

*Kwang Chung's poverty.*\*—Kwan Chung and Pao Shuh were friends. Shuh came into possession of some gold, and divided it with Chung, giving Chung moreover the greater part. Chung said: My Pao knows my poverty.

*The silk robe attested his affection; Sü Kia's genuine compassion for Fan Sui's poverty. If you wish to enjoy the mutual affection of friend and host, you must exhaust the beauties of East and South.*—The Account of the Pavilion of the Prince of Têng† says: The terrace and moat lay at the boundaries of I and Hia; the host exhausted the beauties of East and South.

*Friends should treat each other nobly, and should do their utmost in honest admonition.*—Fan Sui was a native of Wei country, and followed Sü Kia to Ts'i State. The Prince of Ts'i, hearing that Sui was a clever speaker, presented him with money, oxen, and wine. Kia, fearing lest Sui should disclose the secret policy of Wei to the Ts'i Ruler, told the King of Wei of this upon

\* Statesman in Ts'i country, 7th cent. B.C. He and his fellow minister Pao are the Damon and Pythias of Chinese antiquity.

† 7th cent. A.D., son of one of the T'ang Monarchs.

his return. The Prince of Wei, in wrath, had him bastinadoed. Sui feigned death, and was cast into a privy. Afterwards, Sui changed his name and surname to those of Chang Lu and escaped to Ts'in country. The King of Ts'in made Sui his minister. Sui, hearing that Sü Kia, the envoy of Wei, had come, went incognito, in plain clothes, and at his leisure, to the inn, and saw Sü Kia, who said, quite taken back: Fan Sui, so poor! have you got here? And he took out a silken robe and presented it to him. He then inquired: Have you heard of Lord Chang, the minister of Ts'in? Sui said: "My master;" and proceeded to drive Kia's chariot to the Premier's Palace gate, saying: Wait here, My Lord, whilst I tell the Premier. Kia, noticing that a long time had elapsed without any one coming out, inquired of the gatekeeper, and then learnt that Fan Sui was no other than the Minister Chang. Thereupon he entered upon his knees, and apologized for his crime. Sui upbraided him, saying: For your former slandering I ought to kill you now, but as you have shown kindness in giving me the silk gown, you have yet some affection left, and I will therefore grant you your life.

## TONIC AND VOCAL MODIFICATION\* IN THE FOOCHOW DIALECT.

To begin with, there are seven tones actually distinguished in the spoken dialect of Foochow. Possibly, at one time, there were eight in colloquial use; but, the 下上聲 being now absolutely identical with the 上上聲, only seven cadences are at present distinguishable. These are scienti-

\* We have made use of the word "modification" in preference to "inflection" because the latter term is used by Mr. Baldwin in the apparent sense of "consisting of more than one musical note."

fically described on page 5 of the Rev. C. C. Baldwin's *Manual of the Foochow Dialect*, to which those who take an interest in the matter under discussion may refer. We confess our inability to perfectly understand the "five elements" of a Chinese tone, namely *pitch, quality of voice, inflection, stress, and time*, (or at least those three elements which we have written in italics), and therefore content ourselves with referring our readers to the original Treatise for

further elucidation. In a paper read before the Asiatic Society in the early part of this year, the relation borne to each other in actual sound by the tones of Peking, Hankow, Foochow, and Canton was fully explained—to the best of our ability;—and a reference may also be made to the Table of Tones thereto appended as soon as the Society's journal is published.

The object of the present paper is to examine two features in the Dialect of Foochow either or both of which may possibly exist in other Chinese Dialects, but neither of which exist in either of the three Dialects above-mentioned.\* The one is a perfectly regular system of modification in the tones, and the other is a perfectly regular system of modification in the vowels.

We now proceed to examine in detail the paragraph commencing upon page 8 of Mr. Baldwin's *Manual*, which treats of the Tones in combination. We agree with all which we do not quote or criticise. He says "these peculiarities [of modification] relate to the first or leading word of the term or phrase." To this we must add "when the term consists of a pair of words;"—numerous instances of which are given by him on pages 192-195. When the term consists of three words, another description of modification takes place, affecting the two first words. When the term consists of more than three, yet another description of modification takes place, sometimes sweeping the first five or six words into a string of 上平 or a 上上 tones. In the present paper upon Foochow tones, we shall confine our detailed remarks to tonic modification in pairs of words only. Mr. Bald-

\* Mr. Edkins has recently been at some pains to describe in the *China Review* the modification of Pekingese tones in combination. We may examine his theory in detail, on a future occasion. Suffice it to observe at present, with all deference to so high an authority, that we have failed to distinguish any rigid system of tonic modification in the Pekingese Dialect. In any case, such as it is, it is optional, unconscious and elastic; and a complete disregard of it in no way tends to make the speaker less comprehensible, than he otherwise would be.

win adds, [referring to these pairs], "the only exception that we have noticed is when the following word is a mere suffix or unimportant word." There are numerous other subtle exceptions resulting from various causes, such as the combination of a noun and a verb; of an adverb and a verb; the necessity of emphasis, &c., &c., which, for the present, we merely allude to, reserving a closer examination for a future occasion, and inviting attention to the combinations 原是, 萬難, 拍傷, and 難處, as instances.

