

Hua Miao – English Glossary

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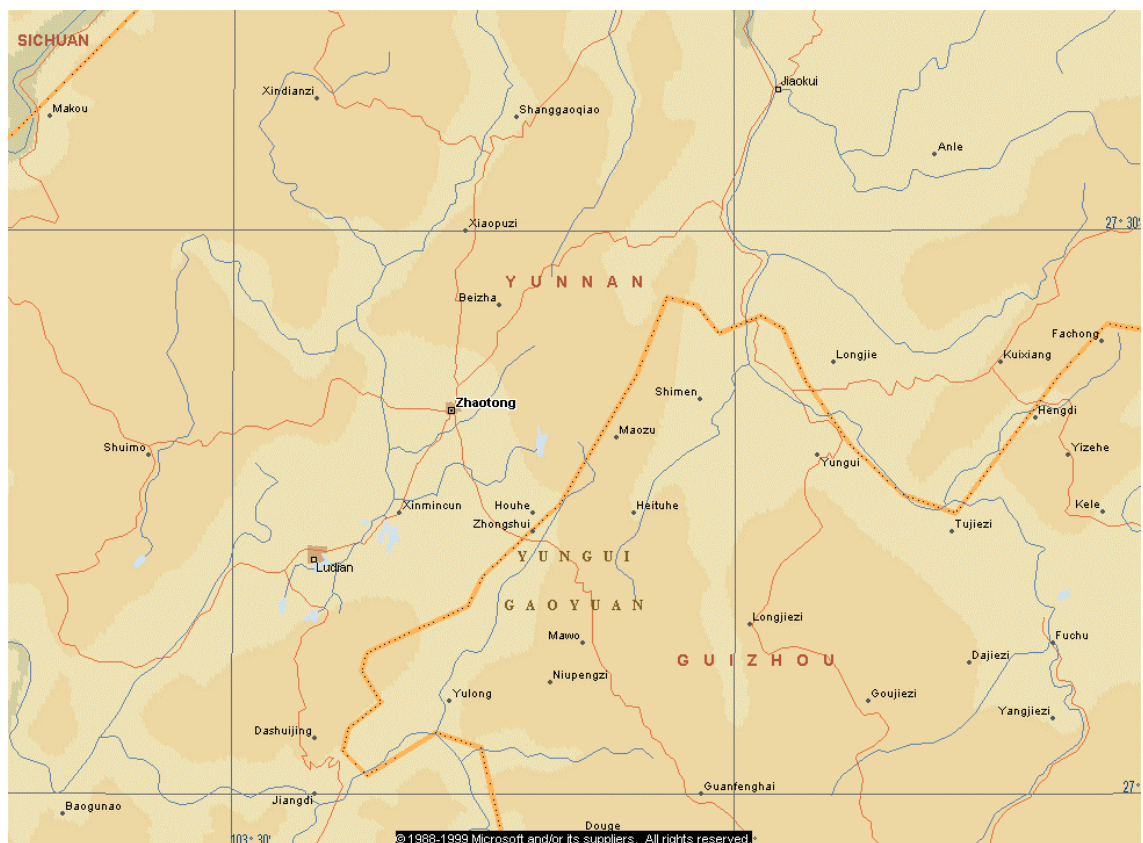
The Parsons Family

The twin brothers R. Keith and P. Kenneth Parsons were born at Zhaotung in the Province of Yunnan in S.W. China in 1916. Their parents, the Rev. Harry and Mrs. Annie Parsons, went to China as missionaries of the Bible Christian (Methodist) Church in 1903 and 1905 respectively. They were colleagues and successors of the Rev. Samuel Pollard in the work among the Hua Miao people, as they were then called. The people's own name for themselves was Ahmao. Both Mr. and Mrs. Parsons spoke Chinese and were fluent in the Ahmao language, while, in their childhood, their sons were bilingual, speaking Ahmao and English.

Both sons followed their father into the Ministry of the Methodist Church, and returned to S.W. China where they were able to renew their contacts with the Ahmao people. Alongside their missionary work, Kenneth Parsons began the compilation of an extended Ahmao – English glossary of words and phrases, while Keith Parsons began collecting old folk stories and songs, oral traditions which were fast slipping out of use in the changing circumstances of the mid-twentieth century, changes which eventually made it necessary for all missionaries to leave China.

Subsequently both brothers served in Africa and in various English appointments, and in retirement, have been able to return to their studies of the Ahmao language and culture.

The Zhaotong Area of South-West China



The Parsons brothers were born in Zhaotong in 1916.

Background

The Ahmao and their writing.

In the south-western provinces of China, Yunnan, Guizhou, Sichuan and Guangxi, and also in Laos and Cambodia, is found a group of tribes hitherto known collectively by the Chinese name “Miao”. The different tribes have, in the past, been distinguished, often by reference to their colourful tribal costume, as Black Miao, Green Miao, Flowery Miao, River Miao and so forth. However in recent years tribal words like “Hmong” have begun to supersede the Chinese names. The languages of the various tribes, although related, are mutually unintelligible. This glossary refers to the language of one of the smaller tribes of people who call themselves Ahmao, but are more generally known as the “Hua Miao”, a name which became “Flowery Miao” in English. By some recent Chinese writers this group has been distinguished as “North-east Yunnan Miao”

According to tribal traditions preserved in their ancient songs, population pressure from the Han forced the Ahmao to abandon their ancient homeland, away to the north by the Yellow River, and to flee south and west to the Yunnan – Guizhou border where they became serfs on the estates of powerful Yi landlords. Subjugation by the Han and exploitation by the Yi caused the disintegration of much of the traditional tribal structure, and the people sank into degradation and abject poverty.

Until the twentieth century the Ahmao had no written language, but in 1904 a movement towards Christianity began. Two missions were principally involved, the China Inland Mission and the Bible Christians, a small branch of the Methodist Church. In order that their converts might be able to read the Scriptures, both missions were anxious to find a system of writing for the Ahmao language. One, using the Latin alphabet, and favoured by Mr J.R.Adam of the C.I.M., eventually gave place to a system evolved by the Rev. Samuel Pollard of the Methodist Church. This form of writing is still popular and is still widely used, despite determined efforts to supersede it. Its continuing appeal seems to depend on two factors, first, on simplicity, both in the formation of the letters and in the ingenious method of indicating tones, and second, on the fact that the letters being different from any other form of writing, the people claim it as their own unique calligraphy, and so it bids fair to becoming part of the tribal heritage itself.

The Pollard script is by no means beyond criticism. Printing its unique alphabet has always been a problem. However, with computer programmes now available for writing it, this difficulty should be largely overcome. The script has also been condemned as “unscientific”, that is, it is not phonetically accurate enough to satisfy the professional linguist. In particular, the tonal system of the Ahmao language is considerably more complex than those who created the script envisaged. In response, it must be pointed out that the writing was not devised for the benefit of the professional student of linguistics whose needs are, in any case, much better met by the International Phonetic Alphabet, but in order that ordinary, simple people might be able to communicate with one another in writing, in their own native language. On this criterion, after a trial period of ninety years, the system, whatever its faults, must surely be judged a success.

