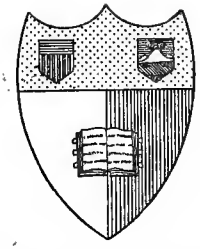
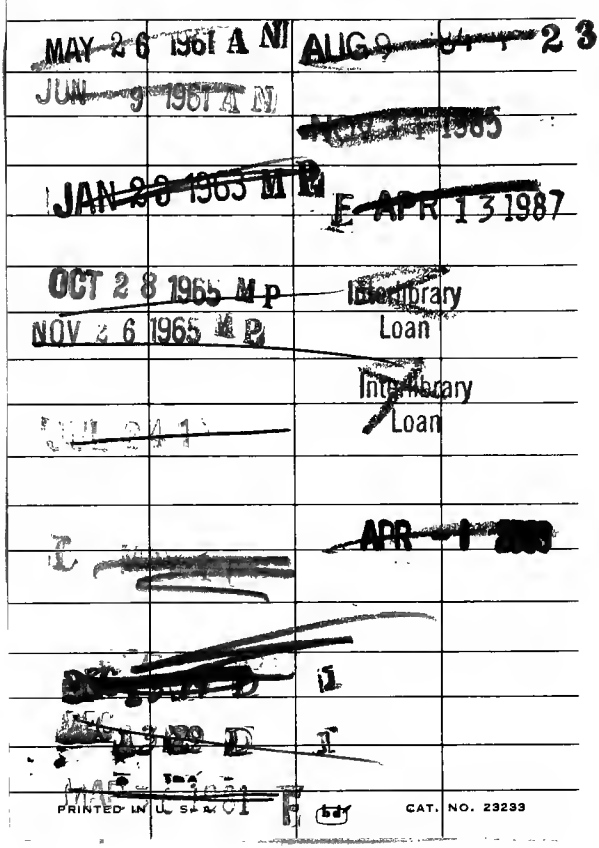
ASIA



Date Due



BUDDHIST MASSES

FOR THE DEAD

AT

A M O Y.

BY

J. J. M. DE GROOT,
Interpreter for the Chinese languages to the Government of Netherland's India.

BUDDHIST MASSES

FOR THE DEAD

AT

AMOY.

AN ETHNOLOGICAL ESSAY.

> The philosopher Tseng [1]) said: „If the „deceased are paid careful attention to, and „the long gone are remembered, then the „virtues of the people will resume their „natural perfection."
>
> Confucius, „Analects," I, 9.

PART I.

INTRODUCTORY DESCRIPTION OF THE CHINESE NOTIONS ON FUTURE LIFE.

The ancient Chinese did not know a Hell. They borrowed their ideas of it from the foreigners of Western countries, who introduced the Buddhist doctrines into their realm. Confucius and Mencius, their greatest sages, did never distinctly say what they thought about a future life. Hell and Heaven, being children of imagination and mere inventions of human brains, were never availed of by them as remedies against vice; imaginary places of future retribution they would not use as materials for the groundwork of the building of virtue

1) Born B. C. 506. He was one of the principal disciples of Confucius, of whose doctrines he became the expositor after his master's death.

and morality, which they intended to erect. They preferred to build upon a nobler and far more solid base: upon everyone's natural aversion from doing wrong to others. As this aversion was, in their opinion, essential to every man and by no means a figment or illusion, they thought it could be easily developed and, in this way, be availed of for the benefit of mankind. So this simple process of development became the very quintessence of the doctrine of human perfection by virtue, which they preached.

Mencius said: „All men have a heart which can not bear „(to see the sufferings of) others ..... For, if men of now-„a-days suddenly see a child about to fall into a well, they „all experience a feeling of alarm and distress. It is not in „order to gain the favour of the child's parents thereby; „neither because they wish to be praised by the villagers, „neighbours and friends; nor because they dislike the re-„putation of being so (insensible): — from this one may see „that absence of the feeling of commiseration is not essential „to man.... This feeling of commiseration is the origin of „benevolence..... And as all men have the four principles „(benevolence, righteousness, propriety and desire for know-„ledge) in themselves, they should know to develop and „perfect them all. Then they will become like a fire which „has just burst into flames, or like a spring which has „newly found vent. If they can be completely developed, „they will suffice to keep erect the world [1])".

But though the ancient Chinese had no notions of a Hell or a Heaven, their ancient sages laid, nevertheless, much

---

1) Mencius, book II, part I, ch. 6. Much the same was said by Voltaire: „Il „est prouvé que la Nature seule nous inspire des idées utiles, qui précèdent toutes „nos réflexions. Il en est de même dans la morale. Nous avons tous deux senti-„ments, qui sont le fondement de la société: la commisération et la justice. Qu'un „enfant voie déchirer son semblable, il éprouvera des angoisses subites; il les „témoignera par ses cris et par ses larmes; il secourra, s'il peut, celui qui souffre." — „Essai sur les Mœurs et l'Esprit des Nations."

stress on the worship of defunct ancestors. They thereby avowed to possess a strong belief in a future life, although they said nothing of rewards or penalties there. Considering that nearly every people on the earth, however low the stage of its civilisation be, feels convinced that the spirit outlives the body, one can hardly wonder that the Chinese always did so too. In ancient times, when Buddhism had not yet made its appearance among them, their notions of the residence of the departed souls may have been vague and dark like those of the present negro, of whom M. du Chaillu says: „ask him where is the spirit of his great-„grandfather? he says he does not know; ask him about „the spirit of his father or brother who died yesterday, then „he is full of fear and terror [1])"; — yet their conviction that the spirits do survive was strong, even strong enough to create since immemorial times an elaborate system of ancestral worship, consolidated and sanctioned some centuries before our era by the great Confucius, and after him by nearly all the philosophers of the Empire.

It does not fall within our object to enter upon a detailed account of the whole Confucian system of ancestral worship. We confine ourselves to merely stating that the sage exalted China's ancient princes to the skies because they used to carefully observe the ancestral sacrifices [2]); that he himself tried to imitate their conduct [3]) and exhorted his disciples in f. i. these terms: „When alive serve them (viz. the pa-„rents) according to propriety, and when dead bury them „according to propriety and sacrifice to them according to „propriety [4])."

1) „Transactions of the Ethnological Society," new series, vol. I, p. 309.

2) „Analects" (Lun-yü 論語), VIII, 21; „Doctrine of the Mean" (Chung-yung 中庸), XVII seq.

3) „Analects;" IX, 15; X, 1; III, 12; X, 13.

4) Ibid.; II, 5.

The Taoist Paradise. Neither did the ancient Taoist system ever create a Hell. But a state of future happiness it tolerably soon invented. Considering the soul to be but a purer form of matter and identical in substance with the body, it maintained that the latter could be transmuted into the purer substance whereof the soul is made; that the body and the soul, thus blended together in one fusion, would prevent each other's dissolution and thus gain immortality both. But how to discover the way, in which such a transmutation of the body was to be brought about? Some thought it consisted in corporeal and mental purification by means of a chaste, ascetic conduct; yet the majority, expecting better results from a sort of chemical process, lost themselves in searches after the elixir of life and the philosopher's stone. Numerous hermits, magicians, physicians and alchemists accordingly appeared in every part of the empire. A great many of them were soon reputed to have discovered the secret and therefore deified as *Sien* [1]) or Genii. Some, especially those who had practised ascetism, were supposed to have become „celestial Genii" [2]), that is to say to have ascended to the moon, the stars and the so-called Palace of Jade [3]) or Purple Mysterious Palace [4]) wherein the supreme god of the Taoist Pantheon, the Great Imperial Ruler of Heaven [5]), is said to reside. Other Genii of inferior power were believed to live in imaginary islands in the Pacific Ocean or upon unknown mountains of the empire, enjoying different degrees of perfection and saintity adequate to the virtue, wisdom and excellence they had attained at during their terrestrial career. But most of the latter sort, of the „terrestrial Genii" [6]) as they were called, were said to dwell

---

1) 仙. 2) 天仙. 3) 玉宮
4) 紫微宮 5) 天皇大帝. 6) 地仙.

in the Far West of the Chinese empire, in the Kwun-lun mountains, which thus beame the proper Elysium of the Taoist sect.

The Kwun-lun mountains are spoken of already in the most ancient document of Chinese literature. In the Shu they appear among the regions from where haircloth and skins were brought to Yü, the Emperor who reigned 22 centuries before our era [1]); besides they have, since a very early period, been held in high repute by cosmogonists as the place where the gigantic Hwangho was surmised to take his rise [2]).

A first description of the mountains is afforded by the „Canon of Land and Sea" [3]): a geographical work which claims an antiquity almost as high as that of the Shu. Its statements are, however, quite fabulous and too valueless to deserve translation. It is, nevertheless, worth notice that the book is probably the first to record that the Kwun-lun „is the residence of many divine beings" [4]).

These were there, according to very ancient popular accounts, under the control of a mystical queen, the so-called Si Wang Mu [5]) or Royal Mother of the West. Traditions respecting this curious being occur already in the very oldest documents of the empire, yet no account whichever of their origin is contained in them. The „Canon of Land and Sea," just-now referred to, has in its second chapter the following statement:

„Three hundred and fifty miles west lies the Hill of Jade. „There is the residence of the Royal Mother of the West.

1) Chapt. Yü-kung 禹貢, first part, about the end.

