

















TRANSLATION  
OF THE  
**TS'ING WAN K'EMUNG,**  
*A CHINESE GRAMMAR*  
OF THE  
**MANCHU TARTAR**  
**LANGUAGE;**  
[ Wu Ko ]  
WITH  
*INTRODUCTORY NOTES*  
ON  
**MANCHU LITERATURE.**

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## PREFACE.

Various estimates have been formed by scholars, of the value of the Manchu language, and some have no doubt been deterred from the study, by the disparaging views which have been set forth. While the writings of two eminent European orientalists have been calculated to depreciate, the concurrent testimony of the Roman Catholic missionaries who laboured long and zealously at the Chinese capital, in the daily use of this language, has been unequivocal in its favour. Leaving this point however, for those who are better qualified to discuss it, the present little work is issued, as a slight contribution to the scanty means at hand, as aids to those who apply themselves to this subject. As the translation of an original Chinese grammatical treatise, while its arrangement will appear strangely at variance with western notions, this peculiarity will probably invest it with interest to some, as giving an insight into the manner in which the Chinese impart philological instruction to their pupils.

In the present state of our intercourse as foreigners with the Chinese, the Manchu must be looked upon chiefly as a book study; but even in this view, it will prove an important aid towards gaining a correct knowledge of the almost unfathomable principles of Chinese composition. It is however probably not too much to expect that in our future connexions with China, the time may not be far distant, when our field of operations will be greatly extended, and communications opened up in the north, where the Manchu would prove an easy means of conversing with a large and influential class of the population.

Its importance in respect to the science of philology has been noticed. As the only written representative of an extensive Tartar family of languages, that of the Tungous tribes, its value in regard to ethnological researches will not be overlooked; while the singular peculiarities of construction will doubtless be appreciated by the student of comparative grammar.

The friends to the dissemination of Christian truth must feel also, that here there is something to be done, and now that great efforts are being made for the evangelization of China, it will not be unreasonable to expect, that the zeal of some will lead them to direct

their thoughts to the regions beyond, which have never yet been visited by a protestant missionary. The British and Foreign Bible Society has nobly taken the lead in this matter, by furnishing one of the best of oriental translations; and it cannot be doubted the same institution will be prepared to follow up the work in the same liberal spirit, when in the course of providence, an opening shall appear. The great jealousy exhibited of late by the powers that be in China, lest foreigners should acquire this language, contrasts singularly with the care which they take for its cultivation among the natives; and while all loyal subjects of the emperor will see it to be a duty to comply with the imperial commands in this matter, it is at least questionable, whether foreigners should feel it incumbent on them to abide by their spirit.

In the absence of any precedent for an English-Manchu orthography, I have collated the systems of various European authors, together with the sounds as given in the Chinese syllabaries; by a comparison of which, I hope to have obtained near to as uniform a mode of spelling as the English alphabet will admit of. The vowel sounds employed are, *a* as in *bard*, *e* as in *ever*, *i* as in *drink*, *o* as in *for*, *u* as in *rule*, and *ó* as in *long*. These sounds are always applied to their respective letters, except in the syllable *au*, which is pronounced as in *fault*, and represents the double *o* in Manchu. As it would be a hopeless undertaking to attempt a representation of the numberless arbitrary changes, which the pronunciation of the syllables are occasionally subject to, the object has rather been invariably to represent the same syllable by the same letters; so that in cases where these letters do not accurately give the sound, the student is still in the same position as when he reads the word in the Manchu character, as it will be equally easy to apply the conventional pronunciation to the English, as to the Manchu. This uniformity will tend to assist the memory in respect to the orthography in the Manchu character. There are two exceptions to this rule however, in the words *kiu* "son," and *yenli* "flesh." In general also the subdivisions of the syllables are represented by the same letters, but the essentially syllabic nature of the Manchu written language, prevents the possibility of carrying this out to the full extent, without greatly distorting a large proportion of the words. With the most perfect system of transcription however, it cannot be expected to supersede the necessity of a living teacher, to give the accurate pronunciation.

A. Wylie.



## INTRODUCTION.



### ON THE ORIGIN OF THE MANCHUS.

Beyond the north east corner of China proper, and bordering on the sea of Japan, an immense tract of country lying between 38 and 56 degrees north latitude, and 116 and 143 degrees east longitude, is known by the name of Manchuria, or as it sometimes called, Eastern Tartary.\* This country has been little visited by foreigners, and our information regarding it is meagre in the extreme. It is now divided into the three provinces of Mukden, Kirin, and Sagaliyan-ula; and is watered by the Sagaliyan, the Sunggari, the Nunní, the Usuri, and a number of smaller rivers. The country is said to be barren, thinly peopled and mountainous; the principal of the mountain chains are the Seih-hih-tih, the Outer and Inner Hing-an, and the Kolmin-shanggiyan ranges. The latter of these, known as the Long-white mountain, although the least in extent, has attained the greatest celebrity, as the being the place whence sprung the Tartar family now holding the supremacy in China.

According to the concurring testimony of Manchu and Chinese authors, the present dynasty are the descendants of the 女直 Neù-ch'ih, who ruled the northern part of the empire, under the name of the Kin dynasty, from A. D. 1115 to 1232. Relying on this authority, it is unnecessary to notice

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\* 大清會典圖 *Tá ts'ing huiyü t'ien t'oo*. "Plates to the Statistics of the Tá-ts'ing dynasty." Vols. 90, 91.

some doubts which have been insinuated by foreigners on this point,\* especially as the statement receives strong corroboration by a comparison of the language peculiar to each.

From ancient times, mention is made of a race of people inhabiting this country, under the name of 肅慎 Sūh-shîn, and the more recent name of 女真 Neù-chin is considered to be merely a modification of the same sounds.† The Sūh-shîn are said to have brought tribute to Woo-wang B. c. 1103, of a famous description of arrows.‡

In the time of the After Han dynasty (A. D. 25—219), the country is spoken of under the name of 挹婁 Yih-leu, the people being described as a kind of Troglodytes, without a prince, and living in caves, the rank of the inhabitant marked by the depth of the dwelling, the most honourable having a descent of nine steps. A great occupation with them appears to have been rearing swine, whose flesh they ate, while the skins served them for clothing, and with the fat, they covered their bodies in winter to a considerable thickness, in order to defend themselves against the cold; having passed the summer in a state of nudity, save a slender garment about a foot in depth round their bodies. They are described as dirty in their persons and habits; and are said to have been expert at archery, being able to aim with precision at a man's eye, while their arrows being poisoned, carried certain death with them.§

During the Northern Wei dynasty (486 to 559), their country was known by the name of 勿吉 Wūh-keih, when the people are spoken of as bold and courageous, being the most energetic of all the eastern hordes; their language is said to

\* Langlès' Alphabet Mantchou, page 17, &c.

† 聖武記 *Shing wò ké*, "Wars of the Manchu dynasty." Vol. 1. page 1.

‡ 通鑑綱目 *T'ung k'ên kang mǔh*, "General History of Chioa." Part 1. vol. 7.

§ 後漢書 *Hóu Hán shoo*, "History of the After Han dynasty." Vol. 115.

be peculiarly distinct from all the other tribes, who are careful to keep them at a due distance. Their dwelling houses are compared to grave mounds, the entrance being at the summit, whence they descend by steps. The men are said to wear tigers' and leopards' tails attached to their heads. About the year 475, they sent an ambassador Yih-leih-che to China, and the custom was frequently repeated at irregular periods, until the middle of the sixth century.\*

In the time of the Suy dynasty (581 to 617), this country went by the name of 靺鞨 Mō-hō in China, which is said to be a corruption of the name Wūh-keih,† the people being then divided into seven tribes, the Sūh-mō, the Pih-tūh, the Gan-chay-kūh, the Fūh-něě, the Haou-shīh, the Hīh-shwūy, and the Pih-shan. They are described then as very licentious in character. About 581, they were in the habit of bringing tribute regularly to China, when the embassy was sumptuously entertained by the monarch Kaou-tsou, whom they gratified by exhibiting their national war dance.‡

In the time of the T'âng dynasty (618 to 906), the Mō-hō are noticed as being divided into several tens of tribes, some being annexed to Corea, and others in a state of vassalage to the Turks their neighbours on the west. The Hīh-shwūy Mō-hō are said to be the most northerly of the tribes, being noted for their courage, so much so as to prove a source of annoyance to the hordes in their vicinity. From the same source, we learn they had a hereditary principality, and their only implements of warfare were bows and arrows. It was their custom to bury their dead without a coffin, the horse of the deceased being killed and offered in sacrifice in front of the corpse. About 620, they sent tribute once or twice to China. Shortly after this, the Chinese becoming better acquainted with these people, discovered that their national name

\* 魏書 *Wei shoo*, "History of the Wei dynasty." Vol. 100.

† 通志 *T'ung ché*, "National annals." Vol. 194.

‡ 隋書 *Suy shoo*, "History of the Suy dynasty." Vol. 81.

was Neù-chin, which it is propable had been retained by them from remote antiquity, as this is said to be merely a corruption of the sound Sùh-shîn, and that the various appellations by which they had been designated in the interim were either the distinctive names of some of their predominating subdivisions, or else names imposed on them by foreign authority. Their neighbours, the 契丹 Sëë-tans termed them 慮真 Leú-chin, which is merely another variety of the pronunciation of the same name, and quite in harmony with the mutations in Chinese orthoepy. From 682, they continued the practise of sending tribute regularly till towards the close of the T'ang dynasty, the chief sometimes accompanying it in person, and sometimes sending an ambassador. The Pih-shan having become annexed to Corea, on the subjugation of that country, the majority of the tribe took up their residence in China. The Hih-shwùy alone maintained their integrity as a tribe, being divided into sixteen lesser tribes.\*

The Pih-tüh, Gan-chay-küh, Haou-shih and others, on occasion of the overthrow of Corea, became dispersed, dwindled away, and were no more heard of; but the scattered remnants of these people afterwards uniting with the Corean refugees, under the leadership of Tá Tso-yung a Corean, the latter was appointed Prince of P'ei-haè, by the court of China in the year 712. Although this title was conferred at first, merely as the designation of a noble of the Chinese empire, yet he soon asserted the independance of his government, merely retaining a nominal connexion with China, as a tributary state. Tso-yung was succeeded at his death, by his principal son Woo-e in 718. An embassy bearing tribute from this prince, arrived at the Chinese capital in 726; and this practise they continued to follow up at short intervals, till the end of the T'ang dynasty, as also during the Lëang and After T'ang;

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\* 舊唐書 *K'êw T'ang shoo*, "Old History of the T'ang dynasty." Vol. 199.

their offerings on one occasion in 777, having included eleven Japanese dancing girls. Their line of princes were appointed, subject to the approval and confirmation of the Chinese court, and the state seems to have attained such a degree of comparative civilization, as to have given them an illustrious distinction among the surrounding tribes; having a regularly organized government, and an established state ritual.\*

About the middle of the tenth century, the Tartar tribe of Sëë-tans, having subdued the kingdom of P'ei-haë, gained over the territories of Leaou-tung, Chih-lé, and Shen-se, became established under the name of the Leaou dynasty, and incorporated with them a large number of the Neù-chins, who had formerly been subjects of P'ei-haë, and were known under the name of the Civilized Neù-chins, to distinguish them from the Hih-shwüy tribe, now denominated the Wild Neù-chins, who had retreated beyond the Sagaliyan river.

From this time, the Wild Neù-chins continued to keep up an intercourse with the Chinese court, to which they were in the constant habit of bringing tribute, chiefly of horses; while the Chinese endeavoured to employ these warlike nomades, as a check upon the more distant states, over whom they themselves could exercise little direct control. The Leaou who had ever looked with jealousy on the conduct of the Neù-chins in this matter, and had made it their policy to sever the relation thus established with the Sung empire, at length succeeded in bringing them so far under their influence about 1023, as to receive tribute from them, which henceforward they ceased to take to China. When A-paü-ke, the first Leaou emperor ascended the throne, these formed one of 36 tribes nominally dependant on him; but anticipating that they might prove a source of trouble, he contrived by artifice to secure the removal of several thousand of their principal men to the country south of Leaou-yâng, where he placed them in conspicuous posts, by this means dividing their strength. He

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\* 宋書 *Sung shoo*, "History of the Sung dynasty." Vol. 491.



was also careful to cut off all intercourse between these people and their original country, and gave them the name of Hō-soo-kwàn ; they were also designated the Yellow head Neù-chins, and were characterized as simple but courageous, and indifferent to life or death. Another tribe was located to the north east of Corea, and acknowledged the authority of the military governor of Hëén-chow. These were called the Hwûy-pá Neù-chins.

In 1032, on the accession of the Leaou emperor 興宗 Hing-tsung, whose private name was 宗眞 Tsung-chin, these people were induced to change their national designation from 女眞 Neù-chin to 女直 Neù-ch'ih\* ; it being contrary to long established custom, that any other should presume to use the characters of the emperor's name.

Towards the end of the eleventh century, one Yâng-kō of the surname Wân-yen, a brother of the hereditary leader, gained influence among the Neù-ch'ih's as a commander, and was elected by them as their chief. Like other founders of dynasties, the record of this man's ancestry is preserved up to the sixth generation. The first ancestor being named K'an-füh, Gó-loè was his son ; Yâng-haè was the son of Gó-loè ; Sûy-k'wǒ was the son of Yâng-haè ; Shih-loè was the son of Sûy-k'wǒ ; Hoô-laê was the son of Shih-loè. Hoô-laê had

\* Remusat and Klaproth both spell this name *Jou-tchi*, which is probably near the ancient pronunciation. (See pages ii, iv, *supra*.) In the 正字通 *Ching tszé t'ung* dictionary, the character 女 is said to be used for 如 in ancient compositions, and is pronounced *Jú*. Biot in his "Dictionnaire des villes et arrondissements dans l'empire Chinois," gives this name 如直 *Jou-tchi*. This pronunciation gains support from the Ouigour orthography of the same word 𐰽𐰺𐰍𐰏𐰤 *Tchortchog* ; as also from the form in which it appears in several Persian works, *jurjeh*, and *jurji*. (*Recherches sur les langues Tartares*, p. 15.) But in the History of the Kin dynasty, in the Manchu language, a comparatively recent production, this name is spelt 𐩺𐩶𐩵 *Niô chi*, which we may safely take as the correct modern pronunciation.



three sons, the eldest of whom was named Hih-lè-p'o; the second, Poo-lă-shüh, and the third, Yâng-kö. When Yâng-kö was raised to the chief station, he organized something of a regular government throughout the various tribes of Neù-ch'ih's, and collected taxes from them for the public service. The highest of his officers were all styled P'ö-k'eih-lëë, and were distinguished by the names of the sun, planets, and 28 constellations of the zodiac. From the chief of five, to the chief of ten thousand, each trained his dependants in the military art, while they employed their leisure time in the chase. In their military adventures, the lancers were placed in the front ranks, the swordsmen were placed next, and the archers were put behind; the points of their arrows were six or seven inches long, and barbed; at less than fifty paces distance, the archers did not shoot. Every five, every ten, and every hundred men had their special officers. The cinquevirs beat the watch; the decurions carried ensigns; and the centurions carried drums; so that the general of a thousand men had a complete staff of flags, streamers, drums and arms. When a cinquevir was killed in battle, the five men under him were beheaded; when a decurion was killed, the cinquevirs under him were beheaded; when a centurion was killed, all the decurions under him were beheaded.

By this time, the Leaou dynasty which had already been considerably more than a century in power, was now evidently on the decline; their military force was becoming weaker, and their government paralyzed by internal treachery, so that at last Húng-ke, the Sëë-tan monarch found himself unable to carry out his commands.

In 1102, the Leaou general Seaou Haè-lè rebelled, when the Leaou monarch commanded Yâng-kö to suppress the disorder. A-küh-tà undertook the service and killed Haè-lè; from which time, he gained a much higher sense of his own strength, and of the weakness of the Sëë-tans. The same year Yâng-kö died, and was succeeded by Woè-lă-tang. In 1103, the Neù-ch'ih's formed a treaty with the Coreans, and

the following year, the Coreans invaded the country of the Neù-ch'ih's, by whom they were defeated. In 1113, A-küh-tà styled himself Chief P'ò-k'èih-lëë. Before this, on an occasion when the Leaou monarch came on an angling expedition to the Hwän-t'ûng river, having invited all the Neù-ch'ih chiefs within a circuit of a thousand *le*, to an entertainment, he commanded them to dance in his presence. A-küh-tà alone refused. The monarch would have killed him, but was dissuaded by his ministers. This incident being followed by other aggressive acts of an irritating character, tended to foster a spirit of growing discontent among the Neù-ch'ih's towards the Leaou state, which only waited a favourable opportunity to manifest itself. A-küh-tà now determined to resist them, openly revolted against the Leaou dynasty, and took Ning-këang chow, while the Leaou monarch was hunting at King chow. In the following year, A-küh-tà gained some decisive victories and completely routed the Leaou troops, whereupon his brother Woò-k'èih-mae, and some of his counsellors urged him to take the title of emperor. A-küh-tà's scruples having been overcome, he was proclaimed in the 1st month of 1115, and the dynasty was named the Tá-kin or Great Gold; the name of the chief river in their locality being the *Gán-ch'üh-hoò*, which in their language signified Gold. A-küh-tà was named Min; his brother Woò-k'èih-mae was made Gán-pan P'ò-k'èih-lëë; and Sa-kae and Sëay-yay were made Kwö-lún P'ò-k'èih-lëë. The Leaou prince being now excessively enraged, raised an army of upwards of a hundred thousand men, and headed an expedition in person against the Neù-ch'ih's. The latter hearing of the formidable preparations which the Sëë-tans were making, began to lose heart, when A-küh-tà assembled all his officers, and looking up to heaven, addressed them thus:—"You undertook to raise troops, to assist me to subdue the ferocious Sëë-tans, and to establish a new dynasty; but now they are about to come down upon us, and exterminate us one and all. I fear there will be no possibility of withstanding them; far better were it, that I and

my family should be delivered up to them, than that the whole nation should cut up. Thus the impending calamities may be turned into blessings." At the conclusion of this address, all the chiefs bowed in concert, saying:—"Since it is so, then let us all die together." This incident imparted courage to the Neù-ch'íhs, who now advanced to meet the enemy with renewed valour, and proved signally victorious, putting to flight the Sëë-tans, and capturing Hwang-lâng foo. In 1117, the Kin took eight more chow cities, and demanded a formal recognition by the Leaou court.\*

In 1118, the Kin were acknowledged by the Chinese, who forthwith sought to open negotiations with them for the subjugation of the Leaou. The Kin did not fail to follow up the advantage they had already acquired over the latter, who were completely overthrown by them in 1124. Not satisfied with this however, they next made formidable inroads upon the empire of the Sung, and eventually gained over nearly all the country to the north of the Yellow river, and some extensive portions to the south of it, besides rendering the 夏 Hëá kingdom tributary to them. Having thus emerged from a state of barbarism, to one of comparative refinement, the Neù-ch'íhs were careful to improve their position, so far as to have given to their reign, no mean place among the dynasties of China. In 1128, a Board of History was appointed, and the national records for the first time committed to writing. The following year, the subjects of the state were forbidden to wear the Chinese costume, and were ordered to submit to the Tartar style of tonsure, under penalty of death. In 1137, the 大明 Tá ming system of chronology invented by 楊紱 Yâng-keih, President of the Kin Mathematical Board, was brought into use. Several other astronomers of note are mentioned among the future occupants of this office. In 1138, a regular system of government officers was established throughout the country.

\* 文獻通考 *Wăn hëén tung k'ào*, "Antiquarian Researches," Vol. 327.

The subjoined table gives the dates of the several reigns, and the national designations, during this dynasty.

Emperor.	National designation.	Reign commenced.
太祖 T'áe-tsòè. . . . .	收國 Show-kwò.	A. D. 1115
	天輔 T'ëen-foó.	" 1117
太宗 T'áe-tsung. . . . .	天會 T'ëen-hwúy.	" 1123
熙宗 He-tsung. . . . .	天眷 T'ëen-keuén.	" 1138
	皇統 Hwâng-tùng.	" 1141
帝亮 Té-léang. . . . .	天德 T'ëen-t'ih.	" 1149
	真元 Chin-yuén.	" 1153
	正隆 Ch'ing-lung.	" 1156
世宗 Shé-tsung. . . . .	大定 Tá-t'ing.	" 1161
章宗 Chang-tsung. . . . .	明昌 M'ing-ch'ang.	" 1190
	承安 Ch'ing-gan.	" 1196
	泰和 T'áe-hò.	" 1201
帝永濟 Té-yung-tse. . . . .	大安 Tá-gan.	" 1209
	崇慶 Tsung-k'ing.	" 1212
	至寧 Ché-n'ing.	" 1213
宣宗 Seuén-tsung. . . . .	真祐 Chin-yéw.	" 1213
	興定 Hing-t'ing.	" 1217
	元光 Yuén-kwang.	" 1222
哀宗 Gae-tsung. . . . .	正大 Ch'ing-tá.	" 1224
	天興 T'ëen-hing.	" 1232*

In the beginning of the 13th century, the Kin dynasty having been established about ninety years, a new source of danger sprung up from one of the Tartar hordes, who had hitherto been tributary to them. K'ê-üh-wán T'ih-müh-chin, who had succeeded his father Yà-süh-k'ae, as chief of the Mongol tribe at an early age, was in the year 1206, elected emperor at a convocation of the neighbouring chiefs, with the designation of Genghis khan, by which name he is better known to Europeans. The aggressive acts of this prince were soon felt in weakening the power of the Kin monarchy, and

\* 金史 *Kin shè*, "History of the Kin dynasty," *passim*.



these being followed up by his son and successor Ogdai khan, the dynasty was brought to a close by the latter in the year 1234. From this time, the Neù-ch'ih Tartars again receded to the wilds formerly inhabited by their ancestors, and one of the first acts of their successors of the Mongolian, or 元 Yuên dynasty, was the establishment of five commanderies, for the purpose of repressing any tendency to rising among them, about the northern border.\*

A Chinese author describing their condition about this time, says,—“The country above the Nunki river, from the sea to the Sagaliyan, is inhabited by Wild Neù-ch'ih's, who are occupied chiefly with agriculture. When they meet on ceremonial occasions, each man carries a fish bladder full of spirits, and all take their seats on the ground, sing, and drink; when any slight contention occurs, they fall to fighting with their bows and arrows. From 可木 K'ò-mũh westward, the inhabitants construct dwellings with the bark of the 樺 *Hwa* tree; while travelling, they carry these on their backs, and spread them out on frames when they stop. They make their living by rearing horses and hunting. Those living between the 阿迷 O-mê and 散魯 Sán-loò rivers, bear a great resemblance to the K'ò-mũh tribe; they use boats constructed with five planks, by means of which they navigate the waters with great rapidity. Four tribes living in the 乞列迷 K'eih-lěë-mê region are effeminate, avaricious and deceitful; they live upon the fish they catch; in summer, they are clothed with the skin of fish, and in winter, they wear dog skin; they neither sow the different kinds of grain, nor rear cattle. They use dogs for cultivating the land, and also eat them at their entertainments. There is one tribe of Wild Neù-ch'ih's living in K'eih-lěë-mê, more than three thousand *le* distant from 奴兒干 Noô-ûrh-kan, who are hardy and covetous; they figure their faces and fasten up their hair in a knot; on their caps they wear red

\* 元史 *Yuên shè*, “History of the Yuên dynasty.” Vols. 1, 2.

cord tassels, and have green dresses with various-coloured sashes ; having trowsers, but no gowns. The women have pearls and ornaments suspended from their caps, and small copper bells attached to their dresses. These people live on the animals they shoot on the hills. In summer, they dwell in the open fields ; in winter, they settle in houses. There is one tribe called Wild men of the northern mountains, who ride about upon deer. Another tribe have their dwellings scooped out of the level ground, an aperture being left at the top, through which they ascend and descend by steps ; they spread out grass to lie upon like dogs. The 窩苦兀 *Wok'òd-wũh* are on the east of *Noô-ûrh-kan* ; the men are very hairy, and wear bear-skin caps and figured cloth dresses. When their parents die, they take out their intestines and stomach, dry them in the sun, and carry them on their backs, invariably making an offering to these, when they eat and drink ; after three years, they cast them away. A neighbouring tribe is denominated 吉里迷 *Keĩh-lè-mê*, in which the number of the women greatly predominates. When a female is born among them, dogs are brought as presents ; when she is ten years of age, she is given in marriage, which occasion is celebrated by an entertainment of raw meat.\*

The *Yuên* dynasty having given place to the *Ming* in 1368, it was an object of solicitude with the latter, to conciliate this somewhat intractable population. Overtures were proposed to them on the succession of *Húng-wòd*, and partly by intimidation, partly by offers of rewards, several of the chiefs were induced to tender their submission to the new dynasty. Such were forthwith installed in office, nominally under the imperial government, being made military chiefs and leaders of their respective tribes, and while each tribe was allowed to follow its own peculiar customs, it was stipulated that they should render a triennial tribute, as an acknowledgment of

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\* 續文獻通考 *Sũh Wãn hëèn t'ung k'àu*, " Supplement to the Antiquarian Researches." Vol. 236. page 24, &c.



their loyalty. It was thought, by employing their chief men in the defence of the various passes, that they might thus be diverted from their predatory habits; and still further to promote this object, a market was opened at K'ae-yuên,\* where they were enabled to dispose of their horses, in exchange for salt, rice, and cloth. While some were thus disposed to submit to the domination of the Ming rulers, the greater part were by no means willing to place themselves under the restraints which the latter sought to impose. Frequent were the collisions in consequence, and these in many instances proved far from being satisfactory to the Ming. One of the most formidable revolts was headed by Yay-sëen in 1444, on which occasion, he caused the imperial diplomas, and all evidence of connexion with the Chinese empire, held by the chiefs, to be destroyed. From this time, the slight link by which these Tartars had been attached to the central empire, became much weakened, and while the supremacy of the Ming was virtually ignored, mutual contentions between the various hordes were matters of unceasing occurrence.†

Such was the state of matters about 1580, when a man above the ordinary stamp appeared on the arena of conflicting interests, in the person of Noò-ürh-ha-chih, afterwards known as T'ae-tsoò. At first merely chief of a single tribe, by his military prowess, his steady perseverance, and undaunted courage, he succeeded in uniting the scattered tribes of Tartars, throughout a vast territory on the north and south of the Sagaliyan river, and freeing his adherents from the foreign yoke. Born at Hih-t'ò-a-lă, the present Hing-king‡ in 1559, without a remote genealogy, the obscurity of the family is shadowed forth in the current tradition, which ascribes their origin to an angelic female, on the Kolmin-shanggiyan or Long-white hill,

\* 42. 35 North latitude, 123. 40 East longitude.

† 皇明四夷考 *Hwâng Mîng Szé ê k'adu*, "Researches respecting foreign nations, during the Ming dynasty." Vol. 1. page 23, &c.

‡ About 42 North latitude, 124 East longitude.

about the time of the Leaou or the Kin dynasty. According to this account, their first ancestor was named Aisin Gioro, whose descendants after a few generations fell into distress, and after a few more Chaou-tsoò was born, about 1450. Hing-tsoò was the great grandson of Chaou-tsoò; the fourth son of Hing-tsoò was King-tsoò; the fourth son of King-tsoò was Hèèn-tsoò; and T'aé-tsoò was the eldest son of Hèèn-tsoò. In 1583, T'aé-tsoò having already done much towards consolidating the strength of his nation, which was now named the Manchu, after the name of the tribe to which he originally belonged, was threatened by the secret machinations of one of his own family, named Nê-k'an-waé-lân. With the connivance of the latter, the Mîng soldiers attacked the Manchu city of Koò-lîh, the governor of which, A-t'aé being married to the granddaughter of King-tsoò, while the city held out against the siege, King-tsoò, and his son Hèèn-tsoò both repaired to the fortress, to rescue their female relative, but A-t'aé refused to let her go. The besiegers finding themselves unable to make any impression on the city, decoyed the people out under the false pretence, that those who submitted would be pardoned; when the whole of the inhabitants were massacred, including King-tsoò and Hèèn-tsoò. T'aé-tsoò met with a formidable opposition to his progress in the Yě-hîh tribe, who were aided by the Ming. In 1593, these together with the Hă-tă, Woò-lă, and Hwuy-fă tribes, the K'o-ûrh-sin and Kwa-ûrh-ch'ă Mongolians, and some hordes under vassallage to the Manchu and Kolmin-shanggiyan tribes, joining three companies of the Ming troops made a combined attack on T'aé-tsoò, who withstood the allied forces at Koò-lîh hill, and eventually put them to the rout, killing Poó-ch'âè-chîh, prince of Yě-hîh, capturing Poó-chen-t'aé, prince of Woò-lă, beheading four thousand men, and taking three thousand horses, and a thousand coats of mail. After this, there was a general recognition of T'aé-tsoò by all the tribes; and as his power extended, his ambition increased. Having at first raised troops for the defence of his own territory, by

degrees as he acquired dominion over adjacent tribes, he induced the officers of the Ming dynasty to ratify a treaty with him, in which mutual rights were claimed and stipulated. The bad faith of the Chinese officers however, both with respect to this and other matters, gradually kindled a flame of vengeance in the breast of T'aé-tsoò, which at last broke its boundary, in a determination to invade the imperial domain.

In 1618, in the third month, when about to advance on an expedition against the Ming power, he caused a catalogue of seven grievances to be drawn up, which he read publicly in an appeal to Heaven, as follows:—"While my grandfather and father had never injured a straw or an inch of ground on the Ming territory, the Ming wantonly raised a disturbance on the frontier, and put to death my grandfather and father: which is the first object of resentment.—Although the Ming raised a quarrel with me, yet being desirous of living on amicable terms, I entered into a treaty with them, which was engraved on a stone tablet, to the effect that 'Manchus and Chinese should be mutually prohibited crossing the border, and those who crossed, should be put to death.' Now some having been under such circumstances, treated with leniency, the Ming misconstruing this leniency, and ignoring the terms of the treaty, crossed the border to assist (our enemies) the Yě-hĩh tribe: which is the second object of resentment.—The Ming people being in the habit of crossing the border every year, between the Tsing and Ya-lũh rivers, for the purpose of plundering, in accordance with the treaty, some of these have been visited with capital punishment; but the Ming turning their back on the treaty, charged us with putting these to death on our own authority, siezed K'ang-koo-le and Fang-keĩh-núy, our envoys to Kwàng-nĩng, with ten attendants, whom they put to death at the border: which is the third object of resentment.—When the Ming crossed the border, to assist the Yě-hĩh with their troops, they caused the maiden who was betrothed to me, to be sent to the Mongols: which is the fourth object of resentment.—The three departments of

Ch'ae-hô, Shan-ch'a, and F'ò-gan, have been for generations cultivated by the people guarding our border, but the Ming troops have driven them away without allowing them to reap the fruit of their labours: which is the fifth object of resentment. —The extra-frontier tribe Yě-hih having sinned against heaven, the Ming put confidence in their statements, and sent an envoy with a despatch, reviling and insulting us: which is the sixth object of resentment.—Formerly on two occasions, the Hă-tă assisted the Yě-hih in invading our territory, when we returned the aggression; Heaven having delivered the Hă-tă people into our hands, the Ming taking part with them, constrained us to send them back to their own country; after which the Hă-tă people were visited with several incursions by the Yě-hih. Now in the subjugation of kingdoms, those who comply with the mind of Heaven are victorious, and preserve their standing; while those who oppose the Celestial dictates are defeated and perish. How can those who have died in battle be restored to life? shall those who have been taken prisoners be sent back again? Heaven establishes princes of great kingdoms, that they may attain universal rule; why should our kingdom be marked out as an object of hatred? At first, the several states of Hoó-lûn united their troops to invade us; therefore the Hoó-lûn were suppressed by Heaven, which has looked with favour on us. Now the Ming assisting the Yě-hih, who are cast off by Heaven, has opposed the Celestial dictates, reversed the order of right and wrong, and acted false in their decisions: which is the seventh object of resentment.—On account of these seven grievances, I am now going to subjugate the Ming." On the publication of this manifesto, T'aé-tsoò forthwith proceeded to take vengeance on the Ming, with a force of twenty thousand, horse and foot, and the success that attended his arms in every direction, was such as to inspire confidence in his host of followers. Innured to war from his youth, this prince knew how to direct his attacks with most powerful effect, and during the eight years following the declaration of this famous manifesto,



the Míng found their strength sorely reduced towards the Manchu frontier. In 1626, T'áé-tsoè died and was succeeded by T'áé-tsung, at the age of thirty five, who followed up the conquests of his father in a similar spirit. He was formally proclaimed emperor in 1636, his dynasty being designated the T'á-ts'ing. At his death in 1643, he was succeeded by his ninth son Shún-che, who is looked upon as the first Manchu emperor of China.\* The following is a tabular list of the monarchs of the present dynasty.

<i>Ancestral designation.</i>	<i>Name of reign.</i>	<i>Reign com.</i>
世祖章皇帝	Shé-tsoè chang Hwângté	順治 Shún-che A. D. 1644
聖祖仁皇帝	Shíng-tsoè jín Hwângté	康熙 K'ang-he ,, 1662
世宗憲皇帝	She-tsung hëén Hwângté	雍正 Yung-chíng ,, 1723
高宗純皇帝	Kaou-tsung sun Hwângté	乾隆 Këen-lung ,, 1736
仁宗睿皇帝	Jin-tsung jù y Hwângté	嘉慶 Këa-k'ing ,, 1796
宣宗成皇帝	Seuen-tsung ching Hgté.	道光 Taòu-kwang,, 1821
		咸豐 Hëen-fung ,, 1850

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#### ON THE ORIGIN OF THE MANCHU CHARACTER.

There are few instances in which we find greater facilities for investigating the history of a written character, than in the case of the Manchu. While we have notices of the condition of this people, back to a very early date, their literary history is but of recent origin. The rude aspect of the nation, and the want of all traces of written records of any kind among them, might furnish sufficiently satisfactory evidence on the point, but history explicitly informs us, that during the 9th century, they were still without a written character.†

Nor is the statement materially affected, by the fact that a large section of them who were incorporated in the kingdom

\* 東華錄 *Tung-hwa lùh*, "State Records." Vols. 1, 2, 3, passim.  
† *K'ew T'áng shoo*. Vol. 199.

of P'ei-haè, may have become initiated to some extent into the Chinese literature, during the period in which that state flourished ; for no works have been handed down to us as the result, and it is probable that what they then gained, was speedily lost on the dissolution of that power. Whether these possessed a character peculiar to themselves, we are not informed, but we may imagine the art was not cultivated to a great extent among them, since it is recorded that in 833, the magnate Kaou Paòu-ying arrived with three youths from P'ei-haè, at the Chinese court, requesting that they might be allowed to remain some time to receive instruction, and return.

If the subjects of the P'ei-haè were accustomed to writing, still the great body of Tungous Tartars knew nothing farther than the use of wooden tallies, with certain rude conventional marks, which served as bonds in case of contracts. Accordingly it is recorded of the Sëë-tan tribe, that A-paòu-ke the first emperor of the Leaou dynasty employed a great number of Chinese, and they instructed him, by an adaptation of the Official Chinese hand, with certain additions and contractions, to construct several thousand characters, by which the engraved contract tallies were replaced.\* These which were called Uncial characters, were commenced in the 1st month of the year 920, and were finished and ordered to be generally used in the 9th month. In 924, a stone tablet to the memory of Lung-p'eih-gö khan was engraved in Sëë-tan, Turkish, and Chinese characters.†

Although the Sëë-tans thus early took the lead, their example was not followed by their neighbours at least for many years ; for up to the 12th century, we still find the Neù-ch'ih chiefs issuing their orders, by the old device of an arrow with a notch in it, while matters of urgency were distinguished by three notches.‡ On their establishment however, as the Kin dynasty, having captured a number of Sëë-tans and Chinese,

\* *Wän hëén t'ung k'adu.* Vol. 345.

† *Süh Wän hëén t'ung k'adu.* Vol. 184, page 31.

‡ *Wän hëén t'ung k'adu.* Vol. 327.



they for the first time gained a knowledge of the written character used by these two nations. A-küh-tà their first emperor saw the importance of turning his attention to this matter, and in 1119 gave orders to Küh Shin, to invent characters on the same principle as those of the Sëë-tans, but suitable for expressing the sounds of the Neù-ch'ih language, and bearing a resemblance to the Chinese Pattern hand. This order was complied with, and the characters put into circulation, they being termed Uncials. A set of letters were afterwards invented by the emperor He-tsung, which were called Small characters, and were first brought into use in 1145. The Classics and Histories of China were published in the Neù-ch'ih character.\* The use of these alphabets seem to have outlived the dynasty, for a college was established for the special study of the Neù-ch'ih in 1407, during the Ming dynasty.† Eighteen different works in the Neù-ch'ih character are still preserved in the Imperial Cabinet library at Peking.‡ Specimens of it are also to be found on several stone tablets in different parts of the empire.

But although the ancient Neù-ch'ih character may have answered the purposes of the state for the time being, the literary spirit of the nation was not sufficient to preserve it in use through many generations, for on the conquest of the Ming by the Manchus, the latter were without any national character or literature. In tracing the history of that now in use, the way is clear as far as the Ouigour. Beyond this we cannot speak with certainty as to its derivation. At what time, the Ouigour character was first known in China, is still a question for investigation, the resolution of which might materially assist in determining the source whence derived. Mà Twan-lin informs us, that besides the Chinese characters, the Ouigour nation had the 胡字 *Hoô tsze*, "Foreign char-

\* *Süh Wăn hëén t'ung k'aou.* Vol. 184, page 31.

† Remusat's *Mélanges Asiatiques.* Vol 2, page 248.

‡ 文淵閣書目 *Wăn yuên kô shoo mǔh*, "Catalogue of the Imperial Cabinet library." Vol. 18.

acters."\* Although this word *Hoô* was used generically for all foreigners of central and western Asia, yet when applied to the written character, there is reason to believe that it is restricted in its sense, to a particular alphabet; for Wei Tseih a Chinese author in the 9th century, enumerating 56 different kinds of writing that have been used in China, mentions as the 54th, the 外國胡書 *Waé kwö hoô shoo*, "Hoô writing of foreign nations," which he says was introduced by the prince 阿馬鬼魅 *A-mà-kwèi-me*, and resembled in form the *Seaou-chuen*, or Lesser seal character.† Besides this, he makes special mention of the Sanscrit alphabet, thus shewing that the Hoô did not include every kind of foreign writing. The question as to the derivation of the Ouigour character has been discussed at some length both by Remusat and Klaproth. The former considers it as unquestionably the offspring of the Estrangelo form of the Syriac, a source which satisfies the conditions with much propriety, when we consider the great intercourse that was maintained with the Tartar nations by the Nestorians, who used this character during the middle ages. And if this which is the generally received opinion be correct, the genealogy is further to be traced by two intermediate stages up to the Early Phœnician, with little room for doubt.‡ A glance at the latter, the Aramæan character as preserved on Egyptian monuments, the Palmyrene, and lastly the Estrangelo Syriac, will be sufficient to shew the great probability of such a parentage for the Ouigour. A question arises however as to the direction of the writing; the Syriac used in the west being invariably written in horizontal lines, while the Tartar character in the east, is written in perpendicular lines. Remusat himself supplies the most natural solution of this difficulty. The fact of its being required frequently interlinear with the Chinese, suggests the idea of its confirmity to that literature, while the lines suc-

\* *Wän hëén t'ung k'âu*. Vol.

† *Süh Wän hëén t'ung k'âu*. Vol. 184, page 25.

‡ Kitto's *Cyclopædia of Biblical literature*. Vol. 1, page 122.

ceeding each other from left to right, preserves the form common to most of the Semetic languages, as may be seen by turning a page of Tartar with its right side downwards. The suggestion is still further borne out by the fact, that the only known specimen of Syriac in China, which is on the Nestorian monument at Se-gan foo, is written in perpendicular lines in accomodation to the Chinese, while the Ouigour manuscripts that have been discovered in the west, are written in horizontal lines. A specimen of the Syriac letters from the Se-gan foo tablet will be the fairest criterion with which to compare the Ouigour letters :—

	A	B	K	O	S	I	H
Syriac.							
Ouigour.							
	D	M	N	T	Z	R	L
Syriac.							
Ouigour.							

The above exemplar of the Ouigour letters, is taken from a facsimile of part of a manuscript Ouigour-Chinese vocabulary, given in the 龍威秘書 *Lung-wei peih shoo*,\* the characters being in an easy running style ; while the Nestorian characters on the contrary, are from a carefully executed piece of art. Both are given the full size of the originals. Other

\* Part 9, Division 3, Vol. 4.

examples might no doubt be found, in which the resemblance is much more striking.

M. Klaproth while he equally holds to the Nestorian origin of the Ouigour character, asserts that it is directly derived from the Sabeian, or character used by the Christians of St. John, stating that this alphabet was also used by the Nestorian missionaries, but he does not cite his authority for this fact.\*

Some authors however have undertaken to deny this origin, asserting that the resemblance is more apparent than real, while that between the Ouigour and Zend is more real than apparent.†

When Genghis khan began his conquests, on subjugating the Naimans, 塔塔圖該 T'ă-t'ă-t'ôô-kaè,‡ a Ouigour by nation, the preceptor to Tá-yáng, khan of the Naimans, was taken prisoner. Having been entrusted with the national seal, he was endeavouring to make his escape with it when caught. On being asked by Genghis "why he carried that seal, seeing the people and territory of Tá-yáng had now reverted to the Mongolians," T'ă-t'ă-t'ôô-kaè replied,— "It is entrusted to my care, and I will preserve it to death, unless I find my former prince, and deliver it to him; how dare I entertain any other motive?" Genghis struck with his fidelity, again asked,— "What is the use of this seal?" to which he replied,— "It is used as a witness, in the receipt and outlay of the national property."—Genghis being much pleased with his bearing, appointed him to a confidential office, allowing him still to retain the seal, which was henceforward employed to stamp all imperial edicts. Being asked by the emperor, if he was thoroughly conversant with his own national literature, T'ă-t'ă-t'ôô-kaè showed the whole extent of his acquirements, whereupon he

\* Mémoires relatifs à l'Asie. Vol 2, page 328.

† See an article by Schmidt in the "Mines de l'Orient." Vol. 6, p. 325, and Davids' "Grammaire Turke." Discours preliminaire, p. 15.

‡ This name is spelt 塔塔統阿 T'ă-t'ă-t'ung-a, in the original History of the Yuên, which orthography is followed by Klaproth. The names in this article are according to the revised edition, published in the time of Këen-lung.



was commissioned to instruct the heir apparent and the princes in the use of the Ouigour character, and its application to the promulgation of national announcements.\*

The Mongolians previous to this not having any written language of their own, now adopted the Ouigour character and language in all their state documents, and this custom was continued through the reigns of Ogdai, Guiyu, and Mengkih khans.†

M. Klaproth, who has collected a number of facts on this subject from authors in various languages, European and Asiatic, gives the following quotation in reference to this alphabet from Ibn Arabschah, an Arabian author :—“The Djagatai have a written character named the Ouigour, which is known as the writing of the Mongols : it consists of fourteen consonants, according to the following division :—

Mongol.	Arabic.	Mongol.	Arabic.
A	𐰇	D	𐰃
B	𐰆	M	𐰄
K	𐰅	N	𐰅
W	𐰆	T	𐰇
S	𐰈	Z	𐰉
I	𐰊	R	𐰋
G	𐰌	L	𐰍

\* *Yuên shè*. Vol. 121, page 6.

† “Abhandlung über die sprache und schrift der Uiguren.” p. 58.



What restricts their consonants to this number is that the gutturals are all written and pronounced alike. This applies also to letters of the same organ, such as ب *bé* and ذ *fé*; ز *zé*, س *sin* and ص *sàl*; ت *té*, د *dàl* and ط *thà*. With this character they write their diplomas, edicts, commands, books, regulations, laws, annals, poetry, history, public and judicial transactions, tariffs, and in general all that relates to the government, and legislature of Genghis khan. Whoever is clever at this writing will never suffer want among them, for it is the key to wealth.\*

In the reign of Kubla khan, Donda the brother of that emperor headed a mission to Tibet, to bring Saadja Bandida to the Mongolian court, where he occupied the office of High-priest of Lamaism for seven years, during part of which time he occupied himself in adapting the Ouigour character to the Mongolian language, but he died before his system was complete, having still retained the 14 Ouigour consonants as before. †

He was succeeded by Bachspa another Tibetan in 1260, who was deputed to carry on the work, but the latter casting aside what had been done by his predecessor, invented an alphabet of an entirely different character, grounded on the Tibetan form. This was finished and put in circulation by imperial command in 1269. ‡

\* Mémoires relatifs à l'Asie. Vol. 2, page 318.

† "Abhandlung &c." pages 58, 59.

‡ *Yuên shè*. Vol. 202, p. 1. There are a great many specimens of this writing still preserved through the country, on stone tablets, coins, seals, &c. A very good example of an imperial edict may be seen in the Confucian temple in Shanghai; there is another copy of the same in the Confucian temple of Sung-kéang foo. The following are the alphabetic elements procured from an analysis of the Shanghai inscription:

𐎧 <i>k</i>	𐎦 <i>tch'</i>	𐎡 <i>b</i>	𐎢 <i>j</i>	𐎠 <i>sz</i>	𐎣 <i>ö</i>
𐎨 <i>k'</i>	𐎧 <i>t</i>	𐎢 <i>m</i>	𐎣 <i>s</i>	𐎡 <i>h</i>	𐎦 <i>h'</i>
𐎩 <i>g</i>	𐎨 <i>t'</i>	𐎣 <i>ts</i>	𐎠 <i>y</i>	𐎢 <i>w</i>	𐎣 <i>ia</i>
𐎪 <i>ng</i>	𐎩 <i>d</i>	𐎠 <i>ts'</i>	𐎡 <i>y, a</i>	𐎣 <i>i</i>	𐎠 <i>ü</i>
𐎫 <i>ch</i>	𐎪 <i>n</i>	𐎢 <i>ds</i>	𐎦 <i>l</i>	𐎡 <i>u</i>	𐎣 <i>ë</i>
𐎬 <i>tch</i>	𐎫 <i>p</i>	𐎠 <i>ö</i>	𐎢 <i>sh</i>	𐎠 <i>e</i>	𐎣 <i>a</i>

While great efforts were made by the emperors to bring the Tibetan-Mongol alphabet of Bachspa into general use, very few seem to have adopted it by preference; hence the complaints repeatedly made, of the obstinate attachment of the officers to the Ouigour writing. Timor khan, the grandson and successor of Kubla having set Tsordji Osir to translate the Tibetan religious books into Mongolian, in the new Tibetan-Mongol writing, the latter is said to have been stopped by the difficulty of the process; whereupon recurring to what his relative Saadja Bandida had done, he added such letters as were necessary for the execution of his task. At a later period, during the reign of Ha-shang kian, he made still farther amendments. His various additions consisted of the vowels *a*, *o*, *ô* and *i*; the consonants *sh*, *s'*, *ds* and *pu*; and the finals *n*, *p*, *k*, *m*, *l*, *r*, *t*, *i*, *u* and *ng*. He retained the Tibetan numeral figures unchanged, these being originally of Hindoo origin.\*

With these several improvements, the number of the letters of the alphabet amounted to thirty two, being very near the form in which it was afterwards continued:—

## ORIGINAL.

◌	◌	◌	◌	◌	◌	◌	◌	◌	◌	◌	◌	◌	◌
<i>a</i>	<i>b</i>	<i>k</i>	<i>w</i>	<i>s</i>	<i>i</i>	<i>g</i>	<i>d</i>	<i>m</i>	<i>n</i>	<i>l</i>	<i>ts</i>	<i>r</i>	<i>l</i>

## ADDITIONAL.

◌	◌	◌	◌	◌	◌	◌	◌	◌	◌	◌	◌	◌	◌
<i>a</i>	<i>o</i>	<i>ô</i>	<i>i</i>	<i>sh</i>	<i>s'</i>	<i>ds</i>	<i>pu</i>	<i>n</i>	<i>p</i>	<i>k</i>	<i>m</i>	<i>l</i>	<i>r</i>

◌	◌	◌	◌
<i>t</i>	<i>i</i>	<i>u</i>	<i>ng</i> .

A number of letters were added on later occasions, for the purpose of representing the sounds of Sanscrit and Tibetan words when transferred. These were termed *Galik* letters, but as they have never come into common use for the pure Mongolian language, they can scarcely be considered an integral part of their alphabet.†

\* "Abhandlung, &c." Page 60.

† For the form of these letters, see Schmidt's "Grammatik der Mongolischen sprache," page 5.

Although for the sake of simplicity, the Mongolian elements are here considered as alphabetic symbols, yet it should be remembered they are never so treated by the natives, the ultimate form of subdivision with them being the syllable, composed of a consonant and vowel, or two consonants with a vowel between. In this manner, the number of their written characters amounts to 127, these being compounds of the 30 elements given above; and are all arranged under twelve classes, according to their terminations.

In the above form, with the exception of some unimportant modifications, this character was used by the Mongols throughout the Yuên dynasty, and by means of their wide spread influence it became the character of official correspondence among other Tartar nations; the rigid formality of the original type having given way to a free running hand, in which the diacritic points were omitted, and the letters thrown together in such a hasty manner, as to require minute inspection by one unpractised in the art, before he can trace the analogy. During the Mîng dynasty, this was termed the 鞑靼 *Tă-tă*; and in 1407, a certain number of students were appointed by imperial authority, to be instructed in the knowledge of this writing and language. The Mongolian tribes being still sufficiently formidable to render it an object with the Chinese to hold easy communication with them, so the Manchus also in their diplomatic intercourse with the Mongols, found it expedient to gain a certain proficiency in the literature of the latter, long before they became masters of China; and we are told that they trained a number of youth to the study of this and other foreign languages.\*

In 1599, T'aé-tsoò the first Manchu emperor gave orders to 額爾德尼 *Gĭh-ürh-tĭh-nê*, a scholar belonging to the yellow banner, well skilled in the Mongolian literature, to assist the high minister 噶蓋 *Kô-kaé*, to invent a system of writing for the Manchus. *Kô-kaé* memorialized the emperor to the effect, that "as the Mongolian character had long been in

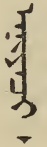



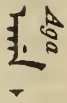


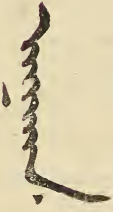
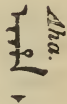



\* Recherches sur les langues Tartares; page 219.

use, the remodelling would be attended with great difficulty." The emperor replied,—“If our native language must be translated into the language of the Mongols, before it can be read, then it must remain inaccessible to those who have not studied the Mongolian. Why should it be more difficult to form characters to express our national language, than to study the language of another nation?” Gih-ürh-tih-nê, then memorialized, saying,—“Your servants are ignorant of the art of modelling new characters; hence the difficulty.” The emperor again met this by remarking,—“There is no difficulty; merely apply the Mongolian characters to the sounds of our language, and connect the syllables together to form words; thus the written character will show the meaning.”\* Soon after this Kō-kaé suffered capital punishment for a state offence, and the work of forming the characters was entrusted to Gih-ürh-tih-nê alone, which having accomplished, the emperor caused the alphabet he had constructed to be put into circulation, from which time, the native character dates its origin. After the death of Gih-ürh-tih-nê, the superintendence of this work was committed to 達海 Tă-haè, a literary officer under the Blue banner, who together with 庫爾禪 K'óo-ürh-shen and others, removed difficulties and made ad-

\* The force of this last remark does not at first sight strike one who is accustomed to read his mother tongue; but its propriety may be made apparent by considering the condition of the Chinese at present, with whom a tolerably extensive knowledge of the written character is often attained, without the ability to understand a single line; and so with the Manchus at the time spoken of, although many might be able to read the Mongolian character, yet comparatively few understood the written language. Klaproth in a severe critique on the labours of Langés, published in 1815, under the name of Baron Leontiew, gives the following as the reply of the emperor:—“Ecrivez la lettre  $\text{ア}$  a; attachez-y un  $\text{マ}$  ma, et vous aurez  $\text{アマ}$  ama, père; écrivez la lettre  $\text{エ}$  e; ajoutez-y  $\text{メ}$  me, vous aurez  $\text{エメ}$  eme, mère.—J'ai tout bien considéré; ainsi écrivez, et appliquez cette règle aux autres mots.” This generally accurate writer does not state his authority for these remarks; they are not given in the Chinese work quoted here. The form of *ama* as he gives it, does not exist in the language; it should be  $\text{アマ}$ .



ditions, arranging the whole under twelve classes. † The following shews the stage to which this writing had arrived during the reign of T'aé-tsoò, being taken from a fac-simile engraving in Langés' Alphabet Mantchou, page 59. The transcription is given in modern characters by the side, and will afford an easy means of comparisen.

	Aniyalsi.		Anolame.		Analsi.		Anagam.
	Aga.		Aniya.		Analsi.		Anagam.
	Anha.		Aniya.		Analsi.		Anahonchame.

† 滿州名臣傳 *Màn-chow ming chên chuen*, "Biography of renowned Manchu statesmen. Vol. 8, pages 28, &c.



The coins of that period, (in Chinese 天命 T'ëen-ming), which are occasionally to be met with, also contain a superscription in the same character.

T'ä-haè is said to have shown great ability in his youth, having attained a knowledge of Chinese and Manchu literature, when only nine years of age. On reaching manhood, he was appointed by the emperor Officer of the Board of Letters; all state communications with the Chinese, Mongols and Coreans, being composed by him. In 1632 T'ä-haè undertook a thorough revision of the original syllabary as composed by Gih-ürh-tih-nê. The emperor addressing T'ä-haè, said,—“Hitherto our twelve classes of characters have not been marked with rings or points, and the natural divisions have been run together without distinction. Now a youth who has studied this writing, when he merely meets with ordinary words in it, understands them without difficulty; but when proper names occur, he is sure to fall into error. Do you now invent a system of rings and points, in order to mark the distinctions, that so the characters may clearly express the sense and sound, and the study may be attended with greater advantage.” T'ä-haè thereupon applied himself to follow out the emperor's views, and arranged the points and guttural marks now in use. Besides this, finding the characters of the twelve classes insufficient to express all the sounds of the Chinese, he added a number extra. Still even with these additional, it was found that some sounds could not be accurately represented; whereupon he resorted to the expedient of running two syllables into one, after the manner of the Chinese (反切 fän-ts'ëë) syllabic spelling, and this was found to be more efficient for the Manchu than the Chinese. The Manchu writing as thus augmented, consisted of upwards of 1,300 syllables, and from that time to the present, there has been no change of importance in the form of the characters. In 1669, the emperor Kang-he caused a stone tablet to be erected to the memory of T'ä-haè, on which a record of his labours is set forth.\*

\* *Mwàn-chow ming chin chuen.* Vol. 3, page 21, &c.

The following are the alphabetic elements of the Manchu as now in use, giving the initial, medial, and final forms for each letter ; but it should be observed as before, that the natives do not carry the analysis of their writing to this extent, the system as taught by them being essentially syllabic :—

	Initials.	Medials.	Finals.		Initials.	Medials.
A	ᠠ	ᠡ	ᠢ	Ch, Tz	ᠠ	ᠡ
E	ᠢ	ᠣ	ᠤ	Y	ᠢ	ᠣ
I	ᠤ	ᠥ	ᠦ	K	ᠤ	ᠥ
O	ᠥ	ᠦ	ᠨ	G	ᠥ	ᠦ
U	ᠦ	ᠨ	ᠪ	Gh	ᠦ	ᠨ
Ō	ᠨ	ᠪ	ᠫ	K'	ᠨ	ᠪ
Ñ	ᠪ	ᠫ	ᠬ	G'	ᠪ	ᠫ
K	ᠫ	ᠬ	ᠭ	Kh	ᠫ	ᠬ
G	ᠬ	ᠭ	ᠭ	R	ᠬ	ᠭ
H	ᠭ	ᠭ	ᠭ	F	ᠭ	ᠭ
P	ᠭ	ᠭ	ᠭ	W	ᠭ	ᠭ
P'	ᠭ	ᠭ	ᠭ	Ts'	ᠭ	ᠭ
S	ᠭ	ᠭ	ᠭ	Tz'	ᠭ	ᠭ
Sh	ᠭ	ᠭ	ᠭ	Tsz	ᠭ	ᠭ
T, D	ᠭ	ᠭ	ᠭ	J	ᠭ	ᠭ
T, D	ᠭ	ᠭ	ᠭ	Sz	ᠭ	ᠭ
L	ᠭ	ᠭ	ᠭ	Tsh'	ᠭ	ᠭ
M	ᠭ	ᠭ	ᠭ	Tzh'	ᠭ	ᠭ
Tch, Ts	ᠭ	ᠭ	ᠭ			

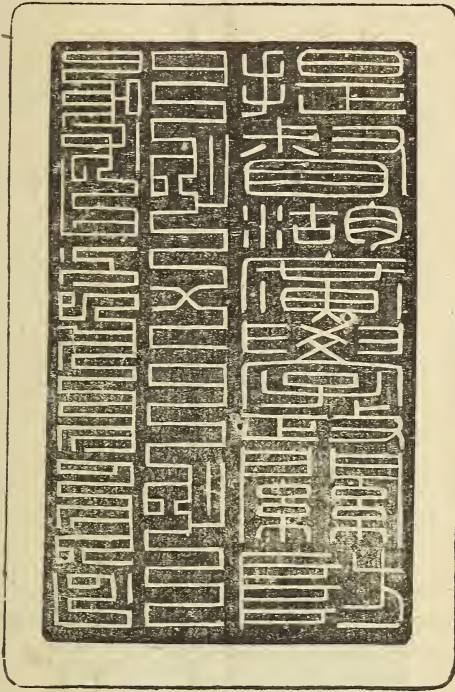
Although there is a uniformity in most books printed in the Manchu character, yet the natives do not scrupulously adhere to this style on all occasions, for we find that as in Chinese, the Manchu also is capable of modifications in the detail, according to the use to which it is applied. The following page shews a specimen of the free manuscript style, corresponding to the 行書 *hing-shoo* in Chinese ; being the commencement of the draft of a memorial, from some officers of the Bannermen to the emperor.







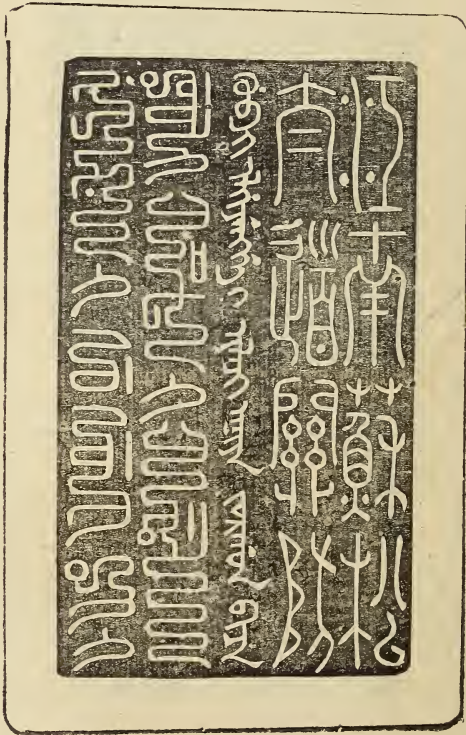
SIGNET OF THE CHIEF DIRECTOR OF EDUCATION FOR HOO-KWANG.



TRANSCRIPT OF THE ABOVE, IN THE COMMON CHARACTER.

	<i>kadalara</i>	提	Te
	<i>ni</i>	督	tüh
<i>Högunang</i>		湖	Hoó
<i>ni tatsikóí</i>		廣	kwàng
<i>paiia</i>	<i>kadalán.</i>	學	hëö
<i>pe</i>	<i>ni</i>	政	ching
		關	kwan
		防	fäng

SIGNET OF THE INTENDENT OF CIRCUIT FOR SOO-CHOW,  
SUNG-KEANG AND T'AE-TSANG.



TRANSCRIPT OF THE PRECEDING, IN THE COMMON CHARACTER.

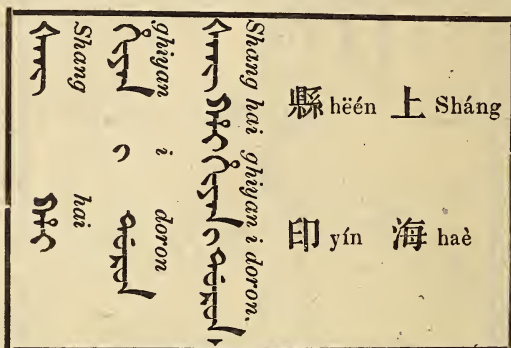
	<i>Giyangnan</i>		<i>Gupizi elahiyengge i ilatsi aniya chorgon piya.</i>	太 T'aé 江 Kéang
	<i>Su</i>		<i>hafan</i>	海 haè 南 nân
	<i>Sung</i>		<i>kabalan.</i>	關 kwan 蘇 soo
	<i>Tai</i>			防 fâng 松 Súng

道

SEAL OF THE MAYOR OF SHANGHAE.



TRANSCRIPT OF THE PRECEDING, IN THE COMMON CHARACTER.



## ON THE LITERATURE OF THE MANCHUS.

When the first Manchu emperors had got an alphabet formed, by which to express their native language, they were not long in turning their attention to the establishment of a national literature, and that this writing was brought into general use at an early period, we may be assured from the fact, that on the accession of T'aé-tsung in 1626, in a letter to the Chinese authorities, among other demands, he requires that their official despatches shall be written in the Chinese and Manchu character.\*

Before 1629, Tá-haè received the imperial command to translate into Manchu, the 明會典 *Mín-hwáy-tièn*, "Statistics of the Ming dynasty," the 素書 *Soo-shoo*, "Military Code," and the 三畧 *San-lëö*, "Three outlines of Military tactics;" which work was completed in 1631. At his death in the following year, it was found, that the 通鑑 *T'ung-k'èèn*, "General history," 六韜 *Lüh-t'aou*, "Six packets of Military rules," 孟子 *Mäng-tszè*, "Mencius," 三

\* *Tung-hwa-lüh*, Vol. 1, page 22.



國志 *San kwò ché*, "History of the Three states," and 大  
乘經 *Tá shíng king*, "Great development classic" were  
partially translated, but left in an unfinished state.\*

In 1634, the Board of Rites was commissioned to select a  
number of scholars skilled in the Manchu, Mongolian and  
Chinese literature, when sixteen were set apart with the title  
of 舉人 *Keu-jín*, "Master of Arts;" this being the origin of  
the Manchu literary examinations †

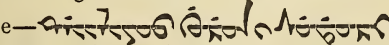
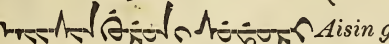
In 1639, the minister Ghife received orders to translate the  
Histories of the Leaou, Kin and Yuên dynasties into Man-  
chu, which were completed and published in 1644, ‡ and the  
"History of the Three states" was published in 1645. §

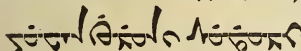
The same year, being that of the accession of Shún-che, a  
national scholastic institute was established, with eight col-  
leges for the education of the youth belonging to the eight  
banners; one student being admitted from every captaincy;  
and ten of the number being set apart to study Chinese, the  
remainder all applied themselves to Manchu. Since that  
time, the number of colleges, the number of pupils and  
officers, the manner of selection, the course of study, and a  
variety of details have been frequent subjects of legislation,  
and have undergone many changes, the rulers of China having  
always shewn a desire to render this an efficient machinery  
for cultivating the knowledge of the Manchu language and li-  
terature. The majority of the students are required to devote  
a portion of their time to this every day; and three times a  
month, they have to write essays from appointed themes, or

\* *Mwàn-chow míng chín chuen*, Vol. 3, pages 21, 22.

† *Tung hwa lüh*, Vol. 3, page 3.

‡ Verzeichniss der Chinesischen und Mandshuischen bücher und  
handschriften der Königlichen bibliothek zu Berlin. Page 34. The

Manchu titles are— *Dailiyau gu-  
run i suduri*.  *Aisin gurun i suduri*.

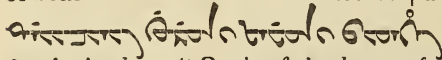
 *Yuwan gurun i suduri*.

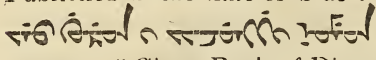
§ Verzeichniss, &c. Page 91.

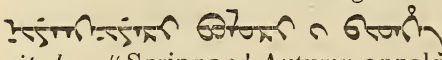
make translations. The course of study generally includes a knowledge of the classical works and history, writing, composition, translation, and arithmetic; besides which a considerable portion of their time is given to athletic exercises. Examinations are held every month, half-year, year, and three years, when the meritorious are advanced.\*

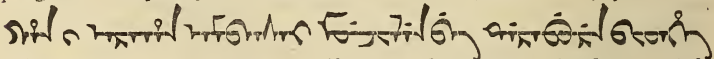
The work of translation was continued during the reign of Sháu-che; and K'ang-he followed up the same with much spirit, causing a great number of standard Chinese works to be published in Manchu, besides superintending the compilation of an elaborate dictionary of the language. The emperor K'een-lung distinguished for his patronage of the arts and sciences, bestowed great attention on the subject of Manchu literature, and the cultivation of the language in general; and remissness in this matter, among the men and officers under the banners in his reign, formed the subject of more than one imperial edict. †

Besides the works already mentioned, the following is a list of some of the books translated or published in Manchu.

 *Daitsing gurun i fa-sun i pitghe.* "Book of the laws of the Tá-ts'ing dynasty." Published in the time of T'aé-tsung.

 *Cheo gouroun i tzichunggi nomun.* "Chow Book of Diagrams."

