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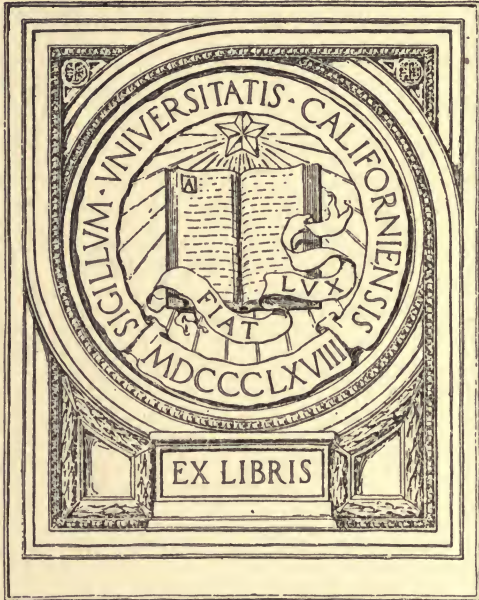
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COLLOQUIAL  
CHINESE  
(NORTHERN)

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A. NEVILLE J. WHYMANT

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# COLLOQUIAL CHINESE

(NORTHERN)

By

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*Carpentier*

## NOTE TO THE READER

The following pages form really a sort of note-book of the Chinese language. There is no pretension to erudition. Simply has the writer found during some years of teaching experience in the two most difficult languages in the world that the student must from the start rely upon himself. If he would make real and sensible progress, he must make his own exercises from the raw material provided in the notes on construction and the vocabulary. For this reason exercises herein will be few and will serve as models for those of the student's own making.

Should the learner feel that he stands in need of further practice with regard to exercises, he can make his choice from many excellent manuals easily procurable. The object in view throughout has been rather to eliminate matter than to assemble between two covers all that is known of the tongue.

## PREFACE

There is an idea generally prevalent that only the genius with a lifetime of leisure can afford to devote himself to the study of the Chinese language. It is, however, a matter of experience that while the Written Style is undoubtedly the most difficult study in the world—so difficult, indeed, that no European has so far succeeded in producing a composition therein which could earn the approbation of a native—yet the Colloquial Style may be learned by any one with ordinary acumen and perseverance in the same period that one devotes to the study of the elementary Latin, Greek, or French Classics.

Naturally, the genius of this tongue being totally different from that of English, many students invest their task with exaggerated difficulties and with bogies of all descriptions. At the outset the peculiar script used scares the would-be sinologue. The seemingly-endless lists of characters with the same sound and tone—the utter dissimilarity of Chinese, by virtue of which it stands in a class by itself from among all other languages, the peculiar rhythmic stress of each sentence as it slips from the tongue of a Celestial, the absolute precision of utterance demanded in order that one should be understood, all seem to be insurmountable obstacles in the path of the beginner. Let him, however, take comfort from this fact; that many men of ordinary ability who found it impossible to acquire even the slightest knowledge of the written tongue have been fluent speakers of the colloquial.

The object of this work is to crystallise the writer's teaching experience toward the end that the acquisition of Chinese Colloquial may lose many of its terrors. In its preparation, use has been made of the following works:—

- |   |                                       |
|---|---------------------------------------|
| <i>Tzu Erh Chi.</i> Sir T. Wade.                      | <i>Student's Four Thousand Tzu.</i>   |
| <i>Gramm. d. l. Langue Chin.</i> Paul W. E. Soothill. |                                       |
| Perny (Tome premier, Langue                           | <i>Mandarin Lessons.</i> Mateer.      |
| Orale).   | <i>Systema Phonet. Script. Sin.</i> M |
| <i>The Chinese Language and How</i>                   | Callery.                              |
| <i>to Learn It.</i> Sir W. Hillier.                   | <i>La Lingua Cinese Parlata.</i> F.   |
| <i>Eng.-Chin. Dict. of Peking</i>                     | Magnasco.                             |
| <i>Colloquial.</i> Sir W. Hillier.                    | <i>Chinesische Grammatik.</i> Seidel. |
| <i>Chin.-Eng. Dict.</i> Prof. H. A.                   | <i>Notitia Ling. Sinicae.</i> Le Père |
| Giles.  | Premare.                              |



## PREFACE

*Guide d. l. Conversa. Franc.- Syntaxe Nouv. d. l. Langue*  
*Angl.-Chin. Le Père Couv- Chinoise. Stanislas Julien.*  
*reur, S. J. Colloquial Japanese. Dr. W.*  
*Pocket Chin.-Eng. Dic. C. Goodrich. M. McGovern.*

The written character is understood throughout the eighteen provinces and in other parts of the Chinese Empire beyond such well-defined limits. There are, however, many colloquial variations, differing so widely from each other that it is no exaggeration to proclaim them distinct languages. A Northerner, attempting to make himself understood purely by means of the Colloquial among Southern Chinese, would encounter the same difficulty as a Briton, knowing nothing but his mother-tongue, in the heart of Russia. This fact notwithstanding, Pekingese, or rather the tongue erroneously but generally known as Mandarin, is the *lingua franca* of the whole of the Northern provinces, and with but slight variations, of those of Mid-China. The substitution of "K" for initial "CH," and "TS," for initial "CH," are indications of the change which takes place. It is for this reason that the dialect of the North is that generally taught, as its sphere of utility is much larger than that of any other of the Indo-Chinese languages.

I have to express my gratitude to my colleague, Dr. W. Montgomery McGovern, for permission to use some of the vocabularies in his *Colloquial Japanese* as a framework for several similar word-lists in the following pages, and my very best thanks are due to the Director of the School of Oriental Studies, Sir E. Denison Ross, for valued suggestions made during the preparation of the work. Very specially have I to thank the Rev. Hopkyn Rees, D.D., Reader in Chinese in the University of London, for the very valuable and expert help he has given me. On the eve of my departure for China, I had the load of proof-reading lifted from my shoulders by reason of his generosity. He has helped in other directions also, these latter too numerous to mention.

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# COLLOQUIAL CHINESE

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## 1.—THE HISTORY AND MORPHOLOGY OF THE CHINESE LANGUAGE.

There has been current for a long time past a widespread belief that Chinese stands in the same relation to Japanese as does English to French or English to German. No doubt this idea was born and fostered by the propinquity of the two Far-Eastern nations. Radically, however, the two languages are as far apart as the Poles. Japanese came from the South, a language colloquially expressive and with a strongly developed agglutinative tendency, but innocent of any script. The Chinese, however, had not only an artistic system of writing, but also a comprehensive literature. The newly-arrived tenants of the Land of the Rising Sun immediately borrowed the ideographic scheme of their Western neighbours and began the laborious task of fitting it to their own polysyllabic speech.

Thus arose one of the most peculiar of popular delusions for Chinese is essentially *monosyllabic*. By the invention and frequent use of written equivalents of the colloquial particles, however, the Japanese overcame what must have seemed at first a supreme difficulty.

So far as can be gathered from the materials at our disposal, it appears that though the essentials of Chinese have varied but little in the course of millenia of progress, yet

in some few respects the colloquial of the present day differs sufficiently from that of the time of Confucius some twenty-five centuries ago, for it to be definitely assumed that scholars of that period would encounter the same difficulty to-day as would Demosthenes were he to return to modern Athens. In regard to Mandarin, the chief change is the loss of the finals, k, p and t, which are still preserved in modern Cantonese. It is for this reason that the language of the South bears a stronger resemblance to the old classical tongue than does Mandarin.

Dr. Edkins, in his paper (printed in the Transactions of the Peking Oriental Society), on the Development of the Chinese Language, examines, from a physiological standpoint, the production of sounds among primitive people. Starting with the production by a newly-born child, of the simple sound "A," short or long-drawn-out, he proceeds to show that the paucity of different sounds in Chinese is a natural companion of the early efforts of a primitive people towards enunciation. Hence the origin of speech among the Chinese must belong to a date more ancient than any we can conceive, or of which our histories can give even an idea.

It may be asked : But why have not the Chinese in their long history simplified and enlarged the scope of their tongue ? Surely a matter of four hundred or so vocables is a poor stock-in-trade for a language of the richness and precision of Chinese ? The answer to such questions is found in the Chinese temperament. A Chinese is naturally conservative, and the more highly-educated he becomes the more pronounced is his conservatism. The aspirant to honours in a Chinese University to-day must be thoroughly well-versed in the Chinese Classics, and also must show in his essays the same style of construction as was in

vogue three thousand years ago. Is it not conceivable that the vehicle of speech which has served them so well for every occasion over such a long period of time should be retained in practically an unchanged form, as a treasure inherited from high antiquity? And even so it is. There is no race under the sun in which pride in the mother-tongue is so deeply rooted. The Chinese glories in his native speech and venerates the written character. All foreign tongues are little better than gibberish—Chinese is a graceful and polished exemplar of linguistic perfection.

The outstanding features of Chinese are as follows:—

(a) It is purely monosyllabic. Even a word like *Chiang*, which appears to us to be a disyllable, is to a Chinese ear merely a monosyllable, being pronounced almost *Jyang*.

(b) It has no alphabet. In place of the *abecedaire* of Western tongues, it has a Radical Index of 214 Radicals, two or more of which enter into the composition of every compound Chinese character. More will be said of the Radicals in a later chapter.

(c) In its written form Chinese runs in parallel columns from top to bottom and from right to left of the page.

(d) Grammar, as it is understood in other languages, is absent from Chinese. There are no articles; nouns have no gender (saving the natural divisions), nor declension, verbs are not conjugated, and pronouns or prepositions are used as sparingly as possible. A word may indifferently be used as a noun, a verb, an adjective or adverb, without undergoing any greater change than removal to another part of the sentence. In fact, *position in the sentence* is the one law governing Chinese construction, or, as it has been expressed by the pioneer Marshman: "The whole of Chinese grammar depends

upon position." Often the context alone is the means whereby a correct translation can be made of a given passage. To those wearied by the complex grammatical systems of Sanskrit, Russian, Classical Arabic or Japanese, this absence of grammar may seem to be welcome, but unless the rules of position are properly learned and applied, the student will not only fail to speak Chinese fluently, but will speak English-Chinese (which would merely be sinicised pidgin-English), instead of Chinese-Chinese, and will fall into the most ludicrous and embarrassing errors.

(e) Although Chinese syntax is practically the same as in English—the construction of even the commonest phrases differs widely from the expressions which the same set of circumstances would call forth from a Westerner. More than ever in this tongue is it necessary to acquire the native point of view. For example: in demanding silence a Chinese would say: Pu yao shuo-hua, lit.—“not want speech,” rather than use the imperative positive construction, “Be quiet.” The Chinese stylist is enamoured of the negative mood.

(f) Chinese, like Malay, Burmese, Annamese and Siamese, encourages the terse, pithy sentence, almost ejaculatory in its force in preference to the long, vague and loose-flowing sentences of Japanese and some other Oriental tongues. Frequently a sentence (like the characters), merely *paints an idea on the consciousness*, leaving the intelligence free to supply its own verbiage.

Enough has been said to show the broad distinctions that exist between this anomaly among systems of human speech and linguistics generally. Later the more detailed distinctions will be elaborated. No unnecessary rules will be introduced; the student should therefore note that

such as appear herein should be thoroughly learned and practised.

## 2.—GENERAL PRINCIPLES.

If we may take as a definition of the expression "general principles," those underlying essentials upon which the fabric of a language is built, then this section may naturally fall into the following divisions:—

- (a) Mode of Study.
- (b) Use of Words.
- (c) Translations *from* the Language.
- (d) Translation *into* the Language.
- (e) Varieties of Sentence.
- (f) Differences of Style.
- (g) Notes on Prosody.

(a).—*First, as to Mode of Study.*—It must be realised from the outset that to study Chinese in the same way as one would attempt to master any other tongue would be but to court failure. It is no less than the truth to state in the first place that a psychological analysis of the Chinese mind would reduce the labour of learning by one half, and in the second place that a good mimic and one who is not bored by incessant repetition *of the same thing*, will achieve far more than the student who overstocks his mind with monosyllables and blunders along in the futile hope that he may be able the sooner to express himself easily and before thoroughly understanding the rules he is supposed to have learned.

If the assistance of a native can be procured it is, of course, eminently desirable to practise with him every word and sentence as it is learned. Native teachers are extraordinarily patient, and they naturally appreciate the difficulties of their own tongue as experienced by themselves,

and, moreover, being of more than usual adaptability, they are quick to detect the pitfalls in the path of the foreigner.

But for those to whom the above plan is impossible, a few words of advice here may be of help :—

Study well the Sound-Table.

Speak *slowly* until you are sure of the correct sounds.

Emphasise the all-important aspirate.

Be sure of your tones.

While learning Chinese, forget your own nationality, your own tongue, and copy closely.

Generally speaking, thorough memorisation and application of the Phonology Section is the most important of all.

(b).—*Use of Words*.—It cannot be too strongly impressed upon the beginner that the Chinese regard oral language purely as a means of communication and not as a subject for philological speculation. Hence, one should certainly not attempt to force colloquial Chinese into that mould so beloved by the grammarian. This strangest of speeches has served well the everyday purposes of countless myriads of Celestials, and is yet independent of those adventitious aids to language study and comprehension to which we have so long been accustomed.

To a Chinese, what is meant by “ word ” in English may be the sound of *one* character or the connected sounds of several characters. Briefly, for “ word ” understand “ idea.” Supposing a native were to wish to convey to our minds the idea, “ a book ” ; in the written style he would simply write the character whose sound is “ shu ” ; in the spoken language he would need to say “ i pên shu.” The reason for this is that there are so many characters bearing the simple sound “ shu ” that in speech auxiliary words are needed to indicate which of these characters is intended. More details of these peculiarities will be found in the discussion of auxiliaries.



Whereas some simple Chinese sentence may appear to us prolix, it is an undoubted fact that, on the whole, our speech is more verbose. In Mandarin, omit as frequently as possible personal pronouns, verbal particles, relative clauses, and, above all, circumlocution. Terseness is not only highly esteemed, it is most frequently the royal road to understanding. Make sure of your words, perfect your idiom from English into Chinese, deduct fifty per cent of your verbiage—then speak.

The only way in which to appreciate this point of view is to study carefully some colloquial phrases, dissect them, make sure that you see the reason for the presence of every word or compound therein, and then repeat them until they become to you as real as are their counterparts in your mother-tongue. This method will not only give your mind some material with which to work, but will indeed prepare your memory for the reception and retention of others cast in the same mould. A firm base having been established, it is surprising how rapidly the superstructure is reared.

(c).—*Translation from the Language.*—Undoubtedly the thorn in the side of the student of Colloquial is that while he may make himself understood by the native he (the former), cannot understand what the latter is saying to him. The reason for this is twofold. The Chinese, understanding you, assumes that you have some practical acquaintance with his language, and promptly proceeds to give his answer to your utterance. He is not to know how much you do *not* understand, hence the *impasse*. He may use compounds of which you know nothing. There is, naturally, nothing for this but practice, but rapidly one will acquire all the idioms and colloquialisms in daily use, and later those needed for special occasions. True, there

is the great dictionary by MacGillivray, in which one may look up a word or phrase in its romanised alphabetical order, but it is preferable to ask your Chinese to express himself in another way. As a general rule, he will then use a simpler mode of speech or by gesture or other means convey his meaning. The worst thing of all is to allow oneself to become discouraged ; the best to take note of all such occasions as that outlined above.

(d).—*Translation into the Language.*—As has been before remarked, the paramount necessity is to disabuse one's mind of preconceived notions as these merely lead to confusion and misunderstanding. Speak clearly and simply, translating your thoughts rather than your actual words. Your first efforts at independent sentence-construction may be clumsy and forced, but remember that the Chinese is a kind critic not given to undue mirth at the expense of the unfortunate foreigner.

(e).—*Varieties of Sentence.*—It has been said that Chinese colloquial is easy to learn on account of the fact that there is but one standard to which it is necessary to adhere. This is not strictly true. While it is conceded that once having fallen into the style generally in use, one may proceed to model all future constructions thereon, yet the Chinese are not so lacking in love of variety that they themselves find no need for alternative forms of expression. It may be found advisable indeed in a long conversation to introduce sentences varying from that of four or five vocables to that of forty or more. Usually, the Chinese prefer short phrases to actual sentences, as suggesting the idea to be conveyed is generally enough for ordinary comprehension.

The rule, for all practical purposes, is—Elimination : that is, not only of the obviously unnecessary, but also of

what seems to us to be essential. Never use a verb if your meaning is perfectly clear without it. On the other hand, when occasion arises for emphasis, the native is tempted to overdo it. Thus the student must be prepared for all kinds of anomalies in this language, since whatever rules do exist seem to be present for the sole purpose of demonstration as to the myriad ways in which they may be broken !

(f).—*Differences of Style.*—It has been stated above that the Kuan Hua or, as it is generally known, Mandarin, is the medium of intercourse throughout the north of China. The term is difficult to define owing to its wide application. The native term printed above signifies “ Official Speech,” but even this is not sufficient to give an adequate idea of the ground covered by the phrase. At the time the words came into use they designated that form of the colloquial employed by the educated classes of officials employed by the State. As by degrees these officials “ toned down ” some of the elegancies of this dialect, so did the classes intermediate between the Officers of State and the coolie attempt to reach the same level of speech as that employed by their superiors. Various sections of the population developed each their own conception of what the standard tongue should be. The result is seen to-day in the existence of the following styles :—

“ COOLIE TALK.”—This is the Kuan Hua, mangled and battered by the careless tongues of coolies. As coolies were for many years the main instrument of communication between the various parts of the great Empire, it is readily conceived that each would bring from his own particular district some item of “ patois ” and slang to add to the general pool. Thus even to the present day coolies from widely different parts of the country will be able to understand each other where more highly educated persons would

be at a loss. In addition, the coolies are given to twisting and slurring the simplest sounds even as they are prone to do with the more difficult ones. In spite of this, but little practice among the natives is necessary to enable a good speaker of Mandarin to speak and understand this peculiar development of the national speech.

The KUAN HUA is the ordinary educated means of intercourse.

The LOWER WEN-LI is frequently used as a spoken style as well as a written form by students and aspirants for official positions residing in the vicinity of the great University at Peking. It is merely a modification of the HIGHER WEN-LI—*i.e.*, the Easy Written Style. Considerations of wide distinctions existing between the two countries forbid the comparison with anything of a similar nature among us. Finally, one may say that to speak the WEN-LI is considered a sign of rather superior specialised learning.

(g).—*Notes on Prosody.*—At first sight it may appear strange to see any mention of the art of Poesy in a work on Colloquial Chinese. The Chinese are of complex psychology. Were the dreams of the average Chinese translated into reality, the Celestial Empire would be at once the most beautiful, the most powerful, the most envied, and the most brilliant in the world. And as the day winds its sultry way along, the native, humble or of dignified estate, beguiles the sunlit hours with snatches of song or with excerpts from the world-old Classic of Poetry. Practical and matter-of-fact as he is in matters of business, at heart John Chinaman is a dreamer of dreams, a metaphysician and philosopher of a high order. He is fond of speaking in riddles and parables, and the surest way to his heart is to memorise a store of his proverbial dicta and bring them into the conversation at every possible juncture. Although until

recently quite neglected (Dr. Taylor Headland's work being purely concerned with nursery-rhymes), the song of the coolie is a mine whence may be extracted the gems of understanding of the nature of this wonderful people. Labourers in the fields, coolies carrying heavy loads, jinrickshaw men lazing while awaiting a fare, in fact, men of every type in China, express their thoughts through the medium of verse.

Chinese poetry has many rules but, generally speaking, they are simple and easy of comprehension. The metres are many also, but those mostly used are

(a) Four syllables to the line.

(b) Seven syllables to the line.

That classic example, the "San Tzŭ Ching," or "Three-Character Poem," which is the first book to be learned by Chinese schoolboys, has three syllables only to the line, but such is not a common example. Rhyme is very much different from our conception of it, as it is merely necessary that the *main vowel sound* and the tone should be the same in two rhyming syllables for the poem to be perfect. Thus, to quote from the above-mentioned work, there is no flaw in the following excerpt:—

*Tzŭ*<sup>3</sup> *pu*<sup>1</sup> *hsüeh*<sup>2</sup>, If a child does not learn.

*Fei*<sup>1</sup> *so*<sup>3</sup> *i*<sup>2</sup>, This is not as it should be.

*Yu*<sup>4</sup> *pu*<sup>1</sup> *hsüeh*<sup>2</sup>, If he does not learn when young.

*Lao*<sup>3</sup> *ho*<sup>2</sup> *wei*<sup>2</sup>, What will he do when he is old?

Here the last word of the second line (pronounced EE), is to native ears a correct rhyme with the last word of the fourth line (pronounced WAY).

A good example of the four-syllable metre is found in another Chinese school-book, the "Ch'ien tzŭ Wên," or "Thousand-Character Classic." This remarkable compilation consists of one thousand different characters, so united as to compose a poem outlining data of the most

essential type on all the elementary subjects taught to Chinese youth. It thus serves the double purpose of storing the mind with a thousand different characters of primary importance and of impregnating the young native with some idea of the essentials of knowledge. But as this properly belongs to the department of the written language, we will leave it to be re-discovered by the student at a later stage of his labours.

Poems in the seven-syllable metre abound and metres of eight, ten, eleven, and even higher numbers of syllables are to be found. The metre of the street-song or coolie-ballad is variable, but is chiefly of the following type :—

*I êrh<sup>4</sup> san<sup>1</sup> ssü<sup>4</sup> wu<sup>3</sup>*, One, two, three, four, five.

*Wu<sup>3</sup> shih<sup>2</sup> wu<sup>3</sup> shih<sup>4</sup> êrh<sup>4</sup> shih<sup>2</sup> wu<sup>3</sup>*, Five times five are twenty-five.

*Chung<sup>4</sup> chung<sup>4</sup> wo<sup>3</sup> ti<sup>1</sup> lao<sup>2</sup>*, How heavy is my task.

*Man<sup>4</sup> man<sup>4</sup> wo<sup>3</sup> ti<sup>1</sup> fan<sup>4</sup>*, How long the time to dinner !

There is in this example of a coolie song another peculiarity—the second line being susceptible (by tone-change) of puns. But these would lose their value by being translated and, in any case, the student could at this stage hardly benefit by understanding them. In conclusion, it may be stated that by studying and examining these verses many valuable colloquialisms may be added to one's vocabulary.

### 3.—VARIETIES OF CHINESE.

The student must be prepared to encounter many varieties other than those of style in this most difficult of tongues. It is no exaggeration to say that there are of Kuan Hua no less than *five* subdivisions, each requiring as much definite study as a separate language. These may be summarised thus :—

1. *Wên-li*.—Used by Scholars.

2. *Kuan Hua Proper*.—spoken by the general well-educated public and by officials.
3. *Kuan Hua Patois*.—Spoken by the lower class generally; is No. 2 interspersed with localisms and replete with slang and slurred pronunciations.
4. *The Classical Written Style*.—As extant in the days of Confucius, and still the *sine quâ non* for University aspirants.
5. *The Epistolary Style*.—Used solely in writing letters, etc.

No. 4 is the most difficult of all, but the first three alone concern us in the present work. More will be found later on these matters, but for general purposes No. 2 is the essential to be attacked.

#### 4.—EXAMINATION OF STYLES OF WRITING.

The question of the antiquity of Chinese writing is a very vexed one. Long verbal and calamic wars have been waged as to whether it sprang from, or gave birth to, other very ancient national scripts, such as the Egyptian Hieroglyphs, the Assyrian Cuneiform or Wedge-writing, etc. Some sinologues have placed the *historic* notice of the Chinese written language at about B.C. 2000, while admitting at the same time that many centuries must have been needed before the first crude symbols could have developed into such form as was at that time in vogue. Much native information must unfortunately be discredited—the mythological element being too strong. There is, however, one undeniable fact to be faced, namely:—That the Chinese written language was a very slow gradual process from primitive beginnings. It is recorded that the Chinese in the first instance used notched sticks and knotted cords (as did the Incas of Peru in their primitive state), and that their first efforts in writing were confined to,

and later modelled on, their copies or drawings of these elementary systems of recording passing events. Some of the characters to the present day remind one of pictures of notched sticks.

Having discovered their power to leave a mark, however primitive, to represent some circumstance easily recalled on later seeing such mark again, the Chinese began to copy the forms of visible objects such as sun, moon, tree, bird, man, etc., exercising no little ingenuity in cases where ambiguity might occur. But all too soon they discovered that they had exploited this source to the full without having written counterparts for more than a very slight fraction of their colloquial vocabulary. Then followed a long period of enforced idleness in which little was done towards the development of this monumental script.

### SOUND TABLE.

#### A. *Vowels and Diphthongs.*

- A is pronounced as "a" in "father."  
When in the final syllable "an," e.g., "*chuan*," its sound is shortened almost to the "an" of "canny."
- E is pronounced as "e" in "pen" and as "ay" in "May." It has the first sound when between "i" and "n,"—e.g., "*chien*," "*mien*"; the second sound when followed by "h," as in "*chieh*," "*mieh*," etc.
- Ê is pronounced *always* as "u" in fun—e.g., "fen" is sounded exactly as "fun" in English. There is a tendency in such words as "*erh*" to make the sound equal to the "ur" of the English word "slur," but it will be seen that this is merely a modification of the true open sound. In addition it is frequently found that a word ending in "n" precedes this final "*erh*."



In such cases the "n" is elided and all the other letters run together—e.g., "*pan-erh*" is pronounced "*parh*," "*men-erh* is pronounced "*merh*," and so on.

- I is pronounced as in "mint" and as in "machine." The first of these sounds is employed before a nasal—e.g., "*ming*," "*ting*," etc., the second when the "i" is the final letter of the word—e.g., "*chi*," "*li*," etc.
- O is *invariably* pronounced as "aw" in "awful." Thus the word "*wo*," the pronoun of the first person in Chinese, is pronounced like our word "war," without the final "r" sound. Care must be taken not to pronounce it otherwise or great confusion will result, as will be seen when we consider the diphthongs.
- U is pronounced as "u" in "pull." There is one exception to this rule, viz.:—the verb "to be"—"*yu*," which is always pronounced as the first syllable of our word "yokel."
- Û is pronounced as the French "u" in "lune," or the German "u" in "suss."
- AI is the sound of the "ai" in the word "aisle," but the sound is more closed.
- AO is the same sound as that of "ow" in English "how?", but the sound is not so open.
- EI is a very rare diphthong, but where it does occur it has the sound of "ay" in "May."
- OU has precisely the sound of the English word "owe."
- IU approximates to the sound of "ew" in "new," but is more open or lengthened.
- UA is "oo-ah," but spoken more rapidly. It is almost the sound of the "w" in "want."
- UI nearly as in "fluid," but more open.
- ÛA The sounds of the individual letters run quickly

together will produce this sound. It is almost like the "ew-a" in Kew-and-Richmond. It is difficult to pronounce this correctly until learnt from a native.

One exception not mentioned above should receive attention here. The word "*wang*," meaning "king," or "prince," has always the sound "*wong*." In some systems of Romanization it is always spelt with an "o" in place of the "a" of the Wade system.

#### *Consonants.*

Chinese is poorer in consonants than is English, while some of the double consonants appear at first sight very strange to the eye of one versed in the Latin tongues. Such combinations of consonations, however, have been chosen as the nearest means of representing those sounds which are to an English ear the most alien and difficult. Such are, for example, *hs*, *tz*, and the aspirated *ch*, *p*, *tz*, which need special care owing to the fact that there is nothing analogous in our Western tongues. A word about the "aspirate" is here essential.

Some Sinologues have affirmed that the aspirate in Chinese is of greater importance than the tones. This is a very vexed question, but there can be no doubt that both are of as vital importance as the vocabulary itself. The Chinese having such a paucity of different vocables it became necessary to devise some means of increasing the utility of the existing collection. So this difficulty was overcome by the emission of a strong breath immediately after the preliminary consonant or consonants. The nearest approach to this in the English language is the strong Irish breathing given to some words by natives of the Emerald Isle. The effect of this "aspirate" is produced by the rapid pronunciation of the letter "h," *together with the*

initial sound of the word. Thus a word spelt in the Wade system of romanisation is pronounced as though spelt "*ch-h-ee*"; a word spelt in this work *ch'ien* will be enunciated *ch-h-ee-en*, though of course spoken rapidly in order to conform to the monosyllabic nature of the language.

It must be continually borne in mind that the aspirate is of paramount importance in the enunciation of Chinese. If it be omitted in the pronunciation of a single word where it properly lies, it will have the effect either of making the sentence utterly unintelligible, or of changing the meaning entirely. Some of the most disastrous as well as some of the most amusing mistakes have arisen from this cause.

CH is a sound midway between the "ch" of "church" and the "j" of "jam." The Chinese do not allow a slight emission of breath to follow their consonants as we do. The pronunciation of consonants must be much cleaner than with us.

CH' is the sound of "ch" in "church" but much more strongly aspirated. Pronounce aspirated consonants as though they were actually followed by another "h"—*e.g.*, "chchurch."

F is sounded as in English.

K.—This letter has a sound intermediate between the "k" of "king" and the "g" of "gun." See remarks under CH. Pronounce it almost as a hard "g."

K'.—This letter should be sounded as the "kh" of "inkhorn."

L.—As in English.

M.—As in English.

N.—As in English.

P.—This is almost a "b" sound. Keeping the lips well closed, but not too much compressed, pronounce a "p," at

the same time taking care that no emission of breath follows the consonant on to the vowel.

P'.—This is a strongly aspirated "p." Pronounce as in "Uphill," but more readily.

S.—As in English.

SH.—As in English.

SS is a sharp hissing sound, and in the mouth of some Chinese almost resembles a whistle. It will be sufficient for the student to pronounce it with the same sharpness as in French or Italian.

T is almost a "d" sound. Remembering again what was said under CH, place the tip of the tongue at the top of the palate near the upper row of teeth and articulate "t."

T' is the "th" of the Irishman's "thea." The word "outhouse" is a good *memoria technica*.

TS is almost like the "dz" of "adze."

TS' is the "ts" in the expression "bits-of-wood."

TZ is like TS, and is only followed by "u." Tzu is a sound similar to the "zz" of "buzz."

TZ' is the preceding sound followed closely by an aspirate.

W.—As in English.

Y.—As in English.

In addition to the foregoing, there are also a few combinations of vowels which may be called Triphthongs. Although of comparatively rare occurrence, it will be necessary for the student to be familiar with their sounds.

IAI is pronounced as "y-i," in the expression—"really-I"—*i.e.*, its sound is that of "ee-I" rapidly uttered.

IAO. This is pronounced as the "yow" in the slang word, "yowl" meaning to howl mournfully, to make a plaintive noise.

**UAI.**—Pronounce this as many careless speakers of English enunciate the interrogative “Why?”—*i.e.*, without the aspirate, or as the “wi” in the word “wide.”

Remember that the most difficult of all the sounds in the Chinese language are the following, and endeavour at the outset to master them properly as faulty enunciation in these instances is very difficult to conquer at a later stage.

**IH** occurs only after “ch,” “ch’,” and “sh,” and “j.” Its sound is at times scarcely perceptible so rapid is the pronunciation of all the words in final “h.” This final “h” is the relic in romanisation of a tone now practically lost to the Pekingese. There is a tendency among Europeans and, indeed, among foreigners generally to stress this syllable far too heavily. If we take the “i” of “impossible,” spoken by a choleric gentleman in a fit of temper, emphasising a little its brevity, we shall have the sound of the Chinese “ih.”

**SSŪ.**—This syllable again is much too heavily stressed by foreigners. In the mouth of a native it very frequently resembles a *sotto voce* whistle. For all practical purposes, it is a near enough approximation to pronounce it as one would the first syllable of our word “surrender,” minus, of course, the “r” sound. Note that in this and in the next case, the “u” stands for a nondescript sound and does not in any way indicate the vowel sound intended to follow the double consonant. A similar sound is found in the unaccented “a” of Hindustani, or the initial and final “a” of the word “America.”

**TZŪ and TZ’Ū.**—As these two syllables differ only in the matter of the aspirate, our remarks as to the former will apply to the latter except for the “h” sound necessarily combined in the latter. We have remarked that the

English equivalent is the "dz" of the word "adze." Here it will be plainly seen that no vowel sound is required after the consonants.

As it is presumed that the student will from time to time consult other works on Chinese, it is deemed advisable to give here a warning that many useful books are to be obtained in which a system of Romanisation, differing from that of Sir Thomas Wade, is employed. These systems are very puzzling to one accustomed to the Wade orthography, and we propose giving at length a comparative sound-table showing the relative values of Chinese vocables according to the styles invented by the various Sinologues named.

