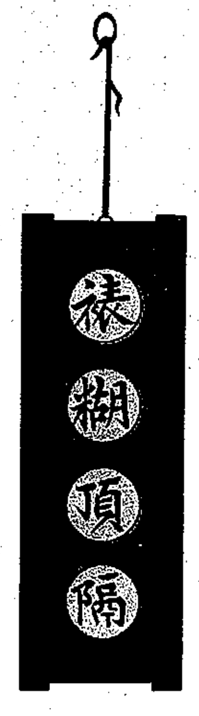
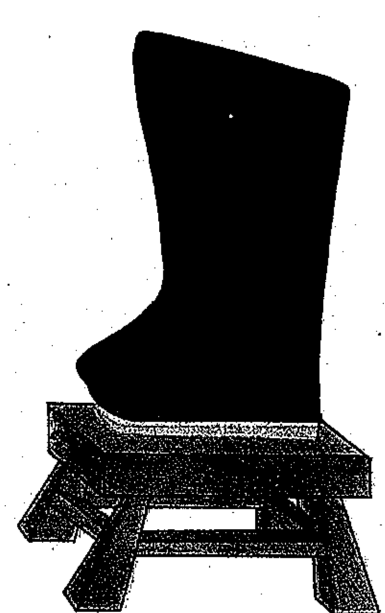


No. 101.
Portraits of the Dead.

影像鋪幌子

No. 100.
Paper Images.

冥衣鋪幌子



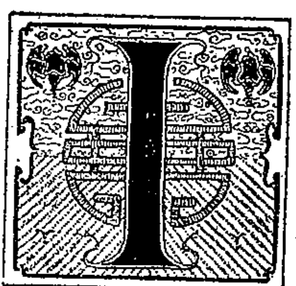
No. 102.
Burial Robes.

壽衣鋪幌子

Chapter Twelve:
The Paraphernalia of Departure.

Green, green,
  The cypress on the mound.
Firm, firm,
  The boulder in the stream.
Man's life lived within this world,
  Is like the sojourning of a hurried traveller.
A cup of wine together will make us glad,
  And a little friendship is no little matter.

From one of the Nineteen Pieces of Old Poetry.
Attributed to Mei Sheng, *First Century B.C.?*



N the fine, detached philosophy that characterizes the poetry of the Chinese, and is reflected in these stately lines, there is little to suggest the actual attitude of a nation toward life and death. In fact, when judged from the everyday practices of the people, popular beliefs in China seem to depart noticeably from the ideals enunciated by poet and philosopher—as is the case, it may be remarked, with human documents generally. The explanation, as regards the Chinese at all events, is not far to seek—whether one be considering the folk of Mei Sheng's time or the present. With all due allowance for the prevailing illiteracy and the barrier which, in China, separates the written from the spoken language, it may be doubted if abstract reasoning and lofty sentiment would have found any considerable place in the thoughts of the great majority of the people. To them, man's life was "lived within this world" in the strictest adherence to forms, and he may be supposed to have been sufficiently engrossed with the rites and ceremonies

prescribed by ancient custom or religion for the discharge of the ever-present duty of the individual toward his rulers, his elders, his family, and toward countless generations of his departed. Hence, from his point of view, the most important function of the scholar consisted in the transmission of this complicated system of procedure, as variously interpreted by successive dynasties.

One is, however, scarcely prepared to find the ancient proverbs of the Chinese pervaded by the same atmosphere of aloofness from the evident preoccupations of the people. And it is interesting to observe the doctrine of death as a happy release for the soul figuring largely in these so-called "homely truths," while sights and sounds on every hand are vigorously proclaiming a very different conviction.

"Though a man live a hundred years, still he must die; and *the sooner we die the sooner we have done with the body,*" complacently remarks one of the old adages, in a spirit that mildly belittles not only the universal pursuit of "long life," but a highly significant fact relating to the body. For the veriest tyro in matters Chinese knows that the great concern and honour shown toward the body and its last resting-place is inspired by the belief that the fate of the deceased is largely determined thereby, and that the release of the soul from eternal torment is not to be encompassed without these dutiful attentions. The same applies to the latter half of this, from which we learn that:

"Man's life on earth resembles a spring dream; *when once the soul has fled, all is over.*"

Actually, of course, the most important of all duties remains to be done "when once the soul has fled," since in its presumably unstable state it is seriously considering a return to the body. But indeed, in almost any aspect of family life among the Chinese, one looks in vain for reflections of the calm philosophy, which, incidentally, would deprive us of the material for our next sections, and according to which: "Man's life is like a candle in the wind, or hoar-frost on the tiles," for "men live like birds in a wood together; but when the set time comes each takes his flight," and "who knows whether the bonze or his wooden fish [31] will last the longer?"

Now and then, one of the adages appears to take special aim at some specific institution; as this, that seems strangely out of keeping with a socio-religious system based on ancestor worship: "As the

scream of the eagle is heard when she has passed over, so a man's name remains after his death," it declares, thereby apparently ignoring the universal spirit of reverence of which soul tablets and household shrines, and, in fact, the major portion of temple worship are the visible and eloquent marks.

But it is surely the climax of daring and revolutionary expressions that is achieved in the folowing: "Don't distress yourself for the dead." Literally: "Let the dead care for the dead, and the living for the living."

If ever there has been a time in Chinese history when such a dangerous course would have failed to invite not only earthly disgrace, but the direst of punishments in the life to come, we do not read aright the precise formulæ by which filial regard must manifest itself, both during the life and after the death of parents and relatives.

The fact of the matter is, that, despite all this atmosphere of resignation in poem and proverb, there are few countries in the world where "the change called 'death' " is more greatly dreaded than it is in China, where, indeed, the very word itself must never be uttered. Somewhat suggestive of the Indian superstition of the Evil Eye, to which danger a child is exposed by a spoken word of praise, the Chinese idea involved in the inhibition is that all sorts of pernicious influences are associated with death, and that these are attracted by the sound of this ominous word, or even by the thought of a parent's, or a friend's demise in these terms. Thus, as we shall see, material measures are provided for the protection of those taking part in any of the ceremonies connected with the journey to another sphere; and meantime, one safeguards oneself and all concerned by referring to the "summons to join the innumerable caravan" as the "consummation of life," or, as "paying the debt of nature,"—particularly in the case of the aged. Of these, one also says, in the case of a man, that "he has completed his term of life in the chief resting-place"; and of a woman, that she has fulfilled hers in the "inner" resting-place—phrases that seem to express a characteristic of native thought far better than the proverbs, in that they convey something of that impersonal respect, aside from the sentiments inspired by direct relationship, which is bestowed upon the old, in recognition of the achievement of the ideal of every Chinaman, viz., a "long life." In fact, old age has been invested with authority and its attendant

responsibilities since the early days of the Chou dynasty, when, says Li Ung Bing, "old age was supreme in the village, as was the king in the state, and the father in the family."

Into the composition of the phrases which take the place of the word "death," there enters the character *shou,* which belongs to the language of ceremony and etiquette, and which may be broadly translated as signifying "longevity." This ideograph, with the various additions giving it specific meaning, figures in the Chinese-English dictionaries with something like fifty definitions, fully half of which have to do with birthday observances. The rest deal with death—except for three or four, and among these is the *prunus persicana,* symbol of happiness!

When the inquiry as to a person's age is expressed in terms of formality and elegance, it is the character *shou* that forms the basis and gives distinction to the question which, above all others the Chinese delight in asking, though not from the motive that might be supposed to inspire it. For while appearing to be swayed by a strange desire to credit the questioned with a greater number of years than he may be prepared to confess to, the Chinese inquirer is actually, from his point of view, offering a delicate compliment. In other words, he is pretending to believe that the former has attained to rather more of the coveted longevity than may be the case, very much as the Westerner addresses an army officer by a title he has not yet achieved.

"SHOU I"—BURIAL CLOTHES.

In one of the *shou* combinations the compound signifies a coffin, the wood from which these receptacles are made being referred to as "longevity boards." Another of the compounds, *Shou I* denotes a burial robe, or "longevity garment," and in this guise it appears in Sign No. 102, among the last of our illustrations, and the only one on which a character of this class is shown.

This wooden object represents the officer's boot, which, as an item of burial dress, passed out of general use with the fall of the imperial system. It is seldom of a quality of workmanship corresponding to the dignity of the characters it bears, but in point of numbers it outdistances even the apothecaries' signs in Peking. It is, however, only

a token coin, as it were; for the shop is a storehouse of grave clothes of all kinds. On the multiplicity achieved by these, in some instances, especially under the Empire, we shall have occasion to remark later.

To this shop repairs, let us say, the eldest son about to be bereft of a parent, when the illness gives undoubted evidence of being mortal. Generally speaking, this latter point is highly important, as any appearance of prematureness would be regarded as most unseemly. However, like most things having to do with human affairs, it is a detail governed largely by circumstances and individual temperament. Usually, the knowledge of the visit must be withheld from the dying, and the clothing not brought into the house until actually needed. On the other hand, quite a contrary procedure may be followed when conditions are of the most auspicious—happiness, from the point of view of the aged, in China, being expressed in terms of large families of sons, who, in their turn are blest with a numerous male progeny. And when an old man is surrounded by these evidences of a well-spent life, death truly is robbed of its victory and the grave of its sting—as would be the case in any country that provided, for the realization of this ideal, the convenient, and from this point of view, eminently practical system of concubinage.

In imperial times, if we are taking a hypothetical case of a dying parent, the patrons of such a shop as this would not have been of the well-to-do class, though one is told that in these republican days, they are coming to be more and more generally used. In the main, however, the time of departure on the long journey finds the aged already prepared in the possession of the principal outer robes, in which would be included the much-prized "longevity garment" of dark blue, covered all over in "long-life" symbols, embroidered in gold thread. Such robes would have been presented by dutiful children years back; and, worn with pride and delight at a succession of birthday celebrations, they would have elicited the enthusiasm and congratulations of friends and acquaintances. Because of the division of time into sixty-year cycles, the sixtieth birthday is the occasion of special rejoicing, and corresponds in significance, with the hundredth anniversary in the West. Women were and are buried in their wedding robes; and both husband and wife use, also, the undergarment made for and worn only on the wedding-day and the one following, after which it is stored away for this final purpose.

The official classes "appeared before their ancestors," as the Chinese express the translation to the Beyond, arrayed in the full regalia of rank, such as had been worn at Court. Nothing, however, prevented the son of a father (or mother) who had enjoyed no sort of rank or position whatsoever, from arraying his loved one in the garments pertaining thereto; and to the very limit of his means, he strove to repair the deficiencies of an obscure and hard-working existence, by investing its representatives with the outward forms of official dignity and circumstance to which they had not been entitled on earth, but which would surely gain for them a better standing in the next world. At the same time, the filial piety thus displayed, at whatever cost, could be counted on to enlist the future good offices of the departed in behalf of their descendants who might thus achieve prosperity, especially of the sort that represents the Chinese ideal of earthly well-being—viz., lucrative positions under the Government. This peculiar custom accounts for the incongruity between resplendent costumes and peasant faces in so many of the so-called "family portrait" scrolls collected by tourists, and later exhibited at home as types of the Chinese mandarin of the first, second, third, or whatever class is indicated by the hat, neckchain, and the embroidered device on the front of the pictured robe.

PORTRAITS OF THE DEAD.

Somewhat of this nature is the portrait shown in Sign No. 101. This is the framed bust likeness that figures in the funeral rites. Such pictures are hung up, in the place of honour, against the white cloth that screens off the enclosure where its original lies. A table is set in front of it, with brazier, candles and incense sticks; and on the floor is laid a white mat. Here the devoirs of family, relatives and friends are made. Later the picture is carried in a sedan chair, as part of the funeral procession, as we shall see.

In the portrait will be noted the hat of the mandarin of first rank, with plume extending down the back, and insignia on top, which we have already encountered in Sign No. 33. The artist keeps a stock of these "portraits" on hand, with all details painted in except the face, which may not be added while a single spark of life remains, as there is a superstition involved in this. Hence his studies are made from

the defunct, and his success is measured by his ability to produce a faithful likeness, for on this point the Chinese are insistent. It is possible that another consideration entering into the provisional preparation of these "dead men's pictures" is the fact that under the Empire, the marks of spurious rank bestowed upon the dead, partook somewhat of the nature of counterfeit. The choice of costume automatically decided the class of the portrait, and it goes without saying that the artist's "sitters" to-day are not "arrayed like one of these" in the sign.

People of means and position in China maintain a gallery of family portraits; but that of the recently deceased may not be added thereto until after the conclusion of the burial rites. Whether the house be large enough to provide the hall of honour where these ceremonies are conducted, or whether a temporary shelter is erected in the courtyard, the portrait hangs, throughout this period, against the white cloth screen.

While the drastic change from monarchy to republic did not —especially among country people—at once affect long established custom as regards this item of burial ceremony, it is doubtful if to-day the male dead are ever sent to "meet their ancestors" in embroidered robes. Women married according to old school custom—which is to say the great majority—will continue, of course, so to appear on high. The use of the wedding garments as burial robes appears to have had no other significance than the motives of economy and convenience, and it may be that these considerations still obtain in many instances among aged men, whose wardrobes still contain some of the relics of imperial days.

At all events, neither shopkeeper nor artist have felt themselves under the slightest obligation to amend their *huang tzes* to accord with changing customs. The deceased coolie, whose son has prospered and risen in the world, is now laid to rest in a plain-coloured silken robe, and the short overjacket of black that proclaims the gentleman, topped with a satin skull-cap, and finished with the prevailing mode in shoes. In the majority of instances, of course, the long robe, when achieved, would represent the united contributions of many pairs of work-worn hands. In any case, nobody has the slightest use for the high boots—but what matter? As shop signs they bear the characters, *Shou I,* and therefore all requirements are met.

PAPER IMAGES.

The shop where Sign No. 100 is displayed is that of the maker of the paper images, sedan chairs, miniature houses, trunks, ingots of money, and all the other articles which the dear departed will need in the life to which he has just been transported, and which are reproduced in the regions beyond by the mere burning of their effigies here below. This is a feature much emphasized in the Peking funeral procession with which many readers will be familiar; but that these customs varied somewhat in different parts of China will be apparent from the description of a funeral procession in South China, which will be given later.

The characters on the signboard announce that the artisan also pursues the trade of paper hanger. ("Hanging," by the way, is scarcely the word to apply to this operation in China, where wall-paper is not produced in rolls, but in sheets a couple of feet in width and about double the length, these being applied horizontally.) The red background emphasizes his connection with the paraphernalia for future existence.

This use at funerals of the colour that has been interpreted as standing for happiness, since it tints the birthday and New Year cards, as well as the banners and scrolls and whatnot that surround the bride and groom on their momentous journey across the "Silver Stream," has already been explained as being in no sense an exhibition of some mysterious cross-current in Chinese thought. Since red signifies "consummation," "fulfilment," besides being possessed of the power of dispelling evil influences, it is eminently appropriate to birth, death and all the intermediate phases of human existence.

It is interesting to observe its use even at the most ultra-modern weddings to-day, though the young iconoclast grows more and more eloquent in his professed scorn for the fine points of ancient forms which set the hallmark of elegance on any social gathering conducted according to native custom. Nevertheless, at his wedding, established usage continues to be represented in the red settings and in the presence of the traditional go-between, though it is understood that the ceremony takes place not as the result of parental arrangement, but by individual choice of the parties concerned. Among this class of young folk, the bridal chair is replaced by the motor car; but even

this vehicle, both as to exterior and interior, conforms to the required fiery hue. The *k'o-tow,* however, has been eliminated in favour of the bow—reduced to the simplest character and smallest number possible—on the ground that the former reverential acknowledgment to forebears had been devised before the use of chairs, when it had been less of an ordeal than it afterward became.

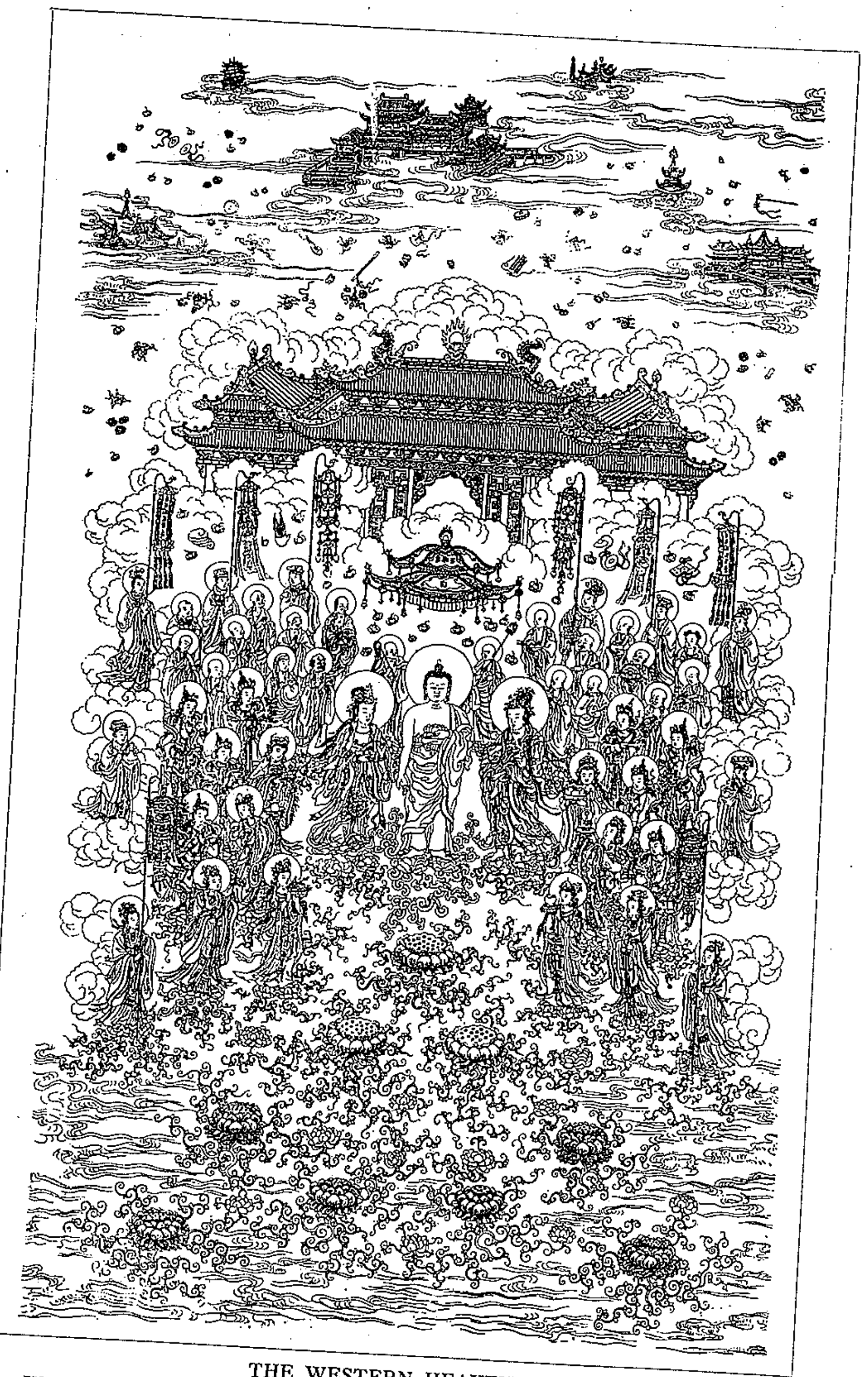
It is true that the influence of this small minority has not yet produced much effect outside its own immediate circle; but nevertheless it has begun to look as if modern tendencies boded no good to time-honoured precedent—not necessarily, be it said, in favour of something better, but as if the very word "tradition" had become an irritant to Young China. And thus one asks oneself: What next? Will ancestor worship, and filial duty, as applied to the decease of parents, follow the *k'o-tow* into the limbo of meaningless, and therefore troublesome impedimenta of a new civilization? Certainly thus far, the "new" can lay claim to little distinction on the ground of outward grace, beauty and dignity, as compared with the old—whatever may be its recommendations on the score of an attempted reproduction of Western mannerisms.

