiet, it is the garden of hospitality and social intercourse.

10. All metaphors of this sort which occur in works distinguished for the elegance of their style should be diligently collected. There is nothing in an elegant composition which appears to greater advantage than well contrived figures. Thus that most agreeable ode called *Lí sàu king*, 離騷經, which consists of 2492 characters and has seventy rhymes, is interspersed throughout with florid and choice metaphors. The author speaks of the king, as of a beautiful sweetheart. The sweet smelling flowers represent the virtues, the unsavory ones the vices. I drink, he says, the dew falling from the sweet-smelling *Lán*, and eat the grateful *kiú* which fall in autumn; *yin muh lán chí chui lí tsán ts'íu kiuh chí loh ying*, 飲木蘭之墜露餐秋菊之落英, i. e. I subsist upon virtue which lies neglected by these men. He adds that he clothes himself with flowers, and then proceeds upon his journey, he passes along the heavens, and orders the charioteer of the sun to move gently, and not to rush on so precipitately; *wú líng í ho mí tsieh hí wáng yen tsz' 'rh wuh peh*, 吾令羲和弭節兮望崦嵫而勿迫. At length his journey being completed, he dips his horses in the waves in which the sun is immersed, and fastens the reins to the tree from which the sun proceeds in his course; *yin yü má yü hán ch'í hí wuh yü pí hú fú säng*, 飲余馬於咸池兮攬余轡乎扶桑. In the same place he speaks thus of the sun, *Ts'ing yun í hí peh ní sháng yü ch'áng shí hí shié t'ien han ts'áu yü hú fán lun hiáng*, 青雲衣兮白霓裳與長矢兮射天狼操余弧反淪降, I throw my azure mantle on my shoulders and below gird myself with the yellow rainbow. I take my arrows, with which I pierce the celestial wolf. I gird on my quiver and descend below. In the last verse *yü*, 余, is employed, because the sun is represented as speaking. The sun arises in the east, and sets in the

The *yü yen* or *fable*.

Examples.

opposite quarter. The king, of whom the sun is used as a symbol, destroys the evil, but is not lifted up on account of his own meritorious actions. Such is the explanation which the interpreters give of this passage.

§ 4. The *yü yen*, 寓言.

The illustration taken from a Chinese poet, and presented in the preceding paragraph, is applicable for the most part to the *yü yen*, 寓言, but the latter has a broader signification; for it includes neither bare comparison nor simple metaphor only, but it also embraces parables, symbols, apologues, enigmas and fables. So long as one is ignorant of the nature and importance of the *yü yen*, 寓言, let him not think of trying his skill upon the *king*, 經, and especially upon their fountain head the Yih King. The Yih King made to the likeness of heaven, earth and all things, is thus a perfect symbol throughout. The *shí*, 詩 and *shú*, 書 teach nothing more than what is found in the symbols of the Yih King. This has for its object the description of the good, whom it shadows forth in all its symbols. Heaven and earth, the sun and moon, the king and the minister of government, the husband and wife, are most prominent in this. No more is necessary than thus barely to suggest what is the general style and scope of these celebrated classics.

Among the authors who next to the King deserve to be read, Chwángt'sz' and Liehtsz' are especially skillful in the use of the *yü yen*, and accordingly a few examples will be selected from them.

1. A certain kingdom called *Hwásü*, 花胥, to which they come neither by ship, carriage, nor on foot, but only in mind, *fí chau ch'é. tsuh lih chí so kih, shin yü 'rh í*, 非舟車足力之所及神游而已, is thus described by Liehtsz; In this kingdom there are no kings or masters, nor do the people know any of the goadings of licentious passions. There pure nature reigns, they are neither too strongly attached to life, nor do they fear death. There is therefore no premature death. They neither attend exclusively to themselves, nor discard all personal considerations. Thus they neither



*The yü yen.**Examples.*

suffer the impediments of love or hatred. They neither calumniate in secret, nor flatter openly. They are thus ignorant of damage and profit. They go under the water, but are not drowned. They go into the fire, but, are not burnt. You strike them, but they feel no pain, nor are they conscious of the stroke. You scratch them with the nails, but there is no sensation of itching. They traverse a vacuum as easily as others walk upon solid earth. They sleep in a vacuum, as upon a soft mattress. No clouds, or frosts injure their eyes. No thunder with its crash strikes upon their ears. They make no distinction between the deformed and beautiful. Mountains and hills retard not their steps. They lead a purely spiritual life.

其國無師長自然而已其民無嗜欲自然而已  
 不知樂生不知惡死故無夭殤不知親已  
 不知踈物故無愛憎不知背逆不知向順故  
 無利害入水而不溺入火而不熱斫撻無傷  
 痛指摘無瘡癢乘空如履實寢虛若處牀雲  
 霧不礙其視雷霆不亂其聽美惡不滑其心  
 山谷不躓其步神行而已。

2. Chwángtsz' was walking on a mountain covered with woods. He saw there a tree tall and thickly set with foliage and branches. Some men were near with their axes but did not touch it. He inquired of them the reason. They replied, because the wood is of no value. This tree then, said Chwángtsz', will complete its age because it is of no use. He afterwards came down from the mountain and turned aside on his way to visit his friend. The friend very glad to see him, commanded the boy to kill and serve up for his use the fowl called the *yen*. The boy replied, but there are two of them; one has a voice, the other is mute; which shall be killed? The master replied, kill the dumb one. On another day the disciples said to their master. The tree remained standing because it had no value, and the fowl was killed for want of certain organs; what then would

*The yü yen.**Examples*

you choose? Chwángtsz' smiling said, If I desire a middle course in respect of natural qualifications, that is, both to have and not to have them, I shall study to appear what I am not in fact, and thus shall not be free from annoyances. Far better is it that relying upon reason and virtue as upon a magnificent chariot, to proceed in the presence of the first Parent of all things, in such a manner that circumstances shall be made to depend upon my own choice, rather than that I should be required to depend on circumstances, without reference to my own volition. Thus shall I be free from all molestation and crossing of my designs, which is indeed the method of the ancients, Shinnung and Hwángtí.

