ROYAL ASIATIC SOCIETY CHINA
SHANGHAI
上海
062·As22/12

The Government University
北京大學圖書館
Peking

JOURNAL OF THE

NORTH-CHINA BRANCH

OF THE

ROYAL ASIATIC SOCIETY

VOLUME XLIII—1912

CONTENTS.

	PAGE
T'AI SHAN. By the Rev. A. C. Moule, M.A.	1
NOTES ON CHINESE ARCHERY. By Professor du Bois Reymond	32
THREE SITES IN HUNAN CONNECTED WITH THE CLASSICAL LEGENDARY HISTORY OF CHINA. By the Rev. G. G. Warren	44
CHINESE ART METAL WORK. By Arthur Stanley, M.D.	63
THE GREAT SUMMER FESTIVAL OF CHINA AS OBSERVED IN FOOCHOW. By Lewis Hodous	69
IN MEMORIAM: GEORGE EVANS MOULE	81
LITERARY NOTES	85
NOTES AND QUERIES	118
BOOKS PRESENTED TO THE LIBRARY	121
RECENT ACCESSIONS TO THE LIBRARY	123
IN MEMORIAM: Dr. GRIFFITH JOHN	126
CHINA'S MONUMENTS. By Frederick McCormick	127
PROCEEDINGS	189
LIST OF ARTICLES CONTRIBUTED TO THE JOURNAL	201
LIST OF MEMBERS	217

SHANGHAI: KELLY AND WALSH, LIMITED, PUBLISHERS

BYE-LAWS RELATING TO COMMUNICATIONS TO THE SOCIETY.

1. Every paper which it is proposed to communicate to the Society shall be forwarded to the Hon. Secretary for the approval of the Council.

2. When the Council shall have accepted a paper, they shall decide whether it shall be read before the Society and published in the Journal, or read only and not published, or published only and not read. The Council's decision shall in each case be communicated to the author after the meeting.

3. The Council may permit a paper written by a non-member to be read and, if approved, published.

4. In the absence of the author, a paper may be read by any member of the Society appointed by the Chairman or nominated by the author.

5. No paper read before the Society shall be published elsewhere than in the Journal, without the permission of the Council, or unless the Council decide against publishing it in the Journal.

6. All communications intended for publication by the Society shall be clearly written, on one side of the paper only, with proper references, and in all respects in fit condition for being at once placed in the printers' hands.

7. The authors of papers and contributors to the Journal are solely responsible for the facts stated and opinions expressed in their communications.

8. In order to insure a correct report, the Council request that each paper be accompanied by a short abstract for newspaper publication.

9. The author of any paper which the Council has decided to publish will be presented with twenty-five copies : and he shall be permitted to have extra copies printed on making application to the Hon. Secretary at the time of forwarding the paper, and on paying the cost of such copies.

Agents for the Sale of the Society's Publications:—

Shanghai, Hongkong, Yokohama & Singapore:
KELLY & WALSH, LIMITED.
London: Kegan Paul, Trench, Trubner & Co., Ld
Paris: Ernest Leroux, Rue Bonaparte, 28.
Leipzig: O. Harrassowitz.

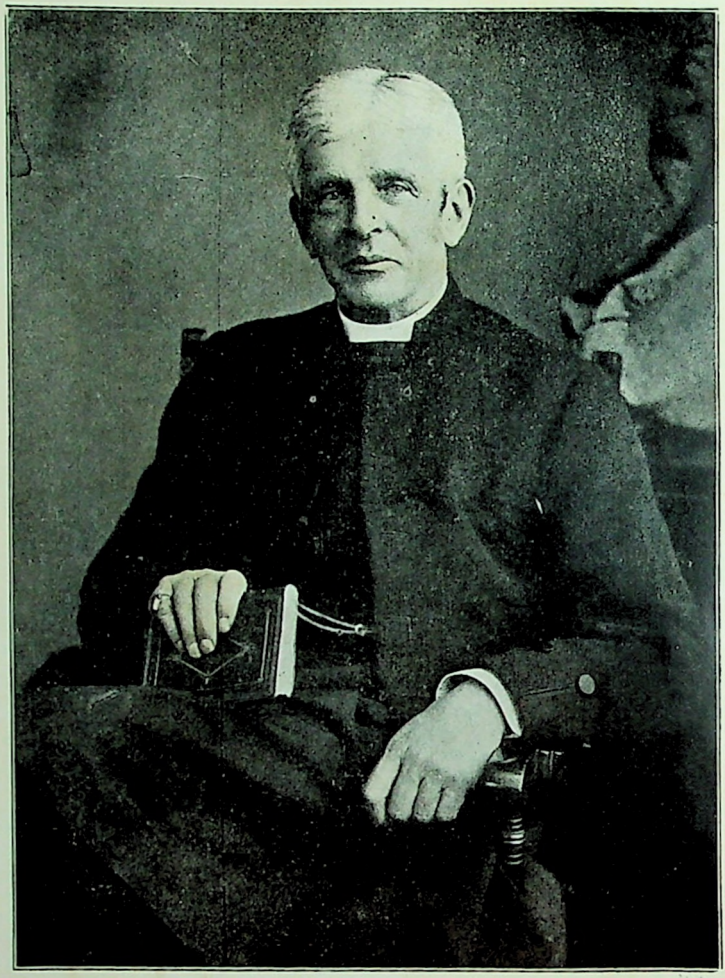
Applications for Membership, stating the Name (in full), Nationality, Profession and Address of Applicants, should be forwarded to "The Secretary, North-China Branch of the Royal Asiatic Society, Shanghai." There is no qualification for Membership other than acceptance of an applicant's name by the Council. *Remittances of Subscription for Membership* (*$5 per annum, which entitles the Member to a complete annual set of the Journal for the year in which payment is made*) *should be addressed to* "The Treasurer, North-China Branch of the Royal Asiatic Society, Shanghai." A Member may acquire "Life Membership" by payment of a composition fee of $50.

Editors and authors wishing to have their works reviewed in the *Journal of the North-China Branch of the Royal Asiatic Society* are requested to send *two* copies to the Editor of the Journal, one copy being presented to the reviewer, the other remaining in the Society's Library.

It has been decided by the Council that the Society's publications shall not for the future be issued to any Member whose Subscription is one year in arrear.

It is requested that Subscriptions be sent to the Treasurer at the beginning of each year.

For information in connexion with the publishing department, Messrs. KELLY & WALSH, LIMITED, Shanghai, should be addressed.



THE LATE BISHOP GEORGE EVANS MOULE

[*Facing page 81*]

ROYAL ASIATIC SOCIETY CHINA
SHANGHAI
上海

JOURNAL

OF THE

NORTH-CHINA BRANCH

OF THE

ROYAL ASIATIC SOCIETY

FOR THE YEAR 1912.

VOL. XLIII.



SHANGHAI:
KELLY & WALSH, LIMITED.

OFFICERS FOR 1912-13

President	Sir Everard Fraser, K.C.M.G.
Vice-Presidents	Col. C. D. Bruce.
	Paul H. King, Esq.
Secretary	F. E. Hinckley, PH.D.
Treasurer	J. D. Smart, Esq.
Librarian	Mrs. F. Ayscough.
Curator	Dr. A. Stanley
Councillors	Prof. C. du Bois-Reymond.
	John C. Ferguson, PH.D.
	W. E. Leveson, Esq.
	H. F. Merrill, Esq.
	The Hon. A. P. Wilder, PH.D.
Editor of Journal	The Rev. Evan Morgan.

57313

P
950.05
R812
v.43

CONTENTS

Edited by the Rev. Evan Morgan

	PAGE
Frontispiece. The late Bishop George Evans Moule	
T'ai Shan. By the Rev. A. C. Moule, M.A.	1
Notes on Chinese Archery. By Professor du Bois-Reymond	32
Three Sites in Hunan Connected with the Classical Legendary History of China. By the Rev. G. G. Warren	41
Chinese Art Metal Work. By Arthur Stanley, M.D.	63
The Great Summer Festival of China as Observed in Foochow. By Lewis Hodous	69
In Memoriam: George Evans Moule	81
Literary Notes :—	
La Philosophie de la Nature dans l'Art d'Extreme Orient	85
The Flight of the Dragon	86
Adversaria Sinica	87
An Alphabetical Index to the Chinese Encyclopædia Ch'in Ting Ku Chin T'u Shu Chi Ch'eng	90
Les Chemins de Fer de Chine	91
Two Years in the Forbidden City...	93
Among the Tribes in South-West China	94
Lün-Heng, Part II	95
Taoist Teachings from the Book of Lieh Tzu	96
Wild Life in China	97
The Penetration of Yunnan	98
Études Sino-Mohametans	100
Mission d'Ollone 1906-1909	100
Le T'ai Chan...	102
China's Revolution: 1911-1912	104
A Small Collection of Japanese Lacquer...	106
Chinese Porcelains and Hard Stones	107
Fans Painted by Famous Artists	108
The Changing Chinese	108
Lung Men. The Door of The Dragon	111
Plantae Wilsonianae	111
Shantung	112
The China Mission Year Book 1912	113
Chinesische Kunstgeschichte	114
Wenli Styles and Chinese Ideals	115
Notes and Queries :—	
Nestorian Relics in North Kiangsu	118
The Exhibition of Chinese Paintings	120
The Lecture on Mongolia	120
Books Presented to the Library	121
Recent Accessions to the Library	123
In Memoriam: Griffith John	126
China Monuments. By Frederick McCormick	127
Proceedings	189
List of Articles Contributed to the *Journal*	201
List of Members	217

T'AI SHAN

BY

REV. A. C. MOULE

57313

T'AI SHAN

By Rev. A. C. MOULE

泰山巖巖魯邦所瞻

T'ai Shan, the most famous of the sacred mountains of China, lies near the middle of the modern prefecture of T'ai An in western Shantung, in latitude 36° 15′ N. and longitude 117° 12′ 65″ E. (Richthofen, 1886). In the days of the ancient feudal states T'ai Shan was on the extreme east or south-east of Ch'i 齊 overlooking the plains of Lu 魯, the home of Confucius[1]. Richthofen gives the height of the mountain as 5000 feet above sea level, or 4300 feet above the city of T'ai An. The latter figure is made 3837 feet by native measurements taken in the sixteenth century. The mountain rises suddenly from the range of much lower hills that stretches away to the north, and its southern slopes run sheer down to the plain. Some twelve miles away to the south-east rises the mass of the Tsu Lai hills.

A near view of T'ai Shan is often disappointing, since its aspect is neither mysterious nor grand, and is far outdone in picturesqueness by the south-western spur called Ao Lai Shan 傲來山. It is only when one sees it from a distance—ten or fifteen or thirty miles away—that he feels it easy to realize why the men of ancient China thought the mountain a fit object of reverence, or when he finds it still looming black against the midnight sky when all lesser hills have long sunk into invisibility. The higher parts of the mountain are in many places bare, rugged and precipitous, and the lower slopes too often strewn with a dreary covering of loose boulders brought down from above by frost and rain. On the southern face are two principal streams, one coming down towards the south-east and running past the east wall of the city, and the second to the west flowing down a valley between Ao Lai Shan and Ta Ts'ang Ling and forming on its way the beautiful waterfall of the Pai Chang Yai 百丈崖 and the *Black Dragon's Pool* 黑龍潭. T'ai Shan is now nowhere wooded, but

1 Some say that T'ai Shan was in Lu, or on the borders of Ch'i and Lu. In the sixth century B.C. Ch'i had "fields south of the Wên," a river some 20 miles south of T'ai Shan.—Legge, *Chinese Classics* I. 74.

it is not wholly tree-less[1]. Above the level of 3000 feet and extending roughly, speaking, up to 4000 feet, both on the south side of the mountain and in the Hou Shih Wu valley to the east, are a considerable number of pine trees. From a few hundred feet above the lowest pines right down to the foot of the mountain the great pilgrims' road is planted with *arbor vitae*[2]—in some places so thickly as to earn the name of Pai Tung 柏洞 or *Cypress Cave*. Among the cypresses and along the beds of the streams will be seen a few trees of other sorts; conspicuously some giant *huai* 槐 (*sophora Japonica*) and several fine specimens of juniper and *salisburia*. One of the lower slopes over-looking the P'u Chao Ssŭ is planted with scrub oaks of a variety (*hu* 栩) grown to feed silkworms and also for a black dye which is got from their acorn-cups. These oaks which are much planted in cemeteries, are remarkable for retaining their leaves "brown and bright" all through the winter and also for being often covered with mistletoe. T'ai An is noted for its edible haws (山楂), and not many miles to the west are the famous Fei Ch'êng 肥城 peach orchards. In spite of the dry climate and stony surface of the ground there is no lack of wild flowers—iris, pasque flowers, lilies, violets, honey-suckle, spiraea, Michaelmas daisies, chrysanthemum, campanula, pinks, St. John's wort, begonia, monkshood, bignonia, etc. Ferns are not conspicuous, but some ten or more kinds may be found, including a maidenhair (*adiantum caudatum*) and a small fern (*cheilanthes argentea*) the back of whose fronds is elsewhere bright silvery white, but on the mountain usually green. Near the mountain top are various small birds rarely seen at lower levels, among them the wren and the redpoll and a white-backed swift. The high inaccessible cliffs are the haunt of large flocks of choughs, too shy to let one often get a close view of their quaint shape and handsome plumage, but fascinating to watch as they soar and wheel high overhead and make the hills echo with their weird cries. On the lower slopes crows, rooks, jackdaws, magpies and Chinese blue pies are all common, and Chukar partridges not rare. Kites and kestrels abound, and the handsome pied harrier and (on the mountain) eagles may sometimes be seen. Hoopoes about the city, and golden orioles in the remoter parts of the plain, and woodpeckers everywhere, are far from rare. Of summer visitors the most notable are the swift, the Chinese cuckoo and the kingcrow; and in the winter flocks of ruddy sheldrakes frequent

1. I am told by an expert (Mr. F. N. Meyer) that the mountain was once covered with forest (the trees including lime and ash); and a friend not seventy years old remembers the time when trees were still common on the neighbouring Hsin Fu Shan. Both Tsu Lai and Hsin Fu were evidently famous forests of Lu.—Legge, *Odes* IV, II, IV. Cf. *History* III, I, Pt. i, 26.

2. *Thuya orientalis*, called *cypress* below for convenience.

the sand flats of the river Wên 汶. Of wild animals the most formidable is the wolf; hares are common, and the author of *Tai Lan* describes a jumping hare, possibly a jerboa, as found about the Tsu Lai hills.

T'ai Shan is mentioned some twelve times in the Classics; namely in the Books of *History*, *Rites*, and *Odes*, and in the *Analects* and *Mencius*. In the *History* it is called Tai 岱 or Tai Tsung 岱 宗; in the *Rites*, Tai Tsung or T'ai Shan 泰 山; and in the *Odes*, *Analects* and *Mencius*, T'ai Shan. Tai Shan 岱 山 and Tai Yo 岱 岳 are names also found in old books. With reference to its position among the five sacred mountains it has long been known as Tung Yo 東 岳, the Eastern Mountain. It is spoken of as a place and object of worship, as the largest thing in the world, as the boundary of two of the primeval districts, Ch'ing Chou 青 州 and Hsü Chou 徐 州, and for its pine forests and other natural products.

The change from the worship of a natural object like a mountain to the worship of the spirit or genius of the mountain marks a distinct step in the history of religion. But with regard to the T'ai Shan worship it is not easy to trace any such regular developement or progress. There is an allusion in the *Analects* to sacrifice "to T'ai Shan;" but perhaps the earliest[1] mention of the place describes the worship there not of the mountain nor of its spirit, but of God;—the mountain top, the nearest place they knew of to heaven, being the altar on which the ancient kings regularly sacrificed to Heaven[2]. Yet for ages the people have personified the mountain, or imagined that it has a soul or is inhabited by a spirit. "The genius of the mountain" 山 之 靈 is a phrase that occurs in books. The spirit has had various names—Yüan Ch'ang lung 圓 常 君 or Sui Ch'ung t'ao 歲 崇 陶. In A. D. 725 it was officially styled T'ien Ch'i Wang 天 齊 王, in 1008 the words Jên Shêng 仁 聖 were prefixed; in 1011 it was changed to T'ien Ch'i Jên Shêng Ti 天 齊 仁 聖 帝, and in 1291 to T'ien Ch'i Ta Shêng Jên Shêng Ti 天 齊 大 生 仁 聖 帝—*Tai Lan* IV, 3. In 1370 the Buddhist founder of the Ming dynasty, returning in form at least to the most primitive stage, decreed

1. About 2000 B.C.—Legge *Classics* Vol. III, Pt I, p. 35.

2. Tradition makes the Emperors from the remotest mythical period, long before Yao and Shun, offer the sacrifice to God (封) on T'ai Shan and the sacrifice to Earth (禪) on some lower hill in the neighbourhood. The Great Yü indeed made the latter sacrifice at Kuei Chi 會 稽 in Chekiang. In the eleventh century B.C. Ch'êng Wang 成 王 is said to have sacrificed to Earth on the Shê Shou 社 首 hill S. W. of the modern T'ai An. This imperial worship of God on T'ai Shan was continued at intervals far into the Christian era—Ming Huang in the eighth century and Chên Tsung in the eleventh having raised altars of earth both on the mountain top and at its foot. Cf. Chavannes *Le Tai Chan*, pp. 16-26, 158-261.

that worship should be offered to Tung Yo T'ai Shan with no added titles. Temples had long before been dedicated to Tung Yo or to T'ai Shan, and at this day a temple of Tung Yo is found in most of the larger towns of the empire. When Taoist influence begins to make itself felt we find that T'ai Shan has a genealogy and a birthday, is the abode not of one but of myriad spirits and has much to do with the birth and death, adversity and prosperity of mortals; while the little hill of Kao Li at its foot is specially connected with the judgement of human souls after death. A stone image of the spirit, perhaps the first, is recorded to have been made in the year 591.

The religion of the place is now in the hands of illiterate Taoist priests. Judging by the monuments remaining and by the inscriptions and notices preserved in books, the sixth, seventh, tenth and twelfth centuries seem to have been times of Buddhist activity here[1]; but now the presence of Buddhists is hardly noticeable. Under Taoist management the worship of the *Lady of T'ai Shan* has grown far more popular locally than that of the mountain itself. The legends of the *Jade Lady* 玉女, as she was at first called, are not very definite. She is said to have been seen twice, first in about 2650 B.C. and again about A.D. 65, and is described as one of the seven women, dressed in feathers and crowned with clouds, sent by Huang Ti 黃帝 to burn incense when he founded the Tai Yo Kuan 岱岳觀. The most popular story identifies her with a girl named Yü Yeh 玉葉 born near T'ai Shan in the year 143 B.C., who at the age of fourteen went to live in a cave (the Hou shih wu) on the mountain hoping to become a fairy (仙). She is said to have attained her object after three years. Li Po 李白, in a poem on T'ai Shan, mentions "four or five Jade Ladies"[2]. Another account again traces the legend to the twelfth century B. C. when the daughter of the Eastern Sea appeared in a vision to Wên Wang 文王. The present enthusiastic worship of the Lady seems, however, to date from the discovery (A. D. 1008) of a marble statue in the *Pool of the Jade Lady* on the mountain top by Chên Tsung of the Sung dynasty. The chapel which he built for the reception of this image was the predecessor of the present well known *Lady Temple*.

But indeed this year 1008, when Chên Tsung visited T'ai Shan, was a great year for the Taoists and for the religion of T'ai Shan especially, for in it the famous *Letters from Heaven (T'ien Shu* 天書*)* were received. The first was found at the metropolis, K'ai Fêng Fu, and it was apparently to give thankofferings to God for this that the emperor came to T'ai Shan. Outside the

1. *Tai Shan Chih* XV, XVI, XVII. Cf. *Fei Ch'êng Hsien Chih* II.

2. *Tai Shih* IX, f. 58.

south wall of the modern city, inscribed on a remarkable stone monument, is his address of thanksgiving. The courtier Wang Ch'in jo 王欽若 meant it seems to write an address in praise of the Emperor, but his master said I have no merit or virtue to record ; if there must be an address let it be nothing but thanks to God on high[1]. The T'ien Shu Kuan and the Li Ch'üan or *Wine Fountain*, the Ling Chih Chieh 靈芝街, the Ta Ts'ang Ling near which the second *Letter from Heaven* was found, the altars on the mountain top and on the plain, the temples of the Lady, and perhaps the great T'ai Miao itself, are among the many evidences of Chên Tsung's visit and of the impetus given to religion in that *annus mirabilis* of Taoism. Still there had been temples and, as we have seen, images of the mountain if not of the Lady long before. A temple of Tung Yo, near the site of the present Tai Miao, existed in the first century of the Christian era, and there can be no doubt that Taoist ideas and institutions had been steadily developing and gaining ground here through the first ten centuries. To a student of the religion, T'ai Shan would probably form a singularly interesting illustration of the connexion between modern Taoism and the beliefs of ancient China, and of the policy by which the former has won its way.

Perhaps the most conspicuous feature of the worship now is the annual pilgrimage. For the first three or four months of the year the place is thronged with pilgrims from every part of the province. Formerly, it is said, they came in hundreds of thousands if not in millions, and from all parts of the empire ; but the numbers have of late years fallen off and those who come from other provinces are comparatively few. This pilgrimage was probably much increased in the eleventh century and again at the end of the sixteenth, but there seems to be no doubt that the mountain has been an object of pilgrimage to others besides emperors from prehistoric times. The pilgrims' offerings on the mountain top, which form so curious a sight, are mentioned as long ago as the second century before Christ. It does not seem that pilgrims come to T'ai Shan to pray for one thing more than another, nor, as a rule, merely to acquire merit. They are very commonly members of Pilgrims' Clubs (香火會), temporary societies formed for the purpose of making a pilgrimage. The promoters of a club (會首) are men who wish to go to T'ai Shan to perform a vow made in sickness or other distress, and they invite others to join them. Each member makes a monthly subscription until a sufficient sum has been collected, and then in the first month the party starts, generally on foot, the leader carrying a flag with the name of their native place and other details written on it, and the other members often marked by a

1. *T'ai Shan Tao Li Chi* f. 24.

girdle of red or yellow.[1] The money is spent first on directly religious duties, secondly on food, fairings and gambling, and lastly in some cases in erecting a stone tablet to commemorate the names and subscriptions of the members. A favourite place for the erection of such monuments is the precinct of the temple on the Shê Shou Shan. The two large iron vases in the Tai Miao were presented by such a club in the year 1101, the subscriptions amounting to 165,000 cash.

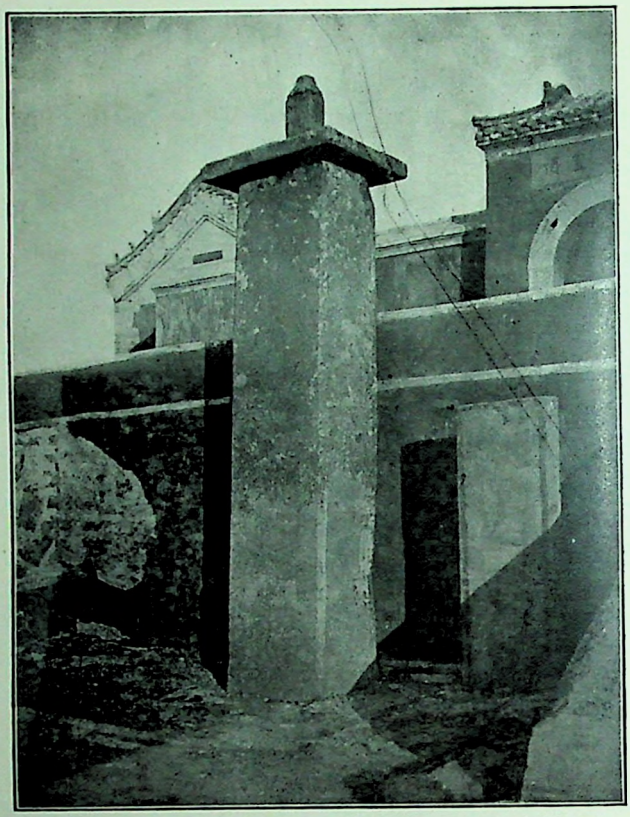
The pilgrimage is naturally the occasion for a Fair. As long as the pilgrims continue to come the courts of the Tai Miao are filled with a large but otherwise rather uninteresting assemblage of shops arranged in regular streets of mat sheds. The open spaces are occupied by refreshment stalls, peepshows, quacks, minstrels and story-tellers. Outside the temple also, in the city and especially in the suburbs, a brisk trade is carried on for these three months by a large number of shops which for the rest of the year are closed. A curious feature of these and of some of the permanent shops is the use of wooden figures—of monkeys, scorpions, double cocks, double cows, and other creatures—as shop signs. On the 28th of the third month, the birthday of Tung Yo, another great Fair is opened in the west suburb for the sale of cattle, agricultural implements, and all the requisites of rural life.

"He who climbs must pass from low to high, but to see the sights he should descend from high to low." The actual summit of T'ai Shan is occupied by a small and unpretentious temple of Yü Huang 玉皇, a Taoist god dating from the middle ages[2] who has usurped the primeval name of God, Shang Ti 上帝. The temple, now called Yü Huang Ting 玉皇頂, was formerly called Yü Ti Kuan 玉帝觀, and occupies the site of the still more ancient T'ai Ch'ing Kung 太清宮. On a clear day one may see far over the great plain beyond the Yellow River to the north-west; and to the south over the whole country of Confucius. Near at hand, across a deep valley to the north-east, is a temple of Kuan Yin 觀音 picturesquely situated on the side of a precipice called Hou Shih Wu 後石塢. If the temple of Yü Huang itself has little of interest beyond its heavy iron roof tiles,[3] the site at least is classic ground. The title Shang Ti may serve to remind us that the platform on which the temple stands is the altar on which

1. For a good account of these clubs see *Village Life in China*, cap. XII.

2. "The original of this popular idol was a magician of the Chang family that has given so many patriarchs to Taoism, whose deification cannot be traced higher than the T'ang dynasty." Legge, *The Religions of China*, p. 169. In Shantung he is spoken of now as Chang Yü Huang 張玉皇. See also *The Chinese Reader's Manual*, p. 128.

3. These tiles, resembling clay tiles in shape and size but made of cast iron (or in one case of copper), are found in several temples on the mountain, and have been used certainly since the fifteenth century.



Photograph by Rev. B. M. McOwan

THE UNINSCRIBED MONUMENT

[See page 9]

of old sacrifices were offered to God. Where we stand so carelessly, Yao and Shun perhaps and many another of the founders of China's greatness bowed down and worshipped: and the place has been visited with reverent curiosity by the most eminent scholars and statesmen of each succeeding age.[1] Ssŭ ma Ch'ien, who once came here with the emperor, tells us that there rose from the altar the appearance of light by night and a white cloud by day. Standing at the foot of the altar platform is one more tangible link with the past, the famous Wu tzŭ pei 無字碑 or *Uninscribed monument*. This is a great granite obelisk set up, according to a firmly rooted tradition, by Ch'in Shih Huang 秦始皇 in the third century before Christ. It is 15 feet 5 inches high from the ground to the underside of the cap, which is formed of a separate stone, and tapers slightly towards the top. The north and south faces are about 4 feet wide at the bottom, and the east and west faces 3 feet: the angles are chamfered. The surface retains a considerable amount of polish in places, but with the exception of the one word 帝, *Ti* "God," incised (in a T'ang or Sung dynasty hand) low down on the south-west angle, there has evidently never been any inscription. The stone is said not to be local; and the best authorities incline to the opinion that this is the monument which was *sent* up and erected by Han Wu Ti in the year B. C. 110.[2] Ssŭ ma Ch'ien who is most careful to record the inscription of stones set up by Shih Huang, says nothing of the inscription of Wu Ti's stone. The Wu tzŭ pei is said not to be ascribed to Ch'in Shih Huang, if indeed it is mentioned at all, before the Sung dynasty, and then in the twelfth century the *T'ung Chih* 通志 names it, as Ch'in Wu tzŭ pei 秦無字碑, among the antiquities of T'ai Shan. It is clearly marked and named (無字碑) on the "new map of T'ai Shan," probably of the sixteenth century, in the *Tai Shih*.

Almost within a stone's throw of the Wu tzŭ pei stood, until 1740, a far more interesting relic,—a practically certain monument of Ch'in Shih Huang. This was a stone three or four feet at least in height and roughly speaking square, the largest of the four unequal sides being about two feet wide. It contained an inscription by Shih Huang of 219 B.C., occupying twelve columns of twelve words each, and a second inscription added ten years later by Êrh Shih 二世, occupying nine columns and a short

1. The most famous visitor perhaps was Confucius, who "climbed T'ai Shan and thought the empire small." Neither the mountain nor the home of Confucius at Ch'üeh Li seem to have attracted the attention of the earlier foreign visitors, though Marco Polo may well have seen the former and passed within a few miles of the latter if Tadinfu is rightly identified with that ancient "seat of a great kingdom," Yen chou fu.

2. 令人上石立之泰山巔 *Shih Chi* 史記, XII.

column of three words on the chamfered angle of the stone.[1] Of the twenty-one columns the first side contained five, the second three, the third six, and the fourth seven. The stone seems to have fallen backwards at some time, and the inscription on the back was thus preserved while that on the other three sides was exposed to the weather; and when it was set up again the well preserved last side was made to face south. In this position at any rate it was found in 1048 by one Lü 呂, magistrate of Tung P'ing 東平, who had a rubbing of 47 or 48 words (all as he thought that were legible) made, and from it a new stone engraved. In 1113 Liu Ch'i 劉跂, to whom we owe our accurate information about this stone, took rubbings on which he was able to find 222 words, of which 146 were legible.[2] By the end of the sixteenth century only 29 words remained legible, and of these two copies are preserved, one in the Tai Miao and one in the T'u Ti Tz'ŭ.[3] The original position of the stone is not known. In 1048 it was "above", i.e. to the west[4] of, the Yü Nü Ch'ih 玉女池, a well just outside the western wall of the Pi Hsia Tz'ŭ 碧霞祠; and there it remained until 1730 when unfortunate zeal for its preservation removed it to the eastern verandah of the of the neighbouring temple. In 1740 the temple was destroyed by fire and the stone was lost. Two small fragments containing together seven perfect and three mutilated characters are kept in the Tai Miao, and it seems probable but not certain that they are parts of the original stone. The characters are in the *lesser seal* style, about $2\frac{1}{2}$ inches high by $1\frac{3}{4}$ wide.

South-east of the Yü Huang Ting was the Ch'ien K'un pavilion 乾坤亭. The pavilion is gone, but its base and an inscribed tablet remain in a large oblong enclosure. A path leads past this to the Jih Kuan Fêng 日觀峯 on the summit of which is a raised platform, the altar, it is said, on which Chên Tsung sacrificed to Heaven. Near this is the T'an Hai Shih 探海石, a rock on which people stand to watch the sun rise

1. These words (制曰可) may apparently begin the first or end the second inscription. Sŭ ma Ch'ien, Liu Ch'i, the *T'ai Shan Chih*, etc. put them at the end.

2. It is not easy to reconcile Liu Ch'i's detailed account, implying as it seems to do the original existence of 267 words, with the fact that the independent text of the *Shih Chi* has only 225 words, and agrees for all practical purposes with Liu's transcript of 222 words. It is worth while to notice that it is at the very time when Liu could read 146 words on this stone that we first hear certainly of another monument on the mountain top as the already famous *uninscribed stone*. For the inscriptions cf. 金石索, 石索 fol. 25-28., from which it is clear that there were not more than 222 words, the nine later columns being of uneven lengths.

3. These copies preserve one complete column of twelve words.

4. *T'ai Shan Hsiao Shih* fol. 16.

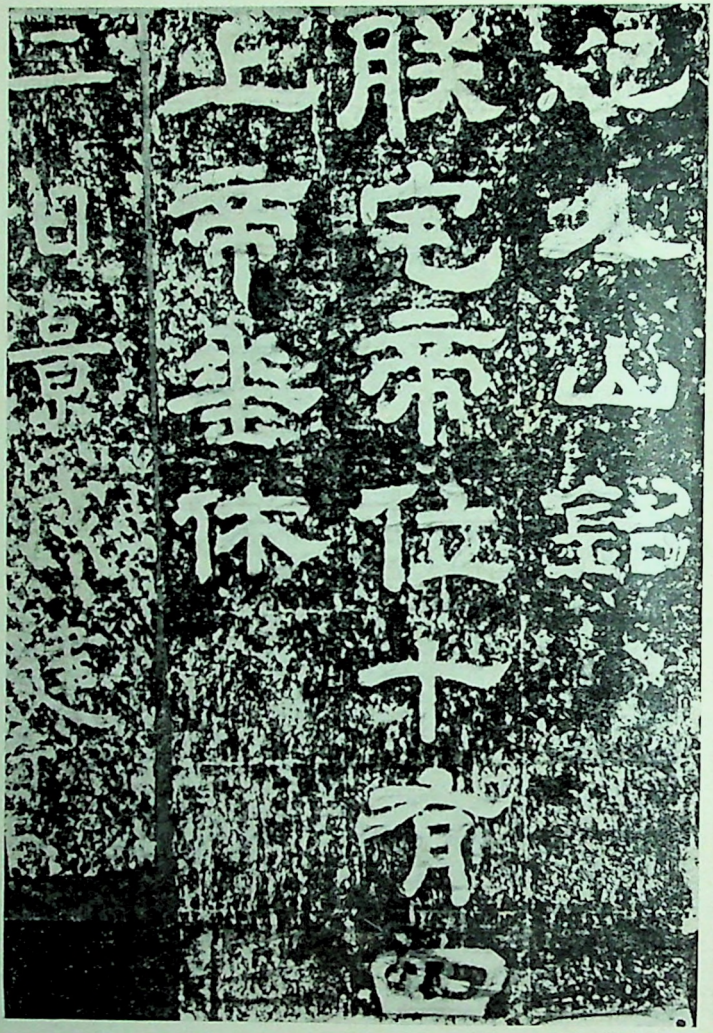


Photograph by W. Poulcy

Inscription of B.C. 209

Reduced facsimile of a rubbing of the two genuine fragments which are preserved at T'ai An. About $\frac{3}{10}$ of the original size

[*See page 10*]



Photograph by W. Pouncy

INSCRIPTION OF A.D. 726

Reduced facsimile of two small pieces of a rubbing of the *Chi Tsai Shan Ming* or *Mo Yai Pei*, showing the two styles of writing

[*See page 11*]

"from the sea"; and to the south is a cliff known as Shê Shên Yai 捨身崖 from the number of people who have been killed by throwing themselves down it in the hope of saving by their vicarious death the life of some dying relative.

The pilgrims' road turns sharp to the west at the foot of the steps which lead down from the Yü Huang Ting, and passing behind the Ch'ing Ti Kung 青帝宮, a temple of no special interest, leads to the side door of the Yüan Chün Hou Kung 元君後宮, a quiet deserted looking place containing the sleeping image of the Mountain Lady, a figure which is dressed and undressed, put to bed and got up like a doll. This *Sleeping Lady* 臥奶奶 dates from the Ming dynasty. There is a good brass bell (A. D. 1614) in the verandah of the temple. The road passes down between these two temples, and turning to the east leads to the back of the Tung Yo Miao 東嶽廟. This old temple, known formerly as the uppermost of the three temples of the Mountain, instead of being as one would expect the largest, is the smallest and most insignificant of the temples that crown the mountain top. But it hides, and we must hope protects, the colossal monument known as the Mo Yai Pei 摩崖碑. This is an inscription in the form of the ordinary stone tablets (碑), with title and ornamented head and border, all cut on the smooth face of the cliff. It is about 30 feet high and 16 feet wide. The characters (in the *li* 隸 style) are cut from the autograph of T'ang Ming Huang 唐明皇, dated A.D. 726, and are still perfectly clear after nearly twelve centuries of exposure to the elements[1]. There are several other inscriptions (some of nearly equal age) on the same cliff.

From the Tung Yo Miao the road goes southward down a steep flight of steps past the official vestries and waiting rooms, till it turns to the west to cross the fore court of the Pi Hsia Tz'ŭ. This, the topmost of the three principal temples of the Mountain Lady, is far the largest, most wealthy, and popular of the mountain top group, and has many points of interest. It owes its origin to the discovery of the Lady's image in the Yü Nü Ch'ih. This image is said to have been made in the Han dynasty, and to have fallen into the pool in the T'ang dynasty. At what time it was finally lost is not known. The first temple, built c. 1008, was the Chao Chên Tz'ŭ 昭眞祠. This was enlarged in the fifteenth century. At the beginning of the sixteenth century the Lady's name was changed to Ling Ying 靈應, and again a few years later to Pi Hsia 碧霞. The full title now is T'ien Hsien Yü Nü Pi

1. Some of the lower characters are said to have been re-cut. The text and translation are given by Chavannes, *Le T'ai Chan*, pp. 315-328.

Hsia Yüan Chün 天仙玉女碧霞元君[1]. The title Ling Ying still appears in the name of the Ling Ying Kung, the lowest of the three Lady temples. A fresh impetus seems to have been given to the popularity of the Mountain Lady by the rebuilding of her highest temple on a magnificent scale in Wan Li, c. 1585. The temple was destroyed by fire in 1740 and rebuilt with considerable changes of plan in 1770. It was thoroughly repaired last year (1907). The forecourt is entered from east and west through massive archways built in 1661. A broad flight of steps to the north leads up to a terrace on which stand the drum and bell towers and a pair of finely carved stone monuments. Another flight of steps leads up to the great Gate-Hall of the temple, roofed with iron tiles. This opens on to the main court, on either side of which is a small pavilion roofed with glazed yellow tiles and an oblong room with iron tiles. On a raised platform in the middle of the court is a picturesque yellow-roofed Hall, before which stand two remarkable brass monuments of the same form as the common stone tablets (碑). They are about 14 feet high and of excellent workmanship. That on the east, dated 1615, records the building of the *Golden Palace* (金闕), which however is mentioned in the accounts of the rebuilding of 1585 and marked on a map of about that date. The lower part of the inscription has been rendered illegible by the pilgrims who scrape off the brass to keep as a charm. The north side of the court is occupied by the principal Hall of the temple, a large and well proportioned building remarkable for being roofed with brass or copper tiles and carpeted every Spring to the depth of several inches with the pilgrims' offerings[2]. In this court are some fine old incense burners. One of the Han dynasty seems to have perished in the great fire together with an inscribed iron tablet; but the Lady's seal, a relic of the Sung dynasty, fortunately escaped with very slight damage and is now kept, they say, in the city treasury. Passing under the stage of the theatre south of the fore-court, one goes down a flight of steps to a small building occupying the site of the *Golden Palace* which was removed in (?) 1770 to the Yao Ts'an T'ing and later to its present place in the Ling Ying Kung. South of this again is the *Fire Pit* (火池), a solid square building facing north in which the paper

1. The *Tao Li Chi* (f. 20) gives a rather different account of these name changes, tracing the title Pi Hsia Yüan Chün back to the fourteenth century.

2. The chief images in this Hall are those of the Lady and of the deities presiding over child-birth and eyes; the image in the small square Hall in front is believed to be the successor of that which was found in the pool A.D. 1008.

money offered by the worshippers is burnt. From the western gate-tower a great flight of steps leads down to a comparatively level piece of road which runs through the T'ien Chieh 天街, a long straggling village of thatched cottages which are closed for the most part except during the annual pilgrimage. From the foot of these steps another long flight leads up northwards to the temple of Confucius, a single small quadrangle different in arrangement from the official temples of Confucius in cities. Between this temple and the last is the Pei Tou T'ai 北斗臺, a low square stone tower of the sixteenth or seventeenth century, pierced in both directions with archways. The road passes through the T'ien Chieh down and round a sharp curve into the court of the Kuan Ti Miao 關帝廟, a temple lying in a deep cut in the mountain ridge. In front of this court stands the great gate-tower Nan T'ien Mên 南天門, or San T'ien Mên 三天門. Before 1008 the temple here was the San Ling Hou Tz'ŭ 三靈侯祠 (and this name seems to have clung to the spot long afterwards) but by order of Chên Tsung it changed places with the Kuan Ti Miao on the neighbouring Fêng Huang Shan 鳳凰山. The Nan T'ien Mên does not seem to have been built before the Ming dynasty. The peak to the west is the Yüeh Kuan Fêng 月觀峯 on the northern slope of which is a natural rock gateway called Hsi T'ien Mên 西天門. The Yüeh Kuan Fêng called the summit of T'ai Shan (泰山頂) in old books of the Han dynasty.

Passing under the archway of the Nan T'ien Mên the road plunges down the great stairway of the Shih pa P'an 十八盤 or *Eighteen Flights*. The Shih pa P'an, in the cleft (石壁峪) between the Fei Lung Yen 飛龍巖 on the east and the Hsiang Fêng Ling 翔鳳嶺 on the west, is perhaps the most remarkable part of the great pilgrims' road, which is itself one of the most remarkable sights of T'ai Shan. It is difficult to obtain information about the history of the road. It seems to be almost certain that it follows generally the line of an extremely ancient path up the mountain, but at what time it assumed its present condition does not seem to be known. It is called P'an Tao 盤道 (or P'an Lu 盤路) and *p'an* is explained as equivalent to *p'an* 蟠 winding," or as meaning a stage or flight of steps without break or landing. A book of the Han dynasty says "The P'an Tao goes winding upwards with over fifty stages (*pan*) : and the distance from the foot to the ancient altar is forty *li*." At that time the great final ascent to the T'ien Mên evidently existed and was if anything steeper than it is now. It was called Huan Tao 環道, and pilgrims were helped in their climb by ropes which were replaced later by the heavy iron chains with which the last hundred and twenty-five of the steps are now flanked. The old estimate of forty *li*, based on the

amount of exertion required in the ascent, is still commonly given, but careful measurements taken about the end of the sixteenth century reduce the horizontal length of the road to 4384 paces or just over four and a third English miles: and according to the same measurements the average gradient is about one in six. The road is about ten feet wide; in many parts considerably more and in some distinctly less. The more level parts are roughly paved, and the steeper parts made with narrow steps about six inches high extending the whole width of the roadway. The road runs wonderfully straight from the Nan T'ien Mên down to the Tai Tsung Fang, following stream beds for much of the way, often built up to the height of ten or fifteen feet, and crossing many small stone bridges.

The steps go down and down, under the Shêng Hsien Fang 昇仙坊 and past two or three small chapels or rest houses, through the region of the pine trees, till they reach the Ch'ao Yang Tung 朝陽洞, a cave with its mouth closed by a small shrine. Opposite this on the other side of the ravine the Wan Chang Pei 萬丈碑 is conspicuous—a poem by Ch'ien Lung cut in huge letters on the smoothed surface of the cliff. A little further down a few cypresses along the roadside appear among the pines, and the road soon comes to the rest house and pleasant shaded platform of the Hsiao T'ien Mên 小天門. This marks nearly the spot where Ch'in Shih Huang was caught in a storm on his way down the mountain and took shelter under "a great tree" which he named in gratitude Wu Tai Fu 五大夫—the title of one of his ministers. The tree (called a *pine* as early as the Han dynasty) lived on perhaps until the twelfth century, but its exact position even has now for ages been lost. Not far below this the last pine is left behind. The next point is the picturesquely situated wooden bridge called Yü Mu Ch'iao 榆木橋. After this, passing another of the smaller chapels of the Lady and the Tsêng Fu Miao 增福廟, the road comes down to the level stretch known as K'uai Huo San (Lu) 快活三(路) and then rises again up the San Tao P'an 三倒盤 to the Êrh T'ien Mên 二天門 or Êrh Hu Miao, 二虎廟, as it is commonly called, on the ridge of the Huang Hsien Ling 黃峴嶺. This ridge is roughly speaking the half-way point both of the road and in the height of the mountain.

From this point the road goes steeply down again to the Hui Ma Ling 迴馬嶺. Here there are two small temples, namely of Yü Huang and of the Lady. In front of the latter is the massive arch of the Hu T'ien Ko 壺天閣—the Shêng Hsien Ko 昇仙閣 of the sixteenth century, re-named in 1747. Below this the road goes through the deep shade of the *Cypress Cave*, crosses the stream sharply from east to west over the Tung Hsi 東西 bridge, and on to the Shui Lien Tung 水簾洞. Next

comes the San Kuan Miao 三 官 廟, formerly known as Jên Tsu Miao 人 祖 廟, built in the Ming dynasty.

A little off the road to the north-east is the Shih Ching Ku 石 經 谷 or, as it is called, Ching Shih Yü 經 石 峪. Pleasantly situated in this beautiful valley is the stone summer-house Kao Shan Liu Shui 高 山 流 水 built by Wan Kung 萬 泰 in 1572; and below it stretches a smooth expanse of rock in the stream bed, covered with the vast inscription which gives the place its name. This inscription is the text of the *Diamond Sutra* (金 剛 經), written in the *li* style with characters measuring about 20 inches across. The writing is ascribed by vague tradition to the famous fourth century calligraphist Wang Hsi chih 王 羲 之[1]. Antiquaries, however, have identified the hand with that of Wei Tzŭ shên 韋 子 深 or Wang Tzŭ ch'un 王 子 春 both of the sixth century. It seems quite safe to say that the inscription is at any rate earlier than the Sung dynasty. A note by Wan Kung says that the text of the Ta Hsüeh 大 學 had then lately been cut over the old writing in a kind of palimpsest; but this is said to have disappeared, while the older characters remain for the most part quite legible.

Returning to the road we come to the Kao Lao 高 老 bridge, named, it is said, after the builder of this part of the road in ancient days. Next, on the left side of the road, is the Tou Mu Kung 斗 母 宮 built in 1542 on the site of the ancient Lung Ch'üan Kuan 龍 泉 觀; and soon afterwards, passing a number of modern and ancient inscriptions on the rocks, the road reaches the archway Wan Hsien Lou 萬 仙 樓 dated A.D. 1620. A short piece of more level road leads to the similar archway called Hung Mên 紅 門[2]. The temple adjoining this to the west is the middle Lady Temple (元 君 中 廟). The first day of the sixth month is a locally very popular festival at this temple. On the other side of the road is the Kuan Yin Ko 觀 音 閣 with an interesting image of the thousand-handed Kuan Yin. East of this is the Buddhist convent Mi Lo Yüan 彌 勒 院. Here was formerly the vestry in which officers going up the mountain changed their heavy official dress. The rocks in the ravine below, lying in a curious cylindrical formation like giant tree trunks across the stream, are well worth looking at. The hill north-west of the Hung Mên is called Ta Ts'ang Ling 大 藏 嶺, and near it is Ch'ui Tao Shan 垂 刀 山, the traditional place of the finding of the second *Letter from Heaven*.

The road now goes down steep flights of steps under three *pailow* and through a considerable village till it ends at the Tai Tsung

1. Wang Hsi-chih died before the first translator of the *Diamond Sutra* named by Eitel was born.

2. The real *Red Gate* is a natural gate of red rock. In the same way the *Gates in the Sky* (天 門) are either rock gates like the Hsi T'ien Mên, or deep cuts in a ridge like the Nan T'ien Mên.

Fang 岱宗坊. But it has first passed the flourishing temples of Kuan Ti 關帝 and Yü Huang (1580) on the west, and of San Huang 三皇 on the east; and, at a slight distance, on the east the Lao Chün T'ang 老君堂 (the ancient Tai Yo Kuan 岱岳觀 or the middle temple of Tung Yo, with an interesting seventh century monument), and the spring called Wang Mu Ch'ih 王母池 in a temple full of beautiful and curious trees,[1] and on the west the Tai Wang Miao 大王廟. Adjoining the Tai Tsung Fang to the north-west is the ancient foundation of the Chien Fêng Yüan 建封院 which was changed later to Shêng Yüan Kuan 升元觀, in 1770 to the Imperial Lodge (行宮), and quite recently to a school of agriculture.

Before the building of the city wall the road probably led from this point to the back gate of the old Tung Yo Miao—the lowest temple of the Mountain. A smaller road bearing away to the east now leads to the north gate of the city.

From the Tai Tsung Fang paths wind westward along the foot of the mountain, passing the Ch'ing Ti Kuan 青帝觀 and one or two other ruined temples, until they reach the P'u Chao Ssŭ 普照寺. The retired situation and the evident regard for beauty in the surroundings plainly show this to be a Buddhist monastery. It is an old foundation, remarkable chiefly for a fine *stūpa*[2] of a sort common about Peking but not often seen in this neighbourhood. The valley near by is filled with a tangled thicket of wistaria. Further west again is the valley of the Huang Hsi Ho 黃西河, or Hsi Hsi 西谿, mentioned above. High on the side of the Ao Lai Shan may be seen the relics of a refuge camp formed during the T'ai P'ing rebellion; and at the head of the valley is the Chiu Nü Chai 九女寨—a towering pinnacle of rock on the flat top of which are said to be ruins of nine buildings and the remains of a drawbridge. "Long ago nine girls took refuge here in time of war."

South of the P'u Chao Ssŭ is the little and unlovely Kao Li Shan 高里山 which is now generally called Hao Li 蒿里, or vulgarly Hao Ling, Shan 號鈴山. The continuation of this hill eastward is the Shê Shou Shan 社首山, the ancient place of the imperial sacrifice to Earth. The Buddhists have left

1. At the gate of this temple is the Fei lai Po 飛來柏, an *arbor vitae* with a perfectly formed little tree sprouting from one of the upper branches. "A marvellous branch-variation in a *Thuya orientalis*, showing how nature sometimes throws off all at once a type so different from the parent as to make one call it almost a new species." A similar freak may be seen in a cemetery near the river P'an 泮 a few miles south of T'ai An.
2. The tomb of the Corean monk Man K'ung 滿空 who died there 16 Aug. 1463.—*Le T'ai Chan*, p. 121.



THE GOLDEN PALACE

Above the stone base and steps everything, except the two panels on either side of the door and the altar inside, is solid brass or copper

[*See page 17*]

their mark here in a stone *ch'uang* of the tenth century, but the whole rambling temple that covers the hill is now in the hands of Taoists. A few hundred yards to the east is the Ling Ying Kung 靈應宮 or the lowest of the three chief temples of the Lady (元君下廟). It is curiously neglected and the charm of solitude pervades the grove of giant cypress trees which fills the courts. The temple is probably an ancient foundation rebuilt early in the seventeenth century. In the first court a large brass bell (1606) is worth notice; and the stone balustrade round the platforms before the two principal buildings is of unusually delicate design and workmanship. But the interest of the place lies in the fact that it has become a kind of asylum for pieces of brass work. In the second court standing on a high platform, is the *Golden Palace* (or *brass tower* 銅樓) which was once, as we have seen, in front of the Lady Temple on the mountain top and was brought down here for some unknown reason about the year 1770. It is constructed like the usual timber buildings but (with the exception of the doors and shutters and the altar, none of which are original) is all of brass or copper. The roof is supported on four brass pillars, the sides being filled in with heavy brass and copper frames which were once no doubt fitted with panelled brass doors and shutters. The elaborately ornamented ridge of the roof and the copper tiles still retain a good deal of the gilding with which the whole was once covered. The building measures (excluding the deep eaves) about 15 by 11½ feet, and is perhaps 18 feet high. Inside is a brass image of the Lady seated on a brass throne on a brass dais, and on either side of her are three smaller brass figures standing each on a stone pedestal. There is a very similar brass building in the grounds of the Summer Palace near Peking, and, it is said, more than one metal erection on the Wu T'ai Shan 五臺山 in Shansi. To find a parallel to these copper buildings and to the iron-plated pagoda of the T'ien Shu Kuan we must go perhaps to the Brazen House of Athene at Lacedaemon and to "Homer's description of a seemingly impossible sort of metallic architecture." Inside the main building of the temple are eleven great brass images—one seated in the central shrine and one at either end of the hall, and eight attendants standing. The two large figures at the ends of the hall represent the mothers respectively of the Wan Li and Ch'ung Chêng emperors canonized as Chiu Lien 九蓮 and Chih Shang 智上 P'u Sa. In the hall at the back of the temple is another sitting figure. These twelve figures, all far above life size, are not only singularly good examples of casting, but are also covered with fine engraving. They were originally set up in the T'ien Shu Kuan 天書觀 by the Wên Yang 汶陽 bridge in the west suburb of T'ai An, and were moved, I have been told, to their

present place when that temple was impoverished and pulled down twenty or thirty years ago. The T'ien Shu Kuan (originally called Ch'ien Yüan Mên 乾元門) was founded, according to the topographies, as its name would imply, in 1008; and the deep well in the fore court is still called Li Ch'üan 醴泉—the *fountain of wine* which began to flow during the emperor Chên Tsung's visit to T'ai An in that wonderful year. But there seems to be some doubt about the identity of both temple and well. Early in the sixteenth century the place was converted into a temple of the Lady, but the old name persisted. The official change of the name to T'ien Ch'ing Kung 天慶宮 a hundred years later was equally futile and it remains T'ien Shu Kuan to this day though it is now rebuilt as a government school. Standing by the well in the fore court is a small brick pagoda cased from bottom to top with plates of cast iron embossed with dragons and other devices and long lists of subscribers' names. The casting was done in Honan, at the expense of a great society or club there in 1533. It is not very usual to find a pagoda (*pao t'a* 寶塔) in a Taoist temple such as, in spite of the quasi Buddhist images placed there in the seventeenth century, the T'ien Shu Kuan has always been. Further up the stream is the Mosque, Ch'ing Chên Ssŭ 清真寺, a picturesque and solid building evidently of considerable age. The Mohammedans are said to number some three hundred families. They have the monopoly of carrying sedan chairs. The mountain chair consists of a square frame with a few cords stretched over it for seat and fitted with a footboard and a low back. Two curved carrying poles are fixed to the frame with iron clamps and wedges, and are slung by long leather straps over the shoulders of the bearers who generally hold the ends of the poles in their hands in the manner of old English sedan bearers. Going up or down the steep mountain road, or when they want to rest on a level road, the two bearers walk abreast each other with the chair and its occupant facing sideways between them. There is a school in the Mosque where both Persian and Arabic are studied.

Crossing the Wên Yang bridge and following the street eastward one comes to the west gate of the city. Though, as a city, T'ai An is not very ancient, there has no doubt been a village or town here from the early days of the mountain worship. The place when we first hear of it seems to have been called Tai Yo Chên 岱岳鎮, and to have been popularly known as Yo Miao 岳廟 the *Mountain Temple*. The region was from the Han to the Sui dynasty called T'ai Shan Chün 泰山郡 and was divided into the districts of Po 博, Ying 嬴, and Fêng Kao 奉高, the governor residing at Fêng Kao. In the sixth century Po (then called Po P'ing 博平 and later Po Ch'êng 博城) took the first place. Fêng Kao seems to have been about ten miles east of

T'ai An—possibly at Ku Hsien 故 縣, a village near the town of Chien Wên Ho 簡 汶 河; and Po (now called Chiu Hsien 舊 縣) was about the same distance to the south-east. In 666 Po Ch'êng was named Ch'ien Fêng 乾 封. In 972 the governor's seat was moved to its present position, but in 1008 the city was moved away three *li* to the south-east, and called Fêng Fu 奉 符. This locality is still known as Chiu Chên 舊 鎮. In 1162 the city returned to its present situation and was subject to T'ai An Chou 泰 安 州. In the Ming dynasty it was a district in Chi Nan Fu. Finally in 1735 the present prefecture and district of T'ai An were formed, the district having the same extent as the old *Chou*[1]. At what time T'ai An superseded Fêng Fu as the name of the city does not seem to be known. The first fortification round the city seems to have been an earthwork, and it was not until about 1545 that the present stone-faced wall was built—7 *li* 60 paces, or about two miles, in circuit.

The city owes its degree of prosperity, if not its existence, to the fame of the mountain, and so it is curious that the most conspicuous industry is not directly idolatrous. The industry in question is that of brass and copper work which, if not the most valuable trade of the place, is certainly very noticeable for so small a town. The north-east suburb is a little village of copper and tinsmiths' workshops. Large things or very fine workmanship are now rarely attempted, and there is little to show whether the great brass and copper monuments described above are local work or not. The only thing which they claim as peculiar to T'ai An is the lining of copper vessels with tin. The metal is said to come from the south-west or from America, and none of it is locally produced.

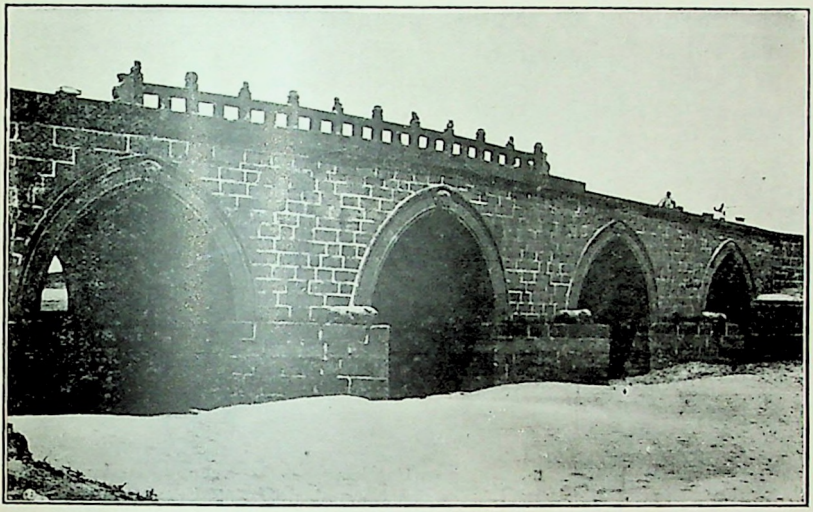
The city is roughly speaking an oblong, the east and west being rather longer than the north and south sides. A considerable part of the space enclosed is occupied by graves or cultivated, and a large proportion of the remainder is devoted to temples. The architecture of the city does not present many points of interest. The local stone is too hard for general use except in the form of rubble. The extreme instability of these rubble walls built of smooth pebbles from the streams, makes it necessary to support the roofs on pillars of wood or stone built into the walls. The roofs are generally covered with tiles or thatch, and the flat mud roofs with high brick parapets and stone gargoyles so common in the west of this prefecture are rarely seen here. The ridges of more expensive roofs are beautifully decorated with flowers and other designs in bold relief. An upper story, though by no means the rule, is not at all uncommon. One of the best features of the shops is their heavy projecting eaves supported either by large

1. One of the old boundary stones (泰 安 州 界 at Ta Wên K'ou 大 汶 口) is still in use.

wooden brackets or by a row of stone pillars. T'ai An builders have an evil and curiously Western habit of marking plaster to look like brickwork and making (very cleverly) imitation ashlar of a kind of stucco. An example of the latter may be seen on the walls of a huge fortified pawnshop in the west suburb. Arches are common in temples and houses as well as in bridges; but a round arch is rarely built, not because the builder cannot describe a circle but because, like the old European builders, he seems to feel that there is something wrong in the look of a semi-circular arch. And so he sets out his arch from two (or from three) centres. That is, the arch starts as if it was to be a pointed arch, but the point is usually rounded off. Some of these arches are barely distinguishable from semi-circles but others have quite a distinct point. The great Chüeh Shan 角山 bridge south-west of Chi Nan is a fine example of this curious arch construction. In Gothic building the pointed arch was evolved from the semi-circular; but it does not seem unreasonable to guess that the blunt points of T'ai An are a degeneration from the true pointed arches of the beautifully proportioned gateways of Po Shan to the north-east.

The temples in the city and in the large east, south, and west suburbs are very numerous, but few of them are of very special interest, and the majority are more or less neglected and in ruins while some, like the Ch'ang Ch'un Kuan 長春觀, have nothing but a few old stone monuments left to mark their sites. The best kept temples inside the city are probably the Wên Miao 文廟 or temple of Confucius, and the temple of the Walls and Moat (Ch'êng Huang Miao 城隍廟), both on the main street. At the back of the latter is the Tzŭ Fu Ssŭ 資福寺 (formerly called Ming Fu Ssŭ 冥福寺), a neglected little Buddhist monastery which contains an iron bell of the early fourteenth century and four interesting specimens of the Buddhist monuments known as *ch'uang*[1]. Three of these are small and plain and do not

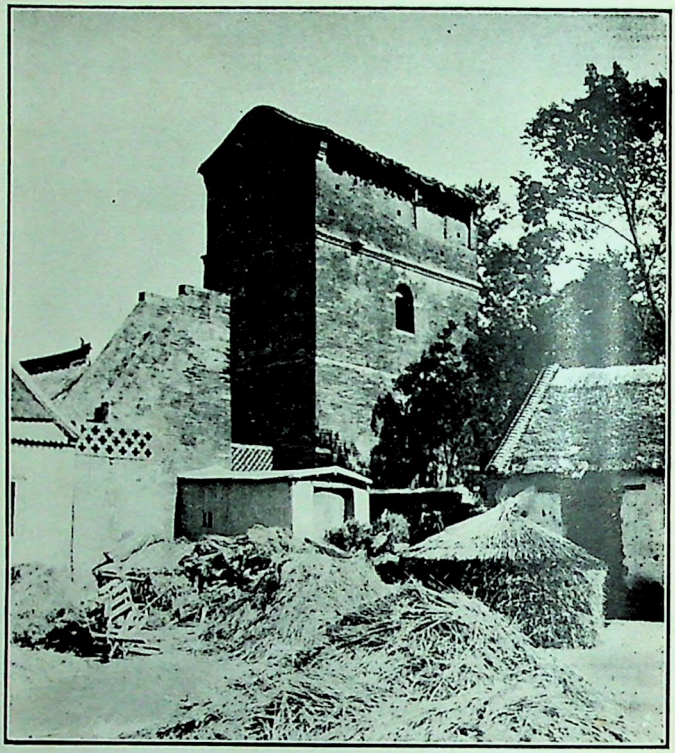
1.—A *ch'uang* 幢 is usually octagonal throughout. It has a base of three or more drums of stone more or less ornamented, surmounted by a plain shaft which is generally inscribed with some Buddhist text and a short note giving the date and other details of its erection. This again is surmounted by a number of ornamented drums of which one at least is carved like a lotus and one has little figures in niches. A grand pair of *ch'uang* outside the south gate of Hangchow are built up each of thirty-four drums—seven below and twenty-six above the inscription. *Ch'uang* seem to be invariably Buddhist, and the great majority of them were erected between the years 600 and 1200. *Ch'uang* is an abbreviation for *ch'uang chu* 幢柱 which is a translation of *t'o-shê la-shê-ti* 脫闍剌瑟底. the Sanskrit *dhvaja yashti* (*or lashti*) a "flagstaff." the brick pinnacle of a stupa. The Chinese stone flagstaff (石幢) was probably evolved from the wooden masts with metal hoops which form the pinnacles of several old pagodas or stupas. The above explanation is due to the kindness of Professors H. A. Giles of Cambridge and L. D. Barnett of the British Museum.



Photograph by Rev. B. M. McOwan

The Chüeh Shan Bridge

[*See page 20*]



Photograph by Rev. B. M. McOwan

THE CHANG CHIA LOU

Refuge Tower east of T'ai An

[See page 21]

follow the common design of such monuments, but all have features of interest. That in the north-east corner of the court conforms more nearly to the regular pattern, but the plain *square* base and the curiously classical ornament of the drum immediately above the inscription are noteworthy. These four *ch'uang* were all put up in the tenth century. The Kuan Ti Miao 關帝廟 in the south part of the city is said to represent the old Hui Chên Kung 會眞宮 or Fêng Kao Kung 奉高宮 where Chên Tsung lodged in 1008, as we are reminded by the Yin Tzŭ Pei 陰宇碑 which though outside the more modern city wall stands facing the gate of this temple. The Yin Tzŭ Pei is a screen about 24 feet long formed of five great slabs of stone, with a sixth above the middle slab for the title, fitted into a heavy carved stone frame. This form of monument on a much smaller scale is often used for the inscription of family records in cemeteries. The original inscription here is on the north side as the name implies, the large characters (泰陰碑) on the south side being much more recent. Some distance south and south-east of the Yin Tzŭ Pei are three altars, of the same or of even greater age. One (now the altar of Hills and Streams 山川神位) is marked only by an inscribed stone, another is a large mound of earth with a stone at the south side, while the third, dating it is said from the T'ang dynasty, has the mound alone remaining. Another old monument dated A.D. 941 will be found in the Ts'ai Shên Miao 財神廟, a flourishing temple at the foot of the Ling Chih Chieh in the west suburb. Attached to this temple is an archway spanning the street and surmounted by a temple Hall. The neighbourhood of T'ai An abounds in these *t'ai* 臺 or square towers built for either religious or military uses. The religious *t'ai* are generally pierced by archways in one or both directions and are almost always surmounted by an ordinary temple Hall. There are also many good examples of *lou* 樓 or towers of oblong plan in the district. These are built for the most part as places of refuge, and are often much higher than the *t'ai*. One, some nine miles to the east of T'ai An city, has a curious brick stairway separate from the tower and leading over a draw-bridge to a window of the second storey. Another, at Kung Li 宮里 to the south, is built wholly of brick or stone with vaulted ceilings and iron doors, and contains a well and a mill.

Some ten miles to the north-east of T'ai An may still be seen, *it is said*, a fragment of the base of the Ming T'ang 明堂, which was built by the sovereigns of the Chou Dynasty[1]. Mention of the Chou dynasty suggests the stone tombs which are sometimes

1.—This building belonged to the king of Ch'i and is mentioned in Mencius. Ming T'ang "was the name given to the palaces occupied in different parts of the country by the emperors in their tours of inspection." Legge, *Mencius* I, II, V, 1, 2.

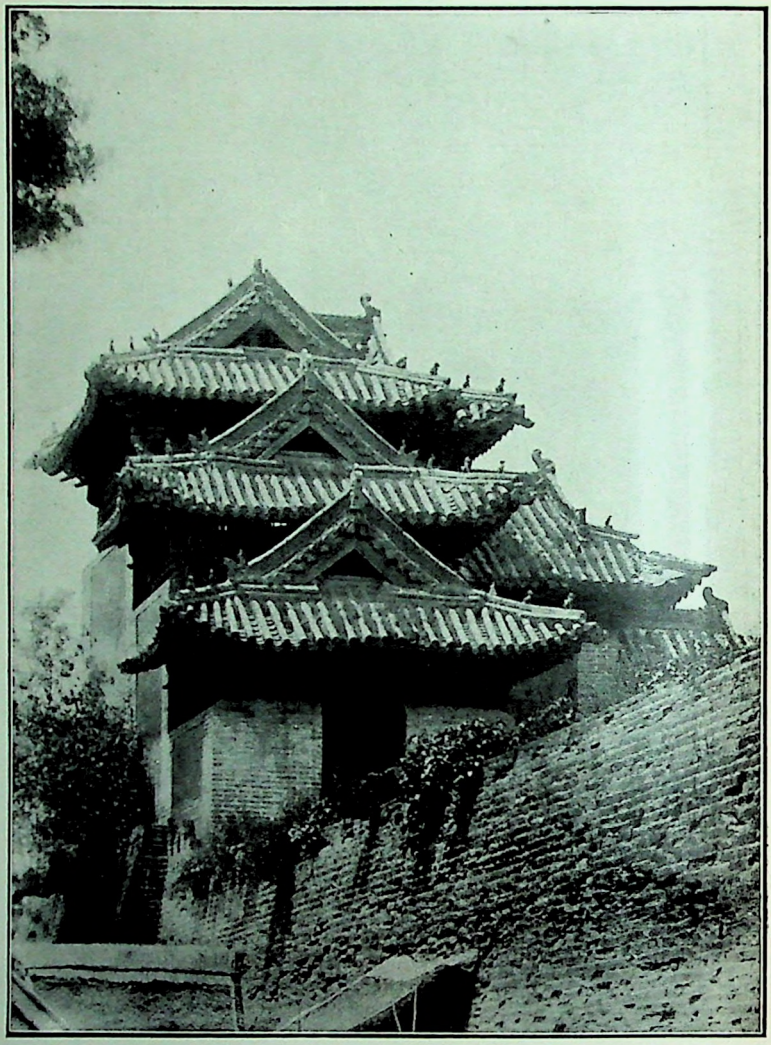
ascribed to that epoch and are always said to be extremely ancient[1]. These are chests neatly made of slabs of stone, and measuring about 8 feet in length. Great numbers of them may be seen in the loess beds near P'ing Yin and among them are a few of other patterns—some circular and built of tiny bricks, and others (the most interesting) huge oblong structures roofed with very rough hewn stones sloping inwards from the four sides with a fifth piece laid on top. A tomb in Fei Ch'êng district resembling the neater stone variety in form and adorned until quite lately with most interesting sculptures of the Han dynasty is said, on no very certain evidence, to be that of the famous example of filial piety Kuo Chü 郭巨. Near it is a stone building (Hsiao Tzŭ T'ang 孝子堂 or Kuo Kung Tz'ŭ 郭公祠) the interior of which is covered with curious and interesting sculptures which have attained a world-wide fame[2].