However, despite these attacks on certain elements of family law, the social structure of a country may still be considered safe enough, so long as government-by-family creates the force that enables the chariot of state to move along as equably without a president as ever it has done under one of these chiefs. But the dissociation of the Chinese nation from the traditions of ancestor worship is a thought much more difficult to grasp, in view of the fact that since the very beginning of things, filial piety and the honour shown to the dead, so strongly emphasized in the Confucian teachings, had been the only form of worship permitted to the common people, until the advent of Buddhism. The worship of God previously had been the sole privilege of the Son of Heaven, while the lesser divinities were approachable only by the nobles. In fact, "no word for religion was known to the language, and the notion of church or temple had not entered men's minds"[32] until the popularization of the Indian faith was effected in the fifth century by the construction of temples, pagodas, and monasteries, and the creation of the priestly caste. Thereupon, also, funeral rites began to take on the form by which they have come to be known.

Thus it is probable that China's various modernist movements are meditating no attack on this form of filial duty. Prophecy, however, is difficult in the mêlée of new and old forms, with student revolts directed, apparently, at authority in general, and anti-christian movements, said to be traceable to Soviet propaganda, but which are more probably allied with the sudden precipitation of national feeling, and with reports of the recent increased growth of Buddhism. The latter development inevitably would spread a protecting influence around this tremendous fundamental of national life. For it will be remembered that according to the dictum of the early revisers of the abstruse doctrines of Gautama, who produced therefrom (fourth century A.D.) what was to become Chinese Buddhism, *filial piety* stands at the head of all the virtues, Social, Ceremonial and Religious, that promise entrance into Paradise, or the Western Heaven, as Nirvana is known in China. We shall have occasion presently to observe the beneficiaries of this provision in the performance of the duties it entails; but meanwhile, the following will serve, perhaps, to give a very general idea of the rewards held out to the faithful: "Let all living beings of the ten regions of the universe maintain a confident and joyful faith in me," says the Vow of Amitahba, the Chinese Buddhist's ruling deity, who had achieved bodhisatship after having been a powerful monarch some time in the dim ages. "Let them concentrate their longings on a rebirth in Paradise," the Vow continues, "let them call upon my name, be it only ten times or less; then, provided they have not been guilty of the five heinous sins, and have not villified the true religion, the desire of such beings to be born in my Paradise will surely be fulfilled."

The "five heinous sins" that threatened expulsion from Paradise were enumerated in the following order: murder of a mother; of a father; of a bodhisatva; shedding the blood of a Buddha; and causing schisms in the Buddhist Church.

This "Western Heaven," the ultimate Paradise of the Chinese Buddhist, as it was interpreted by the revisers known as the "Lotus School," is described in the Vow, as a region in which "a hundred thousand vases, full of different sweet perfumes, and made of all kinds of jewels, are continually smoking with incense that rises into the sky beyond gods, men and all things; while showers of sweet jewel flowers are pouring down, and sweet-sounding music clouds are



THE WESTERN HEAVEN.

The Ultimate Paradise of the Chinese Buddhist. Above are suggested the lesser "Buddha Countries," and below, the Sacred Lake of Lotuses. The Great Buddha, O-mi-to Fo (Amitahba) stands in the centre, surrounded by bodhisats, and with Kuan Yin (Avalokitesvara) on his left, and Ta Shih Chih (Mahāstāma) on his right.

always playing. The fortunate dwellers in this Paradise are visible by their splendour, and are filled with pleasure beyond gods and men."

All beings born into this Pure Land, where no difference exists between gods and men, are of one colour, and that a "golden" one; and here there is no death, no descent into hell, and no "brute" (animal) creation. All are possessed of the highest miraculous powers and self-control, by reason of great strength of the body, which is "as the diamond, or thunderbolt." They are delivered from rebirth, and are possessed of the recollection of every former birth. They acquire "the divine ear and the divine eye," and become skilled in the "knowledge of the thoughts of other people."

It is this phase of Buddhism, developed from the Mahayanist doctrine of salvation by faith, which, says the *Encyclopædia Sinica,* "rightly or wrongly, is supposed to have most in common with Roman Catholic Christianity, having its purgatory, its goddess of mercy, its elaborate machinery for delivering the dead from pain and misery through the good offices of the priests, and gaining them an entrance into the Pure Land of the Western Heaven." Likewise, it has its *aureoled* saints, and its masses.

In the extreme liberality of its interpretation of the term, "salvation by faith," no punishments are eternal, and sin may be wiped out, in varying degrees of time, by the mere invocation (even if only on the deathbed) of the name of Amitahba, or "O-mi-to Fo," as he is called by the Chinese. Hence the repetition of these syllables is one of the familiar sounds that fall on the ear in all Buddhist temples. Printed forms covered in tiny circles are given out to worshippers, and with each invocation of this holy name a circle is filled in. The sheets are carefully stored away, and when the individual sets out on his journey to the Western Heaven, they are burned, together with all the other paper objects. By these means the recording divinities are prepared to recognize him on his arrival, and care for him according to his just desserts.

These latter will relegate him to one of the nine classes into which the "saved" are divided. But, first of all, the soul is received into an intermediate heaven—that of the Sacred Lake of Lotuses, whose replica is usually to be found in every temple courtyard. Some time in the course of his invocations of "O-mi-to Fo," perhaps with the very first, his own particular lotus, temporary abode of the

soul will have appeared among the other blossoms that raise their starry heads above the quiet waters; but it will carry itself statelily, or droopingly, according to the measure of his devoutness on earth, for the flowers of the Sacred Lake can thrive only by the faith of those whom they represent. The symbolism of the lotus-flower is based on the sacred words of Sakyamuni (Gautama):

"Just as a lotus, born in water, bred in water, overcomes water and is not defiled by water, even so I, born in the world and bred in the world, have now overcome the world."

To the Sacred Lake are borne the souls of the dead guarded from the machinations of evil spirits on the journey by the benign host who become apprised of new arrivals in the manner mentioned, besides being further besought and propitiated by the sacrifices of the devoted sons and families left behind on earth. Under their ministrations the souls are enfolded in the hearts of the flowers; and thus, resposing on the placid bosom of the Lake, they await the summons to the higher regions. Ages, nay aeons may elapse before the appointed time for the "opening of their lotus-flowers" shall have come, especially for those guilty of one of the five heinous sins, who may however, secure entrance to this region by calling on the name of Amitahba, "be it only ten times, or less."

"But he who is assigned to the highest class," says R. F. Johnston, in *Buddhist China* (and we have seen that these would be the filial sons) "will enter into the joys of the Western Heaven immediately after death, for his lotus-flower will open out as soon as he has been reborn in the sacred lake, and he will therefore 'see Buddha's form and body with every sign of perfection complete, and also the perfect forms and signs of all the bodhisats.' . . . He who belongs to one of the inferior classes will be carried no less speedily to the lake of lotuses, but his own lotus will not unfold immediately, and until it unfold he will be excluded from the radiant light that streams from the glorious Amitahba . . . . The state of those who lie imprisoned within the closed calixes of their lotuses may be regarded as a kind of painless purgatory. They are in heaven, and yet not of it . . . ."

THE GEOMANCER'S COMPASS.

The accuracy and authenticity of the instrument is unquestioned when the "chop" of its maker, stamped on the reverse side, shows it to have emanated from the town of Hweichow, in Anhwei province, where the art of its construction has been handed down from father to son for a period, according to tradition, that leads back to the dim ages.

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Chapter Thirteen:
When Nature Claims Her Due.

"The ancients see not the modern moon; but the modern moon shone on the ancients."—*Chinese Proverb.*

BURIAL RITES.

HEN the civilization of China is viewed in the long perspective and with due regard for the extraordinary power wielded by precedent, it seems to unfold itself like a gigantic roll of tapestry whose pattern had been devised by some prehistoric race of "ancients." For no matter how old the book on ceremonial one may happen to select, the impression it conveys is that of an already old-established order. The standard works on the etiquette of procedure, known as the *Three Li*—the *I Li,* the *Chou Li,* or *Chou Dynasty Ceremonial,* and the *Li Ki*—while dating back at least to the Three Early Dynasties (Hsia, Shang and Chou 2205–255 B.C.), are derived actually from the still more ancient heritage of *Li,* or *Ritual.* The latter, again, conducts backward another two thousand years, to the days when the race now known as the Chinese arrived from northwest Asia (presumably) and settled in the Yellow River Basin. Their first attempt at social organization consisted of the "Hundred Families," into which register they had not at first

admitted the aborigines (of whom the Miaos of Kansu province are believed to be the last relics). These subject races were governed by a Penal Code, called *Hsing,* and the settlers by *Li,* which latter, says Li Ung Bing, "teaches a man what he is expected to do; while *Hsing* tells him what he is expected not to do." Under the Chous, the superiority of the instructive over the prohibitive was advocated and greatly stressed by Confucius, who maintained that among men properly taught prohibitions are uncalled for. Subsequently, however, while *Li,* continued to rule, in some form or other, until the Manchus introduced their own system of procedure, the adoption of Buddhism as the state religion, in A.D. 67 began to exert an influence over the phase of native customs that concerns us here; and by the fifth century, funeral rites had more or less assumed the form maintained ever since.

The rules of procedure prescribed by the highly elaborated *Li* had not, of course, been intended for the use of the common people —in fact, the *Li Ki* frankly so states. But it was inevitable that they should exert a determining influence on popular customs. Moreover, the dividing lines between the various so-called castes were not easily drawn in a social system like that of the Celestial Empire. Under the Chings, for example, the rank of the great diminished with succeeding generations, as from Prince to Duke, and thence to Lord, or Commander,[33] which was the end. On the other hand, since the accession of the Manchus did not affect the ages-old operation of Chinese family law, nor the system of classical examinations, which they wisely enough conserved, this descending movement was met by the upward trend that enabled the poor man to become a rich one, since an unwritten law of family devotion led to the selection of one member to whose education and advancement the others made matter-of-course sacrifice. In this, to be sure, the latter were by no means disinterested, inasmuch as they were due to benefit, in some measure, if one of their number achieved the prestige surrounding the scholar which attainment promised the opening up of all manner of opportunities to those who successfully passed the examinations. Thus it happens that the biographies of Chinese poets and philosophers include such records of public service as were mentioned in connection with the poet Po Chu I.[34]

In short, for the purpose of obtaining a general impression of

funeral customs among the Chinese, to which end rules are more interesting in the observance than in the breach, we have only to reflect, now and then, in the course of our survey, that thousands—perhaps millions—were prevented by circumstances, from strict adherence to forms. Yet, even these, being driven to making shift as best they might, have ever sought the nearest possible imitation of their superiors. For the wealthy, outside of official circles, who might otherwise have been cut off from the precedents established by ruling dynasties, there was the charming provision that enabled them to "appear before their ancestors" with the mark of imperial favour in the form of an official degree, purchased for this purpose.

To anyone disposed to delve deeply into this fascinating subject, Dr. J. J. M. de Groot's monumental work, entitled *The Religious Systems of China,* is to be recommended as a most entertaining and comprehensive treasury of data. In the main, the procedures therein described as current at the time of the publication of the books, in 1892, are within the experience of the traveller of to-day since the fundamentals of Chinese funeral customs maintain themselves independently of political changes, by reason of their foundation on religious belief.

Much of the material for our succeeding pages has been gathered from this valuable storehouse, in which the prevailing atmosphere is that of South China, and particularly of Amoy, where most of the author's personal observations were made. Readers familiar with northern customs, however, will have no difficulty in identifying the principal elements of the splendid funeral processions still to be viewed in Peking, and other large cities, from the description of those typical of Amoy. Furthermore, the means of comparison thus provided will, perhaps, be not unwelcome, as establishing the fact that these spectacles differ from one another only in minor details. Voluminous notes on the points of similarity between Chinese and ancient European customs, we are obliged to pass over, leaving it to the reader to discern such as may occur to him in the course of our bird's eye view.

As to the imperial trappings with which the subject of these gorgeous displays is clothed, a word will suffice to remove a possible suggestion of anachronism. The span of life of the new republic, it will be recalled, is but little more than a decade; and while the

ranks of the great who served under the Empire have not been seriously depleted, the obsequies of such of them as have gone to meet their ancestors recently, have been conducted in the strictest of regard for ancient custom—of which many a tourist has the good fortune to be well aware.

THE CONSUMMATION OF LIFE.

The natural human desire to be present at the last illness of a near relative is somewhat emphasized in China, by the duties devolving upon the eldest son; and sooner than run the risk of having to depute these willing services to others, it is a common occurrence among the Chinese, for the sons of aging fathers to set their faces against the chances of advancement in life, when these would entail residence in some distant spot. Material prosperity is considered a poor compensation for the absence of the first-born from the bedside of a dying parent.

Perhaps it is largely because of the din created by the "musical" instruments that announce to the world outside, the coming dissolution of earthly bonds—and at the same time have the strange effect of spreading balm o'er the spirit of the afflicted—that the foreign mind finds the approach of the inevitable invested with more than average lugubriousness in China, in spite of the manifold evidences of filial devotion. But having taken note of the latter, nothing seems more strange than the peculiar custom in accordance with which the dying is not permitted to breathe his last in his own bed; wherefore he departs this life lying on the three-board body rest, called the "water-bed," on which, subsequently, his body will be washed and prepared for burial.

This, surely, is an exhibition of Spartanism—but the absence of "nerves" in the Chinese has been commented upon frequently enough. It is in line, also, with a common spectacle encountered on the streets, when one sees a fainting or injured person hauled to his feet, amid shouts of forced laughter, in the evident belief that if consciousness is ever to return, the helpless body must be pummelled and shaken into an attempt at walking.

Before the ceremony of removal to the "water-bed" takes place —in fact, from the time when the illness has shown signs of being

serious—the red paper legends usually affixed about the entrance of a Chinese house, have been covered over with other bits of paper, usually black, as the former will have been placed there on some festival occasion, and are therefore unseemly to exhibit at such a time.

The water-bed occupies the principal apartment, just behind the main entrance, where the household shrine and ancestral tablets stand ordinarily. During this period they are covered with a cloth, or removed altogether, as the spectacle of death is believed to be unpleasant to the sacred ones. In this place of honour the family senior, let us say, is laid. His head is turned toward the left, supposedly the east, according to the rules observed in the construction of Chinese houses.

Until "death has reached the point of his eyebrows," as the Chinese express the moment of dissolution, the sorrowing family must restrain its grief, so far as its comparatively audible expression is concerned; but the instant all doubt has actually been removed, there rises the "death howl," which is really a chant of reproach addressed to the dead, the words and slow-measured cadence being prescribed by formula. "My father, can you allow yourself to go and leave me behind not yet grown a man!" wails the son; and the wife: "My husband, how can you allow yourself to go! The dark regions will harm you!" And so on.

When eyes and mouth are not closed of themselves, it is taken to mean that the dear one has departed with uneasy mind; and then, with added sorrow, wife and son proceed to comfort and reassure him on this point—and presently deal with the condition as is done in the West. Next, all near relatives assume the sackcloth garments of mourning. These are of the sort made of coarse hemp, and used only during the funeral rites. When they are not prepared at home, as they usually are in wealthy families, they may be hired from the "shops of wind-instruments and drums," which also provide the devil-exterminators, whose concert will have been in progress, meanwhile, for as long a time back, as the means of the family permit. Sons and grandsons must now unbraid their hair if the queue is worn, but in any case, the hair must remain dishevelled until the burial rites are over; though women are required only to lay aside their hair ornaments. (It is, of course, unnecessary to repeat here that the queue is still a very common sight in China—among the lower classes, generally, though the attachés of the "Court" of the young

Emperor, naturally had not discarded it).

All furniture and pictures are now removed from this part of the house, and the whole premises swept and cleaned, in preparation for the visits of condolence; and in order to exclude undesirable influences pieces of red cloth are affixed to the lintels of doors and windows. While these preparations have been going on, the sons and grandsons have left the house in a body; and walking silently, and with mournfully drooped heads, they repair to the nearest well, preceded by the eldest carrying a bucket. After solemnly filling the measure, a few coppers are thrown into the well, to pay its guardian spirit. The operation is called "buying the water." The little procession now returns to the home, those in the rear having kept up a continual chanting of the dirges.

The actual washing of the body is done by some inmate of the household—or a hireling, when the disease has been of a contagious nature—the hand being passed under the clothing, which is not removed till afterward. Sometimes the head is washed with a preparation of rice or millet-water, which was one of the rites laid down in the *I Li*. According to this provision, in the case of an officer's death, a pit was dug in the courtyard, and a furnace fed by fuel consisting of stubble from the ancestral temple, was contrived for the purpose of preparing the head wash. Under the Chou dynasty, millet-wine and other fragrant spirits were used in this ceremony.

