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CHINESE OCCULTISM.

BELIEF in mysterious agencies characterises a certain period in the religious development of every nation. Even the Jews, distinguished among the Semites by their soberness, consulted Yahveh through the Urim and Thummim, an oracle the nature of which is no longer definitely known. Kindred institutions among most nations are based upon primitive animism, or a belief in spirits, but in China we have a very peculiar mixture of logical clearness with fanciful superstitions. Chinese occultism is based upon a rational, nay a philosophical, or even mathematical, conception of existence. An original rationalism has here engendered a most luxurious growth of mysticism, and so the influence of occultism upon the people of the Middle Kingdom has been prolonged beyond measure.

THE YIH SYSTEM.

Among the ancient traditions of China there is a unique system of symbols called the *yih* (易), i. e., "permutations" or "changes,"

THE TWO PRIMARY FORMS* (LIANG I).

	THE YANG	THE YIH
Old form	○	●
Modern form	—	— —

* It is difficult to translate the term *Liang I*. One might call the two *I* "elements," if that word were not used in another sense. The two *I* are commonly referred to as "Elementary Forms" or "Primary Forms." De Groot speaks of them as "Regulators."

which consists of all possible combinations of two elements, called *liang i* (兩儀), i. e., the two elementary forms, which are the negative principle, *yin* (陰), and the positive principle, *yang* (陽). The four possible configurations of yang and yin in groups of two are called *ssu shiang* (四象), i. e., "the four [secondary] figures"; all further combinations of the elementary forms into groups of three or more are called *kwa* (卦). In English, groups of three elementary forms are commonly called trigrams, and groups of six, hexagrams.

The book in which the permutations of yang and yin are recorded, was raised in ancient times to the dignity of a canonical writing, a class of literature briefly called *king* in Chinese. Hence the book is known under the title of *Yih King*.

The *Yih King* is one of the most ancient, most curious, and most mysterious documents in the world. It is more mysterious than the pyramids of Egypt, more ancient than the Vedas of India, more curious than the cuneiform inscriptions of Babylon.





In the earliest writings, the yang is generally represented as a white disk and the yin as a black one; but later on the former is replaced by one long dash denoting strength, the latter by two short dashes considered as a broken line to represent weakness. Disks are still used for diagrams, as in the Map of Ho and the Table of Loh, but the later method was usually employed, even before Confucius, for picturing kwa combinations.

The trigrams are endowed with symbolical meaning according to the way in which yin and yang lines are combined. They apply to all possible relations of life and so their significance varies.

Since olden times, the yih system has been considered a philosophical and religious panacea; it is believed to solve all problems, to answer all questions, to heal all ills. He who understands the yih is supposed to possess the key to the riddle of the universe.

The yih is capable of representing all combinations of existence. The elements of the yih, yang the positive principle and yin the negative principle, stand for the elements of being. Yang means "bright," and yin, "dark." Yang is the principle of heaven; yin, the principle of the earth. Yang is the sun, yin is the moon. Yang is masculine and active; yin is feminine and passive. The

THE FOUR FIGURES (SSU SHIANG).

SYMBOL	NAME	SIGNIFICANCE						
		Sun	Heat	Mentality (or leadership)	Unity (or origin)	The nature of things (essence)	Eyes	Great Monarch ²
	Yang Major	Sun	Heat	Mentality (or leadership)	Unity (or origin)	The nature of things (essence)	Eyes	Great Monarch ²
	Yang Minor	Fixed Stars	Day-light	Corporality (bodily organism)	Rotation	Compound things ¹	Nose	Prince
	Yin Minor	Planets	Night	Materiality (inertia; bodily substance)	Succession	Multiplicity ²	Mouth ¹	Duke
	Yin Major	Moon	Cold	Sensuality; passion	Quality	Attributes of things	Ears	Emperor

¹Unity in multiplicity i. e., the Yang dominating over the Yin.

²Multiplicity in unity i. e., the Yin dominating over the Yang.

³While the Yin major denotes dominion in the concrete world of material existence, the Yang major symbolises the superhuman and supernatural, the divine, the extraordinary, such as would be a genius on a throne, a great man in the highest sense of the word.

former is motion; the latter is rest. Yang is strong, rigid, lordlike; yin is mild, pliable, submissive, wifelike. The struggle between, and the different mixture of, these two elementary contrasts, condition all the differences that prevail, the state of the elements, the nature of things, and also the character of the various personalities as well as the destinies of human beings.

The *Yih King* (易經) is very old, for we find it mentioned as early as the year 1122 B. C., in the official records of the Chou dynasty, where we read that three different recensions of the work

THE EIGHT KWA FIGURES AND THE BINARY SYSTEM.

NAME	TRANSCRIPTION	MEANINGS OF THE CHINESE WORD*	KWA	BINARY SYSTEM	ARABIC NUMERALS
乾 兌 離 震 巽 坎 艮 坤	ch'ien	to come out; to rise, sunrise; vigorous; (present meaning) dry.		111	7
	tui	to weigh; to barter; permeable.		110	6
	li	to separate.		101	5
	chan	to quake; to thunder.		100	4
	sun	peaceful; a stand or pedestal.		011	3
	k'an	a pit; to dig a pit.		010	2
	kan	a limit; to stop; perverse.		001	1
	kw'un	earth; to nourish; yielding.		000	0

*A native student of the Yih system does not connect the usual meaning of the word with the names of the eight Kwás, and we insert here a translation of the character only for the sake of completeness.

were extant, the *Lien Shan*, the *Kwei Ts'ang* and the *Yih of Chou*,¹ of which, however, the last one alone has been preserved.

This *Yih of Chou*, our present *Yih King*, exhibits two arrangements of the kwa figures, of which one is attributed to their origi-

¹Lien Shan means "mountain range" and by some is supposed to be a *nom de plume* of Shen Nung (i. e. "divine husbandman"), the mythical ruler of ancient China (2737-2697 B. C.), successor to Fuh-Hi. Others identify Lien Shan with Fuh-Hi. Kwei Ts'ang means "reverted hoard" and may have been simply an inversion of the Lien Shan arrangement. Its invention is assigned to the reign of Hwang Ti, "the Yellow Emperor," the third of the three rulers, (2697-2597 B. C.), a kind of a Chinese Numa Pompilius. The Chou redaction of the *Yih*, which is the latest one, is named after the Chou dynasty.

nator, the legendary Fuh-Hi,² the other to Wen Wang.³ Fuh-Hi is also called Feng,⁴ "wind," and Tai Ho,⁵ "the great celestial," and he lived, according to Chinese records, from 2852 to 2738 B. C.

It speaks well for the mathematical genius of the ancient founders of Chinese civilisation that the original order of the yih, attributed to Fuh-Hi, corresponds closely to Leibnitz' Binary System of arithmetic. If we let the yin represent 0 and the yang, 1, it appears that the eight trigrams signify the first eight figures from 0-7, arranged in their proper arithmetical order, and read from below upward. Leibnitz knew the yih and speaks of it in terms of high



FUH-HI.

appreciation. Indeed it is not impossible that it suggested to him his idea of a binary system.

While Fuh-Hi's system exhibits a mathematical order, Wen Wang's is based upon considerations of occultism. It stands to reason that Fuh-Hi (by which name we understand that school, or founder of a school, that invented the yih) may not have grasped the full significance of his symbols in the line of abstract thought and especially in mathematics, but we must grant that he was a

²伏羲

³文王

⁴風

⁵太昊

mathematical genius, if not in fact, certainly potentially. As to further details our information is limited to legends.

The case is different with Wen Wang, for his life is inscribed on the pages of Chinese history and his character is well known.

The personal name of Wen Wang (i. e., the "scholar-king") is Hsi-Peh, which means "Western Chief." He was the Duke of Chou, one of the great vassals of the empire, and lived from 1231 to 1135 B. C. In his time the emperor was Chou-Sin, a degenerate debauché and a tyrant, the last of the Yin dynasty, who oppressed the people by reckless imposition and provoked a just rebellion. Wen Wang offended him and was long kept in prison, but his son

THE TRIGRAMS AS FAMILY RELATIONS.

FATHER			MOTHER		
☰			☷		
Eldest Son	Second Son	Youngest Son	Eldest Daughter	Second Daughter	Youngest Daughter
☱	☱	☱	☱	☱	☱

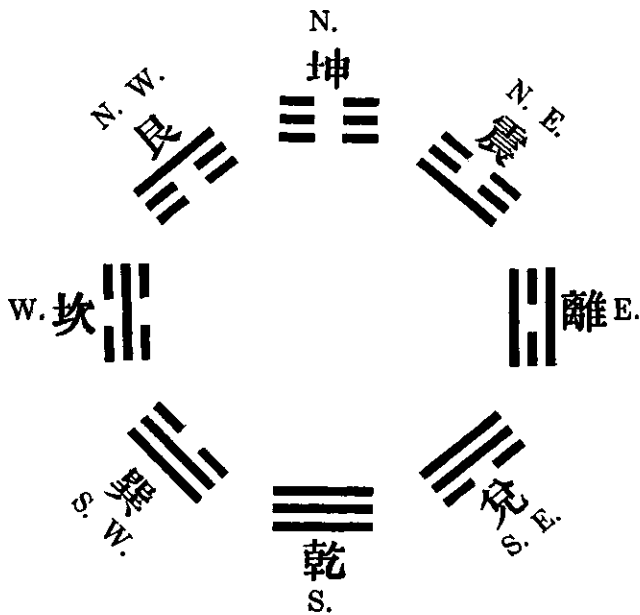
Fa, surnamed Wu Wang, being forced into a conflict with Chou-Sin, overthrew the imperial forces. The tyrant died in the flames of his palace which had been ignited by his own hands. Wu Wang⁶ assumed the government and became the founder of the Chou dynasty which reigned from 1122 until 225 B. C.

Wen Wang was a man of earnest moral intentions, but with a hankering after occultism. During his imprisonment he occupied himself in his enforced leisure with the symbols of the yih, and found much comfort in the divinations which he believed to discover in them. When he saw better days he considered that the

⁶ Wu Wang was born 1169 B. C.; he became emperor in 1122 B. C. and died 1116 B. C.

prophecies were fulfilled, and his faith in their occult meaning became more and more firmly established.⁷

The eight permutations of the trigrams apparently form the oldest part of the *Yih King*. They have been an object of contemplation since time immemorial and their significance is set forth in various ways. The trigrams consisting of three yang lines are called the unalloyed yang, and of three yin lines, the unalloyed yin. In the mixed groups the place of honor is at the bottom, and if they are conceived as family relations, the unalloyed yang represents



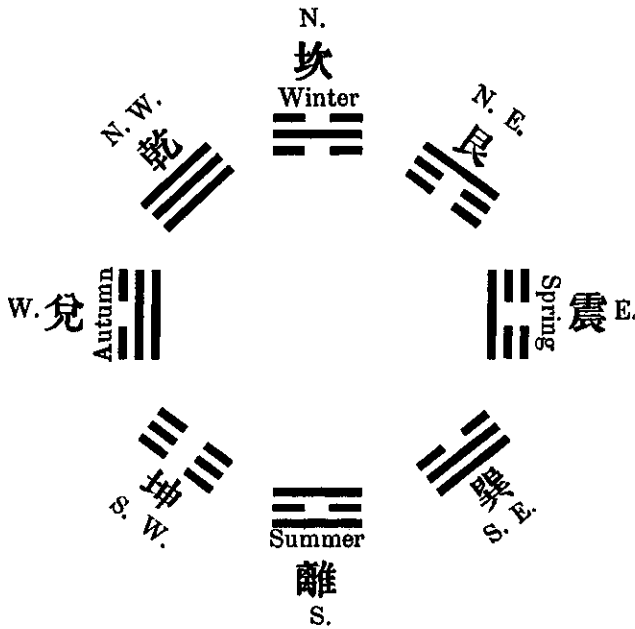
ARRANGEMENT OF TRIGRAMS ACCORDING TO FUH-HI.

the father and the unalloyed yin, the mother. The three sons are represented by the trigrams containing only one yang; the eldest son having yang in the lowest place, the second in the middle, and the third on top. The corresponding trigrams with only one yin line represent in the same way the three daughters.

