

LETTERS

TO THE
EDITOR OF THE UNIVERSAL MAGAZINE,

ON
CHINESE LITERATURE;

INCLUDING
Strictures on DR. HAGER'S two Works,

AND THE
Reviewers' Opinions

Concerning them.

COLLECTED AND EDITED BY

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India Company.

perceives	知	chi	不	Fu	Without
the heav-	天	tien	登	tem	ascending
ens	之	chi	山	xam	the mountain's
height.	高	kao.	高	kao,	height,
The Emperor	永	YUM	不	LO.	nobody
YUM-LO.	樂	LO.		fu	

See Mem. des Missions. vol. VIII, p. 136.

“ Exoriare aliquis nostris ex offibus ultor.” VIRG.

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LETTER I.

To the Editor of the UNIVERSAL MAGAZINE.

MR. EDITOR,

I HAVE perused with infinite satisfaction your PROSPECTUS of the intended New Series of the Universal Magazine: among those subjects which you propose as objects of your Publication, I find ORIGINAL CRITICISM to be one; and being myself a great admirer of the Chinese Language and Literature, I willingly offer you my services in that department, should you deem them worthy of being accepted.

I have perused with great attention Dr. HAGER's "Elementary Characters of the Chinese," as well as his new elegant volume, printed at Paris, entitled, "Monument of Yu:" and, if it be consistent with your plan, I will give you minutely my opinion on both those works, in a *Series of Letters*, commencing with the first of them. It is my intention also to include in my observations a slight retrospect of Dr. Montucci's attack against that volume, and of the Reviewers' opinions on the same subject. This, however, I mean to do impartially.

If I find in your next number that you are disposed to admit my *Letters*, I shall immediately put in hand the engravings requisite for that purpose.

What made me anxious to investigate the merits and demerits of Dr. Hager's and Dr. Montucci's controversy, was the following striking Quere from the advocates of the former: "Pretending to be but a *Chinese Transcriber*, and founding his merits on this sole pretence, has he (Dr. Montucci) brought forward a single archetypal character of the 80,000, or more, that the language contains?" See Critical Review for February 1802, page 207. Now, as I had read the very judicious account of a Chinese MS. in the British Museum, which the Doctor had inserted four months previously in the Gentleman's Magazine, dated October and November 1801, and which was abridged in the Evangelical Magazine for November 1, 1801, wherein four small rows of accurate Chinese characters are exhibited, with a TABLE, containing no less than 212 references to the contents of that immense folio Chinese MS., I could not help suspecting the sincerity of Dr. Hager's advocates in their charges against his antagonist. I therefore determined to examine most seriously the respective merits of this contest; and I shall be happy, with your leave, to lay before the Public the result of my enquiries through the medium of your Periodical Publication, for the good success of which you have my most sincere wishes; and remain,

Mr. Editor, Your's truly,

Jan. 8, 1804.

SINOLOGUS BEROLINENSIS.

IN reply to the above Letter, the Editors of the Universal Magazine observe to Sinologus Berolinensis, that they willingly avail themselves of his professed communications; only requesting that he may never step beyond the bounds of Candour and Impartiality in his discussion, and that his Letters may not exceed that length which he is doubtless aware ought to be observed in all communications to a periodical Miscellany.

ON CHINESE LITERATURE.

Letter II.

To the Editor of the Universal Mag.

SIR,

I AM happy to find that my proposed Criticism and Letters on Chinese Literature are likely to obtain a place in your valuable Miscellany; and I now gladly proceed to perform my promise. But I apprehend you will be, in some degree, disappointed as to the subject of the present Letter; since, to be understood by the greater part of your Readers in my intended review of Dr. Hager's Chinese works, I have thought it indispensable to premise some historical account of the Chinese characters, and the analytical rules with which they have been constructed by the first inventors of them. It will also be requisite to say a few words on the method adopted by me in expressing the founts of the Chinese characters by our alphabetical elements.

This Letter will reach you, together with some curious engravings (a), which your printer will place as directed by my references: and, as it is impossible to treat of the elements of the Chinese language and literature without having frequent opportunities of referring to one or the other of Dr. Hager's volumes, some of the annotations annexed will answer this purpose; so that in the end you will, I flatter myself, be at least agreeably disappointed.

(a) You will find many Chinese words without characters: in this I have consulted economy, for very obvious reasons. I have thought it useless to republish, as Dr. Hager has done in his *Analysis*, titles of works to be seen in Fourmont's Gram. Sinic., from p. 349 to 511; or names of dynasties and emperors to be found in Fourmont's "Reflex. sur l'Origine des Anciens Peuples," vol. II, from p. 441 to 451.—The few modern characters which Dr. Hager published legibly, besides the above, do not amount to fourcore; but, however few, I have republished *nonz*, unless unavoidably connected with others that I thought fit to introduce into my Letters.

The most difficult of your just requests to comply with will be BREVITY; but, should this Letter prove too long, you are, of course, at liberty to insert just as much of it as you may require, and reserve the remainder for the ensuing month.

To pretend to trace with any good foundation the Chinese characters to their first origin, would be an attempt as endless and fruitless as that of ascertaining the genuine descent of the first inhabitants of China. The following is, however, an aphorism current among the literati of this country (b).

Fo	伏	Fo	倉	Cam	倉	Cam
Hi	義	hi	韻	hic	韻	Hic
invented	造	cao	作	so	作	made
books	書	xu	書	xu,	書	books,
(explet.)	契	ki.	又	you	又	but

Almost every body amongst us look upon *Fo-hi* as the protoplast of the Chinese nation; history, however, admits of other chiefs previous to his reign, which was about

(b) See the *Chim-cu-tum*, at the article *Xu*, or book; element 73. This is a Dictionary in 26 vols., the same that is in the Vatican, and was consulted by Mr. Needham in 1761, with a view of ascertaining the pretended similarity of the Chinese characters with the Egyptian hieroglyphics. See Lettre de Pékin à Bruxelles, 1778, 4to. The French call it *Tching-tsee-tong*, according to their orthography. Dr. Hager, in his *Analysis*, p. xxxv, calls it with the smallest number of the Portuguese *Ching-cu-tung*. There is no dictionary superior in merit to this, except the one published by the Emperor *Kam-hi*, in the beginning of the last century, in 40 volumes. This, however, does not contain the antient characters, as the former. See Fourm. Gram. Sinic., p. 355. I have consulted the copy at Berlin in the Royal Library, and shall often have an opportunity of referring to it. See Bayer Museum Sinic., tom. I, p. 114, of his Gram. Sinic.

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On Chinese Literature.

2940 B.C.; and to them the invention is attributed of communicating ideas by small knotted strings, like the *Quippos* of the Peruvians; and to *Fo-hi* that of writing. The celebrated annals of the empire *Tum-kien-kam-mo* (c), together with many other authors, are extremely moderate in honouring their Theuth, or Cadmus; since they maintain, that he continued the use of the strings, and only invented some parallel lines, which, being differently combined, were considered by him as sufficient to express all hu-

Kuen.	Ken.	Kan.	Sum.	Chin.	Li.	Tui.	Kien.
— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
— — 8	— — 7	— — 6	— — 5	— — 4	— — 3	— — 2	— — 1
earth,	mountains,	water,	wind,	thunder,	fire,	torrents,	heaven.

(c) See a French Translation by Father Mailla, edited by Grosier—"Histoire Générale de la Chine," 12 vols., 4to, à Paris, 1777. See also Fourm. Gram. Sinic., p. 377.

* The Chinese characters corresponding to the pronunciation and signification of the above eight *Kua* will be found in the centres of the eight octagonal figures, disposed in two columns, at p. xx of Dr. Hager's *Analysis*, remembering to apply to them the above Arabic figures in the Chinese order; namely, commencing from the top of the right column down to the bottom, and then again from the top of the left column down to the last of the octagons. This arrangement of the *Kua* corresponds with that by Intorcetta, Couplet, Fourmont, Videlou, &c. The above mentioned octagonal figures were intended by Dr. Hager to exhibit the sixty-four hexagrams resulting from all the possible combinations of the *Kua*, two by two; but the mistakes are so numerous, that they represent no more than forty-one of them; as may be perceived by the frequent repetitions which occur of similar hexagrams, even in the same octagon. As to the characters above alluded to, they are pretty correct; but we must be aware of two remarkable blunders, one of the printer, and the other of the engraver, both blindly following their blind employer. The former has placed the third octagon of

man thoughts. *Fo-hi*, nevertheless, they say, exhibited no more than eight of these combinations, which he drew from a fort of map delineated on the back of a dragon, which miraculously appeared to him on the banks of the river *Hoam-ho*.

These groups of parallel lines are known by the name of *Pa-kua*, or eight trigrams constructed as follows, to which I have added the pronunciation and signification* attributed to them by their first interpreter.

the right column upside down, as the Doctor properly observes in the *errata*; and the latter has engraven the block of the first figure on the left column quite reverse, and in no way could it be placed right by the printer. This neither the *Author* nor the *Reviewers* have yet observed. Whoever would see how the character in the center of this figure ought to be, must hold the book facing a mirror, which will reflect it in its right position.—But what do the *Reviewers* say to this wretched, blundering display of this sagacious triumvirate? Why, they give an octagon as a *specimen*; and, having selected the third, they have, in course, corrected the printer's inversion, as directed by Dr. Hager; but they have proved themselves more ignorant than even the author himself, by selecting one of the two most incorrect, having only three hexagrams right out of the eight, as the three repetitions, which occur in the *hexagrams*, sufficiently shew. [See *Critical Review* for April 1801, p. 365.]—The length of this note obliges me, Mr. Editor, to refer your Readers to the end of the present Letter, where *additional observations* will be given on this MOST INFAMOUS PAGE XX of Dr. Hager's *Analysis*, in order that his gross ignorance may be clearly demonstrated, and HIS MOST BASE AND ARTFUL PLAGIARISM fully exposed, and mathematically proved.

Fo-hi left, however, six rules, called 書六 *Lo-xu**, or six writings, to determine the method of making use of these lines, and multiply their combinations with propriety.

His first successors, analysing these eight trigrams, soon perceived that they were composed of all the possible triple combinations of only two elementary lines; one broken —, and the other continuous —. Then, applying to these trigrams some of those six rules taught by *Fo-hi*, they constructed the sixty-four hexagrams resulting from the *Kua*, taken two by two, and put one upon the other in all their possible various combinations (d).