Since 1950 attempts have been made to introduce a system of writing which might be used by all the Miao groups. It employs the Latin alphabet, and is an adaptation of the

Pinyin scheme used for the Romanisation of Chinese characters. Like the Pollard script it has both advantages and disadvantages, but it has not proved popular with the Ahmao.

The origin of the glossary

During 1946, Wang Ming-ji, a teacher at Shi-men-kan near the city of Zhaotong, in north-east Yunnan, painstakingly compiled a list of about 2000 Ahmao words with short definitions of their meanings. The list was written in Pollard script and bound into four small books, approximately 170 cm. by 130 cm., each containing between 50 and 60 pages. In 1949 Wang Ming-ji approached Kenneth Parsons at Shi-men-kan with the suggestion that his “Ahmao Dictionary” should be translated into English, a task which, working together under considerable pressure, they completed just before the change of government forced all missionaries to leave China. In the years that followed, this basic glossary has been greatly extended by the addition of words and phrases which Keith Parsons has gathered in the course of translating his collection of traditional Ahmao songs and stories.

Why “glossary”?

Although the glossary comprises a considerable quantity of material, it has been deemed wise not to call it a “dictionary”, since that word demands a degree of authority which we cannot claim. The work is, indeed, as complete and accurate as we can make it, but we have had no opportunity to collect new words and phrases which may have entered the language during the past fifty years, nor to conduct the detailed cross-checking that the word “dictionary” would imply, we are therefore happier that it remain a “glossary”.

The need for a glossary

The early missionaries who first mastered the Ahmao language, (there were only four Methodists and perhaps as many C.I.M.) did not leave behind any vocabularies, or much in the way of grammars to assist those who followed to learn the language. It is hoped that the present glossary may help in filling that gap. We hope that it may be of interest to the Ahmao people themselves, but since they already know their own language, they will have little need of a word list with definitions in a foreign tongue. The possible exception is that in these pages there are a number of archaic expressions probably no longer in common use, which have been gathered from the old songs. In the glossary such entries are distinguished by the initials OM standing for “Old Miao”. Ahmao students wishing to learn English will certainly be literate and fluent in Chinese, and for them there is no dearth of Chinese – English and English – Chinese dictionaries. The glossary will be of greater value to English speaking people interested in the Ahmao language and culture, and particularly in their rich heritage of songs and stories. Students of comparative linguistics will also find useful information in these pages.

The standard form of the script

The Ahmao script was invented so that hitherto illiterate people might be able to read and write their own language. It had to be accurate enough to achieve these ends, but otherwise simplicity was paramount, so that both adults and children with no previous education might be able quickly to master it. Over a number of years the system was developed and refined and reached its definitive form in the 1938 edition of the New Testament. It is this standard form that has been used in the glossary. For the person who knows and speaks the language any further elaboration of the script would simply

cause confusion and be self-defeating, but for the “foreign” student seeking to learn the language, some further help is required. Accordingly the glossary provides additional information in two areas, first in respect of emphasised or accented words and second with reference to the tonal system.

Emphasised or accented words

The Pollard script took over the Wade-Giles tradition of Romanising Chinese using an apostrophe to mark aspirated initials. Thus **ㄐ** is pronounced b, and **ㄐ'** is pronounced p, **ㄒ** is pronounced d, and **ㄒ'** is pronounced t etc. This arrangement greatly reduced the number of initials that had to be learned. With the passing of time it was gradually realised that there was an additional step between the voiced initials, **ㄐ**, **ㄒ**, etc., and the aspirated initials, **ㄐ'**, **ㄒ'**, etc. This intermediate group of initials is best described as “emphasised” or “accented”, since they are pronounced with a little more voice together with a slight expulsion of breath. The ordinary Ahmao speaker may be quite unaware of these accented words, as he is unaware of the actual tones that he is using, but it is essential for the foreign student to be able to recognise them. How then should they be marked? Wang Ming-ji used an inverted apostrophe, while some scholars in Kunming tried writing a tiny circle in the middle of the initial. Neither system was very satisfactory. The former got mixed up with the aspirate and the latter could be confused with the final that followed it. Our solution, which works perfectly, was simply to place a dot on the line between the initial and the final. In ordinary Miao texts, as for example the New Testament or the Old Miao Songs, it can be omitted, but in those places where it is required, as in this glossary, it is quite easy to include.

Marking the tones

As in Chinese, tones are important. For the person who knows and speaks the language, the four positions used in the Ahmao script are normally sufficient indication, but again the foreign student needs rather more exact information. Professional studies have shown that the various Miao languages have an inter-related and highly complicated tonal structure which has evolved over the centuries. In the glossary we have adopted the pattern advanced by Wang Ming-ji, which distinguished seven tones, and which, for all practical purposes, works reasonably well. Again following the Wade-Giles system, it uses the numbers from 1 to 7, written, like mathematical index numbers, beside each word. Thus in the glossary there are two systems of tone marking, the four positions of the standard Ahmao script, which suffices for all normal purposes, and in addition Wang Ming-ji's seven tone scheme, indicated by index numbers. The two systems are related as follows,

Ahmao standard position 1,				covers Wang Ming-ji's tone 1.			
“	“	“	2,	“	“	“	“ 2, 3 and 4
“	“	“	3,	“	“	“	“ 5.
“	“	“	4,	“	“	“	“ 6 and 7.

For the sound values of these tone markings, see the attached list describing the sounds of the Ahmao script. In the Pinyin form of writing Miao languages eight letters of the alphabet which are regularly used as initials in the writing, are also attached to the ends of words, where, rather confusingly, they have an entirely different function as tone markers. In the glossary, to avoid unnecessary complication, these markers have not been used.

Development of the Pollard Script

The following pages illustrate the development of the Pollard Script from its earliest printed form to the definitive form in the 1936 edition of the New Testament.

	Page
A page of the Miao hymnbook, 1908	9
An example of Samuel Pollard's own writing of the Miao script, 1911	11
A page of the first edition of the complete New Testament, 1917	13
A page from the second edition of the New Testament, 1936	15
A Page of Wang Ming-Ji's manuscript of a Miso dictionary, 1946	17

The 1908 Hymn Book.

Following the publication of St. Mark's Gospel in Miao in 1907, Pollard issued his first collection of hymns in 1908. This volume contained translations of 72 hymns, many of which had choruses. Each hymn was headed by its tune in Tonic sol-fa, but written using letters of the Miao script. The illustration is of number 23, Pollard's translation of Philip Doddridge's well known verses beginning.

O happy day that fixed my choice.
On thee my Saviour and my God!
Well may this glowing heart rejoice.
And tell its raptures all abroad.

The Miao is a good paraphrase of the English original. Like the Gospel it was printed using hand carved wooden blocks.