Not very far from the reputed site of the Ming T'ang is a large Buddhist temple, the Tai Yün Ssŭ 大雲寺, containing several curious old monuments. Returning from this neighbourhood to the city one passes the village of Hung Miao 紅廟 identified with Hung 紅 which is mentioned in the *Spring and Autumn* under the year B.C. 534.

Inside the city a few relics in the T'u Ti Tz'ŭ 土地祠 in the Magistrates' *yamen* are worth looking at. The *yamen* itself is naturally one of the busiest parts of the city. In the middle of the south street (景巖街), where it joins the main cross street of the city, is a square stone tank through which a torrent of water rushes in the summer. T'ai An has an elaborate system of water supply. The water is brought down a little aqueduct from near the Wang Mu Ch'ih to the north gate of the city, and thence distributed in covered channels which widen out at convenient intervals into little open tanks. But the aqueduct is out of order and the tanks and channels are now usually dry. Opposite the large stone tank, on the north side of the street, is the entrance to the Yao Ts'an T'ing 遙參亭, the open space which it affords being one of the chief market-places of the city and known as T'ing tzŭ Mên 亭子門. The Yao Ts'an T'ing used to be the vestibule of the Tai Miao, the great *Temple of the Mountain* which occupies about one eighth of the area of the city; but since it was converted into a temple of the Lady, worshippers no longer approach the Tai Miao through its courts.

1.—I am told that these tombs are still used where suitable stone is easily got, and that the age of the so-called ancient ones is judged by the fact that their present position on the surface implies that the soil has been denuded away to the depth of 7 or 8 feet—a very unsafe criterion.

2.—Dr. Bushell describes these sculptures in *Chinese Art* and ascribes them to the first century before Christ. The native topography puts them not later than A.D. 126.



South-West Corner Tower of the Tai Miao

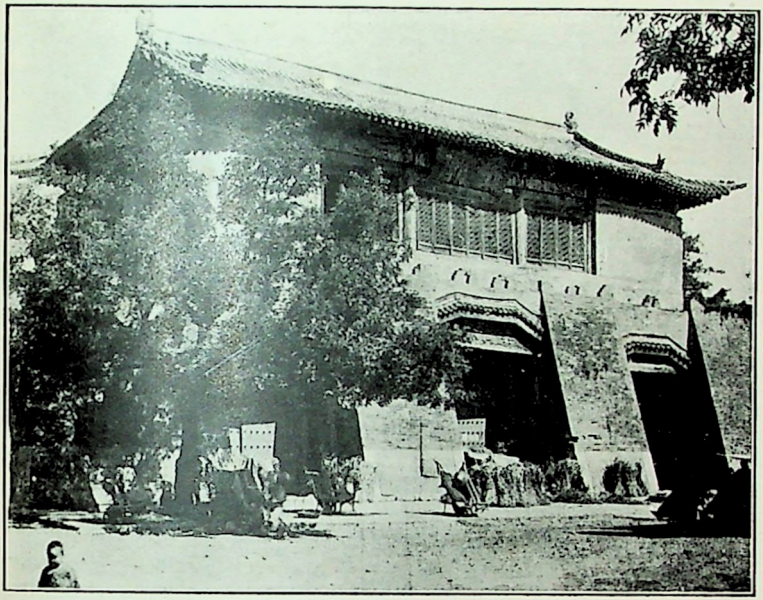
[See page 23]

The Tai Miao 岱廟 stands in the north-west quarter of T'ai An enclosed by a massive wall. Of the history of the temple provokingly little is known. A temple or public building of some sort must probably have occupied the site from very early times, if we may judge from the firm tradition that it was here that Han Wu Ti (c. B. C. 110) planted certain juniper or cypress trees. The *Ts'ung Chêng Chi* 從征記, a book apparently not later than the sixth century, describes a temple with gates and towers and raised altars not unlike that which now exists. But it is said that the old Mountain Temple of the Han dynasty was north or perhaps north-east of the present Tai Miao and was not moved until the T'ang or Sung dynasty; and practically we must be content to confess that nothing is known of the present temple before the Sung dynasty. Then, passing over a vague tradition of a beginning early in the eighth century, we find an order to "build the mountain temple" in 968, and early in the eleventh century Chên Tsung seems to have built the T'ien Huang Tien 天貺殿 here, though there is little evidence of even this, beyond the fact that the tablet recording the building stands now in the inner court of the Tai Miao. The colossal monument recording the new title conferred on the mountain in 1011 stands in its original position on the west side of the fore court, and marks perhaps the earliest date at which we can be sure that the Mountain Temple was here. The oldest and most picturesque and by no means the least interesting part of the temple is the great outer wall. It is an earth rampart faced on both sides with large grey bricks, about a mile in circuit and about 12 feet high. The height and thickness are both greatly increased at the gates (of which there are eight—five in the south side and one each in the east, north, and west sides) and corner towers. The archways of the gates are curious. The openings are lined with rows of upright posts which support a row of timber trusses carrying the low three-sided "arches" of brickwork. Though arches supported on wooden frames are found in the neighbourhood, I know of no real parallel to these gateways except those of the wall of Soochow as shown in the well-known thirteenth century map of that place[1]. The buildings above the gates and the picturesque corner towers are all unusual in style. The wall, which shows little sign of having ever needed repair (though the gate-towers were restored in the seventeenth century when the modern name Tai Miao was conferred by K'ang Hsi in place of the old [Tung] Yo Miao), must probably date from a time before the city wall existed, and, though no record of the building seems to be extant, it may be attributed at latest to the early Sung dynasty. Apart from conjecture many centuries must be allowed to account for the

1. *The Book of Ser Marco Polo* vol. II, p. 183.

number of self-sown trees (among them many quite large cypresses) which grow from the crevices of the brickwork. Of the space enclosed the northern part is vacant except for a few ancient trees, and the rest is divided into one small and two enormous courts, flanked by smaller courts to east and west. A group of buildings inside the west gate is occupied by the few resident priests, and also by a school in which English and other modern subjects are taught, suggesting a distant parallel to the schools which have flourished under the shadow of our old monastic churches in England. The principal building is the Hsün Chi Tien 峻極殿 or *Hall of the Towering Peak*, a large and finely proportioned building of the ordinary northern type, well worthy of study both inside and out[1]. It is said to be the direct successor of the T'ien Huang Tien, but it has been rebuilt or repaired repeatedly—in the years 1100, 1124, 1180, 1547, 1666, 1729 for example. The interior is chiefly remarkable for the great fresco that runs round the west, north and east walls and strikes the visitor as something quite excellent in Chinese art. The subject depicted is the visit of one of the great Manchu Emperors, K'ang Hsi or Ch'ien Lung, to T'ai Shan. The only mention of the painting which I have noticed is in the *Tai Lan* (c. 1790) which say there are "decorated walls" (繪 垣) and the exact date is perhaps unknown ; but the perfect state of preservation above the reach of pilgrims' fingers makes it unlikely that it is older than the late eighteenth century. The image in the central shrine is that of the personified Mountain in the dress of an Emperor (*Ti* 帝), though the yellow tiles of the roof are said to denote the dwelling of a prince (*Wang* 王). Behind this great Hall is a small court containing two fine *pai kuo* trees (*salisburia adiantifolia*). The Hall to the north is the Mountain's private room, Ch'in Kung 寢宮, containing the image of his wife who seems to have been worshipped since the later Han dynasty. Her title, conferred in 1011, is Shu Ming Hou 淑明后. In front of the Hsün Chi Tien is a great stone terrace or platform (Lu T'ai 露臺) raised about ten feet above the court below. On it stands a very plain tripod incense burner which, by its brief inscription, reminds us that the Hsün Chi Tien was called Jên An Tien 仁安殿 in the Ming dynasty. At the foot of the steps, in the middle of the raised path that leads to the platform from the south is a finely grown cypress called Ku Chung Pai 孤衷[忠]柏 and some paces further south a fantastic stone called Chieh Shih 介石 or Fu Sang Shih 扶桑石. The pilgrims find endless enjoyment in going blindfold to touch the north side of the stone and then trying to turn and walk straight to the tree. In this court there

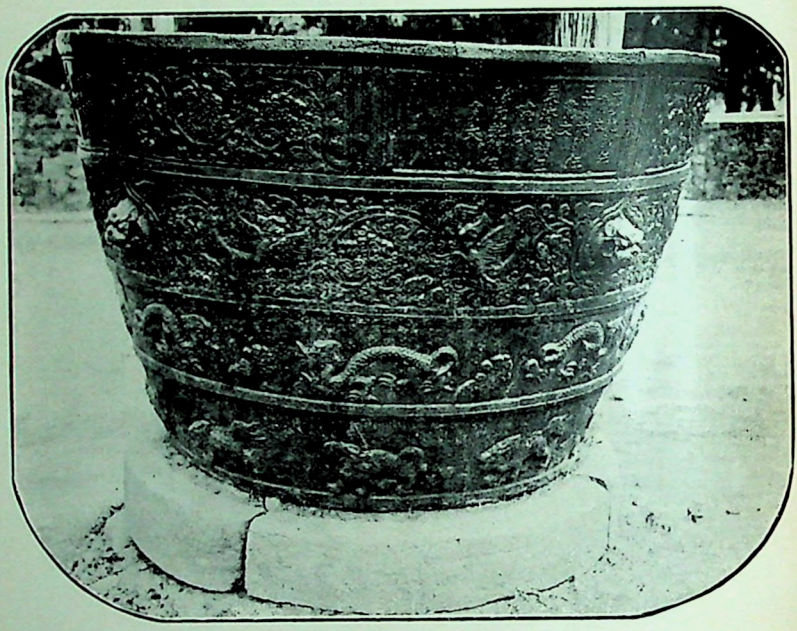
1. The hipped roof, rare here and further south, connects this building with the architecture of Peking and the north. The deep eaves are the summer home of countless swifts.



Photograph by Rev. B. M. McOwan

South Gate of the Tai Miao

[See page 24]



Photograph by Rev. B. M. McOwan

WATER BOWL IN THE TAI MIAO, A.D. 1101

[*See page 25*]

are nine of these oddly shaped stones, said to have been brought by sea as offerings during the Sung and Yüan dynasties. Only one of these is dated—A.D. 1209. Near the platform is an ancient well, and several juniper trees which claim to be those planted by Wu Ti two thousand years ago. At the corners of the platform are the two iron water bowls already mentioned (p. 8). Each is about four feet high and six feet across the top. The western one bears the date, A. D. 1101, and the eastern has a brief note of the circumstances of the gift with an allusion to the restorations of the previous year, and both have names of subscribers and bands of good bold ornament. The metal is iron, but it seems as if it must have been treated in some special way to make it stand eight hundred and seven years of exposure without rust[1]. Near the eastern bowl is a very large oblong iron incense-burner dated 1573; and opposite it on the other side of the path is the curiously twisted and gnarled stem of an old wistaria, which, however, is not the largest, for a yet larger one, 2 feet 6 inches in its greater diameter, is growing in the next court to the south. The court was once surrounded by cloisters interrupted by the bell tower to the west and the drum tower to the east, but they have nearly disappeared. On either side of the court are a pavilion and a raised platform. The pavilions each contain a large tablet, that on the west bearing the interesting inscription of 1370 in which the Emperor Hung Wu declines to give the mountain any imaginary title and decrees that it shall be worshipped, as it has been ever since, as Tung Yo T'ai Shan. South of the pavilions are the open raised platforms. On the eastern stands a very massive tablet, dated 1182, recording a rebuilding of the temple, together with six much smaller tablets of the fifteenth and sixteenth centuries. On the western platform are five monuments. The second from the north is the record of the building of the T'ien Huang Tien dated 6 December 1009, the nearest approach that remains to a record of the foundation of the great temple. The stone has been moved so that the old front faces west, and on the east side is an inscription dated 1461. Near the south end of the platform are the ruins of a gigantic *ch'uang* known, like the obelisk on the mountain top, as Wu tzŭ Pei 無字碑. All that remains is the base formed of three immense drums, surmounted by the plain shaft designed for inscription, and above that two drums of the superstructure. The topmost piece, though otherwise battered out of all shape, has a projection above on to which another drum was intended to fit, so that it is hard to say how many pieces

1. It is possibly grey bronze, though called iron by the native books. "Lead bronze was found to be the material of a collection of modern Chinese art vessels. . . In 1882 six little socket celts were found in a barrow, near Eggardon. . . three of them show nothing of the usual bronze colour." *Notes on Bronze* by H. J. Moule, *Dorset Field Club Proceedings*, XXI, p. 42.

there originally were. It is possible that the thing was left unfinished in structure as well as uninscribed. The six remaining stones are, or were, all octagonal. The ignorant priests and idlers in the temple ascribe this *ch'uang* to Ch'in Shih Huang Ti, but I have found no trace of such a tradition in native books, not even in passages where the number and genuineness of that monarch's relics are discussed. The general shape is that of the common Buddhist *ch'uang*, and the very scant notice which the books take of so curious a thing may show that they think it Buddhist[1]. The chief points in which it is rather unlike the usual Buddhist specimens are its great size, the fact that the inscription shaft tapers perceptibly[2], and the profusion of beautiful carving with which all the three pieces of the base were once covered. The total height is about nineteen feet, the greatest diameter nine feet. Three of the eight faces of the inscription shaft retain a good deal of the original surface but no trace of inscription. Of the eighty carved surfaces of the base only one or two are even nearly complete, but fragments here and there of the delicate carving are perfectly preserved. The books call it "extremely ancient," but in spite of its very much weatherbeaten aspect there seems to be no reason to date it earlier than say the sixth century of our era.

The gate which divides this court from the still larger one to the south is called Jên An Mên 仁安門. From the northern part of this southern court a road leads to the east gate of the temple and to the hall called Yü Tso 御座 the Emperor's lodging in the eighteenth century and now reserved for his Tablet. In this hall are kept the blocks from which various local topographies are printed. The corresponding path to the west leads to the Yü Hua Tao Yüan 雨花道院 where the priests live.[3] The little courtyard contains at the entrance a cypress of a curious and rare variety and behind this the fragments of the ancient inscription rescued from the mountain top (see p. 10), carefully set up and protected with iron bars. There are also several large and handsome brass vases in the court. In the hall to the north are many more or less valuable sacrificial vessels of metal or cloissonné, a large number of books, and the Yü Kuei 玉圭, a jade sceptre

1. Those that mention it all call it *shih ch'uang* 石幢. See above, p. 20, note.
2. This tapering is a conspicuous feature of the Nestorian Tablet at Hsi An, dated A. D. 781.
3. On the government and maintenance of the various temples it is not easy to obtain reliable information. The Tai Miao and some of the others have at least some support from land to supplement the offerings of the worshippers. And as to the management, I have been told that the Taoist temples on the mountain are served by priests appointed by and more or less subject to the central control of the Tai Miao; so that these quiet unpretentious little buildings are the headquarters of all the idolatry of this most religious region.



THE GREAT CH'UANG IN THE TAI MIAO

The thick round-topped stone in the background bears the record of the building of the T'ien Huang Tien—A.D. 1009

[See page 26]

nearly four feet long presented by Ch'ien Lung in 1771. To the north-west are the kitchens and farm buildings of the priests where a large copper water jar is worth notice. South of the Yü Hua Tao Yüan is the Huan Yung T'ing 環詠亭 now occupied by the school. A great number of inscribed stones are let into the walls of this western group of buildings.

Returning to the large court we find the northern half full of modern tablets: one square obelisk bears no less than thirteen inscriptions dating from the sixteenth to the nineteenth centuries. Across the court is a row of buildings—the P'ei T'ien Mên 配天門 in the middle, with a small hall on either side. In front of the P'ei T'ien Mên are two striking brass lions without date or other inscription, looking as if they had been cast in a number of pieces and very roughly put together. In the southern half of the court there are very few monuments besides the giant pair of Sung dynasty tablets. The western one of these has been already mentioned; the other, about a century later, records the repair of the temple in the reign of Hsüan Ho. Near this latter tablet is an enormous cypress tree measuring about fifteen feet in girth five feet above the ground. Except the space just inside the south gates, which is partly occupied by a nursery garden of flowers and dwarf trees in pots, both the large courts are full of cypress and juniper trees. Near the large cypress just mentioned, but over the wall, in the front court of the Ping Ling Tien 炳靈殿 (the temple of a general of the Posterior T'ang who seems to have been worshipped since A.D. 932 under the title of Ping Ling the legendary third son of the mountain), are the six aged juniper and cypress trees to which tradition allows the strongest claim to be the actual trees which were planted by Han Wu Ti about the year B. C. 110—a tradition of which it is impossible to prove, but perhaps unnecessary to deny, the truth. The spot has been known as Pai Lin 柏林 the *Cypress Grove*, and as Hsin Tao T'ang 信道堂, this last being the name of the school of Sun 孫 one of the *Two Teachers of Lu* 魯兩先生, whose Memorial Hall after various changes of position is now a ruin inside the south gate of the city. In the corresponding court in the south-west corner of the temple is a *huai* tree planted in the T'ang dynasty. It is quite hollow and has lost its upper branches, but it is still vigorous and healthy after not less than a thousand years of life.

So must end a long but most imperfect effort to put on record something about this place so proud but careless of her relics, so full and yet so destitute of the memory of her ancient fame. Little has been said of the countless inscriptions on the rocks, in which visitors to T'ai Shan have striven to express something of the emotion which the stern beauty and immemorial religion of the place have made them feel.

"Search your heart as you look up to the mountain."

心問山朝

BOOKS USED

岱史 TAI SHIH. 7 vols, 18 sections. 1587; reprinted 1654. By 查志隆 Ch'a Chih lung.

泰山小史 T'AI SHAN HSIAO SHIH. 1 vol. 1789. By 蕭協中 Hsiao Hsieh chung, who died A.D. 1644.

泰山道里記 T'AI SHAN TAO LI CHI. 1 vol. 1766; reprinted 1866, 1878 with illustrations. By 聶劍光 Nieh Chien kuang.

岱覽 TAI LAN. 12 vols, 32 sections. 1793 (published 1805). By 唐仲冕 T'ang Chung mien.

泰山志 T'AI SHAN CHIH. 10 vols, 20 sections. Prefaces dated 1801 (by Yüan Yüan), 1808, 1810; reprinted 1898. By 金棨 Chin Ch'i.

[A book of the same name by 汪子卿 Wang Tzŭ ch'ing was published in the sixteenth century.]

DER T'AI-SCHAN UND SEINE KULTSTÄTTEN. 1 vol. Jentschoufu, 1906. By A. Tschepe, S. J.

LE T'AI CHAN: Essai de monographie d'un culte Chinois. Appendice: Le dieu du sol dans la Chine antique. Par Ed. Chavannes. Paris, 1910.

NOTE:—My own paper is printed almost exactly as it was written in 1908, but through the kindness of Professor Chavannes I have received a copy of his most admirable book in time to correct three wrong dates and one or two other small errors and to add a few references in the footnotes. Professor Chavannes devotes the greater part of his 436 pages to most interesting and valuable translations of inscriptions and other documents to illustrate the religious ideas connected with the mountain, a subject with which I have not attempted to deal; but even in the matter of description I fear there is little that can now be called new in what I have written.

When the paper was read at Shanghai in February 1911, three omissions were very kindly pointed out. 1. *The Buddhist Nunnery.* This was suppressed, I think in 1905 or 1906, on account of its disreputable character. 2. "*The dessicated corpse.*" This is the shrivelled and varnished body of a Taoist priest named Sun 孫 who died in 1703, aged 94. He spent many years of his life in the Yü Huang Ko (p. 16) where his body was, and I believe still is, to be seen is a glass case in the Hsien Jên Tung 仙人洞; cf. *Le T'ai Chan* p. 91. The following extract is to the point. "In the Royal Asiatic Society's *Journal* for the current quarter is a paper by Mr. W. Perceval Yetts on 'The Disposal of the Buddhist Dead in China,' in which he draws attention to the practice of preparing the corpses of particularly holy persons

by what is called the "dried priest" process. This consists in exenterating the body, which is then pickled in salt for a considerable time, the skin being afterwards thickly gilded. This process bears a striking resemblance to the Egyptian mummifications when we consider with Dr. Elliott Smith that the natron used in the so-called "embalming" was only chloride of sodium or common salt. The motive for preserving the Buddhist saint intact is, however, the desire to make money by exhibiting his body to the faithful, which does not seem to have been the case in ancient Egypt. The Chinese practice is, therefore, a curious example of how similar customs may arise in remote parts of the world for entirely different reasons."—*The Athenæum*, July 29, 1911. 3. 泰山石敢當. This formula, carved on stone, brick, or wood and sometimes surmounted by a tiger's head is fixed to a house which stands opposite the end of a street or lane as a charm against evil influences which may come unchecked by any corner down such street or lane. There used to be specimens of such charms in the Nanking Road and other parts of the Foreign Settlement at Shanghai. There is evidence that in the fourteenth century the three words *Shih kan tang* 石敢當 alone were used, and Dr. de Groot seems to think that this is even now the more common form, so that it is quite possible that the charm had originally no connexion with T'ai Shan. There is also evidence that a little figure was used in place of the inscribed stone and *Shih* is more than once explained as a personal name. In a village in the south of T'ai An district I know a (seemingly Buddhist) figure carved on a block of stone opposite the end of a street. The formula *T'ai Kung chih tz'ŭ* 太公至此 which certainly refers to a person is used in a similar way. The longer form *T'ai Shan Shih Shên kan tang* 泰山石神敢當 is also used. Cf. *Le T'ai Chan*, p. 42. *The Religious System of China*, Bk II., pp. 1105, 1106.

NOTES ON THE MAPS AND PLANS.

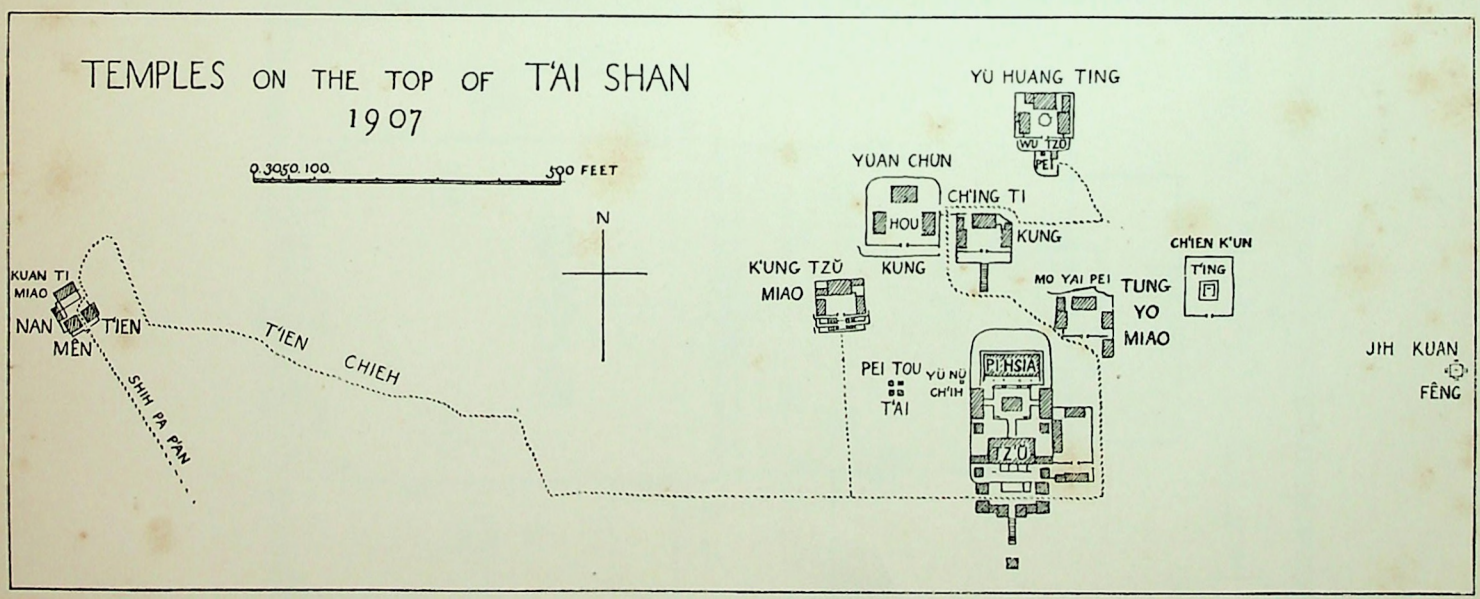
The rough map of the top of T'ai Shan is drawn from the author's notes and rough measurements, but will give at least a general idea of the arrangement and relative sizes of the principal temples.

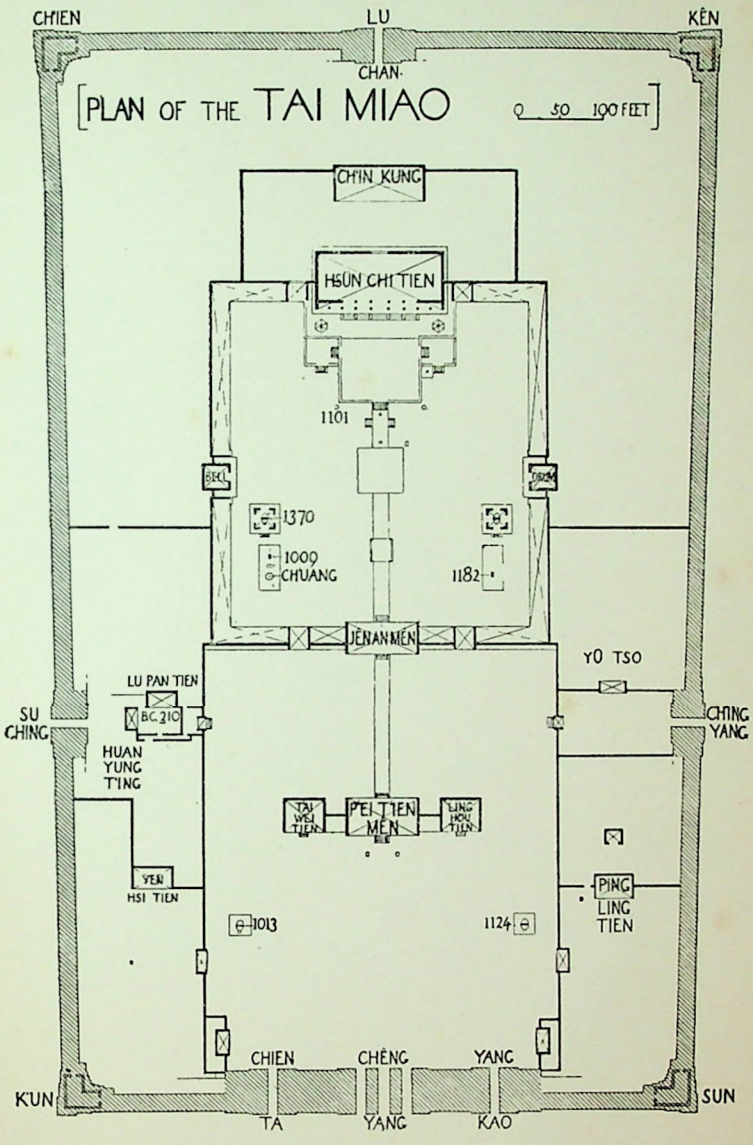
The map of T'ai An is based on the maps in the *T'ai An fu chih* 泰安府志 and *T'ai An hsien chih* 泰安縣志, supplemented by the author's notes and measurements.

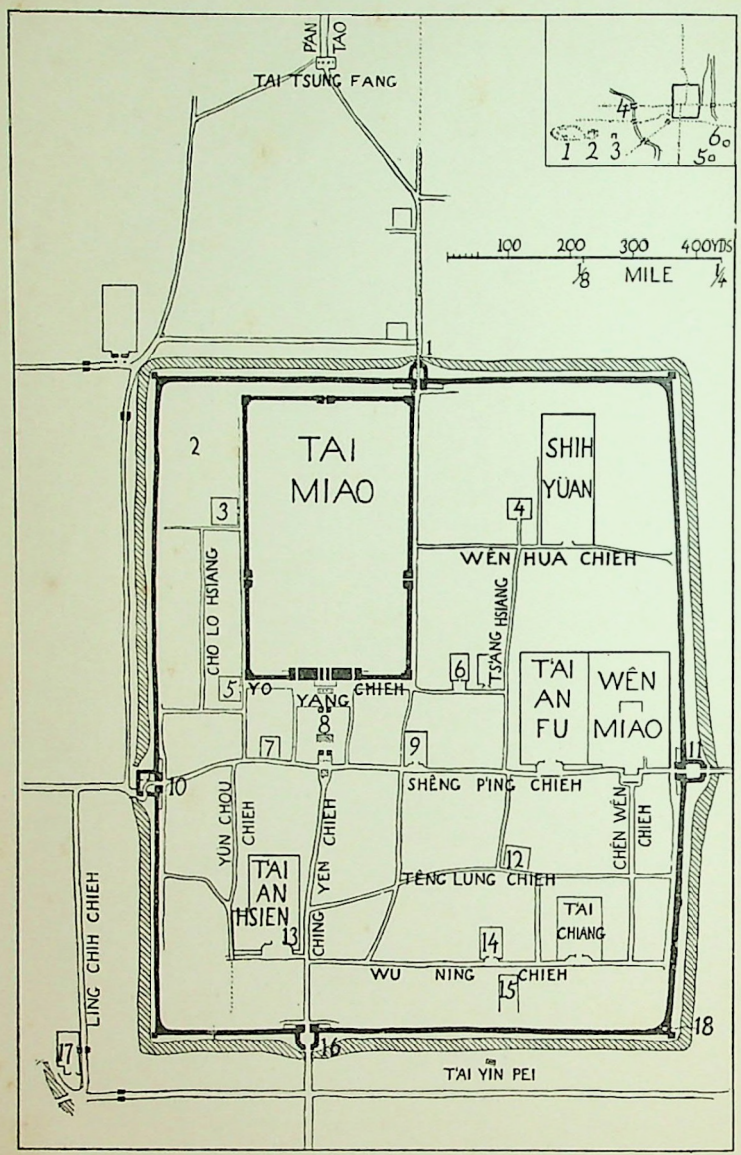
The plan of the Tai Miao is drawn from the author's measurements with some details added from native plans. It is hoped that the two large courts are fairly accurate and the remainder not seriously misleading. There should probably be more space between the buildings and the north (or Lu Chan) gate.

The scales given are in each case only approximate.

To my great regret I cannot recollect the name of the native photographer to whom I owe Plates VI, X and XIII.


TEMPLES ON THE TOP OF T'AI SHAN
1907
0 30 50 100 500 FEET
N
KUAN TI MIAO
NAN MÊN
T'IEN
T'IEN CHIEH
SHIH PA PAN
YÜ HUANG TING
WU TZŬ PEI
YÜAN CHÜN
HOU
KUNG
CH'ING TI
KUNG
CH'IEN K'UN
T'ING
K'UNG TZŬ MIAO
MO YAI PEI
TUNG YO MIAO
PEI TOU T'AI
YÜ NÜ CH'IH
PI HSIA
TZŬ
JIH KUAN
FÊNG


CH'IEN
LU
KÊN
CHAN·
PLAN OF THE TAI MIAO
0 50 100 FEET
CH'IN KUNG
HSÜN CHI TIEN
1101
BEC
1370
1000 CHUANG
1182
JÊNAN MÊN
YO TSO
LU PAN TIEN
BC 210
SU CHING
CHING YANG
HUAN YUNG T'ING
T'AI WEI TIEN
P'EI TIEN MÊN
LING HOU TIEN
YÜEH HSI TIEN
1013
1124
PING LING TIEN
CHIEN
CHÊNG
YANG
K'UN
SUN
TA
YANG
KAO


PAN
TAO
TAI TSUNG FANG
100 200 300 400YDS
1/8 MILE 1/4
TAI MIAO
SHIH YÜAN
WÊN HUA CHIEH
CHO LO HSIANG
TSANG HSIANG
YO YANG CHIEH
T'AI AN FU
WÊN MIAO
SHÊNG P'ING CHIEH
YÜN CHOU CHIEH
YEN CHIEH
CHÊN WÊN CHIEH
T'AI AN HSIEN
TÊNG LUNG CHIEH
T'AI CHIANG
CHING
WU NING CHIEH
LING CHIH CHIEH
T'AI YIN PEI

EXPLANATION OF MAP OF T'AI AN

1. North Gate. Yang Shêng 仰 聖 (Têng Fêng 登 封)
2. Site of Ch'ang Ch'un Kuan 長 春 觀 (A.D. 1261)
3. Hua Fa Ssŭ 華 法 寺
4.&5. Kuan Ti Miao 關 帝 廟
6. Tzŭ Fu Ssŭ 資 福 寺 (Ming Fu Ssŭ 冥 福 寺)
7. Liu Chiang Chün Miao 劉 將 軍 廟
8. Yao Ts'an T'ing 遙 參 亭
9. Ch'êng Huang Miao 城 隍 廟
10. West Gate. Yo An 岳 晏 (Wang Fêng 望 封), with Pao Kung Tz'ŭ 包 公 祠 in the barbican.
11. East Gate. Ying Hsüan 迎 暄
12. Kuan Ti Miao 關 帝 廟 (old Hui Chên 會 眞 or Fêng Kao Kung 奉 高 宮)
13. T'u Ti Shên Tz'ŭ 土 地 神 祠
14. Ho Shêng Tz'ŭ 和 聖 祠
15. Êrh Hsien Tz'ŭ 二 賢 祠
16. South Gate. T'ai An 泰 安 (Ch'ien Fêng 乾 封)
17. Ts'ai Shên Miao 財 神 廟
18. K'uei Hsing Lou 奎 星 樓

INSET

1. Kao Li Shan 高 里 山
2. Shê Shou Shan 社 首 山
3. Ling Ying Kung 靈 應 宮
4. T'ien Shu Kuan 天 書 觀
5. T'ang Altar 唐 封 祀 壇
6. Sung Altar 宋 封 祀 壇

CHINESE WORDS WHICH OCCUR IN THE MAPS AND PLANS.

Chang Chia Lou	張家樓
Chên Wên Chieh	振文街
Chêng Yang [Mên]	正陽門
Chien Ta [Mên]	見大門
Ch'ien	乾
Ch'ien K'un T'ing	乾坤亭
Ch'in Kung	寢宮
Ching Yen Chieh	景巖街
Ch'ing Ti Kung	青帝宮
Ch'ing Yang [Mên]	靖陽門
Cho Lo Hsiang	鐲鑼巷
Ch'uang	幢
Chüeh Shan Bridge	角山橋
Hsün Chi Tien	瞬極殿
Huan Yung T'ing	環詠亭
Jên An Mên	仁安門
Jih Kuan Fêng	日觀峯
Kên	艮
Kuan Ti Miao	關帝廟
K'un	坤
K'ung Tzŭ Miao	孔子廟
Ling Chih Chieh	靈芝街
Ling Hou Tien	靈侯殿
Lu Chan [Mên]	魯嶄門
Lu Pan Tien	魯班殿
Mo Yai Pei	摩崖碑
Nan T'ien Mên	南天門
P'an Tao	盤道
Pei Tou T'ai	北斗臺
P'ei T'ien Mên	配天門
Pi Hsia Tz'ŭ	碧霞祠
Ping Ling Tien	炳靈殿
Shêng P'ing Chieh	昇平街
Shih Pa P'an	十八盤
Shih Yüan	試院
Su Ching [Mên]	素景門
Sun	巽
Tai Miao	岱廟
Tai Tsung Fang	岱宗坊
T'ai An Fu (Prefect)	泰安府
T'ai An Hsien (District Magistrate)	泰安縣
T'ai Chiang	泰將
T'ai Wei Tien	太尉殿

T'ai Yin Pei	泰陰碑
Têng Lung Chieh	登龍街
T'ien Chieh	天街
Ts'ang Hsiang	倉巷
Tung Yo Miao	東嶽廟
Wên Hua Chieh	文化街
Wên Miao	文廟
Wu Ning Chieh	武寧街
Wu Tzŭ Pei	無字碑
Yang Kao [Mên]	仰高門
Yen Hsi Tien	延禧殿
Yo Yang Chieh	岳陽街
Yü Huang Ting	玉皇頂
Yü Nü Ch'ih	玉女池
Yü Tso	御座
Yüan Chün Hou Kung	元君後宮
Yün Chou Chieh	運舟街

NOTES ON CHINESE ARCHERY.

By PROFESSOR DU BOIS REYMOND

The unbroken chain of tradition, which in China connects our days with prehistoric ages, has preserved almost without change some features of the greatest antiquity. One of these is the bow and arrow.

There can be no doubt that the bow, as an implement of the chase and war, is older than history. It is an invention of primeval man, ancient beyond estimate. Proof is not wanting, both external and internal evidence combine to show this. The bow appears in the hands of warriors and hunters on many of the most ancient pictures known to us. We find it outlined by five bright stars in the constellation known as Sagittarius. All nations have used it before the introduction of firearms and all savages, if we except some of the lowest types, still do so. Arrowheads, more or less elaborately fashioned out of flint or volcanic glass, are among the commonest relics of the stone age, as everybody knows. Of weapons to strike and kill at a distance this has certainly been the most generally adopted device and one of the most efficient.

Not however the only one, as I may note in passing. In some places and for special purposes others have survived and are still found beside it: the sling, for instance, and the deadly blowgun.

To explain how the bow comes to be found in all parts of the world, it has been suggested that it may have had several, perhaps many, inventors at different times and places. The argument was, that the aboriginal savage, commanding such a small number of technical means and having only few and simple needs, never had any choice but to invent the same tool for the same purpose again and again, whenever and wherever it would serve his ends.

This seems likely enough, but I believe a very much simpler explanation can be found. The bow may have been invented once only—untold ages ago—but then carried step by step, slowly but surely, throughout the inhabited world, because the archers conquered their more ignorant neighbours even by the use of the new weapon. Deadly arrows wounding and killing the leading men from a distance safe from all other weapons would surely always create disorder and panic in the rows of men unprepared

for such an attack and secure an easy defeat afterwards. Every conquered tribe would soon learn to shoot in its turn and by the same means overpower fresh enemies, until the weapon was finally known and employed by all mankind. In short, the bow and arrow may be supposed to have wandered over the whole world by reason of its superiority alone, an instance—I might say—of survival of the fittest. If this is true, it must have happened at an early period, when men fought their battles naked, unprotected by metal or other arrow-proof armour.

We can of course only guess at these things. But, if we may reason by analogy, historical times might offer a wellknown parallel. The next great improvement in shooting, the use of gunpowder, has gradually worked its way from one race of men to the other and is in fact still spreading out over the inhabited world by the very same cause.

Here I venture to note as a curious fact the way in which small boys take to the bow and arrow as a toy. One might almost call it a natural or instinctive longing. At some time of early childhood many boys will develop a passionate desire to arm themselves with counterfeits of primitive weapons. The bow among these is perhaps the most coveted treasure. The boy will fashion into a bow by means of a bit of string any stick that will bend sufficiently and forthwith use it to shoot other light sticks that he can lay hands on. That he is a little savage and will use his bow often enough in grim earnest, many sad accidents testify. This calls to our mind the biogenetic principle of inheritance, established by Robert Chambers, Darwin and many others: every living creature in its evolution passes through stages repeating or reproducing ancestral forms. The principle is proved beyond doubt for the bodily development, but it may as well be applied to the growth of mental faculties and cravings. I look upon the child as a small repetition of prehistoric man, which illustrates—in a childish way—the character and mind of our untaught savage ancestors in former ages. The keen suspense and delight concentrated into the seconds, while the eyes follow the straight flight of an arrow, are certainly a sensation that would implant itself deeply into the mind and brains of men whose subsistence and safety throughout life mainly depended on their skill in archery. As a plaything or a sport archery has never become extinct. It survives even in countries where firearms have for many centuries superseded its practical use, where therefore it cannot be objected that the child is merely imitating the grown up men. If now this longing is hereditary, if the child loves to shoot arrows because his ancestors were archers in ages gone by, we may conclude that the bow must have been used by a very great number of generations. To develop a fixed tendency by inheritance at least several, probably many, thousands of years are needed.

Turning to historical evidence and its forerunner, poetical tradition, we of course find the bow in common use everywhere. The gods, the heroes and kings were marvellous archers, their bows had reached the height of perfection. We have in Homer a short description of the bow used by Odysseus which leaves no doubt that even in his time, at the dawn of European history, the weapon had already been improved to the utmost practicable limit. Evidently before that time it had already gone through a long period of development. The details of that description may surely be accepted as substantially correct. It is without doubt a picture from life, taken from some real individual bow known to the poet, though of course we must allow for poetical exaggeration in certain points. The Greek audiences of the Homeric songs were probably good judges of archery and would certainly expect a realistic account. That bow is a specimen of the Asiatic type which represents the highest stage of mechanical improvement and has never been surpassed in later times. Indeed, it would seem highly probable that its construction closely resembled that of these Chinese bows, the arms of a generation that has not yet passed away. In the unknown past, into which the beginning of archery must be dated, there must have been ample time for a long and gradual development of such a high standard of excellence. Between the first bone or flint-tipped arrows of the naked savage hunter and the beginning of that comparatively short period which we choose to call our history lies an immense age of human evolution, the length of which, I believe, we are only lately learning to appreciate rightly. We may safely measure it by hundreds of centuries.

But, it may be objected, is not the bow and arrow a wonderfully clever contrivance, quite worthy of the genius of the greatest engineers ?—How could a naked hunter of wild beasts in the stone-age ever invent a device which would enable him first to store up the muscular power of his arm and then to let it fly at a given moment with the feathered arrow, further and straighter than he could throw any lance or javelin ? Given the materials and supposing him well acquainted with the elastic springiness of wood, as everyone is, who has tried to wrench a sapling from a tree,—how could he ever conceive and foresee the possibilities hidden in this combination of a bow, a string and an arrow, and set about to build his first model ? I must admit that this is a serious objection. It may, however, be met very simply, I believe, by accepting a different view of the case. I would suggest that probably the first bow was not a thoughtful invention at all, but rather a discovery due to chance. At first sight this appears impossible. But let us for a moment suppose that a model of a bow was already in the hands of many men long before archery was known. In that case the discovery of its use by

chance would certainly become far more credible. It is easy to imagine circumstances that would eventually lead somebody to try to shoot with it. Children at play might have invented archery, as they have found other no less momentous innovations.

Now, it is by no means improbable that a bow, at least a small model or toy bow, really lay about in the camp, cave or tent of the prehistoric inventor. I mean, of course, the drill bow, which is simply a miniature bow, a bent stick with a leather thong fastened to both its ends. This tool existed at a very early period and must have been in general use for long ages. It served to spin round a wooden stick set into a hole backwards and forwards alternately. By these means and with the help of sand smooth round holes were patiently drilled through the hardest stones. The same tool served also to set wood alight by friction, a practice still in use with a few savage tribes. To invent this simple tool no very great ingenuity was needed. The thong was probably at first pulled with both hands or by two workers. From this it was but a small step for some workman who had no helpmate, to fasten his thong to a stick in order to obtain double action, a pull, and a push with only one hand and thereby set his other hand free to adjust his work. Supple elastic wood is used by choice for the drill-bow, to secure a smooth even run of the thong round the boring-tool.

Here we have then a complete working model of a bow readymade in the hands of countless generations of men at some remote period of the stone age. May we not now imagine some craftsman with an inventive turn of mind, toying idly with this miniature bow, perhaps testing its elastic force by making the thong jerk about light rods? Observing the force and precision of these random shots and the facility of taking aim, he might well conceive the plan of making a larger bow and thus become the inventor of archery.

That, if I guess aright, must be the true story of this invention. It quite agrees with the natural course of things. Most new inventions are only clever adaptations of older ideas to new purposes. Very few have ever been created, as it were, out of a blank. Some older plan or design exists, the inventor knows of it and fits it to attain some new object, and, in so doing, modifies and improves it into something apparently new. One invention is the parent, the next its offspring. A case in point for instance is James Watt's invention of the crank motion in steam engines. He himself said of it: "The true inventor of the crank motion was the man who first contrived the common foot-lathe. The applying it to the engine was merely taking a knife to cut cheese, which had been made to cut bread."

[And, as I may perhaps remark,—the original design of the foot-lathe plainly shows it to be simply an enlarged modification of

the ancient boring tool and drill-bow plan again. You may see it at work in many Chinese and even in some antiquated European turners' workshops].

However that may be, we may be sure that the first bows for shooting were of the simplest workmanship, little more than a grown stick roughly carved and notched into shape. But every grown stick will be found to be thicker and stiffer in its lower half. It will not bend symmetrically nor shoot straight, unless that part is thinned down a little. This leads on to more careful shaping of the whole bow. Experience would quickly teach to pick out specially durable and springy kinds of wood, and then to cut the entire bow out of a thick log of straightgrained wood, following the grain and avoiding knots and bends. This at least is the stage, at which even low savages seem to have arrived. A bow of this kind, which I happen to know, is in a collection of bows and arrows brought together by my brother. He bought it from a naked Patagonian on Cape Horn, not far, I believe, from the port of Punta Arenas. It is a small and weak bow, very rudely carved, and looks like a toy, such as a clumsy boy might manufacture with a very blunt pocket-knife. But the set of arrows belonging to it is indeed a curiosity. They are fitted with small arrow heads, which the Fuegian has most cleverly chipped, barbs and all, out of bits of modern glass, nothing else, in fact, than broken bottles, which the stewards of passing steamers have thrown overboard. From the colour and shape of some of the glass fragments and even some letters of the names of firms impressed upon them there can be no doubt as to their origin. A curious instance of the contact between two widely distant states of civilisation.

Such a bow may be serviceable enough to shoot small game in the thick cover of virgin forest and brushwood. But for higher purposes and especially for war the simple wooden bow has been much improved. The more perfect specimens are very carefully shaped. The outer curve, which is subjected to a stretching strain, is flatter and broader, the inner side is thicker, bulging out, so as to resist compression. Both ends taper finely and are often protected by tips of horn to prevent breaking and splitting. It is well known that the best samples of the wooden long-bow are of Flemish and British make. It seems that one old medieval tradition has been preserved on both sides of the Channel, as the shape and construction of these bows is very similar in both countries. The best are put together out of two strips of different wood, carefully glued and polished over, so that the seam is almost invisible. These represent the highest stage of development reached by bows built only of wood. With them the European evolution of the weapon ceased. It was superseded, as is well known, first by mechanical crossbows and later on by the firearm.

The weak point of wood, as a material for the bow, is its want of durability. The life of even the finest specimens is but short, it will not stand the wear and tear of many seasons. The wooden bow invariably ends in one of two ways. Kept in a dry place and seldom used the wooden bow will grow brittle. Some day, when fully bent, it snaps straight through across the grain. On the other hand a bow that is worked hard and never dried out, at length becomes lame. Gradually the life and springiness seems to go out of it, its range shortens, until it becomes too weak for use. The wood may still look sound enough outside, but its inner fibres are softened and rent asunder. Both cases are of course hopeless.

The fault lies partly in the nature of wood, but also in the complicated nature of the strains to which a bow is subjected. If we imagine a bow consisting of three layers, an inner, middle and outer one, all three mechanically do different work. One material cannot serve equally well for all. When the bow is bent, the inner layer is shortened and thereby compressed, whilst the outer is lengthened, that is: stretched. The middle layer retains its length, we may consider it as passive in that respect. But it also fulfils an important function in separating the other two, which rest and act upon it as a substratum or fulcrum, pressing it together between them. Lastly, all three, but chiefly the middle layer, must counteract any accidental twisting strains and hold the bow in a true plane.

It may have been in trying to repair some overworked but specially beloved wooden bow that showed symptoms of the softening or lameness before mentioned, that a cunning Asiatic first conceived the idea of that great improvement: the composite bow. Animal sinews, when soaked in warm water, turn into a jellylike substance, which in drying contracts and becomes exceedingly tough and elastic. By boiling water or steam it is changed into glue, suitable to bind the sinews firmly unto wood. In the composite bow strips of this material are laid on the flat outer side of a wooden bow and held in place by lashings until they dry and unite with the wood. After removing the lashings and smoothing the surface, it is protected by a thick coat of varnish or lacquer, sometimes also by a covering of cloth or skin, to prevent moisture and decay. The first trial of this new contrivance must have surprised its inventor. In drying the sinews shorten so much, that the bow is not only straightened out, but reversed, both ends now curving strongly forward. To string the bow when in this state is not an easy matter. It has to be bent back into its normal shape by sheer strength, keeping it meanwhile carefully in its proper plane. A strongly inverted bow will turn and wriggle out of your hands almost like a living creature, and the rebounding ends will inflict most vicious blows if you let go. This difficulty

however overcome, our supposed inventor would no doubt be much pleased with the result. The cure of his lame bow proved a success. It had not only restored all the lost elasticity to the weapon, but greatly increased it. The bow would now possess a stiffness and force, and consequently a shooting range, much superior to any wooden bow of like dimensions. Moreover, instead of being worn out in a few seasons, it would now, if carefully treated, outlive a generation of men. We read of precious bows of this kind which passed as a heirloom from the father to the son. This height of perfection however was not yet attained with wood and sinews alone. A third material was needed for the inner layer, harder and more lasting than wood and with a higher resistance against compression. Prehistoric man would not have to look far for such a material. He had little choice. A material in very common use in his time served the purpose admirably :—horn. It is hard, light, highly elastic to a compressing strain and tougher and more lasting than wood. The inner surface of the composite bow is sheathed with plates of horn, which not only add to its power, but also protect and preserve the wood. The wooden layer in the middle now only forms the core or underlying structure of the whole, flattened on both sides, it contributes little to the shooting strength, but it gives weight and keeps the whole fabric straight and true. You observe, that the three different materials required by theory are all there, each in its proper place. A beautiful example showing how, in the long run, man arrives empirically, that is—by innumerable trials—at the most perfect solution of mechanical problems. We have come to the end. Beyond this stage the long-bow has never been improved, though it was in constant use for at least thirty, and perhaps many more, centuries. It is here before you. The Chinese war-bow is a composite,—or, as Luschan has named it,—a "reinforced" bow, —built up of sinews, wood and horn.

Where and when did this wonderfully ingenious device originate? Some names handed down by Chinese writers may be disregarded as mythical. They are most probably only names of celebrated makers ; about the true inventor even Chinese historians can hardly have much to tell us. But we may be sure that the composite bow first appeared somewhere in the interior of this great Continent. Wherever we meet any of its numerous forms and patterns, they have come from Eastern countries. Such bows are or were used in a long continuous region extending across Asia from the Ottoman empire to Korea. They have, I believe, also been imported occasionally into the adjoining continents, Africa and America. Beautifully finished and ornamented samples are found in India and Persia. On the islands they have not been adopted. The Japanese, though famous archers, have a model of their own, of quite different design. The Russian battalions which

invaded Prussia and attacked Berlin in 1760 and the other Russian army which joined the great alliance against Napoleon in 1813 were accompanied by light cavalry formed by nomadic tribes from the Ural provinces. Many of these wild riders were armed with lances and bows only. An aged inhabitant of Berlin who had seen these men camping in the streets of the city gave me a vivid description of them. He and some other small boys of course took a lively interest in the bows and arrows of the strange soldiery. Making themselves understood by signs they prevailed on one of these Baschkirs to show off his shooting. "He stood where now Voss-street is," said the old man, "His little bow looked like a plaything, but he shot his arrow into the wooden door of Trinity-church." From my own knowledge of the locality I can state that the distance named is very nearly 250 yards. That bow doubtless was a reinforced bow, such as the Chinese cavalry also used.

Now, as to the date of the invention. Chinese writers state, that under the Chou (周) dynasty archery, which existed from immemorial time, reached perfection. That is the 12th century before Christ. Perhaps this refers to the introduction of the composite bow into China. Its invention must be dated much earlier, or—in a word—into the unknown past. For, as I said before, the Asiatic composite bow was known to Homer. Let me see what we can learn from his description. Odysseus received it as a gift from a friend (Iphitos, son of Eurytos who inherited it from his father on the Grecian mainland). The weapon was, therefore, when its owner killed the suitors, at least forty years old. That it had lain idle for twenty years had evidently done it no harm. It is a precious thing, beautifully polished. The King leaves it at home, not wishing to expose it to the risks of war. It is kept in his treasure room, enclosed in a shining case, from which the queen withdraws it. This is necessary for the good preservation of composite bows, which must be carefully shielded from wet. The Chinese kept their bows with the arrows in cases of sealskin. Homer calls it first παλιντονον or, "bounding back," and then καμπυλα or "curved." Both expressions certainly suggest an inverted Asiatic bow, especially as they are applied to it before it has been strung. The bow is sheathed with horn, which the king examines closely to see if it is not moth-eaten. What the suitors fail to perform, but Odysseus afterwards does without effort, is the stringing of this bow, a test partly of mere strength, but also requiring some skill. It must not be mistaken for the act of drawing the bow before shooting. To string an ordinary long-bow, even an extremely stiff one, can never be a test of great strength, such as this proves to be, because a straight bow offers little resistance at first. Its superior strength is not felt until it is drawn some way out. But the stringing of strongly reversed

Asiatic bows is a trick or feat which must be specially practised and may tax the strength of a powerful man to the utmost.

The traditional way to string such a bow is this: One loop of the string being hooked on one end of the bow, this end is firmly planted on the ground. The right foot is then placed close to it, the outer edge of the foot touching the bow. Then the left thigh is crossed over the middle of the bow, so as to rest on its inner side. The left hand grasps the free end of the bow and the right hand the free loop of the string. In this position the muscular power of both arms and legs and partly even that of the body can be brought to bear on the bow. With a steady pull both hands are forced together, until the loop can be slipped over the end and into the notch. To string a powerful Asiatic bow in this manner is no mean feat of strength, especially if it is one of the strongly reversed type requiring skilful handling. The strongest man, not knowing the proper method, would be unable to do it, though very likely he would break the bow to pieces.

In Europe the strength of bows is measured by pounds, giving the weight which will draw the bow to the same point, as would be done in shooting, that is, of course, to the length of the arrow. The Chinese measurement we may safely assume to be the same in principle. But the Chinese unity the "li" (力) or strength is greater, it is said to mean ten pounds. An older measure, "shih" (石) or stone, equal to six pounds, is also given. For a man of ordinary strength in Europe a bow of 60 pounds has been found handiest. The exertion in drawing a much stronger one makes accurate aim impossible. But of course men of exceptional size and strength may train themselves to surpass this limit and learn to shoot with much stiffer bows. Eighty, a hundred and even one hundred and twenty pounds are spoken of, and they are certainly not beyond human power. Such a bow will give the archer that can master them a considerably wider range. He can also use a heavier arrow. To obtain, as far as possible, these advantages, Chinese archers made use of special training-bows, which were never meant for real use, but only to practise and develop strength and skill. These bows are heavy and some of them extremely powerful, reaching, I am told, up to 20 li or 200 pounds. Shooting bows of this degree, and probably all other figures exceeding 12 li quoted by writers as actually used, we may consider as mythical.

The bows found to-day in China can be classed under three distinct heads or types, the short bow, the long bow and the gymnastic or training bow. The short one is the horseman's bow, the long bent tips or "ears" and the wooden bridges or blocks raising the string are absent in this type. They would be troublesome in the saddle. The long bow of the foot-soldier has them. The training bow is easily known by its exaggerated weight and

stiffness and the thick string. I can produce here one sample of each kind, not—I regret to say—the best specimens, because I have sent those home. I think these represent the ordinary kind of weapon used by the common soldier of the Manchu troops. The short bow and the training bow came from a garrison town, Wuchang near Hankow. The long bow was procured by the help of my Chinese servant and is said to come from Ningpo. The string and one of the blocks of this bow were missing and have been replaced by my own handiwork. The country people,—I am told—sometime use these old military bows for shooting game. This short bow is fitted with a peculiar socket on the string to shoot bullets or stones. The former owner said he hunted with it. This training bow I have, after some practice, learned to string, but a larger and heavier one (now sent home), was too strong or perhaps too big for me. Nor could I find anybody else that could master it. This little bow of slightly different shape I found in Korea. From all I have seen of Chinese bows I may say that their style and also that of the arrows is fairly uniform where I have met them. Dimensions and strength must of course vary a little to suit the requirements of different men.

The great standard work on war-craft of the Chinese officer up to quite modern time was Sung-u-tze's "ping shu" or book of soldiery, said to be written more than thousand years ago. It contains a complete treatise on archery and some very good pictures illustrating the proper way of handling bow and arrow. This book I have hunted in many places, but in vain. Though in use until very recently it seems to be forgotten. Instead of a great classical work, I have nothing to show you but a small pocket volume containing also some instructions for soldiers. Possibly they are only extracts from the larger book. The first chapter of seven pages only relates to archery and is illustrated by five little drawings that are surely more quaint than useful. The rest of the book which contains some 170 pages is not illustrated and teaches other military subjects. The whole booklet seems to be a kind of crib for young men trying to quality for an officer's commission. An exhibition of shooting with the bow on foot and on horseback formed an important part of this examination. The advice given to beginners in marksmanship in many places curiously resembles our own precepts in modern rifle practice. The young Chinese parading the streets of Peking with his elegant bow and five arrows seems to have received much the same teaching how to shoot straight that to-day is drilled into his modern successor on the rifle range. Perhaps all military writers since prehistoric times have copied their instructions from each other. Or is it because human nature remains much the same everywhere?

With your permission I will now read a translation of this text. It seems to be difficult reading, even for native students, so I am by no means sure of the correct rendering of some passages. To each of the five woodcuts belongs one headline and a part of the text:

(*First picture.*) Stand straight, breathe quietly.

The archer must stand upright, his feet forming neither the character "ting" (丁) nor the character (八) "pa."

All the limbs must be in correct position, erect, like a falcon.

Look towards the left, the edge of the little toe of the foremost foot pointing to the target, the backward foot receding one half-foot. The space between both feet should be equal to the breadth of the shoulders. Stand with both knees neither bent nor stiffened, the effort being equal on both sides.

Do not close the windpipe, so that you breathe freely.

It is most important that the backside is not held back or upwards. Such a fault it would be best to avoid.

Not only the posture of the body must be correct, but one should also think of what one is doing at the time.

(*Second picture.*) Calmly hit the mark.

(This is a classical proverb of Confucius). All parts of the body must act simultaneously. Then one can hit the mark. But one must know that, after drawing the bow, the index finger should rest on the point of the arrow. The forehead must not impede the arrowbutt, so that the arrow can fly fast through the air. Nor should the chest get in the way of the bowstring, or it may abrade some skin.

The arrow is on the right side of the bow, but one aims at the centre of the target on the left side and observes at the same time, if the arrow is pointing straight at the target.

One sights the bullseye in the "tiger's mouth" (this is the angle between thumb and forefinger) grasping the bow firmly.

The left arm is stretched horizontally and puts its strength forwards.

The right arm is stretched backwards and draws the arrowbutt back with the fingers; its strength must act backwards. To understand this better, study this picture.

(*Third picture.*) Act resolutely (?) The whole body exerts itself very strongly, the abdomen swelling like a drum. The navel is drawn downwards a little. After filling the body with air, draw the arms back from the breast, lift the elbows a little, move the front of both shoulders slowly somewhat backwards.

Bring all four joints, both shoulders and both elbows into line.

Concentrate your attention and hold your body upright.

Thus you will be best enabled to draw the bow.

(*Fourth picture.*) How to manage the horse. Both hands should be near the mane and tighten the bridle firmly to stop the

horse. Before pulling the bridle let both feet take firm hold in the stirrups.

Lean the body forward a little and turn your head about freely.

One hand grasps the bridle, the other the bow.

The body must not fall back and the legs not hang straight down.

(*Fifth picture.*) How to shoot on horseback.

The horse runs full speed. The hindlegs kick up as if the horse was going to catch the tiger's tail. The frontlegs reach out as if the horse was going to kick away Tai-shan (a celebrated mountain).

But previously the archer must have trained the horse to run smoothly and well. Only after a thorough training one can shoot from horseback.

If a novice wants to learn archery he must choose good quiet horses. Stirrups must be found to fit his legs, so that they be neither too long nor too short.

The saddle must be well fastened.

The four limbs (?) must tighten equally. The saddles with a short frame are the best. When seated in the saddle, the abdomen ought to be rather close to the front of the saddle. Do not be afraid.

The arrows are in a quiver on the right side. Take the bow in the left hand and let the horse run once round the ring. When the horse has run once round, let the bridle lie on the saddle.

The manner of drawing the bow is like shooting on foot. When using the bow the body must be held correctly and the hands must not shake.

Three times one must shoot in the same manner, and there must be no difference between the first and last shot.

After shooting pull the bridle again and stop the horse.

The chief point is, if Tai-Shan falls, do not change colour and, if a stag were to charge at you, do not wink an eyelid.

I am well aware that this rather mixed little paper does not contain much valuable matter. But I shall be contented if I have perhaps awakened some fresh interest in the subject. For—we may be sure—Archery is doomed. Before the cheap trade-gun the bow and arrow is everywhere retiring into secret and remote hiding places, like a wounded wild animal about to die. We may see the day when they are only to be found in the museum and on the sporting green. Now then, or never, is the time to collect remnants and relics, stories and facts. They will soon be priceless, and perhaps even the scraps in this paper may some day prove useful.

THREE SITES IN HUNAN

CONNECTED WITH THE

CLASSICAL LEGENDARY HISTORY OF CHINA

By Rev. G. G. WARREN

The writer must confess to a weakness. From time to time a strain of hero worship has drawn him somewhat off the beaten track to visit spots that are associated with the tales of the past. The weakness continues in spite of a chastening experience many years ago which would have effectually expelled it had it been less strongly rooted. In those days, duty took me to the city of Hanchuan, which lies some sixty miles up the Han from Hankow. Hero worship took me round the foot of the neighbouring hill to visit the tomb of one of Confucius' disciples—the sequel is my excuse for forgetting which one. The somewhat scanty resources at my disposal were ransacked to read up the story of the disciple: they sufficed only to give his name. However "The Master" was better known, and it was for his sake that the journey was undertaken. With very little trouble the site was reached. There was a broken down erection on it that certainly gave the impression of ruinous old age, but of an old age that would be measured by decades rather than by millennia.

An old man happened to be standing near, and I got into conversation with him. He remembered when he was a boy the building of the now ruined stone work. "What was there before?" I asked. "Nothing" was the unlooked for answer. "But there was a tomb there?". "No." "Isn't it the tomb of one of Confucius' disciples?" "Yes." "Then there must have been something there before." "No." "Did they find the tomb by digging?" "No." "Well then how was it known that this was the tomb?" "It was this way: When I was a boy, the chih hsien was a great scholar. One night he dreamed that this was the grave of Confucius' disciple. That's how it was." "But was there nothing to lead to the dream?" "Nothing but the bare hill side." "Nothing found after to confirm the dream?" "Oh

yes, the dream was confirmed right enough." "How?" "The hsien set to work. He memorialized the prefect and all the provincial officials. He spent a lot of money over the tomb. And he got promotion." The last sentence was a turning of the knife in the wound. I fled, resolved never again to seek any connection with the scenes of my work and the days of Confucius.

In due course new spheres of work came, and in Hunan, farther than ever from the China of Confucius and his predecessors, I was confronted with chapter and verse of the Classics naming a mountain that was before my eyes. Apparently, I was brought in touch with men and women whose day was almost as far behind Confucius' day as his day is behind ours; with the men he honoured almost as much as the men of to-day honour him.

Of the "Four Peaks" mentioned in the two very first documents of the *Shu* (see pp. 24, 25, 34, 35, 41, of Legge's edition), Hunan claims to possess one. Moreover, its situation is more particularly described in the "Tribute of Yu"—a document which attempts to combine the three great names with which Confucius commences Chinese history. It purports to be a survey of the empire, made by Yu when acting under instructions from Shun who was then the co-regent with Yao. Then, over and above the legends actually enshrined in the Classics, Hunan claims two other sites connected with legends. On the southern border of the province, lies the tomb of the emperor Shun; just inside its northern border, is the joint tomb of Shun's two consorts, themselves daughters of Yao. Though there is no clear statement in the classics about Shun's tomb, imperial sanction is lent to the provincial legend by the sending of an imperial commissioner every few years, to burn Tibetan incense and make prostrations before Shun's tablet.

Before visiting the sites, I read over once more all that the Classics have to tell us about the death and the wives of Shun.

Mencius in one short paragraph, tells us four things about Shun. "Shun was born in Chu-feng, removed to Fu-hsia and died in Ming-t'iao: a man of the wild tribes of the east." (p. 112).* The last statement is so astounding that Dr. Legge while admitting that that is what Mencius really said, adds "but the meaning can only be what I have given in the translation" *i.e.* "a man near the wild tribes on the east." In his next volume, however, he had gained fresh light on the next sentence of Mencius, and he was constrained to admit that legend confirmed Mencius' statement that king Wen was "a man from the wild tribes of the west." (*Odes* p. 2.)

The *Li Chi* tells us that "Shun was buried in the wilderness of Ts'ang-wu." (p. 132.) The strange statement is added: "and

* In all classical quotations the page of Legge's edition is given.

it would thus appear that the *three* ladies of his harem were not buried in the same grave with him."

The *Shu* says immediately after some dealing with the "San Miao," "in the thirtieth year of his life, Shun was called to employment. Thirty years he was on the throne (with Yao). Fifty years and he ascended on high." (p. 51.) That should be the end of the sentence if the translation be correct. But there follow three characters 方乃死 which should precede that for "ascending," if that be its meaning. Legge following Ts'ai Chen (G. 1968), the pupil of Chu Hsi, ignores the character 方 and translates the other two by adding "and died" to "ascended on high." He tells us that K'ung An-kuo (G. 1038), of the second century B.C., maintains the ordinary meaning of 方 "region" and joining it to the previous word amplifies it into, "He went up (the way to the southern) region (on a tour of inspection) and died." The *Historical Record* which Ssu ma Ch'ien published in the generation after K'ung An kuo, gives us the groundwork underlying this amplification: Shun after "having occupied the throne 39 years, being on a tour of inspection in the south, died in the wilderness of Ts'ang-wu (蒼梧), and was buried at Chiu-i (九嶷) of Chiang-nan (江南), in Ling-ling (零陵)." Ling-ling is now the head hsien of Yung-chow fu, but it has shrunken from its former extent, and Chiu-i is included in the neighbouring hsien of Ning-yuan. 寧遠縣

Regarding Shun's wives, the *Shu* gives us an interesting anecdote. When Yao had been on the throne "seventy years" *i.e.* in B.C. 2288, according to the "received" chronology, he asked: "Who will search out for me a man according to the times?" "There is your son" was the answer. In later days he who wrote the "Great Learning" tells us that "a man never knows the wickedness of his son," but Yao was no ordinary man; and the son who seemed to the minister to be "one to whom things had been revealed and who was clear sighted" was in his father's sight "insincere and quarrelsome." The first character (囂), is an unusual one it depicts a doubly double mouthed minister. A second nominee was rejected with the laconic remark: "Unemployed wordy; employed, reverse." A man who promises this and does that was not such a one as Yao would entrust with Heaven's gift of empire. Next Yao consults "Four Peaks." Dr. Legge after long study of the question, rejects the view that explains this phrase, as speaking of four chief ministers—a view that would make Yao antedate Alexander in the subdivision of empire—and explains it as of one man, "He of the Four Peaks," peaks that were used for the great national sacrifices, peaks that were used to obtain the observations for the four seasons and so were the guides to the peasant people for their agricultural operations. Hence "He of the Four Peaks"

might well be the Premier Minister of the court : one with whom the emperor deliberates how to "open up the four doors" (*i.e.* says Legge, "removing every hindrance obstructing the access of worth and ability wherever situated" p. 42) and how to "enlighten the four eyes, and listen with the four ears." Such a one should be Yao's successor. "No" said the occupant of the high office, "my virtue is insufficient." "Then who can do it. Search him out from the high or the low." And they all said : "There is an unmarried man amongst the lower people—Wu Shun." "I have heard of him, I will test him." And this he did by giving Shun his two daughters as wives. He sent them off to Shun's home north of the Kuei* in Shansi, saying to them "Be reverent." That is all the *Shu* says about the two wives. What is meant by the "three ladies" of Shun's household in the passage already quoted from the *Li Chi*, is more than any Chinese commentator has yet been able to say.

