LETTERS
TO THE
EDITOR OF THE UNIVERSAL MAGAZINE,
ON
CHINESE LITERATURE;
INCLUDING
Strictures on DR. HAGER'S two Works,
AND THE
Reviewers' Opinions
Concerning them.

COLLECTED AND EDITED BY
ANTONIO MONTUCCI, LL.D.
Occasional Chinese Transliter to His Majesty, and to the Honourable the East India Company.

perceives 知
the heav-
ens 天之
height.

Without 不
ascending 登
the mountain's 山
height, 高

The Emperor 河
YUM-LO.

See Mem. de Minchi. vol. VIII, p. 156.

"Erosiae aliquis nostris ex offibus ultor." VIBA.

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1806
LETTER I.

To the Editor of the Universal Magazine.

MR. EDITOR,

I have perused with infinite satisfaction your prospectus of the intended new series of the Universal Magazine: among those subjects which you propose as objects of your publication, I find original criticism to be one; and being myself a great admirer of the Chinese language and literature, I willingly offer my services in that department, should you deem them worthy of being accepted.

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

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

What made me anxious to investigate the merits and demerits of Dr. Hager's and Dr. Montuccii's controversy, was the following striking quere from the advocates of the former: "Pretending to be but a Chinese Transfer, and founding his merits on this sole pretence, has (Dr. Montuccii) brought forward a single archetypal character of the 80,000, or more, that the language contains?" See Critical Review for February 1802, page 207. Now, as I had read the very judicious account of a Chinese MS. in the British Museum, which the Doctor had inserted four months previously in the Gentleman's Magazine, dated October and November 1801, and which was abridged in the Evangelical Magazine for November 3, 1801, wherein four small rows of accurate Chinese characters are exhibited, with a table, containing no less than 312 references to the contents of that immense folio Chinese MS., I could not help supposing the facility of Dr. Hager's advocates in their charges against his antagonist. I therefore determined to examine most seriously the respective merits of this contest; and I shall be happy, with your leave, to lay before the public the result of my enquiries through the medium of your periodical publication, for the good effects of which you have my most sincere wishes; and remain,

Mr. Editor, Yours truly,

SINOLOGUS BEROLINENSIS.

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

On Chinese Literature.

Letter II.

To the Editor of the Universal Magazine.

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

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

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

(a) You will find many Chinese words without characters: in this I have consulted economy, for very obvious reasons. I have thought it useless to republish, as Dr. Hager has done in his Analytik, titles of works to be seen in Rumphius's Gram. Sinic. from p. 340 to 511; or names of dynasties and emperors to be found in Fourmont's Relation des Anciens Peuples, vol. II. from p. 441 to 461. The few modern characters which Dr. Hager published legibly, below the above, do not amount to fourteen, but, however few, I have republished some, unless unavoidably connected with others that I thought fit to introduce into my letter.

On Chinese Literature.

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

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

Fo-fo 賴 作書又
Hi-ge 昆 領書又

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

(b) See the Chim-piu, at the article Xi, or book; element 79. This is a dictionary in 26 vols., the same that is in the Vatican, and was compiled by Mr. Nordheim in 1761, with a view of ascertaining the pretended similarity of the Chinese characters with the Egyptian hieroglyphics. See Lettres de Pâhin a Bruxelles, 1778, etc. The French call it Tching-sse-long, according to their orthography. Dr. Hager, in his Analytik, p. xvi, calls it with the smallest number of the Portuguese Ching-sse-long. There is no dictionary superior in merit to this, except the one published by the Emperor Kon-mi, in the beginning of the 19th century, in 40 volumes. This, however, does not contain the oldest characters, as the former. See Fourm. Gram. Sinic. p. 556. I have consulted the copy at Berlin in the Royal Library, and shall often have an opportunity of referring to it. See Bayerische Sinic. tom. I. p. 114, of his Gram. Sinic.
On Chinese Literature.

2940 B.C.; and to them the invention is attributed of communicating ideas by finial knotted firings, like the Quipus of the Peruvians; and to Fo-hi that of writing. The celebrated annals of the empire Tum-kien-kam-nu (c), together with many other authors, are extremely moderate in honouring their Theuth, or Cadmus; since they maintain, that to Fo-hi they ascribed the use of the vol-firings, and only invented some parallel lines, which, being differently combined, were considered by him as sufficient to express all human thoughts. Fo-hi, nevertheless, they say, exhibited no more than eight of these combinations, which he drew from a sort of map delineated on the back of a dragon, which miraculously appeared to him on the banks of the river Hoam-ao.

These groups of parallel lines are known by the name of Pa-kuu, or eight trigrams; the twenty-four of the Lo-yang, to which I have added the pronunciation and signification attributed to them by their first interpreter.