1. When the first tone, the 上平, is in combination with the first, fifth, and eighth, the 上平, 下平 and 下入,—both are clearly enunciated, without any modification whatever, both having the same cadence and differing only in respect of *time*. When the first tone is in combination with the second, † third, fourth, and seventh,—the 上上, 上去, 上入 and 下去,—it is modified into the fifth, or 下平 tone. Mr. Baldwin, speaking of this tone, simply says: "The first tone (leading) is usually spoken with a very strongly marked accent as in *sing sang* and *ki 'chi*." This is correct, but, we think, hardly discriminating and exhaustive enough. Although the simple 上平 and simple 下平 are, alone, widely different in cadence, still, strange though it may seem, we had for some time doubts whether the former, in combination, preceding the 2nd, 3rd, 4th and 7th, was really sounded as a 上平 or as a 下平. We have since tested the matter in various ways, and at last satisfied ourselves beyond doubt that our view is the correct one. A reference to Mr. Baldwin's musical scale will perhaps explain how the doubt arose. It is probable that the real difference consists in what Mr Baldwin calls *stress*,—a term which we do not perfectly understand.

2. When the second tone, the 上聲, is in combination with the first, second, fifth, and eighth,—the 上平, 上聲, 下平, and 下入,—it remains unmodified. This

statement will require further explanation, and will at the same time throw additional light upon the note at the foot\* having reference to Mr. Edkins's supposed modifications in the Pekingese Dialect.

When we make use of the term "modification," we intend what is described by Mr. Baldwin as "a radical change,"—that is, a complete shifting from one tone to another. The actual change which takes place in this instance is not radical; it is well described by Mr. Baldwin on page 7 as a "vanishing stress." This "vanishing stress" is precisely what takes place in the Pekingese dialect in certain combinations;—in, for instance, the combination 快去. In both dialects it is quite immaterial for purposes of conversation whether this stress is ignored or not, and consequently we refrain from "crystallizing" it—if we may be permitted to introduce the term—as a material factor in the matter. To illustrate our meaning more satisfactorily:—Germans frequently say "the English *hat* is not pronounced like our *haat* but like *het*." The real fact is the English vowel in *hat* is indescribable in their language, and they are driven to a defective "crystallization." So with the "vanishing stress." The 去聲 is not—in the instance 快去—modified into a genuine 上聲, though the ear detects a change which produces an effect approximate to that of a 上聲. One cannot go wrong if the pure original tone is used; and therefore, if the ear is not sufficiently fine to appreciate the subtle "indescribable" change without "crystallizing" it into the nearest other "describable" tone, it is better to adhere to the original tone. Where a "radical change" takes place, as in the Foochow dialect, it cannot be ignored, for a 上平 and a 下平 are occasionally mutually substituted, in combination, one for

\* When we speak of the 2nd, we must always be understood as including with it the 6th, which is identical with it in every way. Though there are only seven tones, we speak, for the purposes of this paper, with Mr. Baldwin, of eight.

the other. It is like the steersman moving the ship's head to port when "starboard" is called by a British pilot. When steering under the direction of other pilots he must do the reverse. But it would not be safe for him to extend by analogy this *vice versa* system when some move of the helm unusual or even unknown by name to his peculiar seamanship should be called. We are anxious to impress upon students of comparative philology (in this special field of Chinese dialects) the necessity of discriminating between, on the one hand, what is absolute, systematic, crystallized, and essential, and, the other hand, what is equivocal, irregular, transitory, and irrelevant. In the latter category do we class such tonic changes as 快去 and 洗臉 in Pekingese.

In combination with the third, fourth, and seventh tones—the 上入, 上去 and 下去,—the second tone changes into the first. Mr. Baldwin says, "It sometimes imparts to the voice a slightly sarcastic accent, especially when the word is in the 3rd or 7th tone." Here again we think Mr. Baldwin has not been bold enough: the change is radical and complete, and takes place before the fourth tone too. "The third and seventh tones [—i.e. the 上去 and 下去] (leading) cannot be distinguished from the first (leading)," says Mr. Baldwin. As we have above shewn, the first (leading) remains the first when succeeded by the first, fifth, and eighth tones, and takes the cadence or sound of the fifth,—the 下平—in all other cases. So are the third and seventh tones (leading) undistinguishable from the first (leading), but form it *with* the additional distinction here pointed out. That is to say, when followed by the first, fifth, and eighth, they take the form of the first, and in all other cases that of the fifth. Another very important modification accompanies the tonic modification of words in these two tones (leading): that is the modification of the vowel or diphthong. Only a few, however, of the total number of Foochow vowels are

thus modified, and these we now give in a table. The spelling is that of Messrs. Maclean and Baldwin's Dictionary, the value of which, in order not to mislead, should be compared with the spelling adopted by Wade and Williams, a table of which is appended to the paper upon the "Comparison of Dialects," above referred to as having been read before the Asiatic Society.