When we pass from the classics to the *Bamboo Books* we add to this information the following meagre statements : Yao's seventy-first year was the year of the marriage of his two daughters to Shun ; *i.e.* B.C. 2075 according to the chronology now found in the *Bamboo Books* not 2288 as it would be in the other scheme of chronology. Sixty-two years later, Shun "buried queen Yu," a note says that this queen was O-Huang. No mention is made of the sister. From other sources we are told that the sister's name was Nu-ying.

Hunan legends have it that in the last days of Shun's life there was once more trouble with the aboriginal races known as the "San Miao." Shun undertook the long journey to the south to put matters straight. He fell ill, and at once his two faithful wives set off to nurse him. No sooner had they arrived at the border of the Tung-ting Lake than news came that the sickness had terminated fatally. The two wives were inconsolable. Their bitter tears, tears which blistered the bamboo trees on the island and so gave rise to the species known to this day as the "Empress" bamboo—a species that is said to grow only on the scene of the weeping. The ladies resolved there and then to commit suicide, which they did by throwing themselves into the lake. The exact spot on which Shun died and was buried could not be ascertained ; but it was one of nine. Hence the hill selected bears the name of "The Hill of Nine Doubts."

My regular travels have brought me at one time and another sufficiently near to the grave of Shun, the grave of his two wives, and the tablet of Yu to allow of my spending a few hours off the beaten tracks to visit these legendary sites. In not a few references that I have seen to these places there seems to be some

*Kuei jui 嬀汭 Shu Ching Pt. 1. Chap III. 12.—ED.

haziness in the geography of the writers ; it may therefore not be amiss to spend a little time in entering into detail on this subject.

1. The island of Chun-shan is the most accessible of the three. As the steamers plying between Hankow and Changsha turn off from the Yangtse and enter the Tung-ting lake they come in sight of the city of Yochow. When that city is passed on the left the island will be seen a few miles to the right (*i.e.* to the west.) It is about ten li long from east to west, and about a third of that across from north to south. It would be scarcely possible to crowd into such a small space with land that nowhere rises over a hundred feet above the level of the lake a greater variety of scenery than the islet offers. It is an ideal spot for a picnic : all sorts of little wavy roads that wind in and out, and up and down, now shutting you into a land locked valley without a hint of water anywhere ; now lifting you up to see the lake almost all round your standpoint. There is a special tea grown on the island that is reserved for the emperor's table. In a little on the eastern front of the island lies the legendary grave surrounded with "Siang Empress" bamboos and other vegetation. The tombstone makes no pretence to antiquity : it was erected by Peng Yu-lin, one of the greatest of the great Hunan statesmen of the latter half of the nineteenth century. (A photo of the tablet will be found in Mr. Broomhall's *The Chinese Empire* p. 164.)

2. Yu's Tablet lies on the southernmost of the peaks of the Nanyoh range. The whole range runs from north to south for a distance of twenty miles. The highest peak which is the object of the worship of hundreds of thousands every autumn, lies about ten miles due west of the district city which has usurped the classical name of the peak. Locally "Heng shan" refers to the city or district ; "Nan yoh," to the peak or range. An aneroid which registered between 29.78 and 29.72 ins. at the river side stood at 25.6 at 5 p.m. on September 18, 1908 and 25.61 twenty-four hours later. Neglecting any attempt at minute accuracy, this would give the height of the highest point of the range—a fine rocky crag easily climbable, at 4,500 ft.

(If the traveller when coming down will leave the really well-built and well-kept pilgrim road when about a third of the way down, he can by smaller but still quite decent paths, get to the temple whence it is claimed the first Buddhist monks left to carry their religion to Japan. Japanese Buddhists have recently acknowledged their indebtedness to the parent monastery by the gift of a beautifully printed edition of the Buddhistic Scriptures in some hundreds of volumes).

From the foot of the highest peak, the traveller who wishes to see the Yu Tablet can go either by road or river. The road is one of the best in the province ; indeed it used to be the main

road from the two Kuang provinces to Hankow and the capital. The nearest point on the river is a little town called Chang-mu-ssu some thirty li below the prefectural city of Hengchow. Thence to the Kou-lou-Peak (鉤 蹬 峯) is a walk of only a few hours. The day on which I went up was misty and therefore one on which it seemed hardly worth climbing to the actual hill top, which I guessed was about 500 ft. above the Tablet. This stands obliquely at the extreme outer corner of a large platform in front of a modern temple. This temple was also erected by Peng Yu-lin. The Tablet is on a small crag. There are two mementoes of its erection, doubtless accepted as incontestable proofs of genuineness by the superstitious, which act as a climax on the student who goes to the monument fortified with all the suspicions that Dr. Legge has arrayed in his learned disquisition in his Prolegomena to the *Shu*. In the Tablet are two round holes. In a rubbing which I obtained at the monastery and which I have forwarded to the Society's Museum these holes appear as two white marks on the right side between the second and third horizontal lines of the inscription. Legend will have it that an iron staple fitted into these two holes and enabled the "Great" Yu to carry the tablet up the hill in one hand. His last footstep, made as he deposited his inscription on its present site is deeply impressed in the living rock. It is a naked and gigantic foot-mark; its owner may well be known as the *Great* Yu.

3. The Chiu-i Shan is much farther from the beaten track. The prefectural city of Yungchow lies three or four day's journey above Hengchow fu. It is indeed not on the Siang, but on a fine tributary which enters the main river two or three miles below the city. Above the city this tributary can be followed through charming scenery for a couple of days towards Tao chow. Ten miles before reaching that city, a sub-tributary can be followed to the departmental city of Ning-yuan. Thence to the mountain there is a good road due south for a day's walk. The whole country round about has a peculiar feature in its scenery. Hummocks of limestone stand dotted over a plain. They vary in height from a mere boulder of a few feet to hills of three or four hundred feet. All of them have some approximation to the shape of an ordinary cannon shell, *i.e.*, a cylindrical shaft with a conical crown. It is as though preparations were being made to repel an invasion of the Martians; the Titanic shells are there that one can fancy would be just the thing for Titanic cannon to hurl into the depths of solar space. At one point I counted over fifty of these curious cones in the field of view. The road runs along for miles almost on a level; fields are plentiful, though very few are free from limestone rocks. As we approached our goal the road wound about a good deal and high mountains came into view. It was not until we were quite close that we

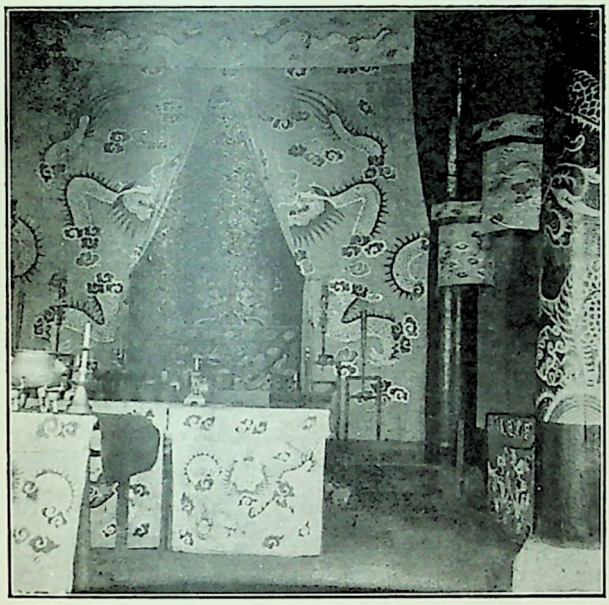
could see what is now called the Chiu-i Shan. It is an unimportant hill hardly a thousand feet high backed by much more important peaks.

I was both fortunate and unfortunate in the time of my visit. Every two or three years an imperial commissioner is appointed to visit the Nanyoh, the Chiu-i and other places to offer sticks of Tibetan incense, sent from Peking on behalf of the emperor. I happened to reach the temple the day before the Commissioner had appointed to be there, and thus I was able to see everything at its cleanest and best. The district magistrate had been somewhat lavish in his preparations, and had made most extensive repairs so that the whole place was better looking than it had been for a generation. But news had came the day before that the Commissioner was ill and could not start from the prefectural city. Thereupon some hundred of the Yao tribesmen who had gathered to meet him and honour him with their dances went off to their scattered homesteads in the hills. I regretted the loss of seeing and hearing this interesting reminiscence of Shun's original visit, which the oldest inscription in the temple states was to settle up matters with the "Miao" (苗). Nowadays this word is used only in the south-west of Hunan. In the south and south-east (including the neighbour-hood of the Chiu-i Shan) the aborigines are known as Yao (猺).

The shrine at which the worship was to take place was decked with yellow curtains, emblazoned with blue dragons. The tables were adorned with new sacrificial vessels and with red, blue and yellow drapings. The pillars had all been newly painted and everything was as spick and span as Chinese art knew how to make it.

Behind the shrine was another building which had a solitary tablet in it. There was no furniture, nothing on the three walls, no ornamentation on the roof. The tablet is a thick stone with six or seven characters commemorating Shun Ti. There is no date nor any clue to the age of the inscription. The magistrate's secretary who had been superintending the repairs and preparations told me that this stone had been removed from the old Chiu-i Shan which was some five li from the present temple. A long inscription in the present temple announces that its foundation dates from the Yuan Dynasty. But no reason for the removal from the previous site seems to be given.

Five li away there is a little recess in a limestone cliff, hardly deep enough to be called a cave. It was there that the imperial sacrifice used to be offered. On the left side of the cave are three large and well carved characters (which the workmen were then touching up): "Chiu-i Shan." An inscription by the side dated this inscription in A. D. 1214.



TEMPLE AT SHUN'S TOMB

Arranged for the Imperial Commissioners' Visit

[*Facing page* 50.]

Half way between the old and new shrines there is a very large cavern. After descending about a hundred feet we were able to walk along (or sometimes in) a stream of clear, cold, swift flowing water for fully a mile. At times we had to scramble crouching under the overhanging rocks; elsewhere our torches failed to throw their light on the roof above which towered up for over a hundred feet. Unfortunately all the stalactites are mud covered, though a fresh break revealed a clear, clean crystal. There is no grave at either the old or new temples. My Chinese friends all came to the conclusion that the cavern ought to have been, even if it were not really so, the grave of Shun. Truly it would have been a worthy mausoleum for such an hero.

I spent a few days at the Chiu-i Shan reading and re-reading the *Shu* and the *Bamboo Books* and trying to make the legends live. Of course, tear-marked bamboos and footprints impressed on the living rock had to have their full negative weight; evidently somebody has been tampering with the truth. The question I puzzled over then and on which I have hitherto got no light, is not so much the question of how much foundation there may be underlying the legends; it is rather, when, how and why did the legends arise. It is not difficult to dismiss all thought of either Shun or Yu ever having seen the Heng Shan; all thought of Shun being buried near the Chiu-i Shan, and of his wives being buried at Chunshan. What I should like to known is, if these things be not so, how came any sane men to think they were so? How came other provinces to acquiesce in a bare falsehood on the part of Hunan, and allow the representative of the emperor to pay the homage of the empire to places in Hunan that had nothing to do with the people who are to be honoured?

I have looked up all that I can find of Legge and Parker, of Faber and Kingsmill that bears on the subject. These veritable sinologues differ amongst themselves, and who am I that I should interfere in their strife? But the more radical of these "doctors" are much more like the medical doctors of days gone by than the men of research to-day. It used to be in medicine as it seems to be in literature to-day, enough to say of some things that they were diseases; to-day in medicine, men search out the why and the wherefore of the disease. Would that some one would give us some positive criticism in literary matters. As a mere student I would like to say wherein I have found the masters of little help. Perchance further light may be forthcoming. I wish therefore to say a little about the theories that have been put forth, some of them in the pages of our *Journal*, others elsewhere; and to point out where I for one desire better guidance than I have yet found.

Mr. Kingsmill in many papers that enrich our printed *Journal* has assiduously reiterated the theory that all the early Chinese

stories are but variants of the old Aryan myths that taught the men of older days the lore of sun and moon and stars with lightnings and thunders, eclipses and changes from long bright days to long dark nights. In Vol. XIII of the *Journal* there is a characteristic paper of his on "The Story of Shun." Yao and Shun, Yu and Tang are all solved by the sciences of Comparative Mythology and Philology. Now, in these sciences I am a child. I can only listen as an outsider. I cannot dispute that Yao may be near in sound to Sanscrit words for "Sky," that Wu-Shun may stand for "Vishnu"; but am a less obedient child than my teacher would have me be when he bids me *translate* O-Huang the name of Yao's first daughter in order to find in her name the meaning of bright-ness for "the Day," and *transliterate* her sister's name Nu-ying in order to get something like the Sanscrit sounds for "Night." When I am further told to recognise in the Chinese "li" the Sanscrit "ar," memories of the dictum attributed to Voltaire arise and I think that in this science "you must pay no attention whatever to the consonants and still less to the vowels."

It is however on another count that Mr. Kingsmill fails most signally to carry me with him. He says: "Nothing is more conclusive as to the extra Chinese origin of the early legends that the evident coincidence of the geography of the Chinese stories and that of Indian tradition. The Vishnu Purana gives a scheme of cosmography in which we can detect many resemblances too close to be accidental." (*Journal* Vol. XIII p. 131). There follow some twenty Indian names of which three only are connected by Mr. Kingsmill in his following comments with the story of Shun, *viz* 1—"Meru" represented by "Meng;" 2—"Sringi" represented by "Ts'ang-wu;" and 3—"Hariwatha" represented by "Fuhsia." Mr. Kingsmill's deserved fame is my excuse for a rather long criticism on these dicta.

1—Mr. Kingsmill tells us that according to the Aryan legends "in the centre of the universe is the golden mountain, Meru, the Mung of the *Yukung*." Not being blessed with a Chinese memory I was obliged to look up "Mung of the *Yukung*." In Legge's *Shu* I found two "Meng" neither of which bore much resemblance to "a golden mountain in the centre of the universe." In the *China Review*, however Mr. Kinsmill has priveleged us with two considerably differing translations of the *Yukung*. One was published in 1875, the other ten years later. I eagerly turned to these two translations to see if the resemblance between Meng and Meru were any clearer. What was my surprise to find that in his translations neither "Meng" was even a mountain.

Par. 30, 31 of the *Yukung* reads: 雒沂其乂蒙羽其藝 Legge's translation runs: "The *hills of* [italics are Dr. Legge's] Mung and Yu were brought under cultivation." His note tells us that "The hill of Mung is 40 li to the south of the district

city of Mung-yin (蒙陰 lat. 35, 50 N., long. 1, 42 E.) It is the same with that called by Confucius the eastern Mung. (Ana. XVI i. 4—the reference is to one of the lesser nobles in the state of Lu whose ancestors had been appointed to preside over the sacrifices of Meng.) Kien Lung who several times passed the mountain in his visits to Keang-soo and Che-keang, wrote some pieces of poetry on the sight of its snow covered summits."

In 1875 Mr. Kingsmill translated the couplet:

"The Hwei and I showed their banks,
Meng-yu was cultivated." (*Ch. Rev.* IV p. 14).

Ten years later it appeared in the same magazine as:

"The Hwai and I were controlled
Meng-yu learnt the arts." (*Ch. Rev.* XIV p. 29).

In the *Yukung*, par. 65, 66 we read 蔡蒙旅平和夷底績.

Legge translates:—"Sacrifices were offered to the hills Ts'ae and Mung on the regulation of the country about them." His note is: "The hills of Ts'ae and Meng are both referred to the present department of Yachow (雅州 lat. 30,33 N., long. 13, 25 W.) Mount Meng seems to be sufficiently ascertained, the best tea of all Sz-ch'uen is grown upon it."

Mr. Kingsmill translated in 1875:

"Ts'ai-mung was arranged and pacified
The Ho tribes were brought to submission."

In 1885:

"The Ts'ai-mung were settled in townships
The Ho tribes were fixed at Tsik."

That is to say, in 1878, Mr. Kingsmill states that his strongest evidence for the conclusion that the Chinese stories about Shun are connected with the Indian stories about Vishnu is found in the occurrence of a place name in the *Yukung*, which he identifies with a place name in a Sanscrit work. The place name in the Sanscrit work is applied to the very central spot of the universe; the place name in the *Yukung* is so little distinctive that it is applied to two unimportant places, one in the extreme east, the other in the extreme west of the central line of the empire. By Chinese commentators, both places are interpreted as mountains, as is the Sanscrit word in the Sanscrit work; but by Mr. Kingsmill, once before and once after his dictum, the word is the latter half of a tribal name in its first occurrence, and the first half of another tribal name in its second occurrence. One rather feels that for the nonce Mr. Kingsmill had assumed for himself the part of Lewis Carroll and for his readers, that of Alice.

2—Less strange than this "evident coincidence" of "Meru" and "Meng," but still strange enough is that of "Sringi" and "Ts'ang-wu." Mr. Kingsmill makes the Canon of Shun say that "He ascended to the upper regions and there died," He adds that Shun "before his death dwelt in Ming-t'iao

i.e. Mandara, one of the buttresses of the golden mountain Meru, and died in Mount Ts'ang-wu, the Sringi of the Indian cosmogony." Mencius says Shun *died* in Ming-t'iao. *Mr. Kingsmill's statement comes from the *Bamboo Books*. The statement that Ts'ang-wu is a hill is added by the annotator of the *Bamboo Books* together with the information that the hill is in Ming-t'iao. Ssu-ma Ch'ien as I have already quoted, makes Ts'ang-wu a wilderness in which there is a place called Chiu-i. What is the use of attempting to make out any geographical coincidences of place names which those who use them in Chinese are evidently ignorant about? How any of them can be like "Sringi," it is difficult to understand, and the difficulty is not removed by the facts that in the Sanscrit cosmogony Mandara lies to the east, Sringi to the north, while the Chinese places lie in the extreme south.

3—There is one more identification: "Hariwatha" and Fuhsia. As far as I know the Chinese name only occurs in Mencius and there only once (p. 192) and all Mencius says is that Shun dwelt there. Chu Hi's note is an admirable example of that commentator's way of proclaiming his ignorance under a veil of polished verbiage. Legge says nothing is known about the place.

Dr. Faber is not quite so ruthless as Mr. Kingsmill in his criticisms of early literature. In his paper on *Prehistoric China* (Vol. XXIV of our *Journal*)—a paper rightly characterised in the discussion that followed as "the most important that had ever appeared in the Transactions of our Society"—he cuts away the ground from all pre-Chou literature. The chain of

---

* On Mr. Kingsmill's own statement that there is nothing more conclusive of the non-Chinese origin of these early legends than these coincidences I prefer to hold on to a Chinese origin.

I cannot thus summarily dismiss Mr. Kingsmill's theory without a word of sincere appreciation of his kindness in corresponding with me on the subject of this paper. I trust the Editor will kindly allow a communication from Mr. Kingsmill to himself on this subject in answer to a question of mine, to appear in the Transactions. In a further letter to myself Mr. Kingsmill wrote to me: "You ask as to when it was possible for the *Yukung* to be put in writing. I find the answer easy: not before Li Sz by the introduction of the Siao chwen made the representation of language possible—say 230 B.C. As a fact there was little real writing before the time of Wu of the Han Dynasty, B.C. 140. The edict of Ts'in Shi Huangti was about the first attempt at *written language* and it is very crude . . . I am writing an exhaustive paper on the introduction of writing in China, but it will not be ready for some months. [The letter is dated April, 1910] I am the better able to do this as I have myself a fairly representative collection of ancient bronzes."

It is sincerely to be hoped that at the time of Mr. Kingsmill's regretted death the paper was sufficiently advanced to render some publication possible.

I shall refer later to the date of the *Yukung*, on which I have gained some light since my correspondence with Mr. Kingsmill.

reasoning is close and well connected; but there are at least two links which are pure assumptions. Dr. Faber shows that the two earliest attempts at dictionaries in Chinese are the *Ts'ang-chie* of B.C. 200 with 3,300 characters, and the *Shuo-wen* of A.D. 100 with 9,353 characters. Dr. Faber *assumes* that in each case the works represented practically all the characters in the language. Next, he assumes that these two works together with one by Ching Ts'iao in 1150, containing 24,235 characters, and the Kanghi Dictionary of 1720 with 44,449 characters will give you an average rate of increase of characters that may be used in working back behind the Ts'ang-chie. On this basis, Dr. Faber assigns to the historiographer Chou (Giles B.D. 1707) who lived 827-782 B.C., about 1,000 characters with which to commence "phonetic characters." Four hundred years earlier he grants a possibility of 500 characters with which to begin "ideographic characters;" and possibly back as far as 2000 B.C. there may have been 100 "elementary characters"—*i.e.* "simple characters, which may form elements of other (compound) characters, but they themselves do not contain any other element; they are figures pure and simple. "Most of our readers" adds the author, "will be surprised to learn that the number of such elementary characters, out of which the 50,000 Chinese characters have been developed, is not more than about 100."

To be sure, Dr. Faber himself is quite aware that he is making assumptions only. I am not quite so sure that either the Dr. or his readers is always conscious that the deduction from this chain of reasoning, backed up as it is by great erudition and unopposed by any accepted proofs to the contrary, is not proven fact. The strength of a chain must be tested by its weakest links. When once you introduce unproven assumptions, you must continue to the end with results that are unproven.

Possibly Mr. Kingsmill's posthumous papers may greatly strengthen Dr. Faber's position. Meanwhile, I prefer to leave the door open for the possibility of a literature earlier than Dr. Faber allows, much earlier than Mr. Kingsmill allows. Back behind the literature there may still extend hoary traditions that need not be relegated to the region of myths though they must be classed as legends rather than as history.

It is for such reasons as these that I still hold on to a treatment of these old tales rather on the lines of Dr. Legge and Prof. Parker than on the lines of Dr. Faber and Mr. Kingsmill.

What especially appeals to me in the treatment of these two other Sinologues is that the legends of Chinese History are not jettisoned to make room for some pet theory. It is in that direction that so much that arrogates to itself the name of criticism seems to me utterly unscientific rather than—as its propounders are never tired of asserting—"scientific."

Astronomers would be laughed at if they rejected comets on the ground that they could not fit them in to the planetary orbits; geologists, if they rejected "faults" on the ground of some theory of rock-formation. Science if it means anything means the framing of theories to fit facts. The "facts" of literature include forgeries. Those who used to treat the Decretals as genuine documents were not working on a theory that fitted *facts*. So, if the early Chinese Classics are really forgeries, it is no use reasoning upon them as if they were genuine documents. But, on the other hand, it seems wise to demand a further reason for treating them as forgeries than that not to treat them so would upset a theory that is not proven.

Dr. Faber says in the article from which I have been quoting that "there is as much forgery of ancient books going on in China as of coins, bronzes, porcelain, etc." That is a sweeping statement, even though it is followed by a "list of ninety-one so-called ancient works which are rejected by Chinese scholars as not genuine." The forgery of coins is a lucrative business. There cannot be many cases of forgery of literature that have proved lucrative. When high rewards were being offered for the restoration of works that had been affected by the "burning," there was a provocation of forgery. (By the way, if Mr Kingsmill's views that Ts'in Shi Huangti was the first to issue written literature are correct, not only must all stories of "the Burning of the Books" go, but all tales of forgeries to replace them must go too). But there seems no solid reason for extensive forgery. A mistaken notion of authorship—*e.g.* that Chou Kung was the author of the *Erh-ya* does not make the work itself a "forgery."

Professor Parker in his very interesting work *Ancient China Simplified* persists in putting Shun's grave too far north, *e.g.* p. 7 "near the modern riverine port of Changsha"; p. 58, "Shun prayed at a certain mountain in the centre of modern Hunan province where his grave still is; p. 191 "Shun . . . was traditionally buried near Changsha"; p. 221 "buried at a point just south of the Lake Tungting." So it is represented on the map facing p. 65 (which only reaches to a line just south of the lake, but includes "the Grave of Shun.")

Moreover, when the author speaks of the traditional grave as "a fact which points to the possibility of the orthodox Chinese having worked their way northwards from the south," he is not backed up by the traditions about the grave. The legends associate Shun's death either with a visitation such as the Canon attributes to him quinquennially, or to the settling of some trouble about the Miao. Mencius' statement that Shun was "a man of the eastern tribes" is in no sense contravened by the legend that he died in the south.

Neither in Dr. Legge nor in Prof. Parker's works is there any discussion of a probable date for the *Yukung*. A preliminary investigation on which much depends is a date for the Tso-ch'uen, a commentary, on the Ch'un-ch'iu which quotes the Classics in a way that indicates not only a complete Canon at the time of the Commentary itself, but also much earlier. Such an investigation has been sketched in two able papers by "A.M." in the *Chinese Recorder* for April and May 1911. The writer has summarised his study of the question thus: "The evidence . . . tends on the whole in favour of its having been written towards the close of the reign of Wei Leih [B. C. 425 to 401], or very soon after . . . We may either say boldly that [the author] was a contemporary with the later years of Confucius, and was a young man of about 35 when the sage died, and lived to be 90; or we may think that he was altogether of a later generation, but may have known those who knew Confucius." (*Ch. Rec.* XLII p. 281).

The writer of these two articles has favoured me with the draft of a study he has made on the *Yukung* which I trust he will soon publish. By his kind permission, I am able to use some of his conclusions; as however his manuscript may still be revised, it will be better for me not to quote much verbatim, but to accept the responsibility for the wording, while acknowledging my entire indebtedness to my friend for the main idea. The only point in which the *Yukung* affects this paper is its references to the Heng Shan. Both parts of the work name the Hill; part i. in par. 46 gives the south of the mountain as the boundary of Ching Chou; part ii. par. 4 says that after going to Mt. Heng, Yu "crossed the Nine Rivers and went on to . . . " another place that is quite unknown.

Is there any reason, first of all to connect the writer of the first part with the writer of the second part? There seems to be none. The two parts assume an entirely different arrangement of the empire. In the first part the divisions are irregular and in nine "chou:" in the second part they are purely theoretical and made only on paper. Whether the divisions of the first part ever actually held good or not, they might have been made; those of the second part never could have been made. Certainly, one man could not have written both parts. The second part may be summarily dismissed as useless for the purpose of getting to know when the Chinese first colonised Hunan.

The first part has a foundation of verisimilitude. Its opening phrase is of real interest spite of the utter impossibility of any connection of Yu with the rest of the book. The statement reads that "Yu regulated the land." The character 敷 occurs in the *Odes* IV iii, 4 stanza 1 (p. 638).* This is the

* 溶哲維商長發其祥洪水芒芒禹敷下土方

very last part of the *Odes* as at present arranged; but the *Odes* contained in it profess to be amongst the earliest, if not actually the earliest of all the *Odes*; they are five Sacrificial Odes of the Shang Dynasty, which according to the *Narratives of the States* (a work ascribed to a contemporary of Confucius), were handed on to an ancestor of Confucius in the eighth century B.C. The fourth of these *Odes* contains a eulogy of the ancestors of the Shang Dynasty, the earliest of whom was Hsieh (*Shu* p. 44) appointed as Minister of Education by Shun, and therefore a contemporary and colleague of Yu. The mention of Yu in the *Odes* is merely as a contemporary of Hsieh's; nevertheless there is reason to think that the unusual use of the character is taken from the *Odes* by the writer of the *Yukung*, rather than the reverse. We must judge entirely from internal evidence as to about what time the *Yukung* could have been written. The work consists of a systematic account of the empire and is largely written as Mr. Kingsmill pointed out in the *Ch. Review* IV 13 and XIV 17 in a four syllable metre. Interrupting the metre there is a section for each "chou" giving the chief products and the route by which these products were conveyed to the unnamed capital. (The complete omission of even the mention of a central state or capital city is one of the most interesting features of the work). Two prominent landmarks are given for each "chou," except the first, either two rivers, two mountains, or a river and a mountain, or the sea and a river or mountain. In no case is the position of this landmark fixed as regards the general position of the province, though occasionally the south of the landmark is indicated as a boundary. There is a great deal of uncertainty about details of the rest of the geographical descriptions—some names are assigned by one commentator to a place, by another to a tribe. But there are some 30 rivers and over 20 mountains named. There is a difficulty in identifying the rivers due to the known change of course of not only the Yellow River, but also of others during the last two thousand years; while such a reason could not apply to the hills, we are there confronted with the serious difficulty that nothing but the name of the mountain is given. There is no attempt to distinguish between a peak and a range; there is nothing to describe the mountains named. How many, if any, of these mountains had been ascended, we do not know; quite possibly they are merely the peaks that are visible from the rivers —or at most—from the plains. "A.M." writes that "probably only two of them, T'ai and Hua, can be identified with the same confidence with which we identify the Lo and the Wei. The rivers then are the fixed points from which we identify the mountains."

When we come to examine into the details that concern the southern-central bounds of the *Yukung*, we find that as far as

the first part is concerned, no place need be located south of the Yangtse; in the second part there is a distinct reference to a crossing of the river, but even there it is by no means clear whether the river was crossed before or after the coming to Mt. Heng. A close investigation of the river system of that part of the empire between the Yangtse and the Yellow River east of the great southern bend of the latter river between Shansi and Shensi, seems to show that there was no important river omitted in the *Yukung*. It would seem improbable, therefore that such a distinct and important river system as that which characterises the province of Hunan should have been known to the writer and yet left unmentioned. That would shut out the present Heng Shan from being the Heng Shan of the Classics.

There is nothing in the *Shu Ching* that brings us even to the banks of the Yangtse. Nowhere is there any mention of the Han, the Huai or the Yangtse. The *Bamboo Books* do bring us to the River in days contemporary with parts of the *Shu*; but the mention is significant: "In the 37th year [of King Mu *i.e.* 963 B.C. according to the received chronology of the *Shu*], the king raised a great force of nine hosts, and proceeded eastwards to the Nine Rivers where he crossed the water on a bridge of tortoises and iguanodons piled up." (Legge's *Shu*, Proleg. p.151.) In the reign before there is a mention of the "Nine Rivers" apparently associated with the "Kiukiang" of to-day, for it makes King K'ang go on a tour of inspection to the Li Shan of Kiukiang. Of course all this is not only not historic, it cannot even be dignified with the name of legend. It is forgery, pure and simple.

In the Tso-ch'uan there is a well known anecdote referring to an early connection of the Chou monarchs with the Han (p. 140.) In B.C. 656, the great marquis of Ch'i and his premier Kuan Chang went on a marauding expedition against the viscount of Ch'u. The viscount sent a messenger to find out the reason of the invasion. Kuan Chan replied that the "three ribbed rushes" (see *Yukung* p. 116) had not been supplied: moreover "King Chao had never come back from the expedition that he had undertaken to the south." The viscount's envoy acknowledged a fault in the non-supply of the rushes: but "as to King Chao's not returning from the south ask about it along the river bank." King Chao is not mentioned in the *Shu*; he reigned from 1052 to 1002. He is said to have been drowned while crossing the Han, and Kuan Chang's question suggests a suspicion of foul play; on the other hand the Ch'u retort suggests that even at that date the "dwellers on the river banks" were not fully under the control of the Ch'u monarch, as he preferred to style himself.

When we turn to the *Odes*, we find what is probably a contemporaneous account of the first expedition to the Chiang and Han that can be called historical. (It must be noted that in all

probabilities the odes were extant as literary compositions before they were written down). In *Ode* II iii. 4 there is an account of an expedition against the tribes that were then called "Ch'ing." They were utterly routed and treated the conqueror with awe. In III iii. 8 and 9 there is an account of the commands of the king with regard to the colonization of the Chiang-Han region that must have included the present Hankow. King Hsuan lost his new colonies before the close of his reign and none of his descendants ever recovered them. Ch'u though acknowledging (according to the loquacious Tso) its duty of paying tribute, never fully acknowledged itself as part of the Chou kingdom. It is in 659 B. C. that the name of Ch'u replaces that of Ch'ing in the Tso-ch'uan. But it is scarcely possible to connect any of its narratives with the borders of Hunan. As the years went on Ch'u crept up more and more towards Honan, and though it is very likely there was a corresponding expansion towards the south, it is outside the scope of the Ch'un Ch'iu.

It would seem therefore certain that as far as the Chinese Classics go, Hunan has not the slightest right to claim any notice, even geographically. The possibility of some early ruler wandering far away to the south is no more unlikely in China than in Assyria, where it is true that now and again a vigorous ruler advanced far beyond what degenerate descendants were able to rule for even centuries later.

Whether there ever were any such rulers in China or not, we have no evidence whatever. We can confidently affirm that there certainly was no such settled government over a large area as the Canon of Shun assumes. There was no such thing as a quinquennial visitation of the north and south, the east and west of a great empire. A punitive expedition against aboriginal tribes is a thing that must often have occurred. No such basis however need be postulated for Hunan legends. Even if ever an "emperor"—chieftain, would be the more correct term—got as far as Hunan, it is certain that he and others must often have reached other places that have no legends.

Somehow or other the rest of China has allowed Hunan to steal a march. There is no shadow of documentary ground for the claims that Hunan has set up, and which the Board of Rites has so long respected.

In the fine temple at the little town at the foot of the Nanyoh that is used by the imperial commissioner on his triennial visits (a temple but little frequented by the pilgrims) there is a tablet standing in a mere passage-way that purports to give the history of the foundation. It begins with the references to the visits of Shun, and the labours of Yu. Its next sentence carries us without a sign of any feeling of inconsequence to the days of the T'ang Dynasty. That inscription is characteristic of Hunan

scholarship. I have talked with many excellent classical scholars on the subject of this paper. I have scarcely found one sufficiently interested to even grasp the difficulty. They have no difficulty in doubting the accuracy of the statements of the *Shu*; has not Mencius taught them that it were better to have no *Shu* than to place implicit confidence in it. But having extricated themselves from the obvious difficulties involved in the journey of the centenarian emperor and his centenarian wives by means of Mencius, they will blandly proceed to say that the statements of the Classics are sufficient ground for the claims set up by Hunan.

The popular pilgrimages to the "Nanyoh" in the eighth month have no connection with the legends. The pilgrims do not go near the Yu Tablet: the idols worshipped are not those of historic celebrities. Shun and Yu are never alluded to, and except for the out of the way inscription that I have mentioned are as far as I know not even named on the pilgrim route. The pilgrimage is almost confined to one of filial piety: but the example of Shun is in nowise brought to bear on the pilgrims' thoughts.

3 YUHANG ROAD,

SHANGHAI, *March*, 1910.

Mr. WARREN and SHUN and YU.

In reference to Mr. Warren's remarks about the historic nature of the traditions regarding Shun and Yü, I may say that his doubts are well founded. We have no evidence which will bear a moment's sifting as to any person or occurrence in what is now China prior to the entry of the Cheo immigrants, cir. B. C. 1200-1100.

Leaving the question of myth, however, to one side, Shun and Yü if ever they had any personal existence never penetrated to China south of the Yangtse basin. Here we are on historical ground. Shun, Yao, and Yü, as mythological or historical personages, are essentially Chinese, and never entered into the folk-lore of the Mân peoples who up to the time of T'sin Shihwangti were in possession of the basin of the Yangtse on both sides of the river.

It had been, as a matter of fact, a long struggle between Ch'u and immigrants T'sin as to which of them would accomplish the conquest of T'ien-hia, (the lands occupied by the Chinese descendants of the immigrants who accompanied the Cheo-kungs Wu and Wan), and it was only owing to the circumstance that Prince Cheng, who finally, B.C. 246, succeeded to the rule of T'sin, was one of those born rulers of men who from time to time arise to alter the trend of human affairs, that the conquest of China fell to the lot of T'sin rather than of Ch'u.

The T'ien-hia formed in those days the patrimony of Cheo, while the basin of the Yangtse was inhabited by tribes of Mân. There was no community of either race or manners between the two, and the *Shi King*, the book of primitive ballads of the Cheos, points to a state of continual hostility between the two. In more than one passage the Tso Chwen to the Ch'un T'siu speaks of the two languages being mutually unintelligible. The most advanced of the states of the Mân was undoubtedly the kingdom of Ch'u, which extended from the entrance of the Poyang lake up to the borders of what in modern Chinese is still known by the name of K'ien-chung, but which in the old pronounciation was Khamdo, 黔中. In those days Khamdo consisted of great part of Hunan, Kweichow, the S. N. of

Hupeh represented by the modern Shinan fu, and extended almost up to Wan hien in Ssech'wen: it was likewise inhabited by Mâns, traces of whom are still visible in the present dwellers in the district.

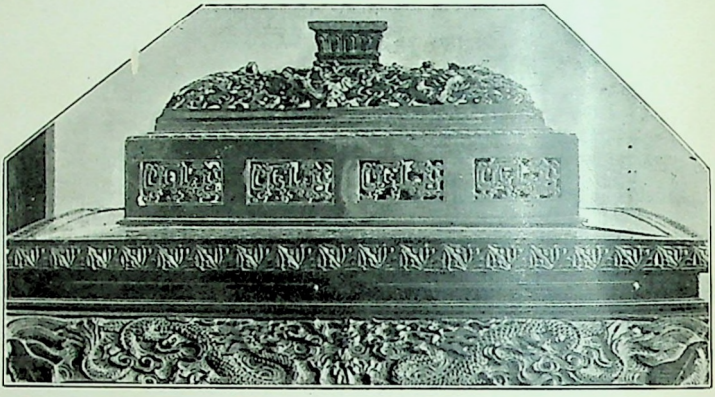
Now in the Edict of Prince Cheng on first assuming the Imperial title of T'sin Shihwangti (First Emperor) we find the sentence:—盡幷兼天下諸侯黔首大安; archaic as this is undoubtedly, it can only be satisfactorily translated in one way:—(His Imperial Majesty), having completed the fusion of all the principalities of T'ien-hia with Khamdo (and brought all) under one profound peace,—now assumes the title of universal Emperor, &c. 黔中 or 黔首, as it was also called, constituted one of the 36 Kiün into which the great conqueror divided his new Empire, and there is no justification, historical or philological, for the subsquent rendering of "Black-heads" placed upon it by the *literati*.

The division of China north or south of the Yangtse into Cathay and Manji survived, it may be remembered, for nearly 1500 years after the time of Shihwangti, and was very much in evidence in Marco Polo's day.

We are then on safe ground historically in concluding, that prior to the age of the conquest of T'ien-hia by the great T'sin Emperor neither in history nor tradition did the Chinese people, nor Chinese myths or traditions, ever penetrate as far south as the Yangtse. When Shihwangti did, as he expresses it, unite under the one profound peace the two dissimilar peoples of the Mâns and the primitive Chinese and gave each the opportunity of becoming acquainted with the culture of the other, there is no doubt that the inhabitants of T'ien-hia stood on a much higher level than the still rude Mâns of the more southern districts; and, as in the case of Greece conquered by Rome, the more cultured people imposed on the ruder their arts, their civilisation, their myths, and even their language. The conquering Romans thought it an honour to be permitted to trace their descent from the heroes of ancient Greece, and hence arose the fables of the wanderings of Aeneas and the settlement in Latium. The tales of the connection of the mythical heroes of T'ien-hia with the Mantse lands are of the same nature, and equally unworthy of credit.

I may add that the pretended "tadpole" inscription of Yü in the Heng Shan is a deliberate and shameless forgery. As a fact there exist abundance of authentic remains exhibiting the growth of the Chinese written language from its first beginning; and the imaginary "tadpole" script finds here no place.

JNO. H. KINGSMILL.



CHARCOAL STOVE : CHIENLUNG PERIOD

Represents the finest type of Chinese art metal work. Casting good. Brass good colour, originally gilded. Modelling and decoration excellent.

[*Facing page* 63]

CHINESE ART METAL WORK

By ARTHUR STANLEY, M.D., Lond.

Curator of the Shanghai Museum

It is generally held that the Chinese are poor metal workers and that the merit of their art-metal work is due rather to the artist than to the artificer. It will probably be conceded that the Chinese have the artistic temperament; which explains a great deal—their responsiveness to natural beauty, their satisfaction with outward form, the fine flower of their literature and their taste, or delicacy of perception, in matters of art. The general impression appears to be that China was the place of origin of most Asiatic art. In respect to art China is related to Japan much as Greece is to France. Metal work has always held an important position among the arts of China and a consideration of the subject is largely one dealing with the alloys of bronze and brass. The essential features of artistic work in other metals may be disposed of in a few words.

THE SIMPLE METALS

Although the Chinese have made considerable use of gold and silver, work in the precious metals has never reached a high plane. Rings, bracelets and hair ornaments of gold frequently show decoration of a pleasing nature derived from animal and floral forms and the written character, often combined with the eight precious emblems of good fortune and the Pa-kwa or eight trigrams. Silver is used for cups, wine-pots, opium boxes, women's powder boxes, hair and dress ornaments which show a fertile invention of design in the use of animal, floral and symbolic forms together with diapered patterns and frets; being especially good in the form of hammered repoussé work. A word may be said here about the Cantonese silver ware made for the foreign market. This seldom shows any artistic merit, being made under the delusion that it ministers to a "foreign taste" which is synonymous with vulgarity: it is, however, often mistaken by its foreign patrons for typical Chinese art.

It cannot be said that the Chinese have shown any facility in the design of coins or tokens.

Lead, zinc, antimony, nickel or platinum work is seldom if ever seen in China.

Iron is often cast into incense burners, josses and candlesticks, the designs being similar to those used for bronze and brass work, but they do not present any special features. A pretty effect, though easily destroyed by rust, is obtained by gilding over iron.

Copper is used for jars, kettles and josses often decorated in low relief and sometimes of great antiquity but of little decorative value. Copper is also used as the foundation for cloisonné enamel.

THE ALLOYS

The alloys used by the Chinese for art metal work are pewter, a yellowish-white alloy like German silver, brass and bronze.

In pewter, that easily worked and badly wearing alloy, the Chinese were perhaps the first producers of art objects. Joss-stick holders and other altar furniture, pen-rests, teapots, etc. show pleasing work of a primitive character which is much sought after by the masses. The gleam of the bright metal from the altar of many a dimly lit temple helps to create a religious atmosphere.

In white metal, an alloy composed in varying proportions of zinc, lead, tin, copper and nickel, a multitude of small ornaments such as boxes, candlesticks, incense burners, josses, tobacco-boxes and pipes are made. They are mostly modelled crudely and roughly but often beautifully chased with line ornament representing animals and pictorial scenes.

BRONZE

Chinese bronze dates back before written record. History relates that the Emperor Yu Wang (B.C. 2180) caused nine tripods of bronze to be cast. Later, in the Chow dynasty, a thousand years before Christ, the bronze industry was in a flourishing condition in China and attained marvellous development in the Sung and Ming periods. While even to this day China holds its ground though out-distanced by Japan in design, workmanship and casting.

Some of the earlier bronzes have a barbaric and malevolent grandeur which makes the subsequent plastic art of China and Japan appear effeminate. Bronze is so indestructible by age—*aere perennius*—that the moulding and inscription may be preserved intact for thousands of years. While earthenware and pictures are by their fragility necessarily short lived, bronze is by its

unalterability calculated to outlast most other materials. Old Chinese bronze and their inscriptions have an archeological value which is yet in the beginnings of its elucidation.

Chinese annals refer the origin of bronze to 4000 years ago; but very few specimens are known anterior to the Chow dynasty (B.C. 1122 to 255) though some of the Shang dynasty are authenticated (B.C. 1766 to 1122). The Chinese recognise that working in bronze is the oldest of their national arts and the genuine archaic specimens, that is to say, made before the introduction of Buddhism in the Han dynasty, are regarded with the greatest veneration. While Chinese bronzes produced subsequent to the introduction of Buddhism possess a greater artistic value from better design and workmanship, the antique bronzes have a monumental and majestic simplicity of form which is inimitable. The old artist in bronze used his faculties to glorify the terrible, the malignant and the merciless. Under all China's ancient civilisation, tradition of duty, reverence and philosophical good breeding there lies a spirit of primitive cruelty, a sterner side to the Chinese national character. The productions of the latter half of the Chow dynasty (about B.C.600) combined finish of execution with archaic grandeur of form.

THE EVOLUTION OF BRONZE.

The worship of the primal natural elements formed a large part of early Chinese religion and the principles of design were evolved from a quaint though powerful cosmic mythology. The Chinese art genius is perhaps greatest when it deals with the elemental monsters of its imagination. The head of the huge mouthed hideous T'ao-T'ieh, the malignant glutton monster signifying the powers of the earth, so frequently met with in the early bronzes, is a most striking motive. "Dragons of the prime that tare each other in the slime" and sundry beetle-like primordial forms predominate among meandering frets and thunder scrolls combined with decorative treatment of various phases of natural phenomena.

The primitive bronzes were the product of the three ancient dynasties of Hsia, Shang and Chow. The chief elements of ornament go far back into antiquity and have been gradually moulded into conventional patterns in keeping with the fixed routine of Chinese art. The introduction of Buddhism, A.D. 67, may be taken as a convenient dividing line between the ancient and the comparatively modern. Although during the Han, Tang and Sung periods the conventional designs of the Chow and early dynasties were repeated, bronze work underwent a gradual refinement which led up to the culminating epoch of Ming when Chinese bronze may be held to have reached its highest expression

of excellence in design and workmanship. Before that period the artist in bronze appeared to have been strangled by tradition, convention and respect for ritual canon and the art was confined to the reproduction of formal types.

The introduction of Buddhism in the Han dynasty was the first stimulus from outside civilisation on an art almost moribund from want of originality due to conformity with ancient custom. Missionaries from India brought with them the trappings and lures of religion, having the usual object of appealing to the senses of the masses. These were assimilated by the Chinese artists. There is a tendency to trace the growth of Chinese art to Assyrian, Græco-Bactrian and finally to Buddhist influence, but there can be no doubt that China, although she assimilated these influences, evolved an art which is almost entirely indigenous and characteristically Chinese.

Incense burners were introduced by Buddhism and, although the forms of the earlier bronzes were called later into service for incense burning, the original forms were used probably as rice boilers, wine jars and sacrificial vessels. In the early Han dynasty the elephant was first used as an element of decoration ; later, birds and other animals came into vogue, while the human figure was introduced with Buddhism. There are those who believe that the Chinese national genius was greatest when it dealt with the elemental monsters of its imagination and that the introduction of realistic forms marked a period of decline. The later bronzes showed, however, more skilful work and many beautiful forms were introduced into the somewhat stiff and limited design of the earlier ages. The rising of the Sung dynasty ushered in an age of letters and art, as the court gave liberal patronage to all who engaged in these refined pursuits.

MING BRONZE AND BRASS.

The characteristics of the Ming bronzes and brasses as compared with the earlier productions are increased facility of design, departing somewhat from the conventional types, and greater delicacy of craftsmanship. On the other hand there was a deterioration in the metal : tin was replaced to some extent by zinc and, instead of true bronze, the less costly and more easily worked brass was used. It may, however, be noted that the terms brass and bronze are often used indiscriminately. The incense burners, perhaps, show Ming metal work at its best. The ugly shapes of the primitive bronzes give place to well modelled forms ; the T'ao T'ieh ogre and similar repulsive monstrosities are replaced by decoration based on the natural forms of animal and plant life which often reaches a high degree of excellence. Snake-like dragons gracefully coiled, the ornate



VASE PROBABLY K'ANG HSI

Well-modelled, showing plain surface of the metal of fine colour decorated with bats in high relief. Simple key pattern along upper and lower margins. Handles have the archaic form.

[*Facing page* 66.]



INCENSE BURNER IN MING STYLE

PROBABLY MADE IN CHIENLUNG PERIOD

Shows Chinese art metal work at its highest expression of excellence. Design, modelling and decoration good. Brass of fine golden colour.

[*Facing page* 67.]

phœnix or pheasant motive, bat, crane and other bird-like forms with idealised lizards and leonine heads for handles come within the scope of the Ming decorative artist; while floral decoration, elaborate frets, scrolls, cloud and wave forms and perforated work provided a richer style of decoration. At the same time the plain surface of the metal is given its proper value as a relief to the decorative detail. Candlesticks richly chased with encircling dragons or the lotus motive are typical of this period. A throw-back to an earlier type is shown by the frequent repetition of the peach of longevity, which as an element of design is somewhat childish, being a mere imitation of natural form. A fine element of design is the mundane egg guarded by two dragons of the clouds, which is perhaps the most commonly used decorative scheme. The dog of Fo or Buddhist monster with its fierce though fascinating snarl, rolling ferocious eye and hairy feet is another characteristically Ming decorative motive. The human figure is used with telling effect in the josses, the pose being particularly good but the anatomy poor. The finest work is usually gilded over, a curious practice as it soon wears off and a more beautiful effect can be obtained by polishing the brass.

Bronze and brass is cast in China by the *cire perdue* process. A model of the object is made in wax which is surrounded by a fire-clay support and then dried and finally burnt, the wax meanwhile melting out: when hard set the metal is poured in and a perfect cast may be obtained which can be made to show the most intricate decorative detail.

Bronze is an alloy composed wholly or chiefly of copper and tin in varying proportions. Brass is composed mainly of copper and zinc and was a later invention not known or generally used until shortly before the Christian era. The brass referred to in the bible was more probably of the nature of bronze. Brass has the advantage over bronze in its more pleasing colour, varying from the beautiful golden colour met with in the Ming brasses to the pale product of the present day due to the use of too much of the baser and cheaper metal zinc. Brass is more easily cast and worked than bronze. It is, however, less durable and does not produce so fine a patina or coloured oxide. It has been said that the practice of brightening up old bronzes and brasses is an unfortunate one due to the defective taste of foreign residents in China, because it sacrifices the patina feature. This is true enough of bronze which is dependent on the covering of the metallic surface for its beauty, but does not, I think, apply to brass, which will not produce the beautiful patina of true bronze that has been long buried in a suitable earth. The colour of the surface of the metal, however, is the chief glory of brass. Moreover the polishing of the surface shows up defects of casting and leads to the rejection of imperfect pieces—surely a more important

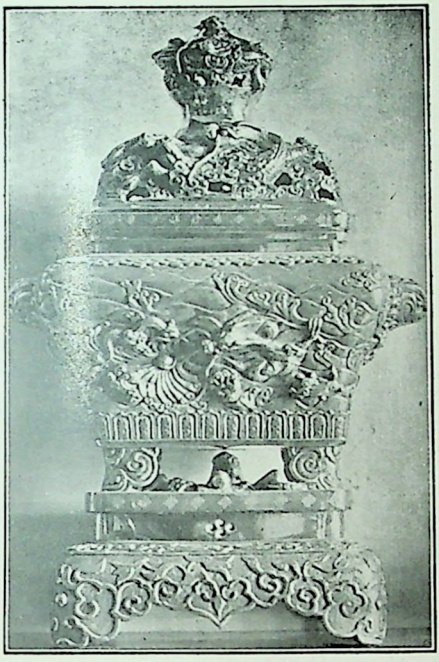
quality than the accidental presence of rust on the surface indicative of mere age.

THE VALUE OF THE ANTIQUE.

There is a strong tendency to attach too much importance to mere age. From the point of view of art age is nothing. It has been said that all beautiful things belong to the same age. If one eliminates antiquity and looks only for artistic value, there can be little doubt that the metal work of the Ming dynasty and up to the time of the Emperor Chienlung of the Ching dynasty, say, between A.D. 1400 and 1800, was of a higher order than that of the preceding periods.

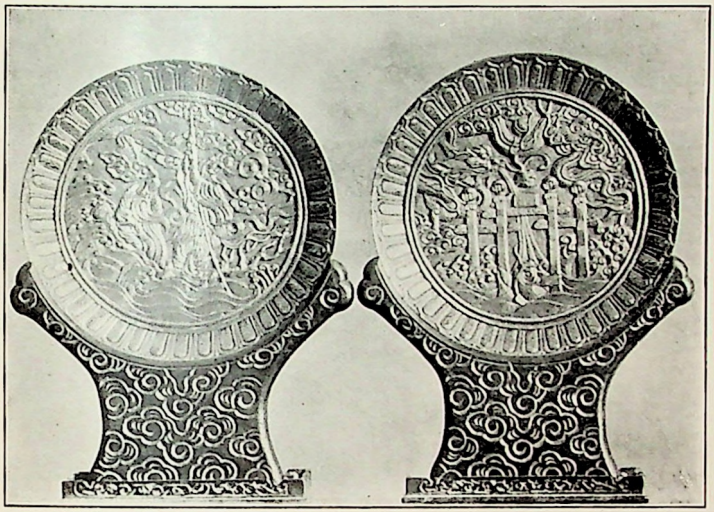
The determination of the chronological sequence of Chinese works of art is a matter of considerable difficulty. The approximate age of Chinese bronze can only be determined by a close examination of the workmanship, the decoration and the patina. The reverence for the past, which the Chinese possess in common with other long-established nations, though particularly marked in China through the predominance of ancestor worship, leads them to consider the repetition of ancient forms and the reproduction of conventional types the consummation of art craft; and for this reason the date mark cannot often be accepted an a proof of period. For example one rarely sees a date mark on brass work later than Ming, although obviously produced more recently. The shape of the ancient ritual vessels has been followed to the present day. The iron yoke of conformity lies heavy on the Chinese. They are indeed obsessed by the quality of antiquity and usually hold the earlier bronzes of the Chow dynasty to be the finest expression of Chinese art, affecting to deride anything later than the Sung dynasty. Some foreign collectors also seem to have been similarly held by the lure of the antique.

The reign of K'ang Hsi, the greatest of the Manchus, so celebrated for the beauty of its porcelain, has also been described as the renascence period of Chinese bronze, both K'ang Hsi and Chienlung giving great encouragement to this as to other art crafts. And no paper on Chinese bronze would be complete without mention of the astronomical instruments still to be found at the Peking Observatory on the wall of the Tartar city near the Hatamen gate, most of which were cast during the reign of K'ang Hsi about A.D. 1670. These fine castings in brass elaborately decorated with dragons coiling round the supports of the instruments hold their own as the finest work of the kind in existence.



The design though weak in places, notably in the lion head handles, forms a wonderfully *plastic whole.* Recently made from a Ch'ienlung model.

[*Facing page* 68]

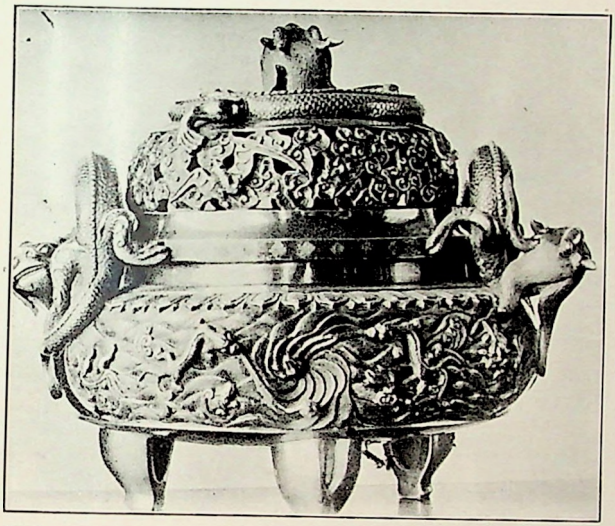


PAIR OF DEEPLY CHISELLED PLATES

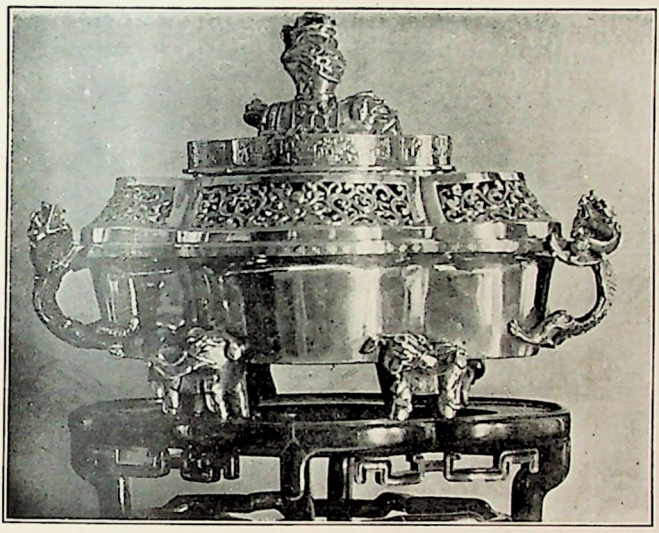
PROBABLY TAOKUANG PERIOD

Apart from the weak scalloped margin and ugly rope pattern the drawing of the central groups is of a high order.

[*Facing page* 68.]



Design, workmanship and casting fine. The dragon handles an exceptionally strong design. The weak point is the lumpy dragon on the top of the cover.



AN EXCEPTIONAL EXAMPLE OF INTRICATE CASTING

Brass of good colour. Modelling and workmanship good. Consists of a gracefully designed dish with well balanced dragon handles. The cover consists of perforated work of floral design, probably the lotus motive. The top of the cover shows a zoological scroll surmounted by an elephant bearing a phœnix supporting the mundane egg.

THE GREAT SUMMER FESTIVAL OF CHINA AS OBSERVED IN FOOCHOW:

A STUDY IN POPULAR RELIGION.

By LEWIS HODOUS.

The festival which takes place upon the fifth day of the fifth moon, corresponding to the first part of June, is one of the most popular and generally observed throughout China. Among the foreign residents of the East it is known as the dragon boat festival. We shall see later how far this name may be applied to this festival. It is the summer festival and dates back to very ancient times. It may be called the festival of the summer solstice, which takes place a few days after the festival. For some reasons now obscure the festival was placed on the fifth day of the fifth moon instead upon the day of the summer solstice. The names applied to the festival clearly indicate that it is the festival of the summer solstice, however. A common name applied to the festival is 'duang ngu.' This means the precise point of resistance. The *Shwo Wen*, a dictionary published 100 A.D. says: "Ngu means to resist. In the fifth moon the female principle in nature resists and opposes the male principle." The sun represents the male principle yang, which at the summer solstice attains its highest power and then begins to weaken. On the other hand, the yin or female principle begins to grow and wax strong until the winter solstice. Another name applied to the feast is 'duang yang.' This means the extreme point of the yang. Another name is the 'heaven middle festival.' These names all clearly point to the summer solstice as the great reason for the feast.

The customs observed at this feast may be divided conveniently into those which take place within the home, and those which take place outside the home. In Foochow on the first day of the fifth moon early in the morning every householder fastens on each side of his door a small bouquet of sweet-flag and mugwort tied with a red paper band. These plants are picked

with roots before daylight. Their strong odor, which represents the male principle, is able to resist disease and specters which proceed from the female principle. On the lintel of the door the people paste very powerful charms. The charm of Chang Tien Su, the Taoist pope, is of course the most efficacious. The charm with the Thunder-god wielding his lightning weapon is quite common. Another with a Buddha holding a mosquito brush by means of which he sweeps away disease and noxious vapors is very popular. These charms are made of paper four inches wide and eight inches long. They are printed from blocks and are sold on the streets for two cash a piece. In certain sections the care-taker of the local temple furnishes his constituency with the proper charms for a small consideration. These charms are also placed over the bed. After a few weeks they may be taken down and burned and the ashes mixed in water and the concoction given to the children who have stomach trouble. Many householders paste five colored slips of paper with charms on them above the lintel. These slips are about three inches wide and five inches long. The dark color is for the north, the white for the south, the red for the east, the blue for the west, and the yellow for the middle direction. According to popular tradition the five spirits of poison descend to earth on the first day of the fifth moon and scatter destructive vapors abroad and these charms on the doors keep them out.

These customs have the sanction of highest antiquity. The *Small Regulator* of the Hsia dynasty, an abbreviated calendar giving directions as to what should be done in different months, and dating probably to about 2000 B.C., has this note regarding the fifth moon: "This month gather medicine and therewith oppose poisonous vapours." In the books of the Later Han—25-220 A.D.—we find the following statement: "On the fifth day of the fifth moon hang above the door a red cord with seals of five colors to expel noxious vapours." These seals were made of peach wood which has great demon expelling power, no doubt due to the fact that it blossoms very early in the spring and hence is supposed to be endowed with a large portion of the male principle. In the Leang dynasty—552-555 A.D.—there was written a popular calendar of customs observed in King and Tsu, now Hupeh and Hunan. In this work we find this statement regarding the fifth day of the fifth moon: "Bind grass into the shape of a man, hang above the door, and so escape noxious vapours." These quotations suffice to show how intimately the customs observed at the present day in Foochow are related to those of remote antiquity.

On the fifth day various customs are carefully observed by every household. About twelve o'clock or soon after is the sacrifice to ancestors. The cabinet with the ancestral tablets

occupies a small room back of the main reception hall of the house. Before this the sacrifice is spread. In the middle of the table toward the cabinet is an incense burner with three sticks of incense. On each side is a candle, then a row of bowls with chicken, duck, fish and the glutinous rice dumplings. Of these viands there are six, or eight, or ten bowls. The number depends upon the wealth and station of the family. Before the bowls arranged in a row are ten small cups of rice wine. The head of the family comes, lights the sticks of incense, holds them in both hands and raises them thrice up to his forehead, puts them into the incense burner. Then he kneels and bows thrice. Sometimes he utters a short invitation to the ancestors to partake in the joy of the feast. This ends the sacrifice. The food is left before the cabinet for half an hour or so, and then spread before the members of the family and eaten. Those who have some particular reason go to the temples with candles and incense on this day and kneel and bow before the idol from whom they expect to receive some blessing.

On the fifth day of the fifth moon the house is carefully burned over with sulphur squibs. The burning squibs are applied to the chairs, legs of the table, under the bed, in the dark corners of the bedrooms. This is done to drive snakes out of the house. A few days before the fifth a drink is made of sweet-flag root, also of a reddish sulphurous substance imported from Loochoo Islands. The former is poured into the well, the latter is used as a wash for the body. The children's nose and ears are smeared with it to escape the poison of insects. The three cornered dumplings of glutinous rice wrapped in bamboo leaves are characteristic of this feast. The work called *Permanent Ideas in Popular Customs*, belonging to the second century A.D., has this note on this point. "On the day before the feast wrap up rice, chestnuts, and dates with leaves, boil with juice of limes till done. For this resembles the yin and yang as they enfold one another."

The children are provided with a new apron on the fifth day. This is a very useful article of dress. It covers breast and stomach and ties at the back. During the hot days of summer it is the only article of clothing worn by young children. On it are embroidered, or painted a tiger, or the five poisonous insects, namely, the snake, the spider, the lizard, centipede, and green frog. Such a stomacher with the insects is a powerful protector against disease.

A few days before the fifth, street vendors sell all sorts of little toys filled with strong perfume. The shapes are numerous. There are tigers, frogs, the eight diagrams, watches, deer, peaches, an abbreviated calendar and many other shapes which fancy suggests. These are hung by variegated colored silk cords from the button of the child's garment. They are sold for a few cash.

The better ones sell for a few cents. They are made by girls and women who are enabled in this way to help in the support of the family. The Chinese believe that pouches of perfume resist the disease dormant in the body and prevent disease from entering the body. The shapes are all powerful resisters of evil. The abbreviated calendar, for example has the same power against disease and specters which the original possesses. The peach and the tiger are noted as evil expellers. The perfume is a strong variety. Strong odors belong to the yang or male principle and of course possesses power to resist disease. The campholine ball has been added to the list of these disease opposing weapons in recent years. The women take mugwort and sweet-flag root and make it into a shape resembling human form and wear it in the hair. Of silk cocoons tigers are made and stuck into the hair of boys and girls to avert disease.

The past throws much light upon these practices. The *Small Regulator* of the Hsia dynasty gives this direction for the fifth moon: "Stew gynandrous flowers for the purpose of washing head and body." The work, *Permanent Ideas in Popular Customs* (second century A.D.) says: "On the fifth day of the fifth moon by hanging variegated colored silk threads from the arm will enable one to escape death by hostile powers of the female principle, and specters, and avoid disease." The work on the popular customs of King and Tsu (552-555 A.D.) says: "Bind five colored silks on the arms to escape evil and repress demons. This enables people to escape disease. Repeat frequently the following phrase, 'Dangerous devils playing in the light. When one knows the name of these devils they will flee far away.'" These few extracts from the works of different periods show us that the customs observed at present are not different in principle and very little different in form from the customs practised in north central China several thousand years ago.

The festival is observed in less obvious ways by the higher classes. The *Book of Rites*, an acknowledged authority today, says regarding the fifth moon: "This is the month when the day is longest. The female principle and the male principle struggle together. Life and death are separated. The superior man practices abstinence inward and outward. He retires within his home. He must not be hasty. He avoids all things which captivate the ears and stir up the sexual passion. He partakes lightly of delicacies and must not take highly seasoned foods. He limits his appetites. He quiets his heart and spirit. The officials reduce their business. They do not inflict severe punishment. In this way they aid the female principle to exert its influence." The principles enunciated in this quotation have influence upon the literary families today. The officials diminish their punishments, they inflict fewer blows upon culprits. Many, especially

women, abstain from meat on the fifth day of the fifth moon. The people of Foochow speak of the "Abstinence promoting long life." There are fewer plays by theatrical companies. The small meat stands on the street find business dull. Buddhism has emphasized the same line of conduct.

Before leaving this part of the subject it may be interesting to quote another authority, namely, that of the holy man Song, who wrote (627-650 A.D.). He says: "This month (*i.e.* the fifth) the vital principle of the liver is dormant (the liver belongs to wood and hence is dormant, wood having at this time attained its growth). The vital principle of the heart is active (the heart belongs to fire). At this time sour things should be avoided and the consumption of bitter things should be increased. Sour makes the liver more active and hence should be avoided. This helps the kidneys. This also fortifies and stores up the vital spirit. One should retire early and rise early. Sexual intercourse should be avoided. On the fifth day practise abstinence and quietly nourish the body and in this way put yourself into harmony with the season of heaven." These doctrines have become diffused among the people and are acted upon by force of habit long established.

Not only are these observances to be carried out, but certain things are to be religiously avoided or tabooed. People should not stay in damp places, should not lie with their naked body exposed to the light of the moon and stars, should not ask about sick persons. These are all connected with the principles already explained. Damp places abound in noxious vapours, the moon belongs to the female principle.

On this day presents are also exchanged. The bride's family present summer clothing to the newly married bride, also the three cornered dumplings of glutinous rice and fans. The fans are distributed among the members of the husband's family. The origin of this custom of distributing fans is attributed to Emperor Tai Cung of the Tang dynasty (627-650 A.D.). This note is found in a work called the *Origin of Things*. "Tai Cung said to U Ge (U Ge belonged to the family of the emperor's wife), 'On the fifth day of the fifth moon people present each other with trinkets. To-day I shall present a fan with characters written on it. With it the fresh air will be set in motion and the people's virtue will be increased.'"

