

LXVI. *Extract from the Journals of the Royal Society, June 23, 1768, respecting a Letter addressed to the Society by a Member of the House of Jesuits at Pekin in China; by Charles Morton, M. D. Sec. R. S. and Fellow of the Imperial Acad. Natur. Curios. & Petropol. and of the Royal Academy of Gottingen.*

**T**HIS letter, the original of which is in the French language, consists of 28 pages in close folio; to which are subjoined 44 pages of notes; and 27 pages of drawings, to which the letter and notes refer for illustration.

It relates to some disquisitions of Mr. Turberville Needham, F. R. S. concerning a supposed connection between the hieroglyphical writing of antient Egypt, and the characteristic writing which is in use at this day, amongst the Chinese.

Divers of the Society remember Mr. Needham's tract upon this subject, which was printed at Rome in the Latin tongue, 1761, addressed to this and the Antiquarian Societies.

This conjecture of Mr. Needham's, pregnant with so many curious consequences, engaged the attention of the Literati of Europe: the generality wishing

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success

success to it; and divers, either from a particular information, or for other reasons, opposing it. Mr. Desguignes of Paris, F. R. S. Mr. Bartoli of Turin, antiquary to the King of Sardinia; the late Abbé Winkelman, antiquary to the Pope, and Mr. Montagu, F. R. S. were the principal of those who thought themselves concerned to oppose Mr. Needham; and what they have been pleased to communicate, either in print or manuscript, has been already laid before the Society; and the last gentleman, viz. Mr. Montagu, has also sent to England a cast of the bust of Turin, inscribed with certain characters, which gave occasion to Mr. Needham's conjectures: which cast, by the bounty of his Majesty our Patron, is now in the British Museum.

The subject in question seemed sufficiently interesting to seek an answer from the only competent judges, the literati of China; and your Secretary, first by the encouragement of Thomas Hollis, Esq; F. R. S. and subsequently by the assistance of Thomas Wilcocks, Esq; F. S. A. and the particular favour of the Directors of the East-India Company, has at length obtained it.

In order to this, a letter was written, in conjunction with Mr. Alban Butler, late of Pall-Mall, (who had some interest among the Jesuits at Pekin) stating the matter in question, and desiring the favour of an answer; which answer is the letter that has been read to the Society.

The particulars which were stated to the Jesuits at Pekin, and have been recited to the Society, were as follows, viz. 1. Whether certain characters, to the number of 29, copied from the bust at Turin, together

ther with divers other characters, to the number of 200, copied from undoubted monuments of Egypt, are really and indeed Chinese characters; and if they be, of what dialect, and of what age are they?

2. What sense doth each of these characters express; and what is the particular interpretation?

3. Doth the history of China, or popular tradition, or any analogy with the modern or antient method of writing of any other nation, afford ground for supposing that these characters have been received from foreigners; or were they invented by the Chinese themselves?

4. Are there any monuments or customs amongst the Chinese, which resemble those of the antient Egyptians; or which should induce us to think, that there has ever been any communication between the two nations?

The answer received from China takes notice only of the small number of characters which were copied from the bust of Turin; occasioned probably by some accident or failure in the packets, of which there were three copies sent, and one of them containing the Turin characters only; the answer is dated from Peking, October 20, 1764, addressed to the Members of this Society, but with no subscription, or signature, excepting four stars, and this addition of *the company of Jesus*.

The author's method, or order, is as follows:

1. An introductory preface. 2. A state of the enquiry, as collected partly from the letter, and partly from Mr. Needham's printed book. 3. What the author calls an historical picture of the Chinese tongue and its characters. 4. An applica-

tion of this historical delineation, in the way of principles, to decide concerning the 29 characters of the bust of Turin. 5. A more general application of the said principles, in order to elucidate the hieroglyphical writing, and consequently the antiquities of Egypt, by a proposed collation with the antient symbolical writing of China, exemplified by divers instances: and lastly the notes, containing circumstantial details of some particulars, as well historical as critical, which might otherwise have broken the thread of the letter.

I shall not pretend to give an adequate idea of this curious paper, within the compass of an extract suited to this place.

The particular branch discussed in this letter, as well as the general learning of China, are subjects in a manner new to Europe; and the various books of the Chinese are called by the author a *Potosi*, which might enrich Europe; especially with regard to laws, government, the useful arts, natural history, and the like. Some strictures from the letter are to this effect: and,

1. In the preface mention is made of the insufficient attempts of the Greeks and Romans to explain the hieroglyphical writing of Egypt; and of the later attempts of father Kircher, and Mr. de Mairan, who anticipated Mr. Needham in the idea of explaining them by the characteristic writing of China; which idea they quitted almost as soon as they had formed it.

2. The state of the question is expressed as follows: " Mr. Needham has observed, that the symbols or hieroglyphical characters of the Isis of Tu-

“ rin, appear like several Chinese characters, such as  
 “ they are found in the great dictionary Tching,  
 “ tsee, tong: upon which he conjectures, first, that  
 “ the Chinese characters are the same in many re-  
 “ spects, as the hieroglyphics of Egypt; and second-  
 “ ly, That one may be able to discover the sense of  
 “ hieroglyphics by the comparative and appropriated  
 “ signification of the Chinese characters.”

The author, thirdly, having mentioned the difficulty of rendering himself intelligible to the literati of Europe, for want of a certain acquaintance with proofs of fact and history, criticism and grammar, proceeds to the historical detail, which is the subject chiefly enlarged upon by him. He notes the enthusiasm of Vossius for the antiquity of the Chinese, and the rage of Renaudot against it; and then declares his own opinion, that they have subsisted as a nation, from the time of the great emigration which followed the confusion of tongues. He dates the antiquity of Egypt from the same epoch, and gives reasons, particularly in the notes, for the probability of their different routs. He enquires into the use of writing; and declares his opinion, that it was already established in the antediluvian world; and might be derived in common to the two nations in question. He makes light of any supposed variation of it, at the confusion of tongues: and wishes that Mr. Needham had expressed his own opinion concerning the commencement of it. He affirms, that there is not the least mark or trace now remaining of any subsequent communication between the Chinese and Egyptians. But whether our author's opinion of the origin of writing, or the contrary one, of each nation having invented

its own, be adopted: he candidly owns, that any connection between the two modes of writing, is hardly discernible at this day. He affirms, that the Chinese language is one of the most antient; and perhaps the only one which has been spoken without interruption; and is yet a living language; the small number and the shortness of its words having so guarded it from changes, that they could scarcely extend farther than the pronunciation.