 *Niengniyeri polori i pitghe.* "Spring and Autumn annals" (manuscript). †

 *Han i araha anpasai mutzilen pe darapure pitghe.* "Address on moral cultivation, by the emperor, to the magistrates." 1655.

\* *Tá ts'ing hwúy t'èèn.* Vol. 61. 大清會典事例 *Tá ts'ing hwúy t'èèn szé lé.* "Official memoranda to the Statistics of the Tá ts'ing dynasty." Vol. 829, passim.

† Meadows' translations from the Manchu, page 41. *Tá ts'ing hwúy t'èèn szé lé.* Vol. 868, page 3.

‡ See *Memoires relatifs a l'Asie.* Vol. 3, page 3.



✓ *ᠨᠢᠭᠠᠨ ᠭᠡᠷᠭᠡᠨ ᠬᠠᠮᠲᠤᠰᠢᠫᠤᠯᠠ ᠮᠠᠨᠴᠤ ᠭᠢᠰᠤᠨ* *Nikan ghergen kamtsipuka Manchu gisun*  
*i oyonggo chorin pitghe.* "Collection of important Manchu  
 phrases, explained in Chinese."

*ᠮᠠᠨᠴᠤ ᠨᠢᠭᠠᠨ ᠭᠡᠷᠭᠡᠨ ᠬᠠᠮᠲᠤᠰᠢᠫᠤᠯᠠ ᠮᠢᠨᠭ ᠭᠢᠬᠢᠶᠠᠨ ᠲᠵᠢ.*  
*滿漢各賢集* *Mwàn Hân mîng hêèn tseih,* "Sayings of  
 renowned sages." Manchu and Chinese.

*ᠡᠨᠳᠦᠷᠢᠩᠭᠡ ᠲᠠᠰᠢᠭᠢᠬᠢᠶᠠᠨ ᠨᠡᠢᠯᠡᠮᠡ ᠫᠠᠳᠠᠷᠠᠮᠫᠤᠫᠤ ᠫᠢᠲᠭᠡ.*  
*Enduringge tatsighiyân neileme padarampuha pitghe.*  
 "Amplification of the Sacred edict." 1724.

*ᠳᠡᠷᠭᠢ ᠬᠡᠰᠡ ᠴᠢᠬᠤᠨ ᠭᠣᠰᠠᠳᠡ ᠠᠰᠢᠮᠫᠤᠬᠠᠩᠭᠡ.* *Dergi*  
*ghese chakôn gôsade wasimpuhangge.* "An address from  
 the emperor to the eight banners." 1725.

*ᠬᠤᠠᠮᠤ ᠰᠡᠩᠳᠢ ᠶᠡᠨ ᠶᠡᠷᠭᠡᠨ ᠫᠤᠵᠢᠭᠠᠫᠤᠷᠢ ᠫᠤᠲᠤᠯᠡᠮᠡ ᠠᠲᠴᠠᠫᠤᠫᠤ ᠫᠢᠲᠭᠡᠢ ᠤᠷᠭᠡᠨ ᠫᠡ ᠲᠠᠷᠭᠠᠫᠤᠷᠡ ᠫᠢᠲᠭᠡ.*  
*Kuwan sheng di giyôn*  
*i iletuleme atchapuha pitghei urgen pe targapure pitghe.*  
 "Discourse by Kuwan-sheng, on relinquishing the pursuit of  
 rewards." 1728.

*ᠰᠡᠩᠭᠲᠤᠰᠤ ᠭᠣᠰᠢᠨ ᠬᠣᠠᠩᠳᠢ ᠶᠡ ᠫᠠᠮᠤ ᠲᠠᠰᠢᠭᠢᠬᠢᠶᠠᠨ ᠶᠡ ᠲᠡᠨ ᠶᠡ ᠭᠢᠰᠤᠨ.*  
*Shengtszu gosin hōwangdi i pawî tatsighiyân i ten i*  
*gisun.* "Sublime domestic instruction by the emperor Kang-  
 he." 1730.

*ᠮᠠᠨᠴᠤ ᠨᠢᠭᠠᠨ ᠬᠠᠮᠲᠤᠰᠢᠬᠠ ᠰᠢᠩᠯᠢ ᠫᠢᠲᠭᠡ.* *Manchu*  
*Nikan ghergen kamtsiha sing li pitghe.* "Natural Philoso-  
 phy, in Manchu and Chinese." 1732.

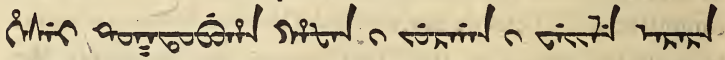
*ᠮᠠᠨᠴᠤ ᠨᠢᠭᠠᠨ ᠭᠢᠨᠭ ᠫᠢᠲᠣᠬᠣ ᠭᠢᠰᠤᠨ.* *滿漢經文成語*  
*Mwàn Hân king wân chîng yû.* "The phraseology of the  
 classics, in Manchu and Chinese." 1737.

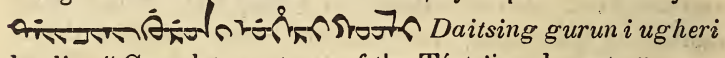
*ᠬᠠᠨ ᠶᠡ ᠠᠷᠠᠬᠠ ᠮᠤᠬᠡᠳᠢᠨ ᠶᠡ ᠫᠤᠴᠢᠬᠤᠷᠤᠨ ᠫᠢᠲᠭᠡ.* *Han i araha*  
*Mukden i fuchurun pitghe.* 御製盛京賦 *Yû ché Shîng*





滿漢千字文 *Mwän Hán Ts'een tszé wän*, "The thousand character classic, in the Manchu and Chinese character." This is not a translation, but merely a transcript of the Chinese sounds in the Manchu character, apparently for teaching a Manchu the Chinese pronunciation.

  
*Ghesei toktopuha hafan i churgan i weile arara kauli.*  
 "Regulations of the Board of Office, by imperial authority."

  
*Daitsing gurun i ugheri kauli.* "Complete customs of the Tá-ts'ing dynasty."

"Ritual of the Manchu Tartars." Manchu; published by order of Këen-lung.

"Manchu Hymn, composed on occasion of the conquest of Kin-chuen."

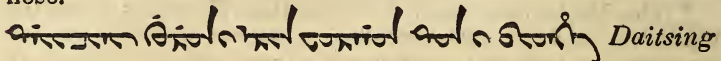
"Regulations of the Board of Dependencies." Manchu.

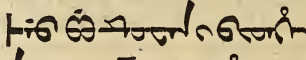
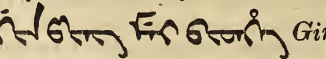
"Chinese thoughts." Manchu.

"Political precepts and moral rules of Kang-he." Published by Yung-ch'ing, in Manchu.

There are some works which appear periodically, such as the two following:—

臨雍御論 *Lín yung yú lín*, "Imperial essays on occasion of the visits to the metropolitan college." Manchu and Chinese.

  
*Daitsing gurun i erin forgon ton i pitghe.* "Imperial Almanac." Manchu; published yearly.

While great care has been taken to have the principal standard Chinese works published in Manchu, there have not been wanting translations also, of many of the novels of an immoral tendency. Some of these have found their way to Europe, such as the  *Jeo p'u tuwan i pitghe*, and the  *Gin p'ing mei pitghe*, translated in 1708. The latter of these is remarkable

as being the work of a brother of Kang-he, the emperor who published an edict, prohibiting the reading of the book. That books of this kind continued to be circulated for many years later, we gather from a document issued by Këen-lung in 1753, in which he thus expresses himself. "About the time of the establishment of our dynasty, when Chinese literature began to be studied among us, the Five Classics, the Four books, the National history, and such works were translated, printed and circulated; but now there are disreputable people, who instead of translating true histories, have occupied themselves with 水滸 *Shwù y hoò*, 'The water's brink,' 西廂記 *Se sèang ké*, 'The record of the west chamber,' and such like novels, leading men to vice by their perusal. In these, the original sounds being transcribed by single Manchu syllables, the *double-entendres* \* are all preserved; from such causes, the deterioration in the manners of the Manchus is to be accounted for; hence these works are severely prohibited."†

Another class of translations of a very different stamp have equally come under imperial proscription, as calculated to contaminate the minds of the Tartars. These are the works of Christian missionaries, many of which were at one time rendered into this language, but are now rarely to be met with.‡ Among these, one of the most popular was Aleni's

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\* This alludes to a custom in writing these low works, where the characters used are unobjectionable to the eye of the reader, but are equivalent in sound to other words, at once conveying to the ear of the hearer expressions of the most licentious character.

† *Tá ts'ing hwúy t'èen szé lé*, Vol. 868, pages 6, 7.

‡ A singular document bearing on this subject, which has been alluded to in Meadows' Essay on the Manchu language, is to be found in the *Tá ts'ing hwúy t'èen szé lé*, Vol. 868, pages 8—10. It is an edict by K'ea-k'ing, published in 1805, as follows:—

"The foreigners from the West having formerly endeavoured to disseminate their religion among the Manchus in the Capital, and having privately printed and distributed books in the Manchu character, severe prohibitions against this practise have several times been published; and order has been given that the books issued from their various establishments be sought for and destroyed; these ought to be delivered to the Great minister of arms, to examine them, and attach fly leaves, upon which each passage that requires inspection may be pointed out. I have at leisure

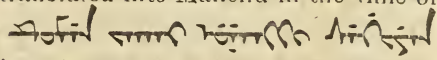


tract, 萬物真原 *Wan wuh chin yuen*; 'The true origin of

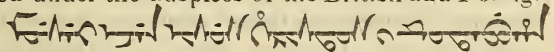
times looked over some of these. In the 教要序論 *Keabu yaou seu lün*, 'Compendium of religious doctrines,' it is said,—'The Lord of heaven is the great prince of all kingdoms.' In the 聖年廣益 *Shing nën kwang yih*, 'Sacred calendar,' it is said,—'The incarnate Jesus in whom we believe, is the great prince of all men and créatures under heaven;' again, 'In China, false creeds are termed sinister doctrines, by which expression, they are undoubtedly conforming to the will of the Lord;' again, 'Let all créatures of the Lord of heaven, from princes down to the common people, abandon depravity and cherish rectitude, and let our holy religion become generally prevalent, then the government must inevitably be peaceful and lasting;' again, 'The Lord of our religion is truly and directly the Lord of heaven, earth, mén, and things;' again, 'The doctrines of other kingdoms are all worldly, carnal doctrines;' again, 'Holy men wish to take this opportunity to propagate this religion in China.' Again, the 婚配訓言 *Hwan p'ei heün yén*, 'Instructions respecting the matrimonial alliance' says,—'The adherents of other religions are slaves to the devil.' Such words as these are wild and extravagant, strange and unprincipled, open to manifold objections. But some things in them are still more perverse and erroneous; thus it is said:—'To obey a parent's commands, when these are opposed to the commands of God, is very un-dutiful. There was a holy woman Barbara, who because she would not obey some unrighteous command, was killed by her ignorant father; where-upon God in his righteous anger, struck him dead with a thunderbolt. Let parents, relatives, or friends, who would prevent others serving the Lord, take warning by this.' This is extinguishing the relations of life, and abandoning all principle, and can only be compared to the mad howling of dogs. Again it is said,—'At that time, there was a (peise\*) prince, who was given up to a life of unprincipled conduct. Although his (futzint†) consort used all her influence to reform him, he would not comply; till one day, a host of devils dragged this prince down to hell. His wife being distinguished for her virtue, God revealed to her the fact, that her husband was suffering eternal misery in a lake of fire. Hence it is obvious that those who will not listen to good counsel, inevitably suffer eternal punishment from God.' Such babbling as this is still more injurious to sound principles. But how do the Western foreigners know about *Peises* and *Futzins*? This arises from their having formerly held intercourse with the bannermen; by which means they got a knowledge of these titles, and have fraudulently transferred them to their books. This is a matter of old standing, but up to the present time, it has not been rigorously investigated. When it is said that a Peise was dragged down to hell by a host of devils, this is altogether a fabulous statement, without the least shadow of truth. If they can in their crafty devices, invent such baseless fabrications, then there are no words which they are incapable of uttering; there is nothing too bad for them to publish. If severe prohibitions are not issued against such publications in good time, and they are allowed to go on disseminating them at pleasure, the books they compose may come to contain perverse errors, of a still more aggravated character than these, when more stringent correction will be unavoidable. The settlement of a complex case after it has gathered strength, is not so good as

\* 𠵼 Peise. † 𠵼 Futzin.



all things," which was translated into Manchu in the time of Kang-he, with the title   
*Timen chakai unengki segiyen.*

The Missionaries received much more favour in this respect from Kang-he than his successors, and it was under the special patronage of this monarch, that Gerbillon and Bouvet translated into Manchu, a series of works on music, medicine, anatomy, mathematics, &c. including Euclid's Elements, and Duhamel's Philosophy.\* In 1723, Father Parennin transmitted to the Academy of Sciences in Paris, copies of Manchu translations of a Treatise on Anatomy, a Course of Medicine, and a work on Physics, which had been written by members of that body. In the letter accompanying these, he states that they were translated by special orders from, and under the superintendance of the emperor; and that previous to this undertaking, he had been for ten years engaged translating Manchu into European, and translating French, Latin, Portuguese, and Italian, into Manchu.†

Among the contributions made by foreigners to the literature of the Manchus, first in importance stands the New Testament, published under the auspices of the British and Foreign Bible Society, 

the prevention by previous care. Formerly the great minister Luh-kang, and others were ordered to take charge respectively of matters connected with the institutions of the Western foreigners, to consult together, and draw up reports, keeping them under a constant surveillance. Hence they have drawn attention to the various notable passages in these books; and in allusion to these, I now reiterate this injunction:—Henceforth let all the banner-men population apply themselves to the cultivation of our national language, horsemanship and archery; let them study the writings of the sages, and comply with the canonical precepts. They are not allowed to believe in Buddhism or Taouism; much less the religion of the Western foreigners. Let them now purify themselves from all past stains, and no longer put confidence in these corrupt discourses. If any will ignorantly persist in holding on this stupid course, turning their back on first principles, and following depravity, they cannot be ranked as men, and are opposing my earnestly reiterated admonitions. Let this be a warning to all."

\* Alphabet Mantchou, pages 71, 72.

† Lettres édifiantes et curieuses. New edition; Paris. Vol. 3, pages 330, 331.

ᠮᠤᠰᠤᠢ ᠡᠬᠡᠨ ᠶᠤᠰᠤ ᠭᠡᠷᠢᠰᠤᠳᠤ ᠶᠡ ᠲᠤᠯᠠᠫᠤ ᠶᠡ ᠶᠡᠬᠡᠰᠡ.

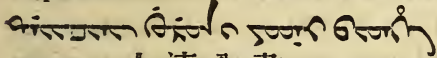
Dr. Morrison writing to Professor Remusat in 1820, remarked,—“It was new to me that the credulous unbelievers of Europe began to cherish hope from our ignorance of the Manchow Tartars. That is a stale trick of theirs, to argue from our ignorance, and to believe most firmly whatever they choose to suppose, in opposition to our Sacred Scriptures. Your researches in the Manchow Tartar language acquire, from this circumstance, a degree of importance of which I was not aware. I wish you could find time to render the Bible into the Manchow. I am not aware that it is yet done; and it would be a work worthy of your pious King.” It appears the pious wish expressed by the zealous Morrison in the above paragraph, was actually in course of being accomplished, in another direction; for in 1817, the friends of Bible circulation being actively engaged with translations into various Tartar idioms, a proposal was made to commence a version in Manchu Tartar; when some Missionaries being about to proceed to Irkutsk, it was thought desirable to take advantage of the occasion, to commence the undertaking. Little was done towards it however till 1821, when Mr. Lipoftzof, the Russian Manchu interpreter was engaged by Dr. Pinkerton on behalf of the British and Foreign Bible Society, to translate the New Testament. The version was begun the same year, and in February, 1822, the first seven chapters of Matthew being completed, preparations were made for casting a font of types. Translations of the Testament into the Calmuc, Mongolian, and Manchu languages, being carried on conjointly at that time, in St. Petersburg, the several translators were enabled by consultation, to render mutual assistance, and to secure a general harmony in the phraseology and nomenclature of the versions, a matter of considerable importance. In 1823, an edition of 550 copies of Matthew had been printed, 100 of which were sent to the depository of the Bible Society in London, but the greater portion were destroyed by a flood at St. Petersburg in 1824. A specimen

was sent to Professor Remusat at Paris, who declared it to be the most idiomatic, clear, and faithful, of any of the eastern versions which he had seen. The translation had reached the end of Luke in 1824; and the following year it appears to have been brought to a close or nearly so. Mr. Borrow of Norwich was engaged by the British and Foreign Bible Society in 1833, to proceed to St. Petersburg for the purpose of printing the New Testament in Manchu, which work he accomplished to their satisfaction, 1000 copies having been printed, and lodged in the depository in London, by 1836. 200 copies were sent to Shanghai in 1852, for distribution, when a favourable opportunity should occur; but the vessel in which they were shipped was wrecked off Java, and the whole consignment lost. In 1833, a Manchu version of the whole of the Old Testament recently brought from Peking, having been discovered in St. Petersburg, Mr. Swan, a missionary then on the way to his station in Mongolia, remained to transcribe it for the Bible Society; the copy which he executed being sent to London, where it now remains in the possession of the Society.

It appears by a statement from the pen of Father Hiacinthe, a Russian monk who lived many years in Peking, that all the sacred books of the Tibetans were translated into Manchu, in the last century, under the superintendence of an imperial commission.\*

There are a goodly number of works published with the special view of aiding students in the language. The following are some of them:—

**正字通** *Ching tszé t'ung*. A Chinese dictionary, published in 1670, which contains the Manchu syllabary, with the sounds given in Chinese characters at the side; also a short disquisition on the Manchu characters.

 *Daitzing gurun i yauni pitghe*. **大清全書** *Tá ts'ing tseüen shoo*. A Manchu-

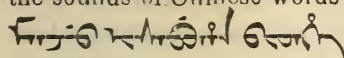
\* Meadows' Essay on the Manchu language. Page 11.

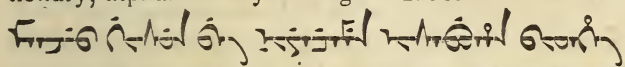


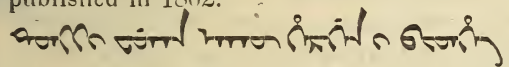




原音正考 *Yuén yin ch'ing k'au*, "Examination of the original sounds." 1743. A pronouncing dictionary, in which the sounds of Chinese words are given in Manchu characters.

 *Manchu isapuha pitghe*. 清文彙書 *Ts'ing wän wei shoo*. A Manchu-Chinese dictionary, alphabetically arranged. 1750.

 *Manchu gisun pe niyetcheme isapuha pitghe*. 清文補彙 *Ts'ing wän pòd wei*. A supplement to the preceding work; published in 1786. Another edition of the same, with additions, was published in 1802.

 *Tongki fuka akó ghergen i pitghe*. "Vocabulary of words without diacritic marks."\*

欽定清漢對音字式 *K'in t'ing Ts'ing Hán túy yin tszé s'eh*. "Model for the transcription of Manchu words in Chinese characters, published by imperial command." 1772.

御定滿洲蒙古漢字三合切音清文鑑 *Yü t'ing Mwàn-chow Mäng-koò Hán tszé san hō, ts'ëě yin Ts'ing wän k'ëén*. "Imperial Manchu-Mongolian-Chinese dictionary, with explanations in Manchu." 1779.

滿漢西番集要 *Mwàn Hán Se-fân tseih yaóu*. "Pentaglot dictionary in Manchu, Chinese, and Tibetan characters."

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#### ACQUISITION OF THE MANCHU LANGUAGE BY FOREIGNERS.

Of all the nations of the west, probably none have enjoyed greater facilities for the study of Manchu than the Russians. The relations of the latter with China date previous to the commencement of the present dynasty. A treaty between these two nations having been ratified by the Czar Peter 2nd,

\* A specimen from this work is given at page xxviii, supra.

in 1728, a number of Russian youth were admitted the same year into the national college at Peking, to be educated in the Manchu and Chinese languages. This practise has been continued to the present time, the students being allowed to remain for a term of years, when they are replaced by others. The official business of the Russians with the Chinese being transacted in Manchu, renders it an object of importance with the former to give their chief attention to that language; and a corps of interpreters is consequently maintained for this purpose. Even with these advantages, the public has not derived so much advantage from their experience as might have been expected. The following are some of their productions:—

KITAISKIIA MYSLI. "Chinese thoughts." Translated from the Manchu into Russian, by Alexis Leontief. 1772.\*

*Sz' shu gei*, or "Four books with commentary." Translated from the Manchu and Chinese into Russian, by Alexis Leontief. 1780.

*Daitsing gurun i ugheri kauli*. "Complete customs of the Tá-ts'ing dynasty." Translated from the Manchu into Russian, by Alexis Leontief. 1781.†

POUTECHESTVIE KITAISKAGO POSLANIKA KE KALMUIITS-KOMOU AIOUKE KHANOU SE OPISANIEMM ZEMELL I OPUITCHAEFF ROSSIISKIKH. "Chinese embassy to Ayuka, khan of the Kalmucs; with a description of the country and customs of the Russians." Translated from the Manchu into Russian, by Alexis Leontief. 1782.‡ A translation of this work, from the Chinese into English, was published by Sir G. Staunton.

Leontief is said to have translated also from the Manchu into Russian, part of the "History of China," and part of a "Treatise on Geography."§

OPSTOIAATELENOE OPISANIE PROISKHOJ DENIA I SOSTOIA-

\* See 7th work mentioned on page xlii, supra.

† See 3rd work on page xlii, supra.

‡ See 6th work on page xxxix, supra.

§ Alphabet Mantchou; preface, page vii.

НІА МАН'ДЖУРСКОГО НАРОДА І ОСМИ ЗНАМЕНАХ СОСТО-  
ІАЧТЧАГО. Published at St. Petersburg, in 1784.\*

МАН'ДЖУРСКОГО І КИТАЙСКОГО ХАНА КАН'-СИИ КНИГА.  
"Book of the Manchu-Chinese emperor Kang-he." Composed  
by the emperor Yung-ching, and translated from the Manchu  
into Russian, by Alexis Agafonof. 1788.†

"Manchu-Russian, Russian-Manchu, Manchu-Russian-  
Chinese, and Chinese-Manchu dictionary." (manuscript.) ‡

"Vocabularium Sinico-Mandshuico-Russicum." Auctore  
Alexei Paritschow. Irkutzkae, in Siberiâ. (manuscript.) §

МАН'ДЖУРСКАІА ГРАММАТИКА. "Manchu Grammar;"  
for the use of Russian youth. By Ant. Vladykin. 1804. (ma-  
nuscript.) ||

ОУЛОЖЕНІЕ КИТАЙСКОЇ ПАЛАТЫ ВНЕЧНИХ' КНОЧЕНИЙ.  
"Code of the Chinese Board of Dependencies." Translated  
from the Manchu, by Et. Lipoftsof. 1828. ¶

A catalogue was published at St. Petersburg in 1844, of  
the Chinese, Manchu, Mongolian, and Tibetan books and  
manuscripts in the Asiatic library, in which the original titles  
are given in a supplement.

During last century, the Manchu was zealously cultivated  
by the Roman Catholic missionaries at Peking, and much of  
their success doubtless depended, on the facility with which  
they were able to transmit their thoughts in that language.  
Various notices from them on the subject may be seen in the  
"Lettres édifiantes," "Memoires concernant les Chinois," and  
other works of the period. Among those most distinguished  
may be mentioned Gerbillon, Bouvet, Domenge, Souciet, Pa-  
rennin, De Mailla, Verbiest, Visdelou, Raux, and Amyot.

\* Rémusat thinks this is a translation of the "Treatise on the  
origin of the eight banners;" see 5th work on page xxxix, supra.

† See 8th work on page xlii, supra.

‡ Landresse thinks this formerly belonged to the Russian inter-  
preter Vladykin. See "Catalogue des livres composant la biblio-  
thèque de feu M. Klaproth." part 2, page 53.

§ Idem. part 2, page 53.

|| Idem. part 1, page 51.

¶ See 6th work on page 42, supra.



Some dissertations on the Manchu language by Bayer, are to be found in the "Commentaria Academiæ Petropolitanae," and in the "Acta eruditorum."

Some notes on the Manchu characters are found in La-Croze's "Thesauri epistolici."

The "Syntagma dissertationum," of Dr Hyde has also a few remarks on the same subject.

But the most perfect work published in Europe about that time, was Deshauteraye's Dissertation on the Manchu, in the Abbé Pétity's Encyclopédie élémentaire.

Duhalde's "Description de la Chine et de la Tartarie Chinoise," 1735, contains an interesting chapter on the Manchu. A German translation of this was published in 1747.

In 1696, the "Relations de divers voyages, &c." by Thevenot, was published; the 2nd volume of which contains the "Elementa linguæ Tartaricæ," with the name of Gerbillon as the author. Hyde however, asserts that it was written by Verbiest, which may possibly be true; for in the Catalogue of works written by the Jesuits in China, among the productions of Verbiest, a Grammatica Tartarica is mentioned. This was the first work on the subject, of a decidedly grammatical character, which appeared in Europe.

Amyot's "Grammaire Tartare-Mantchou" is merely a French translation of the preceding, with the omission of the forty four last paragraphs, on the peculiarities of the Manchu.

Klaproth made a copy of the above work, at Florence, in 1815, giving all the Manchu words, in Manchu characters.

M. Langlès notices a manuscript Latin-Manchu-Chinese dictionary, by a missionary, 3 vols. folio, in the Royal library at Paris.

Verbiest is said by Bayer to have compiled a similar work.\*

"Discours sur l'art de la guerre." Translated from the Manchu, by Amyot, and published in the Mémoires concernant les Chinois. †

\* See Langlès' Alphabet Mantchou, 2nd edition, prefixed to his dictionary, page xxxiii.

† See 12th work on page xxxix, supra.



“Eloge de la ville de Moukden et de ses environs. poëme composé par Kien-long, accompagné de notes curieuses ; traduit en François par Amyot.” 1770. Originally composed in Manchu.\*

“Notices et extraits des manuscrits de la bibliothèque du roi.” Paris, 1787—1831, in 12 vols. 4to. This notices upwards of 200 manuscripts, relating to Manchu literature, and gives extended descriptions of some of the works.

“Alphabet Tartare-Mantchou.” 1787. Langlès. A second edition of this work, enlarged, was published with his Manchu dictionary, in 1789. A third and much augmented edition was printed in 1807.

“Dictionnaire Tartare-Mantchou François, composé d'après un dictionnaire Mantchou-Chinois, par M. Amyot ; rédigé et publié avec des additions et l'alphabet de cette langue, par L. Langlès.” 1789.† With the last volume of this work, M. Langlès issued a prospectus of some works, which he intended to publish as a supplement to the dictionary. 1st. A Manchu-Latin dictionary, for the benefit of those who could not read French. 2nd. A geographical dictionary of Tartary, Mongolia, the Calmuc country, Tibet, and Corea, with the names given in Manchu characters. 3rd. A table of the Tartar words borrowed from the Chinese. At the same time, he announced his intention of following these by an “Essai de méthode pour apprendre le Tartare ; suivi d'excellents dialogues avec des notes grammaticales. par le P. Domenge.” On the publication of his 3rd edition of the Alphabet Mantchou in 1807, having been unable to procure the requisite funds for carrying out his original views, he proposes as an undertaking of less risk, to publish an extensive supplement to the dictionary, of additional Manchu words, and a general table of all the French words in the course of the work, forming a kind of a French-Manchu dictionary. As none of these were accomplished by Langlès, the works probably still remain in manuscript

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\* See 8th work on page xl, supra.

† This is a translation of the 2nd work on page xlix, supra.



lists of Manchu words, and remarks on the origin of the nation. An augmented edition was published in 1829.

“Meng tseu vel Mencium inter Sinenses philosophos ingenio, doctrina, nominisque claritate Confucio proximum, edidit, Latina interpretatione, ad interpretationem Tartaricam utramque recensita, instruxit, et perpetuo commentario, e Sinicis de prompto, illustravit Stanislaus Julien.” 1824 \*

“Chrestomathie Mandchou. ou recueil de textes Mandchou, destiné aux personnes qui veulent s'occuper de l'étude de cette langue ; par J. Klaproth.” 1828.\*

“Die Völker der Mandschurey von Dr. J. H. Plath.” Göttingen, 1830. This contains some remarks on the Manchu language.

“Elémens de la Grammaire Mandchoue, par H. Conon de la Gabelentz.” 1832.

“Catalogue des livres composant la bibliothèque de feu M. Klaproth.” This gives a list of a good many works relating to Manchu literature, with critical notes by Landresse.

Scarcely anything has been written on Manchu in the English language. The work of Duhalde was translated into English in 1741; and his remarks on the Manchu language are also reproduced in Grosier's “Description of China.”

Sir John Barrow in his “Travels in China,” published in 1804, gives a few remarks on the Manchu, together with an engraving of the twelve classes of finals, and a few combinations, but as these appear to have been copied from a running-hand manuscript, they are not calculated to give a correct idea of the forms.

In the Chinese Repository for June, 1844, there is a well-written paper from the pen of Caleb Cushing, the American Commissioner to China, entitled “Considerations on the language of communication between the Chinese and European

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\* In this Chrestomathy the following works are republished;—1st and 8th, on page xl; 2nd, 3rd, 6th, and 7th, on page xli, and the commencement of the last work mentioned, at the foot of page xxxvii, supra.



governments ;" in which he urges the expediency of adopting Manchu, as the language of diplomacy.

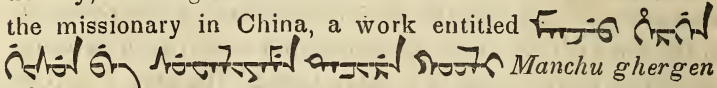
The first separate work written especially on this subject in English, is Meadows' "Translations from the Manchu, prefaced by an Essay on the language." Canton, 1849. In this little work, a number of pieces are given in the original character, and translated with great fidelity. It also contains a brief account of the origin of the language, and the facilities for acquiring it.

An English translation of Amyot's "Grammaire Tartare-Mantchou" has been recently published, at the Press of the London Missionary Society, at Shanghae.\*



### 清文啟蒙 TS'ING WAN K'E MUNG.

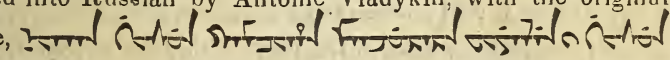
This work, of which the translation is given here entire, has been noticed by most who have written at length on the subject. Although issued with humble pretensions, it is unique as a philological production; both as giving the views of a native Chinese on the principles of grammar, and also as affording the most trustworthy guide to a correct acquirement of the Manchu language.

In 1790, on the publication of the last volume of his dictionary, M. Langles states that he had received from M. Raux the missionary in China, a work entitled  *Manchu ghergen gisun pe suwaliyame tatsire kauli*. "Méthode pour apprendre les caracteres et la langue des Tartares-Mantchoux," extracted from the *Ts'ing wän k'e mung*. This appears to have been a translation of the 1st and 2nd books. In the 3rd edition of his *Alphabet Mantchou*, 1807, he states that the remaining part of the work had been carried off, during the voyage from China, and as he thought, found its way to the British Museum.

\* See 7th work on page lii, supra.



In reference to the above notice, Remusat says,\* "I only know this work, by the notice which is given of it in the preface to the Alphabet Mantchou ; but, from this single indication, I imaginè that it would give a more correct idea of the language than all the other grammars, since it is the first part of the translation of an original Manchu grammar M. Langlès regrets the loss of the second part, which was carried off, in the course of the voyage, and taken to the British Museum in London. But nothing is easier than to supply this loss, since the Royal Library possesses the original of a similar work." He then gives an analysis of the work in six pages ; after which, he continues,—“ It is evident that there are in the *Ts'ing wän k'e mung*, many pieces the translation of which would be of great utility for the advancement of Manchu literature. The familiar dialogues of the 2nd Book, printed in their original form, with a French version annexed, would prove a great help to students of these two languages, if ever they should acquire an importance in Europe, other than what they both have in literature. The treatise on the particles in the 3rd Book, and the table of synonymes in the 4th Book, would form an excellent grammar, if, as might be easily done, it were published with a French version. The other pieces are of less importance, or are to be found in works already printed. Of the number of these last is the Manchu syllabary, which M. Langlès has published entire in the third edition of his Alphabet, and which it is very necessary to know, not only to learn to read Manchu, but also to be able to look up words, either in Amyot's dictionary, or in any of the original dictionaries.”

The second Book of the *Ts'ing wän k'e mung* was translated into Russian by Antoine Vladykin, with the original title,  *Nikan gisoun kamtchiha Manchurara fiyelen i gisoun.* “Familiar conversations in Chinese and Manchu.”

\* Recherches sur les langues Tartares. Page 99.

Klaproth, in his "Lettres sur la littérature Mandchoue," refers to the *Ts'ing wǎn k'e mǔng*, to shew that the Manchus were familiar with the method of decomposing their syllables into letters, and hence that Langlès' Alphabet was no new discovery.

In the "Verzeichniss der Chinesischen und Mandshuischen bücher, &c." Klaproth, speaking of this, under the name of "Rudiments of the Manchu language," calls it "the best Manchu Grammar."


Gabelentz in the preface to his "Grammaire Mandchoue," says,— "I much regret not having been able to make use of a grammar compiled in China, named *Mwàn Hǎn tszè Ts'ing wǎn k'e mǔng*, of which Mr. Abel Rémusat gives the analysis in the first volume of his 'Recherches.' It would doubtless have been very interesting and very useful to have examined the 3rd chapter of that book, which treats of particles, and the second part of the 4th chapter, which contains a dictionary of synonymes."

Caleb Cushing, in the paper above noticed, says of the *Ts'ing wǎn k'e mǔng*,—"This is a very full and complete treatise on the principles of the Manchu language, in Chinese and Manchu, in four books."

Meadows, in his Essay on the Manchu language, speaking of this work, says,— "It was published in 1729, and after a lapse of 120 years, remains unaltered, the standard, if not the only, work on the subject possessed by the Manchus in China." After a brief statement of the contents, he proceeds to give a few strictures on its character, rather severe, but not without foundation it must be admitted. It is scarcely fair however, to set it in competition with modern European grammars, or to expect that it will possess those characteristics which mark the more scientific works of the west. To take a just view, it is necessary to look at it through a Chinaman's medium, that being the class for whom it was written. Under such circumstances, it will require little argument to show that it

is better calculated to convey to the mind of a Chinese, the knowledge of the Manchu, than would a more rigid treatise written according to western rules. Mr. Meadows adds,—“It is however, a work of great value to the student, in spite of its many imperfections when considered as a ‘Grammar.’ The examples serve to eke out the deficiencies of the rules; and so far as it goes its authority is unimpeachable.”

#### SYNOPSIS OF THE CONTENTS OF THE TS'ING WAN K'E MUNG.

The twelve classes of syllables with their sounds, p.p. 3—25 form the component parts of all the words in the language, with some slight exceptions. At the end of each class, is an alphabetic analysis of the various syllables. On page 14, from  *ts'a* downwards to the end of the first class, are the characters that have been introduced for the transcription of Chinese words.

P.p. 25*a*—26*a*, is a table of dissyllables, which are pronounced as monosyllables.

On p. 26*a* is a short table of monosyllables derived from foreign languages.

Next follows a table of polysyllabic words derived from foreign languages, p.p. 26*a*—27.

P.p. 27*a*—29 treats of the method of combining two syllables in pronunciation to form one word; to understand the full force of which, it is necessary to remember that it was written for the instruction of Chinese, who being accustomed only to monosyllabic sounds in their own language, cannot so easily acquire the sounds of polysyllabic words, as those who have learnt an alphabetic system.

P.p. 29*a*—32, gives a number of irregularities which are to be observed in the pronunciation of some Manchu words, the sound of the same word sometimes varying under different circumstances.

P.p. 32—32*b* are the laws of sequence to be observed in writing Manchu.

The first Book being deemed sufficient instruction as to the sounds, and method of writing, the second is wholly occupied with dialogues, and their translation, side by side. This method of storing the memory with extensive portions of the language, has long been



the orthodox system in China, and it will be observed that it is not altogether alien, to the improved systems of some modern professors in the west.

The student having thus made himself master of a large number of phrases, including the pronunciation, the manner of writing, and the meaning, next proceeds by means of the third Book, to decompose the sentences which his memory retains, into their elementary parts. It is not a matter for surprise, that the directions laid down for this purpose, vary greatly from the rules of a western grammatical treatise ; were it otherwise, the fact might afford ground for astonishment. An attentive inspection of this part however, will shew that a certain order is preserved in treating of the various particles.

First are put the three case particles [1]\* *de* dative, [3] *pe* accusative, and [5] *i* genitive. A second form of the genitive, [6] *ni* is also given. Besides their meaning as marking the cases of nouns, the various other meanings which they bear are also given, with their applications ; and underneath are a number of terms into which they enter, modifying their force. Each primary particle throughout the section is followed in separate articles by its particular derivatives ; thus the three particles *de*, *pe*, *ni*, are followed by their respective interrogatives [2] *deo*, [4] *peo*, [7] *nio*, where, however, they are not to be taken as marking the cases of nouns, but as affecting the whole sense of the clause in which they stand ; being sometimes joined to verbs, sometimes to pronouns, and sometimes isolated.

[8] *ga*, *go*, *ge*, are a kind of reflex possessive terminations, forming nouns, of which the primary word expresses an attribute. This formula is much used in Chinese.

[9] *ningge*, *ingge* are terminations, by which personal and demonstrative are changed into possessive pronouns, as "My," "Thy," into "Mine," "Thine," &c.

[10] *kai* is a kind of transition final particle, nearly approaching the power of the substantive verb, and supplying its place, where there is no other verb in the clause.

Next come the verbal particles, in the following order ; first the

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\* The numbers in brackets refer to the several articles in the 3rd Book.



moods :—[11] *me* infinitive, [12] *ki* optative, [13] *tsi* conjunctive, [17] *fi* present participle, [19] *p'i* intensitive participle.

The tenses follow :—[20] *ka, ha, ko, ho, ke, ghe* give the force of a past aorist to the verb ; [24] *pi* is a particle, which added to the preceding, gives a definite power to verbs ; [26] *ra, re, ro*, are future ; [30] *mpi* is also a future particle, but coming nearer in meaning to the present time than the preceding. As the actual present has no duration in nature, so the Manchus like the Hebrews, ignore it in their grammar.

The same particle *tsi*, which forms the conjunctive mood, also marks the ablative of nouns. It is followed by a synonyme in this last sense [14] *deri*. [15] *aikapade* is a conditional particle, which precedes the conjunctive mood of verbs. [16] *aika* is an interrogative conditional particle.

The participial particle *fi* is followed by its compound [18] *ofi*, implying cause.

The aorist particles *ka, ha, &c.* are followed by their respective interrogatives [21] *hao, hao, &c.*, past participles [22] *kangge, hangge, &c.*, and past-participial interrogatives [23] *kanggeo, hanggeo, &c.*

The definite particle *pi* is followed by its six compounds [25] *kapi, hapi, kopi, hopi, kepi, ghepi*, which all mark the definite preterite tense.

The futures *ra, re, ro*, are followed by their interrogative forms [27] *reo, rau*, the corresponding verbal adjective forms [28] *rangge, rengge, rongge*, and the interrogative forms of the same, [29] *ranggeo, renggeo, ronggeo*.

The future *mpi* is followed by its interrogative form, with the synonyme of the same [31] *mpio, pio*.

Having thus noticed the positive forms, the negatives are next taken up as follows :—[32] *rakó* present or future negative ; [36] *kakó, hakó, kakó, ghakó*, past negatives.

*Rakó* is followed by the present negative interrogative form [33] *rakón*, the negative verbal adjective form [34] *rakóngge*, and the negative verbal adjective interrogative form [35] *rakónggeo*.

The past negative suffixes *kakó, hakó, kakó, ghakó* are followed by the negative interrogative forms [37] *kakón, hakón, kakón, ghakón*, the past-participial forms [38] *kakóngge, hakóngge, kakóngge, ghakóngge*, and the negative past-participial interrogative forms, [39] *kakónggeo, hakónggeo, kakónggeo, ghakónggeo*.

The next three articles are adverbs ; [40] *gala*, *gele*, are suffixes implying incompleteness ; [41] *doigonde*, and [42] *onggolo*, both indicate precedence in regard to time.

[43] *na*, *ne*, *no*, *ya*, are four interrogative particles, suggesting a doubt on the mind of the interrogator.

[44] *kini* is a suffix of the third person of the imperative mood ; [45] *tsina* is a suffix of the second person of the same mood, used in addressing inferiors.

[46] *nu*, *so*, *su*, *fu*, are four terminations, applied to form the imperative of monosyllabic and dissyllabic words.

[47] *chu* is an imperative suffix, conveying the invitation to come, in connexion with the primary idea of the word to which it is joined.

From [48] to [56] inclusive, *sa*, *se*, *si*, *ta*, *te*, *hori*, *hóri*, *ghuri*, *la*, *le*, *ta*, *te*, *to*, *mudan*, *mari*, *dari*, *geri*, *tome*, are comprehensive particles, expressing plurality, multitude, individuality, &c.

[57] *tziya*, *tziye*, are interjections expressive of approbation.

[58] *hai*, *hoi*, *ghei*, and [59] *hai*, *tai*, *tei*, are suffixes implying completeness.

[60] *pai*, and [61] *paipi* are particles implying absence of intention or effect.

[62] *tchun* is a suffix, which applied to a verbal root, forms a substantive.

[63] *hon*, *hôn*, *ghun*; suffixes, forming adjectives from verbal roots.

[64] *tsipe*, [65] *udu*, [66] *gotzime*; three conditional particles.

[67] *eitereme*, [68] *eiteretsipe*; particles of generality.

[69] *tala*, *tele*, *tolo*; particles of attainment.

[70] *raho*, *ayau*; particles of apprehension.

[71] *kan*, *kon*, *ken*, *si*, *liyan*, *s'hôn*, *sghun*, [72] *chaka*, *saka*; intensitive particles

(73) *unggi*, *ponggi*, *gonggi*, *tuwanggi*; imperative verbs, bearing the idea of commissioning.

(74) *pe dahame*, (75) *tetendere*; two consequential terms.

(76) *manggi*, (77) *nakô*, (78) *tchuka*, *tchuke*, (79) *tchukangga*, *tchukengge*; particles of admission.

(80) *teile*, (81) *epsighe*; two particles implying thoroughness.

(82) *dule*; particle indicating an original condition.

(83) *aintsi*, (84) *aise*, (85) *dere*, (86) *dapala*, (87) *watziha*, are particles of assent.

(88) *hono*, (89) *pade*, (90) *ai ghendure*, (91) *anggala*, (92) *tere anggala*, (93) *sere anggala*, are terms indicating the extension of an idea.

The following seven articles (94) to (100) are all syllables introduced into verbs, immediately after the root, and modify the meaning in various ways.

From (101) to the end of the section (254), is a collection of frequently recurring expressions, which it is convenient to have on the memory.

A number of words will be found throughout this section, which must be preceded by one or other of the case particles; thus, (1a) *gelempi*, *olhompi*, *aisilampi*, *shangnampi*, *amuran*, immediately follow *de*; (30a) *ompi*, "to be," and (97) *pu*, the passive inflexion, are preceded by *de* in the same clause.

(3a) *ai ghendure*, *dahame*, immediately follow *pe*, and (97) *pu*, as a transfer causative, is generally preceded by *pe* in the same clause.

(5a) *emki*, *paru*, *chalin*, *adali*, *gese*, *teile* (generally), *tchala*, *tsiha*, *epsighe*, *guptsi*, *tchanggi*, follow *i* or *ni*.

(13a) *ompi* "may," *ochoro*, *ochorongge*, *ochorakô*, *tetendere*, *atchampi*, *tulgiyen*, (33a) *ochorakôn*, (34a) *ochorakôngge*, (35a) *ochorakônggeo*, are immediately preceded by *tsi*, and (87) *watziha* is preceded by *tsi* in the same clause.

Certain words follow particular tenses; thus:—

(26a) *chakade*, *anggala*, *onggolo*, *dapala*, *ayau*, *unde*, (74) *pe dahame* "since it is so," follow one of the inflexions *ra*, *re*, *ro*.

(74) *pe dahame* "since it has been," (76) *manggi*, are preceded by one of the inflexions *ka*, *ha*, *ko*, *ho*, *ke*, *ghe*.

The auxiliary verb (20c) *pighe* is preceded by *datsi*.

The auxiliary verb (25d) *seghepi* is preceded by *ghendughengge*.

The suffix (64) *tsipe* is preceded in the same clause by *udu*.

The particle (85) *dere* is preceded in the same clause by *aintsi*.

The particle (89) *pade* is preceded in the same clause by *hono*.

The qualifying syllables (96) *nu*, *du*, *tcha*, *tche*, *tcho*, when used in the middle of words, are generally preceded in the same clause by *isghunde*, *gemu*, or *geren*.

*Pe* cannot follow *i*, *ni*, *de*, *me*, *tsi*, or *fi* (3a).

(1v) *dade* is followed by *geli*.



(5b) *kan, kon, ken, tsin, tchun tchun, giyan giyan, giyan fiyan, siran siran, daghin daghin, dahôn dahôn, ulghiyen ulghiyen*; all these terms are followed by *i*.

The terms (13*m*) *pighe pitsi*, (158) *elei*, (159) *elekei*, are followed by *pighe* in the same sentence.

(13*r*) *dontzitsa* is followed by *sere, seghe, or sempi*.

(15) *aikapade* is followed by *hade, ghede, ohode, de, tsi, or otsi*.

(26*a*) *ume* is followed by *ra, re, or ro*; except in the phrases *age ume*, and *chai uttu ume*.

(65) *udu* "although indeed," is followed by *tsipe*; when *udu* is followed by *seme*, it signifies "although you say;" when it is followed by *seghe seme*, it signifies "although it was said."

(82) *dule* is followed by *ni, or nikai*.

(83) *aintsi* is followed by *dere*.

(88) *hono* is followed by *pade, ai ghendure, muchanggo, pio, or ompio*.

(91) *anggala* is followed by *isirakô* in the same sentence.

(121) *ainahai* is followed by *ni* in the same sentence.

(146) *esi* is followed by *tsi* in the same sentence.

(193) *dekdeni gisun* is followed by *sempi, seghepi, or sere palama*.

(195) *niyalmai ghendughengge* is followed by *sere palama*.

There are certain particles (1*b*) *de, pe, i, ni, kai, tsi*, which are never used at the beginning of a line in Manchu.

The following terms are used at the beginning of a clause :—(1*w*) *tere dade*, (41) *doigonde*, (60) *pai*, signifying "absence of intention," (61) *paipi*, (82) *dule*, (83) *aintsi*, (88) *hono*, (92) *tere anggala*.

Those which follow are used in the middle of a clause :—(73) *unggi, ponggi, gonggi, tuwanggi*, (77) *nakô*, (80) *teile*, (81) *epsighe*.

The following are used at the end of a clause :—(42) *onggolo*, (43) *na, ne, no, ya*, (60) *pai*, as an interjection, (72) *chaka, saka*, (74) *pe dahame*, (75) *tetendere*, (76) *manggi*, (84) *aise*, (85) *dere*, (86) *dapala*, (87) *watzih*a, (89) *pade*, (90) *ai ghendure*, (91) *anggala*, (93) *sere anggala*.

A number of rules are laid down throughout the section, by means of which, the laws of affinity between the vowels in Manchu composition may be gathered. The most uniform of these are :—when the first syllable of a word is *a*, the vowel in the inflexion is



also *a* ; and when the first syllable is *e*, the inflexion also has *e*. The vowels *i*, *o*, *ô*, *u*, are less regular, taking for their inflexions, *a*, *e*, *i*, *o*, or *u*, according to circumstances.

The fourth Book contains, a list of words, which are apt to be written one for the other by mistake :—1st, those words which merely differ in their points or guttural marks, p.p. 225, 226 ; 2nd, those words which resemble in sound, p.p. 226—231 ; 3rd, those words which although differently spelt are identical in pronunciation, p.p. 231—233. After this follows a vocabulary of synonymes, p.p. 233—310 ; in which the different shades of meaning are given for a great number of corresponding words, which may sometimes be translated by the same terms.

The following is a list of all the terms treated of in the third Book, arranged according to the order of the Manchu syllabary, the numbers referring to the several articles in that Book.

A fa sere onggolo, 250.	Ai hatsin, 103.
Aintsi, 83.	Ai paita, 113.
Akatchun, 62 <i>a</i> .	Ai yadara, 104.
Akô, 36 <i>e</i> .	Ai yokto, 114.
Akôtsi, 13 <i>p</i> .	Ai geli, 107.
Apa, 199.	Ai gelghun akô, 106.
Atanggi pitsipe, 64 <i>e</i> .	Ai ghendure, 3 <i>a</i> , 90.
Adali, 5 <i>a</i> .	Ai gisurepure papi, 24 <i>d</i> .
Alimpaharakô, 145.	Ainaha ni, 6 <i>h</i> .
Amuran, 1 <i>a</i> .	Ainaha seme, 123.
Atchampi, 13 <i>a</i> .	Ainahani, 122.
Atchun de tchatchun, 217.	Ainahai, 121.
Achampume gisurempi, 240.	Ainame okini, 124.
Ayau, 26 <i>a</i> , 70.	Ainatsi ochoro, 26 <i>e</i> , 119.
Ake, 186.	Ainara, 116.
Akôn, 37 <i>f</i> .	Ainampahafi, 125.
Akôngge akô, 36 <i>f</i> .	Ainampi, 118.
Ara, 187.	Aini, 6 <i>g</i> .
Araka, 160.	Ainu, 130.
Are, 188.	Aika, 16.
Afanggala, 40 <i>c</i> .	Aikanaha seghede, 126.
Ai, 101.	Aikapade, 15.
Ai ai, 252.	Aipi, 24 <i>c</i> .
Ai alpan ni, 111.	Aise, 84.
Ai otsipe, 64 <i>b</i> .	Aiseme, 128.
Ai uttu, 102.	Aiserengge, 129.
Ai ganaha, 109.	Aisempi, 127.
Ai gatsiha, 110.	Aisilampi, 1 <i>a</i> .

- Aide, 1&.
- Aimaka, 162.
- Aitsi, 130.
- Antaka, 131.
- Angga atchampi, 223.
- Angga sentcheghe, 222.
- Angga chuwap'ï, 19b.
- Anggala 26a, 91.
- Apsi, 181.
- Apsi oho, 182.
- Apsi otsipi, 64c.
- Apsi ochoro, 26d.
- Apsi hocho, 185.
- Apsi sain, 184.
- Apsi serengge, 28e.
- Apsi genempi, 183.
- Alpan halan akô, 112.
- Amtan pahampi, 251.
- Enenggi teile, 80f.
- Ede, 1y.
- Esi, 146.
- Esi setsi ochorakô, 205.
- Ele, 155.
- Elemangga, 156.
- Elekei, 159.
- Elei, 158.
- Ememu, 150.
- Ememu urse, 152.
- Ememu niyalma, 151.
- Ememungge, 153.
- Emempighede, 154.
- Emu anan i gamampi, 244.
- Emu udunggeri, 55f.
- Emu de otsi, 13f.
- Emu mangga, 248.
- Emu tsimari, 229.
- Etsi, 147.
- Etsi ai, 148.
- Etsi ainara, 149.
- Eke, 164.
- Ekempi, 189.
- Ere teile, 80a.
- Ere gese, 5a.
- Ereingge, 9e.
- Eri, 200.
- Erindari, 54b.
- Eitereme, 67.
- Eiteretsipe, 68.
- Eiten, 139.
- Eitsi, 13n.
- Eitsi ainara, 117.
- Eitsipe, 64h.
- Ergeletei, 59g.
- En chen i pahapi, 216.
- Enteke, 177.
- Enderakô, 234.
- Endereo, 233.
- Endempio, 233.
- Epsi tzio, 47c.
- Epsighe, 5a, 81.
- Empitsi, 13g.
- Emtenggeri, 55e.
- Emdupeï, 135.
- Emgeri, 55a.
- Emki, 5a.
- I, 1b, 5.
- Ineku, 141.
- Inenggidari, 54a.
- Ini, 6c.
- Iningge, 9c.
- Inu ya, 43f.
- Isiname chaka, 72c.
- Isitala, 69b.
- Isintzire onggolo, 42b.
- Isinchu, 47a.
- Ilanggeri, 55c.
- Ingge, 9.
- Ohakô, 36a.
- Ohakôn, 37b.
- Ohakôngge, 38a.
- Oho, 20b.
- Oho manggi, 76a.
- Ohopi, 25a.
- Ohode, 1k.
- Ohoi, 58a.
- Ohongge, 22a.
- Ohonggeo, 23a.
- Oso nakô, 77a.
- Oso manggi, 76e.
- Otolo, 69e.
- Ome, 11a.

- Omiki, 12*g*.  
 Otsi, 13*c*.  
 Otsipe, 64*a*.  
 Ochorakô, 13*a*, 32*a*.  
 Ochorakô no, 43*e*.  
 Ochorakôn, 33*a*.  
 Ochorakôngge, 34*a*.  
 Ochorakôngge, 35*a*.  
 Ochorahô, 70*a*.  
 Ochoro, 13*a*, 26*b*.  
 Ochoro ayau, 70*b*.  
 Ochoro ohode, 1*q*.  
 Ochoro chakade, 1*f*.  
 Ochorongge, 13*a*, 28*a*.  
 Oki, 12*a*.  
 Okini, 44*a*.  
 Okio seme, 11*l*.  
 Oron akô, 246.  
 Ofi, 18.  
 Oihori pigheo, 243.  
 Oihorio, 31*h*.  
 Ondompi, 190.  
 Onggolo, 26*a*, 42.  
 Olhotchuka, 78*a*.  
 Olhompi, 1*a*.  
 Ompi, 13*a*, 30*a*.  
 Ompidere, 85*a*.  
 Ompime, 11*d*.  
 Ompighe, 20*e*.  
 Ompighepi, 25*b*.  
 Ompio, 31*b*.  
  
 Upade tzio, 47*d*.  
 Udu, 65.  
 Umai, 140.  
 Umainahakô, 203.  
 Umainame muterakô, 206.  
 Umainatsi ochorakô, 20*f*.  
 Ume, 198.  
 Uyunchute, 52*c*.  
 Urui, 134.  
 Unde, 26*a*.  
 Unde de, 143.  
 Unggi, 73.  
 Unggimpi, 73*a*.  
 Uttu otsi, 13*d*.  
 Uttu ofi, 18*a*.  
  
 Uttu pime, 11*k*.  
 Uttu seme, 11*p*.  
 Ulghiyen ulghiyen, 5*b*.  
  
 Na, 43, 94.  
 Nâkô, 77.  
 Naranggi, 133.  
 Nampuha nampuhai, 59*b*.  
 Ne, 43, 94.  
 Ne che, 215.  
 Nememe, 157.  
 Ni, 1*b*, 6.  
 Nikai, 10*a*.  
 Niyalma tome, 56*a*.  
 Niyalmi ghendughengge, 195.  
 Niye, 99.  
 Nikedempi, 212.  
 Ningge, 9.  
 Ninggude, 1*x*.  
 Nio, 7.  
 No, 43, 94.  
 Nokai cha, 211.  
 Nu, 46, 96.  
  
 Ka, 20.  
 Kanagan arampi, 224.  
 Kakô, 36.  
 Kakôn, 37.  
 Kakôngge, 38.  
 Kakôngge, 39.  
 Kapi, 25.  
 Kai, 1*b*.  
 Kan, 5*b*, 71.  
 Kangge, 22.  
 Kanggeo, 23.  
 Kao, 21.  
 Ga, 8.  
 Gala, 40.  
 Galakakôn, 37*a*.  
 Gamampi, 209.  
 Gaisu, 46*c*.  
 Garmatzi, 245.  
 Ha, 20.  
 Hakô, 36.  
 Hakôn, 37.  
 Hakôngge, 38.  
 Hakôngge, 39.

Hapi, 25.  
 Hala hatsin, 238.  
 Halai entchu, 220.  
 Hatsin tome, 56*b*.  
 Hai, 58, 59.  
 Hangge, 22.  
 Hanggeo, 23.  
 Hao, 21.  
 Ko, 20.  
 Kopi, 25.  
 Kon, 5*b*, 71.  
 Kongge, 22.  
 Konggeo, 23.  
 Kau, 21.  
 Kauli akô, 108.  
 Go, 8.  
 Gosiha chergi okini, 247.  
 Godohon, 63*b*.  
 Gotzime, 66.  
 Goitchuka, 210.  
 Gonggi, 73.  
 Gonggimpi, 73*c*.  
 Gonggohori, 49*a*.  
 Golmin saka, 72*h*.  
 Ho, 20.  
 Hono, 88.  
 Hopi, 25.  
 Hotsikon saka, 72*g*.  
 Hori, 49.  
 Hoi, 58.  
 Hon, 63.  
 Hongge, 22.  
 Honggeo, 23.  
 Hau, 21.  
 Gôsita, 52*a*.  
 Gôtutchun, 62*b*.  
 Hôri, 49.  
 Hôwalyamp'i, 19*d*.  
 Hôn, 63.  
 Pa akô, 36*g*.  
 Paha pahi, 59*a*.  
 Pahatsi, 13*b*.  
 Pasutchun, 62*c*.  
 Pade, 89.  
 Palai itsi, 241.  
 Paru, 5*a*.  
 Pai, 60.

Paipi, 61.  
 Paisu, 46*d*.  
 Paitakô pade, 253.  
 Pantzime saka, 72*e*.  
 Pe, 1*b*, 3.  
 Pe dahame, 74.  
 Peo, 4.  
 Pi, 24.  
 Pina, 43*a*.  
 Pini, 6*i*.  
 Pikai, 10*b*.  
 Pisirakô, 32*b*.  
 Pisirakôn, 33*b*.  
 Pisirakôngge, 34*b*.  
 Pisirakônggeo, 35*b*.  
 Pisirahô, 70*c*.  
 Pisire, 26*e*.  
 Pisire ayau, 70*d*.  
 Pisire ohode, 1*n*.  
 Pisire chakade, 1*g*.  
 Pisirede, 1*h*.  
 Pisirei teile, 80*d*.  
 Pisirengge, 28*b*.  
 Pitele, 69*c*.  
 Pidere, 85*b*.  
 Pime, 11*b*.  
 Pitsi, 13*j*.  
 Pitsina, 45*a*.  
 Pitsipe, 64*d*.  
 Pighe, 20*c*.  
 Pighe pitsi, 13*m*.  
 Pighe pighei, 20*d*.  
 Pighe seme, 11*o*.  
 Pighe manggi, 76*b*.  
 Pighëni, 6*j*.  
 Pighëpi, 25*e*.  
 Pighede, 1*u*.  
 Pighakô, 36*b*.  
 Pighakôn, 37*d*.  
 Pighakôngge, 38*b*.  
 Pighei, 58*b*.  
 Pighengge, 22*b*.  
 Pighenggeo, 23*b*.  
 Piki, 12*b*.  
 Pikini, 44*b*.  
 Pinetei, 59*h*.  
 Pifi, 18*c*.  
 Pio, 31, 31*a*.



- Pimpi, 30*e*.  
 Pimpine, 11*c*.  
 Pimpighe, 20*f*.  
 Pimpighepi, 25*f*.  
 Ponggi, 73.  
 Ponggimpi, 73*b*.  
 Pu, 97.  
 Putchetei, 59*f*.  
 Pultahôri, 49*b*.  
 Pultahôn, 63*c*.  
  
 Sa, 48.  
 Saka, 72.  
 Saha teile, 80*e*.  
 Sapuhakô, 36*i*.  
 Sapume chaka, 72*a*.  
 Sadun hala, 249.  
 Saiyôn, 37*g*.  
 Se, 48.  
 Se nakô, 77*b*.  
 Se manggi, 76*f*.  
 Setele, 69*d*.  
 Seme, 11*j*.  
 Seme ohode, 1*o*.  
 Semeo, 31*e*.  
 Setsi, 13*h*.  
 Setsi ompi, 30*b*.  
 Setsina, 45*b*.  
 Setsipe, 64*i*.  
 Seghe, 20*k*.  
 Seghe pitsi, 13*k*.  
 Seghe pighe, 20*i*.  
 Seghe seme, 11*m*.  
 Seghe manggi, 76*c*.  
 Seghakô, 36*c*.  
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With the above index as a key to the third Book, and the assistance of Amyot's dictionary, or still better for those who are in a position to consult them, any of the native dictionaries, one may soon acquire a facility in translating Manchu. Proceeding on this plan with the first page of the second Book, we arrive at the following result, where the numbers with a hyphen between point out the volume and page of Amyot's dictionary, and the other numbers indicate the articles in the third Book of this grammar.

*Age*. 1-36, Sir.

*i*. 5, genitive particle.

*ampa*. 1-85, great.

*algin*. 1-84, reputation.

*pe*. 3, accusative particle.

*dontzi-fi*. 2-284, we find *dontsi-mpi* (the *mpi* being an inflexion),

to hear; 17 shews that the *fi* is a participial inflexion: i. e. hearing.

*goida-ha*. 1-444 gives *goida-mpi*, to be long at anything. 20 gives *ha* with the meaning of past time: i. e. having been long.

Literally—"Sir (your) great reputation, hearing I have been long."

*Damu*. 2-205, But.

*wesi-ghun*. 3-229, *wesi-mpi*, to ascend; 63, *ghun*, adjective termination: i. e. exalted.

*tsira*. 2-451, visage.

*pe*. 3, accusative particle.

*paha-fi*. 1-506, *paha-mpi*, to obtain; 17, *fi*, participle: i. e. ob-

taining.

*atcha-hakô*. 1-27, *atcha-mpi*, to meet; 36, *hakô*, have not. It should be remarked, that although the negative is joined to the final verb, it embraces the preceding participle: i. e. have not obtained to meet.

"But (your) exalted visage, obtaining to meet have not."

*Enenggi*. 1-93, To-day.

*chapshan*. 2-494, happiness.

*de*. 1, in.

"To-day, happiness (I am) in."

*Emgeri*. 55a, Once.

*taka-ha*. 2-172, *taka-mpi*, to know; 20, *ha*, preterite termination: i. e. having known.

*pe*. 3, objective particle.

*dahame*. 2-198, since.

*age*. 1-36, sir.

*si*. 48, you.

*waliya-me*. 3-222, *waliya-mpi*, to abandon; 11, *me*, infinitive suffix: i. e. to abandon.

*gônirakô*. 1-473, *gonimpi*, to think of; 32, *rakô*, future negative: i. e. will not—think of.

*otsi*. 13c, if.

*mini*. 6b, my.

*pau-de*. 1-566, *pau*, house; 1, *de*, to: i. e. to house.

*matzige*. 2-369, a little.

*feliye-reo*. 3-155, *feliye-mpi*, to walk; 27, *reo*, suffix of request: i. e. will you walk?

"Once having known since, sir you will not abandon thinking of if, my house to, a little will you walk?"

*Sini. 6a, Your.* | *inu. 1-147, correct.*  
*gisu-re-rengge. 3-62, gisun, word;* | *esi. 146, certainly.*  
 99, *re*, verbal inflexion; 28, *yapu-tsi. 2-545, yapu-mpi, to*  
*rengge, genitive suffix: i. e.* | *walk; 13, tsi, subjunctive suffix:*  
 that which is said. | *i. e. should walk.*  
*umesi. 1-234, very.*

“Your saying is very correct; certainly I should walk.”

*Pi. 24, I.* | *26, re, future: i. e. shall be in-*  
*hono. 88, also.* | *structed.*  
*age. 1-36, sir.* | *pe. 3, objective particle.*  
*i. 5, genitive.* | *dontzi-ki seme. 2-284, dontzi-mpi,*  
*chakade. 1c, abode.* | *to hear; 11k, ki seme, wishing:*  
*gene-fi. 3-12, gene-mpi, to go; 17,* | *i. e. wishing to hear.*  
*fi, participle: i. e. going.* | *gônire. 1-473, gôni-mpi, to think;*  
*tatsi-pu-re. 2-180, tatsi-mpi, to* | *26, re, future: i. e. shall think.*  
*learn; 97, pu passive inflexion;* | *pade. 89, still.*

“I also Sir (your) abode going to, shall be instructed, wishing to hear, shall think of still.”

*Sini. 6a, Your.* | *walk; 32, rakô, future negative*  
*pau-de. 1-566, pau, house; 1, de,* | *suffix: i. e. shall not walk.*  
 to: i. e. to house. | *muchaniggo. 2-419, is it so?*  
*feliye-rakô. 3-155, feliye-mpi, to*

“Your house to, I shall not walk, is it so?”

*Damu. 2-205, But.* | *eime-pu-re. 1-124, eime-mpi, to*  
*yapu-hai. 2-545, yapu-mpi, to* | *despise; 97, pu, passive; 26, re,*  
 walk; 58, *hai*, continuous: i. e. | *future: i. e. shall be despised.*  
 frequent walking. | *inenggi. 1-146, day.*  
*age. 1-36, sir.* | *pikai. 10b, will be.*  
*de. 1, by.*

“But frequent walking, (you) sir by, I shall be despised, the day will be.”

*Ai geli. 107, How unreasonable!* | *tzider-akô. 2-506, tzider-e, com-*  
*pi. 24, I.* | *ing; 36e, akô, not: i. e. not coming.*  
*damu. 2-205, only.* | *ayav. 70, fear.*  
*age. 1-36, sir.* | *sere. 26f, say.*  
*si. 48, you.* | *dapala. 86, just.*

“How unreasonable! I only sir you not coming fear just.”

