A New Sinographic Writing System for Vietnamese
新たなベトナム語の漢字書記法

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Abstract: I propose and present a new writing system for the Vietnamese language. It consists in writing Vietnamese using only Chinese characters and diacritics. It shares some characteristics with the Japanese writing system and has been primarily designed as a tool to help Japanese people learn Vietnamese but can also be useful to anyone with knowledge of or interest in Chinese characters. I provide a text sample, the first 50 verses of nineteenth-century poem *The Tale of Kieu*. All the resources needed to use this writing system are freely available online.

Keywords: Vietnamese Writing System, Chinese Characters, Language Learning Tool

要旨：漢字と識別記号のみを使用し構成された、ベトナム語の新たな書記法を紹介し、提案する。この書記法は、日本語の書記法といくつかの特徴が共通であり、主にベトナム語を学ぶ日本人のための学習ツールとして設計されているが、漢字への知識や興味を持つ人々にも有用だと見られる。文字のサンプルとして、19 世紀の詩「キエウ物語」の最初の五十行を提供する。この書記法を使用するための全ての資料はオンライン無料での利用が可能である。

キーワード：ベトナム語の書記法、漢字、言語学習ツール

1. Introduction

I propose and present here a new writing system for the Vietnamese language. I name it Tam Thiên (lit. 'three thousand'), or the Three Thousand writing system. It consists in writing Vietnamese using only Chinese characters and diacritics.

The main purpose of the Three Thousand writing system is to serve as a learning tool for Japanese students enrolled in a Vietnamese course at the university level. Over the last few decades in Japan, there seems to have been an increasing interest in learning Vietnamese, as more books on the language can be found on the shelves of bookstores, and more universities are offering courses of the language at the beginner and intermediate levels. Also, since 2016, there is now the International Vietnamese

Proficiency Test (IVPT), offered twice a year in Tokyo and recognized by renowned universities such as Harvard and Berkeley. It is from this framework that sprang the idea and motivation to create the Three Thousand writing system, as an educational tool for Japanese learners of the Vietnamese language.

While it is beyond the scope of this paper, we note that the Three Thousand writing system can also be of some use, or at least of interest, to the following:
- learners of Vietnamese with some knowledge of Japanese or Chinese
- Vietnamese learners of Japanese or Chinese
- researchers of the Nôm writing system, a core element of the Three Thousand writing system, as presented and discussed in the next sections.

2. The Nôm Writing System

We define some terms and discuss some properties of Nôm, a writing system that was used in Vietnam prior to the adoption of Quốc Ngữ, the current alphabet-based writing system.

2.1 Graph, morpheme and mapping

Throughout this paper, we will refer to a Chinese character as a *sinogram* or a *graph* and to a Vietnamese monosyllabic word as a *morpheme*. Thus, in the Nôm writing system, a graph represents a morpheme. For example, the graph 説 , meaning 'speak', represents the morpheme 'thuyết', a Sino-Vietnamese word for 'speak'. We will express this method using a schematic notation in Handel (2019, p.18): G(P, S), where G is a graph representing a morpheme, P is the pronunciation of the morpheme and S the semantic of the morpheme. We loosely define here pronunciation as the Quốc Ngữ spelling of the morpheme. The current example is then a method which can be expressed as 説 (thuyết, 'speak'). Here, the graph 説 is called a *representation* of morpheme 'thuyết'. Conversely, the morpheme 'thuyết' is called an *adaptation* of graph 説 . For the sake of simplicity, we will refer to these two methods, representation and adaptation, as a *mapping* between a graph and a morpheme. That is, we will interchangeably say that a graph is mapped onto a morpheme and vice-versa, that a morpheme is mapped onto a graph. An adaptation is also called a *reading* and a representation a *writing*. Thus, the method 説 (thuyết, 'speak') is a mapping between graph 説 and morpheme 'thuyết'. This is summarized in Table 1.

