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UNIVERSITY OF PENNSYLVANIA

DEPARTMENT OF

ARCHAEOLOGY AND PALAEOLOGY

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1892



# LOAN EXHIBITION

Objects Used in

Religious Ceremonies

AND

Charms and Implements for

Divination

EDITED BY STEWART CULIN

PHILADELPHIA

PRINTED FOR THE UNIVERSITY

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CONTENTS.

PREFACE, . . . . .	3
RELIGIONS OF ANCIENT EGYPT, . . . . .	5
RELIGIONS OF INDIA—Vedism, . . . . .	20
Brahmanism, . . . . .	22
Sectarian Brahmanism, . . . . .	26
Buddhism, . . . . .	43
Jainism, . . . . .	49
RELIGIONS OF CHINA, . . . . .	52
The State Religion, . . . . .	53
Confucianism, . . . . .	56
Worship of Ancestors, . . . . .	59
Taoism, . . . . .	67
Buddhism, . . . . .	93
Thibetan Buddhism, . . . . .	101
RELIGIOUS CEREMONIES OF THE CHINESE IN THE UNITED STATES, . . . . .	102
RELIGIONS OF JAPAN—Shintoism, . . . . .	116
Buddhism, . . . . .	119
Mohammedanism, . . . . .	137
NATIVE AMERICAN RELIGIONS, . . . . .	152
Northwest Coast, . . . . .	153
United States, . . . . .	155
Mexico, . . . . .	156
Yucatan, . . . . .	158
San Domingo, W. I., . . . . .	159
Peru, . . . . .	159
RELIGIONS OF POLYNESIA, . . . . .	160
RELIGION OF THE BANTU TRIBES (AFRICA), . . . . .	164
CHARMS AND AMULETS, . . . . .	169
ADDENDA, . . . . .	173

## PREFACE.

THE basis of this exhibition is a collection of idols and other objects lent to the Museum by the Board of Foreign Missions of the Presbyterian Church in the United States. These are indicated in the catalogue by the initials, B. F. M. P. C. The other specimens are the property of the Museum, or are lent by individuals whose names are given.

The Egyptian portion of this catalogue was contributed by Mrs. Cornelius Stevenson, Curator of the Egyptian Section of the Museum; that on Mohammedism by Dr. Morris Jastrow, Jr., Professor of Arabic in the University of Pennsylvania; that on native American religions by Dr. Daniel G. Brinton, LL. D., Professor of American Linguistics in the same institution, and the notes on the religion of the Bantu tribes of Africa by the Rev. Robert Hamill Nassau, LL. D., for many years a missionary among the Fans. The part relating to the religions of India and the Far East was compiled by the writer of this preface, in part from the catalogue of the Musée Guimet of Paris, the arrangement of which has been substantially followed.

The invaluable work of Dr. J. J. M. De Groot, republished in a French translation by the Musée Guimet (*Annales*, Tomes 11-12), under the title *Les Fêtes Annuelle-*

*ment célébrés à Amoy (Amoy)*, a study concerning the popular religion of the Chinese, has also been freely drawn upon, as well as *The Chinese Reader's Manual*, by Mr. William Frederick Mayers.

The Committee on the Exhibition desire to express their thanks to all who have aided in their work, especially to the Board of Foreign Missions of the Presbyterian Church, and to the Musée Guimet of Paris, whose publications have been the incentive of and a most important aid in the formation of the collection.

STEWART CULIN.

*University of Pennsylvania.*

February 22d, 1892.

## RELIGION OF ANCIENT EGYPT.

THE gods of Egypt, like those of other branches of the human family, owed their origin to a naïve observation of natural phenomena. The Egyptians believed that every part of nature was ruled by a governing life manifested in its activities. Not only heaven and earth, the sun, the planets, and the Nile, but every locality and everything subject to the laws of birth, growth, and decay, down to manufactured objects were considered by them as endowed with a life which was deified and worshiped. Even the mummy bandages had a presiding divinity, Taït, and amulets were supposed to emanate from a god—Mata. At the opening of the historical period the abstract functions of nature, such as the Creative Power, Truth, Intelligence, etc., had already been deified, and there is every reason to believe that the oneness of the divine life-giving power had been recognized by the thinking Egyptians. But that recognition never reached the form of a national religion, and whilst the monotheistic worshipers at Memphis prayed to the only God, Creator of Heaven and Earth, under the name of Ptah, the monotheistic worshipers at Thebes implored him under that of Amon, and at Heliopolis he was worshiped under that of Râ. Moreover this tendency to monotheism in no way excluded the worship of other gods.

In the tendency to an amalgamation of the principal local divinities into a national pantheon, which is observable with the consolidation of the Empire of Egypt by Mena, cosmic cycles of gods, known as Enneads, including the great gods of Heliopolis and Abydos, came into existence. These are found in all the great religious

centres of the land, and meant, as they probably originally were, to include the plurality of the divine powers in a mystic number, in each locality the Ennead is headed by the chief deity of the place.

With the prevalence of solar worship nearly all the great Egyptian gods assumed a rôle in the solar myth which in time more or less confused and overshadowed their original character. Thus Osiris, the Lord of the Under-world, became the dead sun. Horus, Lord of the Upper Space, whose "eye was the sun," became the sun itself. Amon, the Lord of the Harvest, became Amon Rā. Sebek, the Lord of the Swamp, became Sebek Rā, etc., etc. Moreover, with the development of symbolism, compound deities were gradually formed, in which several divine attributes or functions became blended into one by a religious metaphor. No. 16 of this catalogue is an interesting example of the process, as it represents Ptah-Sokar-Osiris-Kheper-Knum, and typifies in a most complex symbol the creative power which preserves the germ of life in death and brings it forth renewed through eternal transformation. Indeed, the great historical gods of Egypt are not merely attributes of the divine life-giving power, they each are that power itself in one of its manifestations and under one of its names.

The goddesses generally represent the activity of the god with whom they are connected, and in their relation to him play a double rôle as mother and as daughter. They are the space in which the divine life engenders itself and the cow is their symbol. They are also the light and the heat by which the life and light-giving god manifests himself. As such they are called the "Eye of Rā." Some of them are endowed with wings with which they are said to produce light. The vulture, the symbol of Nekheb, the tutelary deity of El Kab, on the southern limit of Upper Egypt, was the symbol of motherhood, and as such was the head-dress worn by many of the goddesses, whilst the asp,

sacred to Uati, the tutelary goddess of the North, was the symbol of Northern Egypt. The cat or lioness-headed goddesses, such as Bast, goddess of Bubastis, Sekhet, who with Ptah and Imhotep or Nofertum was worshiped at Memphis, Tefnut, the daughter of Rā, one of the divine cycle of Heliopolis, represented heat and light.

The following objects are selected from the Egyptian Section of the Museum of the University :

1. OSIRIS, seated. Bronze. Height, 7.625 inches.

The Hades of the Egyptians. Originally Lord of Abydos was almost universally worshiped throughout the land, as typifying Life in Death. With the development of solar worship, the dead Sun became Osiris who then assumed a solar character. He is the type of divine and human goodness. In mythology he struggles against the destructive powers of the earth personified by Set, who for a time overpowers him. But his sister-wife Isis, the Nature Goddess, gathers his remains and of his essence after death produces Horus the Child. Horus the Avenger continues the struggle, and in turn overpowers the adversary of his father. The myth is also a solar myth, and the eternal struggle of life and death, of light and darkness is dealt with in many varying forms.

Man at death appeared before the tribunal of Osiris and, in later times, was judged according to his merits after vindicating himself of forty-two mortal sins. Then having been declared just, he became Osiris himself and was free to begin his transformations at will, and reached apotheosis.

2. OSIRIS, standing on pedestal. Bronze. Height, 6.5 inches.

3. OSIRIS, standing. Bronze. Height, 5.625 inches.

4. OSIRIS, standing. Bronze. Height, 3 inches.

5. ISIS, seated, holding Horus on her lap. Bronze. Height, 6.5 inches.

See No. 1, Osiris.

6. ISIS, seated, holding Horus as above. Limestone. Height, 8.25 inches.

7. ISIS, as above. Bronze. Height, 6 inches.
8. ISIS, as above. Bronze. Height, 3.125 inches.
9. ISIS, as above. Bronze. Height, 4 inches.
10. ISIS, standing erect with her arms extended downward. Wood. Height, 13.625 inches.
11. HARPEKHRUTI. Horus the Child, seated, with finger at mouth. Bronze. Height, 5.25 inches.

The Harpocrates of the Greeks, who misunderstood the Egyptian conventional rendering of the idea of infancy—*i. e.*, the carrying of the finger to the mouth, as a symbol of silence. For place in the pantheon, See No. 1, Osiris.

12. HARPEKHRUTI, standing, with finger at mouth. Bronze. Height, 3.375 inches.
13. ANUBIS. The Jackal-headed God. Green glazed pottery. Height, 1.625 inches.

Anubis was the son of Osiris and Nephthys. He was the guardian of the Necropolis and the conductor of souls to the under world. In a dual form he presided over the North and the South and guided the soul on its way through Heaven. In mythology he had assisted Osiris against Set. He had a great temple at Siut, where he was worshiped under the title of Ap Uat, the "Opener of the way."

14. PTAH, standing. Bronze. Height, 4.5 inches.
- Great god of Memphis and chief of Ennead. Associated with Sekhet and Nofertum or Imhotep, he formed the Memphite Triad. He was originally, like Osiris, the god of the dead. He not only was the great cosmic God, the "father of beginnings," the "father of the age," "self-begotten—uncreated," but, like Osiris, he typified truth, law, and divine wisdom. Like him as the "great hidden one," he was represented as a mummy, and with him, as Ptah-Sokar-Osiris, he formed the earliest of those compound divinities afterward so common in Egypt, and became the type of life beyond the grave.

15. PTAH-SOKAR-OSIRIS. Green glazed pottery. Height, 1.875 inches.
16. PTAH-SOKAR-OSIRIS-KHEPER-KNUM. Pottery, with traces of green glaze. Height, 1.875 inches.

The good example of the tendency to amalgamation which is particularly evident in the Egyptian pantheon in later times. The combination of Ptah-Sokar-Osiris dates, however, from very early times, and is found in the early Necropolis. Ptah, the great god of Memphis, was originally like Osiris and Sokar, "God of the Dead." He was represented under this deformed shape probably with the notion that it approached that of the embryo. In this form he typified life in death, the germ which is transformed, and gradually symbols accumulate around him. He often, as in this case, wears the scarab Kheper on his head as a symbol of transformation, of the "becoming," which identifies him in solar worship with the "new-born sun." He is also associated with the ram-headed god Knum, the demi-urgos, who creates men on the potter's wheel. Many other combinations of the same idea are found.

17. RA. The Sun God. Green glazed pottery. Height, 1.875 inches.

Chief god of Heliopolis. When the solar worship acquired the leading place in Egypt he became gradually associated with other gods of originally totally different character, such as Amen-ra, Sebek-ra, etc., who thus assumed solar attributes.

Ra typified the sun in its might. The hawk was one of his symbols. The obelisk also was his emblem, while the Phoenix was his soul, as well as that of Osiris. As Atum-ra he was a primordial god. A pyramid text says that Atum existed "When there was yet no sky, when there was yet no earth, when there were yet no men, when the gods were not yet born, when there was yet no death." Then it was believed that Atum had issued from the lotus in the shape of the solar orb, and had become Ra.

18. SHU. The God of Air and Light. Green glazed pottery. Height, .625 inches.

Shu was son of Ra and of Hathor, and the twin brother of the light-goddess Tefnut, who was depicted with the head of a lioness. A text calls them "One Soul in its Twins;" they are often represented as two lions.

At the time of the creation he lifted the heavens, represented by a cow whose legs represent the four cardinal points. Another myth makes him lift up the Goddess Nutpe, who also typifies the heavenly vault raised up by Shu over the earth-god Set, her consort.

19. SHU, lifting up the heavens. Green glazed pottery. Height, .875 inches.

20. THOTH. Green glazed pottery. Height, 2.125 inches.

Thoth was the divine scribe, the culture God of the Egyptian pantheon. As the "Great Measurer" he was also a lunar god, but at Hermopolis, where he was especially worshiped, he was the primordial god, and his worship developed into a metaphysical system, in which speculations as to the nature of the universal principle of life rose to the highest point reached by the Egyptians.

The ibis was sacred to him and also the cynocephalus. *Q. V.*

21. MAAT. Goddess of Truth and Justice. Black glazed pottery. Height, .9375 inches.

The Egyptians had but one word to express truth in word and truth in action and represented this by the hieroglyph of the rule. Ptah and Osiris were particularly referred to as Lords of Truth, although the epithet is applied to other Gods and to the King. Truth was personified and worshiped under the form of the Goddess Maat, who in the under world received the dead in the "Hall of the two Truths," where the awful tribunal of Osiris was held.

Truth is the fundamental virtue upon which the Egyptian code of ethics was erected. The justified dead were declared "True," and in the funeral lamentations, the claims of the defunct to absolute "truth" and his utter abhorrence of falsehood are over and over referred to. The ostrich feather is the symbol of this Goddess.

22. AMON RA, standing. Wood. Height, 4.5 inches.

Originally local God of Karnak, probably was God of the Harvest. His name means "Hidden." The political ascendancy of Thebes during the new Empire, not only over Egypt, but over its neighbors, added greatly to the lustre of his worship, and the Egyptian religion never approached Monotheism more closely than it did at this time. His cultus was the ruling one in all the Theban Colonies—Ethiopia, Nubia, and the Oases.

23. AMON RA, standing. Bronze. Height, 4.5 inches.

24. AMON RA, standing. Bronze. Height, 4.75 inches.

25. KNUM. The Ram-headed God. Green glazed pottery. Height, 2 inches.

"The Modeler," who is also represented forming the Mundane Egg on the potter's wheel. He belongs to the ancient Egyptian Pantheon,

and was primitively adored at Elephantine, where he formed a triad with two goddesses, Sati and Anuke. Under the New Empire he became confused with the ram-headed form of Amon, and in Persian times he became a highly metaphysical god, who at Mendes typified the Universal Soul.

26. KNUM. Green glazed pottery. Height, 1.375 inches.

27. KNUM. Glazed pottery, fragment. Height, 2.25 inches.

28. BAST, the Cat-headed Goddess of Bubastis. Green glazed pottery. Height, 2.625 inches.

Bast is often confused with the lioness-headed Sekhet, mate of Ptah at Memphis, which she closely resembles in her attributes. She typified the Heat and Light of the Sun, and as such was called the Daughter of Ra, or the Eye of Ra, while Sekhet had fiercer attributes. Cats were sacred to her, and were sent from all parts of the country to be buried at Bubastis, where annual pilgrimages drew great multitudes to the Festival of the Goddess. She was assimilated by the Greeks to Artemis.

29. BAST. Green glazed pottery. Height, 2.25 inches.

30. BAST. Green glazed pottery. Height, 1.625 inches.

31. SEKHET. Green glazed pottery, fragment. Height, 2.5 inches.

32. BAST. Stone bust. Height, 16.5 inches.

33. MAHES. Lion-headed God. Green glazed pottery. Height, .5 inches.

Mahes was the son of Bast. One could hunt the lion at all times save on the day of the Festival of Bubastis. His statuette is extremely rare.

34. APET or TUERT APET, the Greek *Thoueris*. Green glazed pottery. Height, 2.25 inches.

The Hippopotamus Goddess, like the Lucina of the Greeks, presided over births. Probably a form of Isis. Plutarch makes her the consort of Set. In the myth she had protected the birth of Horus the child of Isis.

35. APET. Green glazed pottery. Height, 1.875 inches.

36. APET. Green glazed pottery. Height, 1.75 inches.

37. APET. Green glazed pottery. Height, 1.375 inches.

38. BES. Green glazed pottery. Height, .75 inches.

An Asiatic god, imported from Arabia. His name is that of the panther, the skins of which he wears. He was god of merriment, of music, and of dance, and presided also over the toilet. But he was also god of the chase, and his amulets protected against wild beasts. He is diversely represented, as might be expected, in view of his various attributes. Sometimes he fights a lion, sometimes he is dancing, brandishing his knife above his head, and again he is depicted playing the harp, or bearing an infant in his arms.

39. BES. Green glazed pottery. Height, 1.375 inches.

40. BES. Green glazed pottery. Height, 1.75 inches.

41. BES. Limestone torso. Height, 11 inches.

42. HAT-HOR. Bronze. Height, 3 inches.

Her name signifies the "dwelling of Horus." She was the Lady of the Blessed Region of the West. As such she received the Setting Sun, and gave him birth anew, and was called the "Mistress of being in the beginning."

At Denderah she was worshiped as supreme deity, and her temple was called the "dwelling of the *Only One*." She was confused with Maat, the Divine Truth, with Isis, the Mother of Horus, with Safekh, the Goddess of Learning, and was called the "Great one who has brought forth all the Gods." Like other goddesses, she is the "Eye of Ra," and resides in his disk. As such she is "Queen of Heaven."

43. NEPTHTYS, standing. Wood. Height, 2.5 inches.

The sister of Osiris, Isis, and Set, and, in the Osirian myth, the consort of the latter. She, however, is closely connected with Osiris and mourns with Isis over his death. Anubis, the Jackal-headed God of the Necropolis, is the son of Osiris and Nepthtys. Her name, Nebhat, "the Mistress of the House," connects her with the idea of the space in which the sun disappears, and the wings with which she is

adorned connect her with the after-glow. The goddesses are said in the texts to "make light with their wings." The part she plays is in the Necropolis.

### SACRED ANIMALS.

An animal which, owing to the fact that its name was homonymous with or that its nature and habits were suggestive of the idea formed by the Egyptians of a certain power or function of nature, and which thereby seemed to be especially brought *en rapport* with this power, was selected by the Egyptians to represent it and become its visible manifestation, its second life, its Ka.

44. Sacred Asp, Uraeus, on pedestal. Bronze. Height, 2.125 inches.

The Sacred Asp was sacred to Uati, the goddess of the North, who was embodied in it. It was also the emblem of divine might and of the royal power. When representing the goddess, wings were generally added.

45. Bull. Apis. Bronze. Height, 3 inches.

Apis was the "living image" of the creative power, Ptah. In the texts of the Serapeum he is called the "second life of Ptah," His temple at Memphis was the "dwelling of the 'KA' of Ptah," and the god was supposed to be incarnate in his form, being, by some, supposed to have descended into him in a ray of light. He was recognized by certain marks in the shape of sacred emblems that betrayed his divinity. He was worshiped alive and at his death was embalmed and became Osiris. He was, therefore, also regarded as the "beautiful image of Osiris," and called the "form of Osiris." A prayer found in the Serapeum corroborates the statements of Strabo and Plutarch to this effect: "Be propitious, O living god, thou who hast no father, thou the first form of Un-Nofer." Dead, he was Asar-Hapi, and from the speculations to which his worship gave rise in his later times, was evolved the Alexandrian god Serapis.

46. Cat. Bronze. Height, 4.5 inches.

Sacred to Bast. See Bast, No. 28.

47. Cat's head. Bronze. Height, 2.375 inches.

48. Cynocephalus. Green glazed pottery. Height, .5 inches.

Sacred to Thoth, who represented the primordial god at Hermopolis, where the eight apes, in later times, symbolized in four couples the elementary principles: time, matter, repose, and darkness.

49. Heron. Green glazed pottery. Height, .75 inches.

Called Benu, the original of the Greek Phoenix, was consecrated to Osiris, whose soul he was supposed to represent. He typified resurrection. In the fusion of the myths of Abydos and Heliopolis which took place after the union of the empire, it also became the Soul of Ra.

50. Sow. Green glazed pottery. Height, .375 inches.

Was the symbol of fecundity and of motherhood, and seems connected with Thoueris, of which it may be a form.

#### FUNERAL OFFERINGS.

In the earliest interments there are no amulets, only a head-rest and half a dozen or more small alabaster cup-shaped vessels, simulating offerings.

The Egyptians believed that it was indispensable to the welfare of the spirit that food and other material necessities should be provided for the dead who were supposed to inhabit the grave and there lead an existence which was conceived as the phantom of their former earthly life.

The poor, who were unable to supply their dead with oxen, geese, and other offerings, used these economical devices to insure their dead against posthumous starvation. Such simulacra are also found in foundation deposits, where it has been suggested that they were placed for the use of the workmen's spirits or "Kas."

51. Head-rest. Basalt. Height, 1 inch.

52. Vessels for food-offerings. Three small plates and jug. Coarse pottery.

53. Small dish for food-offerings from the foundation

deposits of the temple of Philip Aridaeus, Tukk-el-Karmus. Green glazed pottery. Diameter, 1.75 inches.

54. Table of offerings, intended for libations. From Kahun, XIIth dynasty (about 2600 B. C.). Dimensions, 10.5 x 12 inches.

It contains artificial food-offerings—a head and haunch of beef, a bunch of vegetables, four loaves, and four cakes. Also a wine jar. These were supplies for the "Ka" of the deceased—*i. e.*, his spiritual double—who must be cared for to preserve the soul from dissolution.

55. Funeral Cone. Terra-cotta. Fragment.

A simulacrum of bread-offering. Found in great numbers in the Necropolis of Thebes, although absent from other localities.

It represented a cake of flour and salt. At Memphis, during the Old Empire, stone geese and stone loaves were offered, and this is a Theban variation of the same idea. The oldest cones recovered are of the XIth, the latest of the XXVIth Dynasty.

56. Set of food-offerings: the leg of an ox, the head of an ox, the hind-quarters, and a pair of geese tied together. Found with them was a cartouch of Rameses Hek-an, Rameses III. Memphis (about 1150 B. C.).

Mr. Petrie considers these food-offerings put into some foundation deposit for the sustenance of the "Kas" of the workmen.

57. Food-offerings. A fore and hind leg. Wood. Length, about 3.5 inches.

58. Food-offering. Cow tied for sacrifice. From Memphis (about 600 B. C.). Brown glazed pottery.

#### AMULETS.

Amulets were intended to protect the spirit against the perils of the under world. Each had its assigned place on the mummy, and was supposed to protect a certain organ. As the survival of the spirit was absolutely dependent upon the preservation of the remains, and, in a mystic sense, upon the restoration of all the organs and faculties of the

individual as he entered upon his new life, sacred formulæ in early times and later, amulets, were devised to insure the desired end.

The order given below is that in use in Saitic times :

By the neck : Stone scarab.

Upper part of chest : Square placque of beryl ; hearts of stone and double-feather, emblems of truth and righteousness.

Chest : Triad of Neb-hat, Horus, and Isis ; Large "tat," symbol of stability and another triad as the first.

The Tat was an emblem of stability. It has been variously identified with a nilometer, with a column, with an altar, and with a sculptor's support. The last is, perhaps, the most likely, as it is more particularly sacred to the Creator, Ptah. Its form suggested to the Egyptians that of the vertebra, and Chapter CLV of the Book of the Dead brings the formula which was to restore the vertebra to the dead into connection with the Tat. Once provided with this amulet, the dead can "cross the portals of Heaven. He receives the cakes, libations, and the meats deposited on the altar of Osiris, and his voice prevails against the enemies of truth and forever."

Lower Chest : Isis and Horus, Rā, Neb-hat.

On Stomach : Seven Tats.

Inside, in place of heart : Large basalt scarab.

Left side of body, sometimes outside the mummy : Slip of hard stone, representing two fingers.

Bound between the fingers : Seal.

The following amulets were also disposed about the mummy :

Square, expressing the squareness or righteousness of the soul, and,

Plummet, expressing its equilibrium or perfection.

Papyrus, "Uat," emblem of "greenness" in the sense of flourishing.

The "Sam," symbol of the union of the soul and the body.

59. Set of funeral amulets. (Gift of Mrs. John Harrison.)

60. Five sacred eyes, Utja. (Gift of Mrs. John Harrison.)

The "eye of Horus" was in itself a divinity. Attacked by the destroying powers of the earth, it was always victorious. There were two sacred eyes; the right eye, which was the Sun, and the left, which was the Moon, but the right is the most frequent.

The Goddesses representing Light or Heat, *i. e.*, representing the activity of the Sun-God, were called "the Eye of the Sun-God."

As amulets the sacred eye protected the living against evil in general, and the evil-eye in particular, and it guarded the dead from destruction.

As an object it was made in the form of a cow's eye.

61. Six scarabs. (Gift of Mrs. John Harrison.)

62. Seventeen amulets. (Gift of Mrs. John Harrison.)

63. Thirteen sacred eyes.

64. Nine scarabs with cartouche of King Thotmes III. "Rā-Men-Kheper." (Gift of Mrs. Edward W. Lehman.)

65. Three scarabs with name of Amen-Rā. (Gift of Mrs. Edward W. Lehman.)

66. Fifteen scarabs with various symbols, designs, and names. (Gift of Mrs. Edward W. Lehman.)

67. Two large scarabs, one with ram's head and cartouche of Ramses II. Probably late period. Length, 2.625 inches. (Gift of Mrs. Edward W. Lehman.)

68. Funeral ring. Green glazed pottery.

69. Necklace of beads with pendant figure of Sekhet. Green glazed pottery.

60. Horus on the crocodiles. Stone amulet. From Naukratis. Length, 2 inches.

The god holds two serpents in his hands and stands on two crocodiles. These amulets were generally inscribed with formulæ to guard the owner against serpents, etc. These portable stones date from very late times.

71. Commemorative tablet of Cleopatra VII, the last queen of Egypt, inscribed: "Kluptres, princess, mistress

of the two countries." From Bubastis. Height, 4.25 inches.

72. Mummy bandage inscribed with passage of the "Book of the Dead." Linen. Length, 26 inches.

73. Libation Vase, with handle. Bronze. Height, 8 inches. (Gift of Dr. Thomas Biddle.)

74. Sepulchral vase. Alabaster. Height, 15 inches. (Gift of Mrs. Bloomfield Moore.)

Alabaster vases, called "canopi," were used in sets of four to contain the viscera of the mummy (as it was necessary that, in the "day of arising in the under world," all parts of the individual should be intact). They were guarded by four Genii, whose heads were usually represented on the lids. Amset, human-headed, guarded the large intestines; Hapi, with the head of a cynocephalus ape, guarded the small intestines; Duau-Mutf, jackal-headed, guarded the heart and lungs; Kebsenef, hawk-headed, guarded the liver and gall bladder. There were respectively under the protection of the goddesses, Isis, Nephthys, Neit, and Serk. Canopi date from the Old Empire.

75. Sepulchral vase. Alabaster. Height, 16.5 inches. (Gift of Mrs. Bloomfield Moore.)

76. Sepulchral vase. Alabaster. Height, 14 inches. (Gift of Mrs. Bloomfield Moore.)

#### USHABTIS OR "RESPONDANTS."

These began to appear during the Middle Empire. They were intended to take the place of the dead in the cultivation of the fields of Aahlu, a duty imposed upon all in primitive times. The inscription generally bears the name of the deceased whose proxies they were. They were armed with pick and hoe and basket, and in the text they "respond" to the call made upon the dead, and express their readiness to perform the task set apart for the Osiris so and so.

In Saïtic times they become very numerous, as many as 500 having been found in one tomb. Mr. Petrie found

400 in the tomb of the priest, Haruta, whence came the two largest ones in this collection.

77. Forty-five ushabtis of various sizes and materials, green glazed pottery, wood, and stone.

78. Mould for ushabtis. Terra-cotta. Height, 4.5 inches.

## RELIGIONS OF INDIA.

India anciently gave birth to four religions, derived one from another, and each corresponding to a particular state of civilization. They are Vedism, Brahmanism, Buddhism, and Jainism. The most ancient, Vedism, lasted many centuries without known rivals, for nothing, or nearly nothing, is known of indigenous faiths before the arrival of the Aryans. They prevailed, however, for a long time side by side with Vedism, upon which they exercised an influence of which traces may be discovered in the polytheism and idolatry of Brahmanism that succeeded it.

The new religion, considered from the point of view of the development of dogmas, may be divided into two periods—that of Brahmanism proper and that of Sectarian Brahmanism or Hinduism. It is the latter form which is still vigorous in India.

At an epoch anterior to Sectarian Brahmanism, there arose two schisms which developed into veritable religions, and, breaking all attachments to their parent stem, took a particular historical and philosophical importance, and were able to maintain themselves in an active state until our day. These are Jainism and Buddhism.

### VEDISM.

The generally accepted date of the origin of Vedism is 1200 B. C. This, the first form of the religion of the Aryans, took its name from that of its sacred books, believed to be inspired by Brahmā, the *Vedas*. Of these there are four: The *Rig-Veda*, the most ancient of all, comprising a collection of hymns; the *Yajur-Veda*, itself divided

into two parts, the white *Yajur* and the black *Yajur*, in which the formulas are brought together; the *Sama-Veda*, which contains the cantilenes; and the *Atharva-Veda*, a collection of hymns like the *Rig*, but which, for the most part, belong to a much more recent period. It is said to be impossible to assign a date to the composition of the *Vedas*. The hymns were long conserved by traditions before they were fixed in their present form by writing, which is a relatively modern invention in India.

In the religion of the *Vedas* there are the three great gods, who are above all others—Agni, Indra, and Soma. To them the hymns of the *Rig-Veda* are chiefly addressed.

AGNI, the first, appears at the beginning to have been the most important. Most of the hymns are dedicated to him. God of celestial as well as terrestrial fire, he manifests himself in the heavens by the sun and moon, while on earth he is produced on the altar at the hands of the sacrificer by rubbing two pieces of wood together. It is he that gives life and assures subsistence. He is the friend and protector of man, who without him would vegetate miserably or perish in darkness.

INDRA greatly resembles Agni, and without doubt is only a secondary form of that divinity. He is the god of heaven, the king of the gods, the Jupiter of the Hindu Olympus. God of the beneficent storm, it is he who distributes the fertilizing rains, and, as such, he is also the dispenser of wealth. As he is always ready to strike with his thunderbolt the perfidious Vritra, who retains captive the rain, or the dragon Ahi, who causes the dryness, he is also, par excellence, the belligerent god, who is invoked for aid in warfare.

Soma is the moon and "moon-plant." SOMA is also the god of sacrifice, in which mystic rôle, as the personification of Sacrifice, he created, with the aid of Agni, the heaven and earth, the sun and the stars.

Among the other Védic gods, the most important is

VARUNA (Greek *Uranus*), "the heaven, the celestial vault." He is sometimes a beneficent deity, as when he symbolized the god of day, and sometimes a fearful god, as when he personifies Night and surveys the actions of men with his thousand eyes.

Then follows SURYA, the sun, who bears the names of Savitar and Aditya. He traverses the world drawn by seven red horses, and produces light and heat.

RUDRA, god of the storm and winds, is both beneficent and devastating, accordingly as he assembles the clouds filled with rain or commands the cyclone that destroys the works of man and uproots the forest.

Finally, there are the less important divinities or those of more recent creation, as ADITI, space, PRAJAPATI, the creator, VIÇVAKARMAN, the Indian Prometheus, YAMA, the god of hell, etc.

The Vedic Aryans did not build temples. No idols or divine images of their epoch are known.

### BRAHMANISM.

It is impossible to tell the precise epoch of the appearance of Brahmanism in India. A modification of Vedism, it developed progressively, separating itself more and more from the primitive religion, to the point of having little in common with it, except the *Vedas*, that it retained as the basis of its beliefs. Two important things characterize it: the institution of a clergy and the division of the people into castes. The first steps toward the constitution of a clergy was taken in Vedism, but in that religion the priests, the *Vipaas*, were as yet only improvisitors of hymns, bards who varied their chants according to circumstances or the play of their imagination. In Brahmanism, on the contrary, the growth of the dogmas was arrested, the rites were fixed, and it was not permitted to depart from them. The hymns became prayers, each of their expressions hav-

ing taken a sense not only absolute, but mystical; their words acting with all the force of a magical formula by which the god was compelled to submit. The efficacy of the prayers thus depended upon the strict observance of the formulas, and the sacrificer was obliged to make a profound study of the sacred texts applicable to each case. The priest was thus created. Besides, the minute precepts of the sacerdotal science were transmitted by tradition and perpetuated in certain families; in exchange for their services, the tribe assured them an existence protected from want and danger. Strong in their importance, the priests constituted themselves into a caste and found texts to prove that they were of a superior nature to other men, in fact, an emanation from the gods. They took the name of Brahmins.

The soldier is quite naturally the support of the clergy. He defends them by his arms against the enemy without, and at the same time against internal dissensions; on the other hand, the priests call down for him the protection of the gods. The noble art of arms was the exclusive appanage of the most valiant families, and they formed the second caste, that of the Kshatrias, and participated with the Brahmins in the sovereign power. The rest of the people were charged with nourishing and aiding the two superior castes, but even among them we also find inequalities. The opulent merchant would not consent to be the equal of the humble artisan. He separated himself in his turn, and composed the third caste, under the name of *Vaiçyas*. The fourth caste, that of the *Çudras*, was recruited among the artisans and all the trades. Only the three superior castes had the right to be instructed in the religious dogmas, and for them alone was reserved the initiation which secured for their members the title of "Twice born."

While this transformation was operating in Hindu social life, a considerable modification also occurred in the

field of their religion. The great gods of Vedism, personifications of natural phenomena, which were obscured through the myths having lost their real significance, vanished to give place to new divinities more in correspondence with the new state of things. They became more and more anthropomorphic; the popular imagination gave them companions, the goddesses, and new gods were begotten.

Indra is to be found only among the poets. A new notion of creation develops in the myth of Prajapati who took at that time the name of Purusha, "the male," and of his incest with Sarasvâti, at the same time his daughter and his wife. Dyaus or Dyaus-Pitar dethrones the antique Varuna. Surya remains the god of the sun, but sometimes they make him the son of Dyaus, "sky," and sometimes that of Aditi, "space." Following the needs of the myths, he takes numerous companions, among others Sanjñâ, daughter of Viçvakarman the Hindu Prometheus, by whom he has three children: Manu Vaïvaçvata, procreator of human kind; Yama, god of hell, and the goddess Yami.

Soma is no longer a god, but remains simply the personification of sacrifice. Agni has lost nearly all his importance, but is divided into two, and under the name of Trashtar, the divine blacksmith, he takes the character of Hephaistos of the Greeks.

On the other hand, the gods formerly regarded as secondary assume a considerable importance. Thus Rudra, god of storms, is transformed into Çiva, at the same time the creating and the destroying god. He symbolizes the action of nature which destroys in order to produce anew. It is by this attribute he becomes the god of generation, and is given the Linga as a symbol. He by himself forms a triad, or trinity, which reunites in one being the destructive and the creative forces, and the universal soul Brahmâ who animates the world. He is united to Pâravati, goddess

of beauty, and to Prithivi, personification of earth. The latter soon becomes a goddess under the name of Kali, "the black," or simply Devi, "the goddess." From their union was born Ganeça, god of wisdom, the protector of science and the destroyer of obstacles to learning.

Çiva, the destroyer, is opposed by a conserving adversary, Vishnu, whose name is only just mentioned in the *Vedas*, where his part is limited to that of a manifestation of the force of the sun. He becomes above all others the conserving god, but he destroys also that which is bad, and symbolizes the same as Çiva, the universal soul or Brahmâ. He forms also a triad. They give him Lakshmi or Çri, the goddess of beauty, fortune, and love, and the mother of Kâma, the god of love, for a wife.