*Tzitsi. 2-515, tzimpi, to come;* | *ment; 20, ghe, past inflexion:*  
 13, *tsi*, conditional suffix: i. e. | *i. e. rejoiced.*  
 should come. | *seme. 11j, say.*  
*tetendere. 75, provided.* | *watzi-rakô. 3-224, watzi-mpi, to*  
*pi. 24, I.* | *exhaust; 32, rakô, future neg-*  
*urgun-che-ghe. 1-257, urgun, joy;* | *ative: i. e. inexhaustible.*  
 99, *che*, particle implying move- | *pade. 89, also.*

“You should come provided, I rejoiced say inexhaustible also.”

*Eime-re*. 1-124, *eime-mpi*, to despise; 26, *re*, genitive suffix: i. e. despising.

“Despising custom is there?”

The following is an analysis of the first four verses of John's gospel.

<i>Tuktan</i> . 2-312, Beginning.	<i>de</i> . 1, with.
<i>de</i> . 1, in.	<i>pighe</i> . 20c, was.
<i>gisun</i> . 3-62, word.	<i>ere</i> . 1-116, this.
<i>pighe</i> . 20c, was.	<i>gisun</i> . 3-62, word.
<i>ere</i> . 1-116, this.	<i>uthai</i> . 1-268, then.
<i>gisun</i> . 3-62, word.	<i>apha-i</i> . 1-74, <i>apha</i> , heaven; 5, i,
<i>apha-i</i> . 1-74, <i>apha</i> , heaven; 5, i,	genitive: i. e. heaven's.
genitive: i. e. heaven's.	<i>echen</i> . 1-112, Lord.
<i>echen</i> . 1-112, Lord.	<i>inu</i> . 1-147, was.

“The beginning in, the word was; this word heaven's Lord with was; this word then heaven's Lord was.”

<i>Ere</i> . 1-116, This.	genitive: i. e. heaven's.
<i>da-tsi</i> . 2-196, <i>da</i> , beginning; 13,	<i>echen</i> . 1-112, Lord.
<i>tsi</i> , from.	<i>de</i> . 1, with.
<i>apha-i</i> . 1-74, <i>apha</i> , heaven; 5, i,	<i>pighe</i> . 20c, was.

“This from the beginning, heaven's Lord with was.”

<i>Pisire-le-ngge</i> . 26e, <i>pisire</i> , being;	<i>gisun</i> . 3-62, word.
50, <i>le</i> , whatever; 28, <i>rengge</i> ,	<i>de</i> . 1, by.
relative inflexion: i. e. what-	<i>pantzi-pu-fi</i> . 1-520, <i>pantzi-mpi</i> ,
ever has a being.	to exist; 97, <i>pu</i> , passive; 17, <i>fi</i> ,
<i>yauni</i> . 2-573, all.	participle: i. e. being made.
<i>ere</i> . 1-116, this.	<i>oho</i> . 20b, were.




















“Whatever existed, all this word by being made were.”

<i>Ere</i> . 1-116, This	i. e. not having been made.
<i>gisun</i> . 3-62, word.	<i>pisire-le-ngge</i> . 26e, <i>pisire</i> , being;
<i>de</i> . 1, by.	50, <i>le</i> , whatever; 28, <i>rengge</i> ,
<i>pantzi-pu-hakôngge</i> . 1-520, <i>pan-</i>	relative: i. e. whatever has a
<i>tzi-mpi</i> , to exist; 97, <i>pu</i> , pas-	being.
sive; 38, <i>hakôngge</i> , not being;	<i>akô</i> . 36e, not.

“This word by not having been made, whatever exists, not.”












VOCABULARY OF THE LANGUAGE OF THE KIN DYNASTY  
TARTARS, EXTRACTED FROM THE (金史 *Kin shè*) "HIS-  
TORY OF THE KIN DYNASTY;" WITH THE CORRESPONDING  
WORDS IN THE MODERN MANCHU LANGUAGE.

<i>Kin Tartar.</i>	<i>Manchu Tartar.</i>
阿合 <i>A-hö, Slave.</i> .....	 <i>Aha, Slave.</i>
阿虎里 <i>A-hò-lè, Fir apple.</i> ...	 <i>Hôri, Fir apple.</i>
阿胡迭 <i>A-hò-t'èè, Elder son.</i>	 <i>Ahôngga, Elder son.</i>
阿懶 <i>A-lan, Sloping mound.</i> ...	 <i>Ala, Table land.</i>
阿里虎 <i>A-lè-hò, Bason.</i> .....	 <i>Alikô, Bowl.</i>
阿里侃 <i>A-lè-k'an, What?</i> ....	 <i>Aika, What?</i>
阿里善 <i>A-lè-shên, To sur- round in hunting.</i> .....	 <i>Apalampi, To form a circle in hunting.</i>
阿里孫 <i>A-lè-sun, Ugly.</i> .....	 <i>Ersun, Ugly.</i>
阿里白 <i>A-lè-p'ih, Given to another.</i> .....	 <i>Alipumpi, To pre- sent to a superior.</i>
阿离合懣 <i>A-le-hö-mun, Falconer.</i> .....	 <i>Giyahôn, Falcon.</i>
阿鄰 <i>A-lin, Hill.</i> .....	 <i>Alin, Hill.</i>
阿息保 <i>A-seih-paòu, To assist powerfully.</i> .....	 <i>Aisilampi, To as- sist.</i>
阿典 <i>A-tièn, Thunder.</i> .....	 <i>Akchan, Thunder.</i>
阿徒罕 <i>A-t'òo-hàn, Fuel col- lector.</i> .....	 <i>Mau satsire niyalma, Fuel collector.</i>
阿土古善 <i>A-t'òo-hò-shên, Hunter.</i> .....	 <i>Puthashampi, To catch game.</i>
移刺 <i>E-là, To chastise.</i> .....	
移賚 <i>E-laé, Three.</i> .....	 <i>Nan, Three.</i>
移里董 <i>E-lè-kín, Head of a tribe.</i> .....	
斐滿 <i>Fei-mwàn, Hemp.</i> .....	 <i>Kima, Inferior hemp.</i>
按春 <i>Gán-ch'un, Gold.</i> .....	 <i>Aisin, Gold.</i>
按答海 <i>Gàn-tä-haè, Guest.</i> ...	 <i>Antaha, Guest.</i>



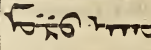




















*Kin Tartar.*

*Manchu Tartar.*

諳版	<i>Gān-pān</i> , Minister.....		<i>Ampān</i> , Minister.
訛出虎	<i>Go-chūh-hoò</i> , Liberality.....		<i>Ontcho</i> , Enlarged.
訛古乃	<i>Go-hoò-naè</i> , Dog with variegated hair.....		<i>Wesighun</i> , High.
紉石烈	<i>Heih-shāh-lēe</i> , High.		<i>Ughere</i> , One year puppy
合喜	<i>Hō-hè</i> , Puppy .....		<i>Usin</i> , Field.
呵不哈	<i>Ho-pūh-ha</i> , Field....		<i>Hōlan</i> , Chimney.
胡刺	<i>Hoò-lā</i> , Chimney.....		<i>Sure</i> , Intelligent.
胡魯刺	<i>Hoò-loò-lā</i> , Constable		<i>Holdon</i> , Fir.
后倫	<i>Hōw-lūn</i> , One who knows anything.....		<i>Fulahōn</i> , Red.
桓端	<i>Hwan-twan</i> , Fir.....		<i>Honin</i> , Sheep.
活臘胡	<i>Hwō-lā-hoò</i> , Red....		<i>Ghunio</i> , Water bucket.
活離罕	<i>Hwō-le-hān</i> , Lamb....		<i>Hōturi</i> , Happiness.
活女	<i>Hwō-neū</i> , Pitcher.....		<i>Gesengge</i> , Resemblance.
忽都	<i>Hwāh-too</i> , Mutual happiness.....		<i>Gargan</i> , Extent of water.
夾谷	<i>Kēā-kūh</i> , Similarity.....		<i>Fiyanggō</i> , Second son.
糺詳穩	<i>Kēw-tsāng-wān</i> , Guardian of frontier...		<i>Gurun</i> , Kingdom.
古里甲	<i>Koò-lē-kēā</i> , Pool....		<i>Mederi</i> , Sea.
骨赧	<i>Kāh-nan</i> , Second son....		<i>Meneghun</i> , Idiotic.
國論	<i>Kwō-lūn</i> , Kingkom.....		<i>Minggan</i> , Thousand.
魯忒鄰	<i>Loò-t'ih-lin</i> , Sea.....		<i>Agu</i> , Senior.
謾都譎	<i>Mān-too-ko</i> , Idiotic..		<i>Tanggō</i> , Hundred.
猛安	<i>Māng-gan</i> , Thousand....		
抹顏	<i>Mō-yen</i> , Senior.....		
謀克	<i>Mōw-k'ih</i> , Hundred.....		






















*Kin Tartar.*

*Manchu Tartar.*

謀良虎	<i>Môw-lêng-hoò, Un-</i> principled.....		<i>Muru akô, Un-</i> exampléd.
納刺	<i>Nă-lă, Peace.....</i>		
尼忙古	<i>Nê-mang-kòò, Fish.</i>		<i>Nimaha, Fish.</i>
粘罕	<i>Nëen-hân, Heart.....</i>		<i>Niyaman, Heart.</i>
女奚烈	<i>Neù-he-lëë, Young</i> gentleman.....		
女魯歡	<i>Neù-loò-hwan, Six-</i> teen.....		<i>Ninggun, Six.</i>
奴申	<i>Noò-shin, Harmonious...</i>		<i>Netsin, Even.</i>
哈丹	<i>O-tan, Peak of a hill.....</i>		<i>Hadan, Rocky peak.</i>
拔里速	<i>Pă-lè-sűh, Boxer...</i>		<i>Polgompî, To con-</i> quer in a contest.
保活里	<i>Paòu-hwò-lè, Dwarf.</i>		<i>Fakatcha, Dwarf.</i>
孛論	<i>P'ei-lùn, Pregnancy.....</i>		<i>Fulgiyan, New born.</i>
孛朮魯	<i>P'ei-shűh-loò, Foolish</i>		<i>Fihali, Dolt.</i>
勃極烈	<i>P'ò-k'eih-lëë, Chief.</i>		<i>Peile, Prince.</i>
婆盧者	<i>P'ò-loo-chây, Sledge</i> hammer.....		<i>Folho, Sledge hammer.</i>
蒲阿	<i>Poo-a, Pheasant.....</i>		<i>Ulhôma, Pheasant.</i>
蒲察	<i>Poo-ch'ă Plum.....</i>		<i>Foyoro, Plum.</i>
蒲盧渾	<i>Poo-loo-hwăn, Cloth</i> bag.....		<i>Fulhó, Bag.</i>
蒲陽温	<i>Poo-yâng-wăn,</i> Youngest son.....		<i>Puya, Little.</i>
蒲刺都	<i>Poo-lă-too, Blindness.</i>		<i>Fulata, Diseased eyes.</i>
僕散	<i>Pűh-sán, Forest.....</i>		<i>Puchan, Forest.</i>
盤里合	<i>Pwan-lè-hö, Middle</i> finger.....		<i>Dulimpai</i> <i>simghun,</i>
撒合輦	<i>Să-hö-nëen, Black..</i>		<i>Sahaliyan, Black.</i>
撒答	<i>Să-tă, Old man.....</i>		<i>Sakda, Old man.</i>

*Kin Tartar.*

*Manchu Tartar.*

撒八	<i>Să-pă, Quick.....</i>		<i>Kiyap, Expeditious.</i>
賽里	<i>Săe-lè, Enjoyment.....</i>		<i>Selampi, To be glad.</i>
三合	<i>San-hö, Handsome.....</i>		<i>Saikan, Handsome.</i>
散亦孛奇	<i>Sân-yih-p'ei-k'é, Male.....</i>		<i>Haha, Male.</i>
散答	<i>Sân-tă, Camel.....</i>		<i>Temen, Camel.</i>
斜	<i>Sëay, Dangerous precipice...</i>		<i>Sïgheri, Abrupt.</i>
斜哥	<i>Sëay-ko, Marten.....</i>		<i>Seke, Marten.</i>
斜烈	<i>Sëay-lëë, Sword.....</i>		<i>Cheyen, Sword.</i>
習矢	<i>Seih-shè, Lasting.....</i>		<i>Sipsha, Dialatory.</i>
孰輦	<i>Shüh-lëèn, Water-lily...</i>		<i>hu, Water-lily.</i>
沙忽帶	<i>Sha-hwäh-taë, Ship.</i>		<i>Chahôdai, Ship.</i>
沙刺	<i>Sha-lă, Lappet of a coat.</i>		<i>Shala, Lappet of a coat.</i>
山只昆	<i>Shan-chè-kwăn, Lodger.....</i>		
石哥里	<i>Shih-ko-lè, Urinary disease.....</i>		
什古乃	<i>Shih-kod-naë, Thin person.....</i>		<i>Ganggahôn, Lankey.</i>
辭不失	<i>Sze-püh-shih, To recover from wine....</i>		<i>Supumpi, To recover from wine.</i>
答不也	<i>Tă-püh-yà, Weeder.</i>		<i>Daggimpi, To pluck up weeds.</i>
太神	<i>T'aë-shin, High.....</i>		<i>Den, High.</i>
迪古乃	<i>T'ëih-kod-naë, Come</i>		<i>Tzimpi, To come.</i>
都烈	<i>Too-lëë, Strong.....</i>		<i>Kiyangdu, Strength.</i>
闍毋	<i>Too-woo, Boiler.....</i>		<i>Tughe, Boiler lid.</i>
禿里	<i>T'üh-lè, Judge.....</i>		
温迪罕	<i>Wăn-l'ëih-hàn, Warmth.....</i>		<i>Halhôn, Warm.</i>
温敦	<i>Wăn-tun, Empty.....</i>		<i>Untughun, Empty.</i>



*Kin Tartar.*

*Manchu Tartar.*

完顏	<i>Wán-yen, Prince.....</i>		<i>Wang, Prince of the blood.</i>
畏可	<i>Wei-k'ò,</i>	} Tooth	
吾亦可	<i>Woó-yih-k'ò,</i>		
韓准	<i>Wò-chùn, Repair to.....</i>		<i>Posho, Pursue.</i>
韓里朶	<i>Wò-lè-tó, Govern- ment office.....</i>		<i>Ordo, Imperial apart- ment.</i>
韓勒	<i>Wò-lèh, Stone.....</i>		<i>Weghe, Stone.</i>
韓論	<i>Wò-lún, Cast iron.....</i>		<i>Sele, Iron.</i>
窩謀罕	<i>Wo-môw-hàn, Bird's egg.....</i>		<i>Umhan, Egg.</i>
烏古出	<i>Woo-koò-ch'ũh, To rest again.....</i>		<i>Akômpumpi, To exhaust.</i>
烏古論	<i>Woo-koò-lún, Mer- chant.....</i>		<i>Hôdai ni- yalma, Mer- chant.</i>
烏烈	<i>Woo-lèè, Hay stack...</i>		<i>Pulun, Hay stack.</i>
烏林答	<i>Woo-lín-tã, Straw...</i>		<i>Orho, Grass.</i>
烏魯古	<i>Woo-loò-koò, Pastor.</i>		
烏也	<i>Woo-yà, Nine.....</i>		<i>Uyun, Nine.</i>
吾里補	<i>Woó-lè-pòò, To ac- cumulate.....</i>		<i>Iktampi, To accu- mulate.</i>
吾魯	<i>Woó-loò, Kindness.....</i>		<i>Fuleghun, Kindness.</i>
兀朮	<i>Wüh-shüh, Head.....</i>		<i>Uchu, Head.</i>
兀帶	<i>Wüh-taé, Value.....</i>		<i>Hôda, Price.</i>
兀典	<i>Wüh-tèèn, Bright star...</i>		<i>Usiha, Star.</i>
兀顏	<i>Wüh-yen, Vermillion...</i>		<i>Fulgiyan, Carnation.</i>
牙吾塔	<i>Ya-woó-tã, Ulcer...</i>		<i>Yau, Ulcer.</i>
顏蓋	<i>Yen-chan, Extension of a bow.....</i>		<i>Tatampi, To draw a bow.</i>
益都	<i>Yih-too, Order.....</i>		<i>Idu, Order.</i>
銀朮可	<i>Yin-shüh-k'ò, Pearl.</i>		<i>Nitchughe, Pearl.</i>



清文啟蒙  
ツシワノキモウ

THE

TS'ING WAN K'E MUNG,

OR MANCHU PRECEPTOR ;

*TRANSLATED FROM THE CHINESE,*

BY A. WYLIE.

謝文姬集

謝文姬集

THE







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OR MANGHU PRECEPTOR;







TRANSLATED FROM THE CHINESE.

BY A. WILKINSON



Page.				
50	1st column, before 'take'	omit 'to.'		
51	3rd column,	for 'tuipolets'	read 'duipolets'	
"	3rd do.	" 'otchorakô'	" 'ochorakô'	
52	3rd do.	" '  '	" '  '	
53	5th do.	" 'adapuko'	" 'adapuku'	
56	2nd do.	" '  '	" '  '	
61	1st do.	" 'kamun'	" 'kemun'	
"	3rd do.	" 'tusopumpi'	" 'dosopumpi'	
"	4th do.	" 'lashalara'	" 'las'halara'	
"	5th do.	" 'be'	" 'pe'	
"	6th do.	" 'isirako'	" 'isirakô'	
62	1st do.	" 'kamuni'	" 'kemuni'	
"	4th do.	" 'shadatchoka'	" 'shadatchuka'	
64	5th do.	" 'deligence'	" 'diligence'	
65	6th do.	" 'Beyei'	" 'Peyei'	
66	4th do.	" 'eleghon'	" 'eleghun'	
"	5th do.	" 'emgen'	" 'emken'	
67	5th do.	" 'kasi'	" 'kesi'	
72	2nd do.	" 'segtu'	" 'sektu'	
73	3rd do.	" 'Beyei'	" 'Peyei'	
74	6th do.	" 'pegdun'	" 'pekdon'	
76	3rd do.	" 'Degdeni'	" 'Dekdeni'	
"	6th do.	" 'Tchempi'	" 'Tchempe'	
82	1st do.	" 'His'	" 'My'	
"	2nd do. twice	" 'He is'	" 'I am'	
"	2nd do.	" 'is he'	" 'are you'	
"	3rd do.	" 'his'	" 'your'	
"	5th do.	for 'Is he six years, or less?'	read 'He is very	
		young, just six years old.'		
"	6th column,	for 'ffith'	read 'fifth'	
85	1st do.	" '  '	" '  '	
"	1st do.	" 'paghe'	" 'pighe'	
96	3rd do.	" 'tango'	" 'tanggô'	



Page.				
87	5th column,	for 'fegsighei'	read 'feksighei'	
„	5th do.	„ 'runing'	„ 'running'	
89	6th do.	„ 'Tashose'	„ 'Dashose'	
94	2nd do.	„ 'egshempi'	„ 'ekshempi'	
„	3rd do.	„ 'egshere'	„ 'ekshere'	
„	4th column, after 'that'	add 'the.'		
96	3rd do.	for 'ghugsheghe'	read 'ghuksheghe'	
98	1st do.	„ 'ume'	„ 'utche'	
„	5th do.	„ 'tatsi'	„ 'tetsi'	
99	1st do.	„ 'Eiteretzipe'	„ 'Eiteretsipe'	
101	2nd do.	„ 'endereu'	„ 'endereo'	
103	3rd do.	„ 'tuwanki'	„ 'tuwanaki'	
„	5th do.	„ 'egshempi'	„ 'ekshempi'	
106	1st do.	„ 'segtafun'	„ 'sektafun'	
„	1st do.	„ 'segte'	„ 'sekte'	
108	2nd do.	„ 'brethern'	„ 'brethren'	
112	3rd do.	„ 'tchashôlaha'	„ 'tchas'hôlaha'	
113	2nd do.	„ 'tsifi'	„ 'tzifi'	
117	5th do.	„ 'chetsi'	„ 'chatsi'	
„	6th do.	after 'not' add 'know.'		
118	6th do.	for 'tepughai'	„ 'tepughei'	
119	1st do.	„ 'pegdun'	„ 'pekdun'	
120	2nd do.	„ 'kamuni'	„ 'kemuni'	
123	3rd do.	„ 'fegsire'	„ 'feksire'	
129	Article [2], example heading,	for '(Consequent)'	read '(Consequent)'	
				read '(Consequent interrogative).'
130	Article [3] a, 'Ai ghendure,'	should form one expression,		
		without a stop after 'Ai.'		
„	Article [3] a, 1st line,	for 'any'	read 'either.'	
„	Do. do. „ „	'particles'	„ 'terms'	
134	1st line,	„ 	„ 	
„	Article [7], 2d example,	„ 'Ainaha'	„ 'Ainahai'	
135	Do. [9], 2nd word,	„ 'chingge'	„ 'ingge'	
137	Do. [11], 3rd example,	„ 'future'	„ 'future'	
143	At the bottom,	„ 'holaki'	„ 'hólaki'	
156	Last horizontal line,	„ 	„ 	
166	Article [36], 3rd line,	„ 'ko'	„ 'kô'	
168	Do. [38], 5th line,	„ 	„ 	
„	Do. do.	„ 'kong'	„ 'kông'	
175	Do. [49], 1st word,	„ 'Hôri'	„ 'Hori'	

Page.					
175	Article [49], 3rd word, for 'Ghori'			read 'Ghuri'	
..	Do. [49] d,	,,	'Kupsughori'	,,	'Kupsughuri'
177	2nd line,	,,	'Fifty'	,,	'Fifteen'
180	5th column at top,	,,	'Fegsighei'	,,	'Feksighei'
184	Article [63] f,	,,	'Gegdeghun'	,,	'Gekdeghun'
190	Do. [71], examples. 1st line, last column,				'Segtu' for read
..	Do. [71], examples, 2nd line, last column, for				'Sektuken'
193	Do. [75], examples, 3rd column, for 'ghugsheme'				read 'ghuksheme.'
195	1st line. after 'of' add 'a.'				
198	Article [84], 1st line,		for 'If'		read 'I.'
200	Do. [89], examples, 4th column,	,,	'chuse'	,,	'kiuse'
215	Do. [151],	,,	'Ememn'	,,	'Ememur'
222	Do. [233], 1st line,	,,	'a'	,,	'at'
229	3rd article from top,	,,	אָפּטען	,,	אָפּטען
231	9th do. do. 1st column,	,,	'afflicted'	,,	'afflicted'
239	Last article,	,,	אָפּטען	,,	אָפּטען
240	2nd article from bottom, heading, for 'UNCLES'				read 'UN-
					CLES' WIVES.'
260	2nd article from top, last word, for 'Gotsis'hodampi'				read
..	3rd article from top, lower word in 1st column, for 'dela-				pidated' read 'dilapidated.'
305	2nd article from bottom, before 'utter' omit 'be.'				

N. B. It will be observed that roman letters are sometimes introduced in italic words; this is merely in consequence of deficiency in the italic font used in printing the work.







# THE MANCHU PRECEPTOR.

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## PREFACE.

The Manchu Preceptor is a compilation of lessons, taught by my friend Mr. Show-ping in his family school-room ; by means of which, notwithstanding the unpolished and familiar explanations that are given, the student may gradually advance from the simple to the complex ; and in order to gain the distant, may apply himself to what is near at hand.

If the initiatory course of instruction is not in a clear and easy style, it is difficult to understand its further development ; as this is the raft on which young learners are first launched,—the path way to the entrance door (of learning). I have seen my friend by this means instructing youth, who although of very limited capacities, yet before they had been a month under tuition, were able to read and write ; their tones and accents were thoroughly clear and distinct, and the strokes of their characters most scrupulously exact ; all which having once learnt, they did not afterwards mistake ; and thus from the rectitude of the root and the purity of the spring, the consequent advantage naturally displayed itself with marvellous rapidity.

I repeatedly requested a copy of this work, that I might get the blocks cut for it, to serve as a guide for the immediate perusal of learners ; but my friend refused, saying, “ This book which was drawn up for the instruction of the children of my household, is one of very humble merit ; the explanations are all given in vulgar, and unselected phraseology ; it being an extremely rude production, and destitute of all embellishment, if it were published, would it not be a subject of derision ? ” I again and again, urgently entreated him, when at last having obtained it, I put it to press forthwith ; and now I conceive it will be an extremely commodious auxiliary to young students.

Written by Ching Ming-yuen, the master of Tso-chung Hall, on the first day of spring, in the 8th year of Yung-ching (agreeable rectitude).

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MANCHU PRECEPTOR.



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A true guide to the twelve classes of Manchu syllables, used separately or connectedly.

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Polysyllabic Manchu words of foreign derivation.

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BOOK 2.

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BOOK 3.

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An explanation of Manchu synonyms.

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After this work has been put into circulation, it is my intention to publish in succession, **初學滿漢繙繹本要** "The young student's fundamental requisite for translating in Chinese and Manchu," **馬步弓箭中射準頭練法** "Rules for the practice of equestrian and foot archery," **兼漢清文義彙直解** "Chinese and Manchu compositions literally explained," and **清文語類捷錄必讀** "An indispensable study for the expeditious acquirement of the art of Manchu composition."

## THE MANCHU PRECEPTOR.

*Composed by Woo Kih Show-ping, of Chang-pih.  
Revised and edited by Ching Ming-yuen Pei-ho,  
of Tsëen-tang.*

## BOOK I.

A TRUE GUIDE TO THE TWELVE CLASSES OF MANCHU  
SYLLABLES, USED SEPARATELY OR CONNECTEDLY.

## FIRST CLASS.

This class forms the radical characters and sounds of the eleven following classes. The student should first become thoroughly versed in reading and writing these, and after having well exercised himself in the formation of the strokes, and the pure and distinct pronunciation of the sounds, he may proceed to the study of the remaining classes ; when he will be able to analyze them by himself, and easily to read and remember them without getting confused.

ㄥ a	ㄣ Ama. Father.	
ㄝ e	ㄣ* Eme. Mother.	
ㄝ i	ㄣ Itche. First. New. Dye.	ie
ㄝ o	ㄣ Oke. A junior uncle's wife.	
ㄝ	ㄣ The character ㄣ in a polysyllabic word, is pronounced as o in for ; when by itself, as o in go.	
ㄝ u	ㄣ Ufa. Flour. An atom.	

\* The characters on the right of the second column are the initial forms.


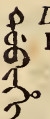

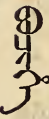
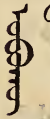
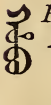

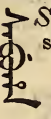


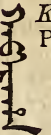
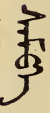
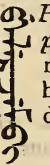
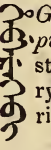
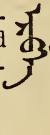
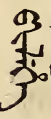
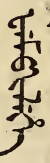

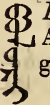
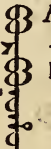
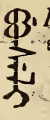
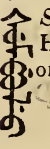

	ō		Oren. A clay image.				
				𐑇	The character 𐑇 in a polysyllabic word, is pronounced as o in long; when by itself, as o in low.		
	na		Nari. The female bear.	𐑇	Ganara. Taking away.	𐑇	Tana. An eastern pearl.
genehe	ne		Nere. Pit for boiler. Tripod.	𐑇	Geneghe. He went.	𐑇	Inemene. Sincere. Everything proper.
richuhe	ni		Nitchughe. A pearl.	𐑇	Funima. Dunghill fly.	𐑇	Mekeni. Jew's harp.
sonombi bono	no		Nomin. Lapis lazuli. Substance on the belly of a fish.	𐑇	Sonompi. To elevate the buttocks.	𐑇	Pono. Hail.
lechuchoke	nu		Nure. Wine.	𐑇	Petchunughe. He quarrelled.	𐑇	Inu. Is. Also.
kaki gacaraha jaga	ka	ca	Kaki. Tight clothes. Ardent spirits.	𐑇	Gakaraha. Torn open.	𐑇	Chaka. A thing. A seam.
hargashambi	ga		Gala. Hand.	𐑇	Hargashampi. To look up to.	𐑇	Aga. Rain.

\* The characters on the right of the third column are the medial forms.

† The characters on the right of the fourth column are the final forms.



𐌆 ha	𐌆 Hala. Sur-name.	𐌆 Pahana. Pole for tent.	𐌆 Aha. Slave.	ha
𐌇 ko	𐌇 Koki. Tadpole.	𐌇 Kokoli. A cloak made to cover the head.	𐌇 Tchoko. A fowl.	co
𐌈 go	𐌈 Gopi. Moist sand. Shamo. A sandy desert.	𐌈 Forgoshoho. He returned.	𐌈 Dogo. A blind person.	go
𐌉 ho	𐌉 Horoki. A man with an aged appearance.	𐌉 Tohoma. A saddle-cloth.	𐌉 Doho. Lime.	ho
𐌊 kô	𐌊 Kôtcha. An uncastrated ram.	𐌊 Akôha. Extinct. Dead.	𐌊 Satsikô. A hoe.	co
𐌋 gô	𐌋 Gôsa. A banner.	𐌋 Agôra. Household utensils. Weapons.		go
𐌌 hô	𐌌 Hôya. A spiral shell-fish. A spiral cup.	𐌌 Uhôkô. A mortice chisel.	𐌌 Dahô. A leather bag.	ho
𐌍 pa	𐌍 Pasa. Wages.	𐌍 Upashaha. Turned. Reversed.	𐌍 Hôhôpa. A robe without an opening lengthway.	pa
𐌎 pe	𐌎 Peri. A bow.	𐌎 Chepele. A quiver.	𐌎 Kitchepe. A diligent man.	pe

li	9 pi	 Pira. A river.	 Dopighi. Fox skin.	 Sapi. Felicitous influence. Lucky omen.
lo	8 po	 Potsighe. Ugly.	 Opokó. A wash-hand bason.	 Hopo. A coffin.
lu	8 pu	 Puleku. A mirror.	 Sapuha. He saw.	 Sapu. Slipper.
lo	9 pó			
pa	9 p'a	 P'age. Game consisting of throwing a deer's bone.	 Kap'araha. Pressed flat.	 Samp'a. Dried prawn.
he	9 p'e	 P'elerchempi. A horse moving his head up and down.	 Ghep'erekepi. Old and stupid. Everything carried off.	 Erp'e. Ulcers on the lips.
hi	9 p'i	 P'ileghe. Noted down the decision.	 Femp'ileghe. Sealed with an official stamp.	 Fep'i. Stand for cutting grass on.
no	8 p'o	 P'olori. A sieve for grain.	 P'orp'onohopi. An extremely corpulent person.	
pu	8 p'u	 P'useli. A shop.	 Shump'ulu. Hampered on all sides.	 Ump'u. Kind of crab apple.

⊕ p'o

ㄣ sa

ㄣ Sara. Umbrella. Specimen. Know.

ㄣ Hasaha. A pair of scissors.

ㄣ Yasa. Eyes.

ho

sa

ㄣ se

ㄣ Sele. Iron.

ㄣ Iseku. A respectfully apprehensive person.

ㄣ Gese. Resemblance.

se

ㄣ si

ㄣ Siseku. Sieve for flour.

ㄣ Asihaki. A man with the freshness of youth.

ㄣ Hasi. A kind of melon.

si  
shi

When the syllable ㄣ occurs in the middle or at the end of a word, it is always read shi; when at the beginning, it may be read shi or si; when used alone, it is read si.

ㄣ so

ㄣ Sogi. Edible herbs.

ㄣ Fosopa. Light reflected from the sun.

ㄣ Poso. Cotton. Linen.

so

ㄣ su

ㄣ Supe. Si-new.

ㄣ Asuki. A feeble sound.

ㄣ Echesu. Person with good memory.

su

ㄣ sô

ㄣ sha

ㄣ Shapi. A disciple.

ㄣ Nimashakô. A fishing boat. A post boat.

ㄣ Sisha. Tube for holding mandarin's cap-feathers.

sha

ㄣ she

ㄣ Sheri. Spring. Origin.

ㄣ Chushekepi. Acidulated.

ㄣ Ushe. Small linen girdle. Skin strap.

she

ㄣ shi











































ㄣ Shilo. Box for miscellaneous articles.






















ㄣ Fashshampi. To gain by diligence. Diligently to exert one's strength.


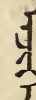


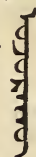
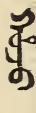

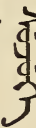
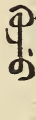




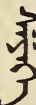



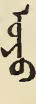
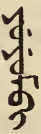
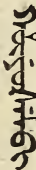
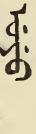
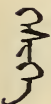

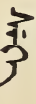



shi

sho	sho	Shoge. A piece of gold or silver.	Oshoho. Claws. Talons.	Hosho. Corner. Angle. Quarter.
shu	shu	Shufa. Gauze used for head-dress.	Pushuku. Kind of demon fox.	Mushu. A quail.
shō	shō			
ta	ta	Takasu. Waiting a while.	Tatakō. Bucket for drawing water.	Futa. Cord.
da	da	Darama. The loins.	Adaki. Neighbour.	Puda. Boiled rice.
te	te	Teku. A seat.	Geteghe. He awoke.	Imete. Small nails used on shields.
de	de	Deghi. Forty.	Pederi. Streaked hair.	Ghede. A scar.
ti	ti	Timu. Text.	Latighi. Piece of torn mat.	Sati. Male bear.
di	di	Diyan. Royal apartment.	Podisu. A rosary consisting of 108 beads.	
to	to	Topo. A hut. A hotel.	Dotori. Expertness. Consistency.	Hoto. A bald person. Calabash.
do	do	Dopori. Night.	Fodoho. Willow.	Modo. A heavy awkward speaker.



	<i>ru</i>		<i>iure.</i> Leg of a boot.		<i>Kauri.</i> A crab.		<i>Dulu.</i> A deaf person.	<i>tu</i>
	<i>du</i>		<i>Duha.</i> Intestines.		<i>Muduri.</i> Dragon.		<i>Fadu.</i> A purse. Car- tridge box.	<i>du</i>
	<i>to</i>		<i>Tôku.</i> Flail. Joint rule.					<i>to</i>
	<i>la</i>		<i>Lapi.</i> Swad- dling clothes.		<i>Selaha.</i> Delighted.		<i>Chala.</i> A matrimonial go-between.	<i>la</i>
	<i>le</i>		<i>Leke.</i> Grind- stone.		<i>Geleghe.</i> He was afraid.		<i>Pele.</i> Rice.	<i>le</i>
	<i>li</i>		<i>Lifakô.</i> Mud.		<i>Tsilikô.</i> Difficulty in swallowing.		<i>Adali.</i> Similar.	<i>li</i>
	<i>lo</i>		<i>Loho.</i> Sabre.		<i>Sologhi.</i> Weasel.		<i>Cholo.</i> Deer. An ill-looking person.	<i>lo</i>
	<i>lu</i>		<i>Lughu.</i> Arrow with short head.		<i>Uluri.</i> Chi- nese date.		<i>Salu.</i> Beard.	<i>lu</i>
	<i>ma</i>		<i>Mahala.</i> A winter hat.		<i>Imahô.</i> Wild goat.		<i>Palama.</i> A liar.	<i>ma</i>
	<i>me</i>		<i>Mederi.</i> Sea.		<i>Nimeku.</i> Sickness.		<i>Ume.</i> Do not.	<i>me</i>
	<i>mi</i>		<i>Mise.</i> An un- strung bow.		<i>Tumiha.</i> Teats.		<i>Kitzimi.</i> Polypus. Abusing any one.	<i>mi</i>

<i>mo</i>	 <i>mo</i>	<i>Moselakó</i> Millstone.	 <i>Omolo.</i> Grandson.	 <i>Omo. Pond.</i>
<i>mu</i>	 <i>mu</i>	<i>Muke. Wa-ter.</i>	 <i>Umudu.</i> Orphan.	 <i>Emu. One.</i>
<i>mō</i>	 <i>mō</i>			
<i>cha</i>	 <i>tcha</i>	<i>Tchala. The</i> other side.	 <i>Atchaha.</i> Met. Agreed.	 <i>Satcha.</i> Helmet.
<i>che</i>	 <i>tche</i>	<i>Tcheleku.</i> Military guage.	 <i>Putcheghe.</i> He died.	 <i>Utche.</i> House.
<i>tsi</i>	 <i>tsi</i>	<i>Tsighe. A</i> louse.	 <i>Atsiha.</i> Baggage.	 <i>Itsi. Right</i> hand.
<i>cho</i>	 <i>tcho</i>	<i>Tcholo.</i> Name.	 <i>Motchodoho.</i> Unskilfully done.	 <i>Potcho.</i> Counten- ance.
<i>chu</i>	 <i>ichu</i>	<i>Tchukôlu.</i> Near-sighted eyes.	 <i>Utchuri.</i> Occasion. Time.	 <i>Gutchu.</i> Friend. Companion.
<i>chō</i>	 <i>ichō</i>			
<i>ja</i>	 <i>cha</i>	<i>Chafakó.</i> The part where a bow is held.	 <i>Pichaha. He</i> broke with his hand.	 <i>Icha. Blind</i> fly.
<i>je</i>	 <i>che</i>	<i>Cheke.</i> Eaten.	 <i>Echeghe. He</i> remembered.	 <i>Suche.</i> Satin.

3 tzi	 <i>Tziha.</i> Money.	 <i>Atzige.</i> Small.	 <i>Fotzi.</i> Leggings.	zi
1 cho	 <i>Chokô.</i> Knife for cutting straw.	 <i>Ochorakô.</i> Impossible. Cannot.	 <i>Hocho.</i> Beautiful.	jo
1 chu	 <i>Chughe.</i> Ice.	 <i>Suchughe.</i> He ran.	 <i>Ghuchu.</i> Manner.	ju
1 chô				jô
2 ya	 <i>Yaki.</i> Case for arrows.	 <i>Ayara</i> Sour milk cake.	 <i>Puya.</i> Little consequence.	ya
2 ye	 <i>Yelu.</i> A boar.	 <i>Seyeghe.</i> He hated.	 <i>Peye.</i> Body. Self.	ye
2 yo	 <i>Yoho.</i> The yolk of an egg.	 <i>Foyoro.</i> A prune.	 <i>Oyo.</i> Covering of a cap.	yo
2 yu	 <i>Yuyumpi.</i> Scarcity of provisions.	 <i>Hôyushem-pi.</i> To remove anything to give to another.	 <i>Uyu.</i> Green pine stone. Emerald.	yu
2 yô				yô
2 ke	 <i>Kesike.</i> Cat.	 <i>Tchekemu.</i> Fine satin.	 <i>Seke.</i> Marten. Marten's skin.	que ke
2 ge	 <i>Gepu.</i> Name.	 <i>Negelempi.</i> Frame to help a child learning to stand.	 <i>Puge.</i> Weak bones.	ju ge



*he*  
*qui*  
*gli*  
*phi*  
  
*ku*  
*gu*  
*ghu*  
  
*ka*  
  
*ga*  
*kha*  
*ko*  
*jo*

ghe	Ghese. Will of emperor.	Ugheri. Altogether.	Peghe. Ink.
ki	Kima. An inferior kind of hemp.	Ehisaka. Silent whisper.	Tchoki. A crape hat.
gi	Gida. Gun. To keep secret. To keep down.	Dagilampi. To prepare food.	Tugi. Cloud.
ghi	Ghicha. Smith's forge.	Soghiha. Eyes blinded by dust.	Feghi. Brain.

These syllables are read with a gnawing movement.\*

\* When a syllable is said to be gnawed, the tip of the tongue is directed downwards, and the root upwards.

ku	Kurume. Outer jacket.	Ukughu. A seedy fruit.	Tcheku. A swing.
gu	Guye. Heel.	Gugurempi. To bow respectfully.	Agu. Senior.
ghu	Ghutu. A spirit.	Shughuri. Buck-wheat chaff.	Ufughu. Liver.
k'a	K'arsi. A priest's gown.	Kuk'an. Edge of a fire-place.	
g'a			
kha			
k'o			
g'o	G'ogin. A widower.		Shag'o. A small red apple.



kho

ra

re

ri

ro

ru

rô

fa

fe

fi

fo

These syllables are pronounced with a vibratory motion of the tongue.\*

Fakôri. Trowsers.

Feye. A wound.

Fisa. The shoulder.

Fomotsi. Felt stockings.

Iraghi. Dust seen in rays of the sun.

Ureghe. He was expert.

Eriku. A broom.

Oromu. A pellicle which forms on milk.

Uruke. Hungry.

Chafaha. He took.

Kefeghe. A butterfly.

Sifikô. A hair pin.

Oforo. Nose.

Tsira. Face. Firm grasp.

Sure. Intelligent.

Hôri. Fruit of the pine.

Poro. A summer cap.

Garu. A wild goose.

Mafa. Grandfather. Title of respect.

Ghife. A kind of hay.

Ofi. Because. Trap to catch game.

kho

ra

re

ri

ro

ru

fa

fe

fi

fo

\*In order to vibrate the tongue, the tip of the tongue is placed against the roof of the mouth, when it is moved by the expulsion of the breath.

fa

fu

Futsighi. Buddha.

Hafuka. Understood. Penetrated.

Defu. A kind of vegetable cheese.

fo

fô

wa

wa

Wapuru. Name used to rate a man as a villain.

Gôwa. Other people.

we

we

Weghe. stone.

A Erunedeghe. He pierced.

Shuwe. Straight

ts'a

ts'e

tz'e

ts'o

ts'u

tsza

tsze

tsz'

Futz'. Doctor.

tszo

tszu

ja

je

ji

jo

ju

sze

Szetchuwan. Sze-chuen.

ㄣ	<i>ts'i</i>	ㄣ	<i>Ts'iming.</i>	A mandarin under the sixth rank.
		ㄣ		
ㄣ	<i>tz'i</i>	ㄣ	<i>Tz'iming.</i>	Imperial regulations.
		ㄣ		

In the above table, there are altogether forty seven groups, consisting of one hundred and thirty one monosyllables, with two hundred and sixty nine polysyllabic Manchu words.

### SECOND CLASS.

This class is pronounced with a light lip and contracted tongue. The rule for reading it is, to add the sound *i* to the end of each of the syllables in the first class respectively; when by uttering them rapidly in conjunction, so as to form a monosyllabic sound, the right pronunciation is attained.

ㄣ	<i>ai</i>	ㄣ	<i>ei</i>	ㄣ	<i>ü</i>	ㄣ	<i>oi *</i>	ㄣ	<i>ü</i>	ㄣ	<i>öi</i>	ㄣ	<i>nai</i>	ㄣ	<i>nei</i>	ㄣ	<i>nin</i>
ㄣ	<i>no</i>	ㄣ	<i>nui</i>	ㄣ	<i>nöi</i>	ㄣ	<i>kai</i>	ㄣ	<i>gai</i>	ㄣ	<i>hai</i>	ㄣ	<i>koi</i>	ㄣ	<i>goi</i>	ㄣ	<i>hoi</i>
ㄣ	<i>kai</i>	ㄣ	<i>göi</i>	ㄣ	<i>höi</i>	ㄣ	<i>pai</i>	ㄣ	<i>pei</i>	ㄣ	<i>püi</i>	ㄣ	<i>poi</i>	ㄣ	<i>pui</i>	ㄣ	<i>pöi</i>
ㄣ	<i>pai</i>	ㄣ	<i>pei</i>	ㄣ	<i>püi</i>	ㄣ	<i>pöi</i>	ㄣ	<i>p'üi</i>	ㄣ	<i>p'öi</i>	ㄣ	<i>sai</i>	ㄣ	<i>sei</i>	ㄣ	<i>süi</i>
ㄣ	<i>soi</i>	ㄣ	<i>sui</i>	ㄣ	<i>söi</i>	ㄣ	<i>shai</i>	ㄣ	<i>shet</i>	ㄣ	<i>shoi</i>	ㄣ	<i>shui</i>	ㄣ	<i>shöi</i>		
ㄣ	<i>lai</i>	ㄣ	<i>lai</i>	ㄣ	<i>lai</i>	ㄣ	<i>lei</i>	ㄣ	<i>dai</i>			ㄣ	<i>ti</i>	ㄣ	<i>dii</i>		
ㄣ	<i>toi</i>	ㄣ	<i>dai</i>	ㄣ	<i>dai</i>	ㄣ	<i>nai</i>	ㄣ	<i>dai</i>			ㄣ	<i>lai</i>	ㄣ	<i>lei</i>	ㄣ	<i>üi</i>
ㄣ	<i>loi</i>	ㄣ	<i>lüt</i>	ㄣ	<i>löi</i>	ㄣ	<i>mai</i>	ㄣ	<i>mei</i>	ㄣ	<i>müi</i>	ㄣ	<i>noi</i>	ㄣ	<i>nui</i>	ㄣ	<i>möi</i>

\* When the syllable ㄣ occurs as part of a word, it is always read *oi*; but when used unconnectedly, it is read *woi*.







## THIRD CLASS.

This class is distinguished by the sound *r*, formed by the vibration of the tongue. The method of reading it is, to add the sound *r* to each of the syllables in the first class, when by rapidly uttering the combination, the pronunciation is attained.

ar	er	er	or *	ur	ör	nar	ner	nir
gar	gor	gor	kar	gar	har	kor	gor	hor
kör	gör	hör	par	per	pör	por	pur	pör
piar	pier	pir	por	pur	pir	sar	ser	sir †
shor	shur	sör	shar	sher	shör	shor	shur	shör
tar	dar	dir	ter	der	dir	tir	dir	tir
lor	dor	ler	tur	dur	lar	lar	ler	tir
lor	tur	mör	mar	mer	mör	mor	mar	mör
tchar	tcher	tzir	tchor	tchar	tchör	char	cher	tzir
chor	chur	gör	gar	ger	gor	gor	gur	gör

\* When the syllable  occurs in the middle of a word, it is read as or in for; but when alone, it is as ore in store.

† When the syllable  occurs at the commencement of a polysyllabic word, it may be read shir or sir; but alone, it is sir.



non	nun	nôn	kan	gan	han	kon	gon	hon
kôn	gôn	hôn	pam	pen	pin	pon	pan	pôn
p'an	p'en	p'in	p'om	p'um	p'ôn	san	sen	sin*
son	sun	sôn	shan	shen	shôn	sham	sham	shôn
tan	dan		ten	den		tin	din	
ton	don		tun	dun		lan	len	lin
lon	lun	lôn	man	men	min	mon	mun	môn
chan	chen	chôn	chan	chen	chôn	chan	chen	chôn
chon	cham	chôn	yan	yen		yon	yun	yôn
ken	gen	ghen	kin	gin	ghin†	kun	gun	ghun
kan	gan	khan	kon	gon	khon	ran	ren	rhin
ron	run	rôn	fam	fen	fhon	fon	fun	fôn
van	ven		zan	zen		zon	zun	
tsan	tsen		tsan	tsen		jan	jen	jôn
yon	yun							

\* When the syllable **ㄩ** occurs in the middle or at the end of a word, it is always read shin; when at the beginning, it may be read shin or sin; but when standing by itself, it is read sin.

† This group is read with a gnawing movement.

‡ The two preceding groups are read with a vibration of the tongue.









to the respective syllables in the first class ; but when this is followed by another syllable, it takes the form 𐰃. Thus, adding 𐰃 *ng* to the end of the letter 𐰃 *a*, forms the syllable 𐰃 *ang*, as in 𐰃 𐰃 *angga* (the mouth). Again, adding 𐰃 *ng* to the letter 𐰃 *e* forms the syllable 𐰃 *eng*, as in 𐰃 𐰃 *enggemu* (a saddle). Or again, by adding 𐰃 *ng* to the end of the letter 𐰃 *i*, we have the syllable 𐰃 *ing*, as the 𐰃 𐰃 *ingtori* (a cherry). The remaining syllables are all combined according to the preceding examples.

In this class, there are altogether forty six groups, containing one hundred and twenty four syllables; three polysyllabic Manchu words are added.

#### SIXTH CLASS.

This class is distinguished by a light-lip palatal sound. The sound *k*, being added to the syllables in the first class respectively, by a rapid utterance of the composite expression, the true pronunciation is attained.

𐰃 <i>ak</i>	𐰃 <i>ek</i>	𐰃 <i>ik</i>	𐰃 <i>ok</i> *	𐰃 <i>uk</i>	𐰃 <i>ok</i>	𐰃 <i>nak</i>	𐰃 <i>nek</i>	𐰃 <i>nik</i>
𐰃 <i>noke</i>	𐰃 <i>nuk</i>	𐰃 <i>nôke</i>	𐰃 <i>hok</i>	𐰃 <i>gok</i>	𐰃 <i>hak</i>	𐰃 <i>kok</i>	𐰃 <i>gok</i>	𐰃 <i>hok</i>
𐰃 <i>kôk</i>	𐰃 <i>gok</i>	𐰃 <i>hok</i>	𐰃 <i>pok</i>	𐰃 <i>pek</i>	𐰃 <i>pile</i>	𐰃 <i>pok</i>	𐰃 <i>puk</i>	𐰃 <i>pôk</i>
𐰃 <i>p'ak</i>	𐰃 <i>p'ek</i>	𐰃 <i>p'ik</i>	𐰃 <i>p'ok</i>	𐰃 <i>p'uk</i>	𐰃 <i>p'ok</i>	𐰃 <i>suk</i>	𐰃 <i>sek</i>	𐰃 <i>sik</i> †
𐰃 <i>sok</i>	𐰃 <i>suk</i>	𐰃 <i>sok</i>	𐰃 <i>stak</i>	𐰃 <i>shek</i>	𐰃 <i>shok</i>	𐰃 <i>shuk</i>	𐰃 <i>shok</i>	𐰃 <i>shôk</i>

\* When the syllable 𐰃 occurs in the middle of a word, it is always read as ock in rock; but when it stands by itself, it is as oke in joke.

† When the syllable 𐰃 occurs at the beginning of a word, it may be read shik or sik; but when it stands alone, it is read sik.


\* This group is read with a gnawing movement.

† The two preceding groups are read with a vibration of the tongue.

This class is formed by the addition of the letter "L or k to to the several syllables in the first class; but when followed by another syllable, this letter takes the form "J or . Thus "J k added to a forms the syllable ak, as in akdun (fidelity, security). Or by adding k, to the end of e, the syllable ek is formed, as in ekshempi (rapid), ektsin (river bank) and ektershempi (overbearing). Again, by adding "J k, to the letter i, the syllable ik is formed, as in iktampuha (collected together). All the other syllables are combined on the same principle.

The preceding class contains altogether forty groups con-



sisting of one hundred and twelve syllables ; five polysyllabic Manchu words are added.

### SEVENTH CLASS.

This class is distinguished by a light-lip dental ; the true pronunciation is obtained by adding *s* to each syllable in the first class respectively.

as	as	is	os*	us	os	nas	nes	vis
nos	nos	nôs	kas	gas	has	kos	gos	hos
kôs	gôs	hôs	pas	pes	pis	pos	pus	pôs
p'ias	p'es	p'is	p'os	p'us	p'ôs	sas	ses	sis +
sos	sus	sôs	shas	shes		shos	shus	shôs
tas	das		tes	das		tis	dis	
tos	dos		tus	dus		las	les	lis
los	lus	lôs	mas	mes	mis	mos	mus	môs
tchus	tchus	tsis	tchos	tchus	trhôs	chas	chus	tzis

\* When the syllable occurs in the middle of a word, it is always read as *os* in *lost* ; but when used by itself, it is read as *os* in *most*.

† When the syllable occurs at the beginning of a polysyllabic word, it may be either read *shis* or *sis* ; but when it stands by itself, it is read *sis*.





hot	pôl	sit*	shôl	hi	môl	tzil	gôl	ghul	ril	fôl
got	pat	set	shut	dit	mut	chel	gul	gul	rel	fut
kot	poi	sai	shot	hi	lat	chat	gol	kut	vai	fot
kat	pi	p'oi			mit	chôl		ghit	khôl	fit
gat	pet	p'ut	shet	dei	met	chut	get	git	g'oi	fet
kat	pal	p'oi	shat	tet	tut	chot	gal	kit	k'oi	fat
nôl	hôi	p'ih	sôl		lôl	tsil	chôl	ghet	khai	rôl <sup>++</sup>
nul	gôl	piet	sut	dai	tut	tchet	chut	gut	g'at	vut
nol	kôl	p'at	sot	tai	tot	tehat	chot	ket	k'at	rot
										nat
										vet

\* When the syllable **l** occurs at the beginning of a polysyllabic word, it may be read shit or sit; but by itself it is sit.

† This group is read with a gnawing movement.

‡ The two preceding groups are read with a vibration of the tongue.








In this class, there are altogether forty groups, containing one hundred and twelve syllables; four polysyllabic Manchu words are added.

### TENTH CLASS.

This class is distinguished by a pouting-lip guttural. By adding the sound *o* to the several syllables in the first class, and then rapidly uttering the combination, the pronunciation is acquired.

ao	eo	io	au *	uo	ôo	nao	neo	rio
nao	nau	nôo	ka*	gao	hao	kau	gan	han
kôo	gôo	hôo	pao	peo	pio	pan	puo	pôo
p'iao	p'ieo	p'io	p'iao	p'uo	p'ôo	sao	seo	sio
sau	suo	sôo	shao	sheo	shôo	shau	shuo	shôo
tao	dao		teo	deo		tiao	dio	
tau	dau		tuo	duo		lao	leo	lio
lau	lao	lôo	mao	meo	mio	mau	muo	môo
chao	tchao	tsio	tchau	tchuo	tchôo	chao	chuo	tzio
chao	chuo	chôo	yao	yuo		gau	guo	yôo
keo	geo	ghéo	kio	gio	ghio †	kuo	guo	ghuo

\* When the syllable  occurs within a polysyllabic or monosyllabic word, it is always read au.

† This group is read with a gnawing movement.

	rio	fio	
ᠠᠷᠢᠨ	ᠮᠢᠨ	ᠮᠢᠨ	ᠮᠢᠨ
reo	fuo	tsuo	jeo
ᠷᠡᠣ	ᠮᠢᠨ	ᠮᠢᠨ	ᠮᠢᠨ
rao	fan	tsan	jao
ᠷᠠᠠ	ᠮᠢᠨ	ᠮᠢᠨ	ᠮᠢᠨ
	khau	fio	
ᠬᠠᠭᠠᠨ	ᠮᠢᠨ	ᠮᠢᠨ	ᠮᠢᠨ
g'au	feo	tszo	tszuo
ᠭᠠᠭᠠᠨ	ᠮᠢᠨ	ᠮᠢᠨ	ᠮᠢᠨ
k'au	jao	tsao	tszan
ᠬᠠᠭᠠᠨ	ᠮᠢᠨ	ᠮᠢᠨ	ᠮᠢᠨ
	khao	r'oo*	
ᠬᠠᠭᠠᠨ	ᠮᠢᠨ	ᠮᠢᠨ	ᠮᠢᠨ
g'ao	n'uo	neo	tszoo
ᠭᠠᠭᠠᠨ	ᠮᠢᠨ	ᠮᠢᠨ	ᠮᠢᠨ
k'ao	rau	n'ao	tszao
ᠬᠠᠭᠠᠨ	ᠮᠢᠨ	ᠮᠢᠨ	ᠮᠢᠨ

\* The two preceding groups are read with a vibration of the tongue.

This class is formed by adding the letter **o** to the several syllables in the first class; but when followed by another syllable, this letter takes the form **a**. Thus, by adding **a o** to the syllable **ᠨ** *ni*, the syllable **ᠨᠢᠣ** *nio* is formed, as in the word **ᠨᠢᠣᠭᠬᠡ** *nioghe* (wolf, or wolf-skin). Or taking the syllable **ᠰᠡ** *se* with the addition of **a o**, we have the syllable **ᠰᠡᠠᠣ** *seo* as in the word **ᠰᠡᠠᠣᠯᠡᠭᠦ** *seoleku* (a careful man). And again, by adding **a o** to the syllable **ᠯᠡ** *le*, the syllable **ᠯᠡᠠᠣ** *leo* is produced, as in the word **ᠯᠡᠠᠣᠯᠡᠮᠢ** *leolempi* (converse). The other syllables are all compounded on the same principle.

In the preceding class, there are altogether forty six groups, consisting of one hundred and twenty four syllables; three polysyllabic Manchu words are added.

#### ELEVENTH CLASS.

This class is distinguished by a guttural sound, formed by directing the tip of the tongue to the palate. The method for attaining the pronunciation, is to add the sound **l** to the several syllables in the first class; and then give rapid utterance to the compound term. In order to pronounce the **l**, the tip of the tongue is raised to the palate and not removed, a vacancy being left below the root. The remark is applicable to all the examples.





This class is formed by adding the letter  $\text{ㄥ}$  *l* to the several syllables in the first class ; but when followed by another syllable, this letter takes the form  $\text{ㄥ}$  *l*. Thus,  $\text{ㄥ}$  *l* joined to the end of the letter  $\text{ㄆ}$  *a*, gives the syllable  $\text{ㄆㄥ}$  *al*, as in the word  $\text{ㄆㄥㄨㄥ}$  *alpan* (a public messenger). Or, by the addition of  $\text{ㄥ}$  *l* to the letter  $\text{ㄆ}$  *e*, the syllable  $\text{ㄆㄥ}$  *el* is formed, as in the word  $\text{ㄆㄥㄨㄥ}$  *elpighe* (pendant-ear fox, fox-skin, called). And again, the letter  $\text{ㄆ}$  *i*, with the addition of  $\text{ㄥ}$  *l*, forms the syllable  $\text{ㄆㄥ}$  *il*, as in the word  $\text{ㄆㄥㄨㄥ}$  *ildamu* (gay and handsome, intelligent). All the other syllables follow the same rule as the foregoing examples.

There are in this class, in all forty groups, containing one hundred and twelve syllables ; three polysyllabic Manchu words are added.

#### TWELFTH CLASS.

The characteristic of this class is a sound formed while closing the mouth with a heavy lip. In reading it, *m* is to be added to the respective syllables in the first class, when a rapid utterance of the combination gives the required pronunciation.

$\text{ㄆ}$ <i>am</i>	$\text{ㄆ}$ <i>em</i>	$\text{ㄆ}$ <i>im</i>	$\text{ㄆ}$ <i>om*</i>	$\text{ㄆ}$ <i>um</i>	$\text{ㄆ}$ <i>om</i>	$\text{ㄆ}$ <i>nam</i>	$\text{ㄆ}$ <i>nem</i>	$\text{ㄆ}$ <i>nim</i>
$\text{ㄆ}$ <i>nom</i>	$\text{ㄆ}$ <i>nem</i>	$\text{ㄆ}$ <i>nôm</i>	$\text{ㄆ}$ <i>kam</i>	$\text{ㄆ}$ <i>gam</i>	$\text{ㄆ}$ <i>ham</i>	$\text{ㄆ}$ <i>kom</i>	$\text{ㄆ}$ <i>gom</i>	$\text{ㄆ}$ <i>hom</i>
$\text{ㄆ}$ <i>kôm</i>	$\text{ㄆ}$ <i>gôm</i>	$\text{ㄆ}$ <i>hôm</i>	$\text{ㄆ}$ <i>pam</i>	$\text{ㄆ}$ <i>pem</i>	$\text{ㄆ}$ <i>pin</i>	$\text{ㄆ}$ <i>pom</i>	$\text{ㄆ}$ <i>pum</i>	$\text{ㄆ}$ <i>pôm</i>
$\text{ㄆ}$ <i>p'am</i>	$\text{ㄆ}$ <i>p'em</i>	$\text{ㄆ}$ <i>p'im</i>	$\text{ㄆ}$ <i>p'om</i>	$\text{ㄆ}$ <i>p'um</i>	$\text{ㄆ}$ <i>p'ôm</i>	$\text{ㄆ}$ <i>sam</i>	$\text{ㄆ}$ <i>sem</i>	$\text{ㄆ}$ <i>sim†</i>

\* When the syllable  $\text{ㄆ}$  occurs in the middle of a polysyllabic word, it is read as om in from ; but when standing by itself, it is read as ome in home.

† When the syllable  $\text{ㄆ}$  occurs at the beginning of a polysyllabic word, it may be read shim or sim ; but alone, it is sim.



𠄎 <sub>som</sub>	𠄎 <sub>sum</sub>	𠄎 <sub>sôm</sub>	𠄎 <sub>sham</sub>	𠄎 <sub>shem</sub>		𠄎 <sub>shom</sub>	𠄎 <sub>shum</sub>	𠄎 <sub>shôm</sub>
𠄎 <sub>tam</sub>	𠄎 <sub>dam</sub>		𠄎 <sub>tem</sub>	𠄎 <sub>dem</sub>		𠄎 <sub>tam</sub>	𠄎 <sub>din</sub>	
𠄎 <sub>tom</sub>	𠄎 <sub>dom</sub>		𠄎 <sub>tum</sub>	𠄎 <sub>dum</sub>		𠄎 <sub>lam</sub>	𠄎 <sub>tem</sub>	𠄎 <sub>tim</sub>
𠄎 <sub>lom</sub>	𠄎 <sub>lum</sub>	𠄎 <sub>lôm</sub>	𠄎 <sub>mom</sub>	𠄎 <sub>mem</sub>	𠄎 <sub>mim</sub>	𠄎 <sub>mom</sub>	𠄎 <sub>num</sub>	𠄎 <sub>môm</sub>
𠄎 <sub>tcham</sub>	𠄎 <sub>tchem</sub>	𠄎 <sub>tchim</sub>	𠄎 <sub>tchom</sub>	𠄎 <sub>tchem</sub>	𠄎 <sub>tchôm</sub>	𠄎 <sub>cham</sub>	𠄎 <sub>chen</sub>	𠄎 <sub>izim</sub>
𠄎 <sub>chom</sub>	𠄎 <sub>chum</sub>	𠄎 <sub>chôm</sub>	𠄎 <sub>yam</sub>	𠄎 <sub>yem</sub>		𠄎 <sub>yom</sub>	𠄎 <sub>yum</sub>	𠄎 <sub>yôm</sub>
𠄎 <sub>kem</sub>	𠄎 <sub>gem</sub>	𠄎 <sub>ghem</sub>	𠄎 <sub>kim</sub>	𠄎 <sub>gin</sub>	𠄎 <sub>ghim</sub> *	𠄎 <sub>kum</sub>	𠄎 <sub>gun</sub>	𠄎 <sub>ghum</sub>
𠄎 <sub>kam</sub>	𠄎 <sub>gam</sub>	𠄎 <sub>kham</sub>	𠄎 <sub>kôm</sub>	𠄎 <sub>gôm</sub>	𠄎 <sub>khom</sub>	𠄎 <sub>ram</sub>	𠄎 <sub>rem</sub>	𠄎 <sub>rim</sub>
𠄎 <sub>rom</sub>	𠄎 <sub>rum</sub>	𠄎 <sub>rôm</sub>	𠄎 <sub>fam</sub>	𠄎 <sub>fem</sub>	𠄎 <sub>fim</sub>	𠄎 <sub>fom</sub>	𠄎 <sub>fum</sub>	𠄎 <sub>fôm</sub>
𠄎 <sub>nam</sub>	𠄎 <sub>nem</sub>							

\* This group is read with a gnawing movement.

The preceding class is formed by adding the letter 𠄎<sub>m</sub> to the several syllables in the first class; but when this letter is followed by another syllable, it takes the form 𠄎<sub>m</sub>. Thus, the letter 𠄎<sub>a</sub> with the addition of 𠄎<sub>m</sub>, forms the syllable 𠄎<sub>am</sub>, as in the word 𠄎<sub>am</sub>ha (wife's father; father's uncle). Again, by adding 𠄎<sub>m</sub> to the letter 𠄎<sub>e</sub>, the syllable 𠄎<sub>em</sub> is formed, as in 𠄎<sub>em</sub>ghe (wife's mother; father's aunt). And if we add 𠄎<sub>m</sub> to the letter 𠄎<sub>i</sub>, we have the syllable 𠄎<sub>im</sub>, as in the word 𠄎<sub>im</sub>tsin (hand drum; festival drum). The same method is pursued with all the other syllables.

In the preceding class, there are altogether forty groups,

consisting of one hundred and twelve syllables ; three polysyllabic Manchu words are added.

MONOPHONIC MANCHU DISSYLLABLES.