WADE	BALLER	MATEER	WILLIAMS
A	A	A ; Nga	O
Ai	Ai	Ai ; Ngai	Ai ; Ngai
An	An	An ; Ngan	An ; Ngan
Ang	An	An ; Ngan	Ang.
Ao	Ao	Ao	Ngao
Cha	Chah	Cha	Cha
Ch'a	Ch'ah	Ch'a	Ch'ach
Chai	Chai	Chai	Chai
Ch'ai	Ch'ai	Ch'ao	Ch'ai
Chan	Chan	Chan	Chan ; Chen
Ch'an	Ch'an	Ch'an	Ch'an ; Ch'en
Chang	Chang	Chang	Chang
Ch'ang	Ch'ang	Ch'ang	Ch'ang
Chao	Chao	Chao	Chao
Ch'ao	Ch'ao	Ch'ao	Ch'ao
Chê	Chae	Chei ; Chê	Chê
Ch'ê	Ch'ae	Ch'ê	Ch'ae
Chên	Chen	Chen	Chăn ; Ch'eng
Ch'ên	Ch'en	Ch'en	Ch'ăn

## SOUND TABLE

21

WADE	BALLER	MATEER	WILLIAMS
Chêng	Cheng	Chêng	Ching
Ch'êng	Ch'eng	Ch'êng	Ch'ing
Chi	Chih	Chi	Kih ; Tsih
Ch'i	Ch'ih	Ch'i	K'ih ; Ts'ih
Chia	Chiah	Chia	Kiah
Ch'ia	Ch'iah	Ch'ia	K'ia
Ch'iai	Ch'iai	Ch'iai	Ch'iai
Chiang	Chiang	Chiang	Kiang ; Tsiang
Ch'iang	Ch'iang	Ch'iang	K'iang ; Ts'iang
Chiao	Chiao	Chiao	Kiao ; Tsiao
Ch'iao	Ch'iao	Ch'iao	K'iao ; Ts'iao
Chieh	Chie ; Chieh	Chie	Tsié ; Tsieh
Ch'ieh	Chie ; Chieh	Ch'ie	Ts'ieh ; K'ieh
Chien	Chien	Chien	Tsien ; Kien
Ch'ien	Ch'ien	Ch'ien	Ts'ien ; K'ien
Chih	Chih	Chih	Chih
Ch'ih	Ch'ih	Ch'ih	Ch'ih
Chin	Chiin	Chin	Tsin ; Kin
Ch'in	Ch'in	Ch'in	Ts'in ; K'in
Ching	Ching	Ching	Tsing ; King
Ch'ing	Ch'ing	Ch'ing	Ts'ing ; K'ing
Chiu	Chiu	Chiu	Kiu
Ch'iu	Ch'iu	Ch'iu	K'iu
Chiung	Chiong	Chiung	Kiung
Ch'iuung	Ch'iong	Ch'iuung	K'iuung
Cho	Choh	Choă	Cho
Ch'ô	Ch'oh	Ch'oă	Ch'ô
Chou	Cheo	Chou	Cheu
Ch'ou	Ch'eo	Ch'ou	Ch'eu
Chu	Chuh	Chu	Chu
Ch'u	Ch'uh	Ch'u	Ch'u
Chua	Chua	Chwa	Chwa

WADE	BALLER	MATEER	WILLIAMS
Ch'ua	Ch'ua	Ch'wa	
Chuai	Chuai	Chwai	
Ch'uai	Ch'uai	Ch'wai	Chwai
Chuan	Chuan	Chwan	Chwen
Ch'uan	Ch'uan	Ch'wan	Ch'wen
Chuang	Chuang	Chwang	Chwang
Ch'uang	Ch'uang	Ch'wang	Ch'wang
Chui	Chui	Chwei	Chui
Ch'ui	Ch'ui	Ch'wei	Ch'ui
Chun	Chuen	Chun	Chun
Ch'un	Ch'uen	Ch'un	Ch'un
Chung	Chong	Chung	Chung
Ch'ung	Ch'ong	Ch'ang	Ch'ung
Chü	Chüh	Chü	Küh
Ch'ü	Ch'üh	Ch'ü	Ki'üh
Chüan	Chüen	Chüen	Küan ; Ts'üen
Ch'üan	Ch'üen	Ch'üen	K'üen ; Ts'üen
Chüeh	Chüeh	Chüe	Küeh ; Tsüeh
Ch'üeh	Ch'üeh	Ch'üe	K'üeh ; Ts'üeh
Chün	Chün	Chün	Kiün
Ch'ün	Ch'iün	Ch'ün	K'iün ; Ts'iün
Ê	Eh	E ; Oă	Ngoh
Ên	En	Ên	Ngăn
Êng		Êng	
Êrh	Ri	Êr	
Fa	Fah	Fa	Fa
Fan	Fan	Fan	
Fang	Fang	Fang	
Fei	Fei	Fei	Féi
Fên	Fen	Fên	Făn
Fêng	Feng	Fêng	Fung
Fo		Foă	



## SOUND TABLE.

23

WADE	BALLER	MATEER	WILLIAMS
Fou	Feo	Fou	Feu
Fu	Fu	Fu	Fu
Ha	Ha	Ha	
Hai	Hai	Hai	Hai
Han	Han	Han	Han
Hang	Hang	Hang	Hang
Hao	Hao	Hao	Hao
Hê		Hê ; Hei	
Hei	Heh	Hei	Hoh
Hên	Hen	Hên	Hăn
Hêng	Heng	Hêng	Hăng
Hou	Heo	Hou	Heu
Hsi	Hsi	Hsi	Hi ; Si
Hsia	Hsia	Hsia	Hia
Hsiang	Hsiang	Hsiang	Hiang ; Siang
Hsiao	Hsiao	Hsiao	Hiao ; Siao
Hsieh	Hsiah	Hsie	Hieh ; Sieh
Hsien	Hsien	Hsien	Hien ; Sien
Hsin	Hsin	Hsin	Hin ; Sin
Hsing	Hsing	Hsing	Hing ; Sing
Hsiu	Hsiu	Hsiu	Hiu ; Siu
Hsiung	Hsiong	Hsiung	Hiung
Hsü	Hsü	Hsü	Hsü
Hsüan	Hsüen	Hsüen	Hüen ; Süen
Hsüeh	Hsüe	Hsüe	Hüe
Hsün	Hsüin	Hsün	Hiun ; siün
Hu	Hu	Hu	
Hua	Hua	Hwa	Hwah
Huai	Huai	Hwai	Hwai
Huan	Huan	Hwan	Hwan
Huang	Huang	Hwang	Hwang
Hui	Huei	Hwei	Hwui

WADE	BALLER	MATEER	WILLIAMS
Hun	Huen	Hun	Hwun
Hung	Hong	Hung	Hung
Huo	Ho	Hwoǎ	Huh ; Hwuh ; Hwoh
I	Ih	I	Yih
Jan	Ran	Jan	Jan
Jang	Rang	Jang	Jang
Jao	Rao	Jao	Jao
Jê or Jô	Reh	Jê ; Joǎ	Jeh
Jên	Ren	Jên	Jǎn
Jêng	Reng	Jêng	Jǎng
Jih	Rih	Ji	'Rh
Jou	Reo	Jou	Jeu
Ju	Ru	Ju	Juh
Juan	Ruan	Jwan	Jwan
Jui	Rui	Jwei	Jui
Jun	Ruen	Jun	'Jun
Jung	Rong	Jung	Jung
Ka		Ka	Ka
Kai	Kai	Kai	Kai
K'ai	K'ai	K'ai	K'ai
Kan	Kan	Kan	Kan
K'an	K'an	K'an	K'an
Kang	Kang	Kang	Kang
K'ang	K'ang	K'ang	K'ang
Kao	Kao	Kao	Kao
K'ao	K'ao	K'ao	Koh
Kê	Keh	Kê	K'oh
K'ê	K'eh	K'ê	K'ê
Kei		Kei	Kei
Kên	Ken	Kên	Kǎn
K'ên	K'en	K'ên	K'ǎn
Kêng	Keng	Kêng	Kǎng

## SOUND TABLE

25

WADE	BALLER	MATEER	WILLIAMS
K'êng	K'eng	K'êng	K'äng
Kou	Keo	Kou	Keu
K'ou	K'eo	K'ou	K'eu
Ku	Kuh	Ku	Ku
K'u	K'uh	K'u	K'u
Kua	Kuah	Kwa	Kwa
K'ua	K'uah	K'wa	K'wa
Kuai	Kuai	Kwai	Kwai
K'uai	Kuai	K wai	K'wai
Kuan	Kuan	Kwan	Kwan
K'uan	K'uan	K'wan	K'wan
Kuang	Kuang	Kwang	Kwang
K'uang	K'uang	K'wang	K'wang
Kuei	Kuei	Kwei	Kwéi
K'uei	K'uei	K'wei	K'wéi
Kun	Kuen	Kun	Kwun
K'un	K'uen	K'un	K'wun
Kung	Kong	Kung	Kung
K'ung	K'ong	K'ung	K'ung
Kuo	Kueh	Kwoă	Kwoh
K'uo	K'ueh	K'woă	K'woh
La	La	La	La
Lai	Lai	Lai	Lai
Lan	Lan	Lan	Lan
Lang	Lang	Lang	Lang
Lao	Lao	Lao	Lao
Lê	Leh	Lê	Lê
Lei	Lui	Lei	Léi
Lêng	Leng	Lêng	Lăng
Li	Li	Li	Li
Lia	Lia	Lia	Lia
Liang	Liang	Liang	Liang

WADE	BALLER	MATEER	WILLIAMS
Liao	Liao	Liao	Liao
Lieh	Lieh	Lie	Lieh ; Lüeh
Lien	Lien	Lien	Lieh ; Lüeh
Lin	Lin	Lin	Lieh ; Lüeh
Ling	Ling	Ling	Lieh ; Lüeh
Liu	Liu	Liu	Lieh ; Lüeh
Lo	Loh	Loă	Lo
Lou	Leo	Lou	Leu
Lu	Lu	Lu	Lu
Luan	Luan	Lwan	Luan
Lun	Luen	Lun	Lun
Lung	Long	Lung	Lung
Lü	Lüh	Lü	Lu
Lüan	Luan	Lüen	Lwan ; Lüen
Lüeh		Lioă	Lueh
Ma	Ma	Ma	Ma
Mai	Mai	Mai	Mai
Man	Man	Man	Man
Mang	Mang	Mang	Mang
Mao	Mao	Mao	Ma
Mei	Mei	Mei	Méi
Mên	Men	Mên	Măn
Mêng	Meng	Mêng	Măng ; Mung
Mi	Mi	Mi	Mieh ; Mé
Miao	Miao	Miao	Miao
Mieh	Mieh	Mie	Mieh
Mien	Mien	Miên	Mien
Min	Min	Min	Min
Ming	Ming	Ming	Ming
Miu	Miu	Miu	Miu
Mo	Mo	Moă	Mo
Mou		Mou	Mou ( <i>i.e.</i> , Meu)

## SOUND TABLE

27

WADE	BALLER	MATEER	WILLIAMS
Mu	Muh	Mu	Mu
Na	Nah	Na	Nah ; Noh
Nai	Nai	Nai	Nai
Nan	Nan	Nan	Nan
Nang	Nang	Nang	Nang
Nao	Nao	Nao	Nao
Nê			
Nei	Nui	Nei	Nei
Nên	Nuen	Nên	
Nêng	Neng	Nêng	Năng
Ni	Ni	Ni	Ni
Niang	Niang	Niang	Niang
Niao	Niao	Niao	Niao
Nieh	Nieh	Nie	Nieh
Nien	Nien	Nien	Nien
Nin	Nin	Nin	Nin
Ning	Ning	Ning	Ning
Niu	Niu	Niu	Niu
No	No	Noă	No
Nou		Nou	Neu
Nu	Nu	Nou	Nu
Nuan	Nuan	Nun	Nwan
Nun	Nuen		Nün
Nung	Nong	Nung	Nung
Nü	Nü	Nü	Nü
Nüeh		Nüe	
O	O	Ngo	O
Ou	Eo	Ou	Ngeu
Pa	Pa	Pa	Pa
P'a	P'a	P'a	P'a
Pai	Pai	Pai	Pai
P'ai	P'ai	P'ai	Pa'i

WADE	BALLER	MATEER	WILLIAMS
Pan	Pan	Pan	Pan
P'an	P'an	P'an	P'an
Pang	Pang	Pang	Pang
P'ang	P'ang	P'ang	P'ang
Pao	Pao	Pao	Pao
P'ao	P'ao	P'ao	P'ao
Pei	Pei	Péi	P'ei
P'ei	P'ei	P'éi	P'éi
Pên	Pen	Pên	Păn
P'ên	P'en	P'ên	P'ăn
Pêng	Peng	Png	Pang
P'êng	P'eng	P'eng	P'ăng
Pi	Pi	Pi	Pi
P'i	P'i	P'i	P'i
Piao	Piao	Piao	Piao
P'iao	P'iao	P'iao	P'iao
Pieh	Pieh	Pie	Pieh
P'ieh	P'ieh	P'ie	P'ieh
Pien	Pien	Pein	Pien
P'ien	P'ien	P'ien	P'ien
Pin	Pin	Pin	Pin
P'in	P'in	P'in	P'in
Ping	Ping	Ping	Ping
P'ing	P'ing	P'ing	P'ing
Po	Po	Poă	Po
P'o	P'o	P'oă	P'o
P'ou	P'eo	P'ou	P'eu
Pu	Pu	Pu	Pu
P'u	P'u	Pu	P'u
Sa	Sah	Sa	Sa
Sai	Sai	Sai	Sai
San	San	San	San

## SOUND TABLE

29

WADE	BALLER	MATEER	WILLIAMS
Sang	Sang	Sang	Sang
Sao	Sao	Sao	Sao
Sê	Seh	Sê	Sê
Sên	Sen	Sên	
Sêng	Seng	Sêng	Sǎng
Sha	Sha	Sha	Sha
Shai	Shai	Shai	Shai
Shan	Shan	Shan	Shan
Shang	Shang	Shang	Shang
Shao	Shao	Shao	Shao
Shê	Sheh	Shê	Shê
Shên	Shen	Shên	Shǎn
Shêng	Sheng	Shêng	Shǎng ; Shing
Shih	Shīh	Shī	Shī ; Sh'
Shou	Sheo	Shou	Sheu
Shu	Shu	Shu	Shu
Shuai	Shuai	Shwai	Shwai
Shuan	Shuan	Shwan	Shwan
Shuang	Shuang	Shwang	Shwang
Shui	Shui	Shwei	Shwi
Shun	Shuen	Shwn	Shun
Shuo	Shoh	Shwoǎ	Shoh ; Shwoh
So	So	Soǎ	
Sou	Seo	Sou	
Su	Su	Su	
Suan	Suan	Swan	
Sui	Suei	Swei	
Sun	Suen	Sun	
Sung	Song	Sung	
Ssũ	Sĩ	Sĩ	
Ta	Tah	Ta	
T'a	T'ah	T'a	

WADE	BALLER	MATEER	WILLIAMS
Tai	Tai	Tai	Tai
T'ai	T'ai	T'ai	T'ai
Tan	Tan	Tan	Tan
T'an	T'an	T'an	T'an
Tang	Tang	Tang	Tang
T'ang	T'ang	T'ang	T'ang
Tao	Tao	Tao	Tao
Ta'ó	T'ao	T'ao	T'ao
Tê	Teh	Tê	Tê
T'ê	T'eh	T'ê	T'êh
Tei			
T'ei			
Têng	Teng	Têng	Tǎng
T'êng	T'eng	T'êng	T'ǎng
Ti	Ti	Ti	Ti
T'i	T'i	T'i	T'i
Tiao	Tiao	Tiao	Tiao
T'iao	T'iao	T'iao	T'iao
Tieh	Tie	Tie	Tié
T'ieh	T'ie	T'ie	Tieh
Tien	Tien	Tien	Tien
T'ien	T'ien	T'ien	T'ien
Ting	Ting	Ting	Ting
T'ing	T'ing	T'ing	T'ing
Tiu	Tiu	Tiu	Tiu
To	Toh	Toă	To
T'ó	T'oh	T'oă	T'ó
Tou	Tou	Tou	Tou
T'ou	T'ou	T'ou	T'ou
Tsa	Tsah	Tsa	Tsạ
Ts'a	Ts'ah	Ts'a	Ts'ah
Tsai	Tsai	Tsai	Tsai



## SOUND TABLE

31

WADE	BALLER	MATEER	WILLIAMS
Ts'ai	Ts'ai	Ts'ai	Ts'ai
Tsan	Tsan	Tsan	Tsan
Ts'an	Ts'an	Ts'an	Ts'an
Tsang	Tsang	Tsang	Tsang
Ts'ang	Ts'ang	T'sang	Ts'ang
Tsao	Tsao	Tsao	Tsao
Ts'ao	Ts'ao	Ts'ao	Ts'ao
Tsê	Tseh	Tsê	Tsê
Ts'ê	Ts'eh	Tsê	Ts'ê
Tsei		Tsei	
Tsên	Tsen	Tsên	Tsăn
Ts'ên	Ts'en	Ts'ên	Tsăn
Tsêng	Tseng	Tsêng	Tsăng ; Chăng
Ts'êng	Ts'eng	Ts'êng	Ts'ăng ; Ch'ăng
Tso	Tsoh	Tsoă	Tso
Ts'o	Ts'oh	Ts'oă	Ts'o
Tsou	Tseo	Tsou	Tsou
Ts'ou	Ts'eo	Ts'ou	Ts'ou
Tsu	Tsuh	Tsu	Tsu
Ts'u	Ts'uh	Ts'u	Ts'u
Tsuan	Tsuan	Tswan	Tswan
Ts'uan	Ts'uan	Ts'wan	Ts'wan
Tsui	Tsui	Tswei	Tsui
Ts'ui	Ts'ui	Ts'wei	Ts'ui
Tsun	Tsuen	Tsun	Tsun
Ts'un	Ts'uen	Ts'un	Ts'un
Tsung	Tsong	Tsung	Tsung
Ts'ung	Ts'ong	Ts'ung	Ts'ung
Tu	Tuh	Tu	Tu
T'u	T'uh	T'u	T'u
Tuan	Tuan	Twan	Twan
T'uan	T'uan	T'wan	T'wan

WADE	BALLER	MATEER	WILLIAMS
Tui	Tui	Twei	Tui
T'ui	T'ui	T'wei	T'ui
Tun	Tuen	Tun	Tun
Tung	Tong	Tung	Tung
T'ung	T'ong	T'ung	T'ung
Tzū	Tsī	Tsī	Tsz'
Tz'ū	Ts'ī	Ts'ī	Ts'z'
Wa	Uah	Wa	Wah
Wai	Uai	Wai	Wai
Wan	Uan	Wan	Wan
Wang	Uang	Wang	Wang
Wei	Uei	Wei	Wéi ; Wi
Wên	Uen	Wên	Wân
Wêng		Wêng	Ngo
Wo	O	Wo	O
Wu	U	Wu	Wu
Ya	Ia	Ya	Ya
Yai	Iai	Yai	Yai
Yang	Iang	Yang	Yang
Yao	Iao	Yao	Yao
Yeh	Ieh	Yeh	Yeh
Yen	Ien	Yen	Yen
Yin	In	Yin	Yin
Ying	Ing	Ying	Ying
Yu	Iu	Yu	Yu
Yung	Iong	Yung	Yung
Yü	Ü	Yü	Yuh
Yüan	Uen	Yüan	Yuen
Yüeh	Üeh	Yüeh	Yueh
Yün	Üin	Yün	Yun

NOTE.—Wherever "Uang" occurs, it should be pronounced as though it were "wang." Thus, "chuang" is pronounced almost as if it were spelt in English, "jwong."

Although none of the above systems are perfect for the purpose of transliterating the Chinese characters, yet, as has been remarked before, the Wade style has been adjudged the nearest approach to the actual sounds as pronounced by a native. By means of this table, the student can for himself transfer into the latter words and phrases found the very useful works by the originators of the other schemes of Romanisation. It will be found useful also for the purpose of comparison as to the real value of the various sounds of the Chinese language. A very good and profitable plan would be to go through the entire table with a native or a Western scholar of Chinese.

## LESSON I

*The student is strongly advised to cover up the English translations of the Chinese Exercises until he has made an independent effort to arrive at the meaning of the sentences himself. Then he should try to put the English again into idiomatic Chinese, this time covering his own translation; then comparison should be made and errors corrected.*

## THE SIMPLE SENTENCE.

1.—As has been before remarked the construction of the Chinese sentence is simplicity itself so far as the ordinary desires and necessities of conversation are concerned. We now proceed to give examples of the simplest kind, viz.:—the tri-verbal sentence.

<i>Wo<sup>3</sup> yao<sup>4</sup> mai<sup>4</sup></i>	—	I wish to sell
<i>Wo<sup>3</sup> yao<sup>4</sup> mai<sup>3</sup></i>	—	I wish to buy
<i>Wo<sup>3</sup> pu<sup>1</sup> yao<sup>4</sup></i>	—	I do not want
<i>Ni<sup>3</sup> pu<sup>1</sup> yao<sup>4</sup></i>	—	You do not want
<i>T'a<sup>1</sup> pu<sup>1</sup> yao<sup>4</sup></i>	—	He does not want

<i>T'a<sup>1</sup> lai<sup>2</sup> liao<sup>3</sup></i>	—	—	He has come
<i>T'a<sup>1</sup> mei<sup>2</sup> lai<sup>2</sup></i>	—	—	He has not come
<i>Kao<sup>4</sup> su<sup>4</sup> t'a<sup>1</sup></i>	—	—	Tell him
<i>Ni<sup>3</sup> kuo<sup>4</sup> lai<sup>2</sup></i>	—	—	You come over here
<i>Chi<sup>3</sup> shih<sup>2</sup> ch'ü<sup>4</sup></i>	—	—	At what time do you go?
<i>Chi<sup>3</sup> shih<sup>2</sup> lai<sup>2</sup></i>	—	—	At what time will you come?
<i>T'a<sup>1</sup> lao<sup>3</sup> ta<sup>1</sup></i>	—	—	He is very old
<i>Ch'a<sup>1</sup> pu<sup>1</sup> to<sup>1</sup></i>	—	—	There is not much difference.

The *rationale* of such sentences is easily seen when the meanings of each word are put together in English. In the case of the last two sentences the words mean literally: "He—old—great," or "He has reached a great age"; and "difference—not—too much."

As will be seen from the above examples, the tri-verbal sentence generally takes the form of noun or pronoun—verb and object; or noun or pronoun—negative and verb. This is as far as it is wise to take the grammatical analogy with which we are so familiar, since these parts of speech as such do not exist in Chinese.

In the sentence: "I wish to go but he wants to stay," we find the Chinese to consist of two simple sentences in juxtaposition with or without a conjunction. The Chinese equivalent for "but" is "*tan<sup>4</sup>*," although this is by no means used as much as in English. Thus our sentence will read: "*Wo<sup>3</sup> yao<sup>4</sup> ch'ü<sup>4</sup>, t'a<sup>1</sup> pu<sup>1</sup> yao<sup>4</sup>*"; literally, "I want go, he not want." This would be much more common than would the sentence with *tan<sup>4</sup>* as the fourth word in place of the comma.

Taking now a small vocabulary, we can proceed, knowing the primary meanings and explaining the use of the various particles as they appear, to simple exercises, wherein the structure of the language will appear more clearly than

would be the case by attempting to force grammatical analysis upon such a language as Chinese.

<i>wo</i> <sup>6</sup> , I (myself).	<i>ni</i> <sup>3</sup> - <i>ti</i> , your.
<i>wo</i> <sup>3</sup> - <i>mên</i> <sup>2</sup> , we	<i>wo</i> <sup>3</sup> - <i>ti</i> , mine, my.
<i>yao</i> <sup>4</sup> , to want.	<i>mai</i> <sup>3</sup> , to buy.
<i>ni</i> <sup>3</sup> , you.	<i>mai</i> <sup>4</sup> , to sell.
<i>ni</i> <sup>3</sup> - <i>mên</i> <sup>2</sup> , you (plural).	<i>shên</i> <sup>2</sup> - <i>mo</i> , what ?
<i>tung</i> <sup>1</sup> - <i>hsi</i> <sup>1</sup> , a thing.	<i>chê</i> <sup>4</sup> - <i>ko</i> , this.
<i>la</i> , <sup>4</sup> <i>liao</i> <sup>3</sup> final particle, finished, past, full stop.	<i>huan</i> <sup>4</sup> , to change (generally repeated).
<i>na</i> <sup>4</sup> - <i>ko</i> , that.	<i>t'a</i> <sup>1</sup> - <i>ti</i> , his, hers, its.
<i>kei</i> <sup>3</sup> , to give, and many other meanings.	<i>li</i> <sup>3</sup> - <i>wu</i> <sup>4</sup> , a present.
<i>sung</i> <sup>4</sup> , to give, as a present, etc.	<i>k'uai</i> <sup>4</sup> , quick.
<i>t'a</i> <sup>1</sup> , he, him, her, it.	<i>ch'ü</i> <sup>4</sup> , to go.
<i>yu</i> <sup>3</sup> , to have.	<i>pa</i> <sup>4</sup> , an emphatic final particle ; a sign of imperative mood.
<i>jen</i> <sup>2</sup> , a man.	

2.—Notes.—From the above it will be seen that the particle *ti* is a mark of the genitive or possessive case, save in the case of adjectives in which event the addition of *ti* transforms the adjective into an adverb, e.g. :

<i>k'uai</i> ( <i>adj.</i> )	-	-	-	quick
<i>k'uai-ti</i> ( <i>adv.</i> )	-	-	-	quickly

Also that *mên* added—but *only* to *pronouns*—makes plural of singular.

3.—*Ko*<sup>4</sup> is what is known as an auxiliary numeral—that is, it is placed immediately after the cardinal numbers and the ordinals are formed by means of it and *ti*, in the coolie speech, thus :—

CARDINALS.—(1) *i*<sup>1</sup>-*ko* ; (2) *liang*<sup>3</sup>-*ko* ; (3) *san*<sup>1</sup>-*ko* ; (4) *ssü*<sup>4</sup>-*ko*.

ORDINALS.—(1st) *i*<sup>1</sup>-*ko-ti* ; (2nd) *liang*<sup>3</sup>-*ko-ti* ; (3rd) *san*<sup>1</sup>-*ko-ti* ; (4th) *ssü*<sup>4</sup>-*ko-ti*, etc. (More will be found in Lesson 3.)

4.—What is meant by saying that *kei*<sup>3</sup> has the meaning "to give," and many others can best be illustrated by examples. It frequently translates some of our preposi-

tions, as seen in the common example :—*Hsteh<sup>3</sup> hsin<sup>4</sup> kei<sup>3</sup>* = to write a letter *to* (some one or other).

(b) *Wo<sup>3</sup> yao<sup>4</sup> huan<sup>4</sup>-huan ché<sup>4</sup>-ko-kei<sup>3</sup> na<sup>4</sup>-ko<sup>4</sup>*.

I want to change this *for* that. Literally :

I want change—change this, give that.

*Kei<sup>3</sup>* sometimes has the force of “ at ”, and in the vulgar speech “ with.”

5.—*Sung<sup>4</sup>* is a more polite word for “ give,” and means, literally, “ to escort,” as though the present were *escorted* by the thoughts and wishes of the giver.

6.—*Pa<sup>4</sup>* is the sign of the Imperative, and in many cases carries with it a derogatory sense, so that it should only be used to inferiors. “ *Ch'ü<sup>4</sup>-pa* ” is a frequent expression for “ Clear out ! ” “ Be off with you ! ” In the polite language, etiquette comes to the aid, and it is scarcely, if ever, necessary to employ the Imperative—everything being done by suggestion rather than order.

7.—*Liao<sup>3</sup>*, or *la<sup>4</sup>*, as it is more commonly pronounced, is, on the other hand, a universally-used terminal particle. It rounds off a phrase or a sentence ; (b) shows the completion of an action under discussion ; (c) shows that the theme of the conversation is closed. It may be called the “ spoken period.” As will be seen later, the Chinese have similar words to express colloquially, the mark of interrogation, mark of exclamation, etc.

#### EXERCISE 1A.

(a) *Wo<sup>3</sup> yao<sup>4</sup> ch'ü<sup>4</sup>*.

(b) *Ni<sup>3</sup>-mén<sup>2</sup> yao<sup>4</sup> mai<sup>3</sup> shén<sup>2</sup>-mo tung<sup>1</sup>-hsi ?*

(c) *Wo<sup>3</sup> sung<sup>4</sup> t'a<sup>1</sup> ché<sup>4</sup>-ko*.

(d) *Ni<sup>3</sup> mai<sup>4</sup> na<sup>4</sup>-ko*.

(e) *T'a<sup>1</sup> sung<sup>4</sup> wo<sup>3</sup> li<sup>3</sup>-wu*.

(f) *Ni<sup>3</sup> yao<sup>4</sup> mai<sup>3</sup> shén<sup>2</sup>-mo ?*

- (g) *Ni*<sup>3</sup> *k'uai*<sup>4</sup> *ch'ü*<sup>4</sup> *pa*.  
 (h) *T'a mai*<sup>4</sup>-*la ché*<sup>4</sup>-*ko*.  
 (i) *K'uai*<sup>4</sup> *lai*<sup>2</sup>, *k'uai*<sup>4</sup> *lai*<sup>2</sup>.  
 (j) *Lai*<sup>2</sup>-*liao*.

## EXERCISE 1B.

- (a) I want to go (away).  
 (b) What (thing) do you wish to buy ?  
 (c) I am sending him this (or I send him this).  
 (d) You sell that.  
 (e) He sent me a present.  
 (f) What do you want to buy ?  
 (g) You get out quick !  
 (h) He sold this.  
 (i) Hurry up ! (The Chinese almost invariably repeat this phrase and, as a rule, repeat most ejaculations several times.) Literally, "Come quickly."  
 (j) (I) have come.

## NEGATIVES AND THEIR USE.

<i>Pu</i> <sup>1</sup>	-	-	not, no (final or before interrogative).
<i>Mei</i> <sup>2</sup>	-	-	no, not, none of
<i>wu</i> <sup>2</sup>	-	-	not, no, without, wanting (an initial word)
<i>ch'u</i> <sup>1</sup>	-	-	out, to spring from
<i>fei</i> <sup>1</sup>	-	-	not, not right, false, is not
<i>mo</i>	-	-	suffixed to a sentence containing a query. This is the spoken mark of interrogation.
<i>a, ya</i>	..	-	suffixed to a sentence containing startling news or intelligence. This is the spoken mark of exclamation. It is also arbitrarily used on any occasion, as, <i>e.g.</i> , when calling a person. If a person had the name <i>Ming</i> , the call would most often be <i>Ming-a</i> !

<i>na</i> <sup>3</sup> - <i>i</i> <sup>1</sup> <i>ko</i> <sup>4</sup>	- which ?	<i>shuo</i> <sup>1</sup>	- to speak
<i>chê</i> <sup>4</sup> - <i>li</i> <sup>3</sup>	- here	<i>hua</i> <sup>4</sup>	- words, speech
<i>na</i> <sup>4</sup> - <i>li</i>	- there	<i>shuo</i> <sup>1</sup> - <i>hua</i>	converse, conversation
<i>na</i> <sup>3</sup> - <i>li</i>	- where ?	<i>tsai</i> <sup>4</sup>	- at, near, by, in

8.—The correct use of the negatives in Chinese is absolutely essential to comprehensible speaking. By a few examples it is hoped that the student will appreciate the underlying principle and will not find this so great a difficulty.

*Pu*<sup>1</sup> is used in the sense of refusal or disinclination towards a positive act, while *mei*<sup>2</sup> indicates rather that there has not happened what might have been expected or there is none of what one hoped to find.

EXAMPLE 1. :—

<i>T'a</i> <sup>1</sup> <i>pu</i> <sup>1</sup> <i>lai</i> <sup>2</sup>	-	-	He <i>won't</i> come
<i>T'a</i> <sup>1</sup> <i>mei</i> <sup>2</sup> <i>lai</i> <sup>2</sup>	-	-	He <i>has not</i> come

EXAMPLE 2. :—

<i>T'a</i> <sup>1</sup> <i>pu</i> <sup>1</sup> <i>ch'u</i> <sup>1</sup> <i>lai</i> <sup>2</sup>	-	He <i>won't</i> come out
<i>T'a</i> <sup>1</sup> <i>mei</i> <sup>2</sup> <i>ch'u</i> <sup>1</sup> <i>lai</i> <sup>2</sup>	-	He <i>has not</i> come out

9.—Remember, however, this very important rule. *Never*, in Mandarin, use *pu*<sup>1</sup> with the verb *yu*<sup>3</sup> to have. Always use *mei*<sup>2</sup> as *wo*<sup>5</sup> *mei*<sup>2</sup> *yu*<sup>3</sup>, I have not, *t'a*<sup>1</sup> *mei*<sup>2</sup> *yu*<sup>3</sup> he has not, etc. The use of *pu*<sup>1</sup> with *yu*<sup>3</sup> is one of the gravest offences in speaking Northern Chinese. (N.B.—In Yünnan, however, *mei*<sup>2</sup> seems to be unknown, and there one hears on every hand the expression *pu*<sup>1</sup>-*yu*<sup>3</sup>, which to the Northerner is unpardonable.)

10.—*Wu*<sup>2</sup> is more a classical word than one of colloquial usage and is frequently used in the written modern style, but as it is often to be met in quotations from the classics in every-day speech, it is necessary to describe it. Its meaning is best described as “without” or “not having” and its position is at the beginning of a sentence or phrase.



## EXAMPLE :—

- Wu<sup>2</sup> shan<sup>4</sup> jen<sup>2</sup>* - A "without-virtue" man—a vicious man  
*Wu<sup>2</sup> chih<sup>1</sup> tai<sup>4</sup>* - A "without-knowledge" dynasty—an ignorant generation.

11.—*Fei<sup>1</sup>* is also a written language negative, and what has been said of *wu<sup>2</sup>* may be repeated here. *Fei<sup>1</sup>* is a negative in the sense of contrariety :—"He who is not" or "is not right," "that which is false," "that which is not," etc.

There are more negatives than those mentioned above, but they will suffice for the student of colloquial. The reason for the large number of negative expressions in Chinese is to be found in the fact that in this language the negative construction is almost always preferred to the positive. Reduced to a literal example from a native expression—A Chinese much prefers to say that a thing "is not without it" than to say "it has it." But the student will have opportunity of getting exercise in the Chinese negatives ere long.

## EXERCISE 2A.

- |  |   |
|--|---|
| (a) <i>wo<sup>3</sup> mei<sup>2</sup> lai<sup>2</sup>.</i>                                   | (i) <i>t'a<sup>1</sup> tsai<sup>4</sup> na<sup>3</sup>-li ni ?</i>                        |
| (b) <i>t'a<sup>1</sup> pu<sup>1</sup> lai<sup>2</sup></i>                                    | (j) <i>tsai<sup>4</sup> ché<sup>4</sup>-li.</i>   |
| (c) <i>wo<sup>3</sup> pu<sup>1</sup> ch'ü<sup>4</sup>.</i>                                   | (k) <i>na<sup>3</sup>-i-ko jên<sup>2</sup> lai<sup>2</sup>-la ?</i>                       |
| (d) <i>t'a<sup>1</sup> mei<sup>2</sup> sung<sup>4</sup> ni <sup>3</sup>na<sup>4</sup>-ko</i> | (l) <i>t'a<sup>1</sup> lai<sup>2</sup>-liao mei lai<sup>2</sup> ni ?</i>                  |
| <i>li<sup>3</sup>-wu.</i>  | (m) <i>ni<sup>3</sup> kei<sup>3</sup> na<sup>3</sup>-i<sup>1</sup>-ko jên<sup>2</sup></i> |
| (e) <i>t'a<sup>1</sup> pu<sup>1</sup> kei<sup>3</sup> wo<sup>3</sup>.</i>                    | <i>shuo<sup>1</sup>-hua ?</i>   |
| (f) <i>t'a<sup>1</sup> mei<sup>2</sup> ch'u<sup>1</sup> ch'ü<sup>4</sup>.</i>                | (n) <i>yao<sup>4</sup> t'a<sup>1</sup> ché<sup>4</sup>-li lai<sup>2</sup>.</i>            |
| (g) <i>t'a<sup>1</sup> mei<sup>2</sup> k'uai<sup>4</sup> lai<sup>2</sup>-la.</i>             | (o) <i>pu<sup>1</sup> yao<sup>4</sup> k'uai<sup>4</sup>-shuo<sup>1</sup>-hua.</i>         |
| (h) <i>shên<sup>2</sup>-mo jen<sup>2</sup> ch'u<sup>1</sup> lai<sup>2</sup>-</i>             | (p) <i>shên<sup>2</sup>-mo jên shuo<sup>1</sup>-hua</i>                                   |
| <i>la ?</i>  | <i>ni ?</i>   |

## EXERCISE 2B.

- (a) I have not come. (k) (Which man) Who has  
 (b) He will not come. come?  
 (c) I will not go. (l) Has he come or not?  
 (d) He has not sent you that (m) To whom were you  
 present. speaking?  
 (e) He will not give me. (n) (I) want him to come  
 (f) He has not gone out. here.  
 (g) He did not come quickly. (o) (I) do not want (you) to  
 (h) What man has come out? speak quickly.  
 (i) Where is he? (p) Who is the man speaking?  
 (j) (He is) here (lit. at here).