They distinguish in the Chinese language, 1st, the Kou-ouen, the language of the *King*, and other books written in this taste. The harangues of the *Chou-king*, and the songs of the *Chi-king*, prove that it was spoken formerly. It is prodigiously laconick. 2dly, The *Ouen-tchang*, the language of *relevees*, elevated compositions, and books. This language, excepting some proverbs, axioms, and forms of compliment, is no longer used in speaking. 3dly, The *Kouan-hoa*, the language of men in office. This is the only language spoken at court, and in good company, and used in books; and this alone runs through the empire. 4thly, The *Hiang-tan*, patois or provincial jargon. Each province and town, and almost every village has its own. In spite of these varieties, the Chinese tongue counts but about 330 words. From hence the Europeans conclude, that it is barren, monotone, and hard to understand. But they ought to know, that the four accents called *ping*, uni (*even*) *chung*, élevé, (*raised*), *kiu* diminué (*lessened*), *jou*, rentrant, (*returning*), multiply almost every word into four, by an inflexion of voice which it is as difficult to make an European comprehend, as it is for a Chinese to comprehend the six pronunciations of the French E. These

These accents do yet more ; they give a certain harmony, and pointed cadence, to the most ordinary phrases: with regard to clearness, let fact decide. The Chinese speak as fast as we do, say more things in fewer words, and understand one another.

The Chinese have no distinct knowledge of the invention of writing ; as our author proves by quotations from their most antient books ; which are involved in fable, and contradict each other. One of them indeed mentions this curious particular ; that Fou-hi, by introducing the eight Koua, or elementary characters, put an end to the use of knots upon cords, for the purposes of government ; which seems to be analogous to what has been observed in America.

The author defines the Chinese characters, according to his conception of them in their origin, to be images and symbols which speak to the mind by the eyes. Images, for sensible things ; symbols, for mental. Images and symbols which are tied to no sound, and may be read in every tongue. The book *Tsee-bio-leang-tsin* divides the characters into six sorts, *Lieou-y*. The *first*, called *Siang hing*, shape, image, is a true picture of sensible things. Thus one sees in the antient characters, trees, birds, vases, &c. rudely traced out.

The 2d, called *Tchi-che*, indication of the thing, is made by an addition to the shape, or to the symbol, which puts the thing that one would express before the eyes. For example, the character of *small* placed over that of *great*, to signify *pyramidal, terminated in a point*. The 3d, called, *Hoei-y*, *junction of idea, association*, consists in joining two characters, to express a thing which neither the one nor the other signify separately.

separately. For example; the shape of *moutb* placed aside that of *dog*, to signify the verb *bark*. The 4th, *Kiai-in*, *explication*, or expression, of *the sound*, owes its origin to the difficulty of tracing in a manner sufficiently distinct, all the sorts of fishes, animals, vases, trees, &c. To supply this, they contrived to place the simple character of one sound on the side of the figure. For example; the character of the sound *y a* on the side of the figure of a bird, to signify a *duck*: the character of *ngo*, to signify a *goose*.

The 5th, called *Kia-sie*, idea borrowed, metaphor, hath opened an immense field to the invention of characters; or rather, to the manner of making use of them. In effect, by virtue of the *Kia-sie*, one character is sometimes taken for another; chosen to express a proper name; turned aside to a sense allegorical, metaphorical, ironical; and pushed even to an antiphrasis, in giving it a sense opposite to that wherein it is employed elsewhere. It must be owned, that this 5th class gives the Chinese tongue a force, and a vivacity of colouring, that no other tongue can attain.

But it is also one of the principal causes of its obscurities. The figurative sense of a character has not always a due analogy with the proper sense.


The 6th, called *Tchouen-tchou*, developement, explication, consists only in extending the primitive sense of a character, or in making detailed applications of it. Thus the same character is sometimes verb or adverb, sometimes adjective or substantive. Thus again, the character *ngo*, which signifies *evil*, serves to express *hatred*, *to hate*, *mishapen*, &c.

These six, *Lieou-y*, such as here described, are as it were the sources from whence flow all the characters  
in





small matter. In effect, without being well versed in drawing, how could one trace in an agreeable manner so many figures and symbols? The difficulty augments when one reflects, that a good many characters were composed of divers symbols and images, the reduction of which ought to be very well touched, not to be disagreeable; especially near to other characters that were less compound. It is natural to think, that they would not make use of images and symbols intire, and traced in their just proportion, but for great monuments, where room was not wanting. And yet it should not be denied, that they had recourse to the analysed characters, for certain places less advantageous.

The fact established by what remains of the Chinese monuments is, that the shapes and the symbols have passed from a contour sufficiently regular, to some lines oddly assembled; and that the lines themselves have been yet decomposed, and melted, into these six lines,  out of which, at this day, are composed all the characters in use. The simplest are made of one or two of these lines; and they count as far as 20 or 30, or more lines, in the more compound characters. To avoid the confusion and obscurity which this great abbreviation would have caused, they have fixed the number of the lines of the characters which represent the 200 elementary images and symbols spoken of. These abbreviations thus fixed are called *Pou*, *Classes* or *Tribunals*, as Mr. Fourmont translates. For example; the *Pou* of man, of woman, of trees, of diseases, of great, of small, of vase, &c. In brief, for greater clearness, and to range the characters in the dictionaries, there is in each character

ter a distinctive or differencing *Pou*, which predominates, and under which the character is placed. This differencing *Pou* is the part of the character which hath most influence in its signification; saving the exceptions, and oddities, from which the Chinese is no more exempt than other tongues. A bare inspection into the dictionary *Tching-tjee-tong*, will render these details intelligible.

