

CEREMONY CELEBRATED UNDER THE CHINESE REPUBLIC IN HONOR OF CONFUCIUS.

BY THE EDITOR.

TWICE a year the moral teacher of China is worshiped in his temples all over China, and especially in Peking by the chief executive of the country, formerly the emperor, now the president of the republic. We are in receipt of a letter from the Hon. Paul S. Reinsch, American ambassador to China, in which he communicates an interesting account of this ceremony as reported in the *Peking Daily News* of September 24, 1917.

The moral teacher of China is K'ung Fu Tze, or simply K'ung Tze, whom the Jesuits called Confucius, a name under which he has become known to all western countries, and he is worshiped in a similar spirit as the Buddhists worship the Gautama Buddha, the Enlightened One, the Christians worship Jesus Christ, as the Messiah of Israel and the Saviour of all mankind, and the adherents of Islam look reverently up to their prophet Mohammed.

The Confucian worship at Peking, and simultaneously all over China, is performed during the spring and the autumn equinoxes, on days which, according to the Chinese views, are considered auspicious.

Other ceremonies of a similar kind take place during the winter solstice, which means about Christmas, for the literati worship heaven during the winter solstice, while the summer solstice is reserved for the earth; and by heaven and earth is not understood the visible heaven and the visible earth, but the principle which represents light and lordliness and the opposite principle which represents respectively, fertility and heaviness.

We will describe here the ceremony of Confucius according to the report given by Mr. J. A. van Aalst, formerly of the Chinese imperial customs service, of Shanghai, published in 1884 in a special series II, 6, of a collection called *Chinese Imperial Maritime Customs*, under the title "Chinese Music," sold by Messrs. Kelly and Walsh, Shanghai, Yokohama, and in London by P. S. King and Son, Canada Building, King Street, Westminster, Southwest. So far as I know this is the best source of information concerning Chinese music, and especially the ritual of Confucian worship.

Mr. van Aalst says:

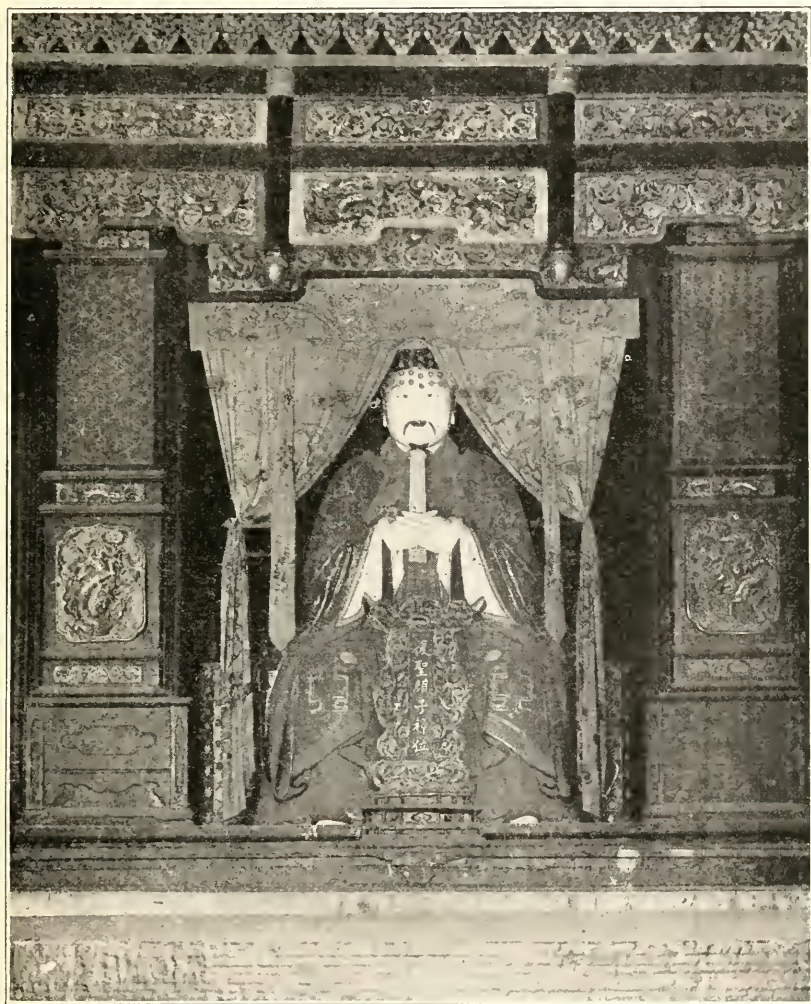
“Confucius is now worshiped all over China by those who belong to the lettered class. In every prefecture and sub-prefecture there is a temple devoted to him where ceremonies are performed