Table 1. Some terminology and an example

Terminology	Graph	Morpheme	Semantic	Mapping
Example	説	'thuyết'	'speak'	説 (thuyết, 'speak')

2.2 Direct mapping, phonetic mapping and diacritic

We now describe the Nôm writing system following the terminologies, definitions and schematic notations in Handel (2019). There are three groups of morphemes: Native Vietnamese (NV), Early Sino-Vietnamese (ESV) and Late Sino-Vietnamese (LSV). Now, the Nôm writing system includes not only Chinese characters or sinograms but also what Handel (2019, p. 145) calls *innovated* Nôm graphs, namely Vietnamese creations not found in the Chinese script, which are used to represent NV morphemes and in some cases, ESV morphemes. Since our purpose at hand solely lies with sinograms and not with innovated graphs, from here on, unless stated otherwise, by Nôm mappings we will mean the mappings of sinograms in the Nôm writing system and not the mappings of innovated graphs.

Handel (2019, p. 140-145) lists two types of adaptations, or mappings, of graphs: *direct*, in the case of ESV and LSV morphemes, and *phonetic*, in the case of NV morphemes. In order to disambiguate the reading of a graph in the case of NV and ESV morphemes, diacritics are sometimes placed at its right. The most common diacritic is the wedge shape 〈 , called *nháy* in Vietnamese. Handel (2019, p. 151) also shows cases of phonetic adaptation where no diacritics are employed and a detailed discussion of Nôm diacritics can be found in Nguyễn (1990). From here on, we make one simplification to the Nôm writing system: we apply the *nháy* diacritic to all cases of NV and ESV morphemes. We will refer to it as the *Nôm diacritic*.

We now state the schematics and properties of direct and phonetic mappings. Let G(P, S) be the mapping of a graph onto a LSV morpheme, of pronunciation P and semantic S. Let G(P', S') be another mapping of the same graph G. This can be expressed as a dual mapping G(P, S ; P', S'). Then, if G(P', S') is a direct mapping, we have P' ≈ P and S' ≈ S, and if G(P', S') is a phonetic mapping, we have P' ≈ P and S' ≠ S. From here on, we will call property P' ≈ P a *phonetic match* and property S' ≈ S a *semantic match*. Thus, with a direct mapping, the match is both phonetic and semantic, and with a phonetic mapping, the match is phonetic only and not semantic. Also, the phonetic match is inherent to the Nôm writing system. That is, in a dual mapping, the LSV morpheme and the other morpheme are always of same or similar pronunciation. Table 2 summarizes these properties

and shows examples.

Table 2. Some mappings of the Nôm writing system

Morpheme	Mapping	Diacritic	Phonetic match	Semantic match	Example
LSV	direct		◯	◯	説 (thuyết, 'speak')
ESV	direct	〱	◯	◯	説〱 (thốt, 'speak')
NV	phonetic	〱	◯	×	説〱 (thót, 'startle')

3. The Book of Three Thousand Characters

One of the textbooks used in traditional Vietnam to teach Chinese characters to school-children was the Book of Three Thousand Characters (Tam thiên tự), a word list authored by scholar Ngô Thì Nhiệm (1746-1803) and referred to as a 'cultural dictionary'. A 1939 edition of the list is presented and discussed in Nguyễn (1992). Each entry consists of (1) a graph, (2) its LSV reading, (3) a Nôm graph representing an NV or ESV morpheme, (4) the NV or ESV morpheme and (5) the semantic of the graph. For example, the entry of graph 説 has the NV morpheme 'nói', which shares with the graph the semantic 'speak'. We can then readily define each entry as a mapping between a graph and an NV or ESV morpheme. The result is a set of 3,000 mappings in which each graph is mapped only once and onto only one morpheme. Thus, the entry of graph 説 yields the mapping 説 (nói, 'speak'). I name these generated mappings the *Tam Thiên mappings*.

We now state the properties of the Tam Thiên mappings. Let G(P, S) be a Nôm mapping of a graph onto a LSV morpheme, of pronunciation P and semantic S, and let G(P', S') be a Tam Thiên mapping of the same graph G onto an NV morpheme, of pronunciation P' and semantic S'. Then, we have a dual mapping G(P, S ; P', S'), where P' ≠ P and S' ≈ S. That is, the match is semantic only and not phonetic. In the case of an ESV morpheme, the match is both semantic and phonetic and the generated mapping is also a Nôm mapping. Table 3 shows the structure of the word list and a Tam Thiên mapping.

