

| 麦加菲 | 弓第壹折衷的读本

McGuffey's First Eclectic Reader

1st Hwayih Woen Edition

張子睿

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To Arya and Athena:

*May the languages of our ancestors survive
through the generations now entrusted to you both.*

此頁故意留空。

Haec pagina consulto vacua relictā est.

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導言 Pars Introductiva

A word of congratulations is in order. At this point, the generic student should already have completed all six units of *Mastering the Junior Script: A Hwayih Woen Component Worktext*, and be capable of reading and writing the 48 phonetic characters that represent the English phonemic inventory. *Vere dicendum est*—although individuals who have already established functional literacy in a character-based language like Chinese or Japanese are indeed in a position to more directly interface with this book's contents, it is nevertheless absolutely imperative for monolingual anglophones *specifically* to return to the aforementioned worktext and master all of the content contained therein, because this beginning reader necessarily assumes that one has already acquired that information. Learning the Junior Script itself is certainly a sizable accomplishment, but it is now time to begin investigating the additional layers of the *Hwayih Woen* system's offerings.

This book is the Senior Script translation of *McGuffey's*

First Eclectic Reader, which was one of the seminal texts in American literacy pedagogy for the better part of a century. Like *Mastering the Junior Script: A Hwayih Woen Component Worktext*, this reader also subdivides into six units, with notes and commentary provided at the end of each unit's reading section to further assist the student in deciphering the reading material.

Regarding Formatting: Serial Numbers

William McGuffey originally divided his reader into micro lessons, particularly in the early stages of his pedagogy, with each lesson often consisting of no more than a few cursory lines. These original divisions also receive acknowledgment here in this text by means of the MGL (i.e. "McGuffey Lesson") numbers provided with each relevant section. Each MGL number contains a four-position numeric sequence interspersed between two periods and a hyphen in the following format:

0.0.00-000

The *first number* in the sequence (i.e. "0.x.xx-xxx") indicates the primer from which the translator procured the micro-passage. William McGuffey's original eclectic reader series comprised of six formal volumes; and because this translation takes from the first volume alone, all serial

numbers contained within this book will always begin with the number 1.

The *second number* in the sequence (i.e. “x.0.xx-xxx”) indicates the unit number to which the micro-passage belongs in this *Hwayih Woen* edition of the text.

The *third number* in the sequence (i.e. “x.x.00-xxx”) indicates the lesson number in McGuffey’s original publication from which the translator procured the micro-passage. This information allows the user to directly cross-reference the *Hwayih Woen* translation with McGuffey’s original content, which at this point has already long entered public domain.

The *fourth number* in the sequence (i.e. “x.x.xx-000”) indicates the lesson number used in the *Tianjin People’s Publishing House* edition of the McGuffey Eclectic Readers series—the edition that the author used to provide the current *Hwayih Woen* translation of the text. The *Tianjin People’s Publishing House* edition differs from the original McGuffey numbering system because the former combined the McGuffey *Primer* and *1st Reader* into a single volume.

Further Formatting Conventions: Ruby Script

Due to a complete absence of anything similar in standard written English, a brief exposition regarding the term *ruby*

script and what it actually means is likely prudent. Simply defined, *ruby script* refers to any kind of phonetic notation symbols that are typographically provided above a line of text written in a language's standard orthography. In this regard, ruby script is nothing more than a subcategory of interlinear gloss—a kind of typeset practice that one can commonly observe in poly-lingual editions of items like study bibles. The closest thing that the generic monolingual English speaking American has seen to this kind of typographic assistance is a pronunciation guide provided in parenthesis next to an entry in the dictionary. The ruby script used in this *Hwayih Woen* translation, however, follows the Oriental typographic tradition by combining logograms and phonetic notations together into a single block-unit as follows:

迪伊生
狗

This enables the student, when encountering an unfamiliar logogram, to simply gaze slightly upward and immediately derive the correct pronunciation of the relevant Chinese character. There do exist instances, however, when the number of characters exceeds the number of syllables to which they are associated. This is called “lexical asymmetry,” which is a characteristic that can apply to any part of speech. The exact mechanics of how this works, and the implications of general word formation theory are details that need not concern the abecedarian at this point

in time. For now, it is sufficient to understand that, sometimes, a sequence of multiple characters can be regarded as a unit to form a single *word*, regardless of how many syllables that word might have. In instances such as this, the ruby script is typographically centered over the character *combination*. Examples of words requiring this kind of typesetting convention include:

生 侖 迪
上 帝

In this regard, *Hwayih Woen* derives inspiration from Japanese orthographic practices—a language that also occasionally has groups of characters pronounced together as a single unit due to a character-syllable imbalance. Famous examples from Japanese vocabulary include the words “今日” (a 2-character combination pronounced with the single syllable *kyo*—meaning *today*) and “啄木鸟” (a 3-character combination pronounced with the two syllables *keru*—meaning *woodpecker*).