The trigrams are also arranged both by Fuh-Hi and Wen Wang in the form of a mariner's compass. In the system of Fuh-Hi the

⁷ Mayers, *Chinese Reader's Manual*, p. 177.

unalloyed yin stands at the north, the unalloyed yang at the south. The others are so arranged that those which correspond to 1, 2, 3, of Leibnitz' Binary System proceed from north through west to south in regular order, while 4, 5, 6, start from south taking the corresponding places in the east. In this mathematical arrangement we always have the opposed configurations in opposite quarters, so as to have for each place in every opposite kwa a yang line correspond with a yin line and *vice versa*; while if they are expressed



ARRANGEMENT OF TRIGRAMS ACCORDING TO WEN WANG.

in numbers of the binary system, their sums are always equal to seven.

Wen Wang rearranged the trigrams and abandoned entirely the mathematical order attributed to Fuh-Hi. The following quotation from the *Yih King* evinces the occultism which influenced his thoughts:

"All things endowed with life have their origin in chan, as chan corresponds to the east. They are in harmonious existence in siuen because siuen corresponds to the southeast. Li is brightness and renders all things visible

to one another, being the kwa which represents the south. Kw'un is the earth from which all things endowed with life receive food. Tui corresponds to mid-autumn. Ch'ien is the kwa of the northwest. K'an is water, the kwa of the exact north representing distress, and unto it everything endowed with life reverts. Kan is the kwa of the northeast where living things both rise and terminate."

Since this new arrangement is absolutely dependent on occult considerations, the grouping must appear quite arbitrary from the standpoint of pure mathematics. It is natural that with the growth of mysticism this arbitrariness increases and the original system is lost sight of.

The yin and yang elements are supposed to be the product of a differentiation from the *t'ai chih*, "the grand limit," i. e., the absolute or ultimate reality of all existence, which, containing both yang and yin in potential efficiency, existed in the beginning. The grand limit evolved the pure yang as ether or air, which precipitated the Milky Way, shaping the visible heaven or firmament; while the yin coagulated and sank down to form the earth. But the earth contained enough of the yang to produce heat and life. Some unalloyed yang particles rose to form the sun, while correspondingly other unalloyed yin particles produced the moon, the two great luminaries, which in their turn begot the fixed stars.

THE TABLET OF DESTINY.

At the beginning of Chinese history stands a tablet which in some mysterious way is supposed to be connected with an explanation of the universe. It has been reconstructed by later Chinese thinkers and is pictured in the hands of Fuh-Hi as an arrangement of the kwa figures preserved in the *Yih King*. Considering the several traces of Babylonian traditions in ancient Chinese literature and folklore, would it not be justifiable to identify the tablet of Fuh-Hi with the ancient Babylonian "Tablet of Destiny" mentioned in the Enmeduranki Text, a copy of which was discovered in the archives of Asurbanipal²⁰ and is supposed to contain the "Mystery of Heaven and Earth?"

²⁰ K2486 and K4364; cf. Zimmern, KAT³ 533.

Enmedurankl, king of Sippar, is the seventh of the aboriginal kings, and he declares that he received the divine tablet "from Anu, [Bel, and Ea]."²¹

Chinese sages have their own interpretation of the phrase "the mystery of heaven and earth." They would at once associate the words "heaven" and "earth" with the two opposing principles yang and yin, and the question is whether among the ancient Sumerians there was not a similar tendency prevalent. It seems to be not impossible that the Chinese tablet in the hands of Fuh-Hi is the same as the "Tablet of Destiny" of the Sumerians, and when some Assyriologist has informed himself of the primitive Chinese conception of this mysterious tablet, he may be able to throw some additional light on the subject.

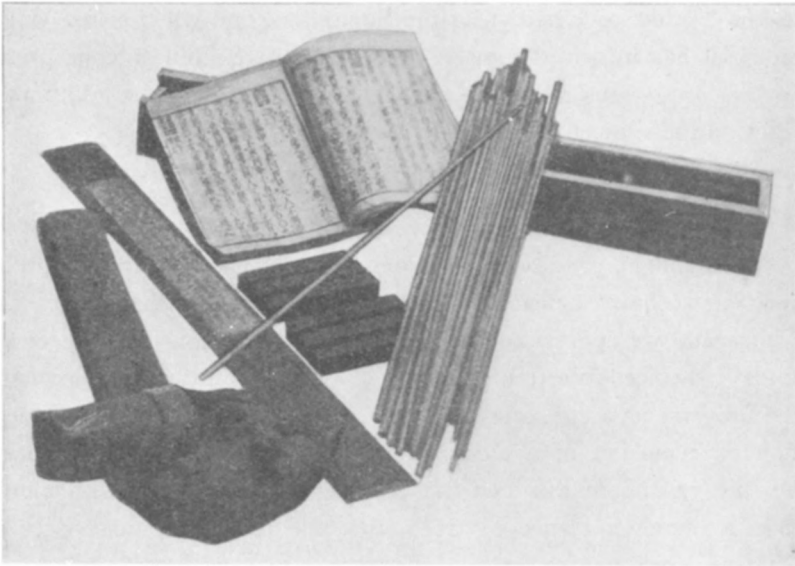
DIVINATION.

An explanation of the universe which derives all distinctions between things, conditions, relations, etc., from differences of mixture, must have appeared very plausible to the ancient sages of China, and we appreciate their acumen when we consider that even to-day advanced Western scientists of reputation attempt to explain the universe as a congeries of force-centers, acting either by attraction or repulsion in analogy to positive and negative electricity. On the ground of this fact the educated Chinese insist with more than a mere semblance of truth, that the underlying idea of the Chinese world-conception is fully borne out and justified by the results of Western science.

While it is obvious that the leading idea of the yih is quite scientific, we observe that as soon as the Chinese thinkers tried to apply it *a priori* without a proper investigation of cause and effect, they abandoned more and more the abstract (and we may say, the purely mathematical) conception of the yang and yin, fell victims to occultism, and used the yih for divination purposes. When we compare the vagaries of the occultism of the yih with the accom-

²¹ Anu, Bel, and Ea are the Sumerian trinity. The words Bel and Ea are illegible on the tablet and have been restored by an unequivocal emendation. A doubtful word of the tablet has been translated by "omen" which presupposes that the translator regards the tablet as a means of divination.

plishments of Western science, we may feel very wise and superior, but we should not forget that it was the same fallacious argument of wrong analogy which produced in China the many superstitious practices of the yih, and in the history of our civilisation, astrology, alchemy, and magic. These pseudo-sciences were taken seriously in the world of thought throughout the Middle Ages and began to be abolished only after the Reformation with the rise of genuine astronomy, genuine chemistry, and genuine nature science. If the



A DIVINATION OUTFIT.

Chinese are wrong we must remember that there was a time when we made the same mistake.

The Chinese outfit for divination consists of fifty stalks called "divining-sticks" and six small oblong blocks to represent the hexagrams. These blocks are not unlike children's building-blocks, but they bear on two adjoining sides incisions dividing the oblong faces into equal sections, so as to give the surface the appearance of a yin figure. The sticks are made of stalks of the milfoil plant (*ptarmica sibirica*) which is cultivated on the tomb of Confucius and regarded as sacred.

Pious people consult the oracle on all important occasions. They are first careful to make themselves clean, and then assume a calm and reverential attitude of mind. The diviner then takes out one stick and places it in a holder on the center of the table. This single stalk is called "the grand limit" (*t'ai chih*), the ultimate cause of existence. He next lifts the forty-nine remaining sticks above his forehead with his right hand, and divides them at random into two parts, at the same time holding his breath and concentrating his thoughts on the question to be answered. The sticks in the right hand are then placed on the table, and one is taken out from them and placed between the fourth and fifth fingers of the left hand. The three groups are now called heaven, earth and man. The left-hand group is then counted with the right hand in cycles of eight, and the number of the last group yields the lower trigram of the answer, called the inner complement. This number is counted after the oldest order of the eight trigrams, viz., that of Fuh-Hi corresponding to the inverted binary arrangement. The upper trigram, called the outer complement, is determined in the same way.

After the hexagram is determined, one special line is selected by the aid of the divining-sticks in the same way as before, except that instead of counting in cycles of eight, the diviner now counts in cycles of six. Having thus established the hexagram and a special line in it, he next consults the *Yih King* which contains a definite meaning for each hexagram as a whole, and also for each single line; and this meaning is made the basis of the divine answer.

It is obvious that this complicated process presupposes a simpler one which, however, must have been in use in pre-historic times, for as far as Chinese history dates back the divining stalks and the kwa system are referred to in the oldest documents.

URIM AND THUMMIM.

The Chinese method of divination may help us to understand the Urim and Thummim of the Hebrews which are so ancient that details of their method are practically forgotten.

We notice first that the Urim and Thummim are two sets of symbols apparently forming a contrast similar to that of yin and

yang. It is not probable that they were a set of twelve gems representing the twelve tribes of Israel. Secondly, like the yin and yang, the two sets must have been a plurality of elements and not only two symbols as is sometimes assumed; and thirdly, they served the purpose of divination, for they are referred to in connection with the ephod which must have had something to do with the determining oracle.

The Urim and Thummim* are translated in the Septuagint† by "manifestation and truth," or, as it has been rendered in English, "light and perfection." It appears that the vowel in the first word is wrong, and we ought to read *Orim*, which is the plural form of *Or*, "light," and might be translated by "the shining things." If Thummim is to be derived from the root THAMAM, its vocalisation ought to be *thamim* (not *thummim*) and would mean "the completed things."

We cannot doubt that the Urim and Thummim form a contrast, and if the Urim represent "light" or yang, the Thummim would represent "darkness" or yin, the former being compared to the rise of the sun, the latter to the consummation of the day.

Sometimes the answer of the Urim and Thummim is between two alternatives (as in 1 Sam. xiv. 36 ff), some times a definite reply is given which would presuppose a more or less complicated system similar to the answers recorded in the *Yih King*. In the history of Saul (1 Sam. x. 22) the answer comes out, "Behold, he hath hid himself among the stuff," and in the time of the Judges (Judges xx. 28) the question is asked about the advisability of a raid against the tribe of Benjamin, and the oracle declares, "Go up; for to-morrow I will deliver them into thine hand." On other occasions the oracle does not answer at all,‡ and its silence is interpreted as due to the wrath of God.

The answer received by consulting the Urim and Thummim was regarded as the decision of God, and was actually called the voice of God. This view seems to have led in later times, when the process of divination was no longer understood, to the assump-

* קְאוּרִים וְתוּמִיִּם

† δῆλωσις καὶ ἀλήθεια.

‡ See Sam. xiv. 37 and xxviii. 6.

tion that Yahveh's voice could be heard in the Holy of Holies, a misinterpretation which is plainly recognisable in the story of the high priest Eleazar (Num. vii. 89).

The Urim and Thummim are frequently mentioned in close connection with the ephod which has been the subject of much discussion. It is commonly assumed that the word is used in two senses, first as an article of apparel and secondly as a receptacle for Urim and Thummim. Unless we can find an interpretation which shows a connection between the two, we can be sure not to have rightly understood the original significance of this mysterious article. The description of the ephod in Exodus ii. 28, (an unquestionably postexilic passage) is irreconcilable with the appearance, use or function which this curious object must have possessed according to our historical sources, and the latter alone can be regarded as reliable. After considering all the passages in which the ephod is mentioned we have come to the conclusion that it was a pouch worn by the diviner who hung it around his loins using the string as a girdle.