2) Von Richthofen, „China;" I, bl. 226.

3) 山海經; chapt. XI.

4) 百神之所在.

5) 西王母.

„She resembles a human being with hairs like a leopard and „teeth like a tiger, and can scream. On her dishevelled hairs „she bears an ornamental head-dress. She presides over the „severity of Heaven and its five methods of (punishment by) „destruction." The Fairy Queen is also made mention of in the sixth chapter of the „Ready Rectifier" (Rh-Ya) [1]), a dictionary of which many materials are said to have existed already before the time of Confucius.

In the tenth century before our era there reigned in China an Emperor, called Muh Wang [2]). He was the fifth sovereign of the so-called Cheu-dynasty. Being a very warlike character, he undertook in the thirteenth year of his reign (B. C. 988) a campaign against the Far West, yet with but little success. Since that time Chinese authors began to couple his name to that of the Western Queen, whom they said he had paid a visit to. They thereby immensely influenced, of course, upon the popular creed of subsequent ages with regard to the future world of happiness.

It can be no matter of astonishment that many marvelous things were told of Muh Wang's campaign. Indeed, as Chinese troops had probably never before penetrated so far into Central-Asia — the early rulers of the Cheu-dynasty being the very first who, by binding the Chinese together into a nation, grew powerful enough to extend their sway over surrounding nations — the returning troops certainly brought along numberless strange stories and curious reports.

In a collection of ancient Chinese works, found in a tomb about the year 279 and since preserved as the „Annals of the Bamboo book" [3]), we read: „In his 17th year the Sovereign „went on a punitive expedition to the West. Arrived at

---

1) 爾雅. 2) 穆王.

3) 竹書紀. Part II, § 穆王 Muh Wang.

„the Kwun-lun mountains he visited the Western Royal „Mother. In that year the Western Royal Mother came to „court and was received in the palace of Chao [1])." A similar statement occurs in the „Books of the Cheu-dynasty [2])," an apocryphal work probably some centuries older than the Christian era.

Muh Wang's adventurous journeys and his interviews with the Western Fairy Queen were, probably in the second or third century before our era, made the groundwork for a book entitled: „Traditions concerning the Emperor Muh" [3]). Its author is unknown; yet this circumstance never prevented it from much sustaining the popular belief in a future state to the present day. We read in its third chapter: „On „an auspicious day of the year 957 B. C. the Emperor paid „a visit to the Royal Mother of the West. With a white „and a black sceptre in his hands he went to see her and „to offer to her a hundred pieces of embroidered tape and „three hundred other pieces of tape, which she graciously „accepted. In the next year the Emperor regaled her above „the Lake of Gems."

Lieh Yü Kheu [4]), a metaphysician of the fourth century B. C. who is more commonly called Lieh Tsze [5]) or Philosopher Lieh, dilated in the third section of his work largely on that legend of the Fairy Queen. In the reign of Muh Wang, he says, there came a mystic being from the West, whose wondrous powers cast a spell upon the sovereign. The Emperor, taking no further delight in the pleasures of his own dominions, equipped a mighty expedition with

---

1) 昭. This palace the Emperor had erected in the first year of his reign in commemoration, it is supposed, of Chao, his deceased father and predecessor.

2) 周書. 3) 穆天子傳.

4) 列禦寇. 5) 列子.

which he proceeded under the enchanter's guidance to the land of Kwun-lun, where he was permitted to visit the abode once prepared for Hwang-ti, the Yellow Emperor of antiquity (B. C. 2697—2597). Here he became the guest of Si Wang Mu, and revelled upon the borders of the Lake of Gems [1]).

The imagination of Chinese writers abounded in the ensuing centuries with glowing descriptions of the magnificence of the mystic queen's abode. Even the renowned Sze Ma Tshien, the learned and conscientious author of the admirable „Historical Records" [2]), could not abstain from repeating the statement of Lieh Tsze, to which he, moreover, adds that Muh Wang was so delighted by his interview as to lose all wish to return to his realm. None, however, outvied Liu Ngan [3]) the so-called Hwai Nan Tsze [4]) or Philosopher of the south of the Hwai-river [5]), who lived in the second century before our era.

In the fourth chapter of his voluminous „Records of the Great Light" [6]), a standard-work in Taoist literature wherein the phenomena of nature and the operations of the creative energy of the universe are discussed, occurs the following description of the Kwun-lun and its accessories: „In the „midst there are walls, piled up in ninefold gradations and „rising to a height of 11,000 miles, 114 paces, 2 feet and „6 inches. Upon it there grows tree-grain of five fathoms „length [7]). Trees of pearls, trees of jade-stone, trees of gem

---

1) Mayers, in „Notes and Queries on China and Japan"; II, page 13.

2) Shi-ki 史記. They were written in the first century before our era.

3) 劉安. 4) 淮南子.

5) A large tributary of the Hwangho, draining the two provinces of Honan and Nganhwui.

6) 鴻烈傳.

7) This statement the author has derived from the eleventh chapter of the „Canon of Land and Sea."

„and trees of immortality grow on the west side of it, „crab-apples and white coralstone on the east, crimson-hued „trees on the south, and trees of green jade-stone and of „jasper on the north. There are 440 gates on the sides (of „the mountain), and in these gates there are four lanes, „nine rods distant from one another, a rod being one fathom „and five feet long. On the borders there are, moreover, „nine wells [1]), at the north-west corners of which drums are „fastened [2]). Mountains of various names are situated in „the gate of the Paradise in the centre of the Kwun-lun. „There are its disseminated gardens, the ponds of which are „drenched with yellow water that, having circulated thrice, „returns to its source. It is called the water of the philo- „sopher's stone, and those who drink of it will not die."

Hereupon the author describes the course of four rivers, which, says he, flow from the Kwun-lun to four points of the compass; and then he goes on:

„Those four waters are the spiritual rivers of the Celestial „Ruler. By them he brings about harmony in medicinal „vegetation; by them he benefits all the living beings. Twice „as high as the top of the Kwun-lun mountains there is the „so-called Mount of Cool Winds. Ascend it, and you will „not die. This height, doubled again, leads to the so-called „pensile gardens. Ascend them, then you will become spiri- „tual substance and be able to command the winds and rains. „Suppose this height doubled once more, then you are in „the highest heavens. Climb up to them, and you will be „a divine being. There is what is called the residence of „the Great Ruler."

The superstitious vagaries of the Han-dynasty (206 B. C. — A. D. 221) gave birth to a new series of tales regarding

1) Likewise borrowed from the said chapter of the Canon of Land and Sea.

2) The commentary adds, that they probably were availed of to get the herb of immortality.

the mystic Western Queen. The study of the ancient literature revived and received a great impulse from the part of the Emperors by the institution of literary degrees, whilst at the same time the Chinese armies penetrated again into the heart of Asia. Wu Ti [1]), the „Warlike Emperor," the fourth of the dynasty and the most illustrious of it, stands foremost on the list of the conquerors of western lands. Signalizing his reign also by an enthusiactic patronage of study, a series of gorgeous journeys having for their object the performance of rites and sacrifices on different mountains, and a predilection for magic arts which he studied under the control of notable alchemists and metaphysicians, he caused the rise of a lot of traditions regarding himself, which recounted to subsequent ages his adventures with the Royal Mother of the West.

According to the „Traditions concerning Wu Ti of the Han-dynasty" [2]), a work which seems to have been written during the third century, the Emperor once had an apparition of a beautiful fairy girl, who, introducing herself as one of the „Girls of Gem" [3]), told him she had been despatched from the Kwun-lun by the Western Queen, to inform the Sovereign that her mistress would come to his court on the seventh day of the next seventh month. Thereupon she suddenly disappeared. When the day fixed had arrived, the Emperor provided a gorgeous banquet to properly regale his divine guest; and indeed: late in the evening the Queen appeared on a cloud as if by a descent from the heavens,

---

1) 武帝. He reigned from 140 — 86 B. C.

2) 漢武帝內傳.

3) 玉女. These are handmaidens of the Fairy Queen. For each point of the compass she has one They are also called Spiritual Maidens 神女 The reader will hear of them a few times more in the course of this essay.

coming from the South-west with music and much noise of attendants and horses. She looked like a beautiful lady of scarcely thirty years of age. The usual ceremonies and compliments being over, one of her female attendants brought on her command a dish of jade-stone on which were seven peaches as big as duck-eggs, round-shaped and blue-coloured. The Queen handed four of the peaches to the Emperor and ate three herself; and the Sovereign imitated her, carefully gathering the stones. On her demand why he did so, the Emperor said that he intended to sow them, whereupon she replied: „The soil of China is barren: they will not grow, „however you sow them." A musical performance by the Queen's attendants closed the banquet, whereupon the mystic being, having presented the Emperor with many useful lessons and a precious amulet by which immortality could be obtained, started after daybreak together with her retinue.