## LESSON 2.

## EXERCISES ON THE POSITION OF NEGATIVES.

12.—As has already been stated, “position” is all-important in Chinese construction, and, above all, the position of the negative needs close and particular attention. In this lesson the force of the transference of the negative from one part of the sentence to the other will be displayed fully.

In the sentences  $t'a^1 pu^1 ch'u^1 lai^2$  and  $t'a^1 mei^2 ch'u^1 lai^2$ , we have literally “he not (will) not come,” and “he not (has) out come,” and in order to convey the meaning of the English expressions, “He *won't* (i.e., refuses to) come out” and “he has not come out” the Chinese expressions above are invariable. If, however, we move the negative word nearer the end of the sentence, we change the meaning of the first in a very great degree, and the second to a lesser, but still important, alteration, thus:—

$T'a^1 ch'u^1 pu^1 lai^2$ , He *cannot* (i.e., is unable to) come out,  
 or He *cannot get out*.

*T'a<sup>1</sup> mei<sup>2</sup> ch'u<sup>2</sup> lai<sup>2</sup>*, He has not come out *as yet* or *so far* he has not come out.

Even in this primary example, the importnace, idiomatically, of placing the negative correctly can be seen. There are, however, many more idioms formed purely by the position of the negative particle.

13. If we take the word *chih<sup>1</sup>* meaning "to know," with *tao<sup>4</sup>* "a way" (as in the example *t'ieh<sup>3</sup> tao<sup>4</sup>*, lit. "iron road," i.e., "railway"), we have the colloquial compound *chih<sup>1</sup>-tao*, which is the commonest expression for "to know." Now with the word *shih<sup>4</sup>* meaning "to be," we can make a negative sentence as follows:—

<i>Wo<sup>3</sup></i>	<i>pu<sup>1</sup></i>	<i>chih<sup>1</sup>-tao<sup>4</sup></i>	<i>na<sup>4</sup>-ko<sup>4</sup></i>	<i>shih<sup>4</sup></i>	<i>shên<sup>2</sup>-mo</i>	<i>tung<sup>1</sup>-hsi<sup>1</sup></i>
I	do not	know	that	is	what	thing
I	do not	know	what	thing	it	is

14. From this it will be seen that frequently one uses what we should call compound verbs. This is, of course, natural in a monosyllabic language. These compound verbs are frequently split by the negative *Pu<sup>1</sup>*, though not all verbs can be so used.

<i>k'an<sup>4</sup>-chien<sup>4</sup></i> , to see.	<i>hsiao<sup>3</sup>-tê<sup>2</sup></i> , to know.
<i>tsou<sup>3</sup>-tung<sup>4</sup></i> , to walk.	<i>shih<sup>1</sup>-pai<sup>4</sup></i> , to fail.
<i>k'an<sup>4</sup>-shu<sup>1</sup></i> , to read.	<i>chung<sup>1</sup>-chieh<sup>2</sup></i> , to end.
<i>nien<sup>4</sup>-shu<sup>1</sup></i> , to read, study.	<i>ch'i<sup>3</sup>-lai<sup>2</sup></i> , to begin.
<i>wên<sup>4</sup></i> , to ask.	<i>ta<sup>1</sup>-ying<sup>1</sup></i> , to answer.

Now take the sentence:—

*wo<sup>3</sup> wên<sup>4</sup> t'a<sup>1</sup>; ni<sup>3</sup> hsiao<sup>3</sup> pu<sup>1</sup> tê.*

I asked him you didn't (quite) know (or cannot), as opposed to the following:—

*Wo<sup>3</sup> wên<sup>4</sup> t'a<sup>1</sup>; ni<sup>3</sup> pu<sup>1</sup> chih<sup>1</sup>-tao<sup>4</sup>.*

I asked him; you *don't* (or *didn't*) know.

15. Although there is actually not a shade of difference between the two compounds used for "to know," as they are interchangeable, yet the meaning is different owing to the negative being placed between the component parts of the verb. It is not the custom to insert *pu*<sup>1</sup> between *chih*<sup>1</sup> and *tao*<sup>4</sup>.

16. Similarly with the verb *tsou*<sup>3</sup>-*tung*. Although one may assume a definite negation of an act in both forms, yet *t'a*<sup>1</sup> *pu*<sup>1</sup> *tsou*<sup>3</sup>-*tung*<sup>4</sup> means he *will not* (refuses to) walk, while *t'a*<sup>1</sup> *tsou*<sup>3</sup> *pu*<sup>1</sup> *tung*<sup>4</sup> means "he *cannot* walk," "he is unable to walk," or, possibly, "he can hardly walk." One must rely on the context for the finer shades of meaning.

*ta*<sup>4</sup>, great, big, large.

*ai*<sup>3</sup>, short (in height).

*hsiao*<sup>3</sup>, small, little.

*tuan*<sup>3</sup>, short (in length).

*hao*<sup>3</sup>, good, love.

*man*<sup>4</sup>, slow.

*pu*<sup>1</sup>-*hao*, bad, no good.

*tung*<sup>3</sup>-*té*, understand, comprehend.

*nêng*<sup>2</sup>, can, able.

*ming*<sup>2</sup>-*pai*, understand.

*hui*<sup>4</sup>, can, able.

*ch'ang*<sup>2</sup>, long.

*Wo*<sup>3</sup> *k'an*<sup>4</sup>-*chien ta*<sup>4</sup> *ti k'an*<sup>4</sup> *pu*<sup>1</sup> *chien*<sup>4</sup> *hsiao*<sup>3</sup> *ti*.

I (can) see the large (ones) (I) cannot see the small (ones).

*Ni*<sup>3</sup> *ming*<sup>2</sup>-*pai*<sup>2</sup> *mo*? Do you understand?

*Wo*<sup>3</sup> *tung*<sup>3</sup> *pu*<sup>1</sup> *te*<sup>2</sup>. I do not (quite) understand.

*T'a*<sup>1</sup> *shuo*<sup>1</sup> *k'uai liao-yao man*<sup>4</sup>-*man*<sup>4</sup>-*ti shuo*<sup>1</sup> *hua*<sup>4</sup>.

He spoke quickly. (I) want slower speech.

17. Remembering that *mei*<sup>2</sup> is the negative for *yu*<sup>3</sup> "to have," another note may be made here as follows:—

*Mei*<sup>2</sup> need not be followed invariably by *yu*<sup>3</sup>; in point of fact, by constant usage *mei*<sup>2</sup> has come to be almost a "not-have" negative so that frequently it is met in front of a

main-verb without auxiliary *yu*<sup>3</sup> to have as witness the following examples:—

*T'a*<sup>1</sup> *mei*<sup>2</sup> *lai*<sup>2</sup> for *T'a*<sup>1</sup> *mei*<sup>2</sup> *yu*<sup>3</sup> *lai*<sup>2</sup>, He has not come.

*T'a*<sup>1</sup> *mei*<sup>1</sup> *k'an*<sup>4</sup>-*chien*<sup>4</sup> *la*, He has not seen.

*Wo*<sup>3</sup> *mei*<sup>2</sup> *ming*<sup>2</sup>-*pai*<sup>2</sup> *la*, I have not understood.

## EXERCISE 3A.

- (a) *Ché*<sup>4</sup>-*ko shih*<sup>4</sup> *ch'ang*<sup>2</sup>, *na*<sup>4</sup>-*ko shih*<sup>4</sup> *tuan*<sup>3</sup>.  
 (b) *Na*<sup>4</sup>-*ko shih*<sup>4</sup> *ta*<sup>4</sup>, *ché*<sup>4</sup>-*ko shih*<sup>4</sup> *hsiao*<sup>3</sup>.  
 (c) *T'a*<sup>1</sup> *pu*<sup>1</sup> *ch'u*<sup>1</sup> *lai*<sup>2</sup>: *ch'u*<sup>1</sup> *pu*<sup>1</sup> *lai*<sup>2</sup> *liao mo* ?  
 (d) *Ni*<sup>3</sup>-*mén*<sup>2</sup> *ming*<sup>2</sup>-*pai*<sup>2</sup> *mo* ?  
 (e) *Ni*<sup>3</sup> *chih*<sup>1</sup>-*tao*<sup>4</sup> *pu chih*<sup>1</sup>-*tao*<sup>4</sup> ?  
 (f) *Man*<sup>4</sup>-*man-ti shuo*<sup>1</sup>, *k'uai*<sup>4</sup>-*k'uai*<sup>4</sup>-*ti shuo pu*<sup>1</sup> *hao*<sup>3</sup>.  
 (g) *Kei*<sup>3</sup> *wo*<sup>3</sup> *k'an*<sup>4</sup>-*chien*.  
 (h) *Na*<sup>4</sup>-*ko shih*<sup>4</sup> *ch'ang*<sup>2</sup> *shih*<sup>4</sup> *tuan*<sup>3</sup>, *wo*<sup>3</sup> *pu*<sup>1</sup> *chih*<sup>1</sup>-*tao*<sup>4</sup>.

## EXERCISE 3B.

- (a) This is long, that is short.  
 (b) That is big, this is small.  
 (c) Will he not come out or can he not get out ?  
 (d) Do you (plural) understand ?  
 (e) Do you (singular) know or not ?  
 (f) Speak slowly, it is bad to speak quickly.  
 (g) Let me see (lit. give me look—see).  
 (h) (Whether) that is long or short, I do not know.

18. Example (g) in the preceding exercise would be better expressed colloquially by *kei*<sup>3</sup> *wo*<sup>3</sup> *k'an*<sup>4</sup>-*k'an* (lit., give me look-look), as this is the phrase generally heard amongst the natives. The one in the exercise may stand, however, as being perfectly correct and also occasionally heard.

Example (h) shows a favourite location in Chinese. Where we say "Whether it is so or not, long or short, large

or small," the Chinese puts the two adjectives in juxtaposition, independent of any introductory conjunction or relative, *e.g.* :—

*T'a<sup>1</sup> hao<sup>3</sup> pu<sup>1</sup> hao<sup>3</sup>, wo<sup>3</sup> pu<sup>1</sup> chih<sup>1</sup>-tao<sup>4</sup>* (Whether) he is good or bad I do not know.

19. "It does not matter" is translated colloquially by *pu<sup>4</sup> yao<sup>4</sup> chin<sup>3</sup>*, so we may make a longer sentence thus :—  
*Na<sup>4</sup>-ko ch'ang<sup>2</sup> tuan<sup>3</sup>, ché<sup>4</sup>-ko ta<sup>4</sup> hsiao<sup>3</sup>, t'a<sup>1</sup> hao<sup>3</sup> pu<sup>1</sup> hao<sup>3</sup>.*  
That long short, this great small, he good not good.

*Ni<sup>3</sup> ming<sup>2</sup>-pai pu<sup>1</sup> ming<sup>2</sup>-pai, pu<sup>1</sup> yao<sup>4</sup> chin<sup>3</sup>.*

You understand not understand (it) does not matter.

"It doesn't matter (whether) that is long (or) short, (whether) this is great (or) small, (whether) he is good (or) bad, (whether) you understand (or) not."

20.—*Néng<sup>2</sup>* and *hui<sup>4</sup>*. These two words are in everyday use, meaning "ability," "can," "able to do." *Néng<sup>2</sup>* implies more proficiency than *hui<sup>4</sup>* and there are again other distinctions as to their use. Suppose two men were speaking very rapidly in Chinese, slurring their words and not enunciating their sentences clearly. Then one (an outsider) understanding Chinese might say :—

*T'a<sup>1</sup>-mén man<sup>4</sup>-man-ti shuo<sup>1</sup>-hua, wo<sup>3</sup> ming<sup>2</sup>-pai*, or better,  
*T'a<sup>1</sup>-men jo<sup>4</sup> man<sup>4</sup>-man-ti shuo<sup>1</sup>-hua, wo<sup>3</sup> néng<sup>2</sup> ming<sup>2</sup>-pai* :  
If they spoke slowly I could understand, *jo<sup>4</sup>* being the common word for "if."

Supposing, however, one of the onlookers wished to know if his neighbour understood Chinese, he would not use *néng<sup>2</sup>* for "can" or able," in his question, "China" *chung<sup>1</sup>-kou<sup>2</sup>* and Chinese is *chung<sup>1</sup>-kuo<sup>2</sup> hua<sup>4</sup>*, and the question, "Can you speak Chinese would run thus :—

*Ni<sup>3</sup> hui<sup>4</sup> shuo<sup>1</sup> chung<sup>1</sup> kuo<sup>2</sup> hua<sup>4</sup> mo?* : You able speak China-speech?

Reduced to a rule, one might say that what with us are regarded as accomplishments—*e.g.*, speaking foreign languages, playing musical instruments, etc., need the word *hui*<sup>4</sup>, whereas in cases where degrees of proficiency or adaptability are concerned *Néng*<sup>2</sup> is the word indicated.

France, *Fa*<sup>4</sup>*kuo*<sup>2</sup>; Japan, *Jih*<sup>4</sup>-*pén*<sup>3</sup>-*kuo*<sup>2</sup>; Russia, *O*<sup>4</sup>-*kuo*<sup>2</sup>; Germany, *Te*<sup>2</sup>-*kuo*<sup>2</sup>; Austria, *Ao*<sup>4</sup>-*kuo*<sup>2</sup>; England *Ying*<sup>1</sup>-*kuo*<sup>2</sup>.

21. Another negative which is frequently used, especially with *shuo*<sup>1</sup> *hua*, is *pieh*<sup>2</sup>, which is almost equal to *pu*<sup>1</sup>*yao*<sup>4</sup>, as:—*Pieh*<sup>2</sup> *shuo*<sup>1</sup>-*hua*, “Be quiet,” lit., “not want speech.” Also *pieh*<sup>2</sup> *ch’ang*<sup>4</sup>, “don’t sing.” *Pieh*<sup>2</sup> *kuan*<sup>1</sup> *mén*<sup>2</sup>, lit., “not want shut door.” “Don’t shut the door.” The student is warned that he will find this word pronounced as though spelt “bay,” and the first phrase will sound to him like “bay *shwah*” (for *bee-ay shwaw-hwah*), but this is a slurring to which his ear will become accustomed only by practice.

22. When the two negatives *wu*<sup>2</sup> and *fei*<sup>1</sup> come together in a sentence (a construction beloved of the native speaker) the result is a strong positive. This form is used often where emphasis or insistence is required, *e.g.*:—

*Ni*<sup>3</sup>-*mén*<sup>2</sup> *wu*<sup>2</sup> *fei*<sup>1</sup> *ché*<sup>4</sup> *mo* *k’uai*<sup>4</sup>-*ti* *shuo*<sup>1</sup>-*hua* *mo*?

You (plural) *always* this quickly-quickly speak?

Do you *always* speak as rapidly as this?

*Ché*<sup>4</sup> is here short for *ché*<sup>4</sup>-*ko*. The *ko* is very frequently dropped when *ché*<sup>4</sup>-*ko* and *na*<sup>4</sup>-*ko* precede words with which they are constantly associated.

*Ni*<sup>3</sup>-*mén*<sup>2</sup> *wu*<sup>2</sup> *fei*<sup>1</sup> *chih*<sup>1</sup>-*tao*<sup>4</sup> *hui*<sup>2</sup> *hsin*<sup>4</sup> *mei*<sup>2</sup> *lai*<sup>2</sup> *liao*.

You (plural) not have is-not know answer not has come finish.

You are certain that no answer has come?

23. *Mo* is a negative used with a verb in the Imperative Mood, and means "not," "do not." It has also other uses which are important idiomatically, e.g. :—

*Mo*<sup>4</sup> *ta*<sup>3</sup> *wo*<sup>3</sup>, Do not beat me.

*Mo*<sup>4</sup> *k'uai*<sup>4</sup>-*ti* *tsou*<sup>3</sup>-*tung*<sup>4</sup>, Do not walk rapidly.

With an adjective *mo* has a meaning of "incomparable" "nothing like it," etc., as in :—

*Mo*<sup>4</sup> *hsiao*<sup>3</sup> *yü*<sup>2</sup> *ché*<sup>4</sup>-*ko*, Nothing so small as this.

(*Yü* means "with," "by," "at," and is dealt with in a later chapter.)

*Mo*<sup>4</sup> *ta*<sup>4</sup> *yü*<sup>2</sup> *na*-*ko*, Nothing so large as that.

With the word *jo*<sup>4</sup> the negative *mo* has the sense of "it would be better." This is the colloquial equivalent of the written language expression *pu*<sup>1</sup> *ju*<sup>2</sup> having the same meaning and also the sense "not so good as."—e.g. :—

*Mo*<sup>4</sup> *jo*<sup>4</sup> (or *ju*<sup>2</sup>) *chiao*<sup>4</sup> *t'a*<sup>1</sup> *o*<sup>4</sup>-*kuo*<sup>2</sup> *hua*<sup>2</sup>, It would be better to teach him Russian.

24. Finally, the negative *wei*<sup>4</sup>, meaning "not yet, never," is only used with verbs in the past tense, e.g. :—

*Wo*<sup>3</sup> *wei*<sup>4</sup> *ts'êng*<sup>2</sup> *ch'ü*<sup>4</sup>, I have not as yet gone.

*T'a*<sup>1</sup>-*mên*<sup>2</sup> *wei*<sup>4</sup> *ts'êng*<sup>2</sup> *lai*<sup>2</sup>-*la*, They have not yet come.

The *Ts'êng*<sup>2</sup> here used is a "tense-particle" attached to verbs, and will be found explained in the chapter on verbs.

#### VOCABULARY OF NEW WORDS.

<i>pi</i> <sup>4</sup> - <i>yao</i> , ought, must.	<i>hsi</i> <sup>4</sup> , fine, small, minute.
<i>kao</i> <sup>4</sup> <i>su</i> , tell, inform.	<i>shui</i> <sup>2</sup> , who (relative pronoun), same as <i>shên</i> <sup>2</sup> - <i>mo</i> <i>jên</i> <sup>2</sup> .
<i>yang</i> <sup>4</sup> , kind, sort, fashion.	<i>shao</i> <sup>3</sup> , few, a small number.
<i>i</i> <sup>1</sup> - <i>yang</i> <sup>4</sup> - <i>ti</i> , the same, that sort, that style, that fashion.	<i>chin</i> <sup>1</sup> - <i>t'ien</i> <sup>1</sup> , to-day.
<i>hsien</i> <sup>4</sup> - <i>tsai</i> <sup>4</sup> , now, at present, at the moment.	<i>ming</i> <sup>2</sup> - <i>t'ien</i> <sup>1</sup> , to-morrow.
<i>shang</i> <sup>4</sup> - <i>li</i> <sup>3</sup> - <i>pai</i> <sup>4</sup> , last week.	<i>sa</i> <sup>1</sup> - <i>huang</i> <sup>3</sup> , to tell lies, to speak falsely.
<i>shan</i> <sup>1</sup> , a mountain.	<i>k'an</i> <sup>4</sup> , to see, observe, also to think, consider.
<i>to</i> <sup>1</sup> - <i>shao</i> <sup>3</sup> , how many (lit. "many, few").	<i>kai</i> <sup>1</sup> - <i>tang</i> <sup>1</sup> , ought, should, same as <i>pi</i> <sup>4</sup> - <i>yao</i> .
<i>shu</i> <sup>3</sup> , a number.	<i>shang</i> <sup>4</sup> , to go to, move towards.
<i>hsên</i> <sup>1</sup> , deep, very.	



- hsüeh*<sup>2</sup>, to learn, to study.  
*li*<sup>4</sup>-*ch'ien*, profit, gain.  
*i*<sup>1</sup>-*tien*<sup>3</sup>, a little, a fraction.  
*mi*<sup>3</sup>-*fan*<sup>4</sup>, cooked rice (the staple Chinese food except among the poorer classes where coarser grains and millet take the place of rice).  
*kuo*<sup>4</sup>-*shih*<sup>1</sup>, fault, error, transgression.  
*i*<sup>1</sup>-*ko*<sup>4</sup>, one, a single, unity  
*wan*<sup>4</sup>-*tuan*<sup>1</sup>, all things, everything, the universe.  
*tan*<sup>4</sup>, but, still, yet, only.  
*pu*<sup>1</sup>-*t'ung*<sup>2</sup>-*i*<sup>4</sup>, to differ.  
*fên*<sup>1</sup>-*pu*<sup>1</sup>-*ch'u-lai*<sup>2</sup>, I cannot see any difference (lit. "division or difference not out comes").  
*chiu*<sup>3</sup>, wine.  
*shang*<sup>4</sup>-*pien*, above, the upper side, on top.  
*hsia*<sup>4</sup>-*pien*, below, the underside, at bottom.  
*hsien*<sup>1</sup>, former, before, formerly.  
*shên*<sup>2</sup>-*mo yang*, what kind? what sort of?  
*tso*<sup>2</sup>-, last, past, as in  
*tzü*<sup>4</sup>-*chi*<sup>3</sup>, oneself, self, used after personal pronouns.  
*t'a*<sup>1</sup> *tzü*<sup>4</sup>-*chi*<sup>3</sup>, he himself, etc.  
*tao*<sup>4</sup>, to reach, up to, as far as.  
*chia*<sup>3</sup>-*hsia*<sup>4</sup>, at base, at foot of.  
*li*<sup>3</sup>, a Chinese mile (approx. a third of English mile).  
*k'u*<sup>3</sup>, bitter, affliction, used as an emphatic, very.  
*kao*<sup>1</sup>, high, lofty, exalted.  
*tzü*<sup>4</sup>, a Chinese character, a word or sign in native script.  
*to*<sup>1</sup>, many, a large number.  
*t'ien*<sup>1</sup>, Heaven, the commonly-used word for day.  
*tso*<sup>2</sup>-*t'ien*<sup>1</sup>, yesterday.  
*tou*<sup>1</sup>, all, every.  
*ti*<sup>3</sup>-*hsi*<sup>4</sup> (lit. "ground-details"), details, minute data.  
*hai*<sup>2</sup>-*tzü*<sup>3</sup>, a small boy, a child, young person.  
*k'ai*<sup>1</sup>, to open, start, begin.  
*k'ai*<sup>1</sup> *mên*<sup>2</sup>, open the door.  
*k'ai*<sup>1</sup> *nien*<sup>4</sup> *shu*<sup>1</sup>, start to study.  
*hsüeh*<sup>2</sup>-*hsiao*<sup>4</sup>, a school.  
*kung*<sup>1</sup>-*fu*<sup>1</sup>, leisure, holiday.  
*i*<sup>1</sup>-*tien*<sup>3</sup>-*êrh*, a morsel, a *soupçon*.  
*hao*<sup>3</sup> *hsieh*<sup>1</sup>-*ko*<sup>4</sup>, a good number, a large number, many, numerous.  
*mei*<sup>2</sup> *hsieh*<sup>1</sup>-*ko*<sup>4</sup>, not many, few, a small number.  
*shih*<sup>2</sup> *tsai*<sup>4</sup>, truly, indeed.  
*fa*<sup>4</sup>-*tzü*<sup>3</sup>, method, plan, remedy.  
*p'êng*<sup>2</sup>-*yu*<sup>3</sup>, a friend, comrade.  
*hao*<sup>3</sup>-*ti* (adv. from the adj. *hao*<sup>3</sup>, good), well, excellently.  
*ch'üan*<sup>2</sup>, all, complete, every.  
*fên*<sup>1</sup>, to divide, differ (also "a minute").  
*ch'ih*<sup>1</sup>-*fan*<sup>4</sup>, to eat.  
*ho*<sup>1</sup>, to drink.  
*shui*<sup>3</sup>, water.  
*li*<sup>3</sup>-*tou*<sup>2</sup>, inside.  
*wai*<sup>4</sup>-*t'ou*<sup>2</sup>, outside.  
*i*<sup>1</sup>*ch'u*<sup>4</sup> *fang*<sup>2</sup>-*tzü*<sup>3</sup>, a house, a dwelling.  
*shih*<sup>2</sup>-*hou*<sup>1</sup>*rh*<sup>4</sup>, time, period, age.

## EXERCISE 4A.

- (a) *Wo*<sup>3</sup> *mei*<sup>2</sup> *yu*<sup>3</sup> *na*<sup>4</sup>-*ko*<sup>4</sup> *tung*<sup>1</sup>-*hsi*<sup>1</sup>.  
 (b) *Ni*<sup>3</sup>-*men*<sup>2</sup> *pi*<sup>4</sup>-*yao*<sup>4</sup> *kao*<sup>4</sup>-*su*<sup>4</sup> *wo*<sup>3</sup>-*mên*<sup>2</sup>.  
 (c) *Ni*<sup>3</sup> *yu*<sup>3</sup> *shên*<sup>2</sup>-*mo yang*<sup>4</sup> *tung*<sup>1</sup>-*hsi*<sup>1</sup>? *Wo*<sup>3</sup> *yao chih*<sup>1</sup>*tao*<sup>4</sup>.  
 (d) *T'a*<sup>1</sup>-*mên*<sup>2</sup> *hsien*<sup>4</sup>-*tsai*<sup>4</sup> *na*<sup>3</sup>-*li*<sup>3</sup> *ch'ü*<sup>4</sup>? *Shang*<sup>4</sup> *chung*<sup>1</sup>-*kuo*<sup>2</sup> *ch'ü*<sup>4</sup>.  
 (e) *Ni*<sup>3</sup>-*mên*<sup>2</sup> *tso*<sup>4</sup> *shên*<sup>2</sup>-*mo yang*<sup>4</sup> *tung*<sup>1</sup>-*hsi*<sup>1</sup> *ni*?

- (f) *Shang<sup>4</sup>-li<sup>3</sup>-pai<sup>4</sup> wo<sup>3</sup> mei<sup>2</sup> k'an<sup>4</sup> chien<sup>4</sup> t'a<sup>1</sup> liao.*
- (g) *Ni<sup>3</sup> pu<sup>1</sup> chih<sup>1</sup>-tao, t'a<sup>1</sup> pu<sup>1</sup> chih<sup>1</sup>-tao, wo<sup>3</sup> pu<sup>1</sup> chih<sup>1</sup>-tao k'o<sup>3</sup> i<sup>3</sup> wen<sup>4</sup> shên<sup>2</sup>-mo jên<sup>2</sup>-yao kao<sup>4</sup>-su wo<sup>3</sup>men?*
- (h) *Ni<sup>3</sup>-men mei<sup>2</sup> k'an<sup>4</sup>-chien la, wo<sup>3</sup> tzü-chi k'an<sup>4</sup> pu<sup>1</sup> chien<sup>4</sup> la, tsen<sup>3</sup> yang<sup>4</sup> nêng chih<sup>1</sup>-tao ni?*
- (i) *Na<sup>4</sup>-ko tung<sup>1</sup>-hsi pu hao, pieh<sup>2</sup> kei<sup>3</sup> wo<sup>3</sup> na<sup>4</sup> yang<sup>4</sup>-ti.*
- (j) *Ta<sup>3</sup> ché<sup>4</sup>-li<sup>3</sup>-tao<sup>4</sup> na<sup>4</sup> shan<sup>1</sup> chiao<sup>3</sup>-hsia<sup>4</sup> pu<sup>1</sup> chih<sup>1</sup>-tao yu<sup>3</sup> to<sup>1</sup>-shao<sup>3</sup> li<sup>3</sup> shu<sup>3</sup>.*
- (k) *T'a<sup>1</sup>-ti tung<sup>1</sup>-hsi tou<sup>1</sup> pu<sup>1</sup> hao<sup>3</sup>.*
- (l) *T'a<sup>1</sup> mei<sup>2</sup> yu<sup>3</sup> shên<sup>2</sup>-mo tung<sup>1</sup>-hsi.*
- (m) *To<sup>1</sup> t'ien<sup>1</sup> t'a<sup>1</sup> mei<sup>2</sup> lai<sup>2</sup> liao.*
- (n) *Na<sup>4</sup> shan<sup>1</sup> shih<sup>2</sup> tsai<sup>4</sup> pu<sup>1</sup> shên<sup>1</sup> kao<sup>1</sup>.*
- (o) *Hsien<sup>4</sup>-tsai<sup>4</sup> chung-kuo pu<sup>1</sup>-yang<sup>4</sup> ts'ung<sup>2</sup> ch'ien<sup>2</sup> t'i<sup>1</sup> shih<sup>2</sup>-hou'rh.*
- (p) *Yu<sup>3</sup>-ti shuo<sup>1</sup> mei<sup>2</sup> yu<sup>3</sup>-ti, mei<sup>2</sup>-ti shuo<sup>1</sup> yu<sup>3</sup>-ti, na<sup>4</sup> pu<sup>1</sup> shih<sup>4</sup> wo<sup>3</sup> shuo<sup>1</sup> ti<sup>1</sup>.*
- (q) *Pieh<sup>2</sup> sa<sup>1</sup> huang<sup>3</sup>.*
- (r) *Wo<sup>3</sup> pu<sup>1</sup> chih<sup>1</sup>-tao ti<sup>3</sup>-hsi<sup>4</sup>.*
- (s) *Ché<sup>4</sup> shih<sup>4</sup> jên<sup>2</sup> jen<sup>2</sup> tou<sup>1</sup> pi<sup>4</sup>-yao chih<sup>1</sup>-tao.*
- (t) *Ni<sup>3</sup> shuo<sup>1</sup> ché<sup>4</sup> hua<sup>4</sup> shuo<sup>1</sup> na<sup>4</sup> hua<sup>4</sup>, wo<sup>3</sup> tzü<sup>4</sup>-chi fên<sup>1</sup>-pu-ch'u-lai<sup>2</sup>.*
- (u) *Wo<sup>3</sup> k'an<sup>4</sup> pu<sup>1</sup> chien<sup>4</sup> na<sup>4</sup> tung<sup>1</sup>-hsi.*
- (v) *Wo<sup>3</sup> wén<sup>4</sup> t'a<sup>1</sup> tan<sup>4</sup> t'a<sup>1</sup> mei<sup>2</sup> ta<sup>1</sup>-ying ('hui<sup>2</sup> fu).*
- (w) *Wo<sup>3</sup> k'an<sup>4</sup> pu<sup>1</sup> chien<sup>4</sup> hsiao<sup>3</sup>-tzü<sup>4</sup>.*
- (x) *Wo<sup>3</sup> pu<sup>1</sup> chih<sup>1</sup>-tao shih<sup>4</sup> shui<sup>2</sup>.*
- (y) *Mei<sup>2</sup> shên<sup>2</sup>-mo li<sup>4</sup>-hsi.*
- (z) *Wo<sup>3</sup> mei<sup>2</sup> kung<sup>1</sup>-fu<sup>3</sup> k'an<sup>4</sup> shu<sup>1</sup>.*

## EXERCISE 5A.

- (a) *T'a<sup>1</sup> yu<sup>3</sup> hao<sup>3</sup>-hsieh<sup>1</sup>-ko<sup>4</sup> ma<sup>3</sup>.*
- (b) *T'a<sup>1</sup> mei<sup>2</sup> shên<sup>2</sup> mo, tan yu<sup>3</sup> i-tien<sup>3</sup>-érh mi<sup>3</sup>-fan<sup>4</sup>.*
- (c) *T'a<sup>1</sup> mei<sup>2</sup> yu<sup>3</sup> hsieh<sup>1</sup>-ko<sup>4</sup> kuo<sup>4</sup>-shih<sup>1</sup>.*
- (d) *Shih<sup>2</sup>-tsai<sup>4</sup> mei<sup>2</sup> fa<sup>4</sup>-tzü<sup>3</sup>.*

- (e) *Ni<sup>3</sup> k'an<sup>4</sup> ché<sup>4</sup>ko- hao<sup>3</sup> pu hao<sup>3</sup> ?*
- (f) *Kao<sup>4</sup>-su wo<sup>3</sup> ni<sup>3</sup> tso<sup>2</sup>-t'ien tso<sup>4</sup> shén<sup>2</sup>-mo.*
- (g) *Wo<sup>3</sup> kei ni<sup>3</sup> k'an<sup>4</sup> ni<sup>3</sup> k'o<sup>3</sup> pieh<sup>2</sup> kao<sup>4</sup>-su t'a<sup>1</sup>-mén<sup>2</sup>.*
- (h) *Ni<sup>3</sup> jo<sup>4</sup> pu<sup>1</sup> ming<sup>2</sup>-pai, wén<sup>4</sup> t'a<sup>1</sup>-mén, t'a<sup>1</sup>-mén jo<sup>4</sup> pu<sup>1</sup> chih<sup>1</sup>-tao chiu<sup>4</sup> wén<sup>4</sup> wo<sup>3</sup>.*
- (i) *T'a<sup>1</sup> mén ming<sup>2</sup>-pai mo ?*
- (j) *Ni<sup>3</sup> mei<sup>2</sup> i<sup>1</sup>-ko peng<sup>2</sup>-yu<sup>3</sup>.*
- (k) *Wan<sup>4</sup> wu<sup>4</sup> tso<sup>4</sup> ti hao<sup>3</sup> liao, tan<sup>4</sup> mei<sup>2</sup> jên<sup>2</sup> chih<sup>1</sup>-tao ti<sup>1</sup> ch'üan<sup>2</sup>.*
- (l) *Ni<sup>3</sup> pu<sup>1</sup> k'an<sup>4</sup> ché<sup>4</sup> hai<sup>2</sup>-tzü kai<sup>1</sup>-tang nien<sup>4</sup>-shu<sup>1</sup> mo ?*
- (m) *Hsien<sup>4</sup>-tsai<sup>4</sup> 'hai<sup>2</sup> mei<sup>2</sup> nien<sup>4</sup> shu<sup>1</sup>, hsia<sup>4</sup>-li<sup>3</sup>-pai<sup>4</sup> t'a<sup>1</sup> shang<sup>4</sup> hsüeh<sup>2</sup>-hsiao<sup>4</sup> ch'ü<sup>4</sup>.*
- (n) *Wo<sup>3</sup>-mén shuo<sup>1</sup> ché<sup>4</sup> hua<sup>4</sup> shuo<sup>1</sup> na<sup>4</sup> hua<sup>4</sup> tan<sup>1</sup> mei<sup>2</sup> fa<sup>4</sup>-tzü<sup>3</sup>.*
- (o) *T'a tsai hsüeh<sup>2</sup>-hsiao<sup>4</sup> nien<sup>4</sup> shu<sup>1</sup> la.*
- (p) *Ni<sup>3</sup> kao<sup>4</sup>-su t'a<sup>1</sup> k'uai<sup>4</sup> ch'ü<sup>4</sup>-pa.*
- (q) *Wo<sup>3</sup> hsien<sup>4</sup>-tsai<sup>4</sup> yao<sup>4</sup> ken<sup>1</sup> t'a<sup>1</sup> shuo<sup>1</sup>-hua.*
- (r) *Na<sup>4</sup> ch'u<sup>4</sup> fang<sup>2</sup>-tzü li<sup>3</sup>-t'ou yu<sup>3</sup> hao<sup>3</sup>-hsieh<sup>1</sup>-ko<sup>4</sup> jen<sup>2</sup>.*
- (s) *Wai<sup>4</sup>-t'ou mei<sup>2</sup> jên<sup>2</sup>.*
- (t) *Ni<sup>3</sup> ch'ih<sup>1</sup> la-fan<sup>4</sup> mei<sup>2</sup>-yu<sup>3</sup> ?*
- (u) *Wo<sup>3</sup>-men ch'ih<sup>1</sup>-fan<sup>4</sup>, t'a<sup>1</sup>-mén ho<sup>1</sup> chiu<sup>3</sup>.*
- (v) *Hsien<sup>4</sup>-tsai<sup>4</sup> shih<sup>4</sup> ch'ih-fan<sup>4</sup> ti<sup>1</sup> shih<sup>2</sup>-hou'rh.*
- (w) *Kei t'a<sup>1</sup> shui<sup>3</sup>; t'a<sup>1</sup> yao ho<sup>1</sup>.*
- (x) *San-t'ien to<sup>1</sup>; t'a<sup>1</sup> mei<sup>2</sup> ch'ih<sup>1</sup>-fan<sup>4</sup> liao.*
- (y) *Ni<sup>3</sup> jo<sup>4</sup> k'uai<sup>4</sup> lai<sup>2</sup> wo<sup>3</sup> kao<sup>4</sup>-su ni<sup>3</sup>.*
- (z) *Kao<sup>4</sup>-su t'a<sup>1</sup> wo<sup>3</sup>-ti hua<sup>4</sup>.*

## EXERCISE 4B.

- (a) I have not that thing.
- (b) You (plural) must tell us.
- (c) What sort of thing have you? I want to know.
- (d) Where are they going now? (They are going) to China.
- (e) What is that thing you have done?