The original meaning of *ephod* is "girdle" and the verb *aphad* means "to put on, to gird." David, a strong believer in the Urim and Thummim, danced before the Lord "girded with an ephod," and we must assume that according to the primitive fashion the diviner was otherwise naked. Hence he incurred the contempt of his wife Michal whose piety did not go so far as the king's in worshipping Yahveh in this antiquated manner.

The main significance of the ephod in connection with the Urim and Thummim was to serve as a receptacle for the lots, and so it may very well have become customary to make it of a more costly and enduring material in the form of a vase. This will explain those passages in which the ephod is spoken of as being made of gold and standing on the altar, as where we are informed that the sword of Goliath had been deposited as a trophy wrapped in a mantle "behind the ephod."

There are other passages in which "ephod" seems to be identical with an idol, but if our interpretation be accepted there is no

difficulty in this, for the receptacle of the Urim and Thummim may very well have come to be regarded as an object of worship.

It is difficult to say whether the ephod is identical with the *khoshen*, the breastplate of the high priest, which in later postexilic usage was ornamented with twelve precious stones representing the twelve tribes of Israel. It is sure, however, that the Urim and Thummim cannot be identified with the twelve jewels, and the Hebrew words plainly indicate that they were placed inside as into a pouch. In Lev. xiii. 8 the verb *nathan el*, "to put into," is used and not *nathan 'al*, "to put upon."

The breastplate of the high priest seems to be the same as what is called in Babylonian history the "tables of judgment," which also were worn on the breast. But the identification does not seem convincing. We would have to assume that the ephod was first worn around the loins after the fashion of a loin cloth and that later in a more civilised age when the priests were dressed in sacerdotal robes, it was suspended from the shoulders and hung upon the breast.

After Solomon's time there is no longer any historical record of the use of the Urim and Thummim. It seems certain that in the post-exilic age the rabbis knew no more about it than we do to-day and regretted the loss of this special evidence of grace. They supposed their high priests must be no longer fit to consult the oracle (Esdras ii. 63; Neh. vii. 65) and Josephus states (*Antiq.* iii. 8-9) that two hundred years before his time, it had ceased. According to common tradition, however, it was never reintroduced into the temple service after the exile.

While Josephus identified the Urim and Thummim with the twelve jewels in the breastplate of the high priest, Philo* claims that they were pictures exhibited in the embroidery of the breastplate representing the symbols of light and truth. His conception is untenable, but it is noteworthy because his view seems to be influenced by his knowledge of the sacerdotal vestments of Egypt. We are told that the high priest in his capacity as judge used to wear a breastplate bearing the image of truth or justice. One such

* *De vita Mosis*, p. 670 C; 671, D. E.; *De Monarchia*, p. 824, A.

shield has been found, upon which were two figures recognisable by the emblems on their heads: one with a solar disk as Ra, the sun-god or light, the other with a feather, as Maat or truth. If the Urim and Thummim were not plural and were not contrasts, and if we did not know too well that they were placed in an ephod, Philo's interpretation would have much to recommend itself. Perhaps he and also the Septuagint were under Egyptian influence.

While we do not believe that the Urim and Thummim were exactly like the yang and yin we are fully convinced that the Chinese method of divination throws some light upon the analogous Hebrew practice and will help us to understand the meaning of the terms. If the two systems are historically connected, which is not quite impossible, we must assume that they were differentiated while yet in their most primitive forms.

P'AN-KU.

The basic idea of the yih philosophy was so convincing that it almost obliterated the Taoist cosmogony of P'an-Ku who is said to have chiseled the world out of the rocks of eternity. Though the legend is not held in high honor by the *litterati*, it contains some features of interest which have not as yet been pointed out and deserve at least an incidental comment.

P'an-Ku is written in two ways: one⁸ means in literal translations, "basin ancient," the other "basin solid."⁹ Both are homophones, i. e., they are pronounced the same way; and the former may be preferred as the original and correct spelling. Obviously the name means "aboriginal abyss," or in the terser German, *Urgrund*, and we have reason to believe it to be a translation of the Babylonian *Tiamat*, "the Deep."

The Chinese legend tells us that P'an-Ku's bones changed to rocks; his flesh to earth; his marrow, teeth and nails to metals; his hair to herbs and trees; his veins to rivers; his breath to wind; and his four limbs became pillars marking the four corners of the world,—which is a Chinese version not only of the Norse myth of the Giant Ymir, but also of the Babylonian story of Tiamat.

⁸ 盤古

⁹ 固

Illustrations of P'an-Ku represent him in the company of supernatural animals that symbolise old age or immortality, viz., the tortoise and the crane; sometimes also the dragon, the emblem of power, and the phenix, the emblem of bliss.

* * *

When the earth had thus been shaped from the body of P'an-Ku, we are told that three great rulers successively governed the world: first the celestial, then the terrestrial, and finally the human sovereign. They were followed by Yung-Ch'eng and Sui-Jen (i. e., fire-man) the latter being the Chinese Prometheus, who brought the fire down from heaven and taught man its various uses.

The Prometheus myth is not indigenous to Greece, where it received the artistically classical form under which it is best known to us. The name, which by an ingenious afterthought is explained as "the fore thinker," is originally the Sanskrit *pramantha*¹⁰ and means "twirler" or "fire-stick," being the rod of hard wood which produced fire by rapid rotation in a piece of soft wood.

We cannot deny that the myth must have been known also in Mesopotamia, the main center of civilisation between India and Greece, and it becomes probable that the figure Sui-Jen has been derived from the same prototype as the Greek Prometheus.

THE FIVE ELEMENTS.

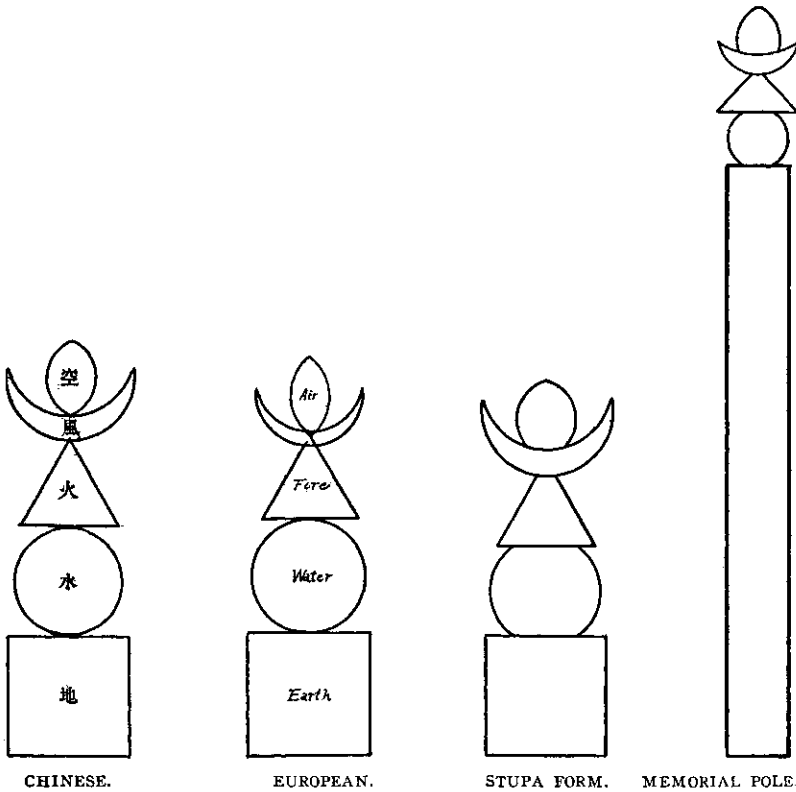
Occultism dominated the development of thought during the Middle Ages of China not less than in Europe, and here again in the conception of the elements we find traces of a common origin in both the East and West.

The Chinese speak of five elements: water, fire, wood, metal, and earth; while, according to the ancient sages of Hellas and India, there are but four: water, fire, earth, and air. This latter view also

¹⁰ See Steinthal's "The original Form of the Legend of Prometheus" which forms and appendix to Goldziher's *Mythology Among the Hebrews*, translated by Russell Martineau, London. 1877.

Mantha is derived from the same root as the German word *mangeln*, "to torture," and one who forces (viz. Agni, the god of fire) is called *pramathyu-s* "the fire-robber." The Sanskrit name in its Greek form is Prometheus, whose nature of fire-god is still recognisable in the legend.

(although in a later age) has migrated to China, where it is commonly accepted among the Buddhists, but has been modified in so far as ether has been superadded so as to make the elements of the Buddhist-Chinese conception equal in number to the older enumeration which we may call the Taoist view.



DIFFERENT REPRESENTATIONS OF THE ELEMENTS.

[The proportions of the several heights are deemed important, and are as follows: the square, 10; the circle, 9; the triangle, 7; the crescent, 2; the gem, 6. When built in the form of a *stupa*, the square changes into a cube, the circle into a globe, the triangle into a four-sided pyramid, and the crescent and gem also into solid bodies. The globe retains its proper dimensions but is, as it were, pressed into the cube and the pyramid; the pyramid is frequently changed into an artistically carved roof. The Mediæval European conception is obviously not original.

That the Buddhist conception of the five elements has been imported to China from India, is proved beyond question by the fact



TIBETAN STUPA.

[This illustration is reproduced from the current number of the *East of Asia*, an illustrated magazine printed in Shanghai, China.

The monument represents the five elements, but its shape is no longer exact. The upper part of the cube shows a formation of steps, not unlike the Babylonian zikkurat or staged tower. The globe is no longer a true sphere, and the pyramid has been changed into a pointed cone, so slender as to be almost a pole. The monument is probably used as a mausoleum.]

that the Chinese diagrams are frequently marked with their Sanskrit terms. It is strange that the symbolic diagrams are more nearly identical than their interpretations. Earth is represented by a square, water by a sphere, fire by a triangle, air by a crescent,



GATEWAY TO BUDDHIST MONASTERY, PEKIN.

A further development of the Stupa of the five elements.

[The cube has been changed into a roofed house; the sphere has assumed the shape of a Chinese cap, the pyramid is adorned with a peculiar ornament imitative of a cover, and the crescent has been changed into a flower-like knob, as has also the gem which surmounts the whole.]

and ether by a gem surmounting the whole. The two upper symbols are conceived as one in the treatises of the mediæval alchemy of Europe, and serve there as the common symbol of air. The symbol ether is commonly called by its Sanskrit term *mani*, which literally means "gem," and in popular imagination is endowed with magic power.

The five elements are also represented by memorial poles which on the Chinese All Souls' Day are erected at the tombs of the dead, on which occasion the grave is ornamented with lanterns, and a torch is lit at evening.

All over the interior of Asia so far as it is dominated by Chinese civilisation, we find *stupas* built in the shape of the symbols of the five elements, and their meaning is interpreted in the sense that the body of the dead has been reduced to its original elements. We must not, however, interpret this idea in a materialistic sense, for it is meant to denote an absorption into the All and a return to the origin and source of life.

It is noticeable that this reverence of the elements as divine is a well-known feature of ancient Mazdaism, the faith of the Persians, and is frequently alluded to by Herodotus in his description of Persian customs. The desire not to desecrate the elements causes the Persians to regard burial and cremation as offensive. They deposit their dead in the Tower of Silence, leaving them there to the vultures, whereby the pollution by the corpse either of earth or of fire is avoided.

