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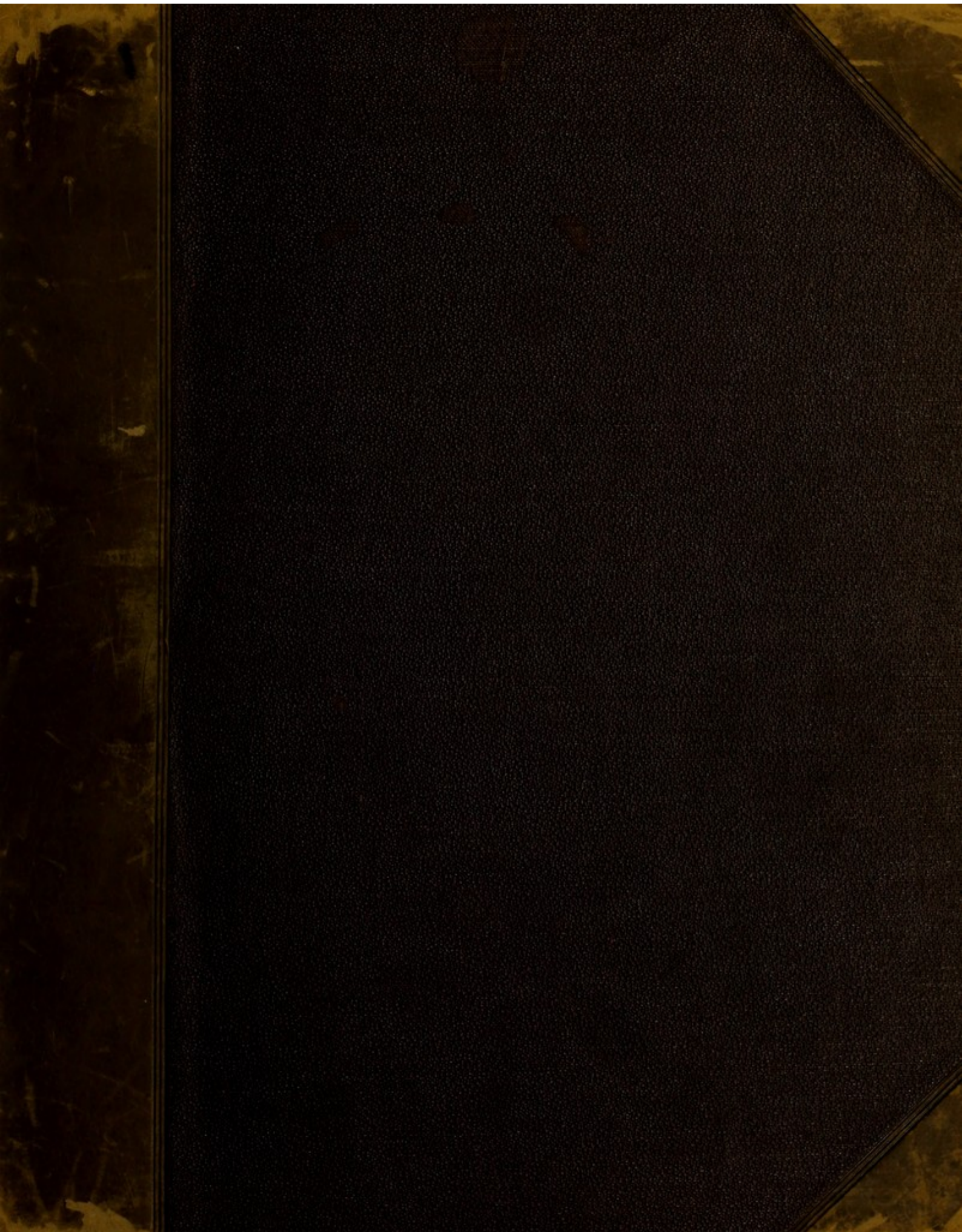
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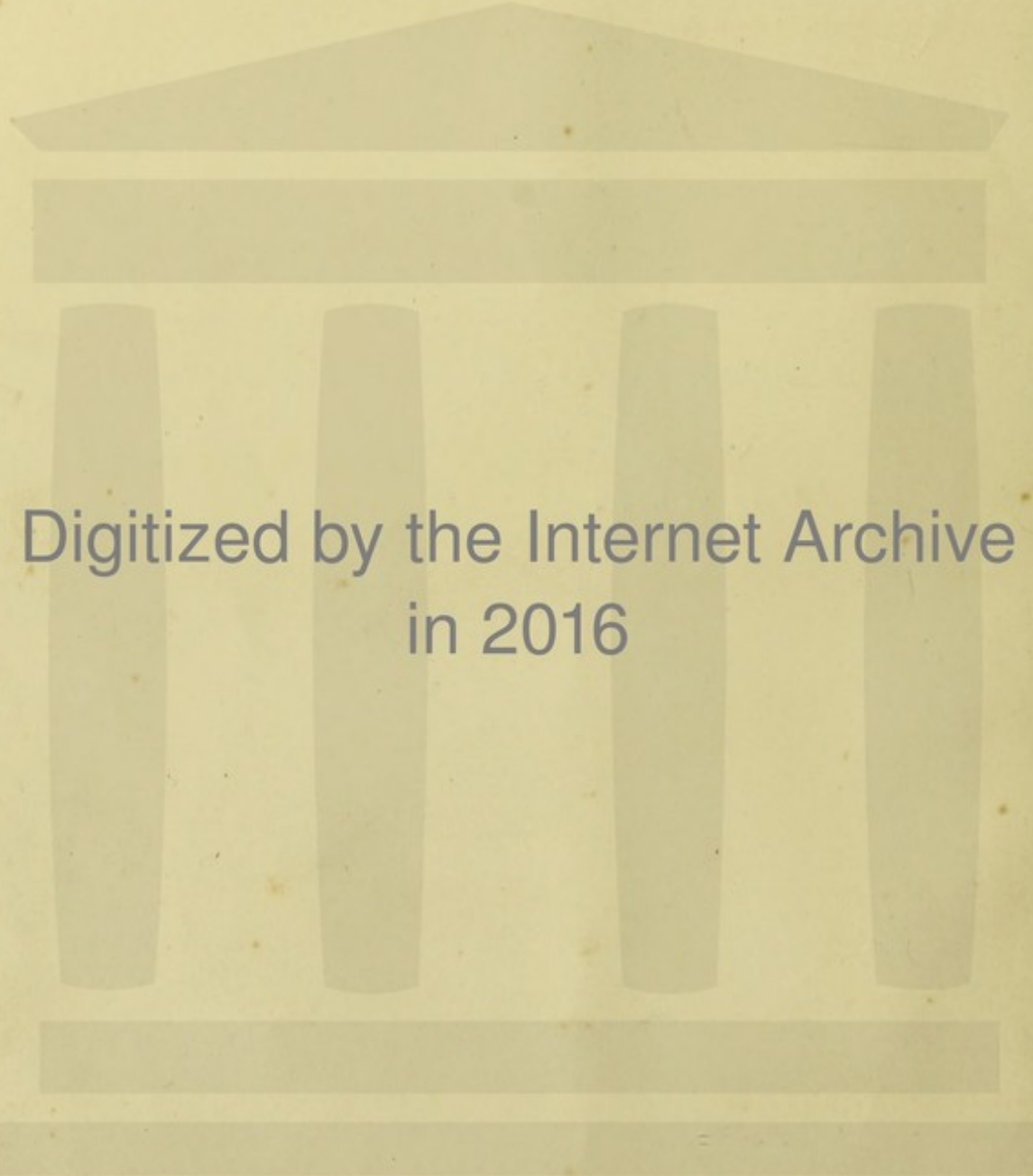
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CHINESE MISCELLANY;

CONSISTING OF

ORIGINAL EXTRACTS FROM CHINESE AUTHORS,

IN

THE NATIVE CHARACTER;

WITH

TRANSLATIONS AND PHILOLOGICAL REMARKS.

BY

ROBERT MORRISON, D. D. M. R. A. S.

London:

PRINTED BY S. McDOWALL, LEADENHALL STREET,

FOR THE LONDON MISSIONARY SOCIETY.

1825.

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ERRATA.

- Page 7. No. 64—*For 61st symbol reversed, read 62d, &c.*
16. 3d line from Bottom, *for Plate 17, read 7.*
80. *mun*, referring to the Character 283, omitted.

NOTES

- Page 1. No. 64—For 61st line read, read 62d, 63d.
16. 24 line from bottom, for 14th 17, read 7.
20. was, referring to the Character 223, omitted.

CHINESE MISCELLANY.

BISHOP WILKINS, in his *Work on a Universal Language*, wished for some system of signs or symbols of ideas, such as he had heard the Chinese possessed, instead of signs for sounds. It is, perhaps, not chimerical to expect, that the Chinese written medium of thought will one day become universal. The Chinese language is now *read* by a population of different nations, amounting to a very large proportion of the human race, and over a very extensive geographical space: from the borders of Russia on the North, throughout Chinese Tartary in the West, and in the East as far as Kam-schatka; and downwards through Corea and Japan; in the Loochoo Islands, Cochin China, and the Islands of that Archipelago, on most of which are Chinese settlers, till you come down to the equinoctial line at Pinang, Malacca, Singapore, and even beyond it on Java. Throughout all these regions, however dialects may differ, and oral languages be confounded, the Chinese *written* language is understood by all. The voyager, the merchant, and the traveller, and the Christian Missionary, if he can *write* Chinese, may make himself understood throughout the whole of eastern Asia.

It is generally known, that the Chinese written language is not alphabetic; that its characters are not intended to be the signs of simple articulate sounds. The character is sometimes denominated hieroglyphic and symbolical. It is quite certain that it originated in a sort of picture writing, from which it has, after a lapse of nearly four thousand years, become what it now is; and in its present state perhaps, the best idea of its character would be derived from comparing it with the Arabic figures. These figures, characters, or symbols, are now almost universally understood throughout the whole world, however differently they may be named by the people of different nations; and the primitive signs are now to most nations quite arbitrary, whatever the reasons of their first formation may have been; but supposing 2 and 3 to be entirely arbitrary, the union of these two, 23 or 32, presents to the eye a definite idea, which is the result of combination, and which remains the same, whether pronounced by an Englishman, a Hindoo, or a Chinese, in the spoken language peculiar to each nation.

Chinese philologists have reduced the characters to *six Classes* :—

1st. Resemblance to the object, or a rude picture; as of the sun and moon, a tree, a bird, &c.

2d. Pointing out some property, or relative circumstance, as above, or below.

3d. Combination of ideas, as the sun and moon united, for bright, clear, illustrious, discerning, intelligent.

4th. Characters, part of which is to give idea, and the other part sound.

5th. Contraries or opposites, indicated by reversing or inverting the character, as the symbol for a plant growing out of the ground when inverted, denotes, turned upside down, revolving.

6th. Metaphorical use, accommodation, or allusion, which they call a "*borrowed*" use of the character.

In the modern form of the character, the picture of the object is almost entirely lost. The original form of the first class of characters was gradually abandoned, either for expedition, or what was considered elegance of form. But although each character may be considered nearly arbitrary in its primitive parts, the principle of combination of the parts in single characters, and of varied position of the characters in a sentence, prevents the confusion which may be supposed to exist, and gives a perspicuity and precision, which may at first sight appear impossible. When the wonderful results of combination and varied position, effected by ten numeral figures and twenty-four letters, are remembered, it will not appear incredible that Chinese symbols should convey ideas distinctly and vividly, and that by a smaller number of characters than may at first be supposed. In the Penal Code of China, which embraces a great variety of subjects, and extends to upwards of twenty Chinese volumes, there are under two thousand different characters. SIR GEORGE T. STAUNTON, whilst going through his Translation of the "Ta tsing Leu Lee," made an Index of the different characters employed in the original, and found the number not greater than I have mentioned; and a person who can read the Penal Code, possesses a very considerable knowledge of Chinese. Two thousand characters, when compared with the eighty thousand which have been talked of, seem easy of acquisition. The ancient books of Poetry and Morality require, however, a larger stock of words; yet two thousand are sufficient to form such a ground-work, as would make the superstructure not difficult; and ideas can be conveyed in the modern style, without an acquaintance with the ancient books. It is possible for an European, or any other man, to convey his ideas on almost any subject, with about two thousand characters or symbols, to the people of China; and this stock of simple and modern words or characters will enable him to read the COMMENTARIES on ancient Poets, Historians, and Philosophers in the Chinese language, and thereby form a key to the whole of their literature.

Before giving a Table of the modern form of the 214 Keys or Radicals, we will insert a collection of the ancient symbols, from which the modern Radicals, or Heads of Classes, were formed.

They are divided by the Chinese into *Symbols*, which

Refer to Numbers,

to Celestial Objects,

to Terrestrial Things,

to Man,

to Animals,

to Plants, and

to Human Productions:

after which they insert those symbols, the origin of which is doubtful, and the explanation only conjectural; and amongst these are some which are entirely inexplicable, and which must be referred to arbitrary traditionary usage. The most numerous class of characters is that which contains only part of the character, as a symbol of the idea, or some allusion to it, and the other part originally intended in that character to give its sound to the other part; and therefore the modern characters cannot always be analyzed, to ascertain the idea conveyed by the several parts.

SYMBOLS THAT REPRESENT NUMBERS.

(See Plates of Symbols.)

1. One, used to represent an upper or lower surface.
2. Two.
3. Three.
4. Four.

SYMBOLS THAT RELATE TO CELESTIAL OBJECTS.

5. Vapour ascending; the air; the breath.
6. The sun.
7. The rising sun.
8. The moon.
9. The light of the sun and moon united; splendid; bright.
10. The sun and moon, rising and setting; to alternate; alternation; exchange.
11. The moon half seen at sun-set; evening.
12. Two evenings; frequent occurrence; often; many.
13. Stars.
14. Clouds.
15. Rain.
16. Hail.
17. Dripping after a shower.
18. Flame ascending; fire; heat.
19. Flame repeated; a blaze; luminous; glorious.
20. Soot collected above a flame; black colour.
21. Three flames; a fierce burning conflagration.
22. Intimations, prognostics, influences sent down from above; from heaven.

SYMBOLS THAT RELATE TO THE EARTH.

23. Layers or strata of earth, and something growing out from amongst the ground.
24. A plant growing out of the ground; to grow; to produce, or bring forth in any way.

25. Deep-rooted luxuriant herbage.
26. Three earths; high mounds of earth.
27. A hill, or hills.
28. A small hill, or mound.
29. The hill symbol turned sideways, to denote a hill overturned; a rush; a place of concourse.
30. A small heap; to accumulate; by the same allusion as the preceding.
31. The side of a hill or rock projecting, so as to afford a shelter or dwelling for a human being.
32. The appearance of a *stone* lying in the cavity, represented by the preceding character; a stone or rock.
33. A heap of stones.
34. A rock and breath; a rugged rocky road, causing difficult breathing; distressing.
35. A piece of ground cultivated, and having channels for water to irrigate it.
36. A portion of ground cultivated by eight families, with a common well in the middle; a well.
37. A boundary at the greatest distance from an inhabited spot; the boundary line.
38. A representation of the ripple on water.
39. Water beginning to flow from a spring; a spring or fountain.
40. Water flowing from a cavity at the foot of a hill; the *origin* of.
41. Water entirely surrounded, and forming a deep lake; an abyss.
42. Streams of water flowing.
43. An islet in the midst of streams of water.
44. To represent heaps of earth damming up water; to dam, or stop the progress of.
45. Something stopping the flow of water to irrigate the fields; hence distress; calamity.
46. Water flowing continually; perpetual; eternal.
47. Water flowing in different directions; to distribute; to appoint to different stations.
48. Water flowing round about; to revolve; to circulate; to return to the same point.
49. Freezing water; ice.
50. A valuable stone; a gem intended to represent it.
51. Pieces of metal ore.
52. A stone in a well; the philosopher's stone sought by the Chinese Alchemists.
53. Natural salt; salt land.

SYMBOLS CONCERNING HUMAN BEINGS.

54. A human being; man or woman.
55. A new-born child, representing the bones of the head not closed.
56. The human body.

57. The preceding symbol reversed ; hence, to turn round the body.
58. An infant enclosed in the womb ; to enclose.
59. The human face.
60. A defence for the head ; a helmet.
61. Pins or bodkins stuck in the head to braid up the hair.
62. Man's breath going forth and ascending ; aspiring after ; wanting ; owing.
63. Water and breath ; slaver ; mouth watering ; hankering after.
64. The 61st symbol reversed, denoting the breath being suppressed.
65. Something entangling a man's legs, so as to impede his walking.
66. The reverse side of the preceding symbol, having the opposite sense ; taking large steps ; striding.
67. The two preceding characters denoting indecision, as if impelled and impeded by turns ; uncertainty ; error.
68. Pacing downwards ; to descend.
69. Striding down the side of a hill ; descending.
70. Something approaching from behind, and urging the legs onward.
71. Man symbol turned upside down ; to change the state of ; to transform ; to convert.
72. Man symbol laid down lengthwise ; a dead body ; the human body.
73. An infant ; a child.
74. The symbol infant turned upside down, as in natural or easy parturition ; sudden ; abrupt.
75. Symbol of a female of the human species, intended to represent the bending and yielding gait of woman.
76. Symbol of a mother.
77. Young girl and boy ; good ; that which man loves ; hence, to esteem good ; to love.
78. Woman with a bar across to stop her ; to prohibit ; to forbid ; a negative particle.
79. Three women ; licentious ; lewd.
80. Symbol of a man with his legs and arms spread out ; hence, large, great.
81. Symbol of a man with a *weak* neck, and the head hanging on one side ; *weak* ; *delicate*.
82. Man standing on the ground ; erect ; to establish.
83. Man with his legs across ; transverse ; crosswise.
84. Something under the arms of a man ; to support ; also ; something additional.
85. Two men under the arms of another coercing him.
86. A man's head, or the head of a human being.
87. The human face.
88. The head symbol hanging downward ; inverted and suspended ; hanging suspended.
89. The hair or whisker, or one side of the head ; the beard ; what is deemed necessary.
90. The eye.
91. The eyebrow.

92. A hand directing an eye to look at; to look.
93. The nostril; the aperture which rules the sense of smell; one's self.
94. The ear.
95. The mouth; a passage into.
96. The side of the head.
97. The teeth.
98. The tongue in the midst of the mouth.
99. Something held in the mouth; hence, sweet.
100. *Mouth, tongue, and upon*, from the *mouth* and *tongue* come words; words, speech.
101. *Words* and *sweet* abbreviated; sweet sounds, sound.
102. *Words* and *warmth*; cheerful conversation.
103. Words and a flowing stream; admonition; instruction; persuasion.
104. Woman's mouth; to persuade; to conform or assent to; hence, as, according to.
105. The neck.
106. Hair.
107. The bones of the spine.
108. The ribs.
109. The back stretched straight out; extended straight.
110. Flesh.
111. Symbol of *bone* and flesh united.
112. The bone separated from the flesh.
113. Symbol for the stomach, in which the grain is represented.
114. Symbol for the heart.
115. Symbols for the hand; the right and the left.
116. A man's hand grasping a weapon.
117. Two such symbols opposed to each other: to fight.
118. The two hands united.
119. The two hands grasping the same thing; to struggle; to wrangle.
120. To pull with the two hands.
121. The hands playing with something between them; to play; to trifle with.
122. The hand giving something to another hand; to give to.
123. The nails of the fingers or toes.
124. A hand holding an ancient style to write with; a style or pencil.
125. A pencil writing the symbol to say or to speak; hence a book; a written document; to make a book; to write.
126. A pencil drawing lines; to draw; a line or stroke of a pencil.
127. A hand grasping something; to wrench; to twist.
128. A hand grasping something at top to guide and direct it; to guide; to direct; to rule.
129. The preceding symbol and a mouth to give orders; one who gives commands; a ruler; a Prince.