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The Chinese characters corresponding to the pronunciation and signification of the above eight kuu will be found in the centres of the eight ovoidal figures, disposed in two columns, at p. xx. of Dr. Heger's Analysis, remembering to apply to them the above Arabic figures in the Chinese order; namely, commencing from the top of the right column down to the bottom, and then again from the top of the left column down to the left of the octagons. This arrangement of the kuu corresponds with that by Torresco, Chrest. Fourmont, Vidoevius, etc. The above mentioned ovoidal figures were intended by Dr. Heger to exhibit the sixty-four hexagrams resulting from all the possible combinations of the kuu, two by two; but the mistakes are so numerous, that they represent no more than forty of them, which are perceived by the frequent repetitions which occur of familiar hexagrams, even in the same octagon. As to the characters above alluded to, they are pretty corrected; but we must be aware of two remarkable blunders, one of the printer, and the other of the engraver, both blindly following their blind employer. The former has placed the third octagon of the right column upside down, as the Doctor properly observes in the errata; and the latter has engraved the block of the first figure on the left of the octagon quite reverse, and in no way could it be placed right by the printer. This neither the Author nor the Reviewers have yet observed. Whoever would see how the character in the center of this figure ought to be, must hold the book facing a mirror, which will reflect it in its right position, as what do the Reviewers lay to this wretched, blundering display of this ignacious triumvirate? Why, they give an octagon as a specimen; and, having placed the third, they have, in course, corrected the printer's invention, as directed by Dr. Heger; but they have proved themselves more ignorant than even the author himself, by selecting one of the two most incorrect, having only three hexagrams right out of the eight, as the three repetitions, which occur in the hexagrams, sufficiently show. [See Critical Review for April 1801, p. 365.]—The length of this note obliges me, to add, that Readers to the end of the present Letter, where additional observations will be given on this MOST INTRAMUS PAGE XX of Dr. Heger's Analysis, in order that his polyglot ignorance may be clearly demonstrated, and his MOST BASILE ARTFUL PLAGARISM fully exposed, and mathematically proved.

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

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

These two elementary lines, the trigrams, and the hexagrams, were by the learned of fabulous ages infinitely diversified, by arranging them in various mathematical figurative schemes; and they also attached to each of them a variety of significations, both philosophical and superstitious. Thus were the Pa-kuu changed into a book, and became an inexhaustible source of commentaries, of which the most venerable and celebrated is that of Cheu-kun, an illustrious law-giver, who flourished about 1192 B.C. This is the most ancient of the five sacred books of the Chinese, and is called Ye-kiim (c), or Book of Mutations. Other authors, probably with greater reason, maintain that Fo-hi invented the Chinese primitive characters; and the late Emperor Ken-lun, in the learned account that accompanies the thirty-two editions of his poem in psalms, which he wrote (the native place of his family in Tartary), does not scruple to make him author of six different sorts of characters, and supports his opinion with numerous authorities.

Now, since the Chinese annals do not refuse to Fo-hi the honour of the invention of the Lo-sun, or famous Cheu-kun, an illustrious law-giver, who flourished about 1192 B.C. This is the most ancient of the five sacred books of the Chinese, and is called Ye-kiim (c), or Book of Mutations. Other authors, probably with greater reason, maintain that Fo-hi invented the Chinese primitive characters; and the late Emperor Ken-lun, in the learned account that accompanies the thirty-two editions of his poem in psalms, which he wrote (the native place of his family in Tartary), does not scruple to make him author of six different sorts of characters, and supports his opinion with numerous authorities.

(c) Concerning the Ye-kiim, we meet with a tolerably stupid blunder at p. vi of Dr. Heger's Analysis, where, speaking of the eight trigrams of Fo-hi, he says,—These form the text of the first and most ancient clastic book, amongst the Chinese, well known in Europe under the name of Ye-kiim (Kim). Now, fortunately, the trigrams of Fo-hi are never made a Kim; they were only called Pa-kuu, or eight trigrams: only the Commentary of Cheu-kun was entitled Ye-kiim, and became the text of this book, upon which the fabulous literature have compiled innumerable commentaries. So the Kuu are the subject, and the Commentary of Cheu-kun the text, of the Ye-kiim. But the above blunder has, with their accustomed felicity, been punctually copied by the Critical Reviewers [vide for April 1804, p. 565]. For it is observable, that, just as if the avenging god of impudence intended to make a memorable example of Dr. Heger and his advocates, the former has been as unsuccessful in copying the most incorrect pages of the millionaries, and Fourmont's Sinic, as the latter have been in the endeavours of extorting learning, by extracting the most absurd passages from Dr. Heger's Analysis, as I hope to demonstrate in my subsequent Letters.

(c) This poem was printed, by order of Ken-lun, thirty-two times over, in as many different fyles of ancient
On Chinese Literature.

VI. 借假 Kiao-pie, or metaphorical borrowing: making use of a character in a metaphorical sense. This wants no explanation, being no more than our rhetorical tropes (g).

(g) The curious may see more of the Lo-su by consulting the Mem. des Milion, at the Index in vol. 10, looking for Lien-chu, or Lo-chu, and even Lien-ye; one being a very bad spellings, and this last quite wrong.

Now, are we to suppose that the above judicious rules were made by the author of the Pe-hwa, and exprest with knotted fings? particularly the second of them, which supposes the previous invention of real images of things.

Besides, could the eminent author, who was the first to transmit these golden rules to posterity by writing, be puffed over in bience by the Chinese historians? It seems unavoidable either to refuse to Fo-li such an ingenious invention, or to make him, with Kien-hsia and others, the author of the primitive Chinese characters.