Immediately the object of all this tender solicitude had breathed his last, there had been placed at his feet, a lighted candle, or, in the case of the very poor, a bowl with a wick floating in oil. The Chinese significance of the lighted candle is interesting, for into the custom enters again the *Yin-Yang* principle—in this connection, *Yin* being darkness, cold, death; and *Yang*, light, warmth, life. Souls, as we have learned, are composed of *Yang*, but being newly disembodied, they require strengthening; and the candlelight, representing *Yang*, contributes the necessary elements. It serves also to guide the soul, which hovers about the body in a state of indecision, for some time after death; all sacrifices, food, incense sticks, and above all, the wailing of the bereft, being designed to induce the return to the body.

Two small paper effigies, called "feet slaves" are also placed by the water-bed, on the theory that the soul will require servants in

the next world. Afterward, these are laid on the feet, in the coffin. On the conclusion of the washing rite, the sons, in their sackcloth garments, leave the house again, to kneel down in front of neighbouring houses and "beg for ashes," making in each case a gift of two candles. Later, the ashes will be spread over the bottom of the coffin, they being a symbol of prosperity, since "where there is no fire no food can be cooked." This begging for ashes is said to be a survival from ancient times, when mourners were accustomed to fast throughout the period of the burial rites. Usage also requires that as long as the body is uncoffined close relatives must sleep on straw, or mats, on the floor beside the loved one.

Into the hall, now empty save for the water-bed (screened off in white, the colour of mourning) condoling visitors are introduced, and the paper money they bring is burned, either on the floor or in a small portable furnace set in front of the bier. Outside the entrance a paper sedan chair is set—the "palanquin to cross the country"—with either two or four paper bearers. In case, however, the soul may wish to return to the body, food is now placed beside the latter, and sometimes into the mouth. Before taking their usual breakfast, the family kneel down beside the departed, holding incense sticks between their fingers, wailing for a few minutes, and also burning some paper money, the while the bowls of rice and vegetables stand waiting on the table at the bedside. After an interval during which the dead is supposed to satisfy himself, they eat the food, having first seen a bowl of rice and some dainties set out for the Divinity of the Soil; and in order that he may linger as long as possible over the meal, only one chopstick has been laid beside this offering.

When a visitor is announced the mourners retire to a side apartment, and the former kneels in front of the curtain, lays his forehead to the ground, and wails in concert with them. Then the principal mourner appears, silently prostrates himself before the visitor, and knocks his head against the floor three times, in thanks. The guest then speaks a few words of consolation, and makes his present of paper money, in return for which he is given a small skein of thin red cords of silk, a piece of white linen, and another of red silk or cotton. The red and white cloths he will wind round his head in the funeral procession, red for protection against evil, and white in token of death. The red threads are at once defensively fastened

to the lapel of his coat. He may, as well, have taken the precaution to further protect himself by wearing a few sprigs of garlic under his coat. Always, when the guest leaves, his chair, carriage or ricksha hire must be paid by the family. Women visitors sometimes remain to assist the stricken family. The ashes from the burnt money is carefully collected, to be wrapped up and placed in the coffin.

Among the superstitions connected with death in China is a strong one regarding cats. As soon as life is extinct, all household pets of this kind are transferred to the neighbours, for if a cat were to leap over the deathbed the corpse would rise at once, frantic with rage. Therefore, a broom handle is placed beside it, in the belief that the dead will pull the broom against its breast and thus sink back to its proper position.[35]

In this connection, too, tiger lore supplies a legend, which according to Dr. De Groot is as follows:

The tiger has on its tail a miraculous hair known as the "hair that causes the soul to return." When the monster has dragged a victim into some mountain recess, he wags his tail all round and over the unfortunate one, who is thus driven to tearing off his clothes, and by this act incidentally improving the tiger's meal, by conveniently removing troublesome shreds. As the cat resembles the tiger in shape and instincts, nothing would be more likely than that the feline should be possessed of such a hair, but her celestial standing being in no wise comparable to that of the tiger, she would, by jumping on the water-bed, cause the dead body to be transformed into a vampire!

During "tiger days" this menace is peculiarly strong, the reader probably being aware of the division of time into two cycles, one of which is named for twelve animals,[35a] and applies equally to years, months, days and even hours. The sequence is unvarying, the day being apportioned as follows:

1. The Rat—Midnight, 11 p.m. to 1 a.m.
2. The Ox—1 to 3 a.m.
3. The Tiger—3 to 5 a.m.
4. The Hare—5 to 7 a.m.
5. The Dragon—7 to 9 a.m.
6. The Serpent—9 to 11 a.m.
7. The Horse—11 a.m. to 1 p.m.
8. The Goat—1 to 3 p.m.
9. The Monkey—3 to 5 p.m.
10. The Cock—5 to 7 p.m.
11. The Dog—7 to 9 p.m.
12. The Pig—9 to 11 p.m.

A moment's reflection will make clear the possibilities of tumult occasioned by the birth of a person in the hour controlled by one of the animals, on a day governed by another; since these creatures are as little disposed toward harmonious intercourse in their abstract form, as in nature. Hence the horoscope expert is summoned immediately on the birth of a child, in order that its path through life shall be guarded against the antagonisms of the horse for the ox, the sheep for the rat, the cock for the dog, the tiger for the serpent, the hare for the dragon, and the pig for the monkey.

His ministrations must include, also, the most careful consideration of the influences, for good or ill, which an individual unwittingly casts over the fate of others; and even towns and villages must be laid out in accordance with this science, as we shall presently learn. "The companions of the bride," says Father Kennelly, "who are to escort her from her parental home to that of the bridegroom, must be born under the auspices of a cyclic animal, living in peace with the animal that presided over the birth of her bridegroom. Were these animals at enmity with each other, the peace and prosperity of the future household would be endangered." In our next section we shall observe the same precautions exercised with regard to those attending at the funeral rites.

DRESSING THE DEAD.

Grave-clothes, in China, are prescribed by custom from beginning to end. The first garments must be a pair of spacious drawers—lined with silk to give comfort, and with stockings attached—and a separate jacket, all being the same for men or women. Cotton *padding* is proscribed. In the *I-Li* the lower garments are ordered to be of red, but this custom appears to have been discontinued, the red protection against pernicious influences being provided in another form.

Next comes the garment of white linen worn on the wedding-day and put by for this final occasion. Over this comes another layer of linen, cotton, or silk, according to the means of the family, and more coats and gowns, sometimes to the number of fifteen layers. But five is a number proscribed, as the word for five is synonymous with another that means "involuntarily to bring disaster." Then follow

the outer robes, including the "longevity garment" though the character of these is determined by the social station of the family.

In one of Dr. De Groot's volumes the manner of dressing the beloved departed is described as follows:

"Under the eaves of the hall, the mourners place on the floor one of the large shallow trays of wicker work used in winnowing rice, and on this is placed a wooden form, or a chair, which the principal mourner mounts. He is stripped of his clothes, as far as decency permits, and his head is covered with a large round hat of bamboo, such as is worn in the fields. Assisted by his mother or wife, he now puts on the inner jacket, passing at the same time, a long hempen rope through the sleeves and over his back. Then follow all the other robes in proper sequence, he, meanwhile holding in his hand a bamboo pole with a branch of the banyan tree affixed to the top, which prevents evil influences from entering the garments. The clothes are now fastened together at the back with a couple of large stitches, and taken off the mourner, the rope keeping the sleeves in place. The lot is then laid out underneath the corpse, on which the trousers and stockings have been put. The arms are introduced into the sleeves, and the buttoning of each garment reverently done. A general howling concludes the dressing, which is thus performed by a male even if the dead person is a female."

The use of the tray, chair and bamboo hat are explained thusly: The former prevents the pollution of Mother Earth by the contact with grave clothes; the latter screens the spectacle from the sight of "bright Heaven." As soon as this duty is performed, the son hastily swallows a few mouthfuls of cooked vermicelli, as the long threads counteract the life-shortening influences which the grave clothes have exercised over his person. Next comes an offering of food, which is elaborate and prescribed by formula, this being the last sacrifice before the body is shut up in the coffin; and afterward, the temporary soul tablet is set upon the table.

The *I-Li's* account of a Ruler's visit to a deceased Great Officer, or one to whom he wished to show favour, is interesting. It was usually timed to attend either the "slighter," or the "fuller" dressing—*i.e.*, *under*, and *outer* garments. The moment he arrived the principal mourner was required to stop wailing, and take up a position outside the entrance. In fact, "as soon as he sees the heads of the horses,

he passes through both gates, (*i.e.,* of the inner and outer courtyards) turns to the right, and takes his station with his face to the north, baring the upper part of his body, in concert with all the principal mourners."

An Exorcist[36] and an Invoker accompanied the Ruler, and two servants with lances walked ahead of him, and two in his rear. Offerings to the spirits were set out, and the Ruler, ascending by the eastern steps, took up a position facing west, and therefore the dead. The Invoker faced south.

"Now the Ruler wails, and the principal mourner, having wailed also, salutes the Ruler by laying his forehead to the ground. Then he rises and performs a complete stamping of the feet, (three stamps thrice repeated, in token of uncontrollable grief) and goes out of the gate" (as if expecting the Ruler to leave now, in which case he would have to be seen off. The idea involved was that the impression had to be conveyed that the Ruler's condescension in coming at all was so great that the pretence must be made every few moments that surely no more was to be expected. Hence the ceremonies were constantly interrupted by the principal mourner's rushing toward the gate, and being called back by the Great One). Now the business of dressing was commanded to go on, in the presence of nobles assembled behind the principal mourner. When it was over, the Ruler sat down and placed his hand on the bosom of the dead. The principal mourner laid his forehead to the ground, then performed a complete stamping of the feet, ran out of the gate and was again ordered back.

"Upon this, the Ruler descends by the steps, stands with his face westwards, and orders the principal mourner to lean on the corpse," which he did, with his face toward the west, but being careful not to touch the place on which the Ruler's hand had rested. When he had stamped again, the principal female mourner leant likewise over the corpse.

After this came the encoffining, the sealing of the box, and the presentation of offerings. Then the Ruler stamped, the principal mourner imitating him; and the former prepared to leave. There came a pause in the wailing while the Ruler went out by the gate. On passing through, he alone wailed. The principal mourner then stepped aside, the Ruler bowed to him, and when, at the outer gate he had got into his carriage (which, for this purpose, was one of the second class) the principal mourner wailed and bowingly saw him off.

THE SOUL TABLET.

This object consists of a thin slab of wood, sheathed in white silk, or cotton, with narrow ribbons of the same material, one either side, affixed with a red rosette. The names, titles and age of the deceased are written on the column between these, and on them, the dates of birth and death. The tablet is called the "silken cloth for the soul," and is intended as a habitation for the as yet weak and unsubstantial spirit.

The summoning of the soul into the tablet is an important ceremony, and for it, the priest is provided with a robe, as rich as possible. Taking his place behind the sacrificial table, he opens the ceremonies by pronouncing a few magical formulæ in Pali or Sanskrit, after which follows the invocation of Ti Tsang Wang, the Great Redeemer, who resides in Hell, whereas O-mi-to Fo (Amitahba) presides over Heaven. From time to time the priest tolls his hand-bell, while his assistants chant continually, and beat clappers and the "bonze's wooden fish" referred to in the proverb. Now and then he raises a horizontal wooden holder for incense-sticks, lacquered in red, whose form suggests the dragon's body, though it actually consists of a lotus blossom and gracefully curved stem, which forms the handle. This he directs to the four points of the compass, solemnly, one after the other, and presently he reads aloud a letter that has been written to the soul. It contains the good news that the mourners have erected the tablet, where the spirit may abide for all time to come, and that a sacrificial meal has been set out in front thereof. "Thrice," sings the priest, "I invite the soul to descend to this place."

Now setting fire to the letter, the priest recites the "hell-conquering Sutra," which passes for a sermon pronounced by Buddha himself. If recited every day for a full year it exempts the soul from the need of passing through hell, and causes a straightway introduction into Nirvana. Next the twelve dishes of sacrificial food are arranged in front of the dead, and the priest takes a small tin bowl of water, representing the Pâtra, or Holy Grail of the Buddhist, and dipping either his finger or a sprig of the banyan or pomegranate tree into it, he sprinkles the offerings, the corpse, the bystanders and the walls.

Meantime the chief mourner has been prostrated before the table, or risen from time to time to hold incense sticks at the height of his

forehead; while the wailing of mourners, and the din of the orchestra have been taken up, or dropped at intervals. Paper trunks and boxes, with paper padlocks and labels, all filled with paper money, some in ingots, or "shoes," and some in the form of "treasury" notes, are now brought in. Two puppet carriers belong to each, but a "treasury officer" in uniform is their headman, as well as the guardian of the "treasury" money. This latter currency is worth far more than the ingots or imitation coins, and produces far greater results in the upper regions, as well as costing much more to the purchasers. So important is this offering that the spirit of this officer is now invoked, and the principal mourner sets out for him a cup of wine. Advance wages are placed about the necks of all the bearers, suspended by a red silk cord.

The priest reads aloud a letter addressed to the treasurer, which informs him of the age, name and titles of the deceased, so that there may be no mistake, and any further instructions the family may desire. The bearers have been arranged in a circle, meanwhile, and a feast laid out for them, while the musicians play for their entertainment. After this, the whole paper collection is set on fire, the mourners kneeling as close to the flames as possible, and their lamentations, the intoning and hand-bell of the priests, and the efforts of the musicians combine with the roaring of the fire to produce an extraordinary and unforgettable din.

Dr. De Groot interprets this burning of money as based on the belief that every case of birth on this earth means the release of a soul from Hades; but such redemption is never granted except on payment of a heavy ransom by this soul to *Yama,* God of Death, and his underlings. Thus, souls desirous of rebirth, and too poor to produce its price, borrow from their fellow manes, and when the soul returns, it is assailed by all these creditors.

The exact amounts of these obligations have been worked out by wise men in the dim ages, and bear an exact relation to the years of birth and death, in whatever cycle of animals—so much for Monkey year, etc., etc.—the figures being pasted on a small board in the shops where the paper money is sold, just as the rate of exchange for the day is announced in the money changer's shop. However, those who wish to make sure, burn three or four times the required amount.

After the bonfire, the priest departs, for the time being, and the

offerings that have been set out on the table are removed and consumed by the mourners.

FENG SHUI.

The poorer the people, the sooner they bury their dead. Sometimes the interment takes place on the day of decease, but only under necessity, as hasty, or "blood burial," as it is called, is accounted very bad form. The interval between coffining and burial is prolonged among the wealthy to anywhere from three months to a year, and at one period, three years was prescribed for the elect. Embalming processes being unknown in China, the thickness and sealing of the coffin are important considerations, in spite of the preservative qualities attributed to the bits of jade, pearls, and gold placed in the mouth of the dead. It is during these periods of affliction that one relishes one's Chinese neighbours least, it may be said. For climatic reasons, longer intervals are observed in the north than in the south, though even here considerable time must elapse between the two periods, amongst persons of rank. The general practice, however, has come to be in favour of a three-day wait.

The determining factor as to the precise day and hour for burial is the decision of the geomancer, the "professor" of *Feng Shui,* who also prescribes the position of the grave, in order that, in all things, the dead may rest under the constant play of the forces with which those under whose influence he was born shall be in harmony. In short, the adjustment of the individual to the plan of the universe was the consideration dictated by *Feng Shui*—that most powerful element of Chinese thought, ancient as China itself, though subject to important changes at various periods of her history. Of these may be mentioned as a conspicuous example, the custom of placing stone images of men and animals along the avenues leading to the tombs of the great, which was later decreed to be bad *Feng Shui;* and, in spite of the fact that this was the highest honour that could be shown to an individual, since the privilege could be conferred only by the Son of Heaven himself, the practice was discontinued. Trees, also, were considered inauspicious, at one period, unless planted round the sides and back of a grave; yet one sees them, in many of the old cemeteries, either in groves, or forming a rectangular border.

This "Wind-Water"—as the words signify—system of religion, natural philosophy, or whatever may be the correct term to apply to a phase of metaphysics reduced to concrete form, adds to the life of the Chinese still another set of formulæ, which it requires these "professors" to elucidate. The reverence for Nature and her mysteries, the awe inspired by her varying moods, and a profound conviction in the essential finality of the powers of the elements, against which even the best efforts of man range themselves in vain—all of these are salient characteristics of native thought, pervading the poetry and constituting the key to Chinese landscape painting. They provided the soil—worked upon by the teachings of Taoism and Buddhism—that nourished the roots of this Tree of Knowledge. Of its fruits, man—futile creature, in himself—must eat in order to attain to the desired harmony with the Infinite. Thus, and thus only, is his modicum of success and happiness to be achieved, and misfortune avoided.

Yet, on the whole, these strivings appear to have proceeded less from fear, as might be the case with primitive races, than from respect, and a conception of Nature, springing from the blithe optimism peculiar to the Chinese, in which she figures, it is true, as a fundamentally non-benevolent force, but one whose destructiveness is subject to the diligent pursuit of the "science" by which her laws were to be divined.

The abstract form of the beliefs that inspired the search for the *Tao,* (Path), has been most beautifully visualized by the Chinese artist, in whom moved the spirit that sought to express his conception of the Kosmos, and interested itself not at all in the reproduction of a given section of landscape—a point frequently criticized by the foreign art student. Thus, in his pictures of towering mountains, on whose winding paths leading nowhere in particular one descries the most diminutive of human travellers, there abides an atmosphere of prodigious calm, brooded over, nevertheless, by suggestions of tremendous possibilities of an opposite nature.

The common, or practical (if one may use such a term) form of the teachings included under the head of *Feng Shui,* is defined by Dr. De Groot as "a quasi-scientific system, supposed to teach men where and how to build graves, temples and dwellings, in order that the dead, the gods and the living may be located therein exclusively,

or as far as possible, under the auspicious influences of Nature." Under this analysis, therefore, *Feng Shui* proves to be a characteristic rendition of the belief in the interpenetration of the physical, astral and etheric "planes," which is a familiar doctrine among others than the Chinese.

Feng Shui, as such, is another of the phases of ancient China, as to whose fate at the hands of "Young China," it is interesting to speculate, more especially in view of the apparent felicity with which the native inhabitants of the treaty ports have adapted themselves for years to living quarters, in the planning of which it necessarily has received no consideration. A vast and complicated—and perhaps not altogether legitimate—offshoot from the body of doctrines in which are recorded an ancient nation's explanation of the plan of the Universe, and the operation of its forces, it is a system whose influence has governed practically every form of human endeavour, not to say every act of the Chinese for upwards of thirty centuries. Hence, it is difficult, after abundant contact with all classes of China's inhabitants, to believe in the utter annihilation of the art of divination which is decreed for it by the glib young persons of to-day, whom the writer has interrogated on the subject. Nevertheless, this dictum is not altogether unsubstantiated—though abundant evidences of its apparent refutation may be observed in the course of a five-minute stroll along the streets of any Chinese city, where large numbers of diviners and fortune-tellers are always to be found, in the full enjoyment of their prestige.