The final *eng* is modified into *ing*

„	<i>ieu</i>	„	„	<i>iu</i>
„	<i>ong</i>	„	„	<i>ung</i>
„	<i>oi</i>	„	„	<i>wi</i>
„	<i>eu</i>	„	„	<i>iu</i>
„	<i>ëü</i>	„	„	<i>ü</i>
„	<i>aung</i>	„	„	<i>ong</i>
„	<i>e</i>	„	„	<i>i</i>
„	<i>äeng</i>	„	„	<i>ëng</i>
„	<i>ói</i>	„	„	<i>oi</i>
„	<i>üë</i>	„	„	<i>ë</i>
„	<i>aiu</i>	„	„	<i>eu</i>
„	<i>ëing</i>	„	„	<i>üing</i>
„	<i>woi</i>	„	„	<i>wi</i>

On page 14 of his *Manual*, Mr. Baldwin expresses this phenomenon in a different way. Instead of treating the vowels found in words of third and seventh tone as originals, modified as above described, he looks upon these vowels as being themselves modifications of the vowels found in words of the same class belonging to the other (non-entering) tones, thus implicitly recognizing the two 平 and the 上 as being more ancient than the 去. This suggests the interesting question whether tones in all dialects may not be the outcome of modified vowels which have gradually given place to tones? If, instead of the few vowels above enumerated, all Foochow vowels were thus modified when joined to certain tones, this would be an advance step towards rendering a certain number of tones valueless. If a step further were taken, and these vocal modifications, instead of being annexed to pairs or trios of tones, were subdivided and annexed each one to an individual tone, it would be quite possible to speak the dialect without any tones

at all, and at the same time without running the risk of confusing together more words than have at present both the same sound and the same tone.\* It will be at once manifest that two accumulative distinctive marks to a word are unnecessary. For instance, suppose a certain class of English speakers distinguished the ideas of *break* and *broke* by a difference in spelling, and others by distinguishing *break* into two differing tones. Supposing, then, that a struggle arose whether the tonic distinction or the vocal distinction should prevail, and that as a result both distinctions were used. It is evident that one would be superfluous. This leads us to the surmise that some at least of the Chinese-speaking peoples may have had at one time more syllables than they now have, and that, after the struggle for mastery between tonic distinctions and vocal distinctions, which (following up the surmise) seems to have resulted in most cases in favour of the tones—they gradually abandoned as supererogatory many old distinctive vowels and diphthongs. The generally-received opinion appears to be that the Chinese languages have always been poor in syllables, and have eked out their wants with the aid of tones; whereas, it is not impossible that they may at one time as suggested have been much richer in syllables than they now are, and may have, for the above reason, substituted tones for diphthongs. We are unable to offer any decided opinion upon this point, but it appears to us that, by a careful study and a painstaking scrutiny of the different dialects, very important *data* might be established which would in all probability guide us to important archæological facts in connection with the philology of China. In connection with this surmise, it is interesting to note that Pekingese words, theoretically belonging to the entering tone, are frequently read with two or three different vowels or diph-

\* See Mr. Baldwin's musical diagrams, and the Tone Tables in the Paper read before the Asiatic Society.

things, which fact may possibly turn out to possess considerable significance. Solid facts are wanted before theories can be safely propounded.

4. As to the fourth—or 上入—tone, we must considerably supplement Mr. Baldwin's remarks. (a) When ending in *h*, it has the quality of the first tone (leading); that is to say, it has the double quality described by us, not only the single quality described by Mr. Baldwin. When therefore, succeeded by words in the first, fifth, and eighth tones, it takes the cadence of the first tone: in all other cases that of the fifth tone. (b) When ending in a *k* it does not radically change, but only takes a "vanishing" stress (which sounds identically with the "vanishing stress" of the second tone) when followed by a 1st, 2nd, 5th, or 8th; and into the first tone when followed by a 3rd, 4th or 7th. In the two former of the last three cases the modification is really into the 8th tone; but, as we have shewn, the 8th differs from the 1st only in respect of time, and as, in the instances under discussion, the final *k* is always dropped, the difference in time is not essential enough to weaken our rule. The vocal modification which takes place contemporaneously with the tonic modification in leading words of this tone, whether ending in *h* or *k*, is precisely the same as the vocal modifications described in the above table,—substituting the finals *h* and *k* for the final *ng*.