(f) I did not see him throughout last week.

(g) You do not know. He does not know. I do not know. Whom then shall we ask to tell us ?

(h) You (plural) have not seen it, I myself cannot see it, how then can one know ?

(i) That thing is bad ; do not give me any like it.

(j) From here to the foot of that mountain, I do not know how many miles it is.

(k) All his things are bad.

(l) He has not anything.

(m) He has not come for many days.

(n) That mountain certainly is not very high.

(o) China nowadays is (certainly) not like it was in earlier times.

(p) I am not the one to deny what is (or " is right ") and to affirm what is not (or is false).

(q) Do not tell lies.

(r) I do not know the details.

(s) This is something that all men should know.

(t) You may talk this way, you may talk that way; for myself I do not see any difference.

(u) I cannot (quite) see that thing.

(v) I asked him, but he has not answered.

(w) I cannot see very small characters.

(x) I do not know who it is.

(y) There is not any profit.

(z) I have no leisure for reading.

#### EXERCISE 5B.

(a) He has a great number of horses.

(b) He has nothing but cooked rice.

(c) He has not many faults.

(d) Truly there is no help for it (no way out).

(e) Do you think this good or bad ?

- (f) Tell me what you did yesterday.
- (g) (If) I let you see don't tell them.
- (h) If you do not understand, ask them ; if they do not know, ask me.
- (i) Do they understand it or not ?
- (j) You have not a single friend.
- (k) Everything (in the universe) was well made, but there is not a man who knows (of) everything.
- (l) Do you not think that this boy should study ?
- (m) At present he has not begun to study ; next week (however) he will go to school.
- (n) We may say this or that, but there is no help for it.
- (o) He studies at the school, or, He is at the school studying.
- (p) You tell him to go away quickly.
- (q) I want to speak to him now.
- (r) In that house there is a great number of men.
- (s) Outside there is no one.
- (t) Have you yet eaten your rice ?  
(This is a very common greeting amongst the Chinese. It actually takes the place of "Good-morning !" or "How are you ?" amongst us.)
- (u) We are eating ; they are drinking wine.
- (v) Now it is meal-time.
- (w) Give him water ; he wants to drink.
- (x) For more than three days he has not eaten food.
- (y) If you come quickly I will tell you.
- (z) Tell him what I say.

## LESSON 3.

## NUMERALS AND ADJECTIVES.

25. Chinese enumeration is a very simple matter. One has merely to learn the numerals from one to ten and four

others, and, remembering that the Chinese use the decimal system, the rest is easy. The following is a list of the cardinals :—

one, <i>i</i> <sup>1</sup> .	six, <i>liu</i> <sup>4</sup> .
two, <i>êrh</i> <sup>4</sup> .	seven, <i>ch'i</i> <sup>1</sup> .
three, <i>san</i> <sup>1</sup> .	eight, <i>pa</i> <sup>1</sup> .
four, <i>ssü</i> <sup>4</sup> .	nine, <i>chiu</i> <sup>3</sup> .
five, <i>wu</i> <sup>3</sup> .	ten, <i>shih</i> <sup>2</sup> .

One hundred is *pai*<sup>3</sup>.

One thousand is *ch'ien*<sup>1</sup>.

Ten thousand is *wan*<sup>4</sup>.

One million is *i*<sup>1</sup> *pai*<sup>3</sup> *wan*<sup>4</sup> (*i.e.*, one hundred ten thousands.)

26. Such is all the material required for simple enumeration in Chinese. There is, however, an alternative number for the cardinal "two"—*i.e.*, that while in counting from "one" to "ten" *êrh*<sup>4</sup> is used, when speaking of two of anything one employs the word *liang*<sup>3</sup> which also means "two", "a pair," "duality," etc.

27. Generally, however, the numbers are recited with the suffix "-ko<sup>4</sup>" as follows :—

<i>i</i> <sup>1</sup> - <i>ko</i> <sup>4</sup> , one (of anything).	<i>liu</i> <sup>4</sup> - <i>ko</i> <sup>4</sup> , six (of anything).
<i>liang</i> <sup>3</sup> - <i>ko</i> <sup>4</sup> , two     ,,	<i>ch'i</i> <sup>1</sup> - <i>ko</i> <sup>4</sup> , seven     ,,
<i>san</i> <sup>1</sup> - <i>ko</i> <sup>4</sup> , three     ,,	<i>pa</i> <sup>1</sup> - <i>ko</i> <sup>4</sup> , eight     ,,
<i>ssü</i> <sup>4</sup> - <i>ko</i> <sup>4</sup> , four     ,,	<i>chiu</i> <sup>3</sup> - <i>ko</i> <sup>4</sup> , nine     ,,
<i>wu</i> <sup>3</sup> - <i>ko</i> <sup>4</sup> , five     ,,	<i>shih</i> <sup>2</sup> - <i>ko</i> <sup>4</sup> , ten     ,,

28. On arriving at "ten" the procedure is quite simple. the order of the Chinese words being "ten-one, ten-two," and so on to "twenty" whence one goes on "twenty-one, twenty-two," etc., thus :—

<i>shih</i> <sup>2</sup> - <i>i</i> <sup>1</sup> - <i>ko</i> <sup>4</sup> , eleven.	<i>êrh</i> <sup>4</sup> - <i>shih</i> <sup>2</sup> - <i>i</i> <sup>1</sup> - <i>ko</i> <sup>4</sup> , twenty-one.
<i>shih</i> <sup>2</sup> - <i>êrh</i> <sup>4</sup> - <i>ko</i> <sup>4</sup> , twelve.	<i>êrh</i> <sup>4</sup> - <i>shih</i> <sup>2</sup> - <i>êrh</i> <sup>4</sup> - <i>ko</i> <sup>4</sup> , twenty-two.
<i>shih</i> <sup>2</sup> - <i>san</i> <sup>1</sup> - <i>ko</i> <sup>4</sup> , thirteen.	<i>êrh</i> <sup>4</sup> - <i>shih</i> <sup>2</sup> - <i>san</i> <sup>1</sup> - <i>ko</i> <sup>4</sup> , twenty-three.

<i>shih</i> <sup>2</sup> - <i>ssü</i> <sup>4</sup> - <i>ko</i> <sup>4</sup> , fourteen.	<i>érh</i> <sup>4</sup> - <i>shih</i> <sup>2</sup> - <i>ssü</i> <sup>4</sup> - <i>ko</i> <sup>4</sup> , twenty-four.
<i>shih</i> <sup>2</sup> - <i>wu</i> <sup>3</sup> - <i>ko</i> <sup>4</sup> , fifteen.	<i>érh</i> <sup>4</sup> - <i>shih</i> <sup>2</sup> - <i>wu</i> <sup>3</sup> - <i>ko</i> <sup>4</sup> , twenty-five.
<i>shih</i> <sup>2</sup> - <i>liu</i> <sup>4</sup> - <i>ko</i> <sup>4</sup> , sixteen.	<i>érh</i> <sup>4</sup> - <i>shih</i> <sup>2</sup> - <i>liu</i> <sup>4</sup> - <i>ko</i> <sup>4</sup> , twenty-six.
<i>shih</i> <sup>2</sup> - <i>ch' i</i> <sup>1</sup> - <i>ko</i> <sup>4</sup> , seventeen.	<i>érh</i> <sup>4</sup> - <i>shih</i> <sup>2</sup> - <i>ch' i</i> <sup>1</sup> - <i>ko</i> <sup>4</sup> , twenty-seven.
<i>shih</i> <sup>2</sup> - <i>pa</i> <sup>1</sup> - <i>ko</i> <sup>4</sup> , eighteen.	<i>érh</i> <sup>4</sup> - <i>shih</i> <sup>2</sup> - <i>pa</i> <sup>1</sup> - <i>ko</i> <sup>4</sup> , twenty-eight.
<i>shih</i> <sup>2</sup> - <i>chiu</i> <sup>3</sup> - <i>ko</i> <sup>4</sup> , nineteen.	<i>érh</i> <sup>4</sup> - <i>shih</i> <sup>2</sup> - <i>chiu</i> <sup>3</sup> - <i>ko</i> <sup>4</sup> , twenty-nine.
<i>érh</i> <sup>4</sup> - <i>shih</i> <sup>2</sup> - <i>ko</i> <sup>4</sup> , twenty.	<i>san</i> <sup>1</sup> - <i>shih</i> <sup>2</sup> - <i>ko</i> <sup>4</sup> , thirty.

29. This process is regular up to one hundred and "ninety-nine" will therefore be *chiu*<sup>3</sup>-*shih*<sup>2</sup>-*chiu*<sup>3</sup>-*ko*<sup>4</sup> followed by *i*<sup>1</sup> *pai*<sup>3</sup>. One hundred and one is *i*<sup>1</sup>-*pai*<sup>3</sup>-*i*<sup>1</sup>-*ko*<sup>4</sup>, and so on through the hundreds to *ch'ien*<sup>1</sup>, thence again to *wan*<sup>4</sup> and on to the completion of the million *i*<sup>1</sup> *pai*<sup>3</sup> *wan*<sup>4</sup>.

30. The ordinals are formed in two ways and are as simple as the cardinal numbers. The word *ti*<sup>4</sup> is prefixed to the simple numeral thus:—

<i>ti</i> <sup>4</sup> - <i>i</i> <sup>1</sup> , the first.	<i>ti</i> <sup>4</sup> - <i>chiu</i> <sup>3</sup> , the ninth.
<i>ti</i> <sup>4</sup> - <i>érh</i> <sup>4</sup> , the second.	<i>ti</i> <sup>4</sup> - <i>shih</i> <sup>2</sup> , the tenth.
<i>ti</i> <sup>4</sup> - <i>san</i> <sup>1</sup> , the third.	<i>ti</i> <sup>4</sup> - <i>shih</i> <sup>2</sup> - <i>wu</i> <sup>3</sup> , the fifteenth, etc.

In the common speech one will often hear the numeral with *ko*<sup>4</sup> prefixed to *ti*<sup>1</sup> the genitive particle thus:—

*i*<sup>1</sup>-*ko*<sup>4</sup>-*ti*<sup>1</sup>, the first; *liang*<sup>3</sup>-*ko*<sup>4</sup>-*ti*<sup>1</sup>, the second; etc., but this is vulgar and not to be recommended.

31. AUXILIARY NUMERALS or NUMERATIVES.—As in Assyrian and several other languages, the Chinese interpose between the actual number and the name of the article described a sort of descriptive word which is called an "auxiliary numeral." Those acquainted with "Pidgin-English" will recall such expressions as "one-piecey-man," "one piecey-boat," etc. This is in general a translation of the auxiliary numeral which, owing to the large number of homophones in the Chinese language helps out the Colloquial by particularising the sound to convey the

meaning intended. In Egyptian hieroglyphs one finds symbols used as "determinatives," that is, signs used to fix in the mind the class into which the word immediately preceding falls. The Chinese have many words of a similar nature, intended to "determine" the class of the word immediately following.

The word *ko*<sup>4</sup>, already familiar to the student, is the auxiliary of primary importance. But it may be used only with words of a certain class. It is chiefly confined to the numerals and to the word *jên*<sup>2</sup>, "a man," although it will be met with elsewhere. The following is a list of those the student should certainly know and recognise:—

*Chih*<sup>1</sup> ("standing alone") before boats, fowls, gems, etc.,  
*e.g.*-*i*<sup>1</sup> *chih*<sup>1</sup> *ch'uan*<sup>2</sup>, a boat.  
*i chih*<sup>1</sup> *chi*<sup>1</sup>, a fowl.

*Fêng*<sup>1</sup> ("to seal") before letters, parcels, packets, etc.—  
*i*<sup>1</sup> *fêng*<sup>1</sup> *hsin*<sup>4</sup>, one letter.

*Chien*<sup>1</sup> ("a room, an apartment"), before houses, buildings, yards, gardens, rooms, etc.—  
*i*<sup>1</sup> *chien*<sup>1</sup> *fang*<sup>2</sup>-*tzü*, a house.

*san*<sup>1</sup> *chien* *hua*<sup>1</sup>-*yüan*<sup>2</sup>-*tzü*, three gardens.

*Chien*<sup>4</sup> ("to divide") for articles of clothing, wearing apparel, etc.:—

*i*<sup>1</sup> *chien*<sup>4</sup> *i*<sup>1</sup>*shang*<sup>2</sup>, an article of clothing.

*Ko*<sup>4</sup> ("one piece") } for human beings, animals coins,  
 ("one thing") } boxes, fruit, watches, etc.—

*liu*<sup>4</sup>-*ko*<sup>4</sup> *hsiang*<sup>1</sup>-*tzü*, six foxes, *but*

*erh*<sup>4</sup>-*pai*<sup>3</sup> *jên*<sup>2</sup>, two hundred men.

*K'o*<sup>1</sup> (a mark or order) before trees.—

*i*<sup>1</sup> *k'o*<sup>1</sup> *shu*<sup>4</sup>, a tree, a single tree.

*i*<sup>1</sup> *k'o*<sup>1</sup> *hsiao*<sup>3</sup> *shu*<sup>4</sup>, a small tree, a shrub.

*Kuan*<sup>3</sup> (a reed, pipe, tube) before pens, pencils, flutes, and any small, round, tube-like articles.



*K'uai*<sup>4</sup> (a piece of) before dollars, bricks, stones, etc.—

*ch'i*<sup>1</sup> *k'uai*<sup>4</sup> *shih*<sup>2</sup>, seven stones.

*Pa*<sup>3</sup> (to hold in the hand) before table cutlery, forks, spoons, knives, etc.—

*i*<sup>1</sup> *pa*<sup>3</sup> *tao*<sup>1</sup>-*tzü*, one knife.

*Pên*<sup>3</sup> (a root, origin before books, etc.—

*i*<sup>1</sup> *pên*<sup>3</sup> *shu*<sup>1</sup>, a book.

*P'i*<sup>3</sup> (to pair) before mules, camels, donkeys, horses, etc.—

*na*<sup>4</sup> *p'i*<sup>3</sup> *ma*<sup>3</sup>, that horse.

*T'ou*<sup>2</sup> (the head), before domestic animals—

*wu*<sup>3</sup> *t'ou*<sup>2</sup> *niu*<sup>2</sup>, five cows.

This word is also used to supplement many nouns, and not merely as a numeral adjunct,

e.g., *shih*<sup>2</sup>-*t'ou*<sup>2</sup>, stone, rock, boulder.

*mu*<sup>4</sup>-*t'ou*<sup>2</sup>, wood, etc.

*Ting*<sup>3</sup> (summit, top), before hats, sedan-chairs, umbrellas, etc.—

*i*<sup>1</sup> *ting*<sup>3</sup> *chiao*<sup>1</sup>-*tzü*, a sedan-chair.

*i*<sup>1</sup> *ting*<sup>3</sup> *mao*<sup>4</sup>-*tzü*, a hat, a cap.

*Wei*<sup>4</sup> (those upright, erect, gentlemanly, etc.), before cannon, heavy artillery, persons of rank, etc.—

*êrh*<sup>4</sup> *wei*<sup>4</sup> *kuan*<sup>1</sup>, two officials.

*ssü*<sup>4</sup> *wei*<sup>4</sup> *ta*<sup>4</sup> *p'ao*<sup>4</sup>, four heavy guns.

32. DISTRIBUTIVE NUMERALS.—Repetition is a constant factor in Chinese Colloquial, and the student can rarely go wrong if he repeats a noun in order to mark the distributive. A notable example is *t'ien*<sup>1</sup> *t'ien*<sup>1</sup> lit., "day-day," meaning every day, daily.

*Ché*<sup>4</sup> *shih*<sup>2</sup>-*hou*<sup>1</sup> *rh wo*<sup>3</sup> *kao*<sup>4</sup>-*su ni*<sup>3</sup>; *t'ien*<sup>1</sup> *t'ien*<sup>1</sup> *ché*<sup>4</sup> *yang*<sup>4</sup> *tso*<sup>4</sup>, lit.,

This time I will tell you; every day do it this way (or like this.)

Distributions may be generally formed, however, by using the word *ko*<sup>4</sup> or the word *mei*<sup>3</sup>, both of which mean "each, every." The latter is the more usual in every-day conversation :—

*Mei*<sup>3</sup> *jên*<sup>2</sup> *yu*<sup>3</sup> *hao*<sup>3</sup>-*hsieh*<sup>1</sup>-*ko*<sup>4</sup>, Each man had a large number.

*Ko*<sup>4</sup> *yu*<sup>3</sup> *shu*<sup>3</sup> *ch'ien*<sup>1</sup> *jên*<sup>2</sup>, Each had several thousand men.

33. ADVERBIAL NUMERALS.—These are formed by adding *tsê*<sup>2</sup> ("then") to the simple numeral. Thus *i*<sup>1</sup> *tsê*<sup>2</sup> firstly; *ssü*<sup>4</sup> *tsê*<sup>2</sup> fourthly. Once, twice, etc., are formed by adding the words *tz'ü*<sup>4</sup>, *pien*<sup>1</sup> or *hui*<sup>2</sup> to the cardinal as *i*<sup>1</sup> *tz'ü*<sup>4</sup> once; *liang*<sup>3</sup> *pien*<sup>1</sup> twice; *san*<sup>1</sup> *hui*<sup>2</sup> thrice etc.

34. FRACTIONS.—These are headed by *i*<sup>1</sup> *pan*<sup>4</sup>, meaning "a half." Other fractions are formed by an ingenious use of the word *fên*<sup>1</sup> which originally means "to divide," hence "a division, a part." Every whole is considered as having 10 parts, each part being called *i*<sup>1</sup> *fên*<sup>1</sup>. Thus  $\frac{2}{5}$  would be called *liu*<sup>4</sup> *fên*<sup>1</sup>—i.e.,  $\frac{6}{10}$ . A quarter would be expressed by the locution *ssü*<sup>4</sup>-*fên*<sup>1</sup> *chih*<sup>1</sup> *i*<sup>1</sup>. This *chih* is the written language word for the colloquial *ti*<sup>1</sup>, the sign of the genitive case, and is used in circumstances where *ti*<sup>1</sup> is by customary usage either inadmissible or clumsy. This would read literally "four part's one," that is, one of four parts, hence a quarter. Thus  $\frac{3}{4}$  would be *ssü*<sup>4</sup>-*fên*<sup>1</sup> *chih*<sup>1</sup> *san*<sup>1</sup>. This word for "quarter," however, is not used in saying a "quarter of an hour" for which the special word *k'o*<sup>4</sup> (meaning fifteen minutes) exists.

35. ADJECTIVES.—In Chinese adjectives undergo no change for number, gender or case. It may be said that an adjective does not exist *per se* as is the case with any other part of speech. It is merely by position that a word is described as adjective, noun or verb. But in the simple

sentence the adjective invariably precedes its noun as :—

*Hao*<sup>3</sup> *jén*<sup>2</sup>, A good man.

*Ch'ang*<sup>2</sup> *kuan*<sup>3</sup>, A long tube.

*Ta*<sup>4</sup> *ho*<sup>2</sup>, A great river, etc.

When the noun is one of quality, the Chinese adjective acquires a predicative force by the addition of a particle very similar to a relative. This office is filled by the versatile particle *ti*<sup>1</sup> as :—

*Ché*<sup>4</sup>-*ko* *t'ang*<sup>2</sup> *shih*<sup>4</sup> *ts'u*<sup>1</sup>-*ti*, This sugar is coarse.

It is usually not difficult to identify the adjective in a Chinese sentence, as the idiom is nearly the same as in English. As we do, the Chinese speak of “ill-fated,” “long-headed,” and similar locutions are daily to be heard. It may seem strange to many that precisely the same method of adjective-formation is in use in China as amongst ourselves. Many of our adjectives end in “able,” and these in Chinese are formed by an ordinary word with the prefix *k'o*<sup>3</sup>, meaning “able,” “can,” etc., *k'o*<sup>3</sup> is, in effect, the equivalent or a synonym of *néng*<sup>2</sup>. Thus *k'o*<sup>3</sup>-*hsiao*<sup>4</sup> (lit. “can laugh”) is “laughable,” also *hao*<sup>4</sup>-*hsiao*<sup>4</sup> (lit. love laugh) is “laughable,” *k'o*<sup>3</sup>-*wu*<sup>4</sup> (lit. “can-hate”) is “hateful, detestable.”

可好  
笑笑

An idiom of frequent occurrence is the juxtaposition of two adjectives of the same or closely similar meaning to express one idea—e.g., *lan*<sup>3</sup>-*to*<sup>4</sup> (lit. lazy and slothful), meaning “lazy, idle.” Another is the putting together of adjectives signifying opposites to make an abstract noun, as *kao*<sup>1</sup> *ai*<sup>3</sup>, which may mean “tall and short,” or as in the sentence *wo*<sup>3</sup> *pu*<sup>1</sup> *chih*<sup>1</sup>-*tao* *ta*<sup>1</sup> *ti*<sup>1</sup> *kao*<sup>1</sup> *ai*<sup>3</sup>, “I do not know his height.”

36. COMPARISON OF ADJECTIVES.—This presents no difficulty to the student. Comparison is formed by the

use of the word *pi*<sup>3</sup> (to compare). Another way is to add a word signifying "more" such as *kêng*<sup>1</sup>, *tsai*<sup>4</sup>, etc.

<i>Ché</i> <sup>4</sup> - <i>ko pi</i> <sup>3</sup> <i>na</i> <sup>4</sup> - <i>ko hao</i> <sup>3</sup> .	} This is better than
This compared with that (is) good.	
<i>T'a</i> <sup>1</sup> <i>t'ien</i> <sup>1</sup> - <i>t'ien</i> <sup>1</sup> <i>kêng</i> <sup>1</sup> <i>lan</i> <sup>3</sup> - <i>to</i> <sup>4</sup> .	} He gets lazier every
He day (by) day most lazy.	
<i>Na</i> <sup>4</sup> - <i>ko ta</i> <sup>4</sup> , <i>ché</i> <sup>4</sup> - <i>ko kêng</i> <sup>1</sup> <i>ta</i> <sup>4</sup> .	} That is big (but) this
That (is) great, this (is) more great.	

The superlative degree is expressed by (a) prefixing to the adjective an intensive such as *ting*<sup>3</sup>, *hên*<sup>3</sup>, *chih*<sup>4</sup>, meaning "very, exceedingly, utmost, furthest," etc.; (b) by prefixing *shih*<sup>2</sup>-*fên*<sup>1</sup>, lit. "ten parts (out of ten)" completely, altogether; (c) by suffixing such intrusives as *hên*<sup>3</sup>, *shêng*<sup>4</sup>, etc.

*Tsai*<sup>4</sup> *chung*<sup>1</sup>-*kuo*<sup>2</sup>, *chiu*<sup>3</sup> *lung*<sup>2</sup> *shan*<sup>1</sup> *shih*<sup>4</sup> *ting*<sup>3</sup> *kao*<sup>1</sup>-*ti*<sup>1</sup>.  
The Chiulung mountains are the highest in China.

*Hai*<sup>3</sup> *lu*<sup>4</sup> *chih*<sup>4</sup> *hsien*<sup>3</sup> (this *hsien*<sup>3</sup> stands for *wei*<sup>2</sup> *hsien*<sup>3</sup>, a common word for "danger"). (Literally, "The sea-road extremest danger"). The sea passage is most perilous.

*Ché*<sup>4</sup> *shih*<sup>4</sup> *shih*<sup>2</sup>-*fên*<sup>1</sup> *hao*<sup>3</sup> (this is ten parts good), This is absolutely the best.

## LESSON 4.

### PRONOUNS AND EXERCISES.

37. We have already used in the exercises preceding the pronouns in common use. There are, however, one or two special observations yet to be made. The pronouns are as simple as the numerals are, and are used as follows:—

#### PERSONAL PRONOUNS.

1st pers. sing.	<i>wo</i> <sup>3</sup>	1st pers. plur.	<i>wo</i> <sup>3</sup> <i>mên</i> <sup>2</sup> .
2nd pers. sing.	<i>ni</i> <sup>3</sup>	2nd pers. plur.	<i>ni</i> <sup>3</sup> - <i>mên</i> <sup>2</sup> .
3rd pers. sing.	<i>t'a</i> <sup>1</sup>	3rd pers. plur.	<i>t'a</i> <sup>1</sup> - <i>mên</i> <sup>2</sup> .

These are unchanged in all their uses. The reflexive pronoun in all cases is *tzü<sup>4</sup>-chi<sup>3</sup>*, oneself, which is in reality a postposition :—

I myself, *Wo<sup>3</sup> tzü<sup>4</sup>-chi<sup>3</sup>*.

You yourselves, *Ni<sup>3</sup>-mén<sup>2</sup> tzü<sup>4</sup>-chi<sup>3</sup>*, and so on.

In common with what has been said before as to ellipsis, the reflexive is often used by itself—*i.e.*, without the personal pronoun in which case the latter is understood from the context and the reflexive is still actually a post position.

38. A polite form of the 2nd pers. pronoun is *nin<sup>2</sup>* or *nin<sup>2</sup>-na*, which is equivalent to “*You, sir.*” *Ju<sup>3</sup>*, although sometimes used in polite phraseology is more a written language form.

39. *Ch'i<sup>2</sup>* as a polite form of the 3rd pers. pronoun is again a written language term and is very unusual save in the mouths of scholars.

40. The personal pronouns are without gender, *t'a<sup>1</sup>* is 他她 he, she or it.

41. The possessive pronouns are formed from the personal pronouns by the addition of *ti* to both singular and plural, thus :— 的

*T'a<sup>1</sup>-ti* his, *ni<sup>3</sup>-men-ti* yours (plural), *wo<sup>3</sup>mén-tzü<sup>4</sup>-chi<sup>3</sup>-ti<sup>1</sup>* our very own.

42. The Demonstrative pronouns are as already shewn :—

*Che<sup>4</sup>-ko* { this } and *na<sup>4</sup>-ko* { that or  
 這個 { or these } 那個 { those.

There are others used by graduates and classical scholars but they are not in use among the people.

43. The interrogative pronouns are :—

*Shui*<sup>2</sup>, or more commonly, *shen*<sup>2</sup>-*mo*<sup>2</sup> *jên*<sup>2</sup> "who"?, or "what person"?, (with *ti* suffixed these make the interrogative "whose?").

*na*<sup>3</sup>-*ko*<sup>4</sup>, which?

*shên*<sup>2</sup>-*mo*<sup>2</sup>, what?

44. There are pronominal forms widely used in Chinese which are not exactly pronouns, but honorific and deprecatory particles. Those will be dealt with in a later section.

45. There is no relative pronoun in Chinese. The effect of the relative is achieved either by dual sentences in juxtaposition or by a circumlocution.

AN  
ENGLISH AND CHINESE VOCABULARY  
IN THE  
PEKINGESE AND CANTONESE LANGUAGES.

FOREWORD.

THERE is a widespread belief that Pekingese and Cantonese are but "dialects" of the Chinese language, but this is altogether erroneous. For this reason this vocabulary is prepared in the two languages, so that whether north or south be the destination of the traveller, he may be able to make his way. No system of marking the tones by number (though efficient in the case of the northern speech), will be effective in the language of the south as there the tones are greater in variety and more minutely distinguished. Hence no tone-marks have been given in the Cantonese column. The enunciation and pitch must be learned from a native or a good foreign speaker of Cantonese. The fact of the two columns differing widely in the expression of an English term will emphasise the fundamental difference between the two forms of speech.