Table 3. A Tam Thiên mapping from the Book of Three Thousand Characters

Graph	LSV reading	Nôm graph	NV morpheme	Semantic	Tam Thiên mapping
説	'thuyết'	訥	'nói'	'speak'	説 (nói, 'speak')

4. The Three Thousand Writing System

I now define the Three Thousand writing system, namely the new sinographic writing system for Vietnamese proposed in this paper. It consists of the union of (1) the Nôm mappings, direct and phonetic, of graphs found in the Chinese script, and (2) the Tam Thiên mappings defined in the previous section. Further, for the Tam Thiên mappings, I create a new diacritic, a black dot borrowed from the diacritics of the Quốc Ngữ writing, and name it the *Tam Thiên diacritic*.

We now state some properties associated to the Nôm diacritic ゝ and the Tam Thiên diacritic・. Let G(P, S ; P', S') be a dual mapping of graph G onto a LSV morpheme of pronunciation P and semantic S, and onto an NV morpheme of pronunciation P' and semantic S'. Then, in the case of the Nôm diacritic ゝ, we have P' ≈ P and S' ≠ S, and in the case of the Tam Thiên diacritic・, we have P' ≠ P and S' ≈ S. That is, for an NV morpheme with the diacritic ゝ, the match is phonetic only and not semantic, and for an NV morpheme with the diacritic・, the match is semantic only and not phonetic. As will be discussed in the next section, mappings whose match is semantic only and not phonetic are an essential element of the Japanese writing system. One difference between the Three Thousand writing system and the Japanese writing system, however, is that the latter has almost no mapping whose match is phonetic only and not semantic. The mappings of the Three Thousand writing system are summarized in Table 4.

Table 4. The mappings of the Three Thousand writing system

Morpheme	Source of Mapping	Diacritic	Phonetic match	Semantic match	Example
LSV	Nôm		◯	◯	説 (thuyết, 'speak')
ESV	Nôm	ゝ	◯	◯	説ゝ (thốt, 'speak')
NV	Nôm	ゝ	◯	×	説ゝ (thót, 'startle')
NV	Tam Thiên	・	×	◯	説・ (nói, 'speak')

5. Similarities with the Japanese Writing System

The Japanese writing system includes native Japanese (NJ) and Sino-Japanese (SJ) words. Two of the types of graph adaptations discussed in Handel (2019, p. 190) are the *direct* and *semantic* types. We state some of their properties. Let G(P, S) be the mapping of a graph onto an SJ word, of pronunciation P and semantic S, and let G(P', S') be another mapping of the same graph G onto another word, of pronunciation P' and semantic S'. This means a dual mapping G (P, S ; P', S'). Then, if G (P', S') is a direct mapping we have P' ≈ P and S' ≈ S, and if G (P', S') is a semantic mapping we have P' ≠ P and S' ≈ S. That is, with a semantic mapping, the target pronunciation differs from that of the SJ word. This constitutes a noteworthy similarity with the Three Thousand writing system and seems to suggest that a Japanese learner of Vietnamese might be more inclined to intuitively acquire Three Thousand than a non-Japanese one. Table 5 summarizes these concepts and shows examples.

Table 5. Some mappings of the Japanese writing system

Word	Mapping	Phonetic match	Semantic match	Example
SJ	direct	◯	◯	山 (san, 'mountain')
NJ	semantic	×	◯	山 (yama, 'mountain')

6. Writing Some Text in the Three Thousand Writing System

In this paper, I write a text sample, the first 50 verses of nineteenth-century poem *The Tale of Kieu*, in the Three Thousand writing system using the following online resources: (1) for Nôm mappings, the Nôm Lookup Tool of the Vietnamese Nôm Preservation Foundation, namely a database of 5 Nôm dictionaries and 4 books on Nôm, and (2) for Tam Thiên mappings, a digitalized word list from the Book of Three Thousand Characters. All the resources used for the Three Thousand writing system are freely available online and their addresses are provided at the end of this paper.