Nevertheless, the annals above quoted, agreeably to the foregoing aphorism, relate that Cam-chie, one of the Prime Ministers of Hoon-ti, and President of the Tribunal of History, is the inventor of characters, and that he took his first idea from the vultures left on a sandy bank by a flight of birds. We are prompted to dispute this record by another inconsistency arising from it besides the above. If we except the celebrated monument of Yeh (h), which is composed of seventy-four characters only, and was done about 2930 B.C., no other inscriptions are left to us, except a few ones of the dynasty of Kam, about 1750 B.C. Yet, in these, the older they are, the more frequent characters are found representing real images of things and animals, as we find registered in

Drs. Heger, in his Monument of Yu, has published the specimens of these thirty-two Chinese editions; but has milled the reader as to the order and denomination of the characters, as we shall see in the sequel. A French translation, with the historical accounts of these thirty-two Chinese hand-writings, was published by De Guignes, à Paris, 1770, 8vo, entitled "Eloge de la Ville de Mousquet."* * Dr. Heger, impropriety naming, as usual, to the millionaires, gives their characters Siam-kim to p. xlv of his Analyse, an inaccurate interpretation; and most ignorantly affirms the reader, that the Chinese thus call their ancient characters. Now Siam means figures, figures, and may also be found in dable sense: and, since only a few of the most ancient characters represented real images of bodies, such a denomination could not belong but to those few, and never to the others, which were mere symbols of the act, either simple or compound, according to the other rules of the Lo-su, and also altered or repeated, that the thing meant as clearly pointed out as if indicated with our hand to the reader. For instance: if the unity or single stroke be repeated two or thrice, it will evidently point out the numbers two or three. If the image of a tree be repeated three or four times in a single character, it will naturally point out a forest or grove. If to the character meaning a precious vase the strokes expressing drops be added, it will be plain that such a vessel is to hold liquids, and precious liquids, as wine, or any other. If the character upper be reversed, it will mean this is the meaning of lower.

III. 意会 Hau-y, or anticipation of the thing: when to a primitive character additional strokes or characters are joined, or the position of the primitive character among correlative figures: * this rule consists in aligning to one of these trigrams or hexagrams the signification of some corporeal being. Those who attribute to Fo-hi the invention of characters, explain this rule by the method of delineating with a few strokes the real object meant; which was certainly done, in many cases, by the inventors of the most ancient characters now extant.

II. 事指 Chi-sha, or indication of the thing: when to a primitive character additional strokes or characters are joined, or the position of the primitive character among correlative figures: * this rule consists in aligning to one of these trigrams or hexagrams the signification of some corporeal being. Those who attribute to Fo-hi the invention of characters, explain this rule by the method of delineating with a few strokes the real object meant; which was certainly done, in many cases, by the inventors of the most ancient characters now extant.

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IV. 音諺 Hau-y, or vocal coincidence. When to the image of an animal species, for instance, another character was added, which by its vocal utterance imitated somewhat the noise of the particular animal we mean to express, though not founded in reading. Thus the Chinese put to the character bird another that is pronounced go, to express a goose. We are ourselves proud, when we find words expressing the meaning intended by onomatopoeia. The English language is particularly rich in such words. This rule has been extended by the Chinese to the attribution of different significations to one and the same character, by aligning to it two, three, and more different sounds.
the Dictionaries "Chin-pu-tung", "Chuen-pu-tai", and other authors (1) how, then, could the scratches of birds suggest the idea of outlines of real objects? Besides, is the institution of the Tribunal of History to be supraposed coeval with the invention of characters? Again: "Cham-hie" is said to have only composed five hundred and forty characters; and we are to suppose, that with so small a number of signs history was written till the reign of Xun, about 2250 B.C., when he expressing his regret at the finiteness of their signs of human ideas, many set about composing characters conformable to the primitive five hundred and forty already invented, which they multiplied by associating and diversifying them according to the above rules of the Lo-su, as we may perceive by an attentive inspection of the inscriptions of the dynasties Cham and Chen [see Note 1].

These primitive characters have very much the appearance of many little insects, and were therefore called "Ko-teu" (k).

(1) See Fourn., Gram., Sin., pp. 352 and 356; also "Lettre de Pékin," where many ancient inscriptions are figured up with it, taken from volume IX of the Philosophical Transactions. (k) We must not confound these characters with those exhibited by Dr. Hager at p. xvii of his Analysis, they being quite an unusual and purely ornamental form of characters, which though called Ko-teu, are different from those above alluded to, since they signify "toadstools," of which those characters are an imitation; but not of "jaunty" eggs, as Dr. Hager wrongly translates. The characters for the classical Ko-teu, as given by me, are taken from the historical preface to the Xo-bim, of which I have a Chinese edition in twenty volumes. The classical characters are commonly called by Dr. Hager Ko-teo, blindly following the "Mémoires des Missions," but Ko-teu mean ancient composition, and not ancient characters; and when we find such words in the dictionaries, the authors of them mean to observe, that

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

Notwithstanding the many changes that the Chinese calligraphy has undergone, it seems that not only the Kim, but also the K'a, or sacred books, were written in Ko-teu till the times of Confucius; and, indeed, till the universal confabulation of books about 200 B.C., as we shall see hereafter (1).

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

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The characters in question are of the most genuine stamp, as found in the ancient composition of the Kim, and not of dubious authority, as many of them are; however, their name is Ko-teu, Koc-hien, or Sio-chen. But what do the learned Critical Reviewers observe on this head [(vide as quoted in Note e)]? They all accurately copy the Doctor's pronouishment (as usual), and pass off ignorance for erudition. — O tempora! O mores! (1) The historians unanimously agree in relating that those sacred books, found hidden under the "Han," about one hundred years after the confabulation (in the walls of the house of Confucius), were written in Ko-teu; and since the study and use of these characters had been prohibited during the reign of the dynasty Kim for about forty years, and never much revived afterwards, they had great trouble in deciphering them.