STATUE OF CONFUCIUS IN CONFUCIUS TEMPLE.

with great pomp twice a year. The Confucian temple at Peking is a spacious and magnificent building, covered with a double roof of yellow glazed tiles, which is sustained by massive wooden pillars. Access to the temple is gained by passing through three great gates

and traversing as many wide courts, where weeds are growing luxuriantly. Before the temple there is a broad, elevated, marble terrace reached by a flight of steps, and guarded by handsome balustrades of elaborately carved marble. The temple has three



STATUE OF YEN-H'WAI, OR YEN-TZU.

great doors, which are wide open at the time of worshipping. Within, on the north side of the great hall and facing south stands the shrine with the tablet bearing the words: The Most Holy Ancient Sage Confucius. In two other shrines, facing, one west and the

other east, are to be seen the tablets of the four principal disciples of the sage, Mencius, Tzu-ssu-tzu, Tseng-tzu, and Yen-tzu. In two other large buildings lying east and west of the temple are placed, in the order of merit, the tablets of ancient worthies."

On the day of the Confucian festival, the emperor or his representative with his dignitaries or attendants enters the gate. From the first gate to the center a passage is left open for the worshipers, and at the second gate the chief administrator of the country leaves his sedan and walks up into the inner portions of the building with a slow stately pace preceded by a band of fourteen musicians and eleven ensign and umbrella bearers to the tune of what is called the "guiding march."

尺。	四。	合。	工	合。	工	四	導 引 樂 譜
		工	尺。	工。	六。	四、	
		六。	上、	四	五	工、	
	合、	五	四	合。	六。	四	
	工、	六。	合。	工	工		
	合	工、	工。	六、	尺。		
	四、	尺。	四、	五	上	四、	
	合	上、	四、	六、	四	合。	
	工、						

THE GUIDING MARCH.

The details of the words of the hymn are described definitely and minutely, and no one dares to take away or add anything to them even now after the change of government. The music is a slow heavy tune, reminding of our Christian chorals, especially as they are sung in the Lutheran churches. The religious character of the melody cannot be mistaken. The Guiding March, however, is a little more lively and preserves the tone of our marches. There is no harmony in the music, as it is absent from all Chinese hymns.

We reproduce here the Chinese text, and at the same time the Chinese expression of the musical values of each syllable. The text runs down on the right side; the musical notation is attached to it on the left side of each line. For musical readers interested in the melody we will reproduce a transcription of the musical notes of the Chinese hymn, as far as it is possible to transcribe them in our musical system, as follows:

合 四 合 工	乾 坤 清 怡	合 四 工 乙	日 月 既 揭	合 四 尺 尺	韻 答 金 絲	乙 尺 合 四	祥 徵 麟 紱	工 尺 乙 乙	萬 世 之 師	合 四 尺 乙	與 天 地 參	工 尺 乙 四	先 覺 先 知	工 合 四 乙	大 哉 孔 子	迎 神
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* Ta	tsai	K'ung -	Tzu.	Hsien	chüeh	Hsien	chic.
A	C	D	E	A	G	E	D
Yü	t'ien	ti	ts'an	Wan	shih	chih	shih
C	D	G	E	A	G	E	E
Hsiang	cheng	lin	fu	Yün	ta	chin	ssu.
E	G	C	A	C	G	D	G
Jih	yuëh	chi	chieh	Ch'ien	k'un	ch'ing	i.
C	A	A	E	C	D	C	A

合 四 合 工	其 香 始 升	工 尺 合 工	清 酒 既 載	四 尺 四	春 秋 上 丁	乙 合 工 乙	俎 豆 千 古	合 四 乙 四	展 也 大 成	四 合 尺 乙	生 民 未 有	尺 合 工 尺	玉 振 金 聲	工 合 四 乙	子 懷 明 德	初 獻
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Yü	huai	ming	te.	Yü	chen	chin	sheng.
A	C	D	E	G	C	A	G
Sheng	ming	wei	yu	Chan	yeh	ta	ch'eng.
D	C	G	E	C	D	E	C
Tsu	tou	ch'ien	ku.	Ch'un	ch'iu	shang	ting
E	C	A	E	D	D	G	D
Ch'ing	chiu	chi.	tsai.	Ch'i.	hsiang	shih	sheng.
A	G	C	A	C	D	C	A

