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itself proves that they believed in a future life. It is evident that they looked upon the life beyond the grave as very similar to that on this side of it, since they tried to make provision for the needs of the departed along exactly the same lines as the living. Nevertheless they evidently believed in supernatural beings, and placed models of these in the tombs of the dead, possibly with the idea of providing the latter with their services in the new sphere to which their souls had been transported. Be that as it may, we find fantastic creatures with human heads and animal bodies, some of them obviously malignant and fearsome, others the reverse, as indicated by a harpy in the George Crofts collection, which shows a semi-human figure with the wings of an angel, a benign expression on the face, hands held together as in worship, but the legs and strongly clawed feet of some bird or beast of prey.

In certain tombs of the Wei period some remarkable funerary urns representing owls have been found. These are almost the only representations of this bird of ill-omen to be found in Chinese art, if, indeed, the making of such tomb figures can be considered as an artistic expression, and one wonders what was their purpose. Undoubtedly the owl in China is believed to be connected in some way with death. Nevertheless, its presence amongst the tomb figures of ancient China, which were, in effect, symbols of future life, is somewhat strange.

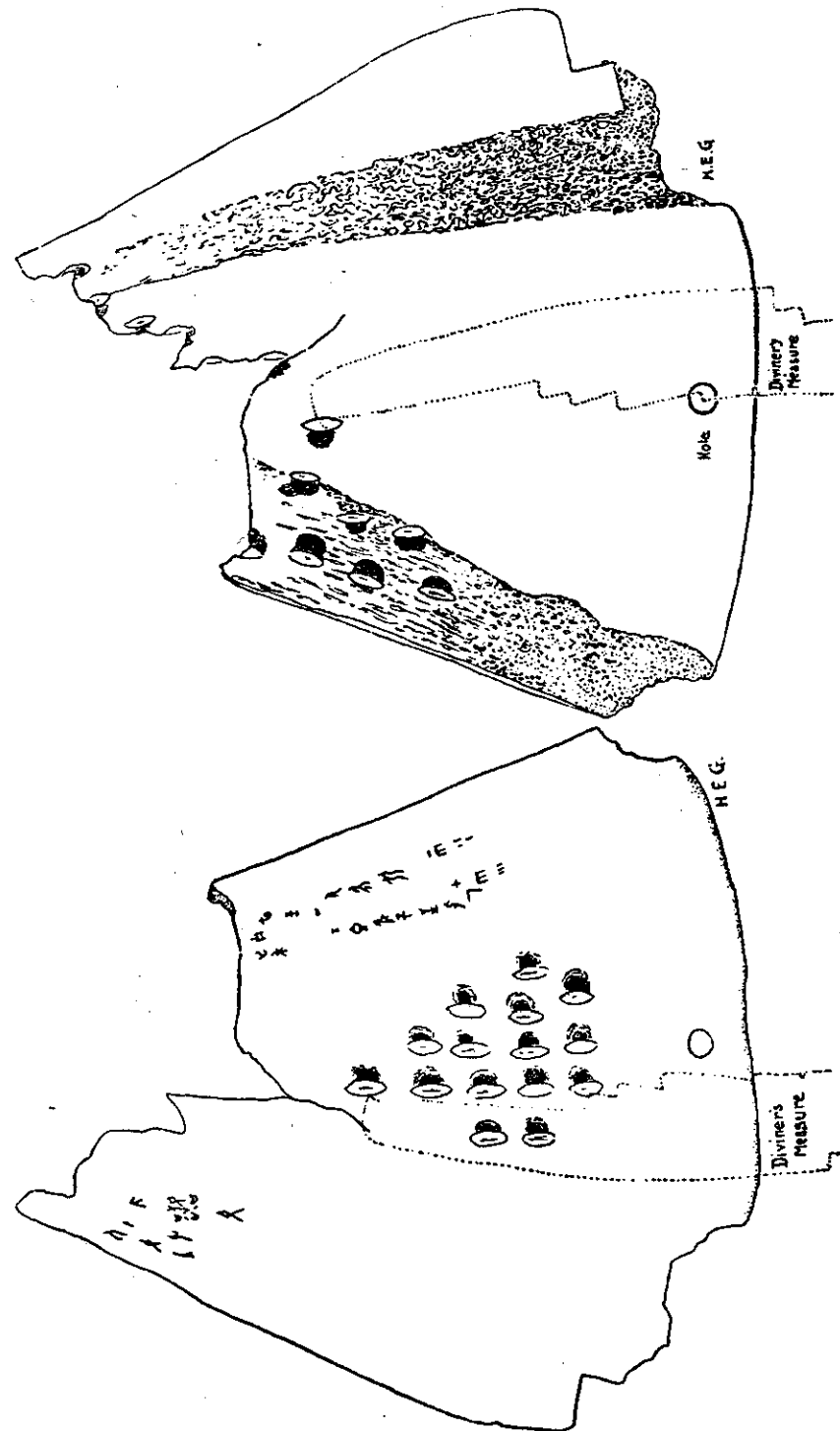
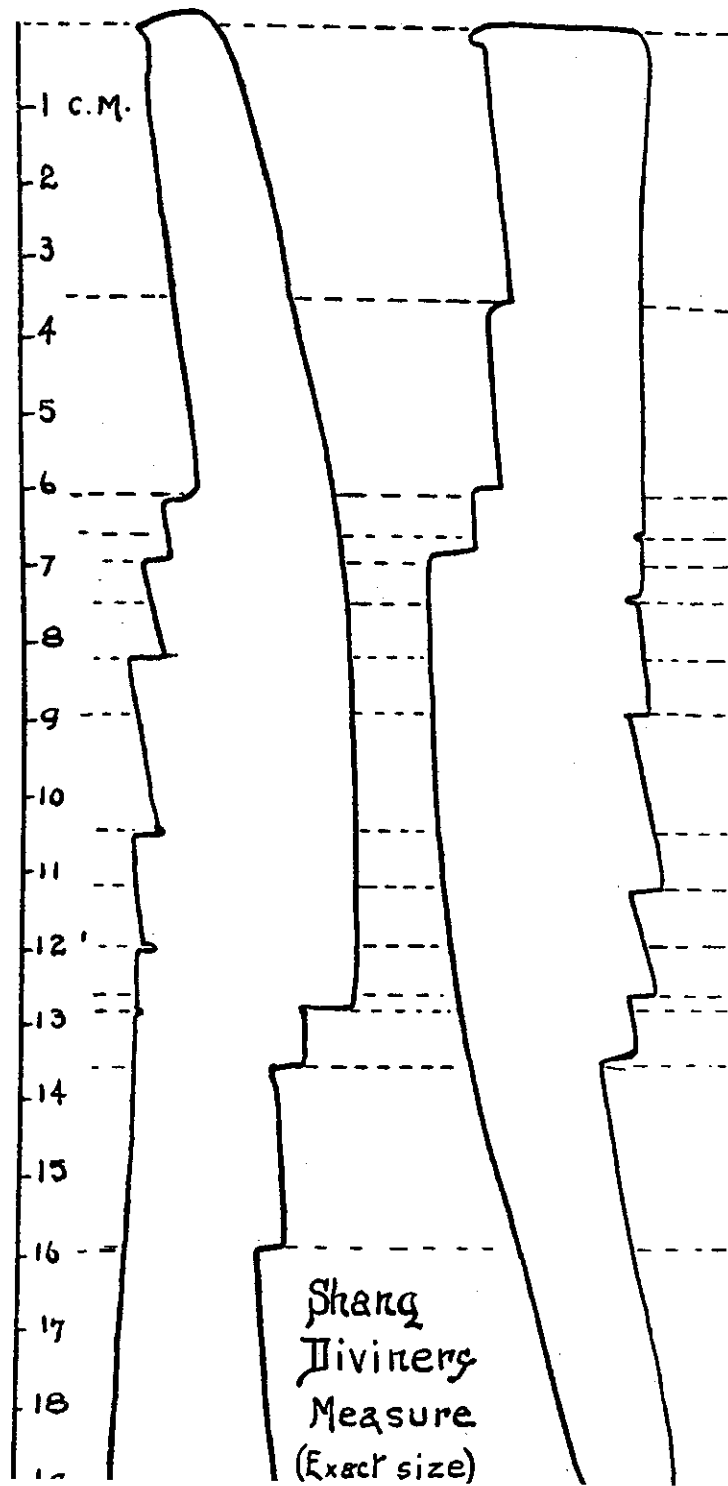
DOMESTICATED ANIMALS OF SHANG AND THEIR SACRIFICE