莊子行於山中見大木枝葉盛茂伐木者止  
 其旁而不取之也問其故曰無所可用莊子  
 曰此木以不材得終其天年夫子出於山舍  
 於故人之家故人喜命豎子殺鴈而烹之豎  
 子請曰其一能鳴其一不能鳴請奚殺主人  
 曰殺不能鳴者明日弟子問於莊子曰昨日  
 山中之木以不材將何處莊子笑曰周將處  
 以不材之間似之而非也故未免乎累若夫  
 與道德而浮游乎萬物之祖物而不物於  
 物則胡可得而累邪此神農黃帝法則也。

3. It happens that while one vessel is crossing a stream, another vessel without any one in it, comes along and strikes upon the vessel that is crossing. No one, however irascible naturally, would think of exercising resentment upon an empty vessel. *Fáng chau 'rh tsí yü ho, yü hū chuen lái chuh chau sui yü pien sin chí jin puh nú,* 方  
 舟而濟於河有虛舩來觸舟雖有偏心之人不

The yü yen.

Examples.

怒 But if there be in the vessel even a single person, he is admonished at once with loud calls to be careful and keep out of the way. If after the first and second admonition he makes no reply, the third time he is chided with much more vehemence and in harsher language. *Yü yih jin tsái k'í shàng tseh hú cháng hih chí, yih hú 'rh puh wan, tsái hú 'rh puh wan yü shí sán hú, sié tseh pih í wú shing sui chí,* 有一人在其上則呼張敒之一呼而不聞再呼而不聞於是三呼邪則必以惡聲隨之。 In the first instance there was no excitement, but in the last they are all in a rage; why is this? In the former case the vessel was empty, in the latter it has some one in it. *Hiáng yé puh nú, 'rh kin yé nú ho yé, hú 'rh kin yé shih,* 向也不怒而今也怒何也虛而今也實。 If any one pass with a pure heart through this world, who will be able to do him harm? *Jin nang hú kí í yú shí, k'í tsiú nang hái chí,* 人能虛己以遊世其就能害之。 It is singular that Chwángtsz' should have been thus particular in making the application.

4. A shade is represented as saying, I exist indeed, but I know not how. I am like the covering of a grasshopper, or the slough of a serpent, similar to things which exist and yet no real object. When the light of the sun or a fire is present, I immediately make my appearance. When night comes on, I disappear. I wait for them, they also wait for me. They come, I come. They depart, I also depart. They remain stationary or proceed, I remain stationary or move in the same manner. *Yü yü 'rh puh chí so í, t'íáu kiáh yé, shié tui yé, sz' chí 'rh féi yé, ho yü jih wú t'un yé, yin yü yé wú tái yé, pí wú so í yú tái yé, 'rh huáng hú í yú tái ché hú, pí lái tseh wo yü chí lái, pí wáng tseh wo yü chí wáng,* 予有而不知所以蝸甲也蛇蛻也似之而非也火與日吾屯也陰與夜吾代也彼吾所以有待也而况乎以有待者乎彼來則我與之來彼往則我與之往. This symbol or enigma, is explained by the interpreter as follows; the shade waits for light and a body before it can make its appearance.

All things which grow up and return to decay, in reference to this wait for the Lord's command, who alone waits for naught, is in want of nothing, and without whom nothing could come into existence or perish.

## CHAPTER V.

The Chinese grammarian whom I here follow, as it seems to me, is not sufficiently strict in his use of the term *kü*, 句. For the signification of this Chinese word is properly the same as the term *phrasis* in the Greek. Therefore the dictionaries explain the character *kü*, 句 by *chi*, 止, to stop, and *sz' tsiueh*, 詞絕, to complete a sentence. In order therefore that the term *kü*, 句, or *phrasis* may agree with this idea, the sense should be in a manner absolute. Therefore this grammarian presents no collection of *kü*, 句, or phrases which consist of only one character, and yet it is certain that there are many cases in which a single character has the force of an absolute and finished sentence. But on the other hand in his own collection of phrases of two or three characters, very many are found, which alone, unconnected with other characters, make no sense, and hence I infer, either that he is in error, or that by the term *kü*, 句, he means something different from what is usually understood by the word *phrasis*.

Though the present chapter is not so important as those which precede, yet it will not, I apprehend, be found of no use; for from the copious collection of phrases which is here presented, the style of Chinese composition will become gradually more and more familiar, and will be at the same time of essential service to the foreign student in his efforts at composing in this language. For in most of the phrases presented there are found either ancient proverbial sayings, or elegant metaphors, or important sentiments, and in fine in almost every instance there is found some contrast or relation of the parts, which are all but essential in Chinese composition.

## § 1. Phrases of a single character.

It is understood that the sense is absolute after a single character, whenever according to the rules of grammar, it cannot be joined with

Phrases of one character.

Of two characters.

the succeeding characters. Take the following examples. In the Shú King the character *tsz'*, 咨 is found, and the interpreters, in their usual mode of conjecture, say that it is a word which one uses in admonishing another. *Yü*, 吁 signifies, away, begone. *Wü*, 於 is the same as *wü*, 鳴, a word of exclamation. *Tü*, 都 has the same sense. *Yü*, 俞 is a term signifying assent. *Ho*, 何, what? how?

In the same book are found proper names, which when they are in the vocative, do not enter into the succeeding phrase; thus *K'í*, 棄, O thou *K'í*? *K'ieh*, 契, O thou *K'ieh*. *Lung*, 龍, O thou *Lung*.

In *Mangtsz'* and others we find *jen*, 然, it is thus; *fau*, 否, by no means; *tsié*, 嗟, also; *i*, 噫 or 意 and *hi*, 嘻, have the same meaning and use. *Wü*, 毋, is a word signifying dislike, or disapprobation. In the book *Lün Yü*, *tsz'*, 辭 signifies, he refused, he would not accept. *Noh*, 諾, it is well, you are right, just wait a moment. *Wü*, *shí ho yen yé*, 惡是何言也, but begone; what is it you say? In familiar talk we have, *shí*, 是, yes; *lái*, 來, come; *k'ü*, 去, depart; *tang*, 等, wait. *Pí*, 陡 or 陌, is a term that expresses a high degree of spite, such as that of spitting in the face of a person. *Yá*, 呀, denotes wonder.

### § 2, Phrases of two characters.

1. We have in the first place a mere combination of particles indicating various affections; e. g. *wü hú*, 於乎, *wü hi*, 於戲, and commonly *wü hú*, 嗚呼, alas! *Ho tseh*, 何則, *ho ku*, 何故, *ho wei*, 何爲, why? wherefore? for what cause? *Sui jen*, 雖然, even if, although. *Nái ho*, 奈何, what then must be done? *Hoh lái*, 曷來, why do you come? *Hí chí*, 奚之, where are you going?