"O Happy Day"
Printed on Wooden Blocks, 1908



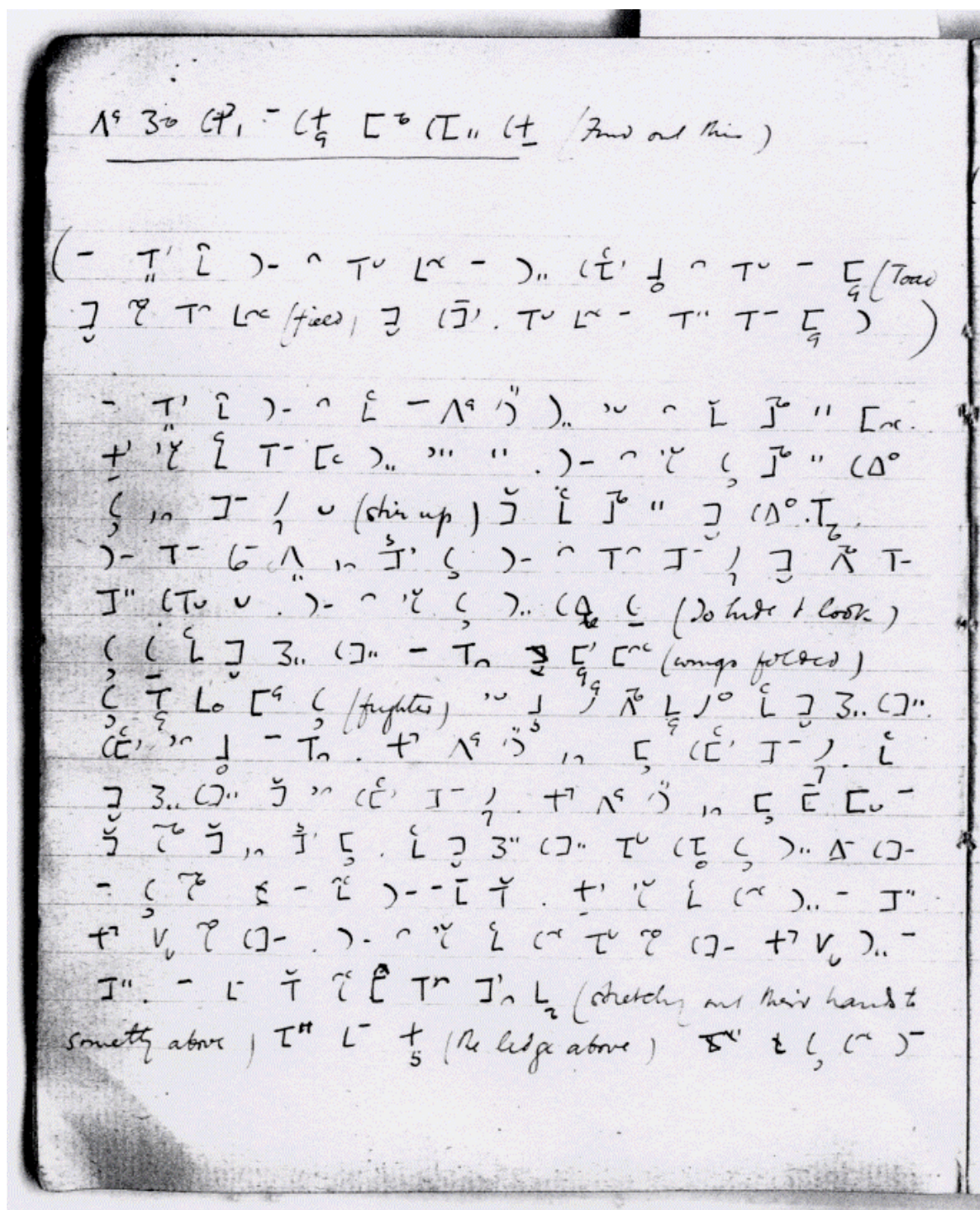
Samual Pollard's diary, 1911.

Samuel Pollard kept a journal throughout most of his life. In 1911, while visiting Miao villages to the north of Shi-men-kan he wrote down, probably at the dictation of his Miao colleague Yang Ya-go, fourteen pages of Miao folk-stories and songs. The illustration is of the first of these pages and contains the beginning of a narrative which continues as far as page six, where it is left, still unfinished.

Underlined at the top of the page is the title of a different song-story which Pollard was hoping to collect, hence the memo, "Find out this". Then come two lines in brackets. These are the beginning of a story in which a monkey met a toad in a dried-up paddy field, but the story gets no further than that. The main narrative begins at line three, and concerns a "sky-maiden" who flew down to earth and married a mortal, and the adventures of their two sons. Originally this story was a song, but here it is related in prose. Frequently words are omitted, and from time to time the writer could not keep up. For example, while Pollard was writing a note in English, "To hide and look", in explanation of the Miao he had just written, he missed the whole of the next sentence of the story. However, here we have the first faltering attempt to record an old Miao story. Twenty years were to pass before any further attempt was made.

Samual Pollard's Diary

Transcription of an old Maio song-story, 1911



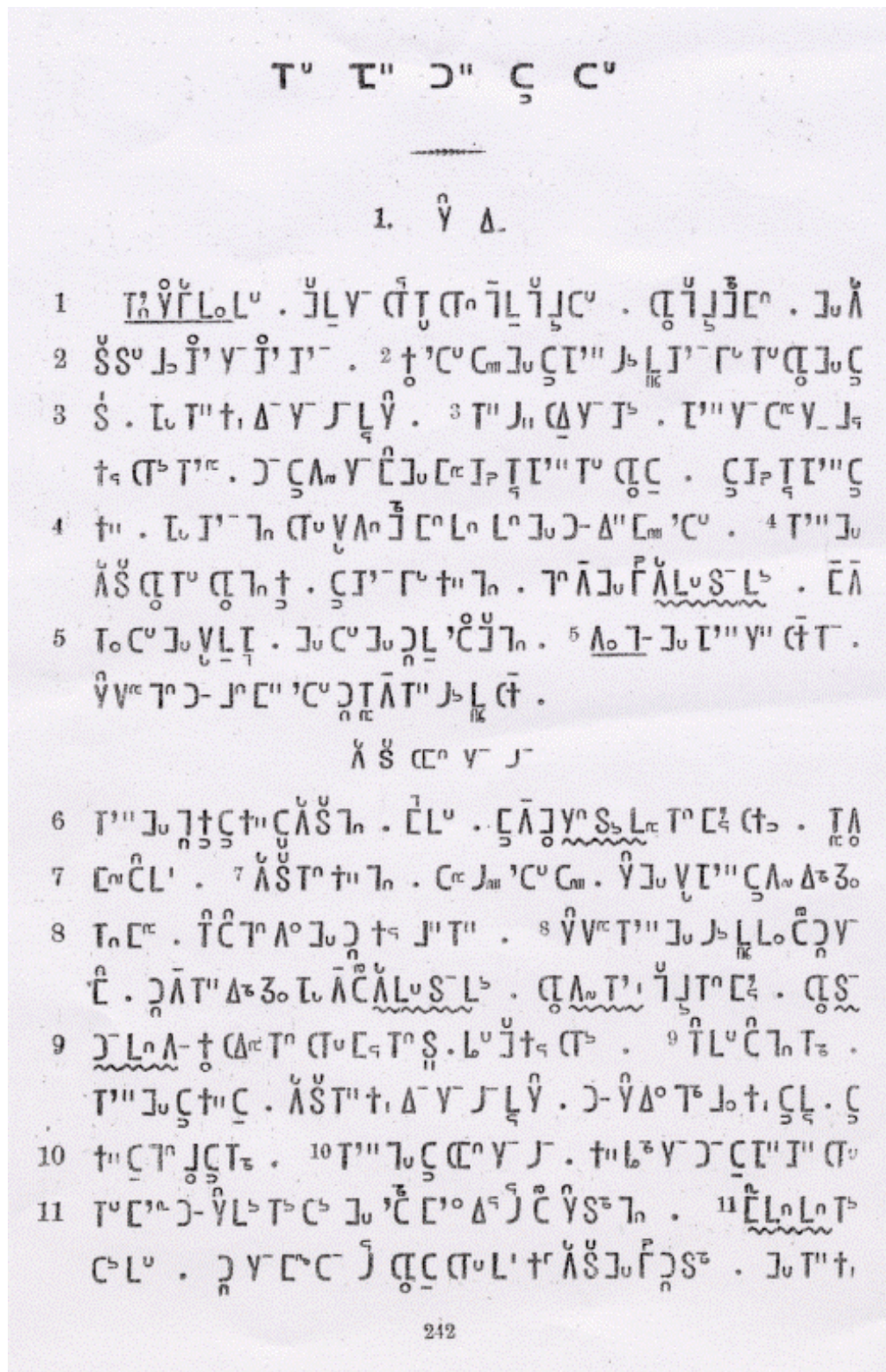
The form of the script is identical to that in the 1908 hymnbook.