These two elementary lines, the trigrams, and the hexagrams, were by the learned of subsequent ages infinitely diversified, by arranging them in various mathematical figures and schemes; and they also assigned to each of them a variety of significations, both philosophical and superstitious. Thus were the *Pa-kua* changed into a book, and became an inexhaustible source of commentaries, of which the most venerable and celebrated is that by

公周 *Cheu-kum*, an illustri-

* I hope my readers will not confound these words *Lo-xu* with those of similar orthography at p. xxi of Dr. Hager's *Analysis*. The latter are written with a different character, and allude to the miraculous map seen by the Emperor *Ta-yu*. The above *Lo-xu* allude to a principle of Chinese philology, as we shall see hereafter.

(d) This is the most probable opinion adopted by many commentators of these lines of *Fo-hi*, and followed by the learned F. Videlou, in his "Notice de *YF-king*" (*Ye-kim*). See "Le *Chou-king* (*Xu-kim*) publié par "Mr. De Guignes, à Paris," 1770, 4to; while others maintain that the *Pa-kua* remained unaltered till *Vem-vam*, founder of the dynasty *Cheu*, about 1120 B.C.

ous law-giver, who flourished about 1122 B.C. This is the most ancient of the five sacred books of the Chinese, and is called *Ye-kim* (e), or Book of Mutations.

Other authors, probably with greater reason, maintain that *Fo-hi* invented the Chinese primitive characters; and the late Emperor *Kien-lum*, in the learned accounts that accompany the thirty-two editions of his poem in praise of the town of *Moukden* (the native place of his family in Tartary), does not scruple to make him author of six different sorts of characters, and supports his opinion with numerous authorities (f).

Now, since the Chinese annals do not refuse to *Fo-hi* the honour of the invention of the *Lo-xu*, or famous

(e) Concerning the *Ye-kim*, we meet with a tolerably stupid blunder at p. vi of Dr. Hager's *Analysis*, where, speaking of the eight trigrams of *Fo-hi*, he says—"These form the text of the first and most ancient classic book amongst the Chinese, well known in Europe under the name of *Ye-king*" (*Kim*). Now, unfortunately, the trigrams of *Fo-hi* never made a *Kim*; they were only called *Pa-kua*, or eight trigrams: only the Commentary of *Cheu-kum* was entitled *Ye-kim*, and became the text of this book, upon which the subsequent literati have compiled innumerable commentaries. So the *Kua* are the subject, and the Commentary of *Cheu-kum* the text, of the *Ye-kim*. But the above blunder has, with their accustomed felicity, been punctually copied by the *Critical Reviewers* [vide for April 1801, p. 363]. For it is observable, that, just as if the avenging god of impotence intended to make a memorable example of Dr. Hager and his advocates, the former has been as unsuccessful in copying the most incorrect pages of the millionaires, and Fourmont's *Med. Sinic.*, as the latter have been in their endeavours of extolling false learning, by extracting the most absurd passages from Dr. Hager's *Analysis*, as I hope to demonstrate in my subsequent Letters.

(f) This poem was printed, by order of *Kien-lum*, thirty-two times over, in as many different styles of ancient

six analytical rules above mentioned, which were in the subsequent ages the invariable guidance of the learned in the construction of the Chinese characters, I will here enumerate them, in the same order as I have found them in the Dict. *Chim-çu-tum*, *ibid* [see Note b].

I. 形象 *Siam-him*, or images

of corporeal figures*: this rule consists in assigning to one of those trigrams or hexagrams the signification of some corporeal being. Those who attribute to *Fo-hi* the invention of characters, explain this rule by the method of delineating with a few strokes the real object meant; which was certainly done, in many cases, by the inventors of the most ancient characters now extant.

II. 事指 *Chi-su*, or indication

of the thing: when to a primitive character additional strokes or characters are joined, or the position of the primitive character

characters and Tartaric alphabets.—Dr. *Hager*, in his *Monument of Yu*, has published the specimens of the thirty-two Chinese editions; but has misled the reader as to the order and denomination of the characters, as we shall see in the sequel. A French translation, with the historical accounts of these thirty-two Chinese hand-writings, was published by De Guignes, à Paris, 1770, 8vo, entitled "Eloge de la Ville de Moukden."

* Dr. *Hager*, imprudently trusting, as usual, to the missionaries, gives these characters *Siam-him*, at p. xliv of his *Analysis*, an inaccurate interpretation; and most ignorantly assures the reader, that the Chinese thus call their ancient characters. Now *Siam* means *figure*, *image*—and *him* a *body*, in a very general sense; and, since only a few of the most ancient characters represented real images of bodies, such a denomination could not belong but to those few, and never to the others, which were mere symbols by compact, either simple or compound, according to the other rules of the *Lo-xu*.

so altered or repeated, that the thing meant is as clearly pointed out as if indicated with our hand to the reader. For instance: if the *unity* or single stroke be repeated two or three times, it will evidently point out the numbers *two* or *three*. If the image of a *tree* be repeated three or four times in a single character, it will naturally point out a *forest* or *grove*. If to the character meaning a *precious vase* the strokes expressing *drops* be added, it will be plain that such a vessel is to hold liquids, and precious liquids, as wine, or any other. If the character *upper* be reversed, it will shew of itself the meaning of *lower*.

III. 意會 *Hoi-y*, or association

of ideas: that is to say, by putting together several images, each representing the principal accessories or integral parts of the thing meant, so as to constitute a sort of definition. Thus, if to the character meaning *mouth* were to be put another representing a *dog*, it would not be difficult to associate these ideas, and suppose it to express barking.

IV. 聲韻 *Hiai-yn*, or vocal

coincidence. When to the image of an animal species, for instance, another character was added, which by its vocal utterance imitated somewhat the noise of the particular animal we mean to express, though not founded in reading. Thus the Chinese put to the character *bird* another that is pronounced *go*, to express a *goose*. We are ourselves proud, when we find words expressing the meaning intended by *onomatopoeia*. The English language is particularly rich in such words. This rule has been extended by the Chinese to the attribution of different significations to one and the same character, by assigning to it two, three, and more different sounds.

V. 注轉 *Chuen-chu*, or derivative extension.

When a character signifying a part of speech is extended to express any other conveying the same or an analogous idea: thus, whatever signifies *union* may be adapted to express *likewise*, *unanimous*, *jointly*, &c. The English language has almost all its nouns like the verbs, adjectives, &c. But it will be here necessary to inform the reader of the very philosophical classification and denomination of the parts of speech according to the Chinese. They divide them into

實 *Xe*, or *solid* and *full*; and

虛 *Hiu*, or *empty*. These

last evidently point out the numerous *expletives* of the Chinese, quite *empty* of meaning, but exceedingly harmonious, and greatly contributing to perspicuity. The *solid* are again subdivided into

活 *Ho*, or *living*; and 死

Su, *dead*: the one evidently expressing motion and action as our verbs do; and the other the substantives and their qualities, considered in their state of *inertia*, or without any allusion to their movements or action. [See *Memoir. des Mission*, vol. VIII, p. 257; also *Fourm. Gram. Sin. in Praef.*, p. xxiii.]

VI. 借假 *Kia-çie*, or metaphorical borrowing

: making use of a character in a metaphorical sense. This wants no explanation, being no more than our rhetorical tropes (*g*).

(g) The curious may see more of the *Lo-xu*, by consulting the *Mem. des Mission*, at the Index in vol. X, looking for *Lieou-chu*, or *Lo-chu*, and even *Lieou-y*; one being a very bad spelling, and this last quite wrong,

Now, are we to suppose that the above judicious rules were made by the author of the *Pa-kua*, and expressed with knotted strings? particularly the second of them, which so strongly supposes the previous invention of real images of things. Besides, how could the eminent author, who was the first to transmit those golden rules to posterity by writing, be passed over in silence by the Chinese historians? It seems unavoidable either to refuse to *Fo-hi* such an ingenious invention, or to make him, with *Kien-tum* and others, the author of the primitive Chinese characters.

Nevertheless, the annals above quoted, agreeably to the foregoing aphorism, relate that *Çam-hie*, one of the Prime Ministers of *Hoam-ti*, and President of the Tribunal of History, is the inventor of characters, and that he took his first idea from the vestiges left on a sandy bank by a flight of birds. We are prompted to dispute this record by another inconsistency arising from it besides the above. If we except the celebrated monument of *Yu(h)*, which is composed of seventy-seven characters only, and was done about 2280 B.C., no other older inscriptions are left to us, except a few ones of the dynasty of *Xam*, about 1750 B.C. Yet, in these, the older they are, the more frequent characters are found representing real images of things and animals, as we find registered in

since it means the six liberal arts, and not the *Lo-xu*. But in those vol. *sunt bona mixta malis*.

(h) Dr. *Hager* having published an account of this monument, à Paris chez Didot (An. X.), 1802, I forbear now entering fully upon this subject, till that volume will be reviewed by me; yet it will be requisite to say a word or two upon it a few lines hence. See also this monument inserted in Dr. *Hager's Elements*, p. xxxvii, which is the most correct part of that work, because he had no other hand in it than pointing out the piece to the engraver.

the Dictionaries *Chim-cu-tum*; *Chuen-cu-lui*, and other authors (*i*): how, then, could the scratchings of birds suggest the idea of outlines of real objects? Besides, is the institution of the Tribunal of History to be supposed coeval with the invention of characters?

Again: *Çam-hie* is said to have only composed five hundred and forty characters; and we are to suppose, that with so small a number of signs history was written till the reign of *Xian*, about 2250 B.C., when he expressing his regret at the scantiness of these signs of human ideas, many set about composing characters conformable to the primitive five hundred and forty already invented, which they multiplied by associating and diversifying them according to the above rules of the *Lo-xu*, as we may perceive by an attentive inspection of the inscriptions of the dynasties *Xam* and *Cheu* [see Note *è*].

These primitive characters have very much the appearance of so many little insects, and were there-

fore called 斗科 *Ko-teu* (*k*)

(*i*) See *Fourm. Gram. Sin.*, pp. 362 and 365; also "Lettre de Pékin," where many ancient inscriptions are sewed up with it, taken from volume LIX of the *Philosophical Transactions*.

(*k*) We must not confound these characters with those exhibited by Dr. Hager at p. xvii of his *Analysis*, they being quite an unusual and purely ornamental sort of characters, which though called *Ko-teu*, are different from these above alluded to, since they signify tadpoles, of which those characters are an imitation; but not of snakes' eggs, as Dr. Hager wrongly translates. The characters for the classical *Ko-teu*, as given by me, are taken from the historical preface to the *Xu-kim*, of which I have a Chinese edition in twenty volumes. These classical characters are constantly called by Dr. Hager *Ku-ven*, blindly following the "Mémoires des Mission" but *Ku-ven* mean ancient composition, and not ancient characters; and when we find such words in the dictionaries, the authors of them mean to observe, that

being the name of a southern insect pretty common in those parts of the Chinese empire.