The Taoist view of the elements is different from the Buddhist conception, and we may regard it as originally and typically Chinese. At any rate it is full of occultism and constitutes an important chapter in the mystic lore of China. According to this view, the five elements are water, fire, wood, metal, and earth.* The knowledge of these elements, legend tells us, is somehow connected with the marks on the shell of the sacred tortoise which, having risen from the river Loh, appeared to Ts'ang-Hieh (Mayers, *Ch. R. M.*, I, 756). Tsou-Yen, a philosopher who lived in the fourth century B. C.,

*水火木金土

wrote a treatise on cosmogony in which the five elements play an important part (Mayers, *Ch. R. M.*, I, 746).

The five elements also figure prominently in "The Great Plan,"¹¹ which is an ancient imperial manifesto on the art of good government. There it is stated that like everything else they are produced by the yang and yin, being the natural results of that twofold breath which will operate favorably or unfavorably upon the living or the dead according to the combination in which they are mixed. All misfortunes are said to arise from a disturbance of the five elements in a given situation, and thus the Chinese are very careful not to interfere with nature or cause any disturbance of natural conditions. We are told in "The Great Plan"¹² that "in olden times K'wan dammed up the inundating waters and so disarranged the five elements. The Emperor of Heaven was aroused to anger and would not give him the nine divisions of the Great Plan. In this way the several relations of society were disturbed, and [for punishment] he was kept in prison until he died." K'wan's misfortune has remained a warning example to the Chinese. In their anxiety not to disturb the proper mixture in which the five elements should be combined they pay great attention to those pseudo-scientific professors who determine the prevalence of the several elements, not by studying facts but by interpreting some of the most unessential features, for instance, the external shape of rocks and plants. Pointed crags mean "fire"; gently rounded mountains, "metal"; cones and sugar-loaf rocks represent trees, and mean "wood"; and square plateaus denote "earth"; but if the plateau be irregular in shape so as to remind one of the outlines of a lake, it stands for "water." It would lead us too far to enter into further details; at the same time it would be difficult to lay down definite rules, as there is much scope left to the play of the imagination, and it is certain that, while doctors may disagree in the Western world, the geomancers of China have still more opportunity for a great divergence of opinion.

The elements are supposed to conquer one another according

¹¹ A chapter in the *Shu King*, translated into English by James Legge. *S. B. E.*, vol. III, 137.

¹² See *S. B. E.*, III, 139.

to a definite law. We are told that wood conquers earth, earth conquers water, water conquers fire, fire conquers metal, and metal conquers wood. This rule which is preserved by Liu An of the second century B. C. is justified by Pan Ku, a historian of the second century A. D., compiler of the books of the era of the Han dynasty, as follows:

"By wood can be produced fire, by fire can be produced earth [in other words, wood through fire is changed to ashes]; from earth can be produced metal [i. e., by mining]; from metal can be produced water [they can be changed through heat to a liquid state]; from water can be produced wood [plants]. When fire heats metal, it makes it liquid [i. e., it changes it into

THE FIVE ELEMENTS AND THEIR INTERRELATION.

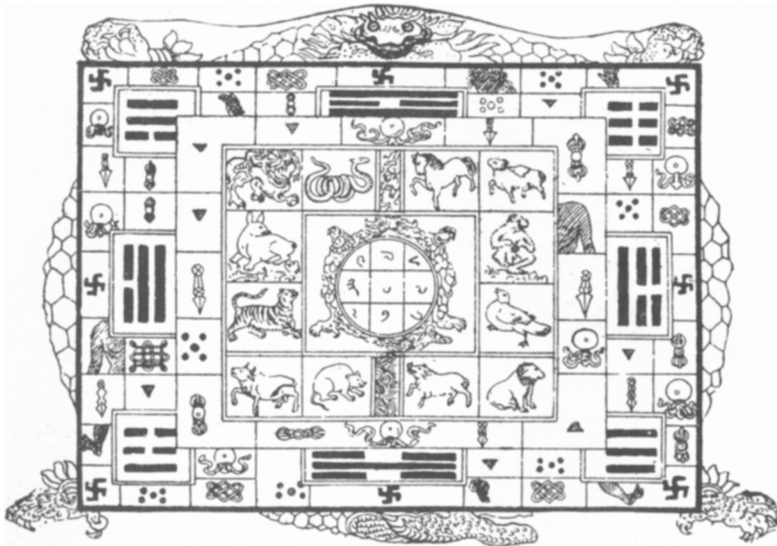
ELEMENTS	PARENT	CHILD	ENEMY	FRIEND	PLANET
water's	metal	wood	earth	fire	Mercury
fire's	wood	earth	water	metal	Mars
wood's	water	fire	metal	earth	Jupiter
metal's	earth	water	fire	wood	Venus
earth's	fire	metal	wood	water	Saturn

the state of the element water]. When water destroys fire it operates adversely upon the very element by which it is produced. Fire produces earth, yet earth counteracts water. No one can do anything against these phenomena, for the power which causes the five elements to counteract each other is according to the natural dispensation of heaven and earth. Large quantities prevail over small quantities, hence water conquers fire. Spirituality prevails over materiality, the non-substance over substance, thus fire conquers metal; hardness conquers softness, hence metal conquers wood; density is superior to incoherence, therefore, wood conquers earth; solidity conquers insolidity, therefore earth conquers water."

Besides being interrelated as parent and offspring, or as friend and enemy, the five elements are represented by the five planets, so that water corresponds to Mercury, fire to Mars, wood to Jupiter, metal to Venus, and earth to Saturn.

The yih system being cosmic in its nature, has been used by the Chinese sages to represent the universe. The first attempt in this direction is Fuh-Hi's diagram in compass form representing the four quarters and four intermediary directions.

The system was changed by Wen Wang who rearranged the eight trigrams but retained the fundamental idea. It was supposed to have been revealed to Fuh-Hi on the back of a tortoise, but later sages superadded to the fundamental idea further characteristics of the universe, according to their more complicated knowledge of science and occultism.



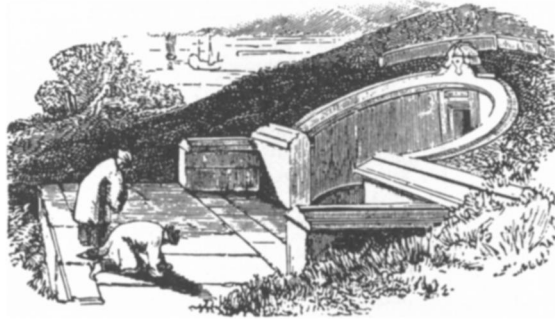
THE MYSTIC TABLET.¹⁴

We reproduce here a mystic tablet of Tibetan workmanship, which, however, reflects the notions prevailing over the whole Chinese empire. The kwa tablet lies on the back of the tortoise, presumably the same as was supposed to have been present when P'an-Ku chiseled the world from out of the rocks of eternity—and certainly the same tortoise which made its appearance in the Loh river to reveal the secret of the kwa to Fuh-Hi.

In the center of our kwa tablet is the magic square written in Tibetan characters, which is the same as that represented in dots

in the so-called "Writing of Loh."¹³ It is also depicted as resting in its turn on the carapace of a smaller tortoise.

This magic square is surrounded by the twelve animals of the duodenary cycle, representing both the twelve double-hours of the day, and the twelve months of the year. In the left lower center is represented the rat which, in passing around to the left, is followed in order by the ox, tiger, hare, dragon, serpent, horse, goat, monkey, cock, dog, and boar. The symbols of the days are: a sun for Sunday, a crescent for Monday; a red eye for Tuesday (red light of the planet Mars); a hand holding a coin for Wednesday (indicating the function of the god Mercury); a thunderbolt for Thursday



A TYPICAL CHINESE GRAVE.

[The dead are protected against the evil influence of unfavorably mixed elements in the surroundings of the grave by a horseshoe-shaped wall. Cf. pp. 531-2.]

(sacred to Marduk, Jupiter, Thor, the thunder-god); a buckle for Friday (day of Frigga or Venus); and a bundle for Saturday.

The duodenary cycle of animals is surrounded by various emblems indicating lucky and unlucky days. Among these we can discover gems, buckles, thunderbolts, various limbs of the body, triangles, five-spots, links of a chain, luck symbols, and swastikas.

¹³ See the author's pamphlet, *Chinese Philosophy*, p. 19.

¹⁴ The table has been reproduced from Waddell's *Buddhism of Tibet*, p. 453. Students who take the trouble to enter into further details are warned that in Waddell's table, by some strange mistake, the position of the trigrams *tui* and *chan*, in the east and in the west, has been reversed, a mistake which we have corrected in our reproduction.

They surround the eight trigrams which are placed according to the arrangement of Wen Wang. The kwa in the lower part represents north and winter; in the upper part, the south and summer; toward the right, west and autumn; and toward the left, east and spring. The kwa in the lower right hand corner represents heaven; in the lower left, mountain; the upper left, air or wind; and in the right upper corner, earth.

SYSTEMS OF ENUMERATION.

The twelve animals which are pictured on our Tibetan tablet are a curious relic of prehistoric civilisation. They represent at once the twelve months, the twelve divisions of the zodiac, and the twelve double hours of the day. Kindred systems of designating duodecimal divisions of the cosmos, both in time and space, by a cycle of animals can be traced in Babylon, Egypt, primitive America, and modern Europe, where to the present day the constellations along the ecliptic are divided into twelve groups, called the Zodiac, or *Thierkreis*, i. e., the animal cycle.

The duodenary cycle is an ancient method of counting, expressed by animal names, a custom which has only been abolished in Japan since the Great Reform under the influence of Western civilisation. Up to that time people spoke there of "the rat hour," "the ox hour," "the tiger hour," etc., and these terms had no other significance than in Western countries, one o'clock, two o'clock, or three o'clock.

The twelve animals are affiliated with the twelve branches, so-called, which practically possess the same significance, being also a duodenary cycle. The twelve branches may be summarily characterised as the twelve months, beginning with the eleventh in which the yang principle begins to prepare for its appearance in the new year, and ending in the tenth month of the ensuing year. The twelve branches are correlated not only to the twelve animals, but also to the five elements as indicated in our diagram. The fifth element "earth" is missing because it represents the center around which the twelve branches are grouped.

THE DUODENARY CYCLE.

THE TWELVE BRANCHES						THE TWELVE ANIMALS			
NO.	NAME	TRANSCRIPTION	USUAL MEANING	SIGNIFICANCE IN THE DUODENARY CYCLE	SYMBOL	ELEMENT TO WHICH RELATED	NAME	MEANING	
1	子	tze	child	Regeneration of vegetation	Yang stirring underground	} water	鼠	rat	
2	丑	chu	cord	Relaxation; untying a knot	Hand half-opened		} wood	牛	ox
3	寅	yin	to revere	Awakening of life.	Wiggling earthworm	} fire		虎	tiger
4	卯	mao	a period of time	Plants breaking through the soil	Opening a gate			兔	hare
5	辰	chen	vibration	First vegetation; seed-time	Thunderstorm	} metal	龍	dragon	
6	巳	ssu	end	Supremacy of Yang	Snake		蛇	serpent	
7	午	wu	to oppose	Yin reasserting itself	Female principle in hidden growth	} water	馬	horse	
8	未	wei	not yet	Taste of fruit	Tree in full bloom		羊	goat	
9	申	shen	to expand	Yin growing strong	Clasped hands	} metal	猴	monkey	
10	酉	yu	ripe	Completion	Cider or wine-press		雞	cock	
11	戌	shu	guard	Exhaustion	Yang withdrawing underground	} water	犬	dog	
12	亥	hai	[Kernel]*	Kernel or root	Yang in touch with Yin		猪	boar	

*This character has now no meaning except in its relation to the duodenary cycle. Formerly it denoted kernel, but now the character for tree is added to give that meaning.