First edition of the complete New Testament, 1917.

Pollard died in 1915. By that time, in consultation with colleagues both in the Methodist Mission and the China Inland Mission, and with the unfailing help of his Miao friends, he had nearly finished the translation of the whole of the New Testament. This work was completed by the Rev. W.H. Hudspeth. and in 1917 the British and Foreign Bible Society published it in Shanghai. The illustration shows the first page of The Acts of the Apostles as reprinted in 1919. In the Miao script the large symbols are consonants (called “initials”), and the small symbols are vowels (called “finals”). The position of the final relative to its initial indicates the musical tone in which the word must be pronounced.

The Hua Miao New Testament

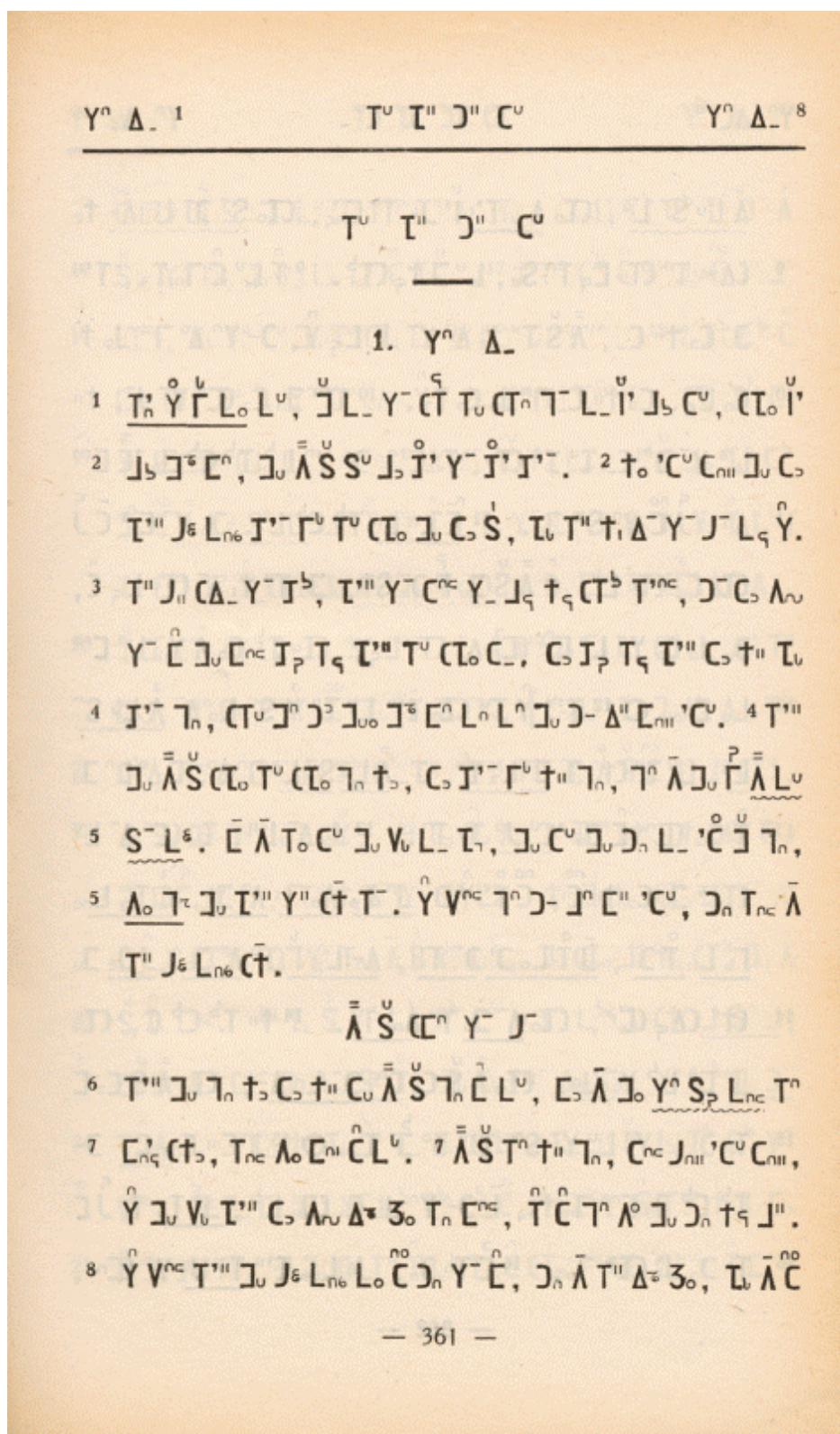
British and Foreign Bible Society
Printed in Shanghai, 1919



The Y is now in use, together with the five tone positions.

Definitive Edition of the New Testament, 1936.

In 1936 the whole of the New Testament was revised by Miao teachers under the guidance of the Rev. W. H. Hudspeth. The revision included considerable improvements in style to make the language more idiomatic, and also some changes to the script, to make it easier to read. In particular it was decided that, since the fifth tonal position, that underneath the initial, was not essential, it could be discontinued. This greatly clarified the writing as will be observed by comparing this fourth illustration with the third. Both are of the Acts of the Apostles, Chapter 1. That used in the 1936 revision of the New Testament has now become the standard form of the script. In the following years this edition was reprinted several times, the last in 1947.