乙 四 合 工	相 觀 而 善	尺 乙 合 四	禮 陶 樂 淑	合 尺 工	譽 髦 斯 彥	乙 乙 四 四	肅 肅 雍 雍	乙 尺 乙 工	誠 乎 壘 獻	尺 乙 合 四	響 協 鼓 鑄	尺 乙 合 乙	升 堂 再 獻	工 合 四 乙	式 禮 莫 愆	亞 獻
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Shih	li	mo	ch'ien.	Sheng	t'ang	tsai	hsien.
A	C	D	E	G	E	C	E
Hsiang	hsieh	t'ao	ying.	Ch'eng	fu	lei	hsien.
G	E	C	D	E	G	E	A
Su	su	ying -	ying.	Yü	mao	ssu	yen.
E	E	D	D	C	A	G	A
Li	t'ao	yo	shu.	Hsiang	kuan	erh	shan.
G	E	C	D	E	D	C	A

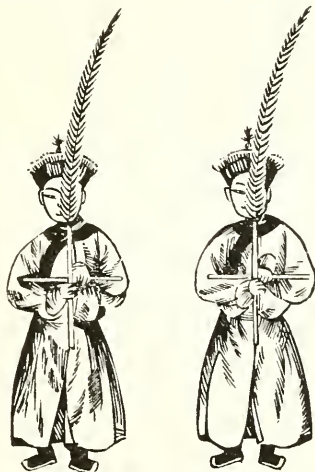
尺 合 工	至 今 木 鐸	乙 乙 尺 工	彝 倫 攸 叙	合 尺 合 四	惟 聖 時 若	乙 尺 工 乙	惟 天 牖 民	尺 乙 四 合	於 論 思 樂	乙 乙 合 工	皮 弁 祭 荼	尺 乙 合 四	先 民 有 作	工 合 四 乙	自 古 在 昔	終 獻
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Tzu	ku	tsai	hsi	Hsien	min	yu	tso.	
A	C	D	E	G	E	C	D	
P'u	pien	chi	ts'ai.	Yü	lun	ssu	lo.	
E	E	C	A	G	E	D	C	
Wei	t'ien	yu	min.	Wei	sheng	shih	jo .	
E	G	A	E	C	G	C	D	
I	lun	yu	hsu	Chih	chin	mu	to.	
E	E	G	A	G	E	C	A	
乙中	乙樂	乙毋	乙禮	合疇	合四	仁祭	工先	
四原	尺所	四疏	尺成	四敢	仁海	尺則	合師	徹饌
合有	合自	合毋	仁告	合不	乙覺	仁受	四有	
工菽	仁生	仁瀆	乙徹	仁肅	尺宮	乙福	乙言	
Hsien	shih	yu	yen.	Chi	tse	shou	fu.	
A	C	D	E	A	F	A	E	
Ssu	hai	huang	kung.	Ch'ou	kan	pu	su?	
C	A	E	G	C	D	C	A	
Li	ch'eng	kao	ch'e.	Wu	shu	wu	tu.	
E	G	A	E	E	D	C	A	
Lo	so	tzu	sheng.	Chung	yuan	yu	shu.	
E	F	C	A	E	D	C	A	
合育	仁化	仁祀	乙聿	合流	尺景	尺洙	工臯	
四我	乙我	尺事	尺昭	四澤	乙行	仁酒	合繹	送
合膠	仁蒸	合孔	合祀	乙無	乙行	合洋	四峨	神
工庠	尺民	四明	仁事	四彊	尺止	四洋	乙峨	
Fu	i	o	o.	Chu	ssu	yang	yang.	
A	C	D	E	G	A	C	D	
Ching	hsing	hsing	chih.	Liu	tse	wu	chiang.	
G	E	E	G	C	D	E	C	
Lu	chao	ssu	shih.	Ssu	shih	k'ung	ming.	
E	G	C	A	A	G	C	D	
Hua	wo	cheng	min.	Yu	wo	chiao	hsiang.	
A	E	A	G	C	D	C	A	

The hymn consists of six verses, which denote the progress of the ceremony. The first verse marks the reception of the approaching spirit. It is a praise of K'ung Tze, and is followed by a presentation in each of the second, third and fourth verses. The fifth verse is sung for the removal of the viands, and the sixth is devoted to the escorting back of the Spirit to his heavenly home. All these verses are accompanied by peculiar attitudes of the dancers, but of course we must not think of dancing in the sense as dancing is commonly thought of in western countries or as it is practised in ball rooms.

The dance is performed in slow and dignified movements expressing utmost reverence and devotion. The dancers are provided with plumes, and at present the peacock feathers are preferred. Formerly they also carried a flute, but this is now replaced by a little staff of the shape of a flute.

In our presentation we follow Mr. van Aalst's description of the



FIRST POSITION.