130. A hand giving and one receiving; to give and receive.
131. A hand applied to pull the skin off an animal; the skin; the bark; the peel.
132. The hand and the ear; to take hold of the ear; to take generally.
133. Symbol for the foot as high as the ankle bone.
134. Lower part of the preceding separated from the ankle; to stop; to desist.
135. The preceding symbol reversed; denoting the left foot stopping.
136. The left and right foot symbols joined; hence to pace; to walk.
137. The preceding symbol and a hill side; to walk up a hill; to ascend.
138. To pace through water; to ford a stream.
139. The lower part of a foot and a marked path; to walk along a road.
140. Symbol for walking; a place where one does walk.
141. An abbreviation of the preceding.
142. To walk in a winding and consequently long path.
143. Symbol for the testacles; the eggs of birds.
144. The symbol for the tendons, or ligaments that appear; hence nerve, strength.

SYMBOLS THAT REFER TO ANIMALS.

145. Symbol for horned cattle, cows, buffaloes, &c. *Radical 93.*
146. The breath issuing from the mouth of a cow; to low; to bellow; to advance upon; to encroach.
147. A cow surrounded and kept fast; to confine strictly; fast bound; firm.
148. Symbol for the rhinoceros bicornis.
149. Symbol for a horse.
150. Symbol for a sheep, representing its horns.
151. Symbol for a pig.
152. An old sow with long ears.
153. A pig with its feet bound.
154. Symbol for a dog.
155. Symbol for a hairy shaggy dog; hence mixed, confused.
156. A dog and nostril; the sense of smell, in which the dog excels; to smell; strong smell; stink; disgraceful.
157. Symbol for the lizard species; a dragon.
158. Symbol for the tiger.
159. Symbol for the elephant.
160. Symbol for a species of rhinoceros.
161. Symbol for deer.
162. Symbol for a reptile.
163. Symbol for a rabbit.
164. Symbol for the mus species.
165. Symbol for the horn of an animal.

166. Symbol for the skin or hide of an animal.
167. The bristles or hair of a brute.
168. The tail.
169. Symbol for a bird.
170. Symbol for a crow or raven.
171. Symbol for a species of pheasant.
172. Birds with short tails.
173. A bird with tufts of feathers on its head.
174. Symbol of feathers.
175. The claws of a bird.
176. The claws of a bird placed over a child ; to brood ; to hatch.
177. Symbol for a bird flying.
178. A bird flying down to the ground ; hence *to* ; to reach or extend to ; at.
179. A bird repairing to its nest in the evening, when the sun is in the *west* ; hence, the west.
180. The symbol of insects.
181. Symbol for the *wind*, which being invisible, could not be represented : it is therefore formed of two lines representing heaven and earth, with the clouds and vapour moving, and an insect stirring.
182. Symbol for a frog.
183. Symbols for a tortoise.
184. A fish.
185. A pearl oyster ; a pearl, or precious thing.
186. A serpent.
187. A large snake swallowing something.
188. Insects growing in crevices, with long tails that can sting.
189. Insects in great numbers ; ten thousand.
190. A sting.

SYMBOLS THAT REFER TO PLANTS.

191. A tree with its trunk, branches, and roots.
192. A tree with its fruit at top.
193. The chestnut.
194. A plant with thorns.
195. A lofty species of date trees.
196. A tree with the top broken off, from which sprouts again spring ; an illegitimate child ; or irregularly begotten bad son.
197. Crooked and distorted at the top of a tree.
198. Diverging forked branches.
199. A plant bound round ; to bind.

- 200. The juices distilling from a tree; gum; varnish.
- 201. A plant bound, with the symbol of discrimination inserted.
- 202. The lower part, or root of a tree; fundamental.
- 203. The top, or small part of a tree; small, of little consequence.
- 204. Branches of a tree selected for use; useful; talented; ability.
- 205. Splinters of a tree.
- 206. To attach or hook to a tree at top.
- 207. Grain and grasses, which *come* spontaneously, and hence from this symbol is derived the character *come*.
- 208. A hand grasping; to seize; to hold fast.
- 209. Grain that has been husked; intended to be represented by the dots.
- 210. Symbol of pulse, peas, beans, &c.
- 211. Symbol of the bamboo; a clump of bamboos.
- 212. A single bamboo; number of things that are single.
- 213. Herbage; grass.
- 214. Grass as placed in a manger for cattle to eat.
- 215. A bud or sprout. A plant striking its root downwards, and shoot up above ground.
- 216. Plants issuing from the earth, distorted and impeded; difficult.
- 217. A plant from which the skin may be separated; flax.
- 218. Plants in abundance; luxuriant.
- 219. Plants growing out of a field; a blade of grass or corn.

SYMBOLS THAT REFER TO MAN'S WORKS.

- 220. Symbol of *art*, or work; that to which man applies square and rule.
- 221. A square, or implement with which to form a square.
- 222. A house.
- 223. A covered walk or piazza. A place in which to store up things.
- 224. An aperture to admit light; *towards* the sun.
- 225. A house and three human beings; a family.
- 226. A one-leaved door.
- 227. A two-leaved door.
- 228. Beams or rafters connected; to connect.
- 229. An enclosure made by man.
- 230. A granary.
- 231. An elevated terrace; high, lofty.
- 232. A man imprisoned.
- 233. A pig-sty; dirty, filthy.
- 234. Grain enclosed and fading; hence wearied, drooping.
- 235. An enclosure and a seal; a city.
- 236. A square utensil.

237. The foregoing utensil turned up; crooked, bent.
238. A space to conceal something, and a cover laid over it.
239. A wheeled carriage.
240. A boat.
241. A seat, or bench.
242. A stand on which flesh for sacrifice is laid.
243. A stand placed in a room for ordinary purposes.
244. Tiles for the roof of a house; things made of dried or burnt earth.
245. An earthen-ware utensil to contain liquor.
246. A hole in the ground, in which to pound grain; the grain appearing in it; a mortar.
247. A broken piece of wood, with which to operate as a pestle.
248. A pestle in a mortar to husk grain; hence stick into; to insert.
249. A sort of tripod or vessel, in which to contain grain.
250. An utensil similar to the preceding symbol, but without feet.
251. An utensil with two ears and three feet, in which to preserve seasoned meat of different sorts.
252. An abbreviated form of the preceding, supported by two hands; to present offerings to the gods.
253. A vessel to contain rice.
254. A vessel for the table used in eating.
255. A vessel smeared at the top with the blood of a victim; hence blood.
256. Blood and streams; the vessel that conveys blood through an animal body; the veins.
257. A vessel to contain peas, or other sorts of pulse; hence, leguminous plants.
258. A sort of candlestick, and the flame rising at the top.
259. Vessel used in presenting offerings to the gods.
260. A vessel with rice, and the fume and smell issuing from it; fragrant; from this
261. The symbol to eat is formed, without any very apparent reason.
262. A sort of scoop; spoon, or ladle, used to lift the victims or grain used in sacrifice.
263. Symbol to denote the fermentation of a certain liquor made from grain, and used in sacrifice; intended to represent a *vessel*; the *grain* inside, and a sort of *ladle* below.
264. Representation of liquor in a vessel; hence new wine.
265. A vessel with a cover, to contain water or wine.
266. Representation of a vessel to contain a certain liquor.
267. Representation of a certain measure for grain.
268. Symbol for ten of the preceding measures.
269. A scoop with something in it.
270. To transfer to; hence to give.
271. A vessel to contain water; the vagina.
272. A sharp instrument for cutting; knife; sword, &c.

273. Edge of a knife; with a dot to mark the edge.
274. Wounds made by a knife.
275. Symbol for an axe.
276. Symbol for a sort of arrow shot from a bow, with a string to pull it back.
277. A spear.
278. A bow.
279. A bow and arrow.
280. An arrow.
281. A sort of halberd.
282. A shield.
283. To oppose or rest against a shield.
284. Acrid, from an allusion to the effects of opposition.
285. Sheers.
286. A collection of musical substances; music; delight.
287. A sort of harp.
288. Reeds tied together; a sort of Pan pipe.
289. Musical stones.
290. Thin boards with writing on them tied together; records.
291. Records placed on a stand; statutes.
292. To unite and put in order; to arrange; to conglomerate; round.
293. Arranged and united tubes or reeds, with their mouths; musical reeds.
294. Symbol of a winnowing machine; borrowed and employed as a relative pronoun.
295. A bamboo utensil.
296. A certain utensil of earth; some say a basket.
297. An utensil pertaining to a winnowing machine.
298. Symbol for a seal, as used in ancient times; designed to represent the joint of a bone.
299. *United seals*; an official order.
300. *Hand* and seal; to stamp or apply a seal; to imprint.
301. Man symbol and seal; colour employed in stamping; colour generally.
302. Two links or rings.
303. The preceding symbol inverted; to give to.
304. A notched stick, as a bond, memorandum; some say grass growing in confusion.
305. Veins or marks on the tortoise-shell, used in divination; hence to divine.
306. Refers to the tortoise, and denotes an omen or prognostic.
307. To divine and mouth; to discuss the felicitous and infelicitous.
308. Symbol of an ancient bell; to *use*; to employ. Others say, from *divine* and *middle*; to ascertain the *use* of.
309. The preceding symbol and Father; great; eminent.
310. *Evening* symbol, and divine; *morning* is the *proper* time, and evening is *beyond*, *without* propriety; hence the ordinary meaning of this character, *outside*.
311. Symbol of silk threads.

312. Something to which the end of the thread is attached; hence *connected with*; belonging to.

313. Representation of the two ends of the thread attached to wrenches to twist it; hence a large cord; to lead, to draw after.

314. Threads cut asunder; to cut off; decision.

315. The reverse side of the preceding symbol; hence to continue; continuous.

316. Symbol of a cap or crown for the head, supported by the hands.

317. Symbol of a Chinese robe or garment, especially the neck and arms.

318. A garment suspended and hanging down; posterity.

319. A garment finished; an end of; the close.

320. Two garments made of grass; to fade and decline.

321. A garment cut off at bottom; cutting the thread of life.

322. *Clothes* and *hair*; to appear outside; to manifest.

323. A napkin or cloth hung on an upright post.

324. A cover of cloth; to hide or blind with.

325. A cloth over a barbarian child's head.

326. A sort of helmet for the head.

327. Transverse cords, knotted, and forming a net for birds or fish.

328. To overspread from above; to cover.

329. The symbol for napkin, with lines denoting embroidery.

330. A certain vestment worn whilst sacrificing, for covering the knees.

331. A girdle to which the preceding symbol is suspended.

MISCELLANEOUS SYMBOLS.

332. Connecting or passing through the middle; the middle of.

333. Connecting two or more, as on a string.

334. To connect transversely; accustomed to.

335. Three united in one.

336. *United*; *two months*, and *two men* following; all.

337. Unite and reach, or extend to the present.

338. Symbol for separating; eight.

339. *Separate* from *selfishness*; public; just.

340. A line dividing what is already separated; small.

341. One uniting three; he who rules over others; a king. This etymology is attributed to Confucius. Another says it denotes the man, who can *one* the *land*.—See symbols 1, 3, and 23.

342. King, standing in the gate, fixing the times and seasons; intercallary moon.

343. From *dragging*, *one*, and *mouth*; inducing all to obey the dictates of one mouth; *i. e.* reduce it under the dominion of one.

344. Reverse side; to rule or direct affairs.

345. Crouching under garments, as an official servant waiting on his Prince; a Minister of State.

346. People sprouting forth in every direction; the populace.
347. *One* and *Ten* united, the *first* and the *last*; a scholar, a learned man.
348. Symbol for a man's belly; *self*.
349. Two *self* symbols turned back to back.
350. Slender, like an infant first formed.
351. Reiteration of the preceding, denoting the superlative degree of slenderness and minuteness.
352. From *minute*, *man* guarding, and *spear*; a sort of sentinel whose duty it is to examine minutely; hence *little* or much; how much; nearly.
353. Crooked; crafty, intriguing.
354. From symbol 363 and two; colour of the west, white.
355. Above and below the symbols *little* and *white* seen; an interstice.
356. Breath issuing forth with the voice; denoting the instrument or means by which; to employ or use.
357. The breath or vapour rising; a tone to close a period.
358. A drawling tone; the breath going forth with difficulty; but.
359. Fugitive inverted, and man turned upside down; hence, *length* of time, or space.
360. Above.
361. Below.
362. Symbol of a recess, or obscure place.
363. To descend and enter into.
364. To enter into obscurity; a fugitive.
365. Two female monkeys with their paws upon the young one; to make, to do.
366. Separated like the claws of a beast's paw.
367. A certain bird raising its head.
368. Grass *going forth*, or growing up; to go.
369. The preceding symbol turned upside down; to revolve.
370. Cubit; man's arm.
371. Men weak and leaning against a support; hence, sick, diseased.
372. A straight tree *growing out of* the earth; out; from.
373. Vapour or breath struggling to rise straight up, but prevented by the line on the top.

The preceding collection of Symbols will enable the Reader to discern the principle on which the language is founded. But what may be called the etymology, or reasons for all the lines in the composition of modern characters, is often difficult, and unsatisfactory; and should not be the first thing that a student attends to. When the principle of formation is obvious, to notice it will assist the memory; but it would be a loss of time to dwell much upon the pursuit of the etymology: for, as in alphabetic languages, the meaning of the word in received usage should first be learned; and the etymology at seasons of leisure, after the student has acquired a sufficient stock of words to enable him to do it with advantage. It is thus native Chinese study their own language.

The Lines of all the Modern Characters

are, according to Chinese *Writing Masters*, comprehended in the word Yung, Eternal, which contains *seven* lines only. Others add one more.—See Plate 7.

Some Chinese Philologists give a definite meaning to each of these lines; but others reject the attempt, as not founded in truth and utility.

The Hand on the Plate shews the Chinese manner of holding the pencil when writing, and the sort of pencil which is used.

Powers of the Letters employed in spelling Chinese Words.

A, a, broad and open as in *Hard*, or nearly as double *aa*, broad.

Ā, ā, short as in *Hat*, *sāt*, &c.

AE, ae, broad A, coalescing with E, forming a sound like *igh* in *High*; *sigh*, &c.

AY, ay, as in *May*, *day*, *say*, &c.

E, e final, broad and long as in *Me*, or as double *ee* in *Dee*.

Ĕ, ĕ, short as in *Mět*, *Sět*.

EU, eu, as eu in the French word *Peu*.

EW, ew, as in *New*, *Dew*, *Pew*, &c.

IH, ih, short and abrupt, like stopping at i, in *with*.

G hard, as in *Gib*.

J soft, as in *Joint*.

Ŏ, ŏ short, as in *Hot*, *sot*, &c.

OW, ow, as in *How*, *cow*, *now*.

U, u, nearly like *eu*, as above.

UH, uh, abrupt and short, as in *Hut*.

ZE, sze, a buzzing sound, not expressible by the Roman alphabet.

The general spoken language of China, called the Mandarin Tongue, consists of 411 Monosyllables, differently combined and accented. And

The written Symbols or Characters in modern Chinese Dictionaries are arranged under 214 leading Characters, or *Heads of Classes*, rather improperly called "Radicals." These 411 Monosyllables and 214 Radicals, which may be seen (see Plate 6, and page 17) laid before the eye in two pages, may be considered the materials of which the whole language is composed.

ORDER OF THE 411 SYLLABLES, OF WHICH, EXCLUSIVE OF TONES AND ACCENTS, THE CHINESE LANGUAGE CONSISTS.*

A.....1	Gaou45	Jang91	Koo.....137	Ma183	Noo.....229	Seay273	Ta321	Tsung...369
An2	Gih.....46	Jaou92	Kow138	Mã.....184	Now230	Sēē274	Tā322	Tsuy ...370
Aou.....3	Go.....47	Jay93	Kūh139	Mae185	Nūh231	Sēēn275	Tae.....323	Tswan 371
	Gō.....48	Jē94	Kung140	Man186	Nun232	Seih276	Tan.....324	Tsze ...272
Cha.....4	Gow49	Jeuē95	Kwa141	Mang187	Nung.....233	Seō.....277	Tang325	Tūh373
Chā.....5		Jih96	Kwā142	Māng.....188	Nuy234	Seu278	Tāng326	Tun374
Chae6		Jen97	Kwae143	Maou189	Nwan235	Seuē279	Taou327	Tung ...375
Chan7	Hae.....50	Jin98	Kwan144	May190		Seuen280	Te328	Tuy376
Chang.....8	Han.....51	Jing99	Kwān145	Me191	O236	Seūh281	Teaou329	Twan ...377
Chaou.....9	Hān52	Jō100	Kwang 146	Meaou 192	Ō237	Seun282	Teay330	
Chay10	Hang53	Joo.....101	Kwāng 147	Mēē193		Sew.....283	Teē331	Ūh378
Che11	Hāng54	Jow102	Kwei148	Mēēn194	Pa238	Sha284	Tēēn.....332	Ung379
Chē12	Haou55	Juen103	Kwo149	Mei195	Pā239	Shā285	Teih333	Urh.....380
Chen13	He.....56	Jūh.....104	Kwō150	Mew196	Pae240	Shae286	Tew334	
Chih.....14	Hea57	Jun105	Kwūh...151	Meih197	Pan.....241	Shan287	Tih335	
Chin.....15	Hēā58	Jung106		Mih198	Pang.....242	Shang.....288	Ting336	Wa381
Ching16	Heae.....59	Juy107		Min199	Pāng243	Shaou.....289	To337	Wā382
Chō17	Hēang60		La152	Ming200	Paou244	Shay290	Tō338	Wae383
Choo.....18	Heaou61		Lā153	Mo201	Pe245	She291	Too.....339	Wan384
Chow.....19	Hēē62	Kae.....108	Lāe154	Mō202	Peaou.....246	Shē292	Tow340	Wān385
Chuē.....20	Hēēn63	Kan109	Lan.....155	Moo203	Peē247	Shen.....293	Tsā341	Wang386
Chuen21	Heih.....64	Kān110	Lang156	Mow204	Pēēn.....248	Shih294	Tsae.....342	We387
Chūh.....22	Heō65	Kang111	Lāng157	Mūh205	Pēi249	Shin295	Tsan.....343	Wei388
Chun23	Heu66	Kāng112	Laou158	Mun206	Peih250	Shing296	Tsang.....344	Wo389
Chung24	Heuē67	Kaou113	Le159	Mung.....207	Pew251	Shō297	Tsāng.....345	Wō390
Chuy25	Heuen68	Ke114	Leang.....160	Mwan.....208	Pih252	Shoo298	Tsaou.....346	Woo391
Chwa26	Heūh69	Kea.....115	Leaou.....161		Pin253	Show299	Tse347	Wuh392
Chwae.....27	Heun70	Keā.....116	Lēē162		Ping254	Shūh300	Tseang 348	
Chwang.....28	Heung71	Keae117	Lēēn163	Na209	Po255	Shun301	Tseay 349	
	Hew72	Keang.....118	Leih164	Nā210	Pō256	Shwa302	Tseay350	Ya393
E29	Hih73	Keaou.....119	Leō165	Nae.....211	Pōo257	Shwā303	Tsēē351	Yā394
	Hin74	Keay120	Leu.....166	Nan212	Pow258	Shwae.....304	Tsēēn352	Yae.....395
Fā.....30	Hing.....75	Kēē121	Leuē167	Nang213	Pūh259	Shwang 305	Tseih353	Yang396
Fan31	Ho76	Keēn122	Leuen.....168	Nāng214	Pun260	Shwō306	Tscō354	Yaou397
Fang.....32	Hō77	Keih123	Leūh169	Naou215	Pung261	Shwuy 307	Tseu355	Yay398
Fe or Fei 33	Hoo78	Keō124	Lew170	Ne216	Pwan262	Sih308	Tseuē356	Yē399
Foo34	How79	Keu125	Lih171	Neang 217		Sin309	Tseuen 357	Yen400
Fo35	Hung80	Keuē126	Lin172	Neaou.....218		Sing310	Tseun.....358	Yew401
Fow36	Hwa81	Keuen.....127	Ling173	Nēē219	Sā263	So311	Tsew359	Yih.....402
Fūh37	Hwā82	Keūh128	Lo174	Nēēn220	Sae264	Sō312	Tsih360	Yin.....403
Fun38	Hwae83	Keun.....129	Lō175	Neih221	San265	Soo313	Tsin361	Ying404
Fung.....39	Hwan84	Keung.....130	Loo176	Neō222	Sān266	Sow.....314	Tsing362	Yō405
	Hwān85	Kew131	Low177	Neu223	Sang267	Sūh315	Tso363	Yu406
Gae40	Hwang.....86	Kih.....132	Lūh178	New224	Sāng268	Sun.....316	Tsō364	Yuē407
Gan41	Hwāng.....87	Kin.....133	Lun179	Nin.....225	Saou269	Sung317	Tsoo365	Yuen.....408
Gān42	Hwō88	King.....134	Lung180	Ning226	Se270	Suy318	Tsow366	Yūh409
Gang.....43	Hwūh89	Ko135	Luy181	No227	Seang.....271	Swan319	Tsūh367	Yun410
Gāng44	Hwuy90	Kō136	Lwan182	Nō228	Seau272	Sze.....320	Tsun368	Yung ...411