Among the authorities providing support to the prophecy of dissolution of certain forms of ancient beliefs, is modern China's eminent scholar, Dr. Hu Shih, professor of philosophy at Peking's National University, and an important figure in the affairs of the New China, who, in one of his books, disposes of *Feng Shui* by expressing himself in the following terms:

"When I look at a mariner's compass and think of the marvelous discoveries which the Europeans have made therewith, I cannot but feel a sense of shame to recall the superstitious uses which I myself have seen made of this great invention of ancient Chinese genius."[37]

Incidentally, the much broader question that rises to mind, as to what is to be the Chinese thought-system of the future, is dealt with constructively, in the same volume, *The Development of the Logical*

Method in Ancient China. This valuable contribution to modern Chinese literature, was written during the author's residence in New York City, 1915–1917, with a clear vision of what was inevitably to be the central problem of all those confronting his native land, in its transition from old to new; for the "new" had already begun to interpret itself not as another phase of China, but rather in terms of that violent revulsion toward Western standards, the reaction from which was to produce the educational problem as it stands to-day.

"How can we best assimilate modern civilization in such a manner as to make it congenial and congruous and continuous with the civilization of our own making?" is the question, as stated by Dr. Hu; and in publishing his comparative study of Western and Chinese schools of philosophy the author had assumed the tremendous task of fusion between East and West, aimed commendably at psychological bases, by "introducing to the Western world the great schools of thought in Ancient China," while at the same time attempting to make his own people "see that the methods of the West are not totally alien to the Chinese mind." The study is designated "a rediscovery of the logical theories and methods of Ancient China," of which he advocates the revival, "re-interpreted in terms of modern philosophy."

"For," says Dr. Hu, with manifest justice, in the Introduction to the work, "it is perfectly natural and justifiable that a nation with a glorious past and with a distinctive civilization of its own making should never feel at home in a new civilization, if that new civilization is looked upon as part and parcel imported from alien lands and forced upon it by external necessities of national existence. And it would surely be a great loss to mankind at large, if the acceptance of this new civilization should take the form of abrupt displacement, instead of organic assimilation, thereby causing the disappearance of the old civilization."

For a number of reasons, not the least of which is the author's recognized position in the field of education and letters, as well as because of his reputation for leadership of that section of the nation's youth known as "Young China," this work of Dr. Hu's is especially to be recommended for perusal at this particular juncture of Chinese affairs.

Resuming, however, our discussion of that phase of the old civil-

ization represented by Feng Shui, and necessarily limiting ourselves to the aspect relating to the question of burial, we find that in striving to enlist the beneficent, and defeat the inauspicious influences of Nature on behalf of the objects of their concern, the professors of geomancy choose, first of all, as the basis of their calculations (founded, of course, on the day, hour and year of birth and death of the deceased) the configurations of a landscape, as being the storehouse of those life-producing elements that offer the means of defeating evil. For here were constantly working the *Yang* and *Yin* forces—Light and Heat versus Darkness and Cold; Heaven and Earth; Positive and Negative; Male and Female; or however those opposite elements may be interpreted, from whose counteractivities is struck the spark of Life itself.

Mountains are regarded as the natural barriers to the winds of evil; and hence great care must be bestowed upon the relation of the grave to clefts between these eminences, and the position of other ranges beyond these openings, which might affect the circulation of the two "Breaths," celestial and terrestrial, for good or evil, as the case may be. Furthermore, their form also proclaims them to be repositories of specific elements, which work harmoniously or otherwise, in combination with those under which the person under consideration was born. Thus, a hill, mound or knoll (for there can not always be mountains at hand) that rise to a point contain fire; those that are rounded, metal; steep sides ending in a rounded top, indicate wood; and when surmounted by plateaux, smooth or irregular, earth or water, respectively, predominate. These are the considerations included under the head of *Feng,* Wind.

Shui, water, its equally important concomitant, concerns itself with the propitiation of aquatic influences, which are concentrated in streams, rivers, and watercourses generally, even though these may at times be dried up.

Obstinacies in natural formations are overcome by the construction of tanks in front, and of artificial mounds of earth or stone around the back and sides of a grave. The universal aversion for a straight line, as facilitating the entrance of evil spirits, which manifests itself elsewhere in the erection of the "dragon screen" at the entrance to the dwelling, and artificial rockeries in the garden, dictates the inhibition against the location of a grave in line with a road or stream, or even an avenue of trees. The required accumula-

tion of good aquatic "joss" likewise demands the exercise of careful attention to the overflow of the tank, in which a stated amount of water must always be found.

It requires but a glance at the face of the chief implement of the geomancer, besides the divining rod and almanac—*i.e.,* the compass condemned by Dr. Hu—to apprehend the intricacies of the questions with which it had to deal, and which we can do no more than suggest. They are, obviously, such as no mere amateur may venture to cope with. In the *Feng Shui* doctrines a prominent place is given to the *I Ching* (Book of Changes), "the same ancient book which the sages and learned men of all ages have held in high veneration as a clue to the mysteries of Nature and as an unfathomable lake of metaphysical wisdom explaining all the phenomena of the Universe." Confucius is said to have given so much time to the study of this ancient text-book of the art of divination "that the leathern strips which bound together the boards of his bamboo volume were thrice worn out before he at last declared himself to have understood its contents." Naturally enough, new laws, or new combinations of old ones, might have been expected to emanate from the numerous body of teachers of the art, which was not without its various rival schools; and for these the riddle of human life, as well as the secrets of Creation were assembled and systematized in the compass.

This familiar wooden disc, with rounded bottom and yellow-varnished face bearing a number of concentric circles, minutely inscribed with characters, some red, others black, around a depression in the centre containing the needle, is an object well enough known to tourists and collectors. Its origin is as remote as that of *Feng Shui* itelf, and for this reason one of its most interesting features is the division of one of its outer circles into three hundred and sixty degrees. It varies in size, and in the number and character of inscriptions on its face—the larger the disc, the greater the number of circles filled with symbols; for such these characters are held to be, just as the implement itself is regarded, not merely as a surveyor's instrument, as it were, but as a sort of magnet which, in the hands of its accredited manipulator immediately sets in motion the constructive forces registered on its surface.

The compass employed in other departments of the science of divination differs in some points from that used in *Feng Shui.* One of

the most elaborate examples of the latter is shown in our illustration. In the bewildering profusion of characters entered in the divisions and subdivisions marked out on it, the needle itself is almost lost sight of; but by this implement the most important preliminary to any undertaking is determined, after consultation with the almanac. The book announces the "lucky line" of the year, and it is the business of the compass to locate it. In accordance with its findings there then proceeds the building of houses, temples, and towns—and, of course, the selection of grave sites—while repairs to buildings originally planned on a line conflicting with this must await a fortuitous combination, which might be years in presenting itself. Hence, ruins in China are not altogether an indication of mere neglect.

The circle immediately surrounding the glass-covered recess where the needle quivers is inscribed with eight characters representing the Great Ultimate Principle—that which produces *Yang* and *Yin*. "These Powers," says the *I Ching*, "produce the Four Forms, which again produce the Eight Trigrams (*Bah Kwa*). These Trigrams determine good and evil, and good and evil cause the great business of human life."

Although the eight trigrams are not shown in our reproduction of a *Feng Shui* compass, whereon they are replaced by the more broadly inclusive characters, the reader will recall this familiar series of straight and broken lines, which, when arranged around a circle divided into light and darkness by a double-curved line, forms a device universally employed in China as a talisman. It is to be found painted over the doorways of shops and dwellings, or added to advertising announcements on hoardings, or the walls of houses. The unbroken line signifies *Yang*, and the broken line, *Yin*.

The Four Forms from which they are produced consist of the following diagrams:

⚌ *Major Yang*, representing the sun, heat. (Origin, essence of things).

⚏ *Major Yin*, signifying the moon, cold. (Attributes of things).

⚎ *Yang* under *Yin*, or *Minor Yang*, typifies the fixed stars, daylight, and introduces the law of rotation.

⚍ *Yin* kept under by *Yang*, or *Minor Yin*, represents the planets, night, multiplicity, and the law of succession.

From these the eight *kwas* are evolved by placing over them either a broken or an unbroken line, thus:

☰ ☱ ☲ ☳ ☴ ☵ ☶ ☷

Khien *Tui* *Li* *Chen* *Sun* *Khan* *Ken* *Khwun*

Khien and *Khwun*, called the principal *kwas*, represent heaven and earth, the former composed entirely of *Yang*, and the latter of *Yin* lines. Of the significance of the trigrams the *I Ching* says:

"All things endowed with life have their origin in *Chen*, as *Chen* corresponds to the east.

They are in harmonious existence in Sun, because Sun corresponds with the east and the south.

Li is brightness and renders all things visible to one another, and it is its *kwa* which represents the south.

Khwun is the earth, from which all things endowed with life receive food.

Tui corresponds to the middle of autumn.

Khien is the *kwa* of the northwest.

Khan is water and the *kwa* of the exact north and distress, into which everything endowed with life reverts.

Ken is the *kwa* of the northeast, in which living things terminate and also originate."

These eight primary *kwas* or trigrams (subsequently doubled and combined into sixty-four hexagrams) are believed to have belonged to the language in use before the invention of the ideograph system; one of the most plausible proofs of which theory, says Dr. Hu Shih, is the fact that "the sixth *kwa* (water) has practically the same form as its ideographic equivalent." Their invention is attributed to the legendary first king of China, Fu Hsi, who, according to an inscription on an ancient carving described by Stephen W. Bushell (*Chinese Art*, Vol. I) "traced the trigrams and knotted cords as a means of governing all within the seas." They were revealed to him by the dragon horse, that oft-depicted figure of Chinese design, which is shown rising from the waters of the Yellow River, bearing a scroll upon its back. It was on this scroll that the mystic trigrams were inscribed. "The knotted cords," says Mr. Bushell, "are those that have been compared with the *quippus*, the cord records of the ancient Peruvians."

The *kwas* are used on the mariner's compass, as well as on those employed by the geomancer. They are usually arranged with the three unbroken lines, signifying the full force of *Yang,* at the south, and the three broken strokes for *Yin,* at the north. East, south, west and north indicate respectively, spring, summer, autumn and winter, with subdivisions separating the seasons into six parts each, as:

Spring.

立 春 Beginning of Spring.
雨 水 Rain Water.
驚 蟄 Resurrection of hibernating Insects.
春 分 Vernal Equinox.
淸 明 Pure Brightness.
穀 雨 Rains over the Grain.

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.

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.

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.

But the Chinese compass is still further divided into twenty-four points, as: E.N.E. by E., E., E.S.E. by E., E.S.E. by S., S., S.S.E. by E., and so on. These appear in the third circle, twenty of the characters being among those used to signify the two cycles of time, the Ten Stems and Twelve Branches, or Ten Mothers and Twelve Children. The same characters signify the twenty directions in which the tail of the Great Bear points in its apparent annual revolution round the pole. The second circle contains characters also taken from the two cycles, and has been interpreted as representing the Zodiac.

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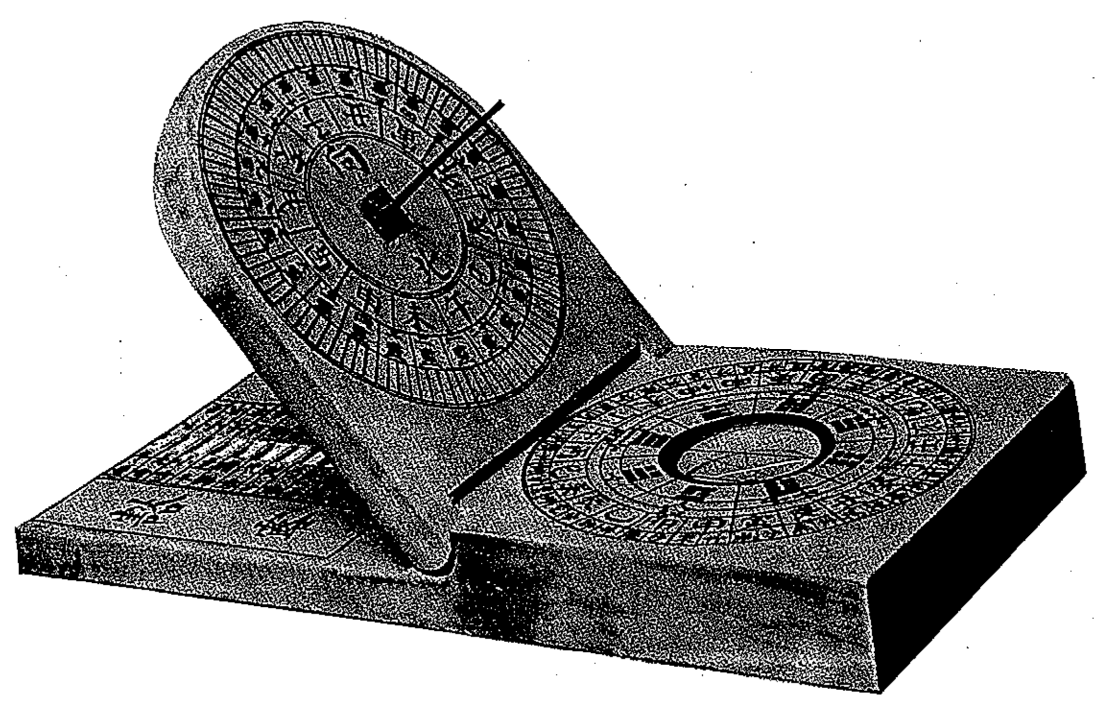

THE CHINESE SUN-DIAL.

The raised section is inscribed with the horary characters. To "set" the dial, one is guided by the needle of the compass, where the Eight Kwas are followed by their numerical equivalents, then the characters signifying the Ten Stems, and, in the outer circle, the "Nine Regions," into which the ancient empire was divided by Yu, the Great (2205-2197 B.C.), *who caused nine metal tripods to be cast and engraved with a description of these districts.*

The peg in the centre of the dial is required to point in the same direction as the needle—northwards. The angle of incline of the dial is determined by the metal rest at its back, which is set into one of the notches cut into the section where the seasons are marked out. Thus, one first adjusts the face of the dial to the season of the year; after which the peg and the needle of the compass are brought into line. Like the Geomancer's compasses, these instruments are regarded as authoritative when they are shown to have been made in Anhwei.

There is throughout much repetition of identical characters, the circles being divided into smaller and smaller parts as they progress away from the centre. The Ten Stems appear in the fourth circle, in combinations of five, and the tenth circle corresponds with the fourth, with the characters placed further to the right.

In the fifth circle the five elements are repeated twelve times, and combined with the points of the compass marked out on the third and fourth. The sixth and eighth are identical with the third, except that the eighth also bears the twenty-four subdivisions of the year, which introduces the calendar, and influences building operations. The seventh, ninth and eleventh circles carry identical characters, while the tenth corresponds with the fifth. In the twelfth appear again the five elements, and this is the section that determines the elements or planets whose influence dominates a given locality.

After this comes the 360 degree circle, and another similarly subdivided, but with red dots or black crosses entered in the sections, to signify good or bad "joss" for each degree. In the outer circle are marked the twenty-eight constellations into which the Chinese divide the heavens—a system also used by the Hindus, Parsees and Arabs, but believed by most authorities to be a Chinese invention. Each quadrant is presided over by a "Celestial Animal"—the Eastern quadrant, (spring) by The Blue Dragon; the Southern quadrant, (summer) by the Red Bird, the Western quadrant (autumn) is the White Tiger's; and the Northern quadrant (winter) that of the Black Tortoise.

Another group of supernatural animals figures in the Creation Myth as having assisted P'an Ku, the moulder of the universe, in his prodigious labours. These were the unicorn, the phœnix, the tortoise and the dragon. "P'an Ku's task occupied eighteen thousand years . . . . and, after having formed the sun, moon and stars, the heavens and the earth . . . . he died, that his works might live. His head became the mountains, his breath the wind and clouds, his voice the thunders, his limbs the four quarters of the earth, his blood the rivers, his flesh the soil, his beard the constellations, his skin and hair the herbs and trees, his teeth, bones and marrow the metals, rocks and precious stones, his sweat the rain, and the insects creeping over his body, human beings!"[38]

THE ENCOFFINING.

Having sought, by means of this extremely broad outline, to refresh the reader's mind as to the main points of the "science," whose findings play so large a part in the fate of the deceased, we may now return to the subject of the preparations whose course was interrupted by this discussion, at the point of the completion of the rites incidental to the dressing of the corpse, which must now be encoffined.

In the case of aged people, the coffin is frequently purchased during life, and stored away somewhere, the sheds used for this purpose being a familiar sight in the outlying districts of most cities. There are, however, abundant instances of the coffin occuping a space in the room of a bedridden person, and of his fancy for being laid therein, from time to time, before death, à la Sarah Bernhardt.

But whether secured after, or before death, the coffin must be brought home with due ceremony; and among friends and distant relatives, appointed for the purpose, are those called "managers of the coffin." These go to the shop, shed or whatever spot the coffin reposes, attired in plain white linen. Eight or sixteen coolies carry it by means of a rafter that rests on the shoulders. A band of music leads the procession, followed by the bearer of a red umbrella of state, two men each carrying a large gong, and two or four lictors, who must cry out loudly from time to time "iu.o.o.o." which exhorts people to clear the way. After them, come the managers, then the coffin, carried foot-end forward. There is a long piece of narrow red cloth over the top, and a couple of large flowers of gilt or coloured paper, the latter being good luck talismans, employed on any and all occasions, while the former indicate literary honours, being derived from the custom of Emperors personally to bestow a golden rose, of beautifully carved wood, as the highest honour to be won at the examinations.

The mourners leave the house and meet the procession, wearing mourning clothes. When it comes in sight they kneel down in the road, and burst into loud wailings, which mingle with the cries of the lictors. When the coffin reaches them there is a halt, and one of the family rises and places a string of copper coins, a small quantity of uncooked rice and a few pieces of firewood or charcoal, on the lid; while the others light mock money on the pavement to give evil spirits

something with which to occupy themselves. Then the procession moves on and enters the dwelling through the main entrance, amidst a terrific hubbub of gongs, "iu.o.o.o.'s" and lamentations.