During this period philosophical ideas were developed. The notion of the immortality of the soul, if doubtful in the *Vedas* was affirmed, the same as that of future rewards and punishments, which took the form of metempsychosis or transmigration. The human soul is a part of the universal soul which exists in all that has life. Pure at first, it is soiled by contact with material things. It animates successively plants, animals, and men, rising or falling in that scale according to its vices or its virtues, until by its efforts to attain its original purity, it deserves to return to the breast of the universal soul. This conception of the impurity of the soul united to matter, this feeling of the almost insurmountable difficulty the soul met with in escaping from transmigration, gave rise to aceticism. There were pious men who left everything and retired to the depths of the woods, where, living on roots and wild fruits, they imposed upon themselves the most severe privations and austerities in order to merit their return to the breast of Brahmâ, the final and eternal repose. These were the Rishis.

During this epoch of curiosity and controversy, the schisms were produced, the doctrines of the various phil-

sophical schools were originated, and Jainism and Buddhism developed.

The principal sacred books of this period were the *Brāhmanas*, the *Upanishads*, and the *Manava-Dharma Śāstra*, or the Laws of Manu.

### SECTARIAN BRAHMANISM.

The two great schisms, Buddhism and Jainism, appear to play an important part in the development of this third form of the Hindu religion. The rapid extension of Buddhism which threatened for a time to substitute itself for Brahmanism, not only among the people, but among the scholars as well, and the aid lent to it by certain sovereigns, who were happy to find an occasion to shake the power of the Brahmans, imposed upon them the necessity of a reform, or at least a renovation of their belief. They felt the need of enforcing their claims by exaggerating the power and the intervention of their gods in human affairs, and in order to make their personal position more sure, they posed more than ever as demi-gods, by right of birth superior to all other men. They also, in order to conciliate the masses, made many concessions to popular superstitions. This evolution was executed, it is thought, between the fifth and the third centuries before our era, and particularly toward the end of the third century.

The principal characteristic of Sectarian Brahmanism is the fusion of the two rival trinities of Īva and Vishnu into a unique trinity, the Trimurti, and in joining to them as the principal person, Brahmā, who was already a part of each system. Brahmā, Vishnu, and Īva now became the expression, the symbol, of the new faith. The two sects each preserve their independence and their originality, each giving the principal place to their own god, and contenting themselves to make room in their temples for their adversary, who has now become their ally. The chief

deities and principal features of the Hindu religion, as it exists to-day, are as follows :

Brahmā, who is the creator-god, the universal soul which existed before anything was made. According to the legends, both Īvaite and Vishnuite, he was born of a golden egg laid upon the breast of the waters of chaos by the " Being who existed of himself ;" or, he emerged from a lotus which sprung from the navel of Vishnu, or floated upon the ocean of creation, lying upon the five-headed serpent Īsha. Once born, he created the gods and after that, the earth, the sun, the heavens, etc.

He begat in himself a daughter, Sarasvatī, " the Word," and by his incest with her gave birth to human kind. His rôle of creator accomplished, he became a being altogether secondary, and no longer mixed with the affairs of the world, which he abandoned to the direction of the other gods. Nevertheless, the composition, or at least the inspiration of the *Vedas* is attributed to him. His name is invoked in the prayers, but he has no particular worship, nor temples, unless it may be that of Puskara, near Ajmir. In certain passages of the Rāmāyana, he appears to be confounded with Vishnu, and three of the avatars of that god are attributed to him : the transformation into the fish, the tortoise, and the boar.

Vishnu, who played a secondary part down to this time, now acquired a capital importance. It has been seen how at first, reclining upon the serpent Īsha and floating upon the ocean of chaos, he assisted at the birth of Brahmā and presided over the world. After that he commenced his rôle of conservator. He protected the growing earth and its feeble inhabitants, and multiplied his incarnations in order to restore the latter to the right way and rid them of their enemies. These incarnations, to the number of ten, are called avatars, and are as follows :

1st. Matsyā, the fish, under which form he saved Manu Vaivaçvata, the father of the human race, from the deluge.

2d. Kurma, the tortoise. Under this form he became the base of Mount Meru, when the gods churned the ocean to recover the fourteen precious objects lost during the deluge.

3d. Varah, the boar. He assumed this form in order to recover the land from the depths of the waters and to kill the demon Hiranyāksha.

4th. Nara-Simha, the "man-lion." He took this form in order to destroy Hiranya-Kaṣipu, king of the giants, who made the world groan under his tyranny, and threatened to dethrone the gods.

5th. Vamana, the dwarf. Under this form he presented himself to Bali, the other king of the giants, to rescue from him the dominion of the world.

6th. Pāraṣu-Rāmā. He fought and destroyed the caste of Kshatriyas under this form.

7th. Rāmā-Chandra. He destroyed the Rakshas (ogres) of Ceylon under this form.

8th. Krishna. The son of Vasudeva and Dēvakī. He delivered men from the tyranny of Kamsa.

9th. Buddha. He again reappeared under this form to hasten the confusion and destruction of the impious in exciting them to curse the *Vedas*, to destroy castes, and to deny the gods.

10th. Kalkinā, the "white horse." It is believed he will return for the last time under this form, when evil will reign as king, to destroy the world and reconstitute it anew.

There is always joined to Vishnu as a wife, the goddess Çrī or Lakshmī, the goddess of beauty, of love, and of fortune. Their son Kama, "love," also takes a greater importance, and, according to certain legends, was the first god created.

Çiva is most particularly the god of destruction, but he destroys in order to create anew, and by this attribute he is the god of generation. In this rôle he is given the *Linga* (*phallos*) as his symbol.

He has for his wife Prithivī or Pārvati, goddess of the earth and often also of beauty, who becomes a destructive divinity under the name of Kālī, Mahā-Kālī, Durgā, and Bhavanī. They have as their sons Ganeça, the god of wisdom, recognized by his elephant's head, and Subramahya.

Other less important gods were joined in time to these principal divinities, as those conserved from Vedism, like Surya or Savitar, "the sun," Chandra, "the moon," Agni, "fire," or those of more recent creation, as Kuvera, god of riches, Yama, god of hell, and a crowd of genies good and bad, but chiefly bad, the Ashuras, the Rakshasas, the Apsaras, the divine *danseuses*, the Gandharvas, the celestial musicians, etc.

Of all the deities, the most popular and the one that assures to Vishnu the highest place in the Hindu pantheon, is the god Krishna, the eighth incarnation of Vishnu. After Çiva and Vishnu, he receives the most homage.

The god Çiva is equally well taken care of. He not only has numerous temples, but in his position as the god who dissipates all ill, physical and mental, and also causes all, he is invoked at the commencement of all enterprises and always at the beginning of religious and philosophical books. A most active part is attributed to him in the composition of the *Mahā-Bhārata*.

Brahmanism, as has already been stated, recognizes the immortality of the soul, and according to it, the rewards and punishments for crimes and virtues are effective under the form of transmigration or metempsychosis—that is, the successive passage of the soul through the bodies of beings from the lowest to the highest, from beast to man, and from man to genie and to god. It is purified in these existences until it attains a degree of perfection which permits it to blend itself at last in the great Universal Spirit which animates the world. But, although the soul is elevated by the practice of virtue, it is lowered by

abandonment to passions and vices, and may be condemned to take the lowest degree in the scale of beings in punishment for its bad actions.

The Brahmans were the most perfect of men and also the nearest to the final deliverance, but as for those who did not have the fortune to belong to this privileged class, their surest means of escaping prolonged metempsychosis was to embrace the career of an anchorite. This, however, was permitted only to the three upper castes.

The system of castes became more and more rigorous in Sectarian Brahmanism. They trace its origin back to the creation to find a divine sanction for it. The Brahmans, they say, were born from the mouth or the head of Brahmā, the Kshatria from his shoulders, the Vaiçya from his thighs, and the Çudra from his feet. The last are not permitted the right of religious instruction and can take no active part in sacrifices. The initiation is reserved for the three superior castes who wear, as an external sign of their divinity, the sacred *cord*, a kind of tress of cotton which is given to the neophite on his initiation and which he wears all his life. Each caste has its duties, more minute and more severe according to its elevation. Each caste also has its privileges which are lost through defilement, if they ally themselves with an inferior caste. Each caste, and especially the last two, are subdivided again into many sub-castes, also closed and also as exclusive among each other as the castes themselves. Everything, even to alimentation, is anticipated and regulated by the rites.

The care of the worship, the maintenance of the temples and the idols, the celebration of the sacrifices, and the teaching of the dogmas of the religion are exclusively reserved for the Brāhmans. When they perform the duties of teachers, whether religious or secular, they take the name of Gurus. There is also a large number of hermits, recluses, and anchorites among them who live by themselves in the depths of the forests and practise the

most severe austerities, while there are others who exhibit their macerations and tortures, and especially their juggleries. The latter do this for pecuniary profit. The first bear the name of Sanyasis, and the others that of Yogis.

The doctrines of Sectarian Brahmanism are contained and commented upon in numerous rituals and philosophical works, both pure and mystical. The principal are the *Puranas*, the *Tantras*, and the *Çastras*. They agree also to add to them several epic poems of which the most celebrated are the *Rāmāyana* and the *Mahā-Bhārata*.

The idols, such as are actually used in worship, are of brass and marble. The latter, according to Swamee Bhas-kara Nand Saraswatee, of Jodpur, who kindly aided in identifying the Indian objects in this collection, are used in the temples, while the brass idols constitute the household gods of the people. The marble idols are made in the cities of Jeypore and Jodpur, from whence they are distributed throughout India. Their manufacture constitutes an important industry, there being 632 factories in Jodpur alone.

The brass idols are made in Benares. These household gods are treated with the greatest care and attention. Offerings of food are made to them thrice daily; they are bathed in water and the water used in the bath is drunk by the worshiper. At night they are put to rest upon pillows made expressly for the purpose. They form, indeed, important and highly respected members of every family.

79. VISHNU seated with LAKSHMI on his left. Marble, painted and gilded. Height, 6 inches. (Lent by B. F. M. P. C.)

80. MATSYA, the "fish." The first avātar of Vishnu. Marble, painted and gilded. Height, 6.375 inches. (Lent by B. F. M. P. C.)

81. KURMA, the "tortoise." The second avâtar of VISHNU. Marble, painted and gilded. Height, 6.5 inches. (Lent by B. F. M. P. C.)

82. VARAH, the "boar." The third avâtar of Vishnu. Marble, painted and gilded. Height, 6.5 inches. (Lent by B. F. M. P. C.)

83. NARA-SIMHA, the "man lion." The fourth avâtar of Vishnu. Marble, painted and gilded. Height, 7.375 inches. (Lent by B. F. M. P. C.)

84. RAMA or RAMA-CHANDRA, the seventh avâtar of Vishnu, standing erect, with bow in one hand. Marble, with traces of paint and gilding. Height, 34 inches. (Lent by B. F. M. P. C.)

One arm of this figure is broken. It is said to have been recovered from the Ganges, where it was thrown, after having been broken, in order that it might not be profaned. The Chinese say they burn their wooden idols when they become old, worm-eaten, and worn out, in order they may not be trodden under-foot and defiled.

85. SITA, wife of Rama, standing. Marble, painted and gilded. Height, 15.625 inches. (Lent by B. F. M. P. C.)

86. SITA, standing. Marble, painted and gilded. Height, 8.25 inches. (Lent by B. F. M. P. C.)

87. SITA. Brass. Height, 3.375 inches. (Lent by B. F. M. P. C.)

88. SITA. Brass. Height, 3 inches. (Lent by B. F. M. P. C.)

89. SITA. Brass. Height, 2.625 inches. (Lent by B. F. M. P. C.)

90. KRISHNA, the "black." The eighth avâtar of Vishnu. Marble, painted black, decorated in colors, and gilded. Height, 11.5 inches. (Lent by B. F. M. P. C.)

91. KRISHNA. White marble, painted and gilded. Height, 8.5 inches. (Lent by B. F. M. P. C.)

92. KRISHNA. Brass. Height, 5.875 inches. (Lent by B. F. M. P. C.)

93. KRISHNA. Brass. Height, 5 inches. (Lent by B. F. M. P. C.)

94. *Mâkanchûr*. "Butter thief." The infant Krishna is worshiped under this form, creeping and holding a piece of butter which he has stolen from his mother. Brass. Height, 6.5 inches. (Lent by Mr. John T. Morris.)

95. *Mâkanchûr*. Brass. Height, 2.5 inches. (Lent by B. F. M. P. C.)

96. *Mâkanchûr*. Brass. Height, 1.5 inches. (Lent by Mr. Thomas Hockley.)

97. KRISHNA, with the milk-maid. Plaster, bas-relief, painted. Height, 19 inches. (Lent by B. F. M. P. C.)

An episode in the *Râmâyana*.

98. VASUDEVA holding KRISHNA. Brass. Height, 2.5 inches. (Lent by B. F. M. P. C.)

99. VASUDEVA holding KRISHNA. Brass. Height, 2 inches. (Lent by B. F. M. P. C.)

100. VASUDEVA holding KRISHNA. Brass. Height, 1.875 inches. (Lent by B. F. M. P. C.)

101. Miracle Toy. "Rescue of Krishna." Krishna is seated upon the lap of his father, Vasudeva, the two images being inclosed within a cup. When water is poured into the cup, it retreats when it touches the feet of the god, being carried away by a concealed syphon. The toy is intended to illustrate one of the legends. Brass. Height, 5 inches. (Lent by Stewart Culin.)

102. VISHNU, with four arms. An elephant on either side. Brass. Height, 3.5 inches. (Lent by Mr. John T. Morris.)

103. VISHNU, with four arms. Brass. Height, 2.25 inches. (Lent by B. F. M. P. C.)

104. VISHNU. Brass. Height, 1.375 inches. (Lent by B. F. M. P. C.)

105. VISHNU. Brass. Height, 1.75 inches. (Lent by B. F. M. P. C.)

106. BUDDHA, seated on lotus. Marble, painted and gilded. Height, 30 inches. (Lent by Stewart Culin.)

Buddha is worshiped in India as the ninth avatar of Vishnu. This idol is said by Swamee Nand Bhaskara to have been made in Jeypoor. It bears the marks of bullets, which it is said to have received during the Indian Mutiny. It was brought from the East many years ago by Dr. Charles Huffnagle. The place from whence it came is unknown.

107. BUDDHA, seated on lotus flower. Marble, gilded. Height, 14 inches. (Lent by B. F. M. P. C.)

108. SARASVATI riding on a bird. Marble, painted and gilded. Height, 5.875 inches. (Lent by B. F. M. P. C.)

109. SARASVATI, seated, playing on the *vina*. Brass. Height, 2.5 inches. (Lent by B. F. M. P. C.)

110. SARASVATI. Same as above. (Lent by B. F. M. P. C.)

111. VINDYA CALI DEVI, riding on a tiger. Goddess of a mountain between Central India and Bengal. Marble, painted and gilded. Height, 4.75 inches. (Lent by Stewart Culin.)

112. VINDYA CALI DEVI. Brass. Height, 2 inches. (Lent by B. F. M. P. C.)

113. HANUMANT, standing erect, with his hands clasped before him. His face painted red. Marble, painted and gilded. Height, 14.25 inches. (Lent by Mr. John T. Morris.)

Hanumant, king of monkeys, was the son of Pavana, "the wind." His principal exploit was in aiding Râma when he made his conquest of the island of Sankâ (Ceylon) to destroy the Rakshasas, and root out Sitâ, and their king, Ravâna, who was carried away. He is ordinarily represented with the head of monkey and the body of a man.

114. HANUMANT, standing. Marble, painted and gilded. Height, 6 inches. (Lent by Mr. Cornelius Stevenson.)

115. HANUMANT, standing. Marble, painted and gilded. Height, 7.25 inches. (Lent by B. F. M. P. C.)

116. HANUMANT, standing. Steatite. Height, 6.125 inches.

117. HANUMANT, standing. Brass. Height, 5 inches. (Lent by Mr. John T. Morris.)

118. GANGES RIVER. Seated goddess, with two attendants. Marble, painted and gilded. Height, 5.25 inches. (Lent by B. F. M. P. C.)

This idol was made in Jodhpur, and all of the other marble idols in Jeypur. Worshiped at Benares.

119. Gods and demons churning the sea. Marble, painted and gilded. Height, 5.875 inches. (Lent by B. F. M. P. C.)

This illustrates the legend referred to in the text, page 28, when the gods churned the ocean to recover the fourteen precious things lost in the Deluge. Vishnu is represented seated at the top of the churn.

120. Cow with calf. Brass. Height, 1.625 inches. (Lent by B. F. M. P. C.)

An object of worship.

121. BUDDHA, with four arms. Brass. Height, 1.75 inches.

Said to be worshiped by Jains.

122. SURYA, seated upon a chariot drawn by eight horses. Marble, painted and gilded. Height, 15 inches. (Lent by B. F. M. P. C.)

123. LAKSHMANA, brother of Râma, standing. Marble, painted and gilded. Height, 15.75 inches. (Lent by B. F. M. P. C.)

124. Bengali Brahmin at his devotions, worshipping Çiva. The object of worship, a black stone, is in a vessel supported on a tripod before him. Clay model. Height, 4.875 inches.

125. *Vairîgi*, standing erect. A mendicant of a sect of Vishnu of that name. Clay model. Height, 15 inches.

126. Mohammedan mendicant, seated, wearing neck-lace and holding a rosary. Black stone. Height, 2.625 inches. (Lent by Mr. Benj. Smith Lyman.)

127. *Pūjāpātra*. Small circular tray, containing implements for daily worship—a vase which is filled with water every morning and poured as a libation to the god; a cup and spoon used for the water which is drunken by the worshiper; a dish for sandal-wood paste, and a box with a sliding cover, containing five compartments for incense, butter, rice, and a red powder, and, in the middle, cotton for lamp wick. This is intended for children, and is smaller than those used by adults. Brass. Diameter of tray, 5.375 inches. (Lent by Mr. John T. Morris.)

128. Miniature pavilion used at marriage ceremony. Painted terra-cotta. Height, 6.5 inches. (Lent by B. F. M. P. C.)

129. Temple bell, surmounted with figure of Garuda. Brass. Benares. Height, 11.875 inches. (Lent by Mr. John T. Morris.)

Such bells are rung three times daily in the temples when offerings are made to the god.

130. Gong, suspended from a chain, composed of an elephant, Garuda, and a peacock in alternate links. Brass. Length of chain, 65.5 inches; gong, 6x10 inches. (Lent by Mr. Thomas Hockley.)

Formerly used in Hindu temples. Now used in large private houses, and struck to announce a death.

131. Lamp, with handle, supported by human figure. Brass. Height, 4.375 inches. (Lent by B. F. M. P. C.)

This and the following are used in daily worship.

132. Lamp, with handle, supported by human figure. Brass. Height, 5.5 inches. (Lent by Mr. John T. Morris.)

133. Lamp, supported by human figure. Brass. Height, 6 inches. (Lent by B. F. M. P. C.)

134. *Arghyā*, spoons used for pouring offerings of water to Çiva, especially from the 1st to the 15th of the Seventh month. Copper. Lengths, 10.75 and 4.875 inches respectively. (Lent by B. F. M. P. C.)

135. Tripod to support shell for water used in washing idols. Brass. Height, 2.375 inches. (Lent by B. F. M. P. C.)

136. Small spoon used to drink holy-water in daily worship. Brass. Length, 5.625 inches. (Lent by B. F. M. P. C.)

137. Lamp, with five divisions, used in daily worship. Brass. Width, 3.875 inches. (Lent by B. F. M. P. C.)

138. Pillows used to support idols. Five, from 2 to 4 inches in length, covered with silk cloth. (Lent by B. F. M. P. C.)

139. Sacred cord worn by Brahmans and men of the second and third castes. (Lent by B. F. M. P. C.)

Worn by Naud Rishor, a Bengali youth, who presented himself as an "Enquirer" September, 1841. He resigned his caste at the same time he gave up his thread, September 10th, 1841. (*MS. Catalogue of the Collection of the B. F. M. P. C.*)

140. Stamp for forehead, a lotus inclosing the word "Râma." Brass. Diameter, 1.125 inches. (Lent by Mr. John T. Morris.)

141. Necklaces, two. Made of woollen thread, with pendant glass ornaments set with colored glass. One has two suspended charms. (Lent by B. F. M. P. C.)

142. *Tawiz*, a charm used to contain a verse from a sacred book. Hindus wear on the arm and Mohammedans around the neck. Copper. Length, .875 inches. (Lent by B. F. M. P. C.)

143. *Bājū* (two). Amulets worn on the arm by mendicants. They say when a man looks upon the *bājū* it will charm him, and cause him to give them money. Brass. Width, 2.5 and 2.25 inches. (Lent by B. F. M. P. C.)

144. Amulet, with image of Hanumant. Worn on the arm to keep away evil spirits. Brass. Width, 2 inches. (Lent by B. F. M. P. C.)

145. HANUMANT, with Râma and his brother Lakshmana. Medallion. Clay cast. Width, 3 inches. (Lent by B. F. M. P. C.)

Used as a sample in dealer's shop.

146. Knife, fork, and spoon of European design. The knife and fork have handles, each representing Râma and Hanumant, and the spoon Krishna. Brass. (Lent by Mrs. William Frishmuth.)

These are said to be made to annoy the natives by degrading their gods.

147. *Ramala pāsa*. Dice used in telling fortunes. Two sets each of four cubical ivory dice, marked on four sides with two, three, four, and three dots. A rod upon which they revolve, passing through the centre of the unmarked sides, binds them together. Made in Lucknow. (Lent by Stewart Culin.)

The custom of telling fortunes with dice is current throughout India, where it is regarded as a science, under the name of Ramala, and has an extensive literature. The dice used in it differ from the *pāsa*, or dice used in games, and vary in shape and marks in accordance with the system in which they are employed.

148. *Ramala pāsa*. Model of die used in telling fortunes. Original of red sandal-wood, and marked on its four longer sides with 1, 2, 3, 4, in Sanskrit numerals. Length, 3 inches. (Lent by Stewart Culin.)

149. *Ramala pāsa*. Models of dice used in telling fortunes. Originals of red sandal-wood, and marked on their longer sides with three, four, five, and six dots. Set of three. Length, 3 inches. (Lent by Stewart Culin.)

150. *Tulsi mālā*. Rosary used in Vishnu and Krishna worship, consisting of one hundred and eight black and four red beads. (Lent by B. F. M. P. C.)

151. *Tulsi mālā*. Rosaries (three) used in Vishnu and Krishna worship, one hundred and eight beads. (Lent by B. F. M. P. C.)

152. Rosary used in Vishnu and Krishna worship. (Lent by B. F. M. P. C.)

153. *Rudrāksha mālā*. Rosaries (two) used in Çiva worship, one hundred and eight beads. (Lent by B. F. M. P. C.)

The worshiper cries, "Çiva, Çiva," moving a bead each time he repeats the name.

154. Rosary of the seeds of the Bil tree, used in Çiva worship. (Lent by B. F. M. P. C.)

155. Prayer ribbon of red silk, with inwoven Sanskrit legend, *Aum namas Çivaya*; Aum! obeisance to Çiva. Length, 56 inches. (Lent by Mr. John T. Morris.)

156. History of Sivaji. Tamil MS., with invocation to Çiva at beginning and end, on palm leaves. Length, 19 inches. (Lent by B. F. M. P. C.)

157. *Dādū panthi*. Hindustani MS. Composed about 150 years ago. (Lent by B. F. M. P. C.)

158. *Vāsistha-sara-gita*. "Essence song of Vāsistha." Sanskrit MS. Dated 1800.

159. Indian picture. Two Sanyasis followed by an attendant, and a palaquin with bearers ascending a mountain. Dimensions, 6.5x8.5 inches. (Lent by Mr. John T. Morris.)

160. Indian picture. Krishna showing his mistress Rhada the new moon. Dimensions, 7x9 inches. (Lent by Mr. John T. Morris.)

161. Indian picture. Matsya, the "fish avatar," rescuing Vaivaçvata. Dimensions, 9x11 inches. (Lent by Mr. John T. Morris.)

162. Sanskrit almanac. MS. written in Jodhpur for the year corresponding with 1840 A. D. (Lent by B. F. M. P. C.)

163. Prayer to Kali in Bengali. Native imprint. Pages, 48. (Lent by B. F. M. P. C.)

164. ÇIVA, standing. Painted clay figure. Height, 18 inches. (Gift of the Church of the Epiphany, Philadelphia.)

This figure and the following one are not worshiped, but are kept as ornaments in houses.

165. ÇIVA as DADATAR, with four heads and four arms. Painted clay figure. Height, 18 inches. (Gift of the Church of the Epiphany, Philadelphia.)

166. ÇIVA as DADATAR. Brass. Height, 1.5 inches. (Lent by B. F. M. P. C.)

Worshiped in the Southern part of India.

167. DURGA, with eight arms holding a trident, a serpent, a sword, and various objects. With one hand she grasps the giant Mahîshâsura. At her feet is a lion, the body of which has been severed. White marble, painted and gilded. Height, 17.875 inches.

One of the forms of Prithivi, the personification of the Earth and wife of Çiva. She here typifies the destructive energy of that god.

168. KALI, with eight arms holding a trident, a serpent, a sword, and various objects. With her right hand she grasps the giant Mahîshâsura. At her feet is an animal, the body of which has been severed. The entire figure, including the attributes, is painted black, and decorated in gold and colors. Marble. Height, 19 inches. (Lent by B. F. M. P. C.)

Another form of Prithivi, also personifying the destructive principle.

169. GANEÇA, with head of an elephant, seated. Marble, painted and gilded. Height, 9.875 inches. (Lent by Mr. John T. Morris.)

170. GANEÇA, with head of an elephant, seated. Brass. Height, 1.875 inches. (Lent by B. F. M. P. C.)

171. GANEÇA, with head of an elephant, seated. Brass. Height, 1.5 inches. (Lent by B. F. M. P. C.)

172. GANEÇA. Fragment of a large idol. Çiva is seen on the left. Sculptured stone, apparently very old. Height, 6 inches. (Lent by B. F. M. P. C.)

173. GANEÇA. Form of small shrine. Child's toy, in plaster. Height, 5.25 inches. (Lent by B. F. M. P. C.)

174. Elephant. Marble, painted and gilded. Height, 1.75 inches. (Lent by B. F. M. P. C.)

175. Linga and the Bull, Nandi. Brass. Height, 1.375 inches. (Lent by B. F. M. P. C.)

176. *Jalarîpûjâ*. "Water worship." Bull Nandi on pedestal. A snake rises from a tiger's skin on the bull's back. Copper. Height, 8.5 inches. (Lent by B. F. M. P. C.)

The bull formerly supported an umbrella on which was a small tripod. The latter held a brazen urn which was filled with water that dropped on a glass linga placed in a cavity of the umbrella. See No. 180.

177. Linga. Çiva, with four heads, appears in the middle. Marble, painted and gilded. Height, 10.5 inches. Length, 14.5 inches. (Lent by B. F. M. P. C.)

The linga is a symbolic figure of the god Çiva, considered as the creator. In its material form, according to M. L. de Milloué, it represents simply the stone mortar in which the Soma was pounded, with its pestle standing in the middle. In its symbolic form, it represents Mahâdeva (Çiva) in the Yoni.

178. Linga. Copper. Height, 1.5 inches. (Lent by B. F. M. P. C.)

179. *Pârthivî*. Object representing five eyes of Çiva upon a kind of altar, terminating on one side with the open mouth of a bird or animal. Brass. Height, 1.5 inches. (Lent by B. F. M. P. C.)

Water poured over this object is said to pass through the mouth in the solid metal and become veritable Ganges River water.

180. *Jalaripūjā*. "Water worship." Bull on pedestal supporting a lotus flower with movable petals, which, being released by a screw, reveal a black stone called *nar-modāsānkara*, the *Linga*. A snake supports a vase with a minute hole at the bottom, over the *Linga*. This receptacle, when filled with water, permits it to fall drop by drop on the stone. Height, 10.5 inches. (Lent by Mr. John T. Morris.)

This is used only during the four hot months of summer.

181. *Mahādeva pūjā*. *Çiva* worship. Shrine of *Çiva*, consisting of a small car supported by chains from a support which terminates on either side in the back of an elephant. The car contains in the centre the *Linga*, representing *Çiva*; behind it, *Ganeça*; on the right, *Prithivī*; on the left, the serpent, *Sosanāga*, and in front, the bull *Nandi*. The sun and moon and other emblems are also contained in the car. Brass. Height, 11 inches. (Lent by Stewart Culin.)

182. Shrine of *Çiva*. Brass. Height, 1.5 inches. (Lent by B. F. M. P. C.)

183. *Dhūpadāni*. Incense burner used in temples and private houses. Copper. Height, 8 inches. (Lent by B. F. M. P. C.)

184. *Damaru*, drum, used in the worship of *Mahādeva*. Diameter, 7 inches.

This drum has two heads covered with skin and small objects which rattle within. When in use a cloth is wrapped around it, by which it is held with the hand, with two clappers that strike on either side.

## BUDDHISM.

The name of Buddhism is given to a great schism which arose among the Brahmans toward the close of the seventh century before our era, under the impulsion of an ascetic of the tribe of *Çākya*s, named *Gautama*, or as he is usually called, *Buddha Çākya-Muni*, or "the ascetic sage of the *Çākya*s" (*Buddha* meaning sage, perfect, awakened, illuminated). Thanks to the purity and perfection of its morality, and, above all, to the great and entirely new ideas of charity and love for one's neighbor, which constituted the basis of its moral teachings, strongly aided besides by the powerful eloquence of its founder and the zeal of its first disciples, this schism was rapidly transformed into a veritable religion, and extended so prodigiously that at one time it threatened to entirely supplant Brahmanism.

The dogmas of Buddhism when considered by themselves, and deprived of the subtleties which surround the metaphysics of the East, are very simple. There is no creator and no act of creation. The world is eternal. It has existed always and will exist always; but it passes, by force of the laws of nature, through four successive periods: period of formation, period of development, period of decline, and period of destruction, when, after a time of repose in chaos, the eternal succession recommences. Each of these periods lasts 84,000 years and is called a *Kalpa*.

This principle *Çākya-Muni* never discusses. He takes it as an axiom and bases upon it his entire system, even though it be absolutely contrary to the theogony and cosmogony of the Brahmans.

The Buddhist religion is eternal like the world. Accordingly, its empyrean is peopled with thousands of *Buddhas* anterior to *Çākya-Muni*, of which we find the names in the sacred books of Northern Buddhism. The writings

of Ceylon do not mention more than 28. Each Kalpa has its Buddha. Gautama is the third of the actual world, we being thus in the "Kalpa of decline."

Buddhism does not explain the nature of the soul. It admits, as proved, that its is immortal and distinct from the material with which it is momentarily associated; drawn into the whirlwind of life, it submits to a series of existences under conditions more or less elevated, more or less happy, determined by the acts of the preceding existence. This is what is called Karma, or consequences of actions. If the life has been virtuous, the soul is elevated in the scale of beings until it attains the supreme rank of Buddha; if it has been guilty, the soul is born again in the body of demons, animals, etc., and, in punishment for great crimes, is thrown into the eight hells. But hell is not eternal. Once having undergone its punishment, the soul may ascend the ranks of beings again, and become re-incarnate after a certain number of animal lives or others in the body of a man, as a genii, a Bodhisattva, and, at last, after its last existence under a human form, enter into Nirvana, the external repose and end of all transmigrations.

Nirvana is the paradise of the Buddhists. It is not a particular place, but rather a state of absolute annihilation of the conditions and evils of existence. Those who obtain Nirvana cannot live again. But notwithstanding, it is not a state of annihilation, for it is pretended by certain authors and certain sects that the Buddhas retain their personality in Nirvana, and continue to watch over the welfare of men and the propagation of the faith.

The fundamental dogma of Buddhism is comprised in the four aphorisms which Çākya-Muni developed under the name of "The Four Excellent Truths."

#### 1. *Pain :*

Pain is inseparable from existence, therefore existence is an evil.

#### 2. *Production :*

Existence is the product of the passions, the evil desires, and the attachment to material objects, which, acting by the intervention of the senses, give birth to beings.

#### 3. *Cessation :*

The extinction of the passions, of evil desires, and the attachment to material objects destroys the power of the senses, and they no longer give birth to new beings. Even the existence of the sage is ended when Nirvana is opened to him.

#### 4. *The Road :*

Revelation of the way or means to arrive at cessation or Nirvana.

The Buddhas who live in the world are called Upācakas—masters of the house, givers of alms—for it is by the gifts they make to ascetics as much as by their faith, they gain their salvation. The ascetics receive the name of Çrāmānas or Bhikchus. When they are elevated to the highest rank in the brotherhood they take that of Arhats. The Bodhisattvas are the men who have reached the highest degree of sanctity. They are the aspirant Buddhas. A single birth is imposed upon them before their arrival at Nirvana. At that moment two ways open before the faithful. If they will, urged by charity and love of their neighbor, they not only save themselves, but also aid their brothers to arrive at final safety, they become perfect Buddhas.

If they are content to gain their safety without disturbing themselves about other men, they become Pratyēka Buddhas. They attain Nirvana, but not the power of the perfect Buddha. Buddhas are thus men become gods, in the acceptance which we attach to that word. They are immortals, who plunged into the meditative ecstasy of Nirvana, and, freed from all human miseries and weak-

nesses, aid men by the good resolutions and the force of will which they inspire to free themselves from all the bonds of the Samsāra or material world. They exercise their power throughout nature; they are able by their good will to modify or suspend its laws, but they are not always creators.

Above the Manushi Buddhas, or the human Buddhas, certain Buddhistic sects, notably those of the Mahāyāna school, place five Dhyāni-Buddhas, or Buddhas of contemplation, imaginary beings, supposed to be eternal, existing by themselves before the formation of the earth, notwithstanding they are not its creators. They are those that inspire the human Buddhas. Amitābha is the most important of them because of the rôle he plays in the beliefs of Thibet and of China and Japan as the funereal divinity and president of the inferior paradise of Sukhavāti. Sometimes they take as their head another personality much grander again, Adi-Buddha, the inspirator of all, but he is not generally accepted.

Under these divinities is found the five Dhyāni-Bodhisattvas, the spiritual sons of the Dhyāni-Buddhas, created by them of their own peculiar essence, to aid them in the difficult task of directing and protecting the world. The best known is Avalokiteçvara, the spiritual son of Amitābha.

While denying creation, Buddhism does not absolutely suppress the gods. Nearly all the gods and genii of Brahmanism figure in its pantheon, but they regard them as inferior to the Buddhas and Bodhisattvas.

Buddhism is divided into two great schools, which are themselves subdivided into a great many sects and sub-sects. The first, the "Hīnayāna School," or the "Little Vehicle," or the "Little Development," so named from the simplicity of its dogmas, prevails in the south of India, that is to say, in Ceylon, Burma, and Siam, as there are no longer any Buddhists in India proper. They pretend

to preserve in all its purity, the teaching of Buddha Çākya-Muni. The other, the "Mahāyāna School," the "Great Vehicle," or "Great Development," appears to have been born about the third century before our era in Nepal, whence it has been diffused through the north. It is permeated with metaphysical transcendentalism, mysticism, ecstasy, and magic.

The Buddhist monks and priests are vowed to chastity, poverty, and obedience to their superiors. They are forbidden to eat flesh or drink wine or fermented liquors. They are subjected to frequent and severe fasts. Their occupations consist in chanting the psalms, reading the sacred books, meditating, turning the prayer-wheels, and accomplishing the daily services of their religion, as well as those which accompany births, marriages, and funerals. They are also astrologers, geomancers, alchemists, and sometimes they predict the future.