The Emperor Siuen-yam, of the said dynasty Cheu, about 827 B.C., made a ufeles attempt towards the reprefion of these abuses. He appointed the learned Preceptor of the Tribunal of History to

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

Such was the state of literature and government in China, till after the extinction of the dynasty Cheu, 255 B.C., when Xaam, the second monarch, according to others the fourth of the successive dynasties Ch'in, ascended the throne. This magnificent and enterprising monarch could not behold but with the deepest regret his vaxt empire thus weakened and dismembered by faction, and illegal authority. He resolved to destroy the power and the very existence of the many petty princes who had thus shared the empire: being himself a great warrior, his achievements were marked with glory; and after many fortunate battles he forced himself at last to institute a master upon the throne, as the former emperors of the first dynasties His and Xam.

But the many literary, and other men of eminent abilities, who, by
On Chinese Literature.

In confirmation of what I have advanced, I shall observe that neither the Chin-pu-t’un, nor another miscellaneous treatise on the ancient characters in my possession, called 樂遊舞 Pa-kien-chie; or a collection of dubious changes, where specimens of the same, the Te-chuen, and other characters, are given, of which some, I repeat, mention a word about the dynasty Ch’in, Xi-hoom-ti, or Li-fu, in their account of these characters; but they, nevertheless, agree with Mailla, and others, in making the author of these characters Hu-nu-kim, calls it) of Mr. Tilghan happened to have only a faint impression on some part of the pages where they were named, and so he could not copy those characters in a mechanical way (the only case in the power of these unaccustomed, as is, with the elementary construction of Chinese characters) by means of transparent paper, and much less to be put in the dictionary; particularly as the very wrong definition we read of the Te-chuen in the Memoires (consult the Index, vol. X, at the words Te-chuen-je) could not lead him to suspect that such ancient characters of the Japanese Encyclopedia should be so called. I suppose, however, that he will not pretend to say, that he found the specimen of these characters without a name! That I well know to be impossible.

Dr. Hager betrayed the same ignorance concerning these characters in the publication of his famous Monument of Te, though published at Paris, in the midst of most invaluable resources for, speaking in his Aenot-propos of the Te-chuen, we read these words, "nous avons trouvé en "specimen No. 4." So they ought to be, according to the order of the originals in thirty-two volumes; but let us open the plates of his book—when, lo! it is a different sort of characters at No. 3, and the Te-chuen at No. 5!! However, if Dr. Hager blunder away at Paris in Chinese Literature, the Academy at Leiden will be indebted to him for some beautiful new French words, as specimens!!!

without assigning the age in which he flourished.

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

Towards the close of the reign of Xi-hoom-ti, who died 200 B.C., the invention of paper took place in China, and likewise a much earlier style of writing, called 轉程 Ts’o, of which the invention is attributed to Chin-mo.

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

Lastly, the ministers of the tribunals under the next Emperor Yin-ku, about 206 B.C., improved the writing Li-shu, and gave it the present regular and elegant form, as now universally adopted in books and MSS., which is called the Hsi-shu, or most perfect writing (q).

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

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

Far, therefore, from much attending to the embellishing and improving the style Hsi-shu, under the Emperor Han-ti, about eighty years A.C., they invented a form of a short-hand of the Hsi-shu, which, although calculated to dispense entirely the

(g) Dr. Montucchi, both in his account of the Chinese MSS, in the British Museum [see my first Letter], and in his Answer to the Reviewers [see the first additional Note at the end of this Letter], calls these characters Hsi-shu, or elementary characters. I have only found this denomination in the Mémoires des Missions, in several pamphlets, and which I postpone, call them, with the Dr. Chien-chu-tum and F. Mailla, the Hsi-shu; for I do not vouch the authenticity of the latter name Hion-kuo; but “non ego peccus offender mecum,” &c.

inscriptions upon large marble monuments, all different in their styles, which were erected by the various petty princes of the dynasty Chou; and of these, as has been above observed, the late Emperor Kien-kum has revised thirty-two in his celebrated poem; of which elegant specimens have been published at Paris by Heger (r). In contemplating these masterly executions of French artists, so well imitating the originals, I was struck with that miraculous power of analogy which these various styles bore to one another, notwithstanding the eminent power of the Chinese brush of divining their writings with all objects in nature. It was indeed duly observed by a millionnaire Mém., Vol. IX. p. 237, of the ancient characters, “Il semble qu’il y ait une espèce de correspondance entre les caractères de la Chine et les traits des plantes.”

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

If other millionnaires, and F. Mailla in particular, observe that, of the seventy-two inscriptions above mentioned, whoever might be able to understand one, could not possibly decipher any of the others; it must be understood on account of the want of analogy between the various styles, but because no one inscription can be supposed to have contained the same identical characters of all others; in which case, indeed, the observation may be true. But the fierce-eyed one, who will examine the thirty-two plates of the Monument of Yu, presenting each the beginning, or the frame part, of Kien-kum poem, will, I flatter myself, sensibly feel that power of analogy which has so forcibly struck me. [See Note 8.]

(r) Dr. Heger, with his wonted accuracy, in his Analyses, p. xliii, translates the words Beau-shu for rude or imperfect letters; but Hsi-shu means entire, and is perfectly synonymous with the elementary character 140. These letters are far from deserving the blame given to them by Dr. Heger; they display a most masterly command of the difficulty of execution, and of reducing them to certain primitive component elements, so as to prescribe rules and comprehensive dictionaries, is the only judicious reason why the Chinese have not adopted them in their classical works.
1. 篆大 Ta-chuen, or great antioxidant letters: the form and use of these characters have been sufficiently described above, at page 9.