There is another system of counting, which however is decimal, and is called "the ten stems"; and it appears that it is simply an older method of counting the months of the year. In their original here also the explanation of the several symbols has reference to the progress of the year.

It is not impossible that the decimal system was the original and indigenous Chinese method of counting, while the duodecimal system

THE TEN STEMS.

NO.	NAME	TRANSCRIPTION	SIGNIFICANCE	ELEMENT TO WHICH RELATED
1	甲	chia	Yang moving in the East sprouting.	fir tree
2	乙	yi	Plant growing in a crooked way; tendril; twig.	bamboo
3	丙	ping	Growth in southern heat; bloom.	torch-flame
4	丁	ting	Vegetation in warm season; summer.	lamp-light
5	戊	wu	Exuberance; surcease of life.	mountains
6	己	ki	Wintry sleep; hibernation.	level ground
7	庚	keng	Fullness of crops; the West; autumn fruit.	weapon
8	辛	sin	Ripened fruit and its flavor; supposed to be metallic.	cauldron
9	壬	jen	Yin at the height of its function; pregnancy.	billow
10	癸	kwei	Water absorbed by earth; Yang preparing for spring.	unruffled stream

was imported at a very early date from Accad or Sumer, the country of the founders of Babylonian civilisation.

The existence of these two systems suggests the occurrence of a calendar reform such as was introduced in Rome under Numa Pompilius, and we are confronted with the strange coincidence that in China as well as in Rome the two additional months (January

and February) were inserted at the beginning as a result of which we call even to-day the last month of the year December, i. e., "the tenth." We must leave the question as to the plausibility of a historical connection to specialists familiar with the influence of Babylonian thought on the rest of the world. It is not impossible that a Babylonian (perhaps Sumerian) calendar reform traveled in both directions, rapidly toward the more civilised East, and very slowly toward the West, producing in these remote countries and at different times this startling coincidence of a similar calendar reform.

We might parenthetically state that the original meaning of the ten stems and twelve branches has practically been lost sight of, and both systems have become simply series of figures, the former from one to ten, the latter from one to twelve; while their symbolical relations, the former with the elements, the latter with the twelve animals, are of importance merely to occultists.

The ten stems are also called "the ten mothers," and the twelve branches, "the twelve children." That the former is the older arrangement appears from another name which is "the ten hoary characters.

By a combination of the ten stems with the twelve branches in groups of two in which the former are repeated six times and the latter five times, a series of sixty is produced which is commonly called by sinologists the sexagenary cycle, and is used for naming years as well as days. The invention of the sexagenary cycle and its application to the calendar is attributed to Nao the Great, one of the prime ministers of Hwang Ti, the Yellow Emperor,¹⁵ who had solicited this work in the sixtieth year of his reign. Nao the Great, having accomplished the task, set the beginning of the new era in the succeeding year, 2637 B. C. Accordingly we live now in the seventy-sixth cycle which began in 1863 and will end in 1922.

A convenient method of translating the properly Chinese names of the sexagenary cycle would be to render the two characters by their equivalent relations to the twelve animals and the five elements,

¹⁵ According to traditional chronology, Hwang Ti reigned from 2697 to 2597 B. C.

THE SEXAGENARY CYCLE.

甲子	1 <i>chia tzu</i> 1864	甲申	21 <i>chia shên</i> 1884	甲辰	41 <i>chia chên</i> 1904
乙丑	2 <i>yi ch'ou</i> 1865	乙酉	22 <i>yi yu</i> 1885	乙巳	42 <i>yi ssu</i> 1905
丙寅	3 <i>ping yin</i> 1866	丙戌	23 <i>ping shu</i> 1886	丙午	43 <i>ping wu</i> 1906
丁卯	4 <i>ting mao</i> 1867	丁亥	24 <i>ting hai</i> 1887	丁未	44 <i>ting wei</i> 1907
戊辰	5 <i>mou chên</i> 1868	戊子	25 <i>mou tzu</i> 1888	戊申	45 <i>mou shên</i> 1908
己巳	6 <i>chi ssu</i> 1869	己丑	26 <i>chi ch'ou</i> 1889	己酉	46 <i>chi yu</i> 1909
庚午	7 <i>kêng wu</i> 1870	庚寅	27 <i>kêng yin</i> 1890	庚戌	47 <i>kêng shu</i> 1910
辛未	8 <i>hsin wei</i> 1871	辛卯	28 <i>hsin mao</i> 1891	辛亥	48 <i>hsin hai</i> 1911
壬申	9 <i>jên shên</i> 1872	壬辰	29 <i>jên shên</i> 1892	壬子	49 <i>jên tzu</i> 1912
癸酉	10 <i>kwei yu</i> 1873	癸巳	30 <i>kwei ssu</i> 1893	癸丑	50 <i>kwei ch'ou</i> 1913
甲戌	11 <i>chia shu</i> 1874	甲午	31 <i>chia wu</i> 1894	甲寅	51 <i>chia yin</i> 1914
乙亥	12 <i>yi hai</i> 1875	乙未	32 <i>yi wei</i> 1895	乙卯	52 <i>yi mao</i> 1915
丙子	13 <i>ping tzu</i> 1876	丙申	33 <i>ping shên</i> 1896	丙辰	53 <i>ping chên</i> 1916
丁丑	14 <i>ting ch'ou</i> 1877	丁酉	34 <i>ting yu</i> 1897	丁巳	54 <i>ting ssu</i> 1917
戊寅	15 <i>mou yin</i> 1878	戊戌	35 <i>mou shu</i> 1898	戊午	55 <i>mou wu</i> 1918
己卯	16 <i>chi mao</i> 1879	己亥	36 <i>chi hai</i> 1899	己未	56 <i>chi wei</i> 1919
庚辰	17 <i>kêng chên</i> 1880	庚子	37 <i>kêng tzu</i> 1900	庚申	57 <i>kêng shên</i> 1920
辛巳	18 <i>hsin ssu</i> 1881	辛丑	38 <i>hsin ch'ou</i> 1901	辛酉	58 <i>hsin wu</i> 1921
壬午	19 <i>jên wu</i> 1882	壬寅	39 <i>jên yin</i> 1902	壬戌	59 <i>jên shu</i> 1922
癸未	20 <i>kwei wei</i> 1883	癸卯	40 <i>kwei mao</i> 1903	癸亥	60 <i>kwei hai</i> 1923

so as to speak of the "fir-rat" year, the "bamboo-ox" year, the "torch-tiger" year, etc.

FENG-SHUI.*

Chinese occultism has been reduced to a system in an occult science (or better, pseudo-science) called *feng-shui* which, literally translated, means "wind and water," and the two words combined denote atmospheric influence, or climate. As a science *feng-shui* means a study of conditions, spiritual as well as physical, and the average Chinese is very anxious to locate the site of graves, temples, public and private edifices so as to insure the auspicious influence of their surroundings. Belief in the efficiency of *feng-shui* is very strong, and consequently its scholars play an important part in public and private life.

The science of *feng-shui* is fantastical, but its advocates claim the authority of the ancient *Yih King*, which in chapter XIII, 1 to 12, reads as follows:

"By looking up in order to contemplate the heavenly bodies, and by looking down to examine into the natural influences of the earth, man may acquire a knowledge of the cause of darkness and light."

Feng-shui is also called *ti-li*† and *k'an-yü*.‡ *Ti-li* may fitly be translated by "geomancy." *Li*, frequently translated by "reason" or "rational principle," means a system of the dominant maxims which govern nature. *Ti* means "the earth" and so the two together signify "the divining art as to terrestrial conditions." *K'an-yü*, translated literally, means "canopy chariot," but *k'an* (canopy) refers to the sky and *yü* (chariot) refers to the earth as the vehicle in which all living beings are carried. The term "canopy chariot" then means the art which is occupied with the conditions of man's habitation.

The professional diviners who use the net tablet are called *sien-sheng*,§ "the elder born," which is a title of respect and has been translated by "professor." They are called either *feng-shui sien-sheng*, "professors of divination," or *ti-li sien-sheng*, "geomancers," or *k'an-yü sien-sheng*, "masters of the canopied chariot."

* 風水

† 地理

‡ 堪輿

§ 先生

The application of the feng-shui is naturally very loose, and two different professors may easily come to opposite results according to their individual interpretation of the correct balance of the mixture of the elements and the several spiritual influences that may be discovered in the indications of the geomancer's compass. Prof. J. J. M. De Groot¹⁶ explains the application of the lo-pan as follows:

"The chief use of the geomantic compass is to find the line in which, according to the almanac, a grave ought to be made, or a house or temple built. Indeed, in this most useful of all books it is every year decided between which two points of the compass the lucky line for that year lies, and which point is absolutely inauspicious. This circumstance not only entails a postponement of many burials, seeing it is not always possible to find a grave, answering to all the geomantic requirements, in the lucky line of the year; but it regularly compels the owners of houses and temples to postpone repairs or the rebuilding of the same until a year in which the line wherein their properties are situate is declared to be lucky. Many buildings for this reason alone are allowed to fall to ruin for years, and it is no rare thing to see whole streets simultaneously demolished and rebuilt in years auspicious to the direction in which they were placed."

Considering the sacrifices which are expected of a good son in the selection of the site and the general equipment of the parental graves, we can easily understand that the burden of ancestral worship is very heavy. While we must admire the filial piety of the Chinese, we regret to see the uselessness of their devotion and the waste to which it leads. It is refreshing, however, to observe that the general rule is not without exceptions and we find that there are sensible men who raise their voices in protest.

Ts'ui Yuen of the second century, a mandarin of high position, died at Loh-Yang, the imperial metropolis. According to the customary ritual, his son should have transported his remains to his place of birth for burial in the family cemetery, but Ts'ui Yuen left these instructions with his son Shih, which we quote from De Groot (*loc. cit.*, pp. 837-8):

¹⁶ In his voluminous work *The Religious System of China*, Vol. III, Bk. 1. "Disposal of the Dead." Part 3. "The Grave," p. 974.

"Human beings borrow from heaven and earth the breath upon which they live, and at the end of their terrestrial career they retribute the ethereal parts of that breath to heaven, giving their bones back to earth; consequently, what part of the earth can be unsuitable for concealing their skeletons? You must not take me back to my place of birth, nor may you accept any funeral presents, neither offerings of mutton or pork."

The Chinese authority from which Professor De Groot quotes, adds:¹⁷

"Respectfully receiving these his last orders, Shih kept the corpse in Loh-Yang and there buried it."