* The tones and accents are minute distinctions of sounds, not to be indicated by the Letters of the Roman Alphabet; and not an essential uniform part of the language.

Pronunciation and Meaning of the 214 Radicals.

1. Yih.—One; the same; to reduce to one standard, or state, or to the same circumstances, the whole of; entire. Unity. As a line in composition, it denotes the upper or lower *surface*; the sky, the ground. In the theory of the Taou sect it denotes the *first principle*.

2. Kwän.—To descend, to pass perpendicularly from top to bottom; or to rise from the bottom upwards; a communication between above and below; to connect.

3. Choo.—A point, a stop; flame of a candle, luminous, illustrious.

4. Peih.—Leading or drawing towards the left, which implies obstinate resistance on the right.

5. Yih.—Buds and leaves issuing forth in spring in a curling manner; curved, curled. One. To mark with a crooked line.

6. Keuě.—A hook, a barb; hooked.

7. Urh.—Two, second, double, repetition, the upper and lower surface.

8. Tow.—A modern character adopted for the sake of classification, not to give meaning. In some of the compounds it denotes the Head, headmost, high.

9. Jin.—A human being; generally understood of man. In compounds always placed on the left.—See symbol 54.

10. Jin.—A form of *man* placed at the bottom of compound characters.

11. Jih or Juh.—Descending or passing in; to enter; entering.

12. Pă.—Back to back; to separate, Eight. Has the sense of turning away from, or separating from.

13. Keung.—A boundary outside the inhabited region of the country. In compounds denotes an outside covering: a covering for the head.

14. Meih.—To cover over any plain surface with a cloth; with the ends hanging down; a covering for the head; a covering of any kind.

15. Ping.—Water freezing; ice; intended as a representation.—See symbol 49.

16. Ke.—A stand on which to place any thing; a seat or bench.—See symbol 241.

17. Kan.—A hollow place to receive any thing; an empty receptacle or vessel; a pit.

18. Taou.—Represents a cutting instrument or sharp weapon. A knife, or sword.

19. Leih.—A representation of the sinews; sinewy, strong, strength, strenuously; effort, to exert strength, force, power, exertion, generally found on the right side of the compounds.—See symbol 144.

20. Paou.—To fold about; to inwrap; to envelope; folds round the top and right side in compound characters.—See symbol 58.

21. Pe.—A spoon; to arrange as spoons at a table.—See symbol 262. Sometimes confounded with symbol 71.

22. Fang.—A square containing vessel, a chest, or other similar household utensil.—See symbol 236.

23. He.—A space to conceal or hide something in, and a cover laid over it.—See symbols 362 and 238 : These and the preceding Radical envelope the compounds on the left side.

24. Shih.—Ten, the Chinese call it a complete number ; perfect, the highest degree ; the superlative. The reasons assigned for the form of this character have a reference to the Chinese *Dual Power* Philosophy, which is hard to be understood.

25. Puh.—Represents the longitudinal and transverse veins of the tortoise-shell with which the ancients divined ; hence to divine ; to conjecture, to guess.—See symbol 305.

26. Tsëč.—Instrument or seal made of stone or bone, by which in ancient times Governors were authorized to act ; the bone which articulated with that given, was retained at Court ; the articulation of two bones ; a joint or knot in wood.—See symbol 298.

27. Han.—The overhanging side of a hill, projecting and affording shelter below it.—See symbol 31.

28. Sze.—Deflected, selfish ; perverse ; vicious.—See symbol 353.

29. Yew.—The right hand ; wanting more ; moreover ; still farther.—See symbol 115.

30. Kow.—The mouth ; an aperture ; passage into ; a place of entrance.—See symbol 95.

31. Hwuy.—A boundary that surrounds and defends ; an enclosure that confines.

32. Too.—The ground ; the soil ; earth, one of the five Chinese elements.—See symbol 25.

33. Sze.—A scholar ; a learned man ; a moral philosopher ; a magistrate.—See symbol 347.

34. Che.—To follow and push on the legs from behind.

35. Suy.—To entangle the legs, and cause to walk slowly.—See symbol 65.

36. Seih.—The moon sinking below the horizon ; the evening.—See symbol 11.

37. Ta.—Large ; great ; to enlarge, to *greaten* ; much ; very ; dignified ; magnificent.—See Rad. 80.

38. Neu.—Female of the human species ; a girl ; a woman ; a daughter.—See symbol 75.

39. Tsze.—A child ; progeny ; a son ; an heir ; an appellation of learned sages ; a spot ; an euphonic particle.—See symbol 73.

40. Mëen.—A covering, such as is afforded by a house, or any other sort of dwelling place.—See symbol 222.

41. Tsun.—Tenth part of a Chinese cubit ; rather more than an inch, formed from hand and a line at the wrist where the pulse was felt, about a *Tsun* distant from the root of the thumb.—See symbol for Hand 115.

42. Seaou.—Little ; small ; mean ; petty ; contracted.—See symbol 340.

43. Wang.—A lame crooked leg ; distorted, irregular edge : formed from the 80th symbol with one leg crooked.

44. She.—The symbol man (54 and 72) laid prostrate ; a dead body ; an effigy.

45. Chě.—A plant striking its roots into the ground, and sprouting up; a sprout; a bud.

46. Shan.—A hill; a mountain; wild, undomesticated.—See symbol 27.

47. Chuen.—Streams of water flowing; a concourse of streams; a channel for water.—See symbol 62.

48. Kung.—The appearance of regularity, as work performed by an artificer; workman; mechanic; art; workmanship.—See symbol 220.

49. Ke.—Symbol for man's belly; one's self; selfish; private; united with the appropriate pronouns, makes myself; himself; herself; yourself.—See symbol 348.

50. Kin.—A piece of cloth or napkin; a covering for the head; bonnet; hat; cap.—See symbol 323.

51. Kan.—A shield; to fend off; to oppose; to resist; to seek; to obtain from.—See symbol 282.

52. Yaou.—Slender; delicate as a new formed infant; minute; subtile.—See symbols 350, 351.

53. Yen.—The covering of a piazza by the side of a house, entirely open on one side.—See symbol 223.

54. Yin.—Walking in a circuitous path; long journey.

55. Kung.—The two hands joined together to support something, or held up to present something; modern form of symbol 118.

56. Yih.—An arrow with a string attached to it, to pull it back; to take possession of; to shoot at, or seize; take; catch.—See symbol 276.

57. Kung.—A bow to shoot with; cover of a carriage bent like a bow; a certain land measure.—See symbol 278.

58. Ke.—A hog's head or snout.—See symbol 152.

59. San.—Feathers of birds; plumes for ornament; long hairs.

60. Chih.—A small step or pace made with the left foot; to walk.—See symbol 140.

61. Sin.—The human heart; the heart, affections, mind, will, intentions, motive; the middle of; inward.—See symbol 114.

62. Ko.—A spear or lance; arms, military weapons.—See symbol 277.

63. Hoo.—A one-leaved door; an opening; an aperture; an orifice; principal person in a family; master of a ship or boat.—See symbol 226.

64. Show.—The hand; the fore arm; to handle.—See symbol 115.

65. Che.—The hand pulling off a branch; (See Rad. 29.) a branch; to branch off as posterity; to diverge. To grasp or take hold of. A certain measure.

66. Puh.—A slight stroke or touch with the hand; to apply the hand to.

67. Wăn.—To draw lines; to paint a picture; to make an elegant representation of; an assemblage of colours. Hence, letters; literature; fine composition. Veins on wood or stone; the ripple on water; fine; elegant; ornamented; the *civil* service.

68. Tow.—A certain containing measure; name of a star; Ursa Major, which is worshipped.—See symbol 267.

69. Kin.—An axe or hatchet to fell timber; the Chinese pound, called by Europeans a catty.

70. Fang.—Supposed to be derived from laying two boats regularly alongside each other; *squaring* them, hence, square, regular; correct; but having corners that do not admit circular motion; hence, unaccommodating. A region; the points of the compass; a path or way to; a means; method of doing; a particle connecting the means and the end; a thin deal; a written document; a medical prescription.—See symbol 240.

71. Woo.—Destitute of; wanting; not.

72. Jih.—The sun, the day; a day.—See symbol 6.

73. Yuě.—The mouth, and the breath coming out; hence to speak; to say; to designate; to call or denominate.—See symbol 95.

74. Yuě.—The moon; a lunar month.—See symbol 8.

75. Muh.—A tree, wood; one of the five elements of the Chinese; stiff; unbending.—See symbol 181.

76. Kēen.—To represent the breath coming forth when gaping and yawning; a want of animal spirits, want, deficiency, to owe; to be wanting to; to be in debt.

77. Che.—Intended to represent the lower part of the foot; to stop; to desist; to be still; to abide or remain in; to close doing; to discontinue. To cause to stop; to impede.—See symbol 134.

78. Tae.—The ends of rotten bones; the opposite of whatever is good; perverse, rebellious, vicious; bad.—See symbol 112.

79. Shoo.—A military weapon of the spear kind; the handle of a spear: to strike; to kill.

80. Woo.—A prohibitive particle forbidding the doing of; formed from *a bar* across woman's breasts, to stop her.—See symbol 78.

81. Pe.—Two spoons regularly laid on a table; to compare; put in order; classify, collate. Nearly related; contiguous; to reach or extend to.—See symbol 262.

82. Moon.—The hair of brute animals; the short hair on the human skin; feathers; down; nap on cloth; grass, herbage, corn growing, which is the hair of the earth.—See symbol 167.

83. She.—A family name; title of a clan.

84. Ke.—Vapour, or light floating clouds; air; breath; living principle.—See symbol 5.

85. Shwuy.—Water; a stream or piece of water; a tide; a voyage.—See symbol 38.

86. Ho.—Flame ascending; fire; heat; fever; to burn. The first of the five elements.—See symbol 18.

87. Chaou.—The talons of a bird; the claws of a quadruped; the fingers and nails: to claw; to scratch; to tear to pieces; to lay the hand upon; to seize.—See symbol 175.

88. Foo.—Ancient form represents a *hand* holding a *staff*; hence the head of a family; a father; a title of respect to aged people; modified by other words, applies to ancestors, uncles &c.

89. Heaou.—To lay across; to blend; to imitate; to comply with the wishes of other persons.

90. Chwang.—According to some, this Radical is the representation of a splinter of a tree; hence a board; a couch to rest upon.—Symbol 205.

91. Pëen.—The reverse side of the preceding character; a splinter; a fragment; a bit; a slip of; petal of a flower; a leaf of tea; to break asunder; to divide; to judge.

92. Ya.—Originally intended to represent a tooth; any thing that juts out like a tooth; a bud.

93. New.—Horned cattle; cow; buffalo; large victims.—Symbol 145.

94. Keuen.—A dog; general term for the canine race.—Symbol 154.

95. Heuen.—A sombre colour, called sky colour; the reasons given for the character by Chinese writers, refer to the sky; sometimes called a darkish colour, with a mixture of yellow; sombre; deep; still; profound; silent; the god of the North, who is represented entirely black.

96. Yuh.—A certain whitish stone; precious stone; gem; beautiful; precious; valuable; rich, when applied to food.—Symbol 50.

97. Kwa.—Ancient form intended to represent the growing of melons, cucumbers, and gourds.

98. Wa.—Curved representation of a tile, (Symbol 244); generic name for tiles of every kind; bricks, and burnt earthenware.

99. Kan.—The *mouth*, and *something* delicious in it, (Symbol 99); sweet to the taste; pleasant; agreeable; voluntary; pleasurable; specious.

100. Säng.—From *earth* and *plants growing* out of it.—(Symbols 25 and 215.) To produce; to bear; to grow; living. To excite; to cause; to be. New; unripe; not cooked, or under cooked. A male performer on the stage.

101. Yung.—According to some writers, this radical is from *to divine*, and *the middle*. (Symbols 305 and 308), in order to find out the *use* of; hence to use; useful; to apply; to employ as the instrument of; by; with; to exercise; to partake of.

102. Tëen.—A piece of cultivated ground; a field; to cultivate; to hunt; name of an office; of a divinity; of a district, &c.

103. Seu, Soo, and Peih.—This Radical is formed from the 133d Symbol, and denotes the foot; a measure of pieces of cloth or silk; used in the sense of a piece or roll of silk. Read in the sense of right; correct.

104. Neih.—Formed from symbol 371, and intended to represent human beings leaning against a wall, or that which supports them; implying *debility*, *sickness*; the Radical of the names of *diseases* of every kind.

105. Pö.—Formed from the symbols 134 and 135, placed together; to drive aside with the feet, which are consequently spread out; some say, two men standing back to back.

106. Pih.—The colour of the west; white; pure; disinterested; freely; clear; manifest; obvious; to manifest or make clearly understood. To write *whitely*, is to write erroneously.—Symbol 354.

107. Pe.—Formed from symbol 131. The skin; the bark; the peel; a wrapper or case. To skin.

108. Ming.—Formed from symbol 254. Vessels which are used in eating or drinking; crockery, and earthenware; dishes; all manner of household utensils.

109. Muh.—Derived from the 90th Symbol. The eye of a living creature; that which directs; the head or principal person; the index of a book.

110. Mow.—Derived from symbol 281. A spear or barbed weapon; a weapon with three hooks.

111. She.—From symbol 280. An arrow; a dart; swift as an arrow; straight forward and true to the mark. Not altering what one has said. To vow; to swear; name of a star; a surname.

112. Shih.—From symbol 32. The bones of mountains; stones, rocks. A certain measure for grain and liquids; name of a star, and of a district; a surname.

113. She.—From symbol 22. A sign from heaven; a declaration of the will of Heaven. To declare, to manifest. Declaring; proclaiming; telling to inferiors; a surname. The Radical which refers to gods; spirits; rites and sacrifices.

114. Jow.—The ancient form of this Radical was intended to represent the paw of a fox treading on the ground; the print made in the ground by the foot.

115. Ho.—From symbol 207. Grain in general; paddee or rice growing. Agreement; harmony; a surname.

116. Heuě.—An earthen house, or cave anciently used as a dwelling; a den; a cavern in the earth. A lurking place for animals or men. A sinus in the human body; a hole; to make a hole; to dig out.

117. Leih.—From the 82d symbol. Man standing erect on the ground; to erect; to establish; to form or fix; to place in order, or each in its own station; as trees in a forest; to arrange, to effect, to accomplish; the point of time when any thing takes place; soon, speedily; the name of a carriage.

118. Chuh.—The symbol 211. The arundo bamboo; and the nastus or solid bamboo. The bamboo reed or cane; a thin slip of wood to write on; one of the eight sonorous substances of the Chinese.

119. Me.—Symbol 209. Grain that has been husked; rice; the seeds of plants that resemble grain in external appearance.

120. Sze and Meih.—From symbol 311. Silk; silk threads; fine, small.

121. Fow.—Symbol 245. Earthenware vessels; crockery.

122. Wang.—From symbol 327. A net for catching animals of any kind; a net either literally or figuratively; confounded; entangled; impeded. A negative.

123. Yang.—From symbol 150. A sheep, or goat; also the Capra and Antelope.

124. Yu.—From symbol 174. Birds with long tails; the wings of a bird; feathers. One of the notes in music.

125. Laou.—From *hair* (symbol 167), and to *change* (symbol 71), intimating that the hair is turned grey; hence, an old man; aged; venerable. A person aged 70 years.