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

3. 篆刻 Ke-fu, or engraving of seals. My little book Pei-kien-chie (see above, p. 11), gives, as a specimen of this writing, the same character Ke, but delineated as an engraver on copper would, if he were to imitate this character; that is, by running over the outlines of each stroke with a double thin line, so that the blank between should shew how much he is to cut away in the plate, to obtain the proper thickness of the strokes. Hence the translator of Kien-lun (see Eloge, &c. p. 190) calls these letters, "Letters in which one trait corresponds, as to thickness, to two traits in the writing." But notwithstanding any agreement of them, ibid, we may conclude, from what I have before said, that the form of writing is applicable to all forms of characters that are susceptible of heavy strokes, by delineating them in the manner of engravers. The Chou-pu-tuan says, that this kind of writing is used in diplomas on confirming dignities and honours offices.

4. 象形 Chus-chuen, or writing of ideographs. The reader must particularly observe that the word Chus, although meaning chiefly ideographs, is to be taken here, as the Chinese works above quoted direct us, in its widest and philosophical meaning of animal kingdom in general; embracing the ornamental characters formed from imitations of shells, birds, spears, &c.

5. 隸篆 Mu-ssu, or moulds for impressions. These characters, as the name expresses, are intended for seals; they partake of both the Ta-chuen and Siao-chuen, though more of the former. There is, besides, great fancy in seals; some are in Ko-ten, and other fancy styles, as described above.

6. 字畫 Chi-ssu, or writing for mandarins' houses. A style of hand-writing used by the candidates for doctorship, or other honours offices, in writing their names.

7. 字法 Li-ssu, or writing called Li. This is the last of the ancient hand-writings, mentioned at pp. 11, 12. It paved the way to the invention of the modern now in use, of which I shall speak in my next letter. These eight ancient styles of writing are not only adopted for the purposes above stated, but also for prefaces, and in executing certain complimentary and elegant productions, wherein the name character is written in a hundred various ways; while the observer, if made on the 1st, Shu-ssu, affirms, that it is not less copious in a variety of forms than the 17th. [See Note 2]

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

1. The character 寿 Xue(t),
number 18,000 has not added of his own (as I much suspect) the word (each) chun; for no Chinese famous chronology that I have ever read contains such an age. But I could overlook the above stupidity of Dr. Hager, he not being sufficiently acquainted with the English language, as he confesses in his preface, if the same page x did not contain a blunder of Chinese literature still more gross, by confounding the antient with the modern characters, and attributing to the latter that variety of forms which only belongs to the former. — The length of this Letter prevents me from entering upon this subject, which will appear with greater propriety in my next, where I shall treat of the modern characters; and there the reader will see with what accuracy this learned Doctor supports his impenetrable ignorance, by making learned men appear as abettors and accomplices of his intolerable folly, by means of insidiously mutilating and distorting quotations, and thus clothing his own stupidity with the laity's fable. I cannot, however, defer the subject of antient characters, without promising the reader additional observations at the end of this Letter, to be found in its true light the unparalleled ignorance concerning them, betrayed by Dr. Hager in a Prospects.*

* I must not omit observing, that we must in the Chinese chronologies pronounce every character alluding to the reign of three first Imajury Emperors, with great resemblance of sound and figures (a very uncommon case, indeed, in the Chinese language); though Dr. Hager, ibid., will have it to be very common, but are very different in their significations. I mean the characters

Ko, each, and 国, his, together, which is even pronounced Ko, these may have been entity characters by the Chinese printers and engravers, in the European translation, who may have given the author a meaning very contrary to their intentions.

3. So is the character 福, Fo (w), happiness, sent to friends and others, to with them a hundred happy days.

The above mentioned learned Emperor Lim-ti, however, left a memorable and permanent indication to posterity of the preference which some of the other fyles of antient characters, derived above all others; nor did he neglect to set forth the superiorit which the modern Kisi-su (see above, p. 12) merited over them all, by cauing the five Chinese sacred books, called Kii (w), to be engraved upon forty-eight marble slabs, in the fyles Tsu-chien, Sino-chien, and Li-su, as well as in the most antient and modern ones, Ko-su and Kisi-su; (see Mailla in the Chou-kung, by Mr. De Guignes, p. 392); these were exployed by his order to the public view on a marble pedestal before the South Gate of the Imperial College, A.C. 175. (See Mailla, tom. III., p. 409, of the History mentioned in Note e). Although all historians mention this circumstance, F. Mailla observes, that he was not able to get information if any of these monuments are now extant, or were preserved.

(v) The reader must observe, that the same character Fo is sometimes written only in one large form, in the modern Kisi-su, by the emperors of China, on superb golden facetts, ornamented with the imperial dragons, and is then one of thehighest honours they can bestow on any one with this character. The reader will find a curious anecdote concerning this character in the Lettres andéres, Rec. CCCXII, p. 294.

(vi) Thosc delinears of knowing more fully the construction of these fyles of writing have enjoyed, and still retain [see Diderot's Milet., vol. III., p. 118], where he mentions that an imprisioned literato wrote an elegant composition, consisting of one thousand characters, written in different fyles, and containing, as it were, a Synopsis of Nature, as he fays, which was entitled Cien-pu-ven, or composition of a thousand characters [see Fourth Gram., Sim., p. 363]. The superior taste and accuracy of this performance obtained him the Emperor's pardon, and he was set at liberty.