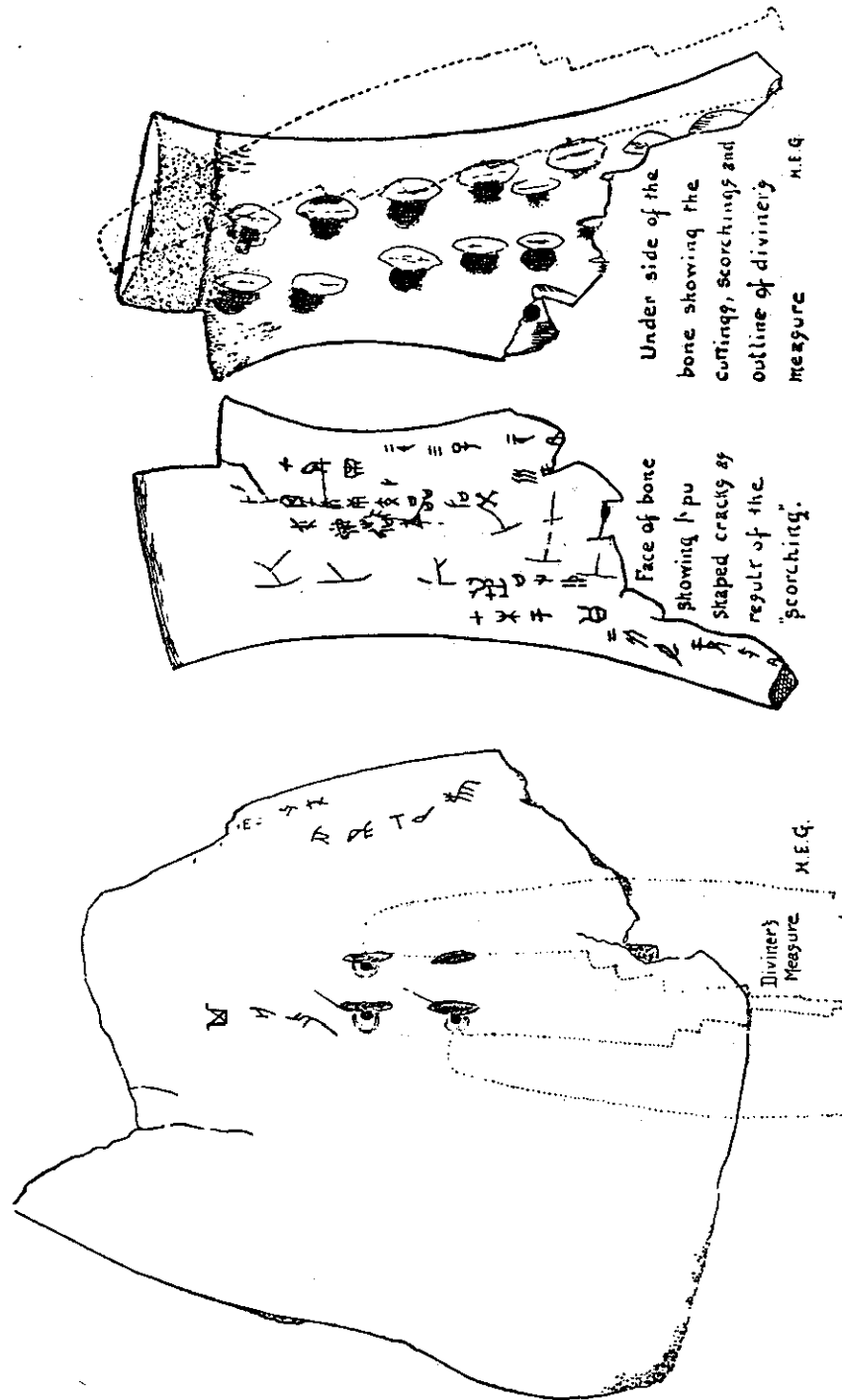
By H. E. GIBSON

The Inscribed Bones of Shang frequently referred to as the Oracle Bones are a source of very considerable authentic information concerning the customs and every day life of the people as well as the rulers of that remote but interesting period of early Chinese civilization. (1766-1155 B.C.).

This paper is based upon material gathered from these bone inscriptions and in connection with the domesticated animals and their use in sacrificial ceremonies. Time or space does not permit of other than a general outline of either the animals or the sacrifices which were numerous, full of intricacies and very perplexing to the investigator due to the terseness of the bone inscriptions. No one bone inscription gives the full story. It is only after very careful research and the study of many hundreds of bone inscriptions that we are able to piece together important facts concerning various subjects. This is augmented by reference to Chou Bronze inscriptions, the Chou Li and the Chinese classics in respect to certain matters and customs of the following period, many of which were based on those of the preceding period.

The majority of the Shang Bone inscriptions are purely oracle. The kings of Shang and Yin had in their services royal diviners (卜人 pu jên) who consulted the oracle by what was known as "scorching" the bones or tortoise shell. This process consisted of cutting small hollows in the under side of the bone or shell at regular intervals and according to prescribed measurement. It is evident that measurement played a very important part in divination. The oracle or the inscription was engraved on the outside surface of the bone or shell and after the bone or shell had been prepared in this manner a hot instrument was applied to the hollows on the underside. This was the "scorching". It left burnt spots on the under part, while on the polished surface where the inscription had been written the heat caused the small pu 卜 shaped cracks from which the diviners formulated their divinations.





Mention has been made of measurement used to determine exactly where the hollows and "scorching" should be made on the underside of the bone or tortoise shell. I must reserve to myself the honor of having discovered this very important fact. I possess a bone measuring instrument, which I am exhibiting. This was undoubtedly used by Shang diviners in determining the positions of the "scorchings", which was very probably done according to a prescribed ritual. I have measured many of the "scorchings" on authentic Shang Bones and have found that this peculiarly shaped measuring instrument exactly agrees. I exhibit for the first time the measure along with a number of inscribed Shang Bones to prove my contention. There is also exhibited exact size drawings showing how the "scorchings" were measured.