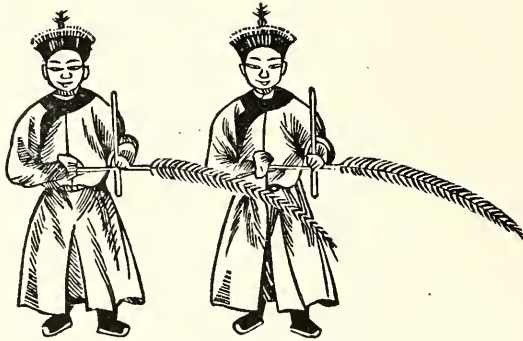


SENCOND POSITION.

ceremony, and reproduce here from the book above quoted a description of the dancers in their eleven attitudes at successive stages of the ceremony.

The dancing was first introduced into religious ceremonies by Emperor Shun (2255 B. C.), and it was not until the third year of Yung Ming in the Ch'i dynasty (485 A. D.) that it was introduced by an imperial decree into the Confucian ceremonies. At first there

were civil dancers, but Emperor Chên Kuan of the T'ang dynasty (650 A. D.) introduced military dances. The former were dressed in their court uniforms and the latter carried an axe in one hand and a shield in the other, but later the military dancers were abolished and the number of civil dancers was increased to thirty-six with two chiefs. Formerly the feathers they wore were composed of three bound together in the form of a trident, but they have



THIRD POSITION.



FOURTH POSITION.

FIFTH POSITION.

been reduced to a single peacock's feather. The little sticks, now carried in place of the flutes with three holes which they played at intervals, are displayed against the feathers in various positions.

In making this description we follow Mr. van Aalst's report: "The hymn is sung by two groups of three singers standing

east and west of the temple and facing each other. The pitch of the key-note is given them at each strophe by the bell instrument. They are accompanied by the other instruments in the following way:



SIXTH POSITION.



SEVENTH POSITION.

EIGHTH POSITION.

“The *t'ê-chung*, or large bell, sounds the first note of each verse.

“The *pien-chung*, or bell-chime, gives one sound at each word, and, in fact, guides the voices. After the bell-chime the lutes give their note, which is followed by all the other instruments except

the *pien-ch'ing*, or stone-chime, which is struck after all the other instruments, in order "to receive the sound and transmit it" to the second note, which is treated in the same way.

"At the end of a verse a drum is beaten three times and answered by another drum, after which the bell-chime gives the key-note and the next verse is begun.



NINTH POSITION.



TENTH POSITION.



FINAL POSITION.

"When the hymn is finished the head of the *yü*, or "tiger-box" is beaten once, and a stick is passed rapidly along the projections of its back."

This ends the ceremony, and the emperor or his chief representative, or now the chief executive of the republic, retires while the band that precedes him plays the guiding march that accompanied his arrival. At the second gate he enters his sedan.

The ceremony is performed during the quiet hours of the night beginning at sunset, which, as formerly in Jewish times, was considered as the beginning of the new day, and the ceremony ends at sunrise. Mr. van Aalst says that the ceremony is really worth seeing, and the profane who have the good fortune to be admitted to a quiet corner cannot fail to be deeply and solemnly impressed.

It is very difficult to translate the six verses to be performed at the ceremony, because Chinese verse expresses in its monosyllabic language whole trains of thought which in order to be understood would require explanations. In order to give our readers an idea of the hymn and the difficulty of translation, we here reproduce Mr. van Aalst's translation,¹ leaving it to the reader to divine which of the verses reappear in Dr. Soothill's sonorous lines quoted below.

1. *Receiving the Approaching Spirit.*

Great is Confucius!

He perceives things and knows them before the time.

He is in the same order with Heaven and Earth;

The teacher of ten thousand ages.

There were lucky portents, and on the unicorn's horn a tuft of silk.

The rhymes of the song correspond to the sounds of metal and silk.

The sun and moon were unveiled to us;

Heaven and Earth were made to look fresh and joyful.

2. *First Presentation of Offerings.*

I think of thy bright virtue.

The jade music ends. The music of metal is first heard.

Of living men there never was one like him;

Truly his teaching is in all respects complete.

The vessels are here with the offerings, the same as during thousands of years.

At the spring and autumn equinoxes, on the first of the days whose character
is *ting*,

Clear wine is offered.

The sweet smell of the sacrifice now first rises.

¹ In the stories of the life of Confucius his birth is announced to his mother by the appearance of a Lin or unicorn, around whose horn a tuft of silk was stretched as a luck omen indicating the birth of a throneless king.

According to mystical ideas the hymn is sung to the accompaniment of metal and silk strings, and a deep significance is seen in the sound of the instruments.