126. Urh.—Soft hair on the side of the cheek ; a whisker ; a connective particle.
127. Luy.—A crooked piece of wood for turning the clod ; a ploughshare.
128. Urh.—The ear ; see symbol 94. An ear or handle on the side of the vase : an euphonic particle.
129. Yuh.—See symbol 124. The hand grasping an ancient style. A style ; pencil or other instrument with which to write or draw. A particle beginning a sentence ; forthwith ; then ; accordingly.
130. Juh or Jow.—See symbol 100. Flesh ; fleshy ; carnal ; soft ; fat.
131. Chin.—See symbol 345. Any man who serves another ; a servant in a family of distinction ; a servant of the Crown ; a statesman.
132. Tsze.—From symbol 23. Denotes *from* a time or place ; one's *self* ; joined with the 49th Radical in the same sense.
133. Che.—Derived from the 178th Radical. Arriving at a certain point ; to ; at ; the extreme limit ; the superlative degree ; very. The limit of the sun's course north and south ; the solstices.
134. Kew.—See symbol 246. A mortar in which to pound grain.
135. Shě.—See symbol 98. The tongue ; the hook of a clasp ; the tongue of a bell.
136. Chuen.—Derived from symbol 67. Turned back to back ; impelled different ways ; uncertainty ; error ; erroneous.
137. Chow.—A boat, or rather vessel that swims on the water ; to put into and carry ; to transport to another place. See symbol 240.
138. Kăn.—From *eye* and to *compare*. Looking at with determined opposition and defiance ; a limit or stop to ; firm ; fixed.
139. Sih.—See symbol 301. Colour changing in a person's countenance ; colour ; quality ; description or kind of persons or things ; pleasure ; appearance ; manner.
140. Tsaou.—Herbage ; grass ; wild plants and herbs ; careless ; heedless ; in a coarse manner ; the running hand ; to cut plants. See symbol 213.
141. Hoo.—See symbol 188. A tiger ; some say, the streaks on a tiger's skin.
142. Chung and Hwuy.—See the 180th symbol. Insects, worms, reptiles, including testudines ; lizard ; serpent and frog species. A living creature.
143. Heuě.—See symbol 285. The blood of victims offered in sacrifice ; the blood of any animal.
144. Hing.—See symbol 140. To walk ; to go ; to do ; to effect ; the actions ; the conduct. Read Hang ; a place in which one walks ; a row or column ; a mercantile warehouse ; a series or order of persons.
145. E.—See symbol 317. Garments for the upper part of the body ; clothes ; a cover ; cloak or case of almost any kind ; a shell or skin of fruit. To clothe ; to cover with garments.
146. Hea or Ya.—See symbol 328. To cover over from above ; to overshadow ; from this character the west is formed.

147. Këen.—From *man* and *eye*; to see; to notice; to observe; to perceive; to be impressed by; to be the recipient of.

148. Keö.—A horn; to push with the horn; a corner; the fourth of a thing; a proper name.—Symbol 168.

149. Yen.—See symbol 100.—A word or sentence; words; discourse; to speak; to express.

150. Kuh.—From *water* issuing out of a *mouth* or passage; a valley; an empty space; a cavern in the earth.

151. Tow.—See symbol 257.—Leguminous plants; peas or beans.

152. Che or She.—Symbol 151.—A pig; a hog or swine.

153. Che.—See symbol 162.—Crawling reptiles; insects destitute of feet; worms.

154. Pei.—A pearl oyster shell; valuable; precious; anciently the circulating medium instead of money.—See symbol 185.

155. Chih.—From *man* and *heat*; the naked body; a carnation or flesh colour; vermilion.

156. Tsow.—From symbols 81 and 134.—To walk; to go swiftly; to run or go hastily, as from fear or humility; to cause to go away.

157. Tsh.—See symbol 133.—The foot of a human being; the foot, literally or figuratively; one foot following another; successive accumulation; full; sufficient; enough; to make up a deficiency; to complete.

158. Shin.—See symbol 56.—The body of any animal; the trunk of a tree; the hull of a ship; used for the pronoun I.

159. Chay and Keu.—See symbol 239.—A wheeled vehicle; cart or carriage, or wheelbarrow; to cart, or carry in a cart.

160. Sin.—Acrid; distressing; severe labour; bitter toil.—Symbol 284.

161. Shin.—To excite motion; time which is measured by the motion of the sun, moon, and stars; the Chinese hour from seven till nine in the morning.

162. Chö.—See symbol 139.—Going on swiftly by the course of the road.

163. Yih.—See symbol 235.—A city; a town; a royal city; an enclosure within walls; placed on the right hand side of the component parts.

164. Yew.—See symbol 264.—New wine; matured; finished; old grain fit to make wine; elegant, applied to nature; the hours from five to seven in the evening.

165. Pëen.—See symbol 366.—To separate; to divide; to tear asunder.

166. Le.—From *a field* and *earth*; a Chinese mile; about $3\frac{1}{2}$ make an English mile; a lane in a village.

167. Kin.—The dots represent pieces of *metal ore* in the *earth*; metal of any kind; *the metal*; gold; yellow colour; firm; hard.

168. Chang.—Derived from symbol 359.—Long, in respect of space or time; senior; aged; superior; to lengthen; to extend.

169. Mun.—From symbol 227.—A door; an entrance; a way by which to enter; a division or class of persons or subjects; of one way.

170. Fow.—Derived from symbol 29.—A mound of earth or hill; side without rock; large; fat; abundant; numerous; concourse.

171. Fae.—To reach or extend to; to come up to a certain point of time.—From the symbols *hand* and *tail*, 115 and 168.

172. Chuy.—Birds with short tails.—Symbol 172.

173. Yu.—Rain; to rain.—See symbol 15.

174. Tsing.—This Radical is formed from the 100th; plants growing out of the ground; and the alchemist's symbol 52, referring to the application of heat to make plants grow. The colour of plants when first growing out of the ground; a light green; sky colour; azure; wan; pale.

175. Fei.—Taken from the symbol 177.—To fly; birds flying off in opposite directions; to oppose; opposition to what is right; wrong; vicious; indecent; false; to reprehend; a particle of negation; not; not good; not real.

176. Mēen.—A representation of the human face.—See symbol 87.—The face; the surface; the first appearance of things; the front; towards.

177. Kih.—See symbol 166.—The ancient character was intended to represent the hide of a quadruped hung up, in order to dress it, by taking off the hair; to take the hair off the hide; untanned leather; to alter or change the state of.

178. Wei.—From the 67th symbol.—Two perverse men bound with a thong, back to back; soft hides of which thongs are made; dressed leather.

179. Kew.—From a *line* representing the earth; and upright lines denoting *leeks* or scallions; the allium species.

180. Yin.—Derived from the 101st symbol.—Sound; news, or intimation of; the notes of music.

181. Hěě.—From the 86th and 54th symbols.—The head of a human body; a numeral of bundles of paper and of books.

182. Fung.—The breath of nature; the air in motion; wind; afflatus, (See symbol 181). Spirit; feeling; temper; usage; custom; to scatter or disperse as by the wind; to diffuse instruction, or affect by example.

183. Fe or Fei.—See symbol 177.—Birds flying; to go with the speed of flight.

184. Shih or Chih.—Some think this Radical is from symbols 260 and 335.—To eat or drink; to feed. Read Sze, food; to give food to.

185. Show.—From the 85th symbol.—The head; the chief; to head; to go forth, foremost. The beginning; the origin of; of chief importance; the first or headmost; to come forward first.

186. Heang.—Derived from symbol 260; others think it from *grain* and *sweet*; sweet-scented as plants; fragrant; incense; effluvia contained in the air; smell; odour.

187. Ma.—From symbol 149.—A horse. A proper name.

188. Kuh or Kwuh.—From symbol 111.—A bone; the fibres of plants.

189. Kaou.—From symbol 231.—High; lofty; eminent; elevated; a high degree of; excellent.

190. Peaou.—From symbols 359 and 106.—Long hair ; bushy hair.
191. Tow.—From symbol 117.—To fight ; to contend in battle.
192. Chang.—From symbol 263.—A species of wine used in libations to the gods, to cause their descent ; fragrant wine.
193. Kih.—From symbol 147.—A vessel with three feet to contain grain ; a tripod ; an earthen vase or urn ; nine-tenths of a cubit ; the circumference of a man's arm.
194. Kwei.—From the symbols *man*, *crafty*, (353) and an *unnatural head*.—A demon ; the shade of a dead human being ; a ghost ; a devil ; an evil spirit ; an imp ; a genius ; a fairy : wicked and injurious to human beings ; crafty ; intriguing.
195. Yu.—From the 184th symbol.—Fish, of any kind. The name of a horse, and of a place ; a surname.
196. Neaou.—From symbol 169.—A bird ; the feathered tribe.
197. Loo.—From symbol 53.—Salt land ; natural salt.
198. Luh.—From symbol 161.—A deer ; the timid animal.
199. Mih.—The bearded grain ; wheat or barley. The reason of this formation of the character puzzles the Chinese etymologists ; some derive it from the symbol 207 and the 65th, the one referring to the ear, and the other to the stalk.
200. Ma.—From symbols 217 and 223.—The plant that is prepared under cover ; hemp ; flax.
201. Hwang.—From the symbol *field* (35) and the ancient symbol *flame* (119). The colour of clay ; yellow.
202. Shoo.—From the symbols *grass* (207) and *rain* (15) abbreviated.—A plant upwards of ten feet high ; black ears, and round seeds ; a species of millet.
203. Hih.—From the symbol 20.—Black ; dark ; dull ; obscure ; a dark spot.
204. Che.—From the symbol 329.—To embroider with the needle ; a sort of embroidered cap used in religious ceremonies ; variegated ; embroidery.
205. Mǎng, Mǐn, and Mēen.—From symbol 182.—A frog or toad ; a sea tortoise.
206. Ting.—From the 251st symbol.—A tripod, with ears or handles ; steady ; firm ; to set up ; to establish.
207. Koo.—From a sort of stand, (as symbol 254), on which a drum is laid ; and the 66th Radical, a hand striking it. A martial instrument of music made of leather ; a drum ; to drum.
208. Shoo.—From symbol 164.—The mus species ; rats and mice ; the squirrel and the rabbit are included among the Shoo.
209. Pe.—The nose ; the first or origin of ; from an idea that the nose is first formed : to bore or make a nostril. From symbol 93, the lower part of the character only giving sound.
210. Tse.—According to some, the ancient symbol denoted the even surface of a corn field ; hence, even ; regular ; to arrange in order ; all together, or at the same time.
211. Che.—The teeth ; the mark of age. From symbol 97. To arrange or sort in their proper place, according to age.

212. Lung.—From the symbol 157.—The draco or dragon ; the lacerta species ; the alligator. Metaphorically applied to things pertaining to the Sovereign of China. The dragon's throne denotes the Emperor's throne.

213. Kwei.—The tortoise ; the chief of all animals having mail.—See symbol 183.

214. Yō.—A musical instrument made of reeds or tubes ; a certain measure.—See symbol 293.

Most of these Radicals are employed as names of persons, places, and things ; which the scope of the passage in which they occur will shew.

The *c* attached to the small characters in the Table of Radicals, denotes that the principal character assumes that form, when *compounded* with other characters, or parts of characters.

EXTRACTS FROM CHINESE AUTHORS.

BEFORE inserting a few quotations from Chinese Writers, we shall briefly remark, that the syllables which constitute the Chinese language, never undergo any change or inflexion, such as is occasioned in western languages by the number, case, and gender of nouns ; or the mood, tense, and person of verbs. All these circumstances of speech are ascertained either by the scope of the sentence, or by separate particles. The right order of words in a sentence is the only thing to be learned. Whilst this gives great simplicity to the grammar of the language, it perhaps gives it a rather dull appearance of sameness when written in alphabetic characters.

The Chinese usually divide their words into three classes only, *viz.* “dead words,” by which they mean the names and qualities of things ; secondly, “living words,” by which they mean those which denote action or suffering ; and, lastly, words which they denominate “auxiliaries of speech.” But their nouns and adjectives may generally be used as verbs without undergoing any change, as a *lord*, to *lord* it, or be the lord over it ; a *king*, to *king* it, to be king over a country ; the *middle*, to *middle* it, or hit the middle ; *large*, to *large*, or enlarge it ; *black*, to *black*, or blacken it, and so on.

The styles employed by Chinese Writers are very different. The ancient style found in the writings of Confucius and his disciples ; the style of grave historians ; the style of Government documents ; of prize essays ; of poetry ; of works of fiction, such as historical novels ; the didactic style ; and that which is colloquial, all differ less or more from each other.

- I. E tsih jin che sin, tsih ke,
tsih kwa kwo :
E shoo ke che sin, shoo jin,
tsih tseuen keaou.*

* See the Lithographic Plate.

Free Translation.

“ With the same heart or feeling that you reprove others, reprove yourself; and you will commit few errors :

“ With the same heart that you excuse yourself, excuse others; and you will preserve entire friendly intercourse.”

Verbally.

With reprove man the heart, reprove self; then few errors: with excuse self the heart, excuse man; then entire intercourse.

II. Jin sāng yih jih, hwǒ wǎn yih shen yen; kēen yih shen hing; hing yih shen sze; tsze jih, fang fuh heu sāng.

Free Translation.

A man who lives one day; if he hear one virtuous word; or see one virtuous action; or perform one virtuous deed, then this day he has not lived in vain.

Verbally.

Man live one day, if hear one virtuous word; see one virtuous action; act one virtuous business; this day then, not empty live.

III. Jin jǒ nēen nēen wei shen, le wuh, tse jin; pēen she Tēen Te che sin yay. Joo chay yew luh fǎ—yih chay, hǎng tsun fang pēen, urh chay, keuen jin haou heǒ; san chay, tsoo jin shun yuen; sze chay, kēen jin kew nan, tsung yung hoo che; woo chay, kēen jin she tse, Chuen yang tsan mei; luh chay, yu gǒ peih choo; yu jin kung lǒ.

Free Translation.

“ If every thought of man be virtuous; if he confer benefits on creatures generally, and supply the wants of man, then does he possess (or exemplify) nature's heart.

The learned sect have six rules :—

First—To preserve continually a spirit of conveniencing others.

Second—To advise persons to love learning.

Third—To assist men in redressing grievances, or asserting their rights.

Fourth—When a man is seen rescuing the distressed, to encourage and support him.

Fifth—When a man is seen conferring supplies on the destitute, to spread abroad his praises.

Sixth—When vice is met with, to make a point of expelling it; and to rejoice together with others.

Verbally.

Man if thought thought be virtuous ; benefit creatures, supply man ; then is heaven earth 's heart . (The ('s) and the (.) period are separate characters.)

The learned have six laws :—

First place—Constantly preserve *square-convenient*, (a phrase of the Budh sect).

Second place—Advise man love learning.

Third place—Assist man straighten depressed.

Fourth place—See man rescue distress ; excite, rouse, protect, uphold.

Fifth place—See man confer supply ; promulgate, spread, praise, beautify.

Sixth place—Meet vice must expel ; with man together rejoice.

IV. Ching ke, hwa jin.

Free Translation.

Correct your own conduct, and reform others.

Verbally.

Rectify self, convert man.

DETACHED PHRASES.

V. Wo tsing ne keu, keaou ta lae chay le.—I beg you go, call them, come this place: *i. e.* I'll thank you to go and call them to come here.

VI. Ta mun lae tso shin-mo?—They come do what?—What have they come to do?

VII. Ne ke she shih fan?—You what time eat rice? *i. e.* when do you dine?

Kin wan.—This evening.

Yew to shaou jin tung shih?—Have how many persons with you eat?

Puh che taou, yew tseih wei, hwan she kew ko.—Not know whether there be seven or nine.

VIII. Ne kaou soo ta, tae wo mae kung-foo-tsze che tseuen shoo.—You tell him for me to buy Confucius's whole books, (or works).

Tsae na le wang mae?—Whither go to buy them?

Tsae sāng ching yew jin mae shoo.—At the provincial city (or capital) there are people who sell books.

IX. Tsēen tēen wo shwǒ kwo ta, yaou ta ming tēen seay soo chang che.—The day before yesterday I spoke to him, that I wanted him to-morrow, to write a few sheets of paper.

Ta tsǒ tēen ke ko tsze, keang how tēen tsae lae.—He yesterday sent a word, saying that he would the day after to-morrow then come.

Tsze she ho yuen koo?—This is what cause?

Wo shih tsae puh sin ta teih hwa.—I really do not believe his words.

Ta so shwǒ teih, wo puh che, she chin teih, she kea teih.—He that which says, I do not know whether it is true, or false.

X. Ming nëen shang pih-king keu kǎng haou.—Next year up to Pe-king go will be better.

Wo kan lae, puh joo tsaou seay keu.—I looking at the matter, think it not so well as earlier a little going.

Kwang tung she wo teih hea lõ.—Canton is my temporary residence. (Chinese “down falling,” for residence.)

Ying-keih-le kwǒ she wo teih pun choo.—England is my original place.

XI. Ta tsze tsung nan pëen hwuy lae, tsew wang se, taou Me-le-këen kwǒ keu, chang keu choo.—He from the South returned, then went West to America, constantly to reside.

SPECIMEN OF CHINESE VERSES.

XII.

E yew so too ;
Tsëen fang pih ke ;
Ching pae tsae tēen ;
Jin mow ho tse.

The mind having an object of scheme,
Employs a thousand methods and a hundred plans ;
But the ruin of all is effected by Heaven,
And human plots,—what do they avail ?

XIII.

Le kow shen mēen,
Lung shay nan pēen :
Chih tso yih shing,
Chow tae tsin këen.

A sharp mouth, and virtuous face ; (specious loquacity and fair looks disguise a man: so)
The dragon and serpent are with difficulty distinguished (by their appearance) ;
But when once they make a noise,
Their ugly form is fully discovered.

XIV.

Ta jin koo yew sin,
Yu yih nǎng tsun tǒ :
Tsëen ke yu wan kwan,
Yih haou puh cha tsǒ.

Other men doubtless have designs ;
I also can calculate :
Their thousand springs, and ten thousand pieces of machinery,—
I mistake not the least of them.

XV. Keuh jin taou choo, keae keën keaou,
 Kwei sze tsung lae, chih cha mow,
 Ke leaou Tëen sin, yuen yew ting;
 Kung laou ning yuë, hea kin kow.

Crooked men every where, all are crafty,
 Fraudulent Literati heretofore, do nothing but plot;
 Know they not that Heaven's heart is originally fixed;
 And in their fruitless toil to rake up from the water, the moon's shadow, they will
 eventually drop, and lose their golden hook.

XVI. Nung shang sën tsin chuen; tsey how we tih chuh.—The husbandmen
 and the merchants first entered the ship, but afterwards could not get out.

PHRASES FORMED FROM THE PRECEDING CHARACTERS.

^{42*} ³⁰
 Seaou kow.—A little mouth, or small aperture.

⁹ ³⁰
 Jin kow.—A man's mouth; or the mouth of a human being.

⁴² ¹⁸
 Seaou taou.—A small knife.

⁹ ¹⁹
 Jin leih.—Human strength.

³⁷ ⁴⁶
 Ta shan.—A great hill.

¹⁰⁹ ¹⁹
 Muh leih.—The strength of the eye.

⁹ ¹⁹ ²²⁸ ³⁷
 Jin leih puh ta.—Man's strength is not great.

²⁴³ ^{250a} ⁹ ²⁸⁴
 Yew san jin lae.—There are three persons come.

¹ ³⁷⁶ ⁹
 Yih tsëen jin.—A thousand men.

²⁷⁹ ³⁹³ ²⁸⁷ ²⁸⁹
 Ne năng tso mo.—Can you do it?

²⁷⁷ ²⁸⁷ ²²⁸ ²⁸⁴
 Wo tso puh lae.—I cannot do it.

²⁷⁹ ²³² ²⁸⁸ ²⁸⁹ ²⁸⁷ ²²⁸ ²⁸⁴
 Ne wei shin mo tso puh lae?—Why can't you do it?

²⁴³ ²⁸⁸ ²⁸⁹ ⁷⁰ ²⁴⁵
 Yew shin mo fang fă.—What method, or means, is there (of effecting the end?)