The spirit of Ts'ui Yuen has not died out, as is attested by a satirical poem which is current to-day, and which humorously points out the inconsistency of those mantics or soothsayers who know all the conditions of the four quarters and promise their patrons to show them (for a due consideration) a spot so auspicious for a grave that the spirit of their ancestor will bestow upon members of the family the dignity of kings. If that were true, why have they not buried their own parents there? The poem in the original Chinese is as follows:

地理先生慣說謊、
指南指北指西東、
山中若有王侯地、
何不尋來葬乃翁。

ti li hsien sheng kwan shuo huang
chih nan chih pei chih hsi tung
shan chung je yu wang hou ti
he pu hsin lai tsang nai weng.¹⁸

This translation imitates the original as closely as possible in metre and meaning:

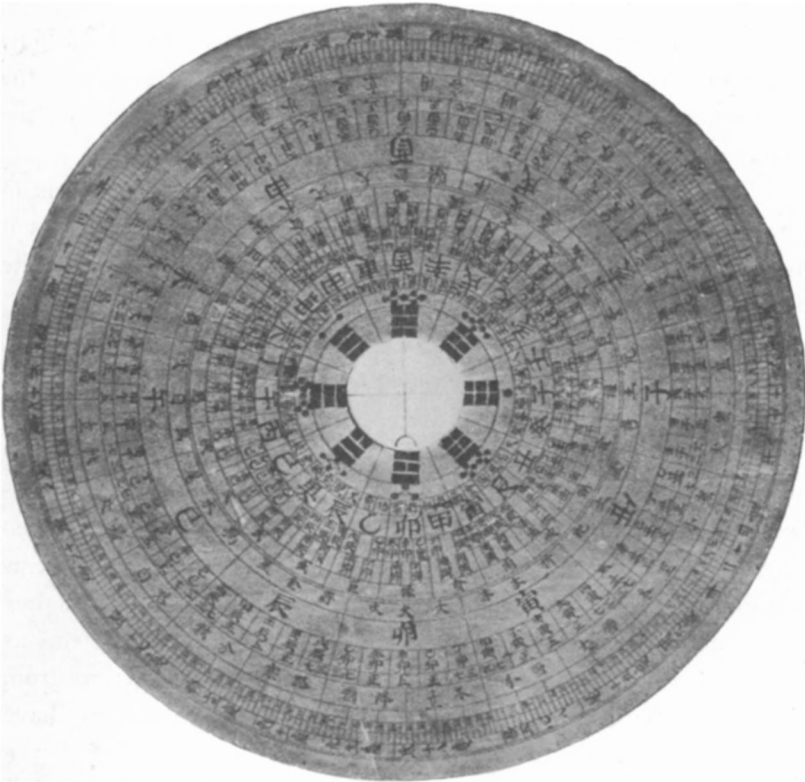
Trash these mantics manifest,
Point out south, north, east and west;
Know graves royalty bestowing
Yet their own sires there not rest.

¹⁷ *Books of the Later Han Dynasty*, Chap. 82 line 15.

¹⁸ In the early Chinese form, the final words of the first, second, and fourth lines were all pronounced as if ending in *ong*. Consequently, although the individual words have changed their form, the series is considered as containing one rhyme and, according to Chinese rules of rhyming, is still so used in verse.

LO-PAN.

Collectors of curios may have seen in Chinese stores the instrument called *lo-pan** (net-tablet), or *lo-king*† (net-standard), or *pan-shih*‡ (disk-norm). This is the geomancer's compass which incorpo-



LO-PAN OR NET TABLET.

[The original is in the possession of Prof. Friedrich Hirth.]

rates the sum-total of feng-shui. The Chinese salesman who showed the instrument at my request, a man who must have lived half his life or more in the United States, expressed great respect for it and tried to impress me with the fact that it contained the deepest wisdom of the ages.

The lo-pan is a disk of lacquered wood, mostly of yellow color,

* 羅盤 † 羅經 ‡ 盤式

carrying in its center under glass, a small mariner's compass. Some of the characters written in the surrounding circles are red, and some are black. Different copies differ in details, but all are practically the same in their general and most characteristic features. The concentric circles of the net tablet are called *ts'eng*,* i. e., "tiers," "stories," or "strata."

The mariner's compass in the center represents *t'ai chih*,† "the great origin." The first circle contains the eight trigrams in the arrangement of Fuh-Hi, which denote the eight directions of the compass and the virtues and properties attributed to them.

The second circles contains the numerals from one to nine in the arrangement of the magic square, the five being omitted as it belongs in the center. Accordingly the sum of each two opposite figures always makes ten.

The third row represents twenty-four celestial constellations, each expressed in two characters, so that three names are registered in each octant.

The fourth circle represents in occult terms twenty-four divisions of the compass. Southeast, southwest, northeast, and northwest are written in their kwa names, while the rest are designated alternately by the ten stems and twelve branches; two of the stems are omitted, however, because referring to the element earth, they are supposed to belong in the center. If we write the ten stems as numerals from one to ten, the twelve branches in italic letters from *a* to *m*, and the four kwa names in Roman capitals A to D, we have the following arrangement, beginning in the southeast: A *f* 3 *g* 4 *h* B *i* 7 *k* 8 *l* C *m* 9 *a* 10 *b* D *c* 1 *d* 2 *e*. This arrangement is ancient for it is quoted as an established part of the divining method by Sze-Ma Ch'ien in the twenty-fifth chapter of his *Historical Records*, which is devoted to the art of divination.

The fifth circle is divided into seventy-two parts each containing two characters of the sexagenary cycle, written one above the other, and arranged in groups of five divided by blank spaces. If we again express the ten stems in figures and the twelve branches

in italics, the scheme (starting with the first branch *a* standing in the north) reads as follows:

1 3 5 7 9 <i>a a a a a</i>	2 4 6 8 10 <i>b b b b b</i>	3 5 7 9 1 <i>c c c c c</i>	4 6 8 10 2 <i>d d d d d</i>	5 7 9 1 3 <i>e e e e e</i>	6 8 10 2 4 <i>f f f f f</i>
7 9 1 3 5 <i>g g g g g</i>	8 10 2 4 6 <i>h h h h h</i>	9 1 3 5 7 <i>i i i i i</i>	10 2 4 6 8 <i>k k k k k</i>	1 3 5 7 9 <i>l l l l l</i>	2 4 6 8 10 <i>m m m m m</i>

In the sixth row each octant is divided into three sections, each having five compartments in the second and fourth of which appear two characters of the sexagenary cycle. Accordingly they are arranged in the following order, the blanks being expressed by zeros:

0 3 0 7 0 <i>0 a 0 a 0</i>	0 3 0 7 0 <i>0 a 0 a 0</i>	0 4 0 8 0 <i>0 b 0 b 0</i>	0 4 0 8 0 <i>0 b 0 b 0</i>	0 3 0 7 0 <i>0 c 0 c 0</i>	0 3 0 7 0 <i>0 c 0 c 0</i>
0 4 0 8 0 <i>0 d 0 d 0</i>	0 4 0 8 0 <i>0 d 0 d 0</i>	0 3 0 7 0 <i>0 e 0 e 0</i>	0 3 0 7 0 <i>0 e 0 e 0</i>	0 4 0 8 0 <i>0 f 0 f 0</i>	0 4 0 8 0 <i>0 f 0 f 0</i>
0 3 0 7 0 <i>0 g 0 g 0</i>	0 3 0 7 0 <i>0 g 0 g 0</i>	0 4 0 8 0 <i>0 h 0 h 0</i>	0 4 0 8 0 <i>0 h 0 h 0</i>	0 3 0 7 0 <i>0 i 0 i 0</i>	0 3 0 7 0 <i>0 i 0 i 0</i>
0 4 0 8 0 <i>0 k 0 k 0</i>	0 4 0 8 0 <i>0 k 0 k 0</i>	0 3 0 7 0 <i>0 l 0 l 0</i>	0 3 0 7 0 <i>0 l 0 l 0</i>	0 4 0 8 0 <i>0 m 0 m 0</i>	0 4 0 8 0 <i>0 m 0 m 0</i>

The third and fourth stems refer to fire and the seventh and eighth to metal.

The seventh row is devoted to the eight stars of the Dipper, which in Chinese folklore is regarded with much awe, because this most conspicuous constellation revolves around the polar star and seems to resemble the hand of a watch on the great celestial dial of the universe. We must remember that the seventh star is double, its luminous satellite being visible even without the assistance of a telescope. If we represent the names of the eight stars by numbers from one to eight, their arrangement beginning with the southwest is as follows: 1 8 5 7 4 4 6 2 3 1 5 7 8 1 3 2 6 6 4 7 5 8 3 2.

Beyond the seventh circle we have a double line which divides the seven inner rows from the nine outer ones. The first of these, the eighth circle, is divided into twelve sections each having three characters, the central ones written in red being the sun and moon

together with the five elements twice repeated. Beginning in the south with the character sun, and turning toward the left, they read as follows: sun, moon, water, metal, fire, wood, earth, earth, wood, fire, metal, water.

The ninth row, consisting of twelve sections, represents the twelve branches in regular succession, beginning in the north with the first and turning toward the right. They coincide in position with the twelve branches as they appear in the fourth row.

The tenth row is a repetition of the fifth, with the exception that here the characters are distributed evenly over the whole circle.

The eleventh row consists of numerals only. The circle is divided into twelve sections, each being subdivided into five compartments which contain the following scheme repeated twelve times:

| 3 7 | 1 | 5 | 1 | 7 3 |.

The twelfth row is inscribed with the names of the sub-divisions of the four seasons, beginning with early spring above the unalloyed yin and turning toward the right.

SPRING.

立春 Beginning of Spring.
 雨水 Rain Water.
 驚蟄 Resurrection of hibernating Insects.
 春分 Vernal Equinox.
 清明 Pure Brightness.
 穀雨 Rains over the Grain.

AUTUMN.

立秋 Beginning of Autumn.
 處暑 Limit of Heat.
 白露 White Dew.
 秋分 Autumnal Equinox.
 寒露 Cold Dew.
 霜降 Descent of Hoar Frost.

SUMMER.

立夏 Beginning of Summer.
 小滿 Grain filling a little.
 芒種 Grain in Ear.
 夏至 Summer Solstice.
 小暑 Slight Heat.
 大暑 Great Heat.

WINTER.

立冬 Beginning of Winter.
 小雪 Little Snow.
 大雪 Heavy Snow.
 冬至 Winter Solstice.
 小寒 Little Cold.
 大寒 Severe Cold.

The thirteenth row is divided into seventy-two equal parts, which are left blank.

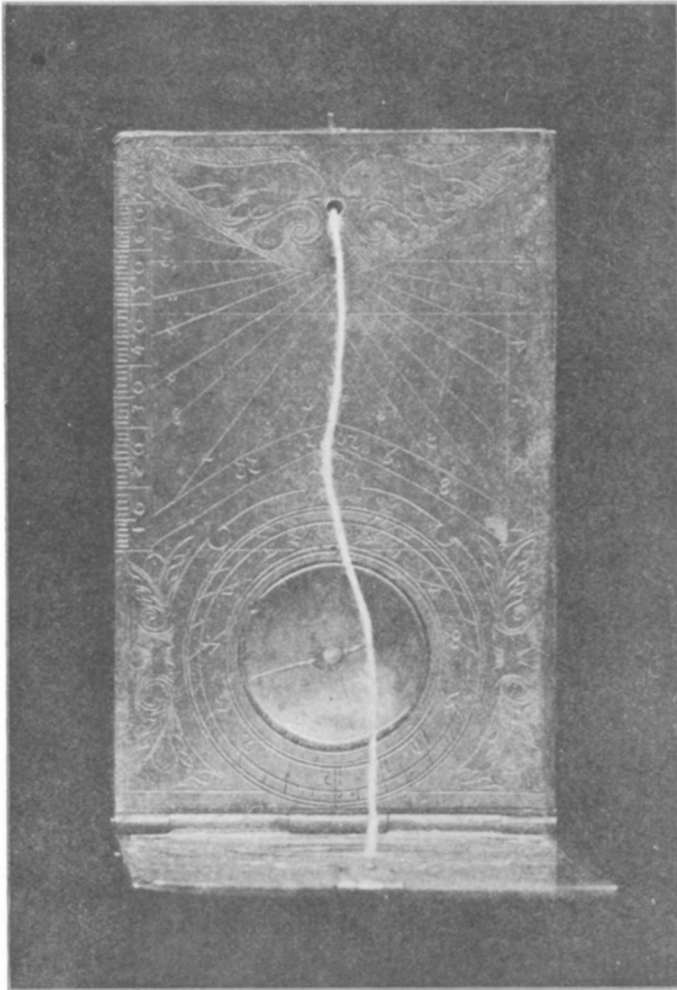
The fifteenth row is divided into three hundred and sixty equal blanks representing the degrees of a circle which method of division the Chinese as well as we of the Occident have inherited from the Babylonians.