The text sample in its original Nôm version consists of 50 verses in which 276 Nôm characters occur once or more. Of these 276 Nôm characters, 59 are Vietnamese innovated graphs, that is, graphs not found in the Chinese script. Since our Three Thousand writing system uses only graphs found in the Chinese script, the task at hand is then to

replace these innovated graphs with Chinese characters, either through Nôm mappings or Tam Thiên mappings. In the case of 45 of these innovated graphs, the corresponding morphemes are in the Book of Three Thousand Characters, and so they are readily replaced with Tam Thiên mappings. Table 6 lists the 45 morphemes and their resulting Tam Thiên mappings. In many cases, noteworthy similarities can be seen between the innovated Nôm graphs and their Tam Thiên mapping counterparts.

There remain 14 Vietnamese innovated graphs whose morphemes are not found in the Book of Three Thousand Characters. We then replace them with Chinese characters through Nôm mappings. The Nôm Lookup Tool provides us with Nôm mappings for 13 of the 14 morphemes at hand. Table 7 lists the resulting mappings.

There now remains from verse 7 the morpheme 'giở' ('to unfold'), which is not in the Book of Three Thousand Characters and whose mappings in the Nôm Lookup Tool are only innovated graphs not found in the Chinese script. Since we need to map this morpheme onto a Chinese character, we turn to another Nôm dictionary, *Đại tự điển chữ Nôm* by Vũ Văn Kính (1999) which, according to Handel (2019, p. 266), includes rare instances not listed in many dictionaries, and thus we are able to derive the Nôm mapping 把く (giở, 'to unfold'). In such occurrence of Nôm mappings of infrequent usage and not found in the Nôm Lookup Tool, the learner of Vietnamese will likely not be able to derive the morpheme from the graph alone, and so one should consider either providing the morpheme itself or including a footnote to that effect.

Table 6. Innovated Nôm graphs replaced with Tam Thiên mappings

Verse	Morpheme	Nôm	Tam Thiên	Verse	Morpheme	Nôm	Tam Thiên	Verse	Morpheme	Nôm	Tam Thiên
1	trăm	㠫	百	10	lăng	㴓	靜	33	nên	𢧚	成
1	năm	𢆥	年	10	hai	𠄩	二	37	che	𩄂	遮
1	trong	𥪝	內	13	trai	𥤗	男	38	bướm	𧊉	蝶
1	cõi	㙔	界	13	con	𡥵	子	38	đi	𣎃	行
1	người	𠊚	人	13	rốt	卒	季	38	về	術	迴
2	chữ	𡨸	字	14	dòng	泑	宗	39	ngày	時	日
3	trải	𣦆	歷	18	vẻ	𪞿	彩	40	sáu	𦒹	六
3	bể	㴜	海	20	ngài	𧋉	蛾	41	cỏ	𦹃	草
4	thấy	𧡊	見	22	mây	𩄲	雲	41	non	嫩	嫩
4	đau	疼	痛	22	tóc	𩯀	髮	42	trắng	𤲅	白
4	lòng	𢙱	心	23	mặn	鹹	鹵	43	tháng	𦝄	月
6	trời	𡗶	天	26	thắm	𣚮	丹	43	ba	𠀧	三
6	má	𦟐	臉	30	đủ	𨁈	足	49	kéo	𢭄	拽
7	thơm	蓁	芳	32	riêng	𥢆	惟	49	lên	蓮	升
7	trước	𪜀	前	33	tay	�
拳	50	bay	𱝏	飛

Table 7. Innovated Nôm graphs replaced with sinographic Nôm mappings

Verse	Morpheme	Innovated graph	Nôm mapping	Verse	Morpheme	Innovated graph	Nôm mapping	Verse	Morpheme	Innovated graph	Nôm mapping
4	trông	矓	曨	26	hờn	憪	恨	42	vài	㫑	排
10	bốn	𦊛	本	37	rủ	擒	愈	45	gần	斯	近
18	mười	迣	邁	40	chín	尥	朵	48	nêm	拵	楠
20	trăng	胗	綾	40	chục	逐	逐	50	rắc	撒	挌
20	nở	芅	汝								