I have by now several editions of this singular performance; and I must not omit observing, what neither Relandius nor Fournout have done; that to my great astonishment, every character is different, and no one occurs twice. A singular edition of mine exhibits this work in five fyles, and not in five, as Relandius says, which are all the abovementioned, with the exception of the Ko-su, for which the Chao-su is subsittuted.

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

How then could that helico-librum Fournout not have read the above quoted page of Relandius, and thus acquire us such an inapplicable account of this work, as he does at page 363—Non annia pafimus annos.

I shall now, Mr. Editor, conclude this long Letter with laying before your readers a specimen of the antient and modern fyles of writing now in general use in China, according to the above account; but those who may not be satisfied with a single character of each fort must seek for more in the Philologische Translations, vol. LIX, or in the Letter de Pekin. As the 2nd character, the plate Vth, of the 32 specimens published in the Monument of Yu, will answer that purpose. (See also Note a).

But my little exaplenation will have this peculiar advantage over the above, that the corresponding modern form will be put to each
On Chinese Literature.

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

To accompany the modern K'ai-xu with a small character, I have given one of those forms, admirable only in the MS. style, which in my mind I shall prove considerably different from the printing forms, though sometimes engraved for the press. The reader, in the mean time, may refer to Dr. Montucci's observations in the Gentleman's Magazine, quoted in my first Letter.

For the classical K'o-er I have selected an inscription of four characters of the dynasty Shang, above 1700 B.C., from pl. XXXVII of Lettre de Pekin; but I have corrected and interpreted it in modern Chinese characters, by the assistance of the often quoted dictionary Chao-yu. It is executed in the usual style of publishing inscriptions among the Chinese.

The specimens I have added another, in which few Chinese would find any difficulty; but it is well worth the notice of us Europeans. It is called Siao-fe (9), or small writing; being an abridged hand of the K'ai-xu, but marking more impressively the outlines of the component groups than the Chao-yu does. (See Mém. des Milions, vol. VIII, p. 129; and vol. IX, p. 397.)

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

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

I. K'ai-xu, exhibiting four characters: K'ai-xu (see above, p. 7), may mean utergib. Sia, precious. Sia, wine vessel. 4th, Yung, a distinctive of vessels for the hall of royal ancestors only. Whence we collect that this inscription was upon some magnificent vase, for the use of sacrifices to the ancestors of the imperial family. See some of these vessels in Lettre de Pekin, plate XLII.

II. Ta-chuan, exhibiting the character T'ai; literary composition.

III. Siao-chuan, foiling the character Fu; mode, method.

IV. Li-xu, being the character Li; or law.

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

(9) Thrumfield be the sort of writing alluded to by Senecio, chap. 6, quoted by Fournier, Med. Simp., p. 14, and since the word as means also to rhum, when written with a very different character, hence the wild interpretation given by him of the name of these characters, of gratiam add. These characters, Siao-fe, are very common in prefaces. Bayer misread them for the Chao-yu. (See the plate facing page 101 of his Gram. Sin. in Med. Simp., t. 1.)
FIRST ADDITIONAL NOTE TO LETTER II. [See Note 9 at page 4.]

NOTORIOUS PLAGIARISM IN DR. HAGER'S ABALIANE.

Dr. Montucchi, in his Answer to the Reviewers (to be had gratis at Messrs. Cadell and Davies, Strand), charges Dr. Hager, at p. 5, with having taken this fable of the hexagrams from the Missionaries' works; but Dr. Hager, far from referring to the Missionaries, parodies the following words to the hexagrams: "These hexagrams in Chinese books are commonly represented by eight circular figures thus." Now I am free to say, that this is an absolute calumny. I have inspected a dozen editions of the Ye-kim, and in no one have I found them so arranged! They are, however, to be found in two of Des M Missionaries des Mission, Paris, p. 189; and the Missionary must certainly have taken his scheme from an original Chinese edition of the Ye-kim; but it must have been far from common, as Dr. Hager infers in his Answer. The reader will perhaps say, common or not, has Dr. Hager taken his scheme of the hexagrams from the Missionary, or at a Chinese book, no matter how scarce, as he wishes his readers to believe? I positively answer, with Dr. Montucchi,—FROM THE MISSIONARY. Let but the reader follow me through the objections which I am about to make, and he will be thoroughly convinced of it.

I. We have seen in my second Letter, p. 5, that these forty-four hexagrams are liable to an infinite variety of schemes; but when reproduced as at p. xx by Dr. Hager in eight series (either circular, as there, or in a straight line below), with application to their eight Kun, or trigrams, as their roots, we may remain assured that each hexagram will be composed of that trigram to which it is attributed as its root, and of the repetition of the same, or of one of the other seven trigrams, according to the account of the Missionary, the whole of which will continue in the same order; and whatever variation is found, must be attributed either to errors of the plagiarist, or to his artful transposition of the hexagrams.

As to errors, we have seen (Note I) the method of altering them, if not credited to be twenty-three in number, as, if only not as a result of artful transposition, it remains to be demonstrated.

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

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

Dr. Hager's Scheme: 1. 2. 3. 4. 5. 6. 7. 8.
Missionary's Scheme: 1. 2. 3. 4. 5. 6. 7. 8.