Turning now to the customs performed outside of the home we note that herbs picked on this day have great medicinal value. We have already quoted from the Calendar of the Hsia dynasty that "this is the month to gather medicine and therewith oppose poisonous vapours." There are numerous references to the efficacy of medicines prepared upon the fifth day of the fifth moon. We shall quote a few typical ones. Cung Caik, a hermit who

lived about 420-477 A.D., and gathered herbs for the purpose of making medicine says: "Formerly on the fifth day of the fifth moon before cock crowing, while picking herbs, a plant in shape like a man was seen. When it was plucked and used to cauterize with, it had effect. The chief musician Kuong, of the Chow dynasty, was of the opinion that in a year of much sickness the grasses grew earlier." Ko Hung, who lived during the fourth century of our era, a famous physician, writes: "On the fifth day of the fifth moon draw a very powerful charm with cinnabar, wear it before the heart, and so escape demons, drive away disease, expel many sicknesses. This is the charm that controls a hundred diseases." In a monthly regulator written by the holy man Song above quoted (627-650 A.D.) he gives this information: "On the fifth day of the fifth moon take the moss from the tile roof, or ashes of many plants, and salt. This is good to rinse the mouth with. Boil Szechuen pepper in vinegar. This preparation is able to heal all kinds of diseases of the teeth." This is made to-day in Foochow.

A few extracts from the great *Materia Medica* of the Ming dynasty called the *Pun Ts'aow Kang Muh*, will give us the highest medical opinion of modern times on this matter. The author spent thirty years on his work, made extracts from over eight hundred preceding authors from whom he selected 1,518 different medicaments and added 374 new ones, thus making in all 1,892. Regarding picking herbs he says: "On the fifth day of the fifth moon pick a hundred kinds of herbs and dry by exposing to the air, burn, mix with lime, make a paste, bake and then grind to powder. Smear over wounds to stop the flow of blood. Also plaster over bites by dogs. Mix with fresh water, make a dough, heat till it becomes white, add sharp vinegar and make small cakes. Take a cake under each armpit and squeeze. When the cakes are dry change. This treatment will take away general pain in the body and stop eruptions. Wash eruptions with urine. After three washings the eruptions will heal."

Another recipe reads as follows: "On the fifth day of the fifth moon about the noon hour, if it is raining, quickly split a bamboo pole. In the bamboo there will be found a very powerful liquid. Take it out to use as medicine. This will heal heart and stomach troubles, keep the vital spirits from congealing and collecting. It will also cure worm troubles. Mix with otter's liver and make into tablets. When this is drunk it drives away fever, destroys phlegm, quiets fears and soothes the spirit." This bamboo sap is used in Foochow to-day as medicine. The tablets which requires otter's liver are rare because it is difficult to find otter's liver.

Here is another choice bit of medical wisdom from the same author. "Take water from a wheel rut, or from the imprint of a

cow's hoof to wash scrofula on the neck." The bilge water in the dragon boats is eagerly dipped out and used as a wash.

These quotations might be multiplied, but we have now sufficient data before us to explain all the customs connected with this summer festival. As we have seen, the various customs have a functional value. They are directed against specters and disease. The Chinese are fighting demons all the year round, but the fifth moon is associated with a great activity of the demon world. There are two reasons for this. One reason is that at this time disease is very prevalent in China and always was. The climate is hot and sultry, the houses are crowded, the streets are narrow. Sewerage systems exist, but the sewers are clogged. All refuse and dirty water are dumped into the street. The water for household and cooking purposes is drawn either from shallow wells, or canals reeking with filth. The bedrooms are dark, and damp, and poorly ventilated. These conditions are the same in a small hamlet as they are in a large city. Every year during this time cholera, plague, all sorts of bowel troubles and numerous other diseases afflict the people. This has probably been the case from earliest times. Demons produce disease and hence this battle with charms, and spells against these arch enemies of mankind. This is probably the practical reason for the popularity of the festival of the fifth moon. This prevalence of disease at the approach of the summer solstice was probably very early connected with this event in nature. The yang, the male principle, represented by the sun, is beneficent, health giving. It is now about to be overcome by yin, the female principle, which is represented by the earth and is dark producing disease and death. Specters belong to it. Naturally with its advent demons and disease are rampant and men must resort to all means to overcome them.

DRAGON BOAT RACES

There is another side to this summer festival which the foreigners living in China enjoy, and usually associate with this time. In fact, among the foreign community, this festival is known as the Dragon Boat festival.

Near Foochow every village situated beside a canal, or stream, or a large sheet of water owns a dragon boat. This is stored in a long low shed next to the village temple. In the fourth moon, corresponding to May, the committee connected with the local temple call upon each householder and receive a contribution toward the boat races. The amount of the contribution is fixed by custom. Everything in China goes by custom. In Foochow City and suburbs two boatwomen go from shop to shop

with a shallow bamboo basket, a flag representing the particular boat for which they are collecting, and a drum, and receive small contributions for the boat races.

Toward the end of the fourth moon the dragon boat is pulled out from the shed, the cobwebs are swept out and the necessary repairs are made. The dragon boats are made of pine. The skeleton is made of well seasoned wood. The prow and stern are curved up like a bow. The prow has a dragon's head and fins. In northern Hunan, where these races originated, the boats are 115 feet, 95 feet, and 75 feet long and have a complement of 80, 60, and 40 men respectively. In Foochow the boats are 40 to 60 feet long and have 28 to 36 men. The boats are narrow allowing for two men to sit side by side.

Each boat had a captain selected by the committee above mentioned. In the region around Changsha, Hunan, they usually choose a wealthy man and one expert with his fists. Quite frequently an aquatic victory is followed by a fistic contest on shore. The captain selects his crew from among the boat people. He with his assistant stands in the prow of the boat. In the middle is a drummer and a man who beats the gong, to keep the rowers together, in the stern is the steerman who wields an oar about twenty feet long which enables him to turn the boat very quickly. The rowers are seated on each side and propel the boat by means of short paddles resembling the paddle of the Indian. The paddles of the different boats have different colors. From the first to the fifth day the sound of drums and gongs resounds from afar.

Various customs are observed before the boat enters the water for the final races. Near Changsha, Hunan, a Wu or Exorcist is invited. The night before the races the captain prepares meat and wine. The exorcist makes somersaults from prow to stern. He scatters buck wheat in the boat and with fire illuminates it. While he is doing this there is a continual beating of drums. These performances prevent another exorcist from placing his spells on the boat and encompassing its defeat. On the day of the races when the rowers are in their places, the exorcist takes a small quantity of oil and lights it. If the flame blazes high and red it means victory. If the blaze is dark and low it means defeat. The exorcist relies upon a spirit called the holy Sak of the western river. The spells which he employs are called "Savage Thunder," "Fierce Fire burning up Heaven." He performs various tricks which bear the high sounding names of "Gathering the dragons before him," "Stopping the soldiers of yin, the female principle," "Causing mountains to be moved into the sea." The exorcist rolls up his skirt, takes off his shoes and leaps into the air seven times. He lights the fire before mentioned, the boat pulls from the shore, he repeats his spell which is as

follows : " Heaven's fire burns the sun, Earth's fire burns the five directions, the thunder fire with its customary fierceness burns up all calamities. The dragon boat may ply the light water (a dangerous water in Kan Su), the five lakes, the four seas going where it will." When the boat is in the middle of the stream he brushes it out with a wisp of white grass in order to cleanse it of all evil influences placed into it by enemies to bring about defeat. The boatmen throw a peach into the river with a pot of rice and beans. The present purpose is to ensure victory. The original idea was to sacrifice to the river gods for rain. These elaborate ceremonies take place in northern Hunan. They are described in a work called *The Record of Boat Races in the Wu Ling region*. The Wu Ling district is subject to Ch'angteh in northern Hunan.

The customs around Foochow resemble these in many respects. A table with viands, incense, and candles is spread on shore near the boat. The exorcist recites incantations and rings his bell and burns idol paper. In certain places, just as the boat is about to pull away from shore the exorcist takes a wisp of rice straw of the first harvest—this is supposed to have a good deal of the yang principle because it grows so rapidly and lights it and burns out the evil in the boat from prow to stern. In certain places the rowers go to the local temple and the incantations, and sacrifice take place there. The spells are very similar in character to those mentioned above.

Each boat is under the protection of a guardian god. In the Diong Loh district near Foochow the village of Wo Siong has the monkey god as protector of its dragon boat. This god used to be popular among literary men because he helped them to obtain a good place in the examination halls. In Hunan temples are devoted to the gods presiding over the boats. Quite a famous one is Liong Uong. He has a hat on and full dress. His attendants are armed with arms and staves. He was a man of the Eastern Han (58-76 A.D.) who led the army of Ma Seu against the savages of Ngu Ka. An image of this idol is carved on the prow of the boat. Quite generally the guardian deities are men who were drowned under some peculiar circumstances.

The races present a picturesque spectacle. The fifth of the fifth moon is the great day in Foochow and vicinity. The long narrow boats with the brown dusky rowers, the spray from the paddles glistening in the sunshine, the rhythmic motion of the rowers responding to the sound of gong and drum, these once seen are not soon forgotten.

The races are rather informal. The starting point and goal are not clearly marked out. There is a general understanding, however, that when a boat gets ahead of another and keeps its place it is considered the winner. The general impression upon the onlooker is that of a free for all, promiscuous contest. This

informal and indefinite character of the races naturally gives rise to many tricks and disputes. Each boat tries to get a position in the middle of the stream. A very common ruse is to roll up the flag, stop beating gong and drum and pretend to quit the race. When the opponents are off their guard, then the boat starts up and thus gains an advantage. Another trick is to start forward and then stop and keep on with this proceed until the opponents are weary. Another common resort is to wait around until they can get a tired crew to race with. Still another method is to lift up the heavy steering oar out of the water and thus lighten the boat. There are no judges except the rowers and their friends and enemies and no umpire. Such officials, could they be induced to act, would find life miserable whatever their decisions might be. Handicaps are given. These are usually figured in boat lengths.

We can readily imagine that the uncertainties of the contest, the chance for a good fight would attract certain elements of society who are weary with the monotony of Chinese village life. Every year a number of people are drowned and some are killed and injured in the fights which follow the races. In certain parts of China the officials interfere and try to stop the races. This interference is desultory, however. The officials fear that the people might ascribe drought or flood or bad crops to the fact that the races were not held, and so the law is very lax.

In northern Hunan, when the races are over, the boatmen place into the boat meat, and wine, and gold idol paper. The paper is burned, a little wine is poured into the water at the stern and the following incantation is repeated: "Malady, disease, death, plague, may they all with the water flow away." This done the boat with the flag furled, drum and gong silent, rows to the shore, is drawn up and placed into the shed till the next season.

Of course the races would not be complete without a bountiful feast and present to the participants. The feast takes place in the temple of the guardian god. There are usually two bowls of everything on the table and the bowls are extra large. Among the presents the fan is quite prominent, no doubt following the example of the monarch of the Tang dynasty.

As we have been retailing these details the question has arisen, "What is it all about?" If we should ask a Chinese he might laconically answer, "Yes, the dragon boat races." If he is more genially disposed he might tell us that it is in the memory of Kok Nguong. In the history of Su Ma Chien, the Herodotus of China, treating events to 122 B.C., in chapter 84 the story of Kok Nguong is given in substance as follows. Kok Nguong was privy counsellor of prince Hwai of the state of Tsu about 314 B.C. He was a very efficient man and was held in high esteem by his prince. The prince ordered him to make

certain regulations. The rival of the counsellor desired to obtain a copy of the same before publication. Kok Nguong would not give it to him. Piqued at this the rival denounced Kok Nguong to the prince. The prince became angry and estranged. Kok Nguong became sad and distressed. He consoled his sorrowful spirit by composing a poem called the Dissipation of Sorrow. He then went to the Mi Lo river in northern Hunan, clasped a large stone and jumped into the river and was drowned. Thus far the story of Su Ma Chien. The commentary to the history adds that it took place on the fifth day of the fifth moon. Also it adds that the people of Ts'u, which was located in what now is northern Hunan, observed the day yearly as a festival. At this festival they raced with dragon boats, and cast offerings of rice into the river in memory of the day when the fishermen sought for the body of Kok Nguong.

This is not the only story explaining this ancient festival. Another legend tells of a maiden Ts'ao Ngo. Her father, a wizard by profession, was drowned on the fifth day of the fifth moon about 180 B.C. His body could not be found. His daughter, then fourteen years old, wandered along the bank of the river where her father disappeared for seventeen days. Then she threw herself into the water. After a few days her body arose to the surface and in her arms she clasped her father. On this account a pillar was erected for her and the races were held. This occurred in Shao Shing Fu in Chekiang.—Mayer's *Chinese Reader's Manual*, 247.

These stories show that the Chinese are not agreed in explaining the origin of the boat races. On the face of it, it is improbable that the suicide of a man in a district in northern Hunan should be the cause of a festival quite general throughout China. He appeals to no patriotic feeling. He was an unfortunate good man and of such there have been many in China. Still his name is attached to the races, but undoubtedly in quite a different capacity from a disappointed privy counsellor and the composer of a poem.

An explanation of the cause of the festival is suggested in a work called *Suk Ca Hai Ge*, a record of marvels dating from 502-506 A.D. This work has a note on the races as follows: "Kok Nguong on the fifth day of the fifth moon jumped into the Mi Lo river. The people of Ts'u lamented for him. When this day arrived they filled small bamboo baskets with rice and threw them into the water and so sacrificed to him. In the reign of Giong U (25-58 A. D.) in the place Diong Sa (northern Hunan) Eu Keuk in his dream saw a scholar who said that he was Sang Lu Dai Hu (official title of Kok Nguong). He said to Eu Keuk, 'I have heard, sir, that you have sacrificed very bountifully. In former years the dragons of the swamps and the other dragons

have secretly taken it away. To-day if you favor me again you should close the top of the basket with leaves and tie it with variegated silk. These two things the dragons abhor.' Keuk obeyed his words. To-day on the fifth day of the fifth moon the people make dumplings and bind them with variegated silk." This extract shows that the festival is no memorial, but that Kok Nguong stands for a beneficent force in nature to whom sacrifice must be made in order to obtain certain benefits. The father of Ts'ao Ngo in like manner became a water-god able to dispense gifts. There is a little snatch from an old dragon boat song which I cannot trace to its origin. This says: "When the gay boats win we get a good year." Another song composed by Su Guong Hi of the Tang dynasty (713-756 A.D.) goes on as follow: "If you wish to make the autumn bountiful, the sound of drums and trumpets should resound from afar." The sound of drums and trumpets refers to the drums in connection with the boat races.

These indications are confirmed by local customs in different parts of China. The history of Chihli Province reports that in the district of Bing Gok on the fifth day of the fifth moon in case of drought the women go to the bank of the river and wash the sieves and thereby pray for rain. The history of Shansi Province notes that in the district of Sek Ciu all the villages sacrifice to the Dragon Lord and hang idol paper on gardens and fields on the fifth day of the fifth moon. The history of the Loochoo Islands, lying between China and Japan, says that in the fifth moon the people sacrifice to the spirit presiding over rice.

In Foochow the people say that the races bring the great peace. The great peace means absence of disease and good harvests. In all parts of China peace is associated with a bountiful harvest. Rebellion and trouble frequently follow bad harvests. Seu Kuong Ke, a disciple of Jesuit Missionaries, who wrote a work on agriculture published in 1640 A.D. says, "If rain comes on the fifth day of the fifth moon there will be a good harvest in the succeeding year." Thus we must conclude that the moving force in this festival which has survived the viciscitudes of several thousand years is the universal desire for a good harvest and for rain upon which a good harvest depends. The legends are not the cause of the festival, but were probably produced by the festival to explain customs whose origin was lost in remote antiquity.

In Memoriam

GEORGE EVANS MOULE.

George Evans Moule was born on 28 January 1828 at Gillingham in Dorset, the second son of Henry Moule who was then Curate-in-charge of Gillingham and afterwards, from 1829 to 1880, Vicar of Fordington by Dorchester. He was educated at home until he went in 1846 to Corpus Christi College at Cambridge; where he graduated with mathematical and classical honours in 1850. Though his chief intellectual interest was always in books he was also extremely fond of music, finding it a great help to his work; and no one who played or even strummed on the piano within hearing of his study ever went unthanked. He was neat and clever with his hands, using a lathe well, and with a real, if rarely used, gift for drawing. In 1846 he had turned his back on the world and set himself to the service of Jesus his Master with a resolution which by God's grace only grew stronger as years passed by. He was ordained Deacon by the Bishop of Salisbury in 1851 and Priest in 1852. In 1857 he was appointed to work in China by the Church Missionary Society, and reached Shanghai on 21 February 1858; proceeding soon afterwards with his wife to Ningpo;—the wife who was his devoted and beloved companion and helper from 12 February 1858, their marriage-day, until her death on 25 March 1909. He always kept a grateful recollection of the kind welcome which they received from Wylie, Edkins, and others of the spiritual and intellectual giants of those days.

He had chosen China as the mission-field which had least secular attraction for him; but he was not slow to find that the language and literature which it was his duty to study were of the most fascinating interest, and that his small leisure could be far more than filled with even a desultory observation of the people with their manners and arts, their history and antiquities, and of the country with its sights and sounds. During the T'ai-p'ing Rebellion he already knew enough to be able to pick up several quite valuable books of which some are now in the Asiatic Society's Library at Shanghai and others in the University Library at Cambridge. He was in scholarship, as in all things, ascetically devoted to duty, and he did not allow himself to become a specialist in anything but preaching the Gospel; though there are few branches of Chinese learning of which he had not at least some sound and intelligent knowledge. The papers which he contributed to this and other journals had perhaps sometimes the faults, as they certainly had the virtues, which come from

the use of a strong intellect and sound scholarship without the aid of that minute and laborious research for which he never had time.

On 28 October 1880, he was consecrated Bishop in Mid-China, and from that day his scanty leisure for Chinese reading was reduced to almost none. Of the last thirty-one years of his life he spent twenty-seven in China, and of those twenty-seven years almost every day at work. One of his last printed articles (in the *Chinese Recorder*) was on Missionaries' Holidays, a subject with which those who knew him felt that he was nobly incompetent to deal. His upright figure and kind, serious face were well known and honoured in Shanghai; but he never lived there for more than a few weeks at a time, except in the anxious days of 1900 and 1901, when he was with difficulty persuaded to leave Hangchow, where a native house was his home from 1865 to the end. During those months of residence in Shanghai he preached regularly in the Cathedral, and took a most active interest in the questions of social reform with which the community was then concerned. He resigned his Bishopric in 1906, but continued full active work until Bishop Molony arrived in 1908, and scarcely less active until Death brought him rest on 3 March this year at Auckland Castle, the home of his youngest brother, the Bishop of Durham. He had come to England in July 1911 with his eldest son and only surviving daughter, and was hoping to see one more English Spring. For him, "to look at things in bloom *Eighty* springs were little room;" and his quick observation and life-long love of flowers have brought several undescribed trees and plants to the notice of scientific botanists. But he was hoping still more to return to the land whose chief attraction was, to the end, that it was for him the place of his Master's work. His religious convictions were very deep and held unwaveringly to the last; but for that reason his charity was large, and his capacity for friendship was unbounded. His friends were christians and heathens; merchants and missionaries; Presbyterians, Baptists, Jesuits, no less than members of his own loved Church. A Prefect in Shantung once said "Every mandarin in China knows Bishop Moule as a righteous man"; and a French Consul who had not seen him wrote that he was "universellement connu et estimé en Chine."*

One who had met him very rarely writes "I can say without exaggeration that very few, if any, men that I have ever met have attracted me more. There may be others with as much goodness, and others with as much charm, though they are scarce, or seem so, but still fewer who unite in their character both the goodness and the charm."

* There is no space even to name more than a small number of the many friends who were real helpers of his life and work; such as were his Parents and five brothers and friends only less dear than brothers in England, and in China such men (to name here men only) as Burdon, Russell, and Nevius, his brother, and colleague through so many years, Archdeacon Moule, Stuart and Judson at Hangchow, Hoare, Hodges, J. L. Scott, H. E. Hobson, and not least his honoured successor, Bishop Molony.

Beyond his courtesy, simplicity, and gentleness, the steady humourous look with which he would regard his friends, especially if they were saying things with which he did not and would not agree, and the hundred indescribable traits which made him a lifelong friend to those who once learnt to know him,—beyond these more intimate qualities all who knew him at all were struck with his diligence and his plain living. "*Repos ailleurs*" hung always on his wall, and since his death a most intimate friend has well described this aspect of his life in Virgil's words,

Aude, hospes, contemnere opes et te quoque dignum Finge Deo.

On his appointment to the Bishopric he received the degree of Doctor of Divinity *honoris causa* from his University, and in 1905 the high distinction of an Honorary Fellowship from his College in recognition of his Chinese learning. He was elected an honorary member of our Society in 1864, having been proposed by Sir Harry Parkes. His contributions to the Journal were :—

Notes on the Provincial Examination of Chekiang of 1870, with a Version of one of the Essays. Read before the Society, 16 December 1870.

The Obligations of China to Europe in the Matter of Physical Science, acknowledged by Eminent Chinese; being Extracts from the Preface to Tsang Kwo-fan's Edition of Euclid with brief Introductory Observations. Read 12 June 1872.

Notes on Col. Yule's Edition of Marco Polo's "Quinsay." Read 8 December 1873.

A Buddhist Sheet-tract, *containing an Apologue of Human Life*. Translated, with Notes [and facsimile of the Tract]. Read 22 January 1884.

A Guide to True Vacuity. By Yuen-yang-tsze. Translated [with facsimile of the Tract]. Read in abstract 22 October 1888.

Notes referring to Hangchow in George Jamieson's Tenure of Land in China and the condition of the Rural Population, 1888, p. 105.

Notes on the Ting-chi, or half-yearly sacrifice to Confucius. Read 17 January 1901.

He was one of those who read a paper at the Jubilee Meeting of the Society, but the papers read then were not printed in the *Journal*.

His other publications were mostly articles on many subjects in the *Chinese Recorder*, *C. M. Intelligencer* (or *Review*), and other periodicals; and letters to various newspapers. *The Conversion of a Chinese Physician* 1864 (the second edition of which in 1868 contained an excellent short account of the T'ai-p'ing Rebellion), though compiled by his Father, was principally written by George Moule, with short extracts also of letters from his wife and from Mrs. Arthur Moule. In 1878 he printed at Dorchester a short lecture on *Confucianism*; and in 1889, at Shanghai, his most interesting *Notes on Hangchow Past and Present*, which was reprinted in

1907 in a revised and larger form. In this year he also printed by request his brief autobiography: *A Retrospect of Sixty Years*, just as in 1902 he had published, at the request of members of the congregation, the sermons preached by him at Shanghai in 1900-1901, under the title of *Faith and Duty*. He never had the least desire to write "popular" books on China or on any other subject, and had to be persuaded and almost forced into print, except in cases where he felt able to do something to support the honour of God or the truth of Christianity. His works in Chinese include a small Primer of the Hangchow (Mandarin) Dialect (1876), a version of the Prayer Book (1874) and a Hymn Book (1871, etc.) in the same dialect, a partial translation of the Prayer Book into the Ningpo dialect (1860, 1864), and a practically complete Prayer Book in *Wén-li* which was only finished in 1910. In this last work he received constant and much-valued help from his devoted secretary P'an Sung-chou (until 1905) and from his colleague and former pupil the Rev. Ni Liang-ping. He printed also some smaller books and tracts in Chinese, and was working at the last at a paraphrase of the Bishop of Durham's *To My Younger Brethern*. He was one of the too few missionaries who could compose and write a letter or the rough draft of a translation in Chinese without the help of a native scholar.

He had hoped that his body would rest beside his dear wife and eldest daughter and many Chinese friends amidst the mulberry orchards of Hangchow; but now it is laid, near that of a beloved niece, within sight of the great Cathedral of Durham, a spot not unbefitting the sleep of a missionary of JESUS CHRIST.

LITERARY NOTES

La Philosophie de la Nature dans l'Art d'Extrême Orient. Par RAPHAEL PETRUCCI. Paris : Laurens.

An article on Art, of as late a date as 1895, closes with the phrase "about Chinese Art we as yet know next to nothing." Since those words were penned the sources of knowledge have indeed multiplied. Through the labours of Bushell, Giles, Hirth, Chevannes, von le Coq, Stein, Binyon, Münsterberg and others, a history of Chinese Art from its earliest days has been laid before the student from the Western World, who now refers with familiarity to Ku-K'ai-Chih, Wu-Tao-Tzu and their confrères, and freely compares the styles of successive dynasties.

To knowledge of history we must, however, in the realm of Art, add understanding of those impulses from which have sprung the forms we are considering. To assist to this understanding is the end to which both the books under review are written.

In the finely printed folio before us, Mr. Petrucci sets forth clearly, with insight and deep sympathy, that marvellous philosophy of nature upon which the Art of the Far East is founded. With the widely accepted theory that Buddhism provided China with her artistic inspiration, that it brought to the so-called "material and positive Oriental" that "something of the imagination and idealism of the Aryan races" which transformed and vivified their Art, Mr. Petrucci is strongly opposed and in support of his argument shows how profoundly Buddhism itself was affected and modified by the Philosophical system already developed in China. He points out the great difference between the form taken by Buddhist art in the Far East, and that which it has kept in India, where it has not that vigorous comprehension of plant and animal life, and especially of landscape, which in China and Japan have been so marvellously expressed. In India the impossible, the fabulous reign always. As he expresses it "It seems as if an intelligence more imaginative than observing produced with frenzied fecundity the wonderful sculptures which seem to aim solely at passing the limits of the real."

And what is this system, this Philosophy of Nature, a grasp of which, is anterior to the smallest comprehension of that Art which first strikes the Occidental mind as weird and unfamiliar? Mr. Petrucci searches for it in

the pages of the I-ching, in the mystic teaching of Lao-tzu, and in the pious conformation to tradition of Confucius, and finds, that the Philosophy which was first expressed in the XIth century before our era, which has, until our day, directed the evolution of the Chinese mind, "considers every being in the world, every manifestation of nature, every man, every genii, every god as an active part of the great whole," of that great Reality which is behind and beyond the flux of phenomena. Whereas, this primitive cosmogeny finds a close parallel in Hesiod, the development has been in no wise the same. In the effort towards the comprehension of the Universal, no personal or anthropomorphic form has appeared. The Chinese have remained attached to vague principles, even the idea of God in our Occidental sense is absent, and man, who is to us the centre and lord of the earth, is to them but one of the component parts of creation. This philosophy, explains that subtle penetration of Nature in all her moods and manifestations, which is what strikes one most forcibly in the Art of the Far East, and to all those who are interested in this most fascinating subject a careful perusal of Mr. Petrucci's important work is essential.

The author has been ably seconded by his publishers, who have produced a very beautiful specimen of the book-maker's craft, and has been fortunate in having access to those indispensable reproductions of the Kokka Magazine, of which there are four examples, and also to a good deal of as yet unpublished material from the recent expeditions to Central Asia.

F. W. A.

The Flight of the Dragon. By LAURENCE BINYON. London: John Murray. "Wisdom of the East Series."

"The Flight of the Dragon," by Laurence Binyon, one of those charming booklets published in the "Wisdom of the East" series, purports to be "an essay on the theory and practice of art in China and Japan based on original sources." No writer on Far Eastern Art has shown a keener appreciation, a deeper sympathy, than has Mr. Binyon, and this exquisite sketch (which indeed contains matter for a folio) will but serve to enhance his well-earned reputation. He deals, as does Mr. Petrucci, with the impulses, the intentions, which have produced this Art, with the Dragon—symbolic of the sovereign energy of the soul—with the "sword-play of the brush," with mental preparation, suggestion, symmetry, value of space, and above all with the rhythmical vitality which is its most important element, and *he* also feels that its sole aim is but the expression of the Universal

Soul—that "Art is not an adjunct to existence, a reduplication of the actual; it is a hint and a promise of that perfect rhythm, of that ideal life."

F. W. A.

Adversaria Sinica. By Prof. Herbert A. Giles, LL.D.

The work on science is usually dry and flavourless. It is especially so when the subjects to be treated have nothing in common with our daily life. The present work, of which the first part appeared six years ago, is a welcome exception in that the author's skill is so exercised as to render a living touch to what otherwise might become a description of dead things.

It is, however, not my intention to review the articles one after another which amount to more than twenty. I may perhaps be permitted to write something about two articles which have particularly interested me in the course of my reading.

The first number is opened up with the auspicious subject of "Who is Si Wang Mu" quite à la Chinoise.

Evidence is given from various angles to establish the identity of Si Wang Mu 西王母 with Hera or Juno. I think I am in a position to present another support to the author's original argument. Look at the following passage taken from 史記:—

吾乃今目睹西王母皚然白首戴勝(?)而穴處兮亦幸有三足烏爲之使(大人賦)

"I now personally witness Si Wang Mu. She is fair-haired and of white complexion. She wears a necklace and dwells in a cave. She has a happy attendant in the shape of 三足烏. (Eulogy on Giant.)

To begin with, 皚然 and 戴勝 are adequate terms to describe a Caucasian woman. 戴勝 or wearing a necklace, also proves that Si Wang Mu was a woman. It is curious to note that the character 勝 has no intrinsic significance of a necklace or a coronet. From the fact that the ornament of images of Buddha is known as 勝曼, which of course is a pure foreign term, I might infer that 勝, in the capacity of necklace, is of an alien origin, possibly a transliteration of the Sanscrit.

As to the 三足烏, it is annotated as a *blue bird*, instead of the usual crow and further that it was a supplier of food to Si Wang Mu. A parallel might be drawn between that and the beloved dove which served as carrier of the immortal food of Ambrosia and Nectar to twelve Gods of Olympos.

About the beginning of the Han Dynasty, incessant intercourse between China and the Eastern Greek possessions along the trade

routes of Central Asia, which reached their climax in 張騫's expedition must have introduced into China a beautiful current of the Greaco-Bactrian art. Comparison of Fig. 1 with Fig. 2 will convince the readers. In both instances the figures are arranged diagonally one after another with geometrical exactness. This mode of delineation, I understand, was of common use among the ancient Egyptians, while in China, it is one very seldom met with. Considering that the stone carving, of which Fig. 1 is copied, is traced one century B.C., or about the commencement of the Han period, we are at once conscious of the fact that influence of the Western art must have had a very far-reaching effect upon the Chinese life.

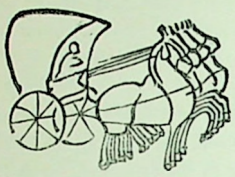


Fig. 1.
Stone Carving,
Hsiao T'ang Shan
(Dr. Bushell's "Chinese Art")
Fig. 9, Vol. I)



Fig. 2.
"Book of Dead"
(Egypt)

Referring to the Si Wang Mu that appears in Mu T'ien Tsu Chuan, I may be permitted to quote Mr. Y. Sasaki, M.P., who has spent years in Mongolia and in Central Asia, as follows :—

> "Si Wang Mu is not a fairy. It is a name of a great tribe which prospered in Central Asia. From the founder of the Chou 周 Dynasty down to Wen Wang 文王, the said tribe was held in great esteem as the main division of the Chou families. It is for the sake of political policy, and not of love (as the orthodox commentators on 穆天子傳 maintain) that Mu Wang 穆王 paid homage to Si Wang Mu (Translation) (P. 84, 西域探檢日誌).

The above quotation brings Mr. Sasaki quite in line with Prof. Chevannes who holds that "Dans ces textes (c'est-à-dire, de 穆天子傳), le nom de Si Wang Mou est mentionné; mais il est le nom d'une tribu barbare (?) de l'ouest, etc."

In conclusion, let me touch upon Terrien de la Couperie's explanation. On page 3 of the *Adversaria Sinica*, he is quoted as saying that Wang Mu is a corruption of Kam-mu (Kun-mo), the title of sovereigns of Wu Sung nations. Here he evidently refers to the passage occurring in 史記 to the effect that 騫旣至烏孫烏孫王昆莫(?)見漢使如單于禮("Upon the arrival of 騫 in the country of Wu-Sung, Kun-mo or Wu-Sung king received the Han Ambassador (viz. 張騫) with the ceremonies due to 單于 chiefs").

Might not the etymons of the "Kun-mo" be the Japanese "Ka-mi" and "Ki-mi," meaning god and sovereign respectively? The former, the "Ka-mi" is preserved in the Ainos' vocabulary in the form of "Ka-moi."

It is one of the many rewards of antiquarian researches that such words of our common use should find their counterpart in the accounts of a nation that flourished in Central Asia one century B.C.

Pages 199-203 contain an interesting article on the "Japan's debt to China," which claims our special attention on account of its being built upon the information chiefly gathered from the Chinese source.

First of all, I should like to point out that, in the translation of a passage from 後漢書 heading the article (P. 189), Prof. Giles makes a mistake in rendering 倭奴國 "Dwarf-slave nation." The best that could be done with these three characters would be to simply put them "Na-kuo of the country of Wa." Read the following :—

光武中元二年倭奴國奉貢朝賀,使人自稱大夫,倭國之極南海也(後漢書東夷傳)

"In the 2nd year of 中元 era of the Emperor, 光武, 倭奴國, bearing tribute, came up to the court of Han. The envoy called himself a Lord Steward. (奴國) is situated at the Southern extremity of "Wa" country. The Emperor 光武 bestowed on him an official seal."

From the above quotation, we can now clearly see that 倭 and 奴國 represent two different localities. Next the question arises, Is it possible to find the place which was known to the Hans by the name of "Na-kuo"?

In A.D. 1784, there was excavated at a spot (lat. 33-40″: long 130-18″) called "Na-ka" (那珂) of the island of Kyushu a golden seal with the inscription of 漢委奴國王 upon it.

Considering that the Kumaso tribes inhabited the island of Kyushu in the Han period have left us no object of art, we may safely conclude that the seal in question is one that substantiates the record of 後漢書, "The Emperor 光武 bestowed on him an official seal." At the same time. it establishes beyond doubt that 奴國 is nothing but a transliteration of our 那珂 province, and it is an interesting by-product of this quotation from 後漢書 ("(奴國) is situated at the southern extremity of the country of 'Wa'") that we are able to decide the ancient "Wa" country consisted of Korea and the southern reaches of Kyushu.*

Next on the question of tattoing: 魏志 as well as 後漢書 quoted by the author, mentions the practice of tattooing among Wa nations: 男子無大小皆黥面文身 "Men, young and old, tattoo their faces and paint their bodies." This description is highly valuable as it gives a clue to distinguish the present Japanese from the Wa people.

---

*(In passing, I may remark that the character 奴 was probably pronounced "Na" in the Han period. For, besides our "Na-ka" is designated as 奴, The History of We" (魏志) tells us that the Assistant Governor in the island of Tsushima was called 卑奴母離. The Japanese equivalent to this being "Hina-mori" or a Guardsman of rural districts, the Japanese "na" is here also rendered 奴.

To Mr. Darwin's remark, "not one great country can be found, from the Polar regions in the North to New England in the South, in which aborigines do not tattoo themselves," I may cite as an exception the Japanese. This is shewn by the numerous clay figures that have been unearthed from the ancient tombs. The existence of this habit among Wa people, which is another name of the tribe known as "Kumaso" in the Japanese history, goes to prove conclusively that they were of different stock from the Japanese proper and of the tropical habitat. I say this because the practice of tattooing is an invention by people who, living under the burning sun, cannot afford to put on sufficient clothes to satisfy their aesthetic temperament. In the travels of Marco Polo, I remember two different tribes are credited with the habit and they are all tropical nations living in Burma.

Thus it is clear that the 倭奴國 in 後漢書 and 魏志 is nothing but a local name, without the least reference to the conditions of people, such as "dwarf" or "slave," and the nations mentioned as "Wa" comprises the Koreans and the Kumaso tribes, the latter now being extinct as a race. The remarks of these two works on 奴國 have in reality very little to do with Japan proper, in which sense Prof. Giles intended to construe the passage.

Last, but not the least interesting, is the question as to the origin of the Kata-kana, or Japanese alphabet. Prof. Giles, citing the views of the more conventional Japanese sinologues assigns it a Chinese origin. At the risk of trespassing the limit of book-criticism, I venture to propose that the vowel group of the Kata-kana is traceable to Sanscrit. The first vowel 力 (pronounced ā) has its equivalent in the Devanagari 𑌅; the second one イ (i) very much resembles the Devanagari 千 and the third ウ is seemingly a contracted form of 𑌉, while the fourth 工 and the fifth オ are unmistakeably copied from 𑌎 and 𑌓 respectively. In each of the foregoing comparisons, the sounds are almost identical. The old Chinese-origin-theory has more weak spots than one. *Tempora mutantur, nos et mutamur in illis!*

R. K. W.

An Alphabetical Index to the Chinese Encyclopaedia Ch'in Ting Ku Chin T'u Shu Chi Ch'eng (欽定古今圖書集成). By LIONEL GILES, M.A., for the British Museum, London, 1911.

It may seem a bit odd to describe an index as scholarly, but this is an exceptional Index, the compiling of which implies scholarship to a marked degree. It is a tantalizing list of good things—like a menu card of some sumptuous banquet bestowed upon a guest who could not attend the

feast. There are but few known copies of this mammoth encyclopaedia, inside or outside of China. Mr. Giles states in his interesting introduction to the Index that, so far as he knows, the British Museum has the only complete set of the First Edition outside of China. Of course every student of Chinese literature and science understands that he may expect disappointment when he comes to peruse a given subject in a Chinese treatise, but nevertheless this great conglomeration of all that China ever accomplished in the several spheres of Literature, History, Science, Biography, Belles-lettres, etc., etc., must not be ruthlessly set aside as worthless, for it presents in a compact form the best thought of the Chinese in all ages.

Heretofore the Encyclopaedia has been a sealed book to most students because of the difficulty of finding what they wanted, even with the aid of the voluminous Chinese index. Mr. Giles has made the path of research easy by his Anglo-Chinese Index, whereby the student can turn readily to his particular subject, although he may have to make a journey to London to effect his search. The work thus indexed comprises some 10,000 'parts' (卷) which (in the British Museum set) are bound in 745 thick volumes,—a veritable library in itself.

It is useless to go into detail in describing this Index of nearly 10,000 items, but a glance will show the practical use to which it may be put. The Museum is to be congratulated in having had the services of a scholar like Mr. Lionel Giles to edit this valuable work.

F. H. C.

Les Chemins de Fer de Chine. EDOUARD DE LABOULAYE. Paris: Emile Larose, 1911.

There is very little that is original in this book. There is a brief acknowledgement of the author's indebtedness to various sources, among which appears the name of Kent, author of "Railway Enterprise in China." There is great similarity of material (Kent's book was published in 1907).

Over 180 of the 337 pages are taken up with the text of the various agreements, and 115 of these pages are apparently embodied from Kent's book, those in English not being done into French; and even where the English text of the agreement is only a translation from Chinese, Japanese or German, it has been left in English; so that altogether there are 138 pages, out of the whole 337, in English. Seeing that the author presupposes such a knowledge of English on the part of his readers, one would think he might have done better to have referred them definitely to Kent's book for the history of railway enterprise in China up to 1907, merely giving a brief resumé of this, and then devoting the

greater part of the book to the period since 1907 ; there is but little in the book, however, dealing with this period—it is altogether too brief and unsatisfactory. Surely the French readers of the book would have liked to see the agreement for the Yunnan Railway, but this is conspicuous by its absence. And although the "Kiangsi Railway Co." has been running two trains daily from Kiukiang to Tehan, no mention whatever is made of this railway, although space is given to schemes which have not matured so far.

And why is so very little said about the Szechwan Railway? The author has missed a splendid opportunity of illustrating the Chinese idea of "look-see"; he might have told that, although only a few miles of the line have been finished. the station and goods yards at Ichang have been laid out on a scale sufficient to cope with the traffic of the completed line, large brick go-downs being ready, and even the wooden huts by the points—like sentry boxes—being all in position (now occupied by beggars!)

The names are mangled in a most cruel manner. We always feel lenient with the uninitiated, but for a person who takes upon himself to write a book that presupposes a fairly intimate knowledge of China, the mistakes are inexcusable, especially that as now the Chinese Post Office have standardized the names of places, the wayfaring man, though a fool, need not err therein. Here are a few instances: Ningkwofu is spelt Ningwofu and Ninkwofu as well as the proper way. Hsygniang, Hsin-gyang, Hsinyang, Syanyang, have to be sorted out between Sinyang-chow and Siangyangfu. And similarly with the names of people: Sheng Hsuan-huai is also called Shen Hsuan Haï. Of course some of these are misprints, but in many cases it is impossible to know which is intended to be correct.

All these remarks seem very ungracious ; the perusal of the book does not tend to exhilarate one ; when one thinks of the latter phases of railway affairs, one cannot help musing on what might have been if there had been no revolution. One cannot but feel that the agreement over the "four-nations loan" was an eminently satisfactory and statesmanlike one, helping forward the best interests of the country ; one in which China secured better terms than in previous agreements, and one which unhindered would already have had tangible results.

In looking through the book, one is forcibly reminded of the great influence Sheng Hsuan Huai has had on the history of railways in China. It was in connection with the negotiations over the Peking-Hankow line, before the Boxer outbreak, that he reported that "his pen was worn and his lips were parched with talking"; but he has had to do with several other railways since then. One might almost suggest respectfully to M. Laboulaye that he could get out a book on Chinese

railways not reminding one so very forcibly of Kent's, by letting its groundwork be a biographical sketch of Sheng—on the style of Michie's "Englishman in China!"

G. W. S.

Two Years in the Forbidden City. By PRINCESS DER LING. New York: Moffat, Yard & Co., 1911.

The title of this book appeals to human nature which is ever curious to know of the vague and the forbidden. The subject appeals to the imagination, as the place has been prominently before the public mind for years. A peep into the Imperial Palace has been the object of many and the few details known of the life within have been widely published. The book under review supplies the imagination and satisfies curiosity on some points and to some extent. It is a very interesting book because it deals with interesting personalities. It pulls aside the veil and throws light on some of these as we may gather from the titles of some of the chapters. Such as "At the Palace"; "Play at the Court"; "Luncheon with the Empress"; "Audiences of Her Majesty"; "Attendances on Her Majesty"; "The Emperor Kuang Hsu"; "The Painting of the Portrait"; "The Palaces"; "Festivals," etc.

We are led into the inner apartments and view the daily life of the Old Buddha awake and asleep, at her tiffin and her toilet, amongst her own waiting women and Court ladies as well as in intercourse with foreigners; her angry moods and pleasant moods are depicted and delineated effectively. The reader is amused by her fancies and startled by her contradictions. Human nature in her case as in others was very contrary. On the whole it is a pleasing character that is pourtrayed, in spite of the outbursts of temper and certain cruelty of disposition. The portrait is a pleasing one of an old lady of strong personality spending her lonely life amongst her dependents. Very exacting, very domineering, yet rejoicing in the dispensation of gifts; a woman of marvellous memory and a great mistress of detail; taking note of all the gifts sent her on birthdays, etc. and returning evil for evil if she thought the presents sent were not of the finest. She has a great deal of vanity, such as that foreigners should think well of her: "Did you take my picture? Why didn't you tell me? I was looking too serious. Next time you do so let me know that I may try and look pleasant." Very particular in taste and in dress; looking over 20 or 30 dresses before deciding which to wear for a function. She was very fond too of marrying her ladies and finding wives for the princes. She reminds one of Madame Beck in some respects, *cf.* pp. 253–254. "After she finished her tea, she got up and went round the room examining everything, opening up all my

bureau drawers and boxes, etc." Another trait in her character must not be omitted, her devotion to the late Emperor Hsien Feng, pp. 249-254. And again the ancestral feeling was strong in her, hence her devotion to the old ways, and Buddhism; this also possibly accounts for her hostility to missionaries.

The Emperor Kuang Hsu is a most pathetic and lovable figure. "He would laugh and tease, but as soon as he was in the presence of Her Majesty he would look serious, and as if he were worried to death." "I found him to be one of the most intelligent men in China." This confirms what the reviewer has heard from Chinese ministers who knew him well. In this crisis one can't but wonder at the Nemesis that has robbed the country of a possible ruler, one that would command the confidence of the people and be their successful leader in reform. In this respect the old Buddha cast a sinister shadow over the empire. The Boxer episode was not the most serious mistake she made.

One thing we miss very much from this interesting book. How was this country governed under the old Empress. Very little can be gathered on this interesting and momentous point. Whilst the volume is most disappointing in this respect, yet it contains a picture of Court life which fills a distinct place in the annals of China.

E. M.

Among the Tribes in South-West China. By SAMUEL R. CLARKE. For Thirty-three years a Missionary in China. China Inland Mission. London, Philadelphia, Toronto, Melbourne, Shanghai. Morgan and Scott, Ltd., 1911.

We do not hesitate to describe this as a most readable and instructive book. It is really, so far as we know—and we have not forgotten the late Colborne Baber's valuable work—the only "worth-while" book on the subject of the Tribes of S.-W. China. The author, the Rev. S. R. Clarke, is a missionary of more than 30 years' experience in China. For most of that long period he has been in personal touch with the Tribes whose history and habits he so well describes. Mr. Clarke does not pretend to write as a scientific expert, nor does he ask his readers to put unquestioning faith in all his deductions. It is, however, quite clear that he is a man of keen and accurate observation, wide experience, and first-hand knowledge of the things of which he writes. Few of his readers will hesitate to admit that he has succeeded in producing not only a most readable, but also a very valuable, book. Where every chapter is interesting it is scarcely necessary, perhaps not even fair, to refer to special sections in the book. We ourselves, however, have found Mr. Clarke's remarks on the religious

beliefs and practices of the Miao to be very instructive. His lucid and informing disquisition on the Chung Chia is also worthy of special notice. It is certainly unfortunate that people who are described as being of all non-Chinese races found in China proper "the most numerous, and for some reasons the most interesting," should also require to be represented as "crafty, lying, and dishonest." "The Miao villagers" we are told "trust one another." Not so, however, the Chung Chia, for an epitome of whose striking, if not always beautiful, characteristics, we refer the reader to Mr. Clarke's attractive pages.

We note with pleasure and interest that missionary work amongst some of these interesting Tribes has been splendidly successful. It is also satisfactory to observe that amongst the missionaries whose heroic lives have been consecrated to the hard task of imparting moral advantages to the non-Chinese races there are those whose natural abilities and acquired training are such as to make it certain that ere long the general public will be still further enlightened upon the hitherto unsolved ethnical and philological problems associated with people for whose physical and moral benefit the civilization of China and the Chinese has done next to nothing really serviceable.

We cordially welcome Mr. Clarke's book, and have pleasure in commending it to our readers. It is brightly written and well illustrated. Unfortunately we can give no hint as to its price.

J. W. W.

Lün-Heng, Part II. *Miscellaneous Essays on Wang Ch'ung.* Translated from the Chinese and annotated by Alfred Forke. Berlin, 1911.

The name of Dr. Forke and sound scholarship have become synonymous. In 1899 he published a German version of Yu Chih's four act drama, "Karma." A volume of Chinese poems rendered in German verse by Dr. Forke is a book which readers of German prize. Indeed until he undertook the translation of Wang Ch'ung, all Dr. Forke's work on Chinese literature has been issued in the German tongue. It is to be hoped that having now broken his rule he will continue to observe the breach.

The first part of his translation of the Lün-Heng was published by Dr. Forke in 1907. The present volume completes the work. A brilliant heretic, who lived at the commencement of the Christian era, Wang Ch'ung was a free lance in the world of thought. "A material monism" is Dr. Forke's summary of his 85 critical disquisitions. They are unequal in value. In his chapter on 實 "The Real Nature of Knowledge," Wang Ch'ung illustrates the power of self-realisation, but in his "Last Word on Dragons" (luan lung), he displays no original insight, and adds nothing to our knowledge of an obscure subject, yet though wordy and

often unsatisfactory, Wang Ch'ung is always worth studying. Free from the conventional bonds which make most Chinese writers blindly reverence antiquity, less paradoxical than the Taoists and more speculative than the Confucianists, Wang Ch'ung is a free thinker. He calls himself, however, a Confucianist. Our present day western philosophers will find in him support for their disbelief in immortality, although they are unlikely to borrow his auguments. In his belief in ghosts, and in dreams as the confused recollections of actual personal experiences while the sleeper is absent from the body, Wang Ch'ung is also delightfully modern; while the phantom nature of his apparitions confirm the latest theory that ghosts are unconscious, automatic thought-forms, rather than living self-conscious entities. When, however, we turn to his discussion of physics we find that Wang Ch'ung had no prophetic insight of what we now know as facts.

All students of comparative thought, as well as Chinese scholars, will be grateful to Dr. Forke for these two valuable volumes of nearly 600 pages each. Not only has he presented this old Chinese revolutionist in an accessible form, but, throughout, his translation is illuminated and enriched by scholarly notes of permanent value. Complete indexes of subjects and proper names, with a full list of references to the Chinese works quoted greatly add to the value of the work. Prof. Forke has added appendices dealing with the Five Elements—water, fire, metal, wood, earth; the Chinese Cycle; and Some Implements mentioned by Wang Ch'ung. These are the outcome of careful research, and it would be a benefit to many if appendices one and two were reprinted as separate pamphlets. If Dr. Forke at the top of each page had printed the number of the book and chapter he would have further facilitated reference. The volumes are bulky, and it is not easy to turn quickly to any particular chapter.

C. S. M.

Taoist Teachings from the Book of Lieh Tzu. Translated from the Chinese with introduction and notes, by LIONEL GILES, M.A. London: John Murray, 1912.

This selection from the teachings of Lieh Tzu forms one of the Wisdom of the East Series, edited by L. Cranmer-Byng and Dr. S. A. Kapadia. Mr. Giles is a sympathetic translator, and it is to be hoped that he will complete the work he has here begun, and publish a complete version of Lieh Tzu in English. Rev. Ernest Feaber, and Rev. Wilhelm of Tsingtao have prepared German editions of this famous Taoist, but we still wait for a full and properly annotated translation in English. There is no need to say much to commend this book, which is prepared and published in unison with the other volumes of the series. The translator has interspersed among the text his notes and quotations from commentators, after the

fashion of Mr. Balfour's "Chuangtzu," a plan which possesses certain advantages over foot-notes.

This rendering of Lao Tzu was evidently a labour which Mr. Giles undertook *con amore*, and the natural result is a very pleasing interpretation. 智 and 能 Mr. Giles tells us have as their modern equivalents "skilled labour" and "capital," while 力 and 命 he renders as "effort" and "destiny." After this it is somewhat disappointing to find him still giving "inaction" as the meaning of 無爲. Wu-wei is not "inaction" but *pure action*. It is, so to speak, the action which precedes action. Physically, it is action without resistance; morally, it is action without attachment. Modern examples of wu-wei are to be seen among the followers of Mrs. Eddy, the late leader of the Christian Science cult; or among those who chase the various phases of the New Thought movement in America. It is the more surprising that Mr. Giles failed to grasp the true signification of wu-wei, as elsewhere he rightly speaks of "Lifelessness" as "the unchanging life-giving Principle (Tao)." The reviewer hopes that the issue of this admirable little volume will stimulate a wider interest in the teachings of the Taoist sages,—the most profound thinkers China has produced.

C. S. M.

Wild Life in China. By GEORGE LANNING. Shanghai: The National Review Office, 1911.

This book is exactly what it is described to be in the sub-title, namely, chats on Chinese birds and beasts as between one nature lover and another. Out of 255 pages 188 are devoted to birds. A similar preponderation as regards birds is found in the Shanghai Museum, which is easily accounted for; practically all those who go up country shooting giving their entire attention to birds. Mr. Lanning touches on what may be described as the finest zoological phenomenon in the Shanghai neighbourhood, namely, the massing of water fowl in the winter on the islands outside Woosung: the serried squadrons of wild geese; the teal, widgeon and millions of duck; and the glorious white swan, than which, splashing in hundreds on the shallow water in the sunshine, there is no finer sight. It is doubtful if the author is correct when he states that the best way of determining the species of snipe is to count the tail feathers; surely a glance at the tail feathers is sufficient to distinguish the plain feathers of the common snipe from the short side pin feathers of the pintail and the long sickle-shape side feathers of the Swinhoe snipe. Mr Lanning frequently moralises: for example, he says "even on a game preserve the peregrine infallibly kills off all weakly birds and so maintains the general healthiness of the community." What a fine public health prescription in these pampered days!

The Author gives the pseudo-scientists many good natured knocks. "The number of ornithological compilers of bird books," he says, "is far greater than the number of those who have done as Thomas Edwards did *i.e.*, who have made a study of wild life at first hand." On the other hand the author appears to prefer odds and ends to subjects of deeper interest, while there is a copious filling of fireside zoology around the record of direct observation of wild life in China. It is doubtful whether the author is correct in describing the poisonous snake, *halys blomhoffii*, "as uncommon near Shanghai." It has frequently been found in the neighbourhood especially among old Chinese coffins.

Mr. Lanning is very happy in some of his similes, which bring the matter home. In speaking of the protective colouring of birds he mentions immobility as a great cloak and emphasizes the fact that if one can only keep still for a sufficient time one may observe animal life intimately, while he speaks of looking at a nightjar without seeing the bird for a long while just as in a "puzzle picture."

There is an appendix on the big game of Western China by Mr. F. Kingdon Ward which is somewhat arid after Mr. Lanning's pleasant chats.

A. S.

The Penetration of Yunnan. By ARTHUR PURDY STOUT, F.R.G.S. Reprint from "The Bulletin of the Geographical Society of Philadelphia." (35 pp. Illustrations, Map and Bibliog.)

There is at present a revival of interest in the Yunnan area, as witness the British advances at P'ienna, the recent journeys of Mr. Rose, the comparatively recent and highly important volume by Major Davies, and the researches now being carried on by Mr. Kingdon Ward and others. As Mr. Stout points out, the interest in Yunnan has been inspired in almost every instance by the desire of the British and the French to draw the trade of western China on the one hand towards the Indian Ocean and on the other towards the Gulf of Tonkin and the China sea. The economic thrust that pushes the traveller and explorer into the most completely hidden lands, has been working very strongly towards the capital of this wealthy Chinese province, and now that at last the French have beaten their great rivals in the attempt to link Yunnanfu with the sea by means of the railway, and have thereby secured the first advantage, the moment is not inappropriate for the piecing together of the narrative of peaceful penetration that has been going on since Marco Polo visited the province, but his been much more rapidly carried out during the years that have elapsed since Margary's death, though even then with no great haste. Hence we welcome Mr. Stout's compact record.

The author has done his work well. He gives us first of all a succinct account of the geographical configuration of the province, taken from Major Davies's book, and then begins the story of exploration at the beginning—so far as Europeans are concerned—with Marco Polo. From Polo's time to 1650 there is practically no record; from 1650 to 1800 the record is chiefly that of the Jesuit Missionaries, who at the instance of the Chinese Imperial Government conducted careful surveys in western Yunnan, and between 1714 and 1716 completed their surveys of the whole province. All foreign entrance to the province was from the north until Major Sladen's expedition of 1868, a very elaborate affair, following close on Garnier's attempt to pierce the province from the valley of the Mekong. The Muhammadan rebellion greatly interfered with the exploration of western China for many years, but its suppression in 1874, with the fall of Tali-fu, led to renewed activity, which began with apparent failure in the murder of Margary in 1875. From that time the attack was for some years very persistent, and amongst other things has given us the classic narratives of E. Colborne Baber, and the careful records of Rocher, and from their time to this we have records innumerable by explorers and missionaries, each contributing something to the sum total of our knowledge of Yunnan, a total now by no means insignificant.

In the pages before us Mr. Stout, writing with the many advantages that first hand knowledge of the country alone can give, traces minutely the advances made by each explorer, the contributions made by each traveller, and though the record is comparatively short no contributor of importance is overlooked, and no real contribution despised. The result is an historical record, plain and terse, to which the student will naturally turn whenever he wants to know what was the state of exploration in Yunnan at any particular period or what was the contribution of any particular traveller towards our knowledge of the geography of the province.

For every statement made the author gives us his authority, in a footnote, and herein lies not the least valuable part of the brochure, for the footnotes form an admirable guide to the literature that has in recent years rapidly multiplied concerning Yunnan. Indeed, these footnotes are really a better bibliography, in point of discernment on the part of the author and usefulness to the student, than the professed bibliography accompanying the monograph, for the bibliography is too complete to be critical, covering as it does practically everything—pamphlets, articles, books, and papers—in English, French and German, that has been written about Yunnan since Cordier's "Bibliotheca Sinica" and "Bibliotheca Indo-Sinica." The student will be well advised to stick to the bibliography of the footnotes. This one word of warning is necessary, but it does not alter the fact the Mr. Stout's pages present a clear, careful and accurate

account of the geographical exploration of a province of great wealth and of high potential importance.

W. S. R.

Etudes Sino-Mahométanes. Par A. VISSIÈRE. pp. 144. Paris, Ernest Leroux, 1911.

Mission d'Ollone 1906-1909—*Recherches sur les Musulmans Chinois.* Par LE COMMANDANT D'OLLONE, LE CAPITAINE DE FLEUVELLE, LE CAPITAINE LEPAGE, LE LIEUTENANT DE BOYNE. Études de A. VISSIERE, Consul Général de France, etc., etc. Notes de E. BLOCHET, Attaché à la Bibliothèque Nationale et de divers savant. pp. 470. Paris: Ernest Leroux, 1911.

The first of these books, a reprint from the "*Revue du Monde Musulman*" for 1909-1910, and itself reprinted in the Commandant d'Ollone's "*Recherches*," forms the beginning of what we hope will be a long series of Studies of Chinese Moslems on which M. Vissière is engaged. It is concerned chiefly, but not entirely, with the biography and work of the Seyyid Edjell Chams ed-Din Omar, giving us first the translation of his biography from the *Yuan Shih* 元史; then a panegyric by his contemporary Chao Tsŭ-yüan 趙子元 extracted from the *Yünnan Tung Chih* 雲南通志 and forming one of the most important documents we yet possess on the subject; then various inscriptions from his tomb and memorial temples in Yünnan; and lastly a careful study of the irrigation and other hydraulic works which he undertook to the lasting benefit of the people of Yünnan. Born in 1210 the Seyyid Edjell Omar seems to have joined the service of Genghis Khan when he was not more than sixteen years old (for Genghis died in 1227) and faithfully to have served the successive Khans until he died under Kublai in 1279. He had been sent in 1274 to take charge of the half savage and very ineffectually conquered region of Yünnan, and by his firm kindness and tact seems to have won the people over almost at once to loyal and grateful acceptance of his schemes of civilization, reform, and public benefit, leaving behind him when he died a name which is still honoured and a family which has played a prominent part in the spread of Islam in China. On p. 41 M. Vissière refers to the curious doubt as to where Omar was buried. An inscription of 1538 seems to say plainly that his body was "taken home to Shensi for burial," while other inscriptions and inquiries made of the family on the spot seem to show that he was buried at the north gate of Shan Shan 鄯闡 near the present city of Yünnan. The Commandant d'Ollone has added two notable documents to those translated by M. Vissière—some extracts from the composition by the celebrated Chêng Ho 鄭和 of the fifteenth century who positively asserts that Omar was buried in Shensi, and a detailed biography by Liu Fa-

hsiang 劉發祥 (A.D. 1684) which agrees with the *Yüan Shih* that he was buried in Yünnan where his tomb is still shown. This last biography differs, however, from the *Yüan Shih* which says that the Seyyid Edjell met Genghis in the West, and says that an ancestor of his (a descendant of Mohammed in the 26th generation, prince of Bokhava) had come with a great number of his tribe to pay tribute (A.D. 1070) and that about ten years later these immigrants had been granted lands "east and west of the mountains and between the Huai 淮 and Ssŭ 泗." Apart from the doubtful inscription of A.D. 742, which is barely mentioned in the books under review, there is very scanty evidence of the existence of anything like a settled community of Moslems at so early a date as the 11th century, but there are two scraps which tend to confirm this story at Hsi an; one is a very sober statement on a monument of the 16th century that the first mosque (清修寺) was built in the Sung dynasty (960-1127) and the other a slab which bears the words 道法參天地 (The Way and the Law are equal to Heaven and Earth) with a note of the 18th century to say that the words were a newly engraved facsimile of the original inscription *of the Yüan Fêng period* (1078-1085).

To the valuable translations of documents the Commandant d'Ollone adds almost equally valuable chapters, based on the expert observations of himself and his colleagues during their Mission of exploration in Western China (1906-1909), on the Moslems of Yünnan, Ssŭ Ch'uan, Kansu, and Turkestan. These chapters are full of interest. In Yünnan the Mission was strictly watched and the opportunity of observation was restricted, but elsewhere they were more free, and the account of the discovery of sects in Islam Tomb-worshippers, the New Church—Sufi and Shia—and the chapters on the Tungan (or *Turkan*) rebellions with their painfully interesting contrasts between the local stories of the outrageous treachery and barbarity of the Chinese and the official reports, and their accounts of the heroes on either side, Ma Hua-lung and others, and Tung Fu-hsiang, and of the latter's royal life of exile from 1901 until his death, all this will be eagerly read. One great defect of these chapters is the omission of Chinese characters. Ma Hua-lung, the greatest of the Moslem heroes and leader of a heretical sect, but hitherto almost unknown in Europe, is given as *Ma Houa-long*, and in Arabic characters of which the transcription is *Mid* (or *Mil*) *Khoua* (*Khouwa*) *lou*, but not that we can discover in Chinese characters.

The Commandant's chief conclusions are:—1. That Moslems in China are comparative very few. He himself says 4,000,000; but his argument points rather to 3,000,000 or even less, for he judges that Moslems were on an average one per cent of the population in the places he visited (là où nous sommes passés—p. 430) which were for the most part Mohammedan strongholds. 2. That they are mostly pure Chinese, with

no Turkish or Arab features. The religion has spread largely he thinks by the buying and adoption of heathen infants and by conversions for reasons of expediency, and by the natural growth of these, no less than of the original half-foreign families. 3. That Islam has never been preached in Chinese and never been enforced by the sword, but has gradually grown in the way explained just above, having been unintentionally introduced by individual Moslem soldiers and governors among whom the chief and perhaps the earliest was the Seyyed Edjell Omar or his ancestor of the 11th century. 4. He insists too that the Moslem clergy (*Akhunds*) are highly educated, reading and writing Persian and Arabic extremely well, especially in Ssŭ Ch'uan where most of the Chinese Moslem books (and they are fairly plentiful from 1642 onwards) are printed.

The "*Recherches*" which includes, as we have said, and derives quite half its value from M. Vissière's "*Etudes*," is a very conspicuous contribution to our knowledge of Moslems and their customs, history and beliefs in the western parts of China.

C. M.

Le T'ai Chan : Essai de monographie d'un culte Chinois. Appendice : Le dieu du sol dans la Chine antique. Par Edouard Chavannes. pp. 591. (Annales du Musée Guimet—Bibliothèque d'études Tome 21.) Paris, Ernest Leroux, 1910.

It is impossible to praise too highly the contributions which Professor Chavannes is making to our knowledge of Chinese religious thought and history in the unending stream of books and articles which flows from his mind and pen. The present large and singularly complete volume of nearly 600 pages is but a small part of what he has published since his return from the Archeological Mission of 1907, and it is difficult to know whether to admire most the amazing rapidity of the Professor's work, or its scholarly form and accuracy, or the extent of his learning.

The first chapter of *Le T'ai Chan* deals in a more general way with the worship of the Mountain (泰 山); first with those aspects of worship which are common to T'ai Shan and to other sacred mountains, next with its special connexion, as the *Eastern* Peak 東 嶽, with birth and death, thirdly with the historic sacrifices *fêng* 封 and *shan* 禪, fourthly with the more popular forms of worship which are in fact not worship of the mountain itself at all. "When I visited the temple of Tung Yo 東嶽廟 at Peking my attention was attracted by the strange manner in which certain women were entering the temple. Three steps and they flung themselves full length on the dusty road amidst all the chaos of carts, wheelbarrows, mules, and donkeys which filled the way ; they rose only to go through the same prostration three steps further on. Now the goal of

their dolorous way was not the throne of the god of T'ai Shan, but other shrines occupied by female divinities" (p. 29). These goddesses were of course Pi hsia yüan chün 碧霞元君 or the Lady 奶奶 with her assessors who preside over child-birth and eye-sight, whose worship has quite outdone that of T'ai Shan in popularity not only in Peking but on the mountain itself. The second chapter gives a methodical description of the mountain and of the city of T'ai an 泰安 with its environs, each temple or other point of interest having a number by which it can be identified on the very clear tracing of a native pictorial map which forms the frontispiece of the book. This description is open to very slight criticism in one or two points but is for all practical purposes complete and reliable. The remaining chapters are those which give the book its great and lasting value, and no serious student of Chinese religion can afford to leave them un-read. Chapter III gives the full translation of the passages relating to the *fêng* and *shan* from the *Hou Han Shu* 後漢書, *Chiu T'ang Shu* 舊唐書 and *Sung Shih* 宋史 with most valuable foot-notes;—the corresponding passages from Ssŭ-ma Ch'ien are of course in Professor Chavannes's *Mémoires Historiques* (tome III, p. 413) and are not repeated here. There are many striking sayings such as: "In every sacrifice it is the heart that matters; if the heart is perfect it has communion with Heaven and Earth and reaches the gods above and below" (p. 216). And this has some bearing on the old Term Question: "Sovereign Heaven the Emperor on high (皇天上帝) has the rank of sovereign, the Emperors of the five regions of space corresponding to the seasons have the rank of subject" (p. 223). And sure enough we find the Emperor addressing T'ai Shan on terms of equality, scolding him even (though the mountain ranks among the very greatest of inferior gods), but recognizing always with the humblest reverence the sovereignty of Heaven. From the *fêng* and *shan* we pass on in Chapter IV to the prayers addressed to T'ai Shan by various Emperors from the *Text for a Sacrifice to Tai Yo* (祭岱嶽文) A.D. 495 down to one of February 1762. Chapter V gives a selection of the hundreds of inscriptions which concern T'ai Shan, notably those of A.D. 726, 1008, 1284, 1285, 1370; the translation being accompanied in both these chapters (IV and V) with facsimiles of the text as given in some standard work and often also with an excellent photograph of a rubbing of the actual inscription. The last chapter deals with the popular beliefs connected with the mountain, the true likeness of the Five Peaks, the Magic Mirror, the Seal, and so forth. "It seems then," M. Chavannes concludes, "that in this mountain worship we have as it were an epitome of the intellectual evolution of mankind which by a slow process of elaboration is always changing its gods to make them more and more like men."

Then follows the still more interesting Appendix on the Gods of the Soil, Shê 社, T'u ti 土地, or whatever they may be called. "This local and family worship is the lowest substratum of religious thought in

China; nothing is more nearly aboriginal than the God of the Soil and the Ancestral temple."

There is an excellent index, and several pages of *Errata*—not mere corrections of misprints, but in many cases very interesting additional notes or explanations of what was left incomplete or obscure in the text. We may venture to add a few queries and suggestions perhaps:—

p. 190. *King Tcheng* (sic) has the note "Au lieu de 尊 il faut lire 曾." But 尊=*Tsuenn*, 曾=Tseng, and in the Index the man is *Li King-tcheng* 李敬貞.

p. 234. Hsüan Tsung 玄宗 is said to have ascended the throne in the seventh month of the *second* year of Hsien T'ien (713). He is generally said to have begun his reign in 712, but a long interval may have passed before his enthronement. The period Hsien T'ien 先天, not mentioned in Mayers' or Giles' tables, was, according to P. Hoang, from 712, VIII month, 7 day (12 September 712) to 713, XI month, 29 day (21 December 713).

p. 257, note 3. L'actuel *T'ai-ngan tcheou*. T'ai an 泰安 was raised from a *chou* 州 to a *fu* 府 in 1735 and has remained so ever since.

p. 318, note 2. "Ce n'est en effet que la première année *t'ien-pao* (742) que le mot 載 fut substitué d'une manière absolue au mot 年." Wylie says, probably more exactly, that the change was made on the first day of the *third* year, 744. *Cf. Chinese Researches* II, p. 65.

p. 355, line 12. "*T'ai Chan*" is given for 東嶽, line 24 "au Sud-Ouest du Pic *T'ai*" represents 泰嶽廟之西南.

p. 357. We have "le directeur de la communanté taoiste *Tchang Tche-wei* dont le nom de religion est *T'ien-yi tseu*" 天倪子提點道教張志偉 and just below "*T'ien Yi-tseu* et *Tchang Tche-wei*" as if they were two people.