According to Buddha's instructions, his disciples propagated his doctrines over all India, and their success was so rapid that one hundred and fifty years after the death of Çākya-Muni, under the reign of King Açoka, Buddhism reigned master in the peninsula. But with the death of its protector it perished from the land. The Brahmans, for a moment reduced to silence, regained the upper hand and organized a series of bloody persecutions, which ended in the destruction of Buddhism in India and the dispersion of the faithful over Eastern Asia. At the end of the sixth century A. D. there was not a single Buddhist in the Indian peninsula. It may be due to this, as much as to its spirit of universality, that Buddhism owes the immense extension which it has taken in China, Japan, Thibet, and even in certain islands of the ocean.

Çākya-Muni wrote nothing. His instruction was delivered orally, under the form of teaching or conversation, according to the requirements of the moment. His disciples at first followed the same system, and limited them-

selves to reporting and commenting upon the instructions of their master, or recounting certain acts of his life. After that, divergences occurring daily between them, they felt the necessity of fixing their dogmas in an irrevocable form and assembled in council (Councils of Râja-Grihâ and of Vâiçâli), they settled upon the definite redaction of the Buddhist Canon under the three titles:

*Sûtra*, or doctrine.

*Vinâya*, or discipline.

*Abhidharma*, or metaphysics.

The combination of these three parts constitutes the *Tripitaka*, "the three baskets," the general name given to the sacred books of Buddhism, and which came from their having arranged in baskets the leaves of the palms which were in time replaced by written paper.

185. ÇAKYA-MUNI, seated. Wood, carved and gilded. Height, 12 inches. Burma. (Lent by Mrs. William Frishmuth.)

186. ÇAKYA-MUNI, seated. Marble. Height, 8 inches. Burma. (Lent by Mrs. William Frishmuth.)

187. VISHNU, standing. Bronze. Height, 5.75 inches. Burma. (Lent by Mrs. William Frishmuth.)

188. HANUMANT, standing. Bronze. Height, 3.5 inches. Burma. (Lent by Mrs. William Frishmuth.)

189. *Sviti*. Small spoon with handle bent at right angles, used for burning incense. Copper. Length, about 5 inches. Burma. (Lent by Mrs. William Frishmuth.)

190. ÇAKYA-MUNI, seated. Composition, covered with sheet silver. Height, 3.625 inches. (Lent by B. F. M. P. C.)

191. ÇAKYA-MUNI, seated. Composition. Height, 2.75 inches. (Lent by B. F. M. P. C.)

192. Bowl, ornamented with Burmese divinities. Hammered copper. Height, 7.25 inches. Made in Bombay from Burmese example. (Lent by Mr. John T. Morris.)

194. Bowls used by Buddhist priests. Lacquered. Siam. (Lent by B. F. M. P. C.)

195. Buddhist scriptures. Ceylon. Written with a stylus on palm leaves. Length, about 23 inches.

196. Razors (two) used by Buddhist priests. Brass, with wooden handle. Length, 6.5 inches. Siam. (Lent by B. F. M. P. C.)

The self-denying rules of the priesthood do not allow the extravagance of steel.

### JAINISM.

While a probable date may be assigned to the foundation of Buddhism, it is not the case with Jainism, concerning which there are several absolutely contradictory assertions. Without stopping to speak of the Jains who make their first prophet live in the mythological period, there are four opinions from which to choose: the first attributes the foundation of the religion to Pârcvanâtha, who lived in the ninth century B. C.; another gives the glory to Vardhamâna Mahâvîra, who was the contemporary and even the preceptor of Buddha Çâkyamuni; the third assigns the date to the time of the decline of Buddhism in India—that is to say, the second century B. C.; and the fourth to the second century, A. D.—that is, at the moment of the ruin of Buddhism.

The dogmas of Jainism are in many respects the same as those of Buddhism, but they depart from them at many points. They admit, among others, the division of the people into the four castes, and employ the Brahmans in certain duties of their religion. They deny, like the Buddhists, the creation of the world and the existence of a creator god. The world, for them also, is eternal, but instead of passing through the four Kalpas of formation to destruction, they divide its existence into epochs: the first called the "descending period," and the second called

the "ascending period," each consisting of a fabulous number of years. At the end of each period, one district of the world or the earth is ravaged by fire and tempest in punishment of the crimes of its inhabitants; but the fertilizing rains render the ravaged continent newly habitable, and the population of the parts that were spared come to repeople the regenerated division.

As has been said, they deny the existence of a creator god, but a supreme, eternal divinity, a sort of universal soul, who established the laws that preside over the formation and conservation of the world, is mentioned in certain of their books. This divinity is named Siddha.

The Jains have retained the Brahminical gods, but deprived them of immortality, making these functionaries officers in temporary charge of the direction of the world, who are obliged to return to earth at the expiration of their duties.

The rôle which the Buddhas play among the Buddhists is attributed among the Jains to the Tirthankaras Jinas (sages who have stepped beyond the world). They are ascetics who have merited by their knowledge and piety to leave the fatal circle of transmigration and who have attained Móksha, the Nirvana of the Jains. There are in each period of the world 24 Tirthankaras. A prodigious stature and a not less fabulous longevity is attributed to them, which has decreased progressively down to Pârçvanâtha, who lived 100 years and was of the size of ordinary mortals.

The Jains believe in the immortality of the soul and metempsychosis, which they extend as far as the vegetable kingdom. The priests and monks receive the names of Yatis or Çramanas, and when they have great renown for sanctity they are called Arhats.

The Jains burn their dead, and throw the ashes in running water; their religion being possibly the only one that does not permit any ceremony or sacrifice for the

dead. They divide themselves into two great sects, the Digambaras, and the Svetambaras, both having the same dogmas, although those of the Digambaras are somewhat the more severe.

The sacred books of the Jains are very numerous. The principal ones are the eleven *Angas*, which are opposed to the *Vedas*, the *Upangás*, and the *Çastras*.

197. PÂRÇVANATHA. Dark stone. Height, 6 inches. (Lent by Mr. John T. Morris.)

He was the 23d Tirthankara, being the son of the King Asvaçena and the Queen Bâmâdevî. He was born at Varânasi (Benares), and lived a worldly life for 30 years, and then devoted himself to religion. He died on Mount Samet Sikhar, at the age of 100 years, in 823 B. C., if we are to believe the *Kalpa-Sutra*. His color is blue; he has for an emblem the serpent, Naga, and for a wife Padmâvatî.

198. Jain Idol. Brass. Height, 2.25 inches. (Lent by B. F. M. P. C.)

## RELIGIONS OF CHINA.

China has had three great religions, all of which continue to the present day and exist somewhat in harmony side by side. They are known to us as Confucianism, Taoism or Rationalism, and Buddhism.

The ancient Chinese adored a creator god whom they called Sháng Tí, and below him an infinite number of secondary gods, of the winds, the stars, the waters, mountains, etc. In the sixth century before our era, Confucius, the most noteworthy personage in all Chinese history, edited a work upon the State religion in which the rites, popular and imperial, to be performed to the superior powers are described. These ancient rites of which Confucius was the mere recorder, in part as conserved by him, with a system of moral philosophy in which man's duty to his fellows was one of the chief objects insisted upon, constitute the elements of what we regard as the first of these three great religions.

Taoism or Rationalism had its origin in Láu Tsz', a philosopher whose birth preceded by some fifty years that of the sage Confucius. It is organized into a regular hierarchy, and in its existing development appears to be a mixture of the metaphysical doctrines of Lau Tsz' with the local superstitions.

Buddhism, the third of the Chinese religions, was introduced from India.

In China, according to Dr. S. Wells Williams, there is no term for religion in its usual sense. The word kiáu, which means "to teach," or "doctrine taught," is applied to all sects or associations having a creed or ritual, the three sects above described being known pre-eminently as

the Sán Kiáu or "three sects." They do not interfere with each other, and a man may worship at a Buddhist shrine or join in a Taoist festival while he accepts all the tenets of Confucius and worships him on State occasions.

The worship of ancestors is never called a kiáu, for everybody observes that at home just as much as he obeys his parents—it is a duty, not a sect.

In order to illustrate some of these concurrent phases of belief the compiler has concluded this section of the catalogue with some notes on the religious ceremonies of the Chinese in the United States, based upon personal observation.

Christianity, Mohammedism, and Judaism all penetrated into China at a comparatively early time, but the present number of their adherents is very small compared with that of the other sects.

## THE STATE RELIGION.

The State religion of China, according to Dr. Williams, has had a remarkable history and antiquity, and though modified somewhat during successive dynasties, has retained its main features during the past 3,000 years. The prime idea of this worship is that the Emperor is T'ien Tsz', or "Son of Heaven," the co-ordinate with Heaven and Earth, from whom he directly derives his right to rule on earth among mankind, the One Man who is their vicegerent and the third of the trinity of Heaven, Earth, and Man. He cannot properly devolve on any other mortal his functions of their high priest to offer the oblations on the Altars of Heaven and Earth at Peking at the two solstices. He is accountable personally to his two super-ordinate powers. The objects of the State worship are chiefly things, although persons are included. There are three grades of sacrifices—the great, medium, and inferior. The objects to which the great sacrifices are offered are

only four, namely, T'ien, the Heavens; Ti, the Earth; T'ai Miáu, or the great temple of ancestors, wherein the tablets of deceased monarchs of this dynasty are placed; and lastly, the Shié tsih, or gods of land and grain, the special patrons of each dynasty. The medium sacrifices are offered to nine objects—the Sun, the Moon, the manes of emperors and kings of former dynasties, Confucius, the ancient patrons of agriculture and silk, the gods of heaven, earth, and the cyclic year. The first six have separate temples erected for their worship at Peking. The inferior sacrifices are offered to the ancient patron of the healing art, and the innumerable spirits of deceased philanthropists, eminent statesmen, martyrs to virtue, etc., clouds, rain, wind, and thunder, the five celebrated mountains, four seas, and four rivers, famous hills, great watercourses, flags, triviae; gods of cannons, gates, queen goddess of earth, the north pole, and many other things.

The chief centre of the religious solemnities embraced in the imperial worship is the altar of Heaven. This is in the outer city of Peking, and is distant two miles from the palace. There are two altars, the southern, which is called the "round hillock," and the northern, which has upon it a lofty temple, called "temple for prayers for a (fruitful) year."

The personages who assist the Emperor in his worship of the four superior powers and perform most of the ceremonies belong to the Imperial Clan, and the Board of Rites. When the Emperor worships Heaven he wears robes of a blue color, so likewise he wears red for the sun, and pale blue for the moon. The services cannot properly be done by a substitute. No priests or women are admitted.

Besides special occasions, such as the establishment of a dynasty, the conclusion of a successful military campaign, or the accession of an emperor, there are three regular services each year. They are at the winter solstice, at the beginning of spring, and at the summer solstice. The first

and last of these are performed on the southern altar, the second at the northern. The winter solstice is the great day of this State worship. The Emperor then goes from his palace the evening before, drawn by an elephant, in his state car, and escorted by about two thousand grandees, princes, musicians, and attendants down to the Temple of Heaven. The sacrifices consist of calves, hares, deer, sheep, and pigs, and offerings of silk, grain, jade, etc. The idea is that of a banquet, and when a sacrifice is performed to the supreme spirit of Heaven, the honor paid is believed by the Chinese to be increased by inviting other guests.

The worship at the south altar must be at midnight, but when the spring sacrifice takes place, near the beginning of the year, the time chosen at present is the first glimmering of dawn.

The character of the Chinese imperial worship at the altar of the Earth is substantially the same as at the altar of Heaven, except that instead of the worship of star gods and the sun and moon, such as are there performed, we have here that of the spirits of mountains, rivers, and seas.

The State religion has been corrupted from its ancient simplicity as given in the *Shu King* and the *Li Ki*. At the establishment of each new line of emperors fresh regulations in regard to sacrifices are enjoined, but it is usual to follow old precedents to a very large extent.

199. Photographs. The Altar and Temple of Heaven. (1.) The Northern Altar. (2.) The Southern Altar. Peking.

The Northern Altar of Heaven consists of three marble terraces, circular, and ascended by twenty-seven steps. The uppermost of the three terraces is paved with eighty-one stones, arranged in circles. The temple is ninety-nine Chinese feet in height, and has a triple roof, with blue tiles. The two altars, Northern and Southern, with the park that surrounds them, date from A. D. 1421.

200. Photograph. Elephant. One of the stone animals on the road to the tomb of one of the emperors of the Ming Dynasty.

"The mausolea of emperors and grantees occupy vast inclosures, laid out as parks and adorned with ornamental buildings, to which lead avenues of stone guardians. The tomb of Yungloh (A. D. 1403-1425) is reached through a *dromos* of gigantic statues nearly a mile long—two pairs each of lions, unicorns, elephants, camels, and horses, one erect, the other couchant, and six pairs of civil and military officers. Each figure is a monolith."

201. Photograph. Camel, as above.  
 202. Photograph. Exterior of one of the Ming tombs.  
 203. Photograph. Interior of one of the Ming tombs.

### CONFUCIANISM.

The word Confucianism, according to Dr. Williams, is a foreign term and vaguely denotes the belief of the literati generally including the State religion. The Chinese name for the first of the *Sán Kiáu* or "three sects" is *Ju Kiáu* or "Sect of the Learned," commonly called Confucianists by foreigners, because all its members and priests are learned men who venerate the classical writings. It is somewhat inappropriate to designate the *Ju Kiáu* as a religious sect or regard it otherwise than as a comprehensive term for those who adopt the writings of Confucius and *Chu Hí* and their disciples. The word *Ju* denotes one of the literati and was adopted A. D. 1150 as an appellation of those who followed the speculations of *Chu Hí* regarding the *Tai Kih*, or "Great Extreme." This author's comments upon the classics and his metaphysical writings have had a greater influence on his countrymen than any other person except Confucius and Mencius, whose works, indeed, are received according to his explanations.

"The remarks of Confucius upon religious subjects were very few; he never taught the duty of man to any higher power than the head of the State or family, though he supposed himself commissioned by heaven to restore the doctrines and usages of the ancient kings. He admitted that he did not understand much about the gods; that they were

above and beyond the comprehension of men, and that the obligations of man lay rather in doing his duty to his relatives and society than in worshiping spirits unknown. *Chu Hí* resolved the few and obscure references to *Sháng Ti* in the *Shu King* into pure materialism, making nature begin with the *Tai Kih*, which, operating upon itself, resolved itself into the dual powers, the Yang and Yin."

"Heat and cold, light and darkness, fire and water, mind and matter, every agent, power, and substance known or supposed are regarded as imbued with these principles which thus form a simple solution for every question. The infinite changes in the universe, the multiform actions and reactions of nature and all the varied consequences seen and unseen are alike easily explained by this form of cause and effect this ingenious theory of evolution." With regard to the existence of gods and spirits, *Chu Hí* affirmed that sufficient knowledge was not possessed to say positively that they existed, and he saw no difficulty in omitting the subject altogether. "His system is also silent respecting the immortality of the soul, as well as future rewards and punishments."

"In thus disposing of the existence of superior powers, the philosophers do not shut out all intelligent agencies, but have instituted a class of sages or pure-minded men of exalted intelligence, who have been raised up as instructors of mankind. The office of these *Shing jin*, 'perfect men' or saints is to expound the will of heaven and earth. They were men intuitively wise without instruction."

Of all the saints in the calendar of the *Ju Kiáu*, Confucius is the chief; with him are reckoned the early kings, Yao and Shun, with King Wan and his two sons, King Wu and Duke Chau; but China has produced no one since the "most holy teacher of ancient times" whom his proud disciples are willing to regard as his equal.

Confucius, as we call the Sage, was born B. C. 551, and died in 479. His name was *K'ung K'iu*. His father was

a military officer of the State of Lu (occupying part of the modern Province of Shantung). The memory of the philosopher was venerated and his teachings were handed down after his death by his disciples, but it was not until nearly three hundred years after his decease that recognition was accorded his memory by Imperial command. In A. D. 739 the Emperor Hiuén Tsung canonized him as Wan Siuen Wáng, "Prince of Illustrious Learning," since which date he has been recognized as the chief national object of sacrificial honors. At the same time the subsidiary title of Sien Shing, "Sage of Antiquity," was attributed to him by imperial will. In A. D. 1012 the Emperor Sung Chen Tseung substituted for this Chí Shing, or "most perfect Sage," which the mandates of succeeding sovereigns have confirmed. The designation Tsz' with which Confucius was honored in his lifetime is considered to have been identical with the fourth rank of nobility, which had come in his epoch to be applied not only to the higher functionaries of State, but also to the teachers or "Masters," who were resorted to as sources of instruction. Holding the position of Tá Fú or "high officer," his full honorary designation was Tá Fú-tsz', whence he came to be called K'ung Fú-tsz', and this appellation, Latinized by the Jesuit translators, has taken the form by which his name is known in European literature.

For the most part the Chinese, in worshipping Confucius, content themselves in erecting a single tablet in his honor; to carve images for the cult of the sage is uncommon. Official Chinese records enumerate one thousand five hundred and sixty temples dedicated to Confucius in the examination halls, where he is invariably worshiped. Incense is burned before his tablet, with that of the God of Letters, in all school-houses.

The sacred books of Confucianism comprise the *Wú King* or the Five Classics, and the *Sz' Shú* or Four Books. The former comprise the *Yih King*, or "Book of Changes;"

the *Shu King*, or "Book of Records;" the *Shi King*, or "Book of Poetry;" the *Li Ki*, or "Book of Rites;" and the *Chun Tsiu*, or "Spring and Autumn Record." The authorship, or compilation, rather, of all these books is loosely attributed to Confucius. The *Chun Tsiu*, according to Dr. Legge, is the only one of the five *Kings* which can, with approximation to correctness, be described as of his own "making."

The "Four Books" is an abbreviation for "The Books of the Four Philosophers." The first is the *Lun Yu*, or "Digested Conversations," being occupied chiefly with the sayings of Confucius. He is the philosopher to whom it belongs. The second is the *Ta Hioh*, or "Great Learning," now commonly attributed to Tsang San, a disciple of the Sage. The third is the *Chung Yung*, or "Doctrine of the Mean," ascribed to K'ung Kih, the grandson of Confucius. He is the philosopher of it. The fourth contains the works of Mencius.

#### WORSHIP OF ANCESTORS.

The worship of ancestors is an unvarying element in the religion of the Chinese, whatever may be their social or intellectual condition or the devotion they pay to other objects. It is the oldest of all their religious observances and underlies all the religions they have adopted.

It is a conspicuous element of the State Religion, and Dr. de Groot has strongly urged that the divinity that is spoken of in the *Shu King* as Sháng Ti, "Supreme Emperor," who is generally identified with our Supreme Being, is only the patriarch of the ancient dynasties, who has been identified by the Chinese with Heaven. Many of their gods, in fact, may be regarded as deified ancestors, and Herbert Spencer's dictum that "Using the phrase of ancestor-worship in its broadest sense as comprehending all worship of the dead, be they of the same blood or not,

we conclude that ancestor-worship is the root of every religion," finds in the religions of China the strongest support.

Ancestral worship has been sanctified and recommended by Confucius and his school, and, indeed, while Confucius seldom refers to the gods, he constantly insists upon the respect and worship due to ancestors.

Taoism has appropriated the worship of ancestors, or rather it should be said that that religion is an outgrowth of the popular faith. A zealous Taoist writer of the second century before our era, quoted by Dr. de Groot, comments upon the worship of the dead in the following terms: "The services rendered by men to the living are the root and those which are rendered to the dead are the top; the root and the top are a single body."

The worship of ancestors, too, was compatible with the reception of Buddhism. That faith with its doctrines of self-renunciation was not in accord with the spirit of Confucianism, but it won the heart of the Chinese people by its affirmations and fantastic descriptions of a future life. It has instituted masses for the dead and has made itself an important if not an essential part of the ancestral cult.

The ancestral tablets used at Fuhchau in families, according to Mr. Doolittle, vary from 8 to 9 inches to about 18 inches in height, and from 2 inches to 3.5 or 4 inches in width. The best are made of fragrant wood, parts of which are elaborately carved. They consist of three pieces of wood, one of which serves as a pedestal and the other two as upright pieces. Those used in ancestral halls, where the representatives of a family clan meet several times a year to worship their ancestors, and the tablets commemorating ancient sages and worthies placed in temples, are much larger than those used in private houses and are often made of two pieces of wood—a pedestal and a perpendicular piece.

A block, varying from about 4 to 7 inches long and 1 to 2½ inches thick and from 2 to 3½ inches wide, con-

stitutes the pedestal of such tablets as are generally used in private dwellings. The two other pieces are inserted by tenons into a mortise made in the upper side of this block, the mortise and tenons fitting loosely, so as to admit of being taken apart at pleasure. The two upright pieces are of unequal length. The longer one is placed at the back and terminates on the top in a knob or head which projects in front from 1 to 3 inches. The surface of these two pieces, which impinge on each other, are planed smooth, the front or shorter one being held in its place by a small tenon which enters a corresponding mortise on the under side of the projecting knob of the other. The knob at the top of the tablet is carved with the head of the Chinese dragon, and the front of the block that forms the pedestal with the image of a fabulous animal, the Lin, described as the female of the unicorn, which is said to flourish only when sages appear. The right and left-hand sides of the front of the shorter of the upright pieces are also often engraved with dragons. Variations exist in the form of the family tablets as described by Mr. Doolittle, as may be seen from an inspection of those in this collection.

In the central portion of the front piece, in a straight line beginning at the top and extending downward, the name of the reigning dynasty, the title (if he has any) of the deceased whom the tablet is designed to commemorate, his ancestral and his given name are engraved, usually in raised characters. Sometimes, however, the inscription is made with black ink, the strip on which the characters are written being neatly painted or varnished. The name of the son who erects the tablet is similarly carved or written, but in smaller characters, and is placed a little to the left-hand side of the bottom of the other characters. In the case of a tablet erected by a son in memory of his mother, the ancestral name of her father—that is, her maiden surname—as well as that of her husband, is put upon the

tablet. The engraved and lettered portions of the tablet are generally overlaid with gold-leaf. The other portions are often left of the natural color of the wood, although sometimes they are painted. The flat surfaces of the two upright pieces where they impinge upon each other are always left unpainted. The date of the birth and death of the person and the place of the grave are sometimes recorded in black ink in the inner surface of one of the upright pieces.

This tablet represents only one deceased individual, either male or female, as the case may be. The tablets for the father and the mother are alike in form, though they may vary in size. Only one tablet of the above description is allowed to be erected in honor of a father or mother, and it belongs to the eldest son, and is usually kept in his house. All the ancestral tablets which belong to the father and mother of a family descend to the eldest son and become his property on their death. When the eldest son dies they fall into the hands of his son, if he has any. The eldest son, when of adult age and married, almost invariably adopts some child of his younger brothers or some other relation, if he has no son, in order to keep up the family name and retain the tablets in his own family line. Daughters are not allowed a tablet of either parent. After marriage they worship the tablets belonging to their husband's family.

As long as the sons of a family live together they worship the tablets erected by the eldest son. When, however, the family breaks up and the younger sons receive their share of the patrimony, they may erect a tablet, different, however, in several respects from the one already described.

The ancestral tablet representing a father or mother is usually worshiped only for three or five generations. During this period it is preserved in a portable niche or shrine made in the shape of a house, but only a few feet square,

which is designed to hold all the tablets worshiped by a family or belonging to it, unless they are very numerous, or if unable to procure such a niche the tablets are simply placed on a ledge or table. After the third or fifth generation has passed away, the tablets which represent it are sometimes buried in or near the graves of the persons they represent, or they may be burned to ashes.

The tablets of both kinds are worshiped on fixed times or occasions according to certain established forms. On the 1st and 15th of the month candles and incense are regularly burned before them, as well as on all family festivals, as the recurrence of a birthday of a living member of the family, the occasion of preparing cards to be used for the negotiating for the engagement in marriage of any member of the family, and on the evening of the 29th of the 1st month of the year. On the occasion of joyous events or on the anniversary of the death of an ancestor whose tablet is among those worshiped, offerings of meats are also made. On the 4th of the 1st month and on the last evening of the year, boiled rice in addition to meats, candles, and incense is presented, and at various fixed times and festivals during the year offerings are made in accordance with prescribed custom. Wherever there is an offering of anything besides candles and incense it is customary for the adult male members of the family present to kneel down once before the tablets and bow their head to the earth. Inquiries in regard to health and food are also made by surviving descendants, on the anniversary of the death of an ancestor, by throwing the divining blocks before the tablet.

Dr. S. Wells Williams, in commenting upon the ancestral worship, says :

“There is nothing revolting or cruel connected with it, but everything is orderly, kind, and simple, calculated to strengthen the family relationship, cement the

affection between brothers and sisters, and uphold habits of filial reverence and obedience. Though the strongest motive for this worship arises out of the belief that success in worldly affairs depends upon the support given to parental spirits in *hades*, who will resent continued neglect by withholding their blessings, yet, in course of ages, it has influenced Chinese character in promoting industry and cultivating habits of domestic care and thrift beyond all estimation."

Ancestral halls may be divided into two classes—those in which all the ancestors of families having the same ancestral name and claiming relationship are worshiped, and those in which the ancestors of a particular branch of families having the same ancestral name and claiming relationship are worshiped. The latter are called "branch" ancestral halls and are usually erected by a wealthy family only when the families having an interest in the general hall are very numerous. This family and its descendants retain their interest in the general hall still, and at the same time have the exclusive control of the interests connected with the branch hall which they have erected. Ancestral halls differ in size, plan, style of finish, and expense. Rules are made by the proprietor at the time of their erection in regard to the qualifications of those who may have their tablets placed in it, or the sum of money which must be paid to the funds of the hall by the particular families to which the new tablets belong. A permanent fund is established by the family or families who unite in erecting it, at the time of its construction the profits of which are designed to be used in defraying the expenses of worship and sacrifices. Such property is inalienable except by general consent.

Mr. Doolittle gives a list of five or six yearly occasions when worship of the ancestral tablets in the halls at Fuh-chau is commonly performed. They are :

1st. On the "opening of the temple," generally before the 3d or 4th day of the 1st month of the new year.

2d. On the 4th or 5th day of the 1st month, when they worship in a circle.

3d. From the 11th to 15th of the 1st month in the evening.

4th. A sacrifice, called a "vernal sacrifice," is made to the spirits of ancestors sometime during the 2d month.

5th. About the middle of the 7th month, when paper clothing is burned for the dead.

6th. At the "autumnal sacrifice," sometime in the 8th month.

204. Ling P'ai. Ancestral tablet. Tablet of wood, painted white, 2.375 inches wide and 9 inches high, mortised into a wooden pedestal, with similarly mortised side-pieces with conventional carvings in relief. A piece that inclines forward, with a bird in relief, is attached to the top of the tablet. The raised surfaces of the carving at the sides and top are silvered, while the ground is painted blue and red. Total height, 13.75 inches. The tablet bears the following inscription, written in black ink : Sien t'ai sz' Li Lin fu chi shin wei. "Spirit-place (or shrine) of the deceased worthy, Li Lin." (Lent by B. F. M. P. C.)

205. Ling P'ai. Ancestral tablet. Similar in every respect to the preceding, except that two birds instead of one adorn the top and the conventional ornaments on the side-pieces take the form of dragons. Width of tablet 2.75 inches. Height, 10.75 inches. Total height, 17 inches. This tablet bears the following inscription : Sien t'ai sz' Ts'in Kwei chi shin wei. "Spirit-place of the deceased worthy, Ts'in Kwei." (Lent by B. F. M. P. C.)

206. Ling P'ai. Ancestral tablet. The uprights consist of two pieces mortised into a pedestal. The longer piece is at the back and is painted black. The shorter is

painted white and held by a tenon in front of the longer. Height of longer upright, 7.75 inches; shorter upright, 6.125 inches; total height, including pedestal, 9.5 inches. The shorter piece bears on its face the following inscription: Sien ching siáng Ts'áu Mang-Teh chi shin wei. "Spirit-place of the deceased Prime Minister Ts'áu Mang-Teh."

This tablet is protected by a wooden box with a carved opening in front, 8.625 inches in height. (Lent by B. F. M. P. C.)

NOTE.—This and No. 207 were probably inscribed for the collector and not used in the worship of the persons whose names they bear.

207. Ling P'ai. Ancestral tablet. The uprights consist of two pieces, the longer 7.75 inches in height and the shorter 5.875 inches. The latter fits into the back of the longer tablet and is held in place by a tenon. Both pieces fit into a mortise in the pedestal. Total height, 8.25 inches.

The face of the tablet, which is unpainted, bears an inscription in black ink referring to Yen Sung. The date of his birth and death are inscribed on the back of the same upright. This tablet is protected by a wooden box 7.875 inches in height and is contained in a shrine of unpainted dark wood, with two swinging doors, 14.75 inches in height. The shrine, however, although intended for the purpose of holding such tablets, may not have originally contained it. (Lent by B. F. M. P. C.)

208. Ling P'ai. Ancestral tablet. A single upright, 8 inches in height, mortised into a pedestal. The head of the tablet is carved with the head of a dragon, and two gilded dragons are carved down the sides. In a sunken space between them is the following inscription in gilded letters on a red ground: Liáng shi sien fú p'ei hoh sien mú. "Deceased mother of the deceased father of the Liáng Family." (Lent by B. F. M. P. C.)

209. Ling p'ai. Ancestral tablet. A single upright 9.875 inches in height, mortised into a pedestal. Total height, 13.125 inches. The face of the tablet bears the following inscription in gilded characters, carved in relief on a green ground:

	Hien	
	t sú	
	pí	k'áu
Kwoh Liú	Fan	
shí	yen	
Liáng Ts'ai	P'wán	
shí	kung	
jít	fú	
jin	kiun	
	shin	
	wei	

"Spirit place of the illustrious ancestors, father and mother: Fan yen (given name) P'wán (surname) kung fú kiun (titles of respect and rank) (and) Liú, Kwoh, Ts'ai (and) Liáng (surnames of his four wives) jít jin (titles of wives of the seventh rank of officials.)

(Lent by B. F. M. P. C.)

NOTE—This tablet is from an ancestral hall, and was erected to a man named P'wán and his four wives.

210. Ling p'ai. Ancestral tablet. Board 12x16 inches, with traces of red and green paint, carved in relief with the following inscription in gilded characters: Chin Mun T'ang sháng lih t'ai tsú sien chi shin wei. "Spirit place of the exalted deceased ancestors of successive generations of the Chin Mun T'ang (Ancestral Hall of the Chin family). (Lent by B. F. M. P. C.)

#### TAOISM.

Taoism originally consisted in the philosophy of Láu Tsz', which exhorted the search of purity, of tranquillity

of mind, and of virtue as conducive to absorption in the great principle of Táu, "Nature." These were to be obtained by the practice of asceticism. It should lead to immortality and incorruptibility, since Táu is immortal and incorruptible. The doctrine of Taoism gave birth to the recluse, who would by renunciation attain an eternal existence absorbed in the first principle of Nature.

According to the legends the founder of Taoism himself passed his life remote from the world. His example was followed in antiquity by a great number of imitators. Many of them retired to live in solitude, above all, it is said, in the gorges and caverns of the mountains. This was the origin of the class known as Sien, which word, written with a character compounded of the character jin, "man," and shán, "mountain," suggests its meaning in its construction. These anchorites were not all willing, however, to content themselves with the methods indicated by the great founder of their sect in their search for immortality. They employed themselves in endeavoring to find the Philosopher's Stone and the Elixir of Life.

This search was made everywhere. They thought to find the precious elixir in distant isles, and even in the third and second centuries before our era expeditions were sent out to find it, by Imperial command. The hills and forests were explored for plants and trees, by means of which they could prepare it. They imagined it was contained in the willow, the peach, the flag, and the cassia. They even mined precious materials from which to extract it: jade, jasper, or nephrite, and, above all, that which the Chinese call Tán or Tán shá. The last is a red mineral, which the alchemists of the third century before our era pretended to contain or hide, not only the power of prolonging life, but also gold. It is understood that they thought to find in it the Philosopher's Stone, since this Tán was probably vermilion or sulphide of mercury,

which gives up much free mercury when heated. All the Taoists in these ancient times, however, were not adepts in alchemy. Many of them preserved in its purity the doctrine of Láu Tsz', who knew no other road to immortality in Táu than that of moral purification. These true ascetics were destined to the rank of *celestial* genii, while the alchemists could only attain to the dignity of *terrestrial* genii—that is, the immortal beings inhabiting the unknown countries, above all the Kingdom of the Royal Mother of the Kwanlun Mountains. The former went to the stars, the moon, the Palace of Jade, or the Palace of Hidden Purple. The country surrounding the Pole and bounded by about fifteen stars formed the inclosure of the Hidden Purple. It is there that the Supreme Divinity—the Supreme Monarch, the Jade Emperor—of the Taoist pantheon is enthroned.

The Palace of Jade is also called the Palace of Supreme Purity, probably in allusion to the sky, which to the Taoists is the ideal of purity.

The ancient alchemists obstinately tried to make gold by means of the Philosopher's Stone, and this also fell away from the doctrine of Láu Tsz'. In effect, this philosopher, besides purity, had designated repose and peace as indispensable to absorption into Táu. On the other hand, they thought the possession of terrestrial felicity, and, above all, riches is that which frees from care and inquietude.

It is thus seen that the Taoists have peopled their pantheon with demi-gods, who have attained immortality by the exercise of wisdom and virtue or by the discovery of the Philosopher's Stone. Some sooner, some later, received the Imperial investiture as gods. In the first rank of those upon whom this honor fell is the founder of the sect himself, whom the Emperor in A. D. 666 canonized as under the title of Great Supreme Emperor of the Obscure First Principle.

Before Buddhism came into China, according to Dr. Edkins, the mythology of Taoism was somewhat scanty. In carrying out their conceptions with reference to the genii, the Taoists obtained great help from the Buddhists. They imagined various regions of the sky, somewhat resembling the successive heavens of the Hindus, and made them the residence of the new divinities they chose to add to their pantheon. In the plan of a complete Taoist temple, provision is made for representing all the chief features of the modern mythology of that region. The apartments devoted to the inferior divinities correspond to the respective heavens in which they reside, and a certain number of the gods are selected for representation as specimens of the whole. While the deified personages of the primitive Chinese religion form the mass of the inhabitants of that heaven, the principal divinities are Buddhistic. The highest form a trinity called the *Sán Tsing*, or "Three Pure Ones," the third of whom is *Láu Tsz'*, and all of whom may be regarded as manifestations of that personage. The connection of this trinity with the world is one of instruction and benevolent interference for the good of mankind. The physical superintendence of the world is left to inferior divinities, contemplation in Taoism, as in Buddhism, being placed before action. The *Sán Tsing* are instructors, while the *Sháng Tí* and the star gods, the medical divinities, the gods of the elements, and the deified hermits are the rulers of the physical universe.

Next to the *Sán Tsing*, *Yuh-hwáng Sháng Tí* whom they identify with *Sháng Tí* of the Confucian classics, is the highest god in the Taoist pantheon. To connect him with the human race they have identified him with an ancestor of the hereditary hierarch of their religion, bearing the family name of *Chang*.

Among the star gods subordinate to the supreme deity is a trinity known as the gods of happiness, rank, and old age. The star gods thus designated are among the com-

monest subjects in carving and painting in China. There is also a well-known triad of subordinate divinities called *Sán Kiun* or "Three Rulers," between whom and *Yuh-hwáng Sháng Tí* are included several of intermediary rank, as the spirit of the earth, the north pole star, the lord of the stars, and other star gods, the ruler of thunder, *Kwán Yin*, and the spirits of the sun and moon.