2. In the second place we have two characters constituting a perfect phrase. *Fuh tiáu*, 弗弔, wretch, that I am! what misery! *Yuen hú*, 怨乎, did he censure any? *Wáng chí*, 亡之, you must die. *Ming í*, 命矣, it is decreed. Thus Confucius said to one of his disciples when placed in an extremity. *Mei tsái*, 美哉, most

## Phrases of two characters.

beautiful, most excellent. *Shí yun*, 詩云, the Shí King says. *Tsz' yueh*, 子曰, Confucius says. *Sháu lú*, 首路, to commence a journey. *Jun puh*, 潤筆, to commit to writing. *Fung fuh*, 捧腹, to split the sides with laughter. *Hú ts'ien*, 膚淺, not thicker than the skin. *Hiá tsau*, 下走, to descend. *Kau ming*, 鉤名, to fish for fame. *Muh sung*, 目送, to watch till out of sight. *Yin kih*, 飲泣, to swallow tears. *Shih yen*, 食言, to break a promise. *P'ing sang*, 平生, during life. *Kú sih*, 姑息, to enjoy unmerited indulgence.

There were four things which Confucius was wont to avoid. 1. *Wú í*, 毋意, he was not biased in his judgment. 2. *Wú pih*, 毋必, he would make no positive assertion. 3. *Wú kú*, 毋固, he was never obstinately set upon any purpose. 4. *Wú wo*, 毋我, he had nothing of selfishness.

3. In the following examples the phrases are not absolute; they are only elegant appellations of various objects, and as such, deserve notice. *T'ai yuen*, 泰元, heaven. *Chú ming*, 朱明, or *tung kiun*, 東君, or *chuh lung*, 燭龍, the sun. *I' ho*, 羲和, charioteer of the sun. *Fú sáng*, 扶桑, the tree from which the sun commences his journey. *Peh k'ü*, 白駒, aurora, the morning. *Ti tung*, 螭螭, or *ti kung*, 帝弓, the rainbow. *Cháng ngo*, 嫦娥, the moon. *Wáng shú*, 望舒, or *sien ho*, 纖阿, charioteer of the moon. *T'ien hên*, 天狼, a star of ill omen. *Nü í*, 女夷, the presiding spirit of flowers. *Wáng huá*, 王化, the flower called *mau tán*. *Wáng muh*, 王木, the tree called *tsz*, 梓. *Sien yü*, 仙友, the flower called *kwai*. *Tsing yü*, 淨友, the water-lily. *Fáng huá*, 芳化, the flower called *Lán*. *Lung yü*, 龍牙, the *Lí chí*. A fine horse is called *chui fung*, 追風, or *chui tien*, 追電, like our expression, swifter than the winds, or the wings of thunder. The tiger is called *shán kiun*, 山君. Sheep are called *jau máu*, 柔毛. The goat is called *jen lán*, 髯郎. The swallow *t'ien nü*, 天女. The parrot *yen niáu*, 言鳥. The tortoise *hiuen fú*, 玄夫. The ant *hiuen k'ü*, 玄駒.

Phrases of two characters.

Of three characters.

The vine is called *hung yú*, 紅友, *hwán pèh*, 歡伯, *sáng láng*, 桑郎, *kw'áng nièh*, 狂孽 and *lán sang*, 蘭生. The wine for a journey is called *tso tsiú*, 佐酒. A man half intoxicated is termed *chung tsiú*, 中酒, between two wines. Ink is termed *chin hiuen*, 陳玄. The stone for rubbing the ink is called *fung wí*, 鳳尾, or *lung wí*, 龍尾. The pencil is *lih wí*, 栗尾. Paper is *yuh pán*, 玉版. *Kiung fáh*, 窮髮 in Chwángtsz' is used to denote a barren soil. *Shú t'ing*, 殊廷, palace of the immortals. *Shí kiá*, 家世, a man of rank. *Shí sz'*, 筮仕, a newly appointed officer. *Pí tsú*, 鼻祖, a very remote ancestor. 'Rh sun, 耳孫, descendant. *Kwei ting*, 貴鼎, something very precious. *Yuh shih*, 玉食, the most choice dishes. *K'ien shau*, 黔首, men. *Yuh t'í*, 玉體, a person fair as Parian marble. *Káu tsz'*, 高貴, affluent. *Káu sang*, 高生, or *tang sang*, 登生, an old man. *Tá tsiang*, 大匠, or *chih choh*, 執斲, a manufacturer in wood. *Yú lí*, 羨里, or *ling yú*, 囹圄, or *yuen t'ú*, 圜土, a prison. *Shán siuen*, 少選, or *sü yü*, 須臾, a moment of time. *Hiuen yueh*, 玄月, the new moon. *Yáng yueh*, 陽月, the tenth moon. *Sheh jin*, 人舌, an interpreter. *Shwui yuh*, 水玉, glass. *Ts'iang kwei*, 翔貴, to be eager for honors. *Ts'iuen tái*, 泉臺, a sepulchre, a tomb. *Shen p'áng*, 禪旁, a bier. *Wuh kú*, 物故, dead. *Wáng yáng*, 亡恙, free from disease. *Ming ting*, 酩酊, drunken. *Jin chí*, 人彘, a human shote. *Shwui king*, 水鏡, a water mirror.

## § 3. Phrases of three characters.

1. The sense is imperfect, as in the third division of the preceding paragraph. Thus a pencil is call *sung tsz' hau*, 松滋侯. *Tseh meh hau*, 卽墨侯, the ink-stone. *Chung shú kiun*, 中書君, or *shú sü pih*, 鼠須筆, or *ch'ú sien sang*, 楮先生, the pencil for writing. The *ch'ú*, 楮 is the tree of which paper is made; hence paper is called *ch'ú kwoh kung*, 楮國公, or *háu chí hau*, 好時