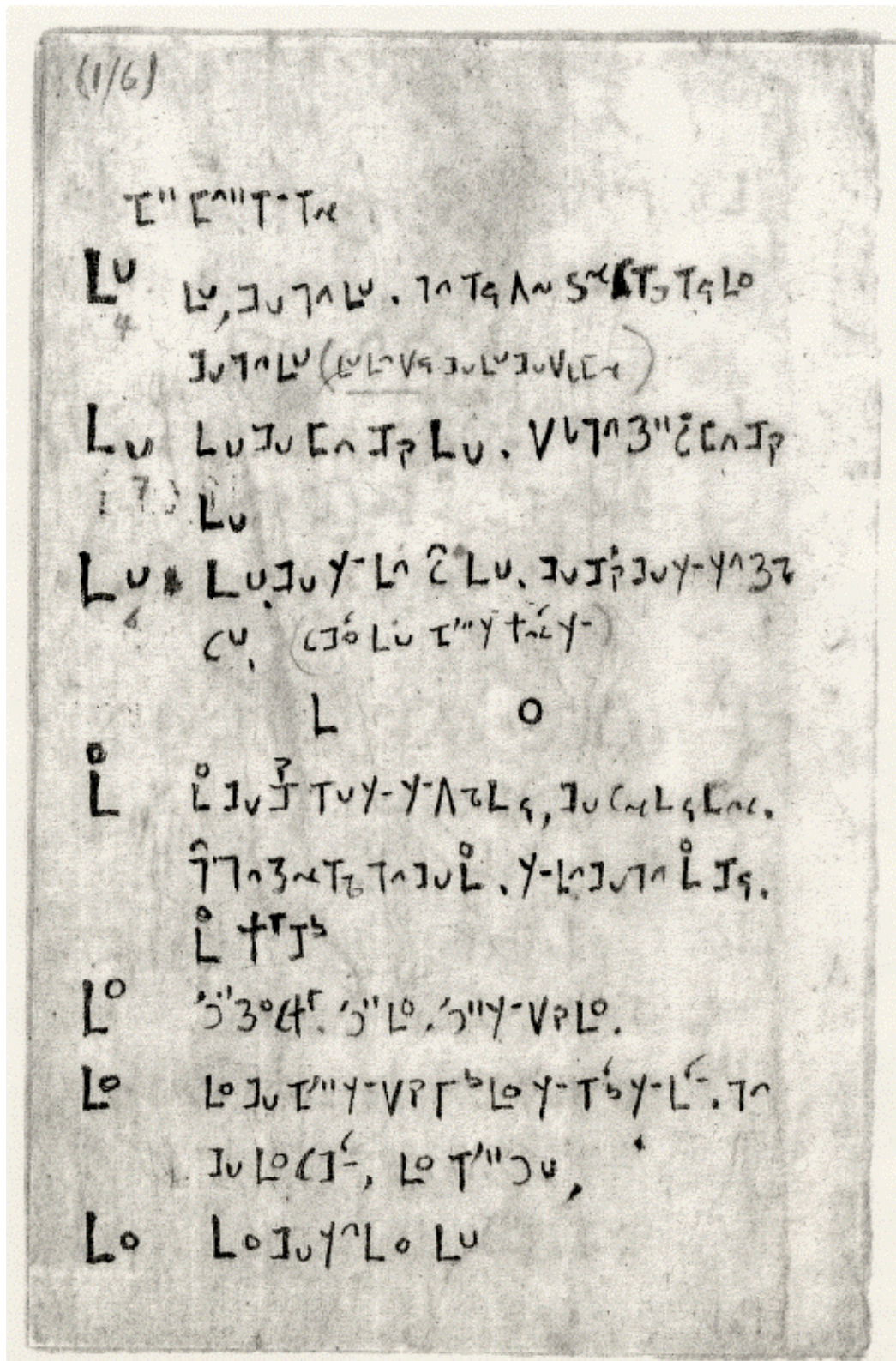
The fifth tone position, below the initial, has been dropped.

A page from Wang Ming-ji's original dictionary, 1946.

The fifth illustration is of a page (vol. 1, page 6), chosen at random from Wang Ming-ji's manuscript dictionary. This work fills 262 pages, collected into four small volumes. Its compilation occupied the writer from 2 o'clock on May 24th to 12 o'clock on December 28th 1946. In 1948 - 1949 Kenneth Parsons worked with Wang Ming-ji to translate these books into English. That translation forms the basis of the Glossary.

The Original Miao Dictionary

Translated into English by Wang Ming-ji and Kenneth Parsons
Stone Gateway, 1948-1949



This is one page (Volume 1, page 6) of Wang Ming-ji's original Miao Dictionary. The Parsons brothers used the four volumes as the basis for the current Glossary.

A Miao Song

This is one of the Miao songs that have significantly influenced the Glossary. Many of the Miao phrases in the Glossary were obtained from the songs.

Each song (there are over 100 of them) consists of an Introduction which describes the background of the song, placing it in context, a translation into English blank verse, a transcription showing the original Miao and the corresponding English words and finally some notes.

Earth's Ndrao-bang.

Singer not recorded.

Introduction

This song was recorded by Samuel Pollard in his diary in the summer of 1911. He did not say who the singer was, nor did he undertake an English translation. There are, however, a number of English notes in the text which seem to indicate that, though the Miao was faithfully written, he did not at the time fully understand the meaning.

The name Ndrao-bang means either "youth flower" or "youth breath" depending on the tone in which "bang" is read. It is not clear in the manuscript. This individual is credited with the creation of earth and sky, but his main achievement was to make the Miao a race of singers.

Toward the end of the song it is asserted that book study wearied (literally "melted") the voice. The picture here is not the western one of students poring quietly over their books, but of Chinese school boys declaiming their lessons at the top of their voices, the measure of effort being proportional to the volume of clamour. Singing songs was a far more congenial occupation, and much less strain on the voice!

Translation

Who made the earth?
Earth's Ndrao-bang made it,
He made the people to sing songs.

5 Who made the earth?
Earth's Ndrao-bang made it,
He made the people to study books.

The people sang,
Sang songs and could not cease.

10 They sang of everything away above,
Sang of the sun and the moon in the sky.
They sang of everything away below,
Sang of the water depths on the earth.

They sang of everything away above,

- 15 Sang of the clouds up in the sky.
They sang of everything away below,
Sang of the rocks and the cliffs on the earth.
- Earth's Ndrao-bang made,
Made the sky above,
Nine thousand fathoms high.
- 20 Earth's Ndrao-bang made,
Made the soil on earth,
Ninety thousand fathoms deep.
- Earth's Ndrao-bang made,
Made the people to sing songs,
25 And the people sang without ceasing.
- Earth's Ndrao-bang made,
Made the people to study books,
But book-study wearied their voices.
- 30 So the people did not study much,
They sang songs and could not cease,
They sang songs away through the seven vaults of the sky,
For the people sang without ceasing

Transcription

$C\Delta^{\text{nc}} T^n$ $C\mathbb{T}_{\text{II}}$ J^{z} .
earth Ndrao-bang.

$C\Delta^{\text{nc}} T^n$ \bar{J} J^r \dagger^r ,
earth who made,

$C\Delta^{\text{nc}} T^n$ $C\mathbb{T}_{\text{II}}$ J^{z} \dagger^r .
earth Ndrao-bang made.

\dagger^r $C\Delta^{\text{nc}} T^n$ T^{b} C^{b} \mathbb{J}_u I'^u $C\mathbb{J}^{\text{II}}$.
made world people who sing songs.

$C\Delta^{\text{nc}} T^n$ \bar{J} J^r \dagger^r ,
earth who made,

5 $C\Delta^{\text{nc}} T^n$ $C\mathbb{T}_{\text{II}}$ J^{z} \dagger^r .
earth Ndrao-bang made.

\dagger^r $C\Delta^{\text{nc}} T^n$ T^{b} C^{b} \mathbb{J}_u \mathbb{E}_{nc} $C\mathbb{T}^{\text{c}}$.
made world people who study books.

