the information of the public. Besides this he wrote a letter acquainting Mr. Kao with the particulars of his dream, and Mr. Kao handed it to his two sons to read, whereat both were amazed. Though Mrs. Chung Li had passed her 40th year, she suddenly conceived and bore a son, who was named T'ien Tzŭ (granted by Heaven). Afterwards, when Chung Li had given in his allegiance to the Sungs, he rose to the office of Grand Secretary, and lived to the advanced age of 90 years. His son T'ien Tzŭ became Senior Wrangler, and Kao Têng and Kao Shêng both entered the public service under the Sung Dynasty and rose to be Directors of Imperial Courts. This was the sequel of the events recorded above.

We must further tell how Chia Chang, returning from his travels not long after, found Yüeh Hsiang and her nurse both gone away, and finding out the reason, he rated his wife soundly. Afterwards when he discovered that Mr. Chung Li had treated Yüeh Hsiang as his own daughter, and had married her into a family of position, and that therefore there was no longer any opportunity for him to shew his gratitude to her, he wanted to spend 20 Taels in buying back the nurse and restoring her to Yüeh Hsiang. But Chao Erh being fond of his wife would not submit to the separation, but was willing that both of them should take service together. Mrs. Chang made no objection, so Chia Chang conducted Chao Erh and his wife forthwith to the Tê-an District and told their story to the Magistrate. He made minute inquiry and then went into the Yamên and asked Yüeh Hsiang, his son's wife, as to the truth of their story, and she confirmed it. He thereupon retained in his service Chao Erh and his wife, and made a handsome present of gold and embroidery to Chia Chang, which however was refused. On his return home Chia Chang was very angry with his wife for her faithless conduct, and more he would live with her no longer. He took to wife one of her maids, who bore him two sons. Thus all parties met with their deserts.

R. W. HURST.

PLACE OF HWANG TI IN EARLY TAUISM.

The Yellow Emperor was constantly present to the minds of all the early Tauists except Lau tsze. Thus we find in Lie tsze that Hwang Ti is supposed to have gone in vision to distant regions and places where the inhabitants are spirited beings who walk on air and lie down on vacancy as if on a bed. They live without fear, pain or sorrow. They do not sink in water or burn in fire. While on this journey, he left his empire uncared for during three months, and proceeded for thousands of miles away to the west beyond Am chen, the city of dark shade, and Tai chow, the elevated city. When he awoke from this dream, he became perfectly himself once more and discoursed on self cultivation and the mode of subduing nature, but failed to acquire the necessary power. He slept again and learned that we are not to be indebted to human kindness for the knowledge of this secret, nor when the secret is discovered is it possible to communicate it in the way of human teaching. During twenty-seven years after this he so governed China that it became just as happy as the fairy land to which he had gone. After this he ascended to the distant land above.

The philosopher Lie tsze introduces Hwang Ti into stories of a fairy life in a land where the inhabitants breathe in air and sip dew in place of substantial food. They also exercise perfect rule over those passions which lead the soul wrong, and perfect virtue and happiness in society. In one passage Hwang Ti and Confucius are

named together as sages of the first class, able to interpret dreams 欲辦覺夢唯黃帝孔丘今無黃帝孔丘孰辦之哉. 'If you would hear some one interpret these dreams, it is only Hwang Ti or Confucius that can do so. But they are not living. Who then can interpret the dreams?' Another passage alludes to the war between Hwang Ti and Shen nung. The remaining references are to extracts from the Tau te ching and other old books. In these extracts the Tau te ching is called the book of Hwang Ti. One of them says, 黃帝書曰谷神不死是謂玄牝玄牝之門是謂天地之根綿綿若存用之不勤. 'Hwang Ti's book says, the valley spirit does not die. It is called the dark female. The gate of the dark female is the root of heaven and earth. In continual succession it is the same as if preserved, and it is used not diligently but without effort.' This passage shews how Lau tsze could leave abstruse phraseology and adopt a highly-coloured concrete mode of expression, and it agrees with his doctrine of a mother of the world in the 25th chapter.

The other passages are such as 黃帝書曰形動不生形而生影聲動不生聲而生響. 'Hwang Ti's book says, when matter moves it does not produce an actual thing, but a shadow. When sound moves, what is produced is not a real thing (sound), but the noise of some thing.'

In this and the following the words of the Tau te ching are not found.