Additionally, there are other instances where a logogram will take on phonetic-character *suffixes*, either to disambiguate a word or to indicate some kind of grammatical inflection—most typically either pluralization, conjugation, or disambiguation. Once again, this is in keeping with a common Japanese orthographic practice—specifically, the mixing of *Hiragana* and *Kanji* together—to

retrofit inflections into Chinese characters. Examples of words requiring this type of convention include:

迪伊生
狗撈

It behooves the beginning student to take special note of where the word groupings reside by dutifully consulting and cross-examining the McGuffey reading passages with the *Apparatus Criticus* provided at the end of each unit because—unlike pure Junior Script text—the Senior Script does *not* employ spacing between words.

Additional Pedagogical Materials

To understand the interlocking curricula that Sinology Unbound endeavors to provide in support of this reader—and by extension, the value that they confer—one must first understand the environment in which these materials operate and the problems they attempt to solve. Bluntly stated, if a monolingual Anglophone desires to learn an Oriental language, he must be prepared to teach himself with little reliable counsel or guidance. This unfortunate truth, as detestable as it may be, is nevertheless inescapable due to a cavalcade of compounding pathologies, which alone could unilaterally fill the pages of a doctoral thesis.

Lamentably, the necessary educational and social infrastructure required to learn a character-based language from the starting-position of English monolingualism simply

does not exist in the Anglosphere. *Ad exemplum*, Neil Postman—the late Chairman of the Department of Culture and Communication at New York University—offered the following commentary in the eighth chapter of his 1995 book *The End of Education*, and though he directed his assessment toward a generalized notion of foreign language learning writ large, his point nevertheless remains prescient:

If we are serious about making diversity a central narrative in the schooling of the young, it is necessary for our students to learn to speak at least one language other than English fluently. This sort of thing has been said many times before, and for a long time, but, I fear, has not been accomplished, or indeed even tried. Our failure is something of a worldwide embarrassment. The standard joke in other countries: What do we call someone who speaks three languages? Trilingual. Two languages? Bilingual. One language? An American. There are several reasons why we have failed to accomplish the task of teaching other languages, including starting too late (in high school), bad foreign-language teaching, and the nearly complete sufficiency of English for thousands of miles in every direction.¹

In this regard, the Anglosphere is not so much a mere

¹First Vintage Books Edition, page 149

“language environment” as it is a linguistic prison, and *Hwayih Woen—summa summarum*—offers itself to the public as a mechanism of escape, crafted under dire conditions, similar in spirit to the humble bed-frame chisel that Edmond Dantès employs to burrow through the Château d’If in Alexandre Dumas’ *The Count of Monte Cristo*. Under this framework, this reader’s principle objective is to provide—contained within a unified and portable location—a comprehensive *demonstration* of the *Hwayih Woen* system, which is what makes this publication a *reader* rather than a bona fide *textbook*. To be sure, understanding the tangible deconstruction of Chinese characters is a fundamentally essential aide-mémoire, *especially* for monolingual Anglophones, which is why Sinology Unbound dedicates its online presence at **www.hwayihwoen.com** to providing auxiliary teaching and study materials in support of this reader—material that would encumber this publication were it to be included here. Therefore, the enterprising tyro attempting autodidactic language acquisition need not succumb to pedagogical despondency when he predictably encounters difficulties retaining the daedal and circuitous anatomy of the last *Ars Logogrammatiss* to have survived from caliginous antiquity into the contemporary world. Simply navigate to the *Hwayih Woen* website just previously mentioned, and there he will find a dutifully maintained repository of assistance.