Notwithstanding the many changes that the Chinese calligraphy has undergone, it seems that not only many inscriptions, but also the *Kim*, or sacred books, were written in *Ko-teu* till the times of Confucius; and, indeed, till the universal conflagration of books about 200 B.C., as we shall see hereafter (*l*).

But towards the fourth century of the long reign of the dynasty of *Cheu*, the empire being divided into various small principalities, for peculiar purposes, particularly concealed from all (as *Kien-lum* observes, p. 150) but those acquainted with the secret, characters were multiplied and diversified to a prodigious degree. This confused mass of writings was never distinguished by their proper classes and denominations till towards the close of the dynasty of *Han*; and before that time, all such characters were known under the very general name

of 字篆 *Chuen-cu*, or ancient letters.

the ancient characters in question are of the most genuine stamp, as found in the ancient composition of the *Kim*, and not of dubious authority, as many of them are: however, their name is either *Ko-teu*, *Ku-chuen*, or *Siao-chuen*. But what do the learned *Critical Reviewers* observe on this head [vide as quoted in Note *è*]?—They most accurately copy the Doctor's nonsense (as usual), and pass off ignorance for erudition.—*O tempora! O mores!*

(*l*) The historians unanimously agree in relating that those sacred books, found hidden (under the *Han*, about one hundred years after the conflagration) in the walls of the house of Confucius, were written in *Ko-teu*; and since the study and use of these characters had been prohibited during the reign of the dynasty *Çin* for about forty years, and never much revived afterwards, they had great trouble in deciphering them.

The Emperor *Suen-vam*, of the said dynasty *Cheu*, about 827 B.C., made a useless attempt towards the repression of these abuses. He appointed the learned President of the

Tribunal of History 稽史

(*m*) *Xi-cheu*, and assistants, to select from the innumerable characters then extant those that seemed of a more genuine cast.

However, notwithstanding what F. Mailla (*n*) says, from the shape of the characters invented by those ministers, and called by them

篆大 *Ta-chuen*, or great

ancient characters, it is evident, that, to prevent adulteration rather than rectifying and selecting the characters at that time extant, they invented or chose from the mass a sort of singular characters, which, although in the manner of grouping, seem to be analogous to the most ancient and classical; yet, in opposition to most characters extant, the direction of the component strokes is continually parallel; and though often undulating, yet they never bend, or come in contact otherwise than by forming right or semi-right angles. In short,

(*m*) This character, when it is not a proper noun, is pronounced *Su*, and then it means *history*: hence some have inaccurately taken this character as meaning historian, and have called the minister only with the name of *Cheu*, while *Kien-lum* and others call him *Xi-cheu*, which the French spell *Che-Tcheu*.

(*n*) See an historical account of the Chinese characters inserted from page 380 to 398 of the *Chou-king* (*Xu-kim*), published by De Guignes, and quoted above, Note *d*. It is an interesting fragment of a letter addressed by F. Mailla to F. Souciet.—The accounts in the *Mémoires des Mission* cannot be trusted to; hence Dr. Hager has been so often deceived by them, not being able to compare those works with the Chinese historians and dictionaries.

the authors of this style of characters seem to have attempted to introduce in their composition both the *Kua* of *Fo-hi* and the groups of *Çam-hie*.

This hand-writing, from its formal stateliness, could not, nor did not become general, notwithstanding the precautions taken by the emperor in causing them to be engraved on ten large cylinders of marble, expressing some poem of his own composition. They were, however, adopted, and are at this day in use for large inscriptions over the hyperthyrons of public edifices and triumphal arches; on the frontispieces of their temples; on state seals, &c.

The licence of inventing and adopting various styles of Chinese hand-writing, in the successive ages of the weak government of the *Cheu*, was increased in the same proportion as the empire was divided into numberless small principalities, each claiming independence; so that little more was left to the emperors of their former dignity than the imperial residence and the bare title.

Such was the state of literature and government in China, till after the extinction of the dynasty *Cheu*, 255 B.C., when *Xi-hoam-ti*, the second emperor (according to others the fourth) of the successive dynasty *Çin*, ascended the throne. This magnanimous and enterprising monarch could not behold but with the deepest regret his vast empire thus weakened and dismembered by faction, and illegal authority. He resolved to destroy the power and the very existence of the many petty princes who had thus shared the empire: being himself a great warrior, his achievements were marked with glory; and after many fortunate battles he saw himself at last as absolute a master upon the throne, as the former emperors of the first dynasties *Hia* and *Xam*.

But the many literati, and other men of eminent abilities, who, by

such a sudden change, found themselves deprived of their posts, began to expostulate with the people against the conduct of this mighty monarch, and, quoting the golden morals of submission and humility, with which their sacred books are replete, endeavoured to represent the celebrated exploits of their sovereign as acts of the greatest inhumanity, and the most despotical tyranny.

士隸

Li-su, Prime Minister of *Xi-hoam-ti*, a man of very superior talents, was the infamous instigator of a most barbarous project to check the complaints of the learned. He ordered, with the consent which he artfully obtained from the emperor, that all the sacred and other books should be burnt throughout the empire (those on agriculture, medicine, and foothsaying, only excepted), and attached to the neglect of such a vile injunction the most atrocious and capital punishments.

This fatal decree was put into execution in the 25th year of the reign of *Xi-hoam-ti*, being the 212th B.C.

Li-su, to be more certain of the strict compliance with this decree, caused the books excepted to be copied in a particular style of characters, called

篆小 *Siao-chuen*; and all the copies written otherwise were doomed, without exception, to the flames.

F. Mailla, with many authors, maintain this sort of characters to be the

invention of 敬母胡

Hu-mu-kim, and assistants employed by *Li-su*: but, if we compare the characters of the dictionary *Xue-ven* (compiled by *Hu-wan* at the beginning of the dynasty *Han*, about two hundred years B.C.), which Father Mailla himself

observes to contain the *Siao-chuen*; if, I say, we compare them with some of those far more ancient exhibited in the other dictionary *Chuen-cu-lui* (see *Fourm. Gram. Sinic.*, pp. 359 and 362.), we shall find the strongest similarity between them, and that those called *Siao-chuen* are only a simplification of the

most ancient 斗科 *Ko-teu*,

and other characters analogous to them, which were composed during the two first and part of the third dynasty: they were called, as observed above, *Chuen-cu*.

And since it is but natural to suppose that these characters, as soon as the large and magnificent form *Ta-chuen* (see above) was invented, from their apparent diminutive size and slender strokes, should be distinguished with the name of *Siao-chuen*, it is more than probable that this denomination is antecedent to the time of the conflagration of books by six whole centuries, and that it is but improperly applied to the characters of the dictionary *Xue-ven* exclusively of all others, they being, as above observed, only a simplification of the most ancient characters extant analogous to the *Ko-teu*; and for that reason more near the present Chinese mode of writing, as even the specimen given by Dr. *Hager* at page *xlvi* of his *Analysis* may be sufficient to prove (*o*).

(*o*) While I here refer your readers, Sir, to Dr. *Hager*, let them not suppose his authority, in the present instance, as derogatory, in the least, from what has been previously observed. Dr. *Hager* gives us a convincing proof, in his *Analysis*, why he has not entered into the specification of the characters *Ta-chuen* and *Siao-chuen*, and has improperly called the latter by the general denomination of *Chuen-cu*. We see at pp. *xxix*, *xxx*, and *xxxi*, superb specimens of the *Ta-chuen* promiscuously exhibited with other ancient characters, to which he could assign no name. Alas! the famous *Encyclopedy* (as he

In confirmation of what I have advanced, I shall observe that neither the *Chim-gu-tum*, nor another miscellaneous treatise on the ancient characters in my possession, called

集劍舞

Vu-kien-cie; or a collection of dubious changes, where specimens of these, the *Ta-chuen*, and other characters, are given, neither of them, I repeat, mention a word about the dynasty *Çin*, *Xi-hoam-ti*, or *Li-su*, in their account of these characters; but they, nevertheless, agree with *Mailla*, and others, in making the author of these characters *Hu-mu-kim*,

calls it) of Mr. *Tittingh* happened to have only a faint impression on some part of the pages where they were named, and so he could not copy those characters in a mechanical way (the only one in the power of those unacquainted, as he is, with the elementary construction of Chinese characters) by the means of transparent paper, and much less find them out in the dictionary; particularly as the very wrong definition we read of the *Ta-chuen* in the *Mémoires* (consult the *Index*, vol. *X*, at the words *Ta-tchouen-tse*) could not lead him to suspect that such ancient characters of the Japanese *Encyclopedy* should be so called. I nope, however, that he will not pretend to say, that he found the specimen of these characters without a name! That I well know to be impossible.

Dr. *Hager* betrayed the same ignorance concerning these characters in the publication of his famous *Moment of Yu*, though published at Paris, in the midst of most invaluable resources: for, speaking in his *Avant-propos* of the *Ta-chuen*, we read these words, "DONT NOTUS AVONS DONNE UN SPECIMEN No. 3." So they ought to be, according to the order of the originals in thirty-two volumes; but let us open the plates of his book—when, lo! we shall find quite a different sort of characters at No. 3, and the *Ta-chuen* at No. 5!!! However, if Dr. *Hager* blunder away at Paris in Chinese literature, the Academy at least will be indebted to him for some beautiful new French words, as SPECIMEN!!! for instance, instead of *Essai*,

without assigning the age in which he flourished.

Finally, I beg leave to submit to your readers, Mr. Editor, an intelligent decision on this point of that learned monarch, lately deceased, *Kien-lum*, who, in the historical illustration of the thirty-two styles of ancient characters, in which he published his poem [see *Note f*], at p. 136, speaking of the *Siao-chuen*, after having quoted several authors in favour and against my opinion, thus concludes:—"On peut conclure de tout ce qui vient d'être rapporté, que la figure, et toute la composition des lettres *Siao-chuen* nous viennent des tems les plus reculés. La tradition les fit parvenir telles qu'elles étoient dans leur primitive institution jusqu'à *Li-su*. *Li-su* y fit quelque changement, et après les avoir accomodées à sa façon, il leur donna le nom de *Pa-fuen-siao-chuen*, ce qui veut dire: Caractères qui contiennent huit parties des dix, qui entrent dans la composition des caractères *Siao-chuen*. En effet en comparant avec soin les anciens caractères *Siao-chuen* avec ceux, que composa *Li-su*, on voit qu'ils sont les mêmes à peu de chose près." (*p*).