CA^{nc} Tⁿ T^ʔ C^ʔ I^ʷ,
world people sang,

I^ʷ C^ʔ Tⁿ t^ʰ S^u.
sang songs not able end.

I^ʷ Tⁿ L^ɛ L^ɛ Jⁿ J⁻,
sang at large gone above,

10 I^ʷ J^u CT^u 'C^u bⁿ.
sang sky sun moon.

I^ʷ Tⁿ L^ɛ L^ɛ Jⁿ Tⁿ,
sang at large gone below,

I^ʷ CA^{nc} Tⁿ J^ɛ Y^u.
sang earth bottom water.

I^ʷ Tⁿ L^ɛ L^ɛ Jⁿ J⁻,
sang at large gone above,

I^ʷ J^u CT^u Y⁻ J⁻ T^ɛ J^o.
sang sky above clouds.

15 I^ʷ Tⁿ L^ɛ L^ɛ Jⁿ Tⁿ,
sang at large gone below,

I^ʷ CA^{nc} Tⁿ Y⁻ V^ʔ Y⁻ t⁻.
sang earth rocks cliffs.

CA^{nc} Tⁿ CT^u J^ɛ t^r,
earth Ndrao-bang made,

t^r J^u CT^u Y⁻ J⁻,
made sky above,

S^{nc} Lⁿ t^{ʰnc} Δ^ɛ.
high nine thousand fathoms.

20 CA^{nc} Tⁿ CT^u J^ɛ t^r,
earth Ndrao-bang made,

t^r CA^{nc} Tⁿ Y⁻ L⁻,
made earth soil,

T° ㄟ V_u Δ^δ.
 deep nine ten-thousand fathoms.

CA^{nc} Tⁿ Cㄟ_u J^δ †^r,
 earth Ndrao-bang made,

†^r CA^{nc} Tⁿ T^ʔ C^ʔ ㄩ_u I^{'u} Cㄟ_u,
 made world people who sing songs,

25 CA^{nc} Tⁿ T^ʔ C^ʔ I^{'u} ㄟⁿ S_u.
 world people sang not end.

CA^{nc} Tⁿ Cㄟ_u J^δ †^r,
 earth Ndrao-bang made,

†^r CA^{nc} Tⁿ T^ʔ C^ʔ ㄩ_u ㄟ_{nc} Cㄟ^ς,
 made world people who study books,

ㄟ_{nc} Cㄟ^ς J^δ ㄩ^{'u} 3°,
 study books voice melts,

CA^{nc} Tⁿ T^ʔ C^ʔ ㄟ_{nc} ㄟⁿ ㄟ^{nu}.
 world people study not much.

30 I^{'u} Cㄟ_u ㄟⁿ †^r S_u,
 sang songs not able end,

I^{'u} Cㄟ_u L_r J^δ ㄟ^{no}, Cㄟ_u,
 sang songs gone seven divisions sky,

CA^{nc} Tⁿ T^ʔ C^ʔ I^{'u} ㄟⁿ S_u.
 world people sang not end.

Notes

This song is found in Document J (no. 3, page 9). The manuscript reflects the form of the Miao script as it was in 1911. In the transcription the writing has been up-dated to the standard form in the revised edition of the New Testament of 1936.

Line 8. The initial I^{'u}, "sang", is missing in the manuscript.

Lines 12, 16 and 21. In these lines Document J adds T^ʔ C^ʔ "people" after CA^{nc} Tⁿ. This is a mistake as it upsets the strict balance with lines 9, 14 and 18 respectively.

Lines 18 and 19. These are written as a single line in the manuscript.

Lines 19 and 22. The word T^{δ} , meaning "fathom", has been supplied in both these lines. Without it, or some similar word denoting measurement, neither line has any meaning.

The Numerary Adjunct

This description of The Numerary Adjunct (NA) is based upon that appearing in R. H. Matthew's "Progressive Studies in the Chinese National Language" published by the China Inland Mission in 1938. The description has been adapted to describe the use of the NA in the Miao language which has a similar construction.

Before certain nouns in English, idiom demands the use of a special defining word, such as 'piece', 'plot', 'loaf', 'slice', 'lump', and 'head', in the following examples: A *piece* of music; a *plot* of ground; a *loaf* of bread; a *slice* of cake; two *lumps* of sugar; three *head* of cattle. In English, this use of a defining word is only necessary where definite quantities, numbers, sizes, or measurements, are referred to, but in Chinese, most nouns take some defining word corresponding to 'piece', 'plot', 'loaf', etc., in the above examples.

These defining nouns, both in English, Chinese and Miao, are employed with numerals. They represent the unit of the class, or of the article that is indicated by the noun, as in the above examples: *Two lumps* of sugar -- where *lump* is the unit of that particular form of sugar; *three head* of cattle -- where *head* is the unit of the group of cattle. In this connection, the indefinite articles 'a' or 'an' are reckoned as numerals, being equivalent to 'one'.

In the Glossary, these defining nouns are termed numerary adjuncts, (referred to as NA). In the Songs the term 'classifier' is used. The NA may refer to the nature of the object represented by the noun, for instance T_{\cdot}^7 is the numerary adjunct used to indicate large animals, while T^{u4} is the NA for insects and small animals and $L^{>2}$ is the NA for people.

When the numerary adjuncts correspond to similar words in English, they have a definite translation, but generally speaking, they are untranslatable. For example we have $Y^{n2} \Delta.^{-2} C\overset{5}{T}^1$, "a sheet of paper". In this expression, the defining word is $\Delta.^{-2}$ which corresponds to the English word 'sheet', and thus it may be translated; but the same word $\Delta.^{-2}$, as used in $Y^{n2} \Delta.^{-2} \supset^{u2} C\Delta^{nc3}$, "an apron", does not correspond to anything in English, therefore it cannot be translated, though Miao idiom demands it in each case.

In the Glossary, when it has been identified, the numerary adjuncts are given with the nouns with which they are associated.

Note. In the Glossary entries any numerary adjunct (NA) is shown in the English

$\supset^{u2} C\Delta^{nc3}$ mu ndlie Apron worn by Miao women. [NA $\Delta.^{-2}$]

and the numerary adjunct itself $\Delta.^{-2}$ has its own entry with the description "classifier".

Δ.⁻²

dla

Any thin, flat object. Classifier for flat objects:- Sheets of paper. Thin books. Chapters in books. Fans. Flat, wooden boats. Slabs of stone. [Also pronounced Δ.⁶]

Old Miao

One of the Miao teachers, Yang Yung-xin, concluded his second collection of old Miao songs with a key to the meaning of some of the seventy archaic words and phrases which occur in the songs but not in current speech. He headed this list, “Old Miao Words”, a term which Wang Ming-ji also employed from time to time. These expressions are included in the Glossary but distinguished by the letters OM, meaning Old Miao. In the course of transcribing and translating the songs Keith Parsons has identified many more similar examples, which have been recorded and are also marked OM.