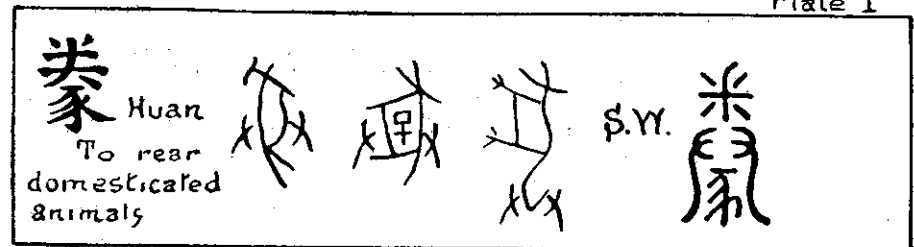
The diviners of the Shang-Yin Period were very important personages and their names frequently appear in the inscriptions. In some instances the names of two diviners appear on the same bone but in separate inscriptions. A number of the bone inscriptions bearing the names of two diviners that I have studied were of the same handwriting. This leads to the conclusion that the inscriptions may have been the work of official scribes and engravers also that the diviners did not engrave the bones themselves.

Many of the names of diviners appearing in the bone inscriptions are identical with common Chinese surnames of modern times, for example; 中 Chung, 行 Hsing, 亘 Hsüan, 吏 Li, 爭 Chêng, 稱 Ch'êng, 旅 Lü and many others.

Diviners consulted the oracle concerning a multitude of subjects and to include, calamities due to rain, wind, floods; success of the king on royal hunting expeditions; the chastising of an enemy; the harvest of grain and such other happenings. However, the most important of all divinations were those pertaining to royal ancestors both male and female, the sacrificial ceremonies in their honor as well as the victims and their number, whether animal or human. It is from this class of inscriptions that we learn the names of the ancestors of T'ang, the founder of the Kingdom of Shang, the names of the kings of Shang, their queens, children and immediate relatives. These inscriptions disclose that the animals used in the sacrifices were all domesticated and in the order of their importance were, cattle, sheep or goats, swine and dogs.

Before beginning with the animals and the part they played as sacrifice victims it may be of interest to make a few remarks upon the domestication of animals.

Plate I



豕 Huan. Domesticated animals. The Shang pictographs representing this character definitely prove that the People of Shang reared both swine and dogs.

The first example is composed, the pictograph representing a pig with the symbols representing the right and left hand on either side. The significance of this combination was to imply that the pig was being tended and cared for. The second form represents a sow in farrow being cared for. The third example is composed, the pictograph of a dog with the right and left hands. The dog is distinguished from the pig by its long curled tail.

The Shuo Wen character in addition to the pig and the right and left hand has the symbol representing grain at the top. It explains, 以穀圍養豕也 i ku ch'uan yang shih yeh, meaning, to rear pigs in an enclosure with grain. A commentator makes the meaning to include dogs. This is undoubtedly correct and which is identical with the Shang meaning. It may be mentioned that the People of Shang also made use of the pig-sty.

Plate 1 A.



豕 Huan. A Pig Sty

Plate 2



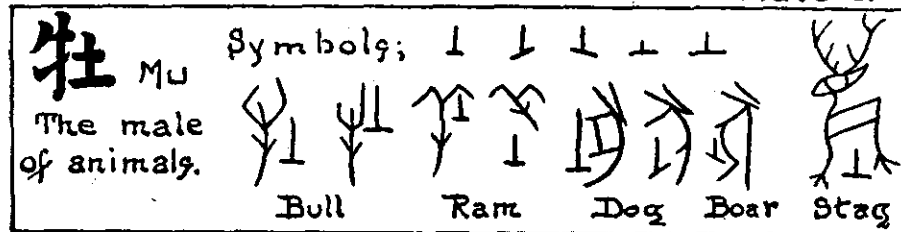
牧 Mu. To pasture cattle, sheep or goats. The top line of examples are composed of the symbols representing 牛 niu, cattle, and 支 p'u, the right hand holding the rod of authority, signifying the animals were under control and by a stick being driven to pasture.

The first two examples of the lower line are composed 羊 yang, sheep or goats and 支 p'u, the right hand holding the rod.

The third example of the same line pictures the 羊 yang with a rope around its neck which represented the animal as being tethered.

These examples definitely prove that the People of Shang had their herds of domesticated cattle and flocks of sheep or goats. Later on we will see that they also had their droves of pigs and packs of dogs.

Plate 3.



牡 Mu, The male of animals

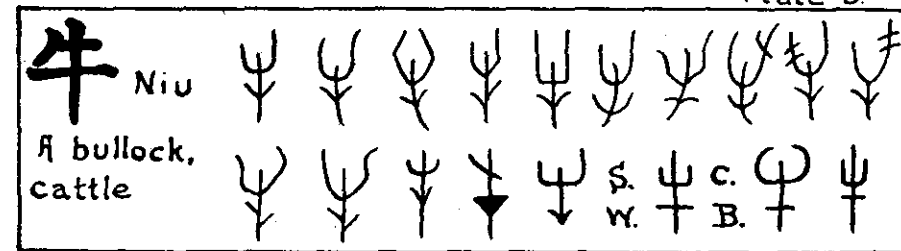
Plate 4.



