

done. But in Chinese an element of fully equal value is the pitch of the tone with which the word is uttered or the nature and extent of the modulation. This want of ear (as it is called) has been a serious hindrance to many earnest men in their efforts to speak Chinese.

It must not be supposed that the absolute pitch of the tones is the same with all men, or even with the same man at different times. Different men speak on different keys; the same person speaks on different keys at various times and in various circumstances. So the tones are constantly varying in their absolute pitch with the variation of key, and yet bear to each other a fixed relation. So also the extent of the modulation varies with the emotions of the speaker. In tranquil utterance the range of modulation is usually a third, while in excited conversation it rises to a perfect fifth. Little children give a greater range to their modulations than adults.

*Relation of the Amoy Tones to the ordinary tones of common utterance.*

It will be observed that the Amoy Tones are such as we use in ordinary speech. Every one is employed in speaking English. But while in Chinese the tone is an essential and unvarying element of the word, in English it changes with the emotions of the speaker or the general drift of the sentence. Anger, fear, love, reverence, desire, pride, shame, and other feelings, determine our tones and modify them constantly. In speaking in an earnest, impassioned manner, the modulations are almost always appropriate and impressive. But in speaking Chinese, it is to be borne in mind that the very tones which seem to us so natural and expressive of our emotions, have been pre-engaged, and are already enlisted in the service of Orthodoxy. As rhetorical powers, they no longer exist, having been impressed for the work of mere verbal enunciation. A European, in speaking Chinese, must therefore be ever on his guard, lest the habits of his youth carry him away, before he is aware, and the modulations be employed in the expression of emotion, which must be jealously reserved for the distinction of words. In public speaking, great care is requisite, lest the feelings of the orator ruinously modify his utterance and render unintelligible or absurd his most weighty sentences.

But the question may be asked "Have the Chinese then no tones of emotion?" No one can listen to an earnest altercation, without perceiving that there is no lack of emotional modulation. But these tones are different from those used in the utterance of words. Any