第一章 Pars Prima

1.1 MGL 1.1.01-053

𪛗𪛗𪛗𪛗

1. 本狗。

𪛗𪛗𪛗𪛗 𪛗𪛗𪛗

2. 本狗𪛗跑了*。

1.2 MGL 1.1.02-054

𪛗𪛗 𪛗𪛗𪛗𪛗𪛗 𪛗 𪛗𪛗 𪛗𪛗

1. 是本猫𪛗上𪛗本垫潜～

𪛗？

𪛗𪛗𪛗𪛗𪛗 𪛗𪛗 𪛗 𪛗𪛗 𪛗𪛗

2. 本猫𪛗是上𪛗本垫潜～𪛗。

1.3 MGL 1.1.03-055

- 焗嚙 閉崙箇 奮崙 嚙 苜莖箇
 1. 本男人𠵼有撈*个笔~才。
- 侶撈 焗嚙苜莖箇 侶箇 奮侶撈 奮崙箇迺
 2. 是本笔𠵼内他嘅手~𠵼？
- 侶仝 侶撈 侶箇 奮侶撈 奮崙箇迺
 3. 它𠵼是内他嘅手~𠵼。

1.4 MGL 1.1.04-056

- 焗嚙 金崙仝 奮莖箇 侶撈 侶 焗嚙
 1. 本脂肪^母鸡𠵼是上箇本
芟侶侶
 盒卅~𠵼。
- 焗嚙郊崙仝 郊崙箇 金郊嚙閉 焗嚙芟侶侶
 2. 本单𠵼跑了*从本盒卅~
 𠵼。
- 侶崙 焗嚙 奮莖箇 郊嚙
 3. 可箇本母鸡𠵼跑箇*？

1.5 MGL 1.1.05-057

1. ^{卅余}见* | ^{邠嘉茛}拉布 | 才！
2. ^{卅余}见* | ^{嘉箇}安 | 才！
3. ^{卅余}见* ！
4. | ^{邠嘉茛}拉布 | ^{畜嘉}尢有^{崑嚶}撈*本
^{畜嘉}帽潜～才。
5. ^{侃嘉}可^{嘉箇}箇 | ^{侃嘉}安 | 尢抓^{邠嘉}蚤
* | ^{邠嘉茛}拉布 | 才？

1.6 MGL 1.1.06-058

1. | ^{嘉箇}安 | ^{侃嘉}尢^{侃嘉}可^{邠嘉}箇-抓^{邠嘉}蚤
* | ^{邠嘉茛}拉布 | 才。

卅余

2. 见 * !

唛余

畲崑

崑嚙 畲崑

3. 她尢有搽 * 本帽潜 ~ 才。

箇吞

崑箇

偏崑

苜崑

4. 现在 | 安 | 尢可箇-拍潜

邛崑茛

* | 拉布 | 才。

覓埜

阴余

苜崑

5. 让潜 * : 吾尢拍潜

邛崑茛

潜汗

* | 拉布 | 才 , 忒。

1.7 MGL 1.1.07-059

箇埜迓

畲崑

金埜迓

崑嚙

1. | 内德 | 尢有搽-喂了 * 本

畲埜箇

母鸡 ~ 才。

唛余

佻搽

嚙茛覓崑偏

畲埜箇

2. 她尢是个黑 | 母鸡 ~ 才。

^{唛余} ^{畜崑} ^{晃埜金潜} ^{崑嚙箇埜卅}
 3. 她^{唛余}有^{畜崑}搵^{晃埜金潜}-走了^{崑嚙箇埜卅}*本^{唛余}巢^{畜崑}潜^{晃埜金潜}~
 𠵼。

^{卅余} ^{崑嚙} ^{埜生} ^{侶箇}
 4. 见^{卅余}*本^{崑嚙}蛋^{埜生}搵^{侶箇}~才^{卅余}内^{崑嚙}
^{崑嚙箇埜卅}
 本^{唛余}巢^{畜崑}潜^{晃埜金潜}~𠵼！

^{𠵼侶晃} ^{崑嚙} ^{畜埜箇} ^{晃埜}
 5. 将会^{𠵼侶晃}本^{崑嚙}母^{畜埜箇}鸡^{晃埜}𠵼^{晃埜}让^{晃埜}潜^{晃埜}* :
^{箇埜迺} ^{生埜} ^{崑埜閉}
 | 内^{晃埜}德^{晃埜} | 𠵼^{晃埜}获^{晃埜}潜^{晃埜}* 佢^{晃埜}才^{晃埜}?