Towards the close of the reign of *Xi-hoam-ti*, who died 200 B.C., the invention of paper took place in China, and likewise a much easier

style of writing, called 書隸

Li-su, of which the invention is attributed to

邈程 *Chim-mo*.

(*p*) In this quotation, and every other that may hereafter occur, the Chinese words will be found to correspond in orthography to that invented by the Portuguese; and in my next Letter I shall give reasons for this preference. To jumble together French, English, and Portuguese orthography in writing Chinese sounds, must be left to the supereminent abilities of Dr. *Hager*!

Lastly, the ministers of the tribunals under the next Emperor *Uih-xi-hoam-ti*, about 206 B.C., improved the writing *Li-xu*, and gave it the present regular and elegant form, as now universally adopted in books and MSS., which is called 楷書 *Kiai-xu*, or most perfect writing (*q*).

This style of characters, as the most important and susceptible of useful analysis, will be the subject of my observations in my next Letter; I shall, therefore, forbear entering at present into any detailed account concerning them.

Notwithstanding the perfection of these characters, they never obtained a strong preference over the *Li-xu* and the *Siao-chuen*, during the dynasty of *Han*, who, as soon as they saw themselves free from the inhuman race of the *Çin*, sought with great avidity all their sacred books, as well as all the antient bells, vases, porcelain vessels, musical instruments, metallic mirrors, &c., embellished with inscriptions, to recover their primitive sources of literature, nearly expiring after such long neglect, and the barbarous command of *Xi-hoam-ti*.

Far, therefore, from much attending to the establishing and improving the style *Kiai-xu*, under the Emperor *Cham-ti*, about eighty years A.C., they invented a sort of a short-hand of the *Kiai-xu*, which, although calculated to disfigure entirely the

(*q*) Dr. Montucci, both in his account of the Chinese MS. in the British Museum [see my first Letter], and in his Answer to the Reviewers [see the first additional Note at the end of this Letter], calls these characters *Him-xu*, or elementary characters. I have only found this denomination in the *Mémoires des Missions*; while several pamphlets, which I possess, call them, with the Dict. *Chim-cu-tum* and F. Mailla, *Kiai-xu*; so that I would not vouch the authenticity of the other name *Him-xu*; but "non ego paucis offendar maculis," &c.

studied symmetry of those characters, was very much in vogue among the literati, and obtained the

name of 草書 *Çao-fu*, or letters of grass; having all the appearance of so many blades of grass twisted and folded in various ways (*r*).

The celebrated dictionary of *Hiu-xin*, above mentioned, had also given such a high repute to the *Siao-chuen*, that these characters became popular among a great portion of the literati.

Men of superior talents, however, were not wanting, during the *Han*, who wrote in the style *Kiai-xu*, and enriched it with a variety of new characters; while the choice taste of their writings made the learned seek with avidity their performances.

Thus various styles continued in vogue till towards the close of the dynasty *Han*, when the collections made of all sorts of antient inscriptions, and those utensils mentioned above; which from time immemorial was, and still is, customary with the Chinese, to embellish with apophthegms, short poems, &c.; were very considerable: nor was it an easy matter to select from them those that most deserved to be perpetuated by general use.

All the missionaries agree in relating, that the remains are still extant of no less than seventy-two

(*r*) Dr. Hager, with his wonted accuracy, in his *Analysis*, p. xlix, translates the words *Çao-fu* for *rude* or *imperfect letters*; but *Çao* means *grass*, and is perfectly synonymous with the elementary character 140. These letters are far from deserving the blame given to them by Dr. Hager; they display a most masterly command and freedom of the pencil; the difficulty of execution, and of reducing them to certain primitive component elements, so as to prescribe rules and compile dictionaries, is the only judicious reason why the Chinese have not adopted them in their classical works.

inscriptions upon large marble monuments, all different in their styles, which were erected by the various petty princes of the dynasty *Çheu*; and of these, as has been above observed, the late Emperor *Kien-lum* has revived thirty-two in his celebrated poem; of which elegant specimens have been published at Paris by Dr. Hager (*s*).

In contemplating these masterly executions of French artists, so well imitating the originals, I was struck with that miraculous power of analogy which these various styles bore to one another, notwithstanding the eminent power of the Chinese brush of diversifying their writings with all objects in nature. It was indeed justly observed by a missionary *Mém.*, Vol. IX, p. 327, of these antient characters, "il semble qu'on leur* entende dire comme Jupiter: *Quod genus si gura est quod ego non habuerim?*" Oiseau, dragon, serpent, ver, tortue, plante, couteau, étoile,

(*s*) Let those who would wonder at so great a variety in the hand-writings of the Chinese read the Note* to the SECOND ADDITIONAL NOTE at the end of this Letter, where it will be observed, that we with our alphabetical scanty elements could diversify the writings of any word no less than *Kien-lum* did his poem; while I maintain that the judicious unprejudiced inspector would find stronger traces of analogy between those thirty-two specimens of Chinese calligraphy, than between most of our alphabetical styles.—It is a pity, however, that Dr. Hager's profound ignorance of the Chinese has disgraced these specimens, by confusing the order of the plates, so that the historical accounts of them, published by De Guignes, as was said in Note *f*, cannot be applied to those specimens [see Note *o*, at the end]; yet this magnificent volume has been defiled with far more despicable pages, as will be noticed in my review of that work.

* The context of this letter has compelled me to alter this quotation from the singular number into plural: such words are in Italic.

"plume, goutte de pluie, &c. nous avons été tout ce qu'a voulu le caprice dans nos diverses métamorphoses."

"Cependant," continues another, Vol. I, p. 25, very ably to the same purpose, "il ne faut pas s'en laisser imposer par le premier coup d'œil: les différences qu'ils montrent, et que la surprise réalifie, se dissipent par une comparaison réfléchie des uns avec les autres. Peu importe que les lignes d'un symbole, ou d'une image soient ondées, pointées, crochues, terminées en pointes, aiguiffées en lame de couteau, alongées en gouttes d'eau, tissues de plumes, d'insectes, de serpens, &c. dès qu'elles en offrent les traits essentiels on néglige ces caprices de mode, et on fait grace aux siècles qui les adopta."

This is precisely my opinion concerning the admirable analogy of these antient characters; and my readers will be convinced of it, if they will attentively and judiciously observe the few specimens with which my scanty means have enabled me to accompany this Letter.

If other missionaries, and F. Mailla in particular, observe that, of the seventy-two inscriptions above mentioned, whoever might be able to understand one, could not possibly decipher any of the others; it must be understood not on account of the want of analogy between the various styles, but because no one inscription can be supposed to have contained the same identical characters of all others; in which case, indeed, the observation may be true. But the sagacious eye, who will examine the thirty-two plates of the *Monument of Yu*, presenting each the beginning, or the same part, of *Kien-lum* poem, will, I flatter myself, sensibly feel that power of analogy which has so forcibly struck me. [See Note *o*.]

But to return. We owe to the superior talents and judicious discrimination of the Emperor *Lim-ti*, the last but one of the *Han*, about 168 A.C., the complete revival of literature, and the ultimate improvements and classifications of characters, by establishing the use of those eight styles of writing called

書篆體八秦

Çin-pa-ti-chuen-xu, or eight substantial (*essential*) ancient writings of the dynasty *Çin*, which, although first invented or adopted by *Li-fu* (see "Eloge de la Ville de *Moukden*," p. 190) under the *Çin*, as the name indicates, yet they had hitherto been neglected, and promiscuously used, on account of the many wars during the *Han*, that had greatly injured the renewal of literature. The following classification may therefore be considered with great propriety as finally established by *Lam-ti*.

I. 篆大 *Ta-chuen*, or great ancient letters: the form and use of these characters have been sufficiently described above, at page 9.

II. 篆小 *Siao-chuen*, or small ancient letters. For an account of these characters, likewise, the reader is referred to what has been stated above, pp. 10, 11. The present use of them is in imperial proclamations, decrees, &c.; they are also adopted for ornamental inscriptions, as well as the above, and almost all the following ancient forms.

III. 符刻 *Kc-fu*, or engraving of seals. My little book *Vu-kien-çie* (see above, p. 11), gives, as a specimen of this writing, the same character *Ke*, but delineated as an engraver on copper would, if he were to imitate this character; that is, by running over the outlines of each

stroke with a double thin line, so that the blank between should shew how much he is to cut away in the plate, to obtain the proper thickness of the strokes. Hence the translator of *Kien-lum* (see *Eloge*, &c. p. 190) calls these letters, "Lettres primitives, en traits correspondans, ou à traits doubles." But notwithstanding the account given of them, *ibid*, we may conclude, from what I have above stated, that this sort of writing is applicable to all sorts of characters that are susceptible of heavy strokes, by delineating them in the manner of engravers. The *Chim-çu-tum* says, that this hand-writing is used in diplomas on conferring dignities and honourable offices.

IV. 書蟲 *Chum-xu*, or writing of insects. The reader must particularly observe that the word *Chum*, although meaning chiefly insects, is to be taken here, as the Chinese works above quoted direct us, in its widest and philosophical meaning of *animal kingdom* in general; embracing the ornamental characters formed with tadpoles, feathers, birds, serpents, &c.

To prove that the character *Chum* is taken occasionally in such an extensive signification, I shall translate a singular classification of animals according to the Chinese naturalists, which will be found in the explanation annexed to this character in almost all the Chinese dictionaries with European interpretation. I translate the following from the famous one by F. Francis Dias, in Spanish, in the Royal Library at Berlin (see an account of it in *Miscellan. Berolin.*, tom. I, p. 87), where, besides other matter, we read as follows:—"Also a general name of animals, which either have feathers, and there are three hundred and sixty species of them, the Eagle being the noblest;—

or have wool, or hair, and

"there are three hundred and sixty species of them, the noblest being the 麟 麒

"*Ki lin*, a sort of Unicorn, or fabulous animal;—or have scales, and there are three hundred and sixty species of them,

"the noblest being the 龍

"*Lum*, or Dragon, a sort of fabulous chimera;—or have shells, and there are three hundred and sixty species of them, the noblest being the Tortoise;—or are born naked, and there are three hundred and sixty species of them, the noblest being Man. "In all, one thousand eight hundred species."

The Chinese authors say that this species of writing is used for inscriptions on banners, and colours of all sorts.