The next passage is 黃帝曰精神入其門骨骸反其根我尚何存. 'Hwang Ti said, *the soul (animation)* enters its door. The bones and other parts return to their root. How can I be still remaining?'

A passage in the 6th book says 黃帝之書云至人居若死動若械. 'The book of Hwang Ti says, that the perfect mean, when at rest, is like the dead, and when in movement is like a vessel of capacity.' He does not know why he should rest in a place, nor why he should not rest there. Whether men are working at him or not, he does not alter his feeling or demeanour. He goes not alone. He returns alone.

In yet another place, it is said of the fifth Chen emperor, Chen mu Wang, that on a certain day he ascended the Kwun lun mountain to inspect the palace of Hwang Ti. This, says the commentator, is the palace erected for Hwang Ti, when he was emperor, for his use on his western progress.

We have with the sanction of the 18th century critics to regard the Su wen 素問 as a work of the Chan kwo period. In this book Hwang Ti is the questioner and those who reply are such persons as Chi pe* and other ancient physicians of the mythical age. The conversation is chiefly on medicine, mixed with natural science, and much of it is of a Tauist nature. Hwang Ti is made to ascend to heaven. The account given is not so detailed as that of Si ma Ch'iên in the Shi chi, where it is said that a dragon bore him on his back up to heaven and that a train of more than seventy of his court followed him to the sky. Hwang Ti is instructed by Chi pe in medicine and in the knowledge of physical nature, and, while a pupil himself, has such views of things as seem suitable to the sage. Then he says in a dialogue at the beginning of the Su wen, 'The true man in the most ancient times held heaven and earth in his hands and grasped the principles of light and darkness. Breathing pure air and preserving his spirit in its purity while he stood alone, his flesh was as if it were combined in a unity. Hence he was able to attain an age like that of heaven and earth without ever coming to an end.' He then describes the perfect man 至人 such as

* 岐伯.

he was in the middle age of antiquity. He became an ascetic and carefully preserves his soul. He is able to wander through heaven and earth and add to his longevity. After him comes the sage, the Sheng jen, who, meeting with evils in society, is not led by them to swerve from truth and duty or allow the evil passions of man's nature to disturb him or obtain over him a pernicious sway. By a life of tranquillity and self-control he attains the age of a hundred.

In addition to this sketch many expressions might be adduced to shew that a system of natural science of the universe was said to be taught by Hwang Ti and that he was the royal founder of medicine. But all such statements are modern and later than the time of Confucius. He says of spring, 'It is the season of putting forth and of exhaustion. Let the hair be spread out that the will may come to life. Give life and do not kill. Give and do not rob. Reward and do not punish. These are the lessons of the spring and the methods for invigorating life.' In regard to the summer he says, do not allow the will to hurry you into anger. In the autumn, he says, let the will be at rest and the autumn punishments be slow. The liver is injured by disobeying his instructions in regard to spring, the heart in summer, the lungs in autumn, the kidneys in winter. After finishing his instructions on the seasons, Hwang Ti proceeds to unfold the system of the universe. As there are nine provinces in the empire, so there are nine openings into the human body. The five organs of the body, the heart, liver, stomach, spleen, lungs and kidneys, together with the twelve paths commencing with the hands and terminating with the feet, all commumicate with the air of heaven 天氣 tien chi. Of this air there are three kinds, that of heaven, that of earth and that of 運氣 revolution, yün c'hi. But there is an evil vapour which attacks men and this must be kept away. Here lies the secret of long life. Wind or air is the origin of all diseases. If you are quiet, the flesh is closed against invasion. Neither strong wind nor violent poison can hurt you.

Such is the style of Hwang Ti's teaching and it is placed at the beginning of the Su wen, the fundamental classic of Chinese physicians.

After this heading the book is made up of information on medicine and general science of a physical kind, communicated chiefly by Chi pe, but Kwei Yü chü has a share in the teaching. Earth is represented as a body suspended in the air of universal space and as moving to the East, while heaven moves to the West. Hwang Ti asks Chi pe to explain this, who in reply describes the five powers, metal, fire, air, earth, and water, as in constant motion on earth, as the sun. moon, and planets are in heaven. Earth contains all living forms and the space above holds the pure essences corresponding to them. Hwang Ti asks, 'is not earth naturally underneath?' Chi pe said in answer, 'earth is below man, but it is in the centre of space.' Hwang Ti asked what has it to hold to? Chi pe said, the great air supports it. Most of the book consists of medical theory, but there are interesting passages like this which show that in the natural science of the Chan kwo period the earth was known to be a ball suspended in space. This idea was, as this book shows, connected inextricably with astrology, and with the art of lengthening life and medicine generally, as well as with the doctrine of the five elemental powers. It is with these subjects that the name of Hwang Ti is closely associated. We therefore naturally look to the native land of astrology where Chaldean shepherds gazed at midnight on the sky, in order to find in the stars the secrets of philosophy. This was the foreign source from which China derived her ideas on these subjects.