* The figures refer to the Chinese characters: the Student can easily refer, and write them out for himself.

THE symbols given in the preceding pages, and which constitute the first principles of the Chinese Language, were, we believe, never before printed in Europe. The keys, or radicals, have often been given; but not traced to the reasons of their formation, derived from the symbols. The sketch of the construction of the language thus presented to the general reader, will fully enable him to form a correct opinion of the principles of the language; although it will not enable him to judge of the degree of perspicuity and force with which the Chinese language can convey ideas. From the four hundred and twenty-five characters contained in the Plates, when variously located, a great many human wants and wishes may be expressed.

The symbols, radicals, &c., onward to the IXth Plate, were delineated by the hand of an artist, who did not know the language; and in some instances, although the characters are perfectly legible, that minute accuracy of line which the Chinese *pencil*, in the hand of a native writer would give, is not attained. The three last Plates were written on the lithographic transfer paper, with an European *pen*, which can never write the Chinese characters elegantly; although it can form them sufficiently well to answer every useful purpose.

This, we believe, is the first attempt in England to apply the lithographic press to Chinese characters; a use of it which, in the opinion of several Chinese scholars, is likely to be very beneficial, not only in Europe, but also in Asia. In St. Petersburg and at Paris, Chinese books in the original have been printed in this manner: and should the study of Chinese increase, there will arise more encouragement to writers and printers to perform the work with accuracy and elegance.

The knowledge of Chinese in Europe has been gradually increasing for nearly 200 years; and as most of the works concerning China and its language are either scarce or voluminous, we shall insert below a list of the principal ones, for the information of the Readers of this Miscellany.

LITERATURE OF THE CHINESE.

KNOTTED cords were, it is said, originally used in China to signify the intentions of Rulers, and to be in some degree the signs of ideas.

The next step towards improvement was made by Tsang-hëë, who is represented in Plate V. with his four eyes, and who lived, they say, about 2600 years B. C. He, observing the appearance of a certain constellation, the veins on the shell of a tortoise, and the print of a horse's foot, first conceived the idea of forming letters. Bamboos pared thin were first used to write upon; cloth, or silk, was next employed: and about the first century of our era paper was invented. The original pencil was the point of a stick, which was dipped in a liquid ink: hair pencils existed so early as 300 years B. C. About A. D. 600, solid squares of ink were invented; and during the tenth century the

art of taking off, on paper, an impression from an engraving was discovered ; and hence the Chinese wooden stereotype printing arose.

I. *The Literature of China* consists of the writings or compilations of the ancient moral philosophers of the age of Confucius* (B. C. 500) ; with numerous notes, and comments, and paraphrases on the original text ; with controversies concerning its genuineness, the order of particular words or phrases, and the meaning of obscure passages. The text of the *Woo-king*, which name denotes *Five Sacred Books* ; and of the *Sze shoo*, or *Four Books*, which were compiled by *four* of the Disciples of Confucius, and from which circumstance the books receive their title ; contain the doctrines and precepts which their master, Confucius, approved and communicated to them. In respect of external form, the *Five Books* (*Woo-king*) of the Chinese, correspond to the *Pentateuch* of Moses ; and the *Four Books* (*Sze shoo*), in respect of being a record of the sayings of a Master, compiled by *Four Disciples*, have a slight resemblance to the Four Gospels. But the contents—how different ! With the exception of a few passages in the most ancient part of the *Woo-king*, which retain seemingly something of the knowledge which Noah must have communicated to his children, the rest appears a godless system of personal, domestic, and political moralities, drawn only from the pride of the human heart, or the love of fame, or present expediency. The sanctions of the Eternal and Almighty God, arrayed with every natural and moral perfection ; wise and good, and just and merciful ; and the fears and the hopes of immortality ; and the grace of a Saviour ; are wholly wanting in these ancient Chinese works.

II. In the more serious parts of Chinese literature may next be placed, *Histories of China*, and of its domestic and foreign wars ; especially with the Huns and the Tartars, which are voluminous ; and generally written in a grave style, interspersed with remarks on the persons and occurrences which pass in review ; and occasionally an attempt is made to trace effects to the causes supposed to operate in the Dual System of the Universe, which they have gratuitously assumed as true ; and by which system of materialism, they imagine both the physical and moral world are influenced.

The Chinese Historians place their Deluge about 2200 years B. C., and carry back their antediluvian traditions concerning their great ancestor *Fuh-he* (Fo-hi) ; and *Neu-wo*, who melted stones, and repaired the heavens, to about the year 3200 B. C. Whether *Neu-wo* was a man or woman, they know not ; for they say, that although the character *woman* enters into the name, there were not at that time any letters, and therefore the character now used proves nothing.

Indeed, in the time of Confucius, the leaves of Chinese books were still rude slips of board, having equally rude symbols marked with red ochre.

Choo-foo-tsze, and other Chinese historians, have not much confidence in the records

* This name is in Chinese pronounced Kung foo tsze ; the Catholic Missionaries latinized it, and made it Confucius.

of those remote times ; and consider all legends beyond that period, as undoubtedly fabulous.

There may be some truth in the traditions of great events, and the existence of famous persons, anterior to the age of Confucius ; but certainly not much dependence can be placed on particular dates, or minute circumstances, which, as Choo-foo-tsze says, subsequent historians have " pushed up " to that period, for the sake of embellishment.

III. Historical Novels constitute a favourite department of Chinese reading : other Novels delineate the characters and manners of persons in private and domestic life ; which species of writing was originated by a desire of one of their monarchs, who could not mix with the people, to have their characters drawn, and their conversation and pursuits exemplified, for his own use. Some of these compositions describe the vicious and profligate part of mankind, in a manner that is offensive to decency ; hence there are fathers in China who disallow all Novel-reading ; and the licentious Novels are prohibited by law ; but, like the laws against gaming, and opium smoking, this law is very laxly executed ; and is not violated more by any class of the community, than by magistrates, Government clerks, and Police runners. Very few of the Chinese Novels are of the Romance kind.

IV. The press of China produces also dramatic works ; which, like the Novels, are generally published under fictitious names. Neither the one nor the other is considered a respectable department of literature.

V. The Poetry of China consists chiefly in short compositions, expressing the tender or mournful feelings of the human heart ; or descriptive of rural scenery.

Of that Poetry which is set to music, their dramatic compositions contain a considerable portion ; and their popular songs come under the same class. The candidates for Government offices are examined in the composition of verses ; which practice is opposed by some Chinese writers as useless, but defended by others, who argue, that Poetry leads to an acquaintance with the passions or feelings of human nature ; and as these must be consulted by every man who would well-rule human nature, Poetry is a proper study for the Monarch, the Minister, and the Magistrate. This is in accordance with the precepts of the moralizing politicians of China, who always maintain, that none can govern well or durably, but those who win the people's hearts, by an adherence to the principles of equal rights, and a clement justice.

The Chinese, we believe, have nothing that can be called Epic Poetry. The most ancient poetical compositions were a collection of popular songs, made at the request of Government, in order to ascertain the popular feeling, which, as has already been hinted, the Chinese Monarchs have generally thought it right to consult.

Although the ladies of China are not usually literary, there are exceptions ; and in an educated family, the writing of verses, from a theme given at the moment, by one of the party, is practised as an amusing trial of skill.

The triennial odes composed at the public examinations, which obtain the prize

of a certain rank, and eligibility to office, are usually printed and published. And these specimens of versification, together with the prize essays written from themes extracted from the ancient books already noticed, are almost the only new publications in China at the present day. The Literati of China, now existing, are either candidates for office, who go through the prescribed routine of studies; or laborious compilers of the sayings of others.

VI. And the *Collectanea* of appeals or remonstrances from public officers; and of the opinions of philosophers; and of the disputes of controversialists; and the endless *et cætera* of Compilers, constitute another class of literary compositions.

VII. Geographical and topographical works are also abundant; the first named very imperfect; the latter very voluminous and minute; marking every tomb and temple, and hill and dale, with the utmost exactitude; all of which detail interests the natives of China, but is tiresome to the inhabitants of Europe.

VIII. Medical books, containing the theory and practice of the Art, are abundant in China. They have great confidence in the theory of the Dual Powers, which is introduced into this department of science and literature; and rely much on the recorded Recipes of eminent practitioners.

In Works on Medicine, the best notices of natural history, whether belonging to the animal, mineral, or vegetable kingdoms, are contained. In the medical works of China are to be found the doctrine of the circulation of the blood round the human system; the use of Glauber's salts, and of mercury, in ordinary practice; the last named of which drugs has now, however, fallen into disrepute. The theory of the pulse is in China carried by practitioners to a degree of exactness, which baffles the most careful attention of European surgeons to discriminate. When the Chinese and English practitioners have been seated at the same table, and felt the pulse of the same patient, the one has professed to ascertain symptoms of which the other was unable to ascertain any thing. The Chinese are not at all convinced by the reasoning of the west, that pulses being simultaneous in all parts of the body, the feeling of one pulse is therefore equal to the feeling of more than one; for they suppose that local disease may make a difference.

IX. Astronomical works in Chinese generally fall into the dreams of astrology; and state with wearisome minuteness, lucky and unlucky, felicitous or infelicitous days, and hours, for bathing; for shaving; for commencing a journey; or beginning to sow, or to plant, or to visit a friend, or to make a bargain, &c. &c. They can, however, without the aid of Europeans, foretell eclipses, and state with considerable accuracy other celestial phenomena.

X. A tenth species of composition in China, is the *Wăn chang*, or Prize Essays of many generations, which are preserved and published with care. And

XI. And finally, the moral and religious Essays of the *Three Sects*, *viz.*—those of the Confucian School of atheistical Materialists; those of the visionary Alchymic

School of Laoukeun ; and those of the Hindoo Polytheistic School of Buddha ; in addition to which, may be named the Essays of a sort of Eclectic School, which picks and chooses from, and sometimes blends the other three. The Mohammedan and Christian writers in China have been too few to produce any very sensible impression, beyond now and then a little scorn and philippic, such as is conveyed in the political sermons, read by an official person on the days of the new and full moon, in the several provincial Imperial Halls, before the Governors, Deputy Governors, and Magistrates in each province.

A SUMMARY OF THE CHINESE ANCIENT BOOKS,

Called *Woo-king* and *Sze-Shoo*.

These Books were partly compiled, composed, or dictated by the "Teacher of ten thousand Ages," (as the Chinese call their adored sage, Confucius,*) and embody his opinions and reasonings, concerning certain records, which he found in existence, rudely painted on pieces of wood, fastened together by strings. During his study of some of these, he is said to have worn out five copies, by incessantly turning them over.

The word *King*, applied to the first of these compositions, is the common appellation of Sacred Books, and from an allusion to silk, is intended to denote the *excellency* of them.

The word *Woo*, denotes *Five*.—Of these *Five Sacred Books*:—

I. THE FIRST, *viz.* the *She-Sking*, consists of ancient Love Songs; political Satires in verse; concealed censures of eminent persons; the praises of the virtuous; the regret of soldiers on the frontier; occasional delineations of nature, and expressions of feeling. Among the songs and verses of that remote period there were many of a vicious tendency; and Confucius made the selection which this work contains.

The human *feelings*, they say, when excited in the breast, become embodied in *words*; when words fail to express them, *sighs*, or *inarticulate tones* of admiration, and of other sentiments, succeed: when these *sighs* and *aspirations* are inadequate to do justice to feeling, then recourse is had to *song*; and when the *Song* or *Hymn* is still found insufficient, man inadvertently expresses the intensities of his feelings by the action of his hands, and motion of his feet; or, as the Chinese language expresses it, he "*hands it, gesticulates it, foots it, stamps it.*" The song and the dance are the highest expressions of feeling. The tone of Poetry, they say, whether *tranquil*, *resentful*, or *melancholy*, indicates either the blessing of social order and peace; or the indignation against anarchy and misrule; or the grief felt for a suffering people, under a despotism that precedes the ruin of a Country. Poetry, more than any thing else, moves heaven and earth, and agitates demons

* Confucius lived about 500 years before the Christian era; near the age of Cyrus, Pythagoras, and Solon: about 1000 years after Moses; and 500 after King David.

and gods. Of the odes in this ancient book there are three hundred and one; and for the perusal of them all, Confucius gave in three words, one rule—

“Sze woo Seay”

Thought not depraved:

That is,

Purity of mind.

II. THE SECOND of these *Five Books* is called *Shoo-king*, and is a sort of Chronicle of the deliberations between the Two ancient Chieftains, or Emperors, as they are called, *Yaou** and *Shun*; and the Three Kings, *Yu*, *Tang*, and *Wün*. This work is by the Chinese admitted to be obscure and imperfect. They attribute the obscurity to its antiquity; and its incompleteness, to the fire by which the Tyrant *Tsin-che-hwang-te* endeavoured to destroy all ancient records, for the silly purpose of having himself considered by posterity the first Monarch. The *Shoo-king* originally consisted of 100 Sections, of which only 58 are preserved. They consider this work as containing all the great principles of good government, which emanated from the hearts of those revered Rulers of high antiquity, mentioned above. These principles of the heart, from which the good government of Rulers must flow, they express by four words, which approximate the four English words, “Virtue, Benevolence, Gravity, Sincerity.” These virtues of the heart, they say, in their laconic style, “preserved;—then Order: lost;—then Anarchy.” “Those who purpose to attain the good government of the admired Sovereigns of antiquity, must first seek a virtuous heart, such as their’s was, for that was the source of their happy sway; and it is in vain for modern Rulers to expect good government can flow from vicious hearts.”

After the highest possible encomiums on the Monarch *Yaou*, and specimens of his grave consultations with the Ministers who acted under him, there is given an account of the labours of the divine *Yu*, who repaired the ravages occasioned by the Deluge.

Next come the solemn oaths taken by, and exacted from, the men who rose in arms against the Tyrant *Kěě*; which proceeding is justified by the assertion that the “*People’s hearts and Heaven’s decree*,” are the same: that “*vox populi, (is) vox dei*,” was the doctrine by which they justify the conduct of *Tang*.

In the succeeding Volume, the Monarch called *Woo-wang* acted the same part against the race of Yin, that *Tang* had done against *Kěě*, and so founded the Dynasty under which Confucius lived.

III. THE THIRD of the Five Kings is called *Yih King*, and contains the doctrine of *changes*, or *alterations*, founded on the system of *Dual Powers* in Nature. This system is supposed to pervade universally—“nothing, how great soever, that these principles do not include; and nothing, how small soever, that they do not divide.”

* *Yaou* and *Shun* lived at the time of the Chinese Deluge:—*Yaou* began his reign about 2330; the Deluge recorded by Moses is placed in B. C. 2348. These dates approach sufficiently near to each other, to justify the opinion that the deluge of China, and of Moses, allude to the same great catastrophe.

The following is a slight outline of their System, which has long been known in Europe, and has I believe always been considered unintelligible.

The *first link* in the chain of causes they call *Tae-keih*, "the extreme limit; the ultimate boundary."* As the branches and leaves of a tree are derived from one root; and as the streams of water all spring from one source; so this *Tae-keih* is the *root* and *spring* of all principles and existences. But still neither power, nor wisdom, nor justice, nor goodness, is attributed to the *Tae-keih*. They proceed to say, the *Motion* of *Tae-keih* generates or originates a masculine *power* called *Yang*; the *Rest* of *Tae-keih* originates a feminine *power*, called *Yin*.† From these *two*‡ are derived *four*§ *Seang*, or *images* of things, both physical and moral; and these *four Seang* multiplied by *two*, || make *eight*¶ *Kwa*, or *lineal diagrams*, of the far-famed *Fo-hi* (or *Fuh-he*); and these, in their ever-varying changes, are the images, symbols, or emblems of all existences, states, characters and circumstances. The just proportions of *Yin* and *Yang* produce harmony in the universe, and health in the human system; and also moral harmony, or virtue, in nations, families, and individuals. Excess or defect of either the *Yin* or *Yang* principle, operates so as to produce discord in the universe; anarchy in nations; disease in animal bodies;** and vice in individuals.††

The following is a specimen of Chinese philosophizing on this subject, as given in the *Sing-le*, i. e. "Principles of Nature," published about A. D. 1423.

"In the Universe there are only two things—*Motion* and *Rest*; and these circulate (or alternate) unceasingly: beside these there is nothing else. This alternation of *Motion* and *Rest*, is called *Yih* or "*Change*." (This *Yih* or *Change*, is the title of the ancient work now under review.) But this *Motion*, and this *Rest*, must have a *LE* (perhaps it may be called *Principle of order*), by which they *move* and *rest*. This *LE* is what is called *Tae-keih*." (It may probably correspond to the European term, *First Cause*.)

"People generally think that there must be a bright, luminous, splendid thing (or being)‡‡ there; (i. e. where the *LE*, or *first cause* is:) but these people are not aware that it is originally affirmed, that there is no such thing; for nothing whatever exists, besides a *LE*, that can cause *Motion* and *Rest*." They again say—

"The *Tae-keih* denotes the extreme or utmost limit, beyond which there is no place to go; the most high (or subtile), the most delicate, the most divine, beyond which there is no place to go."—"One writer calls the *Tae-keih*, the ultimate limit, in the midst of

* Premier principe materiel.

† Yang is light and perfection; Yin is darkness and imperfection.

‡ Deux regles fondamentales.

§ Quatre reciproques.

|| From this it is probable Leibnitz derived his Binary arithmetic.

¶ Huit trigrammes.

** Resembles the Brownian Theory of *excitability* or *debility*.

†† A little like Spinoza's "*Ethics demonstrated geometrically*."

‡‡ Spinoza said, "God is not as we imagine him, an infinite, intelligent, happy, and perfect Being; nor any thing but that natural virtue, or faculty, which is diffused throughout all creatures."

illimitableness; by which he expressed, (they say) that in the midst of nonentity, there existed an infinite *LE*."

"This *LE* is called illimitable, from its being impossible to represent it by any figure, because it was antecedent to nothingness; and further, subsequent to existencies, it still always has being."

"It is outside the *Yin* and *Yang*, and still always acts in the midst of the *Yin* and *Yang*; pervading and connecting all existencies. Further, it has no voice, nor smell, nor shadow, nor sound, which can be described."*

Another authority quoted in the same work says:—

"*Tae-keih* is simply the *Le* of Heaven, and Earth, and all creatures. It is not true that, ere heaven and earth existed, this *Le* previously existed. *Motion* generating *Yang*, is simply this *Le*; *Rest*, generating *Yin*, is simply this *Le*. The term *Tae-keih* merely expresses, that in the beginning, this *Le* existed without any other thing; and this *Le* had the power of *Motion*, and generated *Yang*; and when at *Rest*, generated *Yin*."

From the *first Principle* and *Dual Powers*, they pass on to "*KE*," which a French writer calls (*le souffle*; *l'air primogene*), and which the Chinese define as "the grosser substance of existencies."

LE has no figure.

Question—"Was *Le* or *Ke* first?" Answer—"Le was never mixed with *Ke*; but *Le* is that which is *upon*, and adheres to figure; *Ke* is the substratum of figure, or that which inheres. If the *adhering* and *inhering* properties of figure be spoken of, there must be a *previous* and a *subsequent*; but it is difficult or impossible exactly to discriminate."