V. 印摹 *Mu-in*, or moulds

for impression. These characters, as the name expresses, are intended for seals: they partake of both the *Ta-chuen* and *Siao-chuen*, though more of the former. There is, besides, great fancy in seals; some are in *Ko-teu*, and other fancy styles, as described above.

VI. 書署 *Xu-xu*, or writing for mandarines' houses. A style of hand-writing used by the candidates for doctorship, or other honourable offices, in writing their themes.

VII. 書父 *Çhu-xu*, or writing for military instruments; adopted for military orders, or to embellish bows, spears, quivers, &c.

VIII. 書隸 *Li-xu*, or writing called *Li*. This is the last of the ancient hand-writings, mentioned at pp. 11, 12. It payed the

way to the invention of the modern now in use, of which I shall speak in my next Letter.

These eight ancient styles of writings are not only adopted for the purposes above stated, but also for prefaces, and in executing certain complimentary and elegant productions, wherein the same character is written in a hundred various ways, by drawing it in all the different forms of each of the above eight and other ancient styles. This we may easily conceive, if we recollect that the IVth, *Chum-xu*, only must be liable to innumerable variations; while the observations made on the II, *Siao-chuen*, assure us, that it is not less copious in a variety of forms than the IVth. [See Note s.]

The characters thus written, F. Parrenin informs us (see *Lettres d'un Missionnaire à Pékin*, in *Svo.* à Paris, 1782), are chiefly the three following.

1. The character 壽 *Xeu (t)*,



(t) Dr. Hager, in his *Analysis*, p. L, translates the word *Xeu* by an age; so that by sending it written in one hundred different forms it would imply the coarse hyperbolic flattery of wishing a man to live *ten thousand years!!!* which is more than any eastern mythological account ever assigned to any of the semigods, or other imaginary miraculous beings. The fable of China, rejected by all the learned, assigns even 18,000 years of age to each of the three first supposed families imagined to have lived previous to *Fo-hi* by many ages: but it mentions ten, twelve, and more emperors of the same name, which successively reigned in the same period, so that it is not to one man that they have given such a long reign, but to one family, which being divided, it never makes 2000 years for each individual. Some Chinese chronologists, indeed, called by F. Mailla [see *Tableau Chronologique*, v. I.] *most extravagant*, allow 96,961,740 years to have elapsed from the first man down to Confucius. By such wild and incoherent accounts Mr. De Guignes must have been misled, (Vol. I, *Hist. des Huns*;) and the author of the *Mém. des Missions*, vol. XIII, p. 176, if the latter to the


signifying the age of man, sent for a present at a birth-day in one hundred different forms, to signify the wishing to the person honoured with it, that he may change his age one hundred times, namely, that he may live one hundred years.

2. The character  Lo:

pleasure, is also sent in its centuplicate form, to wish any one a hundred pleasures.

number 18,000 has not added of his own (as I much suspect) the word (*each*) *chacun*; for no Chinese fabulous chronology that I have seen records such an age*.—But I could overlook the above stupidity of Dr. Hager, he not being sufficiently acquainted with the English language, as he confesses in his preface, if the same page L did not contain a blunder of Chinese literature still more gross, by confounding the ancient with the modern characters, and attributing to the latter that variety of forms which only belongs to the former.—The length of this Letter prevents me from entering upon this subject, which will appear with greater propriety in my next, where I shall treat of the modern characters; and there the reader will see with what audacity this blundering Doctor supports his impenetrable ignorance, by making learned men appear as abettors and accomplices of his intolerable effrontery, by means of indiduously mutilating and disfiguring quotations, and thus clothing his *asinine stupidity with the lion's skin*.—I cannot, however, dismiss the subject of ancient characters, without promising the reader *additional observations* at the end of this Letter, to set forth in its true light the unparalleled ignorance concerning them, betrayed by Dr. Hager in a PROSPECTUS.

* I must not omit observing, that we meet in the Chinese chronologies two characters alluding to the reign of these first imaginary monarchs which have a great resemblance of sound and figure (a very uncommon case, indeed, in the Chinese language; though Dr. Hager, *ibid.*, will have it to be very common), but are very different in their signification; I mean the characters  *ko*, each, and  *ho*, together, which is even pronounced *ko*. These may have been easily mistaken by the Chinese printers and engravers, or the European translator, who may have given the authors a meaning very contrary to their intention.

3. So is the character 

Fo (*v*), happiness, sent to friends and others, to wish them a hundred happinesses.

The above mentioned learned Emperor *Lim-ti*, however, left a memorable and permanent indication to posterity of the preference which some of the eight styles of ancient characters deserved above all others; nor did he neglect to set forth the superiority which the modern *Kiai-xu* (see above, p. 12) merited over them all, by causing the five Chinese sacred books, called *Kim* (*w*), to be engraven on forty-six large marble slabs, in the styles *Ta-chuen*, *Siao-chuen*, and *Li-xu*, as well as in the most classical ancient and modern ones, *Ko-teu* and *Kiai-xu*: (see Mailla in the *Chou-king*, by Mr. De Guignes, p. 393): these were exposed by his order to the public view on as many marble pedestals before the South Gate of the Imperial College, A.C. 175. (See Mailla, tom. III, p. 499, of the History mentioned in Note c). Although all historians mention this circumstance, F. Mailla observes, that he was not able to get information if any of these monuments are now extant, or where preserved.

(*v*) The reader must observe, that the same character *Fo* is sometimes written only in one large form, in the modern *Kiai-xu*, by the emperors of China, on superb silken sheets, ornamented with the imperial dragons, and is then one of the highest honours they can bestow to present any one with this character. The reader will find a curious anecdote concerning this letter *Fo* in the *Lettres éditantes*, Rec. XXII. p. 284.

(*w*) Those desirous of knowing more fully the contents of these sacred books, or *Kim*, of the Chinese, must consult the often quoted *Mémoires*—see the Index, Vol. X, at the word *King*. But others, unwilling to attempt the perusal of that vast chaos of good and bad, may form some idea of these books by reading the account given of them in the *Chou-king*, published by De Guignes, as quoted above.

As there is nothing, perhaps, more memorable, in the history of the whole world, than this effort of imperial munificence towards propagating, and almost eternizing the fountest principles of morality and literature, deprived as I am of the text of the Annals, of which I have just quoted the version by F. Mailla, I will, at least, present your readers, Mr. Editor, with the text of a chronological work in my possession, entitled *Kia-cu-hoei-ki* [see Fourm. Gram. Sin., p. 493], where the author thus briefly records this glorious historical fact under the eighth year of *Lim-ti*.

should be engraven	刻 <i>ke</i>	Chun	春 <i>In the spring</i>
on marble	石 <i>se</i>	min	命 <i>he ordered</i>
and placed on	于 <i>yu</i>	ÇAI	蔡 <i>to ÇAI</i>
the imperial	太 <i>tai*</i>	XUM	邕 <i>XUM</i>
college's	學 <i>hio*</i>	XU	書 <i>that the books</i>
gate	門 <i>muen</i>	VU	五 <i>called the five</i>
without.	外 <i>vai</i>	kim	經 <i>kim</i>

Another literary anecdote is related by Relandius, concerning the high estimation the above ancient styles of writing have enjoyed, and still retain [see *Dissertat. Miscellan.*, vol. III, p. 118], where he mentions that an imprisoned literato wrote an elegant composition, consisting of one thousand characters, written in six different styles, and containing, as it were, a *Compendium Naturæ*, as he says, which was entitled *Çien-cu-ven*, or composition of a thousand characters [see Fourm. Gram. Sin., p. 363]. The

* *Tai* being a title given to emperors and their families, by the 7th rule of the *Lo-xu* it signifies *imperial*.—*Hio* means *science*; and by the 11th rule of the same it is used for *college*, where science is taught. See p. 7.

superior taste and accuracy of this performance obtained him the Emperor's pardon, and he was set at liberty.

I have by me several editions of this singular performance; and I must not omit observing, what neither Relandius nor Fourmont have done; that, to my great astonishment, every character is different, and no one occurs twice. A singular edition of mine exhibits this work in five styles, and not in six, as Relandius says, which are all the above-mentioned, with the exception of the *Ko-teu*, for which the *Çao-cu* is substituted.

This famous work serves as an elementary and classical book to the youth of China; it contains not only the most necessary characters, but also such ones as exhibit a great variety of forms, so as to render it impossible that any other compound character should be found of great importance that is not manifestly composed of some of the most conspicuous groups to be met with in the *Çien-cu-ven*.

How then could that *helluo-librorum* FOURMONT not have read the above quoted page of Relandius, and how could he give us such an inapplicable account of this work, as he does at page 363?—*Non omnia possimus omnes*.

I shall now, Mr. Editor, conclude this long Letter with laying before your readers a specimen of the ancient and modern styles of writing now in general use in China, according to the above account; but those who may not rest satisfied with a single character of each sort must seek for more in the *Philosophical Transactions*, vol. LIX, or in the *Lettre de Pékin*. As to the *Ta-chuen*, the plate Vth, of the 32 specimens published in the *Monument of Yu*, will answer that purpose. (See also Note o.)

But my little exemplification will have this peculiar advantage over the above, that the corresponding modern form will be put to each

style of characters, in order that the curious may see with what care the main composition of characters has been preserved the same for so many ages, and so wonderfully diversified by taste and caprice.

To accompany the modern *Kiai-zu** with a small character, I have given one of those forms, admissible only in the MS. style, which in my next I shall prove considerably different from the printing forms, though sometimes engraven for the prefs. The reader, in the meantime, may refer to Dr. Montucci's observations in the Gentleman's Magazine, quoted in my first Letter.

For the classical *Ko-teu* I have selected an inscription of four characters of the dynasty *Xam*, above 1700 B.C., from pl. XXXVII of *Lettre de Pékin*; but I have corrected and interpreted it in modern Chinese characters, by the assistance of the often quoted dictionary *Chuen-su-lui*. It is executed in the usual style of publishing inscriptions among the Chinese.

To all these specimens I have

added another, in which few Chinese would find any difficulty; but it is well worth the notice of us Europeans. It is called *Siao-sie* (*y*), or small writing; being an abridged hand of the *Kiai-zu*, but marking more impressively the outlines of the component groups than the *Çao-su* does. [See *Mém. des Mission.*, vol. VIII, p. 128; and vol. IX, p. 397.]

All rough sketches are so written by authors and others in China; and in this style the physician commonly writes his prescriptions; the botanist the names of his simples; the naturalist those of his minerals and fossils; and even the seedman the articles of his shop.