牝 P'in, The female of animals.

From the examples as shown on these two plates it will be noticed that the People of Shang had dignified symbols representing male and female. The examples show the male and female of the four domesticated animals used in sacrifice.

Plate 5.

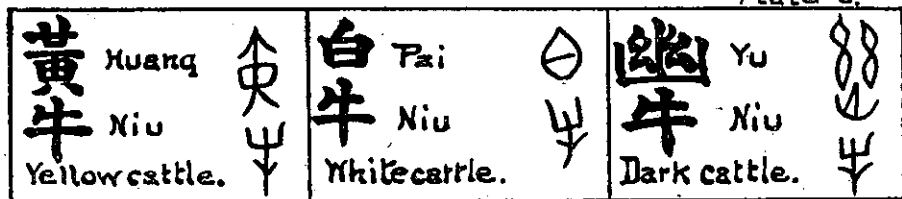


牛 Niu, An Ox, a bullock, cattle.

The most important of the four domesticated animals used for sacrifice was the ox or bullock from cattle of a so far undetermined species. The bone inscriptions show that these animals were used in large numbers in various important sacrifices. Some divinations call for one to one hundred head. It is doubtful in my mind if so large a number were actually used in one sacrifice and whether or not the use of a hundred was more or less in keeping with "a great number". Chinese have been fond of using 萬 wan, ten thousand, to represent an indefinitely large number and not ten thousand. The

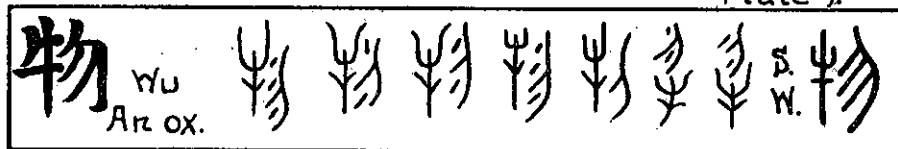
use of a great number in the inscription was undoubtedly used to convey honor to the departed ancestor but the actual sacrifice probably was a much less number of animals.

Plate 6.



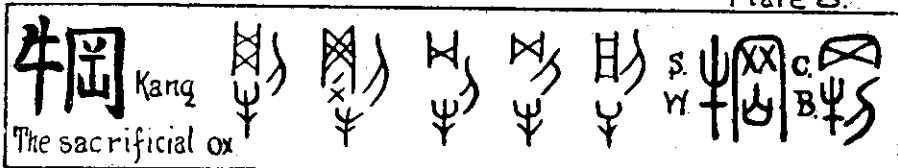
The bone inscriptions show that yellow, white and dark colored cattle were used in the sacrifices. The yellow of Shang matched the yellow loess and similar in some respects to the pigment yellow ocher. The 幽 yu color was undoubtedly intended to represent 黝黑 yu hei, ashy black. Animals of this color were used in certain sacrifices during the Chow Period.

Plate 7.



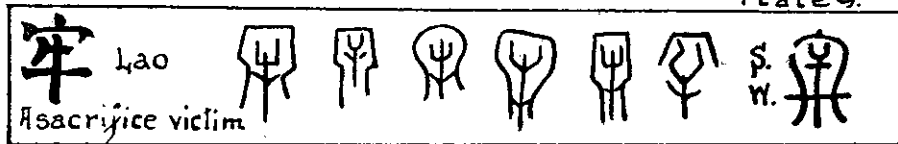
物 Wu. The Shang forms represented cattle of a variegated color, 雜色 tsa shê, which according to the Chou Li was the kind most used for important sacrifices. They were selected with great care and importance was placed to the markings.

Plate 8.



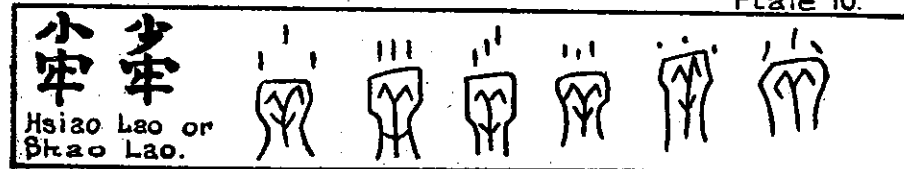
牛 Kang. A sacrificial ox. The Shang forms are composed; 牛 Niu, ox, 网 wang, a net and 刀 tao, knife. The Shuo Wen explains 特牛也 tê niu yeh, a bullock fit for sacrificing.

Plate 9.