\* These groups are read with a gnawing movement.

shwan	nyan	ioan	siwan	chen	guan	sinen	hwang	p'yang	chwang	fyang
shwan	nyan	ioan	siwan	chen	guan	sinen	hwang	p'yang	chwang	fyang
shwan	nyan	ioan	siwan	chen	guan	sinen	hwang	p'yang	chwang	fyang
shwan	nyan	ioan	siwan	chen	guan	sinen	hwang	p'yang	chwang	fyang
shwan	nyan	ioan	siwan	chen	guan	sinen	hwang	p'yang	chwang	fyang
shwan	nyan	ioan	siwan	chen	guan	sinen	hwang	p'yang	chwang	fyang
shwan	nyan	ioan	siwan	chen	guan	sinen	hwang	p'yang	chwang	fyang
shwan	nyan	ioan	siwan	chen	guan	sinen	hwang	p'yang	chwang	fyang
shwan	nyan	ioan	siwan	chen	guan	sinen	hwang	p'yang	chwang	fyang
shwan	nyan	ioan	siwan	chen	guan	sinen	hwang	p'yang	chwang	fyang

ghyan\*

ghyon\*

ghyang\*

p'yan	awon	tswan	gyan	loen	fyen	gyon	hoen	nyang	nyang	gyang
p'yan	awon	tswan	gyan	loen	fyen	gyon	hoen	nyang	nyang	gyang
p'yan	awon	tswan	gyan	loen	fyen	gyon	hoen	nyang	nyang	gyang
p'yan	awon	tswan	gyan	loen	fyen	gyon	hoen	nyang	nyang	gyang
p'yan	awon	tswan	gyan	loen	fyen	gyon	hoen	nyang	nyang	gyang
p'yan	awon	tswan	gyan	loen	fyen	gyon	hoen	nyang	nyang	gyang
p'yan	awon	tswan	gyan	loen	fyen	gyon	hoen	nyang	nyang	gyang
p'yan	awon	tswan	gyan	loen	fyen	gyon	hoen	nyang	nyang	gyang
p'yan	awon	tswan	gyan	loen	fyen	gyon	hoen	nyang	nyang	gyang
p'yan	awon	tswan	gyan	loen	fyen	gyon	hoen	nyang	nyang	gyang

\*ghwan

\*ghwen\*




















ghuang

syang

hwon	dyan	yuwa	syon	ghwan*	gyen*	syon	ghwen*	ghuang	shwang	zyang
hwon	dyan	yuwa	syon	ghwan*	gyen*	syon	ghwen*	ghuang	shwang	zyang
hwon	dyan	yuwa	syon	ghwan*	gyen*	syon	ghwen*	ghuang	shwang	zyang
hwon	dyan	yuwa	syon	ghwan*	gyen*	syon	ghwen*	ghuang	shwang	zyang
hwon	dyan	yuwa	syon	ghwan*	gyen*	syon	ghwen*	ghuang	shwang	zyang
hwon	dyan	yuwa	syon	ghwan*	gyen*	syon	ghwen*	ghuang	shwang	zyang
hwon	dyan	yuwa	syon	ghwan*	gyen*	syon	ghwen*	ghuang	shwang	zyang
hwon	dyan	yuwa	syon	ghwan*	gyen*	syon	ghwen*	ghuang	shwang	zyang
hwon	dyan	yuwa	syon	ghwan*	gyen*	syon	ghwen*	ghuang	shwang	zyang
hwon	dyan	yuwa	syon	ghwan*	gyen*	syon	ghwen*	ghuang	shwang	zyang

\* \* \* \* \* These groups are read with a gliding movement.

























									
pyan	pyan	p'yan	tyan	tyan	tyan	kyan	kyan	kyan	g'yan*
									
nyan	nyan	nyan	tsyan	tsyan	tsyan	hyan	hyan	hyan	

\* This group is read with a gnawing movement.

In the above table, there are altogether seventy two groups, consisting of one hundred and seventy eight dissyllables.







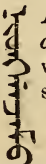
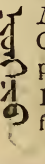
I find on looking over the monosyllables, that they are all capable of harmonious combination like the above, but considering that a great number of these would be useless, I have here only given such as are absolutely employed in the formation of Manchu words, and whose sounds are not found in the tables of the twelve classes.

MANCHU MONOSYLLABLES OF FOREIGN DERIVATION.

										
ió	ió	nió	nió	tsio	tsio	tsio	kió	kió	gió*	gió*
										
nióng	nióng	hióng	hióng	tsiong	tsiong	tsiong	kióng	kióng	gióng	gióng*

\*\* These groups are read with a gnawing movement.

POLYSYLLABIC MANCHU WORDS OF FOREIGN DERIVATION.

	Sain. Felicitous. Virtuous. Good.		Tain. Military weapons.		Duin. Four.		Aintsi. It may be so.
	Gaindumpi. To take. To want.		Niongniya-ha. A goose.		Nionggachampi. To wound the skin.		Niongnio. One who surpasses others. Large wing feathers.



<i>Ya paingge.</i> Belonging to what place.	<i>Gôwaingge.</i> Belonging to another.	<i>Suingge.</i> Sinned a- gainst. To wish another an injury.	<i>Chaingge.</i> Belonging to the second.
<i>Feingge.</i> Old.	<i>Weingge.</i> Whose?	<i>Ashshampi.</i> To stir. To move.	<i>Hoshshom- pi.</i> Lying & deception.
<i>Gôwash- shampi.</i> Palpitation. To cut meat in small pieces.	<i>Tômpi.</i> To strike. To beat with a stick.	<i>Neimpi.</i> To open.	<i>Gaimpi.</i> To take to one's self.
<i>Paimpi.</i> To entreat. To seek.	<i>Saimpi.</i> To bite.	<i>Suimpi.</i> To mix up mud or paste. To rub ink	<i>Goimpi.</i> Central. To hit the mark.
<i>Taimp'a.</i> A periwinkle.	<i>Neompi.</i> Flowing down. Flow- ing about.	<i>Niomp.</i> Intense cold, affecting the bones.	<i>Taumpi.</i> To revile.
<i>Daumpi.</i> To ferry over a river.	<i>Leompi.</i> To perform mi- litary evolu- tions on horseback.	<i>Niokso.</i> Water moss.	<i>Niolghum- pi.</i> To gallop a horse. To start a horse.
<i>Niolman peye.</i> Bare skin. Naked body.			

In the above table, there are thirty three terms.



uttered in rapid succession, the required syllabic sound **an** *tan* is attained.

Take the composite sound **ain** *gui*. The form of the syllable gives **ai** as the initial character; wherefore we may take the initial of any of the five syllables **ai ai ai ai ai** **ai ai**, for the first element. Then we find the final sound belongs to the second class; from which class, among the eight syllables **ai ai ai ai ai ai ai ai**, the syllable **ai ai** is fixed upon as corresponding in sound with **ai ai**, and is employed as the final; when by a rapid utterance of the two syllables **ai ai** *gu-wei* in succession, the syllabic sound **ain** *gui* is attained.

Take the composite sound **an** *sa*. The form of the syllable gives **an** as the initial; wherefore among the five syllables **an an an an an** **an**, we may take the initial of either to be the first element. We next find that the final belongs to the first class; and among the fourteen syllables **an an an an an an an an an an an an an an an** selected from that class, **an** is fixed upon as harmonizing in sound with **an** and is employed as the final; when by a rapid utterance of the two syllables **an an** *sa-a*, the syllabic sound **an** *sa* is produced.

Take the composite sound **ai ai** *piye*. According to the form, **ai** is the initial character; therefore, we may take the initial of any of the five syllables **ai ai ai ai ai** **ai ai** for the first element. Next finding that the final belongs to the first class, look among the fourteen selected characters **ai ai ai ai ai ai ai ai ai ai ai ai ai ai ai**, for the syllable **ai ai**, which is fixed upon as harmonizing with **ai ai**, and is accordingly used for the final element; when a rapid utterance of the two syllables **ai ai** *pi-ye* gives the sound of the syllable **ai ai** *pye* required.



Take again the composite sound  $\text{ㄏㄨㄞ$  *shwai*. The form of the character gives the initial  $\text{ㄏ}$ ; therefore the initial of any of the five syllables  $\text{ㄏㄜ}$   $\text{ㄏㄝ$   $\text{ㄏㄨ}$   $\text{ㄏㄨㄞ}$   $\text{ㄏㄜㄛ}$  may be taken as the first element. The final sound is found to belong to the second class; from which class, we look among the eight selected syllables  $\text{ㄏㄜ}$   $\text{ㄏㄝ$   $\text{ㄏㄨ}$   $\text{ㄏㄨㄞ}$   $\text{ㄏㄜㄛ}$ , and find  $\text{ㄏㄨㄞ}$ , which is the syllable fixed upon as harmonizing with  $\text{ㄏㄨㄞ$ , and is accordingly taken for the final; then by a rapid utterance of the two syllables  $\text{ㄏㄜ}$   $\text{ㄏㄨㄞ}$  *shu-wai*, the true sound of  $\text{ㄏㄨㄞ}$  *shwai* is produced.

Take the composite sound  $\text{ㄊㄧㄢ$  *tyan*. The form of the syllable gives  $\text{ㄊ}$  as the initial character; therefore the initial sound of any of the five syllables  $\text{ㄊㄜ}$   $\text{ㄊㄝ$   $\text{ㄊㄨ}$   $\text{ㄊㄨㄞ}$   $\text{ㄊㄜㄛ}$ , beginning with  $\text{ㄊ}$ , may be taken as the first element. Then finding the final to belong to the fourth class, we look among the eight syllables  $\text{ㄊㄜ}$   $\text{ㄊㄝ$   $\text{ㄊㄨ}$   $\text{ㄊㄨㄞ}$   $\text{ㄊㄜㄛ}$  belonging to that class, and find  $\text{ㄊㄨ}$ , the syllable fixed upon as harmonizing with  $\text{ㄊㄨㄞ}$ , and use it accordingly for the final; then by a rapid utterance of the two syllables  $\text{ㄊㄜ}$   $\text{ㄊㄨ}$  *ti-yan* in conjunction, we attain the required pronunciation of  $\text{ㄊㄨㄞ}$  *tyan*.

Take the composite sound  $\text{ㄏㄨㄤ$  *hwang*. The initial character of the syllable  $\text{ㄏㄨㄤ}$  is  $\text{ㄏ}$ ; so that we may take the initial of any of the five syllables  $\text{ㄏㄜ}$   $\text{ㄏㄝ$   $\text{ㄏㄨ}$   $\text{ㄏㄨㄞ}$   $\text{ㄏㄜㄛ}$  for the first element. Then finding the final of  $\text{ㄏㄨㄤ}$  to belong to the fifth class, we look among the eight syllables  $\text{ㄏㄜ}$   $\text{ㄏㄝ$   $\text{ㄏㄨ}$   $\text{ㄏㄨㄞ}$   $\text{ㄏㄜㄛ}$  for the syllable  $\text{ㄏㄨㄞ}$ , which is fixed upon as harmonizing with  $\text{ㄏㄨㄤ}$ , and employ it as the final element; when by a rapid utterance of the two syllables  $\text{ㄏㄜ}$   $\text{ㄏㄨㄞ}$  *hō-wang*, the sound of  $\text{ㄏㄨㄤ}$  *hwang* is obtained.



Take the composite sound ໂຍ ໂຍ *lyau*. The form of the syllable gives ໂ as the initial; consequently the initial of any of the five syllables ໂ ໂ ໂ ໂ ໂ ໂ may be taken as the first element. Next having found that the final sound of ໂຍ belongs to the tenth class, look among the eight syllables ໂ ໂ ໂ ໂ ໂ ໂ ໂ ໂ, for the syllable ໂ ໂ, which is fixed upon as harmonizing with ໂຍ and employ it for the second element: when by pronouncing in rapid succession, the two syllables ໂ ໂ *li-yau*, the pronunciation of ໂຍ *lyau* is obtained.

Let us examine the composite sound ໂຍ ໂຍ *liô*. The initial of the syllable being ໂ, the initial of any of the five syllables ໂ ໂ ໂ ໂ ໂ ໂ may be taken as the first element. Then as we find that the final of ໂຍ belongs to the first class, we look among the fourteen syllables ໂ ໂ ໂ ໂ ໂ ໂ ໂ ໂ ໂ ໂ ໂ ໂ ໂ ໂ, and finding the syllable ໂ ໂ, which is fixed upon as harmonizing with ໂຍ, we employ it for the final element; then pronouncing the two syllables ໂ ໂ *li-yu* in rapid succession, we acquire the true sound of ໂຍ *liô*.

Take the composite sound ໂຍ ໂຍ *giong* for example. The initial character of ໂຍ is ໂ; therefore we may take for the first element, the initial of any of the five syllables ໂ ໂ ໂ ໂ ໂ ໂ. Next finding that the final sound of ໂຍ belongs to the fifth class, we look among the eight syllables ໂ ໂ ໂ ໂ ໂ ໂ ໂ ໂ, for the syllable ໂ ໂ, which is fixed upon as harmonizing with ໂຍ, and employ it as the second element; then a rapid utterance of the two syllables ໂ ໂ *gi-yong* gives the required sound of the syllable ໂຍ *giong*.

































The same method may be followed with all other words.

I find on looking over the twelve classes, that it is only the first, second, fourth, fifth and tenth, that are simple sounds, and can be employed in elementary combinations; the remaining seven classes are double sounds, and being compound expressions are inadmissible in the elementary synthesis.

I have given these rules, because in my youth, while engaged in study, I took delight in comparing sounds and detecting rhymes; and whenever I met with a syllable, that was difficult to pronounce, or a combination, the sound of which it was hard for the organs of speech to attain, by means of this rule, I have been able to acquire the true pronunciation, and thus to understand the clear symphony of the harmonizing elements, more rapidly than by any other method.

#### IRREGULARITIES IN THE USE OF MANCHU SYLLABLES.

Besides the regular sounds already given, of the simple syllables in the twelve classes, and those formed by elementary combination, when these are employed singly in transcribing Chinese words, there are other sounds, fixed by usage as the following.

								
laou	naou	haou	paou	piaou	shaou	daou	laou	laou
								
path	tchaou	chaou	gaou	tzaou	tzeou	eih	eih	eih
								
hique	chuh	pielh	sieulh	tziye	yen	sigye	sigye	hique
								
hene	hene	ken	tsene	hene				

If any of the preceding thirty two syllables occurs in a polysyllabic word or in a Manchu phrase, it must not be read according to these examples.

When affixed to the syllables of the fifth class, the following take the pronunciation here given :—

no nu go ya  
 gan man yin yen  
 These three syllables are also sometimes read according to the regular sounds.

When the above syllables are affixed to those of any other class, they must not be read in this manner.

When the letter ㄩ follows any of the syllables of the fourth class, it is read *ni* ; after other syllables it is always read *i* ; only after any of the syllables of the fifth class, the single ㄩ must not be used, but the syllable ㄩ instead. The ㄩ is sometimes affixed to the syllables of the first class, in which case it has the same meaning as when detached. It cannot be affixed to the syllables of any other class, but must be written after by itself.

When the following syllables occur in polysyllabic Manchu words or phrases, they are to be read according to the pronunciation here given :—

ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ
no	nu	ha	ho	ho	shu	han	han	han	han
ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ
o	hiu	on	hnan	shin	hanggo	geni	geni	geni	geni
ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ
konggo	au	saou	laou	chou	kyo	tyo	akung	gomi	goina
ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ	ㄩ
yigi	huangyarakó	ganlsi	ehori	epoko	eyo	sigong	gomi	goina	goina

ongolo	kingin	dause	
ongoshon	tsingya	lause	
oncho	chenyin	saurin	
gergan gargan*	tsingya	nuri	
gartiong	tanguli	autcha	gopgo kopko
goimarani	tangu	auha	shisengo
goiman	sengyin	tutu	yose
goitchuki	shanyen	utu	yoni
goipami	nangyin	utai	tehoha

\* When these words are used separately, the final is pronounced han.

All the preceding expressions differ in the pronunciation, from that common to the same characters. Those that follow are sometimes read according to this rule, and sometimes the syllable takes its original sound. There is no uniform guide for the student, but he must in every case comply with circumstances. There is no end to the delicate changes in Manchu sounds and Tartar words, so that it is impossible to record them all. Progress in the correct acquirement of these must depend upon the student's experience and capacity.

pi'au	kyo
po	yo
haou	chue
ho	chue
ko	chue
shin	to
ai	do
shi	to



ae <sup>hi</sup> ho	ore	funni	nientchaha
ae <sup>pi</sup> hae <sup>pi</sup>	ae <sup>fi</sup> ku	nulchaho	
ayo	ae <sup>fi</sup> mi	nimokeko	
ae <sup>ya</sup> ra	ae <sup>si</sup> ghopi	u <sup>fi</sup> hi	
atahala	okin <sup>h</sup> man	ur <sup>u</sup> ldemi	
ak <sup>ih</sup> a	ae <sup>ki</sup> saki	u <sup>ki</sup> n	lech <sup>o</sup> ha
opa and opa	ok <sup>i</sup> ko	om <sup>o</sup> shi	nokan
mi <sup>o</sup> ra	olch <sup>u</sup> mar <sup>i</sup>	om <sup>o</sup>	nig <sup>u</sup> ngomi
mi and mo	ok <sup>i</sup> ko	ao <sup>ke</sup> raku	ni <sup>u</sup> ru

In reading the following eight terminations, the syllables and are always preceded by a.

hae <sup>hi</sup> pa	pa <sup>de</sup> n
hae <sup>hi</sup> tach <sup>o</sup> hi	ha <sup>u</sup> nggen
haem <sup>i</sup> ami	ho <sup>ch</sup> ehewan
haem <sup>i</sup> mi	ho <sup>ke</sup> hwan
hale	hats <sup>i</sup> n
hale	gok <sup>e</sup> ki
has <sup>hi</sup> po	gok <sup>e</sup> ku
kank <sup>i</sup> mi	hae <sup>fi</sup> rami
kanch <sup>u</sup>	hae <sup>fi</sup> rahwan
kos <sup>zi</sup> seho	hae <sup>hi</sup> lami





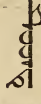
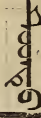
takaha	tehaepi	chaurdami	tsusun	kokohe	oempumi	ganfu
amra	mo	charra	kurami	karusun	cepinggo	tahaeki
shubi	morin	chachami	kurru	keitel	kegoron	trapii
sheshimi	moi moni	chaduki	golzingi	hoshulami	opide	amra
smangen	tubi	chaduki	hoshungo	hoshungo	ana	serhoslemi
Amra	amra	chuyun	kivi	hoshun	fyose	serknan
shumachuki	tukcho	chumari	kocheno	tsurhako	filumi	azki
shuh	ihii	chusu	gentingga	tsurumi	fielku	fielama
parlaha	ti pitsipo	chupin	gentingga	tsuru	fuiphe	seponi
amra	daeilami	tsisiko	chuchupa	tsuremi	kuramo	pihwan
parara	daemin	tsisiko	chuchupa	tsuremi	keitel	amra



<i>fanniba</i>	<i>mangolosi</i>	<i>polho</i>	<i>hoshan</i>	<i>doran</i>	<i>kyr hoto</i>	<i>gollmora naku</i>
ᠮᠠᠩᠭᠣᠯᠣᠰᠢ	ᠮᠠᠩᠭᠣᠯᠣᠰᠢ	ᠫᠣᠯᠬᠣ	ᠬᠣᠰᠬᠠᠨ	ᠳᠣᠷᠠᠨ	ᠬᠢᠷᠬᠣᠲᠤ	ᠭᠣᠯᠯᠢᠮᠣᠷᠠ
<i>hanaho</i>	<i>mani</i>	<i>pukilin</i>	<i>koli</i>	<i>dashdamii</i>	<i>tolokiyati</i>	<i>chihhan</i>
ᠬᠠᠨᠠᠬᠤ	ᠮᠠᠨᠢ	ᠫᠤᠯᠢᠯᠢᠨ	ᠬᠣᠯᠢ	ᠳᠠᠰᠢᠳᠠᠮᠢ	ᠲᠣᠯᠠᠬᠢᠶᠠᠲᠢ	ᠴᠢᠬᠬᠠᠨ
<i>hwankha</i>	<i>dono</i>	<i>okshimi</i>	<i>ngoronngyen</i>	<i>doshi</i>	<i>gonami</i>	<i>elhi</i>
ᠬᠠᠨᠬᠠ	ᠳᠣᠨᠤ	ᠣᠬᠰᠢᠮᠢ	ᠨᠭᠣᠷᠣᠨᠨᠭᠡᠨ	ᠳᠣᠰᠢ	ᠭᠣᠨᠠᠮᠢ	ᠡᠯᠬᠢ
<i>shimaha</i>	<i>sanggandemi</i>	<i>ginguleni</i>	<i>ngorompami</i>	<i>todami</i>	<i>chulapuha</i>	<i>elyatō</i>
ᠰᠢᠮᠠᠬᠠ	ᠰᠠᠩᠭᠠᠨᠳᠡᠮᠢ	ᠭᠢᠩᠭᠤᠯᠡᠨᠢ	ᠨᠭᠣᠷᠣᠮᠫᠠᠮᠢ	ᠲᠣᠳᠠᠮᠢ	ᠴᠢᠯᠠᠫᠤᠫᠠ	ᠡᠯᠶᠠᠲᠤ
<i>sankeha</i>	<i>sangomi</i>	<i>ginguki</i>	<i>ngomoshan</i>	<i>tokipami</i>	<i>chulami</i>	<i>elalase</i>
ᠰᠠᠨᠬᠡᠬᠠ	ᠰᠠᠩᠭᠣᠮᠢ	ᠭᠢᠩᠭᠤᠻᠢ	ᠨᠭᠣᠮᠣᠰᠬᠠᠨ	ᠲᠣᠬᠢᠫᠠᠮᠢ	ᠴᠢᠯᠠᠮᠢ	ᠡᠯᠠᠯᠠᠰᠡ
<i>pannini</i>	<i>ningachami</i>	<i>gingwan</i>	<i>ngolotomi</i>	<i>tokiha</i>	<i>chulipuni</i>	<i>elshatse</i>
ᠫᠠᠨᠨᠢᠨᠢ	ᠨᠢᠩᠠᠴᠠᠮᠢ	ᠭᠢᠩᠭᠠᠨ	ᠨᠭᠣᠯᠣᠲᠣᠮᠢ	ᠲᠣᠬᠢᠬᠠ	ᠴᠢᠯᠢᠫᠢᠫᠠᠨᠢ	ᠡᠯᠰᠬᠠᠲᠰᠡ
<i>hankakan</i>	<i>ningude</i>	<i>gingyin</i>	<i>ngyomi</i>	<i>lomi</i>	<i>chulhan</i>	<i>kygoro</i>
ᠬᠠᠨᠬᠠᠬᠠᠨ	ᠨᠢᠩᠭᠦᠳᠡ	ᠭᠢᠩᠭᠢᠨ	ᠨᠭᠢᠶᠣᠮᠢ	ᠯᠣᠮᠢ	ᠴᠢᠯᠬᠠᠨ	ᠬᠢᠭᠣᠷᠣ
<i>ondomi</i>	<i>ningwan</i>	<i>gungkigami</i>	<i>nyokan</i>	<i>popai</i>	<i>dopuha</i>	<i>kyodohwan</i>
ᠣᠨᠳᠣᠮᠢ	ᠨᠢᠩᠭᠠᠨ	ᠭᠤᠩᠬᠢᠭᠠᠮᠢ	ᠨᠶᠣᠬᠠᠨ	ᠫᠣᠫᠠᠢ	ᠳᠣᠫᠤᠫᠠ	ᠬᠢᠶᠣᠳᠣᠬᠠᠨ
<i>ondnien</i>	<i>ongko</i>	<i>tsani</i>	<i>pilho</i>	<i>poha</i>	<i>domi</i>	<i>kyohoshomi</i>
ᠣᠨᠳᠠᠨᠢᠢᠨ	ᠣᠩᠬᠣ	ᠲᠰᠠᠨᠢ	ᠫᠢᠯᠬᠣ	ᠫᠣᠬᠠ	ᠳᠣᠮᠢ	ᠬᠢᠶᠣᠬᠣᠰᠣᠮᠢ

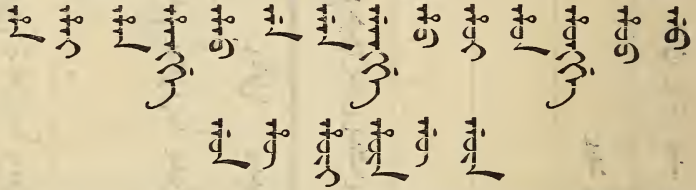






1st.	2nd.	whole.	1st.	2nd.	whole.
					

In the following twenty syllables, all beginning with the letter , which in the middle of a word, takes the form of double *a*, thus , the dot or the circle is always placed at the part where this letter joins the following one:—



Although there are but a small number of examples given above, of the order for writing the characters, yet the principles may applied to any extent, one example being sufficient for hundreds of various forms.



## THE MANCHU PRECEPTOR.

## BOOK II.

## PHRASES IN CHINESE AND MANCHU.

Students of Manchu ought clearly to comprehend the meaning of every single word ; the least remissness in this respect must not be tolerated ; for if one does not distinctly remember the words that are contained in this book, he certainly cannot understand the same words, when he meets with them elsewhere. Furthermore, if a man has but the least grain of attainment, it is an advantage to him ; but if he does not apply his mind to it, how can he turn it to account ? if he does not exercise this thoughts upon it, it can be of little service to him.

good ;	I will certainly do so. I have been thinking
<i>umesi</i>	<i>inu : esi gabutsi. Pi hono age i</i>
favoured me with a visit.	You are extremely
<i>paude matzige feligeroo. Sini gisurerege</i>	prayed
if you will not cast me from your thoughts ;	pray
<i>age si voliyame gonirakô olsi ; mimi</i>	
To-day I have much joy. Now having made your acquaintance,	
<i>Engengi chapsan de. Engeri takaha pe dahame</i>	
But I have never had the pleasure of seeing you before.	
<i>Damu mesighun isira pe paliafi achenakô.</i>	
I have long heard of your great reputation.	
<i>Age i ampa algin pe donzifi godaha.</i>	







do not know ; you say you have not heard ; you always make some evasive excuses for not telling me. Is it.  
sarkô sere ; donzihakô sere ; papî erken terken seme mini paru silampi. Simpe

tell him the whole affair. But when I ask you anything ; then you say you  
istala, gigan gigan i alampi. Pi aïka sinde emu palta fontzime ohode ; si uhai

Let it rest. If I see another person, asking you about anything ; then, from beginning to end, you  
Chautsina. Pi turvaisi gôwa niyalma, sinde emu palta fontzisi ; si uhai datsi dupede

me to tell you a falsehood ? You yourself you will also hear. Why are you so impatient ?  
pantzipafi ala sempio ? Eitsipe sure inu puhafi donzirengge kai. Aiseme ekshempi ?

would tell you. As I have no knowledge of it ; what do you wish me to tell you ? Would you wish to make  
sinde alampi dere. Unai sarkô pude ; minipe aipe ala sempi. Akôisi minipe palai

about it ; pray tell me. Indeed I know nothing about it. If I knew, I  
getukam otsi ; uhai minde ulgihapume alareo. Pi garyigan i sarkô kai. Satsi, uhai

about it ; pray tell me. Indeed I know nothing about it. If I knew, I

What is the use of so much empty ceremony ?

In the intercourse of friends, a correspondence

*Urunukô unuighun dorô pe nesighulefi ainampi ? Gutchusei dolo gutchulerede. dannu isghunde*

Why speak in that manner ?

We are intimate friends.

It is sufficient that I have met you.

*Age ainu ultu gisurempi ? Muse genu sam gatchu kai. Dere atchaisi ulhai watzihâ.*

therefore I did not come to congratulate you. Do not think ill of me.

I beseech you to pardon my neglect.

*taltu urgun arame geneghekkô. Age ame eghê gôwre. Preme yauri wahyame gamureo.*

If I had heard of it ;

I should have come to congratulate you.

Because I did not know ;

*Dontzimpighe pitsi ; urgun i doroi atchaname genetsi atchampighe. Sarkô ochoro chakade ;*

When were you promoted ?

I wish you great joy.

I never heard anything about it.

*Age si atanggi wesikenge ? Ampa urgun kai. Pi oron inu pahaji dontzihakô.*

manly of you so to do ?

*geli nigalma selsi ompio ?*

*geli nigalma selsi ompio ?*



said you were not at home, but were gone out somewhere.

Thinking of you,

I certainly thought you

*nigalma simpe pande akó gónapsi geneqhe seqhe. Pi simpe podósti, aintsi meni pande*

Where did you go yesterday ?

I sent a man to go and call you.

Your servant

*Sikse si apide geneqhe nighe ? Pi nigalma lakórfi simpe somine ganapústi. Sini paui*

politeness claim. What is the advantage of such kind of conduct ?

*chapunpi. Tere gesengye ósi ai amlangya ?*

goes to consult them on an affair which occupies his heart ; they do not interest themselves beyond what the mere rules of

*mi paru emu gonin mutzilen i paiva pe shepdanetsi ; danu olori deleri seme*

hollow. There are some men who with regard to empty ceremony, although they seem to be warm friends ; yet if one

*holo kai. Emenu urse antughun doro de. udu dempei hapsighyan pútsipe : aikayade*

of heart is all that is necessary. That is the doctrine of friendship. This kind of etiquette is altogether

*mutzilen de tepume pústi. Tere guchu i aoro depala. Tere duran fyanararangge gemu*

*te mutzilen de tepume pústi. Tere guchu i aoro depala. Tere duran fyanararangge gemu*



The affair which I troubled you with, did you speak to him about it, to see whether he approved of it or

pi *sunde gandahaa patua pe, si tele ghenayhepio, terel gonin pe turalasi ompio*

ನನು ಗಾಂಧಾ ಪತುವಾ ಪಿ, ಸಿ ತಲೆ ಗೆನಯಹೆಪಿಯೆ, ತರಲ ಗೊನಿ ಪಿ ತುರಲಾಸಿ ಓಂಪಿಯೆ

leaves me no leisure. To attend also to the private affairs of other people, how can I find time ?

chaaturakô pime Weri tsisai patua de damme gene setsi, giganakô sholo pio ?

ಚಾತುರಾಕೊ ಪಿಮೆ ವೆರಿ ತಿಸಾಯಿ ಪತುವಾ ದೆ ದಾಮ್ಗೆ ಗೆನೆ ಸೆತಸಿ, ಗಿಗನಾಕೊ ಶೋಲೆ ಪಿಯೆ ?

to ? Who has nothing to do but pay visits ? Besides, the transaction of my official business,

ni ? Danna weeri patule méhigempio ? Tere angula niwi peye shantughate alpan de kame,

ನಿ ? ದನ್ನಾ ವೇರಿ ಪತುಲೆ ಮೆಹಿಗಂಪಿಯೆ ? ತೆರೆ ಅಂಗುಲಾ ನಿವಿ ಪೇಯೆ ಶಾಂತುಗಾತೆ ಅಲ್ಪಾ ದೆ ಕಾಮೆ,

atheart. You are wrong brother.

paipaha ni. Age sim ere ulkai naka ahapi. We ga de emu gheshu hashu i patua akô

ಪಾಪಹಾ ನಿ. ಆಗೆ ಸಿಮಿ ಏರೆ ಅಲ್ಕಾಯಿ ನಾಕಾ ಅಹಾಪಿ. ವೆ ಗಾ ದೆ ಂಮು ಗೆಶು ಹಾಶು ಿ ಪತುವಾ ಅಕೊ

in vain I had other business I wished to attend to ; but I was afraid you would come.

ahyaha. Gônu eme patua de gunka setsi ; gela simpe tsiderahô sempi. Apsti gonin

ಅಹಯಾಹಾ. ಗೊನು ಂಮೆ ಪತುವಾ ದೆ ಗುಂಕಾ ಸೆತಸಿ ; ಗಲಾ ಸಿಂಪೆ ತಸಿದರಾಹೊ ಸೆಂಪಿ. ಅಪ್ತಿಸಿ ಗೊನಿ

would call at my house. I waited the whole day until sunset.

tsimpi dere seme Enpu menngi shun tughetele ahyaatsi. Si amai tsighekô, paipi emu menngi

ತಸಿಂಪಿ ದೇರೆ ಸೆಮೆ ಂಪು ಮೆನಂಗಿ ಶುನ್ ತುಗುತೆಲೆ ಅಹಯಾತಸಿ. ಸಿ ಅಮಾಯಿ ತಸಿಗುಹೆಕೊ, ಪಾಪಿ ಂಮು ಮೆನಂಗಿ



going? Such groundless expressions are clearly seen through by others; while the authors themselves are

*ompio?* *Niyalanai ghenure palama niyalma pe sahangge getiken; peyape saburage hōlighi.*

you wished to go. Who told you to go. If a man does not wish to go; is it any use to insist on his

*segha dapada, We sempe gene segha. Te piisipe generakō niyalma pe; cryelacti gene selsi*

to act in accordance with them. Can any one be so undecided in his expressions? You only said yourself

*alaham qapurade cha selsina. Ere gese anyga upashakō niyalma geli pini? Sini peye geneki*

wish that. How undecided you are! When one's words are trustworthy; then it is easy for others

*oki sempi. Apsi toktohon akō pai! Enu akhun gusun piisi; gōwa niyalma nu*

Wherever you tell me to go, all at once you wish this; and then forthwith you

*Si narangi minpe aipite gene sempi gaitai utu oki sempine; holkonude geli uttu*

entertain so many suspicions? *kenqhancher e papi?*

*kenqhancher e papi?*

*kenqhancher e papi?*



what occasion is there to ask another ?

Being thus ;

you cannot help now first speaking.

*dere* : *ede nigalma de ai paire papi ? Tuttu seme ; te doigonde gisurera kótsi*

acknowledgment of your great favour, is a mere common-place affair. Since you have gone and spoken yourself ;

*uchem paia isipuki, ere genu an i chergi paia kai. Sini peye genefi ubhai gisurempi*

how can I be ungrateful for your wonderful kindness ? Certainly the

*mulepughe munggi ; pi age i fergunwechake kórin pe aindha seme urgederakó ? Urnakó*

*My affair, must not be done improperly. If you love me so dearly, as to have gone and spoken*

*Mini emu paia, paipi yapusi ochorakó gese. Age si gosisi mini funde genefi gisureme*

If it is improper, it ought not to be done.

*otsi. Aintis ochorakó seve pa ubhai akó dere.*

*deceived. In every matter, what one does not himself approve,*

*seghangge kai. Yaga paia de damu pegai tshakó pabe, nu nigalma de une isipure*

*deceived. In every matter, what one does not himself approve, he should not practise towards others.*



What I exhort you ;

is intended for your good ; that you may not learn evil.

If it is consis-

*Pi age pe tafalahangge ;*

*simple san okini ; eghe talsrahó sere gónin. Gigan de*

under such circumstances ; then I may go and exert myself for you.

*ulu ohode ; pi teni sini funde genefi fashshatsi ompí.*

still you would not be pleased. If I cannot accomplish your affair ;

still you will not be angry ;

*si inu une urguncheré.*

*Sini paita pe muleparakhó oti ; si inu une ushara ;*

reasonable calculation ; if indeed I should merely use my own efforts, if perchance I might accomplish your affair ;

*pe padome ohode ; pi esi muleri teile fashshatsi, tala de sini paita pe mulepulisí ;*

day ? If you say that now you are unable ; how will you be able at a future time ? On a

*ainara ? Te muleparakhó sene ghenulisi ; amaga inenggi mulepuyhede geli ainara ? Gigan*

*ochorakhó. Aikopode te mulempí sene ghenulisi ; amaga inenggi mulerrakhó ohode*

*why should you not be able on a future*

to the ear; they are profitable to us. Good medicine, although bitter to the mouth;

yet it is beneficial for our

*piisipe* *yapun de tusa.* *Sann okio* *angga de goshon* *piisipe* *nimchu de tusa*  
 𐌸𐌰𐌱𐌰𐌶𐌰𐌶𐌰 𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰

not only would he not admonish him; he would laugh at him.

When we hear faithful words, altho' they are disagreeable

*tafularakô* *seve anggala:* *hano pasampikau.* *Dontzisi* *tondoi* *gisun shan de nichakô*  
 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰: 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰

exhort you.

If it were only a common-place friend; having seen a man's fault;

*tafulara* *dappala.* *Alikapade* *arsari gutchu olsi:* *nigalma i endepuku pe* *saha manggi;*  
 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰. 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰

the same.

Why so? You brother being a friend whose heart I know;

therefore I thus

*gisurarakô* *piqhe.* *Esi ai?* *Age si serengge* *gônin* *saha gutchu ofi:* *teni uttu*

𐌶𐌰𐌶𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰. 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰

It is on your account; that I am now speaking thus.

If it were any one else;

I would not have said

*Simpe ofi:* *pi teni utta* *gisurere* *dappala.* *Gôma de* *piqhe* *piisi:* *pi nu ere gese*

𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰𐌶𐌰: 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰

tent with principle;

then act accordingly;

if it is not according to principle; then do not do it.

*atahanara gese olsi:* *si ulhai* *dahame* *yapu:* *gigan de* *atahanarakô olsi:* *ulhai* *naka.*

𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰𐌶𐌰 𐌸𐌰𐌶𐌰𐌶𐌰𐌶𐌰𐌶𐌰





IF I had it ;

I would give it him.

but as I have none ;

what do you wish me

*selcina. Munde pistrengge* *otsi ; inde pumipi dere ; munde umai akô* *pade ; mimpe aipe*  
 he has only said that he wants it from you ; then you will give it him ? This then is strange.

*emgeri sinde paiki seqhepe dahame ; si ulhai tade patsina ? Eye ulhai jerguwetchuke*  
*paiki* *paiki* *seqhepe* *dahame ; si ulhai tade patsina ? Eye ulhai jerguwetchuke*  
 thing. Therefore he wants to find you. He is not deficient in anything ; what does he want ? But since

*chaka pe. I teni paiki sere dapala. Akô egigeghan chaka pe paire aipi ? Dama i*  
*paiki sere ? Munde umai paitsi aichara chaka akô kai. Gunitsi sinde urunakô pistre*  
 from me ? There is nothing he can want from me. I think you must certainly have some-

*paiki sere ? Munde umai paitsi aichara chaka akô kai. Gunitsi sinde urunakô pistre*  
 I hear the sound of his voice ; as if he wanted something from you. What does he want

*Pi ini gisem i unudan pe donzitsi ; sinde aika chaka paiki sere gese. I minde ai chaka*  
 If no distinction is made between good and bad ; but all styled good, is that right ?

*dapala. Sain eyhe ningge pe igaparakô* *otsi ; pirame genu sain selasi geli om'no ?*  
*otsi ; Sain eyhe ningge pe igaparakô* *otsi ; pirame genu sain selasi geli om'no ?*



if you give him only what you have ;

then that will be the same.

*pastrai teile inde atchapame putsi ; leni nau i gese.*

ආප්පරායෙ පාත්රයක් දුන් විට පමණක් දෙනවා නොවේ ;

when he does not ask it from you with his own mouth, take no notice. If he seeks it from you personally ;

*i sinde angga chumafi pavrakó oti waktziva. Atkapade sivi paru painne okode ;*

ඔහුගේ මුඛයෙන් ඔහුට අහසක් නොවේ ; ඔහුගේ මුඛයෙන් ඔහුට අහසක් නොවේ ;

the expense of others ?

This surely cannot be right.

If you follow my advice ;

*peye de lusa araki selsi ompio ? Ere ubhai ainahai ompini. Mivi górninde oti ;*

අනෙකුගේ වියදම අනෙකුගේ සේවයට දීමට හොඳින් සිතන්න ; එවැනි දේ නොකරන්න ;

priority. If people mutually recipriate kindness ; then that is friendship.

But is it right to benefit one's-self at

*selsina. Isghunae gihahame gónisti ; leni gutchu i doró dappala. Damu niyatana pe koro arafi*

මගේ සේවයට අනෙකුගේ සේවයට වඩා වැඩි වැඩක් කිරීමට හොඳින් සිතන්න ;

strains now, seeking everywhere.

On the other hand, to seek from me ;

is quite contrary to pro-

*falsighyashame ne napade pave pale. Elemangga mindé paampi serengge ; chaiti kaali akó*

මාගේ වෙහෙරයේ සෙවනක් සොයා ගැනීමට සෑම තැනකින්ම සෙවනක් සොයා ගැනීමට හොඳින් සිතන්න ;

to give ? Is it not telling me to buy and give to him ?

Why should that be ?

I even am in

*pu sempi ? Akólsi minpe wadafi inde pu sempio ? Ere ainahai ompini ? Pi hono*

මාගේ වෙහෙරයේ සෙවනක් සොයා ගැනීමට මාගේ වෙහෙරයේ සෙවනක් සොයා ගැනීමට හොඳින් සිතන්න ;



Have it; then that is sufficient. If you give it voluntarily; he is in the right to take it.

If you do not give it

*otsi. Uthai chau pai. Tshanggai pure otsi; gaisi nu antanga dere. Umai tshakó*

mine; who will dare to come and take the thing that I have appropriated? If you are so determined to

*oko kai; we ai gelyhun akó tzi si mini echelegha chaka pe gainpi? Si hon hairura gese*

Although you then say you wish it, you cannot obtain it. No matter; this being once

*Udu gaiiki seghé sene nu paharakó kai. Hónrangyiyarakó; ere emgwi miningge*

Having delayed till that time, it will be too late then to change your mind.

*eghe gónwe. Tere erin de oko manggi, si aliigane gónha sene nu antcharakó ompí.*

If you wish to take it, take it. If you do not take it now; when another takes it; do not think ill of it.

*Si gaiiki scisi ulhai gaisa. Te gacharakó otsi; góna gaiha de; sini dolo une*

same; nor will he be forced by others.

*doro gigan pi; nu nigama é hatsighyatsi ochorongge waka kai.*

»



















are of no service.

*inu pitakô kai.*

「他人の怠りを見る」

others will exercise indulgence ;

but such deceitful words,

*tutisupuri gisuretsi ; niyalma geli emu gihame gônire papi ; erken terken i serengge,*

「他人の怠りを見る」

Will you again make an artful reply ?

If you voluntarily utter the truth ;

*gagham ochoro darala. Chai faksidaki seme chapume multempio ? Inemene emu gargigan i pape*

「他人の怠りを見る」

certainly is your business ; then you will neither advance,

nor will you retire ;

you only stare

*paita muchangga seghiede ; tere erim de dosisi inu waka, pederelesi inu waka ; damu gasa*

「他人の怠りを見る」

give it up ? As it is now ; you will not only not take it yourself ;

but when any one comes and says it

*ompio ? Te pitisipe ; si ahme gaicharakô oso nakô ; ghetu niyalma tziyi sini gapuha*

「他人の怠りを見る」

It will come out of itself.

You have left it to others ;

but can you thus get rid of it ?

Can you

*toi tsisai tutsinakeimpi. Niyalma de amataha de ; ukhai ukichasi ompio ? Guretsi*

「他人の怠りを見る」

their efforts, or not ? If they use their efforts ; what is there so difficult that it cannot be accomplished ?  
*pe ghendure dapala ? Fashshatsi letindere ; ai hasira i mangga paita sene mutepurakô . ni ?*

Therefore this only depends upon whether men will use

unmeasurable waters of the sea. *ochorakô sege gisan umai tashan akô kai. Ede inu damu niyalma i fashshara fashsharakô*

*pe* look at him ; as a man he cannot be understood by his appearance ; but his words are free from deception as the

*tuwame obode ; niyalma pe tsira i tuwatsi ochorakô ; mederi muke pe gbigase i niyalasi* expert. All his words are discreet. There is nothing in which he does not possess ability. Hence to

*dathkun. Gisureghengge gisun tome mangga. Eiven hasira de muterakô sere pa akô. Erepe*

*aitel* in ? I look upon him as a polished and clever man. In managing affairs, he is exceedingly

*ai ? Pi impé tuwatsi inu emu githukan gepken niyalma. Hsiybigahangge paita tome*

If you look at him superficially, he appears a mere rustic ; but he is extremely intelligent. What is he deficient

*Sune lerepe Pai tuwara de alpau dapala ; dolo unesi getuken ningge kai. Waka otsi*

*Aitela*

agreeable among friends ; so that it is all the consequence of a constant heart.

If you had been no

*haptsiqhiyan ofi ; teni genu ulu ghung seme gônin de tepure dapala. Sam pa akô*

bystanders could not restrain their indignation on your account. This was all because you brother have hitherto been

*niyahna sini chalin ohori falsiqhiyashampighe. Ere genu age si seipeni gutchuse de*

But how should others know your previous intentions ?

The

*setina. Damu sini ongolo gônin pakapuka pape niyahna adarame pakofi sara ? Ghelu*

Surely people in your prosperous condition,

will never by any means settle down in that miserable place.

*Yala sini ere gese hâuwingga niyahna awiaha seme fengshen akô pade lughenerukô*

the news ; it was a vague rumour ;

but afterwards, when it was generally bruited ; then I believed it.

*gusun ; horo puru para pighe ; amata dur seme gisurere chakade ; pi teni akdaha.*

When I heard that you had removed from that place ;

I was greatly rejoiced. When I first heard

*Si tapatsi pakafi ukichaha sere pe donzine chakade ; pi unesi selaha. Neneime donzitha*



future time, I will use every effort to make some recompense. But what shall I say now? Bearing it carefully in mind;  
inengi urunakô kicheme fashlame karulampi. *Danu ne pi aisere? Mutzien de hadahai*

can I be ungrateful? Now although I am not able to return it; at some  
pi ghusheme gönarakô sere doro pio? Ne ndu karulame mulerakô pistipe; amaga

I am fully aware of your benevolent disposition. Having exhausted such a heart;  
Age i fergunelachuke gönin pe pi watsiginyame saha. Ere durun i mutzien akônputa pe:

connected with it. Why should it be thought strange?  
givan pi. Ede ai fergunere papi?

the loss of it have caused sorrow. It is altogether each one's own private affair. There is certainly one fixed principle  
koro setsi ochorakô. Gama meni meni teisu i dorgi paia. Ini tsisui emu tokloho

good; who would have cared? Still less would the attainment of it have been a cause of joy. Nor would  
pighie püsi; ne tsifi ghersempigheni? Tere anggala pahatsi argun setsi ochorakô. Ufaratsi

good; who would have cared? Still less would the attainment of it have been a cause of joy. Nor would  
pighie püsi; ne tsifi ghersempigheni? Tere anggala pahatsi argun setsi ochorakô. Ufaratsi



is not so good as obtaining little ;

obtaining a little is not equal to present acquirement.

*paharange konsokon i paharade isirakō ; konsokon i paharange ne paharade isirakō.*

Why can you not thus make yourself contented ? If all were like you, they would do.

*Si ai ulu etelhan pe sarkō ? Genu simi adai olsi inu chau kai. Laydukan i*

*Obtaining much*

of making any recompense ? With your great magnanimity ; you are extremely scrupulous.

*ere me gōntsi ompio ? Age si chaisi gōnin fulu ; chaisi kintsikō pai.*

where we might not meet ? Certainly on account of this trifling affair, is it reasonable to cherish the thought

*utcharapurakō pe sampini ? Urunakō ser sere patsi aname, gaani genu karulappure pe*

friends ? The days are more in number than the leaves of the trees ; do you know any habitable place

*guluha waka ? Inenggi sési mani apudaha tsi hono fulu kai ; niyalma seme pantsiyi ga pade*

*alsakō*

I will certainly not forget it.

*etcheft : amaha seme inu ongorakō opuki. Age ainu ulu gisurumpi ? Ia genu*

*Are we not*

*forgetting ?*

*Are we not*

*forgetting ?*







Some say this.

Some again say that:

I think they are all wrong.

Emema urse ulu gisrempi. Emema urse geli ulu gisrempi. Gónisi genu tashan.  
 will certainly have to repeat the work.

urwakó depkure de isinampi.

resemma aigéni ai kámpa

exceedingly harassing affair; if you do not make yourself familiar with the original source; at a future time, you  
 unesi shadachoka paita; akapade da sekyen pe gehuketepurakó oisi; amaga ingyí  
 be a second time attended to.

urwakó churder ae isinampi.

Why speak so?

If you look at the magnitude of this matter; in such an

resemma aigéni ai kámpa  
 finished without delay.

seme waisiykigatsi ompi.

Why do you so repeatedly ask about this?

You do not know. This affair must

Afi wai kámpa aigéni ai kámpa  
 some waisiykigatsi ompi. Ede ai dahón dahón i jonzire papi? Si sarkó. Ere paita pe

This affair may also be said to be straight-forward.

It is not exceedingly out of order.

It may be

Ere paita kamuni izishón selsi ompi.

Asuru murtashón sere pa akó.

Ia hi

ai kámpa aigéni ai kámpa  
 Ere paita kamuni izishón selsi ompi. Asuru murtashón sere pa akó. Ia hi



the case. Generally speaking ; what is, and what is not, what is true, and what is false ; having clearly understood.

*ochorakó.* *Ekeretispe urunakó unu waka yarigyan lashan i pape ; tengine saba*

You should not deny what is a fact ;

nor should you affirm what is not

*ochorakó.* *Unu pe waka satsi ochorakó sere anggala ; waka pe unu satsi unu*

you ought not to turn truth into falsehood ; nor ought you to turn falsehood into truth.

*yarigyan pe lashan opusi ochorakó sere anggala ; lashan pe yarigyan opusi unu*

gether involved in uncertainty. Now which way is the best ? If you pretend you do not know ;

*-tokonane mulerakó okopi. Te apsi ohóde, sain tziye ? Sarkó senae ardaki satsi ;*

when one's mind is confused ; the advantage or disadvantage, the completion or injury of this affair ; is thus al-

mostion *faryapure chakade ; ere púla i aisi ebopolon mutepure efuchere pape ; unu genu*

How can one get at the truth ? Now who can one believe ? Who shall one listen to ? On the contrary

*Amakai yarigyan ni ? Te ya pe akdatsi ochoro ? Ya pe donktsi ochoro ? Elemangga*

and

if you do not to slight it ; but first think it over carefully once ; and afterwards

*manggi* ; *fohori* *tunwarakô* ; *neneme emu cherji narhôsahame gôninahafi* ; *chai gapume*

deligence, then you will accomplish it. Why do you still doubt concerning this ? But when you meet with an affair ;

*semé gapulsi ulhai* *matzika. Ere gali ai tahônehara papi ? Danu paita de teisuleghe*

and you act with

I only fear others will seek to find fault.

There is none of this kind of strange feeling.

If you act with

*nigahmai fiktü* *pairvede gelempidare. Ere gese hatsin demum unrai akô* *pade. Han ghio*

certainly does not require any troublesome delay.

If there be any imperfection ;

*ainaha* *semé sirbedeme goiadapure* *ue iswarakô. zika giyatu chaka i pa pisi ;*

and you act with

When you have well considered, then act.

Do not again enquire. This being a very clear affair ;

*Si ulhai* *alchara pe turanne gapu. Chai ume dalsilara. Ere unesi ietu* *paita* *pe* *dahame ;*

stood ; then that is enough.

If importuned, then can you assume that you are ignorant ?

*manggi ; leni ochoro* *dapaa. Nampuhai nampuhai ulhai* *hôiqhidame gisuretsi* *ompio ?*

and you act with

we cannot say them ;

if we say them, it is certainly in bungling way.

According to the adage :

*uthai gisureme muterabô; aikapade gisureme ohode urui tanchampi. Ghendure palama.*

ᠠᠮᠤᠮᠤ ᠵᠢᠰᠤᠷᠡ ᠮᠤᠲᠡᠷᠠᠪᠤ; ᠠᠢᠬᠠᠫᠠᠯᠠᠳᠡ ᠵᠢᠰᠤᠷᠡ ᠮᠤᠪᠡ ᠣᠬᠣᠳᠡ ᠤᠷᠤᠢ ᠲᠠᠨᠴᠢᠮᠫᠤᠯᠤᠰᠤ ᠭᠢᠬᠡᠳᠤᠷᠡ ᠫᠠᠯᠠᠮᠤ

and our capacities limited ; besides having an awkward utterance ; if we have five or six sentences in connection ;

*pahamahangge geli eden; utu pime angga modo; emu siran i suncha ninggun gisun patsi;*

ᠫᠠᠬᠠᠮᠠᠬᠠᠩᠭᠡ ᠭᠡᠯᠢ ᠡᠳᠡᠨ; ᠤᠲᠤ ᠫᠢᠮᠡ ᠠᠩᠭᠠ ᠮᠣᠳᠣ; ᠡᠮᠤ ᠰᠢᠷᠠᠨ ᠢ ᠰᠤᠨᠴᠢᠬᠠ ᠨᠢᠩᠭᠦᠨ ᠭᠢᠰᠤᠨ ᠫᠠᠲᠤᠰᠢ;

how can we compare with you brother ? We have not been long learning ;

*chafaffi; age de dwipuletsi geli omnio? Meni tatsihangge inenggi tsinggiya pime;*

ᠴᠢᠬᠠᠶ᠋ᠼᠢ; ᠠᠭᠡ ᠳᠡ ᠳᠤᠠᠫᠤᠫᠤᠯᠡᠲᠤᠰᠢ ᠭᠡᠯᠢ ᠣᠮᠨᠢᠣ? ᠮᠡᠨᠢ ᠲᠠᠲᠤᠰᠢᠬᠠᠩᠭᠡ ᠢᠨᠡᠩᠭᠢ ᠲᠤᠰᠢᠩᠭᠢᠶ᠋ᠠ ᠫᠢᠮᠡ;

even the Five Classics and the Doctors ;

*uthai Suncha Ging geren Ts'z'i pitghe seme; inu gemu hólatsi atchampi. Meni peyepé*

ᠤᠲᠢᠬᠢ ᠰᠤᠨᠴᠢᠬᠠ ᠭᠢᠩᠭᠡᠷᠡᠨ ᠲᠤᠰᠢᠵᠢᠢ ᠫᠢᠲᠢᠭᠡ ᠰᠡᠮᠡ; ᠢᠨᠤ ᠭᠡᠮᠤ ᠬᠣᠯᠠᠲᠤᠰᠢ ᠠᠲᠴᠢᠮᠫᠤᠯᠤᠰᠤ ᠮᠡᠨᠢ ᠫᠡᠶᠡᠫᠡᠫᠤ

intelligent as you ;

not only might we learn the Four Books ;

*i adali ere gese sure segtu pighe pisi; Szeshu pighe pe tatsiki sere anggala;*

ᠢ ᠠᠳᠠᠯᠢ ᠡᠷᠡ ᠭᠡᠰᠡ ᠰᠤᠷᠡ ᠰᠡᠭᠲᠤ ᠫᠢᠭᠡ ᠫᠢᠰᠢ; ᠰᠡᠵᠢᠰᠤ ᠫᠢᠭᠡ ᠫᠡ ᠲᠠᠲᠤᠰᠢᠬᠢ ᠰᠡᠷᠡ ᠠᠩᠭᠠᠯᠠ;

only understand your own case ;

you do not know our character. If we were all as clever and

*damu age sini peyepé sara dapala; meni peyepé sarkô kai. Pe aikapade gemu age*

ᠳᠠᠮᠤ ᠠᠭᠡ ᠰᠢᠨᠢ ᠫᠡᠶᠡᠫᠡᠫᠤ ᠰᠠᠷᠠ ᠳᠠᠫᠠᠯᠠ; ᠮᠡᠨᠢ ᠫᠡᠶᠡᠫᠡᠫᠤ ᠰᠠᠷᠬᠣ ᠬᠠᠢ. ᠫᠡ ᠠᠢᠬᠠᠫᠠᠳᠡ ᠭᠡᠮᠤ ᠠᠭᠡ





















Is that the fault of others ?  
*Erepe niyalmai waka semco ? Beyei waka semco ? Ai otsipe ; peye alifi*

Be it as it may ; taking it in hand

Formerly by urging, I made you promise to take it in hand. But now you change your tone.

*Tehananggi lalantzi si alime gaisu sefi. Enenggi tziio nakó uhai angga*

stances. If you say you cannot undertake it ; still less than you, can he undertake it.

*Si simpe alime muterakó setsi ; i sintsi geli alime muterakó*

Your thus " stopping your ears and stealing the bell" affair,

*Sini ere gese sham pe gidafi konggon pe hólhara paita pe, gaya pade isinafi nu*

Such words ; are they the expression of your own sentiments ? or merely the utterance of your suspicions ?

*Ere chergi gisun ; gemu sini gónin tsi tutsintzighengco ? eüsi pai puqhiyeme gisureghengco ?*

act ; you-will assuredly be successful ; how can you fail ?

*ohode ; urui chapshaki pisire dapala ; aindahai ufaraki pini ?*

how can you fail ?













have said it.

But if so, in whose presence did I say it ?

There must also be some one as a witness.

*gisureghe okini.*

*Eisi wai chulori gisureghe pighe ? Inu enu siden panatsin pidere.*

Do not listen to what other people say.

If he says that I said it ;

then I may

*Age si ghetu nigalmi gisun pe ume donzire. I minipe gisureghe selsi ; ulhai*

ceremony ? When it is not a ceremonial entertainment, why talk about upper and lower places ?

*pe ainampi ?*

*Yengsi sarin gali waka. aipe dele wala sempo ?*

I can in that case sit opposite.

When all are sitting eating together in common, why use this

*te ; pi ulhai*

*ulu pakisiame tehi.*

*Yaga deman i tetehendafi chebi pai, ere doru*

Let this brother sit next to you. Do not refuse brother. Then if you sit next to this brother ;

*te. Ere age pe adame tekini.*

*Age si inu ume marara. Uhai ere age i sirame*

room ; that we also may sit down for a little. This brother is right. Take you the chief place then.

*pa amapu ; pe inu marzige tempi dere.*

*Ere agei gisun inu. Age si ulhai tsin i*

pa amapu ; pe inu marzige tempi dere. Ere agei gisun inu. Age si ulhai tsin i









worthy man ; all will certainly be well with you. Why speak thus ? Formerly with

*nigadma pa dahame ; urunakô sain ochoro pe. Ai gisurepure papi ? Tahunangyi si*

*ni* you at your honourable abode ; still I thought, alas ! I should not meet you. You brother being a

*prade tunanaki sési : geli pahafi atcharakô agau sene gônimpi. Mergen deo sain*

*de* The flight of time being indistinct ; it has been to me like several years. If I wished to go and see

*Erin hâdan geri fari ofi : ulhai adadu aniga oho adali. Pege sini mesighun*

*ni* I have respectfully sent you a note ; not having seen you for some time.

*Mentughun ahôn i giviguleme ungyighe piighe : ere ulchuri simpe unai pahafi sapuhakô.*

*ni* Whether this affair can be accomplished or not ; I cannot be answerable.

*Ere paila pe malepure malepurakô pe ; pi inu akdalame mulerakô kai.*

*ni* do not reproach me. My friendship with him is common-place. We have no great intimacy.

*age inu unne gasara. Pi terai paru pai an i gutchulempi. Asuru gôhka pa akô.*

*ni*

Which banner do you belong to ? I belong to the plain yellow.

A household or a field captaincy ? A field captaincy.

*Age si ya ydsangge ?*

*Pi gulu srawajan ningge.*

*Hontonggeo*

*nirunggeo ?*

*Nirungge.*

ᠠᠭᠦ ᠰᠢ ᠶ᠋ᠠ ᠶ᠋ᠳᠠᠩᠭᠭᠦᠭᠡ ? ᠯᠢ ᠭᠤᠯᠤ ᠰᠢᠷᠠᠶᠠᠵᠠᠨ ᠨᠢᠩᠭᠡ ᠬᠣᠨᠲᠣᠩᠭᠡᠭᠡᠨ ᠨᠢᠷᠤᠩᠭᠡᠭᠡ ? ᠨᠢᠷᠤᠩᠭᠡ.

will surely send me a note in reply.

*enu piighe arafi amasi ungvireo.*

ᠡᠨᠤ ᠯᠢᠭᠡ ᠠᠷᠠᠰᠢ ᠠᠮᠠᠰᠢ ᠤᠨᠭᠦᠢᠷᠡᠭᠡᠭᠡᠨ

I am now anxiously looking and waiting.

Whether you give it or not, I trust you

*ne pi dukar peien de nikaifi ereme tuname*

*ahyahapi.*

*Pure purakó pe urunakó*

ᠨᠡ ᠯᠢ ᠳᠤᠬᠠᠷ ᠯᠡᠢᠨ ᠳᠡ ᠨᠢᠬᠠᠰᠢ ᠡᠷᠡᠮᠡ ᠲᠤᠨᠠᠮᠡ ᠠᠬᠢᠶᠠᠬᠠᠯᠢᠯᠢ ᠫᠤᠷᠠᠬᠣ ᠯᠡ ᠤᠷᠤᠨᠠᠬᠣ

I have made my little boy fetch it.

That you will send it without delay ;

*pi tchohome meni atzige haha kuiu pe ganpuka. Mergen deo haqhilame puzi ungvire pe ;*

ᠯᠢ ᠲᠴᠣᠬᠣᠮᠡ ᠮᠡᠨᠢ ᠠᠲᠵᠢᠭᠡ ᠬᠠᠬᠠ ᠬᠢᠤᠤ ᠯᠡ ᠭᠠᠨᠯᠤᠬᠤ ᠮᠡᠷᠭᠡᠨ ᠳᠡᠭᠡ ᠬᠠᠬᠢᠯᠠᠮᠡ ᠯᠤᠵᠢ ᠤᠨᠭᠦᠢᠷᠡᠭᠡᠭᠡᠨ ᠯᠡ ;

Perhaps you have had no one at leisure.

However, lest you should be troubled sending it ;

*Ainlsi wesiyan pau mydima chapdurakó aise. Simpe geli chopopume pentzipure angula ;*

ᠠᠢᠨᠯᠢᠰᠢ ᠪᠡᠰᠢᠶᠠᠨ ᠫᠠᠤ ᠮᠤᠶᠳᠢᠮᠠ ᠴᠠᠯᠫᠠᠳᠤᠷᠠᠬᠣ ᠠᠢᠰᠡ ᠰᠢᠮᠫᠡ ᠭᠡᠯᠢ ᠴᠣᠫᠣᠯᠫᠤᠮᠡ ᠫᠡᠨᠵᠢᠫᠤᠯᠢᠫᠤᠯᠤᠰᠤ ᠠᠩᠭᠤᠯᠠ ;

your kindness ; the article I wanted from you ; you said you would give me. Up to this time, why have not sent it ?

*gasime : s'ni paru gaire chaka pe ; minde pure seghe kai. Ertele ainu pantzipughakó ?*

ᠭᠠᠰᠢᠮᠡ ᠰᠢᠨᠢ ᠫᠠᠷᠠ ᠭᠠᠢᠷᠡ ᠴᠢᠬᠠ ᠯᠡ ᠮᠢᠨᠳᠡ ᠫᠤᠷᠡ ᠰᠡᠭᠡᠬᠡ ᠬᠠᠢ ᠡᠷᠲᠡᠯᠡ ᠠᠢᠨᠤ ᠫᠠᠨᠲᠢᠫᠤᠯᠤᠰᠤ ᠫᠠᠭᠤᠫᠣᠭᠠᠬᠣ ?



- When is his birth-day ? It is the twenty fifth day of the first month. Where is your house ?  
*Pantilia inenggi atangi ? Aniga piyai orin sanacha de inu. Sini pau arpide teghepi ?*
- brother now has a blue feather. What age is your younger brother ? Is he six years, or less ?  
*age ne lamun fanggala. Sini deo i se adarrame ? Teni ninggun se ohopi kemuni atzigen ?*
- tenant Payantu. Have you elder & younger brothers ? I have both. What service is your elder brother in ? My elder  
*Payantu i mukôn. Ahôn deole genu pio ? Genu pi. Sini ahôn ai paita de pi ? Mini*
- What is his year ? The Dragon year. Are you in a hamlet ? I am in a hamlet. What hamlet ? The hamlet of Lieu-  
*Ai aniga ? Maduri aniga. Mukôn pio akôn ? Mukôn pi. Wei mukôn ? Chalan i changgin*
- Whose son ? He is the son of Ginggutzi a first rank Guard. How old is he ? He is nineteen years old.  
*Wei kiau ? Uchu cheryi ghaya Ginggutzi i kiau. Udu se ohô ? Chunpan uyun se ohô.*
- To what captain ? To the Chang-show captain. What surname ? Surname Cheo. What name ? His name is Fengshen gge.  
*Wei niru de pi ? Tehangshuo niru de pi. Hala ai ? Hala cheo. Gepu ai ? Gepu Fengshengge.*
-



How difficult it is ! If so, put down the bow. You may read a little.

*mulerakô.* *Apsi mangarana ! Tutu oisi peri pe sinda. Dangse pe hōlame turachi.*

How difficult it is ! If so, put down the bow. You may read a little.

I have no horse. Draw your bow. Yes, Alas ! I cannot bend this bow.

*tatsihakô.* *Si peri talame tuna. Che. Ara ere peri i tepke pe, pi nu neime*

foot archery but not horse archery. Why do you not learn horse archery ? I have not learnt, because

*pahanampi nigamniyame pahanarakô. Si āna nigamniyara pe tatsirakô ? Morin akô ofi*

Is he a natural uncle ? He is, a natural uncle Can you perform horse and foot archery ? I can perform

*Pantzaha esgheng ? Inu, pantzaha esghen. Si gaplame nigamniyame genu pahanampio ? Gaplame*

Board of War ? He is my elder brother. What is his father to you ? He is my junior uncle.

*Ama sinde ai ompî ? Munde ahôn ompî. Inî ama sinde ai ompî ? Munde esghen ompî.*

I dwell in front of Koo-low on the east side. What relation to you is Hori Ama, the clerk to the

*Gu leo i chuleri shan degdere ergi de teghepi. Tehawhai churgan i aisalakô hafan Hōri*







many questions I have just now been putting to you,

were all to prove your capability.

I find your

*teike*

*sinde ulala*

*gism fontzhangge,*

*gemu sivi*

*pengsen re tchendeghengge. T'uwalsi*

being deficient ; my name was not taken. This being the original state of the case ; the

*gemu edem ochoro*

*chakade : gepu gahukô*

*piqhekaï.*

*Dule turgun ulu*

*piqheni ; pi*

you go to the examination last year ? I was at the examination. My reading and writing both

*daleke*

*aniga de inu*

*sinmenpiqheo akôn ?*

*Simeqhe piqhe.*

*Hôlarangge*

*ararangge*

scholars are there in his establishment now ? Now, I suppose he has a full hundred. Did

*chakade piqhe hâlara shapisa udu*

*pi ?*

*Ne pisirengge*

*amisi*

*tango*

*isime*

*pi. Si*

Whether he has any other means of living, I know not. How many

*panzive dapala. Ereisi tuliyen*

*i*

*alchu geli pahara pa pisive*

*pu pi sarkô.*

*Ne iwi*

I fear ? What condition is his family in ? They are merely living on their hereditary property.

*gelempivi ? Terei pavi*

*panziveengge*

*antaka ?*

*Inu damu fe*

*piqhe*

*gheiqhe pe*

*turakigame*

is it not the case that the family is poor and the property is small ?



Where are you going brother ? I am going elsewhere on account of a little affair. Come to our house also on the

*Age si apsi genempi? Gõma pade matzige paita piyi genempi. Age gapu laka meni*  
 messenger, come running as if he were flying; do not delay. Yes, I understand.