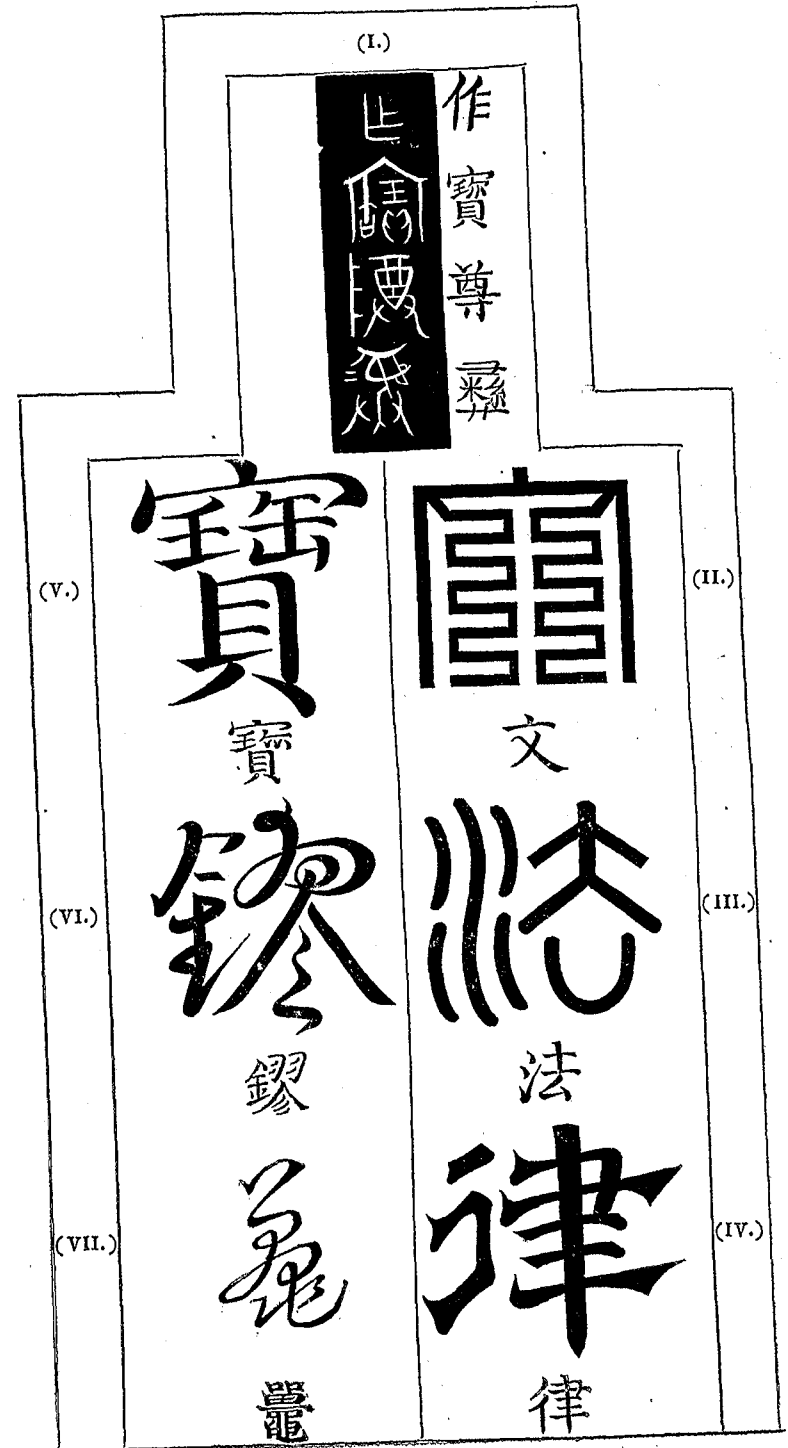
Hence my specimens, Mr. Editor, are seven in all, exemplifying four of the most usual antique, and three of the most usual modern styles already mentioned. These I beg of you to arrange in one page, as directed by references, and with a corresponding Roman figure, as follows.

- | | |
|--|--|
| <p>I. 斗科 <i>Ko-teu</i>, exhibiting four characters: 1st. <i>Ço</i>, to make; which, by the 6th rule of the <i>Lo-xu</i> [see above, p. 7], may mean <i>utensil</i>. 2d. <i>Pao</i>, precious. 3d. <i>Çun</i>, wine vessel. 4th. <i>Y</i>, a distinctive of vessels for the hall of royal ancestors only. Whence we collect that this inscription was upon some magnificent vase, for the use of sacrifices to the manes of the imperial family. See some of these vessels in <i>Lett. de Pékin</i>, plate XLII.</p> | <p>II. 篆大 <i>Ta-chuen</i>, exhibiting the character <i>Yen</i>; literary composition.</p> |
| <p>V. 書楷 <i>Kiai-su</i>, representing the character <i>Pao</i>; precious.</p> | <p>III. 篆小 <i>Siao-chuen</i>, shewing the character <i>Pa</i>; mode, method.</p> |
| <p>VI. 寫小 <i>Siao-sie</i>, the character <i>Lieu</i>; touch-stone, or <i>Lapis-Lydius</i>.</p> | <p>IV. 書隸 <i>Li-xu</i>, being the character <i>Liu</i>; or law.</p> |
| <p>VII. 字草 <i>Çao-su</i>, the character <i>To</i>; a sort of large sea-monster, whose skin is so strong, that the Chinese make kettle-drums with it.</p> | |

* The large form of this specimen is also in the manuscript shape, but it has all the strokes of the printing style. I shall have a better opportunity of introducing specimens of the latter in my next.

(y) This must be the sort of writing alluded to by Sernedo, chap. 6, quoted by Fourmont, *Med. Sin.*, p. 14; and since the word

se means also to thank, when written with a very different character, hence the wild interpretation given by him of the name of these characters, of *gratiarum actio*! These characters, *Siao-sie*, are very common in prefaces.—Bayer mistook them for the *Çao-su*. [See the plate facing page 101 of his *Gram. Sin. in Mus. Sin.*, t. 1.]



Excuse, Sir, the excessive length of this Letter, which the importance of the subject necessarily demand-

ed; and I remain, Sir, yours, &c.
SINOLOGUS BEROLINENSIS.
February 15, 1804.

Omitted at p. 7, col. 2, line 21—after "Huan II" add "about 300 years after Fo-hi."

FIRST ADDITIONAL NOTE TO LETTER II. [See Note* at page 4.]

NOTORIOUS PLAGIARISM IN DR. HAGER'S ANALYSIS.

Dr. Montucci, in his *Answer to the Reviewers* (to be had GRATIS of Messrs. Cadell and Davies, Strand), charges Dr. Hager, at p. 5, with having taken this scheme of the hexagrams from the Missionary works; but Dr. Hager, far from referring to the Missionaries, prefixes the following words to the hexagrams: "These hexagrams in Chinese books are commonly represented by eight circular figures thus."

Now I am free to say, that this is an absolute FALSEHOOD. I have inspected a dozen editions of the *Ye-kim*, and in no one have I found them so arranged! They are, however, to be seen in tom. II Des Mémoires des Mission., facing p. 189; and the Missionary must certainly have taken his scheme from an original Chinese edition of the *Ye-kim*; but it must have been far from common, as Dr. Hager insinuates.

The reader will perhaps say, common or not, has Dr. Hager taken his scheme of the hexagrams from the Missionary, or from a Chinese book, no matter how scarce, as he wishes his readers to believe? I positively answer, with Dr. Montucci,—FROM THE MISSIONARY. Let but the reader follow me through the observations which I am about to make, and he will be thoroughly convinced of it.

I. We have seen in my second Letter, p. 5, that these sixty-four hexagrams are liable to an infinite variety of schemes; but when represented as at p. xx by Dr. Hager in eight series (either circular, as there, or in a straight line, as they mostly are), with application to their eight *Kua*, or *trigrams*, as their roots, we may remain assured that each hexagram will be composed of that *trigram* to which it is attributed

as its root, and of the repetition of the same, or of one of the other seven *trigrams*. Those who possess editions of the *Ye-kim* may easily be convinced of this by practical inspection; and those who have none, must necessarily remain convinced, unless they be more willing to suppose the Chinese to be the most foolish nation upon earth; for so they would prove themselves, if, applying these hexagrams to their radical *trigrams* in as many distinct series, they would distribute them in such an awkward manner as to cause any of them to be attributed to a root, which is not its own. Men, indeed, of such a way of thinking would not only be unfit to peruse these observations, but even any of my pages; since in these sheets I wish particularly to address myself to men of liberal principles, and who, as such, acknowledge the Chinese to be a very ingenious people, and with some scientific talents.

From the above principle it follows, that in none of the hexagrams disposed in eight distinct series, as described, neither the leading *trigram* can be wanting, or any repetition of the same hexagram can ever take place.

Therefore all such hexagrams, either repeated, or wanting the leading *trigrams*, are MANIFEST ERRORS in Dr. Hager's scheme; and such ones, as I observed in Note*, above quoted, amount to TWENTY-THREE.

II. It is no less evident, if we allow the Chinese common sense, that whatever be the significations they attribute to these hexagrams, either philosophical or superstitious, there must be some connection in those ideas, which ought to be supposed linked together, as the *trigrams* are in the hexagrams; and consequently their series must proceed in an order consonant to the ideas they are meant to signify. Therefore if some of the series of such octagonal figures in one scheme proceed like

those of another, the remainder will naturally follow in a similar progression.

Hence if some of the octagons of Dr. Hager exhibit their series of hexagrams like those of the Missionary, the whole of them will continue in the same order; and whatever variation is found, must be attributed either to errors of the plagiarist, or to his artful transposition of the octagons.

As to errors, we have seen (Obf. I) the method of ascertaining them, if not credited to be twenty-three in number, as asserted by me: as to artful transposition, it remains to be demonstrated.

III. That there is a transposition in Dr. Hager's scheme, it will be evident to any one who compares his page xx with that of the Missionary quoted above: but, since many may want these books, I must inform the reader, that the *trigrams*, of which Dr. Hager exhibits the characters in the centers of his octagonal figures, will be found disposed in that order given by myself at p. 4, Letter II, on the authorities of Intorcetta, Couplet, Fourmont, and Visselou, if the Arabic figures I have annexed to them be applied to Dr. Hager's scheme with that Chinese mode of reckoning explained in the same Note*. But in the Missionary the *trigrams* reckoned with the same method proceed thus: 1, *Kien*; 2, *Chin*; 3, *Kan*; 4, *Ken*; 5, *Kuen*; 6, *Sun*; 7, *Li*; 8, *Tui*. Whence we are more and more assured of the singularity of the Chinese edition from which he took his scheme.