ENGLISH.	PEKINGESE.	CANTONESE.
A, an	I <sup>1</sup> -ko	Yat-ko
Able	Néng <sup>2</sup> ; hui <sup>4</sup>	Nang-tik
Aboard	Shang <sup>4</sup> ch'uan <sup>2</sup>	Tsoi-shun
Above	Shang <sup>4</sup> -t'ou <sup>2</sup>	Tsoi-Sheung
Abuse, to	Ma <sup>4</sup>	Nao yun ka; ma yun
Accident	Shih <sup>1</sup> shan <sup>3</sup>	Gaw in
Account	Kuei <sup>4</sup> chi <sup>4</sup>	Cheong muk
Accountant	Kuei <sup>4</sup> chi <sup>4</sup> yüan <sup>2</sup>	Cheong kwei
Across	Kuo <sup>4</sup>	Wang
Active	Huo <sup>2</sup> tung <sup>4</sup> li <sup>4</sup>	Fai shaw
Admiral	Hai <sup>3</sup> chiün <sup>1</sup> shang <sup>4</sup> chiang <sup>1</sup>	Shui ssu tei tuk
Advise	Piao <sup>3</sup> ch'i <sup>2</sup> i <sup>4</sup> chien <sup>4</sup>	Hun (yun ka)
Affection	Ai <sup>4</sup> ch'ing <sup>2</sup>	Haw tsing
Afraid	Hai <sup>4</sup> p'a <sup>4</sup>	Hung-pa; hoy-pa
Afternoon	Hou <sup>4</sup> -pan-t'ien <sup>1</sup>	Ha ng; ha chaw
Afterwards	Hou <sup>4</sup> -lai <sup>2</sup>	Haw loy; tseong loy
Again	Tsai <sup>4</sup> ; yu <sup>4</sup>	Tsoi
Age	Nien <sup>2</sup> -chi <sup>4</sup>	Neen ke
Agent	Ching <sup>1</sup> -shou <sup>3</sup> jén <sup>2</sup>	Toy le
Air	K'ung <sup>1</sup> ch'i <sup>4</sup>	Te-he; Hung- chung
Alike	Lei <sup>4</sup> ssü <sup>4</sup>	Tung-yat-yaong
Alarm	Ching <sup>1</sup> -lo	Hak-yat-keng
Alas !	Wu <sup>1</sup> hu <sup>2</sup> -ai <sup>1</sup> tsai <sup>1</sup>	Pe tsoy
All	Tou <sup>1</sup> ; ch'üan <sup>2</sup>	Tow; yat tsung
Almanac	Li <sup>4</sup> shu <sup>1</sup>	Tung shu; wong lek
Almond	Hsing <sup>4</sup> jen <sup>2</sup>	Hang yun
Almost	Ch'a <sup>1</sup> i <sup>1</sup> tien <sup>3</sup>	Tseong kan



ENGLISH.	PEKINGESE.	CANTONESE.
Aloes	<i>Ch'én<sup>2</sup> hsiang<sup>1</sup></i>	<i>Cham heong</i>
Alone	<i>Tan<sup>1</sup>; ku<sup>1</sup></i>	<i>Tok; tok-yat</i>
Already	<i>I<sup>3</sup>-ching</i>	<i>Ya-tsang; I-king</i>
Also	<i>Yeh<sup>3</sup>; hai<sup>2</sup></i>	<i>Yik</i>
Alter	<i>Pien<sup>4</sup> kêng<sup>1</sup></i>	<i>Kang koy</i>
Altogether	<i>I<sup>1</sup> kung<sup>4</sup></i>	<i>Lung tsung; yat koy</i>
Alum	<i>Pai<sup>2</sup> fan<sup>2</sup></i>	<i>Pak fan</i>
Always	<i>Shih<sup>3</sup>-chung<sup>1</sup></i>	<i>She-she</i>
Ambassador	<i>Ta<sup>4</sup> shih<sup>3</sup></i>	<i>Yam chai, wong chai</i>
Amber	<i>Hu<sup>3</sup>-p'o<sup>1</sup></i>	<i>Foo pak</i>
Among	<i>Tsai<sup>4</sup> li<sup>3</sup>-t'ou</i>	<i>Tsoy chung kan</i>
Amount	<i>Chiã<sup>2</sup>-érh</i>	<i>Kung kei</i>
Anchor	<i>Mao<sup>2</sup></i>	<i>Nao</i>
And	<i>Ho<sup>2</sup>, kên<sup>1</sup>, t'ung<sup>2</sup>, lien<sup>2</sup></i>	<i>Tung; kung</i>
Anger	<i>Ch'i<sup>4</sup>, nu<sup>4</sup></i>	<i>Now he</i>
Animar (domestic)	<i>Ch'u<sup>4</sup>-shêng</i>	<i>Kun-shaw</i>
Another	<i>Pieh<sup>2</sup>-ti</i>	<i>Tei-ee</i>
Answer	<i>Ta<sup>1</sup>-pien<sup>4</sup></i>	<i>Ui-taw-sun</i>
Ant	<i>Ma<sup>3</sup>-i<sup>3</sup></i>	<i>Ma-gei</i>
Arm	<i>Ko<sup>1</sup>-pei</i>	<i>Shaw-pe</i>
Arms (milit.)	<i>Ping<sup>1</sup>-ch'i</i>	<i>Kwan-he</i>
Army (infantry)	<i>Lu<sup>4</sup> chiün<sup>1</sup></i>	<i>Sam-kwan</i>
Arrow	<i>Chien<sup>1</sup></i>	<i>Tseen</i>
Arsenic	<i>P'i<sup>1</sup>-shuang</i>	<i>Pei-seong</i>
Ascend	<i>Teng<sup>1</sup></i>	<i>Sheong-huy</i>
Ash	<i>Hui<sup>1</sup></i>	<i>Fooy</i>
Ashore	<i>Shang<sup>4</sup> an<sup>1</sup></i>	<i>Hong-shun</i>
Ask	<i>Wên<sup>4</sup></i>	<i>Man</i>

ENGLISH.	PEKINGESE.	CANTONESE.
Ass	<i>Lü</i> <sup>2</sup>	<i>Yat chek luy</i>
Assist	<i>Pang</i> <sup>1</sup> , <i>pang</i> <sup>1</sup> - <i>chu</i>	<i>Seong pong</i>
Astronomy	<i>T'ien</i> <sup>1</sup> <i>wén</i> <sup>2</sup>	<i>Teen man</i>
Auction	<i>Chiao</i> <sup>4</sup> <i>mai</i> <sup>4</sup>	<i>Taw mai</i>
Author	<i>Cho</i> <sup>4</sup> <i>tsu</i> <sup>4</sup> <i>chia</i> <sup>1</sup>	<i>Tsok shu kay</i>
Avail	<i>Li</i> <sup>4</sup> <i>yung</i>	<i>Cheem</i>
Average	<i>P'ing</i> <sup>2</sup> <i>chün</i> <sup>1</sup>	<i>La chay</i>
Awake	<i>Hsing</i> <sup>3</sup> - <i>lo</i>	<i>Seng he lei</i>
Away	<i>Ch'ü</i> <sup>4</sup> - <i>lo</i>	<i>Kuy</i>
Axe	<i>Fu</i> <sup>3</sup> - <i>tzü</i>	<i>Yat pa foo taw</i>

## B

Back	<i>Chi</i> <sup>3</sup> - <i>niang</i>	<i>Pooy tsek</i>
Bad	<i>Pu</i> <sup>4</sup> - <i>hao</i> <sup>3</sup>	<i>M how</i>
Bag	<i>K'ou</i> <sup>3</sup> - <i>tai</i>	<i>Yat ko toy</i>
Baggage	<i>Hsing</i> <sup>2</sup> - <i>li</i>	<i>Hang le</i>
Bake	<i>K'ao</i> <sup>3</sup> ; <i>shao</i> <sup>1</sup>	<i>Hong</i> ; <i>kok</i>
Balance	<i>Fu</i> <sup>4</sup> - <i>yü</i>	<i>Fong-cheng</i>
Bale	<i>I</i> <sup>1</sup> <i>paou</i>	<i>Yat paou</i>
Ball	<i>Ch'iu</i> <sup>2</sup> - <i>érh</i>	<i>Po-kaw</i>
Bamboo	<i>Chu</i> <sup>2</sup> - <i>tzü</i>	<i>Yat tew chuk</i>
Banish	<i>T'u</i> <sup>2</sup> <i>tsui</i> <sup>4</sup>	<i>Chung-kwan</i>
Barbarian	<i>Yeh</i> <sup>3</sup> <i>man</i> <sup>2</sup>	<i>E yun</i>
Barbarous	<i>Wu</i> <sup>2</sup> <i>li</i> <sup>3</sup> <i>i</i> <sup>4</sup> <i>ti</i> <sup>1</sup>	<i>Tung-man</i>
Barber	<i>Li</i> <sup>3</sup> <i>fa</i> <sup>3</sup> <i>shih</i> <sup>1</sup>	<i>Tei taw low</i>
Bargain	<i>Mai</i> <sup>3</sup> <i>mai</i> <sup>4</sup> <i>ch'i</i> <sup>4</sup> <i>yüeh</i> <sup>1</sup>	<i>Shuet ting ka tseen</i>
Bark (v.)	<i>Yao</i> <sup>3</sup>	
„ (of trees)	<i>Shu</i> <sup>4</sup> <i>p'i</i> <sup>2</sup> - <i>tzü</i>	<i>Shu pe</i>
Barley	<i>Ta</i> <sup>4</sup> <i>mai</i> <sup>4</sup>	<i>Tai mak</i>
Barrel	<i>T'ung</i> <sup>3</sup> - <i>tzü</i>	<i>Pe pa tung</i>
Barter	<i>Chiao</i> <sup>1</sup> <i>huan</i> <sup>4</sup>	<i>Tuy oon</i>

ENGLISH	PEKINGESE.	CANTONESE.
Basin	<i>P'ên<sup>2</sup></i>	<i>Oon</i>
Basket	<i>K'uang<sup>1</sup>-tzü</i>	<i>Lam</i>
Bat (animal)	<i>Yen<sup>4</sup>-pien hu<sup>3</sup></i>	<i>For shu</i>
Bathe	<i>Hsi<sup>3</sup>-tsao<sup>3</sup></i>	<i>Sei shun</i>
Battle	<i>Ta<sup>3</sup> chang</i>	<i>Ta cheong yat chun</i>
Bay	<i>Wan<sup>1</sup>-tzü<sup>4</sup></i>	<i>Hoy wan</i>
Bayonet	<i>Ch'iang<sup>1</sup>-tzü<sup>4</sup></i>	<i>Yat che teet tseong</i>
Be	<i>Shih<sup>4</sup></i>	<i>Hei</i>
Beam	<i>Liang<sup>2</sup></i>	<i>Ok leong</i>
Bean	<i>Tou<sup>4</sup>-tzu</i>	<i>Taw kok</i>
Bear, a	<i>Hsiung<sup>2</sup></i>	<i>Yat chek yung</i>
Bear, to	<i>Shou<sup>4</sup></i>	<i>Yung shu</i>
Beard	<i>Hu<sup>2</sup>-tzü</i>	<i>Soo</i>
Beat	<i>Ta<sup>3</sup></i>	<i>Ta</i>
Beautiful	<i>Hao<sup>3</sup> k'an<sup>4</sup></i>	<i>Me</i>
Because	<i>Yin<sup>1</sup>-wei</i>	<i>Yin wei</i>
Become	<i>Ch'êng<sup>2</sup></i>	<i>Ching</i>
Bed	<i>I<sup>1</sup> chang<sup>1</sup> ch'uang<sup>2</sup></i>	<i>Shuy shong</i>
Bee	<i>Mi<sup>4</sup>-fêng<sup>1</sup>-êrh</i>	<i>Mat fung</i>
Beef	<i>Niu<sup>2</sup>-jou</i>	<i>Gaw yok</i>
Beer	<i>Pieh<sup>4</sup> 'rh chiu<sup>3</sup></i>	<i>Pay tsaw</i>
Before	<i>Ch'ien<sup>2</sup>-t'ou</i>	<i>Seen</i>
Beggar	<i>Hua<sup>1</sup>-tzü</i>	<i>Hat-ee</i>
Begin	<i>Ch'i<sup>3</sup>-lai</i>	<i>Hoy shaw tsow</i>
Behind	<i>Hou<sup>4</sup>-t'ou</i>	<i>Haw peen</i>
Believe	<i>Hsin<sup>4</sup></i>	<i>Sun</i>
Bell	<i>Ling<sup>2</sup>-tang</i>	<i>Yat ko chung</i>
Belly	<i>Tu<sup>4</sup>-tzü</i>	<i>Tow fok</i>
Below	<i>Ti<sup>3</sup>-hsia</i>	<i>Ha tei</i>
Beside	<i>Tsai<sup>4</sup> p'ang<sup>2</sup> pien<sup>1</sup></i>	<i>Ling goy</i>
Best	<i>Tsui<sup>4</sup> hao<sup>3</sup></i>	<i>Tei yat che how</i>
Between	<i>Tsai chung<sup>1</sup> chien<sup>4</sup>-rh</i>	<i>Chung kan</i>

ENGLISH	PEKINGESE	CANTONESE
Beyond	<i>I<sup>3</sup> wai<sup>4</sup></i>	<i>Haw goy</i>
Bill	<i>I<sup>1</sup> pi<sup>3</sup> chang<sup>4</sup></i>	<i>Cheong muk tan</i>
Bind	<i>Kuo<sup>3</sup>-shang</i>	<i>Chat</i>
Bird	<i>Niao<sup>3</sup>-erh</i>	<i>Tseok new</i>
Birthday	<i>Shéng-jih</i>	<i>Shang yat</i>
Biscuit	<i>Kan<sup>1</sup> po<sup>1</sup>-po</i>	<i>Meen peng</i>
Bite	<i>Yao<sup>3</sup></i>	<i>Gaou</i>
Bitter	<i>K'u<sup>3</sup></i>	<i>Foo</i>
Black	<i>Hei<sup>1</sup></i>	<i>Hak</i>
Blacksmith	<i>T'ieh<sup>3</sup>-chiang</i>	<i>Ta teet tseong</i>
Blankets	<i>Chan<sup>1</sup>-tzü</i>	<i>Yaong par cheen</i>
Blind	<i>Yen<sup>3</sup> hsia<sup>1</sup>-lo</i>	<i>Gan mang</i>
Blinds	<i>Lien<sup>2</sup>-tzü</i>	<i>Chuk leem</i>
Blood	<i>Hsieh<sup>3</sup></i>	<i>Heut</i>
Blow (v.)	<i>Kua<sup>1</sup></i>	<i>Chuy</i>
Blue	<i>Lan<sup>2</sup></i>	<i>Lam shik</i>
Board	<i>Pan<sup>3</sup>-tzü</i>	<i>Yat fai muk pan</i>
Boat	<i>I<sup>1</sup> chih<sup>1</sup> ch'uan<sup>2</sup></i>	<i>Sam pan</i>
Body	<i>Shén<sup>1</sup>-tzü</i>	<i>Shun tei</i>
Boil	<i>Chu<sup>3</sup></i>	<i>Pow</i>
Bold	<i>Yung<sup>3</sup></i>	<i>Tai tam yun</i>
Bolt	<i>Ch'a<sup>1</sup>-kun'rh</i>	<i>Moon shan</i>
Bond	<i>Chéng<sup>4</sup> shu<sup>1</sup></i>	<i>Yok tan</i>
Bone	<i>Ku<sup>3</sup>-t'ou</i>	<i>Kwat</i>
Book	<i>I<sup>1</sup> pen<sup>3</sup> shu<sup>1</sup></i>	<i>Shu</i>
Bookcase	<i>Shu<sup>1</sup> ko<sup>2</sup>-tzü</i>	<i>Shu ka</i>
Boots	<i>Hsüeh<sup>1</sup>-tzü</i>	<i>Heue</i>
Borrow	<i>Chieh<sup>4</sup></i>	<i>Tsay loy</i>
Both	<i>Liang<sup>3</sup>-ko</i>	<i>Leong ko</i>
Bottle	<i>P'ing<sup>2</sup>-tztü</i>	<i>Po le tsun</i>
Bottom	<i>Ti<sup>3</sup></i>	<i>Tei</i>
Boundary	<i>Chieh<sup>4</sup></i>	<i>Kaou kai</i>

ENGLISH	PEKINGESE	CANTONESE
Bowels	<i>Ch'ang<sup>3</sup>-tzü</i>	<i>Cheong tow</i>
Box	<i>Hsiang<sup>1</sup>-tzü</i>	<i>Seong</i>
Boy	<i>Hai<sup>2</sup>-tzü</i>	<i>Nam tsei</i>
Bracelet	<i>Cho<sup>2</sup>-tzü</i>	<i>Show ak</i>
Braces	<i>Pei<sup>1</sup> tai<sup>4</sup>-tzü</i>	<i>Foo tai</i>
Brain	<i>Nao<sup>3</sup>-tzü</i>	<i>Now tseong</i>
Branch	<i>Chih<sup>1</sup></i>	<i>Shu che</i>
Brass	<i>T'ung<sup>2</sup></i>	<i>Sheong tung</i>
Bread	<i>Mien<sup>4</sup> pao<sup>1</sup></i>	<i>Meen tau</i>
Break	<i>Ta<sup>3</sup> p'o<sup>4</sup></i>	<i>Ta lan</i>
Breakfast	<i>Tsao<sup>3</sup> fan<sup>4</sup></i>	<i>Tsow fan</i>
Breast	<i>Hsiung<sup>1</sup> p'u<sup>2</sup>-tzü</i>	<i>Hung tseen</i>
Breeches	<i>K'u<sup>4</sup>-tzü</i>	<i>Yat tew foo</i>
Breath	<i>Ch'i<sup>4</sup></i>	<i>He</i>
Breeze	<i>Fêng<sup>1</sup></i>	<i>Fêng sei</i>
Bribe	<i>Hui<sup>4</sup>-lu</i>	<i>Fooy chur</i>
Brick	<i>Chuan<sup>1</sup> t'ou<sup>2</sup></i>	<i>Tseng chune</i>
Bridge	<i>I<sup>1</sup> tao<sup>4</sup> ch'iao<sup>2</sup></i>	<i>Yat tew kew</i>
Bridle	<i>Lung<sup>2</sup>-t'ou</i>	<i>Ma-keong</i>
Bring	<i>Na<sup>2</sup> . . . lai<sup>2</sup></i>	<i>Ning loy</i>
Broad	<i>K'uan<sup>1</sup></i>	<i>Foot</i>
Broker	<i>Ching<sup>1</sup>-shou jên<sup>2</sup></i>	<i>Tsow king ke yun</i>
Broom	<i>T'iao<sup>2</sup>-chou</i>	<i>Sow pa</i>
Brother	<i>Ko<sup>1</sup>-ko ; hsiung<sup>1</sup>- ti</i>	<i>Hing-tei</i>
Brush	<i>Shua<sup>1</sup>-tzü</i>	<i>Tsat</i>
Bucket	<i>T'ung<sup>3</sup>-tzü</i>	<i>Tung</i>
Build	<i>Kai<sup>4</sup></i>	<i>He</i>
Bullock	<i>Kung<sup>1</sup> niu<sup>2</sup></i>	<i>Yat chek eem gaw</i>
Bundle	<i>Pao<sup>1</sup>-érh</i>	<i>Yat pao</i>
Burn	<i>Shao<sup>1</sup></i>	<i>Shew</i>
Bury	<i>Mai<sup>2</sup></i>	<i>Mai tsong</i>

ENGLISH	PEKINGESE	CANTONESE
Business	<i>Shih</i> <sup>4</sup>	<i>Sze koan</i>
But	<i>K'o</i> <sup>3</sup>	<i>Wei ; tan</i>
Butcher	<i>T'u</i> <sup>2</sup> <i>hu</i> <sup>4</sup>	<i>Tow yun</i>
Butter	<i>Huang</i> <sup>2</sup> <i>yu</i> <sup>2</sup>	<i>Gaw yaw</i>
Butterfly	<i>Hu</i> <sup>2</sup> <i>t'ieh</i> <sup>3</sup> 'rh	<i>Oo teep</i>
Button	<i>Niu</i> <sup>3</sup> - <i>tzü</i>	<i>Naw kaw</i>
Buy	<i>Mai</i> <sup>3</sup>	<i>Mai fo</i>

## C

Cabbage	<i>Pai</i> <sup>2</sup> <i>ts'ai</i> <sup>4</sup>	<i>Yay tsoy</i>
Cabin	<i>Ch'uan</i> <sup>2</sup> <i>ts'ang</i> <sup>1</sup>	<i>Tsoang wei</i>
Cable	<i>Lan</i> <sup>3</sup> ; <i>hai</i> <sup>3</sup> <i>hsien</i> <sup>4</sup>	<i>Naou lam</i>
Cage	<i>Lung</i> <sup>2</sup> - <i>tzü</i>	<i>Yat ko tseok lung</i>
Cake	<i>Kao</i> <sup>1</sup>	<i>Kei tan kow</i>
Calculate	<i>Ho</i> <sup>2</sup> - <i>suan</i>	<i>Sune</i>
Call	<i>Chiao</i> <sup>4</sup>	<i>Kew</i>
Calm	<i>An</i> <sup>1</sup> <i>hsin</i> <sup>1</sup>	<i>Fung-sik</i>
Camel	<i>Lo</i> <sup>4</sup> - <i>t'o</i>	<i>Yat chek lok to</i>
Camp	<i>Ying</i> <sup>2</sup> - <i>p'an</i>	<i>Kwan ying</i>
Can	<i>Néng</i> <sup>2</sup> ; <i>hui</i> <sup>4</sup>	<i>Tak ; tsow tak</i>
Canal	<i>Shui</i> <sup>3</sup> <i>tao</i> <sup>4</sup>	<i>Chap ho</i>
Candle	<i>La</i> <sup>4</sup>	<i>Lap</i>
Candlestick	<i>La</i> <sup>4</sup> <i>t'ai</i> <sup>2</sup>	<i>Lap chuk toy</i>
Cane	<i>T'éng</i> <sup>2</sup> - <i>tzü</i>	<i>Yat che peen koan</i>
Cannon	<i>P'ao</i> <sup>4</sup>	<i>Tai paou</i>
Canvas	<i>Ts'u</i> <sup>1</sup> <i>pu</i> <sup>4</sup>	<i>Fan pow</i>
Cap	<i>I</i> <sup>1</sup> <i>ting</i> <sup>3</sup> <i>mao</i> <sup>4</sup> - <i>tzü</i>	<i>Yat teng mow</i>
Captain (army)	<i>Lu</i> <sup>4</sup> <i>chiün</i> <sup>1</sup> <i>ta</i> <sup>4</sup> <i>wei</i> <sup>4</sup>	<i>Shune chu</i>
Card	<i>Ming</i> <sup>2</sup> <i>p'ien</i> <sup>4</sup>	<i>Pai teep</i>
Careful	<i>Yung</i> <sup>4</sup> <i>hsin</i> <sup>1</sup>	<i>Sew sum</i>
Cargo	<i>Huo</i> <sup>4</sup>	<i>Shune fo</i>
Carpet	<i>T'an</i> <sup>3</sup> - <i>tzü</i>	<i>Te cheen</i>

ENGLISH	PEKINGESE	CANTONESE
Carpenter	<i>Mu<sup>4</sup>-chiang</i>	<i>Muk-tseong</i>
Carriage	<i>(I<sup>2</sup>- liang<sup>4</sup>) ch' é<sup>1</sup></i>	<i>Ma chay</i>
Carrot	<i>Hung<sup>2</sup> lo<sup>2</sup>-po</i>	<i>Hung lo pak</i>
Carry	<i>Yün<sup>4</sup>-pan<sup>1</sup></i>	<i>Por tok</i>
Cartridge	<i>Ch'iang<sup>1</sup> yü<sup>2</sup>-tzü</i>	<i>Chat tsei</i>
Cash	<i>Ch'ien<sup>2</sup></i>	<i>Tung tseen</i>
Cask	<i>Mu<sup>4</sup> t'ung<sup>3</sup>-tzü</i>	<i>Tung</i>
Cat	<i>Mao<sup>1</sup></i>	<i>Maou ee</i>
Catch (ball)	<i>Chieh<sup>1</sup> ch'iu<sup>2</sup></i>	<i>Chok</i>
Cause	<i>Yuan<sup>2</sup>-ku</i>	<i>Une koo</i>
Cautious	<i>Hsiao<sup>3</sup>-hsin</i>	<i>Sew sum</i>
Cave	<i>Tung<sup>4</sup>-tzü</i>	<i>Shan uet</i>
Cellar	<i>Ti<sup>4</sup> yin<sup>4</sup>-tzü</i>	<i>Yan kan fong</i>
Certain	<i>Ch'üeh<sup>4</sup> shih<sup>2</sup></i>	<i>Tik koak</i>
Chain	<i>So<sup>3</sup> lien<sup>4</sup>-tzü</i>	<i>Teet leen</i>
Chair	<i>I<sup>3</sup>-tzü</i>	<i>E</i>
Chalk	<i>Pai<sup>3</sup> fen<sup>3</sup></i>	<i>Fo shek fun</i>
Change	<i>Huan<sup>4</sup></i>	<i>Kang koy</i>
Charcoal	<i>T'an<sup>4</sup></i>	<i>Fo tan</i>
Chase	<i>Chui<sup>1</sup></i>	<i>Chuy koan</i>
Cheap	<i>P'ien<sup>2</sup>-i</i>	<i>Ka tseen peng</i>
Cheat	<i>Pêng<sup>1</sup>-tzü shou<sup>3</sup> 'rh</i>	<i>He peen</i>
Cheese	<i>Nai<sup>3</sup> ping<sup>3</sup></i>	<i>Che-se</i>
Cheek	<i>P'i<sup>2</sup> lien<sup>4</sup></i>	<i>Yat fai meen chu</i>
Chess	<i>Ch'i<sup>2</sup></i>	<i>Ke</i>
Chest	<i>Hsiung<sup>1</sup> p'u<sup>2</sup>-tzü</i>	<i>Ee seong</i>
Chew	<i>Chiao<sup>2</sup></i>	<i>Tseok haw</i>
Chicken	<i>Hsiao<sup>3</sup> chi<sup>1</sup>-tzü</i>	<i>Kei tsei</i>
Child	<i>Hai<sup>2</sup>-tzü</i>	<i>Sei man tsei</i>
Chin	<i>Hsia<sup>4</sup>-pa</i>	<i>Ha pa</i>
China	<i>Chung<sup>1</sup> kuo<sup>2</sup></i>	<i>Chung kwok</i>
Chocolate	<i>Ka<sup>1</sup>-fei t'ang<sup>2</sup></i>	<i>Chi-ko-lat</i>

ENGLISH	PEKINGESE	CANTONESE
Chopsticks	<i>K'uai<sup>4</sup>-tzü</i>	<i>Fai-tzü</i>
Christianity	<i>Chi<sup>1</sup>-tu chiao<sup>4</sup></i>	<i>Teen chu kaou</i>
City	<i>Ch'éng<sup>2</sup></i>	<i>Sheng</i>
Civil	<i>Ho<sup>2</sup> ch'i<sup>4</sup></i>	<i>Yaw lee ee</i>
Clean	<i>Kan<sup>1</sup>-ching</i>	<i>Koan tseng</i>
Clerk	<i>Shu<sup>1</sup>-pan</i>	<i>Shu-pan</i>
Clever	<i>Ling<sup>2</sup></i>	<i>Nang koan</i>
Climb	<i>Téng<sup>1</sup> kao<sup>1</sup></i>	<i>Pan sheong</i>
Cloak	<i>Tou<sup>3</sup>-p'éng</i>	<i>Tai law</i>
Clock	<i>(I<sup>1</sup> chia)<sup>4</sup> chung<sup>1</sup></i>	<i>She shin chung</i>
Cloth	<i>Pu<sup>4</sup></i>	<i>To lo yung</i>
Clothes	<i>I<sup>1</sup>-shang</i>	<i>E sheong</i>
Coal	<i>Mei<sup>2</sup></i>	<i>Mooy tan</i>
Coat	<i>(I<sup>1</sup> chien<sup>4</sup>) kua<sup>4</sup>-tzü</i>	<i>Tai sham</i>
Cock	<i>Kung<sup>1</sup> chi<sup>1</sup></i>	<i>Kei kung</i>
Coffee	<i>Ka<sup>1</sup>-fei</i>	<i>Ka fe</i>
Coffin	<i>Kuan<sup>1</sup>-ts'ai</i>	<i>Koon tsoy</i>
Cold	<i>Léng<sup>3</sup></i>	<i>Lang</i>
Collar	<i>Ling<sup>3</sup>-tzü</i>	<i>Ka how</i>
College	<i>Hsüeh<sup>2</sup>-yüan<sup>4</sup></i>	<i>Shu une</i>
Colour	<i>Yen<sup>2</sup>-sé<sup>4</sup></i>	<i>Gan-shik</i>
Column	<i>Chu<sup>4</sup>-tzü</i>	<i>Yat hong</i>
Comb	<i>Mu<sup>4</sup>-shu</i>	<i>Yat chek sho</i>
Come	<i>Lai<sup>2</sup></i>	<i>Ne lei</i>
Commerce	<i>T'ung<sup>1</sup> shang<sup>1</sup></i>	<i>Maw yik</i>
Committee	<i>Wei<sup>3</sup> yüan<sup>2</sup></i>	<i>Chu sze leet wei</i>
Common	<i>Kung<sup>1</sup> ti<sup>4</sup></i>	<i>Ting lei</i>
Companion	<i>Pan<sup>4</sup> 'rh</i>	<i>Tung Poon</i>
Company	<i>Pin<sup>1</sup> k'o<sup>4</sup></i>	<i>Kung sze</i>
Compare	<i>Pi<sup>3</sup>-i-pi<sup>3</sup></i>	<i>Pe kaou</i>
Compass	<i>Ting<sup>4</sup> nan<sup>2</sup> chén<sup>1</sup></i>	<i>Lo kang</i>
Complain	<i>Pao<sup>4</sup>-yüan</i>	<i>Sow une</i>



ENGLISH	PEKINGESE	CANTONESE
Compliment	<i>Ch'ing<sup>4</sup></i>	<i>Man haw</i>
Conceal	<i>Ts'ang<sup>2</sup></i>	<i>To nik</i>
Confess	<i>Jén<sup>4</sup></i>	<i>Chew yun</i>
Confine	<i>Ch'ü<sup>1</sup> yü<sup>4</sup></i>	<i>Shaw kum</i>
Conjurer	<i>Pien<sup>4</sup>-hsi fa<sup>3</sup>-érh- ti</i>	<i>Tew maou shan</i>
Consent	<i>Ta<sup>1</sup>-ying</i>	<i>Hang</i>
Consult	<i>Shang<sup>1</sup>-liang</i>	<i>Cham cheok</i>
Constable	<i>Hsün<sup>2</sup>-pu</i>	<i>Te pow</i>
Contest	<i>Chan<sup>4</sup> chéng<sup>1</sup></i>	<i>Seong chang</i>
Contract	<i>Ho<sup>2</sup>-t'ung</i>	<i>Chap tan</i>
Contradict	<i>K'ang<sup>4</sup> pien<sup>4</sup></i>	<i>Peen pok</i>
Conversation	<i>Yen<sup>2</sup> tz'u<sup>2</sup></i>	<i>Tam tam</i>
Cook	<i>Ch'u<sup>2</sup>-tzü</i>	<i>Chu tsze</i>
Coolie	<i>Kung<sup>1</sup> jén<sup>2</sup></i>	<i>Koon teem</i>
Copper	<i>T'ung<sup>2</sup></i>	<i>Shur tung</i>
Copy	<i>Ch'ao<sup>1</sup> hsieh<sup>3</sup></i>	<i>Chaou say</i>
Cord	<i>Shéng<sup>2</sup> tzü</i>	<i>Yat tew shing</i>
Cork	<i>Juan<sup>3</sup> p'i<sup>2</sup></i>	<i>Chat</i>
Corner	<i>Chi<sup>1</sup> chiao<sup>3</sup> 'rh</i>	<i>Kok</i>
Corpse	<i>Shih<sup>1</sup>-shou</i>	<i>Sze-she</i>
Correct	<i>Tui<sup>4</sup>-lo</i>	<i>Pan hang tune fong</i>
Cotton	<i>Mien<sup>2</sup>-hua</i>	<i>Meen fa</i>
Cough	<i>K'o<sup>2</sup>-sou</i>	<i>Kat saw</i>
Count	<i>Po<sup>4</sup> chiéh<sup>2</sup></i>	<i>Sune show</i>
Country	<i>Kuo<sup>2</sup></i>	<i>Kwok</i>
Cover	<i>Kai<sup>4</sup>-shang</i>	<i>Kum ; koy</i>
Covet	<i>T'an<sup>1</sup></i>	<i>Tam</i>
Cow	<i>Mu<sup>3</sup>niu<sup>2</sup></i>	<i>Gaw</i>
Coward	<i>Fa<sup>2</sup> jén<sup>2</sup></i>	<i>Mow tam</i>
Crab	<i>P'ang<sup>2</sup>-hsieh</i>	<i>Yat chek hai</i>
Crackers	<i>Pien<sup>1</sup></i>	<i>Paou tseong</i>

ENGLISH	PEKINGESE	CANTONESE
Cream	<i>Nai<sup>3</sup> p'i<sup>2</sup> -tzu<sup>4</sup></i>	<i>Gaw nai yaw</i>
Credit	<i>Hsin<sup>4</sup> yung<sup>4</sup></i>	<i>Shay huy</i>
Crime	<i>Tsui<sup>4</sup></i>	<i>Tsoy</i>
Criminal	<i>Fan<sup>4</sup> jên<sup>2</sup></i>	<i>Fan tsuy yun</i>
Crimson	<i>Tzû<sup>3</sup> hung<sup>2</sup></i>	<i>Tai hung shik</i>
Crockery	<i>Tz'ü<sup>2</sup>-ch'i</i>	<i>Tsze he</i>
Crooked	<i>Wai<sup>1</sup>-lo</i>	<i>Wan hok</i>
Crop	<i>Chuang<sup>1</sup>-chia</i>	<i>Tsow</i>
Crow	<i>Lao<sup>3</sup>-kua</i>	<i>Low a</i>
Cruel	<i>Nüeh<sup>4</sup> tai<sup>4</sup></i>	<i>Tsan yun</i>
Cruise	<i>Hsün<sup>2</sup> hai<sup>3</sup></i>	<i>Yaw sha</i>
Crush	<i>Tsa<sup>1</sup></i>	<i>At lan</i>
Cry	<i>K'u<sup>1</sup></i>	<i>Ham hok</i>
Crystal	<i>Shut<sup>3</sup>-ching</i>	<i>Shuy tsing</i>
Cuckoo	<i>K'o<sup>3</sup>-ku</i>	<i>Pan kaw tei</i>
Cucumber	<i>Huang<sup>2</sup>-kua</i>	<i>Wong kwa</i>
Cunning	<i>Kuei<sup>3</sup> cha<sup>4</sup></i>	<i>To kei</i>
Cup	<i>Pei<sup>1</sup></i>	<i>Pooy</i>
Curiosity	<i>Hsi<sup>1</sup> han<sup>3</sup> wu<sup>4</sup>-êrh</i>	<i>Koo tung</i>
Curtain	<i>Chang<sup>4</sup>-tzü</i>	<i>Leem</i>
Cushion	<i>Tien<sup>4</sup>-tzü</i>	<i>Yuk tsze</i>
Custom	<i>Kuan<sup>4</sup> hsi<sup>2</sup></i>	<i>Kwei kuy</i>
Cut	<i>La<sup>2</sup></i>	<i>Koat</i>

## D

Dagger	<i>(I<sup>1</sup> pa<sup>3</sup>) hsiao<sup>3</sup> tao<sup>1</sup></i>	<i>Tune tow</i>
Daily	<i>T'ien<sup>1</sup> t'ien<sup>1</sup></i>	<i>Yat yat</i>
Damage	<i>Sun<sup>3</sup></i>	<i>Fan yun</i>
Damp	<i>Ch'ao<sup>2</sup> ch'i<sup>4</sup></i>	<i>Shap</i>
Dance	<i>T'iao<sup>4</sup> wu<sup>3</sup></i>	<i>Tew he</i>
Danger	<i>Hsien<sup>3</sup></i>	<i>Gei heem</i>
Dark	<i>Fa<sup>1</sup> hei<sup>1</sup></i>	<i>Yay hak</i>

ENGLISH	PEKINGESE	CANTONESE
Date	<i>Jih<sup>4</sup>-tzü</i>	<i>Yat how</i>
Day	<i>T'ien<sup>1</sup></i>	<i>Yat tsze</i>
Dead	<i>Ssü<sup>3</sup>-lo</i>	<i>Sze lew</i>
Deaf	<i>Lung<sup>2</sup></i>	<i>E lung</i>
Dear	<i>Kuei<sup>4</sup></i>	<i>Ka tseen kwei</i>
Death	<i>Ssü<sup>3</sup></i>	<i>Sze mong</i>
Debate	<i>T'ao<sup>3</sup> lun<sup>4</sup></i>	<i>E lun</i>
Debt	<i>Chai<sup>4</sup></i>	<i>Foo heem</i>
Decapitate	<i>Chan<sup>3</sup></i>	<i>Cham taw</i>
Deceit	<i>Hua<sup>2</sup></i>	<i>Cha gei</i>
Decide	<i>Ting<sup>4</sup>-kuei</i>	<i>Fun tune</i>
Deck	<i>Ch'uan<sup>2</sup> mien<sup>4</sup></i>	<i>Shune tsong pan</i>
Decrease	<i>Chien<sup>4</sup> shao<sup>3</sup></i>	<i>Kam shew</i>
Deduct	<i>Ch'u<sup>2</sup></i>	<i>Kaw chu</i>
Deed	<i>Ho<sup>2</sup>-t'ung</i>	<i>Kei</i>
Deep	<i>Shên<sup>1</sup></i>	<i>Shum</i>
Deer	<i>(I<sup>1</sup> chih<sup>1</sup>) lu<sup>4</sup></i>	<i>Luk</i>
Defendant	<i>Pei<sup>4</sup> kao<sup>4</sup></i>	<i>Pe kow</i>
Degrade	<i>Chiang<sup>4</sup> chi<sup>2</sup></i>	<i>Kong kap</i>
Degree	<i>Tu<sup>4</sup>-shu</i>	<i>Tei tow</i>
Delay	<i>Tan<sup>1</sup>-wu</i>	<i>Tam kok</i>
Deliver	<i>Chiao<sup>1</sup> fu<sup>4</sup></i>	<i>Kaw</i>
Depend (on)	<i>Chang<sup>4</sup>-cho</i>	<i>E lai</i>
Desert (land)	<i>Sha<sup>1</sup> mo<sup>4</sup></i>	<i>Yat te</i>
Desk	<i>Hsieh<sup>3</sup> tzü<sup>4</sup> cho<sup>1</sup>-êrh</i>	<i>Say tsze seong</i>
Devil	<i>Kuei<sup>3</sup></i>	<i>Mo kwei</i>
Dew	<i>Lu<sup>4</sup> shui<sup>3</sup></i>	<i>Low shuy</i>
Diamond	<i>Chin<sup>1</sup> kang<sup>1</sup> tsuan<sup>4</sup> 'rh</i>	<i>Kum .kong</i>
Dice	<i>Shai<sup>3</sup>-tzü</i>	<i>Shir tsze</i>
Dictionary	<i>Tzü<sup>4</sup> tien<sup>3</sup></i>	<i>Tsze teen</i>
Die	<i>Wang<sup>2</sup> ; ssü<sup>3</sup></i>	<i>Sze mong</i>