*tuwome, dejerre gese fegsighei tazio; ame laukapure. Che saba.*  
 and writing, keep to your usual study. Remain in the house. Do not go elsewhere. When you see an official

*arara pape, inu an i tutsi. Pwade pisa. Gõma pade ame gener. Selqiyere pe*  
 For these several days; in your horse and foot archery; still apply yourself as before; in reading

*Ere udu inenggi i dolo; siri gaplora nigamngarara pape; kemuni an i urepu; hõlaru*  
 name. Whether you will be reexamined; or he will employ you forthwith; is quite uncertain.

*ispunki. Elisi dasame sinnepure; elisi ulhai palalara pe; genu polchotsi ochorakõ.*  
 attainments are passable. To-morrow when I speak to the high officer; I will certainly give in your

*sini tatislangge kemuni omp. Pi tsimari ampasa de alafi; urunakõ sini gepu pe*  
 name



If such is the case brother; then we are good friends. *Boy, where are you? Take this horse.* Yes, Take this horse  
*Age uliu alsi: leni gutchu i dora. Tushose apa? Morin gusun. Che, Ere morin*

going; that I may go to your house. If I do not go; will you still blame me?  
*nukafi: agei paude daruaki. Pi eisi generakô ohode: si geli minipe wukalanapia?*

tush! that will do; if my business to-day is delayed it may be delayed; I will give up  
*che matsiba: enengi mini paia pe ukhai taukapusi: taukapukini: pi genere pe*

friendship, is it to be compared to that of others? Why do you utter such remarks as these? Tush,  
*guchuleqenge, gôra de duipuleisi ompio? Si ainu ere gese gusun tutsimpi? Che*

friends; so you have abandoned me. Why do you speak so brother?  
*opume: minipe tulqiyen gômimpi dere. Age sini ere ai gusun sereenge? Husei*

account of family distress; I suspect having set your mind on profit, you have become alienated from your  
*pavi chopos'hon i chain naka: anusi aini pe ucheleme sain guchu pe alangga*

*che matsiba: enengi mini paia pe ukhai taukapusi: taukapukini: pi genere pe*

*guchuleqenge, gôra de duipuleisi ompio? Si ainu ere gese gusun tutsimpi? Che*



Are you to be for ever tying it up? Are you dead, you slave? Quick, bring tobacco pipes!

*matziha!* Emdupai hōwaiampio? Putscheghe aha gei pini? Hōdun dampagu teywi penchu!

doing outside? I am tying up the horse here! You are tying up the horse, you scamp!

*ainampi?* Pi upade morin hōwaiame pi! Ere wapu ru morin pe hōwaiagi? tziusi

Get up a little higher. This is extremely comfortable unesi itchangga. Dashose apa? Si tule

*Chai matziye mesi.* Uthai ulu ohode Boy, where are you? What are you

Prayer. Get up on the bed brother. I will get up. This is a good side brother. This is also good.

*Dosiki.* Age nahan de tafa. Pi tafaki. Age ergi de sain. Upade inu sain.

disposed people. Hang the bridle over the pommel of the saddle; and fold up the saddle cloth. Yes. Brother proceed.

*de gurelke.* Chulhō pe puriyen de lakiga; tohoma pe inu ghete. Che. Age gupu.

and tie it up in the back yard. Do not tie it up in the doorway;

*pe amargi hōma de gamafi hōwata.* Dukai chakade une hōwataara: eghe arse

for fear of ill-



of tea ?

I hear brother you go to school again and study ;

*ghengyiempi serengge ai gisun ? Age pi geli dontzisi si tatsikô de dosifî piyhe*

first then.

I will not knock head.

What mean you ? Why talk of knocking head over a bare cup

*nenene galki.*

*Age pi ghengyierakô kai. Ai geli? Ennu moro untughon tchai de geli*

*piyhe galki. Ai galki? Ennu moro untughon tchai de geli*

Take some then brother.

Do you take some also brother. How can I ? You first brother. I will take some

*Age ulhai gaisu.*

*Age si inu gaisu. Ai geli? Age si nene. Pi ulhai*

*gaisu. Ennu moro untughon tchai de geli. Ai geli? Ennu moro untughon tchai de geli*

*galki. Ai galki? Ennu moro untughon tchai de geli. Ai geli? Ennu moro untughon tchai de geli*

*galki. Ai galki? Ennu moro untughon tchai de geli. Ai geli? Ennu moro untughon tchai de geli*

*galki. Ai galki? Ennu moro untughon tchai de geli. Ai geli? Ennu moro untughon tchai de geli*

*galki. Ai galki? Ennu moro untughon tchai de geli. Ai geli? Ennu moro untughon tchai de geli*

*galki. Ai galki? Ennu moro untughon tchai de geli. Ai geli? Ennu moro untughon tchai de geli*

*galki. Ai galki? Ennu moro untughon tchai de geli. Ai geli? Ennu moro untughon tchai de geli*

*galki. Ai galki? Ennu moro untughon tchai de geli. Ai geli? Ennu moro untughon tchai de geli*

*galki. Ai galki? Ennu moro untughon tchai de geli. Ai geli? Ennu moro untughon tchai de geli*

*galki. Ai galki? Ennu moro untughon tchai de geli. Ai geli? Ennu moro untughon tchai de geli*

*galki. Ai galki? Ennu moro untughon tchai de geli. Ai geli? Ennu moro untughon tchai de geli*

*galki. Ai galki? Ennu moro untughon tchai de geli. Ai geli? Ennu moro untughon tchai de geli*

*galki. Ai galki? Ennu moro untughon tchai de geli. Ai geli? Ennu moro untughon tchai de geli*

Ama, came to my house. I asked him about you.

When he told me ;

*Anna age, mini paude izji. Pi yede simpe fontzihia pighe. I mindê alara chakade :*

How did you hear I had entered ? The other day, Chautili

I again entered the school.

*ilan de: gei laisikô de dosika setsina. Si adarame pahafi dorizihia ? Tchananggi Chawli*

the service ; I shall not then be at a disadvantage. Hence on the thirteenth day of last month ;

*de dositi : nu goudapumpi sere pa akô. Tullu ofi duleke pigai charam*

letters ; I am unable to speak the language. After studying a few months more ; if I enter

*lakara goltzime : gisan setsi oron sarkô. Chai emu udu pigai pighe hôlafi : paüa*

ought, — you ought to be in the service. When I think of the Manchü books ; although I know a few

*paüa de yapu yapu seme ghenäumpi. Pi gônüsi Manchu pighe pe : emu udu ghergen*

is that true ? It is so. Every time our captain sees me ; he says, — you

*hölampi sere, yargigün ? Inu ya. Meri nirui changyin mimpe atchaha dari : ulhai*





Come again. Go in again brother.

In a day or two ;

I will come again

kai. *chai teio.* Age si *inu* dosiki *pai.* *Emu chure inengi oho manggi : pi geli age*

ನಿನ್ನೆ ನನ್ನೆ ಚೈ ತಿಯೋ ಆಜೆ ಸಿ ಇನು ದೊಸಿಕಿ ಪಾಯಿ. ಒಂದು ಕುರೇ ಇನಂಗಿ ಒಹೊ ಮಂಗಗಿ : ಪಿ ಗೆಲಿ ಆಜೆ

you deceive me ? If it is truly so, I will not detain you.

But you have come and taken nothing.

ai *holloro papi ? Uenggi oisi pi simpe piparakô.* *Danu age tziñi unughun leghe*

ಏ ಹೊಲ್ಲೊ ಪಾಪಿ ? ಯೆಂಗಿ ಒಸಿ ಪಿ ಸಿಂಪೆ ಪಿಪರಾಕೊ. ದಾನು ಆಜೆ ತಿಜಿಣಿ ಉನುಗುಣ ಲೆಗು

at home. If I do not go ; will he not think ill of me ? Is that case ? What can I say ? How could

*aliyahapi. Pi generakô ohode ; tere minipe chaphcharakôn ? Muchanggo ? Ai geli ? Ede geli*

ನನ್ನೆ ಮನೆಗೆ ಬರಲಿಲ್ಲವೆಂದರೆ ನನ್ನೆಗೆ ತೀರೆಯೆಂದು ಚಾಪುಚಾರಾಕೊ ? ಮುಚಾಂಗು ? ಆ ಗೆಲಿ ? ಏಡೆ ಗೆಲಿ

me ; I have indeed urgent business. A friend wishes to consult me about an affair. He is waiting

*pai ; minde gargigan i egshare raita pi. Emu vachu minpe paita ghepdempi seme. I pauae*

ನಿನ್ನೆ ನನ್ನೆ ಗರ್ಗಿಗಾನ್ ಇ ಎಗ್‌ಶೇರ್ ರೈತಾ ಪಿ. ಒಂದು ವಾಚು ಮಿಂಪೆ ಪೈತಾ ಗುಪೆದಂಪಿ ಸೆಮೆ. ಇ ಪಾವೇ

Ecaterice and then go. What is it presses you so ? When the rice is ready, we shall have it. Excuse

*Pada chefi gene. Si ai ulu eshempi ? Pada dagharame ulhai nahampi kai. Chau*

ಪಡಾ ಚೆಫಿ ಗೇನೆ. ಸಿ ಆಯಿ ಉಲು ಏಶೆಂಪಿ ? ಪಡಾ ದಾಗುರಾಮೆ ಉಲೈ ನಾಂಪಿ ಕಾಯಿ. ಚಾವು

ask it from any one else. I have told you, I will seek and send them to you. Very well. I am going brother.

*goma de une paire. Pi pañi sinde penepure seghê kai. Inu. Age pi geneñi.*

ಗೊಮಾ ಡೆ ಯುನೆ ಪೇರ್. ಪಿ ಪಾಣಿ ಸಿಂಢೆ ಪೆನೆಪುರೆ ಸೆಗುಹೆ ಕಾಯಿ. ಇನು. ಆಜೆ ಪಿ ಗೇನೆಣಿ.



thet,

I have no rain garments;

nor have I a horse;

and the road is dirty.

*sarangee, minde iolan changsi gema akd:*

*morin iuu akd:*

*chagda geli lifagan.*

ᠰᠠᠷᠠᠩᠭᠡ, ᠮᠢᠨᠳᠡ ᠶᠣᠯᠠᠨ ᠴᠢᠩᠰᠢ ᠭᠡᠮᠠ ᠠᠬᠳᠤ; ᠮᠣᠷᠢᠨ ᠶᠠᠭᠤ ᠠᠬᠳᠤ; ᠴᠢᠭᠠᠳᠠ ᠭᠡᠯᠢ ᠯᠢᠶᠠᠭᠠᠨ.

affair.

Yesterday I was at leisure; when I wished to come; and it began to rain.

You know bro-

*marziba. Sikse sholo rahafi; iziki segha pils; geli agame deringir.*

*Age sini*

ᠮᠠᠷᠵᠢᠪᠠ. ᠰᠢᠬᠰᠡ ᠰᠢᠯᠣ ᠷᠠᠬᠠᠼᠢ; ᠵᠢᠵᠢᠰᠡ ᠰᠡᠭᠬᠡ ᠵᠢᠯᠰᠢ; ᠭᠡᠯᠢ ᠠᠭᠠᠮᠡ ᠳᠡᠷᠢᠩᠭᠢᠷ.

occurred to prevent me.

Thus I could not come.

The day before yesterday, I finished the

*paita de ushapure chakade. Tutu pahafi iziyhakh. Tchumanggi aruka seme paita teni*

ᠵᠡ ᠮᠠᠲᠤ ᠳᠡ ᠤᠰᠬᠠᠵᠢᠳᠡ ᠴᠢᠬᠠᠳᠡ. ᠲᠤᠲᠤ ᠵᠠᠬᠠᠼᠢ ᠵᠢᠶᠢᠬᠠᠬᠳᠤ. ᠲᠢᠴᠢᠮᠠᠩᠭᠢ ᠠᠷᠤᠬᠤ ᠰᠡᠮᠡ ᠵᠡ ᠵᠡᠨᠢ

I have not seen you.

I was just wishing to come and see you;

when a small affair suddenly

*Unai simpe sapuhakh. I'izing age pe turaniziki sempighe; gaiti emu atage*

ᠤᠨᠠᠢ ᠰᠢᠮᠵᠡ ᠰᠠᠵᠤᠬᠠᠬᠳᠤ. ᠶᠢᠵᠢᠨᠢᠭ ᠠᠭᠡ ᠵᠡ ᠲᠤᠷᠠᠨᠢᠵᠢᠴᠢ ᠰᠡᠮᠵᠢᠭᠡ; ᠭᠠᠶᠢᠲᠢ ᠡᠮᠤ ᠠᠲᠠᠭᠡ

Are you well? I am well. Is your health good?

It is good. Where have you been for some time?

*Age saiyon? Sain. Age sini pege iuu saiyon? Sain. Ere uchuri si aipide pighe?*

ᠠᠭᠡ ᠰᠠᠶᠢᠶᠠᠨ? ᠰᠠᠶᠢᠨ. ᠠᠭᠡ ᠰᠢᠨᠢ ᠵᠡᠭᠡ ᠶᠠᠭᠤ ᠰᠠᠶᠢᠶᠠᠨ? ᠰᠠᠶᠢᠨ. ᠡᠷᠡ ᠤᠴᠢᠷᠢ ᠰᠢ ᠠᠶᠢᠵᠢᠳᠡ ᠵᠢᠭᠡ?

and see you.

*pe turaniziki.*

ᠵᠡ ᠲᠤᠷᠠᠨᠢᠵᠢᠴᠢ.



What are you idling about in the house ?

I have swept it already.

The wind blows inoos-

Si paigi paude pifi amampighe tziye! Pi aŋni eriŋhe piŋhe. Eɗan dahi amai

& refreshment Yes. Kesitu, why have you not swept this room ? You have not dusted the table either.

penchu se. Che. Kesitu si, ere falan pe aima erwako? Dere pe ina dasighiyarako.

to such inconvenience, is not proper. Why speak so ? Kesitu, where are you ? Tell them to bring some wine

de chopopuhangge, gigan de atcharako. Ai yeli? Kesitu, apa? Nure anchu dagilapifi

cannot refuse. I will certainly comply with your wish. But needlessly to put you

marampi sere pa ina akó. Urwako agei góna de atchapuki. Dama turgan akó

omichanne : marziŋe leolene tetcheŋi. Age si minpe uttu gosŋi sere pe dahanne ; pi

something When I have prepared a cup of poor wine ; we will drink to each other ;

kamii akó. Ema hóutaban i nican nure pe dagilafi ; nuse dawne noŋi pakstsiame

When I have prepared a cup of poor wine ; we will drink to each other ;

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kamii akó. Ema hóutaban i nican nure pe dagilafi ; nuse dawne noŋi pakstsiame

When I have prepared a cup of poor wine ; we will drink to each other ;

kamii akó. Ema hóutaban i nican nure pe dagilafi ; nuse dawne noŋi pakstsiame



ber of insects in the tree constantly dropping. It is not so good as under the eaves in the back court.  
*umiyaha* *lapada* *endurpei* *tughempi*. *Amargi* *hōwai* *syhen* i *felzile* *sam* *de* *sirakō*.

That is bad place. There are a great number of insects in the tree constantly dropping. It is not so good as under the eaves in the back court.

*manai* *felzile* *sam*; *tupake* *sepdierieme* *tasi* *wichangya*. *Tupa* *eghe*. *Mau* *de* *passre*

That is bad place. There are a great number of insects in the tree constantly dropping. It is not so good as under the eaves in the back court.

It is very hot in this house. You are very right. If we move it outside; under that *hōwai* tree

*ere* *pau* *dalo* *umesi* *hallōn* *kai*. *Umesi* *inu*. *Muse* *tule* *guripusi*; *tere* *hōwaise*

It is very hot in this house. You are very right. If we move it outside; under that *hōwai* tree

about wine. Yes. Now we have a little leisure; let us first move the table into the court and sit there;

*tunana*. *Che*. *Age* *muse* *ere* *sholo* *de*; *neneme* *dere* *pe* *hōwa* *de* *guripusi* *tehi* *pai*;

Will you obstinately persist? Make haste and see

*mi*? *Ere* *doro* *sarkō* *rapuru* *aha* *geli* *pini*? *Kemuni* *tapsiwaki* *sempio*? *Hasa* *nure* *pe*

Will you obstinately persist? Make haste and see

*nakararakō*; *chai* *ume* *de* *geli* *iyanse* *lahiyatakō* *pade*; *amu* *utu* *nantughan* *akō*

and there being no blind suspended before the door; how can I help it being thus dirty?



it is not a famous garden, nor an exquisite locality ;

yet it is not inferior to the hills and groves ; for truly

*gepungge yafan fergunweichuak pa waka piisipe ; inu ain weizi tsi enichu akô ; top*

time to saunter on the hills and look at the waters. This small study court of mine ;

*sargashara make pe turwara sain erin. Mini ere akzige pighei pau hôna ; wadu* although

Being now the close of spring brother ;

*Age te nigengnigeri dapei forgon de ; tunen waka genu fulghurefi ; tzing ain de*

when all things are beginning to sprout ; it is just a pleasant

there long muddles one's head and upsets his thoughts. My constitution cannot bear heat.

*uchu iyeligesheme muzilien farfapumpi setsina. Pi paniai halhôa de inu hamarakô.*

house. Right, and the house being small ;

*dorgiisi sergunven. Esi, tere anggala pau hafrahôn ; niyama geli geren oisi ; teghei*

If so, then let it be the back court. Any way it is cooler in the court than in the

*Tutu oisi uhai amargi hôna de okini. Eiteretzipe hôna i dolo pau*



After these three cups of wine ;

I should then be deadly intoxicated.

I will drink

Ere ilan hontakan nure de ; ulhai soklome puchesi, nu okim. Pi omaki.

Are you afraid of it poisoning you ? Tashi tushi enough. What matter ?

a poisonous drug. horon i okto geli waka. Oktolome wara de gelempi semco ? Che che watz'ha. Ede aipi ?

only drunk three cups of my wine ; I will excuse you. Nôr is the wine

mini ilan hontakan nure pe omime watz'ha nanggi ; pi simpe gunepure. Nure sêsi

at all believe what you say. It matters not to me, whether you can or cannot drink ; when you have

gisan pe pe genu akdarakô. Omime pahamara pahararakô pe pi nu darakô ; si damu

certainly not drink. If you do not believe brother ; ask the people in the house, and you may know. I do not

some omrakô. Aye aika akdarakô ôsi ; pani warse de fontzisi endereu. Sini

thus kind to me ; I will just drunk one cup. If I were elsewhere ; I would

minpe gosime ofe ; teni emu hontakan omare dapala. Gôna pade piisi ; anaha

ask the people in the house, and you may know. I do not

some omrakô. Aye aika akdarakô ôsi ; pani warse de fontzisi endereu. Sini

thus kind to me ; I will just drunk one cup. If I were elsewhere ; I would

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ask the people in the house, and you may know. I do not

some omrakô. Aye aika akdarakô ôsi ; pani warse de fontzisi endereu. Sini



There is a man outside, calling at the door.

*Tule emu niyalma pigfi duka hólampi.*

Who is it? I do not know him.

*Wetsi? Pi takarakó. Elhaitu si tuisyi*

Many thanks to you. Why say so? What have you eat, to return thanks for? Why brother, you have gone away empty.

*Che panika kai. Ai geli? Ai chekeni panika pumpi? Che age unlogham geneghe.*

When you have leisure brother; you might also go over to our house once. I will certainly go.

*Age sinde aika sholo pahafi; inu meni paude emu mari genelsina. Urunakó genempi.*

peasable that I go. If it were not so; then I would lodge a night in your house.

*olsi ochorakó. Ulu waka pighe pisi; ulhai sini paude emu dopori indempighe.*

brother; and you can go to-morrow. I cannot. To-morrow I have business at home. It is indis-

*emu dopori delufi; tsimari chai genelsina. Chau pai. Tsimari paude paila pi. Generakó*

See, brother! I have drunk it all. It is dark outside too; I must go. Sleep a night here

*Age si tuna! Gemu omime watsigiyaha. Turne inu gantzaha; pi geneki pai. Age upade*





me ask you then ;

as you insist on my going in ;

what will you give me to eat ?

*taka sride* *foutziki* ;

*si urunakô*

*minpe dosimpufi* ;

*minde at chaka ulepiki*

*senpi ?*

enter my house to-day brother ;

*energyi aikapade*

*muni paude*

*dasirakô*

*olsi :*

*pi yar'gian*

*i sinpe*

*us'hampi.*

Let

*truly I will bear a grudge against you.*

I certainly do not know upon what principle it is ;

*pi emu dorô giyan pe inu sarkô*

*machang'gao ;*

*chapidurakôngge yar'gian.*

*Age si*

If you do not

I wait for you to press me ?

*sini anahôncharra pe*

*akigampio ?*

*Tere ang'gata age ere durum*

*i minpe kundaleisi ;*

Besides, the honour you thus do me ;

What are you thinking of ? If I wished to go in ;

*gene'kivai. Sini dolo*

*adarame ? Pi dosiki*

*setsi ;*

*ay'wi*

*uh'ai*

*dasimpikai.*

Should I

for you elsewhere ; still you can come into my house for a moment, and take a cup of pure tea.

*pyghe seme ; taka mini paude dar'wai dosi' emu hôn'kahan geng'g'en tchai om'fi*

*ch'ai*

there will be no great difficulty ; they are already in the house.  
*asuru mangga pa akô kai ; paude peleni pistrengge.*      If that is the case, go you in first.  
*Tulu olsi, si neneme dosi.*

you ? Then if you wish for sucking pig or goose ;  
*kauli geli mio ? Uhai migam genti niongniyaha genti cheki setsi ; innu uncesi cha ;*  
 that too is very easy ;

to eat plain rice. If you will only come in ; is it likely that I shall merely set plain rice before  
*chemé tatzihakô. Age si damu dositsina ; untughun pudai tôle sindé ulepure*

*genti pisi ; pi dosifi cheki. Akô olsi, pi dosirakô. Pi, atzigam tsi untughun puda pe*  
 I will go in and partake. If not, I will not go in. From my youth, I have not been accustomed

you ; besides that, I have nothing else. If you have any sucking pig or goose in the house ;  
*dapala : eretsi tulugyen gônu chaka akô kai. Sini paude aika migam genti niongniyaha*

In a poor man's house ; what good things are there ? When I have prepared a bason of bare rice ; I shall eat it with  
*Yadara pau kai : ai sain chaka pi ? Emu moro untughun puda dagilagfi ; sindé ulepure*







you will become a laughing-stock. *Elizitu*, pour out the wine. This single cup of wine, I have brought

*ohode*; *neri de pasapurahô*. *Elizitu nure tepu*. *Ere emu hõnlakan nure*, pi *simpe*

family to eat by and bye? Sit down quietly brother. Do not speak at random. If you carry on in this silly way;

*peyei cheki sembo*? *Age ehisaka te*. *Paki une giswere*. *Utu oihon palama*

if it is ready; tell them quickly to bring and give it to us. Do you want to put it past for your own

*ya pelen i oisi*: *hõdum gatzifi mende ulgumpi dave*. *Asarafi sunveni paude eghcken i*

Go in brother and make them be quick with a little refreshment. Whether it is boiled or fried;

*Age si dosifi pauba pe matzige kalsiyhigatsina*. *Eissi puchughenge tchalalangge pe*;

pierce your bones on that bed, you cannot sit there. Move up a little higher. Let them sit as they like. Never you mind.

*niome shahõrun de tessi ochorakõ*. *Tchasi matzige guri*. *Tchemi tsikai tetchekini*. *Ume darã*.

First bring some wine and viands. Hurry them. Sit in the chief seat brother. This is a good place. The cold will

*Nure ancha pe neneme penchu*. *Hagãida se*. *Age si mesighun te*. *Upade sain*. *Tupai naham*

Truly I will eat. Since you are all come ;

when it is right to eat,

then eat to satiety ;

*Esi cheisi. Same engeri tzihe pe dahame ; gigan i chelere pade oti alkai epitole chefu ;*

If you do not eat ;

neither will the guests drink.

Why should I not eat ?

*nigama kai.*

*Si chelerakó oti ;*

*anleha inu omirakó*

*setsina.*

*Pi ainu chelerakó ?*

*how can you all be thus backward ?* You are the master of the house.

cup ;

*hótahán omisina ; ainu gema utlu*

*antahashara mangga ni ?*

*Si serenge poigotzi*

not the man to give up. Brothers you must all drink several

*isinarakó oti,*

*inu nakarakó sere nigalma kai.*

*Gern agese sune inu udu*

should honour the other brethren also. Do not use this formality with me. If I have not drunk to intoxication, still I am

*góna agese de kundulstina. Minpe une hatsigiyara.*

*Pi serenge omihai sokoro de*

in honour of you. You must drink it up. How is this ? Do you only know me ? You

*kundalaghenge. Si urunakó natsigiyame omi.*

*Ai geli ? Si damu minpe takampio ? Inu*

*how is this ? Do you only know me ?*









vere a restraint on the contrary may do harm. Let me ask you again ;

after drinking wine, do you not feel

*targaha de nememe eghe ompi. Pi geli sinde fontziki; si nure omiha chai inenggi*

to leave it off at once.

That is not my meaning ; if you would not drink to excess, it would be well. Too se-

*muterakô ochorakô. Tutu waka; si dapame omirakô olsi, ulhai sain. Hon*

me in these bitter terms ; only formerly I learnt to drink ; and I fear I should not be able

*goshon gisun i tafalarakô; dannu pi seipeni omime tatsiha; enu erin de targame*

me brother ; that you thus remind me. If it were not kindness ; assuredly you would not advise

*gosihangge ; teni uttu chompure dapala. Gostarakô pisi ; ainaha seme ere gese*

counsel ; whether you believe it or not rests with yourself. This is all out of kindness to

*gemu sain gisun ; akampio akalarakô pe sini tsiha okivi. Ere gemu age minipe*

future day, when you are older ; you will certainly suffer for it. What I advise you is all good

*inenggi se de oho manggi ; urunakô tele kokirapumpi. Pi simpe tafuhangge*

thing to wear ; I take my own clothes and give him to put on.

If he has no money to spend ;

I take my silver

*akó* *otsi* ; *meni* *peye* *tsi* *suji* *inde* *esupumpi*.

*Paialarangge* *akó* *otsi* ; *mimi* *mengum*

years ; he has been wearing out the threshold of my door.

If he has no-

*anyia* *de* ; *i* *meni* *pau* *dukai* *pokson* *pe* *gemu* *fesyhelepumne* *manapuha* *pyihe*.

*Eturengge*

but when once you speak of him ; my anger boils up and chokes me.

For these several

*si* *engeri* *chonohode* ; *mimi* *ki* *utbai* *weyigiam* *chohofi* *pilha* *sipuhapi*.

*Tere* *udu*

If you will not bring up about this ungrateful man brother ;

neither will I be angry ;

*Age* *si* *ere* *paii* *kahashólaha* *nigalma* *pe* *chonorakó* *otsi* ; *pi* *inu* *fancharakó* *pyihe* ;

then it is caused by the wine.

*otsi* ; *ere* *utbai* *nure* *i* *haran* *dere*.

squeamish on rising the following morning ?

*erde* *ilha* *mangi* *fuyakigampio*

*akón* ?

I am so squeamish, I cannot see.

If so ;

*akón* ?

*Fuyakigalangge*

*turara*

*pa* *akó*.

*Tutu*

For these several

only the flesh of my body which I have not given him to eat.

mini doko yenli pe fatiafi inde ulepughakó pighe sere dappala.  
 פני דוכו יעלי פע פאיאפי אינדע אעלעפוגחאקו פיגה סערה דאפאלא

What is there of mine indeed ; he has not eaten ? What is there he has not taken ? There is  
 atchapume pampi. Yala mini ai chaka pe ; i chekakó ? Ai chaka pe i gamahakó ? Damu

heart relents again ; although I have none ; yet I borrow it from my friends and give it him.  
 muzien geli nitarafi ; udu akó pisispe ; inu gutchuse de churen gajfi inde

me. Brother you know me very well ; when he thus entreats, my  
 gichoshome pampi. Age si minpe amesi sarangga kai ; ini lore pairade, mini

back ; when he has any distressing affair, he comes importunately beseeching  
 meiyherafi gamampi ; akka enu mokocho paita tuisicade, ubhu mini chakade tsifi

and cash and give him to use ; if he has nothing to eat, I fill a great bag with rice and put it on his  
 tsiba pe gamafi pailampfi ; chelerengge akó asi, ampa folho de pele tepyfi

און קאש און געבן אים צו נוצן ; ווען ער האט נישטעס צו עסן, פול איך א גרויסע טאש מיט רייס און לעגן עס אויפן  
 טשיבא פע גאמאפי פאילאמפי ; צעלערענגגע אקו אסי, אמפא פולח דע פעלע טעפיי



and those who rejoice, seem bent on merriment ;

if we observe this ;

the children

*sepechere nyalma pe sapulsi incheku pantzampi setima ; erpe taname ohode ; chalam i*  
*and those who rejoice, seem bent on merriment ; if we observe this ; the children*

*tree, the drinkers are all drinking together. Truly the weepers seem as if they would break their hearts ;*

*tetelefi omirenyge omitchampiri. Yala gasara nyalma pe sapulsi mutzilen efuchempiri ;*  
*tree, the drinkers are all drinking together. Truly the weepers seem as if they would break their hearts ;*

*money. Embracing the graves, the weepers all weep together.*

Sitting in a circle under the

*in pi. Eifu i oyo pe tepelugefi songgoronyge songolochompi. Maui yetzile porhome*  
*money. Embracing the graves, the weepers all weep together. Sitting in a circle under the*

*There are some going to present rice and pour out wine ; some are going to heap up earth, and some to burn paper*

*Puda dotoro nure ghisalurangge inu pi ; poiion nongyare hanshan tziba delzirerengge*  
*There are some going to present rice and pour out wine ; some are going to heap up earth, and some to burn paper*

*the city are innumerable. If you look, there are carriages, chairs, horses and mules in unbroken succession.*

*ton akonyge tutsike. Twaralsi sechen kiyau morin losa umai lakcharakó yapumpi.*  
*the city are innumerable. If you look, there are carriages, chairs, horses and mules in unbroken succession.*

*What a busy time this is ? Being " Tsing-ming " term day ; the tomb-worshippers coming from*

*Ere ulchuri apsi taunungge ? Hangsi inenggi ochoro chakade ; hoton. tsi nu-iyara nyalma*  
*What a busy time this is ? Being " Tsing-ming " term day ; the tomb-worshippers coming from*

*the children*







right ; I do not what kind,

will meet your views brother.

That kind which you cer-

*naka* ; *naka ai gesenge pe, teni age i gōnin de atchapumpi. Si arunakō terre*  
 ایند سسنگه ای گسنگه پی، تنی اجه ای گونین ده اچاپمپی. سی ارناکوه تیره

ler ; you say it is too small ;

this kind is not right ;

and that kind is not

*pentzisi ; si geli chetsi atzigen oho sempi ; uttu de inu waka ; tattu de inu*  
 پنتزسی ؛ سی گلی چتسی اتزیگن اهو سَمپی ؛ اُتُتُ ده اینو واکا ؛ تاتُتُ ده اینو

when I send it a little large ;

you say it is too big ;

when I bring it a little smal-

*sempi ; ampakan ningge pe penlisi ; si geli ampā oho sempi ; atzigesti ningge pe*  
 سَمپی ؛ اَمپاکان نینگه پی پنلیسی ؛ سی گلی اَمپَا اهو سَمپی ؛ اتزیگستی نینگه پی

You are very fastidious brother ;

if I give you this, you will not take it ;

if I give you that, you say it is bad ;

*Age si inu kargin pai ; crepe pulsi se inu gairakō ; terape pulsi si inu eghe*  
 اجه سی اینو کارگین پای ؛ کرپه پُلُسی سه اینو گایراکوه ؛ تِراپه پُلُسی سی اینو اجه

with.

*tengkingne sampikai.*

سَمپیکاینه تنگکینگنه

not only do I understand his nature ;

but his manner of life also, I am perfectly familiar

*dahame ; inu panin pe sampi sere angala ; pantzire were pape sunahigame gani genu*  
 داهامه ؛ اینو پانین پی سَمپی سیره انگالا ؛ پانتزیره وره پاپه سوناخگامه گانی گنُ







from you ?

*ai me gahapio ?*

ᠠᠶᠢ ᠮᠡ ᠭᠠᠬᠠᠫᠢᠭᠢᠨ ?

security for you at first ;

merely from kindness of heart.

Who has ever received anything to eat or drink

*sunenpe*

*akdulabangge ;*

*sain*

*mutzilen pighe dapala.*

*We aika*

*suneni*

*chelere omne pe*

ᠰᠤᠨᠢᠨᠡᠫᠤᠫᠤᠨ ᠠᠬᠤᠳᠤᠯᠠᠪᠠᠩᠭᠡᠭᠡᠭᠡᠰᠠᠶᠢᠨ ᠮᠤᠲᠤᠵᠢᠯᠢᠨ ᠫᠢᠭᠡᠳᠠᠫᠠᠯᠠ ᠤᠠᠶᠢᠬᠠ ᠰᠤᠨᠡᠨᠢ ᠴᠡᠯᠡᠷᠡ ᠣᠮᠨᠡ ᠫᠡ

This one is calling me ;

that one is seeking me.

I became

*airampii ?*

*Ere emken inu*

*mimpe*

*hólampii ;*

*tere*

*emken inu*

*mimpe*

*paimpi.*

*Iatsti*

ᠠᠶᠢᠷᠠᠮᠫᠢᠯᠢᠯᠢᠰᠢᠨ ᠡᠷᠡ ᠡᠮᠬᠡᠨ ᠢᠨᠠ ᠮᠢᠮᠫᠤᠫᠤᠨ ᠬᠣᠯᠠᠮᠫᠢᠯᠢᠰᠢᠨ ᠲᠡᠷᠡ ᠡᠮᠬᠡᠨ ᠢᠨᠠ ᠮᠢᠮᠫᠤᠫᠤᠨ ᠫᠠᠶᠢᠮᠫᠢᠯᠢᠰᠢᠨ

because you want to obtain interest ;

why are we innocent securities made to suffer ?

*osi.*

*madagan pe*

*pahaki sere*

*turgun ;*

*sai akó*

*meni*

*akdulara niyalma pe*

*ushapufi*

ᠣᠰᠢ ᠮᠠᠳᠠᠭᠠᠨ ᠫᠡ ᠫᠠᠬᠠᠬᠢ ᠰᠡᠷᠡ ᠲᠤᠷᠭᠤᠨ ᠰᠠᠶᠢ ᠠᠬᠣ ᠮᠡᠨᠢ ᠠᠬᠤᠳᠤᠯᠠᠷᠠ ᠨᠢᠶᠠᠯᠠ ᠫᠡ ᠤᠰᠬᠠᠫᠤᠫᠤᠰᠢ

at liberty ?

On the one hand, because you wish to make use of the silver ;

on the other hand,

will you not

ᠰᠢᠯᠠᠷᠠᠭᠠᠨ ? ᠰᠤᠨᠡ ᠡᠮᠠ ᠡᠷᠭᠢ ᠳᠡ ᠣᠰᠢ ᠮᠡᠭᠭᠠᠨ ᠫᠡ ᠫᠠᠶᠢᠳᠠᠬᠢ ᠰᠡᠷᠡ ᠴᠠᠠᠨ ᠰᠢᠨ ᠠᠶᠢ ᠮᠡᠮᠤ ᠡᠷᠭᠢ ᠳᠡ

If all were such violent good-for-nothing fellows ;

who then would dare to set a debtor

*Akrapade*

*genu ulu*

*elughashere*

*gunaragushara*

*osi ;*

*chai ne*

*gei gelken*

*akó pag un*

ᠠᠬᠢᠷᠠᠫᠠᠫᠤᠰᠢ ᠭᠡᠨᠤ ᠤᠯᠤ ᠡᠯᠤᠭᠬᠠᠰᠢᠬᠡᠷᠡ ᠭᠤᠨᠠᠷᠠᠭᠤᠰᠠᠷᠠ ᠣᠰᠢᠰᠢ ᠴᠠᠢ ᠨᠡ ᠭᠡᠢ ᠭᠡᠯᠬᠡᠨ ᠠᠬᠣ ᠫᠠᠭ ᠠᠨ

afterwards, when older, how can you undertake the management of your household affairs ?

*olisi* : *se naru oho manggi, adarame pau poigon pe chafame paita pe isighiyatsi ompi* ?

the bystanders hear, your words seem a confused medley ; at your present age, if you are already in your dotage ;

*nyahmai donzirade, gisun matzige yege i geese ; si ere sede, uhai uttu ojoko*

not blame me for my straight-forward way of speaking ; you are not aware yourself ; when

*mini gisun pe sitzirôn seme une nakalara ; sini yege serapurakô dapala ; ghetu*

repetition of those few old phrases ; for whom are you incessantly uttering them ? Venerable brother do

*tere udu je gisun i teile pine ; endupeï alame wede donzirumpi ? Sakda ahôn si*

Do you not feel somewhat disgusted ? and does not your mouth weary ? What you say is still the

*gisurempi. Si inu matzige einenderakôn ? angga inu shadarakôn ? Gisurghengge kamuni*

Why do you speak so much in that way ? You are constantly chattering incoherently to yourself.

*Age si ai uttu gisun fulu ? Sirkederi anggai adolori piyadar seme palai isii*

Why do you speak so much in that way ? You are constantly chattering incoherently to yourself.

The preceding phrases, being all pure colloquialisms, are extremely simple and familiar. In all books ancient and modern, written for the benefit of learners, plain unadorned language is for the chief part used ; because such language, while it gives the full force of the written words, is understood both by learned and unlearned, and enables the student to advance with ease. Hence the same principle is followed out in this section, for the special object of initiating the student in the spoken medium. By this means also, he may compare the particles contained in the following section, and ascertain their use. Let not the scholar of high attainments smile at its simple familiarity, for such is necessary to open up and throw light upon the opacity of a learner's mind.







(To.)  
 Minda gisun pifi sinda fonziki sempri.

I have a question I wish to put to you.

(In.)  
 Paia pe kucherengge nyama de pisispe, mulepurenge apka de pikai.

Consultation belongs to men, but the accomplishment pertains to heaven.

(Upon.)  
 Apka de degere gas'ha pi; na de fegsire gurya pi.

In the heavens are flying birds; on the earth are roving beasts.

(Upon.)  
 Pi hauskan peghe yunan pe dere de sinda.

Place pencil, paper, ink, and pellet on the table.

(Within.)  
 Aisin mengun oti, guise de tepumpi, pele cheku oti, tzang de asar'ampri.

Gold and silver are kept in the chest; rice is stored in the granary.

a. *Amuran* To love. *de* must be used before them (i. e. they govern the dative).  
*Shangnampi.* To bestow.  
*Aisiampi.* To assist.  
*Olhompi.* To have in awe.  
*Gelempi.* To fear.

b. *Tsi.* None of these as particles can be used at the commencement of a line; but when they have a substantive power, or are used in the transfer of foreign words, they may be so written.  
*Kai.*  
*Ni.*  
*De.*  
*Pe.*

c. *ra* At a given period. At that period. This word gives more fulness of meaning to an expression than *ra*, and serves to connect what precedes with what follows. It must be preceded by one of the syllables *re* or *ro*. As a substantive, it signifies—Abode.

(At a given period.)

At the time when brothers meet, their joy is unsurpassable.  
*urguncheqhe*  
*atimpaharakô*  
*chakade.*  
*chakade.*  
*pahafi*  
*atchara*  
*Ahôn*  
*deo*

No. of speaking see @ X. Construct. ident. the same.

d. *chakade.* At the period spoken of. This turns the meaning towards the succeeding clause.



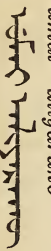

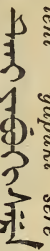

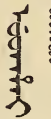
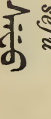
(At the period spoken of.)

Thus when it was in that manner, then all the people knew it.  
*teni*  
*saha*  
*geren*  
*genu*  
*chakade.*  
*chakade.*  
*sere*  
*chakade.*  
*tutu*  
*Duu*

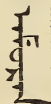
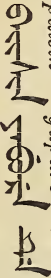
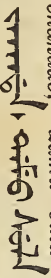

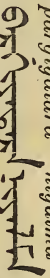

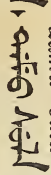
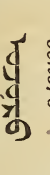
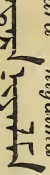
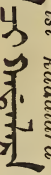
e. *chakade.* At the period of a desire. This introduces the succeeding clause.  
*chakade.*  
*li*  
*sere*

de

(At the period of a desire.)

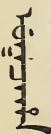

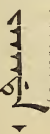
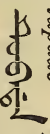
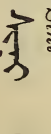
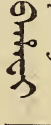
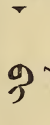
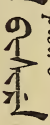

<p><i>genggha.</i>    <i>nememe</i>    <i>umai aliyanakō</i>    <i>chakade,</i>    <i>teni</i>    <i>gapuki sere</i>  </p>	<p>When his teacher expresses a desire to walk, the pupils do not stay, but go away first.</p> <p><i>uthai</i>    <i>sefu</i>  </p>
---	--

f. At the period of being practicable. When caused.

<p><i>amuran.</i>    <i>paism</i>    <i>chakade,</i>    <i>akō</i>    <i>ochoro</i>  </p>	<p>From youth, not having any one to take care of him, his only delight is in strolling about idle.</p> <p><i>de</i>    <i>gapure</i>    <i>dannu sula</i>    <i>nigama</i>    <i>tsi kaadala</i>  </p>
--	---


(When caused.)

g. At the period of being present. At the period of existence.

<p><i>aktichaha</i>    <i>teni</i>    <i>chakade,</i>    <i>tupade</i>    <i>Sini</i>  </p>	<p>When you are there yourself, then I am able to depart.</p> <p><i>pahafi</i>    <i>pi</i>    <i>pisire</i>    <i>peye</i>  </p>
---	--

(At the period of being present.)

h. While present. While existing.

*Pisireda.*  


(While present.)

When his fa-  
ther is alive,  
they observe  
his mind.  
(*Lan-gu.*)  
*tanampii.*  
*gōnin*  
*pe*  
*terei*  
*piswede*  
*Amai*

When speaking. This turns the meaning towards the following clause.

(When speaking.)

Is it in this manner,  
or is it in that  
manner?  
*dahampio?*  
*serede*  
*tattu*  
*dahampio,*  
*serede*  
*Etsi utu*

When desiring. This introduces the following clause.

When my elder brother  
wishes to assist me by  
giving me money, how  
can I presume to re-  
fuse it?  
*gairakō?*  
*gelghun akō aime*  
*puki serede, ai*  
*neghuyeme ulin*  
*utū ansilame*  
*Sakada ahōn*

Still. After the conclusion of any proposed business. This closes the preceding clause, and commences the succeeding one.

(Still.)  
Since the affair has  
reached this state,  
how can it still be  
well?  
*ohode sain?*  
*adarrame*  
*ahame,*  
*isintzha pe*  
*utū de*  
*Paita*



- l. *ohode.* Having said.  
Sere *ohode.*
- m. *ohode.* Having desired (future).  
li sere *ohode.*
- n. *ohode.* Having been present. Having existed.  
Pisire *ohode.*
- o. *ohode.* Although having said. Since it is so.  
Seme *ohode.*
- p. *ohode.* Having desired (present).  
li sere *ohode.*
- q. *ohode.* Having been practicable. Having caused.  
Ochoro *ohode.*
- r. *ohode.* During incessant continuation.  
Chalsi *ohode.*

No

s. *Seghede.* Having been said. Being supposed. When various results of an affair are alluded to, this introduces the following clause.

No

(Supposition.)

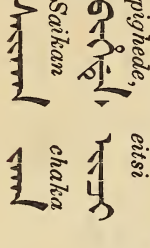
ainara?  
seghe  
ullu  
atika  
Talv de

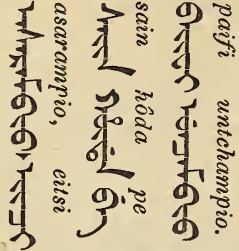
If it is only  
once thus,  
then what  
will be the  
consequence?

t. *seghe.* Having desired (past).  
li *seghe.*

u. Having happened. Having occurred. Being supposed. When this formula is used, it introduces an extra proposition in the following clause.


(Having happened.)

  
 Pighede.  
 Saikam  
 chaka

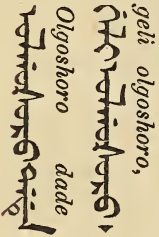
  
 asarampio,  
 eisi  
 sain hoda pe  
 paifi unchampo.

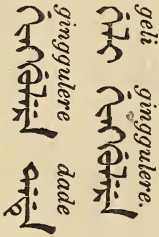
When he had any good articles, he either kept them, or he sought to sell them for a good price.

no. 省 to be not to have

v. Thereupon again. Therewith also. Furthermore. From the same cause. The word  geli must be used below. As a substantive, it signifies —At the root.

(Thereupon again.)

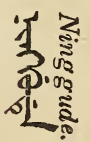
  
 Dade.  
 Olgoshoro  
 dade

  
 ginguilere  
 dade  
 geli olgoshoro,

Being solicitous and thereupon again solicitous, vigilant and thereupon still more vigilant.

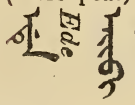
w. Upon that again. Therewith also. Furthermore. This is used at the beginning of a sentence.

x. Above.

  
 Ningude.

y. Hereupon. To this. Hence.

(Hereupon.)

  
 Eide  
 aipi ?

What of this ?

2. Thereupon. To that. Thence.

(Thereupon.)

There is no harm in that.  
*horunggiyarokó.*  
 Tede  
 Tede

5. How? Whence?

(Whence?)

How did he know?  
*saha?*  
 pakafi  
 Aide  
 Aide

[2] Interrogative suffix. Note of exclamation. Particle expressing indecision. This is the particle *de* applied as an interrogative of doubt. As a substantive, it signifies—Younger brother.

(Consequent.)

(Dative interrogative.)

When the Doctor went to any kingdom, he certainly became conversant with its government; was it by enquiring? or did they give him the information unsought?  
*alaradeo?* (Lan-gu.)  
*paredeo?*  
*cisi*  
*dontzirengge,*  
*lerci dagan pe*  
*ismahade, urunakó*  
*Fulse? lere gurun de*

Be

[3] Pe. Accusative particle. Objective particle. Final expletive. By means of. To use. To cause. To occasion. To induce. This particle may be used either by itself, or as a suffix. As a substantive, it signifies—We. The inwards of fish. The inwards of birds. Cross-tree of a cart.

(Accusative.) (Expletive.) (From.) (Use.) (To occasion.)






Take him away.	Bring that.	A college is for nourishment; a school is for instruction; and an academy is for archery. (Meng-tsee.)	What is the root.	What is the evidence?	The teacher gave orders for you to go.
Terepe	Tere	tatsipure	Ai	Aipe	Sefu
gasti	pe	pe : sioi serengge gaplapure	pe	tengetu	simpe
gene.	pe	Siyang serengge utzire	pe	opumpi?	gene
(Objective.)	pe	pe : ghigau serengge	da	opumpi?	segho.
Bring that.	pe	gachu.	opumpi	the verb is causative.	Impe
Tere	pe				tzikini.
gachu.					



When any of these particles occur, can-  
 pe must be used before them. not be used after any of the following

particles : fe. de. me. tsi. ni. Ghendure. Dahame. Ai.


b. Me. To induce me.  
 Mmpe.





- c.  *Mempē.* Us. To occasion us. \_\_\_\_\_
- d.  *Avestān.* You. To induce you. \_\_\_\_\_
- e.  *Tchempē.* Them. To cause them. \_\_\_\_\_
- f.  *Seghepe.* What was said. \_\_\_\_\_
- g.  *Ghendughe pe.* What was spoken. Implied. \_\_\_\_\_


[ 4 ]  *Peo.* Interrogative particle. Note of exclamation. Particle of indecision. This is the particle  *pe*, applied as an interrogative of doubt.


(Interrogative.)


 *atcharangge* Who is there among the multitude that ought to be punished ?


 *mepē?*

 *falatsi*

 *dorgi*

 *nyalmai*

 *Geren*

[ 5 ]  *Genitive particle.* Possessive particle. By. To employ. This particle is sometimes written as a suffix to the first class syllables, and read with the sound of the second class, having the same meaning as when standing detached.

Personal character is cultivated by virtue.

(By.) *Erdemu* i *peyep* *dasampi.*  
 𑌒𑌔𑌕𑌔𑌕 𑌒 𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕

If we treat others with benevolence, others will certainly treat us with benevolence.

(Employ.) *sain mutzilen* i *mimpe* *turampi.*  
 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕 𑌒 𑌔𑌕𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕𑌔𑌕

*turara oti* *niyalma ururakó*  
 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕

(By.) *Pi sain mutzilen* i *niyalma pe*  
 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕

The parents of others, the same as one's own parents.

*ama enige* i *adali.*  
 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕 𑌒 𑌒𑌔𑌕𑌔𑌕

(Gen.) (Poss.) *Niyalma* i *ama enige,* *peye*  
 𑌒𑌔𑌕𑌔𑌕 𑌒 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕 𑌒𑌔𑌕𑌔𑌕

\*Why plur.?

Examples of 𑌒 as a suffix ;—

*adali.* 𑌒𑌔𑌕𑌔𑌕  
*enigei* 𑌒𑌔𑌕𑌔𑌕  
*ama* 𑌒𑌔𑌕𑌔𑌕  
*peyei* 𑌒𑌔𑌕𑌔𑌕  
*ama enige* 𑌒𑌔𑌕𑌔𑌕  
*Niyalami* 𑌒𑌔𑌕𑌔𑌕

*Epsiche.* 𑌒𑌔𑌕𑌔𑌕  
*Tsiha.* 𑌒𑌔𑌕𑌔𑌕  
*Tchala.* 𑌒𑌔𑌕𑌔𑌕  
*Telle.* 𑌒𑌔𑌕𑌔𑌕  
*Gese.* 𑌒𑌔𑌕𑌔𑌕  
*Adali.* 𑌒𑌔𑌕𑌔𑌕  
*Chaitin.* 𑌒𑌔𑌕𑌔𑌕  
*Paru.* 𑌒𑌔𑌕𑌔𑌕  
*Emki.* 𑌒𑌔𑌕𑌔𑌕  
*Gupsi.* 𑌒𑌔𑌕𑌔𑌕

𑌒 𑌒𑌔𑌕𑌔𑌕

When any of these particles occur, they must be preceded by 𑌒 i, or else 𑌒 ni, which should sometimes be used.

These two expressions are complete in themselves, and do not follow the above rule.

*Daghin daghin.* 𑌒𑌔𑌕𑌔𑌕  
*Siran siran.* 𑌒𑌔𑌕𑌔𑌕  
*Gigan figan.* 𑌒𑌔𑌕𑌔𑌕  
*Gigan gigan.* 𑌒𑌔𑌕𑌔𑌕  
*Tcham tcham.* 𑌒𑌔𑌕𑌔𑌕  
*Tsin.* 𑌒𑌔𑌕𑌔𑌕  
*Tere.* 𑌒𑌔𑌕𑌔𑌕  
*Tsin.* 𑌒𑌔𑌕𑌔𑌕  
*ken.* 𑌒𑌔𑌕𑌔𑌕  
*kon.* 𑌒𑌔𑌕𑌔𑌕  
*kan.* 𑌒𑌔𑌕𑌔𑌕  
*Ere.* 𑌒𑌔𑌕𑌔𑌕

When any of these particles occur, they must be followed by ㄛ i. These are expressions of certainty.

Uighiyen ulghiyen.  
 达翁 dalôn.  
 达翁 dalôn.

[6] ㄛ i. Genitive, or Possessive particle. By, or to employ. Interrogative final, or Note of exclamation. An utterance expressive of surprise. As a substantive, it signifies— A signal mark.

(Genitive.)

Tchen Ping ni mergen, Cheo Gung ni dorolon.  
 Pa Wang ni paluru, Kungming ni erdemu,  
 陈平之勇敢, 曹操之胆略,  
 帕王之胆略, 孔明之节操,

(Employ.) (Interrog.) (Interrog.) (Interrog.)

Was it indeed ~~that~~? *he*  
 Dale i pigheni?  
 难道不是他?

Was there ever anything like this?  
 Ere gese pata geli pini?  
 有没有像这样的事?

What is the cause of this?  
 Ere ai turgan ni?  
 这是为什么?

What can be said in reply?  
 Ami karulampi?  
 有什么可以回答的?

The bravery of Pa Wang, the talents of Kung-ming, the wisdom of Chin Ping, and the politeness of

Chow Kung.

Thy.

Sini. My.

My.

His.

a. 他的  
 b. 我的  
 c. 你的

na  
nio

- d. Our.
- e. Your.
- f. Their.
- g. By what means. Whence.
- h. How so? Surely that is not.
- i. Is it so? Is there indeed?
- j. Is that the case? Has it indeed? Has that been?

[7] *Nio.* Interrogative exclamation. This is the particle *ni* used at the end of a sentence, as a conjunctural interrogative.

				Is not this good?				Surely it is not so?
<i>Ere</i>	<i>sain</i>	<i>akō</i>	<i>nio</i>		<i>Amaha</i>	<i>tulla</i>	<i>nio</i>	

x

[8] *Ea.* *Eo.* *Ee.* These three are all Possessive suffixes, and are used as marks of Agency or Attribute. Signs of the past tense.



*Handwritten notes:*  
*Handwritten*

(Attribute. Possessive.)

A benevolent person.  
 One possessing benevolence.  
*Gosingga.*  
 Benevolence.  
*Gosin.*

(Attribute. Agent.)

One influenced by a spirit of justice.  
*Churangga.*  
 Justice.  
*Churang.*

(Attribute. Agent.)

One with a majestic hearing.  
 A poisonous object.  
*Horonggo.*  
 Dignity. Poison.  
*Horon.*

(Attribute. Agent.)

A schemer.  
*Podolonggo.*  
 A scheme.  
*Podon.*

(Attribute. Possessive.)

A talented person.  
*Erdemungge.*  
 Talent.  
*Erdem.*

(Attribute. Agent.)

A man of appearance.  
*Dereunge.*  
 Countenance.  
*Dere.*

[9] *chingge.* *chingge.* These are both Possessive particles. The first may be either used as a suffix, or separately; the second is always a suffix. *Mingge*

a. *Mingge.* Mine.

b. *Singge.* Thine.

c. *Ingge.* His.

d. Theirs.

Tcheningge. Ereingge. Tereingge.

e. Belonging to this.

Tcheningge. Ereingge. Tereingge.

f. Belonging to that. Belonging to him.

Tcheningge. Ereingge. Tereingge.

[10] **Kai.** Particle marking a pause. Final expletive. Note of admiration. An expression of conviction, with reference to the future or past.

(Pause.)

(Admiration.)

(Admiration.)

**Fulsz' ghenidume fontzhangge**  
**ampan kai!**

Confucius said,—What you ask about, is great indeed! (*Lan-gu.*)

**Umese sain kai!**

It is first-rate!


**Erei adali chaka**



**uncharangge innu pikai.**

This kind of article is also to be bought.

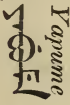
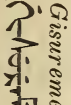

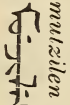
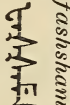
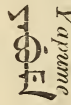
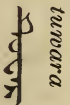

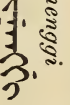

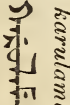
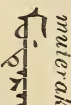
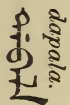
a. **Nikai.** Interrogative note of admiration. Before this particle, **dule** must be used in the corresponding member of the sentence.



bai  
me  
ome



b.  *Pikui.* Note of admiration expressing the existence of something, or the presence of something.

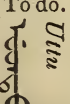
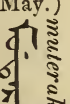
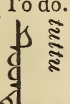
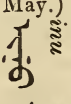
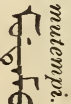
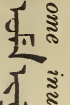
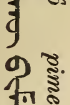
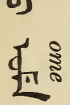
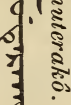
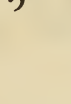
[11]  *Me.* Suffix marking the Infinitive mood. 'This closes the preceding clause, and joins with the succeeding one A term signifying that something is about to happen, or has not yet taken place. When the suffix  is several times repeated in a sentence, the combined meaning is the same; but none of these inflexions can be dropped.

Me

(Infinitive.)  <i>Yapume</i> Just going to see.	(Infinitive.)  <i>Gisur ome</i> Look to what you say.	(Infinitive.)  <i>Amaga inengi</i> <i>urunakô</i>	(Infinitive.)  <i>mulzien akômpume</i> <i>kitcheme</i>	(Infinitive.)  <i>fashshame karulame</i> <i>mutempi.</i>	(Infinitive.)  <i>Yapume muterakô.</i>
 <i>unwara</i>	 <i>tupa.</i>	 <i>urunakô</i>	 <i>kitcheme</i>	 <i>mutempi.</i>	 <i>muterakô.</i>
 <i>dapala.</i>					

 *Mutempi* is always preceded by the syllable  *Pime*.

a.  *Ome.* To do. To be. May. When used in a detached form, in the middle of a sentence, this is the same as  *ompi* at the end of a sentence.

(To do. May.)  <i>Ulu ome inu</i>	(To do. May.)  <i>muterakô pime,</i>	(To do. May.)  <i>tutu ome</i>	(To be.)  <i>Hafan ome</i>	He is fit for office.  <i>mutempi.</i>
 <i>inu</i>	 <i>pime,</i>	 <i>ome</i>	 <i>ome</i>	 <i>mutempi.</i>

b. Pine. Also. And. This may be used either separately, or as a suffix in the middle of a sentence.

(Also.)  
Pagan pine  
Pine  
Rich and noble.

(And.)  
Tatsimpine  
Pine  
Pine

uraputsi,  
inu

urgun  
wakao?

When one constantly applies himself to the object of his study, is it not pleasant? (Lun-gu.)

(Also.)  
Yadahon  
Pine

Poor and mean.  
fusihon.

c. Pimpine. Is also. This is used in the middle of a sentence.

Pimpine.

(Is also.)

Menggun tzia  
Pimpine.

pimpine,

geli  
horon

hâsun  
pi.

He has both money and power.

Omitted

d. Ompine. May, also—. To be, also—.

e. Sempine. To say, also—.

f. sempine. Wish, also—.

Geneghe. Gone and also—. Since it is gone, also—.



me

h. Being so, and —. This manner, and also —.

prime.  
Utu

i. Being so, and —. That manner, and also —.

prime.  
Yutu

j. Say. Although say. Although it is. Being so.  
This is used by itself in the middle of a sentence.

Seme.

(Although say.)

(Say.)

(Although it is.)

I tusa  
I geneqhe seme inu paita de  
arara pa akó.

He is gone indeed; still he was of no as-  
sistance in business.

paita de unesi sain seme  
Sime kichepe ohopa

akulaha.

I engage to be diligent and attentive, and  
to keep the business in excellent order.

Although that is what is said.  
Udu tutu seghe seme

k. Wish.

seme.

l. Wish to be. Desire to do.

seme. seme.

m. Although it is said. It having been said.

seme. seme.

n. Although a desire is expressed.

seme. seghe

o. Although it may happen. Although it comes  
to pass. Suppose it happens. Suppose it  
takes place.

seme. Pighhe

Suppose a rat has large hoils on its tail, still they do not contain much matter.

*giyanakô wûn.*

Suppose it happens.)

*piŋhe*

*sené*

*atali, niyaki*

*yan pantziba i*

*uncheŋhen de*

*Singeri*

*Utu*

Then although. Although it is thus.

*sené*

*Utu*

*Tutu*

Yet although. Although it is in that manner.

*sené*

*Tutu*

*Tutu*

[12] *Ki* Suffix marking the Optative mood. Indication of desire. This implies also giving preference to another. It may also form the final syllable in the sentence, leaving the phrase extremely indefinite and undecided. When *se* is used below this particle, then it decidedly expresses a wish or desire.

Pray mount the horse.

*Morin yalaki.*

Sit higher up brother.

*Age mesighun teki.*

Do you desire to read this book?

*Si ere piŋhe pe halaki sempia?*

Let me read this book.

*Ere piŋhe pe pi hólaki.*

I desire to go.

*Pi genaki sempí.*

My heart is in this direction.

*Pi tsihangai upade piki.*

Li  
151

a. *Oki.* Wish to be. Desire to do.

(Desire to do.)

*Pi* *uku* *oki.* I wish to do thus.

b. *Piki.* Wish to be present.

c. *Seki.* Wish to say.

d. *Teki.* Pray sit down. Let me set. I wish to remain.

e. *Cheki.* Pray eat. Let me eat.

f. *Yaluki.* Pray mount. Let me mount (on horseback).

g. *Omiki.* Pray drink. Let me drink.

[13] *Tsi.* Conditional suffix. Mark of the Conjunctive mood. Copulative particle (then). Mark of the Ablative case. From. Out of. Serial particle. Particle of Separation. Comparative particle. To be. At. This completes the preceding clause, and commences the following one, implying incompleteness.

*Tsi*

(Conditional.) (Conjunctive.)

*Ere nigama* If a man is not given to vain talking, when he speaks, it is certainly to the purpose. (*Lan-gu*)  
*alchanampi.*  
*urumakō*  
*gisuratsi*  
*gisuratsi*  
*watziha,*  
*gisurerakōtsi*

Which came first?  
 Yalsi neneme tzighe pighe?  
 (To be.)  
 Who are all those that are there?  
 Tupade pyhenge genu welsi?  
 (To be.)

He is my senior.  
 I mintsi se ahon.  
 (Comp.)  
 He is stronger than you.  
 Sintsi mangga.

Taking leave of his father and mother, he was long separated from his family.

Ama enjye tsi fakichafi, pautsi alichafi menggi goidaha.

Which in the series are you? I am the eighth.  
 Not far from this.

Si udusi de pi? Pi chakótsi de pi.  
 (Serial.) (Separ.)  
 Upasi goro akó.

Henceforward.  
 From beginning to end.

Ertsi amasi.  
 Datsi dupede isitala.

If you intend to go, then say you will go; if you are not going, then say you will not go.

Genetsi ulhai genempi seme ghenangu generakó otsi ulhai generakó seme ghenandu.  
 (Cond. Then.) (Ablative.)

When any of these words occur, the particle *tsi* must be used

- Talgigen.
- Atchampi.
- Tetendere.
- Ochorakó.
- Ochorongge.
- Ochoro.
- Ompi.

before them. These are expressions of certainty.



151

- b. Pahatsi. Olisi. If it may be. Should it be.  
\_\_\_\_\_
- c. Olisi. If it is. If so. Thus.  
\_\_\_\_\_
- d. Utu Olisi. Then being so. If it is thus.  
\_\_\_\_\_
- e. Tuttu Olisi. Then being so. If it is in that manner.  
\_\_\_\_\_
- f. Emu de Olisi. There being one. The first come.  
\_\_\_\_\_
- g. Chai de Olisi. There being two. The second come.  
\_\_\_\_\_
- h. Setsi. If you say. Suppose you say.  
\_\_\_\_\_
- i. Ici Setsi. If you desire. Suppose you wish.  
\_\_\_\_\_
- j. Pisi. Suppose there be. If it is there. About to be or do.

(Suppose there be.)

<p><span style="display: inline-block; transform: rotate(-90deg); transform-origin: left top;">Sinde</span> <span style="display: inline-block; transform: rotate(-90deg); transform-origin: left top;">aika</span> <span style="display: inline-block; transform: rotate(-90deg); transform-origin: left top;">sain</span></p>	<p><span style="display: inline-block; transform: rotate(-90deg); transform-origin: left top;">piighe</span> <span style="display: inline-block; transform: rotate(-90deg); transform-origin: left top;">pisi</span></p>	<p><span style="display: inline-block; transform: rotate(-90deg); transform-origin: left top;">minde</span> <span style="display: inline-block; transform: rotate(-90deg); transform-origin: left top;">emu</span> <span style="display: inline-block; transform: rotate(-90deg); transform-origin: left top;">udu</span></p>	<p><span style="display: inline-block; transform: rotate(-90deg); transform-origin: left top;">depietien</span> <span style="display: inline-block; transform: rotate(-90deg); transform-origin: left top;">pe</span></p>	<p><span style="display: inline-block; transform: rotate(-90deg); transform-origin: left top;">chunen</span> <span style="display: inline-block; transform: rotate(-90deg); transform-origin: left top;">pufi</span></p>	<p><span style="display: inline-block; transform: rotate(-90deg); transform-origin: left top;">holaki</span></p>
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If you have any good books, lend me a few volumes to read.

If it is here, it is better than there.

sew.

(If it is here.)

Upade pitsi, tulpaisi

When about to ask the guest receivers to be seated, the guests also arrived.

antaha inu isintziba.

antaha inu isintziba.

(About to do.)

galzifi teghe pitsi,

niyalama pe solime

Antaha turara

About to say.

(About to say.)

It is a most wretched place, but just as I was about to tell him, he came.

uhari tzighe.

seghe pitsi,

impe temi

gamingga,

Pa umesi

About to wish. About to desire.


pitsi.

seghe

ki

If it has taken place.

If it has been. This expression refers particularly to something anterior to the time of

speaking ; after it, the word  pighe must be used, in the corresponding part of the sentence.