5. The fifth—or 下平—tone, when succeeded by the 1st or 8th, becomes the first: in all other cases the second. This rule, again, is amply sufficient for all but the most scientifically and scrupulously exact purposes. Perhaps this is a fitting place to introduce a word or two upon exceptions. We have already said the 2nd tone remains unchanged. At the same time we pointed out that, although there was no radical change, still there was a certain fleeting change which Mr. Baldwin indicated by the convenient expression "vanishing stress." If it were not for this "vanishing stress"

there would be no distinction between a (1) second + fifth and a (2) fifth + fifth—according to the rule last laid down.

There is yet a refinement upon a refinement. Some words,—as we have already pointed out,—for some good reason or another do not follow the usual rules; and we instanced the combinations 原是, 萬難, 拍傷, and 難處. Another exception is 酉時. According to our rule No. 2, this would be pronounced 'iu si, i.e. 'iu with the "vanishing stress." But, if that were the case, the combination would in no way differ from 有時 'iu si. The latter combination therefore—probably, and of course instinctively, because the commoner of the two—follows the rule, and takes the "vanishing stress." The former, rarer, is clearly enunciated, the 'iu being as distinctly and purely enunciated as though alone. But 油糲 'iu si,—according to our last rule upon one fifth tone succeeding the other,—would also become 'iu si. Well, there is yet another shade of difference; but it is not appreciable except by contrast, still less is it sufficiently appreciable to admit of a new bastard tone being recognized. This 'iu is gentler than the first 'iu, and consequently we might amend our last rule by saying "in all other cases a gentle second." Practically, all these three distinctions may be ignored without serious consequences. Of course a native invariably and unconsciously makes the distinction, but not one in a thousand could explain it, or would, perhaps, admit it: in fact all our theory of tonic modification is quite unknown as a system to the vast majority of natives. All vocal and tonic changes are grouped together by them in the miscellaneous and convenient sink of 'chau ing 走音 or "clipped words." We only, therefore, enter into this minute detail for purposes of record. Each fact established and explained is a base to work upon, and so much lumber cleared away to ease the labours of others. The supposed change of the first of two or more Pekingese 上上 e.g., the well-known phrase (to

Pekingese students) 獨不准你考的理有麼, is nothing more than a 走音. In the instance here quoted it is immaterial whether 准你 and 考 are separately clearly pronounced, or whether 准 or 你 respectively is changed to a 下平. There is no rule; the whole thing is involuntary and "fleeting," and has no more significance than the treacherous *r* which many people find it impossible to keep out of such phrases as "the idea *r* of such a thing," or "Pagoda *r* Anchorage." The eighth tone, whether it end in an *h*, or a *k*, becomes the first when succeeded by the first, fifth, and eighth; it becomes the fifth in all other cases.\*

RULES ON COMBINATIONS OF PAIRS  
OF TONES.

1. All leading tones, except (1) the rising and (2) the upper entering tones ending in

\* *Inside* the city of Foochow it becomes the "gentle" second in all cases. As this circumstance disagrees with the otherwise perfect sys-

*k*, sound the same: i.e. before a 1st, 5th, and 8th they sound as the 上平; before the 2nd, (which includes the sixth), 3rd, 4th and 7th as the 下平.

Exception: the 5th preceding the 2nd, 3rd, 4th, 5th and 7th, becomes the 3rd.

2. (1) The rising tone, and (2) the upper entering tone when it ends in a *k*, do not change when they precede the 1st, 2nd, (which includes the sixth) 5th, and 8th: when they precede the 3rd, 4th, and 7th they change into a 上平.

Thus two simple rules will guide the student through 49 possible different combinations of pairs of tones in the Foochow Dialect. There is but one exception, the 5th tone. These two rules are subject to the qualifications above explained of "vanishing stress," "gentle," "time," "stress" &c., &c., and to special exceptions. None of these qualifications are, however, of *essential* philological value.

tem of modification explained in our rules, we shall take the liberty of holding the *outside* of the city to be the standard.

## LEGISLATION AND LAW IN ANCIENT CHINA.

ACCORDING TO CHINESE SOURCES.

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China is generally considered to have been, ever since the commencement of history, a State organised on the basis of laws. Sages, to whom the people willingly yielded, arranged, as all traditions testify, from the very beginning and throughout the course of ages, all relations of life. As the Chinese have no alphabetical system of writing derived from a previous system of pictorial writing, but had, at a rather early

stage, a system of pictorial and ideographic writing which was gradually more and more developed, it may well be taken for granted that legal enactments also were written down at an early stage. As jurisprudence in China was no secret privilege of a caste of noblemen and priests, as was the case in ancient India and partially even in primitive Rome, the laws were promulgated to the whole of the people. Nevertheless no ancient