The peaches, which appear in this legendary tale, were reputed among fabulists of subsequent times to have bestowed immortality on Wu Ti. Many happy mortals more, they told, received them from the goddess and escaped death thereby. The imagination of Taoist writers in the mean time continued to abound with enthusiastic descriptions of the splendour of her mountain-palace in the Kwun-lun regions, and in general to uprear much mystic jargon upon the slender foundations of the legends of Muh Wang and Wu Ti. Even a consort was invented for the Queen in the person of a certain Royal Lord of the East [1]). This being, absolutely mythical, enters in the vagaries of Taoist philosophy as an evolution from the primeval chaos by the spontaneous volition of the Tao or primordial principle. Being born in the Azure Sea (evidently the Pacific Ocean) he rules over the East and presides over sunlight, warmth, life and harmony

1) 東王公.

in Nature; hence his name. It is scarcely necessary to say that the rising sun, the source of all vital energy on earth, is embodied here in the person of the Eastern Lord, whose name is an obvious imitation of that of the Western Queen. He is made to preside over evolving life, like she is over declining life and death. Now, as Nature always manifests a design to maintain harmony between light and darkness, heat and cold, life and death, philosophers poetically symbolized this phenomenon by uniting the Eastern Lord and the Western Queen in a harmonious marriage. Note that the latter's identification with the region of the setting sun and of declining life is closely connected with her dignity of Queen of the Paradise, where terrestrials hope to go to after death [1]).

So the Western Queen became an integral portion of the Taoist theory of creation. Philosophy even identified her with the sun of the western hemisphere, pretending that she had been created by her very consort, the Eastern Lord. It would, however, be a subject without an object to expatiate here on these and such-like tales, the philosophical meaning of which can be easily understood by every-one. It only remains to be noted here that some modern Chinese authors, more sober-minded than their colleagues of former times, have tried to point out that the words Si Wang Mu express the name of either a Sovereign or a region in the Far West. This view is much confirmed by the fact that the „Ready Rectifier," the ancient Chinese dictionary which, as has been said on page 8, existed already before the age of Confucius, mentions in its sixth chapter the name among a series of names of Western countries, thereby evi-

1) An other name for the Eastern Lord is 木公 or Lord of Wood, and one for the Western Queen 金母 or Mother of Metal, those elements having always been identified by Chinese philosophy respectively with the East and the West.

dently implying that its author considered it to be a geographical expression.

The legends of the Western Paradise and its famous Fairy Queen, however extravagant and fabulous they are like all tales about future life must naturally be, clearly show that since the most remote antiquity the Chinese most partially looked upon the West as the peculiar region of bliss and happiness, especially for the dead. And yet it would have been far more natural had they placed their Elysium in an other point of the compass, f. i. in the South or the East, because there are the solar regions *par excellence* whence all life and happiness issue and which, accordingly, are the most natural emblems of delight and bliss. We will try to find an explanation of their conduct on that point, as the mere story of Si Wang Mu, founded on so slender bases, does, of course, by no means properly account for it.

The language is the people, or, at least, a great part of its history. Like Western linguists, by minutely comparing different languages, were enabled to prove that most of the inhabitants of Europe are descendants from ancient nations in Central-Asia, that Englishmen and Hindoos are cousins of one stock, so many elements of the Chinese language point to early migrations of the people, which uses it, from western lands. In the first place, note the curious and important fact that only the character 西, which means West, and none of the names of the three other quarters is a radical, that is to say enters into the composition of a lot of primitive words to adjoin to them the idea which it expresses by itself. Dissecting now some of its compounds, one remarks f. i. that the present Chinese still use the character 要, i. e. a girl 女 of the West 西, to express what is desirable, necessary; does this not depict the feelings of the emigrant who, probably compelled by circumstances

stronger than his will to leave the women and the girls behind, just as most of the emigrants for America and our colonies in the Archipelago now-a-days are, thought with affection of the females in his native country? The character 悒, meaning troubled, angry, and composed of heart 忄 and West, reminds us of the distempered homesick, dissatisfied with their lots in the foreign country where they were unable to accommodate themselves; and 晒 to smile, formed by 口 mouth and West, depicts the emigrant in good spirits when he could speak of the old country or heard other people speak of it. Perhaps, also, he supposed a smile of content always playing on the lips of those who were so happy to dwell in the ancestral home. Last, the character 覆, meaning to and fro, unstable, back and forth, is composed of West and to return 復, as if to point to those who, by travelling out and home, kept up the intercourse between the colonists and the native country like the many emigrants of now-a-days, who leave the transmarine colonies from time to time for China.

More such proofs for the people's intimate connection with the West in ancient times could be easily derived from the ideographic Chinese language. But the few ones quoted will undoubtedly suffice. Now we see at once, without needing further explanation, why the Chinese have assimilated the idea of happiness so especially with the West. Bearing in mind, moreover, that still on the present day they all manifest a most ardent desire of abiding with their ancestors after death — a fact sufficiently known to every-one and which will be illustrated by a striking instance on a subsequent page of this essay [1]) — it may be safely suspected that the emigrants of formerly also longed to join them, and that so the conviction arose in them that the souls of the good and the virtuous would return to the blissful western regions

1) In Part II, ch. II.

where the fathers died, whilst those of the bad would continue roaming in the country of exile. In this way may have been laid the groundwork of the Western Paradise, which was built up afterwards by Taoist philosophy.

A most natural course of things! „Having attachments „to relatives left behind, and being subject to home-sick- „ness, uncivilized men, driven by war or famine to other „habitats, must often dream of the places and persons they „have left. Their dreams, narrated and accepted in the „original way as actual experiences, make it appear that „during sleep they have been to their old abodes. Now one, „and now another dreams thus: rendering familiar the notion „of visiting the father-land during sleep. What, then, hap- „pens at death, interpreted as it is by the primitive man? „The other-self is long absent — where has he gone? Ob- „viously to the place which he often went to, and from „which at other times he returned. Now he has not re- „turned. He longed to go back, and frequently said he would „go back. Now he has done as he said he would.

„This interpretation we meet with everywhere: in some „cases definitely stated, and in others unmistakably implied. „Among the Peruvians, when an Ynca died, it was said „that he „was called home *to the mansions of his father* the „Sun". Lewis and Clarke tell us that „when the Mandans „die, they expect to return *to the original seats of their fore- „fathers*". „Think not", said a New Zealand chief, „that „my origin is of the earth. I come from the heavens; my „ancestors are all there; they are gods, and *I shall return „to them*". If the death of a Santal occurs at a distance „from the river, a kinsman brings some portion of him and „ „places it in the current, to be conveyed to the far-off „eastern land *from which the ancestors came*": an avowed „purpose which, in adjacent regions, dictates the placing of „the entire body in the stream. Similarly it is alleged that

„„the Teutonic tribes so conceived the future as to reduce „death to a ‚homegoing' — *a return to the Father*"..... In „South America the Chonos, according to Snow, „trace their „descent from western nations across the ocean"; and they „anticipate *going in that direction after death.*" [1])

Buddhism, forcing its way to China in the first century of our era, soon began to exert there a powerful influence on the religious conceptions of the people and its notions respecting future life. It has been stated on p. 5 that there reigned in the empire an elaborate system of ancestral worship, which had existed there since the most remote antiquity, and had been sanctioned and consolidated into a regular system by Confucianism and Taoism both. It has, also, been intimated that well-detailed doctrines concerning a future state had never yet been promulgated among the people; — indeed, Confucius had always abstained from speaking about the subject, and never satisfied the curiosity of his disciples on the point. „While you do not know life, how can you know about death?" he once said to one of them [2]). Neither had the Taoist sect cared much for clearing the doubts of the people in respect of future life. It had, indeed, invented a place of happiness for the good, and even preached purification of the most virtuous in the fine ether which flows around the stars; yet, it had not created a Hell for the wicked, whose souls it probably supposed to continue roaming miserably about. On the future state of the ordinary man, who had never aspired at the position of Genius by professing ascetism or alchemy, it was, likewise, perfectly silent.

Much, therefore, remained to be supplied and completed by Buddhism. This sect preached its doctrines of metempsychosis everywhere in the realm, adorning it with marvellous

1) Herbert Spencer, „Principles of Sociology"; Part I, § 112.
2) Analects, XI, 11.

tales about Hell, Nirvana and Paradise. It fully satisfied in this way the curiosity of the Chinese, who, having always interested themselves much for the ancestors, were most desirous to know what had become of them and what would be their own fate after death. Mereover, the ancestral worship which, up to that time, had been no much better than a mere rhapsody of plain sacrificial and propitiatory rites performed by every pater-familias himself, Buddhism deprived of its simplicity and naive character by entangling it in its nets of pompous ceremonies and brilliant rites, which, performed by priests in rich dresses, had for their object the redemption of the souls from Hell. And, so, the Buddhist monks of the present day are seen regularly celebrating requiem-masses at the death of persons of consideration: masses which will be the topic of this paper.

Before going to describe them we are, however, to tell something of the Buddhist notions of a future state, that the reader may better understand the meaning and object of those masses.

Buddhist notions on Hell and metempsychosis. Their first notions of a Hell the Buddhists borrowed from ancient Brahmanism. The priests of this unparalleled hierarchical sect, though they had already during many centuries exerted their minds upon the invention of tales about a Hell, were nevertheless outvied on the point by their Buddhist imitators. The terrestrial atonements and penalties which they were so liberal of, were, indeed, condemned by Buddhism; but, as by way of compensation, this sect aggravated and multiplied the punishments in the life beyond the tomb.