The misfortune, and a very great misfortune, of the Chinese characters is, that these abbreviations have been made by little and little, in different places, and without rule: so that there are characters which have been abridged, or more properly truncated, and disfigured a very great number of ways: and the most part, so much, as to be no longer knowable by the primitive form. To give some idea of this, the author has caused to be copied the variations of four characters (see the plates 7, 8, 9. TAB. XXVI, XXVII, XXVIII.); and one may judge by this sample, how frightfully disfigured must be those characters which are woven out of several other characters. For the different characters which are thus united to make one only, are curved, lowered, lengthened, drawn in, or contracted, to the end that each line may be so placed, as that all together may make the contrast of a simple character, and occupy no more space than it does. A like constraint ought to disfigure many of the elementary characters which are joined together to make one only. But when we add thereto the abbreviations and various readings, it is clear that they can no longer be knowable by their primitive characters. And this, to observe it *en passant*, is one of the reasons which has rendered the edition of the *King* under the *Han* so difficult, and

perhaps is the principal cause of their obscurity. In effect, the primitive images and symbols being altered, how can one find the sense of them? It is no more according to the rule of the *Lieou-y*. The decomposition of the elementary characters whereof it is composed, no longer gives its true analysis. The more one seeks the sense which ought to result from their assemblage, the farther one is from it: because that this assemblage is not the true one. It is as if one should read (in French) *delires* for *delices*. This change of the *c* into *r* subsisting, all the significations that one shall seek to *delires*, will never arrive at the idea presented by *delices*.

If the comparison is lame, it is because that it represents not sufficiently clearly how far a Chinese character separates from its true signification, by the alteration of some one of the lines that compose it. The destruction of the books by fire has rendered the evil without a remedy. When peace was restored to letters, they spared neither care nor inquiry to recover the *King*, and other antient books. But few copies having escaped the flames, and those not in the best preservation, they were deprived of the great advantage to be drawn from collations, to discover the primitive characters. Writing had changed; tradition was almost extinguished. It was necessary to be learned, even to decypher the manuscripts: how should they be able to pursue the discussion so far as the various readings; and unravel, amongst abbreviations almost unknown, the true symbols and likeness of which a character was woven. The editors were not sparing of their labour herein; but each had his system, and his conjectures. Who would venture

ture to say, that the edition which has prevailed has not many mistaken characters? and let it be even the best, learned men, who have laboured since in the analysis of the characters, are not agreed amongst themselves; and they bring each reasons capable of suspending the judgement of critiques. This variety of opinion hath caused much variety in the *orthography*, if one may so call the manner of writing a character with such or such a *Pou*. The manner accordingly has been floating and uncertain, for very many characters, until the great dictionary *Kang-hi-tse-tien*, which has fixed it.

The author winds up this curious detail with the following remark, which he says is essential. All that has been said of the various readings and abbreviations of the characters is independent of the five sorts of writing ordinarily counted by lettered men. The first is called *Kou-ouen* (see plates the 5th, 6th, 7th, and 8th, and part of the 9th, TAB. XXIV—XXVIII.) This is the most ancient form of writing; and there remains now hardly any more traces of it. The second, *Tchoang-tsee*, (also read *Tchouen-tsee*, vid. plate 1. TAB. XIX.) has succeeded the *Kou-ouen*; and has lasted even to the end of the Dynastie of the Tcheou. It was this which was in use from the time of Confucius, and of which the abbreviations and various readings have been most fatal. The third, *Li-tsee*, (see plate 2. TAB. XXI.) began under the reign of *Chi-boang-ti*, the founder of the Dynastie of the Tsin, and the great enemy of letters and of lettered men. The fourth, *Hing-chou*, is destined for impressiion, as with us the Roman and Italic. (See plate 3. TAB. XXII.)

The

The fifth sort, *Tsao-tsee*, (see plate 4. TAB. XXIII.) was invented under the *Han*, and would have destroyed every thing, if it had prevailed. It is a sort of writing with the stroke of a pencil, with a very light and well-experienced hand : but it disfigures the characters beyond expression. It has no course, but for the prescriptions of physicians, prefaces of books, inscriptions of fancy, &c.

To return to the various readings, and abbreviations; although it be true that these different sorts of writing have augmented the number of them; nevertheless the three last have done no great harm; because they have been directed by learned men, consecrated by publick authority, and bear more on the general form of the characters, than on their orthography. Thus the literati do not complain, further than their having caused the loss of the antient characters, which it would have been well to consult, to have had the true analysis of several of the characters of this day, which they think ill written, and disfigured.

And thus, at length, having compleated his historical detail, (which I have here represented very imperfectly) our author decides concerning Mr. Needham, viz. that the characters of the bust of Turin, (though four or five of them, viz. N<sup>o</sup> 2, 3, 8, 9, 31, have a sensible resemblance to the like number of characters in the Chinese dictionary), are not genuine Chinese characters; having no connected sense, nor a proper resemblance to any of the different forms of writing; indeed the whole inscription has nothing of Chinese in the face of it. As a farther proof, our author took the opinion of divers of the Chinese literati, whose province it is to study the antient writings;

tings; who all declared the same thing; and that they did not understand them, nor had ever seen the like of them.

It is owned, however, that, according to the Chinese interpretation of the five resembling characters, they are simple ideas, or symbols, not characterized by the farther circumstantiating lines; and are, without coherence, in the way of Nomenclator.