Table 8. Some arbitrary choices between Nôm mappings and Tam Thiên mappings

Verse	Morpheme	Nôm	Tam Thiên	Verse	Morpheme	Nôm	Tam Thiên	Verse	Morpheme	Nôm	Tam Thiên
1	ta	些	吾	12	bực	堛	級	32	đứt	絗	斷
2	khéo	窖	巧	14	nối	綏	繼	33	nhà	茄	家
2	ghét	恄	憎	16	chị	姊	姊	35	rất	窒	甚
2	nhau	饒	胞	16	em	媕	妹	35	mực	默	墨
3	qua	戈	過	18	vẹn	院	完	36	tới	細	就
3	dâu	椻	桑	19	xem	貼	觀	38	ong	螉	蜂
4	những	仍	但	19	khác	恪	他	38	ai	埃	誰
4	mà	麻	而	19	vời	潙	召	39	con	昆	雛
5	lạ	邏	異	20	khuôn	困	模	39	đưa	迻	送
6	xanh	撑	青	20	đầy	苔	滿	40	đã	㐌	既
6	quen	悁	慣	21	cười	唭	笑	41	chân	蹎	腳
6	thói	退	風	22	nước	渃	水	42	cành	梗	枝
6	ghen	慳	妒	22	da	胈	膚	42	một	沒	單
7	đèn	畑	燈	23	càng	強	彌	42	bông	芃	穗
8	còn	群	存	24	so	搊	擬	45	xa	賒	遠
9	rằng	浪	云	24	lại	吏	來	46	sắm	攕	飾
10	phẳng	滂	坦	24	hơn	欣	優	46	sửa	所	裝
10	vững	凭	鞏	27	nghiêng	迎	傾	46	chơi	制	遊
10	vàng	鑛	金	27	nước	渃	國	48	ngựa	馭	馬
11	có	固	有	28	đòi	隊	催	49	đống	埭	堆
11	họ	户	姓	28	họa	和	希	50	tro	炻	燼
12	cũng	拱	亦	32	ăn	咹	餐				

Once the 59 Vietnamese innovated graphs have been replaced by Chinese characters as shown above, the result is a representation of the text sample in the Three Thousand writing system. Such representation is by no means unique, for many morphemes can be represented either through Nôm mappings or through Tam Thiên mappings. In the text sample, I have opted to further replace 65 Nôm mappings with Tam Thiên mappings. They are shown in Table 8.

Also, I have opted to replace 9 Nôm mappings with Tam Thiên mappings, even though the resulting graphs remain unchanged. The choice between a Nôm mapping and a Tam Thiên mapping to represent a morpheme is mostly arbitrary. However, if the intended reader is a learner of Vietnamese, one advantage of Tam Thiên mappings to be taken into account is their perfect disambiguation, that is, with a Tam Thiên mapping, a graph

has one and only one reading, thus allowing the reader to readily derive the morpheme from the graph. Table 9 shows the mappings with the unchanged graphs. The resulting representation of the text sample in the Three Thousand writing system is provided in the Appendix at the end of this paper.

Table 9. Nôm and Tam Thiên mappings with unchanged graphs

Verse	Nôm Morpheme		Tam Thiên	Verse	Nôm Morpheme		Tam Thiên
6	đánh	打く	打・	39	thoi	梭く	梭・
22	thua	輸く	輸・	40	ngoài	外く	外・
22	nhường	讓く	讓・	48	xe	車く	車・
29	vốn	本く	本・	50	giấy	紙く	紙・
30	mùi	味く	味・				

7. Conclusion

I have proposed and presented a new sinographic writing system for the Vietnamese language. It consists in writing Vietnamese using Chinese characters only and some diacritics, and at its core is the Book of Three Thousand Characters (Tam thiên tự), known as a cultural dictionary of traditional Vietnam. This new writing system bears similarities with both the Japanese writing system and the Nôm writing system of traditional Vietnam. I then hope that it will provide Japanese learners of Vietnamese with not only a more intuitive understanding of the language but also deeper insights on traditional Vietnam. Finally, I hope that this new writing system may also be of some use to anyone interested in the language and culture of traditional Vietnam.