ENGLISH	PEKINGESE	CANTONESE
Different	<i>Ch'a<sup>1</sup> ; pu<sup>4</sup> t'ung<sup>2</sup></i>	<i>Im toong</i>
Difficult	<i>Nan<sup>2</sup></i>	<i>Nan</i>
Dig	<i>P'ao<sup>2</sup></i>	<i>Kwat</i>
Digest	<i>Hsiao<sup>1</sup>-hua</i>	<i>Sew-shik</i>
Diligent	<i>Ch'in<sup>2</sup></i>	<i>Kan</i>
Dinner	<i>Wan<sup>3</sup> fan<sup>4</sup></i>	<i>Man tsan</i>
Dirt	<i>Ni<sup>2</sup></i>	<i>Nei</i>
Dirty	<i>Ang<sup>1</sup>-tsang</i>	<i>M koan tseng</i>
Discharge	<i>Tz'ü<sup>2</sup></i>	<i>Tzse huy</i>
Discount	<i>Chê<sup>2</sup>-k'ou</i>	<i>Kaw taw gan</i>
Dish	<i>P'an<sup>2</sup>-tzü</i>	<i>Oon</i>
Dislike	<i>Hsien<sup>2</sup>-hsi</i>	<i>M oy</i>
Dismount	<i>Hsia<sup>4</sup></i>	<i>Ha</i>
Dissatisfied	<i>Pu<sup>1</sup> man<sup>3</sup> tsu<sup>2</sup></i>	<i>Mow eem tsuk</i>
Dissipated	<i>Lang<sup>4</sup> fei<sup>4</sup></i>	<i>Fong sze</i>
Dissolve	<i>Hsiao<sup>1</sup></i>	<i>San</i>
Distant	<i>Yuan<sup>3</sup> ko<sup>2</sup></i>	<i>Une</i>
Distinguish	<i>Fen<sup>1</sup>-pieh</i>	<i>Fun peet</i>
Distribute	<i>Fên<sup>1</sup> p'ei<sup>4</sup></i>	<i>Fun pai</i>
Ditch	<i>I<sup>1</sup> tao<sup>4</sup> kou<sup>1</sup></i>	<i>Teen tsun</i>
Dive	<i>Cha<sup>1</sup> méng<sup>3</sup>-tzü</i>	<i>Me shuy</i>
Do	<i>Tso<sup>4</sup></i>	<i>Tsow</i>
Doctor	<i>I<sup>1</sup>-sheng</i>	<i>E-shang</i>
Document	<i>Wén<sup>2</sup> shu<sup>1</sup></i>	<i>Man shu</i>
Dollar	<i>Yang<sup>2</sup> ch'ien<sup>2</sup></i>	<i>Gan tseen</i>
Don't	<i>Pu<sup>4</sup> tso<sup>4</sup></i>	<i>Mok</i>
Door	<i>Mên<sup>2</sup></i>	<i>Moon oo</i>
Double	<i>Liang<sup>3</sup> pei<sup>4</sup></i>	<i>Sheong kay</i>
Doubt	<i>I<sup>2</sup>-huo</i>	<i>Sze ee</i>
Down	<i>Hsia<sup>4</sup></i>	<i>Fong ha</i>
Dragon	<i>(I<sup>1</sup> t'iao<sup>2</sup>) lung<sup>2</sup></i>	<i>Yat tew lung</i>
Drain	<i>(I<sup>1</sup> tao<sup>4</sup>) kou<sup>1</sup></i>	<i>Hang kuy</i>

ENGLISH	PEKINGESE	CANTONESE
Draw (pull)	<i>La</i> <sup>1</sup>	<i>Lai chay</i>
Drawer (table)	<i>Ch'ou</i> <sup>1</sup> - <i>t'i</i>	<i>kwel tung</i>
Dress	<i>Ch'ing</i> <sup>1</sup> <i>i</i> <sup>2</sup> - <i>shang</i>	<i>E fok</i>
Dream	<i>Tso</i> <sup>4</sup> <i>méng</i> <sup>4</sup>	<i>Fat mung</i>
Drink	<i>Ho</i> <sup>1</sup>	<i>Yam</i>
Drive out	<i>Hung</i> <sup>1</sup> - <i>k'ai</i>	<i>Koan chuk</i>
Drop	<i>Tiao</i> <sup>4</sup> - <i>hsia ch'ü</i> <sup>4</sup>	<i>Yat tik shuy</i>
Drown	<i>Yen</i> <sup>1</sup> - <i>ssü</i>	<i>Cham sze</i>
Drug	<i>Yao</i> <sup>4</sup> - <i>ts'ai</i>	<i>Yok tsoy</i>
Drunk	<i>Tsui</i> <sup>4</sup> - <i>lo</i>	<i>Yam tsuy</i>
Drum	<i>Ku</i> <sup>3</sup>	<i>Yat ko koo</i>
Dry	<i>Kan</i> <sup>1</sup>	<i>Koan</i>
Duck	( <i>I</i> <sup>1</sup> <i>chih</i> ) <i>ya</i> <sup>1</sup> - <i>tzü</i>	<i>Ap</i>
Dumb	<i>Ya</i> <sup>3</sup> - <i>pa</i>	<i>A-tsze</i>
Dust	<i>Ch'én</i> <sup>2</sup> <i>t'u</i> <sup>3</sup>	<i>Chun oy</i>
Duty	<i>I</i> <sup>4</sup> <i>wu</i> <sup>4</sup>	<i>Pun fun</i>
Dwelling	<i>Chu</i> <sup>1</sup> <i>chai</i> <sup>2</sup>	<i>Koon sho</i>
Dye	<i>Jan</i> <sup>3</sup>	<i>Eem pow</i>

## E

Each	<i>Mei</i> <sup>3</sup>	<i>Mooy</i>
Ear	<i>Êrh</i> <sup>3</sup> - <i>to</i>	<i>Ee-to</i>
Early	<i>Tsao</i> <sup>3</sup>	<i>Tsow</i>
Earth	<i>Ti</i> <sup>4</sup> <i>ch'iu</i> <sup>2</sup>	<i>Te chun</i>
East	<i>Tung</i> <sup>1</sup>	<i>Tung fong</i>
Easy	<i>Jung</i> <sup>2</sup> - <i>i</i>	<i>Yung-ee</i>
Eat	<i>Ch'ih</i> <sup>1</sup>	<i>Shik</i>
Eclipse	<i>Jih</i> <sup>4</sup> - <i>shih</i> <sup>2</sup>	<i>Yat shik</i>
Eel	<i>Shan</i> <sup>4</sup> <i>yü</i> <sup>2</sup>	<i>Sheen u</i>
Eight	<i>Pa</i> <sup>1</sup>	<i>Pat</i>
Egg	( <i>Chi</i> <sup>1</sup> ) <i>tan</i> <sup>4</sup>	<i>Kel tan</i>
Elephant	<i>Hsiang</i> <sup>4</sup>	<i>Yat chek tseong</i>

ENGLISH	PEKINGESE	CANTONESE
Emperor	<i>Huang<sup>2</sup>-shang</i>	<i>Wong-tei</i>
Employ	<i>Yung<sup>4</sup></i>	<i>Yung</i>
Empty	<i>K'ung<sup>1</sup></i>	<i>Hung</i>
End	<i>Chung<sup>1</sup> chü<sup>2</sup></i>	<i>Shaw me</i>
Enemy	<i>Ch'ou<sup>2</sup> jên</i>	<i>Tik yun</i>
Enough	<i>Kou<sup>4</sup></i>	<i>Tsuk</i>
Enquire	<i>Ta<sup>3</sup>-t'ing</i>	<i>Cha man</i>
Enter	<i>Chin<sup>4</sup></i>	<i>Yap</i>
Envelope	<i>Fêng<sup>1</sup>-t'ao<sup>4</sup>-érh</i>	<i>Shu fung</i>
Envy	<i>Chi<sup>4</sup>-tu</i>	<i>Tow-ke</i>
Equal	<i>Ping<sup>4</sup> chia<sup>4</sup> ch'i<sup>2</sup> ch'ü<sup>1</sup></i>	<i>Tung yat yaong</i>
Escape	<i>T'ao<sup>2</sup> p'ao<sup>3</sup></i>	<i>Tsaw tir lat</i>
Evening	<i>Wan<sup>3</sup>-shang</i>	<i>Ai man</i>
Everlasting	<i>Yung<sup>3</sup> yüan<sup>3</sup></i>	<i>Wing une</i>
Every	<i>Mei<sup>3</sup></i>	<i>Kok</i>
Evidence	<i>Shih<sup>4</sup> chi<sup>4</sup></i>	<i>Haw kung</i>
Examine	<i>Tiao<sup>2</sup> ch'a<sup>2</sup></i>	<i>Cha chat</i>
Example	<i>Pang<sup>3</sup>-yang</i>	<i>Yat-ko yaong-tsze</i>
Exercise	<i>Huo<sup>2</sup>-tung shen<sup>1</sup>- t'i<sup>3</sup></i>	<i>San Pow</i>
Expense	<i>Fei<sup>4</sup> yung<sup>4</sup></i>	<i>Shai yung</i>
Experience	<i>Chien<sup>4</sup>-shih</i>	<i>Tsap-leen</i>
Export	<i>Yün<sup>4</sup>-ch'u-ch'ü<sup>4</sup></i>	<i>Chong fo chut haw</i>
Extinguish	<i>Mieh<sup>4</sup></i>	<i>Meet</i>
Extraordinary	<i>Fei<sup>1</sup> ch'ang<sup>2</sup></i>	<i>Chut ke</i>
Eyes	<i>Yen<sup>3</sup>-ching</i>	<i>Gan tseng</i>

## F

Face	<i>Mien<sup>4</sup> mao</i>	<i>Meen</i>
Factory	<i>Tso<sup>1</sup>-fang</i>	<i>Yat kan hong</i>
Fall	<i>Shih<sup>1</sup> wei<sup>4</sup> ; tiao<sup>4</sup>- hsia ch'ü<sup>4</sup></i>	<i>Teet lok lei</i>

ENGLISH	PEKINGESE	CANTONESE
False	<i>Chia</i> <sup>3</sup>	<i>Ka kay</i>
Family	<i>Chia</i> <sup>1</sup>	<i>Ka kune</i>
Famous	<i>Yu</i> <sup>3</sup> <i>ming</i> <sup>2</sup> - <i>ti</i>	<i>Yaw ming shik yun</i>
Fan	( <i>I</i> <sup>1</sup> <i>pa</i> <sup>3</sup> ) <i>shan</i> <sup>4</sup> - <i>tzü</i>	<i>Yat pa sheen</i>
Fat	<i>Fei</i> <sup>2</sup>	<i>Fe</i>
Father	<i>Fu</i> <sup>4</sup> - <i>ch'in</i>	<i>Foo</i>
Fault	<i>Ts'o</i> <sup>4</sup> - <i>'rh</i>	<i>Yaw kwo</i>
Favour	<i>Ên</i> <sup>1</sup> <i>hui</i> <sup>4</sup>	<i>Yun tsing</i>
Fear	<i>P'a</i> <sup>4</sup>	<i>Pa</i>
Feast	( <i>I</i> <sup>1</sup> <i>cho</i> <sup>1</sup> ) <i>hsi</i> <sup>2</sup>	<i>Foon yaw</i>
Fee	<i>Kuei</i> <sup>1</sup> <i>fei</i> <sup>4</sup>	<i>Chaw tap</i>
Feed	<i>Wei</i> <sup>4</sup>	<i>Yaong haw</i>
Female	<i>Mu</i> <sup>3</sup> - <i>ti</i>	<i>Mow-te</i>
Fetch	<i>Na</i> <sup>2</sup> - <i>lai</i>	<i>Ning</i>
Fever	<i>Jo</i> <sup>4</sup> <i>ping</i> <sup>4</sup>	<i>Fat shew peng</i>
Few	<i>Shao</i> <sup>3</sup>	<i>Mow ke to</i>
Field	( <i>I</i> <sup>1</sup> <i>k'uai</i> <sup>4</sup> ) <i>t'ien</i> <sup>2</sup> <i>ti</i> <sup>4</sup>	<i>Yat maw teen</i>
Fig	<i>Wu</i> <sup>2</sup> <i>hua</i> <sup>1</sup> <i>kuo</i> <sup>3</sup>	<i>Mow fa kwo</i>
Fight	<i>Ta</i> <sup>3</sup> <i>chia</i> <sup>4</sup>	<i>Ta kaou</i>
Fill	<i>Ch'êng</i> <sup>2</sup> <i>man</i> <sup>3</sup>	<i>Cham moon</i>
Fine (n.)	<i>Fa</i> <sup>2</sup>	<i>Fat gan</i>
Finger	<i>Chih</i> <sup>3</sup> - <i>t'ou</i>	<i>Yat chek shaw che</i>
Finish	<i>Wan</i> <sup>2</sup>	<i>Tsow une</i>
Fire	<i>Huo</i> <sup>3</sup>	<i>Fo</i>
First	<i>T'ou</i> <sup>2</sup> <i>i</i> <sup>1</sup> - <i>ko</i>	<i>Tei yat</i>
Fish	<i>Yü</i> <sup>2</sup>	<i>U</i>
Fist	<i>Ch'üan</i> <sup>2</sup> - <i>t'ou</i>	<i>Kune taw</i>
Fit (proper)	<i>Hsiang</i> <sup>1</sup> <i>tang</i> <sup>1</sup>	<i>Pun tang</i>
Fix	<i>Chih</i> <sup>3</sup> <i>ting</i> <sup>4</sup>	<i>Teng shat</i>
Flag	( <i>I</i> <sup>1</sup> <i>kan</i> <sup>3</sup> ) <i>ch'i</i> <sup>2</sup> - <i>tzü</i>	<i>Yat che ke</i>
Flatter	<i>Ch'an</i> <sup>3</sup> - <i>mei</i>	<i>Cheem me</i>
Flee	<i>T'o</i> <sup>1</sup> <i>tsou</i> <sup>3</sup>	<i>Tow tsaw</i>

ENGLISH	PEKINGESE	CANTONESE
Flesh	<i>Jou<sup>4</sup></i>	<i>yok</i>
Floor	<i>Ti<sup>4</sup> pan<sup>3</sup></i>	<i>Law pan</i>
Flour	<i>Pai<sup>2</sup> mien<sup>4</sup></i>	<i>Meen fun</i>
Flow	<i>Liu<sup>2</sup></i>	<i>Law</i>
Flower	<i>Hua<sup>1</sup></i>	<i>Fa</i>
Fly (v.)	<i>Fei<sup>1</sup></i>	<i>Fe sheong</i>
Fly (n.)	<i>Ts'ang<sup>1</sup>-ying</i>	<i>Oo-ying</i>
Food	<i>Ch'ih<sup>1</sup>-shih</i>	<i>Shik mat</i>
Fool	<i>Sha<sup>3</sup>-tzü</i>	<i>Goy yun</i>
Foot	<i>Chiao<sup>3</sup></i>	<i>Keok</i>
Forbid	<i>Chin<sup>4</sup> chih<sup>3</sup></i>	<i>Kum che</i>
Force	<i>Li<sup>4</sup></i>	<i>Keong pik</i>
Foreign	<i>Wai<sup>4</sup> kuo<sup>2</sup></i>	<i>Yaong ; gcy kwok</i>
Forget	<i>Wang<sup>4</sup>-chi</i>	<i>Mong ke</i>
Forgive	<i>Jao<sup>2</sup></i>	<i>Shay</i>
Fork	<i>Ch'a<sup>1</sup>-tzü</i>	<i>Cha</i>
Formosa	<i>T'ai-wan</i>	<i>Tai wan</i>
Fortune	<i>Ming<sup>4</sup>-yün</i>	<i>Tsow fa</i>
Forward	<i>Shang<sup>4</sup> ch'ien<sup>2</sup></i>	<i>Sheong tscen</i>
Foul	<i>Ni<sup>4</sup></i>	<i>Gak</i>
Foundation	<i>Chi<sup>1</sup> ch'u<sup>3</sup></i>	<i>Ke che</i>
Fowl	<i>Hsiao<sup>3</sup> chi<sup>1</sup>-érh</i>	<i>Kei</i>
Fox	<i>Hu<sup>2</sup>-li</i>	<i>Oo le</i>
Fraud	<i>P'ien<sup>4</sup></i>	<i>Hung peen</i>
Fresh	<i>Hsin<sup>1</sup>-hsien</i>	<i>Sun secn</i>
Friend	<i>P'êng<sup>2</sup>-yu</i>	<i>Pang yaw</i>
Frighten	<i>Hsia<sup>4</sup>-hu</i>	<i>Hak keng</i>
Frog	<i>Ha<sup>2</sup>-ma</i>	<i>Kap na</i>
Fruit	<i>Kuo<sup>3</sup>-tzü</i>	<i>Kwo tsze</i>
Fry	<i>Cha<sup>2</sup> ; chien<sup>1</sup></i>	<i>Tseen chaou</i>
Fuel	<i>Jan<sup>2</sup> liao<sup>4</sup></i>	<i>Mok shai</i>



VOCABULARY

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ENGLISH	PEKINGESE	CANTONESE
Funeral	<i>Fa<sup>1</sup> sang-tsang<sup>4</sup> li<sup>3</sup></i>	<i>Sung tsong</i>
Furniture	<i>Chia<sup>1</sup>-huo</i>	<i>Ka fo</i>

G

Gain	<i>Li<sup>4</sup> i<sup>2</sup></i>	<i>Lee sik -</i>
Gale	<i>Mêng<sup>3</sup> fêng<sup>1</sup></i>	<i>Tai fung</i>
Gamble	<i>Shua<sup>3</sup> ch'ien<sup>2</sup></i>	<i>Tow tseen</i>
Garden	<i>Yüan<sup>2</sup>-tzu</i>	<i>Fa une</i>
Gate	<i>Mén<sup>2</sup></i>	<i>Moon</i>
Gather	<i>Chao<sup>1</sup> chi<sup>2</sup></i>	<i>Chak</i>
Gem	<i>Chu<sup>1</sup> pao<sup>3</sup> yü<sup>4</sup>-ch'i</i>	<i>Pow shek</i>
Get	<i>Te<sup>2</sup></i>	<i>Lo</i>
Ghost	<i>Mo<sup>2</sup> kuei<sup>3</sup></i>	<i>kwei</i>
Giddy	<i>Fu<sup>2</sup> tsao<sup>4</sup></i>	<i>Fow tsow</i>
Ginger	<i>Chiang<sup>1</sup></i>	<i>Keong</i>
Girl	<i>Nu<sup>3</sup> hai<sup>2</sup> 'rh</i>	<i>Mooy tsei</i>
Give	<i>Kei<sup>3</sup>, sung<sup>4</sup></i>	<i>Pe</i>
Glad	<i>Hsi<sup>3</sup>-huan</i>	<i>Foon he</i>
Glass	<i>Po<sup>1</sup>-li</i>	<i>Po le</i>
Gloves	<i>Shou<sup>3</sup> t'ao<sup>4</sup> 'rh</i>	<i>Shaw lap</i>
Go	<i>Ch'ü<sup>4</sup></i>	<i>Huy</i>
God	<i>Shang<sup>4</sup> ti<sup>4</sup></i>	<i>Shin ming</i>
Gold	<i>Chin<sup>1</sup></i>	<i>Kum</i>
Good	<i>Hao<sup>3</sup></i>	<i>How</i>
Goose	<i>O<sup>2</sup></i>	<i>Go</i>
Gradually	<i>Chien<sup>4</sup> chien<sup>4</sup>-ti</i>	<i>Tseem tseem loe</i>
Grain	<i>Liang<sup>2</sup>-shih</i>	<i>Kuk</i>
Grape	<i>P'u<sup>2</sup>-t'ao</i>	<i>Pow tei tsze</i>
Grass	<i>Ts'ao<sup>3</sup></i>	<i>Tseng tsow</i>
Gratitude	<i>Kan<sup>3</sup> ch'ing<sup>2</sup></i>	<i>Neem yun</i>
Grave	<i>Fên<sup>2</sup></i>	<i>Fun mow</i>

ENGLISH	PEKINGESE	CANTONESE
Graze	<i>K'ên<sup>3</sup> ch'ing<sup>1</sup> ts'ao<sup>3</sup></i>	<i>Shik tsow</i>
Grease	<i>Yu<sup>2</sup></i>	<i>Kow yaw</i>
Great	<i>Ta<sup>4</sup></i>	<i>Tai</i>
Grieve	<i>Pei<sup>1</sup> ai<sup>1</sup></i>	<i>Shaw moon</i>
Grind	<i>Mo<sup>2</sup></i>	<i>Mo lee</i>
Ground	<i>Ti<sup>4</sup></i>	<i>Tee tow</i>
Grow	<i>Chang<sup>3</sup></i>	<i>Cheong tai</i>
Guess	<i>Ts'ai<sup>2</sup> chung<sup>4</sup></i>	<i>Chai tok</i>
Gum	<i>Chiao<sup>1</sup></i>	<i>Shu kaou</i>
Gun	<i>Ch'iang<sup>1</sup></i>	<i>Tseong</i>
Gunpowder	<i>Huo<sup>3</sup> yao<sup>4</sup></i>	<i>Fo yok</i>

## H

Hair	<i>Mao<sup>2</sup></i>	<i>Taw fat</i>
Half	<i>I<sup>1</sup> pan<sup>4</sup></i>	<i>Yat poon</i>
Ham	<i>Huo<sup>3</sup> t'ui<sup>3</sup></i>	<i>Fo tuy</i>
Hammer	<i>Ch'ui<sup>2</sup>-tzu</i>	<i>Foo taw</i>
Hand	<i>Shou<sup>3</sup></i>	<i>Shaw</i>
Handkerchief	<i>Shou<sup>3</sup> p'a<sup>4</sup></i>	<i>Shaw kan</i>
Handwriting	<i>Pi<sup>3</sup>-chi</i>	<i>Pat tsik</i>
Hang	<i>Kua<sup>1</sup>-ch'i<sup>3</sup>-lai</i>	<i>Kwa hee</i>
Happy	<i>Hsi<sup>3</sup>-huan</i>	<i>Yaw fok</i>
Hard	<i>Ying<sup>4</sup></i>	<i>Keen</i>
Hat	<i>Mao<sup>4</sup>-tzu</i>	<i>Mow</i>
Hate	<i>Hên<sup>4</sup></i>	<i>Une chaw</i>
Have	<i>Yu<sup>3</sup></i>	<i>Yaw</i>
Hay	<i>Kan<sup>1</sup> ts'ao<sup>3</sup></i>	<i>Koan tsaw</i>
Head	<i>Nao<sup>3</sup>-tai</i>	<i>Taw shaw</i>
Heal	<i>Chih<sup>4</sup> hao<sup>3</sup></i>	<i>E peng</i>
Hear	<i>T'ing<sup>1</sup></i>	<i>Teng man</i>
Heart	<i>Hsin<sup>1</sup></i>	<i>Sum</i>
Heat	<i>Jo<sup>4</sup></i>	<i>Eet</i>

ENGLISH	PEKINGESE	CANTONESE
Heaven	<i>T'ien</i> <sup>1</sup>	<i>Teen</i>
Heavy	<i>Chung</i> <sup>4</sup>	<i>Chung</i>
Heel	<i>Chiao</i> <sup>3</sup> <i>kên</i> <sup>1</sup> - <i>tzü</i>	<i>Keok chang</i>
Height	<i>Kao</i> <sup>1</sup> <i>ai</i> <sup>3</sup>	<i>Kow</i>
Hell	<i>Ti</i> <sup>4</sup> <i>yü</i> <sup>4</sup>	<i>Tee yok</i>
Help	<i>Hsiang</i> <sup>1</sup> <i>pang</i> <sup>1</sup>	<i>Seong pong</i>
Henceforth	<i>Ts'ung</i> <sup>2</sup> <i>tz'ü</i> <sup>3</sup>	<i>Tsze haw</i>
Hen	<i>Mu</i> <sup>3</sup> <i>chi</i> <sup>1</sup>	<i>Kei na</i>
Here	<i>Ché</i> <sup>4</sup> - <i>li</i>	<i>Ne chu</i>
Hide	<i>Ts'ang</i> <sup>2</sup>	<i>Tsong mai</i>
High	<i>Kao</i> <sup>1</sup>	<i>Tsoy sheong</i>
Hill	<i>Shan</i> <sup>1</sup>	<i>Shan</i>
Hinder	<i>Fang</i> <sup>1</sup> <i>ai</i> <sup>4</sup>	<i>Lan cho</i>
Hire	<i>Ku</i> <sup>4</sup>	<i>Yam</i>
History	<i>Shih</i> <sup>3</sup> - <i>chi</i>	<i>Kong kam</i>
Hoist	<i>La</i> <sup>1</sup> - <i>ch'i</i> - <i>lai</i>	<i>Chay</i>
Hold	<i>Na</i> <sup>2</sup>	<i>Cha kun</i>
Hole	<i>K'u</i> <sup>1</sup> - <i>lung</i>	<i>Yat ko lung</i>
Home	<i>Chia</i> <sup>1</sup>	<i>Ka</i>
Honest	<i>Shih</i> <sup>2</sup> - <i>ch'éng</i>	<i>Yun shat</i>
Honey	<i>Féng</i> <sup>1</sup> <i>mi</i> <sup>4</sup>	<i>Mat tong</i>
Horn	<i>Chi</i> <sup>1</sup> - <i>chiao</i>	<i>Kok</i>
Horse	<i>Ma</i> <sup>3</sup>	<i>Ma</i>
House	<i>Fang</i> <sup>2</sup> - <i>tzü</i>	<i>Ok</i>
How ?	<i>Tsén</i> <sup>3</sup> - <i>mo</i>	<i>Teem yaong</i>
Hundred	<i>I</i> <sup>1</sup> <i>pai</i> <sup>3</sup>	<i>Pak</i>
Hungry	<i>O</i> <sup>4</sup> - <i>lo</i>	<i>Tow go</i>
Hurry	<i>Mang</i> <sup>2</sup>	<i>Tsuy</i>
Husband	<i>Chang</i> <sup>4</sup> - <i>fu</i>	<i>Low kung</i>
Hypocrite	<i>Hsiang</i> <sup>1</sup> <i>yüan</i> <sup>4</sup> ; <i>Chia</i> <sup>3</sup> <i>shan</i> <sup>4</sup>	<i>Cha sheen</i>

ENGLISH	PEKINGESE	CANTONESE
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## I

I	<i>Wo<sup>3</sup></i>	<i>Go</i>
Ice	<i>Ping<sup>1</sup></i>	<i>Ping</i>
Idle	<i>Lan<sup>3</sup>-to<sup>4</sup></i>	<i>Lan to</i>
If	<i>Jo<sup>4</sup></i>	<i>Yok</i>
Ignorant	<i>Pu<sup>4</sup> chih<sup>1</sup></i>	<i>Mow chi</i>
Ill	<i>Yu<sup>3</sup> ping<sup>4</sup></i>	<i>Yaw peng</i>
Import	<i>Shu<sup>1</sup> ju<sup>4</sup></i>	<i>Yap haw</i>
In	<i>Tsai<sup>4</sup></i>	<i>Tsoy</i>
Inch	<i>(I<sup>1</sup>) ts'un<sup>4</sup></i>	<i>Yat tsun</i>
Include	<i>Han<sup>1</sup> yu<sup>3</sup></i>	<i>Tsoy noy</i>
Increase	<i>Chia<sup>1</sup>-shang</i>	<i>Ka to</i>
Indecent	<i>Yeh<sup>3</sup>-tiao</i>	<i>Fe lei</i>
Ink	<i>Mo<sup>4</sup></i>	<i>Mak</i>
Inn	<i>Lü<sup>3</sup> kuan<sup>3</sup></i>	<i>Heet teem</i>
Inside	<i>Li<sup>3</sup>-t'ou</i>	<i>Le tau</i>
Insolent	<i>Shih<sup>1</sup> ching<sup>4</sup></i>	<i>Gow man</i>
Insult	<i>Wu<sup>3</sup> ju<sup>4</sup></i>	<i>Hi foo</i>
Interest	<i>Li<sup>4</sup>-ch'ien</i>	<i>Le tseen</i>
Intimate	<i>Ch'in<sup>1</sup>-mi</i>	<i>Seong how</i>
Interpreter	<i>T'ung<sup>1</sup> i<sup>4</sup> kuan<sup>1</sup></i>	<i>Tung sze</i>
Investigate	<i>Chien<sup>3</sup> ch'a<sup>2</sup></i>	<i>Kei cha</i>
Iron	<i>T'ieh<sup>3</sup></i>	<i>Teet</i>
Island	<i>Hai<sup>3</sup> tao<sup>3</sup></i>	<i>Hoy chaw</i>
Itch	<i>Yang<sup>3</sup>-yang</i>	<i>Lai chong</i>
Ivory	<i>Hsiang<sup>4</sup> ya<sup>2</sup></i>	<i>Tseong ga</i>

## J

Jacket	<i>Hsiao<sup>3</sup> ao<sup>3</sup>-erh</i>	<i>Chung sham</i>
Jam	<i>Kuo<sup>3</sup>-tzu chiang<sup>4</sup></i>	<i>Tong kwo</i>
Japan	<i>Jih<sup>4</sup> pen<sup>3</sup></i>	<i>Yat pun kwok</i>
Jar	<i>Kuan<sup>4</sup>-tzu</i>	<i>Yat ching</i>

ENGLISH	PEKINGESE	CANTONESE
Jaw	<i>Sai<sup>1</sup>-chia</i>	<i>Ga kwan</i>
Jest	<i>Shuo<sup>1</sup> wan<sup>2</sup> 'rh hua<sup>4</sup></i>	<i>Sew wa</i>
Joint	<i>Kung<sup>4</sup> yu<sup>3</sup> ti<sup>1</sup></i>	<i>Kwat tseet</i>
Journey	<i>Lü<sup>3</sup> hsing<sup>2</sup></i>	<i>Yat ching low</i>
Judge	<i>Ts'ai<sup>2</sup> p'an<sup>4</sup> kuan<sup>1</sup></i>	<i>Oan chat sze</i>
Juggler	<i>Pien<sup>4</sup>-hsi fa<sup>3</sup> 'rh-ti</i>	<i>Chik fat</i>
Juice	<i>Shui<sup>3</sup> 'rh</i>	<i>Chap</i>
Jump	<i>T'iao<sup>4</sup>-kuo-ch'ü</i>	<i>Tew kwo</i>
Just	<i>Chéng<sup>4</sup> tang<sup>1</sup></i>	<i>Kung tow</i>
Justice	<i>Kung<sup>1</sup>-tao</i>	<i>Kung tow che le</i>
Key	<i>Yao<sup>4</sup>-shih</i>	<i>So she</i>
Kick	<i>T'i<sup>1</sup></i>	<i>Tek</i>
Kidneys	<i>Shén<sup>2</sup> tsang<sup>4</sup></i>	<i>Yew tsze</i>
Kill	<i>Sha<sup>1</sup></i>	<i>Shat sze</i>
Kindred	<i>Ch'in<sup>1</sup>-ch'i</i>	<i>Tsum tsik</i>
King	<i>Kuo<sup>2</sup> huang<sup>2</sup></i>	<i>Kwok wong</i>
Kiss	<i>Ch'in<sup>1</sup> tsui<sup>3</sup>-rh</i>	<i>Tsun tsuy</i>
Kitchen	<i>Ch'u<sup>2</sup> fang<sup>2</sup></i>	<i>Chu fong</i>
Kite	<i>Féng<sup>1</sup>-chéng</i>	<i>Che yew</i>
Knee	<i>Po<sup>1</sup>-léng kai<sup>4</sup> 'rh</i>	<i>Sat</i>
Kneel	<i>Kuei<sup>4</sup></i>	<i>Kwei</i>
Knife	<i>Hsiao<sup>3</sup> tao<sup>1</sup>tzü</i>	<i>Tow</i>
Knot	<i>Ko<sup>1</sup>-ta</i>	<i>Keet</i>
Know	<i>Chih<sup>1</sup>-tao</i>	<i>Che tow</i>
Knuckles	<i>Chih<sup>3</sup> chieh<sup>2</sup> 'rh</i>	<i>Kune taw kwat</i>

## L

Labour	<i>Kung<sup>1</sup></i>	<i>Tsow kung foo</i>
Lace	<i>Hsien<sup>4</sup></i>	<i>Seen</i>
Lady	<i>T'ang<sup>2</sup>-k'o</i>	<i>Tong hak</i>
Ladder	<i>T'i<sup>1</sup>-tzu</i>	<i>Law lei</i>
Lake	<i>Hu<sup>2</sup></i>	<i>Yat ko oo</i>