The place held by Hwang Ti in Chwang tsze's writings must now be pointed out. This author says, when describing the merits and powers of Tau,—that is reason, or reli-

gion, or philosophy, or nature, for it means all these things,—that Hwang Ti by means of it was able to ascend to the cloudy heaven. He adds that the Emperor Chwen yü by means of it was able to reside in the black palace, and Yü Chiang at the north pole. Chwang tsze here repeats the legend of Lie tsze and of the Su wen. He also says that Hwang Ti wandered on the North of the Red river, went up to the top of the Kwan lun mountain, looked South and on the homeward journey lost a black pearl. He set a follower who was famous for knowledge to seek it, but it was not found. Then he set Li chau (an emigmatical name for vision) to seek it, also in vain. After this he appointed Ch'i keu, an enigmatical name for language and speech, to seek it, also in vain. At last he sent Siang wang, form and emptiness, to search for it and it was found. Hwang Ti wondered that neither knowledge, vision, nor speech, should find the lost pearl of truth and that the honour of the discovery should be reserved for the searcher whose name was form and emptiness. Here may be noticed how Chwang tsze makes use of the legend of Hwang Ti to teach the doctrine that what men of intelligence and power fail to learn is learned by the despised.

In another passage it is said that Hwang Ti governed the empire so successfully that the people became united in heart and mind. If they did not weep on the death of parents, society did not blame them. Here the reader will observe that Tauism, like Buddhism, holds filial piety with no firm grasp. It is the merit of Confucianism to elevate filial piety and maintain it firmly to the last as the pinnacle and glory of all the virtues.

In the chapter headed Leniency, Hwang Ti has an interview with Kwang cheng tsze who lived high up on the Kwan lun mountain. Here the Emperor found him in his ascetic home and asked him respecting the perfect Tau. He already knew much himself on this subject, but he said to the hermit philosopher that he wished to get at the essence of heaven and earth and penetrate to the bottom of the Yin and Yang principles in order that he might gain control over them and be able to increase the crops of autumn for the sustenance of his subjects, so as to render them in all respects prosperous and happy. Tauist theory in those times embraced methods for making the nation happy and was a system of politics held in high esteem. The hermit said to the Yellow Emperor, 'You seek by love and justice to draw men's hearts to you, and this is right. To search for the real substance of things is well. But why strive to govern the Yin and Yang?' In consequence of the hermit's advice not to rule, he left the care of his kingdom and led a hermit's life for three months in a straw hut. Then he returned to ask the philosopher some more questions. They were upon the care of the body. How can long life be obtained? In reply he received the usual advice of the Tauists: 'Look at nothing. Listen to nothing. Keep the soul in a state of perfect quiet. Do not weary the bodily powers. Let your mind think of nothing. Then you will gain long life. Those who obtain Tau become emperor and kings. To those who do not obtain it, there is light above and earth below. (That is to say they are common men). I can and will lead you to the land of great light and within the gates of darkness to find the Yin and Yang principles at their sources. I will conduct you to the door of the unlimited, to traverse the fields of the infinite. My light* is comparable to that of the sun and moon, and I am as eternal as heaven and earth.' Chwang tsze's idea was that man when possessed of Tau, that is religion and philosophy, is superior to the highest kings

* The Ch'u ts'i of Chü yuen has nearly the same illustration. It is in ch. 3, p. 19. 'I ascend Kwun lun and drink the essence of jade. I can compare in age with the heavens and the earth and in brightness with sun and moon.'

and emperors and not inferior to the sun and moon in brightness, or to heaven and earth in endurance. Hwang Ti is by him connected with this doctrine just as in the Su wen he is brought into prominence in the discussion of the art of medicine and of the principles that dominate the physical universe.