The Reader cannot help here remarking, that the *First Cause* of this "*Atheistical Pantheistical*" system, whether called *Tae-keih*, or *Le*, has not attributed to it any thing at all resembling the natural and moral perfections of the Deity; it is not the object of esteem, of reverence, of awe, of hope, trust, or of worship; and cannot (although the term *First Cause* may apply to it) be at all considered as equivalent to the all-perfect and ever-blessed God of divine Revelation.

The work *Sing-le*, to which I have referred, contains diagrams representing the *Tae-keih*, the *Yang*, and the *Yin*; and from thence the *five Hing*, or active agents, *water*, *fire*, *wood*, *metal*, and *earth*; these produce and destroy each other alternately, in an endless circle; and have a certain relation to the *four* seasons, and to the *points* of the compass, and to the *colours* of light.

"Existencies that have figure, are the production of *Yin*; divine spirits, or gods, are the emanation of *Yang*. *Five* sorts of Natures are derived from the *virtues* of the *Five* active agents; and from these proceed the distinguishing *features* of goodness, and

* The Chinese, however, delineate the *Tae-keih* by a circle, either entirely blank, or divided by a waving line; one semicircle being dark, and the other light.

of wickedness, of male and of female ; and they become the distinguishing *symbols* of all affairs, and of all occurrences. And by these all the *motions* or *activities* in the universe are blended and mixed ; and from these arise the felicitous and the infelicitous ; and the repentant and the avaricious qualities are produced."

" But *Sages* receive a higher degree of the essence of ornament ; and possess that which is necessary to complete the essential influence or operation of the *Tae-keih*."

" *Motion* and *Rest*, each exerts itself to the utmost ; and *Cause* throughout the Universe, is perpetually operating and pervading, in the midst of silence and rest."

" The ¹*centre* or ²*middle*, ³*benevolence*, and ⁴*excitement*, are what are called *Yang*, and by these the *Tae-keih* operates : ⁵*Correctness*, ⁶*righteousness*, and *stillness*, are what are called *Yin*, and by these the *Tae-keih's* substance is established. These *six* are blended, and form one complete substance, or body ; but *Rest* is always chief Lord : And man is by these established ; and Heaven, Earth, Sun, Moon, and the Four Seasons ; also demons and gods are thus regulated by a power which they cannot oppose" (with impunity).

" The good man's caution, and care, and fear, are the things by which he cultivates (respect for these principles of nature), and is felicitous : the bad man's carelessness, and depravity, and extravagance, are the things by which he opposes (these principles), and is involved in calamity."

To close this, as it appears to me, baseless and atheistical theory, I shall only once more quote the sense of a paragraph in which they consider a relation between natural qualities and moral ones ; " the *Yang* principle, hardness, and benevolence go together ; the *Yin* principle, softness, and *righteousness* are conjoined."

Finally, I may add this singular expression, " *Heaven, Earth, and Man*, have each a *Tae-keih* ; but the *three Keih* are really only *one Tae-keih*."

In this Chinese system of the Universe the gods hold a very inferior place. The *Yin* and *Yang* produced Heaven, Earth, gods and men, and all creatures. On a supposition that the above system, of an inseparable relation between the natural and moral world, is true, the *Yih-king* is explained ; and virtue and vice, as well as felicity and infelicity, are traced to their imaginary relation to the Dual diagrams variously combined. However, in the *Yih-king*, exclusive of the nonsense of the Dual Power system, there are many good sentiments.

In the second volume of the " *Memoires sur les Chinois* " there is given a lineal representation, by a Catholic Missionary, of what he considers the true system of the Universe built on the above absurd theory. He places the Chinese SHANG-TE at the top of his system : next their words for *God* or *Spirit*, and *Saints* : below these are placed the three Chinese Powers, *Heaven, Earth, and Man* : then the *Ke*, which he calls the breath of the Almighty ; and next the *Yin* and the *Yang* ; the *Tae-keih*, the *eight Kwa*, &c.

This writer thinks that the term *Shang-te*, the *Supreme Ruler*, as understood by the ancients, referred to the Almighty God ; in which idea the late Dr. Milne also concurred :

but the Literati of China, from the Sung Dynasty and downwards, have explained away the Theism of ancient writings; and have given them that form of materialism, which the Dual system presents, and which some French writers still call "Pur deisme, ou religion naturelle."

IV. The *Fourth* of the Woo-king consists of rules for regulating behaviour; dress; marriages; mourning; funerals; sacrifices; village feasts; prescribed forms relating to sacred places; utensils; games, &c. This portion of the ancient writings is called *Le-king*, in which name the word *Le* denotes rites and ceremonies; personal propriety and decorum; civility, politeness.

They place a certain self-respect and respect for others; a seriousness of mind, of manner, and of speech, at the foundation of the whole. A favourite expression contained in the first sentence of the work, is generally quoted when speaking and writing on the subject of manners. It consists of three Chinese words. "*Woo puh king*," which verbally rendered is "never not grave," *i.e.* always serious; not in opposition to cheerfulness, but in contradistinction from light thoughts, frivolous speech, and a hasty manner.

V. The last of the *Five King* was composed by Confucius, and consists of a bald chronicle of public occurrences. It is called *Chun-tseu*, "Spring and Autumn." This is a sort of history of his own times, and is the only work of which he was the author.

VI. The *Four Books*, to which, in a preceding part of this Miscellany we have already alluded, contain the principles of the Confucian School. Some have punned upon the word, and called it the "Confusion" School. In one sense it may be called the School of Confusion; that is, if magnificent talking, founded on gratuitous data, such as have been exhibited above, and a great deal more of a similar kind, about the *Shing-jin*, or Wise-man, may be called confusion, then the School is such; but not so, if a *baseless* fabric may still be *orderly*: for in various fanciful unfounded theories of nature, of religion, of morals, of politics, of medicine, &c., provided you take for granted the premises, you will soon have a most beautiful and *orderly* system. The Chinese is a system of fitness, suitableness, propriety, or decorum, with little or nothing of a Divine sanction. I speak now of the Confucian system, which is indeed the established system in China: inasmuch as it is the indispensable system by which to attain to honour, offices, and emoluments in that country. The Priests of China are not allowed to hold any, even the lowest place in the Magistracy: the Literati are the privileged men, and being in power, they are as exclusive and domineering as any men can be.

In the Four Books knowledge is considered as fundamental; not merely intellectual knowledge, but chiefly what they call a clear discernment of illustrious virtue; an accurate perception of nature's light, connected with a sincere application of this knowledge to the moral improvement of the individual. Next comes the application of this knowledge to the benefit of others; or, as they express it, to the renovation of the people; and finally, a constant, steady adherence to the principles and practice of the virtues previously ascertained.

Virtue and *Vice* they distinguish by *general* and *individual* good, *public* and *private* interest, the *benevolent* and the *selfish* feelings. *Kung* denotes the general, public good, which is virtue; and *szu* the individual, selfish good, which is vice. *Jin* is the *benevolent* feeling which studies the good of others, as well as one's own; *Le* is the *gain-loving*, selfish feeling which seeks only its own good. And the cant in Mercantile China, is that Europeans and Americans are a gain-seeking tribe of daring adventurers; the proof of which accusation is derived chiefly from the manifest sacrifices, in respect to domestic comfort, for *gain's sake*, which their foreign visitors make.

The Chinese, as is well known, rank the *cultivators of mind* in the first class; next the *cultivators of the land*; in the third place are ranked the *operators* on Earth's produce, or the *artizans* and *mechanics*; and finally, the *transferrer* of commodities—the *trafficker*, *trader*, or *merchant*.

The first class, or Literati, in China, maintain a high tone of scorn and undervaluation towards all the other classes. They constitute the Gentry, the Scholars, the Magistrates, the Governors, the Ministers, the Ambassadorial-Residents, and Negotiators; and *Le*,* or "gain," is what they at all times affect to despise. And to exhibit their contempt of wealth and show, men holding the highest offices, pique themselves on being attended by a ragged retinue: the tinsel appearance of gold lace, and gay clothing, is what they contemn. *The possession of power*, in their estimation, makes amends for all other wants: and this practice grows out of the theory which has just now been mentioned; that *Le*, or gain, is not a virtuous pursuit.

On the subject of Government, they maintain that the People's hearts and Heaven's decree go together; that he who wins the People's hearts, will attain the throne: and the virtuous Prince is he alone who will win men's affections. *Virtue, People, Territory, Revenue*, is the order which is recommended to Rulers as the order of nature; which Heaven will approve, and which *Shang-Te*, "the supreme Ruler," will regard with complacency: but if this order be, by political economists, inverted, and Revenue be esteemed the first and best thing—Virtue the least and last—then the People's hearts will be lost—Heaven's decree in favour of the existing Rulers be forfeited; *Shang-Te's* displeasure be incurred, and the Throne be given to another.

The doctrine of a comparative disregard of riches, is received as applicable to individuals; and the merely rich man, if he possess not power, or learning, or virtue, is in popular opinion despicable.

Our limits will not allow us to dilate further at this time on the contents of these Books.

* These several words, *Le*, are all differently written in the Chinese language; and the connexion in which they are found, never leaves any doubt which *Le* is intended.

NOTICES OF EUROPEAN INTERCOURSE WITH CHINA, AND OF
BOOKS CONCERNING IT,

ARRANGED IN CHRONOLOGICAL ORDER.

WHETHER the ancient inhabitants of Europe had any knowledge of China or not, is very problematical. There has been an endeavour to prove that the Greeks and Chinese had some intercourse, as the doctrine of the Metempsychosis was common to both. Rome had no doubt a second or third hand intercourse with China, and rumours and traditions must have been heard in the West concerning it.

It is supposed by some writers, that St. Thomas, from Malabar, either went himself, or sent Christian teachers to China; but the proofs are wanting; and to argue the actual occurrence of events from the practicability of them, is not satisfactory to the judicious enquirer. Whether or not the Nestorians were ever in China is likewise doubtful, as appears from the reasoning of the late Dr. Milne.

It is well known that when questions were decided according to the manner of the Roman lawyers, by the authority or number of names, many forged writings were palmed upon the world as true. Whether the famous marble tablet, said to be found by some masons in the year 1625, at Se-gan Foo, on the north-west region of China, and containing a Christian inscription, was of a piece with the spurious writings of the fifth century, I will not undertake to say. The inscription in Chinese characters has been sent to Europe, and therefore, if a forgery, certainly a very impudent one. This tablet, if it really was found, would prove that Christians had early passed over land to China.

It is said by some that a Prince *Olopouen* went from Judea to China in 636.

The Venetian traveller, Marco Paulo's narrative concerning China, about 1275, was probably the first authentic document published to the European world on the subject. This very curious and interesting memoir has been ably edited by the accurate Marsden, the historian of Sumatra.

In 1307 Pope Clement V. is said to have erected *Cambalu* (Peking) into an Archbishopric, conferred on John de Monte Corvino, an Italian Friar; but the appointment of Bishops and Archbishops to officiate in Pagan countries, and their actually doing so, are very different things. I have known Bishops of Peking who were never within a thousand miles of that place.

In 1338 Benedict the XIIth sent Missionaries into Tartary and China, having been honoured with an embassy from the Khan of the Tartars at Avignon.

1497. A. D. 1497, the Portuguese passed the Cape of Storms, and opened a road to China from the western world.

St. Francis Xavier, the celebrated Spanish Jesuit and Missionary, went to China, but 1541. died on its coast in 1552, in the 48th year of his age. His body was interred for some months on an island near Macao, called *Sancheu*; but was preserved miraculously uncorrupted, till it was disinterred, and carried to Goa. The Portuguese Bishop of Macao still continues to pay an annual visit of homage to the Saint's tomb, and brings home some of the earth as a precious relic. It does not appear that this "Apostle of the Indies" left any writings.

Matthew Ricci, one of the most eminent Missionaries to China, was born in Italy 1552. the same year in which Xavier died. In 1583, being 29 years of age, accompanied by Roger and Pasio, other two Italians, he arrived at Canton in China, and spent 17 years in the country before he succeeded in gaining an introduction to the Emperor, Wan-leih, one of the last monarchs of the Dynasty that perished 43 years afterwards.

Ricci began his study of Chinese in Goa; and in Peking excited a great degree of attention, not only by his presents, among which were "pictures of our Saviour and the Virgin Mary," but also by his mathematical skill. His name is mentioned in Chinese records, by the term *Le Matow*, or Matthew Le, with respect; although some Chinese thought his pretensions and narrations rather bombastic, and bordering on the incredible. He made two very large Chinese planisphere maps of the heavens and the earth, copies of which are in the Anglo-Chinese College; in which he introduces most exaggerated representations of the monsters of the deep.

He died in the midst of a plentiful harvest, (ten years after his arrival at Court), disturbed in his mind (says Le Comte) that there were so few workmen to get it in. He left curious memoirs on China, of which Father Frigault made use in his Work, "*De Christiana Expeditione apud Sinas*."

Ricci is considered by ecclesiastical historians as the "Founder of the Christian Church 1583. in China." Concerning Chinese seemingly idolatrous ceremonies, he made the distinction of *civil* and *sacred* rites, (See Mosheim, V. 25.)

Nicholas Lombard, a Jesuit, was on the other side of the question, and Pope Innocent X. decided in favour of the Dominicans, 1645. The contest in Europe continued for 50 years, (See Mosheim, V. 25—32,) where the lawfulness of Chinese usages, as viewed by Christianity, is discussed at some length. As to the dispute about the Chinese words *Teën*; *Shang-Te*, &c. our opinion is, that there is a portion of truth on both sides of the question; and the best way would have been to let the words go on to be employed, till they acquired a definite and correct meaning, according to Christian acceptance, from usage; as the Greek $\Theta\epsilon\omicron\varsigma$, and the Latin *Deus*, and perhaps the Saxon *Woden*, became Christian terms.

Historia de la cosas mas notables, ritos y costumbres del gran reyno de la China. By 1596. Joan Gonçalez de Mendoça, 1569.

The Treatise, entitled "*De Christiana Expeditione apud Sinas, ex Matthei Ricci commentariis*," 1615, 4to, was composed by the French Jesuit, Nicholas Frigault, who went to India, 1610, in the same year that Ricci died. After one year's residence in China, he

returned to Europe, and took with him forty-four associates. He died at the age of 51 in Nanking, A. D. 1628. To him is attributed "a Chinese Dictionary," 3 Vols., said to have been printed in China; and other works.

1631. About 1631, insurrections arose in China, which ended in the Tartar Conquest. The Chinese Emperor committed suicide on the approach of the rebels; the Princes were proclaimed and murdered; Chinese leaders rose; some for Tartars, some for liberty professedly, but each for himself.

Adam Schaal, a German Missionary of high mathematical attainments, was at Peking during the fall of the *Ming* Dynasty, and the usurpation of the Tartar auxiliaries. *Shun-che*, the Tartar, eventually placed himself on the throne vacated by the self-strangled Chinese Monarch. This Tartar Sovereign shewed great attention to the German; took the mathematical department from Mohammedans, who had possessed it 300 years, and gave it to Father Schaal. But the influence of this European Foreigner seems to have given great offence to the Chinese courtiers; for his friend, the Emperor, had no sooner died, than they procured his disgrace from the Regents who had the care of the young Prince, and a sentence to cut him into ten thousand pieces. After lying in prison for a time, he was allowed to return to his own house, where he remained in disgrace; and, worn out by hardships, and depressed by reverses, he died in a good old age. At this time twenty-five Missionaries were banished from Court to the province of Canton.

In Schaal's time there was a feud between the Congregation at Rome and the King of Portugal. The Congregation sent Vicars Apostolical into the east; and the King of Portugal pretended that he had a right to nominate all the Bishops in the east. The Missionaries, Le Comte says, wishing to please both parties, were afraid to act at all. At this time my Lord Bishop de Basilée, a native Chinese, the first Chinese Bishop, was an active man; he was schooled in the Order of St. Francis, and afterwards became a Dominic.

Bishop Basilée chose, as his successor, Father de Leonissa, an Italian.

1643. *Relatione della grande Monarchia della Cina* del P. Alvaro Semedo. Roma, 1643.

1655. *Martini Atlas Sinicus Amstelodami*, Folio, 1655.—Martin Martini was a Jesuit, who resided many years in China. He returned to Europe in 1651, but probably returned to China, where he is supposed to have died at the age of 74. Beside the work noticed above, he wrote a narrative, entitled "*De bello Tartaros inter et Chineses*;" and other two works concerning Christianity in China.

1661. *Regni Sinensis à Tartaris tyrannicè evastati depopulatique concinna enarratio* auctore Mart. Martinii, Amstel, 1661.

1667. *Kircherii China Illustrata*. Amstelodami, Folio, 1667. Athanasius Kircher, a German, was a Mathematician and Philosopher so called, born in 1601. At seventeen years of age he commenced his novitiate in the Society of Jesuits. His learning was immense; but he was credulous and inaccurate, and was never out of Europe; his *China Illustrata* therefore can have but little authority from his name.

Nouvelle relation de la Chine, composée en 1668, par le P. de Magaillans; origin- 1668.
ally written in Portuguese.

Lewis le Comte, Jesuit, Confessor to the Duchess of Burgundy, one of the French 1685.
King's Mathematicians, in 1685 set sail with Mr. Chaumont for China, by way of Siam,
whither Chaumont was going as Ambassador.

Fathers Gerbillon, Visdelou, and Bouvet at the same time went for Macao, and
were wrecked: but subsequently found their way thither.

Le Comte, on June 17, 1687, sailed for Mimpo (or Ning-po,) on the coast near the
ancient capital of Nanking, and at that time the resort of Europeans, whither he carried
several bales of books, images, and mathematical instruments. In 1688 he arrived at
Peking, where he found Father Pereira. Le Comte's book is an interesting work: his
scene of labours was in Shen-se. Gerbillon and Bouvet became mathematical tutors to
the Emperor Kang-he, although their appointments were one for Shen-se, and the other
for Nanking. Gerbillon accompanied a Tartar Prince, as negotiator with the Musco-
vites. Le Comte tells some rather foolish stories about Father Faber, a Frenchman, who
went into the fields, clothed with his stole, and sprinkling holy water, to drive away the
locusts, on a promise being given by the Chinese of Shen-se that they would become
Christians.

The locusts were sent away, and then the people recanted, and fell back to Paganism,
in consequence of which the locusts returned, and they had to apply a second time to
Father Faber; who again, by the canonical stole's influence, and the holy water's power,
drove away the locusts. Le Comte affirms that Father Faber was carried over rivers
through the air, &c.

Le Comte gives his opinions concerning the best method of addressing the Chinese.
He himself employed private exhortation and books, prayer and singing. The Chinese,
he says, require sensible things, sumptuous magnificent ornaments, pompous processions,
the noise of bells and instruments, the ceremonies of the Church. His converts confessed
every fortnight; had great respect for the mysteries; the adorable sacrament; images,
relics, medals, holy water; and had great veneration for the Virgin Mary, which perhaps
had gone too far, if care had not been taken to regulate it. Every one has a crucifix in his
chamber: naked images at first gave offence. They had paintings and prints of Christ's
passion, and adored the Cross every Good Friday. Le Comte says he found great diffi-
culty in explaining himself in a foreign language.