The coffin is set down in the courtyard, or hall, and everything being removed from the lid, this is taken off. Inside will be found parcels of slacked lime, and heaps of paper clippings. This commodity, cut into strips about a foot in length and two inches in width, is to be seen at all times, strung up in bunches in the shops dealing in "joss" paper. A loose board exactly fits into the bottom—all of these articles being supplied by the coffinmaker. These things are now taken out, and the empty case placed in front of the water-bed, head towards the latter. Meantime the wailing has ceased, but not the music, nor the cry of the lictors. The headman of the coolies strews the ashes in the bottom of the coffin, saying: "I scatter ashes to cause your sons and grandsons to acquire piles of wealth." His attendants exclaim: "Yes, O yes, certainly."

Then the headman scatters a handful of small iron nails over the ashes, in order, he chants, "that your sons and grandsons may procreate male offspring," and the chorus responds as before. (The word for nail, *ting,* in its written form means a male individual). Now comes a handful of hemp-seeds and another of peas, signifying that male issue shall become as numerous as these seeds; [39] and to these are next added wheat, millet and pady, and a preparation of yeast made from rice.

Thus every important form of good luck from the Chinese point of view is provided for, except one, viz., high rank, and this is now introduced by means of a quantity of pith of rice-paper. On top of this are laid the articles that had been removed from the coffin, the paper cuttings, and the lime. Then comes the loose board which proves to have seven holes bored into it, and is called the "Board of Seven Stars." Over this is placed a mattress stuffed with paper, cotton being proscribed as has been mentioned. Then come a mat of pith of water rushes, and over this another of the same sort; and a pillow of bamboo and wicker, similar to those used in life that look like a block.

THE BOARD OF SEVEN STARS.

The coffin is now ready, but before its prospective occupant is laid within, let us interrupt the ceremonies, as it were, to consider

the meaning of the "Board of Seven Stars." This object is all that survives of the very ancient custom of painting the outside of the coffins of the ruling classes with symbols intended to represent the Universe, whose miniature reproduction was thus believed still further to facilitate the resurrection of the dead. Into this decorative plan entered—besides the sun, moon and stars—the points of the compass, the seasons, and the colours and animals typifying them. That the exterior representations of infinity, however, were regarded as of lesser importance is shown by the fact that while coffins are no longer so decorated, the "Board of Seven Stars" is so firmly entrenched in religious belief that it is as much a part of the coffin-maker's work as is the lid, or, in fact, the coffin itself.

The "Seven Stars" are those of the Great Bear constellation, which the Chinese call the "Northern Bushel," instead of the "Big Dipper," from its resemblance to their bushel measure. They preside beneficently over birth, as well as death, the "Seven Star Lamp," consisting of seven lights of any description, being set by the bedside of the baby for seven days and nights, to guard the newcomer from the seven diseases of childhood.

"The seven stars of the Bushel," says the *Shi Ki*, "which are styled the Revolving Pearls or the Balance of Jasper, are arrayed so as to form a body of seven rulers. The Bushel is the chariot of the Emperor" (therefore typifying Heaven, perhaps, since the latter was regarded as its Son). "Revolving around the pole, it descends to rule the four quarters of the sphere and to separate the *Yin* and the *Yang*; by so doing it fixes the four seasons, upholds the equilibrium between the five elements, moves forward the subdivisions of the sphere, and establishes all order in the Universe. All these functions devolved upon the Bushel."

The importance of this body-rest having been determined, we may now turn our attention again to the ceremonies connected with the removal of the body from the water-bed. Before this important act takes place, one of the mourners puts a handful of coppers into the sleeves of the robe, and gently shakes them out again into a bowl, which the kneeling son holds in position. These coins the sons divide among themselves. The headman of the coolies now passes a long strip of white cloth underneath the corpse, ties the ends together on the breast, seizes the knot, and with the sons taking hold of the head

and shoulders, the daughters of the feet, and daughters-in-law of the middle, the loved one is laid in his last resting-place. The small things he valued in life, his tobacco pouch and pipe, his pencil or writing materials, or, in the case of a child, his toys, are laid on his breast; and now the jade, gold, or pearls are put into the mouth to diffuse the essence of life, and to serve as torches, to light the way of the soul on its travels through the dark regions, and toward the Lotus Lake.

Then the empty spaces of the coffin are tightly packed with parcels of lime and the ashes of the paper money; and a white sheet, on which a smaller one of red has been stitched is spread over all, covering the face. Now come one pair of large and one pair of small trousers stuffed with ingots of gold and silver paper money; and the two paper slaves that attended the body on its water-bed, are placed at its feet. A small mirror is added,[40] as another means of "lighting" the way; and finally, a narrow sheet of linen, half as long as the coffin, with a human figure roughly outlined on it in black ink, male or female, as the case may be. These are purchased in the paper money shops for a few coppers.

Dr. De Groot speaks of a custom prevailing in some parts of southern China that recalls the swathing process of the Egyptians. Strips of red and white cloth are laid down lengthwise and crosswise on the coffin-lid and the body placed on top. The bands are wound round and round and tied in many knots, these latter being of happy augury in China. Two ends of the red cloth are cut off, one of which goes to the eldest son, and the other is divided amongst the sons-in-law.

When the lid is about to be set in place all bystanders except the kinsmen withdraw a few steps, as it is dangerous to have one's shadow enclosed in a coffin. Then a final attempt is made to resuscitate the dead—a challenge, as it were, issued to the spirits of *Yang!* The tablet of the soul is placed on the breast and the eldest son, kneeling down, exclaims: "Father (or mother), stand up!" The appeal proving vain, he mournfully and respectfully replaces the tablet on its table. Then the elder females address the loved one in endearing terms to set his mind at ease, promising to take proper care of his burial and of his tomb, and to offer daily sacrifices to his soul.

And now the harrowing moment has really arrived, when the lid must be laid on. First the edges of the case are covered with a mixture of lime and oil of the thung tree. Only two nails, or if the case is very

heavy, iron pins, are used, one in the middle of each long side, with small pieces of red cloth caught in to defeat disaster. While driving the spikes the headman says: "I drive nails to cause your sons and grandsons to bring forth male offspring." In the end the hermetically sealed casket is sometimes further secured with four wooden pegs. From these incantations and exclamations it will be plain that the Chinese attach a great and mystical importance to the influence of words, whether spoken or written; and that speech is believed to be endued with power over the fate of living persons, is evident from their objection to the use of the word "death."

It is considered a great advantage to have the fastening of the coffin lid performed by a person of higher rank than the deceased; and when the family is fortunate enough to enlist the services of such an one, a great to-do is made over his reception. The rite is performed with an axe, in such case, with a red cloth wrapped round the handle. The implement is handed the dignitary by the headman of the coolies, the Great One only touching it with his slender fingers, while the work is done by the other.

This person is due to receive compensation for his trouble, the offering being sent to his home afterward. It consists of rolls of dollars, gilt flowers, a piece of red silk, and as many other presents as would be befitting his rank—all such matters being the subject of careful calculation.

After the lid is secured, the water-bed and all articles belonging to the dead that have not been placed in the coffin, go to the coolies as their perquisites. The coffin is now transferred to the place that had been occupied by the water-bed, the paper sedan chair having been burned. The white curtain is again arranged as a screen. Now the table in front is set with the incense-burner of ancestors; the soul tablet, in the centre; and a candle, either side, which represent the family. The portrait is hung over the table, and a piece of white cloth hangs in front from its edge to the floor, where a white mat is laid. Mourners now place themselves in front of the table and make obeisance to the spirit, while a large bowl of cooked rice is placed on the coffin, with incense sticks stuck into it, and twenty chopsticks beside, to insure reduplication of members. The belief is that ancestors return all these favours, in gratitude and approval. Then the mourners retire, taking leave, one by one, by bowing the forehead to the floor.

Dried meats and fish, and scorched grain are now placed by the bier behind the screen, as sacrificial food offerings, this custom being based on that which provided for a long interval between the coffining and burial. Meantime, while awaiting the report of the geomancer, the house must be purified of the pernicious influences of death, and for this office the priests are again called in. Follows, also, a long succession of subsequent rites for the salvation of the soul, as well as the Great Buddhist Mass, the number of these depending on the means and position of the family.

Chapter Fourteen:
The Funeral Procession.

HEN the diviner has delivered his dictum as to the auspicious day and hour when the burial of the dear departed may be undertaken in safety, preparations are immediately set on foot, by the notification of friends and acquaintances of the date and hour; and invitations to act as overseers of the various sections of the processions are sent out. Sometimes these take the shape of printed forms, and the wording politely requests the recipient *not* to attend, meaning, of course, just the opposite. The two days preceding the burial are fully occupied with a repetition of the food sacrifices and howling ceremonies, this being the great feast offered as a final leavetaking to the dead, who is about to leave the "Bright home,"[41] the house, for the "Dark home," or tomb.

All sorts of sacrificial wine tankards, incense-burners, and candlesticks shaped like the long life character, and made of tin or pewter, are arranged on tables. Another letter eulogizing the dead is read aloud, while the wailing of relatives and the music cease for the time;

and then it is burned. At the conclusion of this, the lamentations break forth again; and the principal mourner creeps on all fours, the others following, towards the table, there to offer incense and wine. When the chief mourner bursts into a special sort of whining, as if overcome, others come forward to help him to his feet; and this is the signal for the funeral procession that has been forming outside, to get under way.

The reader who may have been regaled with the gorgeousness of the funeral procession of an old-school dignitary in Peking, or elsewhere in China, will observe from the following much condensed summary of Dr. De Groot's description of an Amoy funeral, that these spectacles differ but little in various parts of the country, it being understood that they are to be witnessed in their full glory, to-day, only on the death of an official of the former Empire. The single essential variation between southern and northern customs, in Dr. De Groot's account, occurs in an interesting detail, at the very beginning, when, first of all, a kinsman, or friend of the family, as is customary, opens the procession, by walking (or riding) some distance ahead of it to clear the way.

He is dressed in white linen, including a cap of the same, and he politely asks the travelling-kitchen proprietor, the vendors presiding over movable street stalls, the wheelbarrow coolies and whatnot, to remove themselves and their vehicles from the path. In Amoy he was formerly attended (and this is the feature in question) by a coolie carrying a basket filled with bits of betel-nut wrapped in siri-leaves, and mixed with a little wet lime-dough. To indicate that the request to clear the way was not made in the spirit of demanding a right, the bit of betel-nut was bestowed by way of gracious advance acknowledgment of a favour about to be received. Such procedure played no part in plainer funerals, nor did it obtain anywhere except in the districts where the people were addicted to the habit of betel-nut chewing.

Next, in all Chinese funeral processions, comes the "paper scatterer," who, at regular intervals, fills the air with the round, or rectangular sheets of white paper, which drop in the road, and must cover the water, if a creek, or river has to be crossed. These are intended to propitiate evil spirits prowling about to cause mishaps —out of revenge, it is thought, inasmuch as they are supposed to be

those unfortunate ones who have been neglected by an undutiful posterity. White paper, being higher priced, is more valued, and Peking witnesses of funeral processions will readily recall these circles, which are also intended for the important purpose of aiding the soul in finding its way back to the home. The scatterer and his assistants also move up and down along the sides of the procession, and, in the north, during the ceremony of setting fire to the paper images and houses, they fling the circles into the flames that the discs may be carried upward toward heaven. If the wind scatter them broadcast, so much the more auspicious will be the journey of the dead man.

The paper-scatterer, in Amoy, also formerly distributed siricuds, but one of his regular auxiliary duties anywhere is to affix shreds of red cloth to street gates and bridges, all along the road, and to see that temple-doors are shut as the procession approaches, for the divinities must not be obliged to witness death. He is followed by two trumpeters, (recalling those who marched similarly in the funeral train in Rome), wearing black jackets with red borders at the sides, and low, round, black hats, with upturned brim and red silk fringe on top. Their long instruments of copper are capable of one or two notes only,[42] but these are deemed sufficient to frighten away the unpropitiated. At their heels meander two dirty boys, barefooted, and carrying banners—white, in this case, though most of the remainder are red. Firecrackers are exploded from time to time, as a further aid in clearing the way of evil spirits. This group composes the vanguard.

Its approach is the signal for activities to begin among those entrusted with the important ceremony of the burning of sacrificial foods, which, like the paper money, images of servants and retainers, horses, male and female friends and even houses, belong in the category of the dead man's needs in the next world, if such have been his possessions during life. When the funeral is that of some august personage the burning of the food takes place in the matsheds erected along the route of the procession. At such times the Great Hatamen Street of Peking seems suddenly invaded by a mushroom village that has sprung up in the night, these matsheds being in many cases as tall as the houses round about; and, presided over by important-looking persons, they are furnished with rugs, pictures, chairs, and, of course,

the tables on which the paraphernalia for funerals must be displayed. In the case of the funeral of a poor man, who will know no other needs than food and money, the ceremony is not overlooked; but it is performed by appointed delegates, who burn the money, or stand with the smoking food offerings in their hands, in front of shops extending the privilege.

The second division of the procession opens with two men, dressed like the trumpeters, each carrying a long pole, from the top of which swings a cylindrical lantern of paper, the upper part of it covered with as many flounces, as there are generations in the dead man's family. On one side are inscribed the official titles and surname of the deceased; on the other: "Illustrious father (or mother) of . . . . . generations"—whatever the number.

After this come two very big lanterns (red) swung from curved poles, and called "orange" lanterns. They are inscribed with the titles and names of the deceased. Lighted candles that burn down in the course of the march are not replaced, though they are supposed to pilot the soul. After the lantern bearers comes a band of six, or eight, musicians. The instruments consist of wooden clarinets, one small drum beaten with a single stick, or one drum, flat, and with buffalo-skin stretched on one side; one pair of cymbals; a small gong; and a frame with two little gongs. Musicians of this sort belong to the lowest class in China. In the south they take off their coats when they become warm, and tie them on to their backs, walking with the upper part of the body naked. They used to be required to howl from time to time.

In Peking, the vanguard of the procession is invariably accompanied by two wooden instruments, somewhat resembling a butter churn in appearance, which emit a long-drawn out, dolorous note, not unlike that of a fog-horn, and with something of the latter's long-distance carrying power (*see* illustration, The Funeral Procession). The uniformed brass bands, coming more and more into vogue in the port cities, and in Peking, as an adjunct to the instruments of tradition, fortunately are not encountered elsewhere. Their repertoire being usually limited to such melodies as "Marching through Georgia," "There'll be a Hot Time in the Old Town To-night," and similar classics, the effect is disconcerting, to say the least, when combined with the efforts of the paper scatterer; the waving of the

symbolic plumes of wheat, and the other paper effigies, of servants, animals, houses, etc.; the embroideries of the catafalque and pavilion; and the hundred and one other relics of ancient China. They are, however, mere adjuncts, in larger funerals, and generally speaking, do not replace the traditional instruments even in simpler displays. Their function is, apparently, to add effect!

It is, at all events, one of the former variety of bands that accompanies the next feature of the procession—a white portable tent, or sometimes it is a pavilion of wood. Front and sides are open, and the draperies are embroidered with dragons, in gold thread, and are deeply fringed. On either side of it run small boys bearing lanterns. In the pavilion stands an image, with blood-red face, from which white eyes protrude, three in number, for one is set into the forehead. The expression is terrifying, and the attitude of the figure as menacing as it is meant to be. The dress is that of a warrior; and the right hand flourishes a trident, while the left holds aloft a red seal, token of authority. This is, of course, the familiar "Spirit that clears the way," seen in all parts of China, often of enormous size, and usually made of paper.[43] Among the Chinese in Java, he is sometimes taller than a two-storied house; and when he attains these dimensions he is stuffed with the heart, liver and intestines of a pig.

This figure takes the place of the Exorcist who formerly officiated at funerals, and whom we mentioned in the quotation from the I Li's regulations governing a Ruler's attendance at an officer's funeral. Before the procession starts, an assortment of sweetmeats, etc., is set before him. If the family be too poor to provide such an image, the pavilion, which, along with all the other paraphernalia, is supplied by the undertaker, is carried without it.

After this in imperial days, would have followed the pavilion that bore the official degree of the deceased, which might be no more genuine testimony to his rank during life than were the mandarin's robes, in which many a poor man was laid to rest; for such honours could be purchased for this purpose by a rich man who had never quite succeeded in "making" a government post. On the other hand, a real one also could be borrowed for the occasion.

This pavilion was of imperial yellow, and profusely embroidered, as containing something emanating from the Son of Heaven; and it naturally was surrounded with special pomp. A couple of boys

walked to right and left, carrying yellow banners, and a complete band and escort of attendants and lictors, and whatnot, preceded it. Flags were added to the shoulders of the gong-bearers, and there were, besides, bearers of boards that enjoined respect on the bystanders, and called attention to the titles of the deceased. (*See* illustration, The Funeral Procession).

It was preceded and followed by a varying number of the circular "umbrellas of state"—red silk, or satin, with three tiers of flounces, embroidered, and fringed with white—which accompany the important elements in the procession, such as the sedan chair containing the portrait and the soul tablet, and especially the catafalque.

These "umbrellas of state," as many of our readers are doubtless aware, are so called from the fact that they were marks of appreciation presented to a mandarin, on his retirement, or promotion to some other office, by the people whom he had governed. Such an umbrella was accounted among his proudest possessions, and on his departure from his yamen, it was carried in the procession formed by his retainers, servants, lictors, etc., and the important members of the community he was leaving. Among the Chinese it is known as the "umbrella from ten thousand of the people," having been always presented in the name of the latter, though paid for by the rich constituents. Even more precious still, and much more rarely bestowed, was the "garment from ten thousand of the people"—an official robe also made of rich, red satin. It was brought to the yamen with great pomp and ceremony, carried in a pavilion and accompanied by a band of music. The umbrellas were topped in the colour indicating the class of the official, and thus one sees them in the funeral processions, roofed in various tints, those immediately attending the catafalque representing, naturally, the highest rank achieved by the departed. In our illustration, green is found topping this group of umbrellas, the same colour being repeated in the costumes of the attendants. This proclaims the military official, as distinguished from the civil—the officer of the Army of the Green Standard, as the provincial forces of the Manchus were called.

(Other uses of the colour also have a bearing on the question of posterity, green being considered a lucky colour for children).

But the principal group in this subdivision of the procession were the sets of two or four literary graduates, dressed in the full uniform

of their rank. They walked afoot behind the yellow pavilion, statelily, majestically, as long as the inhabited quarters had not been passed. But once the open country was reached, they took to palanquins. The graduate is no less a feature of the funeral procession in these republican days; but he is clothed in plain garments usually consisting of a long coat of grey, with an overjacket of black.

Next comes a red pavilion, and red flag bearers. This contains a long narrow box of red, lacquered wood, placed erect. Gilt dragons are sculptured on the front, and gilt flowers affixed on either side. This is the receptacle for one or more square plates of stone inscribed with a short biography of the dead, to be deposited in the grave. The slabs of stone, however, are not in the box, but are carried to the grave by a coolie.