## Phrases of three characters.

候, or *ts'án kán chí*, 蠶繭紙. *Kiuh siú ts'ái*, 麴秀才, or *pei chung wuh*, 杯中物, or *hwán hiung láu*, 換胸膠, or *kwán lun sháng*, 崑崙觴, wine. *K'ung fáng hiung*, 孔方兄, money. *Yih pih shú*, 一筆書, a billet. *Ling shau cháng*, 靈壽杖, or *kiú tsieh cháng*, 九節杖, an old man's staff. *Shwui tsing k'íu*, 水晶毬, the flower called *mau tán*. *Lí chí nú*, 荔枝奴, the fruit called *lung yen*. *Fán hwan hiáng*, 返魂香, a very pleasant odor. *Tsien lí k'íu*, 千里駒, a fine young horse, a pony. *Shí chung hú*, 詩中虎, a good poet. *Jin chung lung*, 人中龍, an illustrious man. *K'ái yü kwá*, 解語花, or *kwá kien siú*, 花見羞, or *yáng liú chí*, 楊柳枝, a beautiful woman. *Ngo seh chin*, 蟻蝨臣, a petty officer. *Mun seh ngán*, 捫蝨庵, a low petty convent. *Sz' tsz' tso*, 獅子座, the seat of Fuh. *Ngau jin hing*, 偶人形, an image of a man, a puppet. *Cháu mú jin*, 朝暮人, a man of a day. *Ch'ün ts'íu ch'áng*, 春秋長, long-lived. *Táu hwa shwui*, 桃花水, a shower in the third moon. *Kü wú kí*, 居無幾, delaying a moment. *Kán fuh shau*, 反覆手, at a stroke. *Tsing chung wá*, 井中蛙, or *tsing tí wá*, 井底蛙, the frog in the well. *Lí chung tsz'*, 里中子, a gentlemen at large. *Wú ting shih*, 五鼎食, the flesh of the ox, wether, swine, dog and fish. *K'í ching lán*, 氣勝蘭, a very agreeable odor. *Wú shing shí*, 無聲詩, a remarkable picture.

2. A phrase of three characters seldom occurs alone, unless it be interrogative; e. g. *jiú chí ho*, 如之何, what then? what does this mean? *Ho wei yé*, 何謂也, what is this? *Ho í tsái*, 何以哉, how then? *Ngán yung chí*, 安用之, or *yen yung chí*, 焉用之, can they make any use of him? *K'í k'í chí*, 豈其知, is this to know? *K'í shwui yuen*, 其誰怨, who can then complain?

3. In the most approved authors phrases of three characters frequently occur, but several, as many as two at least are joined together. Some of the most important examples will be selected. *Yün ts'ung*



## Successive phrases of three characters.

lung, fung ts'ung hū, 雲從龍風從虎, the clouds obey the dragon, and the winds the tiger. Ho ch'uh t'ü, loh ch'uh shü, 河出圖洛出書, thus both charts and description derived their origin from the waters. Tsung kiáu t'ien, pí fáh tí, 崇效天卑法地, the high resemble the heavens, the low the earth. 'Rh to yü sz' to kü sán to hiung wú to kung, 二多譽四多懼三多凶五多功, of the six strokes of a symbol, the second has praise, the fourth has fear, the third is unfortunate, and the fifth claims distinguished merit. Hwui tih kih ts'ung yih hiung wei ying hiáng, 惠迪吉從逆凶惟影響, happiness answers to virtue and woe to vice as truly as a shade to a body, or an echo to a voice. Mwan cháu sun hien shau yih, 滿招損謙受益, the favor is taken from the proud and given to the humble. Yih jih fú 'rh jih shau, 一日富二日壽, &c., in the first grade are riches, in the second longevity, &c. Confucius says, Hing yü shí lih yü lí ch'ing yü loh, 興於詩立於禮成於樂, they began with odes, were established by the ritual, and ended with music. T'ien t'au yuen jin t'au kin, 天道遠人道近, the ways of heaven are remote, those of man are near at hand. Mú puh mú fán puh fán, 模不模範不範, those who ought to set an example to others neglect their duty. Sz' fei sz' yin fei yin, 使非使隱非隱, he is of no use either in business or leisure. Nien mí káu teh mí ch'au, 年彌高德彌邵, the more advanced his age the more distinguished his virtue. Chau yé yáng Tsin yé lang, 周也羊秦也狼, the kingdom of Chau was a lamb, but the realm of Tsin a ravening wolf. Ch'wáng nieh í shau nieh nán, 創業易守業難, to found a dynasty is easy but to perpetuate it after it is founded, is a work of greater difficulty. Chen shing í, shau shing nán, 戰勝易守勝難, to conquer in battle is easy, to secure the advantages of victory is difficult. Tso chun shing yü kwei kú, 左準繩右規矩, the line and level in one hand, the scale and dividers in the other. Shih wú yü ch'uh wú ch'é, 食無魚出無車, no fish for the table, no vehicle for the road. Sih ché tsih kin jih yü, 昔者疾今日愈, I was

## Successive phrases of three characters.

sick of late, but am now well. *Fú tsoh chí sz' shuh chí*, 父作之子述之, the father was the actor, the son the historian. *Yú tsin sz' wú t'ui sang*, 有進死無退生, I would rather proceed and die than return. *Chung jin í k'ing sz' wáng*, 重仁義輕死亡, it is better to die than to violate a moral obligation. In the *Táu Teh King* we have the following, *Ho k'í kwáng tung k'í ch'in*, 和其光同其塵. Also, *Chí k'í hiung shau k'í ts'z'*, 知其雄守其雌. *Mang tsz'* says, *Wú mú kí 'rh mú chí*, 五母雞二母彘, it is necessary to keep five hens and two pigs. *Hí 'rh sháng nú 'rh h'ing*, 喜而賞怒而刑, if he is pleased he will give a reward, if angry blows. *Háu tseh jin nú tseh shau*, 好則人怒則獸, to love is human, to be angry is the part of a brute. *Kí sán háu kang wú tien*, 雞三號更五點, a early dawn. *Teh k'í tsing wáng k'í tsú*, 得其精忘其麤, when the fine can be obtained the course is forgotten. *K'ing k'ü hí ngái yé chí*, 輕家雞愛野雉, he loathes what he has and desires what he has not. *Nú p'eh fán má ts'ing tsú*, 奴白飯馬青餵, when the servants have white rice the horses have good fodder. *Fung nien yuh huáng nien kuh*, 豐年玉荒年穀, men ask for rice when there is none to be had, and when there is a plenty for money. *Kin ché jin ché liáng*, 近者熟遠者凉, near it is warm, but at a distance cold. *Chángtsz'* says, *Tung yü yih wán sz' pih*, 通於一萬事畢, he who has understood one, has become master of all. *Puh yuen t'ien puh yü jin*, 不怨天不尤人, he neither blames the heavens, nor reproaches man. *Sháng wei piáu fáh wei lí*, 賞爲表罰爲裏, rewards and punishments form a double texture, the former are the outer part, the latter are the lining. *Lü yü hiá yü mí luh*, 侶魚鰕友麋鹿, a recluse who spends his life in the deserted forest. *Lín kih jih hieh ling shin*, 歷吉日協靈辰, in a lucky day, at a fortunate time. *Lih kin mun*, *sháng yuh t'áng*, 歷金門上玉堂, to go to his own house. *Sung lí sáu yin mei tsüü*, 誦離騷飲美酒, to read the *Lí Sau* and quaff choice wine. *Han Yü* speaking of the bônzes says, *Ho k'í shü jin*

## Phrases of four characters.

*k'i jin*, 火其書人其人, burn their books, make them men. Confucius says, *Chí ché tung, jin ché tsing chí ché loh, jin ché shau* 知者動仁者靜知者樂仁者壽, the intelligent are active, the benevolent are quiet; the intelligent experience delight, the benevolent longevity. Mangtsz' says, *Chí k'i sing tseh chí tien*, 知其性則知天, he knows the will of heaven who correctly understands himself.