But finally, to enable the Society to judge for themselves; our learned correspondent has sent a collection of very antient inscriptions, above one hundred in number, which may be compared with the inscription of Turin; as also, some drawings of vases, and other antiquities. See plates, from 13 to 27 (TAB. XXII to XLVI.) inclusive. The particular matter of enquiry, viz. the characters of the bust of Turin being thus disposed of, our author, who is against renouncing Mr. Needham's general conjecture, without farther examination, as it may notwithstanding conduct to many discoveries, applies himself, fifthly, to a farther and more general investigation, by an actual collation of such Egyptian hieroglyphics as do undoubtedly resemble antient characters, yet remaining amongst the Chinese: in order to which, he has given us drawings of 73 such hieroglyphics, collected chiefly from Kircher (as he had no better materials), and has placed by them the corresponding Chinese characters, (see plates, from 9 to 12, TAB. XXVIII to XXXI inclusive) both antient and modern. He is sufficiently diffuse and curious, in two or three examples, to point out the method and most interesting subjects of enquiry, viz. the leading notions concerning the Deity, and the religion of the primitive times; and he also describes the properties of

of the symbolical animals, which are supposed to be significant of the rational and moral qualities; but enters a caution against these, as being, most likely, the invention of later times. He argues strenuously for the early and uninterrupted Theism of the Chinese; and concludes with an apology for the condition of a missionary, the duties of whose profession, and separation from divers necessary means of information, render him, in his own opinion, very unfit for literary inquiries.

C. Morton.



The character called Tchouen Tsee.

貫	心	泉	羽	宮	十	壽
疾	井	門	囟	靈	支	生
水	非	山	華	建	息	并
林	良	肩	查	乞	競	森
木	真	鬼	象	本	慧	壽
尺	景	方	象	古	企	壽

The character called Li Tsée.

人 舊 藏 格 什 匹 篆

互 有 兵 制 百 州 圓

編 福 燹 歐 冢 斜 綵

次 州 存 趙 奴 執 書

奇 剋 什 奮 門 古 方

字 前 二 冢 競 碑 楷

The character called Hing Chou.

3

羹 菌 雀 鳧 鵝 若 賴

米 荔 巢 雛 鶉 祆 覓

檄 蕊 植 鳳 驥 庶 纜

麥 苜 楊 隻 鬣 歷 屬

飡 鹵 李 蠶 龜 鴛 獻

蕭 鹽 杵 鼠 鼈 鸞 啟

The vulgar character, called Tsao Ts'ee.

統 升 公 嬌 極 靈 禁

業 因 翔 池 鳳 撞 團

亨 示 光 氣 谷 岳 遊

核 星 白 集 珠 嶼 歌

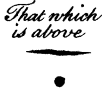
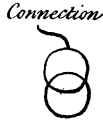
索 啞 舞 函 茹 世 舞

場 益 福 歌 新 明 瑞

*Kou ouen.*

*Philos. Trans. Vol. LIX. TAB. XXIV.*

*This is the most ancient Writing.*



*That which is withdrawn-  
reire, which is not even*



*\* This letter is a true likeness of the Chinese burying places: round are trees; is in the middle, an Oval Solid, or Bas, on which is raised the Pyramid of Earth, which is over the Cells.*

Field 	Gate. 	Union 	To stop or stand still 	To sit 	Head, Face 	Limit; or Boundary 
Nail 	Bright, to comprehend 	Very high 	Chamber with Window 	To shoot 	Den, Rising Sun 	Dog 
To sit 	Stars 	Heavens 	Fishes 	Basin Dish 	That which is hollow within 	Small Little 
Certain Fish which has fine Eyes always open 	Spring of water 	Earth 	Machine on which hung the presents of that Emperor to his Cousins who came to do 	Elephant 	Dwelling 	Tower 
++ Rectitude 	Great waters 	Sun 	Square 	Curve cheat 	Garden 	Two 
That which contains 	Mountain 	Moon 	Round 	House with Stories 	Bubler 	Vessel for Sacrifices 
Child in the Womb 	Chain of Mountains 	The half Moon in a Sign 			Three 	Well 

+ This is still the form of the aperture of the Chinese Walls. The Mouth is very small; that the Women may not throw themselves in, from Despair.  
 ++ This character is composed of 井 which signifies to obey Heaven; & of 心 which signifies Heart. 1

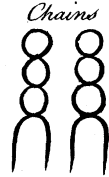
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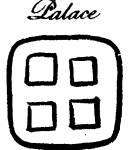
Ancient character of Fish



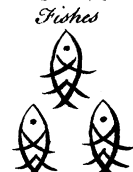
Ancient character of Turtle, or Tortoise



[Hatchet, to repress, subdue]



Rice in the Blade



Present character of Fish



Present character of Turtle



Wine Vessel



Ancient character of  
grand children  
descending

Ancient character  
of Chariot

Id

Id

Id

Id

Id



Id

Id

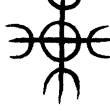
Id

Id

Id

Id

Id



Id

Id

Id

Id

Id

Id

Id



Id

Id

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Id

Id

Id

Id



Id

Id

Id

Id

Id

Id

Id



Id

Id

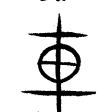
Id

Id

Id

Id

Id



Id

Id

Id

Id

Id

Present character  
of Chariot

Id





Chinese characters approaching to some Hieroglyphics of Egypt.

Chinese		Egyptian Hieroglyphics		Chinese		Egyptian Hieroglyphics			
Mod.	Anc.			Mod.	Anc.			Id.	Id.
爵				垂					
Vase	Metaph. Dignity			Flang Superior					
酉				十					
To lick				Ten				Id.	Id.
丙				九					
				Nine					
+ That which is beneath.				了					
中				了				Id.	Id.
Middle				Sprout fork					
枝				宀					
Branch				Roof				Id.	Id.
之				夕					
To sport juttler to push				Even, Twilight					
				月					
				The Moon				Id.	Id.
				面					
				Face visage					
				冎					
Mouth								Id.	Id.
垌				冎					
Land uninhabited				To strip Bones of Flesh					
田				乂				Present character of grand children descending	
Field				Govern to surpass in Virtue				孫	Id.
				亞				孫	Id.
Second				Second					

Continuation.