Any funeral procession may be enlarged by red pavilions donated by friends of the family, and these sometimes run up to dozens. They are empty and have the donor's name pasted on the back. The I Li and Li Ki speak of horses presented in like manner, presumably to be used for hauling the collection of objects to be placed in the tomb. These latter, by the way, do not form part of the procession, but are taken to the grave by another route, in a cart, usually.

After these auxiliary pavilions comes the last and most important section of the procession, in which are the soul, the coffin and the mourners. It opens with a pavilion of dark blue (the colour also symbolic of death,) and two dark blue flags. This pavilion of the soul contains a small closet, or tabernacle, carved, painted, gilded, and with folding doors in front. Inside are the tablet, the incense-burner of ancestors, and the two candles representing the family. Four directors walk in this part of the procession. At the back of the pavilion two paper lanterns bear the inscription: "Hundred of sons and thousands of grandsons." On the front side of the vehicle are two narrow boards inscribed as follows:

"Bestriding a crane he has already departed for the Western Heaven,

But we have called his soul back to this earth, and it obligingly abides amongst us."

The soul, of course, for the present, inhabits not this tablet, but the temporary one in the palanquin of state, which now follows—the "sedan-chair of the soul." The painted portrait, which is likewise a

seat of the soul, is also placed in this chair, suspended against the back panel. Four relatives or friends, in mourning dress, escort the soul, and two orange lanterns. These move in front to assist the soul in keeping to the right path. Two white paper lanterns hang from the two outside rear corners of the palanquin.

If the burial takes place while the great Buddhist Mass is being celebrated, a palanquin of state contains a paper image, or "body of the soul." Buddhist priests who have officiated at the previous rites march immediately in front of this palanquin, with a few musicians. Behind them appears a long streamer of rose satin, with blue ribbons. It has an ornamental board at the top and bottom, and is inscribed with the deceased's titles in gilt letters. This is the "soul banner," which is believed to be really the soul, and is interred on the lid of the coffin. Groups of banners, in blue and white, also precede the catafalque. If the characters on the soul banner have been written by a person of military rank, this grandee rides in the procession on horseback, nominally carrying the banner, but, as a matter of fact, a coolie performs the office for him. In imperial days, if he were actually in the service, he would have been escorted by soldiers, with swords and other weapons, including bows and arrows. Families were wont to be very proud of such a cortège, from which civil mandarins were debarred.

Now comes the coffin and attendant mourners, musicians and others. First appear two youthful male relatives of the family, dressed in white mourning, each carrying a pole with a dragon's head at the top, and bearing an oblong piece of white linen inscribed: "linen of which third and fourth degree mourning clothes are made." Two more banners are inscribed with encomiums of the dead.

Following these is a band of eight musicians, with flutes and stringed instruments, as well as the drums, gongs and others. Four "managers of the coffin," in white garments, walk immediately in front of the bier. The draperies of the catafalque, red for a male person, blue, for the female, were, of course, determined by the rank and wealth of the family. The embroideries on the sides of these splendid hangings depict classical stories of filial devotion. A dragon occupies the front panel, and a tiger, or unicorn the back; while on the top, the dragons, flowers and clouds symbolize the fertilizing rains that cause crops to grow, and provide food, raiment, and wealth to human-

ity. Because a unicorn made its appearance at the birth of Confucius it is believed to have power to influence the spirits that cause famous people to be born into a family. The tiger is expected to intimidate evil spirits.

The wailing sons of the dead follow immediately behind, each carrying a small mourning, or "filial" staff. Sometimes one or more sons walk at the side of the catafalque with a hand resting on the coffin, and often a man walks either side of the eldest son, as if he needed support. Sons unable to be present are represented by a complete suit of sackcloth carried on a tray, or in a basket, by a servant. Infant sons are always taken to the tomb, and usually a copper coin is tied between the eyebrows by a red silken string, as a protection against the influence of death.

Loud lamentations prevail all along the way, until the uninhabited parts are reached, when they cease. Besides sons and grandsons, all relatives in male descent walk behind the coffin, attired in the degree of mourning proper to the kinship. Females of the family, except the next of kin, only follow the coffin at the outset, and then return home, without interrupting their wailing. In some parts of China branches of trees are fastened to the top of funeral banners, just as among some of the nations of Europe boughs of cypress, willow, or yew are carried, and thrown into the pit when the coffin has been lowered. A live white cock, emblem of the sun, and of the concentrated elements of Yang, is also seen, with feet tied together, and set upon the top of the catafalque. The augural significance of the cock is based on a simple fact, viz.—that the pronunciation of the word for "cock" is the same as that for "good luck." Naturally, his feathers must be white to accord with mourning requirements.

He is, at all events, an important feature of the procession, functioning in a variety of ways in different parts of the country. In some districts, when the body of one who has died in some distant part, is brought home for burial, as must be done to ensure his own and his family's well-being,[44] the mourners go to meet the coffin bearing a white cock, alive, or made of paper and bamboo splints. At the point of meeting, a part of the spirit of the deceased is believed to enter into the bird, and this serves to lure the remainder of the soul to return to the body. The cock, in this case, is set directly on to the coffin for the remainder of the journey, to be afterwards removed to the catafalque,

if there be one. His crow is also an aid in fixing the attention of the soul; and his role in relation to the soul tablet, is an important one, as we shall presently be observing.

Once the spot selected for the burial is neared, a suitable place for "dismissing the guests," is chosen, as persons whose horoscopes do not agree with the day and hour of the ceremonies may have a bad influence on the fate of the deceased. With this object in view, arrangements are made *en route,* with travelling kitchens and cooked-food shops; and from these a feast is provided to refresh the guests after their journey, which, by the way, is made at a much faster rate than is customary in the West. These now take their leave, and the ceremonies proceed.

The grave is found ready, having been dug under the supervision of the professor of geomancy. The coffin is set down on the edge of the pit, and, for a short while, mourners and others sit about idly, without lamentations, or music. Then one of the grave-diggers deposits a copper coin in each of the four corners, saying: "I deposit these coins to cause your sons and grandsons to acquire wealth." He follows these with a few nails, and cereal grains, accompanying the act with the same incantations as had been used before at the encoffining. Then a firepan with purification incense is held inside the pit, after which the coffin-bearers approach, and lower the coffin, leaving the rafter to which it is attached resting on the ground. Slowly they unknot the ropes, and move them away, amidst the beating of gongs, cymbals and drums.

If the dead had been an official a salute would be now in order. Mourners wail loudly, and stamp their feet. Bystanders recoil, lest their shadows are shut up in the grave. Many hold a blade of grass in their mouths for some sort of protection.

As soon as the coffin reaches the bottom, the professor stretches a thread lengthwise over the pit, and with the aid of his compass tests the position of the coffin, lest this do not accord with his calculations; and frequently this leads to much raising and lowering before this scientist signifies approval.

The sons now proceed towards the pavilion with the soul tablet, first having thrown away their mourning staves, which have been picked up and thrust into the ground side by side, at the head of the pit. The musicians play and lictors shout their "iu.o.o.o.," while the

eldest son takes out the temporary tablet, which, as will be remembered, contains the soul; the second son takes the permanent tablet; and the third, the incenseburner of ancestors. These three objects they place on the ground at the foot of the pit, the censer in front of the tablets. The permanent tablet is then set on the coffin lid by the headman of gravediggers, and the sons kneel down exclaiming: "Father (or mother) rise!" If the son is a baby, the person in charge of it makes it stammer out the words. The soul is now believed to have entered into this, its permanent resting-place, and when the gravedigger lifts it and hands it to the eldest son, he receives it as the patron divinity of the family, and sets it reverently back in its place at the foot of the grave.

After this the sons take handfuls of earth into the lap of their sackcloth garments and drop them on the coffin. The soul streamer is taken down, and folded lengthwise over the coffin, the name of the officer who had written the characters being taken off. As this had been inscribed on a separate piece of paper, pasted over the others, it is easily removed. The temporary soul tablet is now laid in the pit, and the slate stones, the censer and candlesticks, placed at the foot of the coffin, in a small vault constructed for the purpose. Then comes the "treasury" money, after which the coffin is covered all over with oiled paper, and over this, with a layer of straw. Finally the pit is filled up with a mixture of water, earth, and lime, and in time this hardens and forms a vault.

Later this may supply the foundation for a miniature house of bricks, with a tiled roof; or of a mound of earth, which is added to, little by little, as the years pass, until the height of this cone is an indication of the time that has elapsed since burial, as well as of the filial devotion of the deceased's descendants. The characteristic tomb of the upper-class Chinese is a circular mound covered over in cement, and surrounded by a grove of trees, and sometimes, a railing, or a wall with imposing gate. But frequently (especially in country districts) it is not so marked off. And, doubtless, so long as superstition enjoins the necessity of choosing the burial place in accordance with the horoscope of the deceased, and the other intricacies of *Feng Shui,* Chinese graves will continue to be found more or less scattered over almost any landscape.[45]

However, to return to our subject. During all this time, while

the family and friends have been occupied with these last duties toward the departed, an official has been waiting, with his retinue, a short distance away, to perform the ceremony of officially fixing the soul in the permanent tablet.

As soon as the coffin is let down, two messengers are dispatched with a complete band of musicians to escort the officer to the grave. Here he takes a seat behind a table, his attendants assume positions on either side of him, and everyone draws near. The eldest son fetches the tablet, and, turning his back toward the sun, kneels down in front of the table, holding the tablet on his back with both hands. Musicians and lictors keep up a continual din, while an attendant unties a writing brush and vermilion ink, which are fastened to the tablet. The ink is moistened with drops of wine, or the blood of the white cock, taken from the comb. When the brush has been dipped into the ink, the official rises, and moves solemnly toward the kneeling son. The noise increases, and bystanders draw near. The bearer of the state umbrella holds it over the official's head. This dignitary now removes the string of coins and red cloth from the tablet, and holding both in his hands, receives the writing brush, breathes over it, and slowly points with it to the sun. Then begins the ceremony called "dotting the tablet."

As prepared for this solemn occasion, the tablet bears engraved on its uppermost part, the image of the sun surrounded with clouds, and the head of the dragon; while in its central column has been written a large character, which, however, is incomplete. That is to say, it lacks one stroke to form the word "Lord," and this the official will presently add. It is the bestowal of this title upon the dead, by a representative of the government, that supplies the essential motive for the ceremony, though other characters, also inscribed on the tablet likewise receive the touch of vermilion ink. These latter are the actual "dots," whereas the mark added to the central character is a stroke.

On inquiry among the Chinese, as to the significance of this title of "Lord," one gathers that while the greatest of imaginable dignity is none too high to be thus conferred upon its object, it is the thought of spiritual, rather than earthly supremacy which it is intended to convey, and which inspires it. The ceremony varies in different parts of the country, as well as with the circumstances of the

family. Among the humbler folk it is commonly performed in the home, before the tablet is given its place among the other sacred relics of the previously departed, this being one of the expected and accepted functions of the town magistrate. The higher the rank of the official, the more desirable to secure his services; and when the rite is consummated in ideal form, it proceeds about as follows.

It was at the instant when our official, brush in hand, was pointing with it toward the sun, that we digressed momentarily. He now touches the upper part of the tablet, where, as we have said, the sun and clouds appear; and speaking rapidly, and in low tones, he declaims: "I mark the heavens, pour out all your purity, O heavens!" Next he touches the pedestal, saying: "I mark the earth, operate efficaciously, O earth!" Now come two dots on the dragon's head, one on either side, and the subdued voice continues: "I dot the ear, be acute, O ears!" After which, two more, nearer the center: "I dot the eyes, be sharp, O eyes!"

To the left of the large character, which stands alone in the center, is inscribed a column of smaller characters representing the male descendants presenting the tablet, in which is included the character for "male." The latter now receives a dot, while the officiator murmurs: "I mark the males. Live long, O males!" Last of all comes the stroke on the central character, which transforms it into the word "Lord," and the concluding words: "I mark the tablet. Display spirituality, O tablet!"

Despite the solemn portent of these phrases, they are inaudible even to the closest of the bystanders, emphasis of manner being, of course, proscribed in persons of rank, at all times, but more particularly in public.

The habitation of the soul having now been officially, as well as spiritually established, the illustrious one throws away the brush, and a salute is fired in his honour. While someone returns the tablet to its place on the table, the officer approaches the grave as if with the intention of prostrating himself to worship. But this act of condescension may be permitted only at a price—using the term advisedly; and if the mourners hasten to throw themselves on their knees before him, as etiquette demands, they are only partly concerned with this phase of their duty. For they thus, by the same token, convey to him that they wish to avoid the doubling of his fee, which his act of worship

would entail. Whereupon, the point having been suggested and received, in characteristic fashion, the officer now declines their show of reverence, rushes up to the prostrate ones, urging them to stand up, and extending his arms as if to assist them. Then, suddenly, he disappears, either into his chair, if the burial place lie on a hillside, which frequently it does; or his carriage, or, again perhaps, in the modern equipage of officials, his motor-car, though these are seldom used at funerals. Another salute is fired, and he sets off.

Meantime, relatives and servants have been busily arranging the sacrificial articles around the grave, where an altar has been erected for the sacrifice to the God of Earth, which rite is to be performed by another waiting official. He is now conducted with equal ceremony to a position in front of the altar, and begins by presenting to the god three incense sticks held up to his forehead, and bowing. Then one of his suite deposits incense in the censer that stands among the other articles, and the official kneels down on a mat, bows his forehead three times to the ground, solemnly rises and retires. On his palanquin, as on that of his predecessor, a red cloth has been spread, with gilt flowers, signifying literary honours, to hold it fast.

After his departure the mourners continue the ceremonies of incense sticks and bowings, and the whole time priests have been reciting soul-saving canons, and chanting litanies, accompanied by handbells, clappers and musical instruments. After the sacrifice to the God of Earth, the mourners perform a similar one called "sacrifice to the soul." The ceremonies conclude with a bonfire of paper money, and after this the eldest son replaces the tablet in its pavilion; whereupon he thanks and dismisses the geomancer and the headman of the gravediggers with courteous bows. Another mourner takes charge of the incense burner, placing it in the tablet pavilion, while parcels of evil-dispelling red silk threads are distributed to all present, except the hired persons.

And then the procession returns, in the same order. The soul is now believed to have been made happy, and hence for the present there must be no more wailing. On the way to the house, however, the cortége encounters the female mourners prostrate on the pavement, and still chanting the dirges. They are waiting to receive the soul. The various articles are taken from the pavilions again, by the same persons, and carried into the house; and all begin dolorously wailing.

The objects are arranged on the table which had stood in front of the coffin. The priests recite a few formulæ, and then the mourners change sackcloth garments for those of mourning, and prostrate themselves, first the males, and then the females.

After this, all sit down to the disposal of the sacrificial offerings, now set out on numerous tables, where the guests are seated according to rank. The spirit of the feast is that dead and living are partaking together. All guests on departing are escorted to the door with ceremony and expressions of gratitude, the family providing their means of transport to and from the house.

IN CONCLUSION.

It is probable that the end of our observation tour of the field of Chinese funeral customs has been reached, not without a prevailing impression, among the well-informed, of volumes left unsaid—as inevitably must be the fate of any attempt at rendering a general presentment of some particular aspect of Chinese civilization.

But, if our course, having been laid out principally with an eye to fundamentals, has been punctuated with the disappointed hopes of readers who had anticipated the revivification of vaguely stirring memories, and the interpretation, here and there, of uncomprehended glimpses at the Chinese manner of disposing of the dead, the fact is not more unusual than the majority of first-hand experiences under the best of guides. For, while, obviously, the adequate treatment of the details pertaining to these rites in various parts of the country might easily test the capacity of the present volume, the common difficulty shared by foreign witnesses of these ceremonies is the discovery of a native interpreter to whom all the features of any given spectacle of the sort will be entirely intelligible—a condition no whit more astonishing, however, than the fact, with which it is allied, that the folk of adjacent districts are nearly always unable to comprehend one another's dialects.

An instance of this peculiarity—one of many experienced by the writer—comes to mind at the moment, as rather aptly illustrating the point; and perhaps the reader will accept its recital as the parting words of the self-appointed conductor of our expedition over the past and present of China.

The adventure, as it properly might be called, was one of the incidental features of a summer's sojourn at a Buddhist temple in the Western Hills, outside of Peking, the occasion having manifested itself, first of all, as an opportunity of obtaining an intimate view of a peasant's funeral, under what promised to be ideal conditions. The usual accompaniments of native etiquette, liberally flavoured with method, had not, of course, been omitted; and as the prospect offered the means of contrast with the splendours of the spectacles typical of the nearby capital, as well as the interest always attaching to the customs of the lowly, it seemed a chance plainly meant to be seized by the forelock. And one soon learns, in China, to dally not with opportunity.

It was just at dusk on the evening of an uneventful day, that the old temple master issued his invitation, summoning the guest from her quarters overlooking the lotus pond, and the ruined pedestal of a stupa that alone remains to bear testimony of Sung glories; for the monastery is one of the "restored"—a hope-destroying and purely technical term signifying new buildings, fresh paint, clean interiors, and a general absence of similarity to original effects. Compensations enough there are, to be sure, in the historical associations, the outlook over the surrounding plains and hills, and, above all, in the daily routine of the temple—though these latter are sensed mainly by the ear. The high treble of childish voices rises incessantly from the classroom in the rear, where throughout the livelong day, and at times, until long after dark, the slender young acolytes are reciting their interminable lessons; while at stated intervals, the neighbourhood of the temple itself resounds with the clap-clap of the wooden fish and the droning chant of the priests at their devotions, whither they are summoned by the deep-throated bronze bell at the entrance, and the muffled boom of the drum in the dim, candle-lit interior. Even the hum of insects and the twittering of the birds in the great old trees take on a new significance, and sleeping or waking, one appears to be floating luxuriously on a sea of sound, infinitely soothing and peace-producing. Now and again, too, it is stilled, as though in polite consideration for the little bells agitated by the wind under the eaves of the tiled roof of the temple, as otherwise their faint, silken tinkle would be altogether ignored.

It was during one of these periods of solemn hush, that the visitor

reached the main courtyard, where, in the semi-darkness, the old priest stood portentously waiting by the temple door. The mother of one of his parishioners, it transpired, had died on the day previous; and the priests would shortly be setting out for the humble mud shack, about two miles off, across country, to officiate at the ceremonies for the repose of the soul. These were to last throughout the night, for at dawn the body was to be interred.