Taoists priests take charge of the temples of the State gods of China, but their worship does not constitute a principal part of the liturgical forms of the Chinese religion. These State gods are very numerous, each town and city having its tutelary deity. Such divinities are appointed by the State from among deceased officers of the government and men distinguished for public and private virtues.

*Chang Táu-ling*, who is celebrated as one of the genii, is regarded as the great patron of the Taoists. He is said to have mastered the writings of *Láu Tsz'* at the age of seven. Devoting himself wholly to study and meditation he steadfastly declined offers made to him by two Emperors, who wished to attract him into the service of the State. His search for the elixir of life was successful. The latter years of the mystic's earthly life were spent at a mountain called *Lung Hú Shan*, in *Kiangsi*, and it was here that at the age of 123, after compounding and swallowing the grand elixir, he ascended to heaven to enjoy the bliss of immortality. Before taking leave of earth he bequeathed his secrets to his son, *Chang Hêng*, and the traditions of his attainments continued to linger about the place of his abode until in A. D. 423, one of his sectaries, named *K'ou Kien-Che* was proclaimed as his successor in the headship of the Taoist fraternity and invested with the title of *T'ien Sz'* (the preceptor of heaven), which was reported to have been conferred upon *Chang Táu-ling*. In A. D. 748, the Emperor confirmed the hereditary privileges of the sage's descendants with the above title, and in 1016, the existing representatives were

enfeoffed with large tracts of land near Lung Hú Shan. The Mongol emperors were also liberal patrons of the family which have continued until the present day to claim the headship of the Taoist sect. The succession is perpetuated, it is said, by the transmigration of the soul of each successor of Chang Táu-ling, on his decease, to the body of some infant of a youthful member of the family, whose heirship is supernaturally revealed as soon as the miracle is affected.

Only the priests of this sect, called Táu sz', are regarded as its members. They live in temples and small communities with their families, cultivating the ground attached to their establishments and thus perpetuate their body. Many lead a wandering life and derive a precarious livelihood from the sale of charms and medical nostrums.

211. LÁU Tsz' (*Lo Tsz'*), the founder of the Taoist system of philosophy, seated upon a buffalo, holding a book in his right hand. Bronze. Japan. Height, 5.875 inches. (Lent by Admiral E. Y. Macauley, U. S. N.)

Láu Tsz', "Old Boy," is the name by which this personage is generally known. He is said to have been surnamed Lí, and named Rh'. His history is almost altogether legendary, but according to Mr. Mayers the biography given by Sz'-má Ts'ien contains some particulars which may be regarded as perhaps authentic. According to this account he was keeper of the records at Loh, the capital of the Chow dynasty, about the close of the sixth century B. C., and professed an abstraction from worldly cares, based upon speculations concerning Táu and Teh, which excited the curiosity of the sage Confucius himself, and led to an interview between them. After a long period of service Láu Tsz' retired from his employ, foreseeing the decadence of the house of Chow and betook himself toward the West. On reaching the frontier pass the governor of the gate besought him to indite his thoughts, and the philosopher accordingly prepared a work in two sections, treating of Táu and Teh, after committing which to the care of the governor he disappeared from mortal ken. The later mystics improved upon the current legend by assigning a fabulous antiquity and a miraculous conception through the influence of a star to Láu Tsz's birth, alleging him to be the incarnation of a supreme celestial deity. In 666 A. D., he was canonized by the Emperor, when, for the first time, he was ranked

among the gods. The work entitled *Táu-teh-king*, or the "Book of the Excellence of Nature," the paternity of which is generally attributed to him, has been the basis of a philosophical system which has always exercised a great influence in China, and has given birth to a systematic religion which has assimilated the elements of existing cults and developed and molded them in its own fashion.

Láu Tsz' is frequently represented seated on a buffalo which is bearing him toward the West.

212. LÁU Tsz' (*Lo Tsz'*). Seated, surrounded by the Eight Genii. Painted earthenware. Height, 9.5 inches. (Lent by B. F. M. P. C.)

#### THE EIGHT GENII.

We have seen that the Chinese distinguish two principal kinds of genii: the *terrestrial* genii, who live in the solitude of the mountains and receive the name of Sien, and the *celestial* genii, *devas*, who live in heaven, in the stars. They also believe in intermediary species, like those which they call *human* genii, who are released from all that is fleshly and enjoy perfect peace of mind, without, however, always possessing immortality. Besides these are the *divine* genii, who have acquired immortality and live in the marvelous islands, and the *fantom* genii, who are deprived of all flesh and yet who live neither among men nor among the genii of the other four classes.

Among all these genii there are eight which enjoy special consideration among the Taoists. They are spoken of as the Páh Sien or "Eight Genii," and their images, pictures, and emblems are very common in China as ornaments and decorations.

1. Chung-li K'üen (*Chung-li K'ün*), the first and greatest of the Eight Genii, is said to have lived in the Chow dynasty when he attained to possession of the elixir of immortality. Many marvelous particulars are narrated concerning his birth and subsequent career, in the course of which he is said to have encountered the Patriarch of the Genii, who revealed to him the mystic formula of longevity and the secret of the powder of transmutation and the magic craft. His emblem is a fan.

2. Chang Ko (*Chéung Kwo*), the second of the Eight Genii, is said to have flourished toward the close of the seventh and the middle of the eighth century. Leading an erratic life he performed wonderful feats of necromancy. His constant companion was a white mule which carried him thousands of miles in a day, and which, when he halted he folded up and hid away in his wallet. When he again required its services he spurted water upon the packet from his mouth and the beast at once resumed its proper shape. He was repeatedly summoned by the Emperor to court, but he declined every tempting offer. He is represented with a bamboo tube, a kind of musical instrument used by the Taoists, and two rods to beat it, the latter are sometimes placed in this tube, forming his emblem.

3. Lü Tung-pin (*Lü Tung-pin*), the third of the Eight Genii, is said to have been born in 755 A. D. He applied himself to study and attained the second and third literary degrees, after which he was appointed magistrate of a district in northwest of the present province of Kwangsi, where he encountered, it is said, the immortalized Chung-li K'üen, the principal of the Eight Genii, and was instructed by him in the mysteries of alchemy and the magic formula of the elixir of life. He expressed a desire to convert his countrymen to the true belief, but was preliminarily exposed to ten temptations, all of which he successfully overcame, and hereupon he was invested with the formulas of magic and a sword of supernatural power, with which he traversed the Empire, slaying dragons and ridding the earth of divers kinds of evils during a period of upward of four hundred years. In the twelfth century temples were built in his honor. He is also called Lü, or the Patriarch Lü, under which designation he is worshiped by the fraternity of barbers. Signalized by the excellence of his writings upon Taoism, among which is a commentary upon the T'au-teh-king, he is honored as a God of Literature, being the third of the deities thus designated. His emblem is a sword.

4. Ts'áu Kwok-k'ü (*Ts'ò Kwok-K'au*), the fourth of the Eight Genii, reputed to be the son of Ts'áu Pin and brother of the Empress Ts'áu Hau. His emblem is a pair of castanets.

5. Li T'ieh Kwái (*Li T'it Kwai*), the fifth of the Eight Genii, is said to have been a man of commanding stature and dignified mien, who devoted himself wholly to the study of Taoist lore. In this he was instructed by the sage Láu Tsz' himself, who at times descended to earth and used to summon his pupil to interviews with him in the celestial spheres. On one such occasion the pupil left a disciple of his own to watch over his material soul, with the command that if after seven days had expired his spirit did not return the material essence might be

dismissed into space. Unfortunately when six days had expired the watcher was called away, and when the disembodied spirit returned on the evening of the seventh day it found its earthly habitation no longer vitalized. It thereupon took the first available refuge, which was the body of a lame and crippled beggar, whose spirit had at that moment been exhaled, and in this shape the philosopher continued his existence, supporting his halting footsteps with an iron staff. His emblem is a pilgrim's gourd.

6. Hân Siáng Tsz' (*Hon Séung Tsz'*), the sixth of the Eight Genii, according to the legends was the grand nephew of Hân Yü, and an ardent votary of transcendental study. Lü Tung-pin himself appeared to him in body and made him his pupil. Having been carried to the supernatural peach-tree of the genii, he fell from its branches, and in descending entered upon a state of immortality. His emblem is a flute.

7. Lán Ts'ai Ho (*Lán Ts'oi Wo*), the seventh of the Eight Genii, was of uncertain sex, but usually reputed as a female. It is said she wandered abroad clad in a tattered gown, with one foot shoeless and the other shod, wearing in summer an inner garment of wadded stuff and in winter choosing snow and ice for her sleeping-place. Her emblem is a flower-basket.

8. Ho Sien Kú (*Ho Sin Kú*), the maiden immortal named Ho, the eighth of the Eight Genii, is said to have been the daughter of a man living near Canton. Miraculous marks accompanied her birth, and in her fourteenth year she dreamed a spirit gave her instructions in the art of obtaining immortality. She vowed herself to virginity and passed her life in solitary wanderings among the hills. She was said to have reappeared in A. D. 750, floating upon a cloud of many colors, and again some years later she was revealed to human sight in the city of Canton. Her emblem is a lotus-flower.

213. CHUNG-LÍ K'UEN, standing, holding a fan. Glazed earthenware. Canton. Height, 9.5 inches. (Lent by Stewart Culin.)

214. CHUNG-LÍ K'UEN, standing, holding fan. Glazed earthenware. Canton. Height, 6.75 inches. (Lent by Mr. C. Leland Harrison.)

215. CHANG KO, standing. Glazed earthenware. Height, 7.25 inches. (Lent by Mr. C. Leland Harrison.)

216. CHANG KO. Duplicate of above. (Lent by Mr. C. Leland Harrison.)

217. LU TUNG-PIN, standing, with sword. Glazed earthenware. Height, 9.75 inches. (Lent by Stewart Culin.)

218. TS'AU KWOH-K'IU, standing, holding clappers. Glazed earthenware. Height, 10 inches. (Lent by Stewart Culin.)

219. LI T'IEH KWÁI, seated, holding fan. Glazed earthenware. Height, 6.75 inches. (Lent by Mr. C. Leland Harrison.)

220. LI T'IEH KWÁI, seated, holding fan. Glazed earthenware. Height, 4.75 inches. (Lent by Stewart Culin.)

221. LI T'IEH KWÁI, seated, holding book. Glazed earthenware. Height, 7 inches. (Lent by Stewart Culin.)

222. LI T'IEH KWÁI, seated, holding peach; on black wood pedestal. Carved wood. Height of image, 7 inches. (Lent by Mr. Francis C. Macauley.)

223. HÁN SIÁNG Tsz', standing, holding flute. Glazed earthenware. Height, 7 inches. (Lent by Mr. C. Leland Harrison.)

224. LÁN TS'AI HO, standing, holding basket of flowers. Glazed earthenware. Height, 6.75 inches. (Lent by Mr. C. Leland Harrison.)

225. HO SIEN KU, standing, holding lotus-flower. Glazed earthenware. Height, 9.5 inches. (Lent by Stewart Culin.)

226. Sien, reclining, holding a kin ts'ien, "gold cash," and a Ngau yú (see No. 279). Glazed earthenware. Height, 3.375 inches. (Lent by Mr. C. Leland Harrison.)

227. Sien, standing, holding a tablet inscribed fuh, "happiness." A Ngau yú is at his side. Glazed earthenware. Height, 7.375 inches. (Lent by Mr. C. Leland Harrison.)

228. Sien, standing. Glazed earthenware. Height, 7.125 inches. (Lent by Mr. C. Leland Harrison.)

229. Sien, standing, holding a casket. Glazed earthenware. Height, 9.75 inches. (Lent by Stewart Culin.)

230. Sien, standing, holding a fly brush. Glazed earthenware. Height, 9.75 inches. (Lent by Stewart Culin.)

231. Lui Hái Sien, dressed in a blue robe, and holding aloft a kin ts'ien. A Ngau yú is at his side. Glazed earthenware. Height, 14 inches. (Lent by Stewart Culin.)

This is the personage who appears on the stage in the Chinese theatre and throws handfuls of "cash" for the children.

232. HIUEN T' IEN SHÁNG TÍ (*Un T'in Shéung Tai*). "The Supreme Ruler of the Profoundest Heaven." Sometimes called PEH TÍ. (*Pak Tai*), "The Northern Ruler," seated, with one foot upon a snake and the other upon a tortoise. Wood carved and gilded. Height, 13.5 inches. (Lent by B. F. M. P. C.)

Referred to by Dr. S. Wells Williams as "the highest Shángti." The Chinese in the United States regard him as subsidiary to Yuh-hwáng Shang Tí.

233. FUH LUH SHAU SING KUNG. "The Starry Sages of Happiness, Rank and Old Age." Three agalmatolite images standing, with two attendants of the same material standing below the representation of Shau Sing Kung. On dark stone pedestal. Extreme height, 8 inches. (Lent by Mr. Carl Edenheim.)

234. SHAU SING KUNG, standing, holding peach. A boy stands on his left. Carved wood. Height, 13.875 inches. (Lent by Mr. Thomas Hockley.)

235. SHAU SING KUNG, standing. Carved wood. Height, 9.25 inches. (Lent by Mr. Francis C. Macauley.)

236. SHAU SING KUNG, seated on a carved wood ped-

estal. Carved from gnarled root. Height, including pedestal, 10.5 inches. (Lent by Mrs. C. Grant Perry.)

237. SHAU SING KUNG, standing, holding peach. Height, 3.5 inches. Two lions on pedestals accompanying this image. Agalmatolite. Height, 2.25 inches. (Lent by Mr. Thomas Hockley.)

238. LUH SING KUNG, standing, holding child. Agalmatolite image on dark stone pedestal. Height, 14 inches. (Lent by Mr. Carl Edelheim.)

239. SHAU SING KUNG, standing, holding a staff, with his large straw hat hanging on his back. A goat at his feet. Glazed earthenware. Height, 17 inches. (Lent by Mrs. E. A. P. De Guerrero.)

240. SHAU SING KUNG. Image, carved from the root of the bamboo, the fibres of the root forming part of his cloak. Height, 11.75 inches. (Collection formerly the property of Prof. E. D. Cope.)

241. KWAN TI (*Kwán Tai*), the God Kwan, the God of War, mounted on a horse. Wood, carved and painted. Height, 7.375 inches. (Lent by B. F. M. P. C.)

The popular ideas about this god are drawn from a novel entitled the *Sán-kwoh-chi-yen-i*, written in the Yuen dynasty (A. D. 1280-1368), although founded upon a nearly contemporaneous history. The romance, which is known as the *History of the Three Kingdoms*, deals with the events immediately succeeding the decadence of the house of Han, embracing the period from 168 to 265 A. D. The tale opens with an account of the insurrection of the "Yellow Caps," during which Liu Pi, a descendant of the imperial family, entered into a solemn compact with Kwan Yú (now the deified Kwan Ti) and Chang Fi, to aid each other until death in their efforts to uphold the falling house. The romance is ranked as the first of the works of what are called the ten masters, and is the most popular of all Chinese novels. It is read by every one, and even the comparatively uneducated Chinese laborers in the United States are familiar with its stories. Kwan Yú was canonized in the early part of the twelfth century, under the title of "Lord of Fidelity and Generosity," but it was not until 1594 that he was formally elevated to the rank of divinity, and received the title of Ti, "god." He has been more and more venerated as the God of War,

above all since the present military dynasty have occupied the throne. He is also worshiped by merchants and men of letters. Kwan Ti is represented with two attendants—one his adopted son Kwan P'ing, who was his faithful companion until his death, and who usually carries a square packet representing his official seal, and the other Chau Ts'ong', who bears a halberd.

242. KWAN TI, mounted on a horse. Wood carved and painted. Height, 6 inches. (Lent by B. F. M. P. C.)

243. KWAN TI, mounted on a horse. Wood, carved. Height, 5.75 inches.

244. KWAN TI, seated. Plaster, painted. Height, 5.25 inches. (Lent by B. F. M. P. C.)

245. KWAN TI, seated upon a rock; his feet bare. Wood, carved, painted and gilded. Height, 5.75 inches. (Lent by B. F. M. P. C.)

246. KWAN TI. Similar to preceding. Plaster, painted. Height, 5 inches. (Lent by B. F. M. P. C.)

247. KWAN TI. Similar to preceding. Plaster, painted. Height, 2.75 inches. (Lent by B. F. M. P. C.)

248. KWAN TI, seated in chair. Wood, carved, gilded and painted. Height, 5.75 inches. (Lent by B. F. M. P. C.)

249. KWAN TI, seated in chair. Plaster, painted. Height, 4.5 inches. (Lent by B. F. M. P. C.)

250. KWAN P'ING, adopted son of Kwan Ti, one of his two attendants, holding his official seal. Wood, carved; unpainted. Height, 7.75 inches. (Lent by B. F. M. P. C.)

251. KWAN P'ING. Wood, gilded. Height, 9.125 inches. (Lent by B. F. M. P. C.)

252. CHAU TS'ONG, one of the two attendants upon Kwan Ti. Wood, carved and gilded. Height, 10.5 inches. (Lent by B. F. M. P. C.)

253. CHAU TS'ONG. Wood, carved and gilded. Height, 9 inches. (Lent by B. F. M. P. C.)

254. CHAU TS'ONG. Wood, carved and gilded. Height, 6 inches. (Lent by B. F. M. P. C.)

255. WAN CH'ANG TI-KIUN (*Man Ch'èung Tai-Kwan*), a God of Literature, seated on a chair. Wood, carved and painted. Height, 7.25 inches. Lent by B. F. M. P. C.)

This is one of the gods that belong to the category of the State divinities—that is to say, those of which the cult is prescribed by imperial decree, and which are worshiped by the Emperor himself with his mandarins. He is regarded as the first of the Gods of Literature, and with his colleagues, has a place in the Taoist pantheon. He is universally worshiped by literary men, and is regarded as the arbiter of success at the literary examinations. He is said by a Chinese author to have lived as a man at the time of the Chau dynasty (1122–249 B. C.), and to have existed from other times under different imperial houses. Although he receives honorific titles under different Emperors, it was only in 1314 A. D. that he was given the title of Ti, “divinity.” He is popularly believed to reside in a constellation composed of six stars, forming part of Ursa Major.

256. KWEI SING (*Fui Sing*), regarded as the fourth of the five Gods of Literature, standing on a fish. Wood, carved and painted. Height, 14 inches. (Lent by B. F. M. P. C.)

As his name indicates (Sing meaning “star”), Kwei Sing is a stellar deity. Although he is regarded as the fourth of the gods of literature, he ranks close to Wan Ch'ang, the principal god of letters, to whom he is said to act as adjutant or satellite. The Chinese assign him a home in the Great Bear, in four stars which outline a square, to which they give the name of the “Bushel.” He is represented under the form of a man with a horrible visage, with excrescences like horns on his head, and in his right hand, which he holds above his head, is a pencil for writing, an emblem of his dignity as a god of men of Letters. His official canonization took place in the year 1314 A. D.

257. HWA T'O (*Wa T'o*), seated in a chair and holding a bottle. Wood, carved and painted. Height, 11.25 inches. (Lent by B. F. M. P. C.)

A renowned physician of the third century A. D., the Esculapius of China. All that is known of his career is derived from tradition and romance, in which his marvelous skill and attainments are widely celebrated. He is said to have been versed in all the secrets of Taoism, and to have been successful in surgical operations of a very marvelous

description. He is reputed to have relieved the great Ts'au Ts'au of a cerebral disease by means of acupuncture, in the practice of which he was wondrously skilled. His festival is on the 18th of the fourth month.

258. YOŪ HWANG TÁ TI (*Yeuk Wong Tai Tai*), “God of Medicine.” Seated image, with black face and body partly covered with a cape and skirt of green leaves. Carved wood. Height, 10.25 inches. (Lent by B. F. M. P. C.)

259. MÁ-TSU-P'O (*Má-Tsò-Po*), the patroness of sailors, seated in a chair. Wood, carved and gilded. Height, 12.75 inches. (Lent by B. F. M. P. C.)

This goddess, according to Chinese accounts was born in 742 A. D., during the Tang dynasty. Miracles accompanied her birth and life and death. At the age of five years she recited the sacred books in honor of Kwán Yin. Her four brothers were merchants who navigated the ocean. One night she became insensible and afterward told her parents, who had been unable to awaken her, that she had assisted her brothers, who were in danger. Some days afterward they arrived at home, and told that three days before they had experienced a terrible storm, and that when their boats were separated and about to be destroyed, a young woman had appeared, who seized the ropes and rescued them. During the Sung dynasty (970–1127 A. D.) two other travelers by sea were rescued by a woman, who miraculously appeared to them, and the Emperor, on being informed of the occurrence, raised Má-Tsú-P'o to the rank of a goddess. During the present dynasty her rank has been confirmed, and she has received many titles, among others that of T'ien Hau, or “Queen of Heaven.” She is universally worshiped by sailors, and her image is to be found in a little shrine on every Chinese vessel. She is also invoked by women during confinement, and by women who desire offspring.

This goddess, like most of the divinities of the highest rank, is accompanied by two attendants named Káu Ming and Kiáu Ming, who are called “Thousand-Mile Eye” and “Favorable-Wind Ear.”

260. MÁ-TSU-P'O, as above. Wood, carved and gilded. Height, 10.5 inches. (Lent by B. F. M. P. C.)

261. MÁ-TSU-P'O, as above. Wood, carved and painted. Height, 9 inches. (Lent by B. F. M. P. C.)

262. MĀ-TSU-P'Ō, as above. Plaster, painted. Height, 7.5 inches. (Lent by B. F. M. P. C.)

263. MĀ-TSU-P'Ō, as above. Wood, painted. Height, 6.5 inches. (Lent by B. F. M. P. C.)

264. MĀ-TSU-P'Ō, seated. Wood, carved, painted and gilded. Height, 6.125 inches. (Lent by B. F. M. P. C.)

265. TS'ĪEN LĪ YEN. (*Ts'in Li Ngan*). "Thousand-Mile Eye," one of the two attendants upon MĀ-TSU-P'Ō. Plaster, painted. Height, 4.875 inches. (Lent by B. F. M. P. C.)

266. SHUN FUNG 'RH. (*Shun Fung I*). "Favorable-Wind Ear," the other of the two attendants upon MĀ-TSU-P'Ō. Wood, painted and gilded. Height, 5.5 inches. (Lent by B. F. M. P. C.)

267. T'U-TI-KUNG (*T'ò-Ti-Kung*), the Earth God, seated in a chair. Wood, carved and painted. Height, 12.5 inches. (Lent by B. F. M. P. C.)

This personage is a kind of penates, who is regarded as a god of wealth and happiness, and is universally worshiped by all classes of the population. The worship of the goddess of the earth existed among the Chinese as among nearly all nations of antiquity, but in the religion of the people it has been swallowed up in the worship of the Shie, the gods of the Land, the gods of particular places, of which T'U-TI-KUNG is a representative. The attributes of the goddess of wealth and fertility are naturally attributed to him, and he is accordingly worshiped as a god of wealth. He is ordinarily represented as an old man of very benevolent aspect, seated in a chair, and holding a bar of gold in his hand. An image of his wife is frequently placed beside him.

268. T'U-TI-P'Ō, the wife of the Earth God, seated in a chair. Wood, carved and painted. Height, 10.75 inches. (Lent by B. F. M. P. C.)

269. T'U-TI-P'Ō. Similar to above. Wood, carved and painted red. Height, 6.75 inches. (Lent by B. F. M. P. C.)

270. TSĀU KIUN (*Tsò Kwan*), the God of the Furnace, or the Kitchen God, seated in a chair. Wood, carved and painted. Height, 8.5 inches. (Lent by B. F. M. P. C.)

This god is said to be found in every Chinese family, and incense and candles regularly burned before it on the 1st and 15th of each month. At Fuhchau, according to Mr. Doolittle, a piece of paper with an inscription referring to the god as the "ruler of the lives of the members of the family," is pasted upon a board and hung up near the furnace, or a picture of the god and goddess represented as an old man and an old woman is pasted up on the wall in the same place. No images or inscriptions to this god are used by the Chinese in the Eastern cities of the United States, but they burn incense in his honor when performing religious ceremonies.

The Chinese believe the kitchen god, with the other domestic deities, ascends to heaven on the 24th day of the twelfth month to report the conduct of the family for the current year. A sacrifice of meats is accordingly made on the evening of the 23d of the twelfth month, or of vegetables and fruits on the evening of the 24th, it would seem, to make a favorable impression upon him that he might make a good report. He is believed to return on the 4th of the first month. It has been suggested that he was originally the God of Fire, especially the fires of sacrifices.

271. TĀ WANG. (*Tai Wong*.) "Great King" with black face, and beard, seated, holding an ingot of gold. Wood, carved and painted. Height, 11.875 inches. (Lent by B. F. M. P. C.)

272. TĀ WANG. Same as preceding. Wood, carved and painted. Height, 10 inches. (Lent by B. F. M. P. C.)

273. CH'Ē KUNG (*Kü Kung*). Gilded image with horned cap, seated in chair. Carved wood. Height, 8 inches. (Lent by B. F. M. P. C.)

Regarded as a giver of happiness.

274. T'U CHU (*T'ò Chü*). "Earth Lord." Seated image holding an ingot of gold. Face painted black and robes gilded. Wood, carved. Height, 8.375 inches. (Lent by B. F. M. P. C.)

275. WU TS'AI SHIN (*Mò Ts'oi Shan*). A god of wealth. Seated image, with black face and colored and gilded robes. Plaster, painted. Height, 9 inches. (Lent by B. F. M. P. C.)

276. PW'AN-KU (*P'án Kú*). A mythical being alleged by the later compilers of history to be the first development out of chaos. Seated, dressed in short cloak and skirt of green leaves, holding tablet bearing the representatives of the Páh Kwá or "Eight Diagrams" on its back. Wood, carved and painted. Height, 7.75 inches. (Lent by B. F. M. P. C.)

It is said that when the great first principal had given birth to the two primary forms, and these had produced the four secondary figures, the latter underwent transformations and evolutions, whence the natural objects depending upon their respective influences came into being. The first who came forth to rule the world was named Pw'án Kú. A Chinese writer declares that Heaven was his father and earth his mother, and he was, consequently, named the "Son of Heaven." The cosmogonists have improved upon this representation of the first being with marvelous embellishments. In dying, it is said, he gave birth to the existing universe. His breath was transmuted into the wind and the clouds, his voice into thunder, his left eye into the sun, and his right into the moon, and his bodily frame into the various elements of the material universe.

277. Wooden tablets painted red with following inscriptions in gilded letters: Wú fang wú t'ú lung shin. Ts'ien hau tí chú ts'ái shin. "The Dragon Gods of the Five Directions and the Five Places. Posterior and Anterior Lord of the Place Wealth God." Size, 12.25x17 inches. (Lent by B. F. M. P. C.)

278. Cow-boy, playing a flute, seated upon a cow. Glazed earthenware. Height, 5.5 inches. (Lent by Mrs. John Harrison.)

279. Ngho yú, a crocodile. Glazed earthenware. Canton. Height, 5.5 inches. (Lent by Mr. Thomas Hockley.)

280. Flower pot in form of Chen ch'u, a striped toad,

fabled to live in the moon. Glazed earthenware. Canton. Height, 5.25 inches. (Lent by Stewart Culin.)

Such flower pots are used to contain a kind of narcissus, called Shwui sien hwa, which the Chinese in the United States plant, so that they will be in flower about the time of their New Year.

281. Goat, with two kids. Clouds, with sun shining through them overhead. Carved from root of bamboo. Height, 9 inches. (Lent by Mr. Francis C. Macauley.)

282. Shin lau. Shrine, consisting of a small pent house with an inclosure in front, 8.25 inches deep. The interior shrine has sliding doors. Wood, painted red and gilded. Carved dragons in front. Dimensions: 23 inches high, 17 inches wide, and 16.5 inches deep. (Lent by B. F. M. P. C.)

Intended for Kwan Ti, or Tà Wang, or one of the other Taoist gods.

283. Stand for offerings placed before idols. Carved wood, painted red and gilded. Height, 7 inches. (Lent by B. F. M. P. C.)

284. Stand for offerings placed before idols. Carved wood, painted red and blue, and silvered. Height, 5 inches. (Lent by B. F. M. P. C.)

285. Stand, with cover, for offerings placed before idols. Wood, lacquered. Height, 6.125 inches. (Lent by B. F. M. P. C.)

286. Ts'ien t'ung. Vases (pair) to hold bamboo tallies. Placed on the altar of the shrine of the Judgment God, Pewter. Height, 10.5 inches. (Lent by Dr. W. W. McClure.)

It is believed that Hell (a Buddhist conception) is presided over by the Shih Wong, "Ten Kings," each of whom sit in judgment upon the dead. They are worshiped in large Chinese temples, ten altars being erected, over which their pictures are hung, and upon which are arranged objects similar to those used by earthly magistrates: Tsien t'ung, vases containing tallies which are thrown down to indicate the number of blows to be inflicted, a rack for pencils, and large red and

black pencils. The implements here exhibited (Nos. 286 to 290) are such as would be used in a small inferior temple.

287. Pih kiá. Pencil rack. Used upon altar of Judgment God. (See above.) Pewter. Height, 9 inches. (Lent by Dr. W. W. McClure.)

288. Chú pih. Vermillion pencil. Used upon altar of Judgment God. Length, 8 inches. (Gift of Mrs. Cornelius Stevenson.)

Used to approve decrees.

289. Heh pih. Black pencil. Used upon altar of Judgment God. Length, 8 inches. (Gift of Mrs. Cornelius Stevenson.)

290. Hiáng lú. Incense burner, for three incense sticks. Used upon altar of Judgment God. Pewter. Height, 9.25 inches. (Lent by Dr. W. W. McClure.)

291. Hiáng lú. Incense burner, with inscription on side: "Tá peh kung." Pewter. Height, 4.75 inches. (Lent by B. F. M. P. C.)

292. Chuh t'ai. "Candlesticks" (pair). To accompany No. 291. Pewter. Height, 5.75 inches. (Lent by B. F. M. P. C.)

293. Tang shú. Lamp stand. Pewter. Height, 7.25 inches. (Lent by Dr. W. W. McClure.)

294. Tang shú. Pewter. Height, 12.75 inches. (Lent by Dr. W. W. McClure.)

295. Hiáng kiá. Incense holders (pair), in form of lions, on pedestal. Glazed earthenware. Height, 6.5 inches. (Lent by Stewart Culin.)

296. Hiáng kiá. In form of a lion, on pedestal. White porcelain. Height, 12.5 inches. (Lent by Mrs. John Harrison.)

297. Sí-koh pei. Rhinoceros horn cup. Carved, on carved teakwood base. Height, 4.25 inches. (Lent by Mr. Francis C. Macauley.)

It is believed by the Chinese that the rhinoceros will not drink except

where the water is pure. Cups like this are made as ornaments, and it is said, are also used by the wealthy to test the purity of water.

298. Silver paper burned as offering in worship. (Lent by B. F. M. P. C.)

298-311. Paper money and paper clothes burned in worship. Fuhchau. (Gift of Mr. E. W. Thwing.)

312. Model of coffin. Canton. Wood, carved. (Lent by Stewart Culin.)

313. Páh Kwá, "Eight Diagrams." Plaque of carved wood with the diagrams in an outer circle on a green ground. In the middle, the Tai Kih in black and red. Diameter, 6.375 inches. (Lent by B. F. M. P. C.)

Hung up both within and outside of the house to keep away demons. *The Páh Kwá or "Eight Diagrams," are combinations of broken and unbroken lines, the arrangement of which is attributed to Fuh-hi the first of the legendary sovereigns of China (represented as reigning 2852 B. C.). It is said that Wan Wang, chief of the principality of Chau, in 1185 B. C., arranged and multiplied the trigrams which compose the Páh Kwá, into 64 hexagrams. The latter forms the basis of the Yih King or Book of Changes.*

314. Páh Kwá. Duplicate of preceding. (Lent by B. F. M. P. C.)

315. Páh Kwá. Charm worn by men and women. Card-board covered with silk with tassel and cord for suspension. Diameter, about 2.5 inches. (Lent by B. F. M. P. C.)

316-321. Amulets (six) of scented wood, powdered and compressed. Pierced with silk cord for suspension. Their forms are: gold fish, basket of flowers, Kwán Yín, two with the Páh Kwá, and a rectangular medallion. (Lent by B. F. M. P. C.)

321-328. Eight bronze medals, pierced in middle with square holes. On one side they bear effigies of the Eight Genii with their appropriate emblems, and on the reverse the following inscriptions:

1. Hon Chung-lí Sín.
2. Chang Ko Láu Sín.
3. Lü Tung-pin Sín.
4. Ts'áu Kwoh-k'íu Sín.
5. Lí T'ít Kwái Sín.
6. Hán Siáng Tsz' Sín.
7. Lán Ts'ai Ho Sín.
8. Ho Sien Kú Shí.

Size 22\*. (Lent by B. F. M. P. C.)

329. Amulet. Medal, pierced in middle with round hole. On one side, representation of Chang T'ien Sz' with demons that are fleeing before him, and above, his name, Chang T'ien Sz', on a tablet. Reverse, in 12 divisions of an inner circle, the "Twelve Branches" (or Duodenary Cycle of Symbols), and in an outer circle the 12 animals of the Duodenary Cycle. Bronze. Size, 47. (Lent by Stewart Culin.)

Said to have been dug from a grave near Shanghai.

Mr. Doolittle states that at Fuhchau "a kind of charm, usually round and about 2 inches in diameter, and made out of brass or iron, usually called "warding off evil cash," is of great use among children, being suspended from their necks or from button-holes. Usually both sides have an inscription upon them of characters, or scrolls, or images of persons or things. The characters, of course, are propitious, as "happiness," "wealth and office," or they refer directly to expelling the evil spirits, or warding off bad influences. Sometimes the 12 animals which denote the horary characters used in reckoning time among the Chinese, occupy one side, or the "eight diagrams," or the "five poisons." (See No. 335.)

330. Amulet. Medal, pierced in the middle with round hole. On one side, effigy of an old man with an aureole about his head, seated under a tree, with a crane beside him. Another figure stands as if making obeisance to him. Reverse like preceding. Bronze. Size, 42. (Lent by B. F. M. P. C.)

\*The size of these and the following medals is indicated according to the American Scale, in 16ths of an inch.

331. Amulet. Medal, pierced in the middle with round hole. On one side, Kiá kwán tsun luh, "Rise in office and enjoy prosperity," and representations of a whale spouting, a cake of ink, a rhinoceros horn, a monkey and other objects. Reverse like No. 329. Bronze. Size 37. (Lent by B. F. M. P. C.)

332. Amulet. Medal, pierced in the middle with round hole. On one side, the Páh kwá or "Eight Diagrams," with the characters for the names applied to them as follows: K'ien, túi, kw'an, lí, sieuen, chan, kan, kán. Reverse, an invocation to T'ai Láu Kiun (Láu Tsz'). Brass. Size 31. (Lent by Stewart Culin.)

333. Amulet. Same as preceding. Brass. Size, 28. (Lent by B. F. M. P. C.)

334. Amulet. Medal, pierced in middle with round hole. On one side, inscription, Wan Sing káu cháu—"Wan Sing's lofty assistance," and three stars, and representation of Kwei Sing (Wan Sing) the God of Literature (No. 250). Reverse, Chwang yuen kih ti—"Arriving at degree of Chwang yuen." Wú tsz' tang ko—"Five sons becoming graduates." Brass. Size, 27. (Lent by B. F. M. P. C.)