Verbiest, a Fleming, attained distinction in China as a mathematician. He stood 1687.
forward and pleaded the cause of Schaal; and by Kang-he, the most liberal Tartar Em-
peror, was made President of the Tribunal of Mathematics, and entrusted with the care
of the Calendar, in which situation a few of the Catholic Missionaries have been conti-
nued up to the present time, although never more disesteemed than at this moment.

The Portuguese, complained of by the other Continental Missionaries from the

beginning, have succeeded in retaining a place at Court, after the French and all other Missionaries have been banished from it.

Verbiest's principal Work was entitled "*Astronomia Europea, &c.*" He was moreover a Mausoleum Builder and Cannon Founder, &c. Kang-he, by his aid, had composed an elaborate mathematical Work, containing logarithms, &c., much esteemed to this day. Verbiest died 1688.

1687. Confucius Sinarum Philosophus Latine exposita, Studio et opera, Intorcetta; Herdtrich; Rougemont; et Couplet; Patrum Societatis Jesu. Parisiis, Folio, 1687.

This is a Latin translation of the first three of the four Books of Confucius.

1692. In 1692 the Edict of the Emperor Kang-he was obtained, which declared Christianity should be tolerated as well as Mohammedanism and Buddhism; and in the year 1700 he ordered a Church to be built for the Jesuits, within the precincts of what is called the Imperial City; where the European Astronomers still reside, and where the Russians have a College to learn the Chinese Language.

1698. Relation du Voyage a la Chine, par Gio Ghirardini. 1698.

1699. Novissima Sinica historiam nostri temporis illustrata, in quibus de Christianismo propagato Missa in Europam relatio exhibetur; edente Leibnitz. 1699.

1703. F. Varro, Chinese Grammar in Spanish Quarto, 1703; printed in China, by Chinese Blocks, without the Chinese Characters: of use in the case only of one European instructing another.

1704. During the year 1704, Pope Clement XI. forbade Chinese rites to deceased Parents, and to Confucius. This Pope allowed the use of the word *Tien*, "Heaven," with *Choo*, Lord, added to remove its ambiguity: and hence not finding any term in Chinese approaching to the idea of God, the Creator of Heaven, and Earth, and all things, they made a term, viz. HEAVEN'S LORD, which in Chinese is "*Tien Chu*," or *Teën Choo*; and which is now throughout the whole of that vast Empire the appellation of the religion of Jesus: the common designation is "*Teën Choo Keaou*," *Heaven's Lord's Religion*. Some have recently called it the Religion of Jesus (YAY-SOO Keaou); but the other term is more generally known.

1705. In 1705 Cardinal Turno went to China with a Pope's Bull, forbidding the Chinese Christians to observe the national rites at the tombs of their parents, &c.

1711. Franciscus Noel, Imperii Sinensis Libri Classici sex Pragæ. 1711.

This is a Latin translation of the *Four* Books of Confucius; and *Two* others, called the *Seaou-heö* and the *Heaou-king*, making in all six.

M. Julien calls this version "*verbosa atque tædiosa*;" which appellation is true of several translations of the Chinese Classics which have been published in Europe.

1730. Bayerii Museum Sinicum Petropoli, 2 Vols. 8vo. 1730.

The author of this work was a Prussian by birth, but lived and died in the service of Russia. He was a scholar, and had the reputation of possessing an extensive know-

ledge of Chinese and other Asiatic Languages. As to his Museum Sinicum, it may be granted that *comparatively* he knew a great deal; but absolutely he knew little of the subject which he discussed. Gottlieb Siegfried Bayer died at St. Petersburg 1738; aged only 44.

Description Geographique, &c. de L'Empire de la Chine. Par le P. J. B. Du Halde 1735.
de la Compagnie de Jesus. A Paris 1735. Translated into English 1738.

This is probably the most complete account of China that has been published in Europe. The French copy is in four folio volumes, and the English in two. There is also an English octavo edition in four Volumes.

Fourmont's Meditationes Sinicæ. Folio 1737. 1737.

This French writer was well versed in oriental languages; and considering the times in which he wrote, he edited well the materials he received from the Catholic Missionaries. The Chinese language was much admired by him: he designated it a "divine language." Fourmont died at the age of 62, in 1745.

Fourmont's Grammar, 1742. 1742.

Memoire dans lequel on prouve que les Chinois sont une Colonie egyptienne. Par M. de Guignes, 1760. 1760.

Le Chou-King. Traduit par P. Gaubil, Missionnaire a la Chine: Revu and corrigé par M. de Guignes. 4to. A Paris, 1770. This is a French Translation of the Second of the Five Classical Books mentioned in a preceding part of this Miscellany. 1770.

Recherches Philosophiques sur les Egyptiens et les Chinois. Par de Pauw. 1773. 1773.

Memoires concernant l'Histoire, les Sciences, &c., des Chinois. Par les Missionnaires de Pekin. A Paris, 1776, continued till 1814, in 16 Vols. 4to. 1776.

To which is added Traite de la Chronologie Chinoise, composé par le Pere Gaubil, et publié par M. Silvestre de Sacy. 1814.

Two Chinese, sent from Peking by the Missionaries, arrived in Paris during the year 1760. Ko and Yang, the two Chinese referred to, fournissant avec le concours de Missionnaires de Pekin, la plus grande partie des Materiaux qui ont servia à former les Memoires concernant les Chinois. Les principaux rédacteurs furent, comme on sait, les Scavans Amiot et Cibot.

P. Cibot died on the 8th of August, 1780. In this voluminous work the *mind* of China is not much elucidated: the articles are generally about external matters.

Description generale de la Chine. 12 Vols. 4to. Translated by Moyriac de Mailla, and published by Grosier. Paris, 1777—1783. 1783.

Atlas general de la Chine. Par D'anville. 1785. 1785.

Pantheon Chinois, ou parallel entre le culte religieux des Grecs et celui des Chinois, avec de nouvelles preuves que la Chine a été connue des Grecs: et que les Sérès des Auteurs Classiques ont été des Chinois. Par Jos Hager. Paris, 1806. 1806.

An authentic Account of the British Embassy to China under Lord Macartney, by Sir George Staunton, Bart.

- Barrow's Travels in China.
Chinese Penal Code, by Sir George Thomas Staunton, Bart.
1809. The works of Confucius, containing the original Text, with a Translation. By J. Marshman. Serampore, 1809. This contains a part of the Third of the Four Books of Confucius.
1811. La Chine en Miniature, ou choix de Costume, Arts, et Métiers de cet Empire; a l'usage de la Jeunesse. Par M. Breton. 6 Vols. 12mo. 1811.
There are 74 engravings illustrative of the dress, &c. of the Chinese; which makes it a good Child's Book. M. Breton in his preface speaks of a "*M. Mekelson*, Missionnaire Méthodiste" to China. We suspect this *Mekelson* is intended for Morrison. The Chinese *Malesun* is as near the truth as M. Breton's rendering. The Compiler says, "J'ai quelque fois hazardé mes propres idées;" and the ideas which he has hazarded concerning Les Missionnaires Anglais, are not a little amusing.
1813. "Dictionary of the Chinese Language, composed by P. Basile, and edited by M. De Guignes; agreeably to the order of Napoleon the Great, Emperor and King." 1813. This was the first Chinese Dictionary printed in Europe. De Guignes made such a pompous speech in his Title Page about Napoleon the Great,—the French have, since the Restoration, entirely dropped his name, and they now quote the Book as *Basilii Dictionarium*.
1814. Elements of Chinese Grammar, and an Appendix, containing the Ta-hyoh of Confucius, with a Translation. By J. Marshman, D. D. Serampore, 1814.
1815. A Grammar of the Chinese Language, by the Rev. R. Morrison. 4to. 1 Vol. Serampore, 1815.
A Dictionary of the Chinese Language. 6 Vols. 4to. Macao, 1815, till 1822. By R. Morrison, D. D.
1816. Dialogues and detached Sentences in the Chinese Language, with a free and verbal Translation in English. 8vo. 1 Vol. Macao. By R. Morrison.
1817. The Sacred Edict, containing sixteen Maxims of the Emperor Kang-he, &c., translated into English from the Chinese original, by the Rev. W. Milne. 1 Vol. 8vo. 1817.
A Parallel between the two intended Dictionaries by the Rev. Dr. Morrison, and Antonio Montucci, LL. D.; together with Morrison's *Horæ Sinicæ* and Chinese Primer. London, 1817.
Ellis's Account of the British Embassy to the Court of Peking, in the year 1816.
Morrison's brief Memoir of the same Embassy.
Abel's Account of Lord Amherst's Embassy.
Morrison's View of China, for Philological Purposes. Macao, 4to 1 Vol. 1817.
L'invariable Milieu, avec une Version littéraire Latine une Traduction Française. Par M. Abel-Remusat. A Paris, 1817.
1817. Anglo-Chinese Gleaner, published at Malacca between the years 1817–1822, in Quarterly Numbers; containing Papers respecting China, Translations, &c. By Morrison
to
1822. and Milne.

- A Retrospect of the first Ten Years of the Protestant Mission to China; with miscellaneous Remarks on the Literature, History, and Mythology of China. By William Milne. Malacca, 1820. 1820.
- Davis's Chinese Moral Maxims, with a free and verbal Translation. 8vo. 1821.
- Elemens de la Grammaire Chinoise. Par M. Abel-Remusat. 8vo. Paris, 1822. 1822.
- Memoire sur la Vie et les Opinions de Lao-tseu, Philosophe Chinois du VI. Siecle avant notre éra. Par. M. Abel-Remusat. A Paris, 1823. 1823.
- China; a Dialogue for the Use of Schools. 1 Vol. 12mo. 1824, by an Anglo-Chinese. 1824.
- Meng Tseu vel Mencium edidit, Latina Interpretatione.—Stanislaus Julien, at Paris, 1824. This is a Translation of about one fourth of the last of the Four Books, *viz.* that by Mǎng-tse. The Chinese original, printed by the Lithographic Press, accompanies the Translation.

CONCLUSION.

After the hasty and incoherent Notices given above, for the information of those who have not attended to Chinese studies, the Reader will perceive that Europe has been, in the first instance, indebted largely, and almost solely, to the Catholic Missionaries. They went to China when it was more open than it now is to European enterprise; they traversed it from north to south, and from east to west; and saw the country under two different Dynasties. They associated with Monarchs and Ministers, and with rich and poor. Subsequently to the reign of Kang-he, however, they have never, or but rarely, been admitted to personal audiences with the Emperors. Of late they have been at Court more like prisoners than friends; being placed under military guard, as the Russians in Peking also are. But the early Catholic Missionaries, Ricci, Schaal, and Verbiest, possessed the most ample means of acquiring a thorough knowledge of all that concerned China: and they were able men, who availed themselves of the opportunities within their reach. The number of Catholic Missionaries who entered, and resided in China, was large; and the eminent men were not more, in proportion to the whole, than might justly be expected. There were several who wrote well in Chinese; but latterly the talented men seem to have diminished. The writer of this Miscellany knew personally ten Catholic Missionaries in China—Italians, French, and Portuguese—who had resided at Court, or on the frontier, from 14 to 30 years, and only three of them could read Chinese:—four of them had been many years in Peking, and did not know a single Chinese character; they, however, could speak the language: whereas some of the others alluded to, could neither read nor speak it. The fact is, that there are pious and worthy men, who go abroad as Missionaries, but who cannot bring themselves to undergo the drudgery of learning a foreign language, so dissimilar to all European languages as the Chinese is; which, by the way, however, is a great shame to them. Language is essential to the

propagation of Christian sentiments. The performance of rites and ceremonies, however pompous and imposing, is but a miserable substitute for Christian instruction.

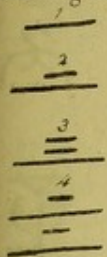
From the above sketch, the reader will perceive that, although China is politically more shut against Europeans than it was two centuries ago, a knowledge of Chinese is increasing, both in Europe and in Asia. The Catholics have a religious Seminary or College for Chinese Youth, at the English Settlement on Penang; and the English have a Chinese College and Chinese Press at Malacca. In Bengal, and at St. Petersburg also, is Chinese studied, and Books in the language printed. M. Abel-Remusat has, by the French Monarch, been appointed Royal Professor of Chinese in Paris, and he there teaches the language. And in London Chinese is now taught to several pupils.

The Press is the most likely instrument to prove successful in promoting an intellectual intercourse between the *Chinese-language Nations* and Europe. The Lithographic Press is very applicable to papers wholly Chinese; but still it does not answer well for blending the Chinese characters with the European letter-press. M. Julien has referred by *Numbers*, for the Chinese characters contained in his Notes, to the Dictionary of P. Basil, edited by De Guignes; but so much reference as is required by this method, is very tiresome. Chinese will not become familiar in Europe till some public-spirited Type Founders shall produce elegant and cheap founts of Chinese types. An attempt has been made at Leipsic to cast parts of the Chinese characters, and compound them; but it has not succeeded well, if a judgment may be formed from the specimen which we have seen.

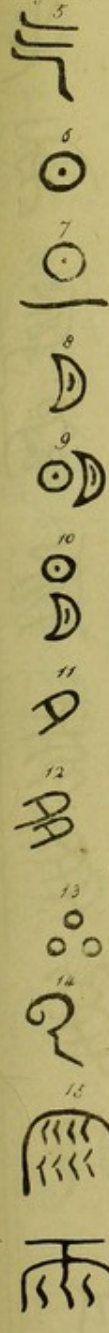
We apprehend it will be necessary to form a separate type for each Chinese character, as indeed the Chinese themselves have done; and as is done in Bengal and Malacca, and at the Honourable East India Company's Press in China. Engraving each character is a tedious and expensive process. Punches must be made to cast them, before they can be generally introduced. We hope that either some munificent friends to the universal spread of the Christian Religion, or some Noble patrons of general literature, or both united, will give to our Country the honour of originating cast Founts of Types for the language of between two and three hundred millions of human beings; and which contains writings of nearly three thousand years' standing.



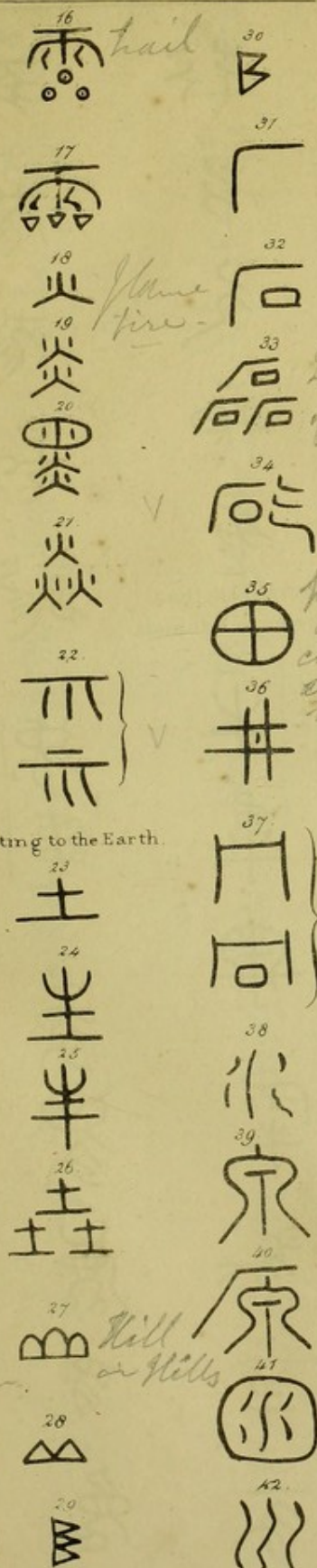
Relating to Numbers



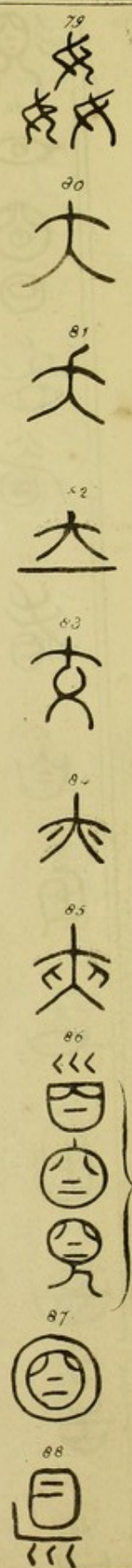
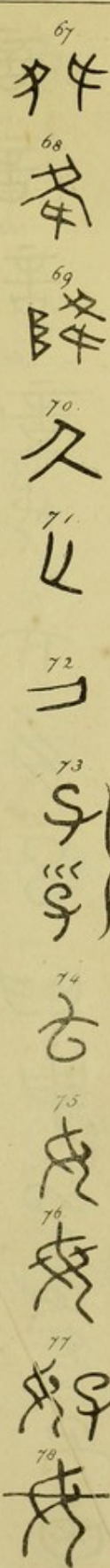
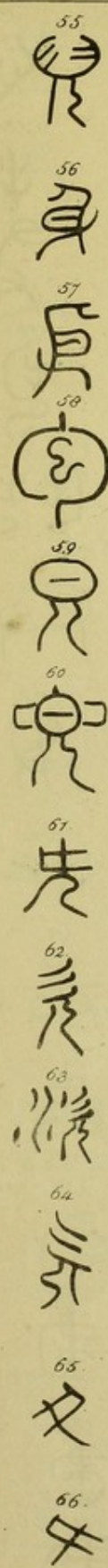
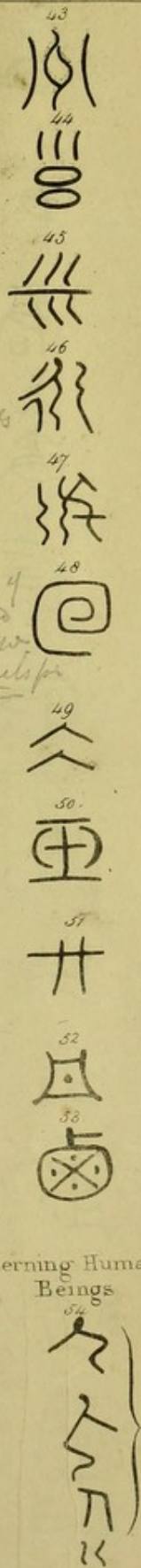
Relating to Celestial Objects