From the two parts of this work it is sufficiently manifest, that phrases of four characters, though very common in ordinary discourse, are much more so in books. The student therefore will not wonder that so many are presented by way of example.

*Chí ché puh huoh, jin ché puh yú, yung ché puh kú*, 知者不惑仁者不憂勇者不懼, the wise man is not in doubt, the good does not vex himself, the brave does not fear. *Jin wú yuen lí pih yú kin yú*, 人無遠慮必有近憂, he who does not consider far is certainly near to trouble. *K'i so puh yú wuh shí yú jin*, 已所不欲勿施於人, do not to another what you would not have done to yourself. *Jin puh k'o k'i*, 人不可欺, men must not be despised. *Ngeh puh k'o yen*, 惡不可揜, evil cannot be hid. *Tsin k'i tsái wo ting k'i tsái tien*, 盡其在我聽其在天, to fulfill our own duties and obey the will of heaven. *Tsz' shí kwán chí*, 自是觀之, or *yú shí yen chí*, 由是言之, from this it appears. *Táng shí chí shí*, 當是之時, or *yú tsz' chí shí*, 於此之時, then. *Hau wan tseh yú tsz' yung tseh sháu*, 好問則裕自用則小, he who consults others abounds, but he who depends entirely on himself is poor. *Chí fei nán, hing chí wei nán*, 知非難行之惟難, to know is easy, to perform is more difficult. *Shen puh k'o shih, ngho puh k'o ch'áng*, 善不可失惡不可長, the good must not be lost, the evil must not be perpetuated. *Ngái loh shih shí, yáng káu pih chí*, 哀樂失時殃咎必至, he who does not bridle his passions will meet with misfortune. *Pi chí puh ts'un, máu tsiáng ngáu fú*, 皮之不存毛將安附, if the hide is lost what will become of

Phrases of four characters.<sup>12</sup>

the hair? *Chih muh sien fuh, kán tsing sien kieh*, 直木先伐, the straight tree is first felled, and the well of pure water is first dry. *Jih ch'uh 'rh tsoh, jih juh 'rh sih*, 日出而作, to work by day and rest by night. *Kien jin yih shon, wáng k'í peh fei*, 見人一善忘其百非, for one good deed to overlook a hundred bad ones. *Fú juh ch'uh ch'ung, yü kú sang tá*, 腐肉出蟲魚枯生蠹, decayed flesh and dry fish produce vermin. *Loh kih tseh pei, tsü kih tseh wán*, 樂極則悲酒極則亂, excessive delight leads to sorrow, and excess of wine creates disorder. *I' moh joh sin, jin moh joh kú*, 衣莫若新人莫若故, newness is praised in a garment, but in a man age. *K'iau ché yü yü, chueh ché puh tsuh*, 巧者有餘拙者不足, the skilful abounds but the stupid has never enough. *Sié k'í sieh nui, ching seh náí shwái*, 邪氣襲內正色乃衰, if there is a malady within, the complexion of the countenance is changed. *Hioh chí yen jin, shin yü tán ts'ing*, 學之染人甚於丹青, study gives a man a brighter hue than any dye can impart to a web. *Ch'au kü chí fung, hiueh kü chí yü*, 巢居知風穴居知雨, birds in the nest know the wind, beasts in the cave the rain. *Jih shih siú teh, yueh shih siú hing*, 日食修德月食修形, the eclipses of the sun admonish us to be virtuous, of the moon to make supplications. *Pin puh hioh kien, pí puh hioh kung*, 貧不學儉卑不學恭, the poor is not required to learn economy, and it is the lot of inferiors to be obliging. *Chin mun jü shí, chin sin jü shwui*, 臣門如市臣心如水, the house of a good subject should be as a market-place, and his heart as the water. *Sin puh fú jin, mien wú ts'án seh*, 心不負人而無慚色, if the heart remembers kindness, the face does not blush. *Ts'ái puh shih sin, í yü sang í*, 菜不食心以有生意, if the heart of the shrub be not consumed, it will still be determined to grow. *K'í yih jü máu, k'í sun jü táu*, 其益如毛其損如刀, his gains are inconsiderable, but his losses immense. *K'í yü pei teh, tsáh hioh wán táu*, 綺語皆德雜學亂道, highly wrought language is unfavorable to virtue, and too great a diversity of study confounds

## Phrases of four characters.

true doctrines. *Mei yen puh sun, sun yen puh mei*, 美言不信  
 信言不美, fair words are not credible, and faithful words are  
 not fair. *Tsz' mwán ché pái, tsz' king ché yü*, 自滿者敗自  
 矜者愚, he who is full of himself shall fall, he who boasts his  
 own merits betrays his folly. *Kwá yen sang p'ang, kwá yuh páu shin*,  
 寡言省謗寡慾保身, he who says but little does not  
 expose himself to detraction, and he who exercises self-restraint pre-  
 serves himself. *Kw'áng fú chí yen, shing jin tseh yen*, 狂夫之  
 言聖人擇焉 even in the words of a fool the wise man can  
 find something to commend. *Hán hwui kang, jen, kuh kú hwán juh*,  
 寒灰更燃骨枯還肉, cold ashes are enkindled anew, and  
 dry bones are again clothed with flesh. *Ping k'üáng tseh mieh*,  
*muh k'üáng tseh cheh*, 兵強則滅木強則折, a brave army  
 is destroyed, and hard wood is broken. *Moh tá pih cheh, mí tá puh*  
*cháu*, 末大必折尾大不掉, if the end of the branch is  
 large, it is broken, if the tail be large it is not moved. *Yung k'ing*  
*juh ts'ien, lí chung hái shin*, 榮輕辱淺利重害深, where  
 the glory is small the injuries are light, and great gain is open to  
 great losses. *Hoh wú so yin, kí wú so shih*, 渴無所飲饑無  
 所食, the thirsty have no drink, the hungry have no food. *Cháu*  
*chí puh lái, hwui chí puh k'ü*, 招之不來麾之不去, when  
 he is called he does not come, when sent he does not go. *Tsioh jin*  
*yü cháu, hing jin yü shí*, 爵人於朝刑人於市, to honor  
 men at court and punish them in the market-place. *Sheh chih 'rh*  
*t, pih king 'rh shih*, 舌織而衣筆耕而食, he weaves with  
 his tongue and plows with his pen. *Yih k'üen fei hing, peh*  
*k'üen fei shing*, 一犬吠形百犬吠聲, where one dog  
 barks at an object, a hundred bark to make a noise. *Kíu tsang chí*  
*t'ái, k'í yü lui t'ü*, 九層之臺起於累土, a gradual ac-  
 cumulation of earth at length forms a very high mound. *Hoh páu*  
*chí muh, sang yü háu moh*, 合抱之木生於毫末, lofty  
 trees grow from small shoots. *Tú k'íáu joh chueh, lá pán joh yen*,  
 大巧若拙大辨若言, the genius may appear like a block-  
 head, and the eloquent like a dumb person. *Hoh king puh ming, puh*