The symbols and sounds of the Ahmao script

This key to the Ahmao (Pollard) script has been set out using non-technical terms, in order that the reader, unfamiliar with the International Phonetic Script may be able to use the Glossary. The student seeking a detailed appraisal of the script, together with an account of its development and an analysis of the tonal system of the language is referred to "A Myth Become Reality. History and Development of the Miao Written Language." Volume 1, by Joakim Enwall. Published by the Institute of Oriental Languages, Stockholm University.

The Miao language is monosyllabic, each syllable being made up of an initial and a final. In the script the initials are written with large symbols and the finals with small symbols. The final may be written in any one of four positions relative to the initial, thus,

Ȳ Ỵ̄ Ȳ- Ȳ_

and this position gives an indication of the tone in which the word is to be pronounced.

Initials		
Miao	Sound	Pinyin
┘	b as in <u>b</u> at	b
┘'	p as in <u>p</u> en	p
┐	d as in <u>d</u> o	d
┐'	t as in <u>t</u> en	t
┌	dz as in <u>sud</u> s	z
┌'	ts as in <u>lets</u>	c
└	j as in <u>j</u> ug	zh or j
└'	ch as in <u>ch</u> um	ch or q
┘	d(r) This sound does not occur in English. It is the letter "d" pronounced with the tip of the tongue curled toward the roof of the mouth giving the "d" a feint "r" quality	dr
┘'	t(r) As above but with the letter "t"	tr
┐	g as in <u>g</u> o	g
┐'	k as in <u>k</u> ill	k
┌	gl as in <u>g</u> lass	dl
┌'	cl as in <u>c</u> lass	tl
└	Guttural g. This sound does not occur in English. It is similar to the letter "g" but pronounced at the back of the throat.	gh
└'	Guttural k. As the foregoing but with the letter "k"	kh
┘	m as in <u>m</u> e	m

Miao	Sound	Pinyin
'ㄓ	This sound does not occur in English. It is an "m", preceded by a short exhalation of breath through the nose	hm
ㄘ	n as in <u>n</u> ight	n
'ㄘ	This sound does not occur in English. It is an "n", with nasal breathing as explained above	hn
ㄍ	ng as in <u>sing</u>	ngg
'ㄍ	This sound does not occur in English. It is an "ng", with a nasal breathing as explained above	hngg
ㄌ	l as in <u>l</u> ife	l
ㄌ	This sound does not occur in English. It is the Welsh "ll"	hl
Y	This symbol has no pronunciation. It is used as a measure with words which are purely vowel sounds, i.e. finals only, so that their tonal positions can be properly shown	Not used in Pinyin
ㄏ	h as in <u>h</u> igh	h
ㄎ	v as in <u>v</u> iew	v
ㄈ	f as in <u>f</u> un	f
ㄗ	z as in <u>z</u> oo	r
ㄙ	s as in <u>s</u> un	s
ㄚ	y as in <u>y</u> ou.	y
	j as in the French word for "I" je	y
	Some words are always pronounced one way, some always the other, but there are many where there is some ambivalence between the two	
ㄐ	sh as in <u>sh</u> ow	sh or x
ㄑ	This sound does not occur in English. The voiced vowel that follows it is pronounced at the very back of the throat but there is no glottal stop.	hx
ㄑ'	This sound does not occur in English. It is pronounced as the foregoing but is accompanied by the expelling of breath. It is akin to the "ch" in Scottish pronunciation of "loch"	hx
ㄨ	This symbol is occasionally used in Chinese loan words for the sound "w" as in " <u>w</u> ang"	w

Note. The first sixteen of the initials, ㄐ to ㄑ', may all be preceded by the letter ㄘ, e.g. ㄘㄐ, ㄘㄑ', ㄘㄒ, ㄘㄑ' etc. [In Pinyin written nb, np, nd, nt etc.] In all but two cases the pronunciation of these compound initials is exactly as would be expected, e.g. ㄘㄒ is

"nd" as in land , **ㄣ' ㄣ'** is "nts" as in ants . The exceptions are **ㄣ** and **ㄣ'** which are pronounced "mb" as in timber, and "mp" as in temper respectively.

In the case of the initials **ㄣ**, **ㄣ'**, **ㄣㄣ**, **ㄣㄣ'** and **ㄣ**, the normal equivalents in Pinyin are zh, c, nzh, nc, and sh. However, when the final that follows is **ㄣ** or any diphthong beginning with **ㄣ** including the diphthong **ㄣ** = **ㄣ**, the Pinyin equivalents become j, q, nj, nq, and x, respectively.

		Finals	
Miao	Sound		Pinyin
ㄣ	ee as in <u>see</u>		i
	i as in <u>it</u>		i
-	a as in <u>father</u>		a
ㄣ	ou as in <u>ought</u>		o
ㄣ	oo as in <u>too</u>		u
ㄣ	This sound does not occur in English. It is the "u" of " <u>une</u> " in French, and is formed by pronouncing "ee" with the lips pursed		yu
ㄣ	e as in the <u>e</u>		e
ㄣ	This sound does not occur in English. It is the "e" of "the" but pronounced with the teeth together and the tip of the tongue close behind the teeth		w
ㄣ	This sound does not occur in English. It is the "e" of "the" but pronounced through the nose, similar to the "un" in " <u>unction</u> "		ang
ㄣ	This sound does not occur in English. It is similar to the "ir" in " <u>shirt</u> ", or the "ur" in " <u>church</u> " but with the "r" pronounced very lightly		i
ㄣ	This sound does not occur in English. It is pronounced in the same way as the foregoing but with the lips pursed		yu
ㄣ	ye as in <u>yet</u>		ie
ㄣ	ea as in <u>beatitude</u>		ia
ㄣ	yo as in <u>York</u>		io
ㄣ	ew as in <u>hew</u>		iu

Miao	Sound	Pinyin
ㄋㄟ	ieu as in <u>dieu</u> “ in French	ie
ㄍ	This sound does not occur in English. It is the "e" as in "the" followed by the "u" of the French word " <u>une</u> ". It is the sound "ow" in " <u>cow</u> " as it is pronounced in the Devonshire dialect	eu
ㄋㄍ	This sound does not occur in English. It is the "ee" of " <u>see</u> " followed by the "ㄍ" sound described above	ieu
ㄋㄅ	This sound does not occur in English. It is the "ee" of " <u>see</u> " followed by the "ㄅ" sound described above	iw
ㄋㄆ	This sound does not occur in English. It is the "ee" of " <u>see</u> " followed by the “ㄆ” sound described above	iang
ㄌ	ay as in <u>say</u>	ai
ㄌ	ie as in <u>die</u>	ai
ㄋㄌ	ee as in <u>see</u> , followed by ie as in <u>die</u>	iai
ㄏ	This sound does not occur in English. It is the "o" as in " <u>hot</u> " followed by "oo" as in " <u>too</u> "	ao
ㄋㄏ	This sound does not occur in English. It is the "ee" of " <u>see</u> " followed by "ㄏ" as described above	iao
=	This sound does not occur in English. It is the "u" of " <u>une</u> " in French followed by the "e" as in "let". N.B. many speakers do not distinguish between this sound and "ㄋㄍ "	ie
ㄣ	This symbol is used in Chinese loan words for the sound "un" as in <u>shun</u>	en
ㄗ	This symbol is used in Chinese loan words for the sound "a" as in " <u>father</u> " followed by "ng" as in " <u>hang</u> ".	ang
ㄋ6	This symbol is used in Chinese loan words for the sound "ing" as in " <u>ling</u> "	ing
ㄋ6	This symbol is used in Chinese loan words for the sound "ou" as in " <u>ought</u> " followed by "ng" as in " <u>hang</u> "	ong
ㄌㄌ	This symbol is used in Chinese loan words for the sound "way" as in " <u>away</u> ".	ui
ㄌ-	This symbol is used in Chinese loan words for the sound “wa” as in “ <u>wag</u> ”	ua
ㄌㄋ	This symbol is used in Chinese loan words for the sound “wa” as in “ <u>water</u> ”	uo