335. Amulet. Medal, pierced in middle with round hole. On one side, representation of a god or sage, a spider, and a Nghoh yú (No. 279), and the inscription: K'ü sié kiang fuh—"Expelling what is noxious, and cause the descent of happiness." Reverse, a Nghoh yú, tiger, spider, snake, and lizard. Brass. Size, 27. (Lent by B. F. M. P. C.)

336. Amulet. Medal, with pierced ornament at top for suspension. On one side, a representation of Shau Sing Kung, a deer, a spider, and the character, Fuh, "happiness." Reverse, inscription: Fuh shau shwáng tsuien. Wú tsz' tang ko—"Happy long life, doubly completed. Five sons becoming graduates." Brass. Size, 25. (Lent by B. F. M. P. C.)

337. Amulet. Medal, pierced in the middle with square hole. On one side a representation of Shau Sing Kung, standing, and seven stars (the Dipper). Reverse, blank. Brass. Size, 25. (Lent by Stewart Culin.)

338. Amulet. Medal, pierced in the middle with round hole. On one side, representations of Shau Sing Kung, seven stars, a tortoise, and several undistinguishable objects. Reverse, symbols of the "Twelve Branches," and, inclosed in circles, the 12 animals of the Duodenary Cycle. Bronze. Size, 38. (Lent by B. F. M. P. C.)

339. Amulet. Medal, pierced in the middle with round hole. On one side symbols of the "Twelve Branches," and, inclosed in circles, the 12 animals of the Duodenary Cycle. Reverse, blank. Bronze. Size, 32. (Lent by B. F. M. P. C.)

340. Amulet. Medal, pierced in the middle with round hole. On one side, 18 different forms of Shau, "long life," in seal character. Reverse, 18 forms of Fuh, "happiness," in seal character. Brass. Size, 26. (Lent by B. F. M. P. C.)

341. Amulet. Medal, pierced in the middle with square hole. On one side is inscribed Peh luh, "One hundred prosperities," and on the other, Fán ch'áng, "Abundant riches." Brass. Size, 32. (Lent by Stewart Culin.)

342. Amulet. Medal, pierced in the middle with round hole. On one side, four characters: Cháng sang páu ming, "Long life, protected fortune." Reverse, representations of two persons, a rabbit standing beside a plant inclosed in a circle, and seven stars. Brass. Size, 39. (Lent by B. F. M. P. C.)

343. Amulet. Medal, pierced in the middle with round hole, and ornamented with two dragons in open relief. Bronze. Size, 40. (Lent by B. F. M. P. C.)

344. Amulet. Medal, pierced in the middle with round hole, and ornamented with a K'i-lin (unicorn) and a

winged dragon in open relief. Bronze. Size, 35. (Lent by B. F. M. P. C.)

345. Amulet. Medal, with square hole in the middle. On one side representations of a serpent, a tortoise, a sword, and seven stars. Reverse, an inscription in the seal character. Bronze. Size 20. (Lent by B. F. M. P. C.)

346. Amulet. Medal similar to preceding. Size 20. (Lent by B. F. M. P. C.)

347. Amulet. Bell-shaped plaque, with ring at top for suspension. On one side, at top a cock (?) in a circle, with the effigy of some personage below. Reverse, a magical inscription. Bronze. Length, 2 inches. (Lent by B. F. M. P. C.)

348. Amulet in form of a small bell. Bronze. Height, 2 inches. (Lent by B. F. M. P. C.)

349. Ts'ien kien, "money sword." Made of ancient ts'ien, brass "cash," strung on iron rods to represent a sword. Length, about 24 inches.

Regarded as a charm to keep away or tranquilize kwei "demons."

350. Amulet. Heart-shaped plaque of bronze, ornamented on one side with a conventional form of the character Shau, "longevity," surrounded by five bats in relief. Reverse, an inscription in Chinese characters, and a branch with leaves surrounded by birds, also in relief. Seven strings of Corean "cash," held together by silk tapes depend from rings on one face and the edge of the plaque. The plaque, as well as the "cash," is decorated with blue, red, and green paint. Greatest diameter of plaque, 3.75 inches. Corea.

351. Lo kang. Compass used by geomancers. Wood. Diameter, 6.25 inches. (Lent by B. F. M. P. C.)

This consists of a disc of wood in the centre of which is a small circular cavity containing a magnetic needle covered with glass. Around the needle are eighteen concentric circles of different sizes. The first contains the eight kwá. In the seventeen other circumferential rings which are divided into unequal segments, are the characters indi-

cating the cyclical animals, the planets, the stars, the forces of nature, Yang and Yin, the elements, the dwellings of the good genii, and of demons, etc. It is by means of this implement the geomancer determines a favorable place for building a house or constructing a tomb.

352. Lo kang. Wood, lacquered with gilt lettering. Tonquin, China. Diameter, 8 inches. (Lent by Mr. Thomas Hockley.)

353-357. Fú loh. Charms (five), printed on yellow paper, as follows:

1. Personage with sword with one foot upon a demon. An attendant holds an umbrella. On one side above: K'ü sié sih fuh, "Expel what is noxious and bestow happiness." On the other: Ngán jin li wuh, "Tranquilize men and nourish creatures"

2. Winged tiger standing upon flaming wheel, and holding the Páh Kwá. Above a seal, and on one side of it Tsih sing, "seven stars," with seven stars below; on the other, Peh tau, "Northern Bushel" (the Dipper), and below a measure of capacity (tau).

3. Chang T'ien Sz', seated upon a tiger, and holding a sword. Above the Páh Kwá, on one side of which is Ngán jin li wuh, and on the other, Chin tseh k'ü sié, "Protect the house and expel what is noxious."

4. Chang Tien Sz' holding a kind of sceptre on which are seven stars, and a sword, inclosed in a circle surrounded by the Páh Kwá, between the eight diagrams of which are the following characters: T'ien, Shwui, Shán, Lui, Fung, Ho, Ti, Lo. Below, Lui Kung, the Thunderer, a beaked and winged personage, holding a mace in one hand and a thunderbolt in the other, riding upon a dragon, with lightnings around.

Charm against thunder, pasted up on the 5th of the fifth month.

5. The name of Hiuen T'ien Sháng Ti, "The Supreme Ruler of the Profoundest Heaven (No. 232), with petitions for protection. A sword, with a serpent twisted around it is in the lower middle of the sheet.

Fuhchau. Size, 7.5x13.5 inches to 8x14 inches. (Gift of Mr. E. W. Thwing.)

358. Physiognomist's chart. Paper. Size, 6.75x10.75 inches. (Lent by Stewart Culin.)

Physiognomy, known as siáng fáh, is practiced by fortune tellers in China, has a considerable literature and is regarded as a respectable method of divination. The various parts of the head and face are each supposed to furnish indications for certain periods in life.

## CHINESE BUDDHISM.

Buddhism was introduced into China, it is said, in the middle of the second century before our era, by the Hindu Buddhists, who fled from the persecution of the Brahmins. At first it was well received, but it soon excited the jealousy of the Confucianists and Taoists, and disappeared before their persecutions. The missionaries were not discouraged, and renewed their attempts. The accounts of the introduction and early history of Buddhism in China are somewhat conflicting. According to Japanese records, as related by Mr. Bunyiu Nanjio, in the reign of the Emperor Ming of the Latter Han dynasty, in 67 A. D., two Indian priests, Kāsayapa Mâtanga and Dharmaraksha (?), bringing with them an image of Buddha and some sacred books, arrived in the capital of China. This was the first time, he says, that Buddhism was known in the Far East.

During the period of the Latter or Eastern Han Dynasty (25-220 A. D.), and of the Three Kingdoms (220-265 A. D.), it was not yet very flourishing. After the Western Tsin (265-316 A. D.), or the Eastern Tsin (317-420 A. D.) the scholars of the *Tripitaka* came to China from India, one after another, and translated the sacred books into Chinese. Mr. Nanjio gives an account of thirteen Buddhist sects in China which were founded in China between the fourth and eighth centuries A. D., and existed up to the time of the Sung Dynasty, 1280 A. D. Since then, he says, there has been added one more sect, namely, the doctrines of Lamaism of Thibet. There are two great divisions of Buddhism in China at present, the Blue Robe sect and the Yellow Robe sect. The former consists of the priests of the old Chinese sects. In conclusion, he says the Chinese Buddhists seem to unite all different sects to make one harmonious sect.

Chinese Buddhism belongs the Mahāyana school, or the "Great Vehicle," also popularly known as Northern Buddhism. It does not differ from Indian Buddhism except in certain points of little importance, borrowed from local customs, and in its assimilation of some of the popular superstitions and divinities of China. Exclusive of Lamaism, it is divided into five principal sects, the issue of different Hindu schools, and which do not differ among themselves except in the interpretation of certain points of doctrine, or by the choice of the books which they have by preference adopted.

The Buddhist priests, according to Dr. S. Wells Williams, are much more numerous than those of Taoism. The worship of ancestors and of good and evil spirits supposed to pervade and rule this world was compatible with the reception of Buddhism, and its priests have gradually become the high priests of the popular religion. They propagated their doctrines principally by books and tracts, rather than by collecting schools or disciples in their temples. They take a vow of celibacy, and dwell together for mutual assistance in attaining perfection. They shave the entire head, and profess to eat no animal food, wear no skin or woolen garments, and get their living by begging, by the alms of worshipers, and the cultivation of the grounds of the temple. Much of their support is derived from the sale of incense sticks, gilt paper, and candles, and for fees for services at funerals. Their large monasteries contain extensive libraries, and a portion of the fraternity are well acquainted with letters, although most of them are ignorant of their own books. The priesthood is perpetuated mostly by children given by parents, who have vowed to do so in their distress, and by others purchased for serving in large monasteries. Persons occasionally enter late in life, weary of the vexations of the world. Nunneries also exist, the succession among the

sisters being kept up by purchase and self-consecration. The feet of girl children bought young are not bandaged.

The Buddhist temples present much uniformity in their arrangement. One sees, on entering, four colossal statues of the Four Great Kings, who are supposed to govern the continents, on each side of Mount Sumeru. Opposite the door is a shrine containing an image of Maitreya Buddha, and images of Kwan Ti, the God of War, and of Wei-to, a general under the Four Kings, are often seen near the shrine. Going behind a screen, the next great hall contains an image of Çākya-Muni sitting on a lotus flower, with smaller statues of Ananda and Kas'yapa Buddha on his sides. In this hall are other images or pictures of the 18 Arhans, deified missionaries, who propagated the faith early in China. In the rear of this is represented some form of Kwán Yin, the popular idol of the sects. In large temples the 500 Arhans, placed on as many seats, each having a distinguishing attribute, fill a large hall. Besides these, occur the disciples of Buddha listening to his teachings, the horrible punishment of hell, and various honored deities, sages, and local gods, so that few temples are alike in all respects. In all of them are guest chambers of various sizes, refectories, study-rooms, and cloisters, according to the wants and resources of the fraternity. According to Dr. Williams, the hold of the Buddhist priesthood upon the mass of Chinese consists far more in the position they occupy in relation to the rites performed in honor of the dead than in their tenets.

In Thibet and Eastern Mongolia there has been developed a peculiar form of Buddhism, called Lamaism. It was founded in the fourteenth century of our era, by Thsong-Kappa, a Thibetan priest. Its seat is at Lhassa, the capital of Thibet and the residence of the Dalaï-Lama, the head of the religion. The Dalaï-Lami is considered as a perpetual incarnation of Çākya-Muni. He is called the "Living Buddha." Lamaism is remarkable for its

monastical organization, otherwise it exactly follows the dogmas of the Mahāyana school, and gives a great place to magic, mysticism, and divination.

The Chinese employ translations of all the sacred books of Indian Buddhism. They also have a greater number of commentaries, written by their philosophers and the priests who founded the religion. The sacred books of Thibet are brought together in two great collections: the *Kandjur* composed of 108 works, and the *Tandjur*, which contains 220.

359. O-MÍ-T'Ō-FUH (*O-ni-l'Ō-Fat*). Amida Buddha, seated. Wood, gilded. Height, 10.375 inches. (Lent by B. F. M. P. C.)

Amida was originally regarded as impersonal, as the ideal of boundless light. According to Dr. Eitel (*Handbook for the Student of Chinese Buddhism*), it is natural, in the absence of authentic information as to the origin of this dogma to suppose that it may have been originated by Persian or Gnostic ideas, influencing the Buddhism of Cashmere and Nepal, for it must have been from one of these countries that the dogma of Amida reached China (via Thibet). There are some confused traditions as regards to the antecedents of Amida. According to the teachings of the Mahāyana school, he is looked upon as being the celestial reflex of Ćakya-Muni; and as having by dint of contemplation produced a spiritual son, the Bodhisattva Padma pāni (*i. e.*, Avalōkitēçvara). The Nepalese doctrine of a primordial Buddha (Adi Buddha), having procreated Amida, has not been adopted by Chinese Buddhism.

"The doctrine of Amida and his paradise in the Western Heavens is, strictly speaking, no contradiction to the doctrine of Nirvana, for it does not interrupt the circle of transmigration, though it offers to the devotee of Amida æons of rest. But the popular mind understands his paradise to lie beyond the circle of metempsychosis, and the common people practically look upon this pure Land in the West in exactly the same light as the Christian looks upon his promised rest in heaven."

360. O-MÍ-T'Ō-FUH, Amida Buddha, seated on pedestal. Wood, painted. Height, 8 inches. (Lent by B. F. M. P. C.)

361. Buddhist idol (unidentified). Seated image. Wood, gilded. Height, 13.5 inches. (Lent by B. F. M. P. C.)

362. PU-TÁI (*Pò-toi*), with his sack. Wood, gilded. Height, 6.5 inches. (Lent by B. F. M. P. C.)

"Generally understood to be a Chinese priest of the 10th century, celebrated for his fatness, his love of children, and especially, for always carrying a large cloth bag, from which his name is derived. He has long been worshiped in China, where he is regarded as an incarnation of Mātrēya, the Buddha of the future, the Messiah of the coming age."

363. PU-TÁI with his sack, holding rosary. Glazed pottery, Canton. Height, 6 inches. (Lent by Mrs. William Frishmuth.)

364. MUH-LIEN (*Muk-lin*) seated, holding cup in one hand. Wood, gilded. Height, 8.75 inches. (Lent by B. F. M. P. C.)

One of the greatest disciples of Ćakya-Muni, called "the disciple of the left hand." Especially noted through his magical powers. His Sanskrit name is Mahāmāudgalyāna.

365. Ho shang, "Buddhist priest," holding rosary, seated on pedestal. Algalmatolite. Height, 4.25 inches. (Lent by Mrs. William Frishmuth.)

366. KWÁN YIN (*Kún Yam*), seated on lotus, holding a child. White porcelain. Height, 11.5 inches. (Lent by Dr. Francis W. Lewis.)

This goddess is generally considered in China as holding the first rank in the Buddhist pantheon, and of all the foreign divinities, is the one whose worship is most widely extended over the vast empire. Her name Kwán Yin, "contemplating sounds"—*i. e.*, hearing prayers, is a mistaken translation of the Sanskrit Avalōkitēçvara, which literally means "down looking sovereign." A great number of honorific titles are given to her, as Bodhisattva; Káu Wáng, "August King;" Peh I Tá Sz', "White-robed Great Mistress." As the last Kwán Yin is represented with a child on one arm and worshiped by people desiring progeny. She is also called Tà Ts'z' Tà Pi "Great Mercy and Benevolence," and Ts'ien Shau Ts'ien Yen "Thousand Arms and Thousand Eyes."

The origin of the dogma is doubtful as neither Brahmanism or Southern Buddhism allude to it. No Sutra of the North prior to the Sad-dharma pundarika (A. D. 300,) mentions it. The latter identifies Avalokiteçvara with Kwán Yin, and the chapter it devotes to the subject is the principal classic with the Chinese devotees of Kwán Yin. In his original mythology, Avalokiteçvara had exclusively male attributes, but Kwán Yin, among the Chinese is considered almost without exception as a female divinity. The Chinese furnish a legendary biography of the goddess in which Taoist and Buddhist elements are intermingled. They make her the daughter of a king and queen who lived in the 26th century before our era. Her name was Miáu Shen. She refused to marry, and at last retired to a monastery to live in seclusion. Condemned to death for her contumacy by her father, she was miraculously restored to life and by the intervention of Sakya-Muni, who came to her on a cloud, she was carried on the back of a tiger to the island of P'u T'o, where she lived nine years and was reconciled to her parents. It is urged that Kwán Yin existed as a divinity in China before the introduction of Buddhism in China, and it is probable that she was a native goddess around whom Buddhistic legends have been woven.

367. KWÁN YIN seated upon a bird and holding a kind of sceptre called ju í. Porcelain, painted in colors. Height, 14.5 inches. (Lent by Mrs. John Harrison.)

368. KWÁN YIN, seated upon a lotus, with 10 arms holding various emblems; the upper ones on the right and left, discs inscribed respectively Yang and Yin. White porcelain. Height, 10.5 inches. (Lent by Mrs. John Harrison.)

369. KWÁN YIN, seated on lotus, holding a child. White porcelain. Height, 9.5 inches. (Lent by B. F. M. P. C.)

There are those who see in the infant the image of her young disciple, Shen Ts'ai.

370. KWÁN YIN, seated, holding a child. Wood, painted. Height, 6.5 inches. (Lent by B. F. M. P. C.)

371. KWÁN YIN, standing on pedestal. White porcelain. Height, 13 inches. (Lent by B. F. M. P. C.)

372. KWÁN YIN, seated on a rock, supported by lotus

buds, a paroquet on her left, and a vase on her right. Wood, painted and gilded. Height, 14.25 inches. (Lent by B. F. M. P. C.)

373. KWÁN YIN, seated on a lotus. Wood, painted and gilded. Height, 6.75 inches. (Lent by B. F. M. P. C.)

374. KWÁN YIN, seated. Wood, carved and gilded. Height, 5 inches. (Lent by Dr. William Pepper.)

375. KWÁN YIN, seated on lotus, a bird in her left and a vase in her right. White porcelain. Height, 5.25 inches.

376. KWÁN YIN, same as above. (Lent by B. F. M. P. C.)

377. KWÁN YIN, same as above. (Lent by B. F. M. P. C.)

378. KWÁN YIN, same as above. (Lent by Mrs. John Harrison).

379. KWÁN YIN, riding on a stork. Wood, carved, painted, and gilded. Height, 5.5 inches. (Lent by Mrs. William Frishmuth.)

380. KWÁN YIN, seated on lotus, holding book. Glazed pottery. Canton. Height, 6.75 inches. (Lent by Stewart Culin.)

381. Ex-voto. A block carved to simulate a lotus, with a partially legible inscription on the top. Wood, painted red and gilded. Height, 4.75 inches. (Lent by B. F. M. P. C.)

382. Temple standard. Fish, transfixing upon a kind of spear, with what appears to be the emblem of one of the Eight Genii. Used in Buddhist temples in Canton. Brass. Height, 26.5 inches. (Lent by Mr. Henry Pettit.)

383. Fuh-shwo O-mi-t'o king. "Buddhist Amida Classic." Dated, 1820. Illustrated with pictures of Buddhas. (Lent by Stewart Culin.)

384. Shih-páh tsz. "The 108 beads." Rosaries (two) used by Buddhist priests. Wood. (Lent by B. F. M. P. C.)

385. Amulet. Rectangular tablet, with pierced ornament at top for suspension. On one side, O mí t'o Fuh;

"Amida Buddha." Reverse, Tsiang kiun tsien. Brass. Length, 2.375 inches. (Lent by B. F. M. P. C.)

Worn by children.

386. Photograph. The twin pagodas at Suchau. (Lent by Stewart Culin.)

387. Photograph. Pagoda. (Lent by Stewart Culin.)

388. Photograph. Pagoda. (Lent by Stewart Culin.)

389. Photograph. Kin Shan, "Golden Mount," an island in the Yangtsh' kiang, near the mouth of the Grand Canal. (Lent by Stewart Culin.)

This consists of a single rock rising out of the water, of about half a mile in circumference, and is one of the finest sanctuaries of Buddhism. Here was formerly the summer residence of the emperors, when Nanking was the capital. It is splendidly adorned with a pagoda, and there are numerous pavilions and halls on its sides and at the base, many of them showing their imperial ownership by the yellow or green tiling. It swarms with Buddhist priests, but has not a single female occupant.

390. Photograph. Dagoba in the T'ien-ling-sz', Celestial Influence Temple, lying west of Peking. (Lent by Stewart Culin.)

This monument was erected in the Sui dynasty, about A. D. 600, and has many Hindu figures.

391. Lion with ball. Glazed earthenware. Height, 11.5 inches. (Lent by Mr. Carl Edelheim.)

The lion is a common ornament in China. As an emblem it may be regarded as Buddhistic, Buddha having belonged to the Çakya, "Lion," family.

392. Lion. Glazed pottery. Height, 20.75 inches. (Lent by Mrs. John Harrison.)

393. Lion with ball. Bronze. Height, 19.25 inches. (Lent by Mrs. John Harrison.)

394. Lion, with small lion playing with ball. Carved wood. Height, 8.25 inches. (Lent by Mrs. John Harrison.)

395. Lion with ball, on pedestal. White porcelain. Height, 4.75 inches. (Lent by Mrs. John Harrison.)

396. Lion. Glazed pottery. Canton. Height, 4.75 inches. (Lent by Mr. Thomas Hockley.)

397. Lion. Porcelain, green glaze. Height, 3 inches. (Lent by Mr. Carl Edelheim.)

398. Lion with ball. Bronze. Height, 3.125 inches.

399. OD-PAG-MED (Sanskrit Amitabha), seated upon a pedestal. Bronze, gilded. Height, 10 inches. (Lent by Dr. Francis W. Lewis.)

#### THIBETAN BUDDHISM.

400. Prayer Cylinder. Brass, with bamboo handle. Length 10.5 inches. Purchased in Darjeeling. (Loaned by Mr. John T. Morris.)

The cylinder contains prayers printed on strips of paper in Thibetan characters.

401. Prayer cylinder. Brass, with bamboo handle. Length, 10 inches. (Loaned by B. F. M. P. C.)

402. Prayer cylinder. Silver, with bamboo handle. Length, about 9.5 inches. (Lent by Dr. Edward H. Williams.)

403. Rosary, composed of 108 beads. Bone. Purchased in Darjeeling. (Lent by Mr. John T. Morris.)

404. Gawo. Box for charms, containing an agalmatolite image, and blue and green cloths. Height, 3.875 inches. Purchased in Darjeeling. (Lent by Mr. John T. Morris.)

405. Gawo. Box for charms. Bronze. Height, 4 inches. Purchased in Darjeeling. (Lent by Mr. John T. Morris.)

406. Gawo. Box for charms. Silver. Height, 3½ inches. Purchased in Darjeeling. (Lent by Mr. John T. Morris.)

407. Dorje. (Sanskrit Vadjra). The thunderbolt of Indra. Brass. Length, 4.75 inches. (Lent by Dr. Edward H. Williams.)

408. Trumpet made of human femur. Height, 11.25 inches. Purchased in Darjeeling. (Lent by Mr. John T. Morris.)

Used in exorcisms.

409. Photograph. Group of Lamas at Darjeeling, assembled to welcome Lord Lytton. (Lent by Dr. Edward H. Williams.)

410. Photograph. Masked Lamas who danced the sacred dances before Lord Lytton, Viceroy, Governor General of India, at Darjeeling, March 4th, 1880. (Lent by Dr. Edward H. Williams.)

411. Photograph. A monument of a Lama in the enceinte of a temple, called Hwang Sz', in Peking. (Lent by Stewart Culin.)

Erected by the Emperor Kienlung in memory of the Teshu Lama who died in this temple in 1780. The plynth is carved with scenes in the prelate's life.

#### RELIGIOUS CEREMONIES OF THE CHINESE IN THE UNITED STATES.\*

The Chinese in the United States are laborers who have come from several districts of Kwantung Province, adjacent to the city of Canton. The first immigrants, uncertain whether the gods would still hear their prayers and protect them in this remote land, neglected any religious observances, but, as fortune favored them, many in time erected a figure of their accustomed god and paid it the usual honors, attributing to its influence some part of their success. At present one finds in many of the Chinese laundries and shops a paper scroll with the picture of Kwan Ti or Kwán Yin, and sometimes inscriptions on red or orange paper to the *lares* and *penates*. *Kwán Tai* is the deity generally worshiped, and legends are current of

\* The Chinese words in italics are here, as elsewhere, transliterations of the Canton dialect.

his having appeared at various times in the New World to protect his worshipers. Once in Havana, so the tale runs, when a fire broke out which threatened the dwellings of the Chinese colony, a man of gigantic stature was seen to emerge from the flames, and they were extinguished, but not before all had recognized in his majestic features and curious dress the divinity to whom they had built a temple.

The scrolls with the image of the god are suspended on the wall; below them is usually a ledge, supporting a receptacle for incense, with a pair of vases, which serve as candlesticks, on either side.

In China, special sacrifices are considered necessary on the first and fifteenth of each Chinese month, the time of the new and full moon. Here few observe the custom, but some, on these occasions, set a table as if for three persons, with chop-sticks and wine cups duly arranged, and burning incense, place before the invisible guests a cooked fowl and maybe a piece of roasted pork. Wine is poured into the cups and invocations made to the gods before whom entire fowls and large portions of meat are always served. Afterward the fowl and roasted pork are removed, chopped in small pieces in the usual manner of serving such food, and again placed upon the table as an offering to the spirits of the dead.

Little attention is paid to the festivals of the Chinese calendar, except that at the commencement of the New Year. On the last night of the old year a kind of altar (No. 422) is erected in many laundries and shops. Above it is suspended a long paper hanging, upon which are representations of these personages, whom they call *Fuk Luk Shau Sing Kung*, "the Starry Sages of Happiness, Honor (official advancement), and Long Life." Plates of oranges and dried fruit, a kind of vermicelli cooked and colored for the occasion, and sometimes pyramidal cakes (No. 434), with a set of ceremonial flower vases, candlesticks, incense supports, two of each, and a large censer

in the middle, are placed on the altar before the scroll. Sandalwood is burned on that occasion in an earthen or bronze censer. The altar is usually draped with a hand-somely embroidered cloth.

The figures on the scroll are identified by some Chinese here as historical personages. Above is *Kwok Tsz'I*, a general of the T'ang dynasty, renowned for his services to the state under four successive emperors, and for the many blessings he enjoyed of honors, riches, and longevity; on the right *Tau In Shán*, whose five sons all attained the highest literary rank, and in the foreground on the left, *Tung Fung Sok*, a mythical being who is reputed to have attained a fabulous longevity. *Kwok Tsz'I* is the only significant figure on the scroll above the altar (No. 422), but all three personages may be seen upon No. 435.

The public worship of the Chinese, as distinguished from the household observances, consists in visiting some shrine for the purpose of divination. Public temples for this purpose exist in the cities where there are many Chinese, and shrines which serve the same end are found in all Chinese guild halls. A semi-public shrine in a laundry in Philadelphia contains scrolls with pictures of *Chéung T'in Sz'*, *Ün T'an* (No. 437), *Kwán Tai*, and a tablet with an inscription in honor of *Kün Yam* (No. 367). Counterparts of the implements for divination used at this shrine may be seen upon the altar of the shrine to *Kwán Tai* (No. 412). They consist of two elliptical pieces of wood, rounded on one side and flat on the other, called *káu púi* (No. 417), and a box containing 100 bamboo splints numbered from 1 to 100 called *ts'im ü* (No. 418).

On festival occasions offerings of food are made, but the ordinary inquirer into the future usually sacrifices a pair of candles (No. 440), a package of incense (No. 446), two sheets of mock money of the kind called *tái kong pò* (No. 441), and some strips of *k'ai ts'in* (No. 444), which are sold at the public shrines and temples.

The *shing púi*, which are tossed in the air, are first thrown. If both blocks fall with their curved sides uppermost, the indication is considered a negative one, neither good nor evil. If both fall with the flat sides uppermost, the indication is unfavorable. If one falls with the curved side uppermost, and the other the reverse, the indication is good. It is usual afterwards to throw the *ts'im ü*. Their numbers correspond with the pages of a book. The one used here is called the *Kwán Tai ling ts'im* or *Kwan Tai*. Divining Lots (No. 419). Each page contains a verse of poetry, which is supposed to furnish a clue to the outcome of the matter under consideration. Or in the temples, the number of the *ts'im ü* correspond with printed lots which are hung up in the temple. The appropriate lot in this case is detached and handed by the attendant to the worshiper.

In nearly all Chinese houses daily sacrifices are made to the "Lord of the Place." An inscribed tablet of orange-colored paper is pasted on the wall above the floor in his honor, or a shallow wooden pent-house, *Ti Chü shan lau*, is built for him. This box is always painted red or covered with orange-colored paper, and is ornamented with tinsel flowers *kam fú* (No. 427). A lamp is usually kept burning within it, with cups for tea and rice, which some replenish daily. The inscription on the tablet here exhibited (No. 421) is as follows: Above in the centre, *Shang Kam*, "producing wealth." Below this *T'ong Fán Ti Chü tsip yan Ts'oi Shan*. "Chinese and Foreign Lord of the Place, receive and introduce the God of Wealth." On either side are complimentary titles bestowed upon the spirit ruler: *Chüü ts'oi t'ung tsz'*, "Invite Wealth Boy," and *Tsun pò sin Jong*, "Increasing Treasure Sage." The outside couplets read as follows:

*Sik nin wai Ti Chu*

*Kam yat shí Ts'oi Shan.*

"In former years (he) became Lord of the place.  
To-day (he) is a god (or spirit) of wealth."

The ghost of the first person who dies in a house is believed to become its *Ti Chu*, "Lord of the Place," and as such is thought to preside and govern over its other ghostly inmates. Every house is thought to have its ghosts, either the spirits of those who have died within it, or strange ghosts who have selected it for their dwelling; the *shan lau* is built for their shelter, and when suitable offerings are made to them, they are thought seldom to disturb the living. These ghosts are always kindly spoken of and their aid invoked, as may be seen from the inscription, to bring wealth and prosperity. Foreign ghosts are much feared by the more ignorant country people.

The chief use of the pictures of the divinities enshrined in private houses is to tranquilize and drive away refractory spirits, and charms, such as the *Páh Kwá*, or Eight Diagrams (No. 313), are sometimes placed on the panels of the doorway to prevent the entrance of wandering ghosts.

No tablets to ancestors are erected here, and few of the many Chinese customs with reference to the dead are observed. In the spring-time, during the Third Chinese month, it is customary to visit the graveyards where the dead are temporarily buried, and place offerings of roast pork and fowls, and burn incense on the graves. About the middle of the Seventh Chinese month, which falls during our autumn, paper clothes, *i chi* (No. 445), are burned by many in their laundries and shops. *Kai ts'in* and a kind of mock money called *tái pin pò* (No. 442) are burned at the same time. This rite appears to be performed for the benefit of the spirit world at large, both Chinese and foreign ghosts being propitiated or honored. The proprietor of the principal private shrine in Philadelphia burned incense daily before a piece of red cotton cloth tacked on the wall of his laundry, for the spirit of his dead brother.

In addition to the deities mentioned, shrines are occasionally to be seen erected in honor of *Shing Mò*, "The Holy Mother" (No. 259), the goddess worshiped by

sailors, indicating, it is said, the presence of some of the *tánká*, or boat-people, among the immigrants.

*Yuk-wong Shéung Tai*, the "Jade Emperor Supreme Ruler," the chief god of the Taoist pantheon, is regarded by the Chinese here as the supreme ruler of the universe, who governs all the other deities, but no rites are performed in his honor, nor is he the object of particular reverence. Many of the lesser deities are thought to be directly subject to *Chéung T'in Sz'* (see page 71), who has under him a multitude of spirits who govern the invisible world. Among these are the *Tò Shing Wong*, who rule municipalities, and the *T'ò ti Kung*, or street gods. No shrines to the latter are erected in the East, but in San Francisco each street in the Chinese colony has its protecting divinity, the location of whose shrine is indicated by the spirit's own choice, as determined by throwing the divining-blocks.

*Yuk-wong Shéung Tai*, called here *Yuk Tai*, or the "Jade Ruler," is believed to reside continually in heaven. *Kwán Tai*, *Kún Yam*, the *Tò Shing Wong*, *T'ò ti Kung*, and other deified spirits are thought to alternate between heaven and earth, and are spoken of as *p'ò-sát* (Sanskrit, *Bôdhisattva*). *Pái p'ò-sát* is the expression commonly used for "worshiping the gods."

As to the classification of these people as Taoists, Buddhists, or Confucianists, Dr. James Legge says, with reference to a somewhat more extended account printed by the writer, that, as far as that account goes, "they are Taoists, with some admixture of Buddhism. The elements of Confucianism is unseen in the hidden but not inactive principles of honesty and honor, and a sentiment of reverence for Heaven or God." It should be mentioned that the foregoing remarks apply chiefly to the Chinese in the Eastern cities of the United States. More elaborate ceremonies are found in the large Chinese colonies in the West. There are no priests, as such, among the Chinese in the

East. Images are very infrequently worshiped, colored pictures being used to represent the deities.

412. *Kwán Tai shan lau*. Shrine of Kwan Ti, the God of War. A shallow, wooden box, about 11 inches deep, 32 inches broad, and about 72 inches high. Within the shrine is a paper scroll, with a colored picture of the god seated on a kind of throne, with his two attendants (see Nos. 250-252). This scroll is 22.5 x 38 inches. The inscription at the top of the shrine reads, *Wai Ling*, "August Divinity;" on the scroll at the right, *Tsik shan yan i hoi lí lo*—"Relying upon Divine favor to open an advantageous pathway;" on the left, *P'ang shing tak i kwong ts'oi un*, "Abiding by sacred virtue in order to enlarge the source of wealth." The shrine is supported upon a table covered with oil-cloth, to prevent its being soiled by the food-offerings. The objects used in worship are placed, as is customary, upon and about the altar. They comprise Nos. 413 to 420.

413. *Kam fá tan*. Supports for artificial flowers (pair). Silvered glass. Height, 8.125 inches. (Lent by Stewart Culin.)

Inexpensive glass or porcelain vases are frequently substituted here for those regularly made for this purpose.

414. *Chuk t'oi*. "Candlesticks" (pair). Glazed pottery. Canton. Height, 5.125 inches. (Lent by Stewart Culin.)

415. *Sün lò*. Stoneware jar for incense sticks. Height, 6 inches. (Lent by Stewart Culin.)

416. *Fá chuk*. "Flowered candles." Length 3.5 inches. (Gift of Mrs. Cornelius Stevenson.)

Candles of various sizes are imported from China for use in worship. They are made of tallow, encased in wax, with a bamboo splint that serves as a wick. Small candles are now made in California. Gambling house-keepers use unpainted white candles in order to avoid the color red, which they consider unlucky.

417. *Káu pui*. "Divining blocks." Made from the

root of the bamboo. Length, 6.25 inches. (Lent by Stewart Culin.)

418. *Ts'im ü*. "Divining lots." Numbered from 1 to 100. Bamboo. Length, about 10 inches. (Lent by Stewart Culin.)

Lots numbered from 1 to 80 are used by gamblers when they desire to learn which of the 80 numbers will be drawn in the lottery.