M. Chavannes has himself given some further more interesting corrections in the *T'oung-pao* for 1911, p. 429.

The sixty-one illustrations are almost all interesting but not all are well reproduced.

China's Revolution: 1911—1912. A Historical and Political Record of the Civil War. By EDWARD J. DINGLE, Author of "Across China on Foot." With Maps and Illustrations. Shanghai, The Commercial Press. Published also in Britain and America.

That some coherent account should be published in English of the late Revolution in China is in every way desirable. There are, however, certain inherent obstacles in the way, the chief of which is the inevitable difficulty in getting at the facts—a chronic embarrassment which has always hampered every writer on things Chinese. The difficulty of understanding China, never small, has within the past decade and a half very greatly

increased. Conditions always complex have become far more so through the introduction of a variety of new factors in unknown combinations, involving constant conjectures on the part of the writer of "History," and what the reader of history wants is not guesses, but facts—and these are more or less inaccessible. While a speaking acquaintance with the Chinese language is not absolutely indispensable as a preparation to writing about China, it is highly desirable. Good media in interpretation are equally necessary, and these are often not to be had. There must also be a certain capacity to *sense* China, not only as seen but as felt, making wise use meantime, without being under their tyranny, of the dicta of the "Old China Hands." Some of these qualifications Mr. Dingle possesses, having by means of his travels come into superficial contact with considerable areas of China. When the Revolution broke out he was at Hankow and judiciously made use of his journalistic experience and opportunities to see as much as he could and to form first hand opinions of what he saw. He is as well aware as the reader soon comes to be that he is not writing "History" at all, but merely recording observations and impressions. In his prefatory note he remarks: "The hurriedness with which the volume has been launched does not allow any claim to vital political value to be made for it." By far the larger part of the book is devoted to recounting what happened about the Wu-Han center, much of which was important, and much more of which did not in the end seem to affect the outcome to any appreciable extent. The numerous illustrations, some of which are excellent, give vividness to the sketches amid which they are placed.

The reader is struck with the general absence of historical perspective. The Revolution is allowed to burst upon us (with many adjectives, a disproportionate number of which are superlatives), but the chapter which should have preceded any description of what took place at Wuchang or Hankow (that entitled "The Szechuan Revolt") is placed immediately before the "Conclusion"! Much the best chapters in the book are those contributed by Mr. Upward, but of these the one called "Some Revolution Factors," which is a brief resumé of uprisings in China similar to the late Revolution, immediately follows the one just mentioned on the outbreak in Szechuan, at the very close of the volume. The most entertaining twelve pages are those which contain the substance of interviews with Mrs. T. C. White, the Princess Der Ling, for the reason that the Manchu aspect of the China uprising is the one of which we ordinarily hear very little, although Mrs. White's ideas are probably totally unlike those of the most of her race. Of the events in other parts of China than those under the author's observation, he tells us next to nothing, for the sufficient reason that next to nothing was known to him at the time he rushed to press. It is scarcely satisfactory to find the serious outbreaks on the part of the government troops

condensed into the remark that the soldiers made "a rumpus" in Peking. At the bottom of page 295 we find this strange sentence—if such it can be called—and other similar instances are not wanting: "I do not say that nothing had changed before the Revolution, for of certain phases of reform one could not get away from in even the remotest corners of China." There are many instances of a singular confusion of thought on the part of a writer who had had such opportunities as Mr. Dingle. Thus on page 11 we read: "In China, even in far interior places, one finds life, business, prosperity—a strange commingling of Western ideas with Eastern. Four hundred millions of people have to all intents and purposes become civilised." In other words to be "civilised" is to be "Western," and the age long civilisation of the Chinese was only a phantasm until "The West" appeared with its vivifying touch, and made the spurious article into the real thing! It is certainly to be hoped that some one with the requisite knowledge and patience should take up the story where it is dropped and make a complete story of China's Great Revolution.

A. S.

A Small Collection of Japanese Lacquer. By JAMES ORANGE. Shanghai and Yokohama, Messrs. Kelly & Walsh, Ltd.

Those who appreciate to the full the refined beauties of Japanese lacquer are, perchance, a small band, but to them the oft quoted words of Louis Gonse—"Japanese lacquer objects are the most perfect works that have ever issued from the hands of man"—are but a simple statement of fact, and to them, this Catalogue, prepared by Mr. Orange, will appeal with especial force.

During a residence of many years in the Far East the writer has succeeded in compiling a representative collection of these exquisite productions, which are surely the most typical and wonderful examples of Japanese art. In no other medium does the peculiar genius of Japan find so completely its vehicle of expression.

The catalogue is preceded by a concise history of lacquer, by useful notes on its manufacture, and by a short list of the names of the various kinds, such as Makiye, Nashiji, etc. It is carefully prepared and printed and is accompanied by fifty excellent collotype plates, the work of the well known photographer K. Tamamura of Yokohama. The frontispiece, which illustrates the cover of a beautiful Suzuri-bakō is described as "an experiment in photo-printing on gold" and, although successful to a certain point, can but faintly suggest the marvellous colouring, the depth, the translucency of an original.

Mr. Orange is to be congratulated on the possession of a very beautiful collection of lacquer—and upon the production of a valuable book of reference. F. W. A.

Chinese Porcelains and Hard Stones. EDGAR GORER and J. F. BLACKER. Quaritch.

In the Introduction to the work before us—which by the way is dedicated to "that sagacious Collector and Connoisseur of the fine arts of his country, His Highness the Duke Tsai-Fu of China"—the authors expressly state their object in its production. This object is not to add in any way to the history of the Chinese fine arts but to bring before the collector and the student an array of the most representative specimens which have been produced in the various periods in China, that this same collector may have standards, by which to judge his purchases and by which to train his eye.

To attain this object they have illustrated by 254 plates, printed by the Mempes Printing and Engraving Co., Watford, the finest specimens in the museums and private collections, more especially of England.

The beauty of these plates—produced by the most modern processes of colour photography and printing—is beyond all praise. They are wonderful. Accompanying each is a careful description in English and in French, thus giving the book a cosmopolitan value. They are divided into twelve groups, as follows: "Black Grounds"—"Green Grounds"—"Yellow Grounds"—"Figures, Animals, and Birds,"—"Famille Verte"—"Blue and White"—"Powder Blue"—"Single and Flambè Glazes"—"Coloured Grounds"—"Aubergine and Dark Blue Grounds"—"Famille Rose" and "Chinese Hard Stones."

Where such a high standard of perfection has been attained it is almost impossible to select especial examples for commendation though naturally some are better than others. Those devoted to the "Hard Stones," jade, agate, chalcedony, etc., which throughout the ages have proved such a source of inspiration to the glyptic artists of China are especially fine. Nos. 243 and 241 being startling in their realism.

One can but be grateful to those who have compiled this beautiful series of plates and have thus made it possible for lovers of the fine arts, and ceramics in particular, to study and familiarize themselves with these finest specimens of the potter's art, though they themselves may inhabit the antipodes. Nowadays these wonderful creations from the hands of the unknown and obscure artists of Kiang-si are as unobtainable as are the masterpieces of the Renaissance, as rare as is the Dragon, or as are the Fairies from the Taoist Heavens, so often depicted on their beautifully rounded surfaces.

F. W. A.

Fans Painted by Famous Artists. The Commercial Press, Shanghai.

This set of six volumes contains black and white reproductions of the very beautiful collection of fans painted by famous artists, which belonged to the late T'ao Chai, better known as H. E. Tuan Fang. On what has the Chinese artist lavished more of his fantasy, and of his art, than on these dainty trifles for daily use, light as the air they waft! H. E. Tuan Fang had a beautiful and representative collection, worthy of being perpetuated in these charming volumes published by the Commercial Press.

The Changing Chinese. By E. A. Ross, Ph.D. London: T. Fsher Unwin.

In a book by a professor one expects to find the peculiar virtues of the scientist—caution in drawing conclusions from carefully ascertained facts, aversion from condemnation of customs simply because they are strange, absence of prejudice and scrupulous moderation of statement.

The present volume suggests a series of magazine articles rather than a deliberate study. It is full of inconsistent
p. 76-77 pronouncements and hasty generalizations about China and the
p. 95 Chinese as though one should predicate customs of Europe and the Europeans. The preface shows utter ignorance of how far the study of this land has advanced since the days when a fellow-countryman of the author's turned the native accurate description of the Natural Pillar into the absurd Needle of Heaven that still appears in tourist books of the Yangtze Gorges. No serious student now dreams of questioning that the Chinese are as kin to all men as were Shylock's fellows to the Christians of Venice; but this does not imply that their long history is not a prime factor in every question concerning them.

p. 52 Dr. Ross at times emphasizes the common sense of the
p. 126 Chinese, but he appears not to perceive that a sensible people's long persistent customs must be not fads but based on natural
p. 8 causes. Thus the inclination to let public and private works decay may indicate insecurity under absolutism and lack of individual effort be due to the prime need for clan combination against arbitrary officials; the risk of whose interference likewise militates against jointstock companies, savings banks, life insurance, and other blessings: and it may be only an apparent paradox to maintain that even footbinding and the queue have as sound reasons—sanitary or social—as circumcision and ceremonial washings.

The Taiping Rebellion and the recent revolution refute the
p. 112 assertion that the north is braver than the south and that the
p. 29 military spirit has evaporated. On the Rebellion the index is silent though there are casual references on pp. 106 and 304, the latter exempting Szechuen from its upheaval!

We learn from this book, amongst other novelties, that the Chinese are never swayed by impulse, never conserve forests—surely the author must have heard of Foochow poles—may take
p. 11 to raising wool, as though sheep would thrive throughout the country and cotton-wool were not the cheapest protection against cold, and that the Chinese script is an inadequate vehicle
p. 54 for the expression of ideas instead of an excellent means of ensuring communication in a land of many dialects mutually unintelligible!

Chap. II & IV p. 4 Over-population is Professor Ross's bugbear and in most places he gives the impression of people treading on each other's heels, though in the account of his journey (Chap. X) he admits the existence of wastes. The truth as anyone may see from a good map is that China is thickly populated only in certain favorable localities and that even the cities are not tightly packed. When some years ago Hankow was to get a water works it became essential to ascertain its population, given in official and other authorities as at least 700,000 souls. A comparison of areas with the native quarter of Hongkong whose population is known, setting the higher houses of the one against the narrower streets of the other, suggested 200,000 as the real number and this was actually confirmed by a careful official census. The four hundred million brethren whom we are wont to hear will exist only when improved communications, intensive farming, and just government have obtained for a generation or three in China.

Dr. Ross bans ancestral worship as encouraging early marriage and large families as well as a low standard of living; as though the desire for posterity were not a primitive impulse whose weakening causes grave apprehension in more than one advanced nation to-day, and in the East adult development comes no earlier than in the West. The wastage from infant mortality is undoubtedly enormous, just as in nature the individual is everywhere sacrificed to the type: and our author in another place admits that the untrammelled sifting for the fittest acts for the benefit of the Chinese race. But, to go deeper, is it beyond question that the bulk of the nation live in misery on the edge of want? Is the long day of toil of the Chinese peasant nearer slavery than the work of the mill-hand, the

docker of other climes? Those who have met the inland farmer will not deny that cheeriness and fair content are his usual characteristics. It is illogical to apply our ideas of a comfortable home to those who, like their forbears, never knew other shelter than their cots or other fare than the sparse diet that has much to do with their stoical endurance of pain and suffering.

In Chapter IV the reader is regaled with such traveller's
p. 79, 80 tales as the eating of pigskins, silkworms and "mangy curs" as
p. 90 well as with a plague story as palpably absurd as the accounts
p.121 p.252 of the Hangchow railway and the "piling up" of the Changsha
p. 101 indemnity: we are told concubines are taken at will and the natural remark "I have lost two children" is twisted into
p. 104 "I have been relieved of two children"—a mistranslation impossible for any who had seen Chinese fathers with their little boys and girls in their arms in city streets.

But enough of these minor blemishes, of which many others noted are left unmentioned. A graver fault is that the author's patriotism is of that political sort that thrives on belittling others. Against Britain and the British Dr. Ross never tires
p. 140 of inveighing. Opium is of course his best theme, though a trained observer might have been tempted to investigate how one nation can force on another an expensive luxury and a scientist hesitate to commit himself to such a statement as that
p. 144 the Tientsin Treaty bound China not to interfere with or limit the importation of the drug. Dr. Ross can perhaps prove that the East India Company taught the Chinese opium smoking which was practically unknown in India and that opium is the main British import into China and the business of the bulk of British merchants in China. When he has proved these premises, his strictures may be defended; but not even then will such assertions as that the outbreak at Tientsin in 1870
p. 222 and similar later anti-foreign ebullitions were due to the "opium wars" of 1842 and 1858 be aught but rancorous absurdities as ridiculous as his supposition that the peasants throughout China know all about the import of the Indian drug, which save in some coast and river provinces is the
p. 224 luxury of the well-to-do, or that foreign traders inspire dislike in a nation of traders to the exclusion of the propagators of the gospel. On p. 250 the professor indulges in a sweeping condemnation of foreign merchants that far surpasses the ignorant slanders against missionaries occasionally heard in the ports and he has the effrontery to charge our merchants with dread of Chinese advance in modern ways of life, which would

of course improve their business. Of British missions he complains that they evangelize unduly, credits his fellow countrymen with all educational work and ignores how great is the British share in that medical mission work which has done and is doing so much to win native appreciation of foreign benevolence and to dispel anti-foreign prejudice. Finally on page 281 he talks of "Chinese patriots feeling the closing jaws of the vice, *i.e.*, the Powers" and with this climax of reckless slander we leave this disappointing book.

Φ

Lung Men. The Door of The Dragon. Two volumes of photographs presented to the library N. C. B. R. A. S. by MR. CHARLES FREER, of Detroit, at whose instance they were taken.

In 1910 Mr. Freer undertook an expedition to the Lung Men for the purpose of studying the magnificent carvings, which there adorn the walls of the numerous cave temples, and of the defile itself. Unfortunately he has been as yet unable to write the description which shall eventually accompany the photographs, in lieu thereof notes from the works of Chavannes, Munsterberg, etc., have been made and have been bound with the photographs in books capable of expansion. Any data in connection with this most interesting spot would be gratefully received by the Librarian, N. C. B. R. A. S.

The photographs, 99 in all, are very fine and show in detail these wonderful works of the Tang and Sung Dynasties. By the use of flashlight many interiors have been obtained. The collection is an important addition to the works on archaeology possessed by the library.

F. W. A.

Plantae Wilsonianae. An enumeration of the woody plants collected in Western China for the Arnold Arboretum of Harvard University, during the years 1907, 1908 and 1910, By E. H. WILSON. Cambridge University Press.

Edited as this work is by Prof. C. S. Sargent, one of the authorities, if not the leading authority on dendrology, botanical students, particularly those who specialise in the systematic study of ligneous plants will undoubtedly find this an authoritative work of reference of great value.

Though essentially an index, following much the lines adopted by the Linnean Society in their Index Florae Sinensis (which contains 17,000 entries and was completed in 1905) of which it might be regarded as a

continuation, since it includes chiefly species discovered after the above-mentioned index was compiled, the present work in addition contains descriptions of a large number of new species as well as a synopsis of various genera with key to the species. Such a synopsis is of great practical value to the student of systematic botany, and particularly is this the case with Chinese plants, the descriptions of which are scattered about in hundreds of journals and periodicals.

Within recent years our knowledge of the Chinese flora has advanced considerably, revealing a flora of surprising richness and complexity. Contemporaneously with recent collections the work of indexing the species has proceeded. To collect the descriptions of the thousands of species in one work, under the proper headings will be a stupendous labour, involving considerable time, research and expense, and in the compiling of which the present work will play an important part.

When it is realized that this work contains only a portion of the plants collected by Mr. Wilson, a period covering only three years, the total additions to our knowledge of the Chinese flora due to this indefatigable and successful worker, during the ten years he has collected becomes apparent.

D. M.

Shantung. The Sacred Province of China, in some of its aspects. Compiled and edited by R. C. FORSYTH. Shanghai: Christian Literature Society, 1912.

This is a notable volume—one which it is to be hoped will be the forerunner of other volumes devoted to other provinces. Like all books in which a number of writers take part, it is unequal. The editor has here and there secured a writer who has understood just what was wanted and has supplied the want; at other times, the want has either not been realised, or has not been met. For instance, in a province like Shantung, one would have thought the fascinating history would have filled the first and best section. Yet the capital Index shows that no reference has been made in he whole volume to Kuan Chung. Dr. Bergen, who has written on the Sages of Shantung himself, says that his article is a "somewhat superficial survey of the lives and labors of these Sages." A meagre rechauffé of Legge on Confucius and Mencius, plus a very first class though very brief article on Ancient Chinese Coinage fails entirely to supply what is still wanted in a good volume on Shantung.

Baron Richthofen's "notes" on Shantung were the high water mark of what was known of Shantung in 1871—something is wrong with our investigation of things to make those notes worth "translating" in 1911.

(One is a little puzzled in a "translation" to come across a frank criticism of the work supposed to be translated; and to find sentences in which "I" refers to Richthofen inserted in inverted commas.)

There is a well-printed map of the province "showing the approximate territory occupied by the different Protestant Missionary Societies"—a map that may well give pause to those happy dreamers who seem to think we are on the eve of seeing one and only one "Church of (or 'in') China." But the very presence of this map emphasizes the lack of others; there is no physical map, no political map. There is one "map of ancient kingdoms" in and around Shantung: it is not sufficient for the skimpy article it accompanies. (It does not show anything of the geography of Mencius.)

The pictures are very badly reproduced, but often well selected. One would have liked to treble the number to illustrate the excellent article on T'ai Shan.

The articles on Protestant Martyrs, Pioneers and Veterans are well done. There is, of necessity, much repetition when these are followed by sketches of the history of each mission. This section of the book is the largest; and it remains to see by the sale of the book whether the editor in so arranging it has been wise. It occupies about one-fourth of the whole work—a proportion which strikes one as too great for a book not strictly missionary; too small for one that is.

The work on the compiler must have been very considerable. He deserves the hearty thanks of all as a pioneer. We shall be glad if the Christian Literature Society can secure other compilers for other provinces.

G. G. W.

The China Mission Year Book 1912. Edited by Rev. G. H. BONDFIELD. Shanghai: Christian Literature Society.

This is the third issue of this valuable year book. It grows in importance and completeness with every year. This volume covers a most critical period of Chinese history; and an ample record of the momentous movements of the past year will be found within its pages. The papers by Bishop Bashford on General Survey, 1911: Government Changes and National Movements by W. Sheldon Ridge: The Revolution by Dr. Fong F. See are most valuable.

The papers dealing more definitely with the Christian movement in China are full and of wide scope. These not only supply information on missionary work but convey other useful knowledge of peoples and territories as well. Particularly is this the case in such papers as Mission Work and Recent Developments in China's Dependencies by the Editor,

Rev. G. H. Bondfield. Other articles such as the Population of China: Secular Chinese Press, and especially the documents that compose the appendices are of general interest and most valuable.

Missionary operations naturally form the bulk of the book. There is a wide catholicity in the choice and treatment of the subjects. Every phase of the work is represented and past achievements as well as future possibilities are treated. Educational—including the new University of Hongkong: Medical: The attempt to reach The Higher Class Women: The Division of the Field: Unoccupied districts: Preaching the Gospel: Christian Literature: Self-supporting and Independent Churches are dealt with by various writers. There is, however, one very important omission in dealing with Independent Churches. Perhaps the most significant sign concerning the Christian Movement was the promulgation early in the year of a Constitution for the Establishment of Christianity in Shansi. Leading men, including the Tutu, it is said, had a share in drawing up this unique instrument. It would have added greatly to the value of the book if this had been included. A generous treatment is accorded the movement towards Unity and Federation. But how this will be affected by the new name assumed by the united bodies, the Anglican and American Protestant Episcopal Churches, *viz.* the Chung Hua Sheng Kung Hui, or the Holy Catholic Church for China—a full account of which is to be found in the appendix—remains to be seen.

There are a few imperfections in the letter-press and mistakes in transliterations, but these do not detract from the substantial value of this useful volume.

M.

Münsterberg: Chinesische Kunstgeschichte.

The history of Chinese art by Oskar Münsterberg is highly to be admired for the abundance and beauty of its illustrations. Bushell contained only 239 illustrations; Münsterberg contains over 1,000. The Japanese publishers' sumptuous volumes on Chinese paintings and bronzes are unequalled for colour in those forms of art, and nothing excels the delicacy of design and colour in the works on porcelain by Cosmo Monkhouse and Gorer. But in Münsterberg there are far more illustrations and they are better selected and more finely developed than in any general history of Chinese art yet published. The list of contributors of illustrations is a list of most of the notable collectors of Europe and with some of those of America, but, we regret, with almost none of Russia, Japan and China.

The text also is of the highest value. It is the most extended in any European language. It is a compendium of most of the material that other European art writers have collected, material that has hitherto been

available in only a few of the art centers of the world. A straight reading of the work is a task, but occasional reading impresses the mind that Münsterberg has an encyclopedic wealth of detail no where else to be found. Turning, for a change of reading, to the beautiful appreciations of Chinese art in the books of Laurence Binyon, we breathe the high atmosphere of pure aesthetics, but we shall resume studying Münsterberg for the full and exact knowledge of Chinese art objects on which the best appreciation rests. Even so, one misses in Münsterberg the use of the Chinese language and quotations from Chinese literature which are necessary to a full and accurate knowledge of Chinese art. It is necessary also to have some years residence in China or at least to have travelled there extensively, leisurely and frequently. Dr. Bushell lived long in Peking, and he wrote of Chinese art with the simplicity of a master. We, who reside in China, now and then returning to our home countries and see in the home collections the porcelains, bronzes, paintings, lacquers, textiles and the like that have been taken from China, may feel ourselves greatly deprived of the privileges of museum study of art, for there are no such collections in China as in Europe and America. However, we have the advantage of knowing more intimately the country and people that produced so great art, and for our aid in knowing better what there is in the Chinese art collections at home we now have this most excellent Chinesische Kunstgeschichte of Münsterberg.

Münsterberg, Oskar: Chinesische Kunstgeschichte. Band I: Vorbuddhistische Zeit; Die Hohe Kunst: 1910. Band II: Die Bankunnst; Das Kunstgewerbe: 1912. Esslingne A.N., Paul Nef Verlag.

F. E. H.

Wenli Styles and Chinese Ideals. A collection of Essays and other papers from Chinese authors, ancient and modern, with English Translations and Notes. Prepared by EVAN MORGAN, Christian Literature Society: Shanghai, 1912.

Miss Martineau says "that national literature is national speech, and that without hearing this speech we cannot know the mind of the nation." Judged by this standard, Mr. Morgan in his excellent translation of these ancient and modern essays, has undoubtedly disclosed the mind of the Chinese, and those hidden springs of thought and ideals which have prevented for some four thousand years the wreck of their institutions and the extinction of their national existence, and which are responsible for that massive type which has ever characterized the Chinese as a people. The essays which "embrace the realm of philosophy, religion, education, politics, moral culture, belles lettres, official correspondence, etc., etc."

have been selected "on account of the prominent place they hold in Chinese literature, or because they marked an epoch in Chinese life and history."

The book opens with an essay on "Kingly Government" by Hsun C'hing who lived during the third century B.C. At the time the Chinese were abandoning feudalism for the centralized form of government which has existed down to the present day. This famous philosopher, in answer to a question, gives the principal points in the art of government as follows: "To advance the able irrespective of rank, to dismiss the incompetent without delay, and to put to death the ringleaders in evil." "Truth and justice must be the foundation of the state." The Prince and his ministers must govern so as to secure the greatest good to every citizen of the empire. But upon the Emperor alone rests the final responsibility for all mismanagement, and consequent dissatisfaction of the people. When these occur there is an apparent justification for rebellion for "it is evident that the wrong man is on the throne." No better commentary upon "Kingly Government" could be found than in Chang Chien's reply to Yuen Shih Kai's telegraphic message:

Kingly Government:—Only with a contented people will the Prince enjoy his throne. . . . The prince is as the boat and the people as the water. The water can carry as well as capsize the boat. Therefore, if the ruler desires peace, the best thing for him to do is to sympathize with the people and give them a just government.

Chang Chien's reply (2,250 years later): Seeing that the condition of the government was more retrograde than before, I made my last loyal appeal saying . . . the popular will must not be trampled upon since the more it was spurned the more acute would be the crisis . . . Further I warned them that the creation of a bogus constitution would produce the true revolutionist . . . If the government is not reformed, the covenant between prince and people is dissolved.

The next two essays are also by Hsun C'hing on "Moral Culture," and "The Nature of Man is Evil." These two essays which are opposed to the ethics of Mencius, might be termed a study in psychology. For in "Moral Culture" we read, "To lead and train men by virtue in the way they should go is called education." And the method of training advocated in the case of those who have deviated from the path of virtue, is first to study each character individually, and then to displace their old habits with new ideals. "He whose mind tends to doubt and care should have it kept in hand and concentrated on one line of activity. He who is of a violent and audacious disposition, should be helped into the paths of submissiveness. He who is too hasty and impetuous should be taught the habit of mature consideration . . . The man of mean disposition and covetous nature should have his nature permeated with generous ideas." This is the true art of "Moral Culture." "And to this agree all modern educationalists, especially those engaged in teaching the young, in this twentieth century." By the above quotation we are reminded of the lamented Dr. Ross' statement in "The Changing Chinese," as to the reason

why the Chinese have been so slow in breaking away from their ancient traditions: "Chinese conservatism . . . is not inspired chiefly by dread of the unknown, horror of the new, or a fanatical attachment to a system of ideas which gives them confidence in the established. It is the logical outcome of precedent. Change the ideals of the Chinese and their policy will change. Let their minds be possessed by a philosophy that makes them doubt the past and have confidence in the future, and they will prove to be consistently progressive as are the Germans of to-day." The recent revolution which was brought about by the incoming of new ideals has demonstrated the truth of the statement.

"An enquiry into a Scheme of Life," by Han Yu, canonized as Han Wen Kung, is one of his famous papers against Buddhism which led to his banishment. In this essay occurs the well-known passage, "Make useful men of these fellows, (priest, etc.): burn their books: make dwellings of their residence: make clear to them the teaching of the former kings and instruct them in their methods. Find a livelihood for the celebates and nuns, the orphans, the dependants, and the impotent." But the chief value of this essay lies in its treatment of the word *Tao*. The foundation of *Tao* is love. *Tao* itself, is "the path of life." But no definition can really explain it. No matter what others have thought about it *Tao* can only be understood as it is applied to one's own heart and translated into action. In this Han Yu anticipates Rudolf Eucken, one of whose noble sentiments prefaces the essay, "We are not concerned with the reflections of these thinkers about life, but with life itself as it is fashioned forth in their world of thought."

It is impossible in the short space at our disposal to notice all of the essays contained in this work. They are all good. But we would invite special attention to an essay from the *Shih Pao;* to "Methods of Study," and to that gem of literature, "What a Child ought to Know." Many of the papers teem with pathos, and all are so delightfully human as to draw out our deepest sympathies, and to make us feel that after all there is no substantial reason why the East and West should not "share in and contribute together to the progress of a planetary culture."

The Author intends this work "to serve as a text book for students of Wenli and Chinese Thought." Here the student will find examples of the Ancient, Literary, and Business styles, which are described by the Chinese respectively as *very profound*, *very abstract*, and *plain and distinct*. The book is well printed on good paper, and there are copious foot notes, which "elucidate grammatical, textual and historical difficulties," also a vocabulary.

J. W.

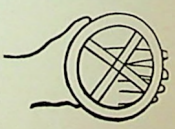
NOTES AND QUERIES.

Nestorian Relics in North Kiangsu. The members of the Society will be interested in evidences of the existence of the old Nestorian Church in North Kiangsu. It is well to record these facts now for in a few more years it will be impossible to tell whether the phenomena are to be traced to the early church or to the recent proprogation of Christianity in China.

First:—There is a temple at Hsuchoufu 徐州府 situated in a retired place outside the city wall that has in it two chief figures—one is called Adam (亞當) and one is the "first Mother." They are clad in "Bu Long" leaves (no one seems to know what Chinese characters represent those sounds. If it should prove that it represented "Fig leaves," in some Western Asian tongue, we would have a definite reference to the past). Of course, as the idol was supposed to represent the Father of the Race, it would be natural to call it Adam if the keeper knew the Biblical account. Careful inquiries from old scholars revealed the fact that it has gone by this name since before modern missions opened work within a hundred miles of the city. The temple is evidently a century old and possibly much older.

At Tsing Kiangpu there is a temple to the "first parents." The temple is old and going to decay. It was built in the Ming dynasty; for the canal, which in these upper reaches was made about the 17th Century, was cut right through the back court-yard. The figure of Adam was very large so that the temple was originally called Great Buddha 大佛 Temple. The new figures of Adam and Eve are still about 15 ft. high, but much smaller than the original figures. They are seated and both are clothed in leaves of a large size. On asking the keeper a "Taoist" (?) priest, what the idol was called, he said "Pan Ku." We said, "Is it not called Adam?" He answered, "Oh! yes, to those who understand we call it 亞當 Father A (d)." When one remembers the Chinese habit of using, when possible, only one syllable for a name it is natural to assume that this is a shortened name for Adam.

Eve holds a Buddhist sign for origin, in her hand, and Adam holds a "天盤" a circle or plate of the heavens. The circle is a large flat ring with a cross in the center like this.



There is a whole brood of "holy mothers" along the walls of the rooms. And they have such names as the following:

林花聖母　太山聖母　元女娘　武當聖母

We recognize the Goddess of Taishan. Is Yuen Nu Niang the Virgin?

The cross inside the circle of the heavens seems to point definitely to Nestorianism, for they made so much of the Sacrement of the Signation of the Holy Cross. And on the Nestorian tablet at Sianfu we read that Jehovah 判十字以定四方 "appointed the cross to fix the four points of the compass."

The library of this temple once contained many books of deep interest but they were destroyed in the Taiping rebellion.

Among the traditions and language of the people one would naturally expect to find traces of the Church that flourished so long among them. In the Encyclopedia of the Demigods, there is a faithful and accurate account of the birth and life and death of Christ. It is not easy to tell the source whence this account comes. It is not from Protestant Bibles. The characters used in proper names are more like those used by the Roman Catholics, though not quite identical with them. As the Roman Catholic absorbed the Nestorian Church it is but natural that their mission should use the nomenclature of the older Church.

In an old book called "Chasing Literary Shadows" there is an account of the creation of Adam and Eve and the flood and Noah and his sons. The time that is said to have elapsed between Adam and Noah is in perfect accord with the Hebrew Bible, though the transliterations are not according to Protestant versions.

Among the pagan people one often hears sayings quoted that are strikingly like Christian truth, and in North Kiangsu there is a form of baptism practiced by many pagan families and called (Hsi Li) 洗禮. This "Washing Rite" is practised just before the person dies. Water is put on the face. This ceremony is said by those who know nothing of the Christian rite, to be intended to relieve the dying person from suffering in the next world. And a revolting custom that is apparently pagan is added. The son is supposed to drink the water that was used in the rite that he might bear the parent's sin.

It would be helpful for those living in Taichow, and Hangchow and Chinkiang, where Nestorianism is known to have lived a long time, to look for evidences of the old Church.

These facts should have deep interest to student of Missions and also to students of the development (?) of Christian thought. It is plain to unprejudiced students of history that Christian truth is not evolved and only stays true, while the Biblical standards are preserved—left to itself.

"'Tis but the moral of all human tales:
'Tis but the same rehearsal of the past:
First freedom, then glory; when that fails
Wealth, vice, corruption, barbarism at last."

B. C. PATTERSON

The Exhibition of Chinese Paintings. The exhibition of Chinese paintings from the collection of Herr Rudolf Mahnfeldt of Shanghai in the building of the Society on the afternoons of June 7 to 9 was well attended and very highly appreciated. It consisted of 164 paintings, fairly representing the Tang and Sung, Yüan, Ming and Tsing dynasties,—more than twelve hundred years. So many and so generally select examples of Chinese pictorial art, interspersed with not a few very rare and fine paintings made Herr Mahnfeldt's exhibition one of the most instructive and enjoyable anywhere to be had. The museums in Europe, America and Japan have probably already acquired the best of Chinese paintings, but the fact that Herr Mahnfeldt in the past seven years in Shanghai, pursuing the avocation of collecting paintings, has so well succeeded encourages the connoisseur to hope there are still paintings of notability to be found in China. Several very finely illustrated books upon Chinese paintings have appeared in recent years, yet they do not yield, even with their wonderful reproductions in photograph and color, the information and pleasure that comes from viewing the actual paintings.

Following the exhibition some discussion took place in the *Ostasiatische Lloyd* as to what, if any, appreciation one who knows the art of painting as evolved in Europe can have for the art as evolved in China. Let a Chinese artist view the Sistine Madonna, or a European artist the mythological mountains and streams depicted by Wu-tao-tzu—what is there the one and the other may admire and enjoy? The answer lies in the individual. One of us may have almost a sense of repulsion from the strange conventions of Chinese landscapes, another of us a sense of attraction to what is so grand in conception, so delicate in delineation, so rich in color, so fundamentally beautiful. Study of other phases of Chinese civilization and travel in China much favor an appreciation of Chinese art.

The exhibition was the more enjoyed for its well prepared catalogue and for the good arrangement of the paintings.

The Lecture on Mongolia. Mongolia, Turkestan and Tibet have been subjects of some of the most notable works on exploration and travel published in the last decade. The studies and experiences of one of our members, Reverend G. H. Bondfield, who crossed Mongolia by caravan in the summer of 1911, resulted in a lecture before a large assembly in the Lecture Hall of the Society on March 7. This fascinating narrative of his travels and valuable exposition of conditions, political and social, in a vast region now opening to the railways and to western trade, leads us to wish that Mr. Bondfield may, in the near future, find the leisure to porduce a book upon Mongolia. It would be well taken by the public.

BOOKS PRESENTED TO THE LIBRARY.

Yamen und Presse handbuch der neuchinesischen Schriftsprache. 2 vols.	A. Forke.
The Analects of Confucius.	W. E. Soothill.
The Book of the Army Pageant—held at Fulham Palace.	F. R. Benson.
The 'Fan Kwae' at Canton.	W. C. Hunter.
Bits of Old China.	W. C. Hunter.
Das Artefakt von Olonec und was dazu gehört.	O. Herman.
Rapport sur la Creation de Colonies Cotonnieres nationales.	J. B. Masse.
Bulletin de l'association Amicale Franco-chinoise.	
A Small Collection of Japanese Lacquer.	J. Orange.
Plantae Wilsonianae.	C. S. Sargent.
Catalogue of Old Chinese Porcelains.	R. Bennett.
Directory and Chronicle for China, Japan, Philippines, etc. 1907.	
Chinese Folk-lore.	J. Macgowan.
The Temples of the Orient.	E. A. Gordon.
Catalogue of the type and figured Specimens of Fossils, Minerals, Rocks and Ores in the National Museum U. S.	G. P. Merrill.
Wild Life in China.	G. Lanning.
The Changing Chinese.	E. A. Ross.
Among the Tribes in South-West China.	S. R. Clarke.
War Scenes of the Chinese Revolution of 1911.	
Makers of Cathay.	C. W. Allan.
Report on the old record of the India Office.	G. Birdwood.
Catalogue annuel de livres et de documents sur la Cartographie, la geographie et les Voyages XV–XIX siècles.	
Lung men the gate of the Dragon photographs of rock-sculptures taken in 1910. 2 vols.	C. Freer.
Lithographic presentations of collection of fans painted by famous artists belonging to T'ao Chai (Tuan Fang).	
Chinese Legends and Lyrics. 2nd Edition.	W. A. P. Martin.
The Chinese Nestorian Monument.	F. V. Holm.
An alphabetical index to the Chinese Encyclopaedia.	L. Giles.

Djami El-Tèvarikh histoire générale du Monde par Fade allah Rashid Ed-din. Edited	E. Blochet.
Taoist Teachings.	L. Giles.
Two Years in the Forbidden City.	Princess Der Ling.
A Visit to China being a report of the Commercial Commissioners from the associated Chambers of the Pacific Coast in 1910.	C. K. Field.
Mission d'Ollone 1906-09. Recherches sur les Musulmans Chinois.	Vicomte d'Ollone.
The National Review. Vols VII–X.	
Burney Papers relating to Mission to Siam in 1825–26 Vols I–II.	H. Burney.
Papers on Inter-Racial Problems, communicated to the First Universal Races Congress, 1911. Edited	G. Spiller.
Teachings of Islam.	M. G. Ahmad.
The Review of Religions.	
China's Revolution 1911–1912.	E. J. Dingle.
The Diseases of China.	W. H. Jefferys and J. L. Maxwell.
In and around the Marteratsch glacier : a study in the natural history of ice.	J. Y. Buchanan.
The "China Press." A file of the daily paper from the outbreak of the Chinese Revolution to the abdication of the Mauchu.	
The East of Asia Magazine. Vols I–V.	

Recent Accessions to the Library.

015–M 9	Catalogue annuel de livres et de documents sur la Cartographie, la Geographie, les Voyages XV—XIX siècles.	
030–G 37	An Alphabetical Index to the Chinese Encyclopædia.	*Giles, L.*
059–Ch 12	The East of Asia Magazine. 5 vols.	
059–Ch 13	The National Review. Vols VII—X.	
059–C 1.11	Directory and Chronicle for China, Japan, Philippines, &c. 1907.	
181.1–K 95	The Discourses and Sayings of Confucius.	*Ku-Hung-ming*
181.1–So 6	The Analects of Confucius.	*Soothill, W. E.*
181.1–W 12	Sheng Chi T'u, Pictures representing scenes in the life of Confucius.	*Wang Ku-yun.*
181.11–G 37	Taoist Teachings.	*Giles, L.*
200–G 65	The Temples of the Orient.	*Gordon, E. A.*
275.1–C 63	The Call of Cathay.	*Cornaby, W. A.*
290.1–P 11	China and Religion.	*Parker, E. H.*
297–Ol 3	Mission d'Ollone 1906–09. Recherches sur les Musulmans Chinois.	*d'Ollone.*
322–G 65	Notes on the Chinese Government Bank.	*Gory, J.*
332.51–R 11	Chinese Paper Money.	*Ramsden, H. A.*
334.51–Un 1	A Visit to China.	*Field, C. K.*
382–B 11	Report on the old records of the India Office.	*Birdwood, G.*
394.5–B 35	The Book of the Army Pageant.	*Benson, F. R.*
398.3–M 12	Chinese Folk-lore.	*Macgowan, J.*
495.1–F 74	Yamen und Presse handbuch der neuchinesischen schriftsprache.	*Forke, A.*
562–M 46	Catalogue of the type and figured specimens of Fossils, Minerals, Rocks and Ores in the U. S. National Museum.	*Merrill, G. P.*
581.951–Sa 1	Plantae Wilsonianae.	*Sargent, C. S.*
590–L 11	Wild Life in China.	*Lanning, G.*

Djami El-Tèvarikh histoire générale du Monde par Fade allah Rashid Ed-din. Edited	E. Blochet.
Taoist Teachings.	L. Giles.
Two Years in the Forbidden City.	Princess Der Ling.
A Visit to China being a report of the Commercial Commissioners from the associated Chambers of the Pacific Coast in 1910.	C. K. Field.
Mission d'Ollone 1906-09. Recherches sur les Musulmans Chinois.	Vicomte d'Ollone.
The National Review. Vols VII–X.	
Burney Papers relating to Mission to Siam in 1825–26 Vols I–II.	H. Burney.
Papers on Inter-Racial Problems, communicated to the First Universal Races Congress, 1911. Edited	G. Spiller.
Teachings of Islam.	M. G. Ahmad.
The Review of Religions.	
China's Revolution 1911–1912.	E. J. Dingle.
The Diseases of China.	W. H. Jefferys and J. L. Maxwell.
In and around the Marteratsch glacier : a study in the natural history of ice.	J. Y. Buchanan.
The "China Press." A file of the daily paper from the outbreak of the Chinese Revolution to the abdication of the Mauchu.	
The East of Asia Magazine. Vols I–V.	

Recent Accessions to the Library.

015–M 9	Catalogue annuel de livres et de documents sur la Cartographie, la Geographie, les Voyages XV—XIX siècles.	
030–G 37	An Alphabetical Index to the Chinese Encyclopædia.	*Giles, L.*
059–Ch 12	The East of Asia Magazine. 5 vols.	
059–Ch 13	The National Review. Vols VII—X.	
059–C 1.11	Directory and Chronicle for China, Japan, Philippines, &c. 1907.	
181.1–K 95	The Discourses and Sayings of Confucius.	*Ku-Hung-ming*
181.1–So 6	The Analects of Confucius.	*Soothill, W. E.*
181.1–W 12	Sheng Chi T'u, Pictures representing scenes in the life of Confucius.	*Wang Ku-yun.*
181.11–G 37	Taoist Teachings.	*Giles, L.*
200–G 65	The Temples of the Orient.	*Gordon, E. A.*
275.1–C 63	The Call of Cathay.	*Cornaby, W. A.*
290.1–P 11	China and Religion.	*Parker, E. H.*
297–Ol 3	Mission d'Ollone 1906–09. Recherches sur les Musulmans Chinois.	*d'Ollone.*
322–G 65	Notes on the Chinese Government Bank.	*Gory, J.*
332.51–R 11	Chinese Paper Money.	*Ramsden, H. A.*
334.51–Un 1	A Visit to China.	*Field, C. K.*
382–B 11	Report on the old records of the India Office.	*Birdwood, G.*
394.5–B 35	The Book of the Army Pageant.	*Benson, F. R.*
398.3–M 12	Chinese Folk-lore.	*Macgowan, J.*
495.1–F 74	Yamen und Presse handbuch der neuchinesischen schriftsprache.	*Forke, A.*
562–M 46	Catalogue of the type and figured specimens of Fossils, Minerals, Rocks and Ores in the U. S. National Museum.	*Merrill, G. P.*
581.951–Sa 1	Plantae Wilsonianae.	*Sargent, C. S.*
590–L 11	Wild Life in China.	*Lanning, G.*

633-Ar 1	Rapport sur la Creation de Colonies Cotonnieres Nationales.	*Masse, J. B.*
709.51-M 88	Chinesische Kunstgeschichte. Band I Vorbuddhistische zeit die hope Kunst. Band II. Die Bankunst, Das Kunstgewerbe.	*Munsterberg, O.*
738.51-B 35	Catalogue of the old Chinese Porcelains.	*Bennett, R.*
749-Or 1	A Small Collection of Japanese Lacquer.	*Orange, J.*
759.9-B 51.11	The Flight of the Dragon.	*Binyon, L.*
759.9-Ch 1	Collection of fans painted by famous artists, belonging to Tao Chai (Tuan Fang).	
759.9-Ok 1	The Ideals of the East.	*Okakura, K.*
759.9-P 31	La philosophie de la nature dans l'art d'Extreme Orient.	*Petrucci, R.*
895.11-M 11.1	Chinese Legends and Lyrics. Second Edition 1912.	*Martin, W. A. P.*
912.51-St 1	Atlas of the Chinese Empire.	*Stanford, E.*
913.51-F 84	Lung Men, the Gate of the Dragon.	*Freer, C.*
913.47-H 34	Das Artefakt von Oloñec und was dazu gehört.	*Herman, O.*
913.51-H 65	The Chinese Nestorian Monument.	*Holm, F. V.*
913.54-F 31.11	History of Indian and Eastern Architecture.	*Fergusson, J.*
915-H 36	Through Asia.	*Hedin, S.*
915-H 36.1	Accounts of various journeys in Central Asia.	*Hedin, S.*
915.1-B 18.11	The Chinese at Home.	*Ball, J. D.*
915.1-F 81	Bulletin de l'Association Amicale Franco-Chinoise.	
915.1-R 36	China through the Stereoscope accompanied by 100 photographs.	*Ricalton, J.*
915.13-C 51	Among the Tribes in South-west China.	*Clarke, S. R.*
915.18-J 11	The Long White Mountain.	*James, H. E. M.*
923.-A 11	Makers of Cathay.	*Allan, C. W.*
923.5-Se 9	My Naval Career and Travels.	*Seymour, E. H.*
950-L 78	The Soul of the Far East.	*Lowell, P. B.*
951.7-1362	Djami El-Tevarikh historie generale du Monde par Fadl Allah Rashid Ed-din.	*Blochet, E. (Editor.)*
951.9-B 85	The Education of Women in China.	*Burton, M. E.*
951.9-C 34	"Learn."	*Chang Chih-Tung.*

951.9–C 62	War Scenes of the Chinese Revolution.	
951.9–C 64.11	Historie des relations de la Chine avec les puissances Occidentales 1861–1902.	*Cordier, H.*
951.9–D 61	Across China on Foot.	*Dingle, E. J.*
951.9–D 61.1	China's Revolution 1911–1912.	*Dingle, E. J.*
951.9–H 86	The 'Fan Kwae' at Canton.	*Hunter, W. C.*
951.9–H 86.1	Bits of Old China.	*Hunter, W. C.*
951.9–K 95	Papers from a Viceroy's Yamen.	*Ku Hung-ming.*
951.9–L 11	Les Chemins de Fer de Chine.	*Laboulaye, E. de*
951.9–M 11.1	La vie Secrete de la Cour de Chine.	*Maybon, A.*
951.9–R 71	The Changing Chinese.	*Ross, E. A.*
951.9–W 55	Two Years in the Forbidden City.	*Der Ling, Princess.*

Attention is called to an unfortunate error in Vol. XLII, p. 253, line 13, Journal of the North China Branch Royal Asiatic Society whereby the name of Mr. Backhouse as joint author of "China Under the Empress Dowager" was omitted. This opportunity is taken of tendering apologies to Mr. Backhouse—ED.

In Memoriam.

Dr. GRIFFITH JOHN.

Among the forces which have exercised a great influence over China few have been more powerful and permanent than the religious leaders, whether Buddhist, Mohammedan or Christian; and their influence is seen in the innumerable temples, mosques, churches, schools and hospitals scattered all over Asia. The names of Nestorius, John Corvino, Matthew Ricci and Abbé Huc are eminent in the Roman Church. During the last century missionaries of the Protestant faith have been most prominent in their zeal for China. The names of Dr. Morrison, Dr. Legge, Dr. Martin, Dr. Eitel and Hudson Taylor at once spring to our minds. The first mentioned missionaries were highly gifted in their literary contributions and laid the foundation of modern missionary work in China, and Hudson Taylor brought out over a thousand evangelistic missionaries, like the Franciscans, and placed them in every part of the Empire.

Dr. John was born in Swansea in 1831 and in 1853 he offered himself to the London Missionary Society for work in Madagascar. But finally it was arranged that he should go to China and not to Madagascar and China became the sphere of his great influence. This reminds us of another great missionary who wanted to go to China but was afterwards designated by the London Missionary Society for Africa. This was the great Dr. Livingstone, the pioneer of modern civilization in that vast continent.

For the first five years Dr. John lived in Shanghai studying the language and literature of the country before beginning his great life work in Hankow, where he laboured so successfully for fifty years. At that early date in Shanghai he contributed some papers to the Royal Asiatic Society which Sir Robert Hart referred to as full of promise for future power in China. After making Hankow his headquarters, one of the great features of his work was the daily preaching in his chapel, which always attracted great crowds, for amongst the missionaries he might be called the Spurgeon of China. Besides his daily preaching he often made tours in the provinces of Hupeh and Hunan, and from first to last established, with his colleagues, no less than a hundred missionary stations.

In addition to his preaching he devoted himself to literary work; he re-translated the New Testament and part of the Old and wrote some popular booklets which were distributed by the million in Central and Western China.

Though he was pre-eminently a preacher and rejoiced to see foreign missionaries coming to his assistance, in his later years he became convinced that the conversion of China would not be accomplished by foreigners, but by well-trained natives, burning with zeal for the conversion of their fellow-countrymen. Therefore he built a college for the purpose of training natives and to carry on every department of missionary work, *viz.*, the evangelistic, literary, educational and medical.

Though he has now passed away in his 81st year, he has planted an institution in the heart of China which is bound to bear most precious fruit for many generations yet to come.

T. R.



DR. GRIFFITH JOHN.

[For Memoir see page 128.]

This Article was received too late for insertion in its proper place.—ED.

CHINA'S MONUMENTS

BY

FREDERICK McCORMICK

CHINA'S MONUMENTS*

By FREDERICK McCORMICK.

"So fleet the works of men
Back to their earth again
Ancient and holy things
Fade as a dream."

The monuments in China, more than under any other civilization, perhaps, receive their form and dimensions, as well as approval of their symbolism, from the kings and emperors. This is true of all architectural and other monumental remains save, perhaps, only pagodas. Nearly every other structure has been subject to Imperial statute.

What we call a great monotony in architecture in China and the infrequency of structures that stand out, has not only been due to the fact that China has but one style or motive of architecture but to precedent and law. The largest buildings in China are sacrificial halls and palaces of the emperors. With other Imperial buildings they may be said to be the only ones that possess color and they vie with China's immense walls in separating themselves, for the spectator, from everything else.

The austere regularity in the plan of Chinese palaces finds its explanation in the literature and laws of the country, by which the balance—"golden mean"—and all the relations of life are maintained.

The classical volume, the Shuking, untangles the whole subject of the structures of the palaces and capital city as well as the outlying cities and structures. The location of the Capital was always the center of five concentric squares of different sizes enclosed one within the other. The greater region was the *Wild Domain*; the next was the *Domain of Restraint*; the next the *Region of Tranquil Tenure*; the next the *Noble's Tenure* and the innermost surrounding the capital itself, the *Royal Domain*†. Peking the present Capital of China has its Five Cities, harmonizing with these divisions. The center of these is the Forbidden City, which is the real Capital and the seat of the Court. All are rectangular. The prevailing principle is symmetry and balance, and even the pagoda, the only conspicuous alien structure of China, has been adapted to extending this original

* Copyrighted 1912. All rights reserved.

Pott.

principle. These inspiring and originally religious structures as at Peking and Mukden have been set at the four cardinal points of the cities in obedience to both the laws of good and evil influences (Feng-shui) and uniformity and beauty.

The most notable structures within the cities of China, even within the walls of Peking, the Drum and Bell Towers, trace their origin to the first regular Chinese Dynasty, the Hsia, (2197 B.C.) if not earlier. It has been handed down by legend that Wu who founded this Dynasty "caused a drum, a gong, a triangular musical instrument of sonorous stone, and a rattle to be suspended outside the walls of his palace"* as a means of keeping in touch with his people. These were the electric buttons of the people of China of somewhat more than forty-one centuries ago. He who wished to discuss the virtues of becoming a monarch struck the drum. He who thought he could suggest improvements in the monarch's life struck the gong. He who brought tidings of famine or rebellion struck the triangular instrument and he who had been wronged in court struck the rattle. The drum, gong and bell are conspicuous objects in every important official building and temple, and are provided for in the building of every city in China.

The T'ai Miao, or ancestral temple, of the Manchu Dynasty, in the Forbidden City at Peking has been called the largest building in China though some others approach it in dimensions, notably the sacrificial hall at the Ming Tombs, near Nan-kou. The former is a characteristic specimen of a fine building in China. Being Imperial it is of the best materials of marble, brick, Imperial tiles, and the largest tree trunks. Its outside walls are red and it has a double roof of Imperial yellow tiles. As perhaps the most noteworthy building in China and one of the important monuments, it is interesting to remember that a shell from the cannon of the Allies entered the building in 1900 but without doing any noticeable damage.

In China all buildings worthy of note, including temples, impress the observer as much by the extent and number of inner courts that separate them as by the general style of architecture which they all follow. In the palaces, tombs and temples, steps and balustrades are frequently of finely carved marble, leading to halls of massive wood columns and enclosed by massive walls. All this give the architecture a very heavy effect; but this effect is accentuated by what has been called "the excessive development of the roof," which roof is supported by the pillars mentioned and not by the walls which are merely enclosing walls.

To some the buildings appear "crushed" by these roofs which, however, have a most pleasing effect upon the eye Thatch, mortar, and slate are used but tiling is the almos

* Pott.

universal roof covering of China. It is usually laid in alternate rows of roll and pantile. The Chinese roof suggests a tent from which legend says its form was derived. Smaller buildings—pavilions, suggest the Chinese hat. The glazed yellow, green, azure and black tiling seen at Peking and among the temples of China have Imperial significance. The right to use them has been Imperially conferred on Buddhist and Taoist temples and belongs to Confucian temples, as well as memorial temples to other distinguished men, and for the tombs of princes and other personages.

There are perhaps no other emblems peculiar to the Imperial architecture except perhaps the dragon motif used in large designs. The palaces therefore have nothing of originality to claim over such collections of buildings as may be seen for example on the Island of P'u-t'o where is one of China's sacred mountains. Outside, massive and stately roofs single, double and sometimes triple appear above equally massive walls enclosing courts. The interiors show massive lacquered pillars, carved and painted beams or rafters, or paneled decorative ceilings—all within as well as without expressive of the chief architectural motif of China, the roof.

The buildings of the palaces are distinguished by the grandeur of their extent and associations. The emperors of China have lavished labor and treasure upon their palaces. The most noticeable instance of recent times has been the appropriation of the naval funds by the late Empress Grand Dowager to rebuild the Summer Palace, one of the contributory causes of the revolt against the Manchus.

Extravagance in building was rebuked in ancient times by the Emperor Yang Chien, (Tang Dynasty) who disapproved of the needless expenditure and cruelty in forcing the inhabitants during famine to labor upon a huge and magnificent palace called the "Hall of Long-lived Benevolence," which one of his generals had built for him during his absence on a penitential pilgrimage to the sacred mountain T'ai Shan. In a yet more remote era the Emperor Shih built palaces from a motive which may explain the origins of the ideas which the Chinese have that huge dimensions and greatness are synonymous. Though a great statesman, this Emperor was superstitious and when he was told by a magician that he was pursued by evil spirits by night, he built an enormous palace in which he could hide and which for the number of sleeping rooms for the Emperor's own use must have surpassed anything thitherto thought of. Chinese history says several hundred thousand convicts were engaged on the work and an incredible sum of money expended, ostensibly for the purpose of hoodwinking evil-minded demons. *

* Pott.

As in all other lands much of the monumental remains in China are traceable to the extravagance of the rulers and have left their impressions upon the customs of the people. When Yuan Shih-k'ai was inaugurated President of China in the national Foreign Office building at Peking at the end of winter 1912 paper flowers were tied on the leafless trees and shrubbery. This practice is mentioned at the beginning of the VIIth century as one of the extravagances of the debauchee Emperor Yang Ti who squandered large sums of money on his palace and pleasure grounds at Chiang-tu, the modern Yang-chow. A glimpse of palace life and the palace interiors is given in the account which describes the trees in this park as decorated in winter with flowers and leaves of silk. While the trees were thus clothed, the birds were made naked to supply the down for the Imperial pillows.

The tendency in the Chinese to reverse the laws of nature accounts for much of the grotesque in their monuments. The palace grounds contain innumerable pleasure pavilions and include such a curious object as for example, the stone boat, specimens of which are to be seen in the Summer Palace of the Manchus near Peking, as well as in the palace grounds at Jehol. The palaces are distinguished by the lavish multiplication of the characteristic architectural features of the country, and are filled with antiquities.

Faint echoes of China's inscribed, sculptured and wrought memorial wealth have reached the world through travelers' tales and the whisper of erudite researches by sinologues. Hitherto the image in the popular mind of the monuments of China has had for its center some poetical structure like the "stately pleasure dome" of Kublai Khan, imagined by Coleridge in his poem "Cambaluc;"

> "In Xanadu did Kubla Khan
> A stately pleasure dome decree
> Where Alph, the sacred River, ran
> Through caverns measureless to man
> Down to a sunless sea.
>
> "So twice five miles of fertile ground
> With walls and towers were girded round.
> And there were gardens bright with sinuous rills
> Where blossomed many an incense-bearing tree;
> And here were forests ancient as the hills,
> Enfolding sunny spots of greenery."

More than a dozen famous capitals are mentioned in Chinese history, famous for their architecture and monuments. Vast and solemn remains of these capitals at widely separated points may still be seen. Shangtu, the "Cambaluc" of Coleridge, is accurately located on new maps of North China to the west of the important Mongol market, Dolonor, on the little river Shangtu. Here the remains of the walls of Kublai Khan's

summer capital may still be seen. Dr. Bushell, the Orientalist, has mentioned inscriptions found there, and it is possible that the future antiquary studying the spot with scientific scrutiny may make discoveries of value. Marco Polo, the most distinguished traveler among Europeans to visit China, gave to the world the only existing record of the wonders of Shangtu, of which Coleridge dreamed and wrote striking words not hitherto regarded as facts. It has been stated that Coleridge knew nothing of Shangtu and that he derived the images of his poems from a dream, the figment of which he coined into golden measures when he had risen from his couch.

It is interesting in connection with these rythmic fancies that in 1908 two American travelers, Mr. Straight and Commander Gillis, described ruins in the neighborhood of the old Manchurian capital of Tung-king, Kirin province, which they found to correspond to the image of Coleridge's poem. A mazy river flowed through matchless scenes and disappeared; there were wells in which ice could be seen although it was July; the foundations of a summer house on an islet that at one time cast its shadow over the Water, were reached by a ruined bridge; there was a waterfall and rustics about told a legend of a hapless maiden princess, buried beneath. There was also in the neighborhood a legend concerning a venerable tortoise which lived under the waters surrounding the islet. In fact the coincidences of the features of the poet's city with the site of this ancient Manchurian capital were so striking as to have part convinced the travelers that Coleridge had reproduced a description of a place which he had erroneously assigned to Shangtu.

The extent of China's archaeological relics and monuments is something that remains to be determined. From what the traveler can see, they appear to be immense and in keeping with the dimensions of her history. There is probably nothing older in China than the remains of cities (unless it be tombs). These remains exist now as tumuli which are the most durable buildings of man. They may be seen in the form of walled enclosures in all stages of preservation or decay, often perched on mountain tops, where they were once cities of refuge. In all the older and more populous parts of China such remains may be seen silhouetted against the sky. Near Hsu-yen in southern Manchuria is such a remnant of the urban past called the Nü-ch'eng or "Woman's City." According to local tradition it was a refuge inhabited by women and children for protection while the men were engaged in warfare. Manchuria has the remains of three ancient capitals very well-defined, and innumerable deserted cities and fortifications, together with pyramids and inscribed stones.

Of all China's famous capitals only Nanking, Hsian-fu and Peking express in any measure what their art and architectural

glories were before China became accessible to western peoples. Some, like Lo-yang, are little more than names. Of the living capitals Hsian-fu was brought out of obscurity in 1900 when it became the refuge of the late Empress Grand Dowager and Emperor and the Manchu Court, after their flight from Peking, and was again the capital. Kaifeng-fu has been resurrected by a railway. Mukden has been immortalized by the battle between the Russian and Japanese invaders in 1905. Nanking the home of the Mings became the capital of the first Provisional Republic of all China while Jehol came under the calcium light as the possible refuge of the down-fallen Manchus.

Of the ancient capitals of note only Shangtu and Karakorum have been described for us by our own travelers. Perhaps a composite of the foreign accounts of these two places with what we see of Peking, Nanking, and Hsian-fu, together with the fragmentary accounts from Chinese history and literature will afford approximate pictures of what must have been the aspect and substance of Yang-hsia, Po, Yin, Hao, Lo-yi, Hsien-yang, Chang-an and Lo-yang or even of Hang-chow.

The Capital as already indicated has left its impress upon the temples and all religious buildings. The Confucian temples of which there is one in every Hsien (magisterial district) of China have Imperial yellow tiled roofs and have received Imperial benefits. They do not as a rule contain images but instead have tablets to the Great Sage and his disciples, with altars and the sacrificial vessels belonging to the shrines. The temples at Ch'u-fu, Confucius's birthplace, and at the sacred mountain T'ai-shan, are said to be almost the only exceptions. They possess images.

The Buddhist temple in its furnishings is quite otherwise and is packed with sculptured images of the deities and dignitaries of its pantheon, in bronze, stone, wood and earth. In the first hall are found the Maharajas or "Four Great Kings of Devas" (Ssu Ta T'ien Wang). Their Sanscrit names may be translated: "*He who has heard much*" (To Wen); "*Protector of Kingdoms*" (Ch'i Kuo); "*Increased Grandeur*" (Tseng Chang); and "*Large Eyes*" (Kuang Mu). Between these and the South wall are sometimes seen the two Generals Heng and Ho (Heng Ho Erh Chiang). The spectator commonly sees the Heng Ho Erh Chiang located in the gatehouse as he enters such a temple. Facing the entrance in the first hall is Maitreya (Mi Le Fo). He is very stout with a laughing expression. Behind him is Wei T'o, the "Deve Who Protects the Buddhist Religion." He is clad in armor. The shrines of the last-mentioned images screen a door which opens into a court of the Ta Hiung Pao Tien, or principal hall. Here the central figure is Sakyamuni seated on a lotus leaf dais with Ananda and Kashiapa on either side, while ranged along the east and west walls are the eighteen Lohan. Various images such as

Chan-teng, Pu-hsien, etc., sometimes occupy the north wall, while Kwan-yin is placed behind the central image looking northward.

Dr. Edkins who gives this description of the general type of Buddhist temples describes also an intermediate hall frequently occupying a space between the two above described, sometimes dedicated to Kwan-yin of the Southern sea, with Ti Tsang behind looking northward. Sometimes it is called a "Hall of Lohans," with small images of the 500 Arhans occupying the east and west walls. Various *tien*, or chapels, are found at the sides of or behind the central structure. These are dedicated to special deities, such as O-mi-to Fo, Tsang pu sa and so on. There are many variations to this arrangement, but with the Imperial impress this is the type in religious buildings.

The Buddhist church has received in China the sanction of a government based on Confucianism. Chinese rulers have conferred upon many of its temples and shrines the right of employing the palace architecture and colors. This is the reason why yellow tiled roofs often with green tiled trimmings, otherwise seen only in the palaces at Peking and where there are Confucian temples, greet the eye of the traveler wherever important Buddhist shrines are found.

Other churches such as the Mongolian branch of the Buddhist faith, and the Taoist sect have enjoyed Imperial patronage. One of the last acts of the Manchu Dynasty was to ask the provinces, the first part of September 1911, to send a list of temples that were entitled to sacrificial offerings from the Government and a report of the number of Buddhists and Taoists under their jurisdiction. When it is remembered that the beauty of man's surroundings in China owes more to the Buddhist religion than to any other thing it will be seen how important is the connection between the church and the Capital.

In the Liang Dynasty A.D. 502-557 Confucianism centering in the Capital had a revival and large sums of money were devoted to building Confucian temples. From a time whose identity is lost in past ages the rulers of the Chinese people have preserved an Imperial shrine to Shang Ti, the God of Heaven, now represented in the Altar of Heaven at Peking, perhaps the most beautiful and impressive shrine the Chinese have ever built to Shang Ti. It is one of the most notable of China's monuments, and perhaps the simplest altar to deity existing, as it is one of the most impressive, man-made, places in the world. The Altar is of white marble, circular, perhaps 200 feet in diameter, and constructed in its details with reference to the plan of the Universe. It stands amid ancient and solemn junipers which, according to the Chinese, are the most stately and dignified objects of the vegetable kingdom. This altar is a fitting monument to the religious aspirations of man and to what a French writer has

called "The painful cries of the soul, torn from its center and separated from its object." The entire enclosure is commonly called "The Temple of Heaven." Only the Emperor worships there, making New Year's and solsticial sacrifices to the one God. The earliest reference I have to the altar to Shang Ti is with regard the Duke of Ch'in, who in the VIIIth century B.C. violated established custom by building such an altar and offering sacrifices, the right of which belonged to the Emperor alone.

As may be inferred from the fact that the Buddhist and other churches in China have enjoyed Imperial patronage their sacred places have often been the objective and refuge of the exalted. They took possession, so to speak, of the mountain tops much as does the church in western lands. It was the Emperor Yang Chien, who, during a famine 595 A.D. for which he thought himself responsible, journeyed to the sacred mountain T'ai Shan, in Shantung, confessed his sins and prayed for forgiveness. This was the occasion that gave opportunity for one of his powerful Generals to commit the extravagance of building a palatial hall for him provoking his denunciation of conducting such enterprises when the people were starving. The picture of China's emperors in their devotions upon her mountain tops, and the elaborate shrines erected there, show that Buddhism turned the eyes of the people Heavenward.

Buddhism has lighted with the light of past ages, darkest China. "We must honor Buddhism," says the French traveller Grenard, speaking of Tibet, the most forlorn regions of China, "for abolishing human sacrifices, for spreading respect for science and books, for setting a noble moral aim before a few chosen souls, for kindling a flame of ideality, feeble though it be, on the mountains of Tibet, which but for that flame, would have remained dark and devoid of glory." Buddhism has done this work from Tibet to Saghalin and it has done it with beauty and art, the most conspicuous product of which is the pagoda. The pagoda is the most conspicuous architectural feature of China. Coleridge could not have selected a phrase more apt than "stately pleasure dome" had he intended to call attention to the best-known form in Chinese architecture. Pagodas are altogether picturesque, stately, inspiring and pleasurable. Of all the wrought beauty to the credit of the Buddhists the pagodas are the most pleasing and lasting. Denizened by birds and often dotted with vegetation they stand for generations like sentinels after the temples to which they have belonged have disappeared. Perhaps none are older than 900 years and most of them have been built in the Ming Dynasty. They are of various shapes, some round and others square or octagonal, and they vary in height from 20 to 200 feet. They always have an odd number of stories ranging usually from seven to nine, sometimes possessing eleven and thirteen. The stories are

distinguished by cornices, sometimes developed into balconies.

The number of pagodas in China has never been ascertained and perhaps the only estimate ever made is that by S. Wells Williams who placed the number at "nearly 2,000," for the Empire. This estimate appears to have been based on the figures 1,400 which is the number of walled cities in China. Assuming that a city with a wall was a community sufficiently opulent to possess a pagoda and that the Buddhist monasteries and temples in the hills and country possessing pagodas would make up the balance, the total round number of 2,000 could be arrived at. No other basis for the estimate is visible.*

The most beautiful specimens of pagodas are in the Yangtse Valley where also they are perhaps most numerous. Buddhism moved eastward through Tibet, Burmah and Central China to Korea, Japan and Manchuria. No pagodas were found north of the neighborhood of Kaiyuan in Central Manchuria until a small one was built a few years ago near Petuna. But every important city south of this region is garlanded with them. From the walls of Peking a dozen pagodas and towers may be counted within the city, and with a good glass half a dozen famous ones may be seen rising from the surrounding plain.

Materials of sacred import are incorporated in these structures. Part of the stones of the famous White Pagoda and of the White Pagoda Hill in the palace enclosures adjoining the Forbidden City in Peking were brought from a mountain in Honan province by the Kin Tartars. Their structure and composition is easily studied on account of their state of decay. As Buddhism is in a state of arrested development nearly all are lapsing into ruin. At the same time the ruin in modern times has been signally assisted in China by vandals, the most notable of whom have been the European armies that have invaded China in 1844, 1860, 1900 and 1904.