## Phrases of four characters.

yü kwei kang, 學經不明不如歸耕, when proficiency is not made in studying the classics, the student ought to return to the plow. *K'iun k'ing cheh chuh, tsih yü ch'in chau,*  
 群輕折軸積羽沉舟, feathers enough may break an axle or sink a ship. *Háu nü juh shih, ch'au nü chí ch'au,*  
 好女入室醜女之仇, a beautiful woman who enters the house is hated by the deformed as a rival. *Wei hing jü ts'ü, jin hing jü ch'un,*  
 威行如秋仁行如春, majesty is compared to autumn, benevolence to spring. *Shen yih wei chung, tsien kiun wei k'ing,*  
 蟬翼爲重千鈞爲輕, if unpleasant the wing of a grasshopper is a burden, but if agreeable a thousands pounds are light. *Wü sin yü sz', wü sz' yü sin,*  
 無心於事無事於心, he cares for nothing because he has nothing to care for. *Jin sin puh t'ung, jü k'i mien yen,*  
 人心不同如其面焉, men's hearts differ, as their faces. *Sháng chí so wei, min chí kwei yé,*  
 上之所爲, 民之歸也, the people follow in the way of their sovereign. *Juh shih ché p'í, wí nang mau yuen,*  
 肉食者鄙未能謀遠, a man given to gluttony is contemptible and cannot see afar off. *Ho fuh wü mun,*  
 禍福無門惟人所召, woe and felicity are no public gate, every man is the architect of his own fortune. *Yü k'i sú lí, ning wei wü yung,*  
 與其素厲寧爲無勇, it is better to be cowardly than cruel. *Kiang huái ts'áu muh, yih chí 'rh ming,*  
 江淮草木亦知爾名, even the streams, the plants, all know your name. *Niáu shau chí juh, puh tang yü tsü,*  
 鳥獸之肉不登於俎, he eats no flesh of bird or beast. *Yih chí wei shin, k'i k'o tsái hú,*  
 一之謂甚其可再乎, once is too much, how then can it be repeated. *Shwui chí Kiang Hàn, t'ien chí peh tau,*  
 水之江漢天之北斗, clear as water, sublime as the pole. *Ming ch'uen sán'peh, chí ch'uen sán'w'ien,*  
 名川三百支川三千, streams three hundred, rivers three thousand. *Miú yü chí shwoh huáng, t'áng chí yen,*  
 繆悠之說荒唐之言, silly and visionary talk. *Shi k'i so fei, fei k'i so shí,*  
 是其所非非其所以是, they reverse everything. *Yü muh shih kü, yü luk ch'í yü,*

## Phrases of four characters.

與木石居與鹿豕遊, to dwell in the woods with wild beasts. *Chí ché puh yen, yen ché puh chí,* 知者不言言者不知, the wise man is silent, the ignorant man talks. *Sin puh shek hieh, yú sin chí lung,* 心不涉學猶心之聾, the mind which cannot learn is in a manner deaf. *Yin chú yih sin, kung chí ché chung,* 人主一心攻之者衆, the king has but one mind, but the multitude make their attacks upon it. *'Rh yen wan jin, muh ngoh tú í,* 耳聞仁目惡覩義, charity offends his ears, and justice annoys his eyes. *Shih kwei yü yuh, sin kwei yü kwei,* 食貴於玉薪貴於桂, a morsel is more precious than a jewel, and the Kwei tree cheaper than fuel. *Yáng chí hú p'í, kien ch'ái tseh k'ung,* 羊質虎皮見豺則恐, though the sheep have on the tiger's skin, if she sees a wolf she trembles. *Sháng í hiuen shen, fáh í ch'ing ngoh,* 賞以勸善罰以懲惡, rewards are designed to encourage the good, punishments are for a terror to the wicked. *Tsz' sun ché yih, tsz' yih ché k'ueh,* 自損者益自益者缺, he who denies himself abounds, he who seeks only his own is in want. *T'ien chí ying jin, mìn yü ying hiang,* 天之應人敏於影響, heaven answers to man more readily than a shade to a body or an echo to a voice. *T'án shié yung hing, pih wáng k'í wí,* 貪蛇勇行必亡其尾, the greedy serpent loses his tail. *Ch'ái lang táng táu, ngán wan hú lí,* 豺狼當道安問狐狸, when the fox should speak the fox is not interrogated. *Puh teh í jin, táng teh í shú,* 不得異人當得異書, when a suitable person is wanting, then consult the best books. *Níu tí chí chin, pih wú ch'ih lí,* 牛蹄之涔必無尺鯉, in the foot-print of an ox a fish is never found a foot long. *Lung puh yin lin, fung puh ts'áng yü,* 龍不隱鱗鳳不藏羽, the dragon does not conceal his scales, nor the eagle hide her wings. *I' tung kiun tsz', lí tung siáu jin,* 義動君子利動小人, justice influences the wise man, gain the man of a small understanding. *Shen yü ché nih, shen k'í ché to,* 善游者溺善騎者墮, the best swimmers sink, and the best riders are thrown. *Shing liú, tseh shí, teh k'án tseh chí,* 乘流則逝得坎則止, in a cur-

