



The tones are indicated in various ways by different writers. The most readily recognized and most readily printed mode is the employment of the several accents—the acute, the grave, the circumflex, the long, and the staccato. By this method, the word “Ban” would be thus written in the several tones: Ban, Bán, Bàn, Bat; Bân, Bân, Bân, Bat. In the cases of the first and fourth tones, no mark is used. Where the word ends in a vowel, the abrupt ending of the “entering” tones is indicated by affixing the letter “h;” thus the word “Ba,” written in the several tones would be: Ba, Bá, Bà, Bah; Bà, Bá, Bâ, Bah.

The significations of a monosyllable in its several tones bear no relation whatever to each other. Thus the word “Ke” (pronounced like “Kay” in English) has the seven following meanings in its seven distinct tones:—

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| 1. Kc—a family. | 1. Si—silk. |
| 2. Ké—false. | 2. Sí—to die. |
| 3. Kè—a plan | 3. Si—four |
| 4. Keh—to divide. | 4. Sih—to twinkle. |
| 5. Kê—the caugue. | 5. Sî—a season. |
| 7. Kē—low | 7. Sî—to be. |
| 8. Kch—to oppose. | 8. Sih—to lose. |

It thus appears that a monosyllable may, by these different tones, be transmuted into as many different and distinguishable words. In the written Chinese language there are eight tones, four upper and four lower. In the Nankin, or Court Dialect, there are, however, really only five different tones and modulations in use, the sixth tone being the same to the ear as the second, the seventh as the third, the eighth as the fourth. In the Canton and Fuh Chau dialects, there are eight different tones. These tones are not the same in the different dialects. Thus the Canton tones are different tones (musically considered) from those of the Amoy and Fuh Chau dialects. The Fuh Chau tones are several of them peculiar. The five tones of the Court dialect are all to be found in the Amoy, but attached to different numbers. The