1.8 MGL 1.1.08-060

^{晃埜} ^{閉余} ^{生埜} ^{崑嚙}
 1. 让^{晃埜}潜^{閉余}* : 吾^{生埜}𠵼^{崑嚙}获^{閉余}潜^{崑嚙}*本^{崑嚙}
^{𠵼晃崑偏} ^{畜崑}
 黑^{晃埜}丿^{晃埜}帽^{晃埜}潜^{晃埜}~才。

^{箇吞} ^{箇埜迺} ^{畜崑}
 2. 现在^{箇吞} | 内^{箇埜迺}德^{箇埜迺} | 𠵼^{畜崑}有^{畜崑}搵^{畜崑}
^{侶空} ^阴 ^{畜侶搵} ^{畜埜迺}
 *它^{畜崑}才^{畜崑}上^{畜崑}箇^{畜崑}他^{畜崑}嘅^{畜崑}头^{畜崑}~𠵼 ,

崑箇迤 畚余 侶撈 嚙 芟侶 閉崑箇
 与他尢是个大生^男人~。

3. 侷嚙 箇崑空
 来閉*， | 纳特 | ，
 卅余 崑嚙 芟侶 閉崑箇
 见*本大生^男人~
 卅侶濇 畚侶撈 芟見崑侷 箇崑
 跟他嘅黑 | 帽濇~ 𠵼。

1.9 MGL 1.1.09-061

箇堃迤 侶撈 侷 崑嚙
 1. | 内德 | 尢是上箇本
 芟侷侷
 盒卅~ 𠵼。

畚余 箇崑 嚙 苜堃箇 侶箇 畚侶撈
 2. 他尢有撈*个笔~内他嘅
 箇崑箇迤
 手~ 𠵼。

嚙 芟侶 郊崑空 侶撈 侶箇 崑嚙
 3. 个大生^ 单尢是内本
 芟侷侷
 盒卅~ 𠵼。

4. 可箇本狗尢抓蚤 * 本巢 ~ ?

5. 来閉 * 跟吾竺, | 安 | ,

与见 * 本男人 ~ 才

跟个黑丿帽潜 ~ 竺

上箇他嘅头 ~ 竺。

6. 本脂肪 ^ 母鸡尢有撈 -

走了 * 本巢潜 ~ 竺。

7. 跑箇 * , | 纳特 | ,

与获潜 * 本蛋撈 ~ 才。

1.10 MGL 1.1.10-062

1. 做你尢见 * | 内尔 | 才 ?

Apparatus Criticus

Required Vocabulary

Nouns

- 黑…black
- 盒卅…box
- 猫…cat
- 狗…dog
- 蛋搽…eggs
- 手…hand
- 帽潜…hat¹
- 头…head
- 母鸡…hen
- 男人…man
- 垫潜…mat
- 巢潜…nest
- 锅箇…pan²
- 笔…pen
- 鼠…rat³

Adjectives

- 大壬…big⁴
- 脂肪…fat⁵

Verbs

- 可箇…can⁶
- 抓蚤…catch
- 来閉…come
- 做…do
- 喂了…fed
- 获潜…get
- 有搽…has
- 有由…have

- 是…is
- 走了…left⁷
(as in the past tense of
“leave”—viz. “走由”)
- 让…let
- 拍…pat
- 跑了…ran⁸
- 跑…run
- 见…see
- 将会…will

Adverbs

- 现在…now
- 忒…too^{9 10}

Determiners

- 个…a
- 些…some
- 本…the

Prepositions

- 从…from
- 内…in
- 上…on
- 至…to
- 跟…with

Conjunctions

- 与…and

Pronouns

- 他…he
- 他嘅…his
- 我…I
- 它…it
- 吾…me
- 她…she
- 佢…them
- 你…you

Proper Nouns

- | 安 | …Ann
- | 纳特 | …Nat
- | 纳德 | …Ned
- | 内尔 | …Nell
- | 拉布 | …Rab

Interjections

- 冇…yes

Silent Case Markers

The default linguistic intuitions of most monolingual Anglophones warrant a brief exegesis about the class of characters that *Hwayih Woen* entitles Silent Case Markers (SCMs). Anglophones are no strangers to lexical attributes receiving zero representation in speech, with common examples including the letter *K* in words like *knight*, *knife*, and *known*; or the letter *G* in words like *gnat*, *gnash*, and *gnome*. Similarly, as their name suggests, these characters