The sixteenth row contains the names of the twenty-eight constellations together with the number of degrees which each covers. These degrees are specifically marked in the fourteenth circle in which the odd numbers only are expressed. The series starting in the southeast and turning toward the right, is as follows:

1. The horn, 11°; in Virgo.
2. The neck, 11°; in Virgo.
3. The bottom, 18°; in Libra.
4. The room, 5°; in Scorpio.
5. The heart, 8°; in Scorpio.
6. The tail, 15°; in Scorpio.
7. The sieve, 9°; in Sagittarius.
8. The measure, 24°; in Sagittarius.
9. The ox, 8°; in Aries and Sagittarius.
10. The damsel, 11°; in Aquarius.
11. The void, 10°; in Aquarius and Equuleus.
12. Danger, 20°; in Aquarius and Pegasus.
13. The house, 16°; in Pegasus.
14. The wall, 13°; in Pegasus and Andromeda.
15. Astride, 11°; in Andromeda and Pisces.
16. The hump, 13°; in Aries.
17. The stomach, 12°; in Musca Borealis.
18. The Pleiades, 9°. (In Chinese *mao*.)¹⁹
19. The end, 15°; in Hyades and Taurus.
20. The bill or beak, 1°; in Orion.
21. Crossing, or mixture, 11°; in Orion.
22. The well or pond, 31°; in Gemini.
23. The ghost, 5°; in Cancer.
24. The willow, 17°; in Hydra.

¹⁹ The Chinese term *mao* does not possess any other significance except the name of this constellation. This character is unfortunately misprinted in Mayers, *Chinese Reader's Manual*. It is correct in the enumeration of Professor De Groot, *loc. cit.*, p. 972.

25. The star, 8° ; in Hydra.
26. The drawn bow, 18° ; in Hydra.
27. The wing, 17° ; in Crater and Hydra.
28. The back of a carriage seat, 13° ; in Corvus.

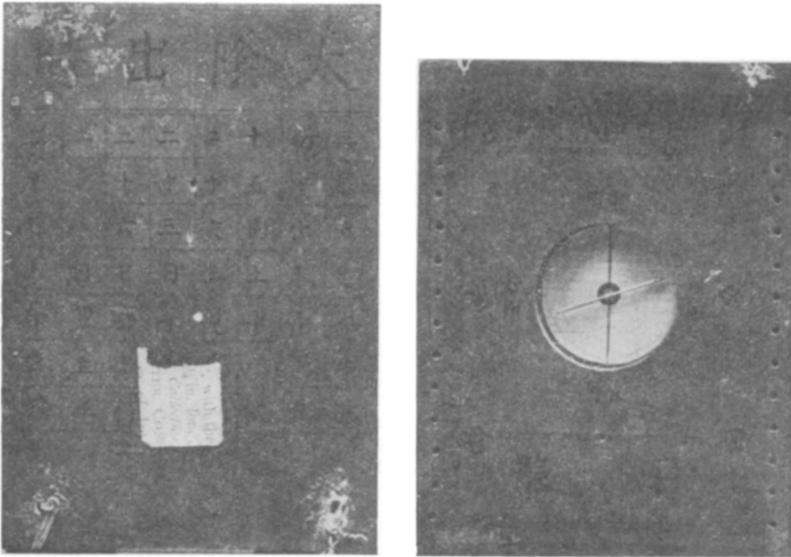


CHINESE POCKET COMPASS.

The two plates are hinged together and fold upon one another in the same way as the European compasses shown in the following pages.

THE MARINER'S COMPASS A CHINESE INVENTION.

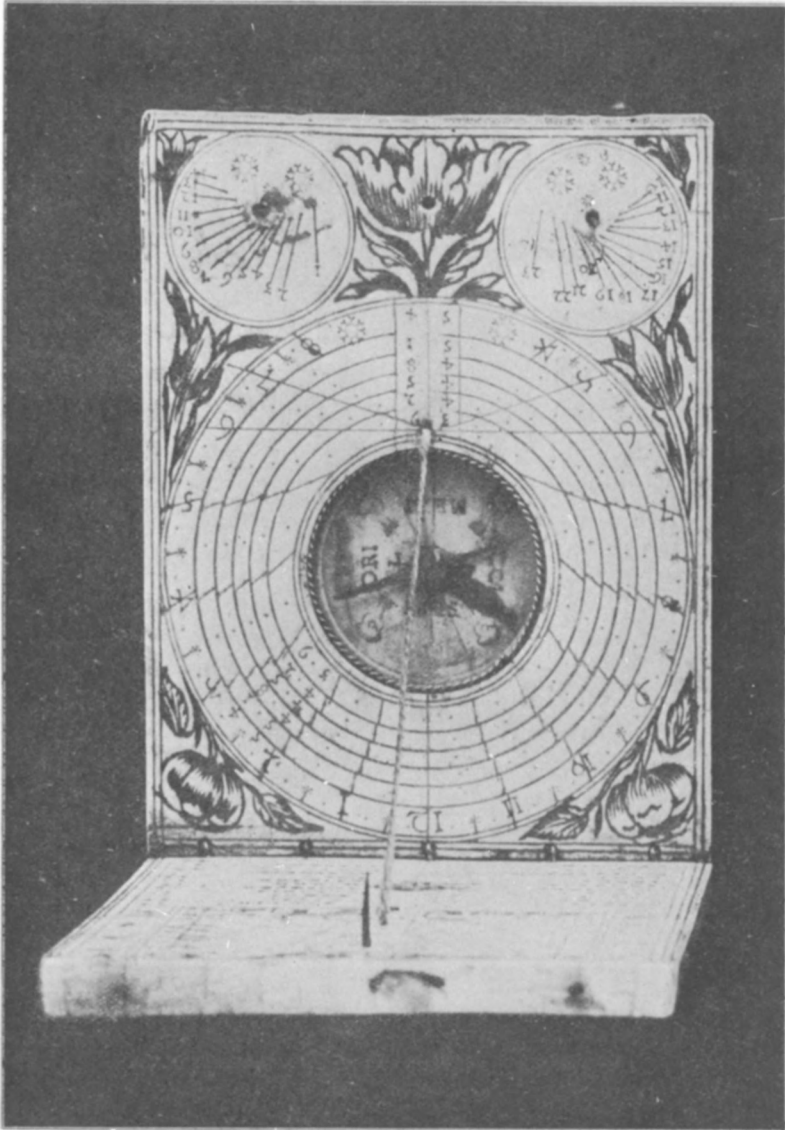
The lo-pan or net tablet unquestionably serves superstitious purposes, but we must bear in mind that much genuine science is incorporated in many of its details, and the latter no doubt has given countenance to the former. This again is according to the general law of the evolution of mankind and finds its parallel in the history of European civilisation. We must bear in mind that the great occultists of the Middle Ages, Paracelsus, Albertus Magnus, and



EUROPEAN COMPASS.
(Presumably Italian.)

men like them down to Agrippa of Nettesheim, were the most powerful intellects of their day; and though they were deeply entangled in mysticism, much of their life's work was devoted to the furtherance of genuine scientific enquiry.

In the Chinese Middle Ages the leading thinkers were of the same stamp, and so it is natural that much of genuine astronomy and the results of accurate observation of the stars are incorporated in the lo-pan. The most obvious part of it which must have ap-



EUROPEAN COMPASS.
(Presumably Nuremberg.)

peared extremely mystifying in former centuries was, as the Chinese call it, the south-pointing needle—the mariner's compass—situated in the center of the lo-pan.

The south-pointing needle is an ancient Chinese invention which for some time seems to have been forgotten. Professor Friedrich Hirth of Columbia University has privately communicated to me facts which prove that it was employed in ancient times by travelers through the desert, that the invention was lost and had to be re-discovered. We would add, too, that the Chinese invention became known in Europe after the time of Marco Polo where it was soon used as a mariner's compass. The incident is well known and can easily be established on the testimony of literary sources, but while sauntering through the National Museum at Washington, the writer discovered a palpable evidence in the show cases there exhibited, which displayed the Chinese pocket instruments containing south-pointing needles presumably a few centuries old, side by side with European compasses. They are of the same oblong shape and consist of two tablets hinged in the same manner. The European instruments have sun-dials in addition and are decidedly more serviceable for practical use but we can not doubt that for the original idea our ancestors are indebted to our Mongol fellow-men.*

THE PERSONIFICATION OF STARS.

To the Chinese (as also in some respects to the Babylonians) the stars are actual presences who sway the destinies of mankind, and we reproduce here a series of illustrations from a Buddhist picture-book printed in Japan. They are based upon ancient traditions ultimately derived from Sumer and Accad, but we have at present no means to determine the question of their history, especially as to their fate in China. One thing, however, may be regarded as certain, viz., that their traditional forms are prior to the calendar reform of the Jesuits. Hence we must assume that they have been imported by the way on

* We wish to express here our indebtedness to the National Museum and its officers, and especially to Prof. Otis T. Mason and Mr. George C. Maynard for the reproduction of characteristic specimens of this interesting collection.

land either by the Buddhists from India, or through some earlier civilising influences perhaps from ancient Babylon, or may be in later times from Greece by way of Bactria and Tibet. An historical

諸天		
<p>星狼貪</p> <p>一第</p> <p>日輪菩薩</p>	<p>斗北</p> <p>大星宮宅 周七百廿里中星四 百八十里小星百廿里</p> <p>論語曰北辰 天文志曰北極</p>	<p>輪日</p> <p>名義籙執那此云日輪 造天地經云佛念 實應菩薩 造中ラ也 白虎通云 日徑千里周三千 里下於天七千里</p>
<p>星文巨</p> <p>三第</p> <p>月輪菩薩</p>	<p>星明</p> <p>明星八月八日隱レ日天顯日夜中間ニ 出年明闇不二迷悟一如 全赫ナリ サレバニ 守合三ト テ明ノ字ハ日月ヲ並ヘ タル故明星ノ二字ニ三光ヲ備ルナリ</p>	<p>輪月</p> <p>名義集云蘇 摩此云 月神造 天地經 云佛念 吉祥菩薩 薩造</p>

connection of some kind or other with Western astronomy which also derives its origin from ancient Babylon, can scarcely be doubted; for the general similarities are too pronounced, and the more par-

ticular ones serve as obvious evidences which cannot be rejected, while the differences afford suggestions in regard to their development and fate.

<p>星軍破</p> <p>第七第</p> <p>金剛手菩薩</p>  <p>星曜九</p>	<p>星貞簾</p> <p>第五第</p> <p>依怙衆菩薩</p> 	<p>星存祿</p> <p>第三第</p> <p>光明照菩薩</p> 
<p>星睽羅</p> <p>一第</p> 	<p>星曲武</p> <p>第六第</p> <p>地藏菩薩</p> 	<p>星曲文</p> <p>第四第</p> <p>增長菩薩</p> 

According to the Chinese and Japanese custom, the series begins in the right upper corners and the order proceeds downwards and to the left.

The first figure represents the sun; the second, the moon. In

the next row we see the polar star seated (like Buddha) on a lotus and holding in his hands a wheel to indicate that he is the hub of the heavens. As Buddha in the spiritual world, so the polar star

<p>星曜火色列</p> <p>藥師佛</p>  <p>第六</p>	<p>星曜金色列</p> <p>勢至菩薩</p>  <p>第四</p>	<p>星曜土色列</p> <p>毘沙門</p>  <p>第二</p>
<p>星曜都計色列</p> <p>大日如來</p>  <p>第七</p>	<p>星曜日光色列</p> <p>文殊師利</p>  <p>第五</p>	<p>星曜水色列</p> <p>十一面觀音</p>  <p>第三</p>

among the constellations is alone at rest while all other things in the universe whirl round in unceasing rotation. In the same column is the star of twilight-brightness, which may be either the morning or evening star.