The phraseology of the message, entrusted to the able interpretation of the guest's servant-guide—an old Pekingese, trained to the transmission of delicate meanings to the initiated—was delightfully characteristic. The bereaved, it was explained, was a very poor young man, indeed; and therefore, all concerned were torn with a sense of guilt at thought of introducing the *tai-tai* into the lamentably unworthy surroundings in which she would find herself.

Clearly, here was a "situation!" And obediently, the *tai-tai,* long since attuned to the subtleties of such, seized the cue. Shrinking visibly in decorous reserve from an act that might appear as an unwarranted intrusion on the grief of the stricken family, she did not neglect carefully to place a foot, so to speak, across the threshold of the "open door," lest it slam to, inadvertently, as frequently enough happens, for mysterious and never-fully-understood reasons. Through this channel of negotiations, however, now poured forth voluble and flowery protestations to the effect, that such were the overpowering virtues of this particular foreign lady, that her presence at such a time could not be other than welcome—that, in fact, it was greatly to be desired.

The point, obviously, was approaching. Wherefore, the *tai-tai* ventured timidly to emerge from her former attitude, pronouncing this to be a fortuitous circumstance that coincided happily with a lively and frankly confessed interest in the customs of the lowly. Whereupon, all of this charming circumlocution translated itself into the bald and uncomprising tongue of the visitor, as signifying merely that a sum of money would serve readily to eradicate all qualms, of whatever nature, on both sides. Thus, there remained nothing to be done except the removal of the scene of conference, from the holy precincts of the temple courtyard, and its presiding spirit to the private quarters of the guest, and the reduction in the number of participants, to *tai-tai* and guide.

And this momentous discussion, having here shown itself—by the same sort of methods and the expenditure of time required by etiquette for the conduct of these affairs—to be concerned with the matter of three dollars, Mex., our little party set out presently, in the pitchy darkness, to descend the steep hill, on the side of which the temple is set, and to make its stumbling way over rut and furrow and stubble, preceded and followed by lantern bearers, and with the hand of the guest tightly clasped in that of the old temple master.

Over toward the left, in the distance, Peking, transmuted by the alchemy of night, into a faint, golden glow, lay low down in the sky—the only light in the surrounding blackness, and just such a dim radiance as would be cast by any other city. And, suddenly, into the atmosphere of the simple, country scene, there was injected a sense of disillusionment. The wonder city seemed to have succumbed to the touch of some satiric monster who, by dissolving crenellated walls and imposing gates, had shorn her of mystery and suggestion —had, in fact, rendered her commonplace, as when a woman, with secret uglinesses to conceal, is accidentally bereft of the garments of allure.

So one turned with relief to the open fields, and the black line of hills on the right; while our procession gathered momentum, at each little isolated shack in the course of the two miles, by means of a gradually growing army of recruits—including dogs. It was a company, be it said, that throughout maintained the respectful silence demanded of the followers of the holy chieftain of the district. Finally was achieved a cluster of humble dwellings. Under the kindly touch of the darkness, one discerned no particularly striking signs of the much-emphasized poverty of the inhabitants; but, at all events, an alleyway, somewhat broader than the others, promptly swallowed us, with more or less of a gulp; and assisted in the process, by a shaven priest in voluminous robes, and other similarly muffled figures looming opaquely behind him, at intervals. To these he passed us on, each in his turn, doing likewise, after silently acknowledging the master's salutations, explanations, and introductions of the guest.

"Music" and wailings now filled the air, and the glare of torches made the path all too uncertain; but we moved rapidly, none the less, and followed by that section of the waiting population which was not already crowded into the illuminated "matshed," whose entrance

now opened before us. On the instant of our arrival, a resplendent figure, crowned as one of the heavenly kings, began a chant, accompanied, at intervals, by voices that came from huddled-up, dark-robed figures on either side of the table at which he sat enthroned. These also beat upon the wooden fish, or on gongs and cymbals, or agitated clappers, and whatnot, while candles flared, and incense rose on the air.

At right angles to this table wooden benches had been set, on either side of the mat, where the eldest son crouched on his knees, with his forehead to the ground, and his long hair spread all about. Over his body stumbled temple master, guest and guide, disposing themselves on one of the benches, while as many as possible of the rest of the party chose the one opposite—evidently not, it speedily became apparent, from any interest in the proceedings, which they ignored throughout in favor of stares and loud-spoken though good-natured comments on the "foreign man," as the Chinese term runs.

And almost immediately, there stood before us a person, whose indescribably un-clean apron proclaimed him to be the cook hired to prepare the sacrificial feast, and who began what proved to be the first of a series of persecutions, inspired by the desire to serve the *tai-tai* with food. For the nonce, happily, the excuse of having just eaten averted the inevitable, and one's attention was given to the ceremonies at the altar table.

Among the priests, not a head was turned, yet one could have sworn to meeting the preoccupied, but curious glance of each, by the peculiar trick possessed by Chinese eyes. The program moved rapidly from number to number, but in these the temple master, still holding the guest's hand, took no part. The bewildering effect of the sudden transition from the quiet and darkness of the outdoors to what seemed for the moment like brilliant illumination was heightened by the weird sensations of the journey. Aeons of time seemed to have passed since our descent into the dense, black void of an elemental world, wherein we had been the only moving creatures. Then suddenly, we had been propelled directly into this crowded tent that literally quivered with strange noises. The wails of the mourners, the boom and clangor of drums and brass, and the incantations of the priests seemed to be contending amongst themselves for a supremacy achieved first by one group and then by another; while now and then, the palm of victory was carried off by the chattering onlookers, who

appeared to be conducting a rival campaign on their own. The whole effect was, of course, overwhelming, and yet, amidst all the resultant confusion of mind, there was a moment when the amused thought rose clearly, that the benign old priest had deftly contrived to reduce the expenses of the occasion by the sum of three dollars. For, obviously, not he, but the splendid person at the sacrificial table, was the officiator.

The reflection was submerged, in the next instant, however, when a solemn hush of expectancy superseded the din. The head priest had risen, having first, with the utmost *sang froid*, reassured himself as to the proper position of his crown, by consulting a small hand mirror, in full view of the audience. The time had arrived, evidently, for the reading and subsequent burning of the letter addressed to the dead. The priest faced the coffin, which was in full view—an unusual arrangement—being set high up on a trestle, and not screened off, directly opposite the altar table.

White curtains hung on either side of it, and there was no portrait of the deceased. Below it was a long table, with the inevitable incense-burners, candlesticks and bowls of sacrificial food; and here sat the mourners in their sackcloth garments and caps. The majority were women, and the inquiry as to which of the men might be the husband elicited the surprised rejoinder, that husbands are not expected to take part in the funeral rites of wives. They may do so, if they choose, but as it is not "custom fashion" it would be regarded as an eccentricity, especially among the poor. This husband might be about the house somewhere, but it would be by no means unusual, one learned, if he were occupied elsewhere, in the search for that obvious necessity,—a new wife. At all events, seniors take no intimate part in the funeral rites of those below them in authority; and hence a mother does not accompany the body of her son to the grave. A wife attends that of her husband, and children those of their parents. The eldest son is, of course, the central figure, always, as is clearly to be seen in these simple funerals.

During the interval occupied by this conversation, the letter had been burned, as well as a large number of long ribands of inscribed paper, bearing the name and age of the deceased, and prayers to the heavenly host for her safe passage to the Lotus Lake. But there were neither soul tablet, nor paper effigies; and the paper money was of the

rudest description,—no padlocked trunks of paper ingots, nor "treasury" notes and their uniformed guardians. Otherwise the funeral rites were being conducted according to ritual. And, curiously enough, it required the sense of the initiated to discern by these absent features, the poverty of the family on which so much strees had been laid; for mourners, in sackcloth robes, look very much alike, and the effect of the interior, with the priests and their paraphernalia, and the crowd of onlookers, was usual enough to pass unnoticed in the excitement.

Moreover, one's view of the table below the coffin had been constantly crossed and recrossed, for some time back, by the cook, bearing aloft his steaming bowls of food that were to constitute the feast. In the evident conviction that his was the major role of the evening's entertainment, this individual shouted and elbowed his way through the crowd, with an extraordinary and shocking lack of ceremony. Apparently, the services were either drawing to a close, or the night's program was to be interrupted in the middle (it was nearly midnight) on the guest's account. In fact, the suggestion was not contradicted. The *tai-tai* would not be wishing to remain on the scene till the last, and her departure without having partaken of the feast was not to be contemplated for a moment.

Meantime, the bowls, and their auxiliary dishes of sweetmeats and whatnot, were being set down on a round table standing directly behind us, and seemed to be approaching the requisite number (twelve, representing the Cycle of Animals) when, suddenly, a tremendous impetus appeared to be given to all the noises. The gongs, cymbals and drums burst forth with appalling vigor, the chants were accelerated, and the dirges of the mourners increased to a frenzy in volume and intensity. The women among these began rocking about in spasms of apparently uncontrollable grief, and the imminent risk involved, of toppling off the narrow benches, was suddenly realized when one (the daughter-in-law!) fell to the ground. Tenderly they gathered her up, replaced her on the bench, and supported her there, with encircling arms.

And upon this, there began an interminable passing round and round the table, from one to another of the howlers, of a little bowl of oil, with floating wick. Time after time the little light made its way from hand to hand, with nothing, evidently, in the recitative of

the participants to explain the ceremony; for the face of the guide plainly registered nothing but the blank surprise to which he confessed. And this, on the part of a Pekingese, as regards a custom manifesting itself in the suburbs of the capital!

The attention of the temple master being for the moment centered elsewhere, the guide left the scene of action to make inquiry among the bystanders; but one noted that the first two or three attempts met with unsuccess, and that he disappeared into the dark regions beyond, whence he returned presently with the affrighting news that the little bowl must circulate the exact number of times represented by the age of the deceased,—which was seventy-four! The ceremony, he interjected, was common enough in this district, though he had never witnessed it before. At its conclusion, the feast would be in order.

There now ensued a general let-down on all sides, except, of course, at the table in front of the coffin. The priests stretched themselves, or rose from their places; and the head priest removed his crown. The musicians lolled about on the ground, and conversations sprang up among the groups into which the assemblage broke up; while the temple master proceeded to render the interval as interesting as possible for the guest. One was invited to examine the sacred objects used in the services; and—what was infinitely more important—one answered the priests' questions, the usual ones, as to how long one had been in China, and why, and in what parts; one's nationality, age, family connections, and so on endlessly. Meanwhile the dirge chanters grew more and more breathless, and the eldest son alternately prostrated himself and stood up with incense sticks held to his forehead. And at long last, there was silence, with the mourners in a state bordering on collapse, and the visitor not far removed from the same.

Whereupon came the feast, the guest seated among the priests at one table, the mourners at another, and the whole interior and the doorway, crowded with attentive observers, from whom rose exclamations of wonder when the guest's chopsticks behaved properly, and shouts of laughter whenever they did not, which was frequently. And at the excellence of the food, one was amazed again; and learned that poverty might not be plead against the stern necessity of placing only "number one chow" before the august priests.

The feast over, our party threaded its way toward the outdoors, and beyond the entrance came the presentation of the guest to the eldest son—a difficult situation, inasmuch as the young man remained upon the ground throughout, having precipitated himself before the bounteous *tai-tai,* in a kneeling posture, with outstretched hands and forehead to the ground, from which position he rapidly raised his body as far as the knees, only, however, to fall forward again. And so we left him, the old priest expanding on the magnanimity of the visitor, which had set the poor young man on the road to fortune! And indeed, on a subsequent visit to the temple master, a year later, it was the first subject mentioned—which made it clearly incumbent on the recipient of the eulogium, to inquire if there had been any more deaths.

"Happily, no," was the reply, uttered in tones that prepared the questioner for delicate suggestions to come. "But there had been a baby!"

Excellent old priest! But the incident that stands out, over and above the immense fatigue of the return journey on that memorable night, is the titbit of "news," of which the guide unbosomed himself, in awestricken whispers, and as the result of his evident intimate contact with the sacrificial wines at the feast. From this highly circumstantial tale it appeared that the old man, in his blue cotton coolie-cloth robes, faded with numberless washings, was very rich, owned all of the houses we had passed, and the farms over which we had travelled—including that of the poor young man—and as many more as could be imagined from a prodigious sweep of the guide's arm that seemed to include the visible universe!

THE END

605

Notes:

[1] Great Learning, as distinguished from Primary Learning—the two divisions of the educational system of ancient China.

[2] These colours and devices are tabulated as follows in Giles *A Chinese-English Dictionary:*

Grades (each divided into two classes)	*Buttons*		*Badges*	
			Civil	*Military*
1	Red (plain)	Coral	White crane	Unicorn
2	Red (chased)	Coral	Golden	Lion
3	Blue (clear)	Sapphire	Peacock	Panther
4	Blue (opaque)	Lapis lazuli	Wild goose	Tiger
5	White (clear)	Rock crystal	Silver pheasant	Bear (black)
6	White (opaque)	Adularia	Eastern egret	Bear (Mottled)
7	Gold (plain)	Gold	Mandarin duck	Tiger cat
8	Gold (chased)	Gold	Quail	Seal
9	Gold (chased)	Gold	Fly-catcher	Fabulous bovine animal.

The character for "old age" is engraved on the button of the second class, to distinguish it from the first.

[3] As has already been mentioned, the name *Huang Tze* applies only to the shop symbols illuminating our pages. In addition to these the shop may or may not display a horizontal inscribed board running across the front and over the doorway. These are called *chiao pai*, while the *tiao pai* is the vertical sign.

[4] The ancient name of Suchow.

[5] The Six Dynasties here referred to reigned approximately from 250 to 550 A.D. The "Style of the Six Dynasties" followed the invention of the two phonetic systems, the first of which has been called the Chinese alphabet. It divides a monosyllable into two parts, with an initial character and one for finals. After this came the System of Four Tones. The alphabet was based on the Sanskrit and evolved with the aid of the Hindu teachers of Buddhism, the reigning emperor at the time, Liang Wu Ti, having been a great Buddhist enthusiast, who several times deserted his throne for the monastery. The extraordinary, not to say revolutionary effect on Chinese civilisation produced by the spread of the Indian faith, was felt not less in the sciences than in the arts. In the latter field China accepted the Greek along with the Indian influence, while into Chinese arithmetic, astronomy, and astrology there entered also the touch of India. "But the changes resulting from the syllabic spelling and the Four Tones are of the most permanent value to Chinese literature," says Li Ung Bing. (*Outlines of Chinese History*).

[6] A "foreign wines" enterprise was started at Chefoo, in 1895, in which first native grapes were used; but later, vines were imported from America and Austria. Years of struggle followed, but at the present time over twenty varieties of wine are in process of maturing, and hundreds of acres on the hills near Chefoo are covered with grape vines.

[7] E. Watson's Special Series, Maritime Customs Report, 1923.

[8] E.T.C. Werner's *Myths and Legends of China.*

[9] P'u Ming's version in A. E. Strehlneek's *Chinese Pictorial Art.*

[10] E. T. C. Werner's *Myths and Legends of China.*

[11] E. T. C. Werner's *Myths and Legends of China.*

[12] I. T. Headland's *Chinese Mother Goose.*

[13] The Hsiung Nu, or Huns, are referred to in Giles' *Glossary of Reference*, as having been "probably the Scythians of Herodotus." They disappeared from history in the 5th century A.D. The Ouigurs (Ugrians) believed to be of the same stock, were first heard of in China under the Wei Dynasty, in A.D. 389. The English word "ogre" is said to have been derived from the name of this tribe. At the time of the T'ang dynasty they were the ruling race of Khiva and Bokhara, but paid tribute to the Chinese until 1296, under the Mongol dynasty, at which time the term "Ouigurs" seems to have come to mean "Mussulmans."

The notes on the Moslem Chinese are summarized from the account appearing in *The Missionary Occupation of China*, Shanghai, 1922.

[14] In the finer baths to which we have alluded, the charges run from one dollar to five.

[15] Arthur Waley's *More Translations from the Chinese.*

[16] From Translations by M. Kennelly, S.J., of Doré's *Researches into Chinese Superstitions.* Vol. I., Part I.

[17] Such conditions as this are not characteristic of the hundreds of factories springing up all over China, which are claimed to be modelled and run on foreign lines, but where the atmosphere is that of industry emerging from hand to machine production.

[18] The Manchus having long since adopted for their own country the Six Board system of the Mings (Civil Appointments, Revenue, Ceremonies, War, Punishments, and Works), there followed no apparent change in the form of their government over the Chinese, and most of the latter were continued in the offices they had occupied under the previous dynasty. The "fly in the ointment," however, consisted in the simultaneous appointment of a Manchu to the same office, thereafter conducted by two incumbents, with the Chinese subordinate to the Manchu. (See Li Ung Bing's *Outlines of Chinese History.*)

[19] From Translations by M. Kennelly, S.J., of Dore's *Researches into Chinese Superstitions.* Vol. I., Part I.

[20] Giles' *Glossary of Reference.*

[21] Li Ung Bing (*Outlines of Chinese History*).

[22] Bits of jewelry naturally receive more favourable treatment at the hands of the pawnbroker, than the soiled and shabby articles of clothing, which the Chinese are much given to pawning. There are no existing laws governing the interest charges demanded by the pawnbroker. The rate is an annual one, with the interest charges monthly, three years being allowed for the redemption of pledges.

[23] The degree of fineness mentioned here is that of the Shanghai sycee tael, the weight of which is 565.65 grains. The Haikuan and K'up'ing taels are figured on a basis of 1,000 fine, the former equivalent to 583.30, and the latter to 575.8 grains. For comprehensive data on this intricate subject the reader is referred to *The Currencies of China*, by E. Kann. (Kelly & Walsh, Ltd., 1926), a volume which will be found to contain "the last word" on the diverse and varied phases of the money question of China.

[24] Kennelly's translations of Doré's *Researches into Chinese Superstitions.*

[25] The name "Manchu" is derived from the Sanskrit, through the Tibetans, who were among the first to recognize the new Manchu nation, and who used the title "Manjusiri Tahuangti," in addressing the early princes, "Manjusiri," signifying Most Favored and Lucky Ruler. Manjusiri was reduced to Manju, and applied to the people, when Nurhachu gave his dynasty the name of "Tienming," Will of God. Rendered into Chinese, Manju, signifies "A Full Pearl." (Li Ung Bing *Outlines of Chinese History.*)

[26] Li Ung Bing (*Outlines of Chinese History*) ascribes several treatises which made "a valuable contribution to Chinese medical science," to the Emperor Huang-ti, whose reign is set somewhere about 3,800 B.C.