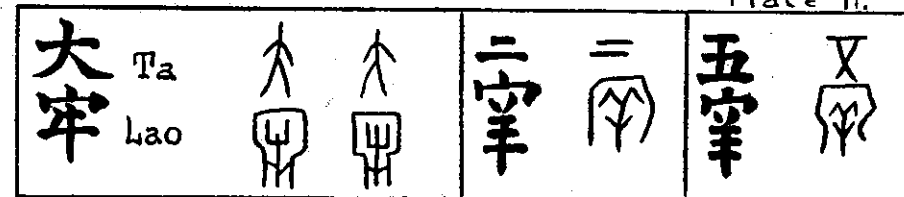
牢 Lao. A sacrifice victim. The Shang forms represent an ox standing in a stall-like enclosure awaiting sacrifice. In some bone inscriptions these forms stand for the name of a sacrifice.

Plate 10.



小牢 Hsiao lao standing for 少牢 Shao lao, the "Lesser Sacrifice." According to the Shang ritual when two animals, the 羊 yang, sheep or goats and 豕 shih, the pig were used for a sacrifice it was termed the 少牢 Shao Lao or "Lesser Sacrifice".

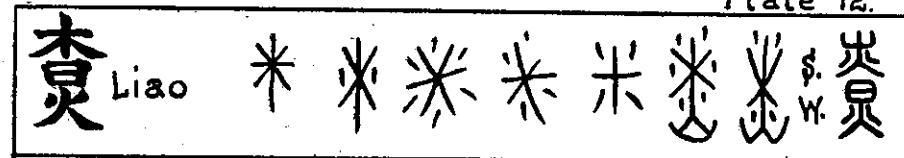
Plate 11.



大牢 Ta lao, great sacrifice.
二牢 Erh lao, two sacrifice victims.
五牢 Wu lao, five sacrifice victims.

When three or more domesticated animals, 牛 niu, ox, 羊 yang, sheep or goats, and 豕 shih, pig were used in a sacrifice it was termed the 大牢 Ta Lao, "Great Sacrifice."

Plate 12.



粢 Liao, the sacrifice of burnt offerings. This was one of the most important of the Shang sacrifices.

The Shang forms represent a pile of faggots with or without flames shooting forth. The piles of faggots were lighted with much ceremony by the 萑 Chu, the bearer of the flaming reed torch.

The bone inscriptions show that all the four domesticated animals were used in these sacrifices.

Plate 13.



沈 Ch'en, Sacrifice by immersion.

The Shang examples shown on this plate represent the sacrifice of an oxen by immersion in a stream. The strokes at either side of the ox represent the banks of the stream. It will be noticed that the last two examples depict the ox with its head down.

This sacrifice was undoubtedly identical with the 蕤沈 mai ch'en sacrifice of the Chou Li.

The Shuo Wen character is composed 水 shui, a stream and 犬 ch'uan, dog. This shows that as time advanced the ox was substituted for by the dog in this ceremony.

Plate 14.

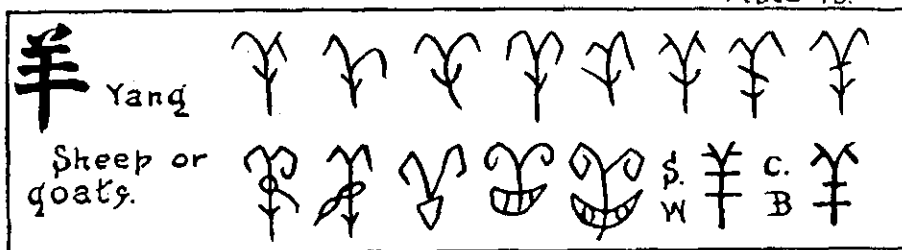


蕤 Mai. The sacrifice by internment.

The Shang pictograph for the 蕤 mai sacrifice tell us the story of cattle, pigs and dogs being sacrificed by internment in pits containing water which is represented by the small dots surrounding the victim. This was similar to the 大宗伯 Ta Tsung Pai of the Chou Li.

The above covers the important sacrificial ceremonies in which oxen were used and we will now turn to the next important sacrificial animal, the sheep or goat.

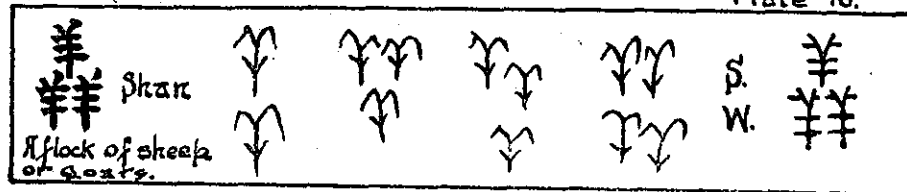
Plate 15.



羊 Yang. Sheep or goats.

There is some uncertainty as to whether the People of Shang reared sheep or goats or both. The Shang symbols may have been intended to represent both. Some of the variants depict horns that resemble those of the goat while others greatly resemble those of the sheep as will be noticed by the fourth and fifth example of the lower line.