The words "heaven" and "earth" in the last line of the first stanza are not the same as above. They are called in the original *ch'ien* and *kw'un*, which are the two *kw*'s representing in the system of Chinese philosophy not only heaven and earth but also the symbols of the principles of the two contrasts of *yang* and *yin*, and are called in Chinese symbolism the father and the mother in the family of the eight trigrams. For details see my *Chinese Thought*, page 28, and especially page 30.

3. *Second Presentation.*

The regular sacrifices should be offered without deficiency.
 The chief sacrificer advances in the hall and presents the second offering.
 The harmonious sounds are heard of drum and bell;
 With sincerity the wine cups are offered.
 Reverently and harmoniously
 Approach the sacrificers, men of honorable fame.
 The ceremonies are purifying, the music cleanses the heart;
 They work on each other and reach the point of perfect goodness.

3. *Third and Last Presentation.*

From antiquity through all the ages
 Primitive men have done this.
 They wore skin hats; they offered the fruit of the ground.
 How orderly was the music!
 Only Heaven guides the people;
 Only the Sage conforms his instructions to the day and hour.
 The moral duties are arranged in their proper order.
 Till now the wooden clapper sounds.

5. *Removal of the Viands.*

The ancestral teacher said in his instructions:
 "Those who sacrifice obtain happiness."
 Throughout the four seas, in students' halls,
 Who would dare not to be reverential?
 The ceremony concluded, the removal of the offerings is announced.
 Let none be neglectful or show want of respect;
 Let their joy be in him who is the source of their culture;
 Let them remember the poem of the beans in the field, and imitate him.

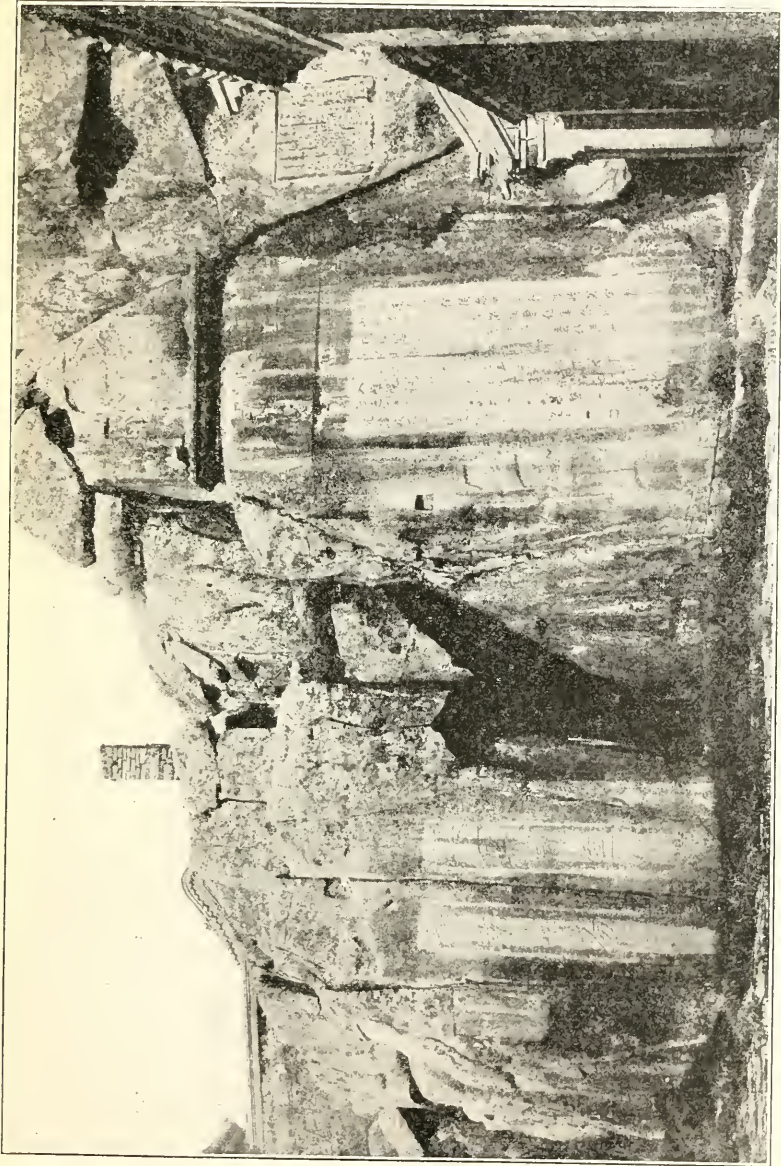
6. *Escorting the Spirit Back.*

The Fu and Yi mountains are very high;
 The Chu and Ssü spread their waters far,
 So thy beautiful acts extend their influence above and around,
 Causing benefits without end.
 Now has been seen the glory of the sacrifice;
 The sacrifice has been made to appear great and beautiful.
 He renovates the thousands of our people;
 He fosters our schools and halls for instruction.