[27] *The Christian Occupation of China*, published by the China Continuation Committee, Shanghai, 1921.

[28] From *Chinese Mother Goose Rhymes*, Isaac Taylor Headland.

[29] See Waley's *More Translations from the Chinese.*

[30] Waley's *One Hundred and Seventy Chinese Poems.*

[31] "The wooden fish" is one of the important appurtenances of the Buddhist priest. It resembles the head of the "bonze fish," hence its name. The mouth is considerably distended and emits a clacking sound when the head is beaten by wooden hammers. This is one of the familiar sounds pertaining to Buddhist rites.

[32] Parker's *Ancient China Simplified.*

[33] In the Manchu divisions of rank, the orders descended from first to second class, and so on down to the fifth. Under the Chou dynasty (1122-255 B.C.), during which the ancient heritage of "Li" was so greatly expanded, and brought down to date, as it were, society was divided into four classes: scholars, farmers, artisans, and merchants, with the first class subdivided to include officials and gentry. "A son necessarily followed the calling of his father. Only the scholars were eligible to government offices, which were more or less hereditary. Thus the officeholders and the educated formed the noble class, and the rest were commoners. From the Spring and Autumn Classics, it appears that the only punishments received by nobles of these days were death, imprisonment and banishment. For those outside of this class the penalties were: branding, cutting off the nose, the feet, castration, and death." This demonstrates the antiquity of the eunuch class, and the fact that they were eunuchs "by law" and not mutilated for harem purposes. (Parker)

(over)

The feudal system, which had superseded the government by tribes of the earlier ages, and which is seeking to re-establish itself to-day, was greatly perfected by the Duke of Chou, brother of the founder, who later created five ranks of nobles: dukes, marquises, earls, viscounts and barons. At the beginning of the Chou dynasty the country was divided into 1773 feudal states, which later became the Seven States; while with the establishment of the first centralized empire under the Ts'in ruler, Shih Huang-ti (221 B.C.) the system passed out for the time being, to be revived for a time under the Hans, but with a great curtailment of the powers of the feudal chiefs.

The high rank of the farmer, as next in importance to the scholar, is explained by the fact that in return for his grant of land, he was expected to supply a proportionate amount of military equipment, each *chin*, as the divisions were called, furnishing four horses, one chariot, three charioteers, seventy-two foot soldiers and twenty-five other men. A feudal king's domain consisted of 64,000 *chin*, or 10,000 chariots. Hence the term, "a state of 10,000 chariots." (Li Ung Bing's *Outlines of Chinese History*).

"The general structure and principles of (the Chinese) system of administration remained the same, with a few variations, from these early times down to the end of the Monarchical Period in 1912—a continuous duration of adherence to type which is probably unique." E. T. C. Werner's *Myths and Legends of China.*

[34] The system of public competitive literary examinations, conserved by the Manchus from motives of policy, was abolished by them in 1905, on the establishment of modern colleges, whose graduates thereafter became eligible for government positions. During their reign the Li Ki, as one of the ancient classics, had a definite place in the scholar's education, but it is not included in the educational system of the republic.

[35] This recalls d'Annunzio's reference to the survival of ancient rites in the customs of modern Italy: "At the foot of a dying man's bed when the death agony was prolonged, two kinsmen deposited a ploughshare, which had the virtue of interrupting the horrors and of hastening death." *(The Triumph of Death).*

[35a] This division of time called the Twelve Branches, is supplemented by that known as the Ten Stems. "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." Carus *Chinese Thought.*

[36] These have been called the first Chinese priests.

[37] As to the antiquity of this instrument, there is the statement of Li Ung Bing *(Outlines of Chinese History)* in which he ascribes the invention of the compass to one of the ministers of the "Yellow Emperor," Huangti, (about 3,800 B.C.) the latter having used it during the famous battle of Cho-lu, to locate the armies of a savage tribe of invaders, which had been hidden in a mist produced by the supernatural powers of the leader.

The same author denounces *Feng Shui* as "the greatest enemy to human progress. It interferes with commerce, retards the industrial growth of a nation, and enslaves the human intellect by foisting upon it the superstitions of antiquity . . . . The sooner it is forgotten by the Chinese, the better for China . . . . It is safe to say that the system has in it Buddhist as well as Taoist elements, since some of the books on *Feng Shui* mention the Sumeru Mountain as the centre of the world. It is also certain that *Feng Shui* and Buddhism have worked hand in hand. Pagodas, originally built as depositories of religious relics, owe their existence, in many places in China, entirely to the prevalence of *Feng Shui.*" Meanwhile, however, native building operations are governed by the *Feng Shui* expert, large property owners even maintaining one of these scientists as a regular member of their staffs.

[38] E. T. C. Werner's *Myths and Legends of China.*

[39] Again quoting from the *Triumph of Death*: "They sprinkled a handful of augural grain on the head of the happy wife."

[40] *See* Sign No. 84.

[41] Bright home, *yang tze;* Dark home, *yin tze.*

[42] *See* Sign No. 93: Children's toys.

[43] In Shanghai, the highly important function of "clearing the way" is often performed by two figures mounted on wheeled platforms, the one wearing richly embroidered robes, and the other plain black linen, surmounted by the academician's cap having wings at the back. The former leads the way. His face is blue in colour and his expression fierce enough to intimidate the most daring of devils, but as if nothing were to be left to chance he also flourishes a battle-axe. His companion, on the other hand, is of the gentlest mien imaginable. His face is white, calm in expression, and his rapt gaze is fixed on a narrow strip of bamboo inscribed with characters, which he holds in both hands. It was on such slabs of wood that emperors caused their daily commands to be written. They were dropped into the sort of tall bronze urn which is square in shape, with concave sides. The two figures represent the brothers Fong—Pei and Siang—famous characters of the Chou Dynasty, the one illustrious as a warrior and the other as a scholar.

In Shanghai and its vicinity the principal mourners are usually screened from view by means of an enclosing wall made of three, or four, long strips of sackcloth carried by small boys.

[44] This custom is maintained by means of mausolea provided by the provincial guilds in various parts of the country. Thus, for example, the remains of a native of Shantung, dying in Shanghai, may be placed under the care of the Shantung Guild, in the event that he may not have been possessed of sufficient funds to cover the expenses of shipment to his native province, or in case the family elect to so dispose of the desired interval between death and burial. And there the body may remain for a period not infrequently consuming a year's time, or even longer.

[45] "Chinese cemeteries belong to the family or clan of the deceased . . . and are the metonyms of the villages, and the graves of the houses." It has been the custom of conquering dynasties in China to destroy the tombs of their predecessors, the only exceptions to this rule being the last two lines, the Ming and the Manchu whose tombs are thus the only existing relics. Tombstones have never been used in China, except for the perpendicular inscribed shaft carried by the huge stone tortoises seen in the north. (Werner's *Myths and Legends*).

Inde

Almsbo
Altar o
Amitah
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Ancesto
Animal
cats,
Annam
Ashes, 1

Banner
Baths, 6
Board c
Body of
Bows a
Buddhi
Burial,
Burning
Sacri
Buying

Cash, 10
Cattie, 2
Charact
restri
China N
Ching d
Cock, 20
Coffins,
Colour,
191, 20
Clouds,
Cloudy 1
Confuci

Death, l
press,

Index:

A

Almsbowl, Pâtra of Buddhists, 180
Altar of Heaven, x
Amitahba, 166 (*See* illustration, Western Heaven)
Ancestor worship, 165
Animals, Cycle of, 176; symbolic, ix, cats, 176; 191, 206, 207, 210
Annamite customs, 151, 152
Ashes, 175, 176, 193

B

Bannermen, 82
Baths, 60
Board of Seven Stars, 193
Body of the Soul, 206
Bows and arrows, 128, 129
Buddhism, Chinese, 165–168
Burial, dress, 160, 177, rites, 169
Burning, of money, effigies, etc. (*See* Sacrifices)
Buying the water, 174

C

Cash, 102
Cattie, 21, 27
Characters, functions of, 7, 8, 103; restrictions in use of, 12, 89
China New Year, 48, 72, 92, 94
Ching dynasty (*See* Manchu)
Cock, 207, 210
Coffins, 160, 192
Colour, significance of, ix, 33, 53, 164, 191, 204, 205
Clouds, 46
Cloudy ladders, 83, 130
Confucius, 30, 46, 165, 170

D

Death, by violence, 147; terms to express, 160
Decorations, Note 2; 70, peacock feather, 71
Design, symbols used in, Note 2; 5, 7, 42–48, 71, 72, 205
Diavolo, 131
Distillation, 26
Divination (*See* Feng Shui)
Divinity of the Soil, 175
Dollars, 105
Dotting the tablet, 210
Dragon, 46, Festival, 46, 49; dollar, 107, 207
Dressing the dead, 177
Drums, 92, 128

E

Early Chinese, 129, 169
Eclipse, 92
Eight precious articles, 46, 150; banners, 82; trigrams, 188
Elixir of life, 31, 43, 153
Empress Dowager, 83, 141
Eunuchs, 88, 142, Note 33
Extinct signs, 70

F

Fan, magic, 47, 48
Feng Shui, 182
Festivals, 45–49, 79, 93
Filial piety (*See* Western Heaven)
Flags, ancient wineshop, 21; plague, 47; Manchu, 82, Republican, 53
Foods, 35–53
Funeral rites, Chap. 13, 14

G

Geomancer, 182, Compass, 169
Ginseng, 153
Gods and goddesses, Earth, 175; War, 14; Hempen Sack, 14; Monkey, 31,

47; Mercy, (*See* Kuan Yin); Gamblers, 48; Conquering Heroes, 43; Midwifery, 150; Death, 44, 181
Gold, 42, 43, rose, 192
Gongs, 92
Graves, (*See* Feng Shui) 208, 209, Note 45
Great Bear, 194
Guilds, 12–14, 80, 89, 114

H

Heaven, Western, 166; Taoist, 43; Intermediate, 45, 167; Son of, x, 165
Horoscope, 8, 177, 209
Howling, 173, 199, 207
Hsi Wang Mu, 43
Huang-ti, Yellow Emperor, Note 26
Huang Tze, xviii, 6, Note 3
Hundred, Days, 86, Families, 169
Huns, Note 13, 129

I

Inscribed Signs, 8–11, 148, 150; banners, 21, 22
Insignia of rank, Note 2; 70, 71

J

Jade, x, 42, 43, 45, musical stone, 46, 50

K

K'ang bed, 127
Kansu, 52, 53, earthquake, 139
Kites, 46
K'o-tow, 165
Kuan Yin, Goddess of Mercy, 43, 44, 150
Kuan Ti, god of war, 14
Kung Ku, 115

L

Lanterns, 93, Feast of, 94
Lao-tze, 43 (*See* Taoism)
Learning, Great, 3; Note 1
Li, Ceremony, 169, 174, 177, 178, 205, Note 33
Li Tai Po, Tang dynasty poet, 17, 18
London Missionary Society, 141
Longevity, 40, 43, 44, 117, festival, 45, garments, 160
Loofang, 113, 115
Lotus, Sacred Lake of, 45, 167

M

Magic, gourd, 31; five treasures, 32; fan, 46; sword, 47; umbrella, 48
Manchu, 13, 71, 73, 129, Notes, 18, 25, 33; women, 73, 74, 82, 83, 91
Mandarin, hat, 71; chain, 76
Medical missionaries, 137–142
Medicines, native, 143–153
Millet-seeds, 42, 175
Mirrors, 86, 126, 195
Mohammedans, 39, 52, 53, 61
Money, Section V; (*See* Sacrifices)
Mongols, 51–53, 102
Monkey God, 31
Moon worship, 45 (*See* Festivals)
Mosquito, 143, 144
Music, 46; funeral, 202, 206

N

New Year, (*See* China New Year)
Nurhachu, Manchurian hero, 82, 130

O

Official degrees, 171, 203
O-mi-to Fo (*See* Amitahba)

P

Paper, making, 88; images, 88, 164, 174, 175; money, 88, 175, 181, 209; scatterer, 200
Paradise of the West, (*See* Western Heaven)
Pâtra, 180
Peach, 40, 42–44
Pearls, 43; Pearly Emperor, 47, 50
Peking carts, 83, 84
Peking Union Medical College, 137, 141, 142
Pewter, 84
Pharmacopæia, 145
Po Chu I, Tang dynasty poet, 145
Pomegranate, 48
Posterity, millet-seeds symbol of, 42
Proverbs, Chap. xii

R

Red, significance of, 33; mat, 127, 128, 164, 175, 177, 207
Restaurants, 18
Rice, shops, 40; cakes, 45, 46
Roman Catholic Christianity, 167

S

Sackcloth, 173, 207
Sacred Dance, x, xi
Sacrifices, foods, 174, 180, 197; burnt, 30, 181, 201; vessels, 84, 86
Samshoo (Shao Chiu) 22, 24–26, 30, 153
Seasons, 190
Sedan chair of the soul, 205 (*See* illustration, Funeral Procession)
Seven, Hates 130; Stars, 193
Shantung Christian University, 137
Sieves, 86
Sing-song, 128
Soul, 42, 158; banner, 206; tablet, 180, 208; permanent, 211; dotting, 211
Spirit that Clears the Way, 203, Note 43
Still, native, 26
Sycee, 100, 112–118

T

Tael, shoe, (*See* Sycee)
Taoism, 43, gods, 47, 183
Tea, introduction of, 28; 46
Tiger, 44, 48, 176, 207
Tombs, 129, Note, 45, (*See* Graves)
Toys, 130
Tu Fu, Tang dynasty poet, 18

U

Umbrellas, plague-disseminating, 48; of state, 204, 210

V

Vampires, 176

W

Washing the dead, 174
Water-bed, 172, 194
Weapons, Manchu 129, 130; (ancient, *see* illustration, Funeral Procession)
Western Heaven (*See* Heaven)
Wine, shops, 17; medicinal, 152; sacrificial, 29, 30; making, 25–27; old, 24, choicest, 30

Y

Yang-Yin, 42, 174, 188, 194
Yama, God of Death, 44, 181
Yu the Great, 23, 92

6059

47; Mercy, (*See* Kuan Yin); Gamblers, 48; Conquering Heroes, 43; Midwifery, 150; Death, 44, 181
Gold, 42, 43, rose, 192
Gongs, 92
Graves, (*See* Feng Shui) 208, 209, Note 45
Great Bear, 194
Guilds, 12–14, 80, 89, 114

H

Heaven, Western, 166; Taoist, 43; Intermediate, 45, 167; Son of, x, 165
Horoscope, 8, 177, 209
Howling, 173, 199, 207
Hsi Wang Mu, 43
Huang-ti, Yellow Emperor, Note 26
Huang Tze, xviii, 6, Note 3
Hundred, Days, 86, Families, 169
Huns, Note 13, 129

I

Inscribed Signs, 8–11, 148, 150; banners, 21, 22
Insignia of rank, Note 2; 70, 71

J

Jade, x, 42, 43, 45, musical stone, 46, 50

K

K'ang bed, 127
Kansu, 52, 53, earthquake, 139
Kites, 46
K'o-tow, 165
Kuan Yin, Goddess of Mercy, 43, 44, 150
Kuan Ti, god of war, 14
Kung Ku, 115

L

Lanterns, 93, Feast of, 94
Lao-tze, 43 (*See* Taoism)
Learning, Great, 3; Note 1
Li, Ceremony, 169, 174, 177, 178, 205, Note 33
Li Tai Po, Tang dynasty poet, 17, 18
London Missionary Society, 141
Longevity, 40, 43, 44, 117, festival, 45, garments, 160
Loofang, 113, 115
Lotus, Sacred Lake of, 45, 167

M

Magic, gourd, 31; five treasures, 32; fan, 46; sword, 47; umbrella, 48
Manchu, 13, 71, 73, 129, Notes, 18, 25, 33; women, 73, 74, 82, 83, 91
Mandarin, hat, 71; chain, 76
Medical missionaries, 137–142
Medicines, native, 143–153
Millet-seeds, 42, 175
Mirrors, 86, 126, 195
Mohammedans, 39, 52, 53, 61
Money, Section V; (*See* Sacrifices)
Mongols, 51–53, 102
Monkey God, 31
Moon worship, 45 (*See* Festivals)
Mosquito, 143, 144
Music, 46; funeral, 202, 206

N

New Year, (*See* China New Year)
Nurhachu, Manchurian hero, 82, 130

O

Official degrees, 171, 203
O-mi-to Fo (*See* Amitahba)

P

Paper, making, 88; images, 88, 164, 174, 175; money, 88, 175, 181, 209; scatterer, 200
Paradise of the West, (*See* Western Heaven)
Pâtra, 180
Peach, 40, 42–44
Pearls, 43; Pearly Emperor, 47, 50
Peking carts, 83, 84
Peking Union Medical College, 137, 141, 142
Pewter, 84
Pharmacopæia, 145
Po Chu I, Tang dynasty poet, 145
Pomegranate, 48
Posterity, millet-seeds symbol of, 42
Proverbs, Chap. xii

R

Red, significance of, 33; mat, 127, 128, 164, 175, 177, 207
Restaurants, 18
Rice, shops, 40; cakes, 45, 46
Roman Catholic Christianity, 167

S

Sackcloth, 173, 207
Sacred Dance, x, xi
Sacrifices, foods, 174, 180, 197; burnt, 30, 181, 201; vessels, 84, 86
Samshoo (Shao Chiu) 22, 24–26, 30, 153
Seasons, 190
Sedan chair of the soul, 205 (*See* illustration, Funeral Procession)
Seven, Hates 130; Stars, 193
Shantung Christian University, 137
Sieves, 86
Sing-song, 128
Soul, 42, 158; banner, 206; tablet, 180, 208; permanent, 211; dotting, 211
Spirit that Clears the Way, 203, Note 43
Still, native, 26
Sycee, 100, 112–118

T

Tael, shoe, (*See* Sycee)
Taoism, 43, gods, 47, 183
Tea, introduction of, 28; 46
Tiger, 44, 48, 176, 207
Tombs, 129, Note, 45, (*See* Graves)
Toys, 130
Tu Fu, Tang dynasty poet, 18

U

Umbrellas, plague-disseminating, 48; of state, 204, 210

V

Vampires, 176

W

Washing the dead, 174
Water-bed, 172, 194
Weapons, Manchu 129, 130; (ancient, *see* illustration, Funeral Procession)
Western Heaven (*See* Heaven)
Wine, shops, 17; medicinal, 152; sacrificial, 29, 30; making, 25–27; old, 24, choicest, 30

Y

Yang-Yin, 42, 174, 188, 194
Yama, God of Death, 44, 181
Yu the Great, 23, 92

605