419. *Kwán Tai ling ts'im*. Divining lots for the God *Kwán*. Book of numbered verses and explanations. Canton imprint. (Lent by Stewart Culin.)

420. *Pò chuk*. "Money and candles." Objects offered by individuals in worship. They consist of a package of incense (No. 446), two sheets of mock money, *Tái kong pò* (No. 441); several sheets of *kai ts'in* (No. 444), and a pair of small candles (No. 440). (Lent by Stewart Culin.)

A bundle of this kind is sold in temples for 25 or 50 cents.

421. *Ti Chu shan lau*. Shrine of the "Lord of the Place." Wood, with inscription on orange colored paper.

For an account of this object and a translation of the inscriptions see page 105.

422. *Fuk Luk Shau Sing Kung shan lau*. Shrine of the Starry Sages of Happiness, Rank, and Long Life. Erected at the New Year. Above the altar is a hanging 31.5x96 inches, with a colored picture of the personage identified as Kwok Tsz' I. The objects used in worship, Nos. 423 to 434, are disposed in the usual manner upon the altar.

423. *Kam fá tan*. Supports for artificial flowers (pair). Pewter. Height, 16.5 inches. (Lent by Dr. W. W. McClure.)

424. *Héung tan*. Supports for incense (pair). Pewter. Height, 14.75 inches. (Lent by Dr. W. W. McClure.)

425. *Chuk tan*. Supports for candles (pair). Pewter. Height, 15.75 inches. (Lent by Dr. W. W. McClure.)

426. *Héung lò*. Incense vase, surmounted with a lion holding a ball. Carved black stone. Height, 11.5 inches. (Lent by B. F. M. P. C.)

The seven objects, Nos. 423-426, are collectively called *héung on*. The central vase is not actually used, another of copper or earthenware (No. 430) being employed to burn sandalwood.

427. *Kam fá*. "Golden flowers." Used as a decoration for shrines. Length, about 19 inches. (Gift of Mrs. Cornelius Stevenson.)

428. *Chéung shau héung*. "Long Life Incense." Length, about 25 inches. (Gift of Mrs. Cornelius Stevenson.)

Incense sticks of many kinds are imported from China, varying in cost and quality, those known as "Long Life Incense" being the largest.

429. *Lung Chuk*, "dragon candles." Length, 6.25 inches. (Gift of Mrs. Cornelius Stevenson.)

So called on account of being decorated with dragons. A pair of such candles are usually burned to the *Fuk Luk Shau Sing Kung* at the New Year.

430. *Ngá héung lò*. Burner for sandalwood. Bowl-shaped vessel with two handles, on stand. Glazed pottery. Canton. Diameter, about 6.25 inches. (Lent by Stewart Culin.)

Sandalwood is burned by the Chinese in the United States only at the New Year. The fragments of wood are covered with ashes of burnt paper, which is sold for the purpose, and allowed to smoulder.

431. *Ngá héung fái tsz'*. Rods used to adjust the sandalwood in the censer. Brass. Length, 10 inches. (Lent by Stewart Culin.)

432. *Ngá héung ch'án*. Shovel for ashes, used in connection with No. 430. Brass. Length, 8.5 inches. (Lent by Stewart Culin.)

433. *Ngá héung tsun*. Vase for holding brass rods and shovel. Glazed earthenware. Canton. Height, 6.875 inches. (Lent by Stewart Culin.)

434. *Ping f'ap*. "Cake pagodas." Height, about 13 inches. (Lent by Stewart Culin.)

These pyramidal cakes composed of small rectangular cakes made of rice flour, pink, green, and white, were offered in one of the Chinese restaurants in Philadelphia, at the Chinese New Year, in February, 1891, on the altar erected to the "Starry Sages of Happiness, Honor, and Long Life," as here represented. They form part of the customary ceremonial offerings at the New Year.

435. *Fuk Luk Shau Sing Kung*. Paper hanging with colored pictures of the three symbolic personages. Dimensions, 31 x 94.5 inches. (Lent by Stewart Culin.)

436. *Kún Yam*. (KWAN YIN). Paper hanging with picture of the goddess seated upon a lotus, with her two attendants *Hung-tseuk Ming Wong* and *Shin Ts'oi Lung Nu*. Painted in colors. Dimensions, 22.5 x 36 inches. (Lent by Stewart Culin.)

437. *Un T'an*. Paper scroll, with picture of the god holding a sword, and riding upon a tiger. Painted in colors. Size, 15.5 x 28.5 inches. (Lent by Stewart Culin.)

Worshiped as a god of wealth.

438. *Tsz' Mi*. Paper hanging, with picture of the goddess seated upon a lion and holding in one hand the Páh Kwá, and in the other a square tablet inscribed *Tsz' Mi kung chiu*. "May *Tsz' Mi*, succor and illuminate." A red disc (the sun) is above the goddess and a pillar at her side. Painted in colors. Size, 15x23 inches. (Lent by Stewart Culin.)

According to Dr. S. W. Williams, a god worshiped for protection against malaria. Mr. Mayers describes *Tsz' Mi* as one of the daughters assigned by Taoist legend to Sí Wang Mú, a fabulous being of the female sex, dwelling upon Mount Kwanlun.

439. *Hon chuk*, "show candles." Wood, painted red. Length, 8 inches. (Lent by Dr. W. W. McClure.)

These blocks have a small hollow at the top for a lamp, and are used as inexpensive substitutes for real candles.

440. *Lap chuk*, candles (pair). Length, 3 inches. (Gift of Mrs. Cornelius Stevenson.)

441. *Tai kong pò*. Brown paper, with square of tin foil pasted in the middle. It is distinguished from No. 442, in being pasted to assume an oval shape. Size, 17x10 inches. (Lent by Stewart Culin.)

This and the following frequently have a piece of red paper cut in the form of the character *Shau*, "long life," pasted on the tin-foil. Two sheets of this kind, or five or more of No. 443 are used.

442. *Tai pin pò*, large flat money. Paper covered in the middle with square of tin-foil. Size, 13x10 inches. (Lent by Stewart Culin.)

This particular kind of mock money is used at funerals, and burned for the dead.

443. *Kam ngan chi*, "Gold and silver paper." Size, 4x5 inches. (Lent by Stewart Culin.)

444. *K'ai ts'in*. Strips of unsized paper, pierced with holes, regarded as representing *ts'in*, or "cash." Size, from 6 to 7 inches long by 1 to 1.25 inches wide. (Lent by Stewart Culin.)

Burned at all times when paper money is offered, and thrown from one of the carriages during the progress of a funeral procession.

445. *I chi*, "paper clothes." Canton. Size from 7.5 to 8.5 inches long by 3 to 3.5 inches wide. (Lent by Stewart Culin.)

Oblong packages of thin paper, of several colors, representing rolls of cloth or silk. Small pieces of the same paper rudely cut and pasted in the form of garments are sometimes used. (See page 106.)

446. *K'è nam hèung*. *K'è nam* "incense." Bamboo splints, partly covered with punk, in red paper wrappers. Length, 14 inches. (Lent by Stewart Culin.)

447. *Pak fa hèung*, "white flower incense." Bamboo splints partly covered with punk, in white paper wrapper. Length, 11.5 inches. (Lent by Stewart Culin.)

These are the cheapest incense sticks imported from China.

448. *Sám ün hèung*. Bamboo splints, partly covered with punk, in white paper wrappers. Length, 6.5 inches. (Lent by Stewart Culin.)

449. *Yuk sik hèung*. Punk sticks, two conjoined, in white paper wrapper. Length, 12.5 inches. (Lent by Stewart Culin.)

450. *Shéung lung hèung*. "Double dragon incense." Slender punk sticks in paper wrapper. Length, 8.75 inches. (Lent by Stewart Culin.)

451. *Ki nam hèung*. "Ki nam incense." Slender, black sticks, in paper wrappers. Length, about 12.5 inches. (Lent by Stewart Culin.)

This incense is said to be preferred by the literary class, and is the finest and most expensive imported.

452. *Hèung t'áp*. "Incense pagoda." Canton. (Lent by Stewart Culin.)

So called from its spiral form, which assumes a conical shape when suspended by one end, as is done when it is burned.

453. *T'an hèung*. Sandal-wood. (Lent by Stewart Culin.)

454. Subscription paper for the *Tung Fa Miù*—Chinese Temple, No. 35 Waverly Place, San Francisco, California. (Lent by Stewart Culin.)

Subscription-books for temples in San Francisco, and even in China, circulate freely among the Chinese in the United States.

455. *T'ung shü*. Almanac for the XIIIth year of the present Emperor, Kwáng Sü (A. D. 1887.) Canton imprint. (Lent by Stewart Culin.)

Several editions of this popular almanac are annually imported and sold among the Chinese in the United States. In addition to the calendar, in which, under each day, the cyclic signs are indicated, with information as to the day being lucky or unlucky for various enterprises, it contains a map of China, and of the Celestial heavens, the Twenty-four Examples of Filial Duty, the punishments of the Buddhist hell, views of celebrated places in the vicinity of Canton, popular receipts, the interpretation of dreams, rules and tables for divination, charms, and many other things, including a picture of *Chéung T'in Sz'*, from whom the magical parts are supposed to emanate.

456. *Ngá hèung tsun*. (See No. 433). Glazed earthenware. Height, 4.25 inches. (Lent by Stewart Culin.)

457. *Ch'ün p'áu*. Fire-crackers. (Lent by Stewart Culin.)

Exploded at the end of the New Year celebration, and on festivals, it is said, to expel evil spirits.

458. *Liu ák*. Glass wristlet, imitation of jade. (Lent by Stewart Culin.)

Jade wristlets are about the only charm worn by the Chinese in the United States. It is said they give strength to the arm, and one that has been recovered from a grave is most highly valued.

459. *Wong t'ong*. "Brown sugar." Imported from China. (Lent by Stewart Culin.)

Handed with a coin to the attendants at funerals, after the interment by the Chinese in the United States.

460. *Chi p'ai*. "Playing cards." Placed as a charm upon the coffin at funerals. (Lent by Stewart Culin.)

This usage is due to the supposed magical properties of these cards, one suit of which are ornamented with pictures of the 108 robbers of the popular romance, entitled the *Shui ú chün*.

461. *Kwá ts'im*. Divining lots. Bamboo. Length about 5 inches. (Lent by Stewart Culin.)

These splints, numbering 64, are used in a popular method of divination by the Chinese in the United States and in China. The system is said to have been based upon "The Book of Changes," and to have been invented by Wan Wang (*Man Wong*), whence it is called *Man Wong kwá*.

462. *Kwat p'ai*. Dominoes. Sometimes used in telling fortunes. Wood, with spots painted white and red. (Lent by Stewart Culin.)

463. *Ngá p'ai shan shò t'ò chü ts'èung kái*. "Illustrated complete explanation of the divine numbers of dominoes." A treatise on divination with dominoes. Canton imprint. (Lent by Stewart Culin.)

The system underlying this method of divination is the probable origin of the use of playing cards in telling fortunes in the West.

464. Palmistry. *Lau chong shan séung ts'ün pin*. Complete Book of *Lau Chong's* Divine Introspection. Canton imprint. A treatise on physiognomy current among the Chinese in the United States, with plates illustrating palmistry. (Lent by Stewart Culin.)

Palmistry, called *hon shau chéung*, "examination of the palm," is a familiar art among the Chinese, and as practiced by them has many points of resemblance with the system known in the West.

465. *Muk-kwai Ying* and *Yeung Tsung Pò*. Paper and tinsel figures. Height, 10.25 inches. (Lent by B. F. M. P. C.)

A hero and heroine of the romance entitled *T'in mün chan in t chün*, a most popular story among the Chinese in the United States, to whom these characters are universally known.

466. *Muk-kwai Ying*. Painted earthenware. Canton. Height, 17 inches. (Lent by Dr. W. W. McClure.)

467. *Yeung Tsung P'ò*. Painted earthenware. Height, 17.25 inches. (Lent by Dr. W. W. McClure.)

468. *T'ò-fá Nü* seated on pedestal, holding a fly brush. Image clothed in silk, with wax head. In a glass case. Canton. Height of case 7.5 inches.

*T'ò-fá Nü* is the heroine of a popular romance of magic, *T'ò-fá Nü ts'ün chün*, current among the Chinese in the United States.

469. Photo-engraving. Shrine in Philadelphia, described on page 104. (Lent by Stewart Culin.)

## RELIGIONS OF JAPAN.

Japan possesses two religions—Shintoism, the official and national religion, of which the origin is lost in the darkness of tradition, and Buddhism, which was introduced in the fourth or fifth centuries of our era.

### SHINTOISM.

The ancient religion of the Japanese is called *Kami no michi* (way or doctrine of the gods). The Chinese form of the same is *Shintau*. Foreigners call it Shintoism. Shintoism traces its origin even back to that of the Japanese people, and in fact there is found no trace of any other popular belief at any time in the history of that country.

According to the *Ko-ji-ki*, or "Records of Ancient Matters," which has been translated into English by Mr. Basil Hall Chamberlain, the names of the Deities that were born on the Plain of Heaven, when Heaven and Earth began were the Deity Master-of-the-August-Centre-of-Heaven; next the High-August-Producing-Wondrous-Deity; next, the Divine-Producing-Wondrous-Deity. These three Deities were all Deities born alone, and hid their person (that is, they came into existence without being procreated in the manner usual with gods and men, and afterward disappeared—*i. e.*, died). The names of the Deities that were born next, from a thing that sprouted up like a reed-shoot when the earth, young, and like unto floating oil, drifted about Medusa-like, were the Pleasant-Reed-Shoot-Prince-Elder-Deity, next, the Heavenly-Eternally-Standing-Divinity. These two Deities were likewise born alone, and hid their persons. Seven generations of Deities were then born, the last of which were *Izana-gi-*

*no-kami*, Deity the Male-Who-Invites, and his youngest sister, *Izana-mi-no-kami*, Deity the Female-Who-Invites. At the command of all the Heavenly Deities, who ordered them "to make, consolidate, and give birth to the drifting land," these two Deities, standing upon the Floating Bridge of Heaven, pushed down a heavenly jewelled spear the Heavenly Deities had granted them, and stirred the brine till it went "curdle-curdle," and when they drew the spear up, the brine that dripped from the spear was piled up, and became an island. They descended to this island, where they gave birth to islands and deities. Among many other deities afterward given birth to was *Amaterasu-oho-mi-kami*, Heavenly Shining-Great-August-Deity (the sun), to whom it was given to rule the Plain-of-High-Heaven; also, *Take-haya-susa-no-wo-no-mikoto*, His-Brave-Swift-Impetuous-Male-Augustness, who was ordered to rule the Sea-Plain.

Many generations of deities are enumerated in the *Ko-ji-ki*. At last was born *Kamu-yamato-ihare-biko*, fifth in descent from *Amaterasu*, the Sun Goddess, who was the first mikado and the founder of the present imperial family. He is known as *Jimmu Tennō*, "Spirit of War," a name which was posthumously applied to him many centuries afterward. According to the "Accepted Chronology," he reigned 660 to 585 B. C.

The various secondary gods have also taken the name of *Kami*. They are submissive to the great superior gods, and more especially occupy themselves with the government and the protection of the world. They have, as assistants afterward, a certain number of heroes, deified in acknowledgment of services rendered to their country. Among these are *Jimmu*, founder of the monarchy, *Hachiman*, an ancient emperor, and *Ten-man-gu*, an ancient minister who has become a god of literature. Shintoism believes in the immortality of the soul and in an eternal future life of recompense or punishment. It ordains

purity of life, both physical and moral, obedience to the laws of the country, and respect, almost adoration, it may be said, for the emperor, the direct descendants of the gods, and at the same time spiritual and temporal chief, and finally, respect and love for ancestors. The Shinto priests, called kannushi, "master of the god," are not required to submit to the obligations of celibacy and abstinence, which are ordinarily imposed upon all clergy; they marry, and the office is usually hereditary. They are, in the strictest sense of the word, Government officials. Upon certain great occasions, as the anniversary, for example, of the birth of Jimmu, the emperor himself officiates at the temple in the capital; the same day in all the provinces, districts, etc., the prefects, sub-prefects, and other functionaries perform the rites in their residences.

The temples, called miyas, are constructed very simply of wood, composed of a *Naps*, which contains nothing but a table, upon which is a mirror, symbol of purity and of the creation; a gohei, a sort of whip, composed of thongs of white paper, symbolic of purity and of divinity, and a sword. In certain of these temples, among others that of Isé, the sanctuary is closed by a veil, which no one, not even the high-priest, has a right to pass beyond.

Shintoism has no idols. It considers the divinity too great and too majestic to degrade by giving him material form.

Under the influence, no doubt, of Chinese ideas, it renders to ancestors a worship absolutely resembling that which is practiced in China. According to the holy law, they may not place before the tablets anything but a little pure water, and rice three times washed and boiled in water without seasoning. But among the people this custom has degenerated into fetishism, unconscious, it may be, and they serve before the tablets a veritable repast, composed of the dishes the deceased preferred, and accompanied by the inevitable "sake," brewed from rice.

470. Mask of Suzumé. Wood, painted. Length, 8.75 inches. (Lent by Mrs. William Frishmuth.)

It is related in the *Ko-ji-ki* that Amaterasu, the Sun Goddess, terrified by the behavior of her brother Take-haya-susa-no-wo-no-mikoto (Susano mikoto) retreated to a cave in the rocks and closed the door behind her. The whole world became darkened and eternal night prevailed. Then all the gods assembled to discuss what was to be done to appease the anger of the great goddess. They resorted to stratagem and ordered one of the gods to make a mirror, another to make a string of curved jewels, others to perform divination with the shoulder-blade of a stag and with cherry bark, and pull up a saka-ki (*Cleyera japonica*) and put the string of curved jewels upon its branches with the mirror and other pacificatory offerings. One of the gods then held the tree with the offerings, another recited liturgies, while another, the Heavenly-Hand-Strength-Male-Deity, stood hidden behind the rock door. The goddess Ame-no-uzume-no-mikoto (Suzumé), then arrayed herself and danced before the door until the deities laughed together. Amaterasu was amazed, and, slightly opening the door of the Heavenly Rock-Dwelling, inquired why it was that Suzumé made merry while all the land was dark. Suzumé answered that they were glad because there is a deity more illustrious than Amaterasu. While she was speaking two of the gods pushed forward the mirror and showed it to Amaterasu, who, more and more astonished, gradually came forth from the door, whereupon the Heavenly-Hand-Strength-Male-Deity, who was hidden, drew her out. And when she had come forth the earth again became light.

According to Mr. Griffis, "a mask of Suzumé, representing the laughing face of a fat girl, with narrow forehead, having the imperial spots of sable, and with black hair in rifts on her forehead, cheeks puffed out, and dimpled chin, adorns the walls of many a modern Japanese house, and notably on certain festival days, and on their many occasions of mirth."

471. Photograph. Shinto temple. (Lent by Stewart Culin.)

#### JAPANESE BUDDHISM.

It is said that Buddhism was introduced into Japan by Corean priests a little after the conquest of Corea by the Empress Jingu, that is, toward the end of the fourth or the commencement of the fifth century of our era. Mr. Buniu

Nanjio, in his *Short History of the Twelve Japanese Buddhist Sects*, gives an account of the principal Japanese Buddhist sects, the number of different schools of which, he says, might be increased, if we were to count minutely the principal and secondary divisions. He divides the sects into three periods, as follows:

1. The earliest period includes the first six sects. In the 13th year of the Emperor Kimmie (552 A. D.), the king of Kudura, one of the three ancient divisions of the Corea, presented to the Japanese court an image of Buddha and some sacred books. In 625 A. D., E-kwan came to Japan from Koma, another division of Corea, and became the founder of the Jō-jitsu and San-ron sects. In 653 A. D. Dō-shō went to China, and studied under Gen-jō, and transmitted the doctrines of the Hossō sect to Japan. In 658 A. D. Chi-tsū and Chi-tatsu went to China, and also became disciples of Gen-jō, and transmitted the doctrines of the Hossō and Ku-sha sects. In 703 A. D., Chi-hō and Chi-ran went to China, and so did Genbōin, 716 A. D. They all transmitted the doctrine of the Hossō sect. In 736 A. D., a Chinese priest, named Dō-sen, came to Japan and established the Ke-gon sect. In 754 A. D., another Chinese priest, named Gan-jin arrived in Japan, and became the founder of the Ritsu sect. The above may be called the ancient sects, being called the six sects of Nan-to, or Southern Capital—*i. e.*, Nara—where they were established in the earliest period. They are generally enumerated in the order, Ku-sha, Jō-jitsu, Ritsu, Hossō, San-ron, and Ko-gon.

2. The Mediæval sects are two—the Ten-dai and the Shin-gon. They are called the two sects of Kiōto. In 804 A. D., Sai-chō and Kū-kai went to China. Having returned to Japan, the former established the Ten-dai sect on Mount Hi-li, and the latter founded the Shing-on on Mount Kō-ya.

3. The modern sects are the remaining four. In 1174

or 1175 A. D., Gen-ku founded the Jo-do-shū. In 1191 A. D., Ei-sai established the Zen-shū. In 1224 A. D., Shin-ran founded the Shin-shū. In 1253 A. D., Nichiren founded the Nichi-ren-shū.

According to M. L. de Milloué two-thirds of the population of Japan are disciples of Buddha. The principal existing sects, as given by him, are as follows:

1st. Zen-shū. This sect is of all the one which is nearest to Chinese Buddhism. Shaka-Muni (the Japanese form of the Sanskrit Çākya-Muni), and Kwannon (Sanskrit, Avalôkitêçvara), play the principal rôles, while Amida (Sanskrit, Amitâbha), occupies a secondary rank.

2d. Shin-gon, founded in 806 A. D., by Kū-kai, better known by his posthumous title of Kō-bō Dai-shi, who is said to have constructed the temple of Tō-ji, at Kiōto, and there installed the Mandala, or representation of Hokkai, the Buddhistic heaven. Whilst adoring Shaka-Muni, this sect gives the first place to Dai-nichi-niorai, and to Roshana, two forms almost equivalent to the Adi-Buddha of the Mahâyana school. As in nearly all the other sects, Kwannon plays an important rôle as saviour and intercessor.

3d. Ten-dai. This school affirms the possibility for all the faithful, even the laity, to attain Nirvâna, and to enjoy this condition during their life. Shaka-muni and Kwannon are the divinities preferred, Kwannon always. The Kami, Buddhicised under the form of Bishamon, Dai-koku, and other genii, have an important rôle as guardians of the earth, gods of wealth, etc. This is the sect that is richest in images.

4th. Hokke-shū, enumerated by Mr. Nanjio under the name of Nichi-ren-shū, or Nichi-ren sect, which it is also called, after the name of its founder, Nichi-ren. This sect puts the Law above Buddha. On the altar of its temples are habitually placed the Sam-bō, or *Buddhist Trinity*, Buddha, Dharma, and Sangha. Buddha and Sangha are ordinarily personified with the features of

Buddha Ta-hô, and Shaka-muni. Dharma is figured by a tablet, bearing the following inscription, in gold letters:

*Namu-miô-hô-ren-guê-kîô*, "Salutation to the Lotus of the Good Law," which is placed between the two images of Buddha. There are many Hindu gods worshiped by this sect, as Brahma, Garuda, and Indra. This is the only sect in which the ceremony of Kai-gan, "Opening the Eyes," has been observed. Its object is to cause the spirit of the god to enter the image representing it,—that is, to animate the idol.

5th. Jo-do. This sect has always a funereal rôle. Its principal divinity is Amida-Dharma-Datsu, or Amida of the secondary paradise of Sukhavati, which is a place of beatitude inferior to Nirvâna, but also easier to attain. It has for its object the rescue from hell of the souls of little children condemned for the faults committed in their earlier existences. They believe in the mystic formula, *Namu-Amida-Butsu*, has the power to open the gates of Sukhavati to those who pronounce it with faith and love. The hell of this sect is eternal.

6th. Shin-shû. Anciently a sub-sect of Jô-do, it numbers to-day the greatest number of the faithful, which is due, probably, to the simplicity of its doctrine. They address their prayers to Amida-Buddha, supreme and eternal, the inspirer of Shaka-Muni. It is sufficient for their salvation to be devout to Amida, and to repeat, as often as possible, the all-powerful formula: *Namu-Amida-Butsu*. Kwannon and Seïssi are the customary acolytes of Buddha-Amida. In this sect the priests are not bound to celibacy, nor to abstinence from meat, and the office is hereditary. The greater part of the fasts ordained by the other sects are abolished by this. Their hell is not eternal.

The compiler has gratefully availed himself of Mr. William Anderson's *Descriptive and Historical Catalogue of a Collection of Japanese and Chinese Paintings in the British Museum* for many of the notes in this section.

472. SHAKA-MUNI, seated. Bronze, gilded. Height, 13.25 inches. The image is supported upon a gilded wooden pedestal. (Lent by Dr. W. W. McClure.)

The Japanese accounts of Shaka-Muni correspond closely with that given by Dr. Eitel in the *Hand-book of Chinese Buddhism*, and adopt, together with the erroneous Chinese chronology, all the feebly extravagant fables with which priestly invention has filled gaps in his biography.

473. AMIDA, standing. Bronze, gilded. Height, 18.5 inches.

An inscription engraved upon the back of the image states that it is a copy of a copy of the celebrated image in the Zen-ko temple in the province of Shinano. The original is reputed to have been made by Shaka-Muni himself. It was afterward taken to Corea and remained there 1112 years until 552, A. D., when it was sent over as a present from the then reigning king of Corea. This was the commencement of the introduction of Buddhism into Japan (see page 120). Miraculous stories are related of vain attempts to destroy this image by fire and hammers, which may account for the statement that it is made of platinum. The image here exhibited was offered, according to the inscription, by a man who desired offspring.

474. SHUSSAN NO SHAKA. Shaka returning from the mountains. A man with beard and shaven head, attired in flowing garments, which are agitated by the winds, holding his hands in a position of prayer. Wood carved with traces of gilding. Height, 5.25 inches. (Lent by Mr. Joseph G. Rosengarten.)

475. AMIDA, seated. Carved wood, gilded. Height, 11.5 inches. (Lent by Dr. Edward H. Williams.)

476. AMIDA, seated upon a lotus on a pedestal. Brass. Height, 11.625 inches. Supported upon a pedestal of gilded wood, the brass base resting upon a lotus, which stands upon a hexagonal base having three stages, the lowest ornamented with lions' heads at the six corners. Height of base, 14.5 inches. (Lent by Mrs. John Harrison.)

477. AMIDA, seated. Gilded wooden image. Height,

6.5 inches. Contained in a gilded wooden shrine. Height, 19.25 inches.

478. AMIDA, seated upon a lotus (height, 1.75 inches) between KWANNON (Sanskrit Avalôkîteçvara) standing upon a lotus (height, 1.875 inches), and MAKEI-SHURA (Sanskrit Mahêçvara) standing upon a lotus (height, 1.875 inches). Wood, ornamented with gilding. Inclosed in a black lacquered shrine, the interior of which is gilded. The doors of the shrine are painted in colors, with Buddhas and the Twelve Deva Kings (Japanese Jiu-ni Ten or Jiu-ni O). Height, 6 inches. (Lent by Dr. Edward H. Williams.)

Amida, with his spiritual sons, is the most frequent subject for the Buddhist painter and sculptor in China and Japan. It is noticeable that Avalôkîteçvara and Maheçvara have always a feminine aspect. A similar Trinity is formed by Çakya-Muni, Samantabhadra, and Mandjuçri, the supporters in this case also assuming the appearance of women.

479. SHAKA-MUNI, seated upon a lotus (height, 1.375 inches), between FU-GEN (Sanskrit, Samantabhadra), (height, 1 inch), on the left, and MON-DJO (Sanskrit, Mandjuçri), (height, 1 inch), on the right. Fu-gen is seated upon a lotus supported upon a white elephant, and Mon-djo upon a lotus, supported upon a lion. Wood, painted and gilded. Inclosed in a black lacquered shrine, the interior of which is gilded. Height, 6 inches. (Lent by Dr. Edward H. Williams.)

480. AMIDA, standing upon a lotus (height, 4.25 inches), between KWANNON; standing upon a lotus, and MAKEI-SHURA, also standing upon a lotus. The last two figures have their hands clasped, as if in prayer. Wood, gilded. Inclosed in a black lacquered shrine, the interior of which is gilded. Height, 10.75 inches.

481. AMIDA, standing upon a lotus, between KWANNON and MAKEI-SHURA. Minute wooden images, covered with a glass globe and supported upon a gilded pedestal. Inclosed in a black lacquered shrine, the interior of which

is gilded. Height, 6.75 inches. The inner surface of the doors bear pictures of lotus flowers and leaves painted in color upon the gilding. (Lent by Mrs. William Frishmuth.)

482. SHAKA-MUNI, seated, between FU-GEN, seated on an elephant, and MON-DJO, seated on a lion. Microscopic wood carvings, about .4375 inch in height. Inclosed in a black lacquered shrine, the interior of which is gilded. Height, 2 inches. (Lent by Stewart Culin.)

Made at Rai Gan Zan, "Holy Rock Mount," in the province of Iwashiro, one of the oldest temples in Japan, where the art of carving these minute images has been handed down for centuries. It is said to have been introduced by Kô-bô Dai-shi, and to have been perpetuated by a single priest at this temple, who taught his successor. These images were carved by Tsukimoto Bokusen, who is now 81 years of age. In a recent letter he says that he never uses any wood except that which grows upon the holy mount. He uses only a common table and a single knife. In the year 1888 the number of the carvings was 4,861, all of which he did himself. Formerly he did not use glasses, but now he wears spectacles when he finishes his work.

A photograph of the Rai Gan Zan is exhibited with the carvings.

483. Kwannon, standing upon a lotus, with a cylindrical cover. Microscopic wood carving. Height, .375 inch. (Lent by Stewart Culin.)

Carved by Tsukimoto Bokusen.

484. DAIKOKU (see page 132). Microscopic carving. Height, .097 inch. (Lent by Stewart Culin.)

Carved by Tsukimoto Bokusen.

485. KWANNON, seated upon a lotus. Unpainted wooden image with gilded ornaments. Height, 7.25 inches. The image is supported upon a gilded pedestal and contained in a black lacquered shrine, the interior of which is gilded. Height, 22.25 inches. (Lent by Mr. John T. Morris.)

486. KWANNON, standing, holding in her left hand the precious ball, "mani." Unpainted wooden image, with

gilded ornaments. Height, 8 inches. The image is supported upon a gilded pedestal, standing directly upon a lotus, and is contained in a black lacquered shrine, the interior of which is gilded. Height, 17.625 inches. (Lent by Dr. Edward H. Williams.)

487. KWANNON, seated on clouds. Bronze, inlaid with silver. Height, 7.5 inches. The image is supported on a stand of cut cinnabar and black lacquer. (Lent by Dr. W. W. McClure.)

488. To. "Pagoda." Composed of two stages, the upper one containing a bell, and the lower one consisting of a shrine, the doors of which are ornamented with bronze images of the Ni ō (see 533), within which is a small image of Kwannon. Iron, with bronze and gilt decorations. Height, 17 inches. The pagoda is supported upon a carved wood base. Height, 4.5 inches. (Lent by Dr. Edward H. Williams.)

489. SEN-JIU KWANNON. Thousand-handed Kwannon. Image, with a multitude of arms, standing upon a pedestal, of which the top is a lotus. Unpainted wood. Height, 2.875 inches. Inclosed in a black lacquered shrine, the interior of which is gilded. Height, 6.75 inches. (Lent by Mr. John T. Morris.)

490. MON-DJO, seated upon a lotus supported upon a lion. Unpainted wood. Height, 1 inch. Inclosed in black lacquered shrine, the interior of which is gilded. Height, 3 inches. (Lent by Mr. John T. Morris.)

491. BISHAMON TEN, standing. Warrior in full armor, holding a miniature pagoda. Unpainted wood. Height, 2.5 inches. Inclosed in a black lacquered shrine, the interior of which is gilded. Height, 4.25 inches. (Lent by Dr. Edward H. Williams.)

The image of Vaiçramana, the Brahminic Kuvera, or God of Wealth, with those of his brethren, is constantly found in the more important Buddhistic temples of China and Japan. In the latter country he is

worshiped under the name of Bishamon or Tamon Ten, as one of the Seven Gods of Good Fortune. q. v.

492. MARISHI TEN (Sanskrit Maritchi Dêva). Triple-headed figure of threatening aspect, with six arms, holding a bow, a spear, wheel and other objects, and riding upon a horned animal which is bounding through turbulent water. Lightning or flames surround the image. Height of image about 3.25 inches. Inclosed in a lacquered shrine, the interior of which is gilded. Height, 11.125 inches. (Lent by Mr. John T. Morris.)

Marichi is usually represented by the Japanese in the form of the Defender, but Chinese pictures frequently show him as the presiding Genius of Light, a female divinity with eight arms, in two of which are emblems of the Sun and Moon. The Brahminic original was a personification of Light.

493. DARUMA (Sanskrit Dharma), seated. Glazed pottery. Height, about 13 inches. (Lent by Mr. John T. Morris.)

"Bôdhi Dharma, the twenty-eighth Indian and first Chinese Patriarch, was the son of a king in Southern India. He arrived in China A. D. 520, and established himself in a temple in Loyang. During nine years of his stay there he remained buried in profound abstraction, neither moving nor speaking, and when he returned to consciousness of his surroundings, his legs had become paralyzed owing to their long disuse. It is said he came to Japan A. D. 613, and died there. The subject is often treated with irreverential humor by artists of the popular school. The saint is sometimes reduced to a comical head and round body, divested altogether of arms and legs, which are supposed to have withered away from disuse."

494. KICHIMÔJIN (Sanskrit Hârîti, or Daitja Mâtri). Female figure of repellent aspect with horns, canine tusks, and bare pendant breasts. Bronze. Made by Munesada Nakao, Osaka. Height, 6.75 inches. (Lent by Mr. Frank Wister.)

Hârîti or Ariti, once a devourer of infants, was converted by Çakya-Muni and became a Buddhist nun. She is now worshiped as a protector of children, and in China her image is often seen in convents. In Japan

she is more frequently represented in her unconverted state, as one of the Rakchasi, devouring the five hundred offspring to which she had been compelled to give birth as a punishment for her evil deeds.

495. Buddhist priest, standing and holding a nio-i. Wood, carved. Height, 8.125 inches. (Lent by Dr. Edward H. Williams.)

496. Temple bell. Bronze cauldron shaped bell. Diameter, 13.25 inches. Height, 16.375 inches. Supported upon a wooden stand, painted red and gilded. Height, 15.5 inches. The bell rests directly upon a cushion of white, orange, and purple cloth. (Lent by Dr. Edward H. Williams.)

497. Nio-i. Carved wood, in the form of a fungus, with silken cord. Wood, unpainted. Length, about 12 inches. (Lent by Dr. Edward H. Williams.)

The Nio-i (Chinese ju-i), is a short curved wand commonly terminating in a kind of trefoil, at the extremity opposite to the handle. It is probably symbolical, according to Mr. Anderson, of the power of the Faith. In Japan it is chiefly used by the Zen sect. It is said to be employed by priests, who were formerly the school-masters, to reprove their pupils.

498. Baton carried by a high priest. A staff carved in the form of a lotus stem with leaves, terminating in a lotus bud, with a door hinged at the base. Opened, it discloses a seated image holding a bell. Wood, painted. Length, 29 inches. (Lent by Mr. John T. Morris.)