Online Resources

The Nôm Lookup Tool, a database of 5 Nôm dictionaries and 4 books on Nôm
    http://nomfoundation.org/nom-tools/nom-lookup-tool/nom-lookup-story?uiLang=en
The 1831 edition of the Book of Three Thousand Characters (Tam thiên tự giải âm)
    https://lib.nomfoundation.org/collection/1/volume/609/
A digitalized word list from the Book of Three Thousand Characters (Tam thiên tự)
    https://maigiatrang.wordpress.com/2013/08/01/tamthientu/
An electronic version of the 1870 edition of the Tale of Kieu (Truyện Kiều) in Nôm script
    http://www.nomfoundation.org/nom-project/Tale-of-Kieu?uiLang=en
A romanized version of the Tale of Kieu (Truyện Kiều)
    https://vi.wikisource.org/wiki/Truy%E1%BB%87n_Ki%E1%BB%81u

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Appendix: Text Sample

The text sample is the first 50 verses of the famous 19th-century poem *The Tale of Kieu (Truyện Kiều)* by Nguyễn Du. As mentioned in sections 2 and 4, I add a diacritic to every graph representing a non-LSV morpheme, the Nôm diacritic 〈 in the case of a Nôm reading, and the Tam Thiên diacritic · in the case of a Tam Thiên reading. Also, in the Nôm writing system, diacritics appear only occasionally and at the top right of a graph but here, I have systematically placed them at the top of the graphs. Finally, in the case of a Tam Thiên reading, for the sake of reference, I have also provided the LSV reading and placed it directly under each graph. The bottom-most line is the romanized Quốc Ngữ version of each verse of the poem.

1	百	年	內	界	人	吾	
	bách	niên	nội	giới	nhơn	ngô	
	trăm	năm	trong	cõi	người	ta	
2	字	才	字	命	巧	羅	憎	胞
	tự		tự		xảo		tăng	bào
	chữ	tài	chữ	mệnh	khéo	là	ghét	nhau
3	歷	過	單	局	海	桑	
	lịch	quá	đơn		hải	tang	
	trải	qua	một	cuộc	bể	dâu	
4	但	調	矓	見	而	痛	疸	心
	đản			kiến	nhi	thống		tâm
	những	điều	trông	thấy	mà	đau	đớn	lòng
5	異	夷	彼	嗇	斯	豐	
	dị						
	lạ	gì	bỉ	sắc	tư	phong	
6	天	青	慣	風	臉	紅	打	妒
	thiên	thanh	quán	phong	kiểm		đả	đố
	trời	xanh	quen	thói	má	hồng	đánh	ghen
7	稿	芳	吝	把	前	燈	
		phương			tiền	đăng	
	cảo	thơm	lần	giở	trước	đèn	

8	風	情	古	錄	存	傳	史	青
					tồn			thanh
	phong	tình	cổ	lục	còn	truyền	sử	xanh
9	云	年	嘉	靖	朝	明		
	vân	niên						
	rằng	năm	gia	tĩnh	triều	minh		
10	本	方	坦	靜	二	京	鞏	金
			thản	tĩnh	nhị		củng	kim
	bốn	phương	phẳng	lặng	hai	kinh	vững	vàng
11	有	家	員	外	姓	王		
	hữu	gia			tính			
	có	nhà	viên	ngoại	họ	vương		
12	家	資	擬	亦	常	常	級	中
				diệc			cấp	
	gia	tư	nghĩ	cũng	thường	thường	bực	trung
13	單	男	子	次	季	腔		
	đơn	nam	tử		quí	xoang		
	một	trai	con	thứ	rốt	lòng		
14	王	觀	羅	字	繼	宗	儒	家
				tự	kế	tôn		
	vương	quan	là	chữ	nối	dòng	nho	gia
15	頭	腔	二	婀	素	娥		
		xoang	nhị					
	đầu	lòng	hai	ả	tố	nga		
16	翠	翹	羅	姊	妹	羅	翠	雲
				tỷ	muội			
	thúy	kiều	là	chị	em	là	thúy	vân
17	梅	骨	格	雪	精	神		
	mai	cốt	cách	tuyết	tinh	thần		