If it was not in that manner, how could it be in this manner?

ner?

ompighe ?

ulu

de

pahafi

omnes









adarame



(If it was.)






ighe pitsi

Tutu akó

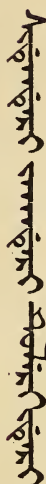
Pite

- n.  *Eitisi.* Perhaps. Or.  
\_\_\_\_\_
- o.  *Aiisi?* What is it?  
\_\_\_\_\_
- p.  *Akôlisi.* If not. Undoubtedly.  
\_\_\_\_\_
- q.  *Empiisi.* Perhaps it is.  
\_\_\_\_\_
- r.  *Dontziisi.* I hear. It is reported. Below this word, one of  
the words  *sere*,  *seghe*,  *sempi*, must be  
used, in the corresponding part of the clause.  
\_\_\_\_\_

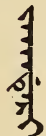
[14]  *Deri.* From. By. Out of. When this is joined to the  
end of a word, it gives more fullness of meaning to  
the phrase than  *tsi*. With a full meaning, it  
signifies—Begin. *Deri*

- a.  *Morin*  *deri.* On horseback.  
\_\_\_\_\_
- b.  *Gigannun*  *deri.* From the post-house.  
\_\_\_\_\_
- c.  *Dorgidéri.* From the centre. From the inside.  
\_\_\_\_\_

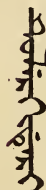
d. From between.

Sidenderi.  


e. From the seam.



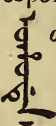



Chakaderi.  


f. From the outside.

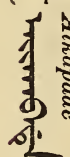
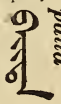

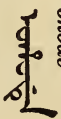
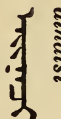
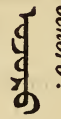
Tulergideri.  


Bade

[15] If. If perhaps. Suppose. This is used at the beginning of a sentence, and must be succeeded one of the following particles in the corresponding part of the clause—



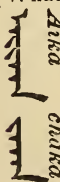

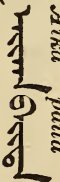
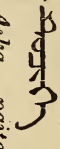

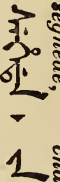

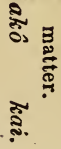

 hade,  ghode,  ohode,  
 de,  tsi,  otsi.

(If perhaps.)

 Aikapade  
 paita  
 tultu  
 ohode  
 amatsi  
 ochoro ?  
 done ?  
 what is to be  
 comes to this,  
 If the affair

Aika

[16] What? What if?

 Aika.  
 (What if?)  
 pio ?  
 What is there ?  
 Aika  
 chaka  
 (What if?)  
 Aika  
 paita  
 tutsike  
 seghele,  
 cha  
 akó  
 kai.  
 If the affair should  
 be divulged, it  
 will be no light  
 matter.



Fi

[17] **Fi.** A concluding participle used in the first member of a sentence. A suffix implying cause. This closes the preceding clause, and joins with the succeeding. About to be, or having been. A term of uncertainty. When **Fi** is several times repeated in a sentence, the meaning is the same ; and these cannot be taken as marking separate clauses of the sentence.

(Participle.) (Participle.) (Participle.) (Participle.) (Participle.)

<p><b>Puda</b> cheſi hōdun tziō.</p>	<p>When you have eaten your rice, come quickly.</p>	<p><b>Alaſi</b> chai geneſkini.</p>	<p>Having told it, let him go again.</p>	<p><b>Geneſi</b> uthai tzimpi.</p>	<p>If you go, then he will come.</p>	<p><b>Gisureſi</b> turoa.</p>	<p>Look to what you say.</p>	<p><b>Pi paue</b> iſinſi matziſe teyeſi</p>	<p>When I have gone home, rested a little, and washed my face, I will come again.</p>	<p><b>puſa</b> cheſi dere opoſi chai tziki.</p>
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Oſi

[18] **Oſi.** Because of. As it is so.

(Because.)

<p><b>Si</b> emu top</p>	<p><b>sere</b> niyalma</p>	<p><b>oſi,</b> pi teni</p>	<p><b>utu</b> tafulara</p>	<p><b>dapala.</b></p>	<p>Because you are an upright man, I thus exhort you.</p>
----------------------------------	--------------------------------	------------------------------------	--------------------------------	-----------------------	---

a. Hence. Therefore. Because of this. As it is thus.

of*i*.  
Utu  
P*i*fi

b. Hence. For that reason. As it is in that manner.

of*i*.  
Tutu  
P*i*fi

c. Being. Existing.

P*i*fi.

(Existing.)

What are you about  
in the house?  
ainampighe?  
P*i*fi  
Si paude  
P*i*fi

d. Saying. Having said.

S*e*fi.

(Saying)

(Saying.)

The day before yes-  
terday, you said you  
would give it, but  
did not give it; yes-  
terday, you said you  
would give it, and  
still you did not give  
it.  
pughakō.  
S*e*fi geli  
S*e*fi  
sikse  
pumpi  
S*e*fi  
S*e*fi pughakō,  
Tehamangi pumpi  
S*e*fi

e. On account of a wish. On account of a desire.

S*e*fi.  
li

[19] P*i*. This is a suffix nearly the same in force as *fi*, and implies an extreme degree in any condition or action.

a. The navel stretched out.


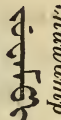

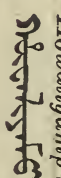
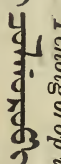
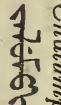


samp*i*.  
Mei'en  
P*i*







of*i*  
S*e*fi  
P*i*

e

Bi

Bi  
ca ha  
co ho  
to he

- b.  *Angga*  *chuwamp'i.* The mouth opened wide. \_\_\_\_\_
- c.  *Wemp'i.* Reformed. \_\_\_\_\_
- d.  *Hōvaliamp'i.* Harmonized. \_\_\_\_\_
- e.  *Talōgoropi.* Risen above the common. \_\_\_\_\_
- f.  *Chalamp'i.* Completely filled. \_\_\_\_\_
- g.  *Yamp'i.* Thoroughly immersed in debauchery. \_\_\_\_\_
- h.  *Chomp'i.* Recalled to mind. \_\_\_\_\_

[20]  *Ka.*  *Ha.*  *Ko.*  *Hō.*  *Ke.*  *Ghe.* These six syllables all mark Past time. They are euphonic, or terminating particles. They are used as suffixes of the Preterite tense. In the middle of a sentence, they sometimes have a Genitive or Possessive meaning. They are always employed

ca ha

according to their final sounds ; thus, **ha** is used after **ka** ; **ghe** is used after **je** ; **ho** is used after **o** ; **ka** is used after **ha** ; **ke** is used after **ge** ; and **ko** is used after **fo**.

<b>Alampi.</b> Tell.	<b>Erempi.</b> Hope.	<b>Opompi.</b> Wash.	<b>Hafumpi.</b> Penetrate.	<b>Gerempi.</b> Brighten.	<b>Fodorompi.</b> Bristle up.
(Past.) <b>Alaha.</b> Told.	(Past.) <b>Ereghe.</b> Hoped.	(Past.) <b>Opofo.</b> Washed.	(Past.) <b>Hafuka.</b> Penetrated.	(Past.) <b>Gercke.</b> Brightened.	(Past.) <b>Fodoroko.</b> Bristled up.

(Genitive.) <b>Yalaha.</b>	(Genitive.) <b>Foloho.</b>	(Genitive.) <b>Genyhe.</b>	<b>nigalma.</b> The man who went.
<b>morin.</b> A riding horse.	<b>pitghe.</b> A printed book.	<b>Genyhe.</b> A printed book.	

a. This must be preceded by one of the syllables **ka**, **ha**, **ko**, **ho**, **ke**, **ghe**.

b. **Oho.** Mark of Past time. Been. Done.

(Past.) <b>apsi.</b>	(Been.) <b>Hafan oho.</b>	A man who has been in office.
<b>tere.</b>	<b>How did you do about that affair ?</b>	
<b>Sini.</b>		


c. Having been. Having taken place. Originally. A retrospective expression, which must be preceded by **datsi** in the corresponding part of the sentence.






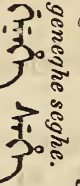
Code  
Code  
Cangge



k. Said. Named. This indicates the relation of another man's expressions.

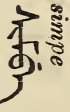
Seghe.  Said. Named. This indicates the relation of another man's expressions.

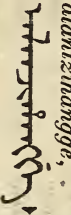
(Said.)  (Said.)

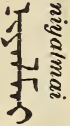
The people in your house said you were gone to the village.

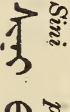

geneqhe seghe. 

tokso  de 


simpe 


alanxhangge. 

nigalmal 


Simi  pami 

l. He said he wished.

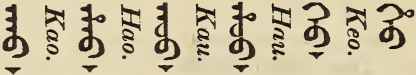
seghe.  He said he wished.

lai 

m. Not. Improper.

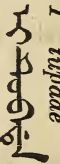
Walca.  Not. Improper.

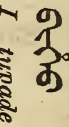
Code

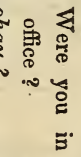
[21]  These six syllables all imply Eh?


Interrogative particles. Notes of Exclamation. They are all Preterite suffixes, expressive of doubt.

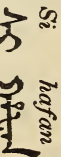
(Past interrogative.) (Past interrogative.) (Past interrogative.)

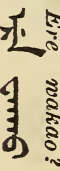
Was he there? 


I tupade 

Were you in office? 

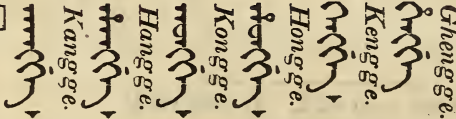
ohau? 

Si hafam 

Is it not so? 

Ere wakao? 

Cangge

[22]  Each of these six terms is a sign of the Past participle.

Mark of Agency. Mark of the source of accomplishment. Final particle embracing the proposition in the preceding sentence. A suffix expressive of Past time.

*Cangce li*  
*Cangce li*

(Past participle.) (Past participle.) (Past participle.)  
 Given to me. *pa-hengge*  
*pa-hengge* *pa-hengge*  
 Munde  
 Selected: *pa-hengge*  
 Sonchokongge.  
 By whom was it  
 written? *pa-hengge*  
*pa-hengge*  
 arhangge?  
 Wei  
 ʔ

a. *pa-hengge* Mark of Past participle. Been. Done.

b. *pa-hengge* What is already past. That which has happened.  
*pa-hengge* That which has taken place.

c. *pa-hengge* What was spoken. That which was said.

d. *pa-hengge* That which was desired.  
*pa-hengge*

[23] *pa-hengge* Each of these terms is a suffix marking a Past participial interrogative. Interrogative of Agency. Exclamation in reference to Agency. An expression of uncertainty, in reference to the past as implied in the six terms in the preceding article.

*pa-hengge* *pa-hengge* *pa-hengge* *pa-hengge* *pa-hengge* *pa-hengge*  
*pa-hengge* *pa-hengge* *pa-hengge* *pa-hengge* *pa-hengge* *pa-hengge*  
 Kengge. Hongge. Kongge. Hanngge. Kangge. Ohongge.

a. *pa-hengge* Past participial interrogative. Was it done? Was it made?

b. *Pigihenggeo.* Is it already past? Has it happened or taken place?

ᄃᆞᆫᆫᆫᆫᆫᆫ

c. Was it said?

ᄃᆞᆫᆫᆫᆫᆫᆫ

d. Was it desired?

ᄃᆞᆫᆫᆫᆫᆫᆫ

*segihenggeo.*  
ᄃᆞᆫᆫᆫᆫᆫᆫ

Bi

[24] *Pi.* When this occurs at the beginning of a clause, it signifies—I. At the end of a clause, it signifies—At present, or Being; and expresses something having already taken place.

(I.)

(At present. Being.)

*Pi.*  
ᄃᆞᆫᆫᆫᆫᆫᆫ  
ᄃᆞᆫᆫᆫᆫᆫᆫ

*omine*  
ᄃᆞᆫᆫᆫᆫᆫᆫ

*pahanarakô.*  
ᄃᆞᆫᆫᆫᆫᆫᆫ

I cannot drink wine.

*Ne*  
ᄃᆞᆫᆫᆫᆫᆫᆫ  
ᄃᆞᆫᆫᆫᆫᆫᆫ

*apide*

*pi?*

Where is it now?

a. *pi.* To come now.

ᄃᆞᆫᆫᆫᆫᆫᆫ

b. *pi.* Now coming.

ᄃᆞᆫᆫᆫᆫᆫᆫ

c. What matter? What harm? What of it?

ᄃᆞᆫᆫᆫᆫᆫᆫ

d. What occasion is there to say anything?

ᄃᆞᆫᆫᆫᆫᆫᆫ

*isur epure*  
ᄃᆞᆫᆫᆫᆫᆫᆫ

*papi.*  
ᄃᆞᆫᆫᆫᆫᆫᆫ

\_\_\_\_\_





cali de  
ra ve

e. It has taken place. It has been. It was originally. This is a terminating word in a sentence, alluding to some matter already past.

Pighepr.  
𐌲𐌳𐌰𐌸𐌰

(Was originally.)

If Confucius had not possessed mildness, probity, respectfulness, and circumspectness of character, how could he have learned the administration of the various kingdoms.

𐌲𐌳𐌰𐌸𐌰  
gurun i dasan pe pahaŋi  
𐌲𐌳𐌰𐌸𐌰  
pisi, aide geren  
𐌲𐌳𐌰𐌸𐌰  
anahonchara ordenu akó  
𐌲𐌳𐌰𐌸𐌰  
nesuken kungnelchuke kemungge  
𐌲𐌳𐌰𐌸𐌰  
Kungfusz aikapude nengigen  
𐌲𐌳𐌰𐌸𐌰

f. Originally it happened. Originally it occurred.

Pimpighepr.  
𐌲𐌳𐌰𐌸𐌰

Ra

[26] These are three suffixes marking the Future; they complete the preceding clause, and connect the succeeding. They may be used as terminating words in a clause, having a lighter and more indefinite meaning than *mpi*. They are also used in the middle of a clause, with a genitive or relative sense. They are selected in accordance with the sound of the preceding syllable; thus, *a* is followed by *ra*; *e* is followed by *re*; and *o* is followed by *ro*.

I will manage  
it then!  
anara!  
uhai  
Pi  
𐌲𐌳𐌰𐌸𐌰  
I will certainly  
manage it.  
anampi.  
urunakó  
Pi  
𐌲𐌳𐌰𐌸𐌰

A traveller.

Chugon yapure niyama.

Chugon yapure niyama.

A literary man.

Pi ghe holaro niyama.

Pi ghe holaro niyama.

(Genetive.) (Genetive.)

I will go and wash then !

Pi uhai oponoro !

Pi uhai oponoro !

I will certainly go and wash.

Pi urunakô oponompi.

Pi urunakô oponompi.

I will sweep it then !

Pi uhai erwe !

Pi uhai erwe !

I will certainly sweep it.

Pi urunakô erimpi.

Pi urunakô erimpi.

(Relative)

Talent which

may be em-

ployed.

erdenni.

erdenni.

ochoro

ochoro

Paitalasi

Paitalasi

Paitalasi

Before any of these words, one of the syllables *ra*, *re*, *ro* must be used.

Under

Ude.

Ayan.

Dapala.

Dapala.

Onggolo.

Onggolo.

Anggala.

Anggala.

Chakade.

Chakade.

Chakade.

Chakade.

After

*ume* also, one of these three syllables must be used.

*Age ume* and *Chai uttu ume*, which are

hasty utterances, are not subject to this rule, being expressions of certainty.

b. Proper. May. Doing. Being.

Ochoro.

Ochoro.

What resource is there? What is to be done?

ochoro?

ochoro?

Ainalasi

Ainalasi

How can it be?

ochoro?

ochoro?

Apsi


Apsi


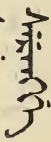




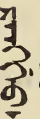
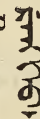
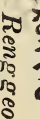


Ranggo  
mb





d.  *ki*  *serengge.* Being desired.

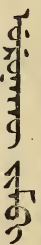
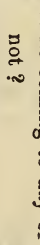
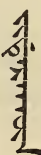

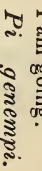
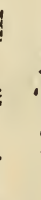
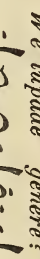
e.  *Apsi*  *serengge.* An enquiry as to where something spoken of is. An interrogative phrase.




Ranggio

[29]  *Ranggeo.*  *Ranggeo.*  *Ranggeo.* These are three Participial interrogative suffixes. Interrogatives of Agency. Exclamations in reference to agency. Expressions of uncertainty with reference to the future, as implied in the three terms in the preceding article.


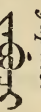


Mbi

[30]  *Mpi.* Suffix marking the Future, or what has not yet taken place. Final particle. There is more fullness of meaning in this than in the terms  *ra*,  *re*,  *ro*.

 *Uranakó* *tzimpí.* He is certainly coming.  
 *tziderakón?* Is he coming to-day or not?  
 *I enenggi* *tzimpio*  
 *I am going.*  
 *Pi* *genempi.*  
 *Who will go there?*  
 *We* *tupade* *genere?*

a.  *Ompi.* May. Possible. Do. Be. When  *tsi* is used above, it signifies—Can. When  *de* is used above, it is—Be. Terminating particle.

(May.)

 *ompi.* This affair may be done.  
 *yaputsi*  
 *pata*  
 *Ere*

mlu

He is my elder brother.

*ompi.*

𐌆𐌇𐌆𐌇

*Minde ahôn*

𐌆𐌇𐌆𐌇 𐌆𐌇𐌆𐌇

(Be. Do.)

What relation is this

man to you ?

*ai ompi ?*

𐌆𐌇𐌆𐌇

(Be. Do.)

*Ere niyalma sinde*

𐌆𐌇𐌆𐌇 𐌆𐌇𐌆𐌇

One may know previ-

ously.

*ompi.*

𐌆𐌇𐌆𐌇

*Doigonde*

*selsi*

𐌆𐌇𐌆𐌇 𐌆𐌇𐌆𐌇

(May.)

b.

May be called. May be styled.

He may be called an upright

honest man.

*selsi ompi.*

𐌆𐌇𐌆𐌇 𐌆𐌇𐌆𐌇

*Tondo nonion niyalma*

𐌆𐌇𐌆𐌇 𐌆𐌇𐌆𐌇

(May be called.)

Although not very wealthy,

it may be styled a prosperous

and flourishing family.

*selsi ompi.*

𐌆𐌇𐌆𐌇

(May be styled.)

*eiqigen wecheghun pau*

𐌆𐌇𐌆𐌇 𐌆𐌇𐌆𐌇

*akô pisispe, inu*

𐌆𐌇𐌆𐌇 𐌆𐌇𐌆𐌇

*Udu ampula pagan*

𐌆𐌇𐌆𐌇 𐌆𐌇𐌆𐌇

*ompi. Selsi*

𐌆𐌇𐌆𐌇

c.

Speak. Say. Name. Call.

They all speak of

him as good.

*sempi.*

𐌆𐌇𐌆𐌇

*terepe sain*

𐌆𐌇𐌆𐌇 𐌆𐌇𐌆𐌇

*Pereme genu*

𐌆𐌇𐌆𐌇 𐌆𐌇𐌆𐌇

(Speak.)

What is the style

of his honourable

designation ?

*sempi ?*

𐌆𐌇𐌆𐌇

*ai ama*

𐌆𐌇𐌆𐌇 𐌆𐌇𐌆𐌇

*Ini tahalo pe*

𐌆𐌇𐌆𐌇 𐌆𐌇𐌆𐌇

Desire.

*sempi.*

𐌆𐌇𐌆𐌇

*ki*

𐌆𐌇𐌆𐌇

Being. Existing.

*Pimpi.*

𐌆𐌇𐌆𐌇

e.





h. *Ochorio?* Is that the case? How is that?

ᠣᠬᠣᠷᠢᠣ?

[32] *Rakô.* A negative suffix.

ᠷᠠᠬᠣ᠎ᠠ

Do you go then.

*Si gensisina.*

ᠰᠢ ᠭᠡᠩᠰᠢᠨᠠ.

ᠶ᠋ᠢ ᠭᠢᠨᠠᠭᠢᠷᠠᠬᠤ᠎ᠠ.

*Pi generakô.*

I will not go.

ᠠᠭ ᠴᠢᠩᠮᠤᠯᠠᠭᠤ.

*Si chempio*

ᠰᠢ ᠴᠢᠩᠮᠤᠯᠠᠭᠤ

*akôn?*

not?

Will you eat or

ᠶ᠋ᠢ ᠴᠢᠩᠮᠤᠯᠠᠭᠤ

*Pi chelerakô.*

I will not eat.

a. *Ochorakô.* May not. Cannot. This word must be preceded by the syllable *ᠬ* *tsi*.

ᠣᠬᠣᠷᠠᠬᠤ᠎ᠠ

b. *Pisirakô.* Is not.

ᠯᠢᠰᠢᠷᠠᠬᠤ᠎ᠠ

c. *Serakô.* Not saying.

ᠰᠡᠷᠠᠬᠤ᠎ᠠ

d. *serakô.* Not desiring.

ᠰᠡᠷᠠᠬᠤ᠎ᠠ

[33] *Rakôn?* Is it not? This is *ᠷ* *rakô*, used as an interrogative suffix of doubt.

ᠷᠠᠬᠤᠨ?

a. *Ochorakôn?* May it not? Can it not? This word must be preceded by the syllable *ᠬ* *tsi*.

ᠣᠬᠣᠷᠠᠬᠤᠨ?

b. *Pisirakôn?* Is it not?

*ḡkmsr*

c. *Serakôn?* Is it not said?

*ḡkmsr*

d. *serakôn?* Is it not desired?

*ḡkmsr*

[34] *Rakôngge.* What is not. A suffix.

*ḡkmsr*

a. *Ochorakôngge.* That which may not be. That which will not do. This word must be preceded by the particle *ḡ tsi.*

*ḡkmsr*

b. *Pisirakôngge.* That which does not exist.

*ḡkmsr*

c. *Serakôngge.* That which is not said.

*ḡkmsr*

a. **le** **serakông ge.** That which is not desired.

**le** **serakông ge.**  
**le** **serakông ge.**

[35] **Rakông geo?** Is that not the case? This is used as a suffix.

**Rakông geo?**  
**Rakông geo?**

a. **Ochor al:ông ge?** Is it not admissible? Is it not possible? This must be preceded by the syllable **tsi**.

**Ochor al:ông ge?**  
**Ochor al:ông ge?**

b. **Pisiral:ông ge?** Is not that what exists?

**Pisiral:ông ge?**  
**Pisiral:ông ge?**

c. **Serakông ge?** Is not that what is said?

**Serakông ge?**  
**Serakông ge?**

d. **le** **seral:ông ge?** Is not that what is desired?

**le** **seral:ông ge?**  
**le** **seral:ông ge?**

[36] These four suffixes all signify—Not yet. Was not. Have not. Each of these *ko* syllables must be preceded by *a* in pronunciation.

- |    |                       |  |                      |
|----|-----------------------|--|----------------------|
|    | (Not yet.)            | (Has not.)                               | (Not yet.)           |
|    | I have not learnt.    | He did not come.                         | I have not learnt.   |
|    | <i>Dosikaô.</i>       | <i>Tzighakô.</i>                         | <i>Pi kasihakô.</i>  |
|    | Have you entered?     | Did he come?                             | Have you learnt?     |
|    | <i>Dosika pigheo?</i> | <i>Tzighao?</i>                          | <i>Tatsimpigheo?</i> |
| a. | <i>Ohakô.</i>         | Not so. Not in that manner.              |                      |
| b. | <i>Pighakô.</i>       | It has not been. It has not taken place. |                      |
| c. | <i>Seghakô.</i>       | Not said. He has not said.               |                      |
| d. | <i>ki</i>             | Not desired.                             |                      |
| e. | <i>Akô.</i>           | Without. Not. Negation.                  |                      |
| f. | <i>Alôngge</i>        | Inevitably.                              |                      |
| g. | <i>Pa</i>             | Without resource. Without place.         |                      |



h. *alkô.* Fully declared. Nothing withheld.

*Serakônggê*  
*Amorôn*

i. Not seen. Have not seen.

*Sapuhakô.*  
*Amorôn*

j. Not gone out. He has not come out.

*T'usikalô.*  
*Amorôn*

[37] These four suffixes all signify—Is it not? Has it not been? They are the interrogative form of the four preceding particles, and imply doubt. These four *kôn* syllables are all preceded by *a* in pronunciation.

*Ghakôn?*  
*Kakôn?*  
*Hakôn?*  
*Kakôn?*

a. Has it not cleared up?

*Galakakôn?*  
*Amorôn*

b. Is it not suitable?

*Ohakôn?*  
*Amorôn*

c. Is it not daylight?

*Geretakôn?*  
*Amorôn*

d. Pig-hakôn? Has it not come to pass? Is it not the case? Is it not so?

e. Sech-hakôn? Is it not said?

f. Akôn? Is there not? Is it not?

g. Saiyôn? Is he well?

h. Yar-giyôn? Is it true? Is it a fact?

[38]

Ohakôngge.  
 Kakôngge.  
 Hakôngge.  
 Kakôngge.

These are four suffixes, signifying—There not being. There not having been. In pronouncing these four, the syllable *kong* is preceded by *a*.

a. Ohakôngge. What is not suitable.

b. Pig-hakôngge. What has not happened. What is not the case.

c. *Seghahôngge. ki* What is not said.

d. *seg hahôngge. ki* What is not desired.

[39] *ghahônggeoi?* These four suffixes all signify—Is not that what there is?  
*Kahônggeoi?* Has it not been thus? The *a*  
*Hahônggeoi?* must be given in the pronunciation,  
*Kahônggeoi?* the same as in the preceding article.

[40] *Gala.* These two suffixes signify—Still not. Not yet. They have the same meaning with

*unde de.*

a. *Wazinggala.* Before it is finished.

b. *Chapdunggala.* Unattainable.

c. *Afanggala.* Done in advance.





a. *Pina?* Is there? Is it?

b. *Wakalarakô* *na?* You will not blame me then?

c. *Generakô* *ne?* You will not go?

d. *Gisurarakô* *nu?* Will you not speak?

e. *Ochorakô* *no?* Will it not do?

f. *Imu* *ya?* Is it so?

[44] *Kami.* This is a suffix signifying—Depending on any one. Relying upon any one else. To induce. To influence another (Potential mood. Imperative mood). (Depend on. Induce.) (Relying on another.) (Depending on one.)

*no. At his pleasure; let him if he will;*

<i>Tziki</i>	<i>utbai</i>	<i>Yaga</i>	<i>okisi</i>	<i>Simi</i>	<i>okini.</i>	In any case, I may depend on you.
<i>selsi</i>	<i>tzikini.</i>	<i>dennun</i>	<i>okini.</i>	<i>tsiha</i>		

If he wishes to come, let him come.

a. *Okini.* Depending on one doing or being.

b. *Pisani.* It may be so. Let it be so then. \_\_\_\_\_

c. *Genekini.* He may go. Let him go. \_\_\_\_\_

d. *Yapukini.* He may walk. Cause him to walk. \_\_\_\_\_

[45] *Tsina* This is a suffix, having the force of an interrogative or expletive particle. An expression to influence another. This cannot be used in speaking to a superior. (Imperative mood.) \_\_\_\_\_

a. *Pissina?* Is it extant? It is so then. \_\_\_\_\_

b. *Sesina?* Do you say so? Can you say so? Say so then. \_\_\_\_\_

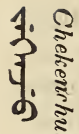
c. *Chesina?* Do you eat? Eat then. \_\_\_\_\_

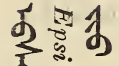
d. *Genesina?* Do you go? Go then. \_\_\_\_\_

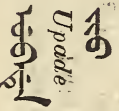
e. *Tesina?* Will you sit? Sit down then. \_\_\_\_\_










f. *Ghendusina?* Do you say so? Say so then. \_\_\_\_\_











b.  Come and eat.

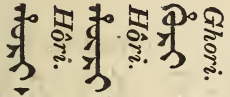
c.  Come to these.

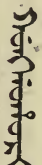
d.  Come to this place.

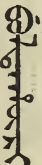
[48]      These are five Plural suffixes. With a full meaning,  signifies—Know.  signifies—A man's age. A horse's teeth. Speak. Also an enclitic particle.  signifies—Thou. Close an opening.  signifies—At present. Sit down. Remain.

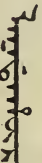
	Great mi- nister.	Grandee.	(Plural.)		People.	Peoples.	(Plural.)
	A man.	Haha.	(Plural.)		Elder bro- ther.	Abda.	(Plural.)
	Younger brother.	Teole.	(Plural.)		A fosse.	Mase	(Enclitic.)
	Guide book.	Hose.	(Enclitic.)		A person who has a beard.		

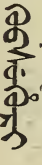


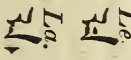


[49]  These are three suffixes, expressing multiplicity.


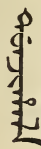

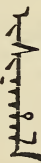


a.  Gongohori. All the people sitting quietly doing nothing.

b.  Pulahôri. All coming violently forth in concert.

c.  Lakdahôri. All hanging regularly down.

d.  Kupsugchori. The general appearance coarse and great. Everything coarse and large.

[50]  These are two suffixes, signifying — Whoever. Whatever. They express an allusion to some matter already past.  *la* must be preceded by the letter *a*, and  *le* must be preceded by *e*, in pronunciation.

(Whatever.)	(Whatever.)	(Whatever.)
 He heard. Dontzihla.	 Whatever he heard. Dontzihala.	 Whatever he arrived. Isnahla.
 Whatever he arrived. Isnahala.	 Is. Exists. Pistire.	 Whatever there is. Whatever exists. Pistrelle.

In the places passed by the military, the enemy invariably submitted.

(Whatever.)  
*urse* *otsi dahanzirakongge* *akô.*  
*Ampa tchaha dulekele pa i pala*

Those who heard it, were without exception delighted.

*akô.*  
*ur*  
*Domzilala urse urguncherakongge*

Whatever he passed.

*Dulekele.*  
*ur*  
*Duleke.*  
*ur*

[52] These are three suffixes, signifying—  
 Each. Every.

All the people got three pieces of cloth, one pound of yarn, thirteen ounces of pork, and two pound of flour each.

*paha.*

*ufa churete gin*

*churwan ilata gam,*

(Every.)

*gin, ulgigan yenli*

*ilata, kapuan emle*

(Each.)

*Nigalma tome poso*

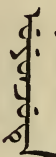
*ur*


Every one thirty.

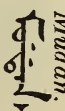

a. *Gôsita.*



Fifty each.

b. *Susaita.*



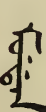

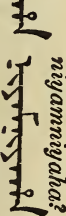
c.  Uynuchute. Every one ninety.

d.  Tofohoto. Fifty each.

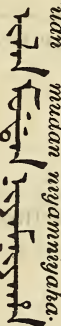

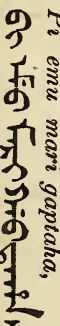
[53]  Mudan.  Mari. Two Numeral particles, signifying—  
Times. Mark of repetition. Several. So many. They are used separately in the

middle of a sentence. With a full meaning,  mudan signifies—Sound. Anything crooked. Part of a bow. A kind of pastry.  mari, signifies—Return.

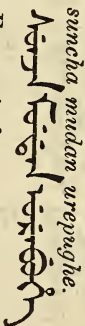
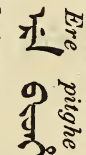



(Numeral.)


 Si  vadu  mudan  
 gaplaha  niyammigaha?

(Repetition.) (Several.)

 ulan  mudan niyammigaha.  
 Pi emu mari gaplaha,  
How many times did you shoot on foot, and how many on horseback?

(Numeral.)

 suncha mudan urepughe.  
I have read through this book five times.  
 Ere piughe  ye  pi  3  
I shot once on foot, and three times on horseback.

[54]  Dari. A suffix signifying—Every. Invariably. This intensifies the meaning of the word to which it is attached.

Every time I  
went, I always  
saw him.

*piḡhe.*

𑀧𑀲𑀭𑀸𑀓

*ucharapūha*

𑀧𑀲𑀭𑀸𑀓𑀲𑀸𑀓

*genu impe*

𑀧𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓

*geneḡhede*

𑀧𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓

*mudandari*

𑀧𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓

*Pi*

𑀧𑀲𑀭𑀸𑀓

(Every.)

Every day. Daily.

a. 𑀧𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓  
*Inengsidari. Erindari.*

Every time. Continually.

b. 𑀧𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓  
*Erindari.*

Numeral suffix. Mark of Repetition. Times.

[55] 𑀧𑀲𑀭𑀸𑀓𑀲𑀸𑀓  
*Ger.*

Once. One turn.

a. 𑀧𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓  
*Engeri. Chudengeri.*

Twice. Two turns.

b. 𑀧𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓  
*Chudengeri. Tanggeri.*

Thrice. Three times.

c. 𑀧𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓  
*Tanggeri.*

Four times. Four completions.

d. 𑀧𑀲𑀭𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓𑀲𑀸𑀓  
*Duingeri.*



e. Each time. Each completion.

Emtenggeri.

f. Different times. Several times.

udunggeri.  
Emu

[56] Tome Every. This word is written by itself in the middle of a sentence, and intensifies the meaning of the preceding word.

Tome

a. Every man. All men.

tome.  
Nyalma

b. Every kind. All kinds.

tome.  
Halsin.

[57] Eh! Interjections expressive of uncertainty. They are used at the end of a clause, the sound harmonizing with the preceding word.

Tzige!  
Tziga!

(Interjection. Eh!) (Interjection. Eh!) (Interjection. Eh!)

This is good, eh!  
Ere sain tziga!

Muse ulhai

yapume tzige!

We shall walk then, eh!

sain

Very good, eh!  
tzige!

[58] Hai. Hoi. Ghen. Three suffixes, signifying—Especially. Completely. Unceasing. These are terms implying continual progression without stopping.

Hai.

Hoi.

Ghen.

(Unceasing.) (Unceasing.) (Especially.) (Unceasing.) (Completely.)  
 He sat down and waited. *Teqhei ahyahapi.*  
 Come on foot. *Fegsighei izio.*  
 He awoke in a fright. *Golohoi getejhe.*  
 He kept a lamp alight till morning. *goremputhe.*  
*Dengchan dapuhai*  
 He walked to the utmost limit. *Ohoi.*  
*Yapuhai akonuhapi.*

- a. Without stopping. Acting without ceasing.  
 b. Completely being. Especially existing.  
 c. Especially said. Speaking without ceasing.  
 d. Incessantly desiring.

[59] Three suffixes signifying—Not the least particle left. Terms implying thoroughly complete.

(Complete.) (Complete.)  
 He will not follow to the death. *Putehetei daharakô.*  
 To devote one's-self entirely to the service of his prince. (Lun-gu.) *wahiyatai une mulere.*  
 Whether it is right or wrong, he obstinately persists in what he says. *Echen pe meiletede peyep e*  
*gisurempi.*  
*nampuhai nampuhai uhai*  
*Inu waka pe podorakô,*

(Complete.)

*Ergelelei*  
*gamaha.*  
*away.*  
 on taking it

(Complete.)

*Yaksitai*  
*opuha.*  
 He shut his  
 mouth with  
 joking.

a. *Paha* *nampuhai.* Merely obtaining it, he acts without thinking.

b. *Nampuhai.* Merely happening or meeting with anything, he acts without thinking.

c. *Parshatni.* Exerting one's-self at the risk of life.

d. *Waiyatani.* Completely to abandon.

e. *Yaksitai.* Securely closed, difficult to open.

f. *Putehelei.* Even to the death. Going to death.

g. *Ergelelei.* Obstinate to persist in a course. Acting arbitrarily.

h. *Pirelei.* General. All-pervading.

[60] **Pai.** At the beginning of a sentence, this signifies—  
Absence of intention or action. At the end of a  
sentence, it signifies—Enough! used as an interjection.

	(Without object.)	(Interjection.)	(Interjection.)
	Do you sustain any office now brother?	I have no office, I am now without occupation.	Since you are of no use here, you can all go.
<i>Age</i>	<i>sini</i>	<i>Hafan akó pai niyalma.</i>	<i>Upade sunempe paitalara pa akó pe dahame, genu gene pai.</i>
	<i>peye de ne aika hafan pio?</i>		
What have you come for?		Come to our house brother, take a cup of tea and then you can go.	That is enough!
<i>Si ainame tzighe?</i>		<i>Age meni paude darji tchai omifi chai gensina.</i>	<i>Chau pai!</i>
	(Without object.)		
	<i>I come without any object.</i>		
	<i>Pai tzimpi.</i>		

[61] **Pai-pi.** In vain. Uselessly. This is used at the beginning of a clause.



He was wantonly cheated out  
of his money.

*alerepu/i gamapuka.*

*Paipi tzeha pe*

*gisurempa?*

(Uselessly.)

What are you unmeaningly  
talking about?

*Paipi aise me*

(In vain.)

Why do you unnecessarily in-  
troduce him?

*aimampi?*

*Paipi terepe chonofi*

(In vain.)

*Tchum.*

Suffix conveying the meaning of affair.

[62] *Tchum.*

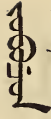
a. *Arachum.* Grievous affair.

b. *Gôluchum.* Disgraceful business. Disreputable affair.


c. *Pasuchum.* Mockery. Railery.

d. *Targatchum.* Warning.

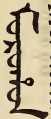
e. *Suilatchum.* Matter of endurance.

f.  Chopochum. Matter of inquietude.

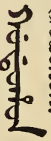
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[63]  Hon. Ghun. Three suffixes expressive of—Appearance. Form. Resemblance.

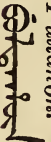
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a.  Morohon. Round staring eyes appearance.

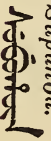
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b.  Godohon. Straight upright appearance.

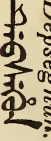
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c.  Pultahon. Accumulated fury breaking forth.

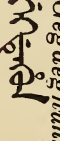
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d.  Supuhon. Half tipsy half sober appearance.

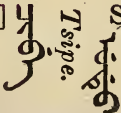
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e.  Depseg hum. Long dropping eyelids appearance.

---

f.  Gegdeg hum. Appearance of bare bones resembling twigs.

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[64]  Tsipe. Suffix, implying—Although. Although either. If *udu* is used before in the corresponding part of the clause, this means—Decidedly although.







[66] *golzime* Although —, yet. Although —, still. Nevertheless. A term implying—Merely thus. It is used in the middle of a clause.

(Although —, still.)

*golzime, chauré pé sara unde.*  
 But although you know one, you do not know the two.  
*Si damu emken pé saba*

(Although —, yet.)

*akó.*  
 Although he is brave, yet he has no prudence.  
*Paturu golzime potohon*

(Nevertheless.)

*mutzien pé sarkó.*  
 Although he knows the face, he does not know the heart.  
*Tsira pé lakara golzime,*

[67] *Eitereme* Whatever. Expression used at the beginning of a clause, implying a thorough development of force. With a full meaning, it signifies—'To deceive.

(Whatever.)

*giseragehe*  
 Whatever may be said, it is not heeded  
*gherarakó.*  
*oron*  
*some*  
*A-FEL*

[68] *Eiterelsipe.* Generally speaking. In general. Altogether. This is used at the beginning of a clause. With a full meaning, it signifies—Although he deceive.

*Eiterelsipe.*





e. *Seralô.* Lest he say.  
*Akma*

f. *serahô.* Lest he wish.  
*Akma*

*Kan*

[71] *Kan* These are even Diminutive suffixes. General. Slightly. They are also used to intensify the sense of the preceding word.

<i>Seglu.</i>	<i>Seglu.</i>	<i>Seglu.</i>	<i>Seglu.</i>	<i>Seglu.</i>
Clever.	Cleverish.	Swelling.	A little swelled.	
<i>Seglu.</i>	<i>Seglu.</i>	<i>Alpimpi.</i>	<i>Alpis'hôn.</i>	
Slow.	Slowly. Leisurely.	Late.	Rather late.	
<i>Eghe.</i>	<i>Egheken.</i>	<i>Yanziz.</i>	<i>Yanzis'hôn.</i>	
Short.	Shortish.	Oblique.	Somewhat oblique.	
<i>Foholon.</i>	<i>Foholokon.</i>	<i>Eshen.</i>	<i>Eshem'itigam.</i>	
Few.	Rather few.	Resembling.	Rather like.	
<i>Komso.</i>	<i>Komsokon.</i>	Similar.	Slightly resembling.	
<i>Ken.</i>	<i>Ken.</i>	<i>Adali.</i>	<i>Adalitiyan.</i>	
Many.	Tolerable many.	Great.	Rather great.	
<i>Lapdu.</i>	<i>Lapdukan.</i>	<i>Ampa.</i>	<i>Ampakasi.</i>	
Quick.	A little quick.	Little.	Rather little.	
<i>Hôdun.</i>	<i>Hôdukkan.</i>	<i>Alzige.</i>	<i>Alzigesi.</i>	
<i>Seglu.</i>	<i>Seglu.</i>	<i>Alzige.</i>	<i>Alzigesi.</i>	
(Diminutive.)	(Dimin.)	(Slightly.)	(Slightly.)	
(Diminutive.)	(General.)	(General.)	(Slightly.)	
(General.)	(General.)	(Diminutive.)		



(Diminutive.)

The feet a little fettered.  
*Sideresqum*  
 To fetter a horse.  
*Siderempi*

(Diminutive.)

Bearing a little of the onus.  
*Nengeresqum*  
 To bear the onus.  
*Nengerempi*

[72]

*Saka*  
  
*Chaka*

Two terms used at the end of clause, signifying—About to be. Then. They also intensify the meaning of the words which

*jata*  
*saca*

they follow. With a full meaning: *chaka* signifies—Thing. Seam. *saka* is—Preserved fish. Minced meat.

*chaka saka* is—Extremely easy.

a. *Sapume* *chaka*. At sight. About to see.

b. *Teni* *chaka, chaka*. Just about to be. Just then.

c. *Isiname* *chaka, chaka*. Just about to arrive.

d. *Genome* *saka*. Just about going.

e. *Panzime* *saka*. Just born.

f. *Sepkesaka*. Seldom seen. Just at the time.



it signifies—Since it was. Since it has been. An expression of past time, affecting the sentence throughout. When it is preceded by any of the syllables *ra*, *re*, *ro*, it signifies—Since it is so. An expression implying something not past, affecting the sentence throughout.

(Since it has been.)

untughun saka ungiire  
 isinlzika pa dahame,  
 Sure engeri meni paude

Since you have once come to our house, is it reasonable to send you away altogether empty?  
 kauli pio?  
 roto ero

(Since it is.)

Since you say you wish to go, then go.  
 ulhai yoki dere.  
 Geneki sera pe dahame!  
 Te teu dere

[75] Since. This is the expression of a supposition concerning something not yet complete; it is used at the end of a clause, and must be preceded by *tsi*.

Telendere.  
 Since.  
 Si pulsi pi

ghagsheme goniba  
 seme roalzirakō.  
 Tzisi telendere.  
 Since you are disposed to give it, I will ever remember it with gratitude.

Since he is coming, there ought to be some preparation.  
 peiqhensi alchampi.  
 Manggi

[76] Mark of the Pluperfect. Afterwards. Being so. This is an expression connected with what precedes, and commencing what follows; implying the completion of the object of a supposition; it is used at the end of a clause, and must be preceded by one of the syllables *ka*, *ha*, *ko*, *ho*, *ke*, *ghe*.

Having received orders from another, yet you do not complete his business.

*palia* *pe dughempurakō.*

ᱫᱷᱟᱨ ᱚᱨ ᱢᱚᱱᱚᱛᱟᱲᱟ

*gaisu manggi, geli meri*

ᱫᱷᱟᱨ ᱢᱚᱱᱚᱛᱟᱲᱟ ᱚᱨ ᱢᱚᱱᱚᱛᱟᱲᱟ

(Being so.)

*Nyalmāi gandaha pe*

ᱫᱷᱟᱨ ᱢᱚᱱᱚᱛᱟᱲᱟ ᱚᱨ ᱢᱚᱱᱚᱛᱟᱲᱟ

When the affair is accomplished, I shall be extremely thankful.

*paniha arame puki.*

ᱫᱷᱟᱨ ᱢᱚᱱᱚᱛᱟᱲᱟ ᱚᱨ

*Palia mulepuqhe manggi, ucheleme*

ᱫᱷᱟᱨ ᱢᱚᱱᱚᱛᱟᱲᱟ ᱚᱨ ᱢᱚᱱᱚᱛᱟᱲᱟ

(Pluperfect.)

When I have found time, I will go and

see.

*Shoio palia manggi teni turamampi.*

ᱫᱷᱟᱨ ᱢᱚᱱᱚᱛᱟᱲᱟ ᱚᱨ ᱢᱚᱱᱚᱛᱟᱲᱟ

(Pluperfect.)

Mark of Pluperfect. Having done.

*manggi. manggi. manggi. seghe*

*Oho.*

ᱫᱷᱟᱨ ᱫᱷᱟᱨ ᱫᱷᱟᱨ ᱫᱷᱟᱨ

After an occurrence. Having taken place.

*manggi. manggi. manggi. seghe*

*Pighe*

ᱫᱷᱟᱨ ᱫᱷᱟᱨ ᱫᱷᱟᱨ ᱫᱷᱟᱨ

Having said.

*manggi. manggi. manggi. seghe*

*Seghe*

ᱫᱷᱟᱨ ᱫᱷᱟᱨ ᱫᱷᱟᱨ ᱫᱷᱟᱨ

Having desired.

*manggi. manggi. manggi. seghe*

*ki*

ᱫᱷᱟᱨ ᱫᱷᱟᱨ ᱫᱷᱟᱨ ᱫᱷᱟᱨ

Being so. Having ordered it to be done.

*manggi. manggi. manggi. seghe*

*Oso*

ᱫᱷᱟᱨ ᱫᱷᱟᱨ ᱫᱷᱟᱨ ᱫᱷᱟᱨ

Having given orders.

*manggi. manggi. manggi. seghe*

*Se*

ᱫᱷᱟᱨ ᱫᱷᱟᱨ ᱫᱷᱟᱨ ᱫᱷᱟᱨ



[77] Being so. This is used in the middle of clause.

*Nako*

*Nakó.*  
Tchakanggi simpe alime  
Tchakanggi simpe alime

(Being so.)

On a former day when I told you, you said you would take it; but to-day when I bid you come, you change your tone again, and say you will not take it.  
*sempi.*  
alime gairakó  
angga upaliyafi  
izio nakó si geli  
gaisu sefi, enenggi

a. *Oso* Being so. Causing to be done.

b. *Se* Giving orders.

[78] Two suffixes, signifying—May. The terminating syllable—able.

*Chucen*

a. *Tchulka.* To be had in awe.

b. *Getetchuke.* To be feared. Injurious.

[79] Two suffixes, signifying—What may be. That which is practicable.

*Chuchangga*

*Tchukengge.*  
*Tchukangga.*

a. Sufficient to arouse anger.

ᠮᠠᠨᠴᠢᠠᠬᠤᠠᠵᠤᠨᠠᠭᠤᠰᠤ

*Fanchachakhang g a. Fer g unetchukeng ge.*

b. Marvellous.

ᠮᠠᠨᠵᠢᠨᠠᠵᠤᠨᠠᠭᠤᠰᠤ

*Fer g unetchukeng ge.*

*Teile*

[80] *Teile* Only. Solely. Solitary. Singly. Exclusively. Completely. This is used in the middle of a clause, and must be preceded by ᠰᠢ. Where it is not preceded by ᠰᠢ, it forms a perfect expression, and is not subject to this rule.

(Only.)

ᠮᠠᠨᠵᠢᠨᠠᠵᠤᠨᠠᠭᠤᠰᠤ  
*tapade pimpi.*  
 ᠮᠠᠨᠵᠢᠨᠠᠵᠤᠨᠠᠭᠤᠰᠤ  
*Ini pegei teile*

He is all alone by himself there.

(Completely.)

ᠮᠠᠨᠵᠢᠨᠠᠵᠤᠨᠠᠭᠤᠰᠤ  
*sini chahn gisureme*  
 ᠮᠠᠨᠵᠢᠨᠠᠵᠤᠨᠠᠭᠤᠰᠤ  
*mulerei teile*  
 ᠮᠠᠨᠵᠢᠨᠠᠵᠤᠨᠠᠭᠤᠰᠤ  
*Ere paita pe pi*

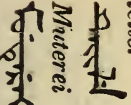
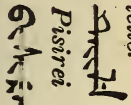
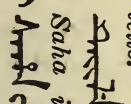
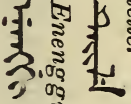
In this matter, I will take care to exert myself to the utmost in speaking for you.  
*tuwaki.*

a. Only this. This solitary one.

ᠮᠠᠨᠵᠢᠨᠠᠵᠤᠨᠠᠭᠤᠰᠤ  
*teile.*  
 ᠮᠠᠨᠵᠢᠨᠠᠵᠤᠨᠠᠭᠤᠰᠤ  
*Er'*

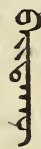
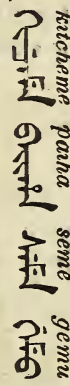
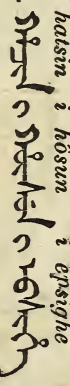
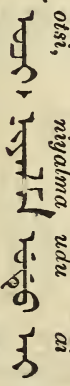
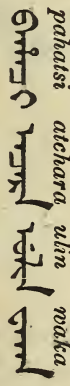
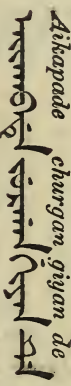
b. Solely me.

ᠮᠠᠨᠵᠢᠨᠠᠵᠤᠨᠠᠭᠤᠰᠤ  
*teile.*  
 ᠮᠠᠨᠵᠢᠨᠠᠵᠤᠨᠠᠭᠤᠰᠤ  
*Mini*

- c. *teile.* All one's ability. All one's power.  
*Muterei* 
- d. *teile.* All that one has.  
*Pistrei* 
- e. *teile.* All that one knows.  
*Saha i Enenggi* 
- f. *teile.* Exclusively to-day.  


[81] *Epsighe.* Completely. This is used in the middle of a *Epsike* clause, and must be preceded by the syllable *ʉ* i.







(Completely.)



*paikakō.*  
  
*richeme paika seme gemu*  
  
*hatsin i hōsun i epsighe*  
  
*otsi, niyalma udu ai*  
  
*pahalsi atchara ulin waka*  
  
*Akapade churgan giyan de*  


If the wealth is not to be acquired by just principles, although a man may use all his efforts to obtain it, it will prove useless.




[82] *Dale.* Originally. This is used at the beginning of a *Dale* clause, and must be followed by one of the particles *ni,* *nikai,* in the corresponding part of the clause.



(Originally.)

*Dule*  *si*   
*upade*  *piji*   
*nigalmal*  *paru* 





*gisurampi*  *ni*   
 You were here ori-  
 ginally speaking  
 with some one  
 then.


(Originally.)

*Dule*  *utu*   
*nikai*   
 It is originally thus  
 then.



[83] *Aintsi*  I think so. I think it must be so. I dare say. Therefore. This is used at the beginning of a clause, and must be followed by *Dere*  in the corresponding part of the clause.



(I think so.)

*Aintsi*  *palatalasi*   
*ompi*  *dere* 




*Ere gesengge*   
 I think it may be  
 used.

(Therefore.)


*otsi, aintsi*   
*pidere.*   
 If this is the kind,  
 I think there must  
 be some then.



[84] *Aise*  I think so. If think it must be so. I dare say. An expression of a conviction, concluding a sentence, the same in meaning with *aintsi* .

(I think so.)

*Tzimpi*  *aise.*   
*come.*   
 I think  
 he must

(I dare say.)

*Geneqhe*   
*aise.*   
 I suspect  
 he is  
 gone.

[85] *Dere*  I think so then. It may then. Expletive particle. This is a conjectural expression, implying— I fancy it is thus then. It may be either used as a suffix, or separately, at the end of a clause, and must be preceded by *aintsi*  in the corresponding part of the clause. Sometimes this last is omitted, by way of abbreviation. With a full meaning, it signifies—Square. Face. Countenance. Table.



(I think so then.)

(I think so then.)

Amisi chulgei  
 doru ubhai

ulhi dere,  
 I think the ancient  
 rite must be in this  
 manner then.

Waka dere,  
 I certainly think not  
 then.

a. *Ompidere.* I think it may then. I think it is practicable then.

b. *Pidere.* I think there is then. I expect it is there then.

c. *Sempidere.* I think I may say so then.

d. *ki sempidere.* I think I desire it then.

[86] *Dapala.* Just so. A word used at the end of a clause, implying—Merely so and nothing more. It must be preceded by one of the syllables *ra*, *re*,

*Dapala*

*ro.* Where these are not used, it completes the sentence.

(Just so.)

(Just so.)

Good then.

*Sam dapala.*

You only said

yourself you

would go; who

told you to go?

*seghe?*

*si*

*simple gene*

*dapala.*

*me*

*gene*

*gene*

*gene*

*Sini*

*peye*

[87] *Watzaha.* Enough. Done. It is used at the end of a clause, and must be preceded by *tsi*, in the corresponding part of the clause. With a full meaning, it signifies—Finished.

*Wa zaha*

Give it to me, that's enough.  
 Enough,  
 natzihai  
 ulhai  
 pausi  
 Munde

[88] Again. Also. Still. This is used at the beginning of a clause, and must be followed by one of the terms *pade*, *ai ghendure*, *muchanggo*, *pio*, *ompio*, in the corresponding part of the clause.

Still not being able to creep, how can you learn to walk?  
 talsimpio?  
 feliere pe  
 pade ulhai  
 pahanakakó  
 michume  
 Hono  
 (Still. Also.)

[89] Again. Also. Still. Yet. Already. This is used at the end of a clause, and must be preceded by *hono* in the corresponding part of the clause. With a full meaning, it signifies—In a place.

Exhilarated yet.  
 Sorioho pade  
 (Yet.)  
 Where even a great man is in dread, is it reasonable that little children should not be afraid?  
 sere doró pio?  
 pade, pugá chuse gelerakó  
 (Still.)  
 Ampa nigalma hono oligoro  
 But I cannot say I will not go; how much less can you.  
 sere pade simpé ai ghendure  
 (Again.)  
 Pi hono ai gelghur akó generakó  
 (Already gone.)  
 Genegehe pade

Tono

Bade

[90] **pe.** How much more. Furthermore. Do not speak of it. Do not mention it. What do you say? This is used at the end of a clause, and must be preceded by **pe.**

(How much more.)

The sage even wishes to apply himself to learning; how much more should common-people.

*ghendure.*  
**pe** **ai**  
*nigalma* **pe** **ai**  
*sere paal, arsari* **pe** **ai**  
*kitchene* **pe** **ai**  
*seme* **pe** **ai**  
*hono* **pe** **ai**  
*Enduringe* **pe** **ai**  
*nigalma* **pe** **ai**

[91] **Therewith. Not only. Not merely. Provided.** This is used at the end of a clause, and must be preceded by one of the syllables **ra, re.**

**ro**; it must be followed by **isirakô** in the corresponding part of the clause. With a full meaning, it signifies—Person.

(Provided.)

Being angry after an affair is done, is not so good as taking care before commenting.

*ollashoro* **de** **isirakô.**  
*angala.* **de** **isipure** **onggolo**  
*Paia* **shangafi** **chappichara**  
 Such actions being likely to procure one a bad name, had much better be done.

*yapurakô* **de** **isirakô.**  
*eghe* **ochoro** **angala.**  
*Utu* **gapulsi,** **gepu algin** **de**

23 全 如?  
 better than  
 not provided



[92] *ang'gala* Much more. Not simply so. Not only so. Provided it is so. This is used at the beginning of a clause.

[93] *ang'gala* Not only say. Also never say. Also not say. This is used at the end of a clause.

(Also never say.)

*oputsi inu ochorakó.*  
*sere ang'gala, garyigan pe tashan*  
*Ang'gala, garyigan pe tashan*  
*Tashan pe garyigan oputsi ochorakó*

(Also not say.)

As to mere common-place friends, when they know of a fault, not only do they not admonish one, but on the contrary laugh at him.  
*ang'gala, neneme pasumpikai.*  
*saka manggi, tatalarakó sere*  
*Ang'gala manggi, ang'gala sere*  
*A'sari guchuse olsi, andepuka pe*

Not only will it not do to pass off the false for the true, but neither will it do to make the true appear false.

[94] *No.* These three syllables all signify To go. To produce. To perfect. They are used in the middle of words, the sound harmonizing with the preceding syllable.

(To go.) *Atampi* To go and tell.  
*Alampi* To tell.  
 (To go.) *Solampi* To request.  
*Solamp*  
 (To go.) *Simamp* To go and request.  
*Simamp*  
 (To go.) *Simamp* To examine.  
*Simamp*



(To go.)  
To go and receive.  
*Okdonampi.*  
ᠤᠯᠳᠣᠨᠠᠮᠫᠤ

To receive.  
*Okdompi.*  
ᠣᠬᠳᠣᠮᠫᠤ

ᠣᠬᠳᠣᠮᠫᠤ

(To go.)  
To go and urge.  
*Poshonampi.*  
ᠫᠣᠰᠢᠨᠠᠮᠫᠤ

To urge.  
*Poshompi.*  
ᠫᠣᠰᠢᠮᠫᠤ

ᠫᠣᠰᠢᠮᠫᠤ

(To go.)  
To go and bathe.  
*Eyishenempi.*  
ᠡᠶᠢᠰᠢᠬᠡᠨᠠᠮᠫᠤ

To bathe.  
*Eyishempi.*  
ᠡᠶᠢᠰᠢᠬᠡᠮᠫᠤ

ᠡᠶᠢᠰᠢᠬᠡᠮᠫᠤ

(To perfect.)  
To shoot out ears of corn.  
*Saighenempi.*  
ᠰᠠᠶᠢᠬᠡᠨᠠᠮᠫᠤ

Ear of corn.  
*Saighe.*  
ᠰᠠᠶᠢᠬᠡ

ᠰᠠᠶᠢᠬᠡ

(To produce.)  
To produce insects.  
*Umnyahanampi.*  
ᠤᠮᠦᠨᠶᠠᠬᠠᠨᠠᠮᠫᠤ

Insect.  
*Umnyaha.*  
ᠤᠮᠦᠨᠶᠠᠬᠠ

ᠤᠮᠦᠨᠶᠠᠬᠠ

(To produce. To go.)  
To produce. To go and live.  
*Pantzenampi.*  
ᠫᠠᠨᠲᠵᠡᠨᠠᠮᠫᠤ

To grow. To live.  
*Pantzempi.*  
ᠫᠠᠨᠲᠵᠡᠮᠫᠤ

ᠫᠠᠨᠲᠵᠡᠮᠫᠤ

(To perfect.)  
A way made in the centre of a river between the ice.  
*Golonoho.*  
ᠭᠣᠯᠣᠨᠠᠬᠣ

River-way.  
*Pirai golo.*  
ᠫᠢᠷᠠᠢ ᠭᠣᠯᠣ

ᠫᠢᠷᠠᠢ ᠭᠣᠯᠣ

(To perfect.)  
A shell growing.  
To raise the hunt call.  
*Hohonompi.*  
ᠬᠣᠬᠣᠨᠠᠮᠫᠤ

Beasn shell. Hunt call.  
*Hoho.*  
ᠬᠣᠬᠣ

ᠬᠣᠬᠣ

(To perfect.)  
To produce pimples.  
*Eiyamenempi.*  
ᠡᠶᠢᠮᠡᠨᠠᠮᠫᠤ

Pimple.  
*Eiyam.*  
ᠡᠶᠢᠮᠡ

ᠡᠶᠢᠮᠡ

[95] To come. This is used in the middle of a word.

(To come.)  
To come and learn.  
*Tasintzimpi.*  
ᠲᠠᠰᠢᠨᠲᠠᠰᠢᠮᠫᠤ

To learn.  
*Tasimpi.*  
ᠲᠠᠰᠢᠮᠫᠤ

ᠲᠠᠰᠢᠮᠫᠤ

(To come.)  
To come and ask.  
*Pontzintzimpi.*  
ᠫᠣᠨᠲᠵᠢᠨᠲᠠᠰᠢᠮᠫᠤ

To ask.  
*Pontzimpi.*  
ᠫᠣᠨᠲᠵᠢᠮᠫᠤ

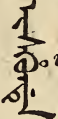


ᠫᠣᠨᠲᠵᠢᠮᠫᠤ

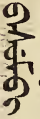
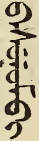
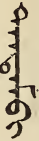
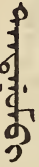
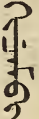
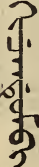

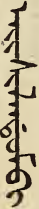
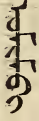

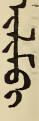

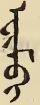
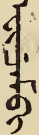
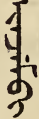

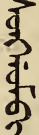

These five syllables all signify—Mutual. Together. Multitude. One another. All. The whole. They




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[96] ᠲᠤᠬᠤ, ᠲᠤᠰᠢ, ᠲᠤᠰᠢᠨᠲᠠᠰᠢ, ᠲᠤᠰᠢᠮᠫᠤ, ᠲᠤᠰᠢᠨᠲᠠᠰᠢᠮᠫᠤ

are used in the middle of words, the sound corresponding with the preceding syllable. They must be preceded by one

of the words  *isghunde*,  *genu*,  *geren*, in the corresponding part of the sentence; but sometimes these are not used, and the meaning is the same.

(Mutual.) To ridicule. <i>Pasumpi.</i> 	(Mutual.) They all ridicule. <i>Pasunumpi.</i> 	(Mutual.) To strike. <i>Tanumpi.</i> 	(Mutual.) They strike each other. <i>Tanunumpi.</i> 	(Mutual.) To exert one's-self. <i>Kichemp.</i> 	(Mutual.) They mutually exert themselves. <i>Kichenumpi.</i> 
(Mutual.) To assist. <i>Aisumpi.</i> 	(Mutual.) They mutually assist each other. <i>Aisunumpi.</i> 	(Mutual.) To drink. To inhale. <i>Omp.</i> 	(Mutual.) They drink together. <i>Onichumpi.</i> 	(Mutual.) To stand erect. <i>Ilump.</i> 	(Mutual.) They all stand erect. <i>Iluchumpi.</i> 
(Mutual.) To amuse one's-self. <i>Efump.</i> 	(Mutual.) They all amuse themselves. <i>Efichemp.</i> 	(Mutual.) To laugh. <i>Inchemp.</i> 	(Mutual.) They all laugh. <i>Inchenumpi.</i> 	(Mutual.) To weep. <i>Songump.</i> 	(Mutual.) They weep together. <i>Songochumpi.</i> 

[97]  *Pu*. This is used in the middle of a word. When this is preceded by  *pe* in the corresponding part of the sentence, it gives a transfer to the Imperative or Causative verb. When it is preceded by  *de* in the corresponding part of the sentence, it is a sign of the Passive. With a full meaning, it signifies—Give.

(Imperative transfer.)

*genu*  
*isigiyapume*  
*Terepe* *paita*

Set him to some  
 business.

*Tede* *emnu*

(Passive.)

He was once reprov-  
 ed by him.  
*jangsipula.*

a. Whenever a Manchu word occurs at the end of a clause, without a final particle, it is an Imperative expression. If

⊙ *pu* is used without *de* or *pe*, the meaning is the same as when *de* or *pe* is used.

(Imperative.)

Example of Imperative.  
*Si* *genu*  
 Go you.

Example of transferring the Imperative.

(Imperative transfer.)

*Terepe* *genu*  
 Make him go.

(Imperative)

Example of Imperative.  
*Si* *yapu.*  
 Do you walk.

Example of transferring the Imperative.

(Imperative transfer.)

*Terepe* *yapu.*  
 To cause him to walk.

(Passive. Imperative transfer.)

Example without *de* or *pe*.  
*Gisurepumi.*  
 To cause him to say.

(Passive. Imperative transfer.)

*Tantapumi.*  
 To cause him to strike.  
 To be struck by another.

[98] *Sh'a* *Sh'e* *Sh'o* *Mi* *Tche* *Cha* *Che* *Cho*

These eight syllables all give the meaning of—Incessantly. Without stopping. Not certain. They have also the meaning of—Extremely minute. They are used in the middle of words, the sound corresponding with the preceding syllable.



(Incessantly.)  
To grasp irregularly.  
Seterushempi.

(Minute.)  
A little lame.  
Dohoshempi.

(Minute.)  
To unite a great variety.  
Aichemchempi.

(Minute.)  
To hope constantly.  
Eryghunchempi.

To grasp.  
Seterempi.

Lame.  
Doholon.

To unite.  
Aichempi.

To hope.  
Erempi.

(Incessantly.)  
To be insatiably covetous.  
Narashempi.

(Incessantly.)  
To nip confusedly.  
Shojorshempi.

(Incessantly.)  
To continue trembling.  
An invalid shivering.  
Durgeichempi.

(Not certain.)  
To move without certainty.  
Gurunchempi.

To covet.  
Narampi.

To nip.  
Shojorompi.

To tremble.  
Durgempi.

To remove.  
Gurimpi.

(Incessantly.)  
To slap the face in a disorderly manner.  
Shashushempi.

(Incessantly.)  
To knock head uninterruptedly.  
Ghengkishempi.

(Incessantly.)  
To leap confusedly.  
The heart palpitates.  
Kekuchempi.

(Incessantly.)  
To think attentively.  
To be absorbed in thought.  
Goninchempi.

To slap the face.  
Shashalampi.

To knock head on the ground.  
Ghengkitempi.

To leap.  
Kekumpi.

To think.  
Gonimpi.

(Incessantly.)  
To be habitually in a fright.  
Gololonchempi.

To be startled.  
Golompi.

(Without stopping.)  
To walk a great distance.  
yappumpi.  
Goromine

Distant.  
Goro.



7<sup>u</sup>. *Ny<sup>e</sup>*  
 7<sup>o</sup>. *Ro.*  
 6<sup>o</sup>. *R.*  
 De. *R<sup>a</sup>.*  
 7<sup>e</sup>. *R<sub>a</sub>.*  
 Da. *Che.*  
 7<sup>a</sup>. *Mi.*  
 7<sup>e</sup>. *Lo.*  
 Sh<sup>e</sup>. *Lo.*  
 Sh<sup>a</sup>. *La.*  
 [99]

These twenty two syllables all carry the meaning of Action. Movement, Using effort, or Opening out. (They are used in the middle of words, according to the sound of the preceding syllable.