499. Shari-tô. Reliquary. Sphere of crystal inclosed in three plates of brass in the form of flames, supported upon a pedestal, of which the upper part represents a lotus. Height, 3.25 inches. Lent by Dr. Edward H. Williams.)

500. Amulet. Lacquered box (diameter, 2.125 inches), composed of two flattened hemispheres, the inner surfaces of which bear images carved in relief:

1. AIZEN MIO O, seated upon a lotus, with flaming halo and six arms. One hand is clenched and threatening, the

others hold a vadjra, bow, arrows, bell, and lotus. The ground is strewn with sacred gems.

2. FUDO MIO O, seated upon a pedestal, holding a sword and a coil of rope.

Aizen Miô O is a transformation of Atchala, the Insatiable. Fudo Miô O (Fu, without; do, movement), (Sanskrit Atchala-Mahakrôdh-rajah) is a transformation of Dai-Nichi (Sanskrit Adi-Buddha).

Such amulets are carried by warriors, either a matter of devotion or with the hope of being preserved by the grace of these gods, who are patrons of soldiers.

501. Mokugyo. Drum in the form of a fish, used in Buddhist worship. Wood. Width, 8 inches. (Lent by Mr. John T. Morris.)

502. Temple lanterns (pair), used in Buddhist temples. Bronze. Height, 40 inches. (Lent by Mr. Thomas Hockley.)

503. Candlestick. A Kirin (Chinese K'i-lin), unicorn, on pedestal, holding a flower branch in its mouth, the candle being placed on the topmost flower. Bronze. Height, 29.75 inches. (Lent by Mrs. John Harrison.)

Used in Buddhist temple. The Chinese consider that there are four Supernatural Animals. According to the *Li Ki* (see page 59), they are the Fung (Phoenix), Kwei (Tortoise), Lung (Dragon), and Lin ("Unicorn"). The K'i-lin is a composite animal having the body of a deer, the tail of an ox, and a single horn. It is described as the noblest of animal creation and an emblem of perfect good. As a Buddhist animal it is said to tread so lightly as to leave no footprints, and so cautiously as to crush no living creature. The appellation K'i-lin is compounded of K'i, the male, and Lin, the female animal.

504. Koro, with three legs, surmounted with a Kirin. Bronze, inlaid with gold and silver. Wooden base. Height, 13 inches. (Lent by Mr. Carl Edelmheim.)

505. Koro. Circular wooden box, with six rounded segments, decorated with swallows and butterflies in gold lacquer on black ground. A copper box, with open-work cover, fits into the outer box. Height, 4.75 inches. (Lent by Mr. Francis C. Macauley.)

506. Koro, with four legs, with handles in the form of lions, and decorated with a Kirin in relief on each of the four sides. Glazed pottery. Height, 8 inches. (Lent by Mr. Carl Edenheim.)

507. Koro. Circular vase with three legs, with two handles in the form of elephants' heads, with suspended rings, at the sides. Bronze, with decorations of bats and geometrical designs in niello, Height, 6.5 inches. Wooden cover has decorations of bats in open relief, and is surmounted with algamatolite knob in the form of ascending smoke. Supported upon a carved black wood base. Entire height, 14 inches. (Lent by Mr. John T. Morris.)

508. Koro. Iron, inlaid with silver. Crest of the Mikado. Height, 4.125 inches. (Lent by Dr. Edward H. Williams.)

509. Koro. Cup-shaped vase, decorated with Buddhist saints and supported upon three legs, surmounted with lions' heads. Glazed pottery (Satsuma). Height, 3 inches. (Lent by Mr. Carl Edenheim.)

510. Prehistoric bell. Bronze. Height, 22.5 inches. (Lent by Mr. Benjamin Smith Lyman.)

Bells like this, of various heights, from a couple of inches up to five feet, have been dug out of the ground in Japan, chiefly in the more central provinces and Shikoku, quite frequently since A. D. 669. None has ever been found on the surface of the ground; and none with any inscription. Their origin and use are not known; but it seems probable they were hung as ornaments at the eaves of the many stories of tower-shaped pagodas, dating perhaps from about 1500 years ago. Professor E. S. Morse has suggested that they may have been incense-burners. (B. S. L.)

511. Photograph. Amida, at Hase, near Yokohama. This colossal bronze image probably dates from 1252 A. D., and is the largest Buddhist image in Japan. Its height is 49 feet 7 inches, and circumference 97 feet 2.2 inches. The eyes are pure gold and the silver boss weighs 20 pounds.

512. Photograph. Buddhist temple and graveyard. (Lent by Stewart Culin.)

513. Temporary ridge-pole of a Japanese house. Unpainted wood. Length, 95 inches. The pole is encircled with seven, five, and three black bands, (seven, five, and three being regarded as a lucky numerical sequence), and is inscribed in Japanese text as follows: "Meiji Period, 23d year (1889), 7th month, 1st day, successfully finished. By order of Mr. John T. Morris, United States of America, Philadelphia. Builder Tokahashi Daisuke constructed this house."

One end of the pole is cleft and several strips of white paper, cut in a peculiar manner—gohei—are inserted. The pole is wrapped with a strip of white paper at this place, tied with the red and white paper strings—midzuhiki. A similar wrapper at the other end is inscribed with the Chinese character Shau (Japanese Jiu) "Long life." Several objects are fastened to the pole, comprising three folding fans, extended to form a disc, strips of cotton cloth, red, white, and yellow, vegetable fibres dyed yellow, and a small metal toilet mirror, a coarse comb, and a "switch" of human hair. The last three articles are usually borrowed from the wife of the owner of the house. (Gift of Mr. John T. Morris.)

This pole is erected when the framework of a house is completed, it being the occasion of a ceremony called Mune-agé, "Ridge pole putting up." This pole is allowed to remain about two days.

## SEVEN GODS OF GOOD FORTUNE.

The little group of divinities known as Shichi-fuku-jin, or Seven Gods of Good Fortune, according to Mr. William Anderson, form a sort of popular appendage to Japanese Buddhism. By most of the foreign writers upon Japan, these seven divinities are assumed to be charged with special functions in relation to the lower world. This embodies the suggestions which their pictorial representations naturally awaken, but such an arrangement, that partitions out the task of supervision of the various worldly needs of man amongst a series of presiding powers does not seem to have entered the thoughts of those who grouped the divine beings together. They are nominally a Buddhist assemblage, but the separate elements of the little group are derived from no less than four different sources—Brahmanism, Buddhism, Taoism, and Shintoism. There is no clue to the authorship or period of this heterogeneous assemblage, but it has no claim to great antiquity, notwithstanding the more or less remote origin of its individual members.

1. Fuku-roku-jiu. The pseudonym of the old man with the tall head signifies "Wealth, Prosperity, and Longevity." (See No. 233.) He has nothing worthy of the name of a history, and his very identity is hopelessly entangled with that of Ju-rō-jin. He is, however, undoubtedly of Taoist origin, perhaps representing Lâu Tsz' himself.

2. Daikoku, who appears to have no artistic prototype in China. As a Buddhistic divinity, he is identical with Mahakala (of which his name is a translation), the black-faced god placed before the gates of Indian and Chinese temples. There are several forms under which he is represented, the one as seen in modern works of art being that of a sturdy figure habited in the ancient dress of a well-to-do Chinese burgher. In his right hand he holds a mallet, while his left hand grasps the mouth of a sack that is slung across his shoulder. He stands upon a well-filled pair of rice bales.

3. Ebisu, the fisherman, is a Japanese, but his sole claim to consideration is the fact that he was the son of Izanagi and Izanami.

4. Hotei, half Taoist, half Buddhist, is perhaps the least dignified of the seven. For an account of him, see Pü-tái (No. 363).

5. Bishamon Ten, or Tamon Ten. This divinity is well known to students of Buddhism as the Brahminic Kuvera or Hindu Plutus, and as Vâicramana, the Mahâradja of the northern quarter of Mount Sumeru. Notwithstanding his fierce looks and martial guise, he is not especially associated with military glory, but is more particularly a God of Wealth.

6. Ben-zai Ten (popularly abbreviated to Benten), the Dêvi of Eloquence and Talents, like Bishamon and Daikoku, is the object of a serious cult. She is identified with Sarasvati. (See page 27.)

7. Ju-rō, or Ju-rō-jin, the Genius of Longevity, is the last of the generally accepted group. His attributes are the same as those of Fuku-roku-jiu; the crane, white stag, and tortoise appertaining to either, and their names are often interchangeable. He nearly always retains his imposing figure, and in the merry groups of the Shichi-fuku-jin generally seems to be looking on at his companions with a sage indulgence that pardons but does not share their mirth.

514-520. SHICHI-FUKU-JIN. Seven Gods of Good Fortune. Seven Shakudō, bronze images in high relief, representing the seven gods with their attributes, exquisitely decorated with various colored metals—gold, silver, copper. Height from 2.75 to 4.25 inches. (Lent by Dr. Edward H. Williams.)

521. FUKU-ROKU-JIU, standing, holding peach. Carved wood. Height, 9.25 inches. (Lent by Mrs. John Harrison.)

522. FUKU-ROKU-JIU, holding a staff in right hand and a peach in the left. Silver gilt. Height, 3 inches. (Lent by Mr. Carl Edenheim.)

523. FUKU-ROKU-JIU, seated upon a rock, holding a deer. Partially glazed, so-called Corean pottery. Height, 5.25 inches. (Lent by Mr. Carl Edenheim.)

524. EBISU, holding fish under his arm. Wood, carved. Height, 6.125 inches. (Lent by Dr. William Pepper.)

525. HOTEI, with sack. Bronze. Height, 8.125 inches. (Lent by Dr. Francis W. Lewis.)

526. HOTEI. Wooden box. Carved figure of the god forms the lid. Diameter, 6.5 inches. (Lent by Mr. Thomas Hockley.)

527. Candlesticks (pair). Man with long arms (Ténga), seated upon a rock, supports holder for candle. Bronze. Height, 13.75 inches. (Lent by Mr. Thomas Hockley.)

528. Dragon, holding crystal ball. Silver bronze. Width of coil, 9 inches. (Lent by Dr. Edward H. Williams.)

The Japanese Dragon (Chinese Lung; Japanese Rio or Tatsu) is a faithful transcript of the models received in early times from Chinese artists, and although long since thoroughly incorporated with the native traditions, its original characters do not appear to have undergone any alteration.

The dragon, according to Mr. Mayers, is the chief among the four divinely constituted beasts (see No. 501), and is a legendary monster, depicted by Chinese tradition as a four-footed reptile, resembling in its shape the huge saurians which palæontologists have brought to light in recent years.

The early cosmogonists declared that there are four kinds of Lung, of which many accounts are given. Thus it is said, there is the celestial dragon, which guards the mansions of the gods, and supports them, that they do not fall; the spiritual dragon, which causes the winds to blow and produces rain for the benefit of mankind; the dragon of earth, which marks out the courses of rivers and streams; and the dragon of hidden treasures, which watches over wealth concealed from mortals. A peculiar description of pearl, possessing magic virtues, is said to be carried by the dragon upon its forehead. Dr. De Groot inclines to the belief that the origin of the dragon is to be found in the crocodile, rather than in the extinct species of saurians, or in the snake as suggested by Mr. Anderson.

529. Lions (pair), mounted on pedestals. Bronze. Height, 13 inches. (Lent by Dr. Edward H. Williams.)

530. KWANNON, standing upon a dolphin, and carrying a basket of fish. Carved ivory. Height, 7 inches. (Lent by Mr. Cornelius Stevenson.)

531. KWANNON, holding a basket containing fish in right hand, and in left a koro, from which smoke is ascending. Carved ivory. Height, 6.5 inches. (Lent by Mr. Simon A. Stern.)

532. KWANNON, standing on a lotus and holding a bas-

ket containing fish. Carved ivory. Height, 5.125 inches. (Lent by Mr. Simon A. Stern.)

533. NI-O. "Two Kings." Image, representing one of the Two Kings who are placed at the entrance of Buddhist temples. Painters are at work upon the figure, and a woman carrying a child upon her back stands at its side. Carved ivory. Height, 4.5 inches. (Lent by Mr. Simon A. Stern.)

These Temple Guardians are the Indian Brahma and Indra. This image, which grasps a vajra (No. 407), represents Taishaku Ten, Indra.

534. SHOKI (Chinese Chung Kw'ei), surprising three demons, one of whom is pointing to the picture of a woman on a screen. Carved ivory. On teakwood stand. Height, 2.615 inches. (Lent by Mr. Thomas Hockley.)

Chung Kw'ei, the Demon-Queller, a favorite myth of the Chinese, was supposed to be a ghostly protector of the Emperor Ming Hwang (713-762 A. D.). He is usually represented a burly, truculent giant clad in official garb and armed with a two-edged sword. He is commonly shown as punishing or compelling to menial service a band of pigmy demons who adopt the most comical subterfuges to escape from the keen eye of their persecutor.

535. SHI YEI. A man reading a book and riding upon a winged and horned carp. Ivory carving. Height, 4.5 inches. (Lent by Mr. Thomas Hockley.)

536. GAMA SENNIN. A wild-looking being, lying upon his stomach, with a frog perched upon his back. Bronze. Length, 4 inches. (Lent by Mr. Carl Edenheim.)

Gama Sennin is the Japanese appellation of a Taoist Rishi, of whom little can be discovered beyond the statement he lived in the mountains and had as a companion a frog or toad (whence the name "Gama"). The toad is frequently represented as having three legs and in the act of exhaling a rainbow or *mirage*.

537. Netsuke, in form of Fuku-roku-jiu. Carved ivory. Height, 1.5 inches. (Lent by Mr. Carl Edenheim.)

The netsuke is a kind of carved button of wood or ivory, which is attached to the cord of the tobacco pouch, ink horn, or medicine box, and thrust through the girdle.

538. Netsuke, in form of Daruma. Carved wood. Height, 1.5 inches.

539. DARUMA, seated. Carved dark wood. Height, 1.25 inches. (Lent by Mr. Carl Edenheim.)

540. Magatama, "Curved Jewels" (six), of chalcodony, amygdaloid, steatite, and serpentine, one in the form of a ring. Length from 2 to 6.25 inches. (Lent by Mr. Francis C. Macauley.)

Magatama is the name given by the Japanese to a small stone object of prehistoric origin, believed by the Japanese to have been made by the gods and therefore collected and preserved in Shinto temples. It is one of their peculiarities that the hole with which they are pierced is invariably smaller at one end than the other. It has been suggested that they are conventionalized representations of bear's claws.

## MOHAMMEDANISM.

"Islam," says Renan, "was the last religious creation of humanity." It bursts into view at the beginning of the seventh century of our era. Its birthplace is Mecca, an ancient settlement in Arabia, which acquired importance through its position on the high road of the caravans passing constantly between Syria and Yemen; its founder is Mohammed, a true son of Arabian soil. About the year 610, Mohammed, then a man of mature years, unlettered, but with experience of the world, gained as a merchant, journeying annually to north and south, and possessing some knowledge of Christianity and Judaism, which he gathered chiefly through intercourse with Christians and Jews on his travels, inaugurated a religious revolution in his native town by denouncing the religious practices of the Arabs. As a substitute for the worship of many deities, some of a local character, others the personification of natural forces, he proclaimed the doctrine of one power presiding over the universe and ruling all mankind. After endeavoring in vain for a number of years to convert to his faith the family to which he belonged—the Koreish—in whose custody there had been for many years a favorite sanctuary of the Arabs, known from its dice-like shape, as the Caaba—*i. e.*, the cube—he is finally forced, in the year 622, by the opposition which he arouses to leave the city with a small band of adherents. As the scene of his future activity he chooses a city, Jathrib by name, situated some distance to the north of Mecca, and where he at once found a fruitful soil for his teachings. His followers increase as his fame spreads throughout the peninsula of Arabia, until he considers himself strong enough

to plan an attack upon Mecca. He enters the city in triumph. His former opponents flock to his side, and the air is filled with the shout, henceforth to be the watchword of the new religion, "There is but one God, and Mohammed is His messenger." In gratitude for the aid it furnished him at a critical moment in his career, Mohammed makes Jathrib the capital of the State which he establishes in connection with his religion, and in return the city becomes known for all times as the Medinet-el-Nabi, the city of the Prophet, or more briefly, el-Medineh—*i. e.*, The City. The greater part of Arabia soon became subject to him, and his ambition taking higher flight, he plans campaigns destined to spread his teachings beyond the confines of the Arabian peninsula. Death overtakes him in the year 632 while busy with these plans, and he leaves to his trusty lieutenants the task of bringing the entire world under the standard of the prophet. In a remarkably short time the Arabs overrun Persia, Mesopotamia, Palestine, Syria, Asia Minor, Egypt, Sicily, and Spain, and with these conquests, Islam enters as a permanent factor in the world's history; and overcoming the obstacles which proved fatal to an Alexander, the moslems carried the standard of their new religion and State across the waters of the Ganges. To-day the sway of Islam—professed by over one hundred and twenty millions of people—extends from extreme India and the borders of China across to the Mediterranean, and, despite serious inroads, still controls the greater part of the lands lying around the Mediterranean (with the exception of Italy and Spain), while in return for the losses she has sustained at the northern points of her domain, there has been more than a corresponding gain through the new triumphs signalled in the centre and south of Africa. The doctrines of Islam are marked by their extreme simplicity—amounting almost to bareness. There is but one God is the single melody that rings through their religion,

and the theologies that have grown up in her midst are but variations of this *leitmotif*. But, however intricate and manifold the theories and speculations with regard to the nature and essence of the one power, called by Mohammed Allah, a term whose original meaning seems to have been "The Strong," they never obscured the practical side of the religion, well characterized by the name suggested for it by Mohammed—*el-Islam*, which literally rendered is "The Surrender;" but, which, through the double meaning of the underlying stem conveys to the Mohammedan the sense of peace of soul and mind, attendant upon a surrender of one's self to God. The term assumes the existence of the Deity, and emphasizes the chief duty devolving upon the believer—complete resignation to the will and power of Allah. Hence, the comparatively little influence that the theological and philosophical systems which arose within Islam have had upon the development of the religion, for after all has been said and all has been thought, there remains the alpha and the omega—*Islam*, the command to "surrender." "Allah knows all about it" is the final answer that Mohammedanism gives to the cravings of the human mind for certain knowledge.

The belief in Mohammed as the messenger of God is for the Mohammedan a historical fact rather than an article of his faith. To the ordinary man Allah is unknowable and unsearchable. He is not the living Father watching over his children; He is the powerful Sultan sitting invisible behind the curtain, accessible only to his chosen courtiers—the grandviziers. Mohammed is one of the favorites to whom Allah has revealed Himself, and apart from the distinction of being the last of the Divine messengers, he does not differ from the long line of such messengers, Adam, Noah, Abraham, Lot, Salich, Hud and Jesus, with whom he associated himself. Allah, however, brooks no real associates, and even Mohammed can only pass

within "two bow-shots" of the throne of grace. The personality of Mohammed plays no part in the worship and rites of Islam, and even in its theology, his rôle apart from the fact that he was the bearer of messages from Allah, is not accorded any special prominence.

The rites of Islam reflect the simplicity of its doctrines. There are in the main five duties devolving upon the believer: (1) Ceremonial purification; (2) prayer; (3) fasting during the sacred month; (4) the pilgrimage to Mecca, and (5) the legal poor tax. All of these rites are regulated with scrupulous nicety.

Before prayer or any religious act the Mohammedan washes his hands with water if accessible, with sand in the absence of water. Similarly, after incurring any real or symbolical uncleanness (*e. g.*, by touching a corpse), he performs ablutions of his entire body or of certain portions of it—the rite and its regulations being similar to the Hebrew ordinances set down in the Book of Leviticus.

Five times daily—(*a*) between day-break and sunrise, (*b*) at noon, (*c*) afternoon shortly before sunset, (*d*) after sunset, (*e*) at night—the Moslem turns to Mecca in prayer. The prayers, consisting of recitations taken from the Koran, and of formulæ involving chiefly a recognition of God's greatness and His power, are accompanied by certain postures of the body—five chief ones with five variations—some of these repeated so that a complete "prayer" cycle consists of fourteen attitudes. On Friday, which is a day of general assembly, but otherwise bears no sacred character, there are in addition to public prayers, two sermons delivered in the mosque by the Imâm—*i. e.*, leader, who is generally a religious teacher. The personal petition to Allah plays a subsidiary part in the ritual.

During the month of Ramadan, which, owing to the regulation of the calendar by the movements of the moon alone, may fall at any time of the year, the Mohammedan

abstains from all food, daily, from sunrise to sunset. The nights are devoted to feasting and jollification.

Every Mohammedan is obliged to perform the pilgrimage to Mecca at least once in his life, though in case of his absolute inability to do so, he can engage some one to perform the rite in his stead. Upon approaching the sacred precinct of Mecca, the Harâm, as it is called and which embraces a circuit of two miles on all sides of the city, the pilgrim takes off his ordinary dress and assumes the pilgrim's garb, called *ihrâm*, which consists of two pieces of cloth, one tied around the loins, the other thrown across the shoulders. Head, arms, and feet must be bare, though sandals are permitted to those incapable of enduring the hot and stony ground. As soon as possible after his arrival at Mecca, the pilgrim proceeds to the ancient sanctuary of the Koreish family—the Caaba—marches seven times around it, reciting certain formulæ, and each time that he comes to the corner facing the East he kisses the sacred "Black Stone," which is imbedded in the wall at a height of about four feet. He does not enter the Caaba, and, indeed, it is not often that any one obtains permission to scale the ladder, by means of which alone the entrance can be reached. After the seven circuits, the pilgrim passes through the gate on the east side of the court-yard in which the Caaba stands, to a small hill called Safa, and runs rapidly seven times to and fro between Safa and a second hill, Marwa, situated some 200 yards distant. These two acts—the circuit, called the *Tawâf*, and the *Sa'ai*, the "run"—constitute what is called the "minor pilgrimage," and may be performed at any season of the year. Besides this, there is the "major pilgrimage," only to be performed during the *Dsu-ul-Hadj*—*i. e.*, month of pilgrimage—and which, in addition to the rites described, consists of an excursion through the Valley of Mina, just outside of the city, a distance of three miles to the foot of a mountain called *Arafat*. The march

to Arafat takes place *en masse* on the 8th day of the month of pilgrimage, the pilgrims arriving at their destination generally on the evening of that day. The night is spent at the foot of the mountain, which is ascended at day-break of the 9th day. The day is spent in prayers and listening to a sermon, which, beginning early in the afternoon, is obliged by regulation to last till sunset. The same evening the departure from Arafat takes place, and on the return to Mecca the pilgrims make a halt at a mosque, Mōz-dalifa, where the rest of the night is spent. After prayers begun at daybreak of the next day, the procession passes on to the Valley of Mina, where again a halt is made for the purpose of bringing a sacrifice—the only survival of the ancient rite in Islam. Every pilgrim must sacrifice a sheep or a camel, and with this act the pilgrimage is considered at an end. Most of the pilgrims, however, spend three days in the valley, called the “three days of meat-eating,” and which, as the name implies, are devoted to jollification. The entire valley is covered with tents, wherein the pilgrims, returning to the custom of their ancestors, house for the time being, and the spectacle witnessed during these three days is exceedingly picturesque, though also exceedingly boisterous. Upon the return to Mecca the pilgrim removes his *ihrām*, indulges in the luxury of a wash and a shave—acts forbidden from his approach to the sacred precinct until the end of the essential rites of pilgrimage, and henceforth he assumes the title of a *Hadji*—*i. e.*, one who has performed the pilgrimage, or *Hadji*. Recent investigations have shown that the goal of the pilgrimage to Mecca was originally not the Caaba, but the sacred mountain Arafat. Mohammed, pledged by tradition and natural affection to the sanctuary of his family, brought the Caaba into prominence by connecting the rites associated with it with the far more important and more general worship of the mountain. The Hadji is the link that unites Islam to ancient Arabic

heathenism. Prayer and fasting are direct importations from Judaism and Christianity, while the ceremonial purification is a survival of the “animistic” stage of religion, preserved by Mohammed through the example of surrounding nations, both primitive and advanced. The fifth of the chief duties is the legal poor-tax—an assessment of about two and one-half per cent. on personal property, originally levied for the support of the poor, but developing into a revenue for the State.

Besides the doctrines and the rites described, a prominent feature of Islam is the Koran.

The Koran, consisting of 114 divisions or *Sūras* (literally “walls” or “partitions”), purports to be the addresses of Mohammed delivered during his career, both at Mecca and Medina. The collection was made within a few years after the death of the prophet, at the command of Omar, the second caliph (which signifies simply successor of Mohammed). Oral tradition was undoubtedly the chief source in the gathering of the speeches, though it is probable that in the later years of Mohammed’s career, the speeches were taken down by some of his secretaries or auditors. The language and thoughts of the Koran are a reflection of Mohammed’s mind, and in this sense it is an authentic work of his. Consisting of admonitions, of explanation of doctrines, of replies to opponents, of stories introduced partly in illustration of his views, partly, particularly in later years, to sustain the interest of his auditors, the Koran presents a rather composite aspect. If to this be added the abruptness of style, frequently breaking off in the middle of a thought to pass to another of a different order, not to speak of the logical gaps in the unfolding of an argument, and the constant and all too brief references to events and personages connected with Mohammed, it is natural that a translation, and be it the best, can furnish but an imperfect picture of its real character,

and much less explain the powerful hold that it still has upon the adherents of Islam. Read, however, in the light of Mohammed's character, with the assistance of the abundant traditions concerning him which have been studiously collected by Mohammedan writers, the Koran becomes the chief source for a psychological study of Mohammed, and once understanding Mohammed, the key is found for the solution of the chief problems that Islam presents.

In the hands of the Persians, who early adopted Islam, the Koran becomes the foundation for a great structure of theology, which, while it promoted the intellectual activity that, communicating itself to the Arabs, and spreading to other disciplines, had its outcome in the literary and scholastic productions, that marked for some centuries the sway of Islam, particularly in Egypt and Spain, also changed the theoretical aspect of Islam, and directly accelerated the splitting up of the religion into numerous sects. However, as intimated above, the practical side of the religion was but little affected by this disintegrating process, and since, by virtue of the non-differentiation of the religious and political functions in the Mohammedan State, the political and social character of these sects predominated over their purely religious aspect, they led to the division of the state rather than of the religion. The latter, to this day, successfully resisting all inroads of modern thought, presents throughout its wide domain a strikingly homogeneous character.

*Dr. Morris Jastrow, Jr.*

541. Coran, written in the mosque of Omar, Jerusalem, A. H. 1252. (A. D. 1832). Size, 4x6 inches. (Lent by Mr. Talcott Williams.)

This is the orthodox and ordinary size and shape of the work for personal use.

542. Coran. Lithographed. Dated 1273 A. H. Size, 10x13 inches. (Lent by B. F. M. P. C.)

543. Coran. Lithographed. Lucknow (India), 1865. Size, 9.5x13 inches. (Lent by the Library of the University of Pennsylvania.)

544. Coran. Persian. For pocket. Illuminated MS. Hexagonal. Diameter, 4 inches. (Lent by Mr. Talcott Williams.)

Used principally as a talisman and carried upon the person.

545. Illuminated roll, containing many chapters of the Coran. Written on parchment paper. Width, 3 inches. Length, 142 inches. (Lent by B. F. M. P. C.)

546. Moorish (Moslem) Prayer-book. Illuminated MS. Contains prayers, lists of companions of Mohammed, etc. A. H. 1305. (A. D. 1888.) Size, 4.5x4.5. (Lent by Mr. Talcott Williams.)

547. Arabic text, printed in gold upon black paper, such as are commonly pasted up in shops and dwellings: "Says the Prophet, (God be gracious unto him and grant him peace): Khâna mihmar sajjô el-kaum, which means apparently that a 'gossip betrays a people's ruler.'" Size 18x23 inches. (Gift of Mrs. John Harrison.)

548. Moorish prayer-book in current use. Illuminated MS. Size, 3.25x3.25 inches. (Lent by Mr. Talcott Williams.)

The names of Allah, Mohammed, and other particular sacred words are written with colored ink.

549. *Ceremonies et Coutumes Religieuses de tous les Peuples du Monde*. Bernard Picart. Tome cinquieme *Cerémonies des Mahometans* Amsterdam, MDCCXXVII. Quarto. (Lent by U. S. National Museum, Smithsonian Institution, Washington, D. C.)

550. Stand for Coran. Carved wood. Height, 8.75 inches. Cairo. (Lent by Mr. Herbert Friedenwald.)

551. Stand for Coran. Carved wood.

552. Bag for Coran. Crocheted cotton thread, orange, yellow, and green, decorated with beads of various colors, in conventional designs. (Lent by Miss Helen Bunker.)

Worn slung under the arm as a charm.

553-557. Statuettes representing the five principal attitudes of prayer:

1. Upright position at beginning, expressing intention to say so and so many *rekas*.
2. At the words, "I acknowledge the perfection of my Lord, the Great One" (three times repeated.)
3. At the words, "God is great."
4. At the words, "God is great."
5. At the words, "The perfection of my Lord, the Most High." (Three times repeated.)

Algiers. Plaster. Height, from .875 to 3.75 inches. (Lent by Dr. Cyrus Adler.)

558. Photographs (two) representing six of the attitudes of prayer, each attitude corresponding to certain formulæ. A *reka* comprises seventeen different attitudes. (Lent by U. S. National Museum, Smithsonian Institution, Washington, D. C.)

559-560. Dervish cups (two). Brass. Diameter, 6.25 and 5.875 inches. (Lent by Mr. Talcott Williams.)

The margin is inscribed with part of the opening chapter of the Coran, with other extracts, and the name of Ali often repeated.

561. Drum used by Dervishes in their religious ceremonies. Cairo. Diameter, 5.25 inches. (Lent by Mr. Herbert Friedenwald.)

Bell-shaped brass casting, covered at large end with skin. Beaten with a leather strap that accompanies it.

562. Ornament from the top of staff of begging Dervish. (See No. 613). Brass. Constantinople. Length, 6 inches. (Lent by Mr. Herbert Friedenwald.)

563. Rosary of 99 beads, divided into three divisions

of 33 each by one long and two short wooden pendants. Olive wood. Constantinople. (Lent by Mr. Herbert Friedenwald.)

Used to count the Surahs of the Coran as repeated.

564. Set of silver studs strung upon a silver chain. "Shiite" talisman. Each stud bears an invocation as follows, beginning at one end on the first stud: O Allah! second, O Mohammed! third, O Ali! fourth, O Fatima! (wife of Ali); fifth, O Hassan! sixth, O Hussein! seventh, O Good One! eighth, O Merciful One! ninth, O Beneficent One! (Lent by Mr. John T. Morris.)

The last three are names of God.

565. Sandals (pair) worn by children in and about Mecca. Soles of leather of many thicknesses, ornamented on the inside with gold embroidery. Thongs of yellow leather, with green leather decorations. (Lent by Mr. Herbert Friedenwald.)

The following photographs, from No. 566 to No. 621, intended to illustrate the monuments and customs of the Mohammedan East, were collected in the East by Mr. Herbert Friedenwald, by whom they are lent to the Museum.

566. *Jerusalem*. Mosque, El Aksa. Exterior view.

The fountain in front is said to have been originally fed with water from the so-called pools of Solomon, several miles beyond the city limits.

567. Interior view. Alongside the upper arches are the names of the early Caliphs.

568. Mimbar or pulpit. A handsome specimen of inlaid wood-work. The edges are inscribed with the ordinary formula about Allah.

569. *Jerusalem*. Mosque of Omar. General view, showing ancient exterior and interior walls. In the distance is seen the Mosque El Aksa.

570. Exterior view, showing fountain and broad stairs leading to arched entrance.

571. Exterior view, with fountain at side and well.

572. Exterior wall of Mosque. Highly colored tiling and fine latticed windows, the gifts of various Sultans.

573. Above-mentioned arched entrance to Mosque, with a Mimbar made of delicately carved marble at the side.

574. Exterior view of the Golden Gate leading to inclosure around Mosque.

575. Interior view of Golden Gate.

576. Interior view of Mosque, showing the famous rock on which the Jewish Temple stood. The rock is surrounded by a wooden railing, within which it is forbidden to go. Beyond the railing is a high inclosure of iron work. Ceiling is handsome mosaic work.

577. Interior view of Mosque, with door leading to small shrine below rock.

578. At side of entrance is a Mimbar, on top of which is a Coran-stand with Coran. In the arch above entrance is name of Allah, and above that a quotation from the Coran.

579. Subterranean vault within inclosure of Mosque. So-called stables of Solomon.

580. *Cairo*. General view, showing great variety of mosques. In the distance, the pyramid of Gizeh.

581. *Cairo*. Citadel, with Mosque Mohammed Ali, known also as the alabaster mosque. To the right are the tombs of the Khalifs.

582. *Cairo*. Tomb Mosque Kaïd Bey, one of the Mameluke Sultans, who died 1496 A.D. (Before restoration.)

583. *Cairo*. Tomb Mosque Kaïd Bey. Restored by the Vice-Royal Commission for the restoration of Ancient Arabic monuments.

584. *Cairo*. Interior of the mosque El-Merdani.

585. *Cairo*. Fountain of ablutions in the court of the Mosque of Sultan Hassan (1357 A. D.).

586. *Cairo*. Court-yard of the famous Mosque El-Azhar, the great Mohammedan University. Groups of professors and students in characteristic attitudes.

587. *Constantinople*. General view of Stamboul, as seen from bridge across the Golden Horn. At extreme left is the Mosque of St. Sophia; in the foreground Yeni Djami; in the distance to the right, the palaces of the Sheik-ul-Islam and of the Greek Patriarch.

588. *Constantinople*. Mosque of Yeni Djami.

589. *Constantinople*. Another view of Mosque Yeni Djami, as seen from wharves at Stamboul.

590. *Constantinople*. Mosque of reigning Sultan, Ahmed II, with the palace of the Sultan to the left.

591. *Constantinople*. Mosque of reigning Sultan, Ahmed II. Ceremony of Sultan's weekly visit to his mosque, known as *Selamlık*.

592. *Constantinople*. Fountain of ablutions at entrance to Mosque Nouri Osmanieh.

593. *Constantinople*. Mosque of St. Sophia, general view.

594. *Constantinople*. Fountain of ablutions in court-yard of Mosque St. Sophia.

595. *Constantinople*. Entrance to St. Sophia.

596. *Constantinople*. Interior view. To the right of the shrine is the Mimbar, or pulpit; to the left the special seat of the Sultan. Along the upper row of pillars are plaques containing the names of Allah, Mohammed, and the early caliphs.

597. *Constantinople*. Mosque of Ortakeui, on the Bosphorus.

598. *Constantinople*. Mosque of Sultan Ahmed, known also as the mosque of the many minarets.

599. *Cairo*. General view of an Arabic cemetery.

600. *Constantinople*. General view of a Turkish cemetery.