ENGLISH	PEKINGESE	CANTONESE
Lame	<i>Ch'üeh<sup>2</sup>-lo</i>	<i>Pei keok</i>
Lamp	<i>(I<sup>1</sup> chan<sup>3</sup>) têng<sup>1</sup></i>	<i>Tang</i>
Land	<i>Ti<sup>4</sup></i>	<i>Te fong</i>
Lane	<i>Hu<sup>2</sup>-t'ung<sup>4</sup>-rh</i>	<i>Yat tew kai hong</i>
Language	<i>Hua<sup>4</sup> : kuo<sup>2</sup> yü<sup>3</sup></i>	<i>Wa</i>
Lantern	<i>Têng<sup>1</sup>-lung</i>	<i>Tang lung</i>
Last	<i>Tsui<sup>4</sup> hou<sup>4</sup></i>	<i>Shaw me</i>
Late	<i>Wan<sup>3</sup></i>	<i>Man</i>
Laugh	<i>Hsiao<sup>4</sup></i>	<i>Sew</i>
Law	<i>Fa<sup>3</sup></i>	<i>Fat</i>
Lazy	<i>Lan<sup>3</sup>-to</i>	<i>Lan to</i>
Lead (Min.)	<i>Ch'ien<sup>1</sup></i>	<i>Une</i>
Leaf	<i>Shu<sup>4</sup> yeh<sup>4</sup>-tzu</i>	<i>Shu eep</i>
Leak	<i>Lou<sup>4</sup></i>	<i>Law shuy</i>
Learn	<i>Hsüeh<sup>2</sup></i>	<i>Hok</i>
Leather	<i>P'i<sup>2</sup>-tzu</i>	<i>Shuk pe</i>
Leave	<i>Ch'u<sup>1</sup> fa<sup>1</sup></i>	<i>Law lok</i>
Left (side)	<i>Tso<sup>3</sup></i>	<i>Tso peen</i>
Leg	<i>T'ui<sup>3</sup></i>	<i>Keok nong</i>
Leisure	<i>Hsien<sup>2</sup> k'ung<sup>4</sup>-rh</i>	<i>Tak han</i>
Lemon	<i>Hsiang<sup>1</sup> t'ao<sup>2</sup></i>	<i>Ning mung</i>
Length	<i>Ch'ang<sup>2</sup> tuan<sup>3</sup></i>	<i>Cheong</i>
Letter	<i>(I<sup>1</sup> feng<sup>2</sup>) hsin<sup>4</sup></i>	<i>Yat fung shu sun</i>
Level	<i>P'ing<sup>2</sup></i>	<i>Peng</i>
Lid	<i>Kai<sup>4</sup> 'rh</i>	<i>Koy</i>
Lie	<i>Sa<sup>1</sup> huang<sup>3</sup></i>	<i>Tai wa</i>
Life	<i>Ming<sup>4</sup></i>	<i>Shang meng</i>
Lift	<i>Chü<sup>3</sup>-ch'i-lai</i>	<i>Chaw he</i>
Light	<i>Jih<sup>4</sup> kuang<sup>1</sup> 'rh</i>	<i>Yat kwong</i>
Lightning	<i>Ta<sup>3</sup> shan<sup>3</sup></i>	<i>Sheep leng luy teen.</i>
Like	<i>Ai<sup>4</sup></i>	<i>Foon he</i>
Like (similar)	<i>Fang<sup>3</sup>-fu</i>	<i>How sze</i>

ENGLISH	PEKINGESE	CANTONESE
Lime	<i>Pai<sup>2</sup> hui<sup>1</sup></i>	<i>Fooy</i>
Linen	<i>Pu<sup>4</sup></i>	<i>Ma pow</i>
Linguist	<i>Yü<sup>3</sup> hsüeh<sup>2</sup> ché<sup>3</sup></i>	<i>Tung sze</i>
Lion	<i>Shih<sup>1</sup>-tzü</i>	<i>Yat chek tsze</i>
Lips	<i>Tsui<sup>3</sup> ch'un<sup>2</sup>-tzü</i>	<i>Haw shun</i>
Liquor	<i>Chiu<sup>3</sup></i>	<i>Tsaw</i>
List	<i>Tan<sup>1</sup>-tzü</i>	<i>Muk luk</i>
Litigation	<i>Tz'ü<sup>2</sup> sung<sup>4</sup></i>	<i>Ta koon sze</i>
Little	<i>Hsiao<sup>3</sup></i>	<i>Sei</i>
Liver	<i>Kan<sup>1</sup></i>	<i>Koan</i>
Lizard	<i>Hsieh<sup>1</sup> Hu<sup>3</sup> tzü<sup>3</sup></i>	<i>Yat tew eem shay</i>
Loan	<i>Chieh<sup>4</sup>-k'uan</i>	<i>Tsay chai</i>
Lobster	<i>Lung<sup>2</sup> yü</i>	<i>Tsum lung u</i>
Lock	<i>(I<sup>1</sup> pa<sup>3</sup>) so<sup>3</sup></i>	<i>Yat pa so</i>
Locust	<i>Huang<sup>2</sup>-ch'ung</i>	<i>Ma long kong</i>
Loiter	<i>Tan<sup>1</sup>-ko</i>	<i>Taw law</i>
Long	<i>Ch'ang<sup>2</sup></i>	<i>Cheong</i>
Look	<i>K'an<sup>4</sup></i>	<i>Hoan</i>
Looking-glass	<i>Ching<sup>4</sup>-tzu</i>	<i>Chew shun keng</i>
Loose	<i>Sung<sup>1</sup></i>	<i>Sung</i>
Loss	<i>Sun<sup>3</sup> hai<sup>4</sup></i>	<i>Sheet poon</i>
Loud	<i>Ta<sup>4</sup> shêng<sup>1</sup></i>	<i>Tai sheng</i>
Louse	<i>Shih<sup>1</sup> tzu</i>	<i>Shat tsze</i>
Love	<i>Ai<sup>4</sup></i>	<i>Oy</i>
Low	<i>Ai<sup>3</sup></i>	<i>Koan</i>
Luck	<i>Yün<sup>4</sup>-ch'i</i>	<i>Kat</i>
Lump	<i>Ku<sup>1</sup> ting-rh</i>	<i>Yat fai</i>
Lungs	<i>Fei<sup>4</sup></i>	<i>Fei</i>

## M

Mad	<i>Fêng<sup>1</sup>-lo</i>	<i>Fat teen</i>
Magnet	<i>Tz'ü<sup>2</sup> shih<sup>2</sup></i>	<i>Sheep shek</i>
Magpie	<i>Hsi<sup>3</sup> ch'iao</i>	<i>He tseok</i>

ENGLISH	PEKINGESE	CANTONESE
Make	<i>Tso</i> <sup>4</sup>	<i>Tsow</i>
Male	<i>Kung</i> <sup>1</sup> - <i>ti</i>	<i>Nam yun</i>
Man	<i>Jên</i> <sup>2</sup>	<i>Yun</i>
Manage	<i>Pan</i> <sup>4</sup>	<i>Lew le</i>
Mandarin	<i>Kuan</i> <sup>1</sup>	<i>Koon foo</i>
Mane	<i>Tsung</i> <sup>1</sup>	<i>Ma tsung</i>
Manner	<i>Fang</i> <sup>1</sup> <i>fa</i> <sup>3</sup>	<i>Ne yaong</i>
Manufactures	<i>Chih</i> <sup>4</sup> <i>tsao</i> <sup>4</sup> <i>p'in</i> <sup>3</sup>	<i>Shaw tsok mat keen</i>
Many	<i>To</i> <sup>1</sup>	<i>How to</i>
Map	<i>T'u</i> <sup>2</sup>	<i>Te le tow</i>
Marble	<i>Han</i> <sup>4</sup> <i>pai</i> <sup>2</sup> <i>yü</i> <sup>4</sup>	<i>Fa shek</i>
Market	<i>Shih</i> <sup>4</sup>	<i>She taw</i>
Marriage	<i>Hsi</i> <sup>3</sup> <i>shih</i> <sup>4</sup>	<i>Tsuy tsun</i>
Mask	<i>Chia</i> <sup>3</sup> <i>mien</i> <sup>4</sup> <i>chiü</i> <sup>4</sup>	<i>Sew meen hok</i>
Master	<i>Tung</i> <sup>1</sup> - <i>chia</i>	<i>Ka chu</i>
Mat	<i>Hsi</i> <sup>2</sup>	<i>Tsek</i>
Material	<i>Chih</i> <sup>3</sup>	<i>Tsoy lew</i>
Mean	<i>Hsia</i> <sup>4</sup> - <i>chien</i>	<i>Tseen</i>
Measles	<i>Ma</i> <sup>2</sup> <i>chên</i> <sup>3</sup>	<i>Ma ching</i>
Measure	<i>Liang</i> <sup>2</sup> - <i>i-llang</i>	<i>Leong kwo</i>
Meat	<i>Jou</i> <sup>4</sup>	<i>Yok</i>
Medicine	<i>Yao</i> <sup>4</sup>	<i>Yok tsoy</i>
Meet	<i>Hsiang</i> <sup>1</sup> <i>hui</i> <sup>4</sup>	<i>Chong cheok</i>
Melon	<i>Hsiang</i> <sup>1</sup> <i>kua</i> <sup>1</sup>	<i>Heong kwa</i>
Melt	<i>Jung</i> <sup>2</sup> <i>ho</i> <sup>2</sup>	<i>Yung fa</i>
Memorandum	<i>Chieh</i> <sup>2</sup> - <i>lüeh</i>	<i>Ke sze tan</i>
Memory	<i>Chi</i> <sup>4</sup> - <i>hsing</i>	<i>Ke sing</i>
Mend	<i>Chin</i> <sup>4</sup> <i>pu</i> <sup>3</sup>	<i>Fung pow</i>
Merchant	<i>Shang</i> <sup>1</sup> - <i>jên</i>	<i>Sheong yun</i>
Mercury	<i>Shui</i> <sup>3</sup> - <i>yin</i>	<i>Shuy gan</i>
Mercy	<i>Ên</i> <sup>1</sup> <i>tz'ü</i> <sup>2</sup>	<i>Oy leen</i>
Merry	<i>K'uai</i> <sup>4</sup> - <i>lo</i>	<i>Sum foon he</i>



ENGLISH	PEKINGESE	CANTONESE
Messenger	<i>Sung<sup>4</sup> hsin<sup>4</sup>-ti</i>	<i>Pow sun yun</i>
Metal	<i>Chin<sup>1</sup></i>	<i>Kum</i>
Method	<i>Fa<sup>2</sup>-tzü</i>	<i>Fong fat</i>
Metropolis	<i>Ching<sup>1</sup> ch'êng<sup>2</sup></i>	<i>King shing</i>
Middle	<i>Chung<sup>1</sup></i>	<i>Chung</i>
Midnight	<i>Pan<sup>4</sup> yeh<sup>4</sup></i>	<i>Poon yay</i>
Midwife	<i>Shou<sup>1</sup> shêng<sup>1</sup> p'o<sup>2</sup></i>	<i>Tseep shang fo</i>
Mile	<i>Li<sup>3</sup></i>	<i>Le</i>
Milk	<i>Niu<sup>2</sup> nai<sup>3</sup></i>	<i>U nai</i>
Mill	<i>Nien<sup>3</sup>-tzü</i>	<i>Yat ko mo</i>
Mind	<i>Hsin<sup>1</sup></i>	<i>Sum</i>
Mine	<i>K'uang<sup>4</sup></i>	<i>Kwong</i>
Miscellaneous	<i>Tsa<sup>2</sup></i>	<i>Ling suy</i>
Miser	<i>Shou<sup>3</sup> ch'ien<sup>2</sup> nu<sup>2</sup></i>	<i>Han tsoy yun</i>
Misfortune	<i>Tsai<sup>1</sup></i>	<i>Nan sze</i>
Miss (v.)	<i>Mei<sup>2</sup> chao<sup>2</sup></i>	<i>Shat</i>
Mist	<i>Wu<sup>4</sup></i>	<i>Een mow</i>
Mistake	<i>Ts'o<sup>4</sup>-lo</i>	<i>Koo tso</i>
Mix	<i>Hun<sup>4</sup> ho<sup>2</sup></i>	<i>Kaw wan</i>
Modern	<i>Hsin<sup>1</sup></i>	<i>Kum</i>
Modest	<i>Tzü<sup>4</sup> ch'ien<sup>1</sup></i>	<i>Che saw</i>
Moist	<i>Shih<sup>1</sup>-lo</i>	<i>Shap yun</i>
Monday	<i>Li<sup>3</sup>-pai i<sup>1</sup></i>	<i>Lei pai yat</i>
Money	<i>Ch'ien<sup>2</sup></i>	<i>Tseen</i>
Monsoon	<i>Ch'i<sup>4</sup> hou<sup>4</sup> fêng<sup>1</sup></i>	<i>Lap ha nam fung</i>
Moon	<i>Yüeh<sup>4</sup></i>	<i>Uet</i>
More	<i>To<sup>1</sup></i>	<i>To teem</i>
Morning	<i>Tsao<sup>3</sup>-ch'i</i>	<i>Chew</i>
Mortgage	<i>Ti<sup>3</sup> ya<sup>1</sup></i>	<i>Teen ok</i>
Mother	<i>Mu<sup>3</sup>-ch'in</i>	<i>Mow tsum</i>
Mount (v.)	<i>Shang<sup>4</sup> (ma<sup>3</sup>)</i>	<i>Sheong (ma)</i>
Mourning	<i>Ch'uan<sup>1</sup> hsiao<sup>4</sup></i>	<i>Cheok haou</i>

ENGLISH	PEKINGESE	CANTONESE
Mouse	<i>Hsiao<sup>3</sup> hao<sup>4</sup>-tzu<sup>3</sup></i>	<i>Shek shu</i>
Mouth	<i>Tsui<sup>3</sup></i>	<i>Haw</i>
Move	<i>Tung<sup>4</sup></i>	<i>Yok tung</i>
Much	<i>T'ai<sup>4</sup> to<sup>1</sup></i>	<i>Huy to</i>
Mud	<i>Ni<sup>2</sup></i>	<i>Chuk</i>
Multiply	<i>Fan<sup>2</sup> chih<sup>2</sup></i>	<i>Shing show</i>
Murder	<i>Ku<sup>4</sup> sha<sup>1</sup></i>	<i>Shat yun</i>
Music	<i>Yüeh<sup>4</sup></i>	<i>Yam gok</i>
Musk	<i>Shê<sup>1</sup> hsiang<sup>1</sup></i>	<i>Shay heong</i>
Must	<i>Pi<sup>4</sup></i>	<i>Mow suy</i>
Mustard	<i>Chieh<sup>4</sup>-mo mien<sup>4</sup></i> <i>'rh</i>	<i>Kai moot</i>
Mutton	<i>Yang<sup>2</sup> jou<sup>4</sup></i>	<i>Yaong yuk</i>
Myrrh	<i>Hui yao</i>	<i>Moot yok</i>

## N

Nail	<i>Ting<sup>1</sup>-tzu<sup>3</sup></i>	<i>Yat haw teng</i>
Nail (finger)	<i>Chih<sup>3</sup>-chia</i>	<i>Che kap</i>
Naked	<i>Kuang<sup>1</sup>-cho shên<sup>1</sup>-</i> <i>tzu</i>	<i>Chik shun</i>
Name	<i>Hsing<sup>4</sup></i>	<i>Sing</i>
Narrow	<i>Chai<sup>3</sup></i>	<i>Chak</i>
Native	<i>T'u<sup>3</sup> jên<sup>2</sup></i>	<i>Poon te yun</i>
Natural	<i>Tzü<sup>4</sup>-jan</i>	<i>Poon sing</i>
Nature	<i>Tsao<sup>4</sup> hua<sup>4</sup></i>	<i>Sing</i>
Near	<i>Chin<sup>4</sup></i>	<i>Kan</i>
Nearly	<i>Ch'a<sup>1</sup> i<sup>4</sup> tien<sup>3</sup></i>	<i>Tseong kan</i>
Necessary	<i>Pi<sup>4</sup> yao<sup>4</sup></i>	<i>Moo suy</i>
Neck	<i>Po<sup>2</sup>-tzu<sup>3</sup></i>	<i>Keng</i>
Necromancy	<i>Ting<sup>3</sup> hsiang<sup>1</sup>-ti</i>	<i>Sheng po</i>
Needle	<i>Chên<sup>1</sup></i>	<i>Gan cham</i>
Neighbour	<i>Chieh<sup>1</sup>-fang</i>	<i>Kak le kay yun</i>

VOCABULARY

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ENGLISH	PEKINGESE	CANTONESE
Neighbourhood	<i>Tso<sup>3</sup> chin<sup>4</sup></i>	<i>Lun shay yat pai te fong</i>
Nephew	<i>Chih<sup>2</sup> 'rh</i>	<i>Chat tsze</i>
Net	<i>I<sup>1</sup> chang<sup>1</sup> wang<sup>3</sup></i>	<i>Yat cheong mong</i>
Never	<i>Lao<sup>3</sup> pu<sup>4</sup></i>	<i>Mow yat she</i>
New	<i>Hsin<sup>1</sup></i>	<i>Sun</i>
News	<i>Hsin<sup>1</sup> wên<sup>2</sup></i>	<i>Sun man</i>
Newspaper	<i>(I<sup>1</sup> chang<sup>1</sup>) Hsin<sup>1</sup> wên chih<sup>3</sup></i>	<i>Sun man che</i>
Niece	<i>Chih<sup>2</sup>-nü<sup>3</sup></i>	<i>Chat nuy</i>
Night	<i>Yeh<sup>4</sup></i>	<i>Yay man</i>
Nine	<i>Chiu<sup>3</sup></i>	<i>Kaw</i>
No	<i>Pu<sup>4</sup>-chieh</i>	<i>Mow</i>
Nod	<i>Tien<sup>3</sup> t'ou<sup>2</sup></i>	<i>Teem taw</i>
Noise	<i>Sheng<sup>1</sup>-yin</i>	<i>Sheng heong</i>
Noon	<i>Shang<sup>3</sup> wu</i>	<i>An chaw</i>
North	<i>Pei<sup>3</sup></i>	<i>Pak</i>
Nose	<i>Pi<sup>2</sup>-tzu</i>	<i>Pe</i>
Nostril	<i>Pi<sup>2</sup>-tzu yen<sup>3</sup>-rh</i>	<i>Pe lung</i>
Not	<i>Pu<sup>4</sup></i>	<i>Im</i>
Note	<i>Chi<sup>4</sup> tsai<sup>4</sup></i>	<i>Peen che</i>
Nothing	<i>Mei<sup>2</sup> yu<sup>3</sup></i>	<i>Mow sho wei</i>
Nourish	<i>Yang<sup>3</sup></i>	<i>Yaong</i>
Novel	<i>Hsin<sup>1</sup> hsien</i>	<i>Sew shuet shu</i>
Now	<i>Hsien<sup>4</sup> tsai<sup>4</sup></i>	<i>U kum</i>
Number	<i>Shu<sup>4</sup>-rh</i>	<i>Shoo muk</i>
Nun	<i>Ni<sup>2</sup>-ku</i>	<i>Ne koo</i>
Nurse	<i>Lao<sup>3</sup> ma<sup>1</sup> 'rh</i>	<i>Nai ma</i>
Nut	<i>Ho<sup>2</sup> 'rh</i>	<i>Hat tsze</i>
Nutmeg	<i>Tou<sup>4</sup> k'ou<sup>4</sup></i>	<i>Yok kwo</i>

ENGLISH	PEKINGESE	CANTONESE
	O	
Oak	<i>Hsiang<sup>4</sup> shu<sup>4</sup></i>	<i>Tsaong shu</i>
Oar	<i>I<sup>1</sup> chang<sup>1</sup> chiang<sup>3</sup></i>	<i>Yat che tseong</i>
Oath	<i>Shih<sup>4</sup> yüeh<sup>1</sup></i>	<i>Shei</i>
Obey	<i>T'ing<sup>1</sup></i>	<i>Tsun i</i>
Oblong	<i>Ch'ang<sup>3</sup> fang<sup>1</sup> 'rh</i>	<i>Cheong fong</i>
Obstacle	<i>Chang<sup>4</sup> ai<sup>4</sup></i>	<i>Fong</i>
Obstinate	<i>Ku<sup>4</sup>-chih</i>	<i>Koo pan</i>
Ocean	<i>Yang<sup>2</sup></i>	<i>Yaong</i>
Octagon	<i>Pa<sup>1</sup> léng<sup>2</sup>-rh-ti</i>	<i>Pat kok yaong</i>
Oculist	<i>Yen<sup>3</sup> k'o i<sup>1</sup></i>	<i>Gan fo</i>
Odd	<i>Ch'i<sup>2</sup> i<sup>1</sup></i>	<i>Ling suy</i>
Offend	<i>Té<sup>2</sup>-tsui</i>	<i>Keen kwai</i>
Office	<i>Chü<sup>2</sup></i>	<i>Ga moon</i>
Often	<i>Ch'ang<sup>2</sup></i>	<i>To tsze</i>
Oil	<i>Yu<sup>2</sup></i>	<i>Yaw</i>
Ointment	<i>Yao<sup>4</sup> yu<sup>2</sup></i>	<i>Kow yok</i>
Old	<i>Lao<sup>3</sup></i>	<i>Low</i>
Olive	<i>Ch'ing<sup>1</sup> kuo<sup>3</sup></i>	<i>Shuy yung tsze</i>
Once	<i>I<sup>1</sup> hui<sup>2</sup></i>	<i>Yat tsze</i>
One	<i>I<sup>1</sup>-ko</i>	<i>Yat</i>
Only	<i>Chih<sup>3</sup></i>	<i>Tok</i>
Open	<i>K'ai<sup>1</sup>-cho<sup>1</sup></i>	<i>Hoy</i>
Opinion	<i>Chu<sup>2</sup>-i</i>	<i>E keen</i>
Opium	<i>Ya<sup>3</sup> p'ien yen<sup>1</sup></i>	<i>A peen</i>
Opportunity	<i>Chi<sup>1</sup> hui</i>	<i>Ke ooy</i>
Opposite	<i>Tui<sup>4</sup> ti<sup>2</sup></i>	<i>Tuy meen</i>
Or	<i>Huo<sup>4</sup></i>	<i>Yik wak</i>
Orange	<i>Chü<sup>2</sup>-tzü</i>	<i>Chang</i>
Order	<i>Fên<sup>1</sup>-fu</i>	<i>Yow tsang yow tsze</i>

ENGLISH	PEKINGESE	CANTONESE
Ore	<i>K'uang<sup>4</sup> chih<sup>3</sup></i>	<i>Kaung</i>
Origin	<i>Lai<sup>2</sup>-yu</i>	<i>Une poon</i>
Orphan	<i>Ku<sup>1</sup>-érh<sup>2</sup></i>	<i>Koo oy</i>
Other	<i>Pieh<sup>2</sup></i>	<i>Peet ee</i>
Otherwise	<i>Pu<sup>2</sup> jan<sup>2</sup></i>	<i>Tei ee yaong</i>
Ought	<i>Kai<sup>1</sup></i>	<i>Ying koy</i>
Out, go	<i>Ch'u<sup>1</sup>-ch'ü</i>	<i>Chut</i>
Outside	<i>Wai<sup>4</sup>-t'ou</i>	<i>Goy taw</i>
Oven	<i>Tsao<sup>4</sup></i>	<i>Kuk low</i>
Overturn	<i>Tien<sup>1</sup> fu<sup>4</sup></i>	<i>Fan Chune</i>
Owl	<i>Yeh<sup>4</sup> mao<sup>1</sup>-tzu</i>	<i>Maou he taw ying</i>
Own	<i>Pén<sup>3</sup> jén<sup>2</sup>-ti</i>	<i>Tsze ki</i>
Oyster	<i>Ko<sup>2</sup>-li</i>	<i>Hok how</i>

## P

Pack (v.)	<i>Chuang<sup>1</sup></i>	<i>Shaw shap hong le</i>
Padlock	<i>Yang<sup>2</sup> so<sup>3</sup></i>	<i>Yat pa shaw so</i>
Pagoda	<i>T'a<sup>3</sup></i>	<i>Man tap</i>
Pain	<i>Téng<sup>2</sup></i>	<i>Tung</i>
Painter	<i>Yu<sup>2</sup>-chiang</i>	<i>Yaw tsat tseong</i>
Pair	<i>I<sup>1</sup> tui<sup>4</sup></i>	<i>Yat tuy</i>
Palace	<i>Ta<sup>4</sup> nei<sup>4</sup></i>	<i>Kung teen</i>
Pan	<i>Kuo<sup>1</sup></i>	<i>Fan wok</i>
Paper	<i>Chih<sup>3</sup></i>	<i>Che</i>
Pardon	<i>Jao<sup>2</sup>-shu</i>	<i>Shay kwo</i>
Parrot	<i>Ying<sup>1</sup> ko'rh</i>	<i>Ang ko</i>
Parsley	<i>Hsiang<sup>1</sup> ts'ai<sup>4</sup></i>	<i>Une sei</i>
Part	<i>Pén<sup>3</sup> fén</i>	<i>Yat fun</i>
Partner	<i>Huo<sup>3</sup>-chi</i>	<i>Fo ki</i>
Partridge	<i>Shih<sup>2</sup> chi<sup>1</sup></i>	<i>Chuk sze kei</i>
Pass	<i>T'ung<sup>1</sup> hsing<sup>2</sup></i>	<i>Kwo taw</i>
Paste	<i>Chiang<sup>4</sup>-tzü</i>	<i>Tseong oo</i>

ENGLISH	PEKINGESE	CANTONESE
Pat (v.)	<i>P'ai<sup>1</sup></i>	<i>Pak</i>
Pawnbroker	<i>Tang<sup>4</sup>-p'u</i>	<i>Tong pow</i>
Pay	<i>Kei<sup>3</sup> ch'ien<sup>2</sup></i>	<i>Keet</i>
Pea	<i>Wan<sup>1</sup> tou<sup>4</sup></i>	<i>Ho lan tau</i>
Peace	<i>T'ai<sup>4</sup>-p'ing</i>	<i>Ping oan</i>
Peach	<i>T'ao<sup>2</sup>-rh</i>	<i>Tow tsze</i>
Peacock	<i>K'ung<sup>3</sup>-ch'iao</i>	<i>Hung tseok</i>
Pearl	<i>Chien<sup>1</sup> chu<sup>1</sup></i>	<i>Chan chu</i>
Pebble	<i>Shih<sup>2</sup>-t'ou tzü<sup>3</sup> 'rh</i>	<i>Go lun shek</i>
Peel (v.)	<i>Pao<sup>1</sup> p'i<sup>2</sup> 'rh</i>	<i>Mok pe</i>
Pen	<i>I<sup>1</sup> kuan<sup>3</sup> pi<sup>3</sup></i>	<i>Go mow pat</i>
People	<i>Jên<sup>2</sup>-chia</i>	<i>Pak sing</i>
Pepper	<i>Hu<sup>2</sup>-chiao</i>	<i>Oo tsew</i>
Perceive	<i>Chüeh<sup>2</sup>-cho</i>	<i>Tei keen</i>
Perfume	<i>Hsiang<sup>1</sup> wei<sup>4</sup></i>	<i>Heong lew</i>
Perhaps	<i>Huo<sup>4</sup> ché<sup>3</sup></i>	<i>Wak chay</i>
Permit	<i>Chun<sup>3</sup></i>	<i>Chun</i>
Perspire	<i>Chun<sup>3</sup> tan<sup>1</sup></i>	<i>Chut hoan</i>
Perverse	<i>Ning<sup>4</sup></i>	<i>Kwai pik</i>
Petition	<i>Ping<sup>3</sup>-t'ieh</i>	<i>Pan</i>
Pheasant	<i>Yeh<sup>3</sup> chi<sup>1</sup></i>	<i>Shan kei</i>
Pickles	<i>Hsien<sup>2</sup> ts'ai<sup>4</sup></i>	<i>Sune kwo</i>
Pick (v.)	<i>T'i<sup>1</sup></i>	<i>Tsze</i>
Picture	<i>Hua<sup>4</sup>'rh</i>	<i>Yat fok wa</i>
Pigeon	<i>Ko<sup>1</sup> tzü</i>	<i>Bak kop</i>
Pill	<i>Wan<sup>2</sup>-tzü</i>	<i>Yok une</i>
Pillar	<i>Chu<sup>4</sup>-tzü</i>	<i>Yat tew chu</i>
Pillow	<i>Chên<sup>3</sup>-t'ou</i>	<i>Cham tau</i>
Pin	<i>Péng<sup>1</sup> chên<sup>1</sup></i>	<i>Cham</i>
Pipe	<i>Yen<sup>1</sup> tai<sup>4</sup></i>	<i>Een toe</i>
Placard	<i>Chieh<sup>1</sup> t'ieh<sup>3</sup></i>	<i>Nik ming</i>
Plain	<i>Su<sup>4</sup>-ti</i>	<i>Sow</i>

ENGLISH	PEKINGESE	CANTONESE
Plaintiff	<i>Yüan<sup>2</sup> kao</i>	<i>Une kow</i>
Plate	<i>P'an<sup>2</sup>-tzü</i>	<i>Teep</i>
Play	<i>Wan<sup>2</sup> shua<sup>3</sup></i>	<i>Wan sha</i>
Pleasure	<i>Yü<sup>2</sup> k'uai<sup>4</sup></i>	<i>Fai oot</i>
Pluck	<i>Tan<sup>3</sup>-ch'i</i>	<i>Tan kee</i>
Plum	<i>Li<sup>3</sup>-tzü</i>	<i>Mooy</i>
Plunder	<i>Tsang<sup>1</sup></i>	<i>Ta keep</i>
Pocket	<i>Tou<sup>1</sup>-tzü</i>	<i>Sham toy</i>
Poem	<i>I<sup>1</sup> chang<sup>1</sup> shih<sup>1</sup></i>	<i>Yat shaw she</i>
Point	<i>Chien<sup>1</sup> 'rh</i>	<i>Taw kok</i>
Poison	<i>Tu<sup>2</sup> yao<sup>4</sup></i>	<i>Tuk mat</i>
Pole	<i>Kan<sup>1</sup>-tzü</i>	<i>Chuk kow</i>
Polish	<i>Chien<sup>4</sup> kuang<sup>1</sup></i>	<i>Mo kwang</i>
Polite	<i>Yin<sup>1</sup> ch'in</i>	<i>How wa</i>
Poor	<i>Ch'iung<sup>2</sup></i>	<i>Pan kung</i>
Poppy	<i>Ying<sup>1</sup>-su hua<sup>1</sup></i>	<i>Ang suk</i>
Pork	<i>Chu<sup>1</sup>-jou</i>	<i>Chu yok</i>
Postage	<i>Yu<sup>2</sup> fei<sup>4</sup></i>	<i>Sun tsze</i>
Postman	<i>Yu<sup>2</sup> ch'ai<sup>1</sup></i>	<i>Fai ma</i>
Pot	<i>Kuo<sup>1</sup></i>	<i>Yat tsun</i>
Potatoes	<i>Shan<sup>1</sup>-yao tou<sup>4</sup> 'rh</i>	<i>Ho lan shu</i>
Pour	<i>Tao<sup>3</sup>-ch'u-lai</i>	<i>Cham</i>
Power	<i>Li<sup>4</sup>-liang</i>	<i>Kune peng</i>
Practice	<i>Lien<sup>4</sup> hsi<sup>2</sup></i>	<i>Tsap</i>
Praise	<i>Ch'êng<sup>1</sup>-tsan</i>	<i>Pow tseong</i>
Pray	<i>Tao<sup>3</sup> kao<sup>4</sup></i>	<i>Ke tow</i>
Prepare	<i>Yü<sup>4</sup>-pei</i>	<i>U pe</i>
Present (v.)	<i>K'uei<sup>4</sup>-sung</i>	<i>Sung pe</i>
Preserve	<i>Shou<sup>3</sup></i>	<i>Shaw chu</i>
Price	<i>Chia<sup>4</sup>-ch'ien</i>	<i>Ka tseen</i>
Priest	<i>Chi<sup>4</sup> ssu<sup>1</sup></i>	<i>Wo sheong</i>
Print (v.)	<i>Yin<sup>4</sup></i>	<i>Hoan shat</i>

ENGLISH	PEKINGESE	CANTONESE
Prisoner	<i>Chien<sup>1</sup> fan<sup>4</sup></i>	<i>Chaw fan</i>
Procession	<i>Hsing<sup>2</sup> leh<sup>4</sup></i>	<i>Hang heong</i>
Profit	<i>Li<sup>4</sup> i<sup>2</sup></i>	<i>Chan gan</i>
Promise	<i>Ying<sup>1</sup></i>	<i>Ying shing</i>
Proof	<i>P'ing<sup>2</sup>-chü</i>	<i>Pang kuy</i>
Property	<i>Ch'an<sup>3</sup>-yeh</i>	<i>Ka eep</i>
Protect	<i>Pao<sup>3</sup>-hu</i>	<i>Chew koo</i>
Proud	<i>Ao<sup>4</sup>-man</i>	<i>Kew gow</i>
Province	<i>Shêng<sup>3</sup></i>	<i>Shang</i>
Provisions	<i>Tsung<sup>3</sup> tsé<sup>2</sup></i>	<i>Shik mat</i>
Pull	<i>La<sup>1</sup></i>	<i>Chak</i>
Punish	<i>Chih<sup>4</sup> tsui<sup>4</sup></i>	<i>Che tsuy</i>
Purposely	<i>Ku<sup>4</sup> i<sup>4</sup>-ti</i>	<i>Koo ee</i>
Pursue	<i>Chui<sup>1</sup></i>	<i>Chuy</i>
Push	<i>T'ui<sup>1</sup></i>	<i>Tuy</i>
Put (down)	<i>Ko<sup>1</sup>-hsia</i>	<i>Fong ha</i>
Putty	<i>Yu<sup>2</sup> hui<sup>1</sup></i>	<i>Tung yaw fooy</i>

## Q

Quail	<i>An<sup>1</sup>-ch'un</i>	<i>Um chun</i>
Quality	<i>Téng<sup>3</sup>-tz'u<sup>4</sup></i>	<i>Pan</i>
Quarrel	<i>T'ai<sup>2</sup> kang<sup>4</sup></i>	<i>Seong naou</i>
Quarry	<i>Shih<sup>2</sup> t'ang<sup>2</sup></i>	<i>Tsuy shek pooy</i>
Quarter	<i>Ssü<sup>4</sup> fên<sup>1</sup>-chih<sup>1</sup></i>	<i>Sze fun che yat</i>
Quay	<i>Hai<sup>3</sup> pien</i>	<i>Hoy peen pow tau</i>
Quench (fire)	<i>Chieh<sup>3</sup></i>	<i>Kaw (fo)</i>
Question	<i>I<sup>1</sup> wén<sup>4</sup></i>	<i>Man wa</i>
Quicksilver	<i>Shui<sup>3</sup> yin<sup>2</sup></i>	<i>Shuy gan</i>
Quiet	<i>An<sup>1</sup>-ching</i>	<i>Oan tsing</i>
Quince	<i>Mu<sup>4</sup> kwa<sup>1</sup></i>	<i>Muk kwa</i>
Quiver	<i>Sa<sup>2</sup>-tai</i>	<i>Tseen toy</i>