The doctrine of the transmigration of souls was likewise derived by the Buddhist system from ancient Hindooism. It taught that the future state of each being would be a retribution for the present and the past. Nothing is everlasting in the Universe, not even Hell or Heaven; only

transmigration is eternal, and the wheel of metempsychosis, always revolving, conveys mankind in the course of *kalpas* or numberless ages through six different states or *gati* [1]), the most miserable of which is that of infernal being. No greater calamity can befall one than to be reborn in Hell. Those who led a criminal life during previous phases of transmigration are punished there in proportion to the wrong they did. They are either sawed asunder, pounded in mortars or flagellated; some are fried in a kettle of oil; others are laid upon boards full of sharp nails, or devoured by monsters; in short, all modes of torture, which human mind can invent, are united in the Buddhist Hell. But they have an end like every thing. For, as soon as the souls have been thoroughly purified, metamorphosis sets in again, and the redeemed wretches are to make their way then through the five remaining *gatis*: through *pretas*, animals, demons (*asuras*), men, and gods (*devas*).

The condition of preta is the only one which the Chinese have familiarized themselves with. They have even got accustomed to considering it the real state of most of the souls hereafter. It is only one degree better than the condition of the infernal beings, the Hell being especially reserved for sceptics and depraved criminals, who may not hope for absolution or release unless after an atonement of several kalpas or countless ages.

Pretas are horrid monsters, disgusting objects, frightful wretches. They have long bristly hairs, arms and legs like skeletons. Their voluminous bellies can never be filled, because their mouths are as narrow as a needle's eye. Hence they are always tormented by furious hunger. Their colour, blue, black or yellow, is rendered more hideous still by filth and dirt. They are also eternally vexed by unquenchable

1) In Chinese 趣 or 道: „roads or paths."

thirst. No more but once in a hundred thousand years they hear the word water, but when, at last, they find it, it immediately becomes urine and mud. Some devour fire and tear the flesh from dead bodies or from their own limbs; but they are unable to swallow the slightest bit of it because of the narrowness of their mouths.

The place where the pretas abide was never exactly determined. Some say they live together in an infernal city, serving Yama, the Buddhist God of Hell, as executioners and jailors; yet among northern Buddhists the common conception is that their realm is a kind of antichamber to the Hell and, divided in thirty-six parts, surrounds Yama's palace. So seems to be the opinion of many Chinese too. All the people, without exception, believe, moreover, that the pretas return at times to the earth, to roam about in the towns, villages and mountains. So f. i. every year in the seventh month the gates of the Hell are opened, and the spirits allowed to appease their furious hunger by gorgeous meals, which people bounteously provide for their special benefit everywhere in the streets [1]).

We said that only the condition of preta, and none of the other gati, has grown familiar with the Chinese mind. The reason of this can be easily traced. It has been told already that once there was a time upon which no notions whichsoever existed among the Chinese concerning a definite place like a Hell or a Paradise, where every disembodied spirit had to resort to. Indeed, in those days the spirits of the dead must naturally have been supposed to pass the second life where the first had been passed, that is to say in hills, forests and even in towns and villages.

---

1) This annual release of the souls has created the regular autumnal festival, called „general passage" 普度. A detailed account of its celebration at Amoy we inserted in our recent work entitled „Jaarlijksche Feesten en Gebruiken van de Emoy-Chineezen" (Yearly Festivals and Customs of the Amoy Chinese), page 333 foll.

A first consequence of this natural conception — too natural, indeed, to require illustration — was the conviction that they suffered cold and hunger there and, in general, hovered about in misery unless dutiful kinsmen and descendants provided them with raiment and food. Hence, endless sacrifices were instituted in their behalf: sacrifices which are recorded already in the very oldest documents of Chinese literature and still now-a-days make up at least three quarters of the religious practices of the people. But yet there ever were myriads of spirits with no offspring at all, and numberless manes forgotten by their descendants because long years had elapsed since their departure. Now, these beings, the most miserable, thirsty and hungry of the whole class, bore, of course, a striking resemblance to the starving pretas of the Buddhists. Hence identification became easy and was soon brought about.

Such destitute spirits, which nobody cares for and therefore wear away their existence in sorrow and misery, are, at Amoy, called *kơ hûn* [1]) or „solitary spirits". The pretas, wherewith they are so frequently confounded, are called there *iau kúi* [2]) or „hungry ghosts."

Now, the Buddhist masses, which are the object of this paper, are instituted to alleviate the pains and appease the hunger of some peculiar defunct whose soul is supposed to roam about, subject to the miseries of the preta-birth. They are also supposed to finally deliver such a soul from the clutches of the Hell, and to open for it the way unto the Paradise; and, accordingly, a short account of this blissful region, considered from the stand-point of Chinese Buddhism, should be inserted here for the sake of a better intelligence of what will follow in the subsequent pages.

The Buddhist Paradise. The state aimed at both by

---

1) 孤魂. 2) 枵鬼.

philosophy and religion of the primeval Buddhists is the Nirvana. In it, consciousness of existence is entirely lost, and yet without annihilation of the being. But only those who can completely disengage themselves from earth and material good are able to proceed on the path, which leads to it. Various modes of discipline are instituted to slacken the knots which bind mankind to the world, and all converge in abstraction of the thinking faculties from their activity; but a being may have to pass through thousands of lives before he can get at this. The state of Nirvana is beyond the reach of any-one but the perfect. It can not be attained by the common man, and none but Buddhas can enter it at death. The difficulty, or, rather, impossibility to attain it condemned it to everlasting impopularity; it was effaced from the minds of more modern Buddhist sects, and only the name survived in their memory.

The Chinese stand foremost in the list of peoples to whom Nirvana was ever too abstruse to get adherents. They were never accustomed to the conception of what is purely immaterial; their senses were always inaccessible but for what is real, observable and corporeal. The mass could, accordingly, by no means enter into the idea of the Nirvana; it needed something more gratifying to common human feelings. Hence the doctrines of Northern Buddhism concerning a Western Paradise resembling that of the Royal Mother of the West became a more favorite article in their creed. It could be entered more easily than the Nirvana, and even the ordinary man might hope for it; moreover, it assumed a good deal of the popularity of the Western Realm of Genii, because it embellished and developed the already existing popular vagaries concerning the same.

The Western Paradise of the Buddhists was, like their Hell, invented by the northern branch of the sect. It is unknown in Ceylon, Siam and Birmah, where the more

ancient forms of Shakyamuni's doctrines are preserved; nevertheless the dogma of its existence is boldly pretended to proceed directly from Shariputtra, Shakyamuni's principal, most learned, most ingenious disciple. It is said that the Master, having told him of the existence of a land of extreme happiness, a perfect Paradise, in the West, favoured him with a detailed account of it, which to the present day is generally believed in as gospel-truth by most of the northern Buddhists. „In that Paradise of the West, with its millions „of Buddhas distributed over the country according to the „eight points of the compass, there is one there discoursing „on the doctrine. His name is Amita. He is so called, the „story explains, because he is substantially light, boundless „light, illuminating every part of his kingdom, nothing being „able to obstruct his rays [1]). He is also of boundless age, „immortal, and all his people are likewise enjoying immort-„ality, unlimited boundless age like the immeasurable kalpa. „This is the reason why he is also called the Buddha of „boundless age [2]). Now this Paradise of the West contains „four precious things or wonders. In the first instance it is „a kingdom of extreme happiness, there is there fulness of „life, and no pain nor sorrow mixed with it. In the second „instance there is there a sevenfold row of railings or balus-„trades, and thirdly a sevenfold row of silken nets, and „lastly a sevenfold row of trees hedging in the whole country. „In the midst of it there are seven precious ponds, the „water of which possesses all the eight good qualities which „the best water can have, viz: it is still, it is pure and „cold, it is sweet and agreeable, it is light and soft, it is „rich and fresh, it is tranquillizing, it removes hunger and

1) Amita or Amitabha is a Sanscrit term, meaning »boundless light": 無量光明.

2) 無量壽佛.

„thirst, and finally nourishes all roots. The bottom of these „ponds is covered with goldsand, and round about there are „pavements constructed of precious metals and gems, and „many two-storied houses built of all sorts of jewels. At „the surface of the water there are beautiful lotus-flowers „floating as large as carriage-wheels, displaying the most „dazzling gorgeous colours, and dispersing the most fragrant „aroma. There are also beautiful birds there which make a „delicious enchanting music, and at every breath of wind „all those trees join in the chorus shaking their leaves, and „those silken nets also chime in. This music is like „Lieder „ohne Worte" discoursing on Buddha, Dharma and Sangha [1]), „and all the immortals, when hearing it, cannot help joining „in it and calling devoutly on Buddha, Dharma and Sangha. „But it is all the miraculous power of Amita, who trans- „forms himself into those birds and produces those unearthly „strains of heavenly music" [2]).

Such are the descriptions of the Sukhavati, the „Realm of Pleasure" where the saints are living. There is no pain, no suffering, no disease, no old age, no misery, no death; in that heavenly Jerusalem the virtuous and the good live in a state of absolute bliss in the midst of a beautiful scenery. It is the Nirvana of the common people, but dogmatic consistency induces the Buddhists to say that it is but a foretaste of Nirvana, and that the saints, in order to reach the latter, must again enter the circle of transmigration [3]).

Numberless tales have been invented by both priests and laymen to extol the glory and the splendour of that „Region of Extreme Delight" [4]), where there is no sin, no evil

---

1) The founder of the sect, his law and his priesthood: the trinity of the Buddhists. Comp. „Jaarlijksche Feesten en Gebruiken van de Emoy-Chineezen," page 245.