March 9, 1905, the Russian army south of Mukden blew up a small pagoda in order to erase a landmark useful to the Japanese artillery. The Japanese troops moved up and used the debris for mending the military road. September 1900 troops of the Allied Powers destroyed the White Pagoda in the Western Hills near Peking. It was found to have been constructed of stamped bricks, many of which had this inscription: "The Buddhist doctrine comes from the Cause. I say there is a Cause. The Cause vanishes? I do according to this saying." The last sentence has been interpreted by a Chinese scholar as meaning "When the Cause is vanished still I make this declaration." The loss of this beautiful pagoda has been lamented perhaps more

*"It was just like my Father to make that estimate of the total number. There is no basis, of course, for its accuracy beside a shrewd guess, but it was a pretty careful reckoning of probabilities made at a time when foreigners had hardly seen more than a third of the towns and regions of China."—F. W. Williams.

by foreigners than by Chinese. The Revolutionist soldiery 1911 used an ancient tower on the lower Yangtse as an artillery target.

Like the church spires of western lands China's pagodas beckon the beholder to their shrines or temples frequently associated with them. Yet other reasons than those of religious devotion have inspired the erection of these graceful objects. It is a curious and interesting fact that the Chinese have appropriated the pagoda as a counterpoise to evil and wherever possible have made it a tool of their arts of geomancy. Though of Buddhist origin the Chinese adopted pagodas in the expansion of their ideas of "Feng-shui" (Good and Evil influences). Pagodas erected on city walls have attributed to them the power to enable students to obtain literary distinction. At Tungchow in the Peking plain, a region in past years visited by earthquakes, there is a conspicuous pagoda about which the people have this story: There is a water-owl living underground. When he shakes his tail it causes earthquakes. Geomancers located the end of his tail and the pagoda was built on it to hold it down. However, this did not prevent the water-owl from winking his eyes, and as his eyelids have not been accurately located no other pagoda has been built and as a result tremblings of the earth still occur.

The Tung-chou pagoda at one time had more than 1,000 bronze bells suspended from its cornices, most of which are still in place. To foreigners it is a landmark associated with the first foreign embassies to China's Capital which were delayed here by the Peking officials.

To Chinese their pagodas begin to appear as landmarks of a stage of civilization to be discarded. On the eve of the rebellion of 1911 the native press at Shanghai was adverse to the continued use of the Lunghwa pagoda, six miles away and one of the best-known in China, with its buildings, for the purposes of superstitious worship. The disposition of "The Republic" appears to be to convert the temples into modern schools, in which case the pagodas will become monuments to the age of geomancy and to the period of the revival of Buddhism.

Along with much painting, porcelain and bronze art, pagodas are a monument to the Ming Dynasty (1368-1644 A.D.) An interesting fact in connection with this Dynasty, which produced most of the pagodas in China, is that Hung-wu its founder razed to the ground a lofty tower or pagoda in Peking erected by one of the Mongol Emperors. He attributed the downfall of the Mongol Dynasty 1368 A.D. to the fact that its rulers squandered the public moneys and his act of destruction was in the nature of a protest against extravagance.

The height of this tower was not known, but possibly it compared with the one in Hung-wu's own capital Nanking, which suffered a similar fate at the hands of foreign soldiers in 1841.

The Porcelain Pagoda at Nanking was 261 feet high. It was a mass of colored tile and has been immortalized in Longfellow's poem "Keramos." The part pertaining to the Porcelain Pagoda, which is no less beautiful than Coleridge's "Cambaluc" is as follows:

"And yonder by Nanking, behold
The Tower of Porcelain, strange and old,
Uplifting to the astonished skies
Its ninefold painted balconies,
With balustrades of twining eaves,
And roofs of tile beneath whose eaves
Hang porcelain bells that all the time
Ring with a soft melodious chime;
While the whole fabric is ablaze
With varied tints all fused in one
Great mass of colour, like a maze
Of flowers illumined by the sun."

There is but one architectural object to be found in China that may be said to compete in grace and beauty with the pagoda. This is the p'ai-lou or commemorative arch. Paleologue, the French authority, calls the p'ai-lou in front of the Confucian Temple at Peking the most remarkable of these structures, but there are several such at Peking, one in the Western Park adjoining the Forbidden City. They are both built of yellow, green and azure tiles with white marble foundations and have three openings or arches surmounted by double roofs of tile. But these do not surpass the magnificent p'ai-lou of five arches and all of stone that forms the entrance to the Ming tombs near Nan-kou.

This form of monument has been forcibly impressed upon the attention of the stranger in China by the circumstances of the splendid stone p'ai-lou in expiation of the murder of the German Minister von Ketteler, erected in the Hata Men Great Street in Peking, 1902. The p'ai-lou are almost exclusively erected in honor of deities, sages, and of brave men and virtuous women. None are more impressive than those erected at great cost to faithful virgins or to devoted wives symbolised in Chinese legends and art by the fabled phoenix that having once selected her mate never changes. These memorials represent a national expression of that regard for women which the Indian King manifested in the Taj Mahal. They exist at the entrances to tombs, temples,—notably of ancestral temples—and in the open streets and highways. They are said to be the only structures in China wholly of stone. This is often handsomely carved. Perhaps the fact that p'ai-lous are so often built by Imperial decree and to virtue may account for the fact that the best materials are so often used in their construction. But they are also built of wood as elaborately ornamented in carving and colors and roofed with ornamental tiles. Inscriptions over the arches set forth the purpose for which they have been erected.

Among China's most characteristic monuments also are her bridges, the greatest display of which is perhaps along the Grand Canal. They have been described by one spectator as "hump-back, horseshoe, spectacle, camel-back and needle-eye; their openings rising often forty and fifty feet in the air," they are ornamented with dragon-head gargoyles, balustrades, guardian lions, and sealed as it were, with lettered tablets. The "camel-back" bridge of China is not less graceful nor less beautiful than the pagoda or the p'ai-lou. It is one of the most frequent objects that as a background in Chinese scenes served the western artist and engraver in conveying to the peoples of western countries the first impression of what China is like. It is the "pole vault" in bridges, springing from the banks of narrow canals and clearing the masts of the canal vessels.

The camel-back bridge abounds from one end of China to the other. The region of Peking has two, one of which is in the Summer Palace grounds and is one of the best-known on this account. China has also many massive stone bridges of more durable type and which in fact appear indestructable. The great age of some of them lends emphasis to this impression. China has bridges and remains of bridges with an antiquity of 2,000 years and more. Shih Huang Ti who built the Great Wall, era of 214 B. C., built at the same time roads "in all directions" and bridges. The so-called "Marco Polo" bridge (Liu-kou-chiao) twelve miles from Peking is perhaps the most famous to foreigners. It has eleven arches and was built in the XIIth century. A longer and more striking specimen having seventeen arches exists in the Summer Palace enclosure and has been greatly admired by travelers. An equally beautiful specimen exists in the Western Park adjoining the Forbidden City.

China's bridges are often approached through p'ai-lous commemorating their construction. The arches often increase in size from the banks to the center and the sections of balustrades are distinguished by sculptures of tigers, dogs, monkeys and other apocryphal animals. In western China, notably in Yunnan and Szechuan, there are many beautiful suspension bridges. Some of them are built of great wrought iron chains passing through pagoda-like towers. This division in China's architecture forms a rich contribution to her monuments.

In connection with bridges ought to be mentioned among China's monuments the Grand Canal which next to the Great Wall is the best-known monumental work of the Chinese. It had its origin in a merging of minor canals in a grand trunk line giving direct communication from Hangchow and Yangtse basin with Peking, and connecting with all the waterways between. It was as magnificent a scheme in its time as is the Suez Canal or the Panama Canal to-day.

In modern times long stretches of the Grand Canal, especially in Shantung are almost unused and are in a state of desuetude. But for the most part it is an active waterway crowded with traffic. In some places it is harnessed, swiftflowing rivers, and in others still water confined by locks. It leads in places through sunken channels and again is lifted by embankments high above the level of the surrounding country. It forms an inland connection with nearly the whole of China's great inland water system.

The use and value of canals was recognized in China a very long time ago. The debauchee Emperor Yang Ti, already mentioned, at the beginning of the VIIth century made a journey from Lo-yang (near the modern Honan-fu) his Capital, to Nanking, on canals which he had constructed. At intervals the emperors have improved and extended the canal system of China. The great Kublai Khan (1280-1295 A.D.) reconstructed the Grand Canal from Hanchow the whole distance to Tientsin. In the period 1465 to 1506 the Mings deepened it between its Tientsin connection, the Pei River, and Tungchou. What it means in the lives of the people, and what it meant in the past, unlike the forgotten cities and capitals that were once its contemporaries, and unlike its centers of art and learning, only fragments of whose monuments remain, may be seen and realized to-day.

The wonder inspired in the breast of the traveler who visits China's vast remains of abandoned capitals, extensive temples ranged in successive courts and on terraces of the mountains, its pagodas, p'ai-lous, bridges and canals is equaled by the awe inspired by the silence and splendor of the tombs of China's emperors. The tombs of the Kings of the "Six Kingdoms" in Shantung, though now only earthen pyramids terraced with little fields, have the air of the pyramids of Egypt.

The most famous of existing tombs in China in our time are those of the Mings near Nankou. They are best known to the West because they are relatively in a high state of preservation and are accessible to travelers. The avenue of stone animals by which the tombs are approached, nearly two miles in length, has been the inspiration of many travelers. One often sees rhymed invocations on this theme of which the following from the foreign press of China is a suitable illustration :

> "Far in the fairy distance, beneath the pearly sky
> Across the land, through fields and graves to where the low hills lie,
> Beyond the mists and the dreaming we rode as pilgrims ride,
> Into the plain and the silence where the solemn great tombs hide."*

These sacred buildings are placed on the southern slope of the mountains and nearly enclosed by their encircling spurs.

*From *North China Daily News*.

The Mings were great tomb-builders. They fixed the height of graves for all classes by a law which is observed even to this day. By its provision graves range in height from four feet for the common people to sixteen feet for officials of the first rank. Second rank is fourteen feet and Sixth, seven feet. The Mings thought the matter very important and this can be readily understood from the fact that in China the dead have from the remotest times received at least Imperial consideration on an equality with the living.

The Manchus from the moment when they assumed control in Peking in 1644, and buried the last Ming Emperor, who had suicided, have followed the Chinese custom. They rebuilt and have kept in a state of comparative splendor the tombs of their ancestors and founders of the Ching Dynasty at Mukden. The most noted of these is the Pei-ling—Northern Tomb. A solemn juniper forest encloses this sepulchre which is approached through a magnificent marble p'ai-lou and preceded by stately buildings. The spot figured in the great battle of Mukden 1905. So also did the Tung-ling or Eastern Tomb, equally fine, though not so extensive, seven miles east of Mukden.

What their tombs have meant to the Chinese can best be comprehended when it is remembered that this is the people of ancestral worship, where the desecration of a tomb is the most terrible and heinous of all offences. China is a country of practical immortality where, in a sense, men never die and tombs unlike in less blessed countries are the habitations of the living.

The burial places of China all follow the form of those of the Emperors. Sacrifices are bestowed at ancestral tombs in China throughout hundreds of years. Perhaps the oldest tombs, or sepulchral shrines, at which the last emperors of China worshipped, were those of their Mongolian kinsmen in the region Hsuan-hua. The great immortal of China, whose tomb has been a magnet to scholars and moralists since the third century before Christ, is Confucius. The Emperor Kao Ti set the example of Imperial sacrifice there in the latter part of the 5th century A.D. The spot was celebrated a few years before the abdication of the Manchus, by an Imperial rescript authorizing the founding of a University of Confucian learning there.

In form Chinese tombs are no different from those of other lands. The Chinese can do no more than the Egyptains, the Persians, and the Greeks, which is to build a mound. Their burial practices the emperors in China follow very closely. The tumuli marking the graves of great Chinese emperors are about the height of the mound which Achilles erected over the remains of his friend Patrocles, say about 100 feet. The Ming tombs are evidently built after the plan of the mausolea of the House of Han (202 B.C.—220 A.D.) and the same is undoubtedly the case

with those of intermediate dynasties, giving a good idea of all Chinese mausolea.

The Mings, in fixing the height of graves and the amount of land that might be employed to contain them, merely modified the laws of previous times which found their origin in remarkable practices. Something of what the archaeological remains of China may be is indicated by a historical note to the effect that the Emperor of the "Three Kingdoms," following the Han Dynasty, ordered his son to build for him seventy-two tombs so that his enemies would not know which contained his tablet. Perhaps the Chinese, who have performed the greatest of engineering feats, have surpassed the Egyptians, Persians and Greeks, in this direction, as well as in the achievement of another ancient emperor who selected a site for his tomb which he constructed and then built nearby, peopled and garrisoned, a city for its protection.

Next to the tomb of Confucius, at his birthplace in Chu-fu Hsien in Shantung, doubtless the most interesting are the tombs of the last Manchu emperors, namely the Tung-ling, sixty miles northeast of Peking, and the Hsi-ling a similar distance southwest of Peking. These places in which the emperors are buried, alternately, are in a progressive state of construction where all the methods of workmanship are to be observed and where on occasion can be seen the Imperial burial practices of the Chinese as they have endured for at least 3,000 years.

The tablet stands out as testimony to the fact that China is a land of monuments. Architecturally insignificant compared with the forms of monuments already mentioned, the tablet is yet to the historian the most valuable and to the antiquarian the most satisfactory of all. It is the kernel within the nut of Chinese archaeology.

Tablets are found everywhere in China and perform the service of commemorating every kind of deed, doing honour to deity, performing the offices of libraries, preserving history, and instructing the wayfarer. The usual form and structure is that of a single slab of stone with its crest of the heads and curved backs of four dragons and mounted on the back of a tortoise carved from a separate stone. They vary in height from say eight to fifteen and twenty feet. Before the invention of the art of block printing in China—Later T'ang Dynasty A.D. 923-926 and the printing of the "Nine Classics" by Imperial order from wooden blocks, the classics were extensively engraved on stone. At Lo-yang the Emperor Ling Ti (A.D. 25) had the "Five Classics" engraved on stone and set up at the door of the Imperial College. Libraries existed in China that for the most part were composed of manuscripts and books written by hand. When the warrior Emperor T'ai Tsung (A.D. 627-650) applied himself to learning and amassed

a library of 200,000 volumes, a large number of them were made from rubbings taken from engraved stone tablets, and not a few were written catalogues of these inscriptions.

The "*Peking Gazette*" which itself may be called one of the monuments of China, as it is the oldest newspaper in the world, was not established until 785 A.D., the year that also saw the birth of the Hanlin Academy. Four years before is dated what is to Christendom the most interesting tablet in all China. This is the Nestorian tablet at Hsi-an-fu, in the oldest part of China. It gives in 2,000 Chinese characters, only one of which is illegible, a record of the earliest known Christian mission. It has been carefully treasured by Christian missionaries since the Christian church became aware of its existence through the Roman Catholic Fathers, 1625. Not less curious are two tablets at Kai-feng-fu province of Honan, commemorating the ancient and now extinct Jewish colony at that place.

That the Chinese treasure their ancient monuments is shown by the fact that they never wilfully destroy them and by the existence in most centers of learning of sanctuaries for their preservation. In Pao-ting-fu, south of Peking, is the pavilion of ancient monuments in the Imperial "Traveling Palace." At Hsi-an-fu is the Pei Lin, or "Forest of Tablets," perhaps the most remarkable collection of tablets in all China. It was to this place that the Governor of Shensi 1908 carried the Nestorian tablet to prevent threatened depredations, by a foreign adventurer, and there it remains honored by the yet more ancient company in which it stands. There is a catalogue of these tablets and their inscriptions in existence compiled by Chien Ta-hin, that comes down to the end of the Yuan Dynasty 1368 A.D. There are many others of less extent.

Tablets greet the traveller at every yamen, temple, bridge, mountain pass, by the roadside and before the tomb, and in the faces of walls where they are incorporated. In eastern China pavilions are built over them while in the west of China they are framed in brick-like doors. A curious one recorded in Chinese history was that erected by the Emperor Kang Hsi in Nanking reproving the inhabitants for their extravagance and prodigality. In Manchuria near the Yalu River is a tablet more than eighteen feet high standing in the neighborhood of several pyramids. Although little is known of it, it is interesting especially in this time of Japanese expansion on the continent because of the fact that the inscription on it mentions the Japanese by a nickname. Another interesting tablet of Manchuria is now used to cover a well under Golden Hill, Port Arthur. It bears an inscription recording the fact that a Chinese envoy passed that point during the Middle Ages on a mission to the court of one of the Manchurian kings of the period. Tablets have been erected to the late Empress Grand Dowager commemorating her journey to Hsian fu in 1900.

At Chu Yun Kwan the traveller is struck by the inscription over the gateway "First Gate of the World (Nation)" this being the principal barrier in the great Nankow Pass. But within the entrance through the pedestal of what was once a great pagoda there are tablets bearing inscriptions in seven languages, some of the latter long since dead.

The historical value of the inscriptions in China has not yet begun to be realized in the West. At Hangchow, one of the two cities which according to Chinese proverb reconciles the soul to this world until Heaven is reached, there was until recent years an invaluable iron plate of the Xth century with an inscription recording the circumvallation of the city by the feudal Prince Chien whose descendants still reside there. Incidentally it may be mentioned that it is an heirloom of the Chien family, warred over by opposing factions.

But of all stone monuments in China, valuable for the antiquity of their inscriptions, the Stone Drums of Peking are the most remarked. They are preserved in the Confucian Temple there and are supposed to record the hunting exploits of King Hsuan (B.C. 827) making them more than 2,700 years old. The translations of their inscriptions are generally made from rubbings made in the Sung Dynasty—A.D. 960-1127—for the inscriptions are almost wholly illegible now, only here and there can a character be traced.

One can only guess what may be the buried monumental wealth of China, among which there must be innumerable tablets of great historical and archaeological value, as well as other objects. For ages in Central China, in regions subject to flood and to burial by alluvial deposits, antiquities have been dug up, the latest discoveries occurring where excavations have been made for railways. These include sculptured figures showing ante-queue fashions. About the middle of the last century eleven bells two thousand years old were dug up in Kiangsi province, and are said to be in the Forbidden City.

When excavations were made in Peking for the new Foreign Office building large hollow bricks were dug up measuring nearly four feet in length by twenty inches in width and five inches in thickness. They had a clear ringing tone when struck and were known to the natives as "Music stand bricks." They were said to have originally come from the region of the Yellow River and to have been used as stands for musical instruments. But they are ornamented with a geometrical pattern and may probably have been used for friezes.

Among the weird monuments of the past in China are the buried cities of Chinese Turkestan which have yielded manuscripts of the IInd century and inscribed bricks of the VIIth century, and the dismantled and abandoned cities elsewhere. Paintings and

books have been found, and from Kansuh in 1908 a complete library of the 10th century was taken from a sealed cave where it had not been disturbed since 1035 A.D.

As universal as her temples, p'ai-lous and Imperial buildings, and almost as universal as her tombs and tablets, are China's sculptures, which take an important place among her monuments. The most striking and varied are the religious ones. As the Buddhist church has been the builder of most of the temples and pagodas, the maker of the gardens, and the protector of flowers and trees, it has been the promoter of art and the inspiration of China's best sculptures.

The most notable sculptures are in the rock walls of mountains, in caves, and are found in all the more inhabited portions of China. The largest pieces are those of Buddha. Rockhill describes one of these, a Buddhist colossus located at Kuei-hua-cheng, northwest of Peking. The largest and most notable colossus of Buddha in China known to occidentals is that described by S. Wells Williams. According to him this image is said to have been cut by one of the Emperors of the Tang Dynasty, in the IXth century. It is of sandstone, the cutting of which left it in a cave. "Its height is 56 feet, the figure as well as the garments are richly covered with color and gilt." It "is lighted from above, after the manner of the Pantheon, a single round opening in the vaulting. Sixty feet over the rock temple rises a tiled roofing, and upon the hillside without the cavern are a number of minor temples and statues."

Some of China's mountain walls are honeycombed by quarried and sculptured recesses made to leave religious statues in relief. The crowning example of this is the famous Lung Men—dragon door—that was the entrance to the grounds of the palaces of the Emperors of the Wei Dynasty at Lo-yang. The Lung Men is a channel for a river cut through a limestone mountain. At the sides of the river, roadways are left for men, horses and carts, wheelbarrows, and chairs. In the sides of the cloven range wrought the sculptors, who, like the Greek masters of the chisel, are unknown.

The place is in the province of Honan about ten miles to the south of Honan-fu. It is reached by rail to Honan-fu and thence by native means of travel. In 1908 it was visited by the French sinologue Chavannes who reproduced its marvels in engraving and print, and two years after by Charles L. Freer of Detroit well-known in one way as the collector of the best existing gallery of Chinese paintings.

The wonders of Lung Men consist of a remarkable series of cave temples filled with marvelous sculptures. They represent with great power the Buddhist Guardians of the Gates and the benign countenance of Buddha, as well as the members of the

Buddhist pantheon. The decorative quality in these sculptures has never been surpassed and they strike in the beholder the same wonder that is inspired by the anonymous art of Ancient Greece. In some places the figures in these caves are of unusual dimensions, several times the height of man, with chased vaulting and walls covered with bas-reliefs and recesses with smaller Buddhas and shrines. The effect of these sculptures and decorations is heightened by the "cathedral" light of the caves which animate the shadows with innumerable beings.

The only other sculptures in China on a scale with the rock images of Buddha and the members of the Buddhist pantheon are the stone animals before the tombs of the Mings and Chings, notably near Peking and Mukden. Those at Nanking are also well-known. They consist of stone representations of men, elephants, camels, horses and unicorns. At various times in China similar objects have been built of metal as well as of other materials. There is a beautiful bronze sculpture of a cow in a lying posture, beside the lake of the Summer Palace, Peking. In the Western Park adjoining the Forbidden City is a life-size bronze statue of a bonze holding a bowl on his head and set upon a marble pylon sculptured with clouds and dragons. In this connection may be mentioned the seated figure of Marco Polo in a temple at Canton before which the Cantonese make offerings to the shade of the famous traveller. So far as I know there is no piece of sculpture in China with which the sculptor's name is identified.

The best-known monument of China is the Great Wall, built in the IIIrd century, B.C. and by far the most extensive and formidable single structure ever devised by man. It has never been surveyed but it is believed to have an extent of 1500 miles. Built by the Emperor Shih to protect the peaceful inhabitants of the plains from the hill barbarians of Tartary, it served a useful purpose in defence, at intervals of time, for ages, and successfully defended China from the Manchus. For hundreds of miles it remains intact, an almost complete monument built with a brick or dressed granite shell filled with earth and covered with an impervious paving of brick laid in lime, carefully drained. It is protected by crenalated parapet and fortress towers. It seems to rock upon the mountains, spurs and ridges like a great serpent. It must be one of the most marvelous results of man's handiwork. The wonder and magnificence of its physical aspects make it the best monument to the matchless qualities of the Chinese race. Where did the Chinese get the labor? Where did they get the materials? Where did they get the water to make the mortar and how did they get this material up the mountain heights? These amaze more than do the same questions asked respecting the Pyramids of Egypt.

The innumerable tablets and inscriptions which it bears recording its construction and subsequent repair would form a curious and instructive history. It was last repaired by the Mings, with the efforts of 50,000 soldiers, in the XVth century, almost a hundred years before the Manchus passed it.

There is one other form of monument of historical and romantic interest dating from the earliest ages and intimately associated with the deeds of the builder of the Great Wall. This is the watch tower. The valleys and plains in front of the Great Wall are sown with watch towers and they still stand like petrified sentinels along the Imperial highways of all China. The most notable chain of them extends from Mukden to Peking and Hsi-an-fu and thence to Chia-yu-kuan, thirty-six days' journey beyond Hsi-an-fu and beyond the end of the Great Wall.

These towers vary in size from very large ones outside the Great Wall measuring forty or fifty feet square, to twenty feet square or less within the Great Wall, and twenty to forty feet in height. They are built of brick filled with earth and the summits are reached by an interior stair. Here is a story giving a glimpse of the place of these picturesque objects in the lives of the Chinese: Nearly 2700 years ago (781 B. C.) the Emperor Yu, desired to cause a smile on the face of one of his haughty beauties, Pao Ssu, of whom he was very fond but who had led him into many follies. On this occasion he adopted the following expedient: He commanded that the beacons on all the watch-towers in the Empire be lighted so that the feudal princes thinking the Empire was in danger would rush to the defence of the Capital. They did so and Pao Ssu laughed at their chagrin. The conditions in the Empire indicated to the hostile Duke of Hsin that this was a favorable time to invade the Kingdom of Yu and he did so. The Emperor ordered the beacons again to be lighted on the watch towers but the feudatory princes refused to respond to the summons and the capital fell, the Emperor was slain and the haughty Pao Ssu carried into captivity where she strangled herself.

We cannot claim to know much about China's monuments until a more careful examination has been made of the writings of China's antiquaries. Of these there have been many as is testified by the wonderful series of archæological treatises, or "Annals" of archæological remains, of the provinces. The scholars of the Empire have celebrated the beauties of its monuments and China's prose and poetical literature is undoubtedly filled with references to them. The Government also has for ages regarded it as a responsibility to protect monuments, and men of the literati have preferred this occupation to that of the common duties of the mandarin. Tu Fu (A. D. 712-770) one of China's most famous poets and whom his countrymen called the *God of*

Verse, found in his appointment to the post of Restorer of Ancient Monuments the one congenial appointment of his life. He had previously been appointed governor of a province. The regard with which he received the honor as compared with his office as Restorer of Ancient Monuments is shown by his conduct on the day of his installation. He immediately took off his insignia of office before the astonished nobles, laid it on the table, and making it a profound reverence quietly withdrew. *

No doubt an investigation more thorough than has been made by western observers in the past, with the aid of Chinese annals and the writings of the Chinese poets and essayists, will result in contributing one of the most brilliant chapters to the records of the world's antiquities. It is a subject that is one of the interests of man universal, and of nations in their aspects as clay in the hands of the Universal Potter which is a figure Longfellow used and which affords the connection between China's monuments and ourselves.

"Turn, turn, my wheel. The human race,
Of every tongue, of every place,
Caucasian, Coptic, or Malay,
All that inhabit this great earth,
Whatever be their rank or worth,
Are kindred and allied by birth,
And made of the same clay."—*Keramos.*

* See "Lute of Jade"—Byng.

THE CHINA MONUMENTS SOCIETY.

Partial List of Initial Members;

Bishop Moule	Frederick Hirth	Bishop Bashford
Dr. John Fryer	Sir Walter Hillier	C. W. Campbell
Dr. Hunter Corbett	Baron Grenier	Miss Scidmore
M. Casenave	Jeremiah W. Jenks	Prof. A. Forke
Le Legation de France	Edmund Backhouse	Francis D. Millet
G. E. Morrison	Sir Fredk. Lugard	Sir Robert Bredon
W. E. Soothill	W.A.P. Martin, LL.D.	E. T. Williams
J. A. Thomas	Gilbert Reid	H. P. Fletcher
Charles W. Fairbanks	General Waters	E. Krebs
Prof. H. A. Giles	Timothy Richard	Fredk. Wells Williams

and others.

China Monuments Committee:

E. Babst	Sir John Jordan
J. Korostovetz	H. Ijuin
L. di Giura	W. J. Oudendijk

E. G. Hillier, *Honorary Treasurer*
Frederick McCormick, *Honorary Secretary.*

THE CHINA MONUMENTS SOCIETY.

The China Monuments Society was organized as a Committee, in Peking, 1908, with the object of preventing foreign vandalism in China. It acquired more than one hundred and fifty contributors who were registered as members. Part of the whole funds collected, a nominal sum, was employed for printing and postage, and for framed notices which were posted in foreign hotels and other public places in the foreign settlements and elsewhere. These posted notices informed the foreign public of the Society's object and warned offenders against the consequences of acts of vandalism.

The Society has received warm support from the foreign legations in Peking and from foreigners resident throughout eastern Asia, as well as Chinese, and from scholars and other interested persons in Europe and America. Leading journals throughout the world have noted it.

Aside from the work of preventing acts of vandalism by foreigners an effort has been made to identify and locate the principal monuments of China for the information of the foreign friends of China and their authorities, as well as in the interest of history, science, and research. The task is formidable on account of the lack of accurate information. Foreign authorities disagree about most simple and important facts, and the native Chinese sources, principally the wonderful series of *Chih* (志) of the cities and provinces remain to be explored and translated.

It is apparent therefore how imperfect must be any catalogue of China's monuments made under existing disadvantages for the investigator. As a matter of fact such a one must further depend upon future contributions to make it completely representative of China's real archæological wealth. At the same time so much that is curious, interesting, and valuable has been found available that it has been possible to make the accompanying general presentation of the subject.

In arranging the catalogue I have culled from as wide a range of sources as my opportunities have permitted. In doing so I have been aided in my researches by contributors in various parts of China and especially by the compilers, Miss Margaret McKim of New York and Mrs. Rose Sickler Williams of Peking, to all of whom grateful thanks are hereby extended.

THE SECRETARY.

CONTRIBUTORS

Fr. Gregoris Arnaiz
Mrs. Ayscough.
Jos. Bender.
Samuel Cochran.
Brother Constant.
Rev. A. R. Crawford.
S. A. Ellerbeck, M.B.
Charles L. Freer.
M. L. Griffith.
A. F. Groesbeck.
G. W. Hunter.
Rev. J. W. Inglis, M.A.
C. D. Jameson.
Frederick McCormick.
F. A. Murphy.
B. C. Patterson.
H. S. Phillips.
Neil Poulsen.
Thr. de Preter.
J. H. Reeves.
T. A. S. Robinson.
Ernest C. Searle.
Rev. Father G. R. Spadn.
T. N. Thompson.
W. R. T. Tuckey.
Mrs. H. E. Noss.
E. T. Williams.
W. Perceval Yetts.

COMPILERS

Margaret McKim.
Rose S. Williams.

BIBLIOGRAPHY.

1. The Middle Kingdom—*Williams.*
2. Peking—*Favier.*
3. *Yule's* Edition of Marco Polo.
4. Chinese Buddhism—*Edkins.*
5. The Land of the Lamas—*Rockhill.*
6. China, the Long-Lived Empire—*Scidmore.*
7. The Great Wall of China—*Geil.*
8. The Eighteen Capitals of China—*Geil.*
9. China Under the Empress Dowager—*Bland and Backhouse.* (Map)
10. Through the Yangtze Gorges—*Little.*
11. Gleanings from China—*Little.*
12. The Face of China—*Kemp.*
13. China, Its Marvel and Mystery—*Liddell.*
14. The Changing Chinese—*Ross.*
15. China; the Country and Its People—*Brown.*
16. Ling-Nam—*Henry.*
17. Across China on Foot—*Dingle.*
18. The Back Blocks of China—*Jack.*
19. Mukden, the Manchu Home—*Scidmore.* (In "National Geographical Society's Journal," April 1910.)
20. L'Art Chinois—*Paleologue.*
21. Chinese Language and How to Learn It—*Hillier.*
22. Guide to Peking—*Fisher.*

23. Annals of Ch'eng-te Fu.
24. Annals of Chou-Chih Hsien.
25. Article by *Max von Berchen*, in "Le Journal Asiatique."
26. The Wei Shu ; (Chap. 14, p. 8.)
27. Le Journal Asiatique ; (Vol. 20, 1902, p. 133.)
28. Voyage Archæologique dans la Chine Septentrionale—*Chavannes.*
29. Diary—*W. W. Rockhill*
30. Peking Newspaper Article.
31. *Bushell's* Chinese Art.
32. Journeys in North China—*Williamson.*
33. Tea Country of China—*Fortune.*
34. The Coming China—*J. K. Goodrich.*
35. Encyclopædia Brittanica.
36. Short History of China—*Pott.*
37. La Sculpture Sur Pierre en Chine au Temps des Deux Dynasties Han—*Charannes.*
38. Geography of China—*Richard.*
39. Chinesische Kunstgeschichte—*Munsterberg.*
40. Tibet and the Tibetans—*Grenard.*
41. Tibet the Mysterious—*Holditch.*
42. Across America and Asia—*Pumpelly.*
43. *Mann's* Map of Shooting Districts lying between Hangchou, Nanking, Wuhu and Shanghai.

MONUMENTS

CHIHLI

Peking City Walls and Gates.—The wall of the Manchu City of Peking is held to be the finest city wall in the world. Together with that of the Outer City it incloses an area of 26 square miles. The length of the Manchu wall is 14.25 square miles and that of the outer city about 10 miles. The Manchu wall is over 50 feet high, 40 feet wide at the top and 60 feet at the bottom. It has a crenellated parapet. At intervals of 60 yards square buttresses project 50 feet, with the exception of every sixth one which is twice as large as the others. In the Manchu wall there are nine gates, three in the south wall and two in each of the others. Each gate is surmounted by a tower and protected by a circular curtain wall with one to three openings, and there are towers at the corners. Ramps are found at and between the gates for convenience in mounting from the inside to the top of the wall. The old Yuan Dynasty walls of earth were covered with brick early in the Ming Dynasty. 1.

Tzu Ching Ch'eng (Forbidden City).—Palace buildings in the center of the Tartar City of Peking, surrounded by wall and moat. The wall is pierced by four gates:—the Wu Men to the south, the Shen Wu Men at the north, the Tung Hua Men at the east and the Hsi Hua Men at the west. 1, 2, 9.

Approaching through the Wu Men from the south, the gate T'ai Ho Men gives access to:—

T'ai Ho Tien (Hall of Highest Peace).—This is the great throne hall about 200 feet long by 90 broad, with 72 pillars. It is the chief audience hall, used in the celebration of Imperial birthdays, the New Year, etc.

Chung Ho Tien (Hall of Central Peace).—This has a circular roof. It is pre-eminently the hall of ceremonies.

Pao Ho Tien (Hall of Secure Peace).—A council hall, also serves for the examination of candidates for the Hanlin. To the north of this, one passes by way of the Ch'ien Ch'ing Men to the Ch'ien Ch'ing Kung.

Ch'ien Ch'ing Kung (Palace of Heavenly Purity).—Here the Emperor gave audiences to the Grand Council. Foreign diplomats were received here after the Peace Protocol. Here, also, the body of Kuang-hsu lay in state for some months. Directly to the north of this is the

Chiao T'si Tien.—The Imperial marriage hall.

Huang Chi Tien (Throne Hall of Imperial Supremacy).—This is in the eastern part of the inclosure. The Empress Dowager sometimes received her officials here, and here her body lay in state for nearly a year.

T'ai Miao (Temple of Imperial Ancestors).—In front of the Wu Men, to the right, is a gateway leading to the T'ai Miao. This is in the midst of a grove of cypress inclosed by a wall about four thousand feet in circuit. It contains the tablets of deceased emperors and empresses, and also those of loyal and meritorious officers. Williams calls it "The most honored of religious structures next to the Temple of Heaven." 1.

She Chi T'an (Altar to the Gods of Land and Grain).—The entrance to this is in front of the Wu Men to the left, opposite the entrance to the T'ai Miao. The altar is unique. The north, east, south and west sides are respectively black, green, red and white, while the top is yellow. The spirits worshipped here are those of Kao-lung, Minister of Works, B.C. 2500 and Hou-chi, an ancestor of Chou Kung. 1.

Ching Shan (Prospect Hill).—Also known as "Mei Shan"—Coal Hill. To the north of the palace, outside the Shen Wu Men. There are five artificial mounds, the highest in the center, each surmounted by a pavilion. The central and larger pavilion is square with yellow tiles; the two next it are square with yellow and green tiles, while those at either end are round with green tiles. The hill dates from the Yuan Dynasty, but the pavilions were first constructed under the Ming. 1. 2. 9.

Ning Shou Kung (Palace of Peaceful Longevity).—A little to the north of the Huang Chi Tien. The Empress Dowager lived in it during the siege and buried her treasure there.

Yang Hsin Tien (Throne Hall of Mental Growth).—A little to the north of the Ch'ien Ch'ing Kung. The residence of T'ung Chih during his entire reign.

Ch'ang Ch'un Kung (Palace of Perpetual Spring).—In the north-western part. Residence of Tzu Hsi during the reign of T'ung Chih.

Tzu Ning Kung (Palace of Maternal Tranquility).—In the north-eastern part. Residence of Tzu An during the co-regency.

Nei Wu Fu (Department of Imperial Household).—Near the Hsi Hua Men.

Palaces for the chief Imperial Concubines:—These are located at the north-eastern corners of the enclosure.

Hsi Yuan (Western Park, also called *San Hai* (Three Seas).—These are Imperial pleasure grounds occupying the entire western part of the Imperial City. The "Three Seas" are artificial lakes Northern, Central and Southern. In the Northern Lake is an artificial hill, probably made of earth thrown up in forming the lakes. There was a pleasure garden here under the Kin

Dynasty (1115-1224 A.D.), but the spot was outside their city to the north. The lake was constructed (or probably only improved) under the Yuan. 1. 2. 9.

The principal buildings are :—

Ying T'ai (Ocean Terrace.)—This is in the southern lake and can be entirely isolated by means of a draw-bridge. Here Kuang Hsu was kept imprisoned after the coup d'état of 1898, and here he died.

Ching Cheng Tien (Throne Hall of Diligent Government).—Used for audiences with the Grand Council when the Court was at the Lake Palace.

Li Yuan Tien.—Palace of the Empress Dowager, built for her in the early part of Kuang Hsü's reign. Here she gave a valedictory address just before her death.

Old Catholic Church.—Converted by the late Empress Dowager into a museum with a collection of stuffed birds.

Tzu Kuang Ko (Hall of Purple Effulgence).—The hall in which the Emperor used to receive the feudatory chiefs. Foreign envoys were also received here previous to 1900.

Pei T'a (North (?) Dagoba).—On the artificial hill in the northern lake. It is sometimes called the Finger Dagoba, as it is said to contain a finger of Buddha preserved as a relic. In front of the dagoba is a bronze pavilion, with an image in bronze, horrible in appearance but well-constructed and having a collar of sculptured skulls about its neck.

Yu Ho Ch'iao.—A splendid marble bridge which connects the central and northern lakes.

Ta Hsi Tien (Great Western Temple).—A famous Buddhist shrine built during the reign of Kang Hsi.

Lama Miao (Lama Temple).—A Buddhist temple in the extreme north of the enclosure where the Empress Dowager frequently worshipped.

P'ai-lou and Screen.—A fine p'ai-lou in green and yellow tiles, behind which is a famous dragon screen in the same colors.

Bells.—Eleven bells. In a building in the Hsi Yuan, Peking. Chow Dynasty. These bells, 2,000 years old, were found buried in Kiangsi in the XIXth century, and were removed to Peking.

END OF "WESTERN PARK."

Ta Kao Tien (Hall of the Most High).—Just outside the Forbidden City to the northwest. Constructed by the Emperor Chia Ching of the Ming, afterwards embellished by Yung Cheng and Ch'ien Lung. A magnificent yellow-tiled temple. At the entrance are two pavilions of noticeable architecture, their four or five tiers of yellow-tiled roofs being curiously interlaced. Here the Emperor goes to pray for rain, using in the

ceremony an iron tablet from south Chihli, which is brought on each occasion for that purpose and received by the Emperor with great honors.

Temple of Heaven.—Peking.—S.E. part of southern city. Two large marble altars, on one of which is a three-roofed pavilion. These altars are connected by a raised terrace intersected by gates and buildings, all situated in a grove of junipers and enclosed by a high wall several miles in length. 1. 2. 22.

Temple of Agriculture.—Imperial buildings and altars in a park adjacent to the South Wall of Peking, where the Emperor or his representative conducts the ceremonies respecting agriculture. 1. 2. 6. 22.

Altar of the Sun.—Enclosure with Imperial buildings and shrines or altars. Outside east wall of Peking. Tablets of the stars are placed on this altar, which is a sanctuary of annual Imperial worship. 2. 6.

Altar of the Moon.—Enclosure with Imperial buildings and shrines or altars. Beyond the west wall of Peking. Tablets of the stars are placed on this altar which is a sanctuary of annual Imperial worship.

Temple of the Earth.—Enclosure with Imperial buildings, and an altar with sculptures representing the lands and waters, outside the north wall of Peking, a sanctuary of Imperial worship. 2. 6.

Confucian Temple.—Temple and Pavilions. Peking. A great red temple on a high terrace reached by two flights of stone steps, between which is a finely carved, sloping, dragon slab. These steps rise from a long, flagged quadrangle where are yellow-tiled pavilions and stone tablets, shaded by ancient cedars. Inside the main temple, which has teak columns and panelled ceiling, are the tablets of Mencius and others and the small, sacred tablet of Confucius in a red wooden shrine behind the altar table. 1. 2. 6. 13. 22.

Stone Drums.—Peking—in Confucian Temple. Ten drum-shaped stones, bearing inscriptions supposed to record the hunting exploits of King Hsuan (B. C. 827). 21.

Pi Yung Kung (Hall of Classics).—Peking. Adjoining Confucian Temple. It contains 300 stone tablets on which the authorized texts of the classics are engraved. On the grounds are pavilions, marble bridge and pond, an ancient sun-dial, and opposite the south gate a p'ai-lou of brick and stone, three-arched, part covered with glazed tiles. 1. 2. 6. 22.

Kung Yuan (Examination Halls).—Peking. An enclosure filled with tiled sheds. Built by Yung Le. Contained ten thousand cells. Razed in 1909 to make room for a proposed modern school. At the entrance are "Tottering yellow p'ai-lous and dilapidated gates." 2. 6.

The Observatory.—Peking. Bronze astronomical instruments on the east city wall with buildings below. Some of the finest instruments date from the Yuan Dynasty; others were designed in 1674 by Father Verbeist. There is, or was, also an old water clock, or clepsydra 1. 2. 6. 22.

Ku Lou (Drum Tower).—Peking. Built by the Yuan Dynasty. A dual-roofed tower on an immense base built of masonry covered with red plaster. An old Mongol keep rebuilt by Ch'ien Lung. It contains a great barrel drum that "bangs the hours." 2. 6. 22.

Chung Lou (Bell Tower).—Peking. Built by the Yuan Dynasty. A short square tower with double roofs set on a large square base. Similar to the Drum Tower. It was the center of Cambaluc and was repaired by Yung Le when he bricked the walls of Peking. Having been burned it was rebuilt by Ch'ien Lung.

Yung Ho Kung (Lama Temple).—Temple buildings. Peking. Manchu Dynasty. Formerly palace of Yung Cheng. Changed into a temple by Ch'ien Lung. A fine p'ai-lou in front. Roof of yellow tiling. Immense bronze lions in court. All the internal arrangements of a complete lamasery. Gilded wooden statue of Maitreya 70 feet high. Some remarkable altar vases in old cloisonne and enamel. 1. 2. 6. 13. 22.

P'ai-lou (Erected to "The Myriad Faithful.")—Near Confucian Temple, Peking.

Hui Tze T'a (Mohammedan Mosque).—Dilapidated buildings. Peking—south-western angle of Imperial City. Just opposite, inside the walls of the Imperial City, is the *Wang-chia-lou* or "Looking Homeward Pavilion." The mosque contains a circular tablet of sculptured marble—a Buddhist monument. 22.

Pai T'a (White Dagoba).—A Dagoba near the Ti Wang Miao. First built about 1100, repaired by Kublai Khan and rebuilt in 1819. Has a great copper umbrella on the top. Contains beads or relics of Buddha. 1.

Lung Fu Ssu (Temple of the Glorious Buddha).—In the eastern part of the Tartar City. Founded by Ching T'ai of the Ming, and richly equipped and served by numerous priests under that Dynasty. A popular fair is now held there three times each month. The place is in a dilapidated condition. 2.22.

T'u Ti Miao (Temple of the Local Divinity).—This is in the western part of the Chinese City near the Ch'ang I Men. It existed before the Ming, but was completely rebuilt under Wan Li in fulfillment of a vow made by the Empress-Mother for the healing of her eyes. It is in charge of the Taoists. A fair is held here on the 3rd, 13th, and 23rd of each month. 2.

Pao Kuo Ssu.—Near the T'u Ti Miao and one of the oldest temples in Peking. An Empress of the Ming constructed it for

her brother, who was a priest. There is here a porcelain image of the Goddess of Mercy which is regarded as quasi-miraculous. 2.

Fa Yuan Ssu.—A very old temple in the western part of the Chinese City. Built by the T'ang to replace an older one dating from the Sui. 2.

Li Hung Chang Memorial Temple.—In the Tsung Pu Hu'tung, Peking, on the site of the former residence of Li Hung Chang. It was erected by Imperial order after his death. In the main court is a white marble tablet bearing a eulogy and recording his services. Behind is the usual sacrificial hall. Similar temples were ordered to be erected in all places where he had served the State. One of the finest is in Tientsin. Connected with it are a fine garden and a magnificent theater.

P'ai-lou (The von Ketteler Monument).—Hata Men Great Street, Peking. Fine marble p'ai-lou built 1902 by order of Kuang Hsu as a memorial to Baron von Ketteler, German Minister who (1900) was murdered at the instance of Boxer leaders. The p'ai-lou marks the spot of the murder.

Tombs.—Outside Ping-tze Men, Peking. Tombs of, and memorials to, Ricci, Verbiest, Schall, and other Christians of the XVIth and XVIIth centuries and later. Desecrated by the Boxers 1900. Restored under Kuang Hsü by Bishop Favier and the memorials incorporated in the walls of the Roman Catholic Chapel there.

Summer Palaces.—A large number of palace buildings at the foot of the Western Hills near Peking. 1. 2. 22.

Ch'ang Ch'un Yuan (Garden of Perpetual Spring).—This was the summer palace of K'ang Hsi.

Yuan Ming Yuan.—A little to the north of the latter. Presented to Yung Cheng by K'ang Hsi. All were united by Ch'ien Lung under the name of Yuan Ming Yuan. Frere Attiret (1743) says there were more than two hundred palaces, without counting the houses of the eunuchs. A palace in European style was constructed under the direction of the Jesuit Fathers. The hydraulic works, constructed by Pere Benoit were a striking feature. This place was burned in 1860 and is now in ruins. The most noticeable ruin is that of the European palace building.

Wan Shou Shan (Hill of Longevity).—Seven miles northwest of Peking. This is the present Summer Palace. Also known as the I Ho Yuan. It was part of the original Yuan Ming Yuan. The buildings are modern and inferior in construction to the Yuan Ming Yuan. Some of the objects of interest are: the Temple of Myriad Buddhas on the summit, faced with green and yellow tiling, each bearing an image of Buddha, many of which were defaced by foreign soldiers after the Boxer troubles; a fine bronze pavilion, marble junk, bronze cow, three beautiful bridges,

and a Temple to the Dragon King (Lung Wang Miao) on an island in the lake.

Yu Ch'uan Shan (Jade Fountain Hill).—A hill, within a mile of, and to the west of the Wan Shou Shan, with a magnificent spring of water at its foot. The Emperor Chang Tsung, of the Kin (1190) first built a palace here. Additions were made under the Ming and later by K'ang Hsi, who built several fine temples of which only ruins now remain. There are still three beautiful pagodas, the finest being in varnished tile of fine workmanship. A paved road led from here to the Pi Yun Ssu, which was also an Imperial pleasure resort under the Yuan and Ming, and later under Ch'ien Lung.

Shang Tu (Xanadu).—Ruins of the summer palace of Kublai Khan, 26 miles north of Dolon Nor and about 800 *li* in a straight line north from Peking. Marco Polo gives a glowing description of the palace as it appeared in his time. The walls of earth, faced with brick and unhewn stone still stand, and one of the gates—an arch 20 feet by 12 feet—is intact. Foundations of temples and palaces can be traced, and in the inclosure are blocks of marble and fragments of stone animals. A broken memorial tablet was found some years ago with an inscription in old Chinese "Seal" characters, erected by Kublai Khan to a Buddhist ecclesiastic in 1288. 3.

Lions.—Two gilt bronze lions. Peking. At the Zoological Museum, outside the Hsi Chih Men. Once the property of a temple in the Western Hills. Buried on the approach of the allied troops in 1860. Afterwards found and removed to their present location.

Po-yun Kuan (Hundred-Cloud Monastery).—Temple buildings. Peking—one *li* outside the Hsi-pien-men. A leading temple of the Taoist sect. Built by the Yuan and called by them the *T'ai-chi Kuan*. 2. 6.

Huang Ssu (Yellow Temple).—Temple buildings and marble dagoba of exquisite construction and design, outside the north wall of Peking. Construction begun by Shun Chih (1652), completed by K'ang Hsi, embellished by Yung Cheng, and repaired by Ch'ien Lung, who built the dagoba. The latter a beautiful white marble cenotaph—was erected to the memory of the Teshu Lama, who died here 1780 A.D. 1. 2. 6. 22.

Ta Chung (Great Bell).—Outside Peking in the Great Bell Temple. Made by Yung Le about 1400 A.D. Covered with characters—extracts from Buddhist classics. Said to be the largest hanging bell in the world. Weight about 87,000 lbs. 1. 2. 6.

Wu T'a Ssu.—Building with five pagodas on its summit. Peking, five *li* outside the Hsi-chih-men. Built by Ch'eng Hua of the Ming, about 1470, to contain five statues of Buddha brought

by a priest from India. The structure is Indian in form. Repaired under Ch'ien Lung.

Pagoda.—At the village of Pa-li-chuang near Peking. Built by a Ming Dynasty Empress. Thirteen storied. A prominent and beautiful landmark. A golden image of Kwanyin was once enshrined there. Of the original temple buildings nothing remains but the pagoda. 2. 6.

T'ien-ning-ssu.—Temple with thirteen-storied pagoda. Outside Peking. Dates from the VIth century. Begun by the Sui and completed by the T'ang. Contains a colossal statue of Buddha with a gilded face. 2. 6.

Pi Yun Ssu (Azure-Cloud Monastery).—A remarkable tower, p'ai-lous, temple buildings, etc. Near Peking—west of the Summer Palace. Begun under the Yuan and embellished by Wan Li of the Ming and Ch'ien Lung of the Ching Dynasty. The tower is of Indian architecture. There is a gallery containing the 500 Lohans.

Wo Fu Ssu (Temple of the Reclining Buddha).—Temple buildings. Near Pi-yun-ssu. Founded by the T'ang. Contains a recumbent statue of Buddha 50 feet in length. This statue was founded under the Yuan. 2. 6. 22.

Pa Ta Chu (Eight Famous Places).—Twelve miles west of Peking in a cleft in the Western Hills. Eight Buddhist temples of the time of the Ming Dynasty. In 1900 a famous "White Pagoda" was destroyed here by the Allied troops. 2.

Tan Chih Ssu.—Seventeen miles west of Peking in the hills. Described by Edkins as a typical Buddhist temple. Famous for the beauty of its location and buildings. Often visited by foreigners from Peking.

Liu K'o Chiao.—Bridge. Outside Peking spanning the river Hun. Built by Ming Ch'ang of the Kin, 1189-1194. Composed of eleven great stone arches, "Its carved parapets guarded by stone lions." Called the "Marco Polo" bridge, from the mention he makes of it. 2. 3. 6. 22.

Pa Li Ch'iao (Eight Li Bridge.)—A bridge of carved marble outside Tungchow. During the expedition of 1860 a memorable battle took place here between the allied troops and the forces of San-ko-lin-sin. After this victory General de Montauban obtained the title of Count of Pa Li Ch'iao. 6. 22.

Grave.—At Wangtu. Grave of the mother of the Emperor Yao, 60 feet in diameter and 30 feet high, surmounted by a tablet. There is a memorial temple and several stone tablets two of which mark the traditional well of the Yao family. 32.

Ta Fo Ssu (Temple of the Great Buddha.)—Cheng-ting Fu. A temple or pavilion containing a figure of Buddha of unusual size, perhaps 60 feet high, the head of which has for years projected above the ruins of the roof.

Pagodas.—Cheng-ting Fu has several pagodas in a state of ruins. They are attributed to the Tang Dynasty.

Pagoda.—At Ting Chou. Repaired by Wan Li about 1600 A.D.

Pagoda.—At Tungchow. Six-sided. When new more than 1,000 bells were suspended from the cornices, most of which are still in place. Built to hold down the tail of a water owl, which, according to popular superstition lives underground here and has caused the earthquakes of the past in this region by shaking its tail.

Ming Ling (Ming Tombs.)—Tombs, sacrificial buildings, p'ai-lous, stone images of animals, men, etc. Nankow—30 miles north of Peking. Ming Dynasty. A finely carved white marble p'ai-lou marks the approach. Beyond a red-walled gate-house, with marble pillars on either side, opens into the famous avenue of marble and stone monoliths of beasts and men, in double pairs. Beyond a triple set of p'ai-lous lie, on the slopes of the hills, the yellow-roofed temples and the thirteen Ming tombs, the principal of which is that of the Emperor Yung Le. 1. 2. 6. 13. 22.

Hsi Ling (Western Tombs.)—About sixty miles southwest of Peking. Burial place of the Ching (Manchu) Emperors. A place of unusual beauty arranged in the style of the Ming Tombs near Nankow. The body of Kuang Hsu reposed in a temple here awaiting the completion of his mausoleum. The Ching emperors were buried alternately here and at

Tung-ling (Eastern Tombs.)—About sixty miles northeast of Peking in the Imperial Hunting Park (Wei-chang.) Here the late Empress Grand Dowager is buried in a mausoleum which she finished in time to receive her remains.

Pagoda.—At Tai-ming Fu. Beautiful and in excellent preservation, marking the ruins of an ancient capital. 23.

Chu Yung Kwan.—(*See* Stone Tablet, Kansu) Gateway. In the Nankow Pass. Ming Dynasty—XIVth century. Outer arches elaborately sculptured. Inner side lined with carved tablets on which a Buddhist inscription is repeated in six languages. 6. 7.

Pa Ta Ling Gate (*see* Wan Li Ch'ang Ch'eng).—Gateway. In the Great Wall at the top of the Nankow Pass. 6. 7.

Ku Pei K'ou Gate (*see* Wan Li Ch'ang Ch'eng).—In the Great Wall 70 miles northeast of Peking. 6. 7.

Tablet.—Chi Ming Yi (outside Great Wall), in a temple on a hill. Erected by Emperor Kanghsi, early XVIIIth century or last of XVIIth century. Memorial inscription in verse. 6.

Lama Miao.—Temple. Chaoyang. Very near the temple, on the Teng-huang Mountain, is a beautiful pagoda. 23.

Summer Palace, Cheng-te Fu (Jehol).—An immense garden studded with pavilions. Summer palace of earlier Emperors of the Ching Dynasty. 23.

Potalimino (A Lamasery.)—Jehol. Built after the manner of the Potala at Lhassa. 23.

Pai-t'a (White Pagoda).—A pagoda and some ruins. Cheng-te-fu. 23.

Chu Chia Fen (Tombs of the Chu Family).—Groups of tombs. Nan-ho-hsien, ten *li* northeast Chu Chia Ying. They are official tombs dating from Wan Li of the Ming. There are many carved stone objects, *viz.* deer, sheep, tigers, lions, horses, civil and military officers, sacrificial tablets, incense bowls, etc., in fine preservation.

Grand Canal (Yu ho, or "Imperial River;" Yun Ho, or "Transport River;" Cha Ho, or "Lock River").—A canal connecting Hangchow and Tientsin—a distance of about 1,000 miles. It was begun in the VIth century B.C. and finished in 1283 A.D. The central portion, from the Yangtse to Ch'ing Chiang P'u, is the oldest. It has a strong current and is difficult of ascent. The southern portion was constructed 605-617 A.D. It has an easy slope and good water supply. The upper portion was the work of Kublai Khan. (The above is drawn from Richard's Geography. Williams gives the length of the canal as only 650 miles, and he includes the portion from Tientsin to Peking. He says that it was begun under the Han, repaired by the Sui, kept open by the T'ang, improved by the Sung, and finally completed by the Yuan.) 1. 38.

Watch Towers.—A line of watch towers, or signal towers, extends from Peking to Shan-hai Kwan and on in the direction of Mukden. Another extends from Peking to Hsi-an Fu, and thirty-six days' journey northwest, ending in the altitudes beyond Chia-yu-kuan the terminus of the Great Wall. The building of these towers is attributed to the Mongol Khans.

T'ang Dynasty Towers.—Many of these are found in the foot-hills near Peking. They appear to have served as a barrier to the plains people against hill robbers.

Wan Li Ch'ang Ch'eng (Great Wall).—A wall, varying greatly in style and dimensions, extending from Shan-hai Kwan to Chia-yu Kwan, about 1,145 miles in a straight line and about 2,500 miles in actual length. It had once about 25,000 towers and 15,000 watch towers; now has about 20,000 towers and 10,000 watch towers. In the main it is the work of Ch'in Shih Huang-Ti, who joined and extended portions already in existence. Finished B.C. 204. Extensive repairs were made under the Ming. The portion most frequently visited is at Nankow in the Chu-yung Pass. This is a later addition and not a part of the old wall of Ch'in Shih Huang. The Pa-ta-ling Gate has been mentioned. Ku Pei K'ou (Old North Gate) is another noted gateway. The first gate in the wall, T'ien Hsia Ti I Men, is at Shan-hai Kwan; the last is the west gate of Chia Yu Kwan. The highest altitude

reached is attained by the southern loop of Kansu, in the pass between Liangchow and Lanchow. It is 10,000 feet in round numbers. A tablet at the eastern end bears the inscription :— "Heaven formed the Sea and the Mountains." Another at Chia Yu Kwan :—"The Martial Barrier of All Under Under Heaven." 1. 3. 6. 7. 20. 31.

SHANTUNG

T'ai Shan (Temples and Shrines).—T'ai Shan is the first of the Wu Yoh, or Five Sacred Mountains of China. Famous from the dawn of history, as it is recorded that here the Emperor Shun made a burnt offering to God and sacrificed to the Mountains and Rivers. Many temples and monasteries are scattered over the peaks, every sect being represented, and pilgrims are numerous. A paved way of 6,600 steps leads to the summit, the last flight of 1,000 steps being very steep and narrow. Iron chains at the sides assist the pilgrim in mounting. On the top is a Confucian Temple with images, as in the temple at Ch'ufu, and also a temple to Yu Hwang. Perhaps the most interesting relic is a rough block of granite said to have been erected by Ch'in Shih Hwang. 12.

Confucian Temple.—At Ch'ufu, the home of Confucius. The buildings are only about 200 years old, having been several times destroyed by fire. They are in a large inclosure approached by the famous avenue of cypresses. In the courts are many interesting stone tablets and bronzes. In the great yellow-tiled central temple is an image of the Sage with Mencius and Tze Ssu on either side at right angles and six other disciples against the walls at either side. There are also temples for the worship of the parents of Confucius and for that of various sages. In one of the courts is a series of engraved plates descriptive of the life of Confucius. As these were in danger of being defaced rubbings are no longer permitted. 12.

Confucian Temple.—Chefoo. This does not appear to be different from the Confucian temples of other cities but has been considered of importance by Paleologue, and is of note as a tribute to Confucius by his fellow-provincials. 20.

Tomb of Confucius.—Ch'ufu—outside the town. A series of gateways along avenues of cypresses leads to a tablet on a low pedestal. "Simple and dignified as befits a sage." Near by are graves of members of the family of Confucius. That of his grandson, author of the Doctrine of the Mean, has two curious stone figures of servants on either side. 12.

Tomb of Mencius.—Near Tsou-hsien (The City of Mencius). A double row of cypresses and yews in which is a slab of marble engraved with the words "The Holy Mencius Cemetery" leads to

a small building containing some Ming Dynasty tablets. Beyond is a mound inclosed in a square wall on which is a tablet erected 1733 A.D. by the Emperor Yung Ching. 32.

Temple of Mencius.—South of Tsou-hsien. A series of buildings inclosed by a wall. The roof of the main building is of yellow and green tiles and the building has finely carved marble pillars. Tablets erected here to the memory of Mencius date from the Han, Sung and other dynasties—a fine one was erected by Emperor Kang Hsi.

Tablet.—Outside the South Gate of Tsou-hsien. A tablet to the memory of the Mother of Mencius.

Tablet.—Outside the South Gate of Tsou-hsien. A tablet to Tze-ssu, grandson of Confucius and author of the Doctrine of the Mean.

Yu Lu An (Jade-Dew Monastery).—Temple buildings. Outside of Chi-ning. Noted Buddhist monastery and center of Buddhism for the district.

Monastery of Lu.—Typical Buddhist temple, with pagoda, about fifty miles from Ch'ufu. 12.

Tieh Fo (Iron Buddha).—Statue of Buddha, Chi-nan Fu. VIth century. Of iron. Sixteen feet high, on a pedestal. Inscription. Unearthed by Presbyterian missionaries when breaking ground for a building. 8.

Tieh Ta (Iron Pagoda).—Pagoda. Chi-ning. Sung Dynasty (960-1127 A.D.) Nine stories high, on a stone pedestal 25 feet high. Four stories of the iron pagoda are said to be buried in the pedestal.

Pagoda.—Near Lin-ch'ing Chou. Nine stories and about 150 feet high. The basement is of granite and the other stories of glazed brick. Each story is engraved with the words, "O-mi-t'o Fo." It is in good repair. 1.

Tombs of Kings of the "Six Kingdoms."—Date 420 to 750 A.D. Near Hsien-tien on the line of the Tsing-tao—Chinan-Fu Railway. These consist of vast and numerous mounds covering a very large area. Three near the railway appear the largest. All are terraced with little fields. The traveller looking from the car window may count a score of these tumuli. Ruins of two cities of refuge are seen on hill-tops in the neighborhood. The spectator is reminded of Egypt.

Palace.—Tsing-chow Fu. An old palace of the Ming period. 12.

Tomb of Emperor Shao Hao (?).—At Chu-fu. In an oblong inclosure with a high wall. Behind is a curious pyramid built of blocks of granite and surmounted by a porcelain-tiled pavilion. 32.

Tablets.—At Hsiao T'ang Shan about 60 *li* northwest of Fei-cheng Hsien. Ten bas reliefs used to decorate a palace.

They are among the few remaining examples of the most primitive style of Chinese sculpture. 20.

Tablets.—Eight slabs of stone found at Hsiao T'ang Shan, about 60 *li* northwest of Fei-Cheng Hsien. Ist century B.C. The original inscriptions record no date, but this has been determined by the added inscriptions of early pilgrims. The carvings show mythological animals and historical and legendary episodes. Among them may be found the earliest known representations of the Dragon and the Phœnix. 31.

Tablets.—Ten *li* south of Chia-hsiang Hsien, in Shantung. 147 A.D., Han Dynasty. These stones are from the ancient cemetery of the Wu Liang-tzu family, which claimed descent from Wu Ti. Three tombs have been unearthed and the stones are preserved in a building erected 1787. In front of the building are two stone pillars in their original position, one of them bearing an inscription which fixes the date. This inscription also refers to some "lions" which have not yet been discovered. The stones represent such traditional scenes as "Fu Hsi and Nu Wa," "The Discovery of a Bronze Tripod," "The Visit of Mu Wang to Hsi Wang Mu," etc. 20. 37.

Tablets.—At Chi-ning on the Grand Canal, in a Confucian temple. These tablets are very much defaced. 30.

Sculptures.—At Hsien-yang Hsien. Mortuary figures of winged and other apocryphal animals. 39.

Grand Canal.—See under CHIHLI.

SHENKING

Chin Lan.—Imperial Palace at Mukden. Smallest of the Manchu palaces. Dates from 1655. Rebuilt by Ch'ien Lung, 1750, and repaired 1908 by the late Empress Grand Dowager and Kuang Hsu. This ancestral palace was said to contain the finest single collection of Imperial porcelain and Chinese art works in China. These objects were sold 1912 coincident with the abdication of the Manchus and were dispersed. One of the buildings of this Palace is the famous Imperial Library. 19.

Ku-lou (Drum Tower).—*Chang-lou* (Bell Tower).—Mukden. Both these towers are three-storied, with faded red columns and green-tiled roofs. Their foundations are buried so that vehicles and caravans can no longer pass under their arches. 19.

Tung Ling (Eastern Tomb).—Seven miles east of Mukden. Tomb of Nurhachu, ancestor of the ruling section of the Manchu Imperial House. Imposing mound, buildings and tablets. Surrounded by a grove of cedars and approached through p'ai-lous by a picturesque avenue along sucessive elevations. 19.

Pei Ling (Northern Tomb).—Two and one-half miles north of Mukden, Tomb of the Emperor T'ai Tsung. In a grove of

cedars approached by an avenue through woodland to a fine marble p'ai-lou marking the entrance to an avenue of stone animals and a series of courts and pavilions inclosed with high walls guarded by towers. A pavilion contains the Imperial tablet with the grave mound behind it. The spot is very beautiful and figured in the Battle of Mukden. 19.

Yung Ling.—90 miles east of Mukden. Imperial tombs of the Manchu kings or chieftains—ancestors of the Manchu Emperors.

Shing-king.—About seven miles south of Yung Ling. Ruins of the First capital of the Manchu nation after the confederation of the tribes, and seat of Nurhachu until he moved the capital to Mukden.

Liu Ch'eng ("Willow Barrier") (Palisades.)—This formerly separated Mongolia from Manchuria. It extended from north of Kirin City to Shan-hai-kuan, with a spur running into the Liao-tung Peninsula. It was built by the Manchus. Remains, consisting of a trench, a low earth barrier and a line of trees may still be seen at K'ai-yuan. 38.

Pagoda.—In the center of the city of Chin-chow Fu. Said to have been built in the reign of Cheng Kuan of the Tang. It is octagonal in form. Round its base, high above the ground, are images of Buddha, or Indian divinities.

Pagoda.—A small pagoda at Yi-lu, 70 miles northeast of Mukden.

Pagoda.—At Liao-yang. A landmark. It figured in the Russo-Japanese War.

Nu Ch'eng.—(City of Women.)—The remains of a city. 30 *li* northeast of Hsuyen. This city is said by the natives to have been inhabited by women. It was probably a place of refuge for women and children in time of war.

Ku Pei (Ancient Tablets.)—Three tablets, near the Yalu River, eight *li* north of Tung-kon, which is the district city of Chi-an Hsien. The inscription mentions the Japanese by a nickname. Characters mostly ordinary Chinese but difficult of interpretation. There are several pyramids in the neighborhood.

Watch Towers.—See Under CHIHLI.

KIRIN

Ruins.—Near A-shi-ho are ruins of old cities.

Pagoda.—At Lung-wang-cheng, north of Petuna. The northern-most pagoda in Eastern China.

Palisades.—See under SHENGKING.

HSI-LUNG-CHIANG

MONGOLIA

Capital.—Urga. Metropolitan temples, monasteries, and other sacred structures of the Mongol Buddhist church.

Karakorum.—On the Orkhon. Mongol capital during the days of the Mongol Empire. Now called Erdenitso and embraced in a Buddhist temple and ruins of palaces and monuments built in the VIIth and VIIIth centuries by the Uigur rulers.

Monument.—At Erdenitso (Karakorum ?) To a Uigur Khan, with bilingual inscriptions.

SHANSI

Wu-t'ai Shan.—The sacred mountain of Shansi. Its shrines date from the Ist century A.D. Favorite burial place of the Mongol population; the summit is crowned with a large Mongol Lamasery—"the most revered lamasery in China" and one of the most noted. It is especially dedicated to the worship of Wen-shu (The Sanscrit Manjusiri), who is said to have frequently appeared here in the form of an old man. 4. 5.

Yung K'an.—A Cave Temple near Ta-t'ung Fu. Believed to date from the Wei Dynasty (A.D. 386-532). Famous for a colossal stone statue over 60 feet high. 5.