(Movement.)	7 <sup>u</sup> . <i>Ny<sup>e</sup></i>	To reflect as in a mirror <i>Pulekushemri.</i>
(Action.)	7 <sup>o</sup> . <i>Ro.</i>	To make difficult. <i>Mangashampi.</i>
(Movement.)	6 <sup>o</sup> . <i>R.</i>	Mirror. <i>Puleku.</i>
(Action.)	De. <i>R<sup>a</sup>.</i>	To mix confusedly. <i>Suvadiyampri.</i>
(Action.)	7 <sup>e</sup> . <i>R<sub>a</sub>.</i>	To repel. <i>Anatampi.</i>
(Action.)	Da. <i>Che.</i>	Difficult. <i>Mangga.</i>
(Action.)	7 <sup>a</sup> . <i>Mi.</i>	To reject. <i>Anampi.</i>
(Action.)	7 <sup>e</sup> . <i>Lo.</i>	To use force. <i>Engushemri.</i>
(Action.)	Sh <sup>e</sup> . <i>Lo.</i>	To employ force. <i>Engushemri.</i>
(Action.)	Sh <sup>a</sup> . <i>La.</i>	Nail of the hand or foot. <i>Githalon.</i>
(Action.)		To replace unweariedly. <i>Nigelchemri.</i>
(Action.)		To get angry <i>Tzidampi.</i>
(Action.)		To grow impatient. <i>Tzidampi.</i>
(Action.)		Anger Impatience. <i>Tzidu.</i>
(Action.)		To bore with an anger. <i>Erwaredempi.</i>
(Action.)		To swing. <i>Tchekudempi.</i>
(Action.)		A jest. <i>Tojo.</i>
(Action.)		To jest. <i>Opodampi.</i>
(Action.)		To calmiate. <i>Michughyudampi.</i>
(Action.)		Robust. <i>Engham.</i>
(Action.)		Calmar. <i>Michughyan gusun.</i>
(Action.)		Anger. <i>Erwaredempi.</i>
(Action.)		A swing. <i>Tcheku.</i>

- (Action.)  
To act as an enemy.  
K<sup>h</sup>man<sup>h</sup>ampi.  
Enemy.  
K<sup>h</sup>man.  
To act as an enemy.  
K<sup>h</sup>man<sup>h</sup>ampi.
- (Movement.)  
To chop with a hatchet.  
S<sup>h</sup>agl<sup>h</sup>em<sup>h</sup>pi.  
Hatchet.  
S<sup>h</sup>aghe.  
To chop with a hatchet.  
S<sup>h</sup>agl<sup>h</sup>em<sup>h</sup>pi.
- (Action.)  
To become relatives.  
S<sup>h</sup>adul<sup>h</sup>em<sup>h</sup>pi.  
Relatives.  
S<sup>h</sup>adun.  
To become relatives.  
S<sup>h</sup>adul<sup>h</sup>em<sup>h</sup>pi.
- (Action.)  
To circulate wealth.  
U<sup>h</sup>in<sup>h</sup>ampi.  
Wealth.  
U<sup>h</sup>in.  
To circulate wealth.  
U<sup>h</sup>in<sup>h</sup>ampi.
- (Action.)  
To act tyrannically.  
Os<sup>h</sup>hond<sup>h</sup>em<sup>h</sup>pi.  
Tyrannical.  
Os<sup>h</sup>hon.  
To act tyrannically.  
Os<sup>h</sup>hond<sup>h</sup>em<sup>h</sup>pi.
- (Movement.)  
To put on a halter.  
Long<sup>h</sup>olom<sup>h</sup>pi.  
Halter.  
Long<sup>h</sup>o.  
To put on a halter.  
Long<sup>h</sup>olom<sup>h</sup>pi.
- (Action.)  
To fill a vacancy.  
Orolom<sup>h</sup>pi.  
To occupy a cavity.  
Orolom<sup>h</sup>pi.  
To fill a vacancy.  
Orolom<sup>h</sup>pi.
- (Action.)  
To become relatives.  
S<sup>h</sup>adul<sup>h</sup>em<sup>h</sup>pi.  
Relatives.  
S<sup>h</sup>adun.  
To become relatives.  
S<sup>h</sup>adul<sup>h</sup>em<sup>h</sup>pi.
- (Movement.)  
To torture.  
Eru<sup>h</sup>em<sup>h</sup>pi.  
Torture.  
Eru.  
To torture.  
Eru<sup>h</sup>em<sup>h</sup>pi.
- (Action.)  
To rejoice.  
Urgun<sup>h</sup>chem<sup>h</sup>pi.  
Joy.  
Urgun.  
To rejoice.  
Urgun<sup>h</sup>chem<sup>h</sup>pi.
- (Action.)  
To act in the Manchu way.  
Manchu<sup>h</sup>ampi.  
Manchu.  
Manchu.  
To act in the Manchu way.  
Manchu<sup>h</sup>ampi.
- (Action.)  
To be in rotation.  
Iauram<sup>h</sup>pi.  
To manage by rotation.  
Iauram<sup>h</sup>pi.  
To be in rotation.  
Iauram<sup>h</sup>pi.
- (Using effort.)  
To insert a cross beam.  
S<sup>h</sup>idag<sup>h</sup>unchem<sup>h</sup>pi.  
Door bar. Boat pole. Cross beam.  
S<sup>h</sup>idag<sup>h</sup>un.  
To insert a cross beam.  
S<sup>h</sup>idag<sup>h</sup>unchem<sup>h</sup>pi.
- (Using effort.)  
Time for performance.  
Iau.  
Time for performance.  
Iau.
- (Movement.)  
To cover the leg of a boot.  
Ture<sup>h</sup>em<sup>h</sup>pi.  
Leg of a boot.  
Ture.  
To cover the leg of a boot.  
Ture<sup>h</sup>em<sup>h</sup>pi.

(Opening.)  
Hair curling at the  
end.  
*Gohorompi.*  
ᠭᠣᠬᠣᠷᠣᠮᠫᠤ

Ring.  
*Golon.*  
ᠭᠣᠯᠣᠨ

(Action.)  
To appear deaf.  
To hear imperfectly.  
*Duturempi.*  
ᠳᠤᠲᠤᠷᠢᠮᠫᠤ

A deaf person.  
*Dutu.*  
ᠳᠤᠲᠤ

(Action.)  
To speak.  
*Gisurempi.*  
ᠭᠢᠰᠢᠷᠢᠮᠫᠤ

A word.  
*Gisun.*  
ᠭᠢᠰᠤᠨ

(Action.)  
To be waiting and walking.  
*Aliyakiyampi.*  
ᠠᠯᠢᠶᠠᠻᠢᠻᠠᠮᠫᠤ

To wait.  
*Aliyampi.*  
ᠠᠯᠢᠶᠠᠮᠫᠤ

(Using effort.)  
To immerse.  
*Epenyempi.*  
ᠡᠫᠡᠮᠡᠨᠢᠮᠫᠤ

To moisten.  
*Epenpi.*  
ᠡᠫᠡᠮᠡᠨᠢ

(Action.)  
To speak a foreign tongue.  
To act as a foreigner.  
*Monggorompi.*  
ᠮᠣᠩᠭᠣᠷᠣᠮᠫᠤ

Foreigner.  
*Monggo.*  
ᠮᠣᠩᠭᠣ

(Opening.)  
To tremble with cold.  
*Sesukiyempi.*  
ᠰᠡᠰᠤᠻᠢᠶᠠᠮᠫᠤ

To be alarmed.  
*Sesulampi.*  
ᠰᠡᠰᠤᠯᠠᠮᠫᠤ

(Action.)  
To speak according to  
one's own judgment.  
*Podongyampi.*  
ᠫᠣᠳᠣᠩᠶᠠᠮᠫᠤ

To scheme.  
*Podampi.*  
ᠫᠣᠳᠠᠮᠫᠤ

(Opening.)  
To fill completely.  
*Chalukiyampi.*  
ᠴᠢᠯᠠᠻᠢᠶᠠᠮᠫᠤ

To fill.  
*Chalumpi.*  
ᠴᠢᠯᠠᠮᠫᠤ

(Using effort.)  
To wipe off the dust.  
*Dasihiyampi.*  
ᠳᠠᠰᠢᠬᠢᠶᠠᠮᠫᠤ

To cover.  
*Dasimpi.*  
ᠳᠠᠰᠢᠮᠫᠤ

(Action with effort.)  
To soothe.  
To level the ground.  
*Netisihyempi.*  
ᠨᠡᠲᠢᠰᠢᠬᠢᠶᠠᠮᠫᠤ

Level.  
*Netisin.*  
ᠨᠡᠲᠢᠰᠢᠨ

These two syllables bear the meaning  
of self-injury. They are used in the mid-

[100] 1 Che.  
Cho.

Che  
Cho



<p>(Self-injury.)</p> <p>To injure one's self. To ruin one's self. <i>Eshchempi.</i></p> <p>To demolish. <i>Eshchempi.</i></p>	<p>(Self-diminution.)</p> <p>To open out a mouth. <i>Sendelampi.</i></p>	<p>(Self-defeat.)</p> <p>To thoroughly defeat one's self. <i>Fondochompi.</i></p> <p>To rush through. <i>Fondochompi.</i></p> <p>To make an aggression on one's self. To overthrow one's self. <i>Sendechempi.</i></p>
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- [101] *Fi Ai* Laudatory ejaculation. What ?
- [102] *Fi Ai* *utu?* How then ? How that ?
- [103] *Fi Ai* *hatsin i?* Of what kind is it ?
- [104] *Fi Ai* *yadara?* How is it short ? What is it short ? What deficiency is there ?
- [105] *Fi Ai* *akô.* I dare not.
- [106] *Fi Ai* *akô?* How dare I ? How can I ?
- [107] *Fi Ai* *geli?* What reason is there in this ? How can I ? Well said.
- [108] *Fi Ai* *akô.* Without rule. Contrary to custom. Without evidence.
- [109] *Fi Ai* *ganaha?* What has that to do with it ? What does he want ?



- [110] Ai *gaisihai?* What does he depend on? What is he  
come for?  
\_\_\_\_\_
- [111] Ai *alpan ni?* Of what importance is it? Of what  
consequence is it?  
\_\_\_\_\_
- [112] Alpan *halan?* Of no importance.  
*akô.*  
\_\_\_\_\_
- [113] Ai *paila?* Of what use is it? What is that affair?  
\_\_\_\_\_
- [114] Ai *yokio?* What is the meaning of that? What  
good is there in the idea?  
\_\_\_\_\_
- [115] Waka *otsi?* If not, what is it?  
\_\_\_\_\_
- [116] Ainara? How then? What is to be done? This is a  
precative ejaculation.  
\_\_\_\_\_
- [117] Eitsi *ainara?* How can it be? It cannot be done.  
\_\_\_\_\_
- [118] Anamp? What are you doing? How so? How is that?  
\_\_\_\_\_
- [119] Ainatsi *ochoro.* What is to be done?  
\_\_\_\_\_

- [120] *Yapuraké* *ainaha?* Why do you not walk?  
 \_\_\_\_\_
- (121) *Ainahi.* It is not indispensable. This must be followed  
 by the syllable *ni*, in the corresponding part of  
 the clause.  
 \_\_\_\_\_
- (122) *Ainabani?* Surely it is not so? How so then?  
 \_\_\_\_\_
- (123) *Ainaha* *sene.* Assuredly.  
 \_\_\_\_\_
- (124) *Ainane* *okini.* No matter how it is.  
 \_\_\_\_\_
- (125) *Ainampahafi?* How can it be? How is it to be accomplished?  
 \_\_\_\_\_
- (126) *Aikanaha* *seghe.* When anything has occurred.  
 \_\_\_\_\_
- (127) *Aisempi.* What is to be said?  
 \_\_\_\_\_

- (128) *Aiseme?* Why must it be? How can it be said? Surely not.
- (129) *Aiserenge?* What is it you say?
- (130) *Aim?* Why? For what reason? Wherefore?
- (131) *Autaka?* How? What like?
- (132) *Tzidatzi.* At length. At last. In fine.
- (133) *Narangi.* However. At last. Finally.
- (134) *Uru.* Persisting. Certain.
- (135) *Endupe.* Incessantly. To complete without leaving.
- (136) *Tsptui.* Unbroken succession. Mature thought.
- (137) *Darubai.* Constantly. Without cessation. Uninterrupted.

- (138) *Yaya.* Eien. In general. Every. No matter what. (381)
- (139) *Eien.* The whole. All. (421)
- (140) *Umai.* Inaku. Takasu. Wholly so. Complete. Together. (421)
- (141) *Inaku.* As before. According to the original. Still it is so. (421)
- (142) *Takasu.* Wait a little. For a short time. (421)
- (143) *Unde* de. In good time. Before the time. (421)
- (144) *Dahôn* *dahôn* Twice or thrice. To repeat again and again. (421)
- (145) *Alimpaharakô.* Incapable. Unable to withstand. (421)
- (146) *Esi.* Certainly. Being so. This must be followed by *tsi*, in the corresponding part of the clause. (421)
- (147) *Esi.* It is really so. Can it be otherwise? (421)
- (148) *Esi.* Can it be anything else? (421)
- (149) *Esi.* How can it be? (421)



- (150) **Ememnu.** Or. \_\_\_\_\_
- (151) **Ememnu.** **niyalma.** Or a man. \_\_\_\_\_
- (152) **Ememnu.** **niyalma.** Or some people. \_\_\_\_\_
- (153) **Ememnu.** Perhaps. \_\_\_\_\_
- (154) **Ememnu.** It being uncertain. \_\_\_\_\_
- (155) **Ememnu.** Still more. \_\_\_\_\_
- (156) **Ememnu.** Moreover. On the other hand. \_\_\_\_\_
- (157) **Ememnu.** Much more. On the contrary. \_\_\_\_\_
- (158) **Ememnu.** Almost up to. Dangerous in the extreme. Wanting a little. This word must be followed by **pighe**, in the corresponding part of the clause. \_\_\_\_\_
- (159) **Ememnu.** Very very near to. Dangerous in the extreme. Wanting a little. This word must be followed by **pighe**, in the corresponding part of the clause. \_\_\_\_\_

- (160) **Araka.** Opportunely. Just at the time.  
\_\_\_\_\_
- (161) **Malta.** I do not know whether it is so. I do not know  
if it be so or not.  
\_\_\_\_\_
- (162) **Aimaha.** It cannot surely be otherwise. I do not know  
what it is.  
\_\_\_\_\_
- (163) **Yamaha.** I do not know whose it is.  
\_\_\_\_\_
- (164) **Elke?** What is it? This is an expression used when  
trying to recall something that is forgotten.  
\_\_\_\_\_
- (165) **Weki?** Who is that? Manner of calling to inferiors.  
\_\_\_\_\_
- (166) **Yake?** Which is it? Which is there?  
\_\_\_\_\_
- (167) **Yalsi.** What is it? From what.  
\_\_\_\_\_
- (168) **Wetsi?** Who is it? From whom?  
\_\_\_\_\_
- (169) **We** <sup>ga?</sup> Which of those?  
\_\_\_\_\_
- (170) **Yaja** <sup>we.</sup> Whoever that may be.  
\_\_\_\_\_
- (171) **Weri.** Other men. Other people.  
\_\_\_\_\_
- (172) **Geli.** And. Besides. Again.  
\_\_\_\_\_
- (173) **Geliso?** Is there more?  
\_\_\_\_\_

(174) *Yala.* Certainly. Assuredly. Truly. Verily it is that. An exclamation employed when one is thinking and speaking about anything.

(175) *Yalake.* Truly it is then. Sincerely.

(176) *Yala oho.* Truly it was.

(177) *Enleke.* This kind.

(178) *Tenteke.* That kind.

(179) *Tulu wakka.* Not so. Quite different. It is not in that manner.







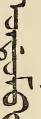
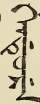



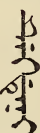




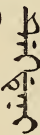
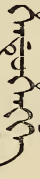
(180) *Tulu akô olst.* If it is not in that way. If not so.

(181) *Apsi?* How? This is an expression indicating something very marvellous.





(182) *Apsi? oho?* How was it?

(183) *Apsi? Genempe? suin.* Where are you going?

(184) *Apsi.* Extremely good. Very excellent.

- (185)  *Apsi*  *hocho.* Very extreme.
- (186)  *Alra!* An utterance expressive of pain on hurting one's-self against anything.
- (187)  *Ara!* A hasty utterance indicating sudden surprize. Exclamation of terror and surprize.
- (188)  *Ara!* An exclamation used when suffering pain past endurance. A sound of excessive weeping, while enduring pain.
- (189)  *Ekempi.* To play with. To dally with.
- (190)  *Ondompi.* To make improperly. To treat one as silly. To put in disorder.
- (191)  *Ghendure*  *palama.* Speaking at random. This is used at the beginning of a clause.
- (192)  *Sere*  *palama.* Speaking at random. This is used at the end of a clause.
- (193)  *Dekdemi*  *Gisum.* Common saying. Popular phrase. Proverb. This must be followed by one of the terms  *sempi*,  *seghepi*,  *palama*.
- (194)  *Dekdemi*  *ghendughenge.* Commonly used expression. Popular phraseology. Proverbial saying. This is followed in the corresponding part of the sentence, by one of the three terms, the same as in the preceding article.



- (195) *gheudachenge. setsina.*  
*Nijalmai* What people say. This must be followed by  *sere palama*, in the corresponding part of the sentence.
- (196) *Ai-ki.*  
*Waka* Improper words.
- (197) *Ialanzi. Ume.*  
 Continuous. Twice or thrice. Shattered. Destitute in the extreme. The body reduced and feeble.
- (198) *Ura, Ure. Ro.*  
 Desist. Do not. Refrain from. This must be followed in the corresponding part of the clause by one of the syllables  *ra*,  *re*.  *ro*.
- (199) *Apa?*  
 Where? In what place? To surround in hunting.
- (200) *Eri. Manggisi. Manggai.*  
 Here it is then. Is not this so? Sweep.
- (201) *Manggisi. Manggai.*  
 Whatever be the onus. How difficult soever. Since it is so.
- (202) *otsi.*  
 The same meaning as the preceding.
- (203) *Umainahakô.*  
 Not having done anything.
- (204) *ochorokô.*  
 It cannot be prevented. There is no other resource.

- (205) *ochorakô.* It cannot be prevented.  
*Esî selsi* *ochorakô.*
- (206) *muterakô.* It cannot be in any particular way.  
*Umaniane* *muterakô.*
- (207) *Gese* *Gese.* The same as this.  
*Gese* *Gese.*
- (208) *Gheturi.* A small affair beyond or beside.  
*Gheturi.*
- (209) *Ganampi.* To engage in any work. To determine upon.  
*Ganampi.* To take away.
- (210) *Goichuka.* Accidentally hit. Spoken to the point.  
*Goichuka.*
- (211) *Nokai* *cha.* Extremely easy.  
*Nokai* *cha.*
- (212) *Nikadempî.* To be able. To maintain the defensive.  
*Nikadempî.*
- (213) *Che* *se.* Tell him to restrain himself.  
*Che* *se.*
- (214) *Che* *seghe* *manugri.* When he restrained himself.  
*Che* *seghe* *manugri.*
- (215) *Ne* *che.* Now.  
*Ne* *che.*



- (227) *lakaiyampi.* To suspend the winter hat. To put a  
 firm support.  
 Mahala *akô.*
- (228) *tolome.* To meet face to face.  
 Dere *akô.*
- (229) *tsimari.* One morning.  
 Emu *akô.*
- (230) *inenggi.* There was on a certain day.  
 Yanaka *akô.*
- (231) *akô.* By no means light. Not light. Not  
 easy.  
 Cha *akô.*
- (232) *tasihapi.* Of lofty attainments. Of deep learning.  
 Mangga *akô.*
- (233) *Enderoo.* Both these words signify—To arrive a  
 the knowledge of anything by enquiring.  
 Enderoo *akô.*
- (234) *Enderakô.* As if one saw and heard. To know without  
 asking.  
 Enderakô *akô.*
- (235) *akô.* There is not a particle.  
 Ghemi *akô.*
- (236) *akô.* There is not the least.  
 Ghemi *akô.*



- (237) *sholo.* A moment's leisure.  
 Chakon Hala
- (238) *hatsin.* Of every kind.  
 Hala
- (239) *Fusi.* In tune. Pattern. Shave.  
 Fusi
- (240) *Esisurempi.* To speak for the first time about anything.  
 Achapume
- (241) *isti.* Mixed up in confusion.  
 Palai Kesi
- (242) *akô* *oho.* Ill-fated. Unfortunate.  
 Kesi
- (243) *pig'heo?* How can this have happened? Is it indeed so? A sighing expression in reference to the past.  
 Oihori
- (244) *Samampi.* Everything in proper order.  
 Emu anan i
- (245) Old articles. Of no use. Worn out.  
 Garmalzi.
- (246) *akô.* Altogether without.  
 Oron
- (247) *ohimi.* Ardent love excited for the time.  
 Gosiha

- (248) *Emu* *mangga. hala.* A great sleeper.  
 𑌒𑌆𑌃 𑌒𑌆𑌃
- (249) *Sadun* *Relative of a different surname.*  
 𑌒𑌆𑌃 𑌒𑌆𑌃
- (250) *A* *sere* *onggolo.* To do in advance.  
 𑌒𑌆𑌃 𑌒𑌆𑌃 𑌒𑌆𑌃
- (251) *Antan* *pahampi. ai.* To obtain one's desire.  
 𑌒𑌆𑌃 𑌒𑌆𑌃
- (252) *Ai* *Every kind. Every article.*  
 𑌒𑌆𑌃 𑌒𑌆𑌃
- (253) *Patakó* *pade.* Of no importance.  
 𑌒𑌆𑌃 𑌒𑌆𑌃
- (254) *Farhódaha.* Dull in taking up anything. Walking in the dark.  
 𑌒𑌆𑌃 𑌒𑌆𑌃





















## THE MANCHU PRECEPTOR.

## BOOK IV.

## RESEMBLING MANCHU WORDS DISTINGUISHED.

## RESEMBLING WORDS DISTINGUISHED BY POINTS AND CIRCLES.

 <i>Aga.</i> Rain.	 <i>Aha.</i> Servant. Slave.
 <i>Poigon.</i> Inheritance.	 <i>Poihon.</i> Earth.
 <i>Haga.</i> Fish-bone.	 <i>Haha.</i> A man. A fellow.
 <i>Turga.</i> Lean.	 <i>Turha.</i> Section of the covering of a gold thread cap. Leaf of cosmetic.
 <i>Tasga.</i> Roast grain (Imperative).	 <i>Tus'ha.</i> Tiger. 3rd hour of the cycle.
 <i>Managa.</i> Swaddling clothes.	 <i>Manaha.</i> Broken. Destroyed.
 <i>Amga.</i> Go to sleep.	 <i>Amha.</i> Wife's father. Father-in-law.
 <i>Shurga.</i> Whirlwind. Wind and snow.	 <i>Shurha.</i> Two years old wild boar.
 <i>Dargôwan.</i> Implement for hoeing.	 <i>Darhôwan.</i> Stem of a balance. Bamboo or wooden staff.

*Ogo*. Mortar for pounding. Bruising mortar. Eye of a millstone. Plate for making nails.

*Dogo*. Blind person.

*Oho*. Armpit. Particle of the past.

*Doho*. Lime.

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RESEMBLING WORDS OF SIMILAR SOUND DISTINGUISHED.

*Menggun*. Silver.

*Ulhô*. Reed.

*Sukô*. Animal skin. A rough hair skin.

*Temen*. Camel.

*Niohon*. Pale green. 2nd term in the cycle of 10.

*Tzilha*. Centre of a flower. Heart of a flower.

*Suïhon*. A piercing awl.

*Pudun*. An imbecile scholar.

*Purgin*. During a confusion of affairs. Exactly at the time. Gust of wind.

*Monggon*. Lower part of the throat.

*Ulghu*. Rat of an ash or silver colour.

*Suku*. Plant of the Allium genus. Chariot wheel plant.

*Temun*. Axle.

*Niaghun*. Bluish yellow. Blue flesh.

*Gilha*. Clear weather without wind. A fine day.

*Suighun*. Single ear-ring. Clove.

*Putôn*. Wine jar.


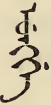



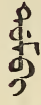







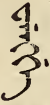



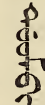






*Purgiyen*. Outside of a fur dress. Outside of a coat of mail. Pommel of a saddle. Niggardly.





























- Ulin. Riches.  
 Uliyen. Bucket made with the bark of the *Hwa* tree.
- Uhôme. To scoop out with a scooping knife.  
 Ughume. Junior paternal uncle's wife. To wrap up.
- Tome. Every one.  
 Tomo. Retire to rest.
- Ilmen. Weights attached to fishing nets.  
 Ilmun han. Prince of the infernal regions.
- Gungge. Meritorious.  
 Guwengge. Crying or whistling of a bird. Sounding.
- Some. To sprinkle about. To shoot at random.  
 Somo. Staff placed at the door of a house, during the worship of ancestors.
- Chepele. Quiver.  
 Che pele. Millet.
- Siri. Gills of the carp. Wring out water. Wipe the nose. Squeeze.  
 Ghiri. The heart cold. Sound asleep. Completely forgot.
- Fengse. Dish.  
 Fungse. Vermicelli. Flour.
- Fonde. At that time.  
 Funde. Instead of.
- Fungkô. Stump of wood.  
 Fungku. Handkerchief.
- Musi. Pottage. Soap stone.  
 Mughi. Tufts on a fur-dress. Support for a swing.

كوز	<i>Kôru.</i> Cheese.	كوز	<i>Kuru.</i> Hillock.
سیرا	<i>Sirga.</i> Large species of deer. Silvery-coloured horse.	سیرا	<i>Ghirha.</i> Flint. Cut a gown short.
ماتسی	<i>Matsi.</i> Piece of iron on a horse's crupper.	ماتسی	<i>Maki.</i> Fringe of a banner.
اومے	<i>Ome.</i> May. To do. To be.	اومے	<i>Omo.</i> Pond.
انگکے	<i>Ungke.</i> Upside down. Re- verse.	انگکے	<i>Wengke.</i> Good principles expanded.
سوتسی	<i>Sutsi.</i> A beast pregnant with young. If he explains.	سوتسی	<i>Suki.</i> Let him explain.
هوكی	<i>Hoki.</i> Companion.	هوكی	<i>Ghunek.</i> Fat land. Thick eye-brows.
داپسی	<i>Dapsi.</i> Slanting eyes.	داپسی	<i>Dapki.</i> Wood to propel a boat. Add an auxiliary. Impel the horse.
تچاسی	<i>Tchasi.</i> Advance a little to- ward that side.	تچاسی	<i>Tchaghi.</i> Urgency in per- forming anything.
یاتی؟	<i>Yatsi?</i> Which one is it?	یاتی؟	<i>Yaki.</i> Cover for arrows.
چوودرے	<i>Chuwedere.</i> Double-minded. To act two ways in an affair.	چوودرے	<i>Chau dere.</i> I think it is stop- ped then.
هاسی	<i>Hasi.</i> Egg plant.	هاسی	<i>Haghi.</i> Very prompt.
اندمپی	<i>Indempi.</i> To lodge.	اندمپی	<i>Yendempi.</i> To be prosper- ous. To abound. A fire increasing.

- Hasipa.* Provision for. Protection.
- Tzilgampi.* Birds singing or calling.
- Gompi.* To fail in keeping one's word.
- Kertsimpi.* To cut up the ribs of an animal.
- Fempi.* To speak incoherently. To cut down herbage with a scythe or sickle.
- Sirampi.* To be attached to. To continue in succession.
- Chompi.* To chop straw with a chopping knife.
- Urhõmpi.* A horse with pointed eyes. The eyes nearly shut. To evade with one's person.
- Dasime.* To cover. To put on a lid.
- Niyatsi.* If it rots.
- Haghipa.* Prompt attention to an affair. A hasty person.
- Gilhampi.* To burn to ashes. Utterly to consume anything.
- Guvempì.* To forgive an injury. To cry as a bird. The sounding of any object.
- Kerkimpi.* A dog barking furiously.
- Fompi.* The face becoming coarse. Hands and feet becoming coarse.
- Ghirampi.* To glance sideways. To look aslant.
- Chuwempì.* To remove. To transport.
- Urhumpi.* To act corruptly.
- Daghime.* To repeat.
- Niyaki.* Nose droppings. Pus.





-  *Sisin.* A man with a large consuming capacity.
-  *Ungge.* Wild sand onion.
-  *Katsi.* If it is surrounded.
-  *Hôru.* Bamboo jew's harp.
-  *Oha.* According with.
-  *Dompî.* Birds falling.
-  *Ori.* Chaplet made with glass.
-  *Dosi.* Enter. Anything entering deep.
-  *Cholimpi.* To propel a boat with arrow head oars.
-  *Chun.* Fire-place. Vein. Pearl thread.
-  *Ton.* Figure. Number.
-  *So.* Infelicitous omen. Village. To scatter about.
-  *Sighin.* Eaves of a house. Iron crane's bill. Stirrup ring. The top of a tree inclining over.
-  *Wengge.* Instructive.
-  *Kaki.* Tight clothes. Narrow-minded disposition. Very strong spirits.
-  *Ghuru.* Tortoise-shell. Shell of the turtle. Back of a bird. Back of the hand.
-  *Auha.* Kind of gold fish.
-  *Daumpi.* To cross a river. To ferry over a stream.
-  *Auri.* The vital principle in man.
-  *Dausi.* Covetous heart.
-  *Chaulimpi.* To redeem.
-  *Churwen.* Loan.
-  *Tun.* Island.
-  *Suwe.* You.



-  *Tzing.* Direct. Proper.      *Ging.* Classic. Watch of the night.
-  *Sho.* Scrape off hair. Rub down a horse.      *Shuwe.* Straight. Sound sleep.
-  *Fe.* Old.      *Fo.* Implement for pulling up the ice. Milk food for children.
-  *Son.* Rafter of a house. Rib of a tent.      *Sun.* Cow's milk.
-  *Gin.* Balance. Pound.      *Giyeu.* Indigo plant.
-  *Pen.* Talents.      *Pon.* Implement for breaking the ice. Iron pole.
-  *O.* The same as  *ogo.* Responsive call in agreement with another.      *We?* Who? What person?
-  *Sin.* Metal bushel measure. Kwan-tung bushel.      *Ghin.* Tibia.
-  *Cho.* A heart deeply afflicted.      *Chau.* Stop. Edict.      *Chuwe.* Two.
-  *On.* Journey.      *Un.* Pig-stye. Straw shed.      *Wen.* Nick in an arrow. Reformation.
-  *Fen.* A square cake.      *Fon.* That time.      *Fun.* Original. 10th of an inch, &c. A cosmetic.

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 WORDS OF ALLIED SOUNDS DISTINGUISHED.

-  *Ai hala?* What is the harm?      *Hala ai?* What is your surname?
-  *Hala u.* My surname is Woo.      *Uhala.* The membrane containing the testicles.

*Narahônchampi.* To have  
an incessant desire for ac-  
cumulation.

ᠨᠠᠷᠠᠬᠤᠨᠴᠢᠮᠫᠢ

*Siratcha.* Yellow matter in-  
side the bark of a hard wood  
tree: The use of bark in  
dying yellow.

ᠰᠢᠷᠠᠴᠢᠬᠠ

*Os'hon.* Cruel. Tyrannical.  
Extremely injurious.

ᠣᠰᠬᠣᠨ

*Yangsarakô.* Leaving the  
ground uncleared. Not weed-  
ing a field.

ᠶᠠᠩᠰᠠᠷᠠᠬᠣ

*Fôwatcharampi.* To scoop  
out vessels.

ᠮᠣᠠᠴᠢᠬᠠᠷᠠᠮᠫᠢ

*Entchu.* Other. Different.

ᠡᠨᠲᠴᠢ

*Esike.* That is sufficient.

ᠡᠰᠢᠬᠡ

*Erghe.* Blue reptile. Frog.

ᠡᠷᠭᠡ

*Perge.* Ring for a cord used  
in breaking in a horse.

ᠨᠠᠷᠬᠤᠨᠴᠢᠮᠫᠢ

*Narhônchampi.* To be par-  
simonious.

ᠰᠢᠷᠠᠴᠢᠬᠠ

*Sira tchai.* Black tea.

ᠣᠰᠬᠣᠨ

*Osohon.* Small.

ᠶᠠᠩᠰᠠᠷᠠᠬᠣ

*Yangselarakô.* Not decora-  
ting. Not ornamenting.

ᠮᠣᠠᠴᠢᠬᠠᠷᠠᠮᠫᠢ

*Hôwatcharampi.* To call out  
in sleep.

ᠮᠣᠠᠴᠢᠬᠠᠷᠠᠮᠫᠢ

*Ontcho.* Wide. Enlarged.

ᠡᠰᠢᠬᠡ



*Esighe.* Fish scale.


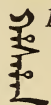
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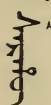
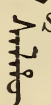
*Erighe.* White pearl. Swept.

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*Perge.* Bridge for the  
strings of a musical instru-  
ment. Weak eyes, inclined  
to water.

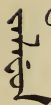
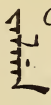
 *Pelge*. A grain.  *Pelghe*. Prepare.

 *Hasaha*. Scissars.  *Has'han*. Fence with sharp points.

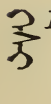
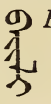
 *Sarhō*. Shelves of a dish rack.  *Salkō*. Ploughshare.

EXPLANATION OF MANCHU SYNONYMES.

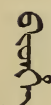
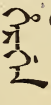
LONGEVITY.

 *Chalafun*. Lasting duration.  *Chalgan*. Longevity. Age.

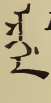
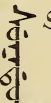
GRACE.

 *Kesi*. Grace. Blessing. Felicity.  *Paili*. Benefit conferred by favour.


LETTERS.

 *Pitghe*. Writing. Written character. Civil service.  *Ghergen*. Syllable. Rank or grade of an officer. Lines on the skin.


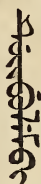
VAPOUR.

 *Ergen*. Breath of the body. Vital principle.  *Sukdun*. The influence of the seasons, men, and things.

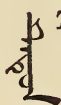
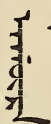
FIRE.

 *Yaha*. Charcoal fire.  *Tuwa*. Fire. General name for fire. Look.



## COMPARISON.

	<i>Melchempi.</i> To decide respecting a contest.		<i>Duipulempi.</i> To draw a comparison. To compare together.
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## FURNITURE.

	<i>Tetun.</i> Household utensil. Coffin.		<i>Agôra.</i> Implement for use. Arms.
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
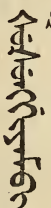
## CESSATION.

	<i>Teyempi.</i> To cease. To desist.		<i>Ergempi.</i> To rest. To induce rest.
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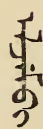


## STRAITNESS.

	<i>Hafirahôn.</i> A confined place. Reduced to straits.		<i>Isheliyen.</i> Narrow.
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## SECRETS.

	<i>Chendu.</i> A furtive word. A secret.		<i>Shushunggiyampi.</i> To whisper into one's ear.
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## OPPOSITION.

	<i>Elchempi.</i> To oppose.		<i>Suchampi.</i> To resist. To support.		<i>Tchampi.</i> To press against. A horse difficult to curb. Arrow going beyond the mark.
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## NOISE.

*Asuki.* A whisper. Sound. *Uркин.* Reputation. Great  
A slight movement. noise.

## TAKING.

*Asarampi.* To conceal. To *Паргийампи.* To take. To  
put down anything. receive.

## DARKNESS.

*Putu.* Obscurity. A dark *Сомис'хон.* Concealed. In  
place. ambush.

## VOLUPTUOUSNESS.

*Hayan.* Profligacy. Dissi- *Дуфе.* Habits of debauchery.  
pation. Unrestrained licentiousness.


## GATHERING.

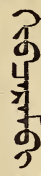
*Tomsompi.* To collect. To *Тунгийемпи.* To gather up.  
gather together the bones of  
the dead.

## SHAKING.


*Ashshampi.* To move. *Атсунгийемпи.* To shake.


## ECONOMY.

 *Malhōshampi.* To be sparing. To be economical.

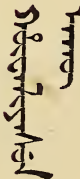
 *Ghiptcharampi.* To save by small particles.

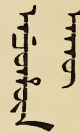
## DOORS.

 *Duka.* Great door. Hall door.


 *Utche.* Single-leaf door. Chamber door.


## DISAGREEABLENESS.

 *Hōwaliasun akō.* Disagreeable. Inharmonious.


 *Atchuhōn akō.* Discordant. Want of agreement.

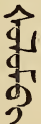
## GOWNS.

 *Hōsihan.* A woman's gown.


 *Dusighi.* An apron worn by men in battle. A leather apron. Apron of mail.


## BURNING.

 *Deitzimpi.* To burn.


 *Sholompi.* To roast flesh.


## HANDLES.

 *Chafakō.* A handle to hold by.

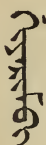
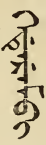
 *Fesin.* Handle of a long staff.

## AFFIRMATIONS.

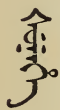
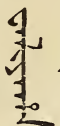
 *Uru.* It is so.

 *Inu.* Yes. Also.

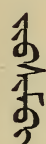

## MAKING A TOUR OF INSPECTION.

 *Giyarimpi.* To go round and examine.  *Kederempi.* To walk about on patrol.



## BARREN GROUND.

 *Shuneghe usin.* Land for a long time barren.  *Waliyaha usin.* Utterly barren land.

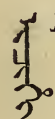
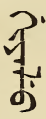
## REPETITION.

 *Tzipsimpi.* To envelope anything.  *Chursulempi.* To put one thing over another.

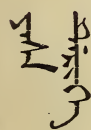
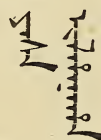
## BLOTCHES.

 *Mersen.* Blotches on the face.  *Perten.* Scars.

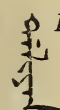
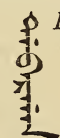
## DISEASE.

 *Itsighi.* Flaw in a gem. Imperfection.  *Giyalu.* Disease. A spoilt remnant.

## DIM EYES.

 *Yasa derike.* The eyes dim with age.  *Yasa ilhanaha.* Indistinct vision. The eyes feeble.

## SATCHELS.

 *Daliyan.* Bag for bedding. Bag for matrass.  *Dapargan.* Belt for carrying money.

## WATCHFUL PRECAUTION.

*Karan.* A look out from a high place. *Karun.* A sentry.

## SENDING AWAY.

*Penempi.* To send any one away. *Fudempi.* To observe the forms of hospitality towards a guest on leaving.

## WINE ENTERTAINMENTS.

*Anchu.* Flesh viands. *Saikô.* A wine feast. Small repast.

## BANQUETS.

*Pauha.* Meat dishes for a banquet. *Sogi.* General name for eatables. Cultivated vegetables.

## PROTECTING.

*Hashampi.* To protect. To surround. To store up rice. To scrub a pot. *Harshampi.* To defend the character of any one. To cherish a partiality for.

## EXTRAS.

*Tulgiyen.* Besides that. Irrelevant thoughts. *Entchulempi.* To act otherwise. To be different from others.

## ROUGHNESS.

*Muwa.* Rough, as applied to men or things. Coarse. *Shuse.* Coarseness of any work. Grass mixt up with mud.

## LABOUR IN VAIN.

*Mekele.* Uselessly. *Untughuri.* Strength spent for nought.



## ALTERATION.

Halampi. To change. To alter. To boil. Hôlashampi. To exchange.

## FORDING.

Olompi. To wade through water. To bathe. Omilampi. To cross a stream on an animal's back.

## TIGHT PACKING.

Nisha. Full. Thick. Heavily packed. Fita. To draw very tight with the hand.

## ACTING UNJUSTLY.

Gechurempi. To take advantage of any one. To injure. Giyatarampi. Secretly to appropriate the property of another.




## DECEPTION.

Daldampi. To conceal. Gidampi. To store away secretly in a hole. To press down. To use a seal. To lower the head. To be defeated in a contest. To pickle. Condescendingly to offer wine to any one. A bird sitting on eggs.

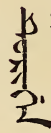

## SEPARATION.

Uksalampi. To pluck away. To open out. To loosen anything. Uktchampi. To separate. To avoid.

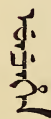

## WHITENESS.

 *Shanggiyan.* White. Smoke from fire.
  *Sheyen.* Snow-white. Pure.
  *Suru.* White colour of a horse.


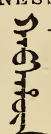
## WAGES.

 *Turigen.* Rent. Wages.
  *Pasa.* Price of workmanship



## TAILS.

 *Untcheghen.* The tail of any object. Tail of an animal. Tail of a written character.
  *Uya.* Tail of a sacrificial animal, after it is dressed.



## FLATNESS.

 *Halfiyan.* Flat.
  *Kap'ahôn.* Compressed.

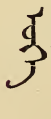
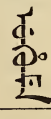
## FATHER.

 *Ama.* Father.
  *Cheche.* Sire.

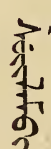

## UNCLES.

 *Etsike.* Junior paternal uncle. A term used in calling.
  *Esghen.* Junior paternal uncle. A term used in speaking of one.

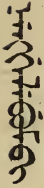
## UNCLES.

 *Oke.* Junior paternal uncle's wife. A term used in calling.
  *Ughume.* Junior paternal uncle's wife. A term used in speaking of one. To wrap up.


## FATIGUING.

 *Suilampi.* To be fatigued.
  *Chopompi.* To be distressed. To suffer misery.

## WITHSTANDING.




*Nenggelepumpi.* A support  
or defence under any object.




*Saksalipumpi.* Things lean-  
ing against each other. An  
arrow lodging in a tree.

## RUBBING WALLS.



*Ilpampi.* To rub a wall with  
a brush.



*Tsifampi.* To cover a wall  
with plaster.

## SCULPTURING.



*Folompi.* To engrave.



*Tchoimpi.* To sculpture.

## CLAWING.



*Dasighimpi.* The aquiline  
species striking with their  
claws.

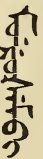


*Tusighiyalampi.* Ferocious  
beasts attacking with their  
claws.

## IRREGULAR APPEARANCE.



*Muwashampi.* To do coarse-  
ly. To do in a coarse and  
off-hand way.



*Murushempi.* To follow a  
pattern. To do in a con-  
fused manner.

## GRAIN.



*Cheku.* Grain in general.  
The growing crop.



*Fisiqhe.* Yellow rice in the  
husk.

## MILK.

*Ghughun.* Human milk.

*Sun.* Cow's milk.

## PATERNAL ABODE.

*Da susu.* Original extraction. One's own family.

*Tesu pa.* One's native place. Original locality.

## IRON LOCKS.

*Yause.* Padlock.

*Sele futa.* Iron lock.

## SEEDS.

*Use.* Seed for sowing. Seed of anything. Nit.

*Faha.* Divisions in fruit of the orange kind. Kernel. Fruit stone. Pupil of the eye. Throw. Water dried up.

## ASCENDING.

*Wesimpi.* To mount. To go aloft.

*Tafampi.* To keep going up. To ascend.

## DESCENDING.

*Wasimpi.* To descend. To become reduced.

*Epumpi.* To come down.

## BEARING.

*Paktampumpi.* To endure.

*Yondompi.* To fit into an article.

## SELECTING.

*Sonchompi.* To choose. To select.

*Silimpi.* To pick out the sharpest.



## SUBTRACTING.

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*Eperempumpi.* To diminish.  
To reduce.

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*Ekiyempumpi.* To subtract  
from. To render deficient.

## BITTEENESS.

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*Gosihon.* Grief. Bitter taste.

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*Sui.* Bitterness of sin. Bit-  
terness of guilt. Mix plaster.  
Mix flour. Rub ink.

## BLOWING WITH THE MOUTH.

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*Fitchampi.* To blow a trum-  
pet. To blow a wind in-  
strument.

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*Fulgiyempi.* Whistling with  
the mouth, or whistling of  
the wind.

## INVESTIGATION.

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*Wereshempi.* To enquire  
about.

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*Fuchurulampi.* To investi-  
gate.

## EXISTENCE.

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*Fimpi.* To be.

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*Taksimpi.* To exist. To re-  
main.

## FUTURE TIME.


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*Tchoro.* An after day. Af-  
terwards.

ᑭᑭᑭᑭᑭᑭ


*Amaga inenggi.* At a  
future time.

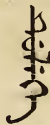
## DESIRE.

 *Puyempi.* To love.


 *Tsihangga.* One's own intention. One's own desire.

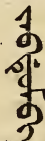
## HEALING.

 *Yepe.* Sickness a little relieved. Rather better.


 *Duleke.* Recovered. Past. Taken place.

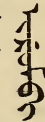
## LEISURE.

 *Sholo.* Leisure time.


 *Chapdumpi.* To have time. To obtain an object of pursuit.


## LICENTIOUSNESS.

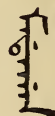
 *Yumpi.* A corrupt heart desiring to plunge into debauchery.

 *Irumpi.* To be immersed in lust. Irretrievably sunk.


## PROFIT.


 *Tusa.* Advantage. Convenience.

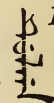
 *Aisi.* Profit.

 *Madagan.* Interest.


## HALVES.

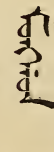
 *Dulin.* The half of anything.

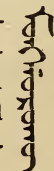
 *Hontoho.* The half taken off. Half. The exact half. The charge of a mandarin.

 *Dulga.* Half full.

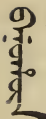
## COLLARS.


 *Ulghun.* Place for neck collar. Border of a bed coverlet. Ferrule of a knife.

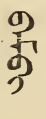
 *Mongyon hō-sikō.* A folding collar. A hood. Band round a helmet.

 *Monggorokō.* A coloured collar.

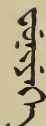
## LAZINESS.

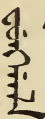
 *Panuhôn.* Laziness. Idleness.

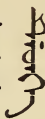
 *Gheolen.* Negligence. Indifference. Carelessness.

 *Pampi.* To be afraid of work. Rats working cut holes.


## HAIR.


 *Funiyeghe.* Hair of the head. Cow's hair.


 *Funqgala.* Feathers of bird. Peacock's feathers.

 *Detghe.* Wing feathers. Feathers of arrows.


## MOTHERS.


 *Eniye.* Mother. This is used in calling.


 *Eme.* Mother. An appellation used in written documents.

 *Acha.* Mamma.

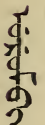
## ELDER BROTHERS.


 *Ahôn.* Senior brother. This is an appellation implying seniority in point of years.


 *Age.* Senior brother. Elder brother. This is used in calling. An appellation of the sons of mandarins.

 *Agu.* Senior brother. An old person. This is an appellation used in written documents.


## HUNGERING.

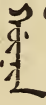
 *Urumpi.* To be hungry.

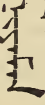
 *Yadahôshampi.* To be famished.

 *Omiholompi.* To endure hunger.


## MENTAL ACTION.

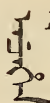
 *Mutzilen.* The mind.


 *Gônin.* Intention. Affection. Thought. Inclination.

 *Niyaman.* The heart. The centre of anything. Parents. Relatives.


## ABILITY.

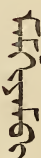
 *Muten.* Capacity.


 *Entcheghen.* Ability in counsel.

 *Mergen.* Wisdom. Knowledge. A clever hunter.


## USING.


 *Fayampi.* To expend.


 *Mangiyampi.* To be extravagant.

 *Paitalampi.* To apportion. To employ.


## COLOUR.

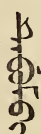
 *Potchò.* The colour of things. Indication of temper.


 *Tsira.* Countenance. Severe. Tight. A horse hard in the mouth.

 *Fiyàn.* Appearance. A horse's bearing. A red cosmetic.


## PLANTING.


 *Tarimpi.* To sow in cultivated ground.


 *Tepumpi.* To plant. To place anything in a receptacle. To cause to sit. To cause to remain. To make wine.

 *Usempi.* To sow seed.


## SUSPENDING.


 *Lakiyampi.* To suspend.


 *Monggolimpi.* To suspend round the neck.

 *As'hampi.* To suspend at the waist, as a gem. To hang to.

## MONEY.

 *Yuwampau.* Gold or silver ingot.

 *Shoge.* A shoe of gold or silver.

 *Sughe.* Paper ingot or shoe. Axe. Commentary on a book. A premature birth. The clothes taken off, & the sash untied.



## BEING CHIEF.

*Uchulampi.* To  
be at the head.  
To act as chief.

*Turulampi.* To  
lead at the head.  
To act as chief.

*Dalampi.* To be  
at the head as  
commander. To  
act as chief. To  
estimate the  
weight of any-  
thing by lifting it.

## SACRIFICIAL ANIMALS.

*Ulha.* A sacrificial  
animal. A general  
name for domestic  
animals.

*Utzima.* A gene-  
ral name for fowls,  
dogs, or any of the  
six domestic sacri-  
ficial animals.

*Gurgu.* Quadru-  
ped. A wild sa-  
crificial animal.

## EXCITING.

*Nukimpi.* To ex-  
cite anger by one's  
words.

*Nuktsimpi.* To  
manifest a furious  
fiery disposition.

*Ghurvekiyempi.*  
To excite to ac-  
tion. To abandon  
any one to him-  
self.

## ODOURS.

*Wa.* Odour. Kill.

*Amtan.* Taste.

*Amtan sim-  
ten.* Savour.

## BENDS.

*Mudangga.*  
Crooked.

*Gohonggo.* Hook-  
ed with a curve.

*Gahôngga.*  
Hooked. Curved.



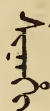
## SPROUTS.

*Argan.* Great  
sprouts. Tusks of  
wild beasts.

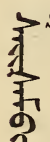
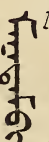
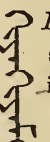
*Arsun.* Germ.

*Fulghuren.* First  
buds. Growing  
prosperity. Com-  
mencement of an  
affair.


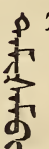
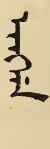
## MOURNING FOR PARENTS.

	<i>Chopolon.</i> General name for mourning. Sorrow.		<i>Sinagan.</i> Mourning customs. Mourning for parents.		<i>Sinaghi.</i> Mourning garment.
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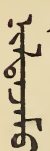
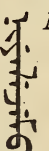
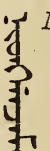
## BOASTING.

	<i>Saishampi.</i> To praise.		<i>Maktampi.</i> To laud. To extol. To boast. To throw. To start a hawk. An animal kicking.		<i>Kiyakiyampi.</i> To smack the tongue in praise.
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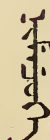
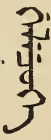

## TASTING.

	<i>Amtalampi.</i> To taste the savour of anything.		<i>Tamishampi.</i> To try the taste in the mouth.		<i>Angga isim-pi.</i> To yield to another in tasting.
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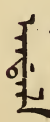
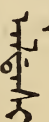
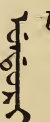
## WOUNDING THE FLESH.

	<i>Niltachampi.</i> To scrape a wound in the flesh.		<i>Niyelechempi.</i> To rub a hole in the flesh.		<i>Nionggachampi.</i> To bruise the flesh.
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## INJURY.

	<i>Nimechuke.</i> Painfully injurious.		<i>Geletchuke.</i> Injury to be dreaded.		<i>Nukatchuka.</i> Injurious expressions that cut to the heart. Wound from a prick.
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## HALF-WAY.

	<i>Andala.</i> Half-way. Half the road.		<i>Aldasi.</i> Stoppage in the middle. Abandonment of a project half-way through.		<i>Unduri.</i> Outline of a road. The course of a path.
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## DEFILING.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Hoilampi.* To stain.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆𑌃𑌆

*Nantuhôrampi.*  
To be guilty of  
injustice.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Lansjedampi.* To  
do a dirty action.  
To use disorderly  
vulgar talk.

## CONSOLING.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Netsighiyempi.*  
To soothe & tran-  
quelize. To level  
the ground.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Torompumpi.* To  
comfort and con-  
sole by kind words.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Tohorompumpi.*  
To pacify and  
compassionate.

## BUNDLES.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Paksan.* A pack-  
et. A handful. An  
accumulation. A  
company of sol-  
diers.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Fulmiyen.* A bun-  
dle. A roll. Bag-  
gage.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Forhon.* A great  
heap. People col-  
lected in a ring.

## PILING UP.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Muhaliyampi.* To  
gather up in a  
heap.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Puktalimpi.* To  
heap up a heap.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Sahampi.* To  
throw up a raised  
path. To erect a  
wall.

## THEN.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Teni.* After that.  
Just beginning.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Teniken.* Just a-  
bout to be.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Teike.* Just then.

## DIVISIONS.

𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Upu.* Division. So  
many fold.

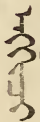
𑌕𑌃𑌆𑌃𑌆𑌃𑌆

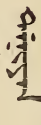
*Ufughi.* A whole  
division. A whole  
measure.


𑌕𑌃𑌆𑌃𑌆𑌃𑌆

*Yoghi.* A com-  
plete exemplar.  
A complete work.


## BACK PLACES.


 *Enggitsi.* Behind back. In the back ground.


 *Daniyan.* A place sheltered from the wind. A covered place.

 *Dalda.* A back way. A place out of eye-sight. An unfrequented back way. Conceal from view.

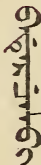
## FLOWERS.

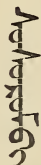
 *Ilha.* Flowers of plants and trees. Artificial flowers.


 *Alha.* Marks on oxen or horses. Anything figured. Variegated colours. Figured satin.

 *Tchargilakô.* Figures formed by fireworks.

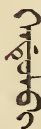
## RETIRING.

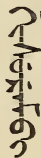
 *Pedertchempi.* To retire.


 *Sosorompi.* To recoil. To rake.

 *Tuhashampi.* To shrink from. To walk over a single-plank bridge.

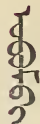
## SPEAKING.

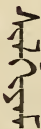
 *Ghendumpi.* To say.


 *Gisurempi.* To speak.

 *Sempi.* To call.

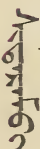
## WASHING.

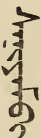
 *Opompi.* To wash with water.


 *Silgiyampi.* To rinse the mouth. To wash by shaking about in water.

 *Epishempi.* To bathe. To wash the body.

## OPENING.

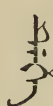

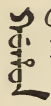
 *Sitarampi.* To open anything.

 *Saniyampi.* To extend. To widen.


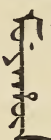
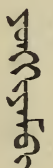

 *Sarampi.* To unfold. To loosen. To open out.






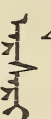
## HOOKS.

	<i>Deghe.</i> A hook used by soldiers in battle. A fishing hook.		<i>Watan.</i> Reverse points on a hook.		<i>Gohon.</i> Anything hooked. Hook of a waist belt. Ring for the axle of a cart.
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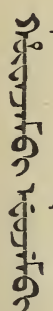
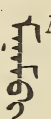
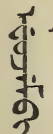

## COMPLETENESS.

	<i>Gulghun.</i> Complete and entire.		<i>Muyahôn.</i> Complete and finished.
	<i>Yonggiyampi.</i> To perfect. To complete.		<i>Yauni.</i> The whole.

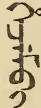
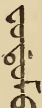
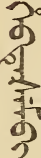
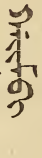
## ORDINARINESS.

	<i>Chuken.</i> Ordinary. Partly passable and partly to be rejected.		<i>Chergi.</i> Equal. Step in rank. Series.
	<i>An.</i> Common. Constantly. Habitually.		<i>Arsari.</i> Mediocre.



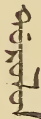
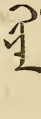
## INJURING.

	<i>Hôvachampi.</i> To tear.		<i>Manampi.</i> To be old and rent. To spoil completely.
	<i>Efuchempi.</i> To injure one's-self. To destroy.		<i>Kokirampi.</i> To receive injury. To be defective.





## SHORT BREATHING.

-  *Ghechempi.* To have shortness of breath. . To darn a garment. To send presents.
  *Fodompi.* To gasp for shortness of breath.
-  *Ghepteshempi.* To contract the neck, from shortness of breath. To meet any one in a flattering way.
  *Eryengaimpi.* To make a sound in drawing breath.

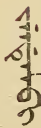


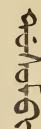
## DOCTRINES.

-  *Doro.* Doctrine.
  *Doro yoso.* Doctrinal rites. Substance of the rites.
-  *Dorolon.* Rites. Ceremonies.
  *Giyon.* Principle. What ought to be. What should be.

## FORKS.

-  *Shaka.* A forked military weapon. Harpoon.
  *Faka.* Cross wooden stand.
-  *Ghente.* Hay fork.
  *Sholon.* Flesh pot-hook. Fork for flesh. Bamboo fork.

## PATIENCE.

-  *Chendempi.* To have a patient mind.
  *Teptsimpi.* To be capable of anything.
-  *Girimpi.* To be patient.
  *Dosompi.* To endure. To bear with patience.



## ROUSING ONE'S-SELF.

𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Kitchempi.</i> To exert one's-self. To be earnest. To deliberate on.	𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Sihômpi.</i> To rouse one's mind and energies.
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𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Girkômpi.</i> To bend the heart and mind to one object.	𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Fede.</i> Be more strenuously vigorous. (Impv.)
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## OUTSIDE.

𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Tule.</i> Out of doors.	𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Tuleri.</i> Outside. Surface.
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𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Tulergi.</i> Outer edge.	𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Tulesi.</i> Towards the outside. Turning outwards.
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## FLESH SWELLING.

𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Aipimpi.</i> To be inflamed.	𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Ghukshempi.</i> To have humours on the body. To put on the crown of the head. To acknowledge a favour. To cover the roots of plants with earth. To cage a hawk.
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𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Kughe.</i> Swelled stomach.	𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Madampi.</i> To swell up. Money producing interest.
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## CHANGING.

𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Kôpulimpi.</i> To transform. To write the seal character.	𑀓𑀲𑀸𑀓𑀲𑀲𑀸𑀓	<i>Upaliyampi.</i> To change. To capsize. To turn upside down.
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*Gōvaliyampi.* To alter from ordinary. To become changed. To become bewildered and giddy.

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*Upashampi.* To turn round. To reverse.

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LEADING.

ᠶᠠᠷᠤᠮᠤ

*Yarumpi.* To lead forward.

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*Yarkhōdami.* To conduct. To lead a horse.

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*Yarkiyampi.* To seduce. To lead any one false.

ᠭᠡᠣᠳᠡᠮᠤ

*Geodempi.* To entrap by deception.

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SUFFICIENCY.

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*Eleghe.* The heart satisfied.

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*Tesughe.* Full.

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*Esike.* Having eaten sufficient.

ᠢᠰᠢᠬᠠ

*Isika.* Sufficient for use. About to arrive. Nearly come.

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INVOLVING IN INJURY.

ᠫᠡᠯᠡᠮᠤ

*Pelempi.* To destroy one's reputation.

ᠲᠤᠭᠬᠡᠫᠤᠮᠤ

*Tughepumpi.* To fall down. To fall into a pit. To cause anything to overturn. To drop down. To find guilty.

ᠡᠫᠡᠷᠡᠮᠤ

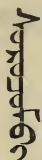

*Eperempi.* To injure. To oppress.

ᠳᠠᠰᠬᠤᠷᠠᠮᠤ

*Dashurampi.* Grievously to injure one.



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




 *Sorotchompi.* To be ashamed to be seen. To have an ulcer that will not bear touching.
  *Duksempi.* To redden with shame.

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 BUSINESS.

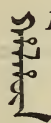
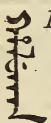
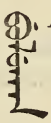
 *Paita.* Affair.
  *Paita sita.* Affairs in general.



 *Weile.* Business. Crime.
  *Weilen.* Work place.

 *Weile.* Serve (Impv.).

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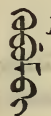
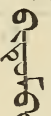
 BEING HOT.


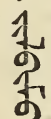
 *Halhôn.* Heat.
  *Halukan.* Warm.
  *Pulukan.* Warmish.

 *Wenchempi.* To be feverish. To heat wine or tea.
  *Gilatchampi.* To be in a burning fever.

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


 ENCLOSING.

 *Kupumpi.* To enclose in a coating.
  *Pitumpi.* To put a border round a cushion. To put an edging round anything.

 *Hayempi.* To encircle with a border.
  *Tzilpimpi.* To put a silk thread border to anything.

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 SPIRIT-SACRIFICIAL STATIONS.

 *Wetcheku.* Household ancestral tablet. Station of the spirit.
  *Ōren.* An image. An idol. Place of the tablet.
  *Wetcheku soko.* Celestial and terrestrial spirits. Spirits in general.

*Wetchen.* Sacrificial altar-place. *Chukten.* Same as the preceding.

## MEASURING.

*Kemnempi.* To estimate. To measure length. To compare. *Miyalimpi.* To measure rice. To measure generally.

*Tchelempi.* To measure with a five-foot rod. To fall down with fatigue. *Futalampi.* To measure with a line. To mark out with a line.

## JOINING.

*Nurhõmpi.* To connect throughout. To join together in one. *Emu siran i.* In one connected line.

*Urkutzi.* Unbroken connexion. *Ikiri.* Connexion throughout. Birth of twins.

## BANDS.

*Umiiyesun.* Girdle. *Ushe.* Shoe string. Garter. Any small band. Leather strap.

*Telgin.* Waistband of trousers. *Supeghe.* Sash worn on occasion of the death of parents. Hair band. Small branches at the points of trees.

## BENDING.

*Oyompi.* To wind round in a spiral form. *Matampii.* To bend by fire.



*Pūkdampi.* To bend. To fold up. *Tuyampi.* To press down a bend. To bend the elbow or the knee.

## AFTER OCCASIONS.

*Amargi.* Hinder edge. North. *Amala.* After. Hinder part. Following. *Amasi.* Behind. Hindmost. Past occasion. Afterwards. *Amaga.* On a future day. In time to come.

## BORDERS.

*Chetchen.* Boundary. Frontier. *Atchan i pa.* Junction of territories. Limit. *Piregen.* Boundary planted with trees. *Chase.* Extremities of a territory. Barrier. Edge.

## POUNDING.

*Nioghumpi.* To beat with a pestle. To pound a mud wall. *Ghentchempi.* To pound with a small pestle. To scrape out a pot. *Tchonggishampi.* To pound with a large pestle. To pick with the beak. *Ghunggimpi.* To beat flesh to soften it.

## PERMEATING.

*Simempi.* To penetrate through and through with moisture. *Semempi.* To moisten here and there.

**Ა᲏Თ᲏Თ** *Senempi.* Moisture running on a porous substance. Ink running on paper.

**Ა᲏Თ᲏Თ** *Pilchampi.* Oil permeating any substance.

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YIELDING.

**Ა᲏Თ᲏Თ** *Anahônchampi.* Humbly to give way.

**Ა᲏Თ᲏Თ** *Anapumpi.* To cede in favour of another. To yield to the utmost. To lose at gaming. To cause to decline.

**Ა᲏Თ᲏Თ** *Darapumpi.* To urge to take wine. To give precedence in drinking wine.

**Ა᲏Თ᲏Თ** *Gotsis'hodampi.* To humble one's-self.

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IMPELLING.

**Ა᲏Თ᲏Თ** *Hatsighiyampi.* To drive on impetuously. To urge speedily.

**Ა᲏Თ᲏Თ** *Poshomp.* To constrain. To pursue.

**Ა᲏Თ᲏Თ** *Pashampi.* The same meaning as the preceding.

**Ა᲏Თ᲏Თ** *Shorgimpi.* To urge on. To bore. To hit the bull's eye with an arrow. To be delapidated by the action of water.

**Ა᲏Თ᲏Თ** *Amitchampi.* To pursue after.

**Ა᲏Თ᲏Თ** *Fargampi.* To chase from behind.

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FLOATING ON WATER.

**Ა᲏Თ᲏Თ** *Selpimpi.* To swim. To scull a boat.

**Ა᲏Თ᲏Თ** *Niyerempi.* Ducks, geese, or birds floating on the water.

*Fontompi.* An ox swimming. *Wardampi.* A dog swimming.  
To rush into a place. To scoop out the ground.

## PLACES.

*Na.* Earth. *Pa.* Place. *Le,* a measure of length. *Usin.* Ground.

*Falan.* Interior of a house. *Hôwa.* Court yard.  
Hamlet. An arena.

## FEET.

*Fatha.* Foot of an ox. *Wahan.* Horse's hoof. End of a sleeve. *Petghe.* Foot of a man or any object.

*Wasiha.* Bird's claw. *Oshoho.* Claw of a dragon or tiger.

## SKINS.

*Furdeghe.* Fine hair skin. *Sukô.* Coarse hair skin. *Ilgin.* Skin without hair. Tanned skin.

*Otho.* Hard bark of fruit trees. Hard shell. *Uriha.* Tender bark. Soft thin bark.

## BLUISH BLACK.

*Sahaliyan.* Black. Jet black. *Yatsin.* Blackish. A black colour. *Saharaka.* Anything old and blackened.

*Fongsoko.* Blackened with the fire. *Yamtziha.* Dark in the evening. *Kara.* Black colour of a dog or a horse.

## ROADS AND BYEWAYS.

*Chugôn.* Road.

*Tala.* Path in the  
desert. Confiscate.  
Frying pan.

*Yen chugôn.*  
A small tor-  
tuous path.  
A hill road.

*On.* Length of journey.

*Dedun.* A night halting place  
on a journey.

## ADULATION.

*Haldapashampi.*  
To flatter.

*Kuturtchempi.* To  
be obsequious.

*Atchapumpi.* To  
be ready to meet  
one's desire. To  
cause to see. To  
bring parties to-  
gether.