2) „Notes and Queries on China and Japan," II, page 35.

3) Eitel, „Handbook of Chinese Buddhism," page 135.

4) 極樂世界.

thought, no wickedness; where all the inhabitants are pure and holy men: men, because there is no difference there of sex, every woman, when born into the Western Land, being at once transformed into a man. The way by which one may obtain entrance there is not so difficult as to attain unto Nirvana. Renouncing the world and submitting to celibacy and monastic life is not necessary; but what is absolutely required is merely an outward obedience and conformity to the principal Buddhist commandments, and an assiduous and devout worship of Amitabha. „The very name of this Bud-„dha, if devoutly pronounced one thousand or five thousand „times, will dispel all harassing thoughts, all fightings within „and fears without; a continued sincere worship of Amita „will release men from the restless unceasing eddies of the „great sea of transmigration of human existence (*Sansara*), „and bring them to the enjoyment of eternal rest and peace „in the pure land of the Western Heaven; and if once there, „there will be no danger of being reborn again into the „world of trouble and misery or of having again to suffer „the pangs of dying" [1])

It is difficult to trace the source from which the Northern Buddhists, and especially the Chinese, borrowed their ideas of that Paradise and its king. More difficult, perhaps, than to discover the origin of the legends concerning the Royal Mother of the West and her Fairy-land. That the latter have greatly influenced upon the traditions about the former and transferred to them a considerable part of the popularity which, else, they would never have come in possession of, is beyond dispute; but, we think, one may not go so far as to admit that they have given an impulse to the very invention itself of the Buddhist Paradise. In A. D. 64 Buddhism entered China; yet in the first Sanscrit

1) Vide 淨土捷要, *ap.* „Notes and Queries," II, page 36.

works, that were translated into Chinese, the name of Amitabha is not even called, neither can the faintest approach to the doctrine of his Western Paradise be found in them. The first mention of Amitabha occurs in the „Lotusflower of the good Law [1]," a Sanscrit book translated for the first time in A. D. 280. The Chinese pilgrims Fah Hien and Yuen Chwang, who went to India respectively in the fifth and seventh centuries, are again perfectly silent on the subject in the records of their voyages, so that the passage in the „Lotus," which refers to Buddha Amitabha, may be perhaps an interpolation of later times. All at once towards the close of the Tsin-dynasty (A. D. 265—419) a Buddhistic school sprang up in China, called the Lotus-School [2] or School of the Land of Purity [3] (i. e. of the Paradise), which set forth the doctrine of Amitabha and his Western Realm. From this we might conclude that it began to spread over China not earlier than in the beginning of the fifth century.

It being an historical fact that Buddhism was not largely introduced into Tibet until A. D. 641, and that the missionaries, who laboured there, came from Cashmir and Nepaul, it is beyond dispute that the doctrine of Amitabha's Paradise can not have taken its origin in Tibet. Either it must have been born on the Chinese soil itself, or have been borrowed from Nepaul and Cashmir through the intermediacy of the School of the Land of Purity, which probably received its inspirations from there. It was in that oldest stronghold of the Northern Buddhism that at the beginning of our era a school was started, called the Mahayana-school or the School of the Great Conveyance [4], the doctrines of which gradually grew to be considered as the leading doctrines of

---

1) 妙法蓮華經. 2) 蓮宗.
3) 淨土宗. 4) 大乘.

the northern Buddhist Church. This system first produced a kind of litany to „the thousand Buddhas," in which Amitabha is mentioned as the first of twelve Buddhas ruling in the West. This reminds us of the one thousand Zarathustras of the Persians. In the third and fourth century of our era the religion of Zoroaster revived, and fire-worship and gnosticism were given a new start to; hence, it seems most natural to seek for Persian influences in the Buddhism of Nepaul, and to attribute the analogy of the list of the thousand Buddhas and that of the thousand Zarathustras to reciprocal influence [1]). Even the very name of Buddha Amitabha seems to confirm the suggestion that the deity has been borrowed from a fire- and light-worshipping people. Amitabha is a Sanscrit term and means literally „boundless light." It suggests of itself that the god was originally conceived of either as the impersonal ideal of light, or, perhaps, as the personification of the sun, the great source of all the light in nature and Supreme Deity of the sect of Manu [2]). And taking finally into account that the idea of a personified boundless light and the doctrine of a Western Paradise are diametrically opposed to the first principles of pure Buddhism, it seems most natural to seek the origin of Buddha Amitabha and his Paradise in Persia.

The Mahayana-school, mentioned above, set up the theory of the Dhyani-Buddhas or contemplating Buddhas, that is to say: it gave to each human Buddha (Manushi-Buddha) his celestial reflex, his antitype, his Dhyani-Buddha in the

---

1) Spiegel believes, that the doctrine of the thousand Buddhas is a *mere copy* of the thousand Zarathustras of the Persians. Vide „Avesta," p. 37 and 43.

2) This hypothesis is confirmed by the fact that Amitabha is mentioned in the above-said litany of the thousand Buddhas as the first of *twelve* Buddhas, and that in the description of the Paradise, given above, the number *seven* so frequently occurs. Now, it is known that both these numbers, which are relative to the divisions of the heavens, appear in the myths and legends of all the solar-deities of western antiquity.

regions of the purer forms [1]). Now, the antitype or glorified self of Shakyamuni is said to be Amitabha. Each of the Dhyani Buddhas produces a spiritual son by emanation to propagate his teachings on earth after he has entered the Nirvana, and the spiritual son of Amitabha is Avalokites' vara, the Chinese Goddess of Mercy Kwan Yin [2]). This explains why the images of Amitabha and Avalokites'vara are so frequently found in Buddhist monasteries, sitting side by side, each on a lotus-flower [3]).

People in China look forward to the Paradise of Buddha Amitabha like Christians look out for their promised rest in Heaven. And their Buddhist priests bring their deceased dear ones there by saying masses and invoking Amitabha, like Roman Catholic priests redeem the souls of their laymen out of the Hell and carry them into Abraham's bosom by celebrating requiem-masses and reciting prayers to God and his saints. The analogy of the purpose is in both cases striking and complete; only the ways differ in which both categories try to obtain the end.

Hell, sin and penalty have always been the favorite trinity of priests in nearly every part of the world, but of Buddhist priesthood of posterior ages in particular. In its most ancient and purest form the sect had, however, no notions of a Hell at all. For, Southern Buddhism allowing of no atonement or intercession on the part of whosoever for the benefit of others because it considered each individual only capable to work out salvation and Nirvana for himself alone, there were in the first ages of the Buddhist era no

1) Koeppen, „die Lamaische Hierarchie und Kirche," p. 26.

2) A detailed monography of this goddess is to be found in our „Jaarlijksche Feesten en Gebruiken van de Emoy-Chineezen," p. 142 foll.

3) See the excellent article on „Amita and the Paradise of the West" inserted by the able Dr. E. J. Eitel in the „Notes and Queries on China and Japan," II, page 35 foll.

profits to be reaped by a caste of priests from a Hell; and such a place of retribution remained, for this reason, simply uninvented. But Buddhism of the North, the degenerated child of a better principled mother, created a powerful hierarchy and, as an almost natural consequence, had recourse to a Hell to sustain the influence of its priests. Hence, the origin of the Chinese Buddhist masses, designed for the redemption of the souls out of the pangs of Hell, must be looked for in that northern branch of the sect, more especially yet in Lamaism.

According to legendary traditions they were first instituted by Maudgalyayana, a disciple of Buddha, and sanctioned by the Master himself. Instigated by love towards his mother, who after death had been reborn as a preta in the Hell, he went there to release her; but he did not succeed, because the unalterable laws of transmigration could not be infringed upon. He therefore appealed to Buddha himself, and was told that no power in heaven or earth could release a soul or alleviate its pains except *the united efforts of the whole priesthood.* Shakyamuni thereupon explained all the details of a ritual to be gone through by priests on behalf of departed spirits, in order to appease their hunger and finally to release them from Hell [1]).

It is not necessary to say that the authority of Buddha on the point of the masses is, of course, forged. They are but a product of the Yogatchara- or Tantra school, which, founded in the fourth or fifth century by a certain Asamgha, mixed the tenets of the Mahayana-school (see p. 27) up with ancient Brahmanic and Sivaitic ideas and cast the whole rhapsody in a new mould. Its doctrines are indebted much for their promulgation in China to a certain Amogha or Amoghavadjra of Ceylon, who arrived in the empire in 733, and was prime minister there for many years.

1) Eitel, „Sanskrit-Chinese Dictionary," p. 155.

The speculations upon a future state and the spiritual condition of a friend, parent or kinsman in the other world have always occupied the mind of the Chinese people to the present day. And like a Catholic Christian in our civilized or quasi-civilized Europe unreservedly relies upon the revelations of his priests regarding the condition of the dead, and has numbers of well-paid masses said for their relief, so a Chinese toils and moils without complaints, in order to afford the expenses for brilliant Buddhist masses in behalf of his bewailed dear ones. This easy, however rather expensive method of redemption can, of course, not be much relied on by the educated classes; and yet it is a remarkable fact that throughout the empire no class exceed the literati or would-be literati in liberality wherever alleviation of the pains of a father, brother or wife in the Buddhist purgatory is purposed. This is because their sages, whose disciples they are or pretend to be, have told them to love their nearest kindred and to carefully provide for their subsistence not only during life, but also after death. Confucius said: „To honour „one's superiors and to love one's parents; to serve the dead „like the living, and the deceased as they would have been „served if they had continued among the living: this is the „highest degree of filial piety" [1]). And on another occasion: „When alive, serve them (viz. the parents) according to „propriety, and, after death, bury them and sacrifice to them „according to propriety" [2]).