We here offer the newspaper account of the ceremony:

"The autumnal sacrifice to Confucius was held in the Confucian Temple at six o'clock on Saturday morning, September 22, 1917. In full military uniform, the President personally attended the worship and offered a prayer in front of the shrine of China's great Sage on behalf of four hundred million people. He proceeded to the place of ceremony in his armored automobile.

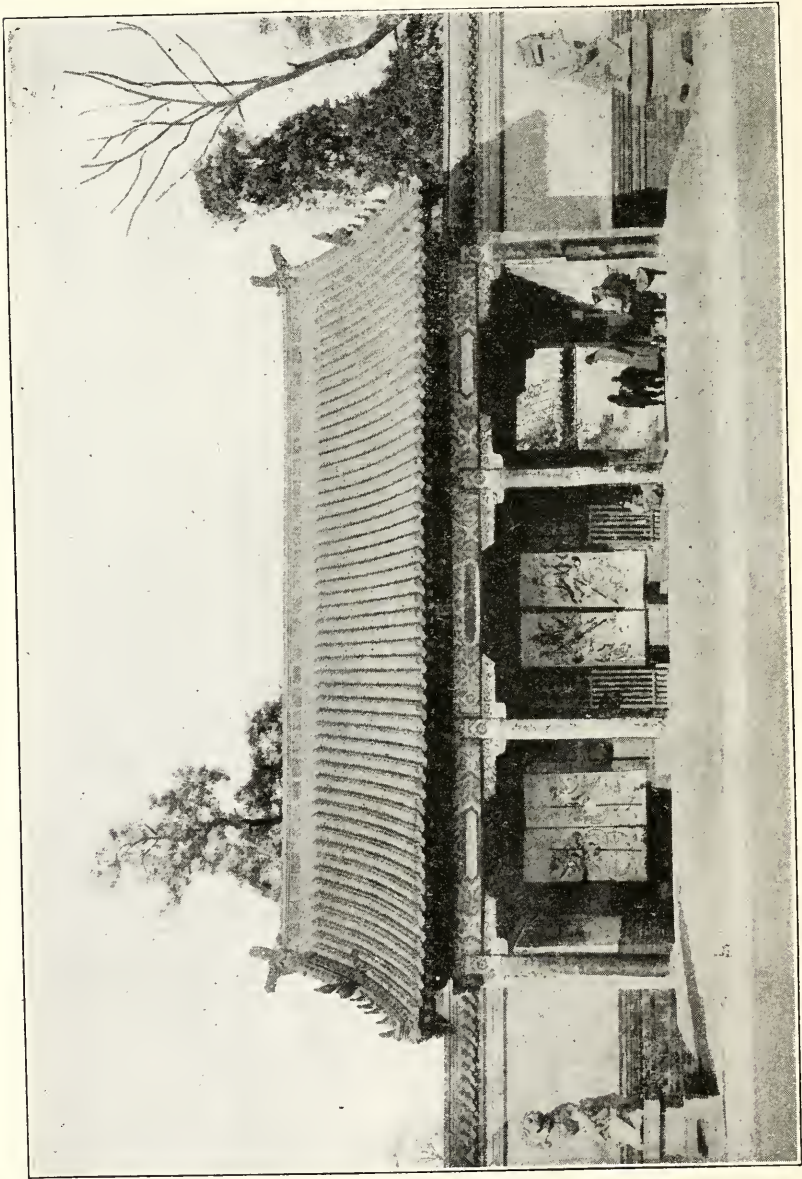
“The roads from the President’s Office to the Confucian Temple were lined with soldiers, and it was stimulating to see the salute of



PEAK OF TAI SHAN WITH INSCRIPTION DEDICATED TO CONFUCIUS.

the troops as the President’s motor car swiftly darted past. As it was early morning the sidewalks remained free of pedestrians. The

President alighted from his automobile at the Lunhsinmen, the first principal gate before the Temple, where special mats were spread



ENTRANCE TO CONFUCIUS HOME.