## Phrases of four characters.

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rent the water passes off, if it meets with a ditch it is stopped. *P'in puh k'o k'i, fú puh k'o shi*, 貧不可欺富不可恃, deceive not the poor, and trust not to the rich. *T'ien yü wú kuh, king k'ik mang ngan*, 天雨五穀荆棘蒙恩 the showers of heaven fall upon the good fruits, and the thorns enjoy the same benefit. *Kim páu ché ch'au, kin lán ché hiang*, 近鮑者臭近蘭者香, who is near decayed fish is of foul odor, and he who is near the Lán flower is fragrant. *Fú kwai to sz', p'in tsien kwá kiáu*, 富貴多士貧賤寡交, the rich have many friends, but no one regards the poor. *Ning wei ki k'au, wú wei xiú hau*, 寧爲雞口無爲牛後, it is better to strike than to be struck. *Chú yuh ts'ái tseh, kioh wo hing wei*, 珠玉在側覺我形穢, from his beauty I can perceive my own deformity. *Kiái i i wo, t'ui shih shih wo*, 解衣衣我推食食我, he has taken his own raiment to cover me, he has deprived himself of food that I may eat. *Fung nau chí tang, lí káu chí chuh*, 鳳腦之燈螭膏之燭, a very valuable lamp, a costly candle. *'Rh jü muk jen, puh hioh 'rh nang*, 耳濡目染不學而能, he has such good parts that he can do everything without study. *T'ien hiá sháu sháng, hái sui kwá 'rh*, 天下少雙海內寡二, he has not an equal in all the world. *Shí chung yú huá, kwá chung yú shí*, 詩中有畫畫中有詩, poetry presents a picture to the mind, and a painting is a sort of dumb song. *Siáng sz' chí shin, tsun yin joh sui*, 相思之甚寸陰若歲, to one in a passion a moment seems like a year. *Kiun lí jü chái, wo tun jü ch'ui*, 君利如錐我鈍如槌, you are as sharp as an awl, but I am as dull as a mallet. *Yih jih páu chí shih jih hán chí*, 一日暴之十日寒之, he who is made warm for one day is made cold for ten. *Teh jin ché hing, shih jin ché pang*, 得人者興失人者崩, he who gains the affections of men rises, but he who loses their affections falls. *Fuh sang yü kí, ho sang yü tái*, 福生有基禍生有胎, felicity comes not without a cause, and man is the author of his own misfortunes. *Jin jin lien sz', kiung puh kái tsieh*, 仁人廉士窮不改節, charity



*Phrases of four characters.*

and temperance are not changed by fortune. *Shí leh ché ch'áng, shí tih ché wáng*, 恃德者昌恃力者亡, he who trusts in virtue shines, but he who relies on his own powers must fall. *Sheh ts'un í juen, eh'í wáng í káng*, 舌存以軟齒亡以剛, the tongue which is tender lasts, while the teeth which are hard decay. *Min wei páng pan, pan kú páng níng*, 民惟邦本本固邦寧, the people are the root of the realm, if the root is strong the kingdom is safe. *Shau 'rh wei yú, pei 'rh wei p'ang*, 手二爲友貝二爲朋, the two characters *p'ang*, 朋 and *yú*, 友 together signify friend. In *yú*, 友 there are two hands, in *p'ang*, 朋 there are too *pei*, 貝. Nothing is more useful, nothing more precious than a friend. *Láng tsz' yé sin, nán í ngan kieh*, 狼子野心難以恩結, savages are not caught with kindness. *Wán wuh sáng chí*, 玩物喪志, excessive indulgence enfeebles the will. *Fúh í tsáu seh*, 伏羲造瑟, Fúh-í invented the lyre. *Shin nung tsáu k'in*, 神農造琴, Shinnung invented the guitar. *Suh shá wei yen*, 宿沙爲鹽, Suhshá discovered the use of salt. *Mau í tosh shí*, 牟夷作矢, Mau-í invented arrows. *Pwán hwui tosh kung*, 般揮作弓, Pwánhwui invented the bow. *Ts'áng hieh tsáu kung*, 倉頡造書, Tsánghieh invented writing. *Yung ch'ing tsáu lih*, 容成造曆, Yungch'ing invented the calendar. *Ling lun tiáu liuh*, 伶倫造律, Linglun invented music. *Lí shau tsáu sú*, 隸首造數, Lí-Shau invented arithmetic. *Chí yú tsáu ping*, 蚩尤造兵, Chíyú invented armor. *Hí chung tsáu ch'é*, 奚仲造車, Hí-chung invented the chariot. *I' tieh tsáu tsü*, 儀狄造酒, I'tieh invented the use of wine. *Kung tieh wei chau*, 共狄爲楫, Kungtieh invented the oar. *Kung kú wei chau*, 共鼓爲舟, Kungkú invented shipping. *Peh yih tsáu tsing*, 伯益造井, Pehyih invented the well. *Tsang ming yü cháu, tsang lí yü shí*, 爭名於朝爭

## Phrases of four characters.

利於市, in the palace the contest is for glory, in the market-  
 place for gain. *I' í chí sz', í lí chí sin,* 以義制事以禮制  
 心, with justice rule transactions, with justice guide the heart. *Sshú*  
*suh tsin yen, yen puh tsin í,* 書不盡言言不盡意, the writ-  
 ing is only imperfect language; the language but imperfectly conveys  
 the thought. *Kú ché shen t'ing, lung ché shen shí,* 瞽者善聽  
 聵者善視, the blind are quick to hear, the deaf are quick to see.  
*Yun ching yü kiáng,* 雲蒸雨降, when the clouds become  
 dense they descend in the form of rain. *Yun hoh tien fáh,* 雲合  
 電發, clouds coming in contact occasions the lightning. *'Rh shí*  
*muh t'ing,* 耳視目聽, he sees with his ears and hears with his  
 eyes. *Tieh sin shih ch'áng,* 鐵心石腸, an iron heart and bowels  
 of rock. *Jin mien shau sin,* 人面獸心, the face of a man, the  
 heart of a brute. *Hing shí tsau juh,* 行尸走肉, a walking  
 carcass, a body of flesh in motion. *Sang hing sz' kwei,* 生行死  
 歸, life is a journey, and death is the passage back. *Háu wán loh*  
*hó,* 好亂樂禍, to delight in confusion. *Chui yuh lien chú,*  
 綴玉聯珠, to write or speak with elegance. *Wáng sang chuh*  
*sz',* 忘生觸死, unmindful of life he rushes in the way of death.  
*Tsuh teh lai shen,* 積德案善, to accumulate merits. *Kán ming*  
*k'íu yü,* 干名求譽, to long for notoriety. *Shing k'iuen tsih shí,*  
 乘權藉勢, to abuse authority. *Kwá ngan shán t'ú,* 寡耦  
 少徒, to be alone, with but few friends. *Kung t'ing p'ing kwán,*  
 公聽平觀, to be equitable and just. *P'au sin cheh kán,* 剖  
 心折肝, to divide the heart and cleave the liver asunder; to  
 keep nothing secret. *Chin king tsih shú,* 枕籍經書, never to  
 lay aside the books. *Siú k'in k'í í,* 繡衿綺衣, magnificent ap-  
 parel. *Hía má kü ngán,* 下馬踞鞍, to alight from a horse.  
*P'ang yang páu káu,* 烹羊包羔, to boil the sheep and roast the  
 lamb. *T'oh kiái mien chuu,* 脫介免冑, to put off the armor. 賜  
*Lín chen hoh jin,* 臨戰合刃, to join battle. *Ling wan hi. yü,*