The philosopher Tseng, the most notable among the disciples of Confucius (see p. 3), moreover said: „If the deceased „be paid careful attention to and the long gone be remem- „bered, then the virtues of the people will resume their „natural perfection" [3]). Now these precepts, howsoever plain they are, have from age to age exerted a most powerful

1) Doctrine of the Mean, XIX. 2) Analects, II, 5. 3) Id., I, 9.

influence on the ancestral rites of the Chinese, and are still on the lips of every-one who wishes to excuse himself for participating in superstitious ceremonies which were neither directly prescribed nor sanctioned by the revered sages. And, thus, the philosophers have unintentionally paved the way for the Buddhist masses which, in their turn, afford a striking illustration of the manner in which the foreign sect has amplified the ceremonial institutions of the Confucian school.

We now pass to the description of one of those masses. First, however, it must be expressly noted that, for the sake of completeness, especially the manner in which they are celebrated among the rich has been exposed and that, when the family of the deceased is poor, the ceremonial is stripped of much of its pomp and splendour. Our description is based upon own investigations, made about six years ago at Amoy during our stay in that important town.

PART II.

THE MASS.

CHAPTER I.

Names and preparatory arrangements.

The celebration of a mass to have a soul delivered from the hell and conveyed to the Western Paradise of Buddha Amitabha is, at Amoy, usually called *khiā hà* [1]), lit. „to erect (acts of) filial devotion". An other term is *tsòe pah jít* [2]), „to celebrate a hundred days", even though the ceremony do not last so long. A third expression: *tsòe kong-tek* [3]) or „to perform (rites of) merit and virtue", is only used when the Buddhist rites, connected with the celebration, are especially referred to.

In general the masses for the dead are said soon after demise, because it is considered unfilial to keep a soul long waiting for relief and comfort in its miserable state. Hardly ever they are said twice for one person, not even when a

---

1) 企孝. The Chinese expressions, occurring in the following chapters, are almost all borrowed from the spoken language of Amoy. With respect to them I have followed the spelling and accentuation used in the „Dictionary of the Amoy-Vernacular" by the Rev. Carstairs Douglas, because I do not deem it desirable to swell confusion when, by following a splendid standard-work like the said, confusion can be readily avoided.

2) 做百日.

3) 做功德.

family, formerly too poor to spend much money in behalf of a deceased dear one, afterwards gets into better circumstances. In such a case the surviving relatives will rather take advantage of the death of an other family-member to send by his care paper trunks filled with paper mock-money and paper clothes into the world of spirits, convinced that these articles, when properly burned, will be honestly remitted to the real owner (comp. chapt. IV, § 8).

A solemn mass usually lasts several days. The day on which it should begin and that on which it should finish are both fixed by a fortune-teller. This personage refers for the purpose to different dates, among which those of the birth and the decease of the departed are considered to be of special importance. The birth-days and the age of the nearest relatives also enter sometimes into his calculations. It is a necromancer's rule that the number of the days which separate the end of the mass from its beginning, should correspond with the years of age of the dead. Occasionally more than one fortune-teller are consulted, the mass being, in this case, not begun until they agree with one another on the most important points.

One should not think that all the days between the beginning and the end of the mass are devoted to the performance of rites. Only a few lucky ones are picked out for the purpose by the fortune-teller. Their number depends in the first place upon the wealth and devotion of the family and, besides, upon some necromantic rules, the principal of which is, that the said number must be odd. In general thirteen is the maximum, but the rich mostly celebrate eleven, and the middle-classes seldom less than seven days. If practicable, the days selected are made to be new moon's days and full-moon's days, because these are generally believed to be lucky and auspicious and, in consequence, able to exert a salutary influence upon the fate

of both the soul in Hades and its offspring in this world.

It follows from the above that the intervals between the days of mass-reading will mostly be of different length. Nevertheless, these days are, at Amoy, incorrectly called *sûn* [1] or „decades". Performing the appropriate ceremonies on them is called *tsòe sûn* [2]: „to celebrate the decades".

During the said intervals eatables are offered to the dead every morning and every evening, before the members of the family take their usual meal. They then place a bowl of cooked rice, three or four other dishes of eatables and a pair of chopsticks in front of the image wherein the soul is supposed to reside (see below), or, if the corpse has not been buried yet, upon a table before the coffin. After this, the children and grandchildren kneel down, wailing and lamenting, and inviting the soul to eat; they bow their heads towards the ground, and after somewhat half an hour take the food away to eat it themselves. This ceremony is called *hàu pn̄g* [3] or *kià pn̄g* [4]: „to offer or to send rice". And towards bedtime cups of tea and small cakes are arranged as before and offered in the same manner to the dead, after which the mourners kneel down, weeping and lamenting as if to bid good-night to the soul. This is called *kiò khùn* [5]: „to call to sleep". At the break of the day the same ceremony is repeated in exactly the same way with similar edibles; and this they call „to call the soul to rise": *kiò khí* [6]. These customs are also observed on the days when mass is said; but the morning- and the evening-meal are then substituted by one single sacrifice of a much larger quantity of edibles, as will be described in the second chapter of this part of our paper. The interjacent days whereon

---

1) 旬. 2) 做旬. 3) 孝飯.
4) 寄飯. 5) 叫睏. 6) 叫起.

no mass is said, are accordingly called *kià pn̄g jít* [1]): „days of (mere) rice-sending (to the dead)"; also *thêng pn̄g jít* [2]): „intermitting days of rice-(offering)".

The seven days preceding the mass are devoted to some introductory ceremonies upon which we will not enter here. Workmen are hired then to fit up and adorn the hall [3]) wherein the mass will be celebrated, and during that time many friends of the family are to be seen walking out and in to give advice and make remarks like true busy-bodies. This they do to show how warmly they feel interested for the bereaved family, and how ardently they desire to be well deserving towards the dead. Thus garnishing the hall is called *kat lêng* [4]): „to put up (hangings etc. for) the spirit", or *tì lêng* [5]), *khiā lêng* [6]): „to place, to erect (such things for) the spirit."

As intimated, the great hall of the house is devoted to the celebration of the mass. The images of the gods and the ancestral tablets, except that of the dead for the special benefit of whom the mass is designed, are removed to an other apartment, and on the spot a kind of tabernacle is put up with a human effigy in sitting attitude within. This effigy represents the departed in visible and tangible shape. Though merely made of paper pasted over a frame of bamboo, it is supposed to be entered by the spirit and thus to do

---

1) 寄飯日. 2) 停飯日.

3) Every one who ever entered a Chinese dwelling will remember the great central part of the house, just behind the main-entrance. There the guests are received and entertained; there sacrifices are offered to the manes of the ancestors a. s. o. Thus being reception-hall and sacrificial-hall at a time, it will henceforth, for the sake of brevity and convenience, be called *hall* in the course of this paper. At Amoy it goes by the name of *thiang* 廳. The tabernacle with the penates being placed in it, the hall of the Chinese exactly corresponds with the *atrium* of the ancient Romans, which likewise contained the *lararium* or altar of the household-gods.

4) 結靈. 5) 置靈. 6) 企靈.

duty instead of the body of the dead: — it is a resting place for the disembodied soul, wherefrom it can occasionally go out to consume the food which the dutiful kinsmen charitably offer to it. In general the figure is dressed with an official robe like the Mandarins wear; but if the defunct has not been a magistrate, the button on the hat, the embroidery on breast and back and other insignia of official rank are omitted then, common people not being entitled to wear such distinctives, not even when dead. Under-garments are not used at all, so that the whole apparel of the effigy, however rich the mourning family be, consists of a silken upper-cloth pasted or sewed upon the bamboo and paper frame. If the deceased has been a female, then the effigy is usually dressed with the garments of a titled lady or Mandarin's wife.

That image of the dead, which is going to play a most prominent part in the rites and ceremonies of the following days, is, at Amoy, called *hûn sin* [1]) or „soul's body". The tabernacle, wherein it is placed, is also coarsely constructed out of bamboo splints and paper. It goes by the name of *lêng chhù* [2]) or „house of the soul" because its front is, in general, made to somewhat resemble the frontespiece of an open house. An other name, more commonly used by the poorer classes, is *pn̄g têng* [3]), or „pavilion for rice (-offering)." The place where it is set up is commonly called *lêng ūi* [4]) or „seat of the spirit".

On both sides of the „house of the soul", and a little backwards, some white curtains of coarse material are suspended to form two small temporary apartments, which go by the name of *káu tiâu* [5]) or „dog-kennels". They are devoted

---

1) 魂身. 2) 靈處.
3) 飯亭. 4) 靈位.
5) 狗寮. In literary style „filial curtains" 孝幃.

to the occupancy of the mourning relatives of the dead whenever they have to set up the death-howl for some moments during the celebration of the mass. On the left side there is room for the sons, grandsons and younger brothers of the dead; on the right side for his wife, daughters, granddaughters and daughters-in-law. According to the theory these near relatives should abide there during a succession of days and nights, crying and howling without interruption *like dogs in their kennels* for the irreparable loss they have suffered. But they do not do so at all, and prefer to sleep in their more comfortable beds. It will be exposed in the next chapter on which occasions the dog-kennels are made usage of.