IV. But I promised to prove this transfiguration of the hexagrams not to be from a Chinese author, but only artfully contrived by Dr. Hager to dignify his base plagiarisms. To succeed in this, let the reader first take notice of other wilful alterations, which occur in the same page xx; viz. 10, the Missionary has put in the centers of the octagons the pronunciation and signification of the leading trigram; to this Dr. Hager has substituted the Chinese character corresponding to it, which he could get easily enough from any dictionary, or from the account of the Ye-kim by F. Vidulfon [i.e. Le Ch'ou-King, par Mr. De Gengues, pl. IV]; or from any edition of the Ye-kim, for in none of them are they wanting. Still, the Missionary has put the pronunciation corresponding to the Chinese characters, the hexagrams numbered to the thirty-four, the leading trigram only excepted, and this has been totally omitted by Dr. Hager; while the regularity of his plan required to subdivide the monochordsal characters, as he had done to the centers. The most trifling edition of the Ye-kim would have been sufficient to accomplish the task, had he been himself equal to it. Still, the Missionary, no doubt, following the original, has shown by Arabic figures round each octagon (the fourth only excepted) the progration of each series of hexagrams. Thrice have been likewise omitted by Dr. Hager. Never having, taking each octagon of the Missionary, and accurately collating it with its correspondent in Dr. Hager's page xx, we shall find that the series of the hexagrams proceed exactly in the same way in both, in one half of them (the twenty-three blunders above mentioned and the two exceptions thrown in at Note 9, being supposing corrected), while the other half proceeds quite the reverse of those of the Missionary. But it has been known (Note II) that, if some of the series of the hexagrams agree in two original schemes, the whole of them would agree; and yet, in our case, they do not. Therefore Dr. Hager's scheme is not an original one, but only a copy of that of the Missionary digested as above described, and only by artful transfiguration made wretchedly disfigured.

V. Should the above proof not be admitted without some hesitation, the following observations will finally convince the attentive and candid reader. The Arabic figures, and consequently the series of the hexagrams in the Missionary, proceed all regularly from right to left in the right column, and from left to right in the left column (which must be the Chinese method in similar schemes, since we cannot doubt...
of the originality of that of the Missionary, in the following manner:

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

Dr. Hager's V octagon being the VI in

his scheme, if the series of the hexagrams were shewn by Arabic figures, they would proceed partly from right to left, and partly from left to right, in the same column, thus:

Dr. Hager's I octagon being the I in

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

Such is this contemptible absurdity of the literary world, only with a view of shewing his pretended influence of and familiarity with Chinese authors and books, and to impiously prefix the words above cited to his hexagrams; while, far from hiding his plagiarism from the judicious critic, he has betrayed an equal ignorance in mathematics, as well as in Chinese literature, not being aware of the absurd irregularities that would take place through his senseless transposition of the octagons.

Such is this learned Doctor! thus styled, and huzzaed with repeated acclamations by the Critical Reviewers, who, fitter to him in nothing else than in the carlicness of their ignorance, not contrasted with deceiving the public by bowing encomiums on their most absurd extracts from Dr. Hager's Analysis, have dared to join their voices in reviling Dr. Montucci for taking up the cause of Chinese literature, and (defending it against such a juncto as diversion literature itself!) Indeed, Dr. Montucci was, perhaps, to blame only for using such moderate and gentlemanlike language in his attack, while the mean replies of his opponents have plainly shown that even the slightest vulgarity of Billing's gate would have been too good to fit their jargon.

But what were the great charges cast by them upon Dr. Montucci besides their misrepresentations and abominable falsehoods? They found fault with his having borrowed from modern and common European books, and not having quoted his authorities in a title page, while, if taking accurately and with discrimination from modern and common European books were a just emolument of crimination in Chinese literature, Dr. Montucci might have answered his opponents, with Jeronem, "Liber de haeresibus et heresibus arbor." Since three fourths of Dr. Hager's Analysis are made up of extracts and quotations from the Philosophical Transactions, the Mémoires des Mathematicians, and the publications of De Guignes, though often misinterpreted, mutilated, and injudiciously feasted, as we have already seen, and much better so, in the form.

And as to plagiarism, no one will say, that whatever is introduced in a title page and professed without quotations deserves such a name, since it is time enough to do in the course of the work: on the other hand, it is plain enough that Dr. Montucci could not have meant to make a secret of the speciments introduced in his title page, and that he would have given proper references in the course of his work [see his Apology, p. 5]; but, had he meant to do otherwise, he would never have employed Dr. Hager's wood-engraver, as he plainly acknowledged in his Apology, p. 4.

But Dr. Hager and the Critical Reviewers jolly declare the charge bestowed by the former on Dr. Montucci, of Literary Plagiarmists and Scribes, transcribed: the one not only because of this most infamous page XX, but also for his having impudently made his own elementary characters most wretchedly copied and disfigured from Fourmont's Meditations Sin., as Dr. Montucci hinted in his Apology, pp. 5 and 8; and the others no less so, having committed the same of the author they reviewed, and even impudently denied them, than fervently

N.B. The twenty-three hexagrams that are wrong in Dr. Hager's scheme are shown in the above table, and the two inversions are represented by

(%) Let your printer, Mr. Editor, put any other figure to represent the hexagrams in these schemes, I have thought it useless to engrave these octagons to shew the forty-four hexagrams, which have been published, besides the above mentioned plate of the Missionaries, by Couplet in his Confutasi, and by F. Stoecel in the 3d vol. of his "Observations sur l'Astronomie, etc. de Chinois."
On Chinese Literature.