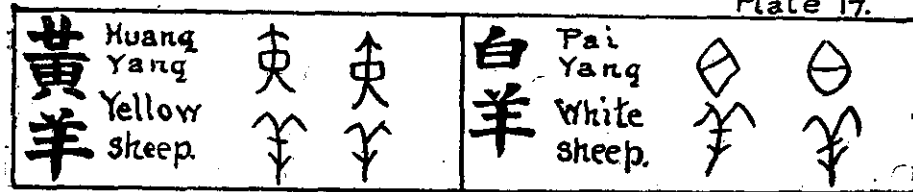
Plate 16.



羴 Shan. A flock of sheep or goats.

The Shang examples of this plate were intended to represent a flock of sheep or goats.

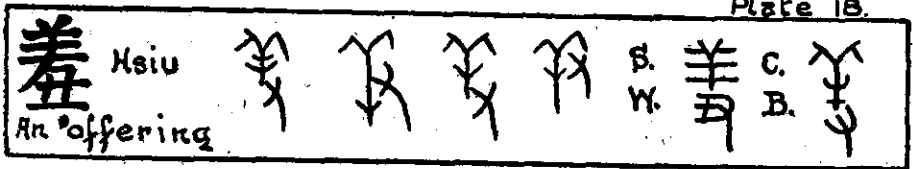
Plate 17.



黄羊 Huang yang. Yellow sheep or goats.
白羊 Pai yang. White sheep or goats.

The examples of this plate show that during the Shang Period there were yellow animals, the color of which was identical with the yellow loess and that they also had a white variety. The common sheep must have been of another color otherwise the inscription from which these examples were taken would not have specified a certain color. The color of the animal was undoubtedly very important for some sacrifices.

Plate 18.



羞 Hsiu. An offering.

The Shang examples shown on this plate represent the right hand offering up a sheep or goat. This offering was probably a lamb or kid and in the same category as the sucking pig as we shall see under 豚 t'un.

Plate 19.



洋 Yang. The sacrifice of sheep or goats by immersion. (Archaic meaning).

The Shang examples on this plate represent the sacrifice of sheep or goats by immersion. This was a less important sacrifice and similar to the 沈 ch'en where cattle were sacrificed by immersion in a stream.

Plate 20.



宰 Lao. A sheep or goat sacrifice victim.

The Shang examples on this plate represent the sheep or goat in a stall like arrangement awaiting sacrifice, thus the sacrifice victim.

The modern character is written with niu 牛 ox, however, modern Chinese authorities use the 羊 yang instead for reason that it conforms with the archaic Shang forms.

We now come to the third domesticated animal used in sacrifice, the pig.

Plate 21.

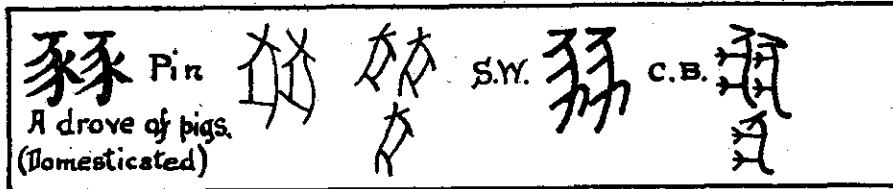


豕 Shih. The domesticated pig.

Swine were very extensively used as sacrifice victims in Shang sacrifices. This included the adult animal as well as the sucking pig.

The Shang characters representing the domesticated pig may be distinguished from the wild pig due the absence of an arrow through its body.

Plate 22.



豨 Pin. A Drove of domesticated pigs.

The Shang forms are intended to picture a drove of domesticated pigs.

Plate 23.



豚 T'un. A sucking pig.

The sucking pig was used in certain Shang sacrifices. The archaic Shang forms are composed 豕 shih, pig and 肉 jou, flesh. Both the Chou Bronze and Shuo Wen characters in addition have the symbol for the right hand at the right side and may have been intended to signify, "an offering", similar to 羞 hsiu, which is composed of sheep and the right hand.

Plate 24.



白豕 Pai Shih. A white pig.

黄豕 Huang Shih. A yellow pig.

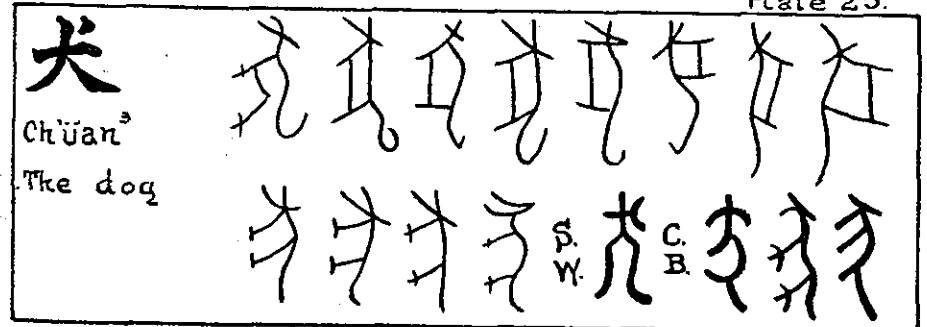
鬃 I. A bristle covered animal, a boar. It has not so far been determined as to what the Shang forms actually represented.