In front of the „house of the soul", at a little distance from it, a large white curtain is hanging down to the floor over the whole breadth of the hall. In its middle it is perpendicularly divided in two parts of equal size, so that it can be easily raised by binding up one part to the wall on the left side, and the other to that on the right side. Behind it there is what people call the *lêng chêng* [1]) or „place before the spirit". It is occupied by a table, which is placed in front of the „seat of the spirit" and covered with a white cloth or *toh ûi* [2]), that hangs down to the floor between the legs. This table is the so-called *lêng toh* [3]) or „spirit's table". Besides a censer and a pair of candlesticks, a peculiar kind of lamp, composed of a single bowl of oil wherein a wick is swimming, is placed upon it. This lamp ought to be kept burning until the close of the mass, whether there are mourning-ceremonies performed or not. A number of stones, corresponding with the number of the deceased's years of age, are gathered in the streets or anywhere else and put into the oil, or placed upon the table

---

1) 靈前. 2) 棹幃. 3) 靈棹.

round about the lamp. Mostly a porcelain cover is put over the lamp, in order to prevent the wind from blowing it out.

People consider it very dangerous to touch the „spirit's table" before the mass is over, and it remains, in consequence, unmoved until the period of its celebration has elapsed. Of course there will not easily be found anybody inclined to replenish the lamp with oil. Hence recourse must be had to any old man whose days are counted, or to a miserable wretch whose misfortunes can by no means increase. That such people get tolerably well-paid for their dangerous work scarcely needs be stated. The worst that could befall one is, to be besmeared with the oil of the lamp. Great calamities wil undoubtedly be entailed on any besmeared individual, and the unhappy victim would certainly not rest before the execrable crime, committed against him, were properly avenged. How, now, to explain these curious popular conceptions?

Note, first, that the lamp placed upon the „spirit's table" is designed to light the soul along the dark roads of the Tartarus into the „soul-body". What, now, will happen, when somebody is so unhappy to extinguish it? The soul will undoubtedly lose its way and, in consequence, be excluded from the sacrificial meals which are so charitably provided for its benefit in front of the effigy. Besides, it will be unable to find its resting-place, its artificial support, and accordingly be obliged to roam about in misery: — of course it will make the author of those calamities smart for it soundly. Its vengeance will, most likely, reach in the first place the besmeared man who, taking along a part of the indispensable oil of the lamp, hastened its extinction.

A long table, one foot or so higher than an ordinary table and only one foot or thereabout broad (a so-called *àn toh* [1]), is

---

1) 案棹.

placed just before the spirit's table and decked out with valuable coverings, curiosities, rare and elegant articles, flowers, flower-pots, censers, candle-sticks etc. When ceremonies are performed, there are also arranged upon it refreshments of every kind and piles of cakes, among which the soft steamed round cakes that go by the name of *bîn thâu* [1]) and are especially used in worshipping the dead, are most conspicuous. Finally a third table of ordinary shape is set in front of that *àn toh* and reserved for the sacrificial articles of the friends, acquaintances and kinsmen, who might come to offer to the spirit of the dead (see next chapter).

As intimated above, the hitherto described part of the hall is separated from the remaining part by a pair of white curtains fixed to the ceiling and hanging down to the floor. If the size of the apartment and the pecuniary condition of the family allow it, the hall is sometimes divided in similar manner into three or four partitions. In general the hangings and fittings, curtains and screens are white because this is the symbolical colour of mourning; whilst red, the colour of joy, festivity and happiness, is carefully avoided. Blue, red or black characters relating to the rites, the terrestrial career of the deceased, his behaviour in this world a. s. o. are sewed and pasted up everywhere around in accordance with the taste of the inmates of the house, a very singular spectacle being thus produced which reminds the foreign beholder rather of a cheerful festival than of mourning solemnities.

If the corpse has been buried already, then the tablet of the soul is placed in front of the soul-body within the tabernacle. But if the coffin is still in the house, the provisory tablet [2]) is placed then upon its lid or upon a small table at its

---

1) 饅頭.

2) Wealthy families, that have a beautiful and precious tablet made, do not let the soul enter it ere the coffin is lowered into the grave. Accordingly they are

foot-end. The receptacle itself of the dead is mostly placed just behind the „seat of the spirit", and covered with a long red cloth hanging down to the floor. A kind of standard like a long streamer, called *lêng cheng* [1]) or „soul's banner", is put up at its side. It is a present, bestowed on the family by some illustrious friend or kinsman. The name and the titles of the deceased are sewed or pasted upon it, and the name of the donor is affixed on the lower left corner with a brief dedicatory inscription besides. Such a „soul's banner" only appears in funerals of persons of distinction. It is usually made out of precious red silk with characters of velvet. It is to be carried along in the funeral procession and to be buried with the coffin; but, ere it is earthed, the name of the donor is ripped off, as an established custom requires it to be sent afterwards back to the house of this personage with some pomp and parade.

At a little distance from the described sacrificial tables seats are arranged for the use of the priests, who will officiate during the celebration of the mass. Two narrow tables are placed there parallel to one another, with a third one against their extremities that are turned to the great door of the hall, this latter table being designed for the use of the head-priest, and the two other for that of his assistants. Chairs or benches are placed behind the tables to be occupied by the priests. This part of the hall is by no means everywhere fitted up in similar manner, as the number and the arrangement of the tables and seats quite depends, of course, upon the number of the priests who are engaged to

---

to provide a temporary tablet for the use and comfort of the soul during the rites that precede the obsequies. Such an instrument is called a *hún péh* 魂帛 or „soul's cloth". It much resembles an ordinary tablet, but is a little higher and of a pyramidal shape. It is not painted, neither varnished, but tightly wrapped up in white cloth, on the outside of which the ordinary tablet-inscription is written

1) 靈旌.

officiate. A great lustre may be occasionally seen here hanging from the ceiling and bearing the miniature likenesses of the eight most notable Genii of Taoist mythology [1]) in the midst of flowers and variegated ornaments.

The furniture, fittings and hangings of the hall having now been sufficiently expatiated on, we turn to the images that people it.

It is most repugnant to the Chinese mind that a dead man should appear in the other world unattended. He will not only need there money and raiment, but also human services and companionship. Now, to aid him in satisfying these wants, the descendants have recourse to the economical and convenient method of burning human counterfeits of paper towards the end of the mass. And during the celebration of this meritorious ceremony they set these effigies up in the hall, expecting that they will wait on the spirit also during its residence there.

On each side of the „house of the spirit" is placed a paper and bamboo likeness of a servant, called *toh-thâu kán* [2]) or „table-slave". They represent either males or females and are especially predestined to attend on the dead in the other world like waiting-girls or waiting-grooms; hence they are made to hold something in their hands in token of their servitude, as a tea-cup, a tea-pot, a washing-basin, a tabacco-pipe with pouch (if the deceased was accustomed to smoke), or any other thing of that kind. Either shortly after their erection in the hall, or on the last day of the mass when they are about to be burned, a name for each is written on a small piece of paper and attached on their breasts, that the dead may know and call them by those names in the world of spirits. Their ears, eyes and noses are, moreover, pierced with a needle, in order to enable them to hear and

1) Comp. page 6 *seq.*

2) 棹頭囝.

to look, and to distinguish agreeable from disagreeable smells.

But, besides, each of these images has a fanciful designation, by which it is known in every family. One is *chhun thô* [1]: „vernal peach", and the other *chhiu kiok* [2]: „autumnal marygold". Both these appellations are very expressive and full of poetical sense, as they allude to the new life which the dead is going to enjoy in the Western Paradise. Commencing with the first: the peach has always been among the Chinese a favourite symbol of vitality and longevity, and its position as such was ever most prominent in the mystical vagaries of the Taoists. They described supernatural specimens, yielding fruits which, when eaten, conferred the boon of immortality, and especially dilated on the peach-tree which grew in the Paradise of the Western Royal Queen, the fruits of which ripened only once in 3000 years. It has already on page 13 been related that the Goddess bestowed them sometimes upon her favoured votaries, enabling them thereby to become immortal Genii in her Western Realm of Glory.

It does by no means fall within our object to expatiate long on the peach as emblem of life and immortality, or on the reasons for which it was always regarded as such. We have already much enlarged ourselves on the subject in our work on „Yearly Festivals and Customs of the Amoy-Chinese" (p. 342, 480 seq.), and also explained there in details why the tree was, moreover, made to especially symbolize the spring. Our demonstration there sufficiently accounting for the meaning of the name „vernal peach" in both its compounds, we believe ourselves fully entitled to refer the reader to it, and, thus, to avoid unnecessary repetitions.

We now turn to the „autumnal marygold", the pendant of the „vernal peach".

---

1) 春桃. 2) 秋菊.