On collating, therefore, the two schemes of Dr. Hager and the Missionary, it will be found that

Dr. H.'s I octagon is the I of the Mis.

II	-	-	-	VIII
III	-	-	-	VII
IV	-	-	-	II
V	-	-	-	VI
VI	-	-	-	III
VII	-	-	-	IV
VIII	-	-	-	V

IV. But I promised to prove this transposition of the octagons not to be originally from a Chinese author, but only ARTFULLY contrived by Dr. Hager to disguise his BASE PLAGIARISM. To succeed in this, let the reader first take notice of other wilful alterations, which occur in the same page xx; viz. 1st, the Missionary has put in the centers of the octagons the pronunciation and signifi-

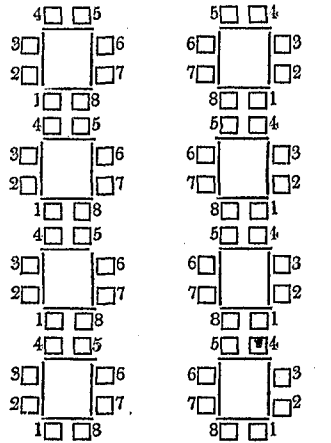
cation of the leading *trigram*; to this Dr. Hager has substituted the Chinese character corresponding to it, which he could get easily enough from any MS. dictionary; from the account of the *Ye-kim* by F. Visselou [see *Le Chou-kim*, par Mr. De Guignes, pl. IV]; or from any edition of the *Ye-kim*, for in none of them are they wanting. 2dly, The Missionary has put the pronunciation corresponding to the Chinese characters attributed to the sixty-four hexagrams (the fourth octagon only excepted), and this has been totally omitted by Dr. Hager: while the regularity of his plan required to substitute to these monosyllables the corresponding characters, as he had done to those in the centers. The most trifling edition of the *Ye-kim* would have been sufficient to accomplish the task, had he been himself equal to it. 3dly, The Missionary, no doubt, following the original, has shewn by Arabic figures round each octagon (the fourth only excepted) the progress of each series of hexagrams. These have been likewise omitted by Dr. Hager.

V. Nevertheless, taking each octagon of the Missionary, and accurately collating it with its correspondent in Dr. Hager's page xx, we shall find that the series of the hexagrams proceed exactly in the same way in both, in one half of them (the twenty-three blunders above mentioned and the two inversions shewn in Note* being supposed corrected), while the other half proceed quite the reverse of those of the Missionary. But it has been shewn (Obf. II), that, if some of the series of the hexagrams agree in two original schemes, the whole of them would agree; and yet, in our case, they do not. Therefore Dr. Hager's scheme is not an original one, but only a copy of that of the Missionary disguised as above described, and only by ARTFUL TRANSPPOSITION MOST WRETCHEDLY DISFIGURED.

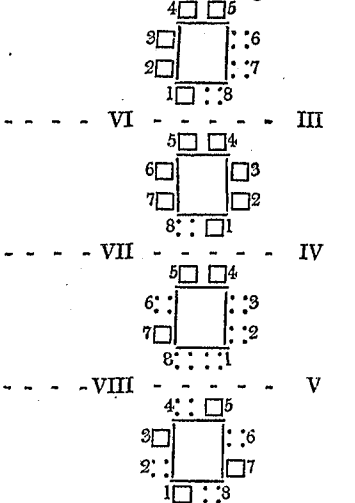
VI. Should the above proof not be admitted without some hesitation, the following observations will finally persuade the attentive and candid reader.

The Arabic figures, and consequently the series of the octagons in the Missionary, proceed all regularly from right to left in the right column, and from left to right in the left column (such must be the Chinese method in similar schemes, since we cannot doubt

of the originality of that of the Missionary, in the following manner (a);



Dr. Hager's V octagon being the VI in

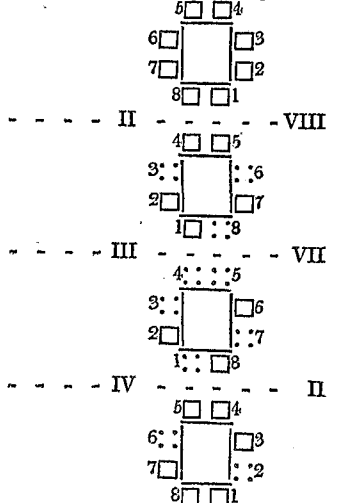


N.B. The TWENTY-THREE hexagrams that are WRONG in Dr. Hager's scheme are shewn in the above by these marks: ., and the two inversions are represented

(a) Let your printer, Mr. Editor, put any thing he pleases to represent the hexagrams in these schemes: I have thought it useless to engrave these octagons to shew the sixty-four hexagrams, which have been published, besides the above mentioned plate of the Missionaries, by Couplet in his Confucius; and by F. Souciet in the 3d vol. of his "Observations sur l'Astronomie, &c. des Chinois."

while in Dr. Hager, although the series of each octagon taken separately (the twenty-three blunders and the two inversions previously corrected) correspond exactly with those of the Missionary; yet, as they stand arranged in his scheme, if the series of the hexagrams were shewn by Arabic figures, they would proceed partly from right to left, and partly from left to right, in the same column, thus:

Dr. Hager's I octagon being the I in



corrected. All the lines which in Dr. Hager's octagons appeared dubious, being faintly black in the middle, have always been taken either for broken or continuous, as it favoured most the correction of his scheme. Hence the only three mistakes in the Missionary's third octagon (being the VIth in Dr. Hager's scheme) have been considered as corrected by the Doctor, although the great number that occur of his own more than fully testify his having accidentally corrected them; such subjects proving far beyond his reach.

VII. But let us for one moment suppose the above octagons placed in the two columns corresponding each to each with those of the Missionary (the twenty-three blunders and the two inversions being corrected); then would the Arabic numbers, and consequently the series of the hexagrams, proceed exactly in the way that was shewn above in the Missionary's scheme, as any one may perceive.

CONCLUSION.

Now it being impossible that any Chinese scheme should partly coincide with that of the Missionary, and partly not (Obs. II), and much less that a Chinese should arrange the series on the same column partly one way, and partly another (Obs. VI), as in the above scheme of Dr. Hager's page xx; while, on the other hand, if we were to place his octagons in the same order as those of the Missionary, the series would regularly proceed the same in both (Obs. VII); it evidently follows, that the transposition of Dr. Hager's octagons is not original, but an artful and malicious one, merely calculated to conceal from the reader his plagiarism, all the eight octagons being only very awkwardly and very inaccurately copied from the Missionary, notwithstanding his open insinuation of having taken his scheme from Chinese books.

Thus this contemptible abortion of the literary world, only with a view of shewing his pretended affluence of and familiarity with Chinese authors and books, has impudently prefixed the words above cited to his hexagrams; while, far from hiding his PLAGIARISM from the judicious critic, he has betrayed an equal ignorance in mathematics, as well as in Chinese literature, by not being aware of the absurd irregularities that would take place through his SINISTROUS TRANSDISPOSITION of the octagons.

Such is this Learned Doctor! thus styled, and huzzaced with repeated acclamations by the Critical Reviewers, who, superior to him in nothing else than in the coarseness of their ignorance, not contented with deceiving the public by bestowing encomiums on their most absurd extracts from Dr. Hager's Analysis, have dared to join their voice in reviling Dr. Montucci for taking up the cause of Chinese literature, and defending it against such a junto as disgrace literature itself! Indeed, Dr. Montucci was, perhaps, to

blame only for using such moderate and gentlemanlike language in his attack, while the mean replies from his opponents have plainly shewn, that even the filthiest vulgarity of Billingfgate would have been too good to fit their jargon.

But what were the great charges cast by them upon Dr. Montucci besides their misrepresentations and abominable falsehoods? They found fault with his having borrowed from modern and common European books, and not having quoted his authorities in a title page! while, if taking accurately and with discrimination from modern and common European books were a just cause of crimination in Chinese literature, Dr. Montucci might have answered his opponents, with Juvenal, "Loricipidem rectus derideat, Aethiopen albus,"

since three fourths of Dr. Hager's Analysis are made up with extracts and quotations from the Philosophical Transactions, the Mémoires des Missionnaires, and the publications by De Guignes, though often misrepresented, mutilated, and injudiciously selected, as we have already seen, and much better shall see, in the sequel.

And as to PLAGIARISM, no one will say, that whatever is introduced in a title page and prospectus without quotations deserves such a name, since it is time enough so to do in the course of the work: on the other hand, it is plain enough that Dr. Montucci could not have meant to make a secret of the specimens introduced in his title page, and that he would have given proper references in the course of his work [see his Answer, p. 5]; for, had he meant to do otherwise, he would never have employed Dr. Hager's wood-engraver, as he plainly acknowledged in his Answer, p. 6.

But Dr. Hager and the Critical Reviewers justly deserve the charge bestowed by the former on Dr. Montucci, of LITERARY PLAGIARISTS and SERVILLE TRANSCRIBERS; the one not only because of this MOST INFAMOUS page xx, but also for his having impudently made his own the elementary characters most wretchedly copied and disfigured from Fourmont's Meditationes Sin., as Dr. Montucci hinted in his Answer, pp. 5 and 8: and the others no less for having connived at the plagiarisms of the author they reviewed, and even impudently denied them, than fervilely

transcribed and even increased the most stupid blunders of Dr. Hager, as I hope to prove, Mr. Editor, much better in my subsequent Letters.

SECOND ADDITIONAL NOTE TO LETTER II. [See page 16, Note (t)]

DR. HAGER'S PROFOUND IGNORANCE OF THE ANTIEN CHARACTERS OF THE CHINESE.

Nothing could have happened more untoward to the revival of Chinese literature in Europe, Mr. Editor, than when a man was found somewhere in Sicily or Naples, who, unaware of that golden precept,

"Nolite mittere margaritas vestras ante porcos,"

had the weakness to bestow a Chinese dictionary upon the conceited and arrogant Dr. Hager, who, supposing the possession of such a volume, without even the smallest inclination of studying the Chinese language, more than sufficient to persuade the literati of Europe that he knew what others did not, went from town to town, and from kingdom to kingdom, propagating his Chinese ignorance, and passing it off for real knowledge. At last, his peregrinations led him amongst us at Berlin; but he could meet with no success there, since the sight of a Chinese dictionary could not excite in us the smallest admiration, accustomed as we are to the perusal of the invaluable Chinese collection in the Royal Library [see Miscell. Berlin., vol. I, p. 87; also Bayer Mus. Sin., p. 114 of his Gram. Sin.].