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18	每 mỗi	人 nhơn người	每 mỗi	彩 thái vẻ	邁 mười	分 phân	完 hoàn vẹn	邁 mười
19	雲 vân	觀 quan xem	莊 trang	重 trọng	他 tha khác	召 triệu vời		
20	模 mô khuôn	綾 trăng	滿 mãn đầy	憚 đặn	涅 nét	蛾 nga ngài	汝 nở	囊 nang
21	花 hoa	笑 tiểu cười	玉 ngọc	説 thốt	端 đoan	莊 trang		
22	雲 vân mây	輸 thâu thua	水 thủy nước	髮 phát tóc	雪 tuyết	讓 nhượng nhường	牟 màu	膚 phu da
23	翹 kiều	彌 di càng	色 sắc	稍 sảo	鹵 lỗ mặn	而 nhi mà		
24	擬 nghĩ so	皮 bề	才 tài	色 sắc	來 lai lại	羅 là	分 phần	優 ưu hơn
25	瀾 làn	秋 thu	水 thủy	涅 nét	春 xuân	山 sơn		
26	花 hoa	妒 đố ghen	輸 thâu thua	丹 đơn thắm	柳 liễu	恨 hờn	劍 kém	青 thanh xanh
27	單 đơn một	二 nhị hai	傾 khuynh nghiêng	國 quốc nước	傾 khuynh nghiêng	城 thành		

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28	色 sắc	停 đành	催 thôi đòi	單 đơn một	才 tài	停 đành	希 hy họa	二 nhị hai
29	聰 thông	明 minh	本 bản vốn	産 sẵn	性 tính	天 thiên trời		
30	頗 pha	藝 nghề	詩 thi	畫 họa	足 túc đủ	味 vị mùi	歌 ca	吟 ngâm
31	宮 cung	商 thương	漏 làu	堨 bậc	五 ngũ	音 âm		
32	藝 nghề	惟 duy riêng	餐 xan ăn	斷 đoạn đứt	胡 hồ	琴 cầm	單 đơn một	張 trương
33	曲 khúc	家 gia nhà	拳 quyền tay	攄 lựa	成 thành nên	章 chương		
34	單 đơn một	篇 thiên	薄 bạc	命 mệnh	來 lai lại	彌 di càng	惱 não	人 nhân
35	風 phong	流 lưu	甚 thậm rất	墨 mặc mực	紅 hồng	裙 quần		
36	春 xuân	青 thanh xanh	執 xấp	齒 xỉ	就 tựu tới	旬 tuần	及 cập	笄 kê
37	淹 êm	恬 đềm	帳 trướng	愈 rủ	幔 màn	遮 già che		

38	墙	東	蜂	蝶	行	迴	默	誰
			phong	điệp	hành	hồi		thùy
	tường	đông	ong	bướm	đi	về	mặc	ai

39	日	春	雛	燕	送	梭		
	nhựt		sồ		tống	thoan		
	ngày	xuân	con	én	đưa	thoi		

40	韶	光	參	逐	旣	外	六	卅
					ký	ngoại	lục	tạp
	thiều	quang	chín	chục	đã	ngoài	sáu	mươi

41	草	嫩	青	盡	腳	天		
	thảo	nộn	thanh		cước	thiên		
	cỏ	non	xanh	tận	chân	trời		

42	枝	梨	白	點	單	排	穗	花
	chi		bạch		đơn		huệ	
	cành	lê	trắng	điểm	một	vài	bông	hoa

43	清	明	內	節	月	三		
			nội		nguyệt	tam		
	thanh	minh	trong	tiết	tháng	ba		

44	禮	羅	掃	墓	會	羅	踏	青
	lễ	là	tảo	mộ	hội	là	đạp	thanh

45	近	遠	奴	愿	燕	鶯		
		viễn						
	gần	xa	nô	nức	yến	anh		

46	姊	妹	飾	裝	步	行	遊	春
	tỷ	muội	sức	trang			du	
	chị	em	sắm	sửa	bộ	hành	chơi	xuân

47	熠	燿	才	子	佳	人		
	dập	dìu	tài	tử	giai	nhân		

48	馬	車	如	水	襖	裙	如	楠
	mã	xa		thủy				
	ngựa	xe	như	nước	áo	quần	như	nêm
49	滾	昂	坵	堆	拽	升		
				đôi	duệ	thăng		
	ngổn	ngang	gò	đống	kéo	lên		
50	梭	金	鉎	挌	爐	錢	紙	飛
	thoan	kim			tẩn		chỉ	phi
	thoi	vàng	vó	rắc	tro	tiền	giấy	bay