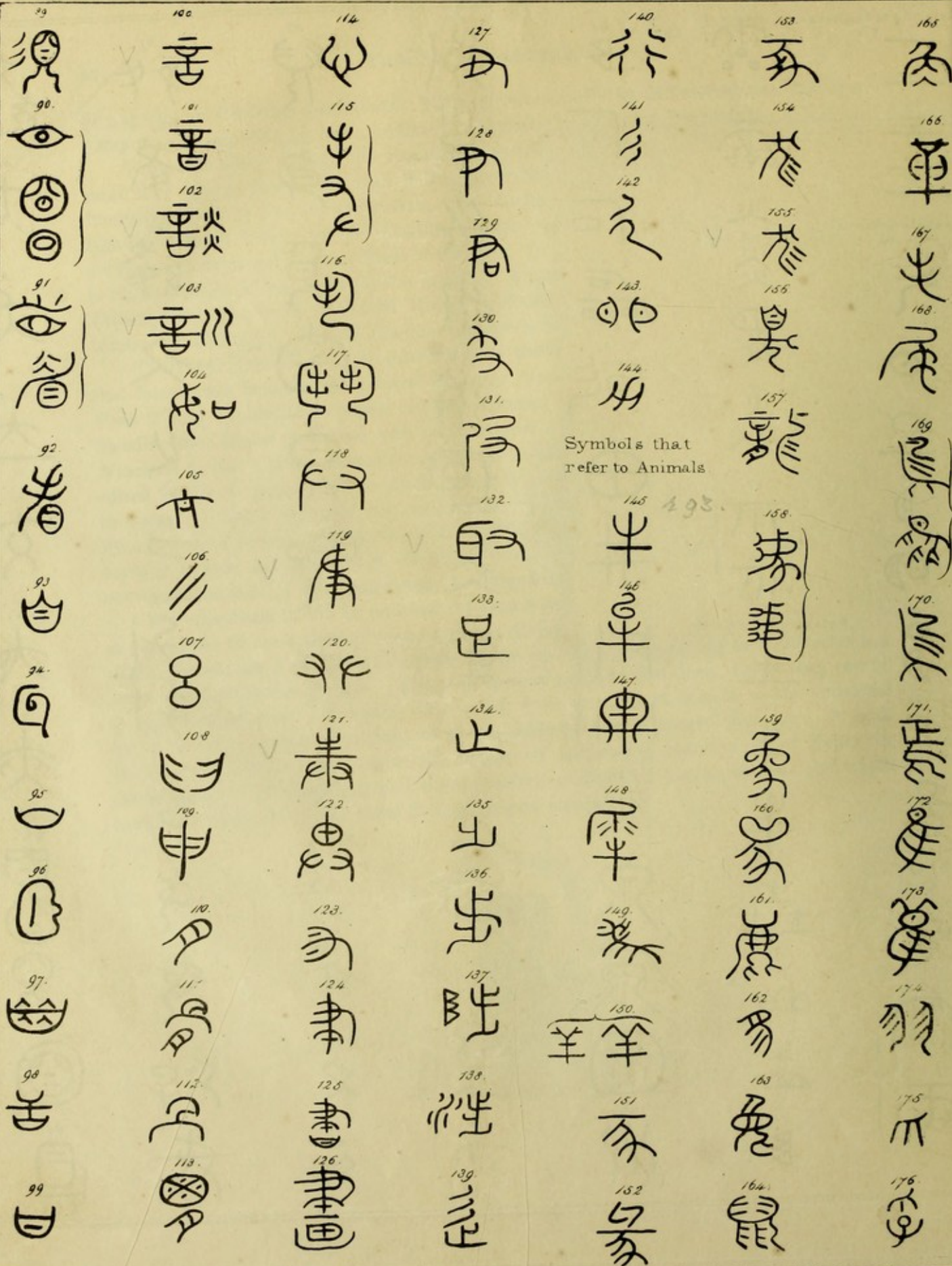


Relating to the Earth



Concerning Human Beings



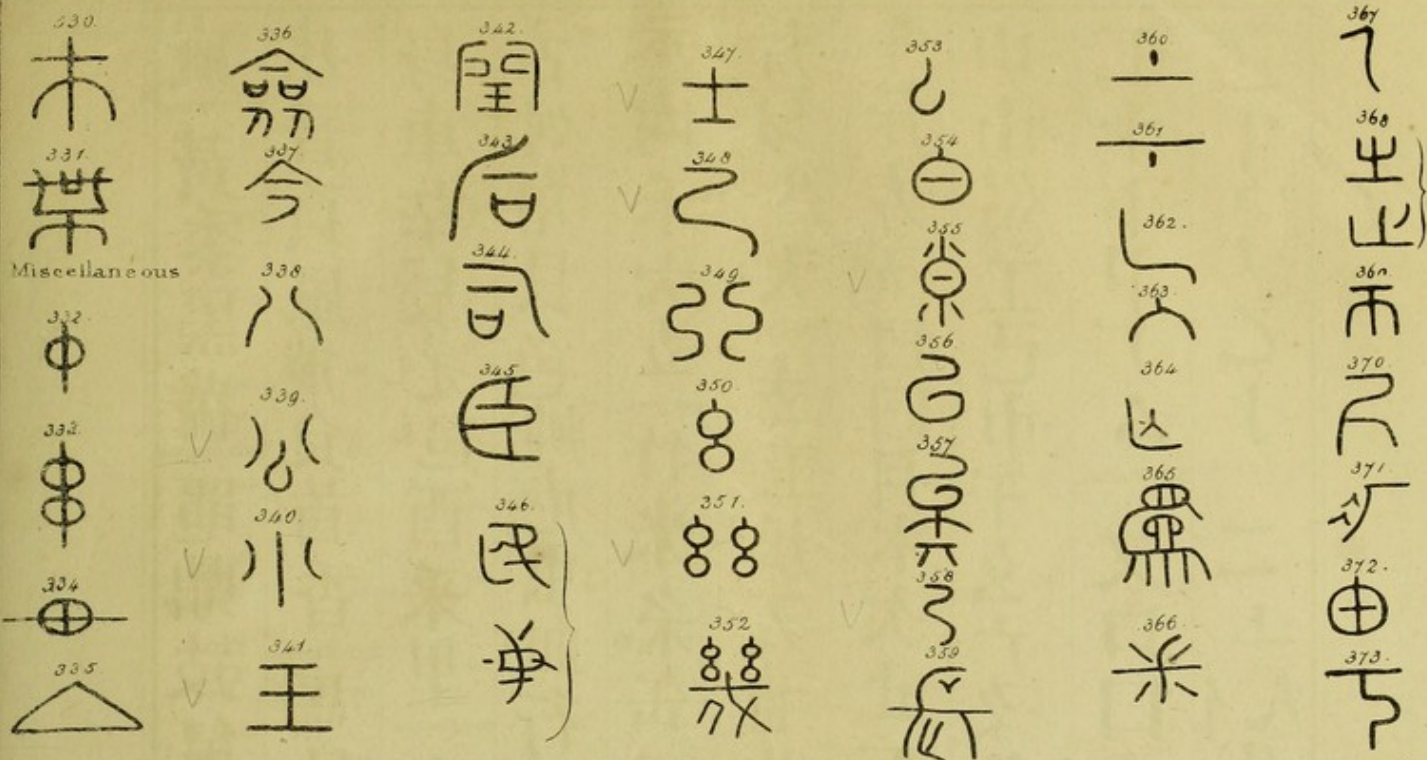


177	188	202	214	228	240	251
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180	191	205	217	231	243	254
181	192	206	218	232	244	255
182	193	207	219	233	245	256
183	194	208	220	234	246	257
184	195	209	221	235	247	258
185	196	210	222	236	248	259
186	197	211	223	237	249	260
187	198	212	224	238	250	
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Relating to Plants.

Relating to Mans work

261 	271 	281 	291 	301 	311 	321
262 	272 	282 	292 	302 	312 	322
263 	273 	283 	293 	303 	313 	323
264 	274 	284 	294 	304 	314 	324
265 	275 	285 	295 	305 	315 	325
266 	276 	286 	296 	306 	316 	326
267 	277 	287 	297 	307 	317 	327
268 	278 	288 	298 	308 	318 	328
269 	279 	289 	299 	309 	319 	329
270 	280 	290 	300 	310 	320 	330



Tsang-hiē, who is said to have first formed the Chinese Symbols.



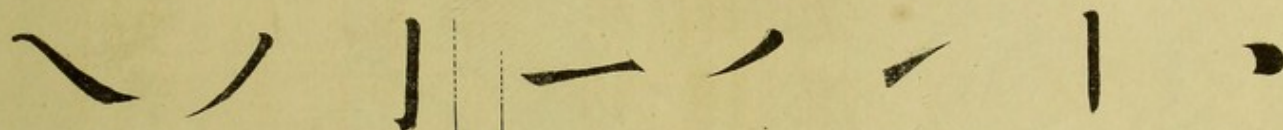
Characters formed by One Stroke	23 乚	45 屮	68 斗	91 片	115 示	135 舌	158 身	179 非	200 麻	
By 2 Strokes	2 一 3 丨 4 ノ 5 乙 6 丿	24 十 25 卜 26 冫 27 厂 28 厶	46 山 47 巛 48 工 49 己 50 巾 51 干 52 彡 53 广 54 攴 55 升 56 弋 57 弓 58 王 59 彡 60 彳 61 心 62 戈 63 戶 64 扌 65 手 66 支 67 攴 68 攴	69 斤 70 方 71 无 72 日 73 曰 74 月 75 木 76 欠 77 止 78 歹 79 殳 80 母 81 比 82 毛 83 氏 84 乞 85 水 86 火 87 爪 88 父 89 攴 90 攴	92 牙 93 牛 94 犬 95 立 96 玉 97 瓜 98 瓦 99 甘 100 生 101 用 102 田 103 疋 104 廴 105 殳 106 白 107 皮 108 皿 109 目 110 矛 111 矢 112 石	116 肉 117 禾 118 穴 119 立 120 竹 121 米 122 糸 123 缶 124 网 125 羊 126 羽 127 老 128 耒 129 耳 130 聿 131 肉 132 臣 133 自 134 至 135 白	136 舛 137 舟 138 艮 139 色 140 艸 141 虎 142 虫 143 血 144 行 145 衣 146 西 147 見 148 角 149 言 150 谷 151 豆 152 豕 153 豕 154 貝 155 赤 156 走 157 足	159 車 160 辛 161 辰 162 辵 163 邑 164 酉 165 采 166 里 167 金 168 長 169 門 170 阜 171 隸 172 隹 173 雨 174 青 175 非 176 面 177 革 178 韋	180 音 181 頁 182 風 183 飛 184 食 185 首 186 香 187 馬 188 骨 189 高 190 影 191 鬥 192 鬲 193 鬲 194 鬼 195 魚 196 鳥 197 鹵 198 鹿 199 麥	200 黃 201 黍 202 黑 203 黼 204 黻 205 黼 206 鼎 207 鼓 208 鼠 209 鼻 210 齊 211 齒 212 齒 213 龍 214 龜 215 龠

YUNG.

ETERNAL.

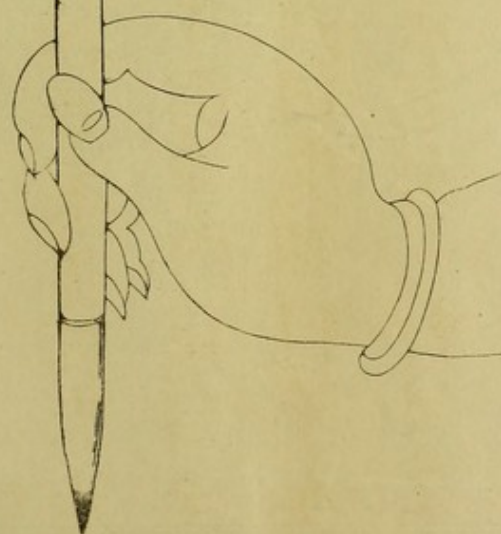


Lines of which the modern characters are formed.



Manner of

holding the Pencil.





Hwuy-pan, a celebrated Chinese literary Lady who lived about A.D. 100.

Ingris & Madeley's Lithog. 310 Strand.

I.

全交²²²
。²²³

心恕人則

以恕己之²²⁷寡過²¹⁹
。²²⁰

心責己則

以責人之²¹⁵
²¹⁶
²¹⁷

II.

不虛生²²⁸
。²²⁹事此日方²²⁷

行行一善

言見一善

或聞一善²²⁴
²²⁵
²²⁶

人生一日

III.

美六者遇惡必除與人共樂²⁶⁶
²⁶⁷
²⁶⁸
²⁶⁹
²⁷⁰
²⁷¹
²⁷²
²⁷³
²⁷⁴涵護持五者見人施濟傳揚贊²⁵⁸
²⁵⁹
²⁶⁰
²⁶¹
²⁶²
²⁶³
²⁶⁴
²⁶⁵助人伸冤四者見人救難憊²⁵⁷
²⁵²
²⁵³
²⁵⁴
²⁵⁵
²⁵⁶
²⁵⁷恆存方便二者勸人好學三者²⁴⁶
²⁴⁷
²⁴⁸
²⁴⁹
²⁵⁰
^{250a}天地之心也儒者有六法一者²³⁸
²³⁹
²⁴⁰
²⁴¹
²⁴²
²⁴³
²⁴⁴
²⁴⁵人若念念爲善利物濟人便是²³⁰
²³¹
²³²
²³³
²³⁴
²³⁵
²³⁶
²³⁷

The Numbers placed near the Characters begin where the Radicals ended
 This mark is a Chinese Comma (、) and this a Period (。) Points are however
 very generally neglected.

Detached Sentences.

人²⁷⁶ 化²⁷⁵ 已²⁷⁵ 正²⁷⁵

來²⁸⁶ 們²⁸⁵ 他²⁸⁴ VI. 裡²⁸³ 這²⁸² 來²⁸¹ 們²⁸⁰ 他²⁷⁹ 叫²⁷⁸ 去²⁷⁷ 你²⁷⁶ 請²⁷⁵ 我²⁷⁴ V.
 多²⁹² 有²⁹¹ 晚²⁹⁰ 今²⁸⁹ 飯²⁸⁸ 食²⁸⁷ 時²⁸⁶ 幾²⁸⁵ 你²⁸⁴ VII. 麼²⁸³ 甚²⁸² 做²⁸¹
 是²⁹⁹ 還²⁹⁸ 位²⁹⁷ 七²⁹⁶ 有²⁹⁵ 道²⁹⁴ 知²⁹³ 不²⁹² 食²⁹¹ 同²⁹⁰ 人²⁸⁹ 少²⁸⁸
 子³⁰⁸ 夫³⁰⁷ 孔³⁰⁶ 買³⁰⁵ 我³⁰⁴ 代³⁰³ 他³⁰² 訴³⁰¹ 告³⁰⁰ 你²⁹⁹ VIII. 個²⁹⁸ 九²⁹⁷
 人³¹⁶ 有³¹⁵ 域³¹⁴ 省³¹³ 在³¹² 買³¹¹ 裡³¹⁰ 那³⁰⁹ 在³⁰⁸ 書³⁰⁷ 全³⁰⁶ 之³⁰⁵
 天³²¹ 明³²⁰ 他³¹⁹ 要³¹⁸ 他³¹⁷ 過³¹⁶ 說³¹⁵ 我³¹⁴ 天³¹³ 前³¹² IX. 書³¹¹ 賣³¹⁰
 天³³⁰ 後³²⁹ 講³²⁸ 字³²⁷ 個³²⁶ 寄³²⁵ 天³²⁴ 昨³²³ 他³²² 紙³²¹ 張³²⁰ 數³¹⁹ 寫³¹⁸
 他³³⁸ 信³³⁷ 不³³⁶ 在³³⁵ 實³³⁴ 我³³³ 故³³² 緣³³¹ 何³³⁰ 是³²⁹ 此³²⁸ 來³²⁷ 纔³²⁶
 是³⁴⁸ 的³⁴⁷ 真³⁴⁶ 是³⁴⁵ 知³⁴⁴ 不³⁴³ 我³⁴² 的³⁴¹ 說³⁴⁰ 所³³⁹ 他³³⁸ 話³³⁷ 的³³⁶
 看³⁵⁶ 我³⁵⁵ 好³⁵⁴ 更³⁵³ 去³⁵² 京³⁵¹ 北³⁵⁰ 上³⁴⁹ 年³⁴⁸ 明³⁴⁷ X. 的³⁴⁶ 假³⁴⁵
 落³⁶⁶ 下³⁶⁵ 的³⁶⁴ 我³⁶³ 是³⁶² 東³⁶¹ 廣³⁶⁰ 去³⁵⁹ 些³⁵⁸ 早³⁵⁷ 如³⁵⁶ 不³⁵⁵ 來³⁵⁴

國³⁶⁰ 利³⁵⁹ 吉³⁵⁸ 英³⁵⁷

來³⁶⁶ 回³⁶⁵ 邊³⁶⁴ 南³⁶³ 從³⁶² 自³⁶¹ 他³⁶⁰ XI. 處³⁵⁹ 本³⁵⁸ 的³⁵⁷ 我³⁵⁶ 是³⁵⁵

就³⁶⁷往³⁶⁸西³⁶⁹到³⁷⁰米³⁷¹利³⁷²堅³⁷³國³⁷⁴去³⁷⁵常³⁷⁶居³⁷⁷往³⁷⁸。

Specimen of Chinese Verses.

人³⁷⁹ *sin* 戒³⁷⁶ *ching* 千³⁷⁴ *tsen* 意³⁷⁴ *E* XII.
 謀³⁸¹ *now* 敗³⁸⁰ *hae* 方³⁷⁷ *Fang* 有³⁷⁸ *yew*
 何³⁸² *ho* 在³⁷⁷ *tsae* 百³⁷⁷ *hik* 所³⁷⁸ *so*
 濟³⁸² *tse* 天³⁷⁷ *ten* 計³⁷⁷ *kel* 圖³⁷⁸ *too*

Another

醜³⁸⁸ 只³⁸⁶ 龍³⁸⁶ 利³⁸⁶ XIII.
 態³⁸⁹ 做³⁸⁶ 蛇³⁸⁶ 口³⁸⁶
 盡³⁸⁹ 一³⁸⁷ 難³⁸⁵ 善³⁸⁵
 見³⁸⁹ 聲³⁸⁷ 辨³⁸⁵ 面³⁸⁵

Another

一³⁹⁰ 千³⁹⁶ 予³⁹² 他³⁹¹ XIV.
 毫³⁹⁰ 機³⁹⁶ 亦³⁹³ 人³⁹¹
 不⁴⁰⁰ 與³⁹⁷ 能³⁹⁴ 固³⁹¹
 差⁴⁰⁰ 萬³⁹⁷ 忖³⁹⁴ 有³⁹¹
 錯⁴⁰¹ 閑³⁹⁸ 度³⁹⁵ 心³⁹¹

Another Specimen
with seven syllables in each line, which is most
frequent in Modern Poetry.

⁴¹³ 空	⁴⁰⁹ 豈	⁴⁰⁶ 詭	⁴⁰² 曲
⁴¹⁴ 勞	⁴¹⁰ 料	士	人
明	天	從	到
月	心	來	處
下	⁴¹¹ 原	口	⁴⁰³ 皆
金	有	⁴⁰⁷ 詐	⁴⁰⁴ 奸
⁴¹⁵ 鉤	⁴¹² 定	⁴⁰⁸ 謀	⁴⁰⁵ 巧

XV.

⁴²⁵出 ⁴²⁴得 ⁴²³未 ⁴²²後 ⁴²¹且 ⁴²⁰船 ⁴¹⁹進 ⁴¹⁸先 ⁴¹⁷商 ⁴¹⁶農 ^{XVI}

Ma 馬
le 禮
sun 遜
tsin 親
show 手
peih 筆

Morrison's

own hand

penciled.

i.e. Written with Morrison's
own Hand.

26 Austin Friars
May 18. 1825.