It is very interesting to note that during the Shang Period there were white as well as yellow domesticated pigs. It so far has not been determined as to the colour of the common pig. In as much as we find pigs specifically referred to as white and yellow we may safely conclude that these were uncommon colors and that the ordinary pigs were of a different color.

Pigs were used in the same sacrifices as sheep or goats and frequently with the ox.

We will now turn to the fourth of the domesticated animals used in Shang sacrifices, which was the dog.

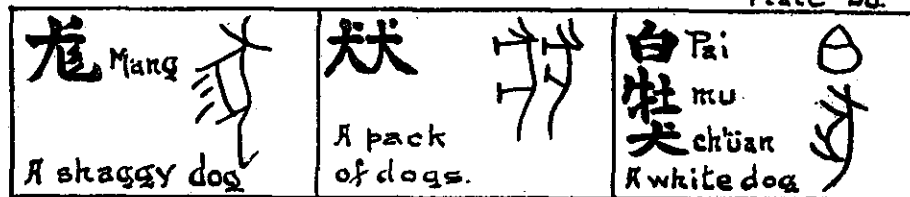
Plate 25.



犬 Ch'uan. The dog.

Dogs played a very important part in the lives of the People of Shang. The bone inscriptions show that they were reared, used for sacrifices as well as hunting purposes as in the chase. They may also have been put to other uses, watch dogs or shepherd dogs.

Plate 26.



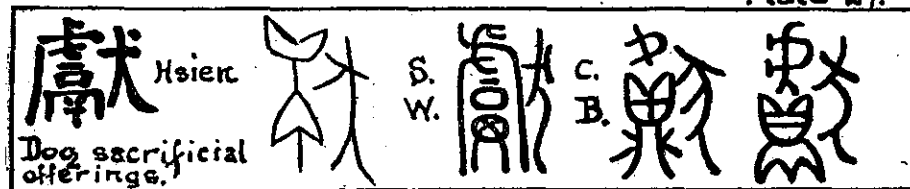
尨 Mang. The Shaggy dog.

白牡 Pai Mu Ch'uan. The white dog.

吠 A pack of dogs.

It will be noticed by this plate that during the Shang Period there existed a dog with a long shaggy coat. This may have been a species kin to the Tibetan Mastiff. The Shang characters distinguish it from the common dog which probably had a much shorter coat. We also find that they had a white dog which appears to have been specified for certain sacrifices. The People of Shang evidently kept packs of dogs. It is known that packs of dogs were used in the kings hunting expeditions.

Plate 27.



獻 Hsien. Dog sacrificial offerings.

Dogs were used in the same sacrifices as sheep or goats and pigs. However, there was a sacrifice where dogs were apparently offered after having been boiled in a caldron.

TIMES AND MANNERS IN THE AGE OF THE EMPEROR K'ANG HSI

Extracts from the *Tung Hua Lu* 東華錄 Selected and Prepared

By EVAN MORGAN

K'ang Hsi the man. His birth was surrounded with mystical symbols of divine influence. It is an oriental habit to attribute strange portents at the birth of remarkable men, such as Confucius or Lao Tan (who was said to be old at his birth). So K'ang Hsi, though not of pure Chinese race, was glorified by the halo of spiritual presences at his birth.

"A dragon hovered round the spirits of his mother."

[The dragon is the Imperial emblem of China. It is the symbol of the person of the emperor and indicates his power and wisdom. Its movements are all pervasive and its appearances and performances incalculable and significant. The dragon further is used as an ascription of the face, hands, sleeves, and clothes of the Emperor. His autograph is the dragon's pen, and his tablet the dragon's tablet, and so on.—E.M.]

"During the time of birth an unusual fragrance filled the room and five rays of colours shone in the air in the courtyard. The sheen flashed like the sun in strength and brilliancy."

He was a big child and very strong. The eyes had the double pupil and were of unusual brilliance. He had a great (mountainous) nose, large ears and a stentorian voice. Verily he was a divinity.

As he grew his stature was big and strong. His words were truthful and consonant with fact. His ability in learning was extraordinary, and his memory marvellous. He never forgot anything he had once learnt. He studied hard and diligently after he was five years of age. When he was 6 years of age, he was asked by his father what his aims in life were, to which question he simply replied, "I will imitate you." He lost his father when he was 8 years of age, and he succeeded to the throne. Later on he was asked by his grandmother about his aims and purpose as a king to which he replied, "Peace in the empire and the prosperity of the people."

On the 7th day of the 1st moon, just as he entered on his 8th year, his father summoned Yang Hsin-hui, Ma La-chi and Wang