on the ground, and was preceded by the Ministers of the Interior and of Education, the Chief Justice of the Administrative Court

and the herald and the conductor to the temporary pavilion where he was offered a basin of water by the attendant officers to wash his hands prior to the offering of sacrifice. The preliminaries being ended, the drum was solemnly sounded thrice, and the Chief Master of Ceremony requested the President to leave the pavilion and offer sacrifice. At his order, the attendant officers and ceremonial officers led the President through the left door of the Temple, where a mat was also spread, while the different ministers, the Chief Justice of the Administrative Court and other ceremonial officers stood with their faces turned in various directions. The herald announced: 'All singers and dancers get ready, and all sacrificial officers attend to their functions.' The ceremonial officers went to their assigned places while the President stood on a worshipping cushion. The herald called out: 'Open the door.' The door of the Temple was accordingly opened. The herald next announced that the first verse of the hymn welcoming the Spirit be sung, and that the grand music be played. Bells and gongs were struck several times and the hymn was then sung. The verse for welcoming the Spirit according to the translation of Dr. W. E. Soothill, runs thus:

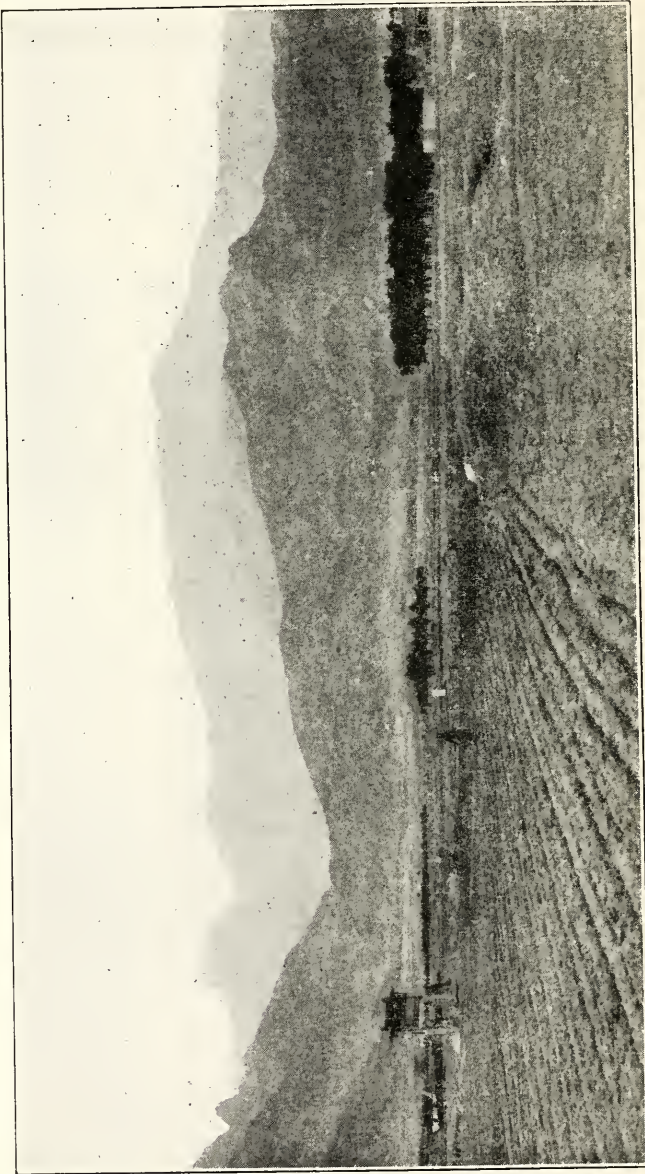
"Great is K'ung tzu, philosopher,
The primal Seer, the primal Sage!
With Heaven and Earth he equal ranks,
Immortal Guide for every age.
One hailed by wreathed unicorn,
Respond we now with harps and bells,
Celestial light he has revealed,
Above, below, order prevails.'

"The herald then called out: 'Three bows,' which ceremony the President accordingly performed. Here the music stopped.

"The offering of sacrifices of wine, animals and paper money began. All the ceremonial officers went to their respective places at the announcement of the herald to offer sacrifice. The second verse on the first offering was sung, and the strange music was again performed. The words of the second verse are as follows:

"We cherish still his virtue bright,
With quivering chime and sonant bell,
Since birth of man none equals him,
Who caused perfection to excel.
The patens of a thousand years,
We spread for his great sacrifice,
With purest wine the cups are filled,
Its fragrance now to him doth rise.'