are *silent*, meaning that vocalized speech does not indicate their presence within a sentence—hence, their conspicuous lack of ruby script within the main text of the McGuffey lessons. Conversely, it is unavoidably predictable that monolingual Anglophones will find the function of SCMs arcane simply because modern standard English possesses no equivalent system. The traditional Anglophone case marking system to indicate the grammatical function of words fell into disuse during the transition from Old English (a.k.a. Anglo-Saxon) to Middle English following the Norman conquest of the British Isles during the High Middle Ages—though modern English does retain a vestigial genitive case marker in the possessive “’s” digraph. Regardless, in the context of *Hwayih Woen*, students should note that SCMs are *optional* rather than obligatory. The value of their inclusion in any given line of text is very similar to that of punctuation—these characters indicate the grammatical function of words in order to maximize ease of reading, which is particularly relevant in Senior Script texts that have no ruby script, because when a student does not know a word’s meaning, he can at least rely upon the SCMs to ascertain what *role* the unknown word plays within the sentence.

Students should also note that, while SCMs do not represent any vocalized *sounds*, they do nevertheless—like punctuation—have *names*, which are included *en passant* in the list below:

- 加—styled *Ga* (rhymes with *fa*)
Directly follows the grammatical *subject* of the sentence to indicate the nominative case
- 𠄎—styled *Nee* (rhymes with *see*)
Directly follows a *prepositional phrase* **or** the *recipient* of a grammatical object to indicate the dative case
- 才—styled *Oh* (rhymes with *show*)
Directly follows the grammatical *object* of the sentence (i.e. the word that receives the verb) to indicate the accusative case
- 丿—styled *Noe* (rhymes with *toe*)
Directly follows a noun that *modifies* a preceding noun **or** occupies the end of a *relative clause* to indicate the genitive case

Courtesy Punctuation

In the context of *Hwayih Woen*, Courtesy Punctuation is simply optional punctuation that indicates a word's part of speech. When used in conjunction with SCMs, Courtesy Punctuation is particularly relevant at the start of an abecedarian's studies—a time when his writing is over-saturated with Junior Script word renderings. When logograms are still sparse, Courtesy Punctuation greatly assists in clearly demarcating the locations of word divisions within a sentence. Naturally, when one uses logograms to represent the vast majority of words within a

sentence, word division ambiguity evaporates entirely.

Therefore, while *Unit One* of this reader makes full use of Courtesy Punctuation marks for demonstrative purposes, subsequent units will gradually curtail their use, until they are mostly removed by *Unit Six*.

- The tilde (\sim) directly follows nouns.
- The caret (\wedge) directly follows adjectives.
- The asterisk (\star) directly follows verbs.
- Double vertical lines ($| |$) encapsulate proper nouns (i.e. names).
- The hyphen ($-$) connects auxiliary verbs to primary verbs in order to unify verb groups under a single asterisk.
- The colon ($:$) indicates grammatically indirect sentences by separating the initial subject-verb combination from the rest of the predicate, in addition to its standard list indicating function.

Notes

1. The astute reader will note the following related vocabulary:

- 帽苔…cap

2. The astute reader will note the following related vocabulary:

- 锅滑…pot

3. The astute reader will note the following related vocabulary:

- 麩鼠…mouse

4. The astute reader will note the following related vocabulary:

- 大担…large

5. The astute reader will note the following related vocabulary:

- 胖啾…chubby
- 胖子…fatty
- 肥胖…obese
- 圆胖…plump

6. When referring to the vacuum sealed tin designed to preserve perishable food, *Hwayih Woen* renders the word “can” as either of the following; both of which are considered to be equally correct:

- 罐头…can (used as a noun)
 - 罐筒…can (used as a verb)
7. When referring to the opposite of the word *right* (i.e. “右”), *Hwayih Woen* renders the word *left* as:
- 左
8. The suffix “~ 了” indicates the past tense of an *irregular* verb.
9. When expressing an excess of some kind, *Hwayih Woen* renders the word *too* as:
- 太 (*cf. Apndx. IV, MGL 1.2.20-072, #11*)
10. The astute reader will note the following related vocabulary:
- 也也…also
 - 又又…likewise



Attention

You have reached the end of this free preview of the *Hwayih Woen* Edition of *McGuffey's First Eclectic Reader*.

For more information on how to access the rest of this publication, as well as the other curricula made available by Sinology Unbound in support of *Hwayih Woen's* propagation, please visit the *Hwayih Woen* Project's main website at:

www.hwayihwoen.com