Dr. Hager then betook himself to London, and there, indeed, he met with unexampled success; since, fortunately for him, the only VERY LEARNED GENTLEMAN capable of keeping his effrontery in awe, even by his residing in London, was then absent. Dr. Hager, profiting by this circumstance, published in London a PROSPECTUS for a publication of a Chinese Dictionary; of which, suffer me, Mr. Editor, to transcribe a paragraph quite sufficient to shew the merit of the whole performance, and especially Dr. Hager's TOTAL IGNORANCE of the ancient Chinese characters.

At page 159 of the *Monthly Magazine*, dated March 1, 1800, we read as follows:—"After the publication of "the most useful and necessary cha-

acters, ALL THE OTHERS contained in the *Hai-pien*, or *Su-hui*, as well as the *Shuen-shu*, or characters usual in inscriptions and seals, or other forms of Chinese and Japanese characters, may be given for the curious "IN AN APPENDIX."

Now, Mr. Editor, let me first observe to you, that this PROSPECTUS promised that the Dictionary itself was to contain about *ten thousand* characters with their several variations. And then I shall certainly astonish you, by telling you that to such a work an APPENDIX was promised, which *ten* engravers, finishing every day in the year (supposed of three hundred working days) *ten* characters each; being the utmost they could possibly do of the ancient ones; would have been *ten years* and *four months* engraving alone; since it could not contain less than *three hundred and nine thousand six hundred and eighty-five characters*!!!

I will make Dr. Hager a present of his Dictionary *Su-hai*; since even in the Catalogue of Dictionaries prefixed to that entitled *Chim-cu-tum* [see Note b, p. 3], and published by Fourmont, Gram. Sin., from p. 505 to 511, no such a Dictionary *Su-hai* is mentioned; although no less than *six* of them have the character *hai*; but they are called either, Nos. 65, *Yen-pien-hai*; 66, *Pim-pien-hai*; 67, *Lum-pien-hai*; 68, *Chim-pien-hai*; 73, *Yun-hai-kim*; or, 75, *Kuei-hai-qa*. So, giving Dr. Hager his Dictionary *Su-hai* in the bargain, I shall only calculate the number of characters promised in this COMPENDIOUS APPENDIX from what remains of the cited paragraph of his PROSPECTUS.

First, we are promised ALL THE CHARACTERS contained in the *Hai-pien*. This Dictionary is fortunately well known, and not wanting in the Royal Library at Berlin. It is necessary, first, to premise, that *Hai* means *ocean*; and that such a character, by the

With rule 借假 *Kiu-chie* of the

書六 *Lo-xu* [see my 2d Lett.,

p. 7] is metaphorically introduced in the titles of those dictionaries, whose collections are so very copious, that they may well be said, even in our languages, to contain an *ocean* of characters! Such authors are not contented to exhibit in the modern style

書楷 *Kiai-xu* all the charac-

ters of the Dictionary *Chim-cu-tum*, being above 53,000: but they also contain, in a large form vast many of them, either obsolete, vulgar, or contracted, only exhibited by others in a small shape in the course of the explanation; and, moreover, every individual form ima-

ginable of the 斗科 *Ko-teu*

and 篆小 *Siao-chuen* [see *ibid*, page 10], reduced stroke for stroke into the modern style *Kiai-xu*. Hence we read in the Preface of the *Hai-pien*, that this work contains *fifty-one thousand one hundred and twenty-nine* modern characters, called by the au-

thor, 新 *Sin*, or recent; and, more-

over, *two hundred and nine thousand seven hundred and seventy* characters

called 舊 *Kieu*, or obsolete. Dr.

Hager's APPENDIX, therefore, would have contained 260,899 characters from the *Hai-pien* only [see *Fourm. Med. Sin.*, pp. 124, 125; also *Gram. Sin.*, pp. 357 to 359].

Yet we are told that this APPENDIX will contain ALL the above, "as well as the *Shuen-shu*, or characters usual in inscriptions and seals," although with this orthography of the syllables, *Shuen-shu*, either in French, Portuguese, Spanish, Italian, or English, and much less in German, could not, by their sound, represent the names of any style of Chinese hand-writing, particularly the syllable *Shuen*; yet it is plain that the Doctor alluded to the writing *Chuen-xu*, or *çu*. This, indeed, is a tolerably good promise for an APPENDIX; since, taking it in its literal sense, it would imply a display of about *ten thousand* characters in at least *thirty-two* different styles each, which would make no less than 320,000 characters, if we confined our expectation only to those styles exhibited by *Kien-lum* in his Poem [see Note f]; while more than the double of them would deserve the very general appel-

lation of 書篆 *Chuen-xu* [see pp. 8, 12].

But let us be reasonable, and let us only admit those more common in inscriptions and seals, particularly as the Doctor seems to allude to them in a special manner. These are equally frequent in the styles just now mentioned *Ko-teu* and *Siao-chuen*, as in the others

called 篆大 *Tu-chuen* and

印摹 *Mu-in* [see above, pp.

9, 15]. These two last are confined in their number of characters; but they cannot want any of those that have been traced to the *Kim*, or sacred books; since all such are composed according to the most strict rules of the

書六 *Lo-xu*, and every literato

in China can write them with equal facility in either of the above styles*. Such

* Premising as undeniable, from what has been observed at p. 13, that between these various styles of writing there is a strong analogy, it follows that each component element of the classical *Ko-teu*, as most ancient, must be represented by some peculiar stroke or strokes in every other hand, which will occur as many times as the same element is repeated in the various characters. This being well understood, we shall easily conceive it to be as possible to write a Chinese character in thirty-two or seventy different styles, as it would be to a professor in penmanship to write the same word in all the different hands he teaches. And why should we be astonished that the Chinese have contrived to write the same characters which from their peculiar structure and mechanism admit of a wonderful diversification in thirty-two or more various hands: while, notwithstanding the simplicity and uniformity of our alphabet, we could do nearly as much with any English word? JOHN WILLS, Esq., of Kentish Town, an eminent professor of penmanship and mathematics, assures me that the various English hands are no less than fifteen; viz. 1, Old English print; 2, Roman print; 3, Italic print; 4, German text; 5, Court hand; 6, Church text; 7, Engrossing; 8, Set chancery; 9, Running chancery; 10, Large text; 11, Small text; 12, Round hand; 13, Running hand; 14, Italian hand; 15, Short hand. Each of them, the last only excepted, have two sets of letters very different from each other; namely, the capitals, and the small letters; so that the same word could be written in at least twenty-nine different ways, which would present to the impartial and judicious inspector even less analogy between one another than the

characters are no less than 9,353; so that for this APPENDIX we cannot set down less than *eighteen thousand seven hundred and six characters*, being half for the *Tu-chuen* and half for the *Mu-in*. As to the *Ko-teu* and *Siao-chuen*, there being a pretty good collection of them in that Dictionary, already quoted by me, *Chuen-çu-lui* [see p. 8], we shall know the contents of this part of the APPENDIX by this simple calculation. This Dictionary is in twelve volumes; and the whole (excluding title, preface, index, and blanks) consists of above *one thousand two hundred pages*. None of these pages, upon close examination, contain less than *sixteen* antient characters, but a great many *twenty*, and *thirty*, and others even *forty*, which are no fewer than those of *sixteen*. Let us multiply 1200 pages by a mean number of characters 25, and we shall have no less than *thirty thousand* antient characters at least for the *Ko-teu* and *Siao-chuen* to be expected in this TRIFLING APPENDIX.

But we are also promised "other forms of Chinese and Japanese characters." Well, let us be generous; and let us make him a present of these, too. Let us only cast up what this APPENDIX was to contain, from the very fair calculation just now laid before the reader.

- | | |
|---|---------|
| 1. All the characters of the Dictionary <i>Hui-pien</i> are promised; so these make exactly | 260,899 |
| 2. The <i>Tu-chuen</i> and <i>Mu-in</i> cannot be less, taken together, than | 18,706 |
| 3. The <i>Ko-teu</i> and <i>Siao-chuen</i> are calculated above at no less than | 30,000 |

So that Dr. <i>Hager's</i> APPENDIX promised a display of antient characters no less than	309,605
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same character written in all the thirty-two hands published by *Kien-tum* [see Notes *f* and *s*.] We must not, however, confound the various styles with the various forms of the same character, these last being comparable only to our various ways of spelling the same word, as *honor* and *honour*: and of these there are certainly in the Chinese a greater variety than in our languages; but not so as to amount to *one hundred* for the

Thus, Mr. Editor, this Chinese empiric was trifling with the literati of Great Britain; and by such foolish promises found friends and admirers. I cannot compare Dr. *Hager* to any one better than to that simple woodman in *Moliere*, who was forced to turn physician by dint of severe thrashings; and, to appear as such, he uttered a sort of gibberish, which he was far from understanding himself: just as Dr. *Hager* stuffed his PROPOSALS with strange monosyllables, while he alluded to Chinese books or characters, without being able to conceive what was meant by them; well assured, as the woodman thought of those who heard him, that those who read his PROSPECTUS would not understand it any better. But there is this great difference,—that the poor woodman was forced so to do; and that Dr. *Hager* wilfully and spontaneously attempted to impose upon the public with his studied nonsense; and while he alone deserved for it the same application as the woodman innocently bore, he met, on the contrary, with the *Critical Reviewers*, who, associating their ignorance and impudence with those of the *Doctor*, stood forth as his panegyrist, and joined all together in laying snares to the uncautious admirers of the Chinese language.

But how could so many be so easily deceived? Was it only on account of the show of a Chinese Dictionary? No. Mr. Editor, I will tell you the great qualification of Dr. *Hager* besides: he had detected the literary imposition of the *Abate Vella* concerning an Arabic MS; and, because he *knew Arabic*, he was an *Orientalist*; and because he was an *Orientalist*, he knew all the languages of the East, and particularly the Chinese! But, in the name of reason and sense, what have the pot-hooks and hangers of all the fantastical, alphabetical, and polysyllabical languages of the known world to do with the Chinese, the only one that is truly philosophical, hieroglyphical, and monosyllabical?

same character, as Dr. *Hager* most ignorantly asserts at p. 1, most stupidly jumbling together the antient and modern character, as well as the various forms and styles of them. [See Note *t*.]

[To be continued.]