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Phrases of four characters.

令聞喜譽, an illustrious name, a fair reputation. *Wáng shen pei teh*, 忘善背德, to turn away from goodness and virtue. *Shên wáng cǎi hán*, 唇亡齒寒, when the lips are gone the teeth become cold. *Tso shih yú wei*, 左實右僞, on the left truth, on the right a lie. *Kí ming kau fei*, 雞鳴狗吠, the cock crows, the dog barks. *Yin hiueh jü máu*, 飲血茹毛, to drink the blood and eat the hair. *Yé yin cháu ko*, 夜飲朝歌, to drink at night and sing in the morning. *Kiáng ch'ing hái tsing*, 江澄海靜, great is the tranquillity. *Pí mei ch'ing ngoh*, 蔽美稱惡, to conceal the good and extol the bad. *Tang shán lin shwui*, 登山臨水, to pass over mountains and rivers. *K'ü kú tsü sin*, 去古就新, to forsake the old and seek the new. *K'ü hiáng lí kiá*, 去鄉離家, to forsake home and country. *Pien kú yih suh*, 變古易俗, to change ancient customs. *Kiú sz' yih sang*, 九死一生, great hazard. *Hán kang jeh yun*, 寒耕熱耘, in winter plow, in summer weed the crop. *K'í ho cháu wán*, 起禍召亂, to occasion disorder and calamity. *Hú sin kiek lih*, 苦心竭力, with all the mind and might. *Kwán yung chí sin*, 觀容知心, to know the character by the face. *Tsin ts'un t'ui ch'ih*, 進步退尺, to recede rather than to make progress. *Shing jin chí pien jü shwui sui hing*, 聖人之變如水隨形, the wise man is not changed, but like water adapts himself to his condition. *Sz' puh jü chuh, chuh puh jü juh*, 絲不如竹竹不如肉, the stringed instrument of music is not equal to the pipe, and the human voice is superior to them both. *Kang táng wan ná, chik táng wan ná*, 耕當問奴織當問婢, about the farm consult the servant, about weaving consult the maid. *Sháng tí lin jü, wú 'rh 'rh sin*, 上帝臨女無貳爾心, the Lord above draws near you, let not your heart be divided. *Wuh wú ting wí, shih k'au ché chin*, 物無定味適口者珍, things have no certain taste, hunger is the best condiment. *Tsung shen jü tung, tsung ngoh jü pang*,

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從善如登從惡如崩, to do good is to rise, to do evil is to sink. *Teh shih yih ch'au, wing juh ts'ien ts'ai,* 得失一朝榮辱千載 on a single moment hangs eternal glory or disgrace. *Ts'iang kih 'rh k'au, k'i p'ang pih tsih,* 墻隙而高其崩必疾, if the wall is not solid, the higher it is built the sooner it will fall. *Pek li w'ang ch'in, ts'ien li t'ing sh'ang,* 百里望塵千里聽聲, the dust is seen a hundred furlongs, the sound is heard a thousand. *Mah jü y'au sing, sh'eh jü tien kw'ang,* 目如耀星舌如電光, eyes like stars, voice like lightning. *Puh juh hú hiueh, puh teh hú tsz',* 不入虎穴不得虎子, if you wish for the tiger's whelps you must enter the tiger's den. *Chuh mi chí kau, táng kú t'ü yé,* 逐麋之狗當顧兔邪, when the dog pursues the stag does he regard the hare? *Sz' chin ché ti, p'ín chin ché pá,* 師臣者帝賓臣者霸, he who orders his subject is the rightful sovereign, he who makes him his guest is the usurper. *C'hing kung chí hiá,* 功之下不可久處, repose not on your laurels, the glory of exploits lasts but a little time. *Chí tsuk puh juh,* 知足不辱知止不殆, he who is content with a little is not exposed to obloquy, and he who knows how to stop is not endangered. *Ning jin fú wo, wú wo fú jin,* 寧人負我毋我負人, it is better to suffer than to do wrong.

There are names of objects consisting of four characters. *Peh shwui chin jin,* 白水真人, money. *Ts'ing chau ts'ung sz',* 青州從事, choice wine. *Hiuen hiang t'ái shau,* 玄香太守, ink. *Li shih hiang hau,* 離石鄉侯, the inkstone. *Ch'áng hwui tsiang kiun,* 長喙將軍, a swine. *C'háng sù chú pá,* 長鬚主簿, a he-goat. *Luh i shí ché,* 綠衣使者, the parrot. *Yin lí jü chí,* 飲醴茹芝, to feed upon nectar and ambrosia.

Remark. It will be seen that in all these examples particles are very rarely employed; but it will be borne in mind that proverbs and grave sentences do not need the help of these auxiliaries. Neither can all the particles have a place in every variety of style. But that for the most part character answers to character, and one phrase is placed in opposition or some correlation to another, is an observation

generally applicable to remarkable sayings of this sort. These examples have been selected from a book having the title *Kú hioh kau hiuen*, 古學鉤玄; but of the two volumes of which it consists, the first, which I have in my possession, ends with phrases of four characters. The second, which I have not yet succeeded in obtaining, has also phrases consisting of five, six, seven and eight characters. In order therefore to complete the subject I must wait till I can obtain this book. Otherwise it will be necessary to extract these sentences from various works, which would be attended with some difficulty.

§ 4. *Select phrases of five characters.*

Note. This is the end of *Preparé*. The original index is omitted and a new one placed in its stead.

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