Chinese Char.<sup>s</sup>  
 Mod. Anc. Egyptian Hieroglyphics  
 方 □ ■  
 Square

卜 卜 𠄎  
 Divination

圓 ○ ●  
 Round

凹 凹 𠄎  
 Hollow within

口 𠄎 𠄎  
 Mouth

五 8 𠄎  
 Five

合 △ ▲  
 Union

夕 夕 𠄎  
 Evening

且 𠄎 𠄎  
 Immoveable

合 △ ▲  
 Union

Chinese Char.<sup>s</sup>  
 Mod. Anc. Egyptian Hieroglyphics  
 五 8 𠄎  
 Five

月 ⊖ ⊖  
 Moon

月 𠄎 𠄎  
 Moon

其 𠄎 𠄎  
 Concupiscence,  
 to Intrigue

工 工 𠄎  
 Work

淵 𠄎 𠄎  
 Deep, profound

節 𠄎 𠄎  
 Knot, or Brace  
 of a Drum  
 Metaph. Temperance

丹 丹 𠄎  
 Flesh Colour

杵 𠄎 𠄎  
 Pestel of a Mortar

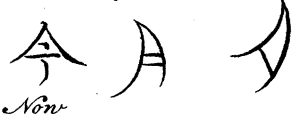
草 𠄎 𠄎  
 Grass

Continuation.

Chinese Char.<sup>s</sup> Egyptian.  
Mod. Anc. Hieroglyphics



Vase, Vessel for Wine



Now



Singular, Monstrous



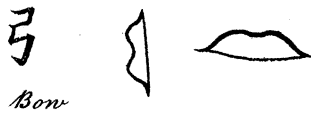
Directed, pointed upward



Ice



To Repose, Rest



Bow



Vessel

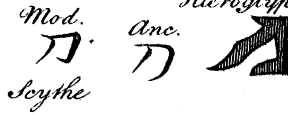


To deceive

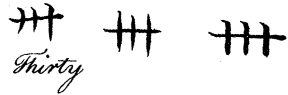


Vase for the Ceremonies

Chinese Char.<sup>s</sup> Egyptian.  
Mod. Anc. Hieroglyphics



Scythe



Thirty



Eye



To compare



Tree



Twenty



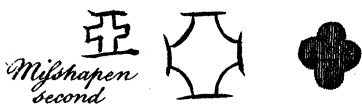
Left Hand



Bench, Table



Register, Writing



Misshapen second



Continuation.

Chinese Char. <sup>s</sup>		Egyptian
Mod.	Anc.	Hieroglyphics



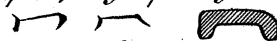
Chief, that which is above



Perfect first



Great, Large opening



To cover that which covers



Lord, Master



Opposite, contrary



Numerical character of Men



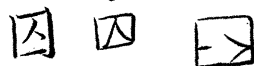
Flesh



Tree



Pellicle, Skin which surrounds Buds, Curafse

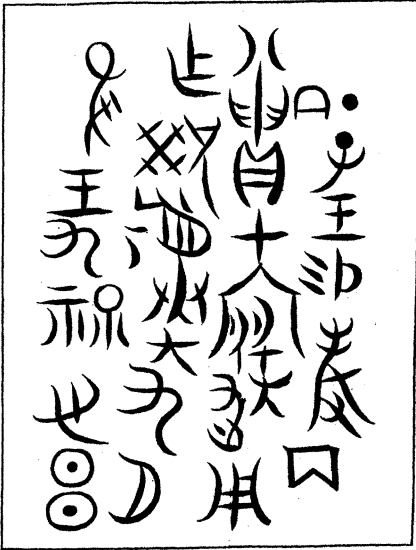


Prisoner

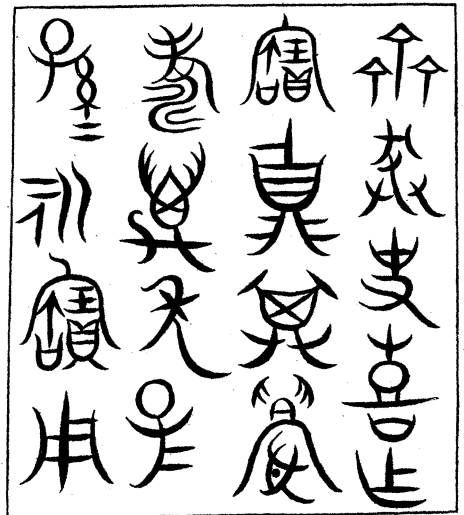


Large, Great, opening

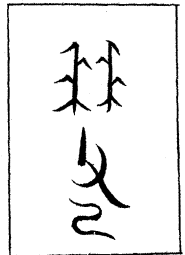
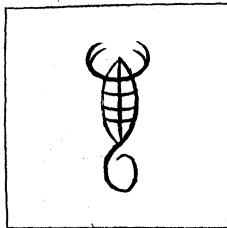
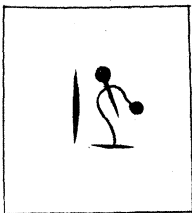
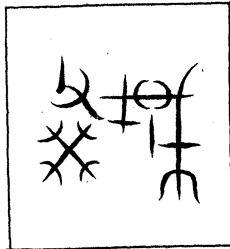
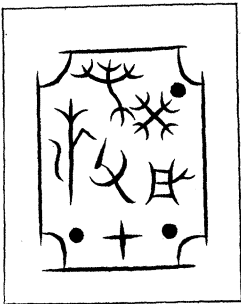
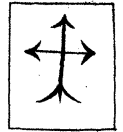
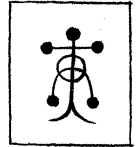
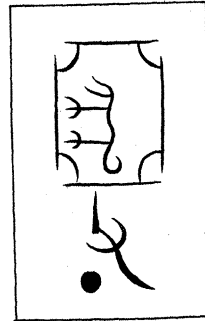
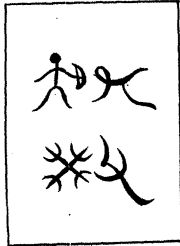
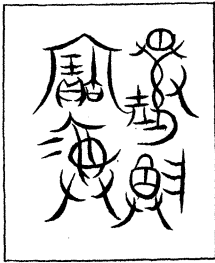
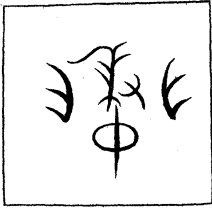
Inscriptions which are thought to be of the Dynasty of the Chang.

