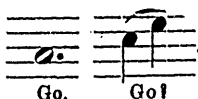


these two modulations



In the former case it is

an order, in the latter a question. In the Amoy dialect the monosyllable "go" with the former tone means "to starve," with the latter modulation it means "goose." The former represents the seventh Amoy tone; the latter, the fifth. Take the monosyllable "Kau" (pronounced like our English word "Cow"); with the seventh tone, it means, "thick;" with the fifth tone, "monkey." But these are not all the tones and modulations that are used. The word "Kau" may

be uttered in a high monotone, thus



; this means "a ditch."

It may have the following modulation



; it then means "a dog."

It may be thus modulated



and then it means "enough."

If uttered with the same modulation, but in a quick, abrupt manner



it means "to decompose." These are severally styled the

first, second, third, and fourth tones; they are also called *upper* tones. The fifth and seventh tones have been already described. In the Amoy dialect the sixth tone is the same as the second. The eighth tone is a high monotone, very quickly and abruptly pronounced, thus



The fourth and eighth tones are called by the Chinese, the

upper and lower "entering" tones, Where the words end in "m," the "entering" tones have the "m" changed into "p;" thus "lam" becomes "lap." If the word end in "n," the "entering" tone changes "n" to "t;" thus "lan" becomes "lat." If the word ends in "ng," the "entering" tone changes "ng" into "k;" thus "lang" becomes "lak," "leng" becomes "lek," "lōng" becomes "lök," "liōng" becomes "liök."

Let us now examine these several modulations in their relations to each other. We take the word "Ban."