Miao	Sound	Pinyin
ui	This symbol is used in Chinese loan words for the sound “wi” as in “ <u>w</u> ine”	uai

Tones

The seven tones as defined by Wang Ming-ji have the following values

1 is 45 2 is 55 3 is 53 4 is 33 5 is 13 6 is 11 7 is 21

The tones are indicated on a five level scale, with 5 as the highest, and 1 as the lowest level. Thus 55, 44 and 22 are all even tones at the high, medium and low levels respectively, while 24 begins low and rises, while 53 begins high and falls etc.

The seven tones are spread over the four positions of the Ahmao script as follows,

Position 1 (\tilde{Y})	Position 2 (Y^-)	Position 3 (Y^-)	Position 4 (Y_-)
Tone 1	Tones 2, 3, and 4	Tone 5	Tone 6 and 7

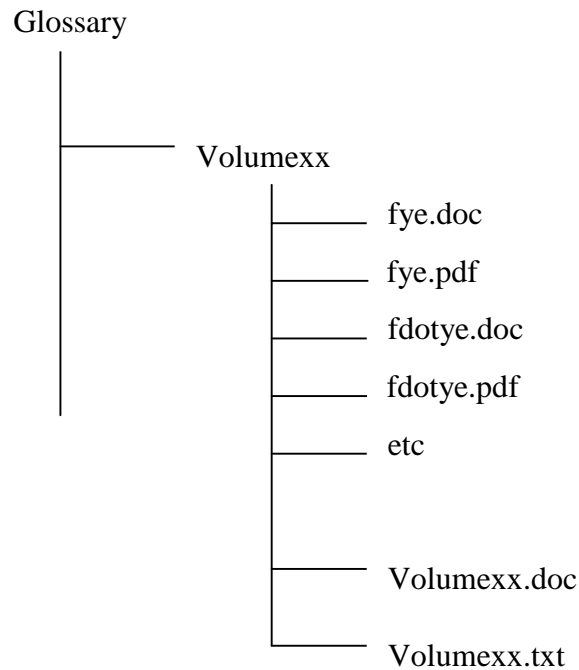
The eight tone markers in the Pinyin when applied to Ahmao have the following tone values.

Pinyin	d	b	t	x	k	s	l	f
Ahmao tone	45, 55	55, 54	33	24	11	21	11	21

The Structure of the Glossary on the CD

The Glossary Directories

The Glossary is made up of 26 Volumes. Each volume is contained in a separate directory or folder. Each volume has a number of sections, each section is a separate Word file. All the section files are used to build a Volume file. Each volume has a Volume Text File, which is an ASCII representation of the contents of the Volume file. The structure of a volume is shown below.



The Glossary Text File

The text file is a “flat file” representation of the whole of the Volumexx.doc file and is built automatically from the Volumexx.doc file. Each line in the text file represents one entry in the volume and has the following structure

Position in Line	Name	Description
1-2	Volume	The number of the volume containing this entry. If positions 1-2 are 14, then the directory name for the volume is Volume14.
3-4	Section	The section number holding this entry within the volume. Within each volume the sections are number sequentially from 01.
5	Tone	The “tone group” within the section for this entry. The entries within each section are gathered into groups of tones numbered 1 to 7 .
6	Separator	The character All the following parts of each line are variable length and are divided by a separator character.
8+	File Name	The file name of the section. If this part of the line is fye then the file name is fye.doc
	Separator	

	Entry Number	The number of the entry within the section. Entries are numbered sequentially from 1.
	Separator	
	Miao Phrase	See below
	Separator	
	Pinyin Equivalent	See below
	Separator	
	English Translation	See below

Miao Phrase

Each character making up the Miao words has been converted to the decimal number corresponding to the character code point in the Ahmao character set with each Ahmao character prefixed with #. Tone values appear as a single digit and blanks between words appear as a blank. Pictures (for instance, Chinese characters) appear as the filename of the character, xxx.gif. Each character is separated by a comma.

Ahmao character	Code Point	Ahmao character	Code Point	Ahmao character	Code Point	Ahmao character	Code Point
Δ	66	Γ	67	Ɔ	68	Ƨ	69
Ɔ	70	Ƨ	71	Ƨ	72	Ƨ	73
Ƨ	74	Ƨ	75	Ƨ	76	Ƨ	77
Ƨ	78	Ƨ	79	Ƨ	80	Ƨ	81
Ƨ	82	Ƨ	83	Ƨ	84	Ƨ	85
Ƨ	86	Ƨ	87	Ƨ	88	Ƨ	89
Ƨ	90						
uo	92	uo	93	uo	94	uo	95
ui	124	ui	125	ui	126	ui	127
-	128	-	129	-	130	-	131
ng	132	ng	133	ng	134	ng	135
ns	136	ns	137	ns	138	ns	139
u	140	u	141	u	142	u	143
ɿ	144	ɿ	145	ɿ	146	ɿ	147
ɿ	148	ɿ	149	ɿ	150	ɿ	151
=	152	=	153	=	154	=	155
n	156	n	157	n	158	n	159
nc	160	nc	161	nc	162	nc	163
nl	164	nl	165	nl	166	nl	167

no	168	no	169	no	170	no	171
ni	172	ni	173	ni	174	ni	175
nii	176	nii	177	nii	178	nii	179
o	180	o	181	o	182	o	183
i	184	i	185	i	185	i	187
u	188	u	189	u	190	u	191
r	192	r	193	r	194	r	195
nb	196	nb	197	nb	198	nb	199
ɿ	200	ɿ	201	ɿ	202	ɿ	203
u	204	u	205	u	206	u	207
ɹ	208	ɹ	209	ɹ	210	ɹ	211
ɿ	212	ɿ	213	ɿ	214	ɿ	215
nɹ	216	nɹ	217	nɹ	218	nɹ	219
ɿ	220	ɿ	221	ɿ	222	ɿ	223
ɿ	224	ɿ	225	ɿ	226	ɿ	227
ɿ	228	ɿ	229	ɿ	230	ɿ	231
ɿ	232	ɿ	233	ɿ	234	ɿ	235
nɿ	236	nɿ	237	nɿ	238	nɿ	239
oɿ	240	oɿ	241	oɿ	242	oɿ	243
uɿ	244	uɿ	245	uɿ	246	uɿ	247
u-	248	u-	249	u-	250	u-	251

Pinyin Equivalent

Each Miao word is represented by English letters separated by a single blank.

English Translation

The English translation may contain a Miao phrase. Each string of Miao characters, a Miao phrase, is delineated by \$....\$. Within the \$....\$ each character is represented by the Miao phrase described above.