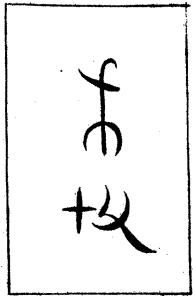
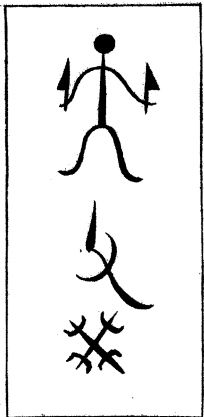
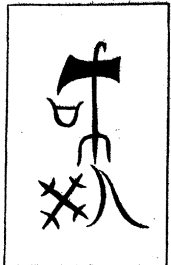
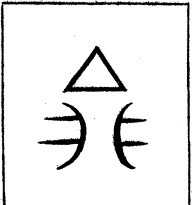
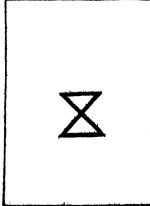
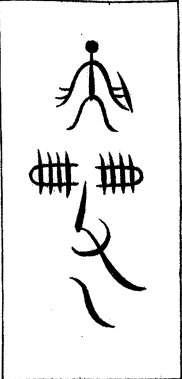
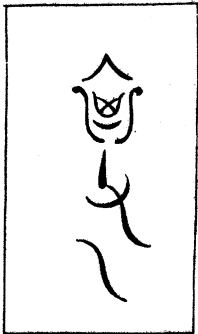
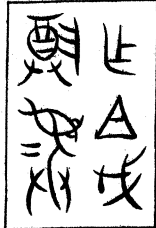
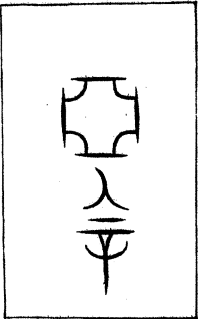


Inscriptions which are thought to be of the Dynasty of the Tcheou.



Inscriptions found upon Ancient Vases which are thought to be of the Dynasty of the Chang.





Continuation.

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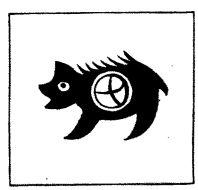
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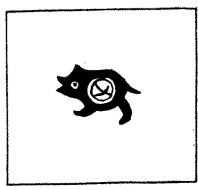


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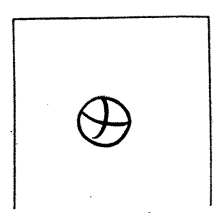
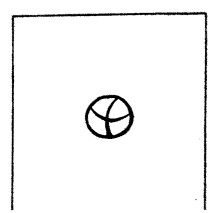
人  
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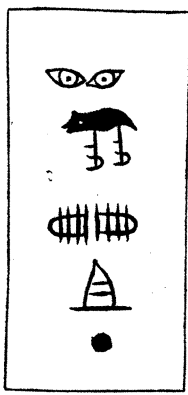
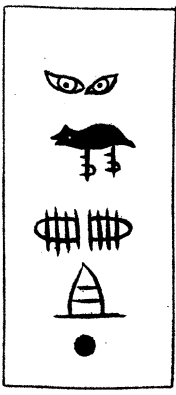
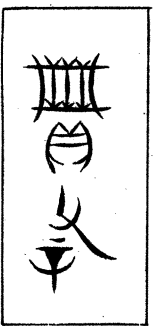
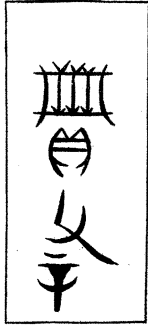
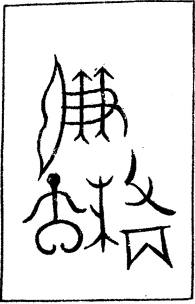
人  
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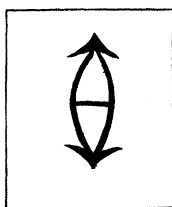
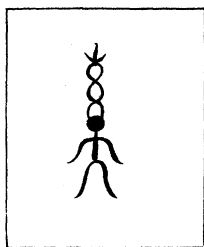
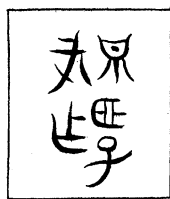
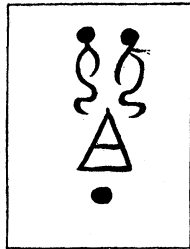
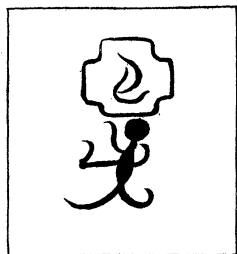
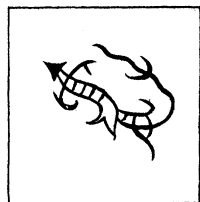
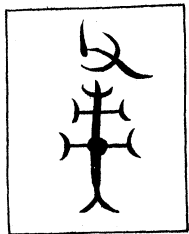
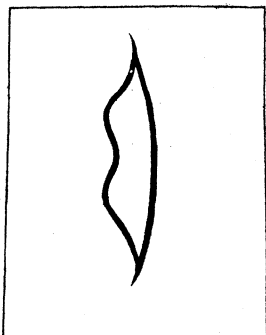
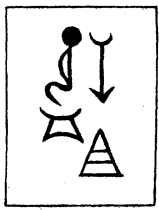
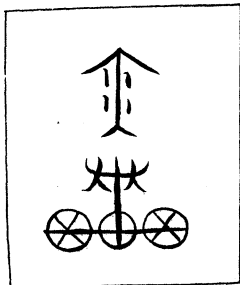
人



Continuation.