The third row of the same page begins the series of stars that constitute Ursa Major, popularly called "the dipper" in America and known in China as "the bushel."

宿八斗		
宿斗	宿角	星曜
<p>通考斗四星天子之宿官</p>  	<p>通考角四星天門之內其間乃星去其</p>  	<p>第八 阿彌陀 普經通考角二星為天</p> 
宿房	宿亢	星曜
<p>通考房四星為明堂天子在房之宿也</p>  	<p>通考亢四星天子之內與池</p>  	<p>第九 不動</p> 

The satellite of the seventh star in Ursa Major is pictured as a smaller companion in the right hand corner in the field of his bigger brother. Since he stands at the very point of the constella-

tion, his significance is in inverse proportion to his size, in a similar way as Tom Thumb always takes the initiative in all deeds and proves to be the saviour of his seven brothers.

<p>九 宿牛 丑</p> <p>牛 之 事 梁 主 犧 牲 星 天 之 關 通 考 牛 六</p> 	<p>七 宿箕 丑</p> <p>箕 風 之 府 主 六 星 亦 后 妃 通 考 箕 四</p> 	<p>五 宿心 心</p> <p>心 大 心 子 心 子 後 星 為 發 子 位 也 對 前 星 為 太 子 通 考 心 三 星 天 王 正</p> 
<p>十 宿女 卯</p> <p>女 之 事 星 天 之 關 通 考 女 四 星 天 少 府 也 主 布 帛</p> 	<p>八 宿斗 丑</p> <p>斗 天 廟 又 主 其 通 考 斗 六 星</p> 	<p>六 宿尾 巳</p> <p>尾 之 場 亦 為 九 子 下 略 通 考 尾 九 星 後 宮</p> 

The seven planets are here increased after the precedence of Hindu astrology by two three-headed figures called *Rahu* and *Ketu*, the former being conceived as the head, and the latter as the tail of

the monster who is supposed to be responsible for solar and lunar eclipses.

Next in order on our tables beginning with the second column

<p>十五 宿奎 <small>奎</small></p> <p>通考奎十六星天 之武庫也主以兵 禁暴</p>	<p>十三 宿室 <small>室</small></p> <p>通考室三星天子 之宮也為主切事</p>	<p>十二 宿虛 <small>虛</small></p> <p>通考虛二 星家宰 之臣也 主北方 色居廟 堂祭祀 祈禱之事</p>
<p>十六 宿婁 <small>婁</small></p> <p>通考婁三星 主死救獄併 給郊祀</p>	<p>十四 宿壁 <small>壁</small></p> <p>通考壁二星 天子之宮也 為之祕府</p>	<p>十一 宿危 <small>危</small></p> <p>通考危三 星主天府</p>

of their fourth page, are the twenty-eight constellations mentioned above which play an important part in Chinese occultism. The approximate outline of the constellation is indicated in each case above

the picture, and we see, for instance, why the fifteenth constellation is called "astride," and the twenty-sixth, a "drawn bow."

The stars corresponding to our signs of the zodiac are named

<p>三 宿 參 參</p>  <p>通考參十星角 獸之休中三星 主精</p> 	<p>九 宿 畢 畢</p>  <p>通考畢八星主 邊兵天機月入天 畢多雨</p> 	<p>七 宿 胃 胃</p>  <p>通考主倉廣 五穀府也</p> 
<p>三 宿 井 井</p>  <p>通考東井星天 之南門黃道所 經主水衡</p> 	<p>三 宿 觜 觜</p>  <p>通考觜三 星為千 軍之候</p> 	<p>天 宿 昂 昂</p>  <p>通考昂七星 天之耳也主 西方</p> 

differently in Chinese. The characters on the lo-pan are presumably the older and the originally Chinese way of naming the constellations of the ecliptic, while our Buddhist picture-book incorporates a later view, and we are inclined to regard it as imported by Bud-

dhist missionaries from India. Nine names among the twelve correspond very closely to ours, but the order in which they occur is different.

<p>宿翼 三十一</p>  <p>通考翼二十星天之象 府主爽秋遠家</p> 	<p>宿星 三十二</p>  <p>通考星七 星主衣裳 文耀</p> 	<p>宿鬼 三十三</p>  <p>通考與鬼 五星天目 也主揭明 察肝謀</p> 
<p>宿軫 三十四</p>  <p>通考軫四 星亦主家 宰輔局</p> 	<p>宿張 三十五</p>  <p>通考張六星主家 寶又主天厨</p> 	<p>宿柳 三十六</p>  <p>通考柳八星 天之厨宰</p> 

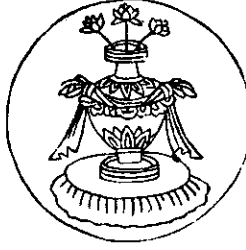

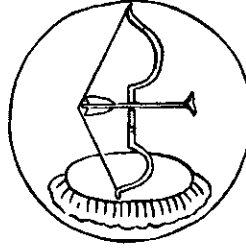

In our researches we have never entered deeply into comparative astronomy, but judging from suggestions of scholars who have made a specialty of this interesting branch of human lore, we can say positively that the Babylonian origin of the division and names

of the zodiac has been firmly established. Prof. Franz Boll has collected all pertinent material of Greek texts and also illustrations of several ancient representations of the starry heavens in his book,

宮二十		
宮密牛 <small>牛</small>	宮蟹 <small>蟹</small>	宮女 <small>雙</small>
五	三	一
		
宮羊白 <small>羊</small>	宮女 <small>男</small>	宮子 <small>獅</small>
四	三	二
		

Sphaera, neue griechische Texte und Untersuchungen zur Geschichte der Sternbilder (Leipsic, Teubner, 1903). He also refers to the method prevalent in Eastern Asia, of counting hours, months, and

years by the duodenary system of animals and points out its similarities to the Babylonian system (pp. 326 ff.). The facts presented here in our article can only corroborate Professor Boll's theory.

<p>宮 蟲 蝎 九</p> <p style="text-align: right;">九</p> 	<p>宮 瓶 寶 九</p> <p style="text-align: right;">九</p> 	<p>宮 魚 雙 七</p> <p style="text-align: right;">七</p> 
<p>宮 量 秤 十</p> <p style="text-align: right;">十</p> 	<p>宮 弓 十</p> <p style="text-align: right;">十</p> 	<p>宮 竭 摩 八</p> <p style="text-align: right;">八</p> 

In addition to Professor Boll's work, the writer has had the advantage of consulting some manuscript notes of an American sinologue, Mr. Richard H. Geoghegan of Seattle, Washington, who compares the calendar system of China to that of the Maya in

Central America, and arrives at the conclusion that the latter must have derived the inspiration of its origin from the former.

In consideration of the fact that the calendar systems of prehistoric peoples in Asia and America exhibit similarities which are still traceable in our nomenclature of the zodiac, we come to the conclusion that the interrelations of primitive mankind must have been much closer than is commonly assumed.*

PREHISTORIC CONNECTIONS.

The evidences that indicate a Western origin of Chinese civilization are very strong, and it seems that the first Chinese settlers must have come in prehistoric times from a country that was closely connected with the founders of Babylonian culture. There is an unmistakable resemblance between cuneiform writing and Chinese script, so as to make it quite probable that they have been derived from a common source. We have, further, the sexagenary cycle corresponding to the use of the number sixty in Babylonia. We ourselves have retained some of the names for the signs of the zodiac that were used in Babylon, and the Chinese have done the same. Moreover, the Chinese divide the circle into three hundred and sixty degrees as did the Babylonians, a system which has been adhered to in the West down to modern times.

The Prometheus legend seems to come from the same source (presumably Accad) as the story of the Chinese "Fire Man," Sui-Jen. The Babylonian story of Tiamat as to the formation of the world is repeated in the legend of P'an-Ku, the personification of the ancient abyss.

Finally the yih system of the yang and the yin is paralleled in at least one Semitic tribe by the similar divining method of the Urim and Thummim. Though in the latter case the loss of details prevents us from having any evidence of a historical connection, the similarity of the purpose, as well as the duality of the elements of the oracle cannot be denied.

* As soon as we see our way in overcoming the difficulties of reproducing the Chinese characters and the Mayan symbols, we will proceed to publish Mr. Geoghegan's article in the the columns of *The Monist*.

If none of these indications is conclusive when considered separately, we can not disregard them when all are taken together.

Further bearing in mind that there is an ancient tradition in China of a settlement having been made by a tribe coming from the Far West, we may very well assume the ancestors of the Chinese to be a detachment of the founders of the Babylonian civilisation, either Sumerians or Accadians, and that they left their home in prehistoric times presumably even before the first Semitic invasion or soon afterwards. They were perhaps that portion of the people who would not submit to the new condition of things and preferred exile to absorption by a victorious enemy.

CONCLUSION.

Chinese occultism has its great faults, yet it is based upon a world conception which is not only rational but even in close agreement with some leading principles of Western science; and there is scarcely a superstition in Cathay which has not at one time or another prevailed in European countries, if not in the same, at least in an analogous form. We, too, had the measles in our childhood; so we have no reason to ridicule the Chinese because they (or at least large classes of the population) have them still.

From the standpoint of comparative ethnology and especially ethnic psychology, a knowledge of the Chinese mode of thinking is of great importance; for the Chinese are so different from all other existing nations in their world conception, and in their ways of arguing, as well as living, that they seem to have developed a type of humanity of their own. Yet the differences are only in externals and their main logical as well as moral notions are practically the same as those which prevail among the nations of Europe. Those traits, however, which are different are deeply rooted in the aboriginal character of the Chinese nation and pervade their entire history. These strange people have developed on different lines, and though they started with great promise, having made rapid strides at the very beginning of their civilisation, they exhibited a most devout reverence toward the past which resulted in an un-

paralleled conservatism in their national institutions that worked as a brake upon progress, and rendered their further evolution almost stagnant. Because of this they have been easily overtaken by the younger nations of the West who were still barbarians, nay, savages, when China had attained a high grade of civilisation. We should not forget that we owe to China all the inventions which in their entirety produced the latest phase of our civilisation, viz., the invention of printing, the manufacture of paper, the use of the mariner's compass, and last but not least, the invention of gunpowder. Reports of these inventions, not to mention others of less significance, such as the manufacture of porcelain, silk culture, etc., had reached Europe through travelers who at first were scarcely believed, but the result was a rediscovery of these ancient Chinese inventions and their more systematic application in practical life. While the Chinese, almost since the days of Confucius, have made little advance in the arts and sciences, Europe grew rapidly in knowledge, wealth, and power, having now reached a stage which might be called "the age of science."

It is difficult for us to-day to understand how the Chinese can be so impervious to progress, how they can be so proud of their own civilisation, the imperfections of which appear obvious to us. We find an answer to these problems when we become acquainted with the Chinese mode of speaking, writing, and thinking. If we want to comprehend their errors we must know that these are but the reverse aspect of their proficiencies, and their faults are frequently misapplied virtues. We shall be better able to deal with the Chinese when we study their character as a whole by contemplating the dark aspects of the picture as the shades that are produced by the light that falls upon things. In this sense and for the purpose of furnishing the necessary material for a psychological appreciation of the Chinese nationality, we have sketched here and in some previous articles, in bare outlines, the main characteristic features of the Chinese world-conception. We hope that we have helped thereby to contribute a little toward the realisation of the great ideal of peace on earth and good will among men.

EDITOR.