Temple of Heaven and Hell.—At T'ai-yuan Fu; said to be the finest temple in the city. The roof and walls are covered with turquoise-colored tiles peculiar to Shansi. 12.

Psin-ssu.—Temple southwest of T'ai-yuan Fu. Fine specimen of old temple with "Remarkable golden dragons twisted round the pillars of the facade." A pagoda adjoins it. 12.

P'ai-lou.—A few miles south of Ping-yao Hsien, 212 *li* from T'ai-yuan Fu. "Of lime-stone delicately chiseled and polished." Unusually fine workmanship. 5.

Ling Shih (Spiritual Stone.)—At Ling Shih. A slab of iron ore five feet by four feet opposite the entrance to a temple where it has rested for two centuries credited with spiritual powers. 32.

Bridge.—At Chao-cheng Hsien, over the Chiang Ho. Of stone with parapets of sandstone slabs about five feet long by three feet high, set between pillars. The slabs are covered with comic bas reliefs, mostly of monkeys. Tops of pillars are cut into cubes, pyramids, cones, drums, monkeys, etc. At the north end of the bridge is a bronze or iron cow something like the one near the Summer Palace at Peking, but inferior. 5.

Pagoda.—At Ping-yang Fu. Said to date from Tang Dynasty (631-897 A.D.) of brick with green tile ornaments. 32.

Tao Pei (Road Tablets).—Slabs of stone eight or ten feet high and about three feet broad, set in small brick structures with tile roofing. These are erected to commemorate the eightieth birthday of a parent, official promotion, a favor received, etc. They appear to be particularly numerous in this province. 5.

Great Wall.—See under CHIHLI.

Watch Towers.—See under CHIHLI.

SHENSI

Walls of Hsi-an Fu.—Comparable with those of Peking. Date: early part of the Ming Dynasty, 1368-1399 A.D. Length twelve miles.

Pei-lin (Forest of Tablets).—Hsi-an Fu. "A collection of more than fourteen hundred historical records in stone, running back twelve centuries." The greatest collection in the country. The most famous of these tablets is the Nestorian. 14.

Stone.—In the Manchu City, Hsi-an Fu. A famous stone with the impress of the hand of the Empress Wu Tze-tien.

The Nestorian Tablet.—Hsi-an Fu. 781 A.D. It gives in 2,000 Chinese characters, only one of which is illegible, a record of the earliest known Christian mission in China. In 1908 the Governor of the Province placed it in the Pei-lin for protection. 1. 3.

Mosque.—At Hsi-an Fu. One of the most ancient mosques in China. 30.

Mound of Ts'in.—A mound in an area of 918 acres surrounded by ruined walls. Near Hsi-an Fu. This is the burial place of Ts'in, the originator of the Great Wall. 7.

"*Big Tower.*"—Nine *li* south of Hsi-an Fu. Four-sided, seven-storied, each story of smaller dimensions than the one below. 8.

Ta-fu-ssu (Monastery of the Big Buddha).—Northwest of Hsi-an Fu. Tang Dynasty—IXth century. The colossus is 56 feet high, in a cave hewn out of the rock. Covered with color and gilt. The cave is lighted from above by a round opening in the vaulting. Round about are minor temples and statues. 1.

Bridges.—Outside the North Gate at P'ing-yang Fu, the capital of the ancient State of Yao, is a bridge of unknown antiquity.

Ku T'a (Ancient Pagoda).—Outside southwest corner of Chou-chih Hsien. Date unknown. Of brick. 24.

Tao Te Ching Pei (Tablets of the Classic of Wisdom and Virtue).—Two stone tablets. 30 *li* southeast of Chou-chih Hsien. Date from the Yuan Dynasty. One of the tablets has the inscription in "Seal" character. 24.

Lao Tzu Mo (Tomb of Lao Tzu).—30 *li* outside Chou-chih Hsien, to the southeast. Enclosed by a wall in the twelfth year of Ch'ien Lung. 24.

Great Wall.—See under CHIHLI.

Watch Towers.—See under CHIHLI.

KANSU

T'a-erh Ssu (Convent of the Dogoba).—Lamasery at Kumbum, to the southwest of Hsi-ning Fu near the Kansu border. Possesses a "Living Buddha" and some 3,000 lamas. There is a "Golden-roofed" temple in which the principal image is that of Gautama Buddha. To the right of this is the temple of Tsong-kapa, the great reformer. This has green tiling and the image is said to be of pure gold. In the inclosure is the famous "White-sandal-wood" tree, whose leaves are said to bear images of Tsong-kapa. A treasure-house contains many pieces of gold, silver and bronze, beautifully illuminated manuscripts and cloisonné vases. This is "one of the most important lamaseries in the Empire." First mentioned in the early XVIIIth century but probably built much earlier. 5.

Lamasery.—At Labrang. D'Ollone, the French traveller, describes this lamasery as surpassing that of Kumbum.

Cave Temples.—At Tuen-huan. Here 1908 the French sinologue and explorer Pelliot found a library of ancient manuscripts in a cave where it had been walled in since A.D. 1035.

Chin Shan T'a (Golden Hill Pagoda).—Eight-storied pagoda at Lanchow. 8.

Wo Bridge.—Cantilever bridge over a small stream just west of Lanchow. It is 70 feet in span, roofed, with an entrance pavilion at either end. It is used by pedestrians only. 8.

Colossus.—Forty-five miles south of Ninghsia on the left bank of the Yellow River. Figure of Buddha, in a cave. 29. 5.

Tablet.—Inscribed stone A.D. 1348—a representation of Avalokita with inscription of the "Om mani padmi hum" consecrated to him, in six languages, the Devanagari, the Tibetan, the Uigur Turk (derived from the Syriac and parent of modern Manchu and Mongol), the Bashpa Mongol, the Tangut and the Chinese. This was inscribed three years later than the Chu Yung Kuan archway, (see Chihli) and bears the same six script.

Tablet.—At end of Great Wall. Inscribed "The Martial Barrier of All Under Heaven." (see GREAT WALL).

Great Wall.—See under CHIHLI.

Watch Towers.—See under CHIHLI.

HONAN

Shao-lin Ssu.—Buddhist Monastery at the foot of the Shao-shih Shan (which with Ta-shih Shan forms the "Chung Yoh," or Central Sacred Mountain, of China). It is in the District of Teng-feng, southwest of Honan Fu. The monastery was founded in the last quarter of the Vth century of our era, in the reign of Hsiao Wen Ti, of the Northern Wei Dynasty (477-499). It was once very large but now is in a semi-ruinous condition and has only a few monks. There are many monuments bearing interesting inscriptions, some as early as the Wei Dynasty. Historically the monastery is one of the most famous in China, having been the residence of Ta-mo, the first Buddhist Patriarch of China. Here he is supposed to have sat in silent meditation for nine years, gazing at the stone. The stone, which is believed to have miraculously retained the imprint of his shadow, is shown here in one of the decaying pavilions. It has natural markings which roughly resemble the human figure. The monastery used to be noted for its school of boxing, and the Japanese are said to have learned the art of *ju-jitsu* from the monks of Shao-lin Ssu.

The Lung-Men Sculptures.—Thirty *li* south of Honan Fu, in the defile known as the Lung-Men, or "Door of the Dragon." Tradition says that this defile was cut by the Great Yu, with the aid of a Dragon, in order to drain the waters of the Yellow River. In the walls of this defile are cave temples filled with marvellous sculptures. The sovereigns of the Wei and Tang Dynasties thus caused to be created, at the entrance to the Loyang Plain where stood their Imperial residences, perpetual monuments to their memory. The sculptures, which betray Indian influence, are practically entirely Buddhistic. There are thousands of figures, in varying height from two feet to 60 feet and representing all the members of the Buddhist pantheon. A group which occurs with great frequency is that of Buddha attended by his two favorite disciples, Ananda and Kashiapa, and two Bodhisattwas. The Devarajas, Guardians of the Gates, are rendered with great power. These sculptures are counted worthy to rank with the great works produced in any age.

In addition to the religious figures there are several bas-reliefs which, in the opinion of Prof. Chavannes, are representations of donors who have contributed to the extension of this great decorative work. These afford an interesting study of costumes in China in the VIIth century of our era. 26. 27. 28.

P'ai T'a (White Tower).—Tower. South of K'ai-feng Fu. Built of tile and stamped with the image of Buddha.

T'ieh T'a (Iron Tower).—Northeast part of K'ai-feng Fu. T'ang Dynasty—rebuilt and repaired during the Ming.

Tablets.—Two tablets. K'ai-feng Fu. They commemorate the ancient Jewish colony which once existed in K'ai-feng Fu.

Lung T'ing (Dragon Pavilion).—Temple buildings, etc. K'ai-feng Fu. A high hill with a temple at the foot and one at the top. Two large stone lions at entrance and an old archway with the inscription: "Ten Thousand Ages." Up the middle of a flight of steps leading to the summit temple is a row of dragons. In the temple is a large black stone on which is carved nine writhing dragons. 8.

P'ai-lou.—At Chu-yang-kuan. Date 1345 A.D. Famous for its sculptures of Hindu style. 35.

Lu Wang Fen.—Near Wei-hui Fu. A tomb, similar in construction to the Ming Tombs.

KIANGSU

Tablets.—Nanking. Early part of XVIIIth century. This tablet was erected by K'ang Hsi after a visit to Southern China. The inscription is a reproof to the inhabitants for their extravagance and prodigality.

Ku Lou (Drum Tower).—In Nanking. Built by Hung Wu. It is a large rectangular structure with three arched openings. On the summit is a temple which contains a tablet with address by K'ang Hsi already referred to.

Ta Chung (Great Bell).—In a temple north of the Drum Tower. Cast during the reign of Hung Wu. It is about eighteen feet high and seven feet across the mouth.

Confucian Temple.—In Nanking. Notable from the fact that Nanking is the traditional seat of Confucian learning.

Relic of Porcelain Pagoda.—At the Nanking Arsenal, outside the South Gate, is kept the bronze cap which once surmounted the famous porcelain pagoda of Nanking. 42.

Wo Fu Ssu.—In Nanking. Contains a large image of the Dying Buddha, and a fine Buddhist library of about 7,000 volumes.

Viceroy's Yamen.—At Nanking. Was once the palace of the T'ai-p'ing Emperor.

Tomb of Hung Wu.—Outside the northeast angle of Nanking. Approaching from the city one first reaches a p'ai-lou with inscription ordering the traveler to dismount. Near this is a ruined pavilion and farther on a large pavilion containing a tablet on a tortoise, with inscription recording the achievements of Hung Wu. This is succeeded by a row of animals: elephants, *Ch'i-ling* lions, horses, etc. Beyond these are two lofty pillars, then stone images of military and civil officials. Then come the ruins of the temple buildings, and the tower in which originally

stood the tablet bearing the posthumous name of Hung Wu. Behind this a huge artificial hill, overgrown with trees, covers the vault which contains the remains of Hung Wu, his Empress and his eldest son.

(In 1912 an impressive ceremony took place here when the representatives of the new Republican Government announced to the shade of the first Ming conqueror that the country had once more been rescued from the hands of the aliens.) 1. 6. 30.

Imperial Tombs.—About six *li* north of Nanking, outside the T'ai-ping Gate, is an Imperial tomb probably of the Liang Dynasty—about VIth century A.D. The approach is marked by two stone winged lions. Between this and the city are other tombs with approaches guarded by monoliths. One is that of Prime Minister of Hung Wu.

Ling Ku Ssu (Spirit Valley Monastery).—Ruin about two miles east of the Ming Tombs. It is said to have originally occupied the spot selected by Hung Wu for his grave, and to have been moved by him to its present location. The principal building is the Wu-liang Tien, or Beamless Hall. It is of large brick, originally with an arched roof which has now fallen in. The walls are about ten feet thick. It consists of a nave and two aisles. The only light is from windows with frames of stone high up in the nave.

Fei-lai-chien (The Flying Scissors).—Nanking. Near Ling-ku Ssu. "A mass of cast iron something like a damaged X, reputed to have fallen from heaven." Each bar is about fifteen feet long. It was probably used in some building. Near by are upright stones for supporting a pole. 8.

She Shan.—About 50 *li* east of Nanking. On this hill are many interesting relics of the Sui, T'ang, Ming and Ch'ing Dynasties, but all have been more or less devastated by the T'ai-p'ings. There is still a beautiful tower of marble dating from the Sui, which has exquisite carvings in bas-relief. On the face of the hill are many grottoes filled with images, on which the T'ai-p'ings have wreaked their vengeance. In a cave temple is a colossal Buddha 40 feet high. In a temple called the Chi Hsia Ssu is hung a portrait of Hung Wu. Many legends are connected with this place. Ch'ien Lung made several visits to it and rest-houses of great beauty were built for him.

Pagoda.—Nanking, at She Shan. Dates from the Sui Dynasty. Of stone with life-sized bas-reliefs. Near by is a cave with seated figure of Buddha, about 40 feet high. (See above).

Leaning Pagoda.—On the Fang Shan, or Table Mountain, about ten *li* south of Nanking. Leans at an angle of about ten degrees.

Lunghua Pagoda.—Six miles from Shanghai near the bank of the Huang-p'u River. Seven storied, with much curved and pointed roofs. Temple buildings adjoining. 13.

Ward Memorial Temple.—Temple erected to General Frederick Ward, at Sung-chiang Fu. It is a small building standing in front of his grave and containing his tablet.

Old Tea-House.—This old building, built on piles and surrrounded by water, is reached by a bridge of zig-zag pattern. It has many curved gables, and roofs and windows of oyster shell. It is famous as being the original of the "Willow Pattern" plate. Has also figured as a type in school geographies. In the court-yard of a temple near it is an old bronze said to be over 2,000 years old. 12. 13.

Tsiao Shan (Silver Island)—and *Chin Shan* (Golden Island). —In the Yangtse off Chinkiang. Covered with temples, pagodas, terraces and carved gateways. These sacred islands were famous in Marco Polo's time. They once enjoyed Imperial patronage and great prosperity, but were largely destroyed by the T'ai-p'ings. 6.

Pagoda and Tower.—Pagoda at Wuhu. Five-storied, with trees growing out of its roof. At Wuhu there is also a large and very old octagonal tower. 18.

Confucian Temple.—At Soochow. Mentioned by Marco Polo. A plan of Soochow engraved on marble has been preserved in this temple since A.D. 1247. 3.

The Great Pagoda.—Soochow. About 250 feet high 60 feet diameter at base, tapering to 45 feet on the upper floor. The highest pagoda in China and one of the best proportioned and most beautiful. 8.

South Gate Pagoda.—Soochow. Date about A.D. 242. Torn down 1119 and replaced. Original pagoda thirteen-storied, present one seven. 8.

Twin Pen Pagodas.—Soochow, adjoining old Examination Hall. Date about 900 A.D. Seven-storied and spiral-topped. A scholar built the Pen Pagodas to attract the luck which insures good scholarship to the town. This failing he was told that obviously an Ink Pagoda was needed. (See Ink Pagoda.) 8.

Ink Pagoda.—Soochow, near the East Wall, 120 feet high. Rectangular, with a curved and pointed roof. (See Pen Pagodas). 8.

The Leaning Pagoda.—Soochow, on the Hu Chou Shan toward the northwest. 8.

Ts'ang Lang Pavilion.—Soochow, "Five worthies are carved in stone in the gardens of this pavilion." 8.

South (Water) Gate.—Soochow: "The city has five such gates, beautiful and interesting." 8.

Bridge of the Golden Rock.—Soochow, three miles south of the southeast corner of the city. At the north end of the bridge is a

Buddhist temple. (Among other fine old bridges in Soochow are the "Customs Bridge" and "South Horse Road Bridge") 8.

Cheng Wu Miao.—Temple buildings. Northern suburbs of Such'ien. This temple contains some tablets of the early Tsing (?), a large bell and much of the property has been appropriated by the new school.

Tang Ancestral Hall.—Such'ien (northeast of city). Manchu Dynasty. This temple was built by the people for Tang, a Viceroy, because of a remark made to him by the Emperor Ch'ien Lung while on a visit to Such'ien, to the effect that the people owed him a temple.

Great Southern Monastery.—Temple buildings, south of Such'ien. Tang Dynasty. This temple is on the site of the old city of Such'ien which was destroyed by a flood of the Yellow River. It has large iron urns and an incense burner cast early in the Ming Dynasty, and a tablet referring to its Tang Dynasty history.

Hsiang Wang Ssu.—Temple buildings, south of Such'ien. This temple was built to do honor to Hsiang Wang, of Three Kingdoms fame, a native of Such'ien. It is one *li* south of the site of his old home. It contains a figure of his famous wife, Yu Hsi.

Tablet.—Tablet resting on a headless turtle. South of Such'ien. Manchu Dynasty, during the reign of K'ang Hsi. It marks the site of the old home of Hsiang Wang.

Tablet.—55 *li* north of Such'ien. Sung Dynasty. This tablet is on the original site of this magistracy (Such'ien ?) 2,000 years ago.

Temples.—A number of temples. Hsu-chou Fu. Tang Dynasty. There are also two temples of "Adam and Eve" here, relics of Nestorianism.

Well.—Hsu-chou Fu. This well is said to have been dug by Peng Tsu, the Methuselah of China.

Tablet.—On a bridge in P'ei-chou. This tablet marks the spot where Chang Liang (chief counsellor of the founder of the Han) is said to have acquired his great wisdom.

Tablet.—At P'ei-chou. On Yang Shan. Early Ming.

Bell.—Large bronze bell. In an old temple at P'ei-chou on Yang Shan. Early Ming. It is apparent that the original old raised characters cast on this bell have been chipped off, leaving only the date, to make room for the carved inscription which falsely asserts that the bell was cast for the temple on Yang Shan.

Pagoda.—Wu-sieh. Six-storied.

Grand Canal.—See under CHIHLI.

Pagodas.—At Feng-hsien, Sung-kiang (two), Kin-shan, Tsing-pu, Tsie-sing, Ku-lung-chun, Tai-tsang, Kun-shan, Wu-kiang, Kwang-fung, Soo-chow (three, outside City, at Wu-tu-kung,

Hu-shu-kuan and another five miles to the west), Chang-chow, Li-yang, Kin-tan, Tan-yang, Tan-tu and Nin-kan-san.

ANHUI

Chen Feng T'a (Wind-Moved Pagoda.)—An-king—outside East Gate. About 1,000 years old. Seven stories high. Said to be the finest in the Yangtse Valley. 8.

"*Welcome to the River*" *Temple.*—An-king. Temple buildings connected with the above-mentioned pagoda. 8.

Ming Tombs.—Avenue of statues. Feng-yang Fu—Feng-yang Hsien. Ming Dynasty. An avenue of stone figures similar to those at Peking and Nanking. Feng-yang was the home of Chu Yuan-chang, the founder of the Ming Dynasty. The tomb is said to be that of his mother.

Ming Capital.—Near Feng-yang Fu and Liu-hwai-kwan. A city said to have been intended by the Emperor Hung Wu (Chu Yuan-chang) for the Ming Capital. Empty except for a guardian who looks after the sacredotal remains of Hung Wu's ancestors.

Pagodas.—At Ho-chou, Wu-hu, Kieu-hsien, Fan-chang, Tsi-kiang, Tung-ling-hsien (five miles to the north), Kiang-shan-ki, Ning-kuo-fu and Ning-kuo-hsien.

HUPEH

Pagoda.—At the western extremity of Sha-si, the trading suburb of Ching-chow Fu, is an ancient pagoda of seven stories, with monastery adjoining. On each of the eight sides of each story is a recess containing a stone Buddha. 10.

Pa-tung Pagoda.—A seven-storied pagoda on the left bank of the river a mile below Pa-tung. Under construction when Little made his journey (1883). He observes that in this part of the country new pagodas are frequently built to correct the "Feng-shui" of a place. They are usually a little below the port on the left bank, and are meant to prevent the wealth of the place being swept by the rapid current down to the next town. 10.

"*Feng-shui*" *Temple.*—At Hanyang on the hill of Hanyang which is regarded as a tortoise. A fine three-storied temple stands on the head of the tortoise holding it in place.

Serpent, Pagoda and Tower.—The curves of a serpent are traced in the walled city of Wuchang, and a pagoda stands on the tip of its tail (Serpent Hill.) Its snout faces the tortoise head of Hanyang and had once a four-storied tower dating from the Ming. This was burnt in 1884. 10.

Pagoda.—At Wuchang on Serpent Hill. Three-storied and looks like a Tibetan chorten. 8.

Memorial Temple.—A Memorial Temple to Tseng Kwo-fan is built on a high hill in Wuchang the scene of his labors.

Lao Kuan Miao.—Temple. Upper Yangtse—above I-ch'ang. Near this temple, which is built on a terrace, are five white stone monuments, which once used to show fire-beacons to travelers on the river. 6.

Diamond Shrine.—Temple. Upper I-ch'ang Gorge. On a high pinnacle built of white stone. 6.

Cave Temple.—In the San Yu Tung Ravine, in the gorge two miles above I-ch'ang. "The cave arches back in a great vault with a central column, or supporting mass; and in the further darkness there is a sanctuary full of gilded images guarded by carved dragons, gnomes and fantastic bird-like creatures that peer out from dark corners. Poems and other inscriptions are carved on the walls." 6. 10.

Ta T'a (Great Pagoda).—Wuchang.

P'ai-lou.—Hanyang.

Ruins.—Hsiang-yang Fu. Ruins of a temple with some inscriptions. Dates from the Sung Dynasty.

Palace.—Hsiang-yang Fu. Dates from the Three Kingdoms.

Chih Fu Shan.—Buddhist Monastery near I-ch'ang. On the top of a pinnacle rock which is joined by a bridge to a palisade wall, 1,000 feet high. 6.

Huang Ling Miao.—Temple. Upper Yangtse above I-ch'ang. This Temple has a columned hall with a "gilded shrine guarded by carved dragons." 6.

HUNAN

Tomb.—Li-ling.

Two Pagodas.—Li-ling.

Bridge.—Li-ling.

KIANGSI

The South Pagoda.—At Nan-ch'ang, seven-storied, octagonal. Finished off with a wooden torch nine feet high, plated with brass and gilded. 8.

Hsiao Ku Shan (Little Orphan Rock).—Lower Yangtse, about on the boundary of Anhui and Kiangsi. Pagoda and temples. A steep pinnacle rock topped by a small pagoda and one side covered with Buddhist temples and monastery walls. 6.

CHEHKIANG.

Lin-yin Monastery.—Hangchow. About A.D. 600. Here is the "Pagoda of the Classics," seven-storied. In the grotto are many carved images and over a stream the beautiful "Monks Rest" Bridge. Founded by a monk from India. 8.

Mohammedan Mosque.—Hangchow. On "Protection Square." Tang Dynasty about VIIth century. There is an ancient sundial in the yard of the mosque. 8.

Lei Feng T'a (Tower of the Thunder Peak).—Pagoda at Hangchow, dating from about A.D. 950. Much ruined but still a solid structure. Four stories remain, height about 120 feet. The legend of the White Snake is associated with this tower. 1.

Yoh Miao.—Temple at Hangchow. Contains the tombs of the patriot general Yoh Fei and his son of the Sung Dynasty (1125) who were unjustly put to death as traitors. 1.

Liu Ho T'a (Six Harmonies Tower).—Pagoda at Hangchow. Original structure probably Sui or Tang. "The building of the present Liu Ho T'a after repeated destruction by fire, is recorded on a fine tablet of the Sung period, still standing." 3.

Pagoda.—Pagoda at Hangchow, dating from the Sung. It is octagonal, each face 28 feet wide. The wall at the base is eighteen feet thick. Height 170 feet. 1.

Umbrella Columns.—Two stone "Chwang," or umbrella columns, at Hangchow, dating from the VIth century. These are all that is left of the ancient Temple of Brahma. They have curious Buddhist inscriptions and retain the name of the Temple. 3.

Ting-tse Ssu.—Monastery near Hangchow. At the time of the "Dutch Embassy" this is described as in good repair. Near the entrance are "two guardian monsters more than 30 feet high." In the temple are 500 images of the Buddhist Arhans, and miniature bronze pagodas of fine workmanship. 1.

Colossus.—At Sin-chang Hsien. A colossus of Buddha 70 feet high sculptured in rock. VIIIth century.

Colossus.—At Hangchow. A colossus of Buddha sculptured in rock, 40 feet high. VIIIth century. Paleologue, 1887, says of this and the one at Sin-chang Hsien that they are the most ancient statues known to exist in China. 20.

P'ai-lou.—At Hangchow, in front of the Imperial Library. 13.

T'ien Feng T'a (Heaven-Conferred Pagoda).—A hexagonal, seven-storied pagoda at Ningpo. According to the annals of Ningpo first erected over 1,100 years ago, destroyed since, rebuilt several times. Constructed before the city itself and intimately connected with the "Feng-shui" of the place. 1. 15.

Temple of Ma Tsu-p'u.—Temple at Ningpo, outside the walls, between the East and Bridge Gates, dedicated to the marine

Goddess, Ma Tsu-p'u. It was founded in the XIIth century, the present structure having been built in 1680. Richly ornamented. 1.

Pu-t'o-Shan.—One of China's famous sacred mountains. On a small island to the east of Chusan, specially dedicated to the worship of Kwanyin (the Sanscrit Avalokiteshwara). It was taken possession of by the Buddhists about A.D. 915. There are many temples on the island, the two finest being imperially endowed. 4. 11.

Temple of Tinghai.—At Chusan. A square building surmounted by a three-storied pagoda with images in its walls. 15.

Bhota Pagoda.—Haining. About A.D. 900. Built to secure a favorable "feng-shui" for Haining. Near by is an ancient bronze cow, the only one left of fifty placed there to protect Haining from the great tides. 6.

Temple.—Haining. P'ai-lous and "Lions of Fo" at the entrance. Chief object of interest is a chart of the bay and river cut in stone and set in the wall. 6.

Pagodas.—Two single pagodas detached from other surroundings? P'ing-yang Hsien, village of Ch'ien-ts'ang. Said to have been built in the Han Dynasty. They are not of great height but are said to be in fair preservation.

Pagoda.—Lung-chuen. Sung Dynasty.

Stone Tomb.—Sung-yang, Chuchow. Possibly Ming Dynasty.

Door.—The door of a school-house. Nan-chin, Chuchow. Ming Dynasty.

P'ai-lou.—Sung-chiang. Ming Dynasty.

Stone Tomb.—Chuchow. Ming Dynasty. This tomb lies on the side of a hill with small stone columns to mark it.

Graves.—Chuchow. Old graves marked by stone animals.

Monoliths.—Chuchow. An avenue lined on each side with monoliths.

Grave.—Pa-tu, Lung-ch'uan Hsien. Sung Dynasty. Group of stone animals and men. Grave in the background under an old tree.

Grand Canal.—See under CHIHLI.

Pagodas.—At Cha-pu, Ka-shan (two), Ka-shing (two), Hai-yen, Sia-shih, Hu-chou-fu, Pi-san (near Hu-chou-fu), Hang-chou (one outside east wall and one at West Lake), Lin-ho (southwest of West Lake).

FUHKIEN

Wan Shou Ch'iao (Myriad Ages Bridge).—Bridge—over the Min River, Foochow. Dates from the XIVth century A.D. 8.

Starry Tower Pagoda.—Foochow—Pagoda Anchorage. 8.

Pao T'a (Precious Tower) (Also called the White Pagoda).—Foochow. Tang Dynasty—IXth century A.D. Built of brick and plaster, 261 feet high, seven-storied, in good condition. 8.

Black Pagoda.—Foochow. Tang Dynasty—VIIIth century. Built to celebrate the birthday of an Emperor (Te Tsung) who reigned in A.D. 780. 8.

Monastery of Yuan-fu.—Foochow. Built on the side of a precipice 200 feet high overlooking the River Min. Reached by a long flight of stone steps. 15.

Hua-yen Monastery.—Foochow—on "Ku-shan" or Drum Mount. Original building dates from A.D. 784 but this has been twice replaced. It stands in a grove of pines. 14. 15.

Bridge.—At Foochow, dating from the XIth century. It is of stone and granite with granite pavement. About 400 yards long by five yards wide. This bridge is considered a great feat of engineering. 1.

Tieh T'ing.—Chien-ning Fu—Tu-yu-pin. A large iron pan, seven feet across and six feet deep but now partially filled in with stones. Probably Sung Dynasty. It is of thick iron in good preservation and occupies an open space surrounded by houses said to have been once used for troops.

K'ao T'ing (Ancestral Hall).—In the village of K'ao-t'ing, Chien-yang Hsien, Chien-ning Fu. The House in which Chu Hsi lived. A battered, ill-kept building.

Grave of Chu Hsi.—At Huang-k'an, in Chien-yang Hsien. (May be that of his wife). The stone is in a grove of trees and bears only the three characters "Chu Fu-tzu."

Tomb of Lien Fu-jen (The Lady Lien).—Chien-ning Fu. A stone grave faced with a small shrine. Dates from the Five Dynasties. This lady, who was the wife of the Prefect, saved the city from rebels in the absence of troops by collecting the women and others with lanterns on the walls.

Arabian Mosque.—Chuan-chou Fu—Chuan-chin A.D. 1010. Built by the Arabs. First Arabian mosque built in China. Ch'uan-chou is the famous Zaitun of Marco Polo. 3. 25.

Two Pagodas.—Chuan-chou Fu (?)—Chuan-chin. XIIth century. Built entirely of stone.

Tung Men (Eastern Gate).—Chuan-chou Fu (?)—Chuan-chin.

Tablet.—Chuan-chou Fu (?)—Chuan-chin. XIIIth century. Commemorative of two "enselevis." (Self-immured holy men)?

Loyang Bridge.—Near Ts'wan-chow. Of great age and called the most celebrated bridge in China. 3.

Pagoda.—Kimoi Island, near Amoy. 33.

White Stag Temple.—At Amoy. 34.

KIANGSI

Pagoda.—Seven-storied. At Kiukiang. 15.

Pagoda.—On Big Orphan Island. The Yangtse, near P'o-yang Lake. 6.

KUANGTUNG

Temple of the Five Genii.—Round pagoda and temple buildings. Canton. This temple contains an image of Marco Polo and a gilded image of Ch'ieng-lung. 6.

Clepsydra.—Water-clock in a temple on the city wall. Canton. Dates from A.D. 1321 and is still in use. It consists of four large earthen jars, ranged one above another on shelves. 6.

Tower.—Five-storied, rectangular tower. On Canton city wall, north gate. 8.

Flower Pagoda.—Canton.

Lower Honam Pagoda.—On the island of Honam, near Canton. 8.

Kwang T'a (Plain Pagoda).—Canton—about A.D. 800. It is "an angular, tapering tower" of brick, about 160 feet high. It was built by the Mohammedans and was formerly used as a minaret, but is now in decay. 1.

Mosque of St. Souvenir.—At Canton. Date A.D. 629. Burnt down in 1341, rebuilt shortly after and completely restored in 1699. Built by maternal uncle of Mahomet. 20.

Hua-ling Ssu (Flowery Forest Monastery).—Canton. Contains the 500 Lohan. 6.

Tablet.—Stone tablet bearing a sonnet by Su Tung-p'o. He first wrote it on a wall and it was afterwards cut in stone. At the Cascade of the Sweet-Rush Brook in the White-Cloud Hills near Canton. 16.

P'i-pa T'a (Lyre Pagoda).—At Whampoa. In ruins.

Pi-lai-ssu.—Buddhist Monastery. Lu-pan near Canton on the Pei Chiang. Broad stone steps lead from the river to a gate about half up to the monastery on which is the inscription in gold letters, "Hsueh Shan Miao." 15.

Po-lo Temple.—On Fu-sui Hill near Canton. Erected to Hung Shing. It has also an image of a black man, supposed to have come from Borneo with the seeds of the po-lo, or pineapple. 16.

Monasteries of the Lu-fu Hills.—In the hills 60 miles from Canton is a group of six Taoist and six Buddhist temples. One of these, particularly rich and fine, is largely patronized by rich merchants from Hongkong. The Chung-hue Monastery is the oldest of the group and was founded more than 1,750 years

ago. There is a Chinese history of the place in twenty volumes. 16.

Hsien Niang Miao (Fairy Maiden Temple).—At San-ui. This is believed to be inhabited by the spirits of maidens who, dying unbetrothed, are here betrothed to the spirit of some man. 16.

Ni-tzu-T'a (Pagoda of the Mud-Children).—At San-ui. Built a thousand years ago to keep away the crocodiles (children of the mud), who are believed to be held in bondage under it. 16.

Pen-kuang T'ai.—Single pagoda. Chao-yang Hsien. Sung Dynasty. Octagonal. Seven storied. Height 120 feet.

Hua-feng Ch'iao.—Bridge. Chao-yang Hsien, over river ten miles above the city. Sixteen spans—nine feet wide—600 feet long. The builder has been deified and his worship is popular. His followers form a benevolent society which furnishes coffins for the poor and for criminals.

Tung-p'o T'ing.—A square porch and a pagoda. Hui-chou Fu, Kuei-shan Hsien. Sung Dynasty. (Su Tung-p'o was once banished to Hui-chou Fu, and the story of this place, is probably connected with him.)

Hing-wan Ssu.—On the Teng-hu, or Summit Lake, Mountains. One of the finest monasteries in south China; accomodates 300 priests. Having sheltered the last Ming Emperor in his flight; the character "Teng," meaning "Summit," was changed to one of similar sound meaning "Tripod." Only places that have lodged an Emperor may bear this name. This place is distinguished as the "New Teng-hu." At the "Old Teng-hu" are ruins of a Tang Dynasty Monastery. 16.

Cave of the Seven Stars.—On the West River near Shui-hing. An image of the Goddess of Mercy has been chiselled out in the loftiest chamber and is believed by the natives to be a spontaneous outgrowth. 16.

Caves of the Goddess of Mercy.—On the North River. A several-chambered cave in which Kwanyin is worshipped as the chief deity. This place was declared sacred by Shun-chih who worshipped here by proxy. 16.

Lien-chow Pagoda.—Eastern suburbs of Lien-chow. Dates from VIIth century. Has a red-walled monastery, in a ruinous condition but picturesque. 16.

Yang-shan Pagoda.—On the Lien-chow River in sight of Yung-shan Hsien. Nine-storied. Built in the time of Ch'ien Lung. 16.

Nam-wa Monastery.—On a branch of the North River twenty miles from Shou-kwang Hsien. A small shrine was first built here about A.D. 500. It became famous afterwards as the burial place of Lu Tsu, the sixth and last patriarch of the Buddhist Church in China. He died here about A.D. 720. Objects of

interest are the mummied remains of Lu Tsu; the Tower of Two Sages, built in honor of the visit of Su Tung-p'o and another scholar; and the Descending Dragon Pagoda, a peculiar iron pagoda, twelve feet high, dating from the VIIth century. In addition may be seen all the idols and equipment of a complete Buddhist temple. 16.

Tan Hsia Ssu (Red Cloud Monastery).—Forty miles north Shou-kwang Hsien. Shrine was first erected here in the XIIIth century. The place is noted chiefly for its striking natural scenery. 16.

KUANGSI

Wan-shou Ssu.—Temple. Kuei-lin. Sui Dynasty—A.D. 580-618. It is the oldest building in the city. It was originally built in the open—afterwards, with its inclosing wall, it became the nucleus of the city. A tablet records its interesting history. 8.

Temple.—Kuei-lin. About A.D. 800. Erected to the memory of the great Shun and has an interesting, though mutilated, memorial tablet. 8.

Tablets.—Two tablets. Kuei-lin. One dates from A.D. 910, the other A.D. 826. The inscription on the latter commemorates the banishment of Li Po to this place and given an ode on Kuei-lin scenery accredited to him. 8.

YUNNAN

Chin Miao (Golden Temple).—Northeast of Yunnan Fu. Temple building. Ming Dynasty. The walls and roof are of brass, the steps and railing of Tali marble. Erected by Cheng Yung-ping for worship of the Supreme Ruler of the North Pole. 8.

Bridge.—At Lu-feng, over the Hsiang-shui Ho. Built entirely of grey stone. Twelve yards wide, 150 yards long. Seven arches perfectly proportioned. Good carving, decorative triumphal arches and many memorial tablets. An ancient bridge and one of the best of its kind in China. 17.

Yuan Yin Tang (Temple to the Goddess of Mercy).—Temple buildings. Ten *li* from Ta-li Fu. In this famous temple is an effigy to Yang Ta-jen, an indomitable soldier who was conspicuous during the Mohammedan Rebellion.

Lung Wang Miao (Temple of the Dragon King).—Temple buildings. Near Tung-ch'uan Fu.

Suspension Bridges.—There are many suspension bridges in this mountainous province. One is described as—"Composed of eight parallel iron chains with connecting links, and the masonry

at each end very fine. Hand-rails decorated with carvings of monkeys and other apocryphal beasts are at each end." These bridges are drawn very taut by means of windlasses. Another style is of creeper, suspended like a hammock from upright poles, with a narrow plank along the center. 12.

Rock Temples.—Buddhist and Taoist shrines near Yunnan Fu; hewn from the solid rock, with winding galleries between, cut in the face of the cliff. The uppermost is dedicated to the God of Literature. 12.

Stone Images.—Three-faced images carved in stone and sometimes wearing stone hats, stand like mileposts along the way in northern Yunnan near the Lao Wa T'an. The mountain coolies burn sandals in sacrifice before these images, as a preventative against sore feet. 12.

KUEICHOU

P'ai-lous.—A series of 29 p'ai-lous on the Kuchow road approaching Kueiyang. Nearly all are of stone. (There is also a very beautifully carved single p'ai-lou outside the Hung Pien Men, and more northeast of Anshun). 8.

SSUCH'UAN

Mt. O-mei.—This mountain is especially dedicated to the worship of P'u-hien, the Sanscrit *Samantabhadra*. On the mountain are seventy monasteries, great and small. At Wan Yen Ssu is an interesting bronze elephant said to have come from India, also a stone monument put up by an Indian prince, and a piece of stone weighing several pounds said to be a tooth of Buddha. A picturesque bridge and numerous little tiger shrines may be seen on the way up the mountain. The mountain is celebrated for its "Buddha's Glory";—"A sort of Brocken spectre rarely seen by travelers." 12.

Caves and Pottery Mounds.—Along the banks of the Min River, not far from Mt. O-mei are many interesting caves supposed to have been left by the Man-tsi when driven westward by the Chinese during the Han Dynasty. Earthenware coffins are found in them also occasionally coffins of stone. There are curious drawings and figures of winged gods and winged animals, quite unlike Chinese designs. Birds and domestic animals in burnt clay, household utensils in pottery and brass, and cash have been found. Worthy of more careful exploration. 12.

Image of Buddha.—Cut in red sandstone cliff near Chia-ting Fu, in a sitting posture with hands on knees and 304 feet high. The feet at high tide are washed by the Min River. From 50 to 60 carved figures flank it on either side. 15.

Ch'ien Fo Kai (Thousand Buddha Cliff).—Near Chia Chiang Hsien. In a cliff probably 300 feet high many Buddhas are carved in gray sandstone for a distance of one-eighth of a mile. Some are as large as twenty feet in height. Legend says the patron of this monument and the creator of the Great Buddha near Kia-ting Fu vied with each other as to which could do the greatest work of merit, with the result now visible.

P'i Fa Tsu Ssu Hsiang (Image of the Patrician with Dishevelled Hair).—Copper image on a hillside near Hsu-chow Fu (also called Sui Fu). It is the figure of a man about 18 feet high and brightly painted. Stands on a bronze turtle which has been defaced. Erected several hundreds of years ago by the Lo-los. Connected by some with the legend of St. Thomas. 12.

Temple and Pagoda.—A temple and pagoda at Hsu-chow Fu (Sui Fu.) 17.

P'ai-lou.—Near Ya-chou Fu. Of red sandstone and very beautiful. Stands in front of a temple dedicated to Wu Hou. 5.

Lu-ting Ch'iao.—Bridge over the T'ung River, dating from 1701 A.D. One of the most famous suspension bridges in China. It is about 370 feet long and ten feet wide. It consists of iron chains with narrow planks to cross upon. At each end of the bridge is an archway, a gate and a guard-house. 5.

Bridge.—At Li-tu-chang. Of sandstone, 27 feet high. The roadway of the bridge is spanned by three handsome arches on which are carved elephants and tigers. 18.

Wen Feng Shan (Temple of Literature).—On a conical mountain at the Ssuch'uan end of the Wu Shan Gorge. A new pagoda was being erected here in 1883 (when Little passed through), and his boatmen strongly disapproved of it as unfavorable to the "feng-shui." 10.

Pai Ti Ch'eng (Stronghold of the White Emperor). On the left bank of the Feng Hsiang Gorge. A fine temple with handsome stone pavilions marks the site of this old stronghold famous during the wars of the "Three Kingdoms." In the cliff on the opposite side is "Meng Liang's Ladder," said to have been constructed by that noted General for the purpose of scaling the cliff. Holes about six inches square and fourteen inches deep run in zig-zags up a perpendicular cliff 700 feet high. Into this were inserted wooden beams up which his men climbed. Only the holes now remain. 10.

Temple to Chang Fei.—On the river bank opposite Yun-yang Hsien. Dedicated to Chang Fei, a hero of the "Three Kingdoms." It is in good repair and highly decorated, having been built to replace an older temple washed away in the flood of 1870. It has a bell which is supposed to ring of its own accord whenever there is a fire. 10.

T'ien Tze Shan (Mountain of the Son of Heaven).—This is near Feng-tu Cheng. A sacred mountain with ruinous temples said to date from the Tang. The place is sacred to the Emperor of the Dead, just as Peking is to the Emperor of the Living. It is celebrated over the Eighteen Provinces. At every death a Toaist priest "Indites a dispatch to the T'ien Tze, duly addressed to Feng-tu Cheng" introducing to His Majesty a new-comer. 10.

Arches and Cave.—Just below "Scissors Gorge." There are an ornamental gate-way and arch-ways of trimmed sandstone built into a cave. The two large images within represent a bean-curd seller and his wife who were canonized for their good deeds. 10.

Ta Fo Ssu (Monastery of the Great Buddha).—Below Li Min Fu. Outside is a large gilt Buddha in a stone pavilion open to the river. In a court within are five more colossal stone images. The grounds are well laid out and the place is in good repair. 10.

Lao Chun Tung (Cave of Lao Tzu).—Temples and pavilions on a hill near Chungking. There is a cave near in which Lao Tzu is said to have lived. The hill is a popular local resort in summer. On a higher peak opposite is a pagoda. 10.

Shih Pao Chai (Precious Stone Castle).—Cliff with temple buildings. 33 miles beyond Wan Hsien, on the Yangtse River. "A curious, eleven-storied pavilion built up the face of the cliff contains the stairway to the submit, on which stands a Buddhist temple." 17.

Pagodas and Tower.—Two pagodas and a fine bell tower reinforce the "feng-shui" of Wan Hsien. 10.

Ta Fo Ssu (Big Buddha Temple).—On a high sandstone cliff opposite the city of Chungking. The front of the cliff is carved into bas-relief figures of Buddha, in particular one colossal head. 5.

Erh Wang Miao (Temple of the "Second Prince.")—A beautiful and richly decorated temple. Chengtu. Dedicated to the son of Li Ping, the great irrigator of the Chengtu Plain. The son completed the work. 8.

Ching Yang Kung (Palace of the Golden Sheep).—Taoist temple at Ch'engtu. In front of the main altar of this ancient temple stand two antique bronze sheep. 11.

Palace.—At Ta-ch'ien-lu. Owned by one of the "14 Kings of Tibet." It has fifteen gates along the main entrance before reaching the audience hall.

Lamasery.—At Ta-ch'ien-lu.

At Ho-chou.

Lintel.—Ya-chou. A sculptured lintel about ten feet by fifteen feet by two feet showing a procession of chariots drawn by prancing horses.

Pagodas.—P'en-san (between Kiating and Chengtu), Suifu (two), Chungking (two), Fung-tu-hsien, Chung-chow,

Lu-chow, Lan-chi-hsien, Kuei-fu, Ya-chow (two small and plain), Min-shan.

P'ai-lous.—On road to Kiating (a very fine one), on road Chengtu to Yachow, on road Kiating to Ch'ien-wei, on road O-mei-hsien to Mt. O-mei.

HSINKIANG

Gutchen.—Ruins of a city. Famous as the seat of a Chinese Governor in the VIIth century. Bricks of that period bearing monograms resembling the Japanese chrysanthemum design are dug up here.

Turfan.—Ruins of numerous Buddhist temples and cave dwellings. *Sutras* in Chinese, Uigur, and Kok-Turki are found here.

Tomb of Imam Ja'far Sadik.—A place of pilgrimage for Mohammedans.

Kutcha.—"Buried City." Manuscript of Vth and VIth centuries found here in 1908 by Mr. Zuicho.

Tatis.—"Buried City"—extensive "debris-strewn" area. Relievos in hard stucco, some in gilt, from a Buddhist temple Vth or VIth century found here.

Kurla.—Ruins of cave-temples and a fort.

Lulan.—Ruins of temples and other buildings where manuscripts are periodically found, dating as far back as the IInd century.

Niya.—"Buried City." In 1908 Dr. Stein found important documents, seals, etc., here.

Andere.—"Buried City."

TIBET

Potala.—In Lhasa, a mile to the west of the town proper. Palace of the Dalai-Lama; also called the Red Palace. It serves as monastery, palace, fortress and shrine. The residence of the Dalai-Lama is a four-storied building 320 feet high, with a dome covered with plates of gold. Said to contain immense treasures and accomodation for 10,000 monks. Some of the buildings are said to be "Among the noblest specimens of architecture in Central Asia." 1. 41.

Monastery of Tashilumpo.—To the southwest of Shigatse. Contains several richly adorned shrines, possesses great treasures, and shelters over 3,000 lamas. It is the seat of the Panshen Lama, "a personage held in still more veneration than the Dalai Lama, as being less contaminated by worldly cares and influences." 1. 41.

Mausoleum of a Panshen Lama.—At Tashilumpo.—"Resembles a plain, square watch tower surmounted by a double Chinese canopy roof, the eaves of which are hung with bells." The body of the lama in a gold coffin, and his effigy of gold are in the cavity of a large shell on top of the pyramidal structure, of which the sides are of silver plates. The roof is ornamented with cylinders of bright copper. 1.

Convent of Ramocheh.—At Lhassa. A place famous as a school of magic. 40. 41.

Lamasery.—At Kanze. Famous old Tibetan lamasery built on a hillside overlooking the village.

Lamasery.—On an island in Koko Nor. 40.

Sacred Places in Tibet.—Nam Cho, Iki Namur, Koko Nor, Samden Kansa, Mt. Tiseh (near the sacred Lake Mansorovar), Amnyeh Machen (the sacred mountain of the Goloks whose name means the August Ancestor Ma.) 40.

PROCEEDINGS

ANNUAL GENERAL MEETING

The annual meeting of the North-China Branch of the Royal Asiatic Society was held on June 20, 1912, in the Lecture Hall of the Society, Museum Road, Shanghai. There was a good attendance of members.

Sir Everard Fraser, K.C.M.G., Vice-President, in opening the meeting, spoke as follows :

During the past year something has been done to popularize the society and, amongst other things, to stimulate interest in Chinese art. Recently, exhibitions of pictures have been held which were well attended. The upheaval in China has been responsible for disturbing the studies of members in particular subjects and there has been consequently a scarcity of papers of an erudite character. It is hoped that during the coming year the Society will be well supplied with papers. It has been thought by some that the great students of things Chinese have passed away and have left no adequate successors, but this impression might be combated by saying that, our knowledge having grown wider, sinologues have taken to specialization in various departments. It is true that nowadays people live more strenuous lives and have not that amount of leisure which could become learned leisure. In what was called the reform movement attention was being given to the new learning to the neglect of the old, and the effect was to lessen interest in a state of society which was rapidly proceeding into the limbo of the past. It was no longer fair to compare, as they used to do, the hold which the Four Books and the Five

Classics had on the Chinese to the position which the Bible and Shakespeare held among themselves. On the contrary, the new students had filled the written language, in books and newspapers, with such a collection of neologisms as would make the hair of a Confucian scholar stand on end. Even in official documents this was found, and no longer were the philosophy and theology of Confucius and Mencius so freely quoted for authority. The doctrines of Comte, Spencer, and various other western philosophers, including Henry George, were treated as the latest in philosophy and special politics! The result was that literature was in a state of transition and the foreign student was discouraged in his pursuits. He had no doubt that when the turmoil had subsided and students could go back to their libraries in peace they would again take up the studies which had made the *Journal* so valuable in the past.

The Honorary Librarian's Report.

Mrs. F. Ayscough, Librarian, read her report for the year, as follows:

I have the honour to present my fifth annual statement as Librarian of the North China Branch of the Royal Asiatic Society. This year, unfortunately, I cannot report the important additions to the library, which the substantial monetary gift of 1911 enabled us to acquire. On the contrary we have been obliged to depend almost entirely upon our private income, which, if we have any intention of supplying the library with a small portion even of the modern books on Far Eastern Questions, is far from adequate. The interest in these questions is becoming, day by day, more intense, the study devoted to them more profound, and consequently the output, in the world of books, greater and still more great. It may be argued with a certain amount of truth, that many of these works add but little to the sum of knowledge, that many must prove but the books of a day—nevertheless, even those which may prove ephemeral are asked for and eagerly perused by the ever increasing number of readers who frequent the library, and must prove a furtherance in

the attainment of that wished-for end—the better understanding of the East by the West.

The more modern books are very seldom to be found in their places on the shelves, and though it is in no way intended to belittle the importance of those rare and valuable tomes of which we already possess a comprehensive collection, it is greatly to be desired that the modern side of the library should be equally as representative. In the study of Far Eastern Art especial progress is being made, and the works relating thereto, though necessarily of great cost, are of no less importance. This importance is emphasized in China itself where there exist no museums to aid in the training of the eye and understanding by placing before the student acknowledged masterpieces of the form of art he may be studying. The realization of this lack was one of the considerations which prompted the purchase of the wonderful catalogue of "Porcelains and Hard Stones of China" lately compiled by Messrs. Gorer and Blacker, wherein are depicted, with marvellous fidelity, the gems which adorn the collections, more especially of Great Britain, which is this year's most important addition to the library. To assist in the understanding of the pictorial arts the invaluable "Kokka" has been subscribed for, and it is hoped that funds may permit the gradual acquisition of those numbers already published. In view of the exhibition of bronzes and pictures which was to have been held, purchases were made of the Ssi Ching Hsü Chien, or catalogue of bronzes compiled by the Emperor Ch'ien Lung, and of the Kuo Kuang Chin Chi, a good local publication, being reproductions in black and white of famous Chinese pictures. The public interest displayed in these works is justifying the expense incurred.

The exchange list is being slightly modified and several new exchanges have been entered into, namely,

The *Musée Guimet*, Paris.

The *Japan Society*, London.

The *Sarawak Museum Journal*, Borneo.

There have been a fair number of presentations to the library for all of which we are most grateful. The *China Press* has

presented a file dating from the outbreak of the Revolution, which must prove useful to students of the extraordinary movement which has convulsed the country since our last meeting.

Classified indexes of the articles in the various exchanges have been begun and are being proceeded with. These indexes are on the library table.

It but remains for me to report the satisfactory work of our Chinese assistants, and to extend our hearty thanks to all those who have assisted us in our work.

The Honorary Curator's Report.

Dr. Stanley presented the following report:—I have the honour to present my seventh annual report as Curator of the Shanghai Museum.

The building has been maintained in good condition and the natural history cases kept carefully closed and insect proof, so that I am again able to record no loss or destruction of specimens.

The specimens have recently had a thorough overhaul and many new specimens have been labelled and catalogued. The birds have been re-arranged and a large number of birds which had been in quarantine for six years and are now free from infection or parastes have been saved and grouped with the main collection. The birds will now be found grouped together in the different genera under their popular names, such as owls, thrushes, ducks, herons, etc., without sacrificing in any way scientific classification but making the collection more interesting to the public.

Considerable progress has been made with the collection of Chinese reptiles. The Museum now possesses upward of a thousand specimens from many parts of China in which most genera are represented. Donations of reptiles *i.e.*, snakes, lizards and tortoises will be greatly appreciated, especially from Szechuen, Yunnan and the South.

The interest now being directed toward Chinese art by the Society may be recorded as having a bearing on the work of the Museum. It is realized that the Musenm is little more than a

nucleus of a collection of the natural history of China. The rich fields of art and archæology have not been exploited and it is doubtful whether it is possible to do so in the present building. Recently the Museum has for the first time been used with a fair amount of success for showing a collection of Chinese paintings, and the Society has during the past year had two demonstration lectures, one on Chinese painting and the other on Chinese art metal work; but as a permanent home for an art exhibit the present building is hardly suitable and there would need to be a foreign resident caretaker. It is hoped, therefore, while the Society continues to show signs of energy and enterprise that a more suitable home may be found for its collections, where room may be provided for development. The Museum is open to the public daily and its popularity with the Chinese would surprise many people; so that it could, with good reason, appeal to the community for further public support. A small collection of typical specimens of Chinese art would make the Museum much more interesting to the foreign public and might do good in tending to circumvent the rapacities of the native curio dealers by spreading some knowledge of the qualities of good work.

Mammals have been presented during the year 1911 by A. Hoettler and C. M. Brandt.

Birds have been presented by J. G. Bell, H. A. Little, G. M. Wheelock, John Cook, W. Scharff, C. E. Cornford and H. T. Wade.

Reptiles have been presented by J. A. Wattie, E. F. Wills, F. Pinfold, A. F. Cole, C. Talbot Bowring, A. Bookless, S. H. Carr, W. Palmer, J. G. Cormack, J. A. Snell, E. Thompson, H. Logan Russell, W. E. Leveson, Nyien Yung, Lucy Bement, H. Bryan, N. P. Anderson, W. R. Strickland, W. S. Hibbard, C. E. Cornford, W. F. Tyler and N. Nielsen.

Insects have been presented by H. E. Arnhold, A. Bookless, H. Bryan and H. P. Andersen.

An interesting old Taiping seal has been presented by the Rev. B. L. Ancell.

Tiles from the old examination hall at Nanking and other objects have been presented by Mr. M. Benjamin.



NORTH CHINA BRANCH OF THE ROYAL ASIATIC SOCIETY AND SHANGHAI MUSEUM IN ACCOUNT WITH HON. TREASURER

RECEIPTS.	$	cts.	EXPENDITURES.	$	cts.
By Balance from May 31	1,100	55	*To* Journal	903	30
„ Annual Fees of Members	1,630	33	„ Museum	324	63
„ Fees of Life Members	250	00	„ Library	517	14
„ Shanghai Municipal Grant, Tls. 1,000.00 ...	1,305	62	„ Salaries and Wages	947	24
„ French Municipal Grant, Tls. 100.00	122	70	„ Stationery	89	16
„ Library Gifts and Sales...	177	60	„ Postage	11	32
„ Rent from Society of Engineers & Architects	50	00	„ Meetings	117	64
„ Interest on Bank Deposits	15	56	„ Exhibitions	57	90
			„ Printing of Rules	36	00
			„ Building Maintenance (Coal, Water, Gas) ...	175	26
			„ Building repairs and improvements	31	38
			„ Furniture	124	05
			„ Taxes	228	93
			„ Insurance on Building and Contents... ...	45	36
			„ Interest on Recreation Fund Loan to Museum	31	44
			„ Sundries	59	08
			„ Advance to Compradore for petty expenses ...	100	00
			„ Balance at credit May 31, 1912	842	53
$	4,652	36	$	4,652	36
			„ Net total of expenditure	3,809	83

SHANGHAI, *16th August*, 1912.

Audited and found correct,
A. FERGUSSON.

J. D. SMART,
Hon. Treasurer.

Report of Editor of the Journal

The Rev. Evan Morgan, read the following report: The co-operation of many friends interested in the advancement of things Chinese have made the labours of the editor easy, and lightened his anxieties concerning the quantity and quality of the material necessary to fill the *Journal*. It is hoped that the contents will appeal to the student as well as the general reader. The articles will be short and treat of questions of varied interests. It will contain illustrations of the antiquities of T'ai Shan and other historic monuments of China, and will thus enshrine for future reference precious things that are passing away. The article on Bronzes and the illustrations will also help to advance interest in this branch of Chinese art. So far as possible the books offered for review have been done by specialists, and as such this department should be of value.

Special thanks are due to Mrs. F. Ayscough for her classification of the articles that have appeared in the *Journal* during recent years.

The *Journal* will contain this year the results of the labours of the Society for the Protection of Ancient Monuments. This paper will contain a list of all the important monuments known to exist in China, with historical references. This work should help others to be solicitous for the ancient land marks of China. The Council trusts that the article on T'ai Shan will serve as a guide to visitors to this sacred shrine, and make the visit doubly pleasurable for them. This and the article on Ancient Monuments, apart from its other contents, should ensure for the *Journal* much usefulness and a permanent place. With the exception of the Article on Monuments the *Journal* is ready for publication.

Report of the Council

Dr. F. E. Hinckley, Secretary, presented the report of the Council, as follows:

At the last annual meeting, the presiding officer, Dr. John C. Ferguson, spoke of the large number of our members engaged in special studies, of the obligations of the Society

to encourage such investigations and of the advantage and stimulus to our members in general that comes from promoting the work of specialists.

The annual reports showed that the library had much increased through gifts of books and of funds. The Curator of the Museum had availed himself of some months' absence to visit and study the principal museums in Europe. The editorship of the *Journal* was separated from the office of Secretary and a policy of making the *Journal* more readable to the general public was favoured. The Treasurer showed a net balance at credit for the new year of approximately $700. The increase in membership had been 54. The Society adopted a revision of its Rules as prepared by a Committee appointed the year before.

As to the year ending May 31, 1912, the Council has to report as follows. The number of meetings of the Council has been six, and of public meetings, and exhibitions, six. The attendance by members and the public has been much larger than in late years and for three of the lectures, those of Professor du Bois Reymond on Chinese Pictorial Art, of Dr. Stanley on Chinese Art Metal Work, and of the Rev. G. H. Bondfield on Mongolia and the Mongols, the Lecture Hall was filled to overflowing. It is, however, much to be regretted that, owing to an unforeseeable conjunction of difficulties there was so small an attendance to hear the excellent paper of the Rev. G. G. Warren on Three Sites in Hunan connected with the Classical Legendary History of China that the reading of the paper was deferred. It is to be published in the forthcoming *Journal*. We regret also to have been unable to avail ourselves of other papers prepared by members of the Society and others; some of these papers will appear in the *Journal*, others will be held over to the meeting to be resumed in October next.

Our programme of public meetings in the past year was much interfered with by the political revolution in China. But the revolution has brought many of our members to Shanghai temporarily or in passing through and it has afforded leisure for the pursuit of studies from which we trust much of permanent

value may be produced. The year just closed would have been more consistent with the permanent objects of the Society had there been more papers dealing with results of investigations now proceeding. Yet, as so little had of recent years been done to popularize reading of books on Chinese art and holding of exhibitions, the emphasis of those features has been, we feel, well placed. The Library has been taxed throughout the year to supply readers with books on Chinese art, and the occasional exhibitions of bronzes and paintings have elicited much appreciation and have been followed by requests for other exhibitions. The exhibition of some one hundred and fifty Chinese paintings from the collection of Mr. Rudolf Mahnfeldt, one of our members, was very successful. Its special value consisted in giving a fairly complete series of types of Chinese painting of all the dynasties in which the art of painting was cherished. The attendance at the exhibition was about 550. The collector had prepared an extended descriptive list of the paintings and this was distributed at the exhibition. Copies of the descriptive list have been sent to our honorary and corresponding members and to a number of others who have requested them. The profits of the exhibition, about $75.00, will go to our library funds for books on Chinese art.

Besides much increasing the number of works in the Library on Chinese art, in the past year we have generously received by the gift by Mr. Charles Freer, of Detroit, Michigan, a fine collection of photographs of the Lung Men rock carvings, which our Librarian, Mrs. Ayscough, has excellently annotated from the works of one of our members, Professor Edouard Chavannes.

It had been proposed to have a general and fairly extensive exhibition of Chinese paintings and bronzes in December, 1911, and a large committee, including Chinese gentlemen, was organized by Dr. J. C. Ferguson and Mr. B. Twyman; but the political disturbances necessitated postponement indefinitely.

We are pleased to say that the Lecture Hall and some space in the Library have been used during the past year by the

Shanghai Society of Engineers and Architects. This has been at a compensation from these only large enough to cover costs. The Society of Engineers and Architects installed electric lighting in the Lecture Hall temporarily.

We are in need of a permanent installation of electricity, at least in the Lecture Hall where it is always necessary for the use of the lantern for projecting illustrations, and in the Library.

Repairs upon our building, particularly the roof, and the retinting of the lower walls which were unfortunately built without a damp course, has cost us more than in recent years. Our building is old and we have outgrown it. Some furniture and furnishings have been added this year. We are in need of additional settees or chairs in the Lecture Hall.

The continued large attendance of Chinese visitors to the Museum—now admitted free of cost and probably averaging easily above five hundred a day—suggests that it might be well to require a small admission fee and to give a small instructive circular in return for the fee.

Our membership is increasing; in 1910 it increased 42, in 1911, 54 and in 1912, 66. The net total is now 401 and ten more applications have been received. We have lost one of our original members in the death of Right Reverend G. A. Moule, Bishop of Chekiang. Bishop Moule joined the Society in 1864. Of members of that year we now have surviving only Reverend W. A. P. Martin, D.D., of Peking, and Rudolph Lindau, of the Foreign Office, Berlin. Two members were changed from Corresponding to Honorary Membership, namely, Dr. A. Forke and Dr. J. J. M. De Groot.

In the absence of our President, Dr. J. C. Ferguson, Sir Everard Fraser, K.C.M.G., H. B. M. Consul-General, has presided over the affairs of our Society through most of the year.

As to our finances, although we have had added the expense of a part time clerical assistant to the Treasurer and Secretary throughout the year and, although the publication of our *Journal*

still costs heavily, we again have a credit balance for beginning the new year, that is, a cash balance of $842.53.

Approval of Reports.

Dr. Timothy Richard proposed the adoption of the various reports. It must be very gratifying to the Society, he observed, to be able to present such an encouraging report. A good many years ago the society was not popular. It was difficult to get people to meet, and he was delighted to hear of the change which had taken place of late. The society had now been at its work for fifty-five years. It had been followed by France forming a college at Hanoi for the purpose of studying Asiatic subjects and its reports from time to time were amongst the most interesting to be found in Asia. Japan was flooding them with studies in Chinese of all kinds, religious and political, and now they were traveling in Central Asia and competing with Dr. Stein in making discoveries of literature buried in the sand. He was glad that the Curator had taken the trouble to visit the museums at home in furtherance of the Shanghai Museum. He would like to suggest to the Curator that when he had leisure he should visit the most interesting museum in China, that at Tsinanfu, which was unique of its kind and was visited by 200,000 people every year.

Mr. W. E. Leveson seconded, and the reports were adopted.

Election of Officers.

On the proposition of Dr. Stanley, seconded by Dr. Richard, the officers for the ensuing year were elected as follows:—

President: Sir Everard Fraser, K.C.M.G.; Vice-Presidents: Colonel C. D. Bruce and Mr. Paul H. King; Treasurer: J. D. Smart; Librarian: Mrs. F. Ayscough; Curator of Museum: A. Stanley, M.D.; Editor of Journal: the Rev. Evan Morgan; Councillors: C. du Bois-Reymond, M.D., John C. Ferguson, PH. D., W. E. Leveson, M.A., H. F. Merrill, the Hon. Amos. P. Wilder, PH.D. and F. E. Hinckley, PH.D., Secretary.

Mr. Paul H. King proposed a vote of thanks to the Chairman and took the opportunity of congratulating him in the name of the society upon the honour recently conferred upon him.

New Members.

The new members elected were :

The Hon. V. Grosse, Consul-General for Russia ; the Hon. T. Raaschou, Consul-General for Denmark ; Dr. Ferd Krumling, Miss Jean Fraser, B. Norman, D. S. Kern (Chengtu), T. Sekito, P. Poletti, F. C. Mabie, Dr. H. C. Patrick, W. Sheldon Ridge, W. Jessel, W. MacDonald and M. Shaw.

LIST OF ARTICLES

Which have appeared in the Journal of N.C.B.R.A.S. classified according to the Dewey Decimal Index as in use in the library—

Arranged by MRS. F. W. AYSCOUGH.

O.S.=Old Series.

N.S.=New Series.

010—Bibliography.

AUTHOR	ARTICLE	VOL. OF JOURNAL
Macgowan, D. J.	Chinese Bibliography.	O.S. I. No. II.
Forrest, R. J.	The Christianity of Hung Tsiu Tsuen, a Review of Taiping Books.	N.S. IV.
Moule, G. E.	Notes on Col. Yule's Edition of Marco Polo's "Quinsay"	N.S. IX.
Cordier, H.	A Classified Index to the Articles printed in the Journal of the North-China Branch of the Royal Asiatic Society from 1858 to 1874.	N.S. IX.
Hirth, F.	Chinesische Grammatik von Georg von der Gabelentz.	N.S. XVII.
Gould, C.	Corea: Extracts from Mr. F. Scherzer's French translation of the Chao-hsien-chih, and Bibliographical Notice.	N.S. XVIII.
	Literary Items: "Where Chinese Drive": Student's Life in Peking.	N.S. XX.
Hirth, F.	List of Books and Papers on China, published since 1st January 1884.	N.S. XX.
Nocentini, L.	Italian Sinologues.	N.S. XX.
	Notes on New Books and Literary Notes.	N.S. XX.
Edkins, J.	Review. "Buddha" By Wm. Hoey.	N.S. XXI.
Giles, H. A.	"A Record of Buddhistic Kingdoms, by Dr. Legge."	N.S. XXI.
Giles, H. A.	Dr. Legge and the "Tso Chuan."	N.S. XXI.
Giles, H. A.	Dr. Edkins on the "Tao Te Ching"	N.S. XXI.
Edkins, F. H. and J.	Chinese Books.	N.S. XXI.
Hirth, F.	W. Heyd, Histoire du Commerce au moyen-âge.	N.S. XXII.

Hirth, F.	Chinese Books.	N.S. XXII.
Edkins, J.	A New Historical Work (聖 訓 Sheng hiün).	N.S. XXII.
Mollendorff, P. G. von	Essay on Manchu Literature.	N.S. XXIV.
Playfair, G. M. H.	An Expounder of Dark Sayings, "Chuang-Tsŭ," by Herbert A. Giles.	N.S. XXIV.
Haas, J.	A Classified Index to the Articles printed in the Journal of the North-China Branch of the Royal Asiatic Society, 1858, to the end of 1893.	N.S. XXVI

180—Philosophy

Edkins, J.	Notices of the Character and Writings of Meh-Tsï.	O.S. I. No. II.
John, Griffith	The Ethics of the Chinese.	O.S. II. No. I.
Balfour, F. H.	The "Naturalistic" Philosophy of China.	N.S. XV.
Moule, G. E.	A Guide to True Vacuity.	N.S. XXIII.
Forke, A.	Wang-Chung and Plato on Death and Immortality.	N.S. XXXI.
Clarke, G. W.	Yü-li or Precious Records.	N.S. XXVIII.
Edkins, J.	Siün King, the Philosopher.	N.S. XXXIII.
Moule, G. E.	Notes on the Ting-Chi, or Half-yearly Sacrifice to Confucius.	N.S. XXXIII.
Macklin, W. E.	Mencius and some other Reformers of China.	N.S. XXXIII.
Forke, A.	The Chinese Sophists.	N.S. XXXIV.
Hall, J. C.	The Confucian Reformers in Japan.	N.S. XLI.