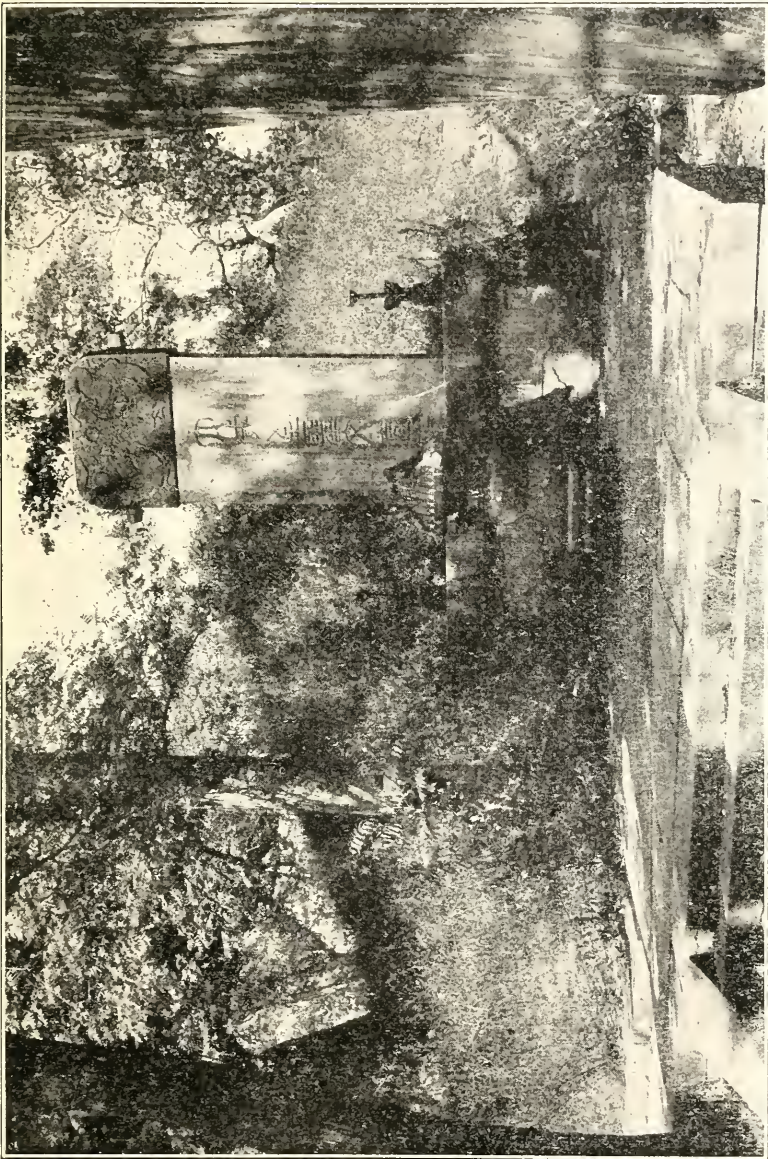
“At the conclusion of the singing, the ceremonial officers led the President through the left door to the inside of the Temple. In



TAI SHAN.

front of the incense table, the Chief Executive stood, while around him were the ceremonial officers. The herald announced: 'Offer

paper money.' The President received it from the Master of Ceremony, who placed it on the table. The offering of wine was per-



TOMB OF CONFUCIUS.

formed in the same manner. The herald yelled: 'Resume seats,' and the President was led out of the Temple to the original place

through the left door. Then the ceremonial officers went inside and put the trays of wine, etc., in their proper places on the table, and after having done this, they retired.

“The Chief Executive was again led to the hall of the Temple and stood before the shrine of Confucius after passing through ceremonies like those described above. A ceremonial officer read an invocation to the spirit, which was afterward put in a box on the worshiping table. The President was led out to the first place outside the Temple waiting for the second offering. When everything was ready, he was again led into the hall to offer his second sacrifice. The musical instruments were again sounded, the tune being regulated by the drum and the bell at the order of the herald. The third verse of the hymn was sung as follows:

“Our rites their flawless forms shall take,
 We spread our second offering;
 United sound our drums and bells
 While flagons now sincere we bring.
 In reverence and harmony
 We, raised by his accomplishments,
 Perfect by rites, by music pure,
 With mutual gaze learn excellence.’

“The third and last offering was performed in the same manner. Finally the offerings were removed with the like ceremony. The President went to the hall and bowed three times to signify his thankfulness for the meat and wine which the Great Sage was supposed to have bestowed upon him. This concluded the ceremony of escorting away the Spirit. The last verse which was sung reads as follows:

“Majestic towers his native Hill,
 Wide roll their floods his native streams,
 Far fades their vista from the sight,
 Boundless with good their bosom seems.

“‘Again our sacrifice is o’er,
 Its splendor passes from our gaze;

“’Tis he who has transformed our race,
 And nurtures still our Colleges.”’

“After the playing of more ancient music, the President returned to the palace in his automobile.”