The account of Hwang Ti in the Shi pen, 世本 a book of the Chan kwo period and one of the works afterwards found in a tomb, gives the following particulars respecting him. His son was (Shau hau) Yuen yin, his grandson Chiau chi, his great grandson Ti ku and the son of this last was the emperor Yau. He was ancestor of the emperor Shun by another son Chang yi whose son was Chwen hü. The sixth descendant of the emperor Chwen hü was Ku seu whose misdeeds are recorded in Mencius. He was father of Shun.

Thus we have evidence that the genealogical books of the baronial families, of which the Shi pen is an abstract, were in the habit of tracing noble and imperial families to the Yellow Emperor as their first ancestor. Myths were made like the story of Ku seu to suit each case. Since the Shu ching says that Shun sacrificed not to his father but to Yao, it appeared necessary to account in a becoming way for this peculiarity. To effect this, the myth-mongers made up a narrative adapted to render it quite clear that Ku seu's misconduct was such that it was extremely unsuitable that he should be honoured with sacrifices. Ancestral worship was the cause of the elevation of Hwang Ti to this high position in the genealogies. No noble or reigning family was willing to be without this ornament to their genealogical record. The father of Yü, the founder of the Hia dynasty, was Kwan, and he was descended from Chwen hü and so from the Yellow Emperor. The reigning families of Wei 衞, Han 韓, 鄶 Hwei, and 邾 Chu were also supplied with genealogies which commenced with Hwang Ti. So also was it with the Ch'u ruling family and with the Cheu imperial family through Heu tsi and Ti ku.

The Book of genealogies, Shi pen, after giving the descent of all the great feudal families, proceeds to detail those of the principal families in the various feudal States. Particulars are retained respecting some hundreds of ancient families in this book. It was customary for the founder of each new dynasty to grant a duchy to the representative of each preceding dynasty. This tended to maintain the old family traditions connected with these dynasties.

The origin of family names is discussed in this book. Among the twenty-five sons of Hwang Ti, twelve had peculiar family names.

There is afterwards a list of inventions and discoveries. The Yellow Emperor is said to have introduced the art of cooking food with fire. He also invented hats of felt and bronze tripods. He directed Hi and Ho, his two officers, to divine by the sun. He appointed Chang Yi 常儀 to divine by the moon, while Yü Shu, an interlocutor in the Su wen, was to divine by the stars. Ling Lun was ordered to make bells and measuring tubes, and Ta Nau introduced the double cycle, the Kia-tsze. Li Sheu makes counters to use in arithmetical calculations, and by means of the double cycle, the counters, the tubes, and the observations of the sun, moon and stars, Yung Cheng made the calendar. Tsu Sung 沮誦 and Tsang Kie made the written characters. Shi Hwang made maps and pictures. Ke Yü made clothing. Hu Tsau made hats. Yü Tse made shoes. Yung Fu made the pestle and mortar. Yi Mu made bows and arrows. Hai invented harness for draught oxen. Kung Ku and Hwo Ti invented boats. All these inventors were officers of the Yellow Emperor.

The tendency of thought in the Chan kwo period was, in regard to the Yellow Emperor, to make him the first teacher of Tauism, the founder of the imperial and noble families, the originator of medicine

and physical science. Yet he belongs to the third millennium before Christ, and the authors of the books which contain these statements had two thousand years to look back on before they reached the age of their favourite hero. This interval was great enough to render their view very misty and uncertain.

Let us hear what Lie tsze records in his 7th chapter. Yang Chu speaks, 'The deeds of high antiquity are lost, for who has been their chronicler? The story of the three emperors (Hwang) is partly preserved and partly lost. The acts of the five emperors (Ti) are known or they are a dream. The deeds of the three kings (Wang) are in part hidden and in part clearly seen. We know only one thing in a hundred thousand; even of events now taking place we do not know one in ten thousand. So of what is past, partly transmitted, partly lost, we are not in possession of more than one thing in a thousand. From high antiquity till now, the number of years is beyond computation. If we take our beginning only from Fu He and count till the present time, more than 300,000 years have rolled away, and during this period the facts of the wise and ignorant, the good and bad among the actors, the successes and reverses that have taken place, and the right and wrong of the actions, have all been mingled in one common oblivion. There remains only this difference between them, that some were earlier than others.'