*Sigheshempi.* To cajole. A  
cat or dog shaking the head,  
and throwing out the tail.

*Saishakôshampi.* To praise  
one in the prospect of receiv-  
ing some benefit.

## SLOWNESS.

*Goidapumpi.* To  
be long and tedi-  
ous.

*Elgheshempi.* To  
delay doing any-  
thing.

*Taukapumpi.* To  
prolong. To  
saunter about.

*Sartapumpi.* To be put off  
with anything. To saunter  
about.

*Sitapumpi.* To be slow at any  
business.

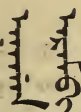
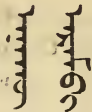
## REJECTING.

*Siltampi.* To de-  
termine to repel  
any one.

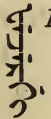
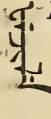

*Anatampi.* To  
reject uncondi-  
tionally.


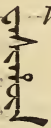
*Kanagan a-  
rampi.* To  
give a false  
reason for  
any act.



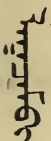
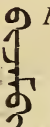
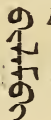
 *Anagan arampi.* To refuse upon some false pretence.
  *Anakô arampi.* Falsely to excuse one's-self.

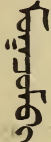
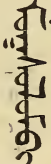
## INFERIORITY.

 *Fechergi.* Below.
  *Petzile.* Underneath. The under side.
  *Wala.* The lower part.

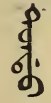
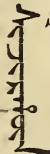
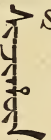
 *Fusihôn.* Low. Mean. - Vile.
  *Wasihôn.* Under. Inferior.

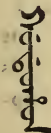
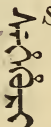
## BREAKING OFF.

 *Laktchampi.* A cord or chain breaking. To be reduced to want.
  *Pichampi.* To break off. One's spirit failing.
  *Filampi.* To strike asunder. To fix by limit.




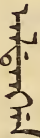

 *Moktchompi.* To break in two.
  *Moksolompi.* To break asunder.

## RECTITUDE.






 *Tondo.* Direct. Straight.
  *Sitzirhôn.* Straight-forward.
  *Sitzihôn.* Extended straight out.

 *Godohôn.* Kneeling or standing straight upright. The body tall and straight.
  *Segheghuri.* Anything standing out straight and high.






## DISTANCE.

-  *Goro.* Distance.  *Goroki.* Distant place.  *Sangka.* Having a long genealogy. Far away. Daily becoming farther separated.
-  *Aldanga.* Distant relative.  *Malhôn.* A road which although short, appears very long to walk. Economy.


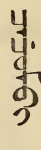
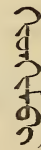
## PASTIME.

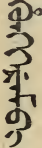
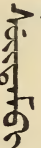
-  *Efimpi.* To amuse one's-self. To act plays.  *Yopodompî.* To make game of any one.  *Inchekushempî.* To raise a sound of railery.
-  *Niopompî.* To joke with any one.  *Yekershempî.* To make any one an object of sport.

## THREAD.

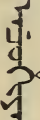
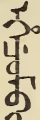

-  *Tzilkin.* A fibre of thread.  *Hacha.* A skene of thread. A packet.  *Ghiya.* A small ball of thread.
-  *Sefere.* A handful of thread.  *Ghergitu.* A ball of thread. A reel.

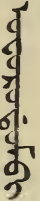
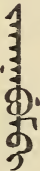
## POURING OUT LIQUID.

-  *Ghisalampi.* To pour out a libation of tea or wine.  *Tchatchumpî.* To pour out a libation to heaven, and sacrifice to earth.  *Ghitghimpî.* To sprinkle the wine about with one's fingers or chopsticks.

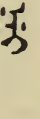


 *Ghungkerempi.* To pour out any liquid. Rain falling straight down. Horses walking in a line. To open one's heart.
  *Suitamp.* To pour out water. To pout out wine.

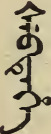

## SLANDERING.

 *Atchughiyadam-pi.* To breed strife by mischievous words.
  *Eghetchumpi.* To vilify. To speak evil of one behind his back.
  *Shusighiyempi.* To induce one to act improperly towards another.



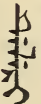
 *Oforodomp.* To sow discord.
  *Chakanapumpi.* To instigate a division between different persons.

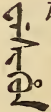
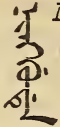
## PERSPIRING.

 *Nei gaimpi.* To perspire.
  *Nei tutsike.* Perspiration emitted.
  *Taran wali-yaha.* Great perspiration. Excessive perspiration.

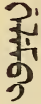
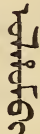

 *Shepteghe.* Soaked with perspiration. Drenched with water.
  *Mudan paha.* Perspiration after a fit of cold during sickness.

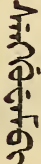

## SUPERIORITY.

 *Dergi.* Upperside. East. The emperor.
  *Dele.* Above. Upper surface. The emperor.
  *Deleri.* Floating above. Any affair transacted without care. Usurpation of authority.



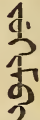
 *Wesighun* Upwards. Noble.  *Ninggude.* At the very highest point.

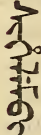
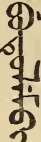
## FEARING.

 *Gelempi.* To be afraid.  *Olhompi.* To have in awe.  *Galompi.* To be startled.


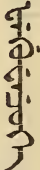
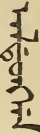
 *Sengguwempi.* To be afraid of trouble. To walk warily with fear.  *Isempi.* Not to dare for fear. To correct one's faults from a feeling of fear.

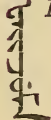

## STOPPING UP.

 *Fighempi.* To fill up. To press together.  *Simpi.* To shut up. To bribe. To supply a deficiency.  *Chukimpi.* To pay an account in advance.

 *Sighelempi.* To put a stop to. To obstruct.  *Putulempi.* To close up by a wall.

## WONDERS.

 *Ganio.* A monster.  *Ferguwetchuke.* Surprising. Uncommon. Wonderful.  *Aldungga.* Extraordinary.

 *Faichuma.* An eccentric person.  *Fetsiki.* Extraordinary expression.



## GRINDING.

*Nikimpi.* To polish.  
*Lekimpi.* To whet a knife.  
*Niorompumpi.* To sharpen any iron instrument.

*Ghuchurempi.* To grind with a small mill.  
*Moselampi.* To grind with a large mill.

## REPROVING.

*Dangsimpi.* To find fault with one in detail.  
*Petchempi.* To reprimand one in detail.  
*Chaptchampi.* To reprove. To repent. Mosquitos biting.

*Wakdlampi.* To accuse any one of a fault. To report against a government officer.  
*Gasampi.* To malign. To hate. To weep with vexation.

## EXHAUSTION.

*Watziha.* Finished.  
*Shanggaha.* Completed.  
*Watsighiyaha.* Exhausted. Wound up.

*Mohoho.* Utterly exhausted. Carried to the extreme.  
*Dughempughe.* Thoroughly ended.

## STRENGTH.

*Kiangkiyan.* Smart and manly. Courageous.  
*Etenggi.* Extremely fierce. Superbly excellent.  
*Etughun.* Vigorous.

*Kiangdu.* Overbearing. Desire for preeminence.

*Eru.* Sturdy and untiring.

*Mangga.* Great strength. Hardihood. Dear in price. Difficult.

## SLIGHTING.

*Gheoledempi.* To act negligently. To do anything carelessly.

*Oihorilampi.* To treat disdainfully.

*Foihorilampi.* To slight as worthless.

*Dulemshempi.* To have acted off-hand.

*Weighukelempi.* To treat slightly.

*Fusihôlampi.* To look upon with contempt.

## TRANSGRESSING.

*Netsimpi.* To violate. To offend against. To provoke.

*Nungnempi.* To bring injury on another. To provoke.

*Tatzirampi.* To correct a child for any mischief.

*Feleghudempi.* To annoy wantonly. To offend inconsiderately. To rouse one's anger.

*Latunampi.* To approach offensively. To approach by force. To commit adultery.

*Sutchunampi.* To encroach on the property of another. To fly to an attack. To suppress.

## PROCEEDING.

*Yapumpi.* To transact. To travel.

*Yompi.* To walk away.

*Feliyempi.* To walk. To march.

*Yafahalampi.* To go on foot.

*Oksompi.* To journey leisurely. To travel on a stubborn horse.

*Oksonchompi.* A child learning to walk slowly.

*Chalingga.* A seducer.

DECEPTION.  
*Koimali.* A hollow deceiver.

*Argangga.* One clever at deception.

*Ghutungge.* A diabolical deceiver.

*Taitonggo.* One who is full of diabolical deceptions.

*Koitonygo.* One full of artifices.

## PIECES.

*Fen.* A square piece of confectionary.

*Farsi.* A piece.

*Piha.* A slice of meat.

*Delghe.* A piece of ground.

*Chustan.* A length of anything.

*Dalgan.* A lump. A crumb.

## PROTUBERANCES.

*Püturi.* Pimples arising from heat. Dregs of rice wine.

*Tsiltsin.* Excrescence on the flesh. Milk teats. Vives. Excrescences in general.

*Pungchan.* Man with high shoulders.

*Fuka.* A blister raised from beating. A lump on anything. A projecting circle on Manchu words. Bastion on a city wall. Projecting portion of a wall.

*Pusghe.* Bubbles on boiling water.

*Hofun.* Bubbles of rain water.

## OBLIQUITY.

𐌆𐌰𐌸𐌸𐌰𐌵	<i>Urghu.</i> Inclined to the side.	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Eshen.</i> Oblique.	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Waiku.</i> Indirect.
𐌆𐌰𐌸𐌸𐌰𐌵	<i>Hari.</i> The ends of a bow inclined. The tail inclined. Indirectness in walking. Flatten with a hot iron (Impv.).	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Keike.</i> Unworthy treatment.	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Miosihon.</i> The heart depraved. Anything perverted.

## INTENSITY.

𐌆𐌰𐌸𐌸𐌰𐌵	<i>Umesi.</i> Very much. Very. Excessively.	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Asuru.</i> Very much. Excessively.	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Dempei.</i> Extremely. Excessively.
𐌆𐌰𐌸𐌸𐌰𐌵	<i>Muchakô.</i> Verily. Excessively.	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Hon.</i> Over much. Excessively.	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Chatsi:</i> Too much. Exceeding. Too sensitive.

## DESTROYING.

𐌆𐌰𐌸𐌸𐌰𐌵	<i>Niyampi.</i> To spoil. To become rotten.	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Upampi.</i> To become mouldy. Fish spoiling. Flesh becoming uneatable.	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Lalantzi oho.</i> Weak & yielding. Reduced to pieces.
𐌆𐌰𐌸𐌸𐌰𐌵	<i>Shashunakô.</i> In a feeble and ruined condition.	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Meichempi.</i> To reduce to powder.	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Nicharampi.</i> To grind to powder.

## DOUBTING.

𐌆𐌰𐌸𐌸𐌰𐌵	<i>Keneghunchempi.</i> To doubt.	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Tathônchampi.</i> To be in suspense.	𐌆𐌰𐌸𐌸𐌰𐌵	<i>Chetchughunchempi.</i> Restless and undetermined.
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*Hôlimpumpi.* To be deceived. To be led astray. *Pughiyempi.* To conjecture. To suspect.

*Tupishempi.* To infer. To conceive. *Tulpimpi.* To guess. To forestall.

ERRORS.

*Endepuku.* Fault. *Ufaratchun.* Er- ronianous affair. *Tasharapun.* Mistake.

*Tchalapun.* Error. *Chaptchatchun.* Reproachful affair.

*Wakalan.* Matter of angry surprise. *Haran.* A fault committed in consequence of something. The reason of anything.

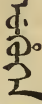


ANGER.



*Us'hampi.* To cherish resentment in the heart. To be hotly indignant. *Futchempi.* *Fughiyempi.* These 2 words both signify— To carry anger on one's coun- tenance. *Tzili pantzimpi.* To be moved to anger. To be- come angry.


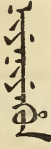
*Tzilidampi.* To be impatient. *Fughun.* Manifestation of fierce anger.




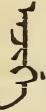
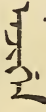
WEAKNESS.

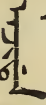


 *Ughuken.* Sup-ple.  *Uyan.* Open texture. Thin rice.  *Niyere.* Thin. Weak.


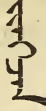
 *Pudun.* A spiritless booby.  *Eperi.* Unequal to.

 *Yadalinggô.* Infirm.  *Niyenyeghun.* Superficial acquiescence. A tender heart. Weak indulgence.




SMALLNESS.

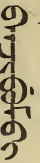
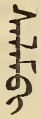
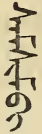
 *Puya.* Minute. Niggardly. Little.  *Atzige.* Small.  *Atzigen.* Very small.

 *Atzida.* A little speck.  *Atsigan.* A young child.  *Asikan.* Quite small.

 *Asihan.* Young.  *Tzingchan.* Small in the extreme.

DIVIDING.

 *Dendempi.* To separate.  *Faksalampi.* To divide in two.  *Delghempi.* To divide utensils.

 *Pantzipumpi.* To set out separately. To bind together in order. To produce.  *Salampi.* To distribute.  *Samsimpi.* To disperse. To scatter.

𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Fatchampi.</i> To separate in different directions. To put thread in disorder.	𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Faktchampi.</i> To separate from. To part from. To split anything.
𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Hokompi.</i> To go away from. To send away one's wife. To quit a charge held in rotation.	𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Alchampi.</i> To leave one place to go to another. To change colour. To promise orally.

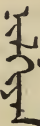
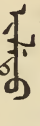
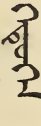
## RENDING.

𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Fudechempi.</i> To rend a garment.	𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Sendechempi.</i> To break down a bank. To make an outlet in the side of a river.	𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Gakarampi.</i> To make a split in anything.
𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Fusechempi.</i> A boil breaking. A thin place breaking through.	𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Chakarampi.</i> To open out a seam. Sickness slightly abating. To trace along the side of anything.	𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Chakanampi.</i> A crack opening in a wall.
𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Fiyerenempi.</i> To open a great split.	𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Fiyenteghechempi.</i> To break crockery.	𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Sitchampi.</i> Anything cracking suddenly. The motion of a sound.



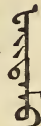
## LIGHT.

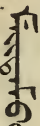
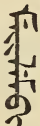
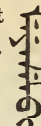
𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Elden.</i> Light of the sun. Light of fire. Light from any object.	𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Genggiyen.</i> Brightness. Clearness. Plain satin.	𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Geghun.</i> Clearness. Clear. The eyes looking straight-forward.
𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Polgo.</i> Undeiled. Pure. Irreproachable.	𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Gintsighiyan.</i> Lustrous. Resplendent. Clean.	𐌲𐌰𐌿𐌸𐌰𐌹𐌺𐌰	<i>Nilhôn.</i> Anything slippery and smooth. A muddy slippery place.





 *Nilgiyan.* The bright lustre of a gem. Beautiful gloss of the hair.
  *Iletu.* Openly. Conspicuously. Publicity. Effrontery of a child.
  *Getuken.* Intelligent. Acute.

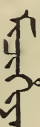
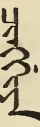
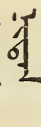
## CUTTING ASUNDER.

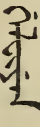
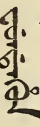
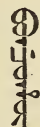
 *Girimpi.* To cut an edge even.
  *Hasalampi.* To lip with scissars.
  *Faitampi.* To mince. To cut out. To cut off an officer's pay.

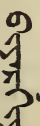


 *Meitempi.* To cut off with a knife. To cut away.
  *Meilempi.* To cut open with a knife.
  *Meyelempi.* To cut in lengths.

 *Las'halampi.* To break off. To decide an affair.
  *Kengselempi.* To break off. To be determined in any affair.

## LIGHTNESS.

 *Mitsighiyan.* Shallow.
  *Tsinggiya.* Near. Strait. An extremely short distance.
  *Nitan.* Insipid taste.

 *Gelfiyen.* Pale colour.
  *Fundeghun.* Day of a dull appearance. Lightness.
  *Puntchuhôn.* Hazy colour of the sun. The sky overcast. Luke-warm water.

 *Piyargiyan.* Hazy colour of the moon.
  *Piyahôn.* Light colour of anything.
  *Piyapiyahôn.* The face destitute of colour. Light colour of anything.



*Kaichampi.* To raise a hubbub. *Ahôrampi.* To call out in surrounding an animal at a hunt. *Intchampi.* A horse neighing.

*Murampi.* An ox lowing. A stag crying. *Guwendempi.* Birds calling.

## SIDES.

*Ergi.* Direction. *Epele.* This side. *Epergi.* This side. After forgiveness.

*Tchala.* That side. Before. *Tchargi.* That side. Before. *Pachargi.* Beyond the river.

*Patzila.* Beyond the river. *Puten.* The horizon. Edge of a hill. Border of a dress. *Shala.* Corner of a garment. Oblique border of a piece of ground.

*Delpin.* Edge of a hat. Border of a hat; *Gentcheghen.* Border line of a road. Back of a knife. *Dalin.* Border of a stream.

*Tsikin.* Border of anything. *Cherin.* Edge or extremity of any weapon. Anvil.

*Dalpa.* A side. *As'han.* Waiting by any one. Assisting at one's side.

## WINDING ROUND.

*Hôsimpi.* To wrap round. *Halgimpi.* To coil round.

## ADJUSTING.



*Chalgiyampi.* To adjust.  
To blend.

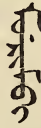


*Ipkampi.* To reduce in bulk.

## SQUEEZING.



*Sirimpi.* To press out water.  
To blow the nose. To in-  
terrogate.

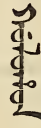


*Murimpi.* To pinch. To be  
obstinate.

## CURING OF FRIGHT.

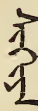


*Shapargan gidampi.*  
To cure a child of fits  
of fright, by a certain  
ceremony practised with  
a bason of uncooked rice.

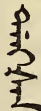


*Golohon gaimpi.* To  
cure a child of fits of  
fright, by a ceremony in  
which water is used.

## STUMPS OF PLANTS.



*Sighiya.* Stumps of plants  
left by an ox that has been  
eating them.

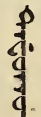


*Dangshan.* End of a plant.  
Head of a plant. End of a  
thread.

## DEGREES.



*Terkin.* Steps to a terrace.



*Tafukô tangkan.* Gra-  
dual ascent from a river.  
Ascent by steps.

## NEARNESS.



*Hamika.* About to approach.  
About to attain to.



*Isika.* About to reach. About  
to attain to. Sufficient.  
Drawn out.

## TWISTS.



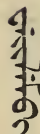
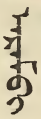
*Shentu.* Flat plaited band.



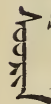

*Góran.* Round plaited cord.  
Purse strings. The male of  
a kind of deer.





## MAKING.

	<i>Weilempi.</i> To make. To execute work. To serve.		<i>Arampi.</i> To do. To write. To fill office as a substitute. Falsely to pretend to excellence.
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
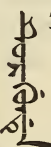
## SEATS.

	<i>Saurin.</i> Throne.		<i>Teku.</i> Seat.
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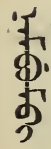
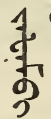
## OPPONENTS.

	<i>Pata.</i> Adversary. Enemy. One who is inimical to another.		<i>Paktsin.</i> Opponent. Competitor. Corresponding pair.
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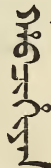
## BY REASON OF.

	<i>Chalin.</i> For.		<i>Turgunde.</i> Because of this.
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
## SIEZING.

	<i>Nampumpi.</i> To be arrested. To be caught.		<i>Chafampi.</i> To catch. To take with the hand. To drive a carriage. To deliver in. To gather up the bones of the dead. To surround with barriers and walls.
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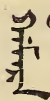
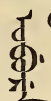
## INTIMACY.

	<i>Hatzi.</i> Tender love. Year of scarcity.		<i>Hapsighiyan.</i> To treat any one with great cordiality and intimacy.
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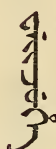
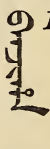
## SECOND.

	<i>Chatsin.</i> Belonging to the second.		<i>Chai.</i> Secondly. Again.
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
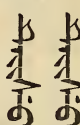
## UNDERTAKING.

 *Gamara.* Undertaking an affair. Deliberating on an undertaking. Taking away.  *Opure.* Doing. Making. In order to. Should be done.

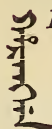

## COMING TO LIFE.

 *Weichughe.* Restored to life.  *Pantziha.* Born. Produced. One's own offspring.

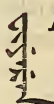

## EACH ONE.

 *Meni meni.* Each of us.  *Teisu teisu.* Each one by himself.



## PERTAINING TO.

 *Haranyga.* Pertaining to a government officer.  *Aiman.* Barbarian tribe.



## OPENINGS.

 *Fiyeren.* Great rent. Opening in a hill.  *Chaka.* Small rent. Crevice in a wall. Thing.



## FEATHER TUBES.

 *Kitala.* Tube for a mandarin's feather.  *Sisha.* Feather tube worn by the guards. Bell worn at the waist. Wine store.





## SOUP.

 *Sile.* Bare meat soup.  *Shasihan.* Made up soup. Vegetable broth.




## NESTS.

 *Yeru.* Hill cavern. Cave of great wild beasts.  *Feye.* Nest of a bird, beast or insect. Blue wound.







	<i>Haghi.</i> Very prompt.	HASTE.		<i>Hôdun.</i> Quick.
	<i>Datchun.</i> A quick disposition. Sharp, as a knife.			<i>Hasa.</i> Urging on with vehemence.






## RURAL DISTRICTS.

	<i>Gashan.</i> Rural hamlet.		<i>Tokso.</i> Village.		<i>Falga.</i> A lane of houses. A neighbourhood. The occupants of a hamlet. Continued gusts of wind.
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
## DUST.

	<i>Fulenggi.</i> Ashes from fire.		<i>Puraki.</i> Dust from the ground. Ash dust.
	<i>Fongsonggi.</i> Falling dust.		<i>Toron.</i> Dust raised by the movement of troops. Mark of disease. Foot-print.


## COVERINGS.

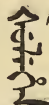
	<i>Elpempi.</i> To shade. To thatch. To cover with straw.		<i>Dasimpi.</i> To cover over. To put on a cover.		<i>Dalimpi.</i> To conceal. To dry at the fire.
	<i>Pugheliyempi.</i> To deceive a superior.		<i>Purimpi.</i> To conceal from a superior. To hang up a leather garment.		

## COMMISSION SERVICE.

	<i>Eltsin.</i> Imperial envoy. Com-missioned minister.		<i>Alpan.</i> Official service. A charge committed to a government officer. Public interest.
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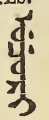
 *Takōran.* An envoy.

 *Shuleghen.* Government im-  
posts. Taxes of money and  
grain.


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TIMES.

 *Erin.* Hour. Time.

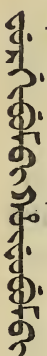
 *Utchuri.* Occasion. Awhile.

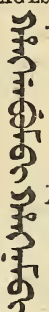
 *Fon.* At that time.

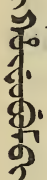
 *Nas'hōn.* Occasion. Favour-  
able time.

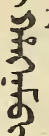
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STOPPAGES.

 *Furgipumpi.* Accumulation  
of mud.

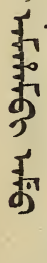
 *Hanggapumpi.* Immovable  
obstruction. Drought.

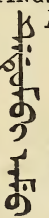
 *Hōfupumpi.* A vessel being  
stopped by the shallowness  
of the water.

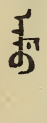
 *Hangnampi.* To solder up.

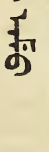
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SLEEPING.

 *Amhampi.* To sleep.

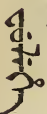
 *Dedumpi.* To lie down and  
sleep. To lay one's-self  
down. To watch during the  
night.


 *Amu gaimpi.* To take  
a nap.

 *Amu shapurampi.* To  
drop off to sleep.

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ROOTS.

 *Fuleghe.* Stem of anything.  
Stem of plants and trees.

 *Da.* Root. Origin. Chief.  
Leader. Numeral particle  
applied to trees, &c. An  
arm-span.

*Uchan.* Extremity of any thing. Locality. *Ghede.* Root of an ulcer. A root still remaining. The remaining root of anything.

## CONFUSION.

*Purgimpi.* To create bustle and disorder. To breed confusion. To throw a camp in disorder. *Tchurgimpi.* To talk disorderly. To make a confused noise. *Tchotcharampi.* The clatter made by troops moving in an irregular manner. To be hasty and irregular in one's conduct. *Fatchuhôrampi.* To put in confusion. To have confused thoughts arising in one's mind.

## BAGS.

*Fulhō.* Bag. *Sumala.* Small bag. *Chumanggi.* A suspending envelope. A small sack. A hand bag. Bag for coarse paper. *Sunta.* Bag for carrying hawk's food.

## MATURITY.

*Ildumpi.* To be thoroughly conversant with. *Ilimpaha.* Mature. *Urempi.* To be well cooked. To become ripe. To be distressed in mind. *Tatsimpi.* To learn perfectly. To learn assiduously.

## REDUPLICATION.

*Dahōme.* Once again. *Dasame.* To do again. To repair. To rearrange.

*Daghame.* So again.

*Daptampi.* To reiterate. To beat copper or iron.

INTERSTICES.

*Tchontoko.* A slight aperture.

*Funtighu.* Vacancy in a falling wall. Barren place in a field.

*Ontchoko.* Deficiency in the upper lip.

*Angga.* Mouth of any place. The human mouth.

*Kamni.* A gorge. A narrow pass. Entrance to a kingdom.

HOLES.

*Yasa.* Hole. Eye.

*Sen.* Hole in the ear for an earring. Small hole in anything.

*Sangga.* Large receptacle.

*Unggala.* Cavity made in the breast of an animal. Cavity of the ear. Hollow in the centre of a tree.

*Unggin.* The socket into which the handle of an instrument is put.

INTRODUCING IN CONVERSATION:

*Chomp'i.* To introduce in consequence of something.

*Chongko.* Anything called to mind. Movement of an unborn child.

*Chonompi.* To introduce.

*Chondompi.* To recall incessantly.

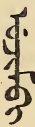

*Chompumpi.* To assist another in calling to mind. To cause to cut herbage.

REARING.



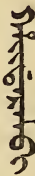
*Mutumpi.* To grow.



*Pantzimpi.* To live. To make a living.

*Ghetumpumpi.* To spend one's days, or one's life. To pass the winter.




 *Utzimpi.* To cultivate. To rear.
  *Hôwashampi.* To nourish. To train up. To make profit.


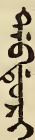
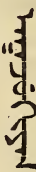
## OVERTURNING.

 *Naihômpi.* To bend over.
  *Haihampi.* To bend over.
  *Haidarampi.* To droop the head.




 *Laifarampi.* The animal spirits exhausted and drooping. Flowers and plants bending down.
  *Tughempi.* To capsize. To drop and lose.

## FIERCE DISPOSITION.

 *Hatan.* Violent disposition. Very strong spirits.
  *Furu.* Ferocity. Ulcers on the mouth. Small sprouts on the side of a tree. Cut meat in slices (Impv.).
  *Haktsin.* A hasty and violent person:

 *Doksin.* Tyrannical. Cruel. A weak and stumbling horse.
  *Dapduri.* Violent and ferocious.
  *Akchughiyan.* Excessively irritable. Anything brittle.

## REPENTING.

 *Aliyampi.* To repent afterwards. To wait.
  *Gompi.* To return to penitence.
  *Pufaliyampi.* To retract.



<p>ᠠᠶᠢᠰᠢᠮᠠᠮᠤᠯᠢ Aifumpi.</p>	<p>To</p>	<p>ᠤᠷᠭᠡᠳᠡᠮᠠᠮᠤᠯᠢ Urgedempi.</p>	<p>To</p>	<p>ᠲᠠᠰᠠᠬᠣᠯᠠᠮᠠᠮᠤᠯᠢ Tchas'hôlampi.</p>
be unfaithful to a compact.		be ungrateful. To forget a benefit.		To turn the back on one. To show ingratitude.

TRAVELLING.

<p>ᠰᠤᠴᠢᠮᠠᠮᠤᠯᠢ Suchumpi.</p>	<p>To</p>	<p>ᠭᠠᠷᠳᠠᠮᠠᠮᠤᠯᠢ Gardampi.</p>	<p>To</p>	<p>ᠰᠢᠷᠲᠡᠮᠠᠮᠤᠯᠢ Surtempí.</p>	<p>To</p>
walk.		walk with hasty strides. To trot along.		run all together. To run hastily.	
<p>ᠶᠡᠬᠰᠢᠮᠠᠮᠤᠯᠢ Feksimpi.</p>	<p>A horse walking. A sacrificial animal walking.</p>	<p>ᠬᠠᠲᠠᠷᠠᠮᠠᠮᠤᠯᠢ Katarampi.</p>	<p>A</p>	<p>ᠰᠢᠬᠣᠳᠣᠮᠠᠮᠤᠯᠢ Shodompí.</p>	<p>To saunter about idly. A horse galloping along. To lift up fish with a small net.</p>

MULTITUDE.

<p>ᠯᠠᠫᠳᠤ Lapdu.</p>	<p>Much.</p>	<p>ᠭᠡᠷᠡᠨ Geren.</p>	<p>The multitude. All.</p>	<p>ᠶᠤᠯᠤ Fulu.</p>	<p>Superfluous. Surpassing.</p>
<p>ᠬᠡᠳᠵᠢᠨᠡ Ketzine.</p>	<p>Many. Very long time. Just once. Fully half a day.</p>	<p>ᠠᠮᠠᠯᠠᠮᠤᠯᠢ Ampula.</p>	<p>Superlative. Very.</p>	<p>ᠡᠯᠭᠢᠶᠡᠨ Elgiyen.</p>	<p>Extensive.</p>

DULLNESS.

<p>ᠮᠣᠲᠤᠴᠢᠨ Motcho.</p>	<p>Stupid and ignorant.</p>	<p>ᠮᠣᠳᠤ Modo.</p>	<p>Rude and clumsy.</p>	<p>ᠯᠠᠲᠤ Lata.</p>	<p>Dilatoriness in transacting business. Slow weary movement of a horse.</p>
<p>ᠮᠣᠶᠣ Moyo.</p>	<p>Dilatoriness in transacting business. Bluntness of a knife. Eruption on a child's body.</p>	<p>ᠯᠠᠴᠢᠬᠤ Lachu.</p>	<p>One with a large unwieldy body. Ignorant. An excessive load.</p>	<p>ᠮᠤᠶᠦᠶᠡᠨ Mufuyen.</p>	<p>Uncultivated.</p>

## VOMITTING.

*Oksimpi.* To spit  
out.

ᠣᠬᠰᠢᠮᠤᠯᠢᠮᠤ

*Fudempi.* To re-  
ject. To vomit.

ᠮᠤᠳᠤᠮᠤᠯᠢᠮᠤ

*Fuyampi.* To  
belch from  
squeamishness.

*Fuyakiyampi.* To  
belch out. To en-  
deavour to vomit.

ᠮᠤᠳᠤᠮᠤᠯᠢᠮᠤ

*Ohorshompi.* To  
have a feeling of  
nausea and desire  
to vomit.

ᠣᠬᠣᠷᠰᠣᠮᠤᠯᠢᠮᠤ

ᠮᠤᠳᠤᠮᠤᠯᠢᠮᠤ

*Eyershempi.* To  
be squeamish and  
eject water conti-  
nuously. To de-  
test.

## LEAVING.

*Pipumpi.* To leave remain-  
ing. To let remain.

ᠮᠤᠯᠢᠮᠤᠯᠢᠮᠤ

*Tutampi.* To leave over. To  
bequeath. To drop behind.  
To remain behind.

ᠲᠤᠲᠤᠮᠤᠯᠢᠮᠤ

*Werimpi.* To leave.

ᠠᠠᠷᠢᠮᠤᠯᠢᠮᠤ

*Sulapumpi.* To leave a re-  
mainder. To leave unem-  
ployed.

ᠰᠤᠯᠠᠮᠤᠯᠢᠮᠤ

## LETTING LOOSE.

*Multulempi.* To come down  
with a run.

ᠮᠤᠯᠤᠯᠤᠯᠤᠮᠤᠯᠢᠮᠤ

*Turipumpi.* To let go the  
hand. To let loose. To  
put aside. To let a house.

ᠲᠤᠷᠢᠮᠤᠯᠢᠮᠤ

## DISHES.

*Fan.* Square or round  
wooden dish.

ᠮᠤᠮᠤᠯᠢᠮᠤ

*Alikô.* General name for a  
dish.

ᠠᠯᠢᠬᠣ

## COOKING.

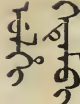
*Puchumpi.* To boil.

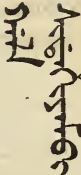
ᠮᠤᠮᠤᠯᠢᠮᠤ

*Fuifumpi.* To fry.

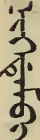
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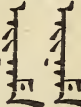
## DRAWING UP THE SLEEVE.

 *Ulghi ghetempi.* To fold  
up the sleeve.

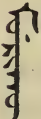
 *Gala sidaghiyampi.* To  
draw up the sleeve from  
the hand in a passion.


## ABILITY.

 *Nikedempi.* Ability to sus-  
tain.


 *Ainame ainame.* Neg-  
ligent. Careless.


## OBSTINACY.

 *Murikô.* An obstinate cow-  
hearted man.

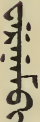
 *Memereku.* A man with a  
steady bearing. A man who  
makes a dead stand.


## SELF TRUST.

 *Ini tsisui.* Self reliance.  
On one's own responsi-  
bility. Natural.


 *Ini tshai.* At his plea-  
sure. According to his  
decision. Of his own  
accord.


## PRODUCING INSECTS.

 *Werenempi.* Worms eating  
away trees. Destructive  
worms existing in the centre  
of anything.


 *Umiyahanampi.* To produce  
insects. To rear insects.

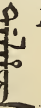
## OLD STANDING.

 *Fe.* Old.

 *Fereke.* Affair of old standing.  
The movement of a sound.  
Confused head and flurried  
mind.

## INORDINATE ADHERENCE.

 *Yeye.* Unremitting perse-  
verance in talk. Paste.  
Vermin.

 *Dalhôn.* Small talk. Saliya.

## UNCEASINGLY CONTINUOUS.

*Dalghi.* Annoyingly continuous. Annoying incessant repetition. *Sirke.* Uninterrupted attachment. Incessant hankering.

## COUNTERPARTS.

*Teisu.* The several parts agreeing. Original destination. *Tegherempi.* To match. To be of equal weight. To correspond to. To be equal to.

## MOORING ROPES.

*Ada.* Rope made of cane, for fastening a ship. *Fase.* A cane rope for fastening a raft. Weight for scales.

## SHAKING THE FEATHERS.

*Isighimpi.* A bird raising its feathers, or a beast its hair. To shiver. To shake the head. *Suksurempi.* A bird shaking up its feathers. A hawk striking its prey.

## PERVADING.

*Hafukiyampi.* To understand thoroughly. *Fondochompi.* To make a hole through anything.

## JUNCTION OF BRANCHES.

*Fachu.* The meeting of branches. The part where the fingers join each other. *Fasilan.* Road where two branches meets. An affair with a double face.

## LENGTHS.

*Meyen.* A joint. A length. A rank. *Chalan.* A company of soldiers. A row. A generation. Lineal succession. A length of wall. A bone-joint. A joint of bamboo.



## SUFFERING PAINS.

𑀩𑀲𑀭𑀸𑀢𑀺	<i>Nimempi.</i> To be in great pain. To have a severe sickness.	𑀩𑀲𑀭𑀸𑀢𑀺	<i>Fintampi.</i> To suffer extreme pain. To be grieved at heart.
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## TOPS.

𑀩𑀲𑀭𑀸𑀢𑀺	<i>Tzingse.</i> Button on a court cap. Brass or tin knob on the top of a carriage or sedan chair. Knob at the top of a flag staff.	𑀩𑀲𑀭𑀸𑀢𑀺	<i>Oyo.</i> Ridge of a house. Button on a cap. Cover to a carriage or sedan chair. Covering of anything. Meat sacrificed on a felicitous occasion. Heat by striking (Impv.).
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## PERMITTING PROXIMITY.

𑀩𑀲𑀭𑀸𑀢𑀺	<i>Halpumpi.</i> To allow to remain. To permit to enter.	𑀩𑀲𑀭𑀸𑀢𑀺	<i>Halanampi.</i> To go near in front. To go and change.
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## ABUNDANCE.

𑀩𑀲𑀭𑀸𑀢𑀺	<i>Tumin.</i> Abundance. Rich taste. Deep colour. Diligence in one's movements.	𑀩𑀲𑀭𑀸𑀢𑀺	<i>Fahala.</i> Abundance. Purplish-black colour.
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## LAPSE OF TIME.

𑀩𑀲𑀭𑀸𑀢𑀺	<i>Gista.</i> A man advanced in years. The beginning of a sinew.	𑀩𑀲𑀭𑀸𑀢𑀺	<i>Silkan.</i> An experienced intelligent man. A hard-wood tree, with long leaves and no branches.
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## BINDING.

𑀩𑀲𑀭𑀸𑀢𑀺	<i>Hôwaitampi.</i> To fasten.	𑀩𑀲𑀭𑀸𑀢𑀺	<i>Ghutghumpi.</i> To tie with cords.
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## CATCHING.

𑌕𑌃𑌣𑌃𑌣𑌃 <i>Putampi.</i> To pursue and take. To sieze any one. To strive for money.	𑌕𑌃𑌣𑌃𑌣𑌃 <i>Puthashampi.</i> To catch an animal. To take in hunting.
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## SAUNTERING IDLY ABOUT.

𑌕𑌃𑌣𑌃𑌣𑌃 <i>Guwanglampi.</i> To move idly about at leisure.	𑌕𑌃𑌣𑌃𑌣𑌃 <i>Sargashampi.</i> <i>Sara-</i> <i>shampi.</i> These two words both signify—To saunter about for plea- sure.
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## REMOVING.

𑌕𑌃𑌣𑌃𑌣𑌃 <i>Forgoshompi.</i> To remove. To reverse.	𑌕𑌃𑌣𑌃𑌣𑌃 <i>Teodenchempi.</i> To exchange places. To make an ex- change.
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## MOISTURE.

𑌕𑌃𑌣𑌃𑌣𑌃 <i>Derpeghun.</i> Moist salt.	𑌕𑌃𑌣𑌃𑌣𑌃 <i>Usighin.</i> Saturated with wa- ter.
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## CHANGING COUNTENANCE.

𑌕𑌃𑌣𑌃𑌣𑌃 <i>Tsira alchampi.</i> To change colour.	𑌕𑌃𑌣𑌃𑌣𑌃 <i>Egherempi.</i> To alter one's conduct towards another.
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## LOSING.

𑌕𑌃𑌣𑌃𑌣𑌃 <i>Melepumpi.</i> To leak out. To drop. To cause horses to be watered.	𑌕𑌃𑌣𑌃𑌣𑌃 <i>Walipayumpi.</i> To cast away. To cause to be thrown away. To cause a grave mound to be heaped up.
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## HANDING DOWN IN SUCCESSION.

*Ulandumpi.* To give out in succession. Ulan ulan i. Handed down in succession. Continued bending.

## UNEASINESS.

*Itchakô.* Not according to one's mind. Kushun. Uneasiness. Anything painful to the eyes. The mind burdened with different matters.

## RISING.

*Yendempi.* To be prosperous. To rise. Fire increasing. Mukdempi. To mount. To rise. To ascend. Birds flying aloft.

## BEGINNING.

*Deripumpi.* To commence. To set on foot. Dekdempi. To bring into existence. To go upwards. To float.

## GRINDING DOWN.

*Akapumpi.* To molest. To cause distress at heart. Endunggiyampi. To tread on. To grind down. To press down.

*Montzirampi.* To knead. Pukdashampi. To rub gently. To squeeze down. To bear down. To exercise a horse.

## BANNERS.



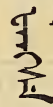
*Gôsa.* Banner of the Man-  
chus.



*Tu.* Great standard. Great  
banner carried on the march.



*Kiru.* Small banner.



*Fangse.* Flag. Silk thread.

## CUTTING OFF.



*Giyalampi.* To cut short.  
To cut off.



*Chalampi.* To rest between.  
To stop short.



*Ghuwechempi.* To put up  
a board for a barrier. To  
put up a screen partition.



*Has'halampi.* To make a  
reed fence.

## SHIPPING.



*Tchuwán.* A ship.



*Weighu.* A vessel. A small  
boat.



*Chaha.* Ferry boat. Small  
boat with a sharp head.

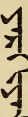


*Nimashakô.* Small fishing  
boat. Post boat.

## REALITY.



*Unenggi.* Certainly.



*Yargiyan.* Veritably.



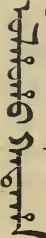


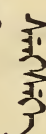
*Muchangga.* Assuredly.  
Truly.



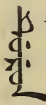
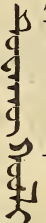


*Yala.* Indeed. In fact. In  
truth it is so. An ejacula-  
tion used when one is think-  
ing about what he is to say.



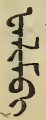
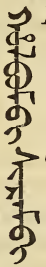

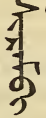
## DRIED UP.

	<i>Olhoho.</i> A moist article dried up. Feared.		<i>Faha.</i> Water dried up. Fruit stone. Kernel. Seed. Pupil of the eye. Cast away (Impv.).
	<i>Kataha.</i> Anything dried up and hard.		<i>Sengseke.</i> Dried in the sun. Half dried.

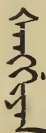
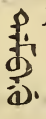


## MODELS.

	<i>Durun.</i> Mould. Pattern.		<i>Tuwakô.</i> Example. Specimen.
	<i>Kemun.</i> Measure. Standard.		<i>Kauli.</i> Rule. Custom.

## CONNECTING.

	<i>Falimpi.</i> To be intimately connected. To connect together. To tie tight.		<i>Holpompî.</i> To join tightly in one place. To pair. To join in marriage.
	<i>Mamp'impî.</i> To tie in a knot. To fasten a hook and eye.		<i>Sirampî.</i> To join a cord. To carry on in connexion.

## SMOKE.

	<i>Shanggiyan.</i> Smoke from fire. White.		<i>Dampagu.</i> Tobacco.
	<i>Fangshakô.</i> Incense smoke.		<i>Shanggiyakô.</i> Smoke from a fire beacon. Smoke used for dispersing mosquitoes.

## PRECEDENCE.

𑌒𑌔𑌕𑌖𑌗	<i>Neneghe.</i> Formerly. Former.	𑌒𑌔𑌕𑌖𑌗	<i>Neneme.</i> Before.	𑌒𑌔𑌕𑌖𑌗	<i>Nenden.</i> In advance of. Being first. First in order.
𑌒𑌔𑌕𑌖𑌗	<i>Chulergi.</i> In front. South.	𑌒𑌔𑌕𑌖𑌗	<i>Chuleri.</i> Before any one. Facing.	𑌒𑌔𑌕𑌖𑌗	<i>Chulesi.</i> Going before. Forward. Advancing. Towards the front.

## MIXING.

𑌒𑌔𑌕𑌖𑌗	<i>Utchumpi.</i> To mix up.	𑌒𑌔𑌕𑌖𑌗	<i>Kôthômpi.</i> <i>Fumerempi.</i> These two words both signify—To confuse.	𑌒𑌔𑌕𑌖𑌗	<i>Suwaliyampi.</i> To heap up. To join together. To join in succession.
𑌒𑌔𑌕𑌖𑌗	<i>Atchapumpi.</i> To bring about an agreement. To agree together. To cause to meet. To endeavour to please.	𑌒𑌔𑌕𑌖𑌗	<i>Parampi.</i> To throw together in one place. To mix soup with rice.	𑌒𑌔𑌕𑌖𑌗	<i>Suimpi.</i> To mix up mortar or flour. To rub ink.

## DEMOLISHING.

𑌒𑌔𑌕𑌖𑌗	<i>Efulempi.</i> To pull down. To spoil.	𑌒𑌔𑌕𑌖𑌗	<i>Fudelempi.</i> To rip open a garment.	𑌒𑌔𑌕𑌖𑌗	<i>Garlampi.</i> To break open.
𑌒𑌔𑌕𑌖𑌗	<i>Garmimpi.</i> To break in small pieces.	𑌒𑌔𑌕𑌖𑌗	<i>Supkelempi.</i> To pull out ends of woollen thread.	𑌒𑌔𑌕𑌖𑌗	<i>Depkelempi.</i> To untwist cord.

ADDING.

*Nemselempi.* To add to. To augment. To increase.

*Nonggimpi.* To add to, or increase.

*Nemempi.* To put something additional. To make still more. To add rice over the amount for taxes.

ENLARGED PRINCIPLES.

*Ampaki.* Specimen of grandeur. Pomposity.

*Ampalinggô.* Great in appearance. Acting on liberal principles.

*Fuchurungga.* Elegant & majestic. Gentlemanly appearance. Having the air of belonging to an ancient house.

COMPLIANCE.

*Itzis'hôn.* Compliance in any affair. Complaisant.

*Itchangga.* According to one's mind. Easy manners. Compliance. Pleasant taste, agreeable to the mouth.

*Dahas'hôn.* Obedient. In harmony with others.

CUTTING OPEN.

*Fuselempi.* To cut open a boil.

*Tzisumpi.* To cut open leather with a knife.

*Setsimpi.* To cut open with a knife. To open a furrow with a plough.

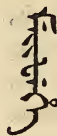
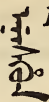

DRAWING TOGETHER.

*Ghederempi.* To draw the weeds together with a rake.



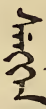
*Gheshurempi.* To draw all together. To eradicate weeds.

*Ghep'erempi.* To amass the whole in one. To be in one's dotage. To be drunk and like a clod.


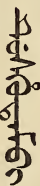

## SLOPES.

	<i>Meifeghe.</i> Slope of a hill. A mound gradually sloping off.		<i>Enesghun.</i> Sloping over to the side.		<i>Fiyelfe.</i> An evenly sloping ascent.
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
## HOLDERS.

	<i>Sorpo.</i> Cap ties.		<i>Papun.</i> Handle of a basket. Handle of a bucket. Rings of a box. Crupper of a saddle.		<i>Sengken.</i> The shank by which a bell is suspended. Button shank. Cord handle.
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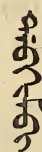


## SIEZING.

	<i>Isighidampi.</i> To grasp any one. To shake up.		<i>Tusghutempi.</i> To grasp any one. To drag in a disorderly manner.		<i>Sesghetempi.</i> To grasp any one. To sprinkle indiscriminately. A horse shaking his head about.
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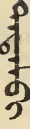
## CANALS.

	<i>Yohoron.</i> Mountain stream. General name for canals.		<i>Siphkōri.</i> Spouts through which the water runs, at the top of a city wall.
	<i>Ko.</i> Covered drain.		<i>Ulan.</i> City ditch. Promulgation.

## PLUCKING.

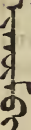

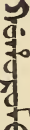
	<i>Dapgimpi.</i> To eradicate the weeds from the growing corn.		<i>Gotsimpi.</i> To draw out. To pull away. To press out wine. The rainbow appearing. A horse losing flesh in the flanks. To iron clothes. Water falling. To play the mouth organ. To play the violin.		<i>Isimpi.</i> To pull out. To attain to. To have sufficient for use.
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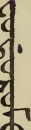






	<i>Sipimpi.</i> To draw out in connexion. To straighten the shaft of an arrow.		<i>Ushampi.</i> Men dragging. Bullocks drawing.		<i>Tatampi.</i> To pull. To drag. To pluck. To draw out. To stop at a camp, or an inn.
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 CONTRACTING.




	<i>Ikõmpi.</i> To draw in.		<i>Gotsimpumpi.</i> To twist about at random. The hands or feet contracting. To pull up.		<i>Gohorompi.</i> Hair curling at the end.
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	<i>Fodorompi.</i> Hair twisting in the contrary direction.		<i>Mioshorompi.</i> A straight article bent up and distorted.		<i>Pokirs'hôn.</i> The hands or feet benumbed with cold.
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	<i>Hotorompi.</i> To rise on one side.		<i>Ghiyotorompi.</i> To rise on both sides.
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 UNITING.

	<i>Kamnimpi.</i> To close the mouth. To bring into contact.		<i>Kamtsimpi.</i> To put together in one place. To unite.		<i>Adampi.</i> To set together in one place. To put together in succession. To hold together. To associate with. To range together in a circle.
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	<i>Kapa.</i> The tendrils of a plant growing together. A double branch.		<i>Mimimpi.</i> To shut.		<i>Yaksimpi.</i> To shut a door.
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## DECEIVING.

𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	<i>Eiterempi.</i> To deceive.	𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	To <i>Hoshshompi.</i> To seduce.	𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	To <i>Hôpishampi.</i> To deceive by artifice. To dupe.
𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	<i>Holtompi.</i> To lie. To assume falsely.	𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	<i>Holo.</i> Falsehood. Circle of hills. Ditch round a mound of earth. Hollows between rows of tiles.	𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	<i>Tashan.</i> Unfounded statement.
𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	<i>Nandampi.</i> To cheat.				

## SPLITTING OPEN.

𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	<i>Kokolimpi.</i> To tear open one's garments.	𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	To <i>Kôwalampi.</i> To peel the skin off anything.	𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	To <i>Hôwalampi.</i> To break open. To rend in pieces. To tear open.
𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	<i>Hôwakiyampi.</i> To peel off skin or bark.	𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	To <i>Kolampi.</i> To take off tiles. To flay.		
𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	<i>Ilampi.</i> To throw off. Flowers opening.	𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	To <i>Ilemi.</i> To separate hemp. To lick.		

## STITCHING.

𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	<i>Ifimpi. U-fimpi.</i> Both these words signify—To sew.	𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	To <i>Ulemi.</i> To baste.	𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓 𐤀𐤃𐤓𐤓𐤓	To <i>Sisempi.</i> To bind together in a coarse way.
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*Sitzimpi.* To reverse the needle in sewing. *Fimempi.* To make several stitches at once. *Nemkempi.* To sew up the edge of a garment.

*Ushempi.* To sew up the under side. To stitch up a dress in square lines throughout. *Sapsimpi.* To stitch up in small squares. To work in horse-hair. To work flowers with a needle. *Sheolempi.* To embroider. To work figures on cloth.

*Wangnampi.* To work flowers on shoes. *Hadampi.* To sew the sole on a shoe. To sew on a loop for a button. To nail.

## CLOSENESS.

*Fisin.* Fine and close. A man with excellent principles. Lean of meat. *Tzira.* Pock-marks close together. Plants and trees growing close together. Rapid generation of children. *Luku.* Thick close fur. Plants and trees growing close together. Insect with variegated hair.

## SOUNDS.

*Tzilgan.* Sound. *Mudan.* Tone. A tortuous path. Anything done in rotation. Kind of pastry worked up with the hand. *Uran.* Mountain echo. Sound from a jar. Sound heard after a blow.

## EJACULATING.

*Nasampi.* To applaud. *Tsipsimpi.* To lament. To smack one's tongue with vexation. *Setzilempi.* To sigh. To draw a long sigh.

## WARMING AT THE FIRE.

𐄂𐄃𐄄𐄅	<i>Filempi.</i> To warm one's-self at the fire.	𐄂𐄃𐄄𐄅	<i>Fiyakômpi.</i> To roast meat.
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## STINKS.

𐄂𐄃𐄄𐄅	<i>Wahôn.</i> Stink.	𐄂𐄃𐄄𐄅	<i>Warukapi.</i> Anything spoilt and having a bad savour.
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## ACIDITY.

𐄂𐄃𐄄𐄅	<i>Chushughun.</i> Acid.	𐄂𐄃𐄄𐄅	<i>Chushekepi.</i> Anything spoilt and sour.
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## DRIPPING.

𐄂𐄃𐄄𐄅	<i>Sekiyempi.</i> To filter.	𐄂𐄃𐄄𐄅	<i>Sukiyampi.</i> To empty water out of a vessel.
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## SPRINKLING.

𐄂𐄃𐄄𐄅	<i>Sompi.</i> To sprinkle with the hand.	𐄂𐄃𐄄𐄅	<i>Sisampi.</i> To move the water in a vessel by shaking it.
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## FORESTS.

𐄂𐄃𐄄𐄅	<i>Puchan.</i> A forest by a river.	𐄂𐄃𐄄𐄅	<i>Wetzi.</i> Hill-side umbrageous forest, precluding the light of day.
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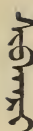
## BITING.

𐄂𐄃𐄄𐄅	<i>Gedumpi.</i> To bite.	𐄂𐄃𐄄𐄅	<i>Kemkimpi.</i> An ox or dog stretching out its mouth to bite.
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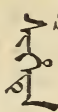
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## SCANTINESS OF HAIR



*Sipkari.* Hair of the head short and scanty.

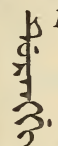


*Sighete.* An ox's hair short and scanty.

## CONFUSEDNESS.



*Dungki.* Muddle-headed.

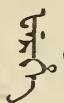


*Duranggi.* Troubled water. Intoxicated.

## SELF APPROPRIATION.

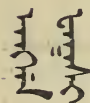


*Yaghi.* Part of one's property appropriated by another.

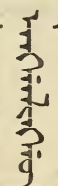


*Feryhe gidampi.* The best portion of anything belonging to any one, appropriated by another.

## CLEVER TALK.



*Angga faksi.* Eloquence.

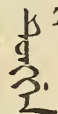


*Anggalinggô.* Fluent and gifted in talk.

## BREASTS.



*Tulu.* Breast-piece of an ox or horse.



*Tunggen.* The human breast. Breast of an ox.

## GALLERIES.



*Taktu.* An elevated apartment.

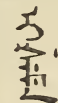


*Leose.* Room over a city gate.

## HURRY.



*Epughu sapuhô.* Flurried.



*Eksheme saksime.* Hastiness.

## PUTTING TO SHAME.

*Dere efulempi.* To make one lose countenance with vulgar talk. *Derakôlampi.* To vilify. To put one out of countenance.

## ENDS.

*Watzima.* Conclusion. *Dupegheri.* The tail. The extreme point of anything.

## SINGLE COLOUR.

*Pultzin.* An article of unmixed colour. *Gulu.* Plain white. Pure yellow banner. A man plain and honest.

## APPEASING WRATH.

*Nitarampi.* To allay anger. To maintain equanimity of mind. *Gunirempi.* To subdue anger slightly. One's natural temper returning. To loosen a horse's girth. To loosen a string. To stretch a bow.

## TAKING ADVANTAGE OF SHADE OR COLD.

*Sepderilempi.* To take advantage of the shade. *Serguweshempi.* To take advantage of the coolness.

## RECEIVING IN THE MOUTH.

*Mukômpi.* To inhale air. To take water in the mouth. *Usighiyempi.* *Ukiyempi.* These two words both signify—To eat gruel or vermicelli. To gape.

## TO BE FATIGUED.

שׁוֹדָמְפִי *Shadampi.* To be weary in body. To have one's strength exhausted.
 טְחֻקֻּמְפִי *Tchukumpi.* To be weary and fatigued.

## DUNG.

הַמָּוּ *Hamu.* Human excrement.
 כָּכָא *Kaka.* Ordure of infants.

פַּחָאן *Fachan.* Dung of birds and oxen.
 שׁוֹשׁוֹן *Shoshon.* Dung of hawks and kites. A knot of hair worn by women.

## WAKEFUL CONSCIOUSNESS.

גֵּטֵגֵה *Geteghe.* Woke up.
 סֻלָּהָ *Sulaha.* Having got over fatigue by sleep.
 סֻרֵקֵה *Sureka.* Woke up from sleep.

סֻפּוּהָ *Supuha.* Recovered from intoxication. Recovered from poison. Caused one to explain.
 סֻרֻקֵה *Suruke.* Brought to a state of intelligence.
 אַיֻהָ *Aituha.* Revived. Gradually got over.


## MURMURING.


נִדֻּמְפִי *Nidumpi.* To murmur lamentably on account of pain.
 מֻלְצִמְפִי *Mutzimpi.* To be choked by grief, and unable to be utter one's complaint. To be unable to give vent to one's murmurs, on account of great pain.
 גִּינְסִמְפִי *Gingsimpi.* To murmur and weep in a low tone. To hum over one's lesson. A dog snoring.

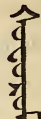
## PASSING.

טֻלִּמְפִי *Tulimpi.* To pass the appointed time.
 דֻּלֵּמְפִי *Dulempi.* To walk past. To recover from sickness. To be burnt.
 דֻּלִּמְפִי *Dulimpi.* To work at night. Night succeeding day. To pass the night. To spend the night in some occupation.

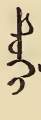
## SCRATCHING.


 *Washampi.* To scratch an itching place. To rub a part that itches.


 *Wasihalampi.* To scratch with the finger nail. A bird scratching with its claws.

 *Shoforompi.* To rub with the hand. A hawk scratching anything.


## CLOUDS.


 *Tugi.* Clouds on the back of white pearls. Vapoury cloud.

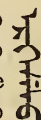
 *Kôthôri.* Figures of clouds on shoes and tents.

 *Pangtu.* Clouds engraved on stirrups. Clouds on the patera above a door.

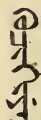
## CONSTRAINING.


 *Sherimpi.* To control. To intimidate.

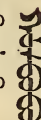
 *Hafirampi.* To force one into straits. To take under the arm. To sew a seam closely. To nip with pincers.

 *Ergelempi.* To intimidate by violence. To hold one painfully by the arm.

## DRAGGING.


 *Gutsighiyerempi.* To drag in as an accomplice. To drag along.

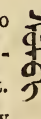
 *Ushapumpi.* To be drawn into connexion with. To cause to pull.

 *Holpopumpi.* To involve one's-self in connexion. To be connected with. To cause to match in pairs. To bind tight.

## OPENING.

 *Neimpi.* To open.

 *Milarampi.* To make a great opening. To open out. A horse gradually stepping out.

 *Sumpi.* To loosen. To take off clothes. To untie. To liquidate.



## WILLOWS.

𐤔𐤓𐤕𐤓	<i>Fodoho.</i> Willow tree. Willow wood.	𐤔𐤓𐤕𐤓	<i>Purga.</i> Slip of willow.	𐤔𐤓𐤕𐤓	<i>Fodo.</i> Branch of willow planted in honour of the ancestral spirit. A bunch of different coloured papers placed at a tomb.
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## URGENCY.

𐤔𐤓𐤕𐤓	<i>Hargi.</i> A stream flowing rapidly. Mustard.	𐤔𐤓𐤕𐤓	<i>Turgen.</i> Water flowing rapidly. A horse running rapidly. Rapid progress of a disease. Severity of a pain.	𐤔𐤓𐤕𐤓	<i>Ekshempi.</i> To be urgent.
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## JUMPING.


𐤔𐤓𐤕𐤓	<i>Fekumpi.</i> To jump up. To jump down.	𐤔𐤓𐤕𐤓	<i>Godompi.</i> Fish leaping up above the water.	𐤔𐤓𐤕𐤓	<i>Miyeghudempi.</i> Oxen scattered and leaping about.
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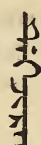
## PAUCITY.

𐤔𐤓𐤕𐤓	<i>Seri.</i> Anything thinly spread about.	𐤔𐤓𐤕𐤓	<i>Semeghun.</i> Cloth of a coarse open texture.	𐤔𐤓𐤕𐤓	<i>Nirga.</i> Skin with a thin coat of hair.
𐤔𐤓𐤕𐤓	<i>Gargiyan.</i> Paucity of branches and leaves.	𐤔𐤓𐤕𐤓	<i>Sargiyan.</i> Hempen fabric of an open texture. Plants and trees thinly set.		

## DETERIORATION.


𐤔𐤓𐤕𐤓	<i>Geterakô.</i> One who makes no advance. One who does not wake up.	𐤔𐤓𐤕𐤓	<i>Gusgherakô.</i> Worthless.	𐤔𐤓𐤕𐤓	<i>Fuchurakô.</i> Rude conduct incompatible with good manners.
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 *Dursūki akō.* Deteriorated. Not like the pattern. Unlike a man.


 *Dektzirakō.* Unable to make a living. Family affairs not in a flourishing state. Fire that will not light.

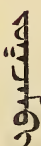
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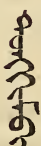
STRIKING.

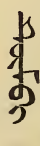
 *Tantampi.* To strike men or things.

 *Forimpi.* To beat. To beat a drum or gong. To strike a bell. To strike the musical stone.

 *Toksimpi.* To strike the watchman's bamboo. To knock at a door. To beat a wooden instrument.


 *Chokchampi.* To beat any one.


 *Tongkimpi.* To punch one's head. To pummel.

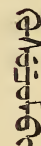
 *Tūmpi.* To beat into shape. To beat down mud walls. To thresh. To beat a drum. To strike the castanets.

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SORROWING.

 *Alishampi.* To be sorrowful. To be sad.


 *Gingkampi.* To have the heart pierced with sorrow.


 *Gusutchumpi.* To have the heart oppressed with sorrow.

 *Choposhompi.* To be grieved.

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REDUCED APPEARANCE.

 *Narakapi.* Expression implying one's emaciated appearance.

 *Wasikapi.* Reduced in size. Come down.

*Matchuhapi.* Distressed and emaciated. *Turgalaha.* Lean.

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## DIFFERENCE.

*Demun.* False doctrine. *Entchu hatsin.* Something extraordinary. Something else. Something different.

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## COLTS.

*Dahan.* A mare's colt. *Unahan.* Colt of an ass.

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## SPEAKING AT RANDOM.

*Pasunggiyampi.* To speak in one's sleep. *Fepgiyempi.* To speak irreverently. To revile another. To speak while dreaming.

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## BEING SLIPPERY.

*Nisumpi.* To slide along smoothly. *Nilhōdampi.* The ground being slippery.

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## ROUNDNESS.

*Mugheliye.* Round. *Muhaliyan.* Round pellet. Bullet. Ball. Pill. Cone.

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## GOVERNING.

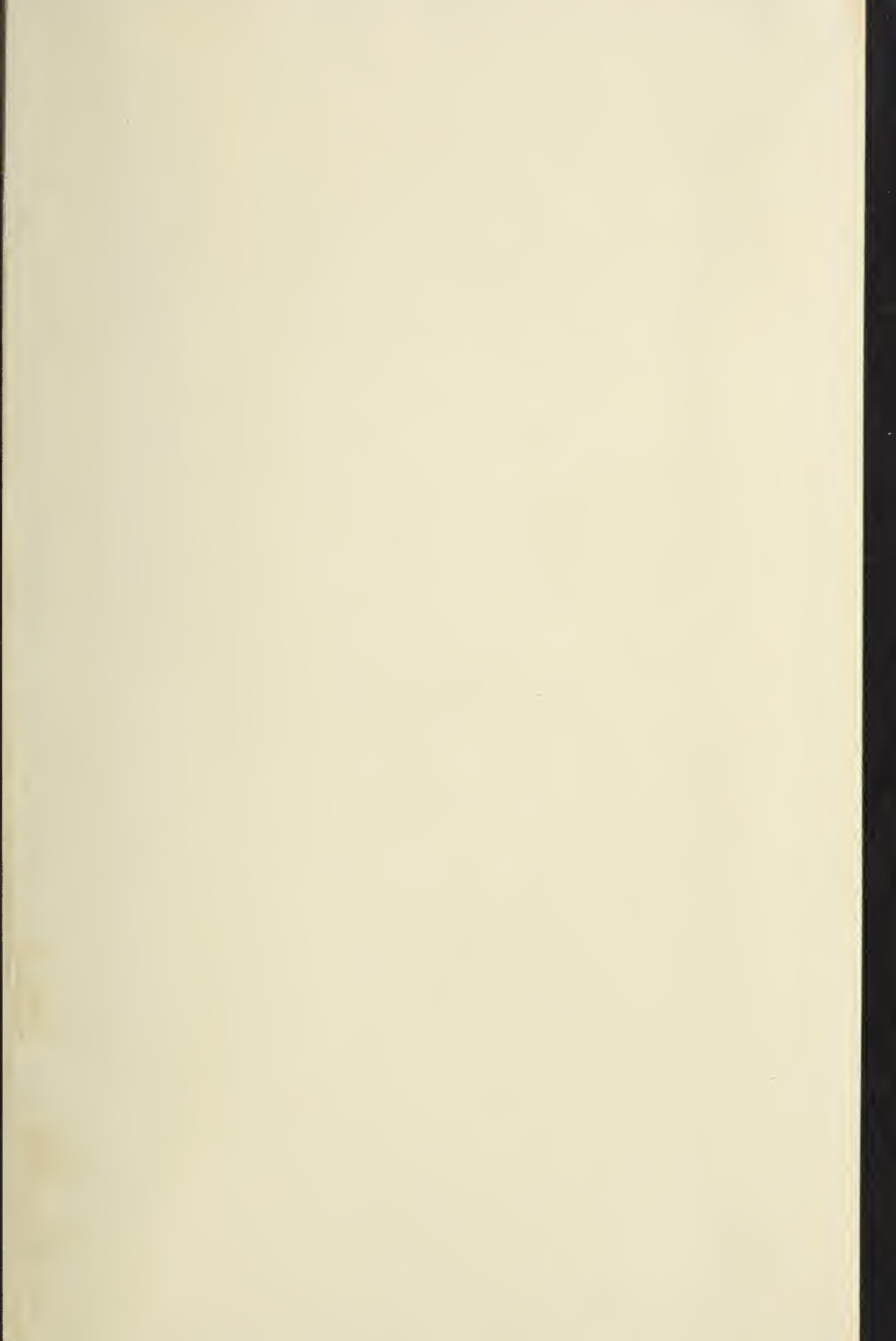

*Kadalampi.* To govern.



*Dampi.* To rule. To rescue.  
 To take fire. A cutting  
 wind blowing. A knife en-  
 tering.











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