601. *Constantinople*. Turkish tombstone, with inscription.
602. *Constantinople*. Turkish cemetery. Between the horns of the buffaloes in the foreground are to be seen talismans made of vari-colored glass beads.
603. *Constantinople*. Tombs of Sultans Mahmoud II, and Abdul Asiz.
604. *Palestine*. Tomb known as that of Elijah.
605. *Cairo*. Tombs of the Khalifs. General view.
606. *Palestine*. Tomb known as that of Samuel.
607. *Palestine*. Group of Druse girls.
608. *Palestine*. Druse woman in wedding costume.
609. *Constantinople*. Throne of the Ancient Sultans in the famous old Seraglio Treasury. Is made of tortoise-shell and is inlaid with mother of pearl and precious stones.
610. *Constantinople*. Photograph from a sketch of the building in which the Dervishes dance. To the left in the gallery are the musicians. The dance consists of a whirl, beginning very slowly and gradually getting faster and faster and lasts about fifteen or twenty minutes. It is conducted with the utmost solemnity.
611. *Constantinople*. Group of Dancing Dervishes, showing their costume and their reed musical instrument.
612. *Constantinople*. Chief of the Dancing or Whirling Dervishes.
613. *Constantinople*. A begging Dervish. In his hand he carries the staff, with peculiar ornamentation at the top, which is a symbol of his occupation.
614. *Constantinople*. Dervish, with staff in one hand and the begging-bowl suspended from his arm.
615. *Constantinople*. Begging Dervish. Still seen in the streets of Constantinople.
616. *Cairo*. Dervish chief.
617. *Cairo*. Tents of the Dervishes at a *Mouled* or anniversary festival of the birth of a saint.

618. *Cairo*. Arabs at prayer, showing use of prayer rugs.
619. *Cairo*. Arab boys studying the Coran.
620. *Cairo*. Fountain and Arabic school of the Validé Khediva.
621. *Cairo*. Decorated camels, with riders, who perform upon the instruments before them. They form part of an Arab wedding procession, and are seen quite frequently in the streets.

## NATIVE AMERICAN RELIGIONS.

The material objects illustrating the religions of the American Indians of the area of the United States are not numerous, as they were usually made of perishable material. The ceremonies in which they were employed were usually of the nature of jugglery, by the so-called "medicine men," or were sacred dances.

To the former class belong the rattles, with which the shaman summoned or exorcised the spirits under his control; the "medicine sticks," on which were painted or inscribed the songs and rituals he chanted; the bags or pouches of skin in which he carried his amulets and "medicine;" the ornaments which he wore distinguishing his craft, and the like.

To the latter class belong the masks and costumes in which the actors in the sacred dances and dramas appeared in the ceremonial acts. Such impersonations are found all over the continent, and the garbs were often manufactured with much ingenuity.

The worship of the northern tribes of the continent was simple compared with that in Mexico, Central America, and Peru. In these districts complex mythologies with correspondingly elaborate cults were quite common. The religion of Mexico was a polytheism, with hundreds of deities, many of whom wore garbs of traditional form and color, and symbolic ornaments by which they can always be recognized. The same is true of the Maya Nations, who inhabited Tabasco, Yucatan, and Guatemala, and the old authors give us considerable information on their myths and rites. The extreme and apparently aimless elaborateness of the Mexican and Central American idols is in fact a richly developed symbolism. In Peru this did not pro-

gress so far, the imagination of the Peruvians being less active than that of the northern tribes. Moreover, we have few accounts of the early religions of their various tribes. Their pottery is, however, remarkable for its accuracy in the imitation of nature.

*Dr. Daniel G. Brinton.*

## NORTHWEST COAST.

622. Rattle in the form of a whale. Carved wood. Sitka, Alaska. Length, 10.5 inches. (Lent by Mr. John T. Morris.)

623. Rattle in the form of a bird. Carved wood. Sitka, Alaska. Length, 12.5 inches. (Lent by Mr. John T. Morris.)

624. Rattle in the form of a bird. Carved wood. Length, 13 inches. This rattle is accompanied by a bag made of the inner bark of the white cedar, in which it was contained. (Collection formerly belonging to Prof. E. D. Cope.)

625. Rattle in the form of a bird. Carved wood, painted red, blue, and black. Length, 13.5 inches. (Collection formerly belonging to Prof. E. D. Cope.)

626. Mask. Carved wood, painted blue, red, and black. Height, about 9 inches. (Collection formerly belonging to Prof. E. D. Cope.)

627. Mask. Carved wood, painted red and black. Height, 8.75 inches. (Collection formerly belonging to Prof. E. D. Cope.)

628. Mask. Carved wood, painted red, green, and black. Alaska. Height, 8.25 inches. (Lent by Mr. Joseph G. Rosengarten.)

629. Mask, painted red, blue, and black with fur at top and porpoise teeth. Alaska. Length, 8 inches. (Lent by Mr. Joseph G. Rosengarten.)

630. Mask. Carved bone with copper eyes. Alaska. Length, 6.25 inches. (Lent by Mr. Joseph G. Rosengarten.)

631. Headdress in the form of the head of an animal. Wood, carved and painted, and decorated with plumes of whalebone and feathers. Purchased at Fort Wrangle. (Lent by Mr. John T. Morris.)

632. Drum. A hoop covered with hide, on the inner side of which is a grotesque face painted in red, and cords by which it is held. Diameter, 12 inches. (Lent by Mr. Joseph G. Rosengarten.)

633. Ceremonial arrow with flat shaft and pendants covered with porcupine quills, and stone point. Alaska. Length, 28 inches. (Lent by Mr. Joseph G. Rosengarten.)

634. Raven holding a mask before its breast. Carved stone, painted black. Alaska. Length, 4.375 inches. (Lent by Mr. Joseph G. Rosengarten.)

In the myths of most of the Northwest Coast tribes the creation of the world is attributed to a great bird, a raven or crow, which brought forth the visible universe. The dark storm clouds are spoken of as the shadows of its wings, and the thunder as the noise of their flapping. This demiurgic bird is still the mystic source of life. The present specimen shows it holding in its hands a mask; in other words, the head of a person who is masked for a sacred ceremony, and is vitalizing him as in the act of brooding. It is remarkable that precisely the same symbolism is the explanation of the "winged globe," so frequent on Egyptian monuments, as has been shown by Mrs. Cornelius Stevenson.

635. Pipe in the form of an eagle. Carved wood. Height, 7.5 inches. (Lent by Mr. Joseph G. Rosengarten.)

636. AMULET of stone in the form of a bird. Purchased at Fort Wrangle. Length, 3.5 inches. (Lent by Mr. John T. Morris.)

637. BAG made of leather embroidered with porcupine quills to contain an amulet like the above. Purchased at Fort Wrangle. Width, about 5 inches. (Lent by Mr. John T. Morris.)

638. Gorget, in the form of a fish. Alaska. Bone. Width, 5.125 inches. (Lent by Mr. Joseph G. Rosengarten.)

639. Bag made of porpoise skin ornamented with beads, simulating the form of a man, with head, legs, and arms, and cord for suspension. Carried by the Stikeen Siwash of Alaska as a memorial of a deceased friend, whose ashes it contains. Length of bag, 1.75 inches. (Gift of Mr. Robert T. Brinton.)

640. Ichthyophallus. Stone. Length, 6.75 inches. Alaska. (Lent by Mr. Joseph G. Rosengarten.)

641. Amulets (three), pierced for suspension and tied together with cords; a whale's tooth (length, 3.5 inches); strip of ivory carved with a Russian inscription (length, 4 inches), and a crescent-shaped piece of slate inscribed on one side with a fish, and on the other with a Greek cross surrounded with dots, overarched by two curved lines (width, 3 inches). Lent by Mr. Joseph G. Rosengarten.)

The curved lines on the last amulet probably represents the firmament, the dots, stars, and the cross, the four directions.

#### UNITED STATES.

642 Rattle used by Sioux Medicine Man, consisting of stick covered with deer skin and ornamented with blue and yellow beads, from which depend carved rattles made of antelope's hoofs. Beaded buckskin thongs, to one of which is fastened long strips of deer skin, are attached to one end of the stick. Length of stick, about 9 inches; of thongs, 45 inches. (Gift of Dr. William Pepper.)

643. Rattle. A tin can, covered with deer-skin, upon which are designs of outstretched hands, worked in blue porcupine quills. A stick, covered with cotton cloth, and ornamented with beads, which passes through the can, serves as a handle. Length, 12 inches. (Collection formerly belonging to Prof. E. D. Cope.)

644. Rattle. Twisted twigs, containing stones. Wisconsin. Length, 13.5 inches.

645. Gorget of shell, with string of white beads attached. Worn when procured (1850) by Sioux Medicine Man, Dakota. Greatest diameter, 3.5 inches. (Gift of Dr. F. Swartzlander.)

646. Head of Indian Medicine Man's staff, carved with a human face. Dark wood. Length, 6.5 inches. (Lent by Dr. William Pepper.)

647. Drum, used in dances by the Sioux Indians. A ring made of staves about 7.5 inches in depth, over one end of which hide is stretched. The body of the drum is painted red, blue, and green, and the top with the figure of a warrior and other devices, in the same colors. Diameter, 15 inches. Supported by thongs upon four painted forked sticks, which are driven in the ground. (Lent by Capt. C. N. B. Macauley, U. S. A.)

648. Dance-stick. Carved wood, decorated with colored porcupine-quills. Sioux Indians. Length, 40.5 inches. (Lent by Captain C. N. B. Macauley, U. S. A.)

649. Pole used in dances. Decorated with feathers. Length, 96 inches.

650. GOD OF WATER. Seated image of unglazed pottery. Made by Pueblo Indians. Height, 5.25 inches.

651. Idol. Seated image of unglazed pottery. Made by Pueblo Indians. Height, 8 inches.

#### MEXICO.

The objects Nos. 652 to 673 belong to the collection formerly the property of Prof. E. D. Cope.

652. Cast of the so-called Calendar Stone. Original in the City of Mexico.

This stone is probably a votive offering to celebrate a special occasion. There are several theories concerning it, some maintaining that it was the representation of a certain code of laws, and others that it was intended to represent the system of the Mexican calendar.

653. CAST of the so-called Sacrificial Stone. Original in the City of Mexico.

This is believed to be the stone upon which human victims were sacrificed to the gods.

654. Mortuary Figure, with the legs drawn up in the position of the corpse at interment. Height, 17.5 inches.

655. Idol (fragment). The face is marked with a cross in relief, and the upper part of the image, which alone remains, with two cup-shaped depressions. Stone. Height, 14.5 inches.

656. Idol. Standing image, with head-dress, and hands on breast. Black clay. Height, 17 inches.

657. Head of idol. Stone. Height, 7 inches.

658. Head of idol. Stone. Height, 4.25 inches.

659. Head of idol. Volcanic rock. Height, 3.5 inches.

660. Head of idol. Painted terra-cotta. Height, 7.5 inches.

661. Head of idol. Painted terra-cotta. Height, 6.25 inches.

662. Idol. Seated image, with legs crossed. Terra-cotta. Height, 4.5 inches.

663. Idol. Standing image, with head-dress. Terra-cotta. Height, 6.5 inches.

664. Idol. Standing image. Terra-cotta. Height, 5.375 inches.

665. Idol. Standing image. Terra-cotta. Height, 4.75 inches.

666. Idol. Infant, swathed, in cradle. Terra-cotta. Length, 3 inches.

667. Idol. Seated image. Terra-cotta. Height, 3.25 inches.

668. Idol. Standing image. Terra-cotta. Height, 5.25 inches.

669. Idol. Duplicate of above.

670. Idol. Standing image. Steatite. Height, 8.625 inches.

671. Idol. Standing image. Steatite. Height, 6.375 inches.

672. Mold for image. Terra-cotta. Height, 6.625 inches.

673. Image made in above mold. Plaster cast. Height, 6 inches.

674. Idol. Seated image. From the Mound of Teotihuacan. Black clay. Height, 5.25 inches. (Lent by Mr. Francis C. Macauley.)

675. Idol. Standing image. From the Mound of Teotihuacan. Black clay. Height, 5.25 inches. (Lent by Mr. Francis C. Macauley.)

676. Idol. Standing image. From the ruins of Mitlan. Terra-cotta. Height, 5 inches.

677. Idol. Seated image. From ruins of Tula. Terra-cotta. Height, 1.875 inches. (Lent by Mr. Francis C. Macauley.)

678. Idol. Seated image. Terra-cotta. Height, 2.625 inches. (Lent by Mr. Francis C. Macauley.)

679. Idol. Seated image. Terra-cotta. Height, 2.375 inches. (Lent by Mr. Francis C. Macauley.)

680. Idol. Seated image. Alabaster. Height, 2 inches. (Lent by Mr. Francis C. Macauley.)

681. Idol. Black pottery. Height, 5.75 inches. (Lent by Miss Alice Scott.)

682. Tablet, with image of a god in low relief. Terra-cotta. Height, 8.25 inches. (Gift of Mr. Wilson Eyre.)

683. Serpent god. Seated image, holding two serpents which are coiled about the leg and body of the image. Terra-cotta. Height, 17.375 inches. (Lent by B. F. M. P. C.)

#### YUCATAN.

684. Maya idol. Stone. Height, about 29 inches. (Collection formerly the property of Prof. E. D. Cope.)

#### SAN DOMINGO, W. I.

685. Zeme. Stone idol. Height, 9 inches. (Gift of Hon. John S. Durham.)

Found in the bed of a stream.

#### PERU.

686. Idol, from Ancon. Terra-cotta. Height, 4.875 inches. (Lent by The Numismatic and Antiquarian Society of Philadelphia.)

687. Idol, from Chancay. Terra-cotta. Height, 4.875 inches. (Lent by The Numismatic and Antiquarian Society of Philadelphia.)

688. Idol, from Chancay. Terra-cotta. Height, 4.5 inches. (Lent by The Numismatic and Antiquarian Society of Philadelphia.)

689. Idol. Terra-cotta. Height, 2.75 inches. (Lent by The Numismatic and Antiquarian Society of Philadelphia.)

690. Mold for making idols, from Chancay. Terra-cotta. Height, 3.5 inches. (Lent by The Numismatic and Antiquarian Society of Philadelphia.)

691. Cast, made in the above mold. Height, 3.125 inches.

682. Idol. Bronze. Height, 2 inches. (Lent by The Numismatic and Antiquarian Society of Philadelphia.)

693. Idol. Bronze. Height, 2 inches. (Gift of Mr. Levy.)

## RELIGIONS OF POLYNESIA.

The religions of the Polynesians belong distinctly to the lower stages of the expressions of the religious sentiment. The gods are classified into those of the individual, those of the family, and those of the village or tribe. In addition to these, most of the powers of nature are held to be incarnations of divinity, and on some island groups the spirits of the dead, especially of some celebrated warriors or chieftains, are paid divine honors.

The material representations of these gods are in stone, wood, cloth, shell, or feathers. Stone is, probably, the most common. Generally it is not chipped or artificially polished. A smooth stone is selected on account of its peculiar form, and it is placed in the sacred house, wrapped in mats, and offerings of food and drink are placed before it. On the Gilbert Islands, slabs of sandstone are set on end to represent the male gods, and others are placed in a prone position as female divinities. On the Tonga group, some such slabs show more or less carving, and especially on Easter Island the volcanic tufa offered a ready substance for the native artists to block out in rude forms of the human figure. Among the offerings were scarce shells, baskets of peculiar shape, cups of cocoanut, and vases filled with kava. All such offerings, as well as the precincts of the temple, were "tapu"—that is, sacred—and it was rigidly believed that trespassing or touching was certain death to the unauthorized. The officiants were usually the chiefs and heads of families. They appointed the festivals, and announced the will of the Deities. Idols of wood, carved in elaborate designs, were placed in front of their houses to signify the sacred office of the resident. Particular trees or groves were frequently an-

nounced as sacred, and none but the priests dare approach them. In some of the islands, colors had a sacred significance, as red among the Maoris of New Zealand.

The mythology of most of the islands was quite rich, and occasionally indicated a profoundness of thought which surprises. The genealogy of the gods was usually related at elaborate length, and was often associated with the traditional history of the people.—*Dr. Daniel G. Brinton.*

694. TIKI-KEIA. Stone image, carved from volcanic rock. Two human figures, standing back to back. Height, 6 inches.

Supposed to have been an object of worship by the aborigines of the Marquesas Islands.

695. TIKI-KEIA. Stone image, same as above. Height, 6 inches.

696. TIKI-KEIA. Stone image, similar to above, except that it represents one human figure, standing. Height, 5.75 inches.

697. TIKI-KEIA. Like preceding. Height, 6.5 inches.

698. TIKI-KEIA. Like preceding. Height, 7.125 inches.

699. Image. Female figure, with eyes of bone and obsidian. Marquesas Island. Carved wood. Height, 22 inches.

700. TIKI-AKAN. Wooden image, standing. Said to be very old, representing a human figure. Typee valley. Island of Nukahira. Marquesas group. Carved from very hard wood. Height, 57 inches.

701. TIKI-AKAN. Same as preceding. Height, 53 inches.

702-703. Images. Two sets, each consisting of three human figures, attached to base block, carved from same piece. From Island of Ouapod. Marquesas group. Wood. Height, from 3.75 to 4.125 inches.

704. Image, male, supposed to represent a deity. Standing in a kind of frame which it clasps with each hand, with large egg cowries over the top. Carved wood, decorated in black and white. Height, including base, 24.125 inches.

Supposed to have been an object of worship by the natives of Solomon's Island.

705. Image, female, supposed to represent a deity. Standing, and carrying on its head a large wooden bowl, which it supports with both hands. Carved wood, decorated in black and white. Height, 23.5 inches.

Supposed to have been an object of worship by the natives of Solomon's Island.

706. Image, representing a human figure. Bone or ivory. Height, 5.875 inches.

Supposed to have been an object of worship by the natives of Fiji Islands.

707. Image, representing a human figure (male). Bone. Height, 4.5 inches.

Supposed to have been an object of worship by the natives of Fiji Islands.

708. TEKOTTEKO. Images supposed to represent some great Maori deities. Three human figures, standing one upon the head of the other. Only the head of the lower one is represented, while the two upper ones are at full length. The faces and body bear tattoo marks, and the tongues protrude. The eyes are made of rings of *Haliotis* shell. New Zealand. Carved wood. Height, 52 inches.

Formerly attached to the gable-roofed portico of the house of a native chief.

709. TEKOTTEKO. Similar to the preceding. Height, 48 inches.

710. Image (cast) representing a squatting human figure. Original of dark brown lava, weighing 18 lbs. 11 oz.

Height, 14 inches. Formerly used as an object of worship by the Maori natives of New Zealand.

Original in the collection of Sir George Grey, New Zealand.

711. Image. Male figure, with eyes of bone and obsidian and breast bone and ribs sharply defined. Easter Island. Carved wood. Height, 17.5 inches.

712. Image. Similar to the preceding. Height, 16.875 inches. Easter Island.

These images, according to Paymaster William J. Thompson, U. S. N., have been called household gods. They were never worshiped, but they were regarded as representations of certain spirits. Similar figures were made to represent deceased chiefs and persons of note, and were given a place of honor at feasts and ceremonies.

713. Image. Male figure, with head ornamented with red and black seeds. Easter Island. Carved wood. Height, 19.5 inches.

## RELIGION OF THE BANTU TRIBES.

The great Bantu Family includes all the tribes occupying the one-third of the African continent lying below 4° N. Lat. (excepting Hottentots and Bechuanas). There are probably thousands of tribes, but their language is essentially one; the elements of its grammar are almost the same, the differences being verbal. One who can speak the Ki-Swahili of the East Coast would soon be able to communicate in the Di-Kéle of the West Coast, and *vice versa*. This is a chief reason why Stanley was able to carry interpreters from tribe to tribe across the entire continent. I believe the religion of all these thousands of tribes to be practically the same. On the western equatorial portion a region some three hundred miles square, in which my Gaboon and Corisco mission is located, there are scores of tribes or clans. The dozen with which I have specially traveled, I know to have the same religious beliefs.

Starting with natural religion, they themselves know, 1st, that there is a Supreme Being, called variously An-yambé, Njambi, Anzam, etc. Their conception of his character and attributes is very imperfect. 2d. That he was Creator. They are very vague as to the line where divine creation ceases and human skill begins. 3d. That there is a hereafter. They vary in conjecture as to its relations. 4th. Acknowledgment of a conscience as to the right or wrong of certain acts. They regard its dictates very lightly.

Beyond these ideas their religion in daily life is a pure superstition based on a belief in witchcraft. They say that God, having created us, has no farther interest in us, is afar off, and has abandoned us to the operation of spirits. Of the origin of these spirits they are uncertain. Some of

them are departed human spirits—Anina. Others—Om-buiri, Abambo—existed independently of human life, and like dryads, etc., live in, though not confined to certain objects of nature, as great trees, singular rocks, caves, or other noticeable localities.

All these classes of spirits, even of their departed relatives, may be malevolent. They are therefore to be placated. In this consists the native idea of worship. Worship is conducted, 1st. Indirectly by pacifying the spirits with prayer, in which there is no thanksgiving, confession, or praise, only deprecation of evil, and with sacrifice of ordinary articles of food, or in critical cases the blood of a fowl or goat. You will see in the villages a little hut in which stands an idol as the representative of a spirit, and before it is placed a plate of plantains or other food, or blood is sprinkled at the threshold; 2d. Directly by enlisting the spirits' aid.

This last aspect of their religious life is so constantly and almost solely brought forward that practically, for the mass of natives, it constitutes the whole of their religion.

They believe that by use of charms, amulets, talismen, *greegrees*, and *fetishes* the aid of a given spirit can be obtained for any purpose—for love, hate, revenge, cupidity, etc., etc., for trade, agriculture, etc., etc., for, in fact, all possible human wishes. The native magic doctor for a price conjures by his incantations a spirit into some small object, such as a shell, nut, horn, pebble, etc., etc. Indeed, anything, even a rag or stick, may be chosen. This fetish-charm will protect the wearer, or house, or plantation from evil and assist in the accomplishment of a given wish. A different charm is used for every separate wish. If the wearer fail in what he attempts he does not lose faith in the system of belief, but the doctor tells him that some enemy had antagonized him by a fetish containing a more powerful spirit. The weaker charm is then thrown away and the doctor paid for a new one containing a stronger spirit.

The Hoodoo or Voudouism of the American Negro was brought direct from Africa. These fetishes, while not distinctly worshiped, occupy in the wearer's mind the position held by idols in other heathen countries, for to them is given the heart's entire trust for aid in life and protection in danger, protection even against the earthly consequences of what their conscience admits to be sin. And yet so low is their understanding of the nature of sin that they do not seem to look on it as an offense against God, or that the future has retribution.

In the making of the fetish the priest-doctor inserts into the shell, or horn, or ties on to the stone or rag or other object a mixture of the ashes of medicinal plants, clippings of finger-nails, or of human hair, crumbs from the table of the person over whom influence is desired, and many other powders. This mixture is claimed to be pleasing to the spirit, satisfies it to reside in the material object, and enlists its aid in the desired plan or work. A very great family fetish is the skull of one's ancestor carefully preserved in the household treasures.

An outcome of this belief in spirits and their co-operation with material objects is that sickness and all accidents are supposed to be caused by malevolent spiritual possession. While therefore drugs are swallowed by the patient, their efficiency is supposed to arise, not from their inherent medicinal quality but from the benevolent accompanying spirit. Therefore no one is supposed to die a "natural" death. All accidents of life, and death itself are supposed to be caused by malevolent co-operated human and spiritual agency. Immediately on any death there is the inquiry, Who caused this death? Investigation follows, and some one, or in case of a chief, many are seized as wizards or witches and put to death with torture.

*Rev. Robert Hamill Nassau, LL. D.*

714. Idol. Rudely carved image, standing, with eyes

made of porcelain buttons. Painted brown and ornamented with strings of beads. Worshiped by the Fans, Ogove River, 200 miles from the coast. Equatorial Africa. Wood. Height, 24 inches. (Gift of Rev. Dr. Robert H. Nassau.)

This and all the other African idols represent females.

715. Idol. Rudely carved image, standing. Body painted brown and face white. Wearing brass armlets and a waist cloth. Worshiped by the Fans. Wood. Height, 31.75 inches. (Gift of Rev. Dr. Robert H. Nassau.)

716. Idol. Rudely carved image, standing. Painted black with white face and wearing a waist girdle of grass. Worshiped by the Fans. Wood. Height, 32.25 inches. (Gift of Rev. Dr. Robert H. Nassau.)

717. Idol. Rudely carved image, standing. Gaboon River. Wood. Height, 22.5 inches. (Lent by B. F. M. P. C.)

718. Idol. Rudely carved image, standing, made of light colored wood. The hair is painted black, and a vertical black stripe is painted down the forehead to the mouth, which is blackened. The eyes are made of pieces of china, dotted black. The cheeks are slightly reddened. Gaboon River. Height, 15 inches. (Lent by B. F. M. P. C.)

719. Idol. Rudely carved image, standing. Gaboon River. Wood. Height, 5.75 inches. (Lent by B. F. M. P. C.)

720. Idol. Rudely carved image, standing. Gaboon River. Wood. Height, 5.75 inches. (Lent by B. F. M. P. C.)

721. Idol. Rudely carved image, standing. Painted black, with hair represented by plaited vegetable fibres inserted in sockets. Gaboon River. Wood. Height, about 19 inches. (Lent by B. F. M. P. C.)

722. Fetish. Antelope horn (length, 10.5 inches) filled

with some dark substance, into which a tooth is inserted. Pierced for suspension, with iron chain attached. (Lent by B. F. M. P. C.)

723. Fetish. Object of iron (length, 6.25 inches), covered with a black substance wrapped with cord, terminating in a hook to which a band of woven vegetable fibre is attached. (Lent by B. F. M. P. C.)

724. Fetish. Antelope horn (length, 5 inches), filled with some dark substance, to which cords of plaited vegetable fibre are attached. (Lent by B. F. M. P. C.)

725. Fetish. Horn of African cow (length, 4.25 inches), filled with some dark substance, into which white beads are inserted, with cords of plaited leather attached. (Lent by B. F. M. P. C.)

726. Fetish. Antelope horn (length, about 7 inches), studded with brass-headed nails and filled with some vegetable substance. With iron chain attached to both ends, upon which is hung a key and a small horn (length, 3.75 inches.) (Lent by B. F. M. P. C.)

727. Fetish. Triangular bag of leather, with leather loop and pendants. (Lent by B. F. M. P. C.)

728. Fetish. Antelope horn, filled with some dark substance. Length, 4.75 inches. (Lent by B. F. M. P. C.)

729. Fetish. Antelope horn, filled with some black substance. Length, 3.5 inches. (Lent by B. F. M. P. C.)

730. Fetish. Antelope horn, with end covered with glass. Length, 4 inches. (Lent by B. F. M. P. C.)

731. Fetish. Antelope horn, with end covered with network of cord. Length, 4 inches. (Lent by B. F. M. P. C.)

732. Fetish. Wooden paddle (length, 13 inches), wrapped in the middle with a fabric made of cords, with a small bag attached. (Lent by B. F. M. P. C.)

## CHARMS AND AMULETS.

Numbers 733 to 763 are the gift of Mrs. John Harrison, who collected them in the East in 1890-91.

733. Ornament. Worn by women on the forehead to keep off the evil eye. Green, red, and yellow glass beads, with pendant coins. Cairo.

734-737. Ear-rings (four pairs). Worn as a protection against headache, sore eyes, evil eye, etc. Brass wire with colored glass pendants, and gilt imitation coins. Cairo.

738-739. Amulets (two). Worn by boys on forehead. Blue glass discs, pierced with holes. Cairo.

740. Necklace to keep off the evil eye. Green glass rings. Cairo.

741. Anklets (pair). Worn by small children to keep off the evil eye. Silvered wire with bells and coins. Cairo.

742. Bracelets. Worn by children to keep off the evil eye. Colored beads. Cairo.

743-744. Ornaments (two). Worn by boys on their caps to keep off evil eye. One made of beads of different colors, and the other of beads, imitation coins and small shells. Cairo.

745. Small stamped metal hand with Hebrew inscription, worn by Jewish boys on forehead to keep off evil eye. Cairo.

The inscription reads: first line, *Ben p̄rath J̄s̄ef*, "a young branch is Joseph," *Gen. xlix, 22*. Second line, *Shaddai*. Third line, "Jerusalem the Holy City."

746. Amulet necklace, consisting of miniature hands of parti-colored glass, blue, yellow and orange. Jerusalem.

747. Amulet. Disc of blue paste pierced with holes. Jerusalem.

748. Syrian amulet worn on top of head-dress. Tube with bulb at top from which discs depend by chains. Silver. Jerusalem.
749. Amulet. Triangular dark stone set in silver with silver pendants. Jerusalem.
750. Amulets worn by boys on their caps. Pendants of small blue and white beads. Constantinople.
751. Amulet. Two canine teeth with metal band and pendants. Damascus.
752. Amulet highly prized by Mecca pilgrims on account of semblance of an eye in the natural stone. Agate, pierced for suspension. Port Saïd.
753. Amulet, inscribed Allah Ali, "God is high," in Arabic of Cufic type. Jade. Jaffar.
754. Right hand with first and fourth fingers extended. Pink coral. Naples.
755. Right hand with thumb between first and second finger. Red coral. Naples.
756. Right hand of black stone, clasping wire with four red coral pendants. Naples.
757. Forked red coral, with ring for suspension. Naples.
758. Amulet. Boar's tooth set in silver. Vienna.
- 759-760. Bracelets to keep off the evil eye. Blue glass. Athens.
761. Necklace worn by horses and donkeys to keep off evil eye; three triangular leather bags suspended by a red cord. Athens.
762. Necklace worn by horses to keep off illness, accident, or evil eye. Leather, with leather bag attached, the cord being encircled with glass rings of different colors. Athens.
763. Box for amulets, embossed with figure of St. George. When worn contains a prayer. Silver. Athens.
764. Box for amulet suspended by chains from a pin in the form of a sheathed sword. Silver. Greek. (Lent by Mrs. William Frishmuth.)

765. Box for amulet, circular, with three pendants of coins and coral beads. Ring for suspension and chain attached. Silver. Greek. (Lent by Mrs. William Frishmuth.)
766. Box for amulet, triangular, with coin pendant. Silver. Greek. (Lent by Mrs. William Frishmuth.)
767. Amulet ring with pendants. Silver. Greek. (Lent by Mrs. William Frishmuth.)
768. Amulet. Crescent-shaped object composed of two ivory tusks united by a silver band, with silver crescent and star suspended by chain in the middle. Width, 3 inches. (Lent by Mr. Herbert Friedenwald.)
- Worn either on the breast of a horse or between the horns of an ox.
769. Cover for a vessel containing food. Used to keep off the evil eye. Plaited straw in the shape of a cone. Egyptian Soudan. (Purchased in Cairo.) Height, 5 inches. Diameter, 9.25 inches. (Lent by Mr. Herbert Friedenwald.)
770. Miniature hand carved from an alligator's tooth, worn by children as a protection against convulsions. Nicaragua. (Gift of Mrs. E. A. P de Guerre.)
771. Pebble with natural hole, called a "wish stone." (Lent by Stewart Culin.)
772. Magic Bowl with Hebrew inscriptions from Niffir. Unglazed pottery. Diameter, 5 inches. (Lent by Prof. John P. Peters.)
- Bowls of this character have been found in large numbers beneath the mounds of Southern Mesopotamia, though in the upper strata of the mounds known to have been used as places of burial in late times. None of them, to judge from the writing, appear to be much older than the fifteenth century A. D. Precisely in what way they were used has not been definitely ascertained, but it seems likely that water put in them was supposed to acquire a magic character through contact with the inscription, which contained a charm against evil spirits and the water was then used as a remedy against disease.
- There can be no doubt of the great antiquity of the use of bowls filled with water for purposes of purification, since in the incantation texts of the ancient Babylonians, we have frequent references to such a rite, and

we also learn from these texts that the water was poured over the person troubled with disease or other evil caused by some malicious spirit. Quite a number of such Babylonian bowls made of bronze, that may have been used in this way, have been dug up among the remains of ancient Babylonian cities, though it is to be noted that none as yet have been found bearing inscriptions. The custom seems to have been adopted by the Hebrews dwelling in Mesopotamia, or, perhaps, remained among them as a survival of very ancient times, as it survives to this day among the Arabs in various districts, whose bowls, made of clay, china, and bronze, usually contain verses or entire chapters from the Coran. It appears also that these bowls were buried with the dead, serving as a protection against the evil spirits that were supposed to infest the grave. (Dr. Morris Jastrow, Jr.)

773. Magic Bowl with Hebrew inscriptions. From Niffir. Unglazed pottery. Diameter, 4.37 inches. (Lent by Prof. John P. Peters.)

774. Charm. Paper, printed in red with Chinese inscription and magical characters. Corea. Size, 4.25x6.25 inches. (Gift of Dr. E. B. Landis.)

775. Charm. Paper, similar to the above. Corea. Size, 5.125x13 inches. (Gift of Dr. E. B. Landis.)

776. Planchette. Heart-shaped board supported by two small wheels and the point of a lead-pencil with which the communications are written. Made in the United States. Length, 7.625 inches. (Lent by Stewart Culin.)

This instrument first made its appearance in 1867 and attracted universal attention, becoming the craze of the day. Marvelous tales were told by the credulous about it, and eminent scientific men were drawn into controversies concerning it.

## ADDENDA.

### MEXICO.

777. Idol. Seated image. Terra-cotta. Height, 7.5 inches. (Lent by Mr. H. G. Clay.)

778. Idol. Seated image with serpent. Terra-cotta. Height, 6.75 inches. (Lent by Mr. H. G. Clay.)

779. Idol. Female figure, standing, holding child. Terra-cotta. Height, 4.25 inches. (Lent by Mr. H. G. Clay.)

780. Head of idol. Terra-cotta. Height, 8 inches. (Lent by Mr. H. G. Clay.)

### CHIRIQUI, C. A.

781. Frog. Gold. Length, 2.5 inches. (Lent by Mr. H. G. Clay.)

782. Nondescript animal (dragon?), grasping an encircling wire. Gold. Length, 2.25 inches. (Gift of Mr. Clarence S. Bement.)

### PERU.

783. Idol. Male image, standing, holding two round objects, with serpent around neck. Silver. Height, 2.75 inches. (Lent by Mr. H. G. Clay.)

This and numbers 784 to 787 belong to a class of objects known as huacas, representative of personal, family or totemic deities.

784. Idol. Male image with triple-peaked cap, holding a baton in the left hand and a star-like object in the right. Silver. Height, 2.75 inches. (Lent by Mr. H. G. Clay.)

785. Idol. Male image, standing and holding a bird. Silver. Height, 2.75 inches. (Lent by Mr. H. G. Clay.)

786. Idol. Male image, with ceremonial robe and head-dress of feathers, holding an unrecognized object. Silver. Height, 2.125 inches. (Lent by Mr. H. G. Clay.)

787. Idol. Image, with conical cap, with Janus face, and corresponding body. Bronze. (Lent by Mr. H. G. Clay.)

788. Idol. Female image, standing, with hair down back. Silver. Height, 8.5 inches. (Lent by Mr. H. G. Clay.)

Dragged from the bottom of Lake Titicaca.

789. Idol. Image, standing. Santiago de Caos, near Trujillo. Terra-cotta. Height, 4.25 inches. (Lent by Mr. H. G. Clay.)

790. Idol. Image, standing. Wood. Height, 6.25 inches. (Lent by Mr. H. G. Clay.)

791. Idol. Female image. Black pottery. Height, 8 inches. (Lent by Mr. H. G. Clay.)

792. Vase. Seated image. Black pottery. Height, 9.75 inches. (Lent by Mr. H. G. Clay.)

793. Vase. Seated image, with puffed cheeks. Pisco. Black pottery. Height, 7.75 inches. (Lent by Mr. H. G. Clay.)

794. Vase. Seated image. Red pottery. Height, 7 inches. (Lent by Mr. H. G. Clay.)