VOCABULARY

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ENGLISH	PEKINGESE	CANTONESE
	R	
Rabbit	<i>T'u<sup>4</sup>rh</i>	<i>Tow</i>
Radish	<i>Hsiao<sup>3</sup> pai<sup>2</sup> lo<sup>2</sup>-po</i>	<i>Lo pak tsei</i>
Rag	<i>Sui<sup>4</sup> p'u<sup>1</sup>-ch'ên</i>	<i>Lan pow</i>
Rain	<i>Yü<sup>3</sup></i>	<i>U</i>
Rainbow	<i>T'ien<sup>1</sup> kang<sup>4</sup></i>	<i>Teen kong</i>
Raise	<i>Fu<sup>2</sup>-ch'i-lai</i>	<i>He kuy</i>
Raisin	<i>P'u<sup>2</sup>-t'ou kan<sup>1</sup>'rh</i>	<i>Pow tei tsze</i>
Rash	<i>Ch'ing<sup>1</sup>-tsao</i>	<i>Mow mooy</i>
Rat	<i>Hao<sup>4</sup>-tzü</i>	<i>Low shu</i>
Razor	<i>T'i<sup>4</sup> t'ou<sup>2</sup> tao<sup>1</sup>'rh</i>	<i>Tei tarw tow</i>
Read	<i>K'an<sup>4</sup> shu<sup>1</sup></i>	<i>Neem shu</i>
Ready	<i>Hao<sup>3</sup>-lo</i>	<i>Tsei pe</i>
Reason	<i>Li<sup>3</sup> yu<sup>2</sup></i>	<i>Tow le</i>
Rebellion	<i>Tsao<sup>4</sup> fan<sup>3</sup></i>	<i>Tsok fan</i>
Receipt	<i>Shou<sup>1</sup> chü<sup>4</sup></i>	<i>Shaw tan</i>
Receive	<i>Shou<sup>1</sup></i>	<i>Tseep shaw</i>
Reckon	<i>Suan<sup>4</sup></i>	<i>Teem show</i>
Recommend	<i>T'ui<sup>1</sup> chien<sup>4</sup></i>	<i>Kui tseen</i>
Red	<i>Hung<sup>2</sup></i>	<i>Hong</i>
Redeem	<i>Shu<sup>2</sup></i>	<i>Shuk</i>
Reed	<i>Wei<sup>3</sup>-tzu</i>	<i>Low wei</i>
Reflect	<i>Fan<sup>3</sup> shé<sup>4</sup></i>	<i>Fan chew</i>
Refuse	<i>T'ui<sup>4</sup>-lo</i>	<i>Tsei</i>
Regulation	<i>Kuei<sup>1</sup> tsé<sup>2</sup></i>	<i>Cheong ching</i>
Reject	<i>Chü<sup>4</sup> chüeh<sup>2</sup></i>	<i>Tuy wan</i>
Relation	<i>Hsüeh<sup>3</sup> tsu<sup>2</sup></i>	<i>Tsun tsik</i>
Religion	<i>Chiao<sup>4</sup></i>	<i>Kaou</i>
Remember	<i>Chi<sup>4</sup>-té</i>	<i>Ke tak</i>
Remove	<i>No<sup>2</sup></i>	<i>Poon</i>
Repay	<i>Huan<sup>2</sup> ch'ien<sup>2</sup></i>	<i>Oon gan</i>

ENGLISH	PEKINGESE	CANTONESE
Repair	<i>Hsiu</i> <sup>1</sup>	<i>Saw</i>
Repent	<i>Hou</i> <sup>4</sup> <i>hui</i> <sup>3</sup>	<i>Tsze fooy</i>
Report	<i>Pao</i> <sup>4</sup> <i>kao</i> <sup>1</sup> <i>shu</i> <sup>1</sup>	<i>Fung man</i>
Reprove	<i>Ch'ien</i> <sup>4</sup> <i>tsé</i> <sup>2</sup>	<i>Chak</i>
Restrain	<i>Chih</i> <sup>4</sup> <i>chih</i> <sup>3</sup>	<i>Kuy chuk</i>
Retail	<i>Ling</i> <sup>2</sup> <i>mai</i> <sup>4</sup>	<i>Ling suy mai mai</i>
Return	<i>Hui</i> <sup>2</sup> <i>-lai</i>	<i>Ooy loy</i>
Revenge	<i>Ch'ou</i> <sup>2</sup> <i>hén</i> <sup>4</sup>	<i>Pow chaw</i>
Reward	<i>Pao</i> <sup>4</sup> <i>-ying</i>	<i>Sheong kap</i>
Rhubarb	<i>Tai</i> <sup>4</sup> <i>huang</i> <sup>2</sup>	<i>Tai wong</i>
Rice	<i>Tao</i> <sup>4</sup> <i>-tzu</i>	<i>Mei</i>
Rich	<i>Fu</i> <sup>4</sup> <i>yu</i> <sup>3</sup>	<i>Foo kwei</i>
Ride	<i>Ch'i</i> <sup>2</sup>	<i>Kay</i>
Right (hand)	<i>Yu</i> <sup>4</sup> <i>shou</i> <sup>2</sup>	<i>Yaw shaw</i>
Right (just)	<i>Tui</i> <sup>4</sup> <i>-lo</i>	<i>Ying koy</i>
Ring (finger)	<i>Liu</i> <sup>4</sup> <i>-tzü</i>	<i>Kai che</i>
Ring (v.)	<i>Ên</i> <sup>4</sup>	<i>Gow</i>
Ripe	<i>Shou</i> <sup>2</sup> <i>-lo</i>	<i>Shuk</i>
Rise	<i>Ch'i</i> <sup>3</sup> <i>-lai</i>	<i>He shun</i>
Risk	<i>Wei</i> <sup>1</sup> <i>hai</i> <sup>4</sup>	<i>Heem chung tsow</i>
River	<i>Ho</i> <sup>2</sup>	<i>Hoy</i>
Roast	<i>K'as</i> <sup>3</sup>	<i>Shew</i>
Roll (up)	<i>Kun</i> <sup>3</sup>	<i>Kune</i>
Roof	<i>Fang</i> <sup>2</sup> <i>ting</i> <sup>3</sup>	<i>Ok pooy</i>
Room	<i>Wu</i> <sup>1</sup> <i>-tzü</i>	<i>Yat tso law</i>
Roof	<i>Fang</i> <sup>2</sup> <i>ting</i> <sup>3</sup>	<i>Kan</i>
Root	<i>Kên</i> <sup>1</sup> <i>-tzü</i>	<i>Kan</i>
Rope	<i>Shêng</i> <sup>2</sup> <i>-tzü</i>	<i>Lam</i>
Rose	<i>Mei</i> <sup>2</sup> <i>-kuei hua</i> <sup>1</sup>	<i>Mooy kwei fa</i>
Rotten	<i>Fu</i> <sup>3</sup> <i>pai</i> <sup>4</sup> <i>-lo</i>	<i>Kow muk</i>
Rough	<i>Ma</i> <sup>2</sup> <i>-cha</i>	<i>Hai</i>
Round	<i>Yüan</i> <sup>2</sup>	<i>Une</i>

ENGLISH	PEKINGESE	CANTONESE
Row (a boat)	<i>Tang<sup>4</sup> ch'una<sup>2</sup></i>	<i>Chaou sam pon</i>
Rub	<i>Ts'a<sup>1</sup></i>	<i>Cha</i>
Run	<i>P'ao<sup>3</sup></i>	<i>Paou</i>
Rust	<i>Hsiu<sup>4</sup></i>	<i>Teet saw</i>

## S

Sacrifice	<i>Chi<sup>4</sup>-ssü</i>	<i>Tsei shin</i>
Saddle (n.)	<i>An<sup>1</sup>-tzü</i>	<i>Ma oan</i>
Sail (n.)	<i>P'êng<sup>2</sup></i>	<i>Fung pung</i>
Sailor	<i>Shui<sup>3</sup>-shou</i>	<i>Shuy shaw</i>
Salt	<i>Pai<sup>2</sup>-yen<sup>2</sup></i>	<i>Eem</i>
Same	<i>T'ung<sup>2</sup></i>	<i>E kaw</i>
Sand	<i>Sha<sup>1</sup>-tzü</i>	<i>Sha</i>
Sandal	<i>Ts'ao<sup>3</sup> kua<sup>1</sup>-ta 'rh</i>	<i>Tsaw hai</i>
Sash	<i>Ta<sup>1</sup>-po</i>	<i>Yew tai</i>
Satisfied	<i>Hsin<sup>1</sup> tsü<sup>2</sup>-lo</i>	<i>Eem tsur</i>
Save	<i>Chiu<sup>4</sup> chi<sup>4</sup></i>	<i>Kaw</i>
Saw	<i>Chü<sup>4</sup></i>	<i>Kuy</i>
Say	<i>Shuo<sup>1</sup></i>	<i>Wa</i>
School	<i>Hsüeh<sup>2</sup> hsiao<sup>4</sup></i>	<i>Hok koon</i>
Scissors	<i>Chien<sup>3</sup>-tzü</i>	<i>Kaou tseen</i>
Scrape (v.)	<i>Kua<sup>1</sup></i>	<i>Kwat</i>
Scratch (v.)	<i>Chua<sup>1</sup></i>	<i>Sow</i>
Screw	<i>Lo<sup>2</sup>-ssü ting<sup>4</sup>-érh</i>	<i>Lo sze</i>
Scroll	<i>T'iao<sup>3</sup>-shan</i>	<i>Kune shu</i>
Scrub	<i>Shua<sup>1</sup>-hsi shua<sup>1</sup>-hsi</i>	<i>Tam</i>
Sea	<i>Hai<sup>3</sup></i>	<i>Hoy</i>
Seal	<i>Yü<sup>4</sup> hsi<sup>3</sup></i>	<i>Yin</i>
Second	<i>Ti<sup>4</sup> érh<sup>4</sup></i>	<i>Tei ee</i>
Secret	<i>Chi<sup>1</sup>-mi</i>	<i>Mat sze</i>
Secure	<i>Chieh<sup>1</sup>-shih</i>	<i>Tam pow</i>
See	<i>Ch'iao<sup>2</sup></i>	<i>Keen</i>

ENGLISH	PEKINGESE	CANTONESE
Seed	<i>Ta<sup>3</sup> tzü<sup>3</sup> 'rh</i>	<i>Chung</i>
Seek	<i>Chao<sup>3</sup></i>	<i>Tsam</i>
Seize	<i>Pu<sup>3</sup> huo<sup>4</sup></i>	<i>Na wok</i>
Seldom	<i>Shao<sup>3</sup></i>	<i>Now ke ho</i>
Selfish	<i>Tzü<sup>4</sup> ku<sup>4</sup> tzü<sup>4</sup></i>	<i>Sze sum</i>
Sell	<i>Mai<sup>4</sup></i>	<i>Fat mai</i>
Send	<i>Sung<sup>4</sup></i>	<i>Ke</i>
Separate (v.)	<i>Li<sup>2</sup>-k'ai</i>	<i>Fun peet</i>
Servant	<i>Hsia<sup>4</sup> jên<sup>2</sup></i>	<i>Kan pan</i>
Set (n.)	<i>I<sup>1</sup> fên<sup>4</sup></i>	<i>Yat foo</i>
Settle (v.)	<i>Ting<sup>4</sup>-kuei</i>	<i>Tsing</i>
Several	<i>Chi<sup>3</sup>-ko</i>	<i>Show</i>
Sew	<i>Fêng<sup>2</sup></i>	<i>Pow Lune</i>
Shade	<i>Yin<sup>1</sup> liang<sup>2</sup>-'rh</i>	<i>Chay yam</i>
Shadow	<i>Ying<sup>3</sup>-êrh</i>	<i>Yeng</i>
Shake	<i>Yao<sup>2</sup>-huang</i>	<i>Yew tung</i>
Shallow	<i>Ch'ien<sup>3</sup></i>	<i>Tseen</i>
Shape	<i>Hsing<sup>2</sup>-hsiang</i>	<i>Mow yang</i>
Share	<i>I<sup>1</sup> fen<sup>1</sup>-êrh</i>	<i>Yat koo</i>
Shark	<i>Sha<sup>1</sup> yü<sup>2</sup></i>	<i>Sha u</i>
Sharp	<i>K'uai<sup>4</sup></i>	<i>Le</i>
Shave	<i>Kua<sup>1</sup> lien</i>	<i>Tei soo</i>
Sheep	<i>Yang<sup>2</sup></i>	<i>Yaong</i>
Sheet	<i>Pei<sup>4</sup> tan<sup>1</sup> 'rh</i>	<i>Pe tan</i>
Shelf	<i>Tiao<sup>4</sup> pan<sup>3</sup>-êrh</i>	<i>Kak</i>
Shell	<i>K'o<sup>2</sup>-êrh</i>	<i>Hoak</i>
Shew	<i>Kei<sup>3</sup>-ch'iao<sup>2</sup></i>	<i>Pe . . . tei</i>
Ship	<i>Ch'uan<sup>2</sup></i>	<i>Shune</i>
Shirt	<i>Han<sup>4</sup> shan<sup>1</sup></i>	<i>Hoan sham</i>
Shoe	<i>Hsieh<sup>2</sup></i>	<i>Hai</i>
Shop	<i>P'u<sup>4</sup>-tzü</i>	<i>Yaong fo pow</i>
Short	<i>Tuan<sup>3</sup></i>	<i>Tune</i>

ENGLISH	PEKINGESE	CANTONESE
Shoulder	<i>Chien<sup>1</sup> pang<sup>3</sup>-érh</i>	<i>Pok tau</i>
Shove	<i>T'ui<sup>1</sup></i>	<i>Tuy</i>
Shut	<i>Kuan<sup>1</sup></i>	<i>Shan</i>
Sick	<i>Ping<sup>4</sup>-lo</i>	<i>Yaw peng</i>
Side	<i>Pien<sup>1</sup></i>	<i>Peen</i>
Silk	<i>Ssü<sup>1</sup></i>	<i>Sze</i>
Silver	<i>Yin<sup>2</sup></i>	<i>Gan</i>
Sing	<i>Ch'ang<sup>4</sup></i>	<i>Cheong</i>
Sink (v.)	<i>Ch'én<sup>2</sup> hsia-ch'ü</i>	<i>Cham</i>
Sister	<i>Chieh<sup>3</sup>-chieh</i>	<i>A tsay</i>
Sit (v.)	<i>Tso<sup>4</sup></i>	<i>Tso</i>
Skin	<i>P'i<sup>2</sup></i>	<i>Pe</i>
Sky	<i>T'ien<sup>1</sup></i>	<i>Tsong teen</i>
Slave	<i>Nu<sup>2</sup>-ts'ai</i>	<i>Now</i>
Sleep	<i>Shui<sup>4</sup></i>	<i>Fun</i>
Sleeve	<i>Hsiu<sup>4</sup>-tzü</i>	<i>Sham tsaw</i>
Slip	<i>Shih<sup>1</sup> ts'o<sup>4</sup></i>	<i>Shat keok</i>
Slow	<i>Man<sup>4</sup></i>	<i>Che man</i>
Small	<i>Hsiao<sup>3</sup></i>	<i>Sew</i>
Smell	<i>Wén<sup>2</sup>-i-wén</i>	<i>Man tsuy</i>
Smoke	<i>Yen<sup>1</sup></i>	<i>Een</i>
Smooth	<i>P'ing<sup>2</sup> mien<sup>4</sup>'rh</i>	<i>Wat lat</i>
Snail	<i>Shui<sup>3</sup> niu<sup>2</sup>-érh</i>	<i>Wo gaw</i>
Snake	<i>Ch'ang<sup>2</sup>-ch'ung</i>	<i>Shay</i>
Snatch	<i>To<sup>2</sup>-kuo-na</i>	<i>Pat huy</i>
Sneeze	<i>Ta<sup>3</sup> t'i<sup>4</sup>-p'en</i>	<i>Pun pe</i>
Snow	<i>Hsüeh<sup>3</sup></i>	<i>Sut</i>
Snore	<i>Ta<sup>3</sup> hu<sup>1</sup></i>	<i>Chay pe hoan<sup>2</sup></i>
Soap	<i>I<sup>2</sup>-tzü</i>	<i>Kan sha</i>
Soft	<i>Juan<sup>3</sup></i>	<i>Une</i>
Soldier	<i>Ping<sup>1</sup>-ting</i>	<i>Ping ting</i>
Solemn	<i>Hén<sup>3</sup> chéng<sup>4</sup>-chung</i>	<i>Wei ee eem suk</i>

ENGLISH	PEKINGESE	CANTONESE
Some	<i>Hsieh<sup>1</sup>-ko</i>	<i>Ke</i>
Son	<i>Êrh<sup>2</sup>-tzü</i>	<i>Ee tsze</i>
Soon	<i>K'uai<sup>4</sup></i>	<i>Ai peen</i>
Sort	<i>Yang<sup>4</sup>-tzü</i>	<i>Yaong</i>
Soul	<i>Ling<sup>2</sup> hun</i>	<i>Ling wan</i>
Sound	<i>Shêng<sup>1</sup>-yin</i>	<i>Yam</i>
Soup	<i>T'ang<sup>1</sup></i>	<i>Tong</i>
Sour	<i>Suan<sup>1</sup></i>	<i>Sune</i>
South	<i>Nan<sup>2</sup></i>	<i>Nam</i>
Speak	<i>Shuo<sup>1</sup></i>	<i>Kong</i>
Spend	<i>Fei<sup>4</sup></i>	<i>Shei tseen</i>
Spider	<i>Chu<sup>1</sup>-chu</i>	<i>Che chu</i>
Spit	<i>Ts'ui<sup>4</sup> t'u<sup>4</sup>-mo</i>	<i>Tow gaw shuy</i>
Spoil	<i>Nung<sup>4</sup> huai<sup>4</sup>-lo</i>	<i>Wat</i>
Sponge	<i>Hai<sup>3</sup> mo<sup>4</sup>-tzü</i>	<i>Shuy pow</i>
Spoon	<i>Ch'ih<sup>2</sup>-tzü</i>	<i>Kang</i>
Spot	<i>I<sup>1</sup> tien<sup>3</sup></i>	<i>Yin tsik</i>
Square	<i>Fang<sup>1</sup>-ti</i>	<i>Fong</i>
Squeeze	<i>Chi<sup>3</sup></i>	<i>Lak sok</i>
Squirrel	<i>Hui<sup>1</sup> shu<sup>3</sup></i>	<i>Sung shu</i>
Stable	<i>Ma<sup>3</sup> hao<sup>4</sup></i>	<i>Ma fong</i>
Stain	<i>Wu<sup>1</sup> tien<sup>3</sup></i>	<i>Yin tsik</i>
Stand	<i>Chan<sup>4</sup> chu<sup>4</sup></i>	<i>Ke</i>
Star	<i>Hsing<sup>1</sup>-hsing</i>	<i>Sing</i>
Startle (v.)	<i>Hsia<sup>4</sup></i>	<i>Ta keng</i>
Steal	<i>T'ou<sup>1</sup></i>	<i>Taw seet</i>
Steel	<i>Kang<sup>1</sup></i>	<i>Kong</i>
Step (n.)	<i>Chieh<sup>1</sup> chiao<sup>3</sup> shih<sup>2</sup></i>	<i>Yat kap</i>
Sting	<i>K'u<sup>3</sup> t'ung<sup>4</sup></i>	<i>Teng</i>
Stocking	<i>Wa<sup>4</sup>-tzü</i>	<i>Mat</i>
Stone	<i>Shih<sup>2</sup>-t'ou</i>	<i>Shek</i>
Stop	<i>Chan<sup>4</sup>-chu-pa</i>	<i>Tang ha</i>

ENGLISH	PEKINGESE	CANTONESE
Storm	<i>Pao<sup>4</sup> fêng<sup>1</sup></i>	<i>Fung u tai tsok</i>
Straight	<i>Chih<sup>2</sup></i>	<i>Chik</i>
Straw	<i>Kan<sup>1</sup> ts'ao<sup>3</sup></i>	<i>Seen</i>
Street	<i>Chieh<sup>1</sup></i>	<i>Kai</i>
Strike (v.)	<i>Ta<sup>3</sup></i>	<i>Ta</i>
String	<i>Shéng<sup>2</sup>-tzü</i>	<i>Seen</i>
Strong	<i>Yu<sup>3</sup> chin<sup>4</sup> 'rh</i>	<i>Yaw lik</i>
Suck (v.)	<i>Tsa<sup>1</sup></i>	<i>Chuet</i>
Suddenly	<i>Léng<sup>3</sup>-ku ting<sup>1</sup>-ti</i>	<i>Wat een</i>
Sugar	<i>T'ang<sup>2</sup></i>	<i>Tong</i>
Summer	<i>Hsia<sup>4</sup>-t'ien</i>	<i>Ha teen</i>
Sun	<i>T'ai<sup>4</sup>-yang</i>	<i>Yat taw</i>
Supper	<i>Wan<sup>3</sup> fan<sup>4</sup></i>	<i>Man tsan</i>
Support	<i>Pu<sup>3</sup> chu<sup>4</sup></i>	<i>Foo che</i>
Surround	<i>Wei<sup>2</sup>-chu</i>	<i>Chaw wei</i>
Swear (v.)	<i>Shuo<sup>1</sup> ma<sup>4</sup> hua<sup>4</sup> 'rh</i>	<i>Fat shei</i>
Sweep (v.)	<i>Sao<sup>3</sup></i>	<i>Sow</i>
Sword	<i>Tao<sup>1</sup></i>	<i>Keen</i>
Syrup	<i>T'ang<sup>2</sup>-shui</i>	<i>Tong shuy</i>

T

Table	<i>Cho<sup>1</sup>-tzü</i>	<i>Toy</i>
Tail	<i>I<sup>3</sup>-pa</i>	<i>Me</i>
Tailor	<i>Ts'ai<sup>2</sup>-feng</i>	<i>Tsoy jung</i>
Take (v.)	<i>Pa<sup>4</sup></i>	<i>Shaw huy</i>
Tall	<i>Kao<sup>1</sup></i>	<i>Kow tai</i>
Taste	<i>Ch'ang<sup>2</sup>-i-ch'ang</i>	<i>Me tow</i>
Tax	<i>Na<sup>4</sup> shui</i>	<i>Tseen leong</i>
Tea	<i>Ch'a<sup>2</sup></i>	<i>Cha</i>
Teach	<i>Chiao<sup>1</sup></i>	<i>Kaou</i>
Teacup	<i>Ch'a<sup>2</sup> wan<sup>3</sup></i>	<i>Cha Chung</i>
Teapot	<i>Ch'a<sup>2</sup> hu<sup>2</sup></i>	<i>Cha oo</i>

ENGLISH	PEKINGESE	CANTONESE
Tear (v.)	Ssü <sup>1</sup>	<i>Mak leet</i>
Tell	<i>Kao<sup>4</sup>-ssü</i>	<i>Kow so</i>
Thank	<i>Hsieh<sup>4</sup></i>	<i>Tsay</i>
Thick	<i>Hou<sup>4</sup></i>	<i>Haw</i>
Thief	<i>Tsei<sup>2</sup></i>	<i>Tsak</i>
Thigh	<i>Ta<sup>4</sup> t'ui<sup>3</sup></i>	<i>Tai pe</i>
Thin	<i>Pao<sup>2</sup></i>	<i>Pok</i>
Thing	<i>Tung<sup>1</sup>-hsi</i>	<i>Mat keen</i>
Think	<i>Hsiang<sup>3</sup></i>	<i>Sze seong</i>
Thirsty	<i>K'o<sup>3</sup>-lo</i>	<i>Hoat</i>
Thread	<i>Hsien<sup>4</sup></i>	<i>Seen</i>
Throat	<i>Sang<sup>3</sup>-tziü</i>	<i>Haw lung</i>
Throw	<i>Jéng<sup>1</sup></i>	<i>Pek</i>
Thumb	<i>Ta<sup>4</sup>-mu chih<sup>2</sup>-t'ou</i>	<i>Shaw che kung</i>
Thunder	<i>Ta<sup>3</sup> lei<sup>2</sup></i>	<i>Luy</i>
Tide	<i>Ch'ao<sup>2</sup></i>	<i>Shuy tai</i>
Tie (v.)	<i>Chieh<sup>2</sup></i>	<i>Pong kan</i>
Tiger	<i>Lao<sup>3</sup>-hu</i>	<i>Foo</i>
Time	<i>Shih<sup>2</sup>-hou'rh</i>	<i>She how</i>
Tin	<i>Ma<sup>3</sup> k'ou<sup>3</sup> t'ieh<sup>3</sup></i>	<i>Sek</i>
Tired	<i>Lei<sup>4</sup>-lo</i>	<i>Kwan kune</i>
Tobacco	<i>Yen<sup>1</sup></i>	<i>Een</i>
Toe	<i>Chiao<sup>3</sup> chih<sup>2</sup> t'ou</i>	<i>Keok che</i>
Tomb	<i>Fén<sup>2</sup></i>	<i>Fun mow</i>
To-morrow	<i>Ming<sup>2</sup>-t'ien</i>	<i>Ting yat</i>
Tongue	<i>Shé<sup>2</sup>-t'ou</i>	<i>Le tau</i>
Tooth	<i>Ya<sup>2</sup></i>	<i>Ga</i>
Top	<i>T'ou<sup>2</sup></i>	<i>Ting</i>
Tortoise	<i>Kuei<sup>1</sup></i>	<i>Kwei</i>
Touch (v.)	<i>T'i<sup>2</sup></i>	<i>Teem cheok</i>
Town	<i>Ch'éng<sup>2</sup></i>	<i>Sheng</i>
Trade	<i>Shang<sup>1</sup> yeh<sup>4</sup></i>	<i>Tsow shang ee</i>



ENGLISH.	PEKINGESE.	CANTONESE.
Translate	T'ung <sup>1</sup> i <sup>4</sup>	Fan yik
Tree	Shu <sup>4</sup>	Shu
Tremble (v.)	Chên <sup>4</sup> tung <sup>4</sup>	Ta chun
Trouble	Fên <sup>1</sup> i <sup>4</sup>	Kan foo
Trousers	K'u <sup>4</sup> -tzü	Yat tew foo
True	Chên <sup>1</sup>	Chan
Try (v.)	Shih <sup>4</sup> -i-shih	She yat she
Tube	Kuan <sup>3</sup> -tzü	Koon
Turn (v.)	Chuan <sup>3</sup>	Chune
Twice	Liang <sup>3</sup> tz'ü <sup>4</sup>	Leong ooy
Twist (v.)	Ning <sup>2</sup>	Naw mai

## U

Ugly	Ch'ou <sup>3</sup>	Chaw
Umbrella	San <sup>3</sup>	U chay
Uncle	Ta <sup>4</sup> -yeh	A pak
Under	Hsia <sup>4</sup>	Ha tel
Understand (v.)	Tung <sup>3</sup> -té	Ooy
United	T'ung <sup>2</sup> shêng <sup>1</sup> i <sup>1</sup> ch'i <sup>4</sup>	Lap mai
Upon	Shang <sup>4</sup> -t'ou	Tsoy sheong meen
Upright	Chih <sup>2</sup>	Chik lap
Upside down	Fan <sup>3</sup> hsiang <sup>1</sup>	Teen tow
Urn	Tieh <sup>3</sup>	Tap
Use (v.)	Yung <sup>4</sup>	Yung cheok
Utensil	Tung <sup>1</sup> -hsi	Ka fo

## V

Valley	Shan <sup>1</sup> ku <sup>3</sup>	Shan kuk
Value	Kuei <sup>4</sup> chung <sup>4</sup> ti <sup>1</sup>	Chik
Vase	P'ing <sup>2</sup>	Peng
Veal	Hsiao <sup>3</sup> niu <sup>2</sup> 'rh jou <sup>4</sup>	Gaw tsei

ENGLISH	PEKINGESE	CANTONESE
Verandah	<i>Ch'uan<sup>1</sup>-lang</i>	<i>Teen toy</i>
Very	<i>Hên<sup>3</sup></i>	<i>Shat shaw</i>
Victory	<i>Shêng<sup>4</sup></i>	<i>Shing</i>
Village	<i>Ts'un<sup>1</sup>-chuang-rh</i>	<i>Heong ha</i>
Vinegar	<i>Ts'u<sup>4</sup></i>	<i>Tsow</i>
Virtue	<i>Tê<sup>2</sup></i>	<i>Tar hang</i>
Visit (v.)	<i>Pai<sup>4</sup></i>	<i>Pai hak</i>
Voice	<i>Sheng<sup>1</sup>-yin</i>	<i>Sheng he</i>
Vomit (v.)	<i>Ou<sup>1</sup> t'u<sup>3</sup></i>	<i>Aw</i>
Voyage	<i>Hang<sup>2</sup> hai<sup>3</sup></i>	<i>Yat shuy</i>
Vulgar	<i>Hsia<sup>4</sup> p'in<sup>3</sup></i>	<i>Tsok</i>

## W

Wages	<i>Kung<sup>1</sup>-ch'ien</i>	<i>Kung tseen</i>
Waistcoat	<i>K'an<sup>3</sup> chien<sup>1</sup> 'rh</i>	<i>Pooy sum</i>
Wait	<i>Téng<sup>3</sup></i>	<i>Tang ha</i>
Wake	<i>Hsing<sup>3</sup>-lo</i>	<i>Seng</i>
Walk	<i>Tsou<sup>3</sup></i>	<i>Tsaw low</i>
Wall	<i>Ch'iang<sup>2</sup></i>	<i>Tseong</i>
Want (v.)	<i>Yao<sup>4</sup></i>	<i>Yew</i>
War	<i>Chan<sup>4</sup> chêng<sup>1</sup></i>	<i>Ta cheong</i>
Warm	<i>Nuan<sup>3</sup>-ho</i>	<i>Nune</i>
Wash	<i>Hsi<sup>3</sup></i>	<i>Sei</i>
Watch (n.)	<i>Piao<sup>3</sup></i>	<i>Pew</i>
Water	<i>Shui<sup>3</sup></i>	<i>Shuy</i>
Way	<i>Tao<sup>4</sup>-érh</i>	<i>Low</i>
Wax	<i>La<sup>4</sup></i>	<i>Lap</i>
Weak	<i>Juan<sup>3</sup></i>	<i>Yok</i>
Weary	<i>Lei<sup>4</sup>-lo</i>	<i>Kune</i>
Weather	<i>Ch'i<sup>4</sup> hou<sup>4</sup></i>	<i>Teen he</i>
Weep	<i>K'u<sup>1</sup></i>	<i>Tik chut gan luy lok loy</i>

ENGLISH	PEKINGESE	CANTONESE
Weigh	<i>Yao<sup>1</sup>-i-yao<sup>1</sup></i>	<i>Ching</i>
West	<i>Hsi<sup>1</sup></i>	<i>Sei</i>
Wet	<i>Shih<sup>1</sup>-lo</i>	<i>Shap</i>
What ?	<i>Shên<sup>2</sup>-mo</i>	<i>Mat yay</i>
Wheat	<i>Mai<sup>4</sup>-tzü</i>	<i>Mak</i>
Wheel	<i>Lun<sup>2</sup>-tzü</i>	<i>Lun</i>
When	<i>To<sup>1</sup>-tsan</i>	<i>Ke she</i>
Where	<i>Na<sup>3</sup>-'rh</i>	<i>Peen chu</i>
Which	<i>Na<sup>3</sup>-ko</i>	<i>Peen ko</i>
White	<i>Pai<sup>2</sup></i>	<i>Par shik</i>
Who	<i>Shui<sup>2</sup></i>	<i>Shuy</i>
Whole	<i>Ch'üan<sup>2</sup></i>	<i>Yat tsung</i>
Why	<i>Ho<sup>2</sup> ku<sup>4</sup></i>	<i>Wei ho</i>
Widow	<i>Kua<sup>3</sup>-fu</i>	<i>Kwa foo</i>
Wife	<i>Fu<sup>4</sup> jên</i>	<i>Tsei tsze</i>
Win	<i>Shêng<sup>4</sup> li<sup>4</sup></i>	<i>Yeng</i>
Wind	<i>Feng<sup>1</sup></i>	<i>Fung</i>
Window	<i>Ch'uang<sup>1</sup>-hu</i>	<i>Cheong moon</i>
Wine	<i>Chiu<sup>3</sup></i>	<i>Tsaw</i>
Winter	<i>Tung<sup>1</sup>-t'ien</i>	<i>Tung teen</i>
Wipe	<i>Ts'a<sup>1</sup></i>	<i>Moot</i>
Wish	<i>Hsin<sup>1</sup> yüan<sup>4</sup></i>	<i>Seong tak</i>
With	<i>Ken<sup>1</sup></i>	<i>Kung</i>
Without (not having)	<i>Mei<sup>2</sup>-yu</i>	<i>Mow</i>
Wolf	<i>Lang<sup>2</sup></i>	<i>Shai long</i>
Woman	<i>Nü<sup>3</sup>-jên</i>	<i>Nuy yun</i>
Wool	<i>Yang<sup>2</sup> mao</i>	<i>Yaong mow</i>
Wood	<i>Mu<sup>4</sup>-t'ou</i>	<i>Muk</i>
Work	<i>Huo<sup>2</sup></i>	<i>Kung foo</i>
World	<i>Ti<sup>4</sup> ch'iu<sup>2</sup></i>	<i>Teen ha</i>
Worm	<i>Ch'ung<sup>2</sup>-tzü</i>	<i>Wong hune</i>

ENGLISH	PEKINGESE	CANTONESE.
Wrap (v.)	<i>Pao<sup>1</sup>-ch'i-lai</i>	<i>Chat chu</i>
Wrist	<i>Shou<sup>3</sup> wan<sup>4</sup>-tzü</i>	<i>Ak</i>
Write (v.)	<i>Hsieh<sup>3</sup></i>	<i>Say</i>
Wrong	<i>Ts'o<sup>4</sup>-lo</i>	<i>Yaw tso</i>

## Y

Year	<i>Nien<sup>2</sup></i>	<i>Neen</i>
Yellow	<i>Huang<sup>2</sup></i>	<i>Wong shik</i>
Yes	<i>Shih<sup>4</sup>-ti</i>	<i>Hei</i>
Yesterday	<i>Tso<sup>2</sup>-t'ien</i>	<i>Tsok yat</i>
Yet	<i>Jan<sup>2</sup>-êrh</i>	<i>Tsang</i>
Young	<i>Nien<sup>2</sup> ch'ing<sup>1</sup></i>	<i>Shew neen</i>
Your	<i>Ni<sup>3</sup>-ti</i>	<i>Ne-te</i>



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