200—Religion in General and Mythology

Gardner, C. T.	Tablet at Hangchow recording the changing the T'ien Chu Tang (Catholic Church) into T'ien Hao Kung.	N.S. IV.
Camajee, D. N.	Legends of the Ancient Mazdayacnian Prophets, and the Story of Zoroaster.	N.S. IX.
C. I.-H.	Were the K'i-tan Fire Worshippers?	N.S. XX.
Macintyre, J.	Roadside Religion in Manchuria.	N.S. XXI.
Parker, E. H.	Notes on the Nestorians in China.	N.S. XXIV.
Edkins, J.	A Sketch of Tauist Mythology in its modern form.	O.S. I. No. III.
Mayers, Wm. F.	On Wên-ch'ang, the God of Literature.	N.S. VI.
Kingsmill, T. W.	The Mythical Origin of the Chow Dynasty.	N.S. VII.
Stent G. C.	Chinese Legends.	N.S. VII.
Kingsmill, T. W.	The Legend of Wên Wang, Founder of the Dynasty of the Chows.	N.S. VIII.

Watters, T.	Chinese Fox-myths.	N.S. VIII.
Kingsmill, T. W.	The Story of the Emperor Shun.	N.S. XIII.
Lockhart, J. H. S.	The Folk-Lore Society (of Hongkong).	N.S. XXI.
Allen, H. J.	Is Confucius a Myth?	N.S. XXI.
Faber, E.	Prehistoric China.	N.S. XXIV.
Edkins, J.	China 35 Centuries ago.	N.S. XXV.

294—Buddhism

Edkins, J.	A Buddhist Shastra, translated from the Chinese.	O.S. I. No. I.
Jamieson, R. A.	Remarks upon a To-lo Pall.	N.S. II.
Eitel, E. J.	The Fabulous Source of the Huang-ho.	N.S. VI.
Watters, T.	Notes on the Miao-Fa-Lien-Hua-Ching. A Buddhist Sûtra in Chinese.	N.S. IX.
Moule, G. E.	A Buddhist Sheet-Tract, Containing an Apologue of Human Life.	N.S. XIX. Pt. 1.
Groot, J. J. M. de	Militant Spirit of the Buddhistic Clergy in China.	N.S. XXVI. No. I.

300—Sociology

Kingsmill, T. W.	Chinese System of Family Relationship and its Aryan Affinities.	N.S. XXXI.
Betts, G. E.	Social Life of the Miao Tsi.	N.S. XXXIII.
Mencarini, J.	The Phillipine Chinese Labour Question.	N.S. XXXIII.

330—Political Economy

Hirth, F.	Notes on the Early History of the Salt Monopoly in China.	N.S. XXII.
Parker, E. H.	The Salt Revenue of China.	N.S. XXII.
E. H. P.	Salt Office in China.	N.S. XXII.
Parker, E. H.	The Financial Capacity of China.	N.S. XXX.
Morse, H. B.	Abstract of Information on Currency and Measures in China.	N.S. XXIV.
	On the condition of the Rural Population in China.	N.S. XXVI.
Taylor, F. E.	Scarcity of Copper Cash and the Rise in Prices.	N.S. XXXI.
Rondot, N.	On the Chinese Coins and small Porcelain Bottles found in Egypt	N.S. XXXII.
Bourne, F. S. A.	Possible and Impossible Reforms.	N.S. XXXIII.
Bushell, S. W.	Additional Coins of the Present Dynasty.	N.S. XXXIII.
Ferguson, J. C.	Notes on Chinese Banking System in Shanghai.	N.S. XXXVII.
Morse, H. B.	Currency in China.	N.S. XXXVIII.

340—Law

Jamieson, G. and others.	Tenure of Land in China.	N.S. XXIII.
Alabaster, E.	Notes on Chinese Law and Practice preceding Revision.	N.S. XXXVII.
Williams, E. T.	Witchcraft in the Chinese Penal Code.	N.S. XXXVIII.
Macgowan, D. J.	On the Banishment of Criminals in China.	O.S. I. No. III.
Stronach, W. T.	Traces of the Judicium Dei, or Ordeal in Chinese Law.	N.S. II.
Möllendorff, P. G. von	The Family Law of the Chinese.	N.S. XIII.
G. M. H. P.	Hereditary Jurisdiction in the South-West of China.	N.S. XX.
Parker, E. H.	Principles of Chinese Law and Equity.	N.S. XLI.

350—Government

Brenan, B.	The Office of District Magistrate in China.	N.S. XXXII.

380—Commerce and Communication

Chalfant, F. H.	Standard Weights and Measures of the Chin Dynasty.	N.S. XXXV.

390—Customs, Folk-lore

Butcher, C. H.	Funeral Rites at the obsequies of Takee.	N.S. II.
Kerr, J. G.	Description of the Great Examination Hall at Canton.	N.S. III.
Hollingworth, H. G.	A Short Sketch of the Chinese Game of Chess.	N.S. III.
Simon, G. E.	Note sur les petites Societes d'Argent en Chine.	N.S. V.
Himly, K.	The Chinese Game of Chess.	N.S. VI.
Macgowan, D. J.	The "Mutton Wine" of the Mongols.	N.S. XII.
Edkins, J.	On Chinese Names of Boats and Boat Gear with Remarks on the Chinese Use of the Mariner's Compass.	N.S. XI.
Mayers, W. T.	On the Stone Figures at Chinese Tombs and the Offering of Living Sacrifices.	N.S. XII.
	The Prevalence of Infanticide in China.	N.S. XX.
H. A. G.	Chinese Rudeness.	N.S. XX.
T. W. K.	Chinese Land Measures.	N.S. XX.
G. M. H. P.	Extinct Title.	N.S. XX.
G. M. H. P.	Chinese Characters of Dress Ornaments.	N.S. XX.

H. A. G.	Inspectorate of Customs in Peking.	N.S. XX.
F. H.	Snuff in China.	N.S. XX.
C. B. T.	South-Pointing Needle.	N.S. XX.
	What is Filial Piety?	N.S. XX.
	Is China a Conservative Country?	N.S. XX.
G. M. H. P.	Guild Terrorism.	N.S. XX.
F. H.	A Chinese Proverb about Ship's Crew.	N.S. XX.
C. B. T.	Military Superstition.	N.S. XX.
Nye, G.	Mr. Nye on Filial Piety.	N.S. XX.
R. K.	Does Public Opinion exist among Chinese.	N.S. XX.
Macgowan, D. J.	Histrionic Notes.	N.S. XXI.
Playfair, G. M. H.	Proposed Administrative Changes in Formosa.	N.S. XXI.
Giles, H. A.	The Family Names.	N.S. XXI.
Parker, E. H.	The Military Organisation of China prior to 1842.	N.S. XXII.
	Chinese Partnership: Liability of the Individual Members.	N.S. XXII.
Volpicelli, Z.	Chinese Chess.	N.S. XXIII.
Volpicelli, Z.	Wei-ch'i	N.S. XXVI.
Box, E.	Shanghai Folk-lore	N.S. XXXIV.
"	" "	N.S. XXXVI.
Walshe, W. G.	Some Chinese Funeral Customs.	N.S. XXXV.
Headland, I. T.	Chinese Children's Games.	N.S. XXXVII.
Torrance, J.	Burial Customs in Sz-chuen.	N.S. XLI.

410—Comparative Philology

Möllendorff, P. G. von	On the Limitations of Comparative Philology.	N.S. XXXI.

417—Inscriptions

Wylie, A.	Inscription at Keu-yung-kwan.	N.S. I.
Bastian, Dr.	The Remains of Ancient Kambodia.	N.S. II.
Gardner, C. T.	Tablet at Hangchow recording the changing the T'ien Chu Tang (Catholic Church) into T'ien Hao Kung.	N.S. IV.
Medhurst, W. H.	The Tablet of Yü.	N.S. V.
McCartee, D. B.	Inscription upon a Stone Tablet commemorating the repairs upon the Ch'eng Hwang Miao.	N.S. VI.
Thompson, J.	The Antiquities of Cambodjia.	N.S. VII.
Bushell, S. W.	The Stone Drums of the Chow Dynasty.	N.S. VIII.

Rhein, J.	Rock Inscriptions at the North Side of Yen-tai Hill.	N.S. XIV.
	The Miryeks, or "Stone Men" of Corea.	N.S. XXII.
Carles, W. R.	A Corean Monument to Manchu Clemency.	N.S. XXIII.
Hobson, H. E.	The Porcelain Pagoda of Nanking.	N.S. XXIII.
	The Preservation of the Nestorian Tablet—Correspondence.	N.S. XXIV.
Hitchcock, Prof.	The Ancient Tombs and Burial Mounds of Japan.	N.S. XXVI.
Parker E. H.	Inscriptions de l'Orkhon.	N.S. XXXI.
Martin, W. A. P.	The Jewish Monument at Kaifengfu.	N.S. XXXVII.

490—Far Eastern Languages

Jamieson, R. A.	The Hieroglyphic Character of the Chinese Written Language.	N.S. II.
Parker, E. H.	The Comparative Study of Chinese Dialect.	N.S. XII.
Kingsmill, T. W.	The Ancient Language and Cult of the Chows.	N.S. XII.
F. H.	Derivation of the Word Hoppo.	N.S. XX.
Nocentini, L.	Sinology in Italy.	N.S. XX.
C. J.-H.	Kung (公) used as a personal Pronoun.	N.S. XX.
G. M. H. P.	Popular Designation of Chinese Radicals.	N.S. XX.
F. H.	The German Word "Hühnerauge."	N.S. XX.
W. W. R.	Origin of the Word "Tangutan."	N.S. XX.
Gabelentz, G. von der	Additions to my Chinese Grammar.	N.S. XX.
Giles, H. A.	Thousand Character Numerals used by Artisans.	N.S. XX.
Giles, H. A.	A Difficult Passage.	N.S. XX.
Giles, H. A.	Translation of two Chinese familiar Letters.	N.S. XX.
	The Advisability, or the Reverse, of endeavouring to convey Western Knowledge to the Chinese through the medium of their own Language.	N.S. XXI.
G. M. H.	Supplement to the List of Surnames in Williams' Dictionary.	N.S. XXI.
Edkins, J.	Chinese Term of Bar.	N.S. XXI.
Giles, H. A.	Notes on some Translations from the Chinese by Mr. Parker.	N.S. XXI.
Edkins, J.	Physiology in the Shanghai Dialect.	N.S. XXI.
Hirth, F.	Chinese Equivalents of the letter "R" in Foreign Names.	N.S. XXI.
(夏)	The Colloquial Analysis of Chinese surnames.	N.S. XXI.
G. M. H. P. and F. Hirth	呢 Broadcloth.	N.S. XXI.

Hirth, F.	The Chinese Oriental College.	N.S. XXII.
Parker, E. H.	The Writing of the Ju-chih and Kitan Tartars.	N.S. XXII.
Edkins, J.	The Growth of Language.	N.S. XXVI.

500—Natural Science

Pompe van Meerdevoort, T. J. L. C.	On the Study of the Natural Science in Japan.	O.S. I. No. II.
	Quelques Renseignements sur l'Histoire Naturelle de la Chine septentrionale et occidentale.	N.S. VII.
Gardner, C. T.	Animal, Fossil, Mineral and Vegetable Products of the Ichang District.	N.S. XIX. Pt. I.

520—Astronomy

Wylie, A.	Eclipses recorded in Chinese Works.	N.S. IV.
Hosie, A.	Sunspots and Sun-shades observed in China, B. C. 28, A. D. 1617.	N.S. XII.
H. D. F.	The New Star in Nebula Andromedæ.	N.S. XX.
Kingsmill, T. W.	A comparative Table of the ancient Lunar Asterisms.	N.S. XXVI.
Kingsmill, T. W.	The Chinese Calendar: Its Origin, History and Connections.	N.S. XXXII.
Kingsmill, T. W.	The Two Zodiacs (Solar and Lunar), their Origin and Connections. A Study in the Earliest Dawn of Civilisation.	N.S. XXXVIII.

530—Physics

Moule, G. E.	The Obligations of China to Europe in the matter of Physical Science.	N.S. VII.

540—Chemistry

Lamprey, Dr.	The Water we use in Shanghai.	N.S. II.
Smith, F. P.	Chinese Chemical Manufactures.	N.S. VI.
Brazier, J. S.	Analysis of Brick from the Great Wall of China.	N.S. XXI.

550—Geology

Shook, Wm. H.	Notes on the Mineral Resources in Japan.	O.S. II. No. I.
Lamprey, Dr.	Notes on the Geology of the Great Plain.	N.S. II.

Kingsmill, T. W.	A Sketch of the Geology of a portion of Quang-tung.	N.S. II.
Kingsmill, T. W.	Notes on some outlying Coal-fields in the South-Eastern Provinces of China.	N.S. III.
Bickmore, A. S.	Sketch of a Journey from Canton to Hankow, with Geological Notes.	N.S. IV.
Williamson, A.	Notes on the Productions, chiefly Mineral, of Shan-Tung.	N.S. IV.
Edkins, J.	The Bituminous Coal Mines of Peking.	N.S. IV.
Kingsmill, T. W.	Notes on the Coal Fields and general Geology of the Neighbourhood of Nagasaki.	N.S. V.
Bickmore, A. S.	Some Remarks on recent Elevations of Land in China and Japan.	N.S. V.
Simon, G. E.	Recherches que l'on pourrait faire en Chine at au Japon au point de vue de la Geologie et Paleontologie.	N.S. V.
Kingsmill, T. W.	The Border Lands of Geology and History.	N.S. XI.
Guppy, H. B.	Notes on the Hydrology of the Yang-tse, the Yellow River and the Pei-ho.	N.S. XVI.
Guppy, H. B.	Some Notes on the Geology of Takow, Formosa.	N.S. XVI.
Guppy, H. B.	Notes on the Geology of the Neighbourhood of Nagasaki.	N.S. XVII.
Kleinwächter, G.	Researches into the Geology of Formosa.	N.S. XVIII.
Guppy, H. B.	Notes on some Dikes at the Mouth of the Nankou Pass.	N.S. XVIII.
Beecher, H. M.	Notes on the Mineral Resources of Eastern Shantung.	N.S. XXII.
M.	Formation of the Hangchow Bay.	N.S. XXIII.
Moore, Commander	The Bore of the Tsien Tang Kiang (Hangchow Bay).	N.S. XXIII.

551.5—Meteorology and Magnetism

Nicolson, F. W.	On Cyclones, or the Law of Storms.	O.S. I. No. I.
Shadwell, C. F. A.	Memorandum on the present State of Some of the Magnetic Elements in China and Places adjacent.	O.S. I. No. II.
Shadwell, C. F. A.	Supplement to above, Observations made during 1859.	O.S. II. No. I.
Fedorovitch, J.	Thermometrical Observations, taken during a passage from Nagasaki to Shanghai.	O.S. I. No. II.
	Meteorological Tables, from Observations in Japan.	O.S. I. No. III.
Macgowan, D. J.	Cosmical Phenomena in Shanghai, during 13 centuries.	O.S. II. No. I.

Courtney, C. F. A.	Temperature of Hakodadi.	O.S. II. No. I.
	Winds and Weather at Chefoo.	O.S. II. No. I.
Henderson, J.	Notes on some Physical Causes which Modify Climate.	N.S. I.
Hollingworth and Piry.	Barometric and Thermometric Observations at Kiukiang.	N.S. I.
	Meteorological Observations for 1872.	N.S. VII.
	Bulletins Météorologiques et Magnetiques de l'Observatoire de Zi Kia Wei, Septembre à Decembre 1874 et 1875.	N.S. X.
Fritsche, H.	The Climate of Eastern Asia.	N.S. XII.
Schulze, F. W.	Periodical Change of Terrestrial Magnetism.	N.S. XIII.
Dechrevens, M.	The Climate of Shanghai.	N.S. XVI.

572—Ethnography

Macgowan, D. J.	Contribution to the Ethnology of Eastern Asia.	O.S. I. No. I.
Bridgman, E. C.	Sketches of the Miau-tse.	O.S. I. No. III.
Edkins, J.	A Visit to the Agricultural Mongols.	N.S. II.
Macgowan, D. J.	Note on the Chihkiang Miautsz.	N.S. VI.
Swinhœ, R.	The Aborigines of Hainan.	N.S. VII.
Taintor, E. C.	The Aborigines of Northern Formosa.	N.S. IX.
Stent, G. C.	Chinese Eunuchs.	N.S. XI.
Gould, C.	Corea; Extracts of Mr. F. Scherzer's French translation of the Chao-hsien-chih	N.S. XVIII.
Huart, C. Imbault	The Tribe of Pu-lu-k'o-pa or Bhotan.	N.S. XX.
Giles, H. A.	A Mongol Giant.	N.S. XXI.
E. H. P.	Wei-Yüan on the Mongols.	N.S. XXII.
Hirth, F.	The Andaman Cannibals in Chinese Literature.	N.S. XXII.
Edkins, J.	Notes on the Ephtalites, A.D. 450	N.S. XXII.
Macgowan, D. J.	Gynœcocracy.	N.S. XXIV.
Fraser, E. H.	The Fish Skin Tartars.	N.S. XXVI.

580—Botany

Collin, V. D.	Sorgo, or Northern Sugar Cane.	N.S. II.
Bretschneider, E.	Early Researches into the Flora of China.	N.S. XV.
Bretschneider, E.	Botanicon Sinicum.	N.S. XVI.
Anderson, G. C.	List of Ferns found in the Valley of the Min River.	N.S. XVI.
Playfair, G. M. H.	Ginger in China.	N.S. XX.
Henry, A.	Chinese Names of Plants.	N.S. XXII.

Faber, E.	General Remarks on Dr. Bretschneider's Botanicon Sinicum.	N.S. XXV.
Bretschneider, E.	Botanicon Sinicum. Part III Materia Medica of the Ancient Chinese.	N.S. XXIX.
Faber, E.	Contribution to the Nomenclature of Chinese Plants.	N.S. XXXVIII.

590—Zoology

Swinhœ, R.	Narrative of a Visit to the Island of Formosa.	O.S. I. No. II.
Swinhœ, R.	Notes on some new Species of Birds found on the Island of Formosa.	O.S. I. No. II.
Swinhœ, R.	The small Chinese Lark.	O.S. I. No. III.
Swinhœ, R.	Birds and Beasts (of Formosa).	N.S. II.
McCartee, D. B.	On some Wild Silkworms in China.	N.S. III.
Pryer, W. B.	Entomology of Shanghai.	N.S. IV.
Watters, T.	Chinese Notions about Pigeons and Doves.	N.S. IV.
Möllendorff, O. F. von	The Vertebrata of the Province of Chihli.	N.S. XI.
Fauvel, A. A.	Alligators in China	N.S. XIII.
N. D. T.	Kangaroos in Central Asia.	N.S. XXII.
Möllendorff, O. F. von	Kangaroos in Central Asia.	N.S. XXII.
Macgowan, D. J.	Probable Foreign Origin of the Ass, Sheep, and Cat in China.	N.S. XXVI.
La Touche, J. D. D.	The Collection of Birds in the Shanghai Museum.	N.S. XL.

600—Useful Arts

Brass, E.	Sealing and Whaling in the North Pacific.	N.S. XXXII.

610—Medicine

Meerdevoort, J. L. C. Pompe van	Dissection of a Japanese Criminal.	O.S. II. No. I.
Henderson, J.	The Medicine and Medical Practice of the Chinese.	N.S. I.
Macgowan, D. J.	Chinese use of Shad in Consumption and Iodine Plants in Scrofula.	N.S. VII.
Macgowan, D. J.	Notes on Chinese Toxicology. No. 1, Arsenic.	N.S. IX.

620—Engineering

Volpicelli, Z.	Ancient use of Wheels for the Propulsion of Vessels by the Chinese.	N.S. XXVI.

630—Agriculture.

Robertson, D. B.	Cotton in China.	O.S. I. No. III.
Jarvie, R.	China Grass.	N.S. II.
Williamson, A.	Notes on the North of China, its Productions and Communications.	N.S. IV.
Simon, G. E.	Carte Agricole générale de l'Empire Chinois.	N.S. IV.
Hollingworth, H. G.	List of the Principal Tea Districts in China.	N.S. X.
E. H. P.	Manchu Horse-Breeding Grounds.	N.S. XXII.
Vale, J.	Irrigation of the Ch'eng Tu Plain.	N.S. XXXIII.
"	" " " " " "	N.S. XXXVI.

640—Domestic Economy

Guppy, H. B.	Samshu-Brewing in North China.	N.S. XVIII.
Zweptkoff, P.	Remarks on the Production of Salt in China.	N.S. XXII.
Smith, F. P.	Chinese Chemical Manufactures.	N.S. VI.

650—Communication and Commerce

Gamble, W.	Font of Chinese moveable Types belonging to the American Presbyterian Mission Press.	N.S. I.
Hirth, F.	Western Appliances in the Chinese Printing Industry.	N.S. XX.
Simon, G. E.	Sur les Institutions de Crédit en Chine.	N.S. VI.
Macgowan, D. J.	Chinese Guilds or Chambers of Commerce and Trade Unions.	N.S. XXI.
Hosie, A.	Trade Routes of Western China.	N.S. XIX.
	Inland Communications in China.	N.S. XXVII.

720—Architecture

Edkins, J.	Chinese Architecture.	N.S. XXIV.
Fries, S. R. von	The "Tent Theory" of Chinese Architecture.	N.S. XXIV.

730—Sculpture-Porcelain

F. H.	Cement for Pasting Porcelain.	N.S. XXII.
Hirth, F.	Ancient Porcelain.	N.S. XXII.
Hirth, F.	An alleged old Import of Porcelain in Europe.	N.S. XXIII.
Nye, G.	Foreign Art in China.	N.S. XX.

737—Numismatic

Wylie, A.	Coins of the Present Dynasty of China.	O.S. I. No. I.
Haas, J.	Siamese Coinage.	N.S. XIV.
Bushell, S. W.	Coins of the Present Dynasty of China.	N.S. XV.
Toda, E.	Annam and its Minor Currency.	N.S. XVII.
H. D. F.	Early Foreign Coins in China.	N.S. XX.
H. L. D.	Corean Mints.	N.S. XX.

780—Music

Syle, E. W.	On the Musical Notation of the Chinese.	O.S. I. No. II.
Jenkins, B.	Notions of the ancient Chinese respecting Music.	N.S. V.
Dennys, N. B.	Short Notes on Chinese Instruments of Music.	N.S. VIII.
Moule, A. C.	Chinese Musical Instruments.	N.S. XXXIX.
Kingsmill, T. W.	The Music of China.	N.S. XLI.

890—Literature

Moule, G. E.	Notes on the Provincial Examination of Chekeang of 1870, with a version of one of the Essays.	N.S. VI.
Stent, G. C.	Chinese Lyrics.	N.S. VII.
Martin, W. A. P.	On the Style of Chinese Epistolary Composition.	N.S. XI.
Giles, H. A.	Notes on the Chinese Composition.	N.S. XVII
Giles, H. A.	The Hung Lou Mêng; commonly called the Dream of the Red Chamber.	N.S. XX.
C. B. T.	How Snow inspired verse!	N.S. XX.
	Chinese Theatricals and Theatrical Plots.	N.S. XX.
Kingsmill, T. W.	The Remains of Lao-tzŭ, retranslated by H. A. Giles.	N.S. XXI.
William, E. T.	Popular Religious Literature of the Chinese.	N.S. XXXIII

910—Geography and Travels

Foote, A. H.	Visit to Simoda and Hakodadi.	O.S. I. No. I.
Swinhoe, R.	Narrative of a Visit to the Island of Formosa.	O.S. I. No. II.
Dickson, W.	Narrative of an Overland Trip, through Hunan, from Canton to Hankow.	N.S. I.
Wylie, A.	The Overland Journey from St. Petersburg to Pekin.	N.S I.

Williamson, A.	Notes of a Journey from Peking to Chefoo.	N.S. III.
Martin, W. A. P.	Overland Journey from Peking to Shanghai.	N.S. III.
Bickmore, A. S.	Sketch of a Jonrney from Canton to Hankow.	N.S. IV.
Wylie, A.	Itinerary of a Journey through the Provinces of Hoo-pih, Szechuen, and Shen-se.	N.S. V.
Markham, J.	Notes on the Shantung Province.	N.S. VI.
Williams, S. W.	Journal of a Mission to Lewchew in 1801.	N.S. VI.
Swinhoe, R.	Narrative of an Exploring Visit to Hainan.	N.S. VII.
Edkins, J.	A Visit to the City of Confucius.	N.S. VIII.
Palladius, A.	Elucidations of Marco Polo's Travels in North China.	N.S. X.
Holcombe, C.	Notes made on a Tour through Shan-hsi and Shen-hsi.	N.S. X.
Huart, C. Imbault-	Fragmens d'un Voyage dans l'Interieur de Chine.	N.S. XVIII.
Morrison, G. J.	Some Notes of a Trip to Corea.	N.S. XVIII.
Parker, E. H.	A Journey in Chékiang.	N.S. XIX.
Parker, E. H.	A Journey in Fukien.	N.S. XIX.
Parker, E. H.	A Journey from Foochow to Wênchow.	N.S. XIX.
Yadruntseff, M. N.	A Journey to the Upper Waters of the Orkhon and the Ruins of Karakorum.	N.S. XXVI.
	Inland Communications in China.	N.S. XXVIII.
Huart, C. Imbault-	Le Voyage de l'Ambassade hollandaise de 1656 à travers la Province de Canton.	N.S. XXX.
Carles, W. R.	The Grand Canal of China.	N.S. XXXI.
Kingsmill, T. W.	Review: "The Heart of Asia."	N.S. XXXIII.
Walshe, W. G.	The Ancient City of Shaohing.	N.S. XXXIII.
Kingsmill, T. W.	The Mantses and the Golden Chersonese.	N.S. XXXV.
Watson, W. C. H.	Journey to Sungp'an.	N.S. XXXVI.
Carey, F. W.	Notes of a Journey Overland from Szemao to Rangoon.	N.S. XXXVI.
Kingsmill, T. W.	Ancient Tibet and its Frontagers.	N.S. XXXVII.
Ward, J.	Sailing Directions for the Yang-tsze Kiang.	O.S. I. No. II.
Edkins, J.	On the ancient Mouths of the Yangtzï Kiang.	O.S. II. No. I.
Canny, J. M.	The Sea-Board of Russian Manchuria.	N.S. I.
Edwards, Major.	The Sea wall at Hangchow bay.	N.S. I.
Wilds, E.	Report on the appearance of the Rugged Islands.	N.S. I.
Brown, S. R.	Annals of the Western Ocean.	N.S. II.
Brown, S. R.	Annals of the Western Ocean.	N.S. III.

Ellias, N.	Notes on a portion of the Old Bed of the Yellow River.	N.S. IV.
Ellias, N.	Report of an Exploration of the New Course of the Yellow River.	N.S. V.
Anderson, G. C.	Notes on the South Coast of Saghalien.	N.S. XVII.
Little, A. J.	Notes on Szechuen and the Yangtse Valley.	N.S. XVIII.
Hosie, A.	Trade Routes to Western China.	N.S. XIX.
Playfair, G. M. H.	The Mystery of Ta-Ts'in.	N.S. XX.
G. M. H. P.	Prefectures, Districts and Chief Towns of Japan.	N.S. XX.
E. W. G. and F. H.	Rekem-Petra-Likan.	N.S. XX.
F. H.	Ancient China in America.	N.S. XX.
Phillips, G.	The Seaports of India and Ceylon.	N.S. XX.
Phillips, G.	The Seaports of India and Ceylon.	N.S. XXI.
Edkins, J. & Hirth, F.	More about Fu-lin.	N.S. XX.
Allen, H. J.	Where was Ta-Ts'in?	N.S. XXI.
Hirth, F.	Reply to Mr. H. J. Allen's Paker "Where was Ta-Ts'in."	N.S. XXI.
Edkins, J.	Fu-lin, a Persian word.	N.S. XXI.
Edkins, J.	Philoloquial Importance of Geographical Terms in the Shi-Ki.	N.S. XXI.
Allen, H. J.	Ta-ts'in and Dependent States.	N.S. XXI.
Hirth, F.	Reply to Mr. H. J. Allen's Paper "Ta-ts'in and Dependent States.	N.S. XXI.
Edkins, J.	Areas of Races.	N.S. XXI.
Carles, W. R.	Corea.	N.S. XXI.
Phillips, G.	Changchow, the Capital of Fuhkien in Mongol Times.	N.S. XXIII.
Mesney, G.	Yunnan: its Treasures and Trade Routes.	N.S. XXV.
Arnold, J. H.	The Ascent of Mt. Morrison.	N.S. XL.

913—Antiquities.

Moule, A. C.	The Christian Monument at Hsi-an-fu.	N.S. XLI.
Alexeieff, V.	Archaeological Survey of the Environs of China's Ancient Capitals.	N.S. XL.

920—Biography

Edkins, J.	A Sketch of the Life of Confucius.	O.S. II. No I.
Preston, C. F.	Notices of Lok Ping Cheung. 駱秉章, late Governor General of Szechuen.	N.S. V.
Watters, T.	The Life and Works of Han Yü or Han Wen-kung.	N. S. VII.
Huart, C. Imbault	Un Poète Chinois au XVIIIe Siècle. Yuan Tseu-ts'ai, sa vie et ses œuvres.	N.S. XIX.

	In Memoriam: George Carter Stent; General Gordon; Sir Harry Smith Parkes; Rev. Canon Thomas McClatchie.	N.S. XX.
C. I.-H.	Birth of Tsêng Kuo-fan.	N.S. XX.
H. A. G.	The Death of Yang Kuei-fei.	N.S. XX.
E. H. P.	In Memoriam: Alexander Wylie.	N.S. XXI.
	Obituary: Edward Colborne Baber.	N.S. XXIV.
Edkins, J.	Obituary: Rev. Alexander Williamson.	N.S. XXIV.
Edkins, J.	Kwo Tsi Yi.	N.S. XXXV.
Ferguson, J. C.	Wang An-shih (王安石)	N.S. XXXV.
Lanning, G.	In Memoriam: Thos. W. Kingsmill.	N.S. XLI.

951—Modern History of Asia

Williams, S. W.	Lecture on Japan.	O.S. I. No II.
Williams, S. W.	Narrative of the American Embassy to Peking.	O.S. I. No III.
	Record of Occurrences in China.	O.S. I. No II.
	Record of Occurrences in China.	O.S. I. No III.
Jamieson, R. A.	Retrospect of Events in the North of China during 1861 to 1864.	N.S. I.
Williams, S. W.	Political Intercourse between China and Lechew.	N.S. III.
Butcher, C. H.	Retrospect of Events in the North of China during 1866.	N.S. III.
Mayers, W. F.	Chinese Chronological Tables.	N.S. IV.
Kingsmill, T. W.	Retrospect of Events in China and Japan during 1867.	N.S. IV.
	Retrospect of Events in China and Japan during 1868.	N.S. V.
Mayers, W. F.	On the Introduction and Use of Gunpowder and Firearms among the Chinese.	N.S. VI.
Canny, J. M.	Retrospect of Events in China and Japan during 1869 and 1870.	N.S. VI.
Mayer's W. F.	A Historical and Statistical Sketch of the Island of Hainan.	N.S. VII.
	Retrospect of Events in China, etc. during 1871 and 1872.	N.S. VII.
Williams, S. W.	Recollections of China prior to 1840.	N.S. VIII.
Schmidt, C.	Extracts from the History of Shanghai.	N.S. VIII.
Viguier, S. A.	Brief Account of the French Expedition of 1866 into Indo-China.	N.S. VIII.
	Retrospect of Events in China for the Year 1873.	N.S. VIII
Cordier, H.	Narrative of Recent Events in Tong-king.	N.S. IX.
Thomas, J.	Retrospect of Events in China and Japan for the year 1874.	N.S. IX.

Kingsmill, T. W.	Short Notes on the Identification of the Yuè ti or Kiang Tribes of Ancient Chinese History.	N.S. X.
Bretschneider, E.	Notices of the Mediæval Geography and History of Central and Western Asia.	N.S. X.
Little, A. J.	Retrospect of Events in China, for the year 1875.	N.S. X.
Hobson, H. E.	Fort Zelandia, and the Dutch Occupation of Formosa.	N.S. XI.
Hosie, A.	Droughts in China, A.D. 620 to 1643.	N.S. XII.
Kingsmill, T. W.	The Intercourse of China with Central and Western Asia in the second Century B. C.	N.S. XIV.
Hirth, F.	The Hoppo-Book of 1753.	N.S. XVII.
Edkins, J.	What did the Ancent Chinese Know of the Greeks and Romans?	N.S. XVIII.
Kingsmill, T. W.	The Sêrica of Ptolemy and its Inhabitants.	N.S. XIX.
W. W. R.	The Tale-Lamas.	N.S. XX.
Giles, H. A.	An Attempt to burn Books during the T'ang Dynasty.	N.S. XX.
Edkins, J.	Who was Pu-to-li?	N.S. XX.
C. B. T.	A false Beard worn by an Empress.	N.S. XX.
C. B. T.	A Burning-Lens sent to China.	N.S. XX.
Playfair, G. M. H.	Alphabetical List of the Dynastic and Reign Titles of Chinese Emperors.	N.S. XXI.
Edkins, J.	The Yueh-ti or Massagetas.	N.S. XXI.
Edkins, J.	The Ephthalitee.	N.S. XXI.
Parker, E. H.	Manchu Relations with Tibet.	N.S. XXI.
Hirth, F.	Notes on the Early History of the Salt Monopoly in China.	N.S. XXII.
Nocentini, L.	Names of Sovereigns of the Old Corean States and Chronological Table of the Present Dynesty.	N.S. XXII.
Kingsmill, T. W.	On E. H. Parker's History of the Turco-Scythian Tribes.	N.S. XXVI.
Williams, E. T.	Hung-wu and his Capital.	N.S. XXVI.
Bushell, S. W.	The Hsi Hsia Dynasty of Tangut.	N.S. XXX.
Fraser, M. F. A.	A Manchu Ukase.	N.S. XXX.
Hoang, P.	Tableau Chronologique de la Dynastie Mandchoue-Chinoise Ta-Tsing.	N.S. XXXIII.
Scott, J.	Stray Notes on Corean History and Literature.	N.S. XXVIII.
Leavenworth, C. S.	History of the Loochoo Islands.	N.S. XXXVI.
Mencarini, J.	Java.	N.S. XXXVI.
Williams, F. W.	The Journal of S. Wells Williams, L.L.D.	N.S. XLII.

LIST OF MEMBERS

Members are requested promptly to inform the Secretary of changes of address or other necessary corrections. Where no city address is given in the list, it is to be understood Shanghai; where no national address, China, unless manifestly in another country. The list is revised to September 30, 1912.

Name	Address	Year of Election

Honorary Members

Chavannes, Prof. Edouard ...	1 Rue des Ecoles, Fontenay aux Roses, Seine, France	1889
Cordier, Prof. Henri	École speciale des Langues orientales vivantes, Paris	1886
De Groot, Dr. J. J. M.	Leyden, Holland	1887
Forke, Dr. A.	Windscheid Strasse 25, Charlottenburg	1894
Giles, Prof. Herbert Allen ...	Selwyn Gardens, Cambridge ...	1880
Hirth, Prof. F.	Columbia University, New York City	1877
Lanman, Prof. Charles R. ...	Harvard University Cambridge, Massachusetts	1908
Lockhart, Sir J. H. Stewart. K.C.M.G.	Weihaiwei	1885
Martin, Rev. W. A. P. ...	Peking	1864
Morse, H. B.	Chinese Maritime Customs, 26 Old Queen Street, Westminster, London	1888
Parker, Prof. E. H.	14 Gambier Terrace, Liverpool ...	1877
Putnam, Herbert	Library of Congress, Washington	1908
Rockhill, Hon. W. W.	American Embassy, Constantinople	1885
Sampatrao, H. H. the Prince ...	Gaekwar of Baroda, India ...	1898
Satow, Rt. Hon. Sir E., G.C.M.G.	Salcombe House, Sidmouth, England	1906
Warren, Sir Pelham, K.C.M.G. ...	Woodhead and Co., 44 Charing Cross, London	1904

Name	Address	Year of Election

Corresponding Members

Fryer, Prof. John	University of California, Berkeley, California	1868
Gardner, C. T., C.M.G.	Foreign Office, London	1900
Jamieson, George, C.M.G. ...	110 Cannon Street, London ...	1868
Lindau, Rudolph	Auswartiges Amt, Berlin... ...	1864
Little, Mrs. Archibald J. ...	Falmouth, England	1906
Playfair, G. M. H.	Foreign Office, London	1885
Richard, Rev. Timothy ...	Christian Literature Society ...	1894
Széchényi, Count Béla... ...	Zinkendorf, Hungary	1880
Volpicelli, Z. H.	Italian Consulate, Hongkong ...	1886
Williams, E. T.	American Legation, Peking ...	1889
Williams, Prof. F. W.	135 Whitney Avenue, New Haven, Connecticut.	1895

Life Members

Ball, J. Dyer	23 Lancaster Avenue, Hadley Wood, Middlesex	1883
Bayne, Parker M.	Union Middle School, Chengtu ...	1911
Beauvais, J.	French Consulate, Canton ...	1900
Bessell, F. L.	Chinese Maritime Customs, Ichang	1905
Box, Rev. Ernest	London Mission	1897
Bright, William	Chinese Maritime Customs ...	1885
Brown, Sir J. McLeavy, C.M.G.	Chinese Legation, 59 Portland Place, London, W.	1865
Cousland, P. B	10 Hermitage Gardens, Edinburgh	1908
D'Anty, Pierre Bons	French Consulate, Chungking ...	1889
Drake, F. E.	Peiyang University, Tientsin ...	1911
Drew, E. B.	Cambridge, Massachusetts ...	1882
Ferguson, John C.	Peking	1896
Hackmann, H.	12 Windsor Road, Denmark Hill, London, S. E.	1903
Hall, J. C.	British Consul-General, Yokohama	1888
Hildebrandt, Adolf	Oliva, Westpreussen, Waldestrasse 7 part.	1907
Hippisley, A. E.	Hongkong and Shanghai Bank, London	1876
Kranz, Rev. Paul	Grünenwald Str. 6. Steglitz, Berlin	1897
Krebs, E.	German Legation, Peking ...	1895
Laufer, Berthold	Field Museum of Natural History, Chicago	1901

Name	Address	Year of Election
Laver, Capt. H. E.	13 Kungping Road	1912
Little, Edward S.	12 Kiukiang Road	1910
Leavenworth, Chas. S.... ...	Brown, Shipley and Co., 123 Pall Mall	1901
Lyall, Leonard	Chinese Maritime Customs ...	1892
Morgan, Rev. Evan	33 Range Road	1909
Morse, C. J.	1825 Asbury Avenue, Evanston, Illinois	1901
Nielsen, Albert	Amoy	1894
O'Brien-Butler, P. E.	British Consulate, Yünnanfu ...	1886
Ohlmer, E.	Goslarstrasse, Hildesheim, Germany	1885
Okamatsu, Dr. Santaro ...	South Manchurian Railway Co., Tairen	1910
Peiyang University, Librarian	Tientsin	1911
Plancey, C. Colin de	160 Avenue de Suffren, Paris 15e	1877
Poletti, P.	Chinese Maritime Customs ...	1912
Sahara, T.	Shanghai Mercury	1908
Stanley, Dr. A.	Municipal Offices	1905
Taylor, C. H. Brewitt	Peking	1885
Tochterman, Karl	Chinese Maritime Customs ...	1902
Trollope, Rt. Rev. Bishop M.N.	Seoul, Korea	1900
Vouillemont, E. G.	Luzy, Haute-Marne, France ...	1888
Waeber, C.	Niederlössnitz, near Dresden, Blumenstr. 6.	1894

Ordinary Members

Aalst, Jules A , van	Chinese Maritime Customs, Wuchow, via Hongkong	1888
Acheson, Guy	Chinese Customs, Santuao, Fokien	1908
Alemann, Otto von	19 Kiangse Road	1910
Ainscough, T. M.	Westphal, King and Ramsay ...	1909
Akehurst, A.	51A Kiangse Road	1906
Allen, H. J.	10 The Norton, Tenby, Pembrokeshire, Wales	1872
Ancell, Rev. B. L.	American Church Mission, Yangchow	1911 1911
Andès, Konrad J.	Nanning, West River, China ...	1903
Arnold, Julean H.	American Consul, Chefoo ...	1904
Ayscough, Mrs. F.	20 Gordon Road	1906
Backhouse, Edmund	Peking	1911
Bahnson, J. J.	Great Northern Telegraph Co. ...	1909
Bahr, P. J.	Edna Terrace, 386, N. Szechuen Road Extension	1909

Name	Address	Year of Election
Bahr, A. W.	99 New Bond Street, London, W.	1909
Barton, S.	British Legation, Peking ...	1906
Bauer, L.	Austro-Hungarian Legation, Peking	1911
Beebe, R. C.	Nanking	1889
Bell, F. Hayley	Chinese Maritime Customs, Chefoo	1908
Bell, H. T. Montague	Thatched House Club, St. James St., London, S. W.	1907
Bergen, Rev. P. D.	Weihsien, Shantung	1903
Betheke, Dr. M.	German Consulate, Chungking...	1910
Betz, H.	German Consulate, Tsinanfu ...	1900
Bevan, Rev. H. W. L.	London Mission	1906
Beytagh, L. M.	Ilbert and Co.	1910
Billinghurst, Dr. W. B. ...	36 Peking Road	1908
Billings, G. M.	Public School	1908
Bingham, H. T....	Aylesbury and Garland, Ipoh, Perak, Federated Malay States	1910
Bitton, Rev. W. N.	17 Bateman St., Cambridge, England	1902
Black, S....	Great Northern Telegraph Co. ...	1910
Blickle, K.	Slevogt and Co.	1911
Bondfield, Rev. G. H.	B. and F. Bible Society	1900
Bosustow, J. C....	Municipal Offices	1905
Bourne, F. S. A.	Assistant Judge, British Supreme Court for China	1885
Bowra, C. A. V.	Chinese Maritime Customs, Peking	1897
Brandt, Carl M....	Hanau am Main, Rückertstrasse 8, Germany	1896
Brazier, Henry W.	Chinese Maritime Customs, Kungchow	1905
Brazier, James R.	Peking Syndicate, Tientsin ...	1906
Bredon, Sir Robert E, K.C.M.G	Peking	1885
Bremner, Mrs. A. S.	19 Yates Road	1909
Brenan, Byron, C.M.G.	British Foreign Office, London ...	1884
Bristow, H. B.	H. H. Bristow, British Consulate	1897
Bristow, H. H.	British Consulate	1909
Browett, Harold	22 Yuenmingyuen Road	1891
Brown, Thomas...	La Roque, Sutton, Surrey ...	1885
Bruce, Col. C. D.	Municipal Offices	1900
Burdick, Miss S. M.	Baptist Mission, West Gate ...	1909
Burkill, A. W.	2 Kiukiang Road	1912
Burkill, Mrs. A. W.	2 Kiukiang Road	1912
Buri, Paul von	German Consul-General ...	1909
Burkhardt, Mrs. L.	63 Rue Montauban	1911
Campbell, C. W., C.M.G. ...	27 Courtfield Road, S. Kensington, London, S. W.	1890
Candlin, Rev. G. T.	United Methodist Mission, Tangshan	1911

Name	Address	Year of Election
Cannan, A. M.	Reiss and Co.	1908
Carl, Francis A.	Chinese Maritime Customs, Hankow	1906
Carruthers, A. G. H.	15 St. John's Road, Tunbridge Wells, Kent	1908
Carter, J. C.	Mactavish and Lehmann ...	1912
Cheshire, F. D.	American Consul-General ...	1906
Claiborne, Miss Elizabeth ..	4 Thibet Road	1908
Clark, J. D.	Shanghai Mercury	1895
Clementi, C.	Kelly and Walsh, Hongkong ...	1905
Cloud, Fred D.	Shanghai	1908
Coales, O. R.	British Consulate, Wuchow ..	1906
Cornaby, Rev. W. Arthur ...	152 N. Szechuen Road Extension	1903
Cory, Rev. A. E.	Wuhu	1908
Couling, Rev. S.	38 Quinsan Road	1894
Cox, Dr. S. M.	39 N. Soochow Road	1908
Cucherousset, Henri	69 Rue du Consulate	1912
Culpin, Dr. Millais	3G Peking Road	1908
Darroch, Rev. John	53 Range Road	1906
Davis, Dr. Noel	Municipal Offices	1910
das Chagas, J. F.	Portuguese Legation, Peking ...	1910
Dennys, H. L.	2 Connaught Road, Hongkong ...	1877
Dillon, Gustave	Foreign Office, Paris	1911
Dodson, Miss S. L.	St. Mary's Hall, Jessfield ...	1909
Donald, William H.	Associated Press	1911
Donovan, J. P.	Chinese Post Office, Tsinanfu ...	1891
Dorsey, W. Roderick	American Consulate	1911
Douglas, J. C. E.	5 Peking Road	1905
Dowie, Robert G.	15 Burkill Road	1906
Drake, Noah F.	Fayetteille, Arkansas	1904
Edgar, J. H.	China Inland Mission, Tachienlu, Szechuen	1910
Edwards, Mrs. Martin ...	54 Avenue Road	1912
Eitaki, H.	Japanese Consulate, Chientao ...	1908
Engel, Max M.	38 Seymour Road	1911
Essex Institute	Salem, Massachusetts	1906
Fearn, Mrs. J. B.	122 Rue Palikao	1911
Fenton, A. H.	Municipal Offices	1911
Ferguson, J. W. H.	Chinese Maritime Customs, Harbin	1910
Ferguson, T. T. H.	Chinese Maritime Customs, Peking	1900
Fetherstonhaugh, J.	8 Jinkee Road	1912
Fischer, Emil S.	Tientsin	1894
Fleischer, B. W.	The China Press	1912
Fly, H. E.	Municipal Offices	1910
Fox, Harry H.	British Legation, Peking ...	1907

Name	Address	Year of Election
Fraser, E. D. H., K.C.M.G. ..	British Consul-General	1907
Fraser, Miss Jean	International Institute	1912
Fraser, M. F. A.	Beaufort, Knapp Hill, Surrey ...	1888
Francis, Frank	British Post Office	1910
Freer, Charles L.	Detroit, Michigan...	1910
Fry, E. C.	18 Hankow Road	1912
Fryer, George B.	Presbyterian Mission Press ...	1901
Fulford, H. E., C.M.G. .	British Consul-General, Tientsin	1885
Gale, Esson M.	American Consulate	1911
Gamburg, F. H.	Reiss and Co.	1910
Gardner, H. G.	Hongkong and Shanghai Bank, Tientsin	1906
Garner, Dr. Emily	Margaret Williamson Hospital, West Gate	1911
Garritt, Rev. J. C.	Nanking	1907
Ghisi, E.	Via Carducci 30. Milano, Italy ...	1893
Gillis, Captain J. H.	American Legation, Peking ...	1911
Giolma, A. de Bretton... ...	Peking Syndicate, Ja-Mei-Sen, Honan	1909
Gipperich, H.	Tientsin	1909
Godfrey, C. H.	Municipal Offices	1909
Goffe, H.	British Consul-General, Hankow	1905
Gowland, G. H.	Chartered Bank	1907
Green, O. M.	North-China Daily News ...	1909
Greenfield, J. A.	Chinese Post Office. Swatow ...	1910
Grodtman, Johans	10 Kiangse Road	1898
Gröne, H. Dawson	53 Belmont Avenue, Donnybrook, County Dublin, Ireland	1908
Grosse, V.	Russian Consul-General	
Gunsberg, Baron G. de ...	32 Avenue Klèber, Paris	1908
Handley-Derry, H. F.	British Consulate	1903
Harding, H. I.	British Consulate, Foochow ...	1904
Hardy, Dr. W. M.	Foreign Christian Mission, 2 Hanbury Road	1912
Harpur, C.	Municipal Offices	1908
Hays, Mrs. John	66 Route Doumer	1911
Hayter, H. W. G.	Oriental Press, 55 Yang King Pang	1912
Heffer, G. S.	2 Kiukiang Road	1911
Hemeling, K.	Chinese Maritime Customs, Peking	1912
Henke, Dr. Frederick G. ...	University of Nanking, Nanking	1912
Hers, Joseph	Belgian Consulate...	1907
Hill, M. Stow	J. G. Weir, Pier A., North River, New York City	1908
Hilton-Johnson, Capt. A. H. ...	21 Carter Road	1908
Hinckley, F. E.	United States Court for China ...	1907
Hiscock, F. H.	Harvey and Co., Hankow ...	1905
Hobson, H. E.	St. Michaels, Glastonbury, England	1868

Name	Address	Year of Election
Hoettler, A.	20 Foochow Road...	1910
Hogg, E. Jenner	10 Peking Road	1908
Hosie, Sir Alexander	British Legation, Peking ...	1877
Houghton, Charles	Municipal Offices	1908
Howell, E. B.	Chinese Maritime Customs, Tengyueh, Yünnan	1909
Hudson, Mrs. Alfred	Ningpo	1909
Hugall, T. N.	Municipal Offices	1911
Hughes, A. J.	China United Assurance Society	1909
Hummel, R. Ure	Bisset and Co.	1911
Irvine, Miss Elizabeth ...	Bridgman Home, West Gate ...	1910
Itoi, S.	Yokohama Specie Bank	1910
Jackson, Rev. James	Boone University, Wuchang ...	1908
Jameson, C. D.	Peking	1911
Jameson, J. N.	3 Kiukiang Road	1908
Jamieson, J. W., C.M.G. ...	British Consul-General, Canton...	1888
Jeffreys, Dr. W. Hamilton ...	University Club, 1510 Walnut St., Philadelphia	1908
Jenks, Prof. J. W.	Cornell University, Ithaca, New York	1903
Jernigan, T. R.	3 Hongkong Road	1906
Jessel, W.	Giesel and Co.	1912
Jesus, C. Montalto de	Portuguese Consulate	1902
Johnson, Nelson Trusler ...	American Consulate	1912
Johnston, R. F.	District Office, Weihaiwei ...	1907
Jones, Edward P.	Admiralty Office, London ...	1910
Jones, Loftus E. P.	24 Yuenmingyuen Road	1908
Jöst, A.	Sulzer, Rudolf and Co., 8 Peking Road	1912
Kannowski, Mrs. P.	17 Ford Lane	1908
Kano, Dr. N.	Kyoto University, Kyoto ...	1902
Kanzaki, S.	Mitsui Bussan Kaisha	1906
Kelley, Miss A. S.	Public School	1910
Kemp, G. S. Foster	37 Elgin Road	1908
Kern, D. S.	Chengtu	1912
Kilner, E.	Municipal Offices	1909
King, Louis M.	British Consulate...	1911
King, Paul H.	Chinese Maritime Customs ...	1886
Kinnear, Henry R.	Gibb, Livingston and Co. ...	1907
Kirton, Walter	National Review	1911
Klimanek, P. H.	Austro-Hungarian Consulate ..	1909
Krapf, Dr.	German Medical School	1912
Krill, Joseph	Austro-Hungarian Consulate ...	1912
Kring, K. G.	China Mutual Insurance Co., Swatow	1911
Kronenberg, F.	106 Bubbling Well Road... ...	1912
Kronenberg, Mrs. F.	106 Bubbling Well Road... ...	1912

223

Name	Address	Year of Election
Krumling F.	21 Quinsan Gardens	1912
K'ung T'ien-cheng	35 N. Soochow Road	1912
Kurokawa, S.	Nippon Yusen Kaisha	1911
Kurz, Dr.	German Medical School ...	1911
Ku Hung Ming...	1 Hungjao Road	1906
Kunze, R.	Ostaisatische Lloyd	1909
Lacy, Rev W. H.	10 Woosung Road	1909
Lamb, Prof. W. H.	Department of Agriculture, Washington	1911
Landesen, Arthur C. von ...	Russian Consulate, Harbin ...	1909
Langley, Capt. J.	3 Thorburn Road	1909
Lanning, George	14 Medhurst Road	1908
Latourette, Kenneth Scott ...	Yale Mission, Changsha, Hunan..	1912
Lay, W. G.	Errolstron, Troon, Scotland ...	1902
Lee, A. W.	Chinese Post Office, Hankow ...	1910
Leveson, W. E.	Municipal Offices	1905
Liddell, C. Oswald	Shirenewton Hall near Chepstow, Monmouthshire	1908
Limpricht, Dr. W.	German Medical School	1911
Lucas, S. E.	Chartered Bank, Tientsin ...	1906
Lüthy, Charles	Municipal Offices	1910
Mabee, Fred C.	Baptist College	1912
MacDonald, W.	Chinese Maritime Customs ...	1912
MacGillivray, Rev. Donald ...	143 N. Szechuen Road	1908
Mackinnon, J. B. A.	Municipal Offices	1905
Macoun, J. H.	66 Wellington Park, Malone Road, Belfast	1894
MaGrath, C. D....	Mustard and Co.	1910
MaGrath, Mrs. C. D.	Mustard and Co.	1910
Mahnfeldt, R.	16 The Bund	1912
Main, Dr. Duncan	Hangchow	1900
Marsh, Dr. E. L.	3B Peking Road	1908
Marshall, R. Calder	1A Jinkee Road	1908
Marshall, Miss M. C.	24 The Bund	1912
Mayers, Sydney F.	Peking	1907
Maybon, Charles B.	247 Avenue Paul Brunat	1911
McEuen, K. J.	Municipal Offices	1908
Medhurst, Rev. C. Spurgeon ...	International Institute	1911
Mell, Rudolf	German School for Chinese, Canton	1911
Mencarini, J.	Chinese Maritime Customs, Amoy	1884
Merklinghaus, Dr. P.	German Consulate, Tsinanfu ...	1906
Merrill, H. F.	Chinese Maritime Customs ...	1910
Merriman, Mrs. W. L.... ...	15 Ferry Road	1910
Mesny, H. P.	British-American Tobacco Co. ...	1911
Middleton, Herbert E.... ...	Municipal Offices	1909
Millard, T. F.	The China Press	1911
Moffett, Rev. L. J.	Kiangyin, Kiangsu	1910
Moore, Rt. Rev. David H. ...	Indianapolis, Indiana	1901

Name	Address	Year of Election
Morrison, Dr. G. E.	Peking	1897
Moule, Rev. A. C.	Little Bredy Rectory, Dorset ...	1902
Münter, L. S.	Great Northern Telegraph Co., Peking	1910
Nishiyama, T.	Yokohama Specie Bank, Bombay	1910
Nord, Dr. H.	German Consulate, Hankow	1904
Norman, B. B.	Russo-Asiatic Bank	1912
Norman, H. C.	The China Press	1912
Nuttall, G. K.	Butterfield and Swire	1912
Oliver, Dr. A. E.	Rue d'Autremer, Hankow ...	1910
Oppe, H. S.	11 Peking Road	1908
O'Shea, J.	Shanghai Times	1910
Orchardson, T. H.	Reiss and Co.	1910
Ovesen, H. E.	Chinese Telegraphs, Chefoo ...	1910
Ozorio, C. E. L....	International Bank	1911
Pagh, E. K.	Great Northern Telegraph Co. ...	1908
Palm, J. M.	51 Szechuen Road	1907
Parker, Rev. A. P.	Anglo-Chinese College	1901
Parlane, L. J.	Far Eastern Review	1912
Patrick, Dr. H. C.	5 Hongkong Road	1912
Pearson, C. Dearne	69 Kiangse Road	1908
Pearson, G. W.	British Consulate, Wuhu... ...	1908
Pecorini, D.	46 Via Po, Rome	1909
Pelliot, Paul	52 Bd Edgar Quinet, Paris ...	1901
Pernitzsch, Dr. Gerhard ..	German Consulate	1910
Petersen, V.	Chinese Telegraphs, Tientsin ...	1906
Petrement, A.	Belgian Consulate, Tientsin ...	1908
Phillips, H.	British Consulate	1912
Pratt, J. T.	Foreign Office, London	1909
Prentice, John	47 Yangtszepoo Road	1885
Pugh, Ellis	7 Hankow Road	1911
Raaschou, T.	Danish Consul-General	1912
Ravens, T. Bülow von... ...	Chinese Maritime Customs ...	1903
Rayner, S.	Public School for Chinese ...	1912
Reeves, Capt. J. H.	War Department, Washington ...	1910
Reid, Rev. Gilbert	International Institute	1907
Reis, E. O.	6 Shakespeare Road, Bedford, England	1906
Remusat, J. L.	Chinese Maritime Customs ...	1885
Reymond, Dr. C. du Bois ...	42 Sinza Road	1907
Richardson, J. W.	Chinese Maritime Customs, Peking	1889
Ridge, W. Sheldon	National Review	1912
Ritchie, W. W.	Chinese Post Office, Chengtu ...	1907
Rose, Archibald	Kings College, Cambridge ...	1908
Ros, G.	Italian Consulate	1908
Ross, A.	Hongkong and Shanghai Bank...	1910
Rössler, W.	German Consul-General, Canton	1904
Rowe, E. S. B.	Municipal Offices	1907

Name	Address	Year of Election
Sayer, G. Burton	North-China Daily News... ...	1908
Schab, Dr. von	20 Whangpoo Road	1901
Schirmer, Kurt...	German Consulate	1903
Schjöth, Fr.	Oscar'sGade,53Christiana,Norway	1885
Schlettwein, Ulrich	German Club	1911
Schmidt, K.	Shantung Eisenbahn Gesellschaft, Tsingtau	1888
Schüler, Pastor W.	German Church	1911
Schwabe, E.	Reiss and Co.	1909
Seaman, John F.	3 Kiukiang Road	1908
Selke, O.	Noessler and Company	1910
Shaw, Norman	Chinese Maritime Customs ...	1912
Shengle, J. C.	23 Ferry Road	1905
Shipley, Rev. John A. Gere ...	6 Young Allen Terrace	1911
Silsby, Rev. J. A.	Presbyterian Mission, South Gate	1911
Simpson, B. Lenox	Peking	1908
Simpson, Cecil	London	1907
Skottowe, A. B.	Eastern Extension Telegraph Co.	1912
Sly, H. E.	British Consulate, Harbin ...	1900
Smart, J. D.	Hongkong and Shanghai Bank ...	1910
Smith, Dr. A. Guy	61 Kiangse Road	1910
Smith, J. Langford	Foreign Office, London ...	1908
Solly, W. J.	British Post Office	1912
Soothill, Rev. W. E.	British Legation, Peking ...	1911
Sorensen, J. Ibsen	Great Northern Telegraph Co. ...	1908
St. Croix, F. A. de	5 Kiukiang Road	1893
Stepanov, Simeon T.	Wasiliewski ostrov 3 line, 10 St, Petersburg	1897
Stephenson-Jellie, J. W. ...	Chinese Maritime Customs, Kowloon, via Hongkong	1909
Stephen, Alex. G.	Hongkong and Shanghai Bank...	1912
Stewart, Rev. H. B.	London Mission	1911
Stewart, K. D.	Maitland and Co.	1911
Strehlneck, E. A.	Chinese Maritime Customs ...	1912
Suter, Hugo	Deutsch-Asiatische Bank ...	1909
Tachibana, M.	Chinese Maritime Customs, Tairen	1900
Tanner, Paul von	Chinese Maritime Customs, Foochow	1881
Taylor, F. E.	Chinese Maritime Customs, Chinkiang	1885
Tenney, Dr. T. C.	American Legation, Peking ...	1911
Teesdale, J. H.	Platt, Teesdale and Macleod ...	1908
Thayer, Judge R. H.	United States Court for China ...	1909
Thwing, Rev. E. W.	Missionary House	1912
Tollenaere, Th. de	Belgian Consulate	1910
Touche, J. D. la	Chinese Maritime Customs, Chinwantao	1907
Timm, J. M.	Great Northern Telegraph Co. ...	1908
Ting I-hsien	Chinese Maritime Customs ...	1890
Tucker, G. E.	5 Peking Road	1911
Tucker, Mrs. G. E.	5 Peking Road	1911

Name	Address	Year of Election
Twentyman, J. R.	Hanson, McNeill and Jones ...	1894
Twyman, B.	British Consul, Chinkiang ...	1907
Valentin, Jules	95 B'd Malesherbes, Paris ...	1901
Van Norden, Warner M. ...	7 West 57th St., New York City	1910
Wakefield, C. E. S.	Chinese Martime Customs, Changsha	1912
Ward, F. Kingdon	Garner, Quelch and Co.	1910
Warner, Mrs. Murray	Perkins B. Bass, 1221 Marquette Building, Chicago St., Chicago	1909
Warren, Rev. G. G.	Wesleyan Mission, Changsha ...	1909
Washbrook, H. G.	446 Avenue Paul Brunat ...	1908
Webster, Rev. James	Wesleyan Mission, Paoking, Hunan	1911
West, J.	Kelly and Walsh	1901
White, Mrs. T. C.	40 Seymour Road	1912
Whittick, Prof. F. G.	Tsinanfu, Shantung	1908
Wilder, Amos P.	American Consul-General ...	1909
Wilhelm, Pastor Richard ...	Tsingtau	1910
Wilkinson, E. S.	16 The Bund	1911
Wilkinson, F. E.	British Consul, Nanking ...	1909
Wilkinson, H. P.	British Supreme Court for China	1909
Wilson, A. Sidney	Platt, Teesdale and Macleod ...	1908
Wilson, Rev. J. Wallace ...	London Mission, Changsha ...	1901
Wilton, E. C.	British Consulate	1900
Wingate, Col. A. W. S. ...	Strathnairn, Cotacamund, Nilgiri Hills, India	1901
Witt, Miss E. N.	Kalee Hotel	1912
Wood, A. G.	Gibb, Livingston and Co. ...	1879
Woodhead, H. G. W.	Peking and Tientsin Times, Tientsin	1906
Wurmb, Baron O. G. von ...	Royal Automobile Club, Pall Mall, London	1911
Yates, Dr. W. Perceval ...	Royal Asiatic Society, London ...	1909
Young, R. C.	Municipal Offices	1912

TOTALS

CLASSIFIED AS	
Honorary	16
Corresponding	11
Life	39
Ordinary	341
	407
RESIDING IN	
Shanghai	214
China, excepting Shanghai	97
Elsewhere	96
	407



ROYAL ASIATIC SOCIETY.

22, ALBEMARLE STREET, W.

1. The Royal Asiatic Society has its headquarters at 22, Albemarle Street, London, W., where it has a large library of books and MSS. relating to Oriental subjects, and holds monthly Meetings from November to June (inclusive) at which papers on such subjects are read and discussed.

2. By Rule 105 of this Society all the Members of Branch Societies are entitled while on furlough or otherwise temporarily resident within the limits of Great Britain and Ireland, to the use of the Library as Non-Resident Members, and to attend the ordinary monthly meetings of this Society. This Society accordingly invites Members of Branch Societies temporarily resident in this country to avail themselves of these facilities and to make their home addresses known to the Secretary so that notice of the meetings may be sent to them.

3. Under Rule 84, the Council of the Society is able to accept contributions to its Journal from Members of Branch Societies, and other persons interested in Oriental research of original articles, short notes, etc., on matters connected with the languages, archaeology, history, beliefs, and customs of any part of Asia.

4. By virtue of the afore-mentioned Rule 105, all Members of Branch Societies are entitled to apply for election to the Society without the formality of nomination. They should apply in writing to the Secretary, stating their names and addresses, and mentioning the Branch Society to which they belong. Election is by the Society upon the recommendation of the Council.

5. The subscription for Non-Resident Members of the Society is 30/- per annum. They receive the quarterly Journal post free.

PUBLICATIONS OF THE SOCIETY

THE JOURNAL

Old Series:		**
Vol I	Part I, (June 1858)	$ 2.50
„ I	„ II, (May 1859)	2.00
„ I	„ III, (Dec. „)	†
„ II	„ I, (Sept. 1860)*	1.00
New Series:		
Vol. I	(Dec. 1864)	†
„ II	(„ 1865)	†
„ III	(„ 1866)	†
„ IV	(„ 1867)	††
„ V	(„ 1868)	3.00
„ VI	(1869–70)	††
„ VII	(1871–72)	††
„ VIII	(1873)	1.00
„ IX	(1874)	1.50
„ X	(1875)	3.00
„ XI	(1876)	1.00
„ XII	(1877)	2.00
„ XIII	(1878)	1.00
„ XIV	(1879)	1.00
„ XV	(1880)	2.00
„ XVI	(1881) Part I ...	2.00
„ XVI	(„) „ II ...	1.50
„ XVII	(1882) „ I ...	1.50
„ XVII	(„) „ II ...	1.00
„ XVIII	(1883)	2.00
„ XIX	(1884) Part I ...	1.00
„ XIX	(„) „ II ...	.00
„ XX	(1885) No. I ...	††
„ XX	(„) „ II ...	0.75
„ XX	(„) „ III ...	0.75
„ XX	(„) „ IV ...	0. 5
„ XX	(„) Nos. V–VI ...	0.75
„ XX	(„) complete ...	2.50
„ XXI	(1886) Nos. I–II ...	1.50
„ XXI	(„) „ III–IV...	1.50
„ XXI	(„) „ V–VI...	1.00
„ XXI	(„) complete ...	2.50
„ XXII	(1887) Nos. I–II ...	2.00
„ XXII	(„) Nos. III–IV	2.00
„ XXII	(„) No. V ...	††
„ XXII	(„) No. VI ...	1.00
„ XXII	(„) complete ...	5.00
„ XXIII	(1888) No. I ...	2.00

New Series:		
Vol. XXIII	(1888) No. II ...	†
„ XXIII	(„) „ III ...	††
„ XXIII	(„) complete ...	††
„ XXIV	(1889–90) No. I ...	$ 2.00
„ XXIV	(„) „ II ...	†
„ XXIV	(„) „ III ...	2.00
„ XXIV	(„) complete	5.00
„ XXV	(1890–91) No. I ...	5.00
„ XXV	(„) „ II ...	0.75
„ XXV	(„) complete	5.50
„ XXVI	(1891–92) No. I ...	2.00
„ XXVI	(„) „ II ...	2.00
„ XXVI	(„) „ III	3.00
„ XXVI	(„) complete	5.00
„ XXVII	(1892–93) No. I ...	2.00
„ XXVII	(„) „ II...	3.00
„ XXVII	(„) complete	5.00
„ XXVIII	(1893–94) No. I ...	3.00
„ XXVIII	(„) „ II...	3.00
„ XXVIII	(„) complete	5.50
„ XXIX	(1894–95) No. I*...	5.00
„ XXX	(1895–96) „ I ...	2.00
„ XXX	(„) „ II...	2.00
„ XXX	(„) „ III	1.50
„ XXX	(„) complete	6.00
„ XXXI	(1896–97) No. I ...	2.50
„ XXXI	(„) „ II...	2.50
„ XXXI	(„) complete	5.00
„ XXXII	(1897–98) No. I*...	2.00
„ XXXIII	(1899–1900) No. I	2.00
„ XXXIII	(„) „ II	2.00
„ XXXIII	(„) „ III	2.00
„ XXXIII	(„) complete	6.00
„ XXXIV	(1901–1902) ...	2.50
„ XXXV	(1903–1904) ...	2.50
„ XXXVI	(1905)	4.00
„ XXXVII	(1906)	6.00
„ XXXVIII	(1907)	6.00
„ XXXIX	(1908)	6.00
„ XL	(1909)	6.00
„ XLI	(1910)	6.00
„ XLII	(1911)	6.00
„ XLIII	(1912)	6.00

* Only Part I published. † Out of print. ** Shanghai currency. †† Price on application.

A discount of 10 per cent. is allowed to the public if a complete set of the Journal, as far as can be supplied, is purchased. Members of the Society are entitled to purchase the Journal at a reduction of 20 per cent on the above prices by applying to the Secretary.

¶ A Catalogue of the Library of the North China Branch of the Royal Asiatic Society, systematically classed, 3rd Edition. Shanghai, 1910. $1.00

Published by KELLY & WALSH, LIMITED, Shanghai.

中国书店(藏书)
1 册
2600