To the mind of Mencius, a few hundred years sufficed for each dynasty, and he gave small heed to the new stories which were making Chinese antiquity in his day so different a thing from what it had been in the time when the Odes were the songs of the people. To the mind of Lie tsze, history and myth together seemed to cover hundreds and thousands of years, and there was space enough in the field of his vision for Hwang Ti so to fade into dimness as to become man and god at the same time.

Hence we find in Han Fei tsze, a political author of the same age as Chwang tsze or a little later, an expansion of the legend of Hwang Ti which makes him quite a god. Han Fei tsze says, 'Formerly, Hwang Ti collected the spirits (kwai shen) on Tai shan and himself appeared riding in an elephant car attended by six alligators and dragons with the gods called Pi fang together with Bing and Hia. Chi yen went in front. The ruler of the wind advanced with a besom. The general of the rains sprinkled the path with a fresh shower. Tigers and wolves were the vanguard and spirits brought up the rear. Serpents that were fond of mounting high crept in the ground, and the phœnix spread her wings over the cortège.' In the hands of this writer the Yellow Emperor has become a god with wide jurisdiction over the spirit world.

The astronomer of the time also conferred honour on the same ancient hero. Among the stars, the Yellow Emperor is Denebola in the Lion, a star of the second magnitude. Around it are arranged four small stars, the blue emperor on the east, the red on the south, the white on the west and the black on the north. The five stars are called the throne of the Yellow Emperor.

The writings of Lie tsze and Chwang tsze show that Tauist doctrine was lavishly ascribed to Hwang Ti, and the Su wen professes to emanate from him as its author. That is to say, the words and books of the Tauists who lived in the Chan kwo period were promiscuously referred without fear or doubt to this Emperor on the part of their author. When the piece of furniture was made, it was polished with a shining name that it might in the market be more admired and more acceptable. The book rose in repute when Hwang Ti was said to be the author. This also is to be said for the inventors of the pseudonym. They believed that the Yellow Emperor taught such things, being not only a great sovereign but as most people then thought a sage, a physician, a great inventor and the founder of Tauism.

To understand the history of this manufacture of myths, we must connect foreign influences with native. Of these foreign influences the Hindoo and Babylonian seem to be both indisputable when we carefully weigh the internal evidence of the myths themselves.

JOSEPH EDKINS.

Peking, Nov. 30, 1886.

CHINESE POETRY.

TOUCHED BY THOUGHT.

Old China once more hunts the stag!
Away, my pen! Come here, my steed!
Though fortune wavers, each can hope
His arm may earn the conqueror's meed.

Now haste to see our lord the King,
Now hurry with the King's commands;
Subdue the vacillating south,
Make vassals of the eastern lands!

Anon we thread the mountain heights;
Anon we spy the plains below;
The forest bird, the cliff-bound ape
Shriek wonder humankind to know.

Oh! Boundless, boundless, to the eye!
Oh! Terrible, awful, mountain chasms!
We boast not that we know not fear,
'Tis loyal hope that fills our bosoms.

Tradition tells of heroes two,
Whose word, once given, knew no price.
What man but prides him in a trust?
Or, trusted, weighs the chances twice?

This poem refers to Wei Chêng [Mayers' Manual, No. 834], the gallant and faithful supporter of the rising T'ang power. 'Stag' is figurative for 'Throne.' The expression dates from the saying:—'The Ts'in power has lost its stag, and the whole empire joins in the hunt' (which ended in favour of the Han). 'The South' refers to the doubtful submission of Annam, and *'the east' to the* wavering feudatories of Shan Tung. The songster is supposed to be crossing the wild passes of Yun Nan on a confidential mission to Annam. *The typical heroes of China*, whose word was 'as good as gold,' are Ki Pu and Hon Ying, 3rd century B.C. Neither of these worthies are mentioned by Mayers.

VIEWING THE RUIN NEAR PEKING.

Southward I mount the Palace Rock,
And scan the jungle round,
'The famous steeple? The great King?
No traces to be found!
Alas ambition!' Musing thus,
I wheel my horse around.

A place was built by Prince Chao of Yen (Peking) for his instructor Tsow Yen [Mayers' Manual, No. 746], and close by, a lofty steeple containing stores of gold, to induce learned men to immigrate. The poet tourist Ch'ên Tsz-ang visits the spot a thousand years later, and finds nothing but a hillock overgrown with jungle. He turns sadly and thoughtfully away, disappointed with the want of visible continuity in Chinese history.

A FULL HEART.

Through Spring and Summer bloom the flowers,
So verdant and so gay!