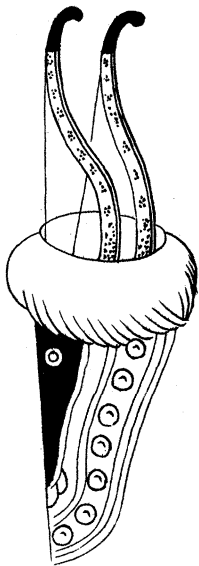




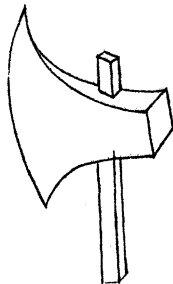


# Chinese Antiquities.

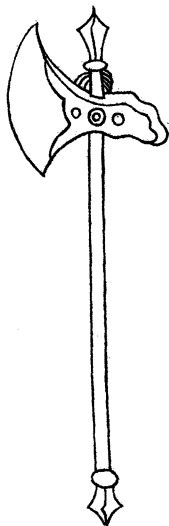
*Bow & Case*



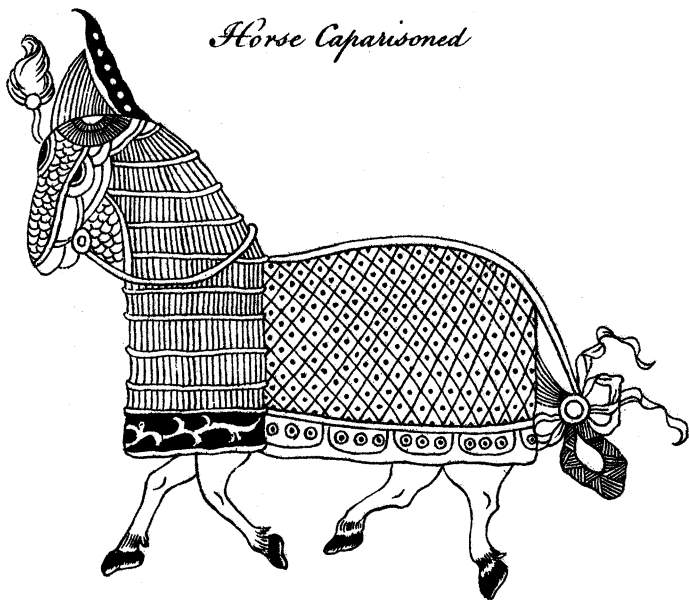
*Carpenters Axe*



*Axe used in War*

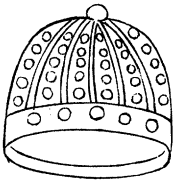


*Horse Caparisoned*



*Continuation.*

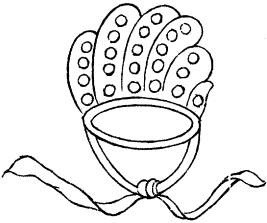
*Bonnet*



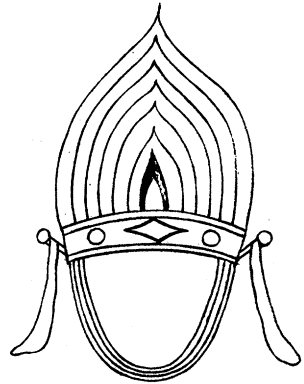
*Statue of a Lamb*



*Bonnet*



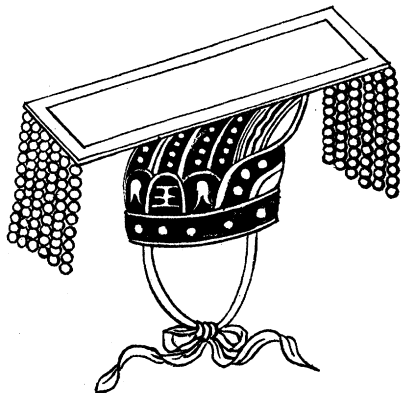
*Bonnet of Sacrifices*



*Casquet*

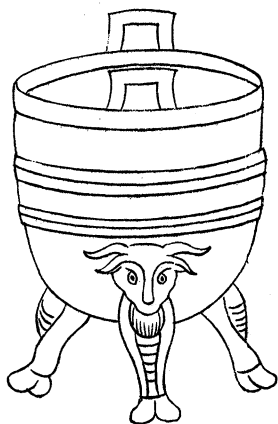


*Bonnet of Ceremony*

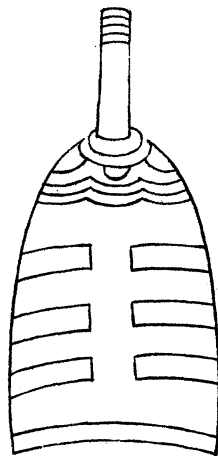


*Continuation.*

*Vessel for the Hall  
of Ancestors*



*Bell*



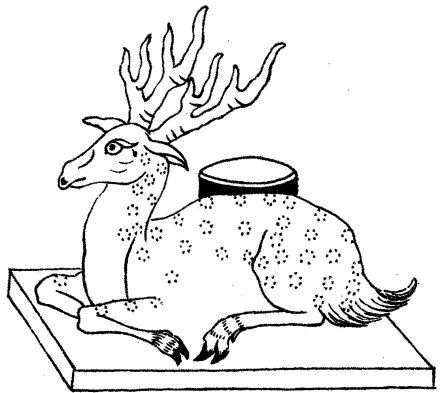
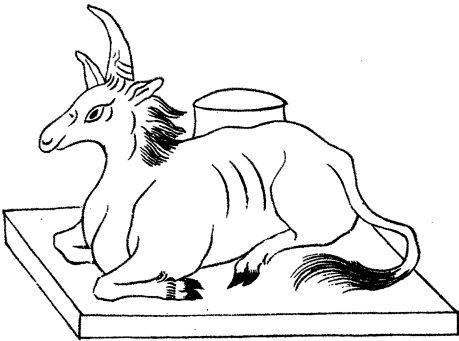
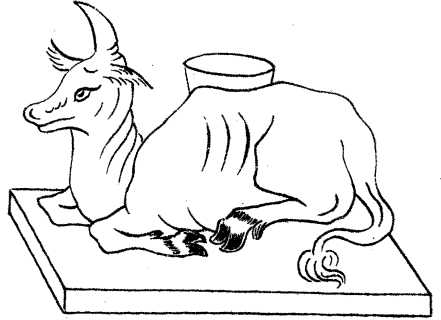
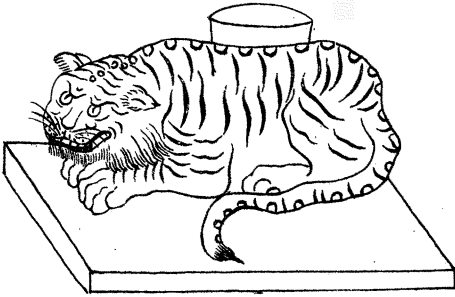
*Vessel for the Hall  
of Ancestors*



*Vessel for the Hall  
of Ancestors*

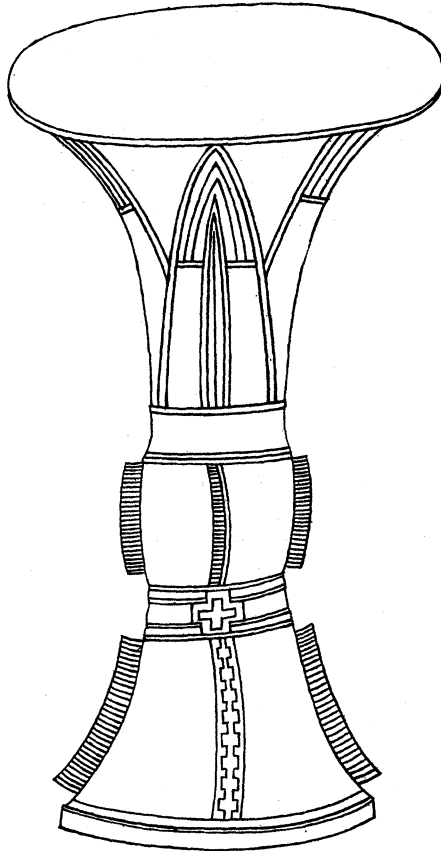


*Continuation.*



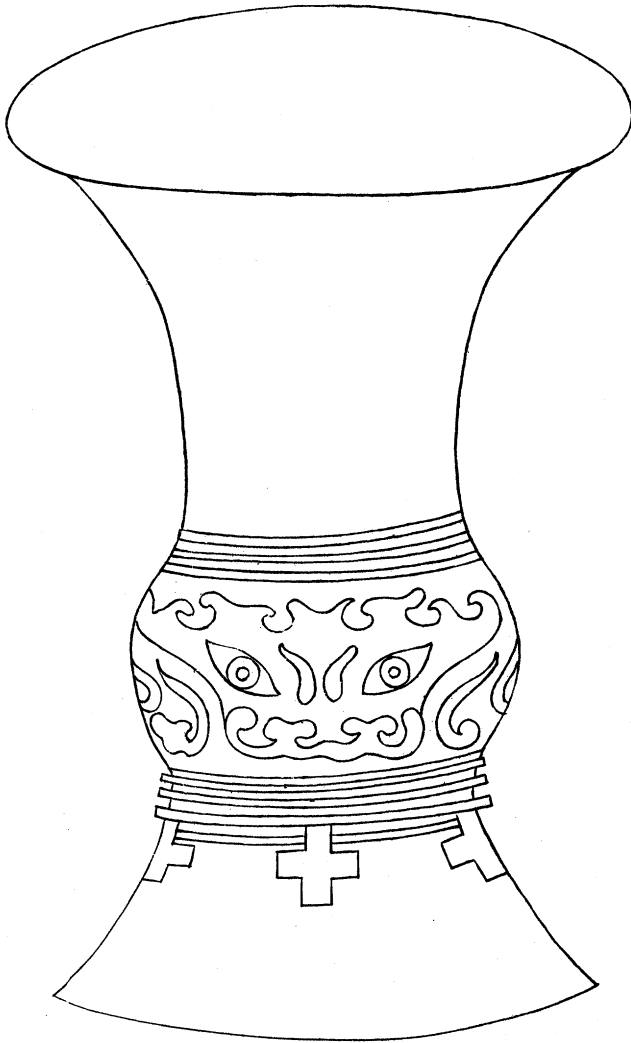


A Vase which is thought to be of the Dynasty of the Chang. The height is 1 Foot, 3 Lines; the Aperture, 5 Inches, 2 Lines; the depth, 7 Inches, 1 Line; French Measure. It Weighs about 2 Pounds.



This Vase, & the two following, are remarkable for the Crofces which one sees clearly traced therein. I have found several others of this form, with Crofces; of which the Chinese say nothing. Nevertheless, as these Vases were for Sacrifices; & as they are the only ones that have Crofces: It is not credible, that this should be pure chance. However, since they have no inscription upon them; I would not warrant their being so Ancient, as the Chinese Antiquary says they are. Perhaps they mount no higher than to the Han; or, even the Tang.

*A Vase which is thought to be of the Dynasty of the Tcheou. The height is of 5 Inches, 5 Lines; with an Aperture of 4 Inches, 3 Lines; & the depth, 4 Inches, 1 Line. It Weighs a little more than 12 Ounces.*



*Another Vase of the same Dynasty; in height 6 Inches, 5 Lines; the Aperture 4 Inches, 2 Lines; the depth 4 Inches, 3 Lines; Weight 13 Ounces.*