The marygold (*Pyrethrum? Chrysanthemum?*) the English name of which strikingly resembles its Chinese names „*golden* bud" [1]) and „*lady*-flower" [2]), is, like the peach, in the Far East a symbol of longevity. „It gets yellow flowers in the ninth month" [3]), and this is, no doubt, the reason for which the epithet „autumnal" is added to the name of the effigy in question. Being „the only plant which has an exuberant foliage during the frost" [4]), and thus proving to be possessed of more than ordinary vigour and life, the marygold easily induced a superstitious people, the favourite topics of which in ancient days all converged in researches after the draught of immortality, to think it capable of cheering up the vital spirits and prolonging life thereby. And, as a natural consequence, exquisite medicaments were believed to be contained in decoctions of the plant. „Its flowers, leaves, roots and fruits all contain the elixir of life [5])", one author pretends [6]). „It can relieve the body and prolong life," says an other [7]), and „therefore it is called (the herb) which transmits prolonged years" [8]). Many Taoist devotees were, of course, reputed to have escaped death by swallowing the plant. The priest Chu Jü

---

1) 金蕊. 2) 女華.

3) *Vide* „Book of Rites" 禮記, chapt. „Monthly Precepts" 月令.

4) *Vide* „Description of the Local Manners" 風土記, bij Cheu Chhu 周處.

5) 長生藥.

6) Comp. „Description of the Marygolds on the Eastern Hillsides" 東坡菊記.

7) *Vide* „Books of the God of Agriculture" 神農書; *ap.* „Mirror and Source of all Investigations" 格致鏡原, chapt. 73.

8) The Standard Work on Trees and Herbs 本草綱目, chapt. 15.

Tsze [1]) retired, towards the close of the Wu [2])-dynasty (A. D. 222—265), into the mountains of the Gemmeous Hamper [3]), consumed flowers of the marygold, mounted on a cloud, and ascended to the heavens [4]). This happy fate was also shared by a certain philosopher Khang Fung [5]), who likewise ate flowers of the plant [6]) . . . . . but we are to return to the hall, as we have deviated already too far and too long from our subject.

„Vernal peach" and autumnal marygold" are accompanied by two representations of spiritual beings, predestined to pilot the soul into the Western Paradise after the celebration of the mass. They are also made out of bamboo and paper. Each of them holds a long narrow streamer, sword-shaped at the point and called *tông hoan* [7]), in its hand; hence their names *tông-hoan chiap ín* [8]): „flag-bearers who go to meet and conduct" (the soul). On each of the streamers is inscribed the sentence 西方接引: „we conduct you to the Western Regions". One of the images represents a male spirit and is called „golden lad": *kim tông* [9]); the other represents a female spirit and is called *giók lú* [10]) or „gemmeous maiden." They both belong to the host of fairy attendants who act as pages and handmaidens to the Royal Mother of the West, and therefore may in some measure be compared with the angels of the Roman-Catholic church, who likewise are represented to be servants to the Divinity that take up the dis-

---

1) 朱孺子. 2) 吳. 3) 玉笥山.

4) *Vide* „Description of the famous Mountains" 名山記; *ap.* „Mirror and Source of all Investigations", ch. 73.

5) 康風子.

6) „Traditions concerning Gods and Genii" 神仙傳; *ap.* „Mirror and Source", *in ib.*

7) 旛旛. 8) 旛旛接引.

9) 金童. 10) 玉女.

embodied souls to heaven. The gemmeous maidens were already introduced to the reader on page 12 of this paper.

On both sides of the sacrificial table which is placed in front of the *àn toh* (see p. 40) two paper and bamboo images of women are set up, one having its feet cramped in the usual Chinese way and the other having unbandaged feet of natural size. They respectively represent a Chinese and a Manchu woman and are therefore called *hàn* [1]) and *boán* [2]), or, conjointly, *boán hàn kán* [3]), i. e. „the Manchu and Chinese slave-girls". In their hands they are made to hold a towel, a washing-basin or some other household ustensil. They are to be burned up towards the end of the mass to aid the family in realizing its desire that the dead may have wives, concubines and slave-girls of every nationality in the other world and not be obliged to wander there about as a destitute and solitary spirit. A name is provided for each of both images like for the „table-slaves," and fastened on their clothes.

Last, but not least, a number of images representing the retinue which escorts a Mandarin whenever he appears in public, are arranged in the hall or in the street at both sides of the main-entrance. Lictors carrying halves of a bamboo, leather whips or chains as if ready to seize, bind down and unmercifully flog any culprit they might find; men bearing flags and gongs; boys carrying boards inscribed with the names of the officer, or with commands to the people to reverently stand back and keep silent whilst the great man passes by; soldiers, servants, and, finally, some coolies bearing a sedan: — all such and such-like people are parading on the said spot in the shape of effigies made of bamboo splints and paper. They are especially numerous in case the person, for whose

---

1) 漢. 2) 滿. 3) 滿漢囝.

benefit the mass is designed, was indeed a Mandarin; but they occasionally appear in masses for the bourgeoisie also. Only on the days when mass is said they are exhibited in the street, and they are taken within doors during the interjacent days. At the close of the rites they are burned with the other images for the purpose, which the reader knows, of providing the dead with numerous attendants. Mention must also be made of two door-guards in effigy which, nicely dressed with ceremonial robes and holding tobacco-pipes in their hands, are placed in sitting posture outside the door on stools or chairs, one on the left side and the other on the right.

On every day of mass-reading a standing screen, composed of a wooden frame over which white paper is pasted, is placed in the street at the door, or opposite to it. In black characters it proclaims the name and the age of the deceased, together with the dates of his birth and death; moreover, it informs in very humble terms, though with much verbosity and bombast, every passer-by who wishes to know it, that the mourning sons, called So-and-So, feel unworthy of receiving visits from friends who might desire to come and condole with the bereaved family by making sacrifices to the dead. In the street there is, besides, pasted a smaller sheet of white paper on the wall near the main-entrance, inscribed with this short polite address to the said expected friends: „weeping we refuse your benevolent offering" [1]).

The ordinary variegated lanterns, which decorate the front of almost every Chinese dwelling, are during the celebration of the mass taken away, or bound round with brownish coarse hempen cloth. A few lanterns, either entirely made out of such material, or composed of paper and bound round with

---

1) 泣辭惠引.

a hempen cover, are, moreover, added by the rich. They are called *moâ teng* [1]) or „hempen lanterns". Black characters, written upon them, inform the public of the number of generations which have sprung from the dead and, occasionally, of such further remarkable particulars concerning the deceased dear one as the family deem fit to subjoin.

As a last token of mourning two long slips of white paper with no inscriptions at all are pasted on the exterior surface of the street-door. A piece of similar coarse hempen stuff whereof burial-garments are made, called *moâ nîⁿ* [2]) or „hempen screen," is, besides, fastened on the lintel. People call this *koà hà* [3]): „to hang down filial mourning." It is not only done in allusion to the deep mourning of the bereaved family, but also to let the outside world know that from wearing mourning-dress nobody or nothing is exempted, not even the dwelling.

CHAPTER II.

The first day.

At the outset of the foregoing chapter it has been stated that the family consults diviners for the express purpose of having lucky days for the celebration of the mass selected by them. Now it still remains to be said that those persons also calculate an auspicious hour for beginning the mass.

Early in the morning of the first mass-day the Taoist priests, who have been invited to officiate, despatch a man to the house where the mass is to be said. Towards an auspicious hour, which the diviner has also calculated be-

---

1) 麻燈. 2) 麻簾. 3) 掛孝.

forehand, he leaves the house, walks in a direction likewise indicated by the diviner and, at a little distance, begins to beat a drum or brazen instrument, which he took along for the purpose. After a few moments he slowly walks back to the house, always beating his instrument, enters the hall and retires into an adjoining room which has been fitted up in a peculiar manner. Pictures of Buddhist saints are suspended there on the walls, and the images of the household deities, occasionally with other effigies besides, are placed in it, for the purpose of obtaining in this way a suitable oratory for the Buddhist priests who will officiate during the mass. It is namely there that these men are to recite their prayers for the benefit of the soul, and to beseech the myriads of Buddhas to redeem it out of all its miseries, that it may become a Buddha like they are themselves. No wonder, therefore, that the image of Kwan Yin, the Goddess of Mercy who is so peculiarly fond of releasing souls from hell (comp. page 29), is always to be found there and is made to occupy a prominent place in it. The apartment is usually elaborately fitted up and nicely adorned. It goes, at Amoy, by the name of *Pút toâⁿ* [1]) or „altar of the Buddhas."

What, now, is the object of the drumming? Nothing more or less than to induce the spirit of the dead to return to the house and to go into the image (*hûn sin*) which has been set up to represent its body (see page 37). The peculiar sound of the drum is supposed to greatly aid it in finding its way to the desired spot. This, also, explains why the drummer, or somebody accompanying him, calls out, at times, the name of the deceased in the street, the obvious reason being to prevent the soul from losing its way.

The whole world being conceived by the Chinese as crowded

1) 佛壇.

with myriads of ghosts, hungry, thirsty and, for the most part, of a malignant character, they thoughtfully surmise that lots of them, on hearing the sound of the drum, would hasten to the spot to see what is the matter, and whether something is to prey upon for their hungry stomachs. Accordingly, the passers-by are sagely warned by the drummer to betake to their heels, and all the inmates of the house conceal themselves, lest some malicious spectre might revengefully molest them at seeing that nothing has been provided yet for the wants of its stomach. This also accounts for the fact that the diviner fixes a very early hour of drumming, there being in general in China but few people in the streets before day-break.

This ceremony, called *khí kŏ* [1]: „to begin beating the drum" and intended for what is called *chio hûn* [2]) or „calling the soul", is substituted by an