The errors, ALL THE OTHERS contained in the "Haiperian, or Swahili, as well as the Shueng-fu, or characters usual in inscriptions and titles, or other forms of Chinese and Jap language characters, may be given for the curious in an APPENDIX.

Now, Mr. Editor, let me first observe, to you, that this Professor prided himself that the dictionary itself to contain about ten thousand characters with their various forms. And then I must certainly remind you, by telling you that to such a work an APPENDIX was promised, which ten thousand, finishing every day in the year (supposing of three hundred working days) ten characters each; being the utmost they could possibly do of the antient ones; would have been ten years and four months engraving alone; since it could not contain less than three hundred and nine thousand of such as having fifty-six characters each.

I will make Dr. Hager a present of his Dictionary Swahili, since even in the Catalogue of Dictionaries prefixed to that entitled Chine-pum-tam [see Note p. 3], and published by Mounmore, Gram. Sin., from p. 305 to 511, no such a Dictionary Swahili is mentioned; although no less is said of the character "hak"; but they are called either, Nos. 66, Tum-pikin-hai; 67, Pen-pikin-hai; 68, Chim-pikin-hai; 70, Pan-hak-hak; or, 72, Haik-ge. So giving Dr. Hager his Dictionary Swahili in the baggage, I shall only calculate the number of characters pronounced by the APPENDIX from what remains of the cited paragraph of his PROSPECTUS.

First, we are promised all the characters contained in this Dictionnary. This dictionary is fortunately well known, and not wanting in the Royal Library at Berlin. It is necessary, first, to premise, that this dictionary is scarce; and that such a dictionary, by the Vth rule (Kiese of the Vth rule) is metaphorically introduced in the title of these dictionaries, whose collections are so very copious, that they may well be said, even in our languages, to contain an ocean of characters! Such authors are not contented to exhibit in the modern style

The Doctor shall be reasonable, and let us only admit that more common in inscriptions and titles, particularly as the Doctor seems to allude to them in a special manner. They are equally frequent in the styles just mentioned Koe-an, or Siao-chau, as in the others called Chuen-chau and Koe-an.

From above, pp. 9, 10. These two last are confined in their number of characters; but they cannot want any of those that have been traced to the Kin, or sacred books; since all such are composed according to the most strict rules of the Lo-an, and every literato in China can write them with equal facility in either of the above styles. Such

* Preliminary as unsatisfactory. From what has been observed at p. 15, that between these various styles of writing there is a strong analogy, it follows that each component element of the Chinese, as most antient, must be represented by some peculiar stroke or strokes in every other hand which will occur as many times as the same element is repeated in the various characters. This being well understood, we shall easily conceive it to be possible to write a Chinese character in thirty-two or forty different styles, as it would be to a professor in penmanship. Set by the different hands he teaches. And why should we be astonished that the Chinese have contrived to write the same character, which from their peculiar structure and mechanism admits of a wonderful diversification in thirty-two or more hands, while, notwithstanding simplicity and uniformity of our alphabet, we could do nearly as much with any English word.

From Witzes, Ed., of Keighley Town, an eminent professor of penmanship and mathematics, affirms me that the various English hands are ten less than those;—viz., Old English print; 2, Roman print; 3, Italic print; 4, German text; 5, Court hand; 6, Church text; 7, Roman; 8, Chancery; 9, Running chancery; 10, Large text; 11, Small text; 12, Round hand; 13, Running hand; 14, Italian; 15, Show hand. Each of these, the last only excepted, have two or three different styles, which, in the judgment of the professor, are formed by the same letters; in short, such is the difference in the English alphabet, that the one name could be written in at least twenty different styles, which would present to the impartial and judicious observer even less analogy between one another than the
characters are no less than 3,832; so that for this Appendix we cannot set down less than eighteen thousand seven hundred and six characters, being half for the 壬辰 and half for the 靖安. As to the 精 SOUR and 情 贏 SOUR, there being a pretty good collection of them in that Dictionary, already quoted by me, Chūn-su-lui [see p. 2], we shall know the contents of this part of the Appendix by this simple calculation. This Dictionary is in twelve volumes, and the whole (excluding title, preface, indexes, and blanks) consists of above one thousand two hundred pages. None of these pages, upon close examination, contain less than fifteen antient characters, but a great many twenty, and thirty, and others even forty, which are no fewer than those of fifteen. Let us multiply 1,200 pages by a mean number of characters 23, and we shall have no less than thirty thousand antient characters at least for the 精 SOUR and 情 贏 SOUR to be expected in this TRIVIAL APPENDIX.

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

1. All the characters of the Dictionary Hui-pien are promised; so these make exactly \[260,000\].
2. The 壬辰 and 靖安 cannot be less, taken together, than \[18,706\].
3. The 精 SOUR and 情 贏 SOUR are calculated above at no less than \[30,000\].

So that Dr. Hager's APPENDIX promised a display of antient characters no less than \[309,805\].

fame character written in all the thirty-two hands published by Kien-lun [see Notes f and g]. We must not, however, confound the various fyles with the various forms of the same character, these last being comparable only to our various ways of spelling the same word, as house and house: and of these there are certainly in the Chinise a greater variety than in our languages; but not so as to amount to one hundred for the

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

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

fame character, as Dr. Hager most ignorantly affords at p. 1, most stupidly jumbling together the antient and modern characters, as well as all the various forms and fyles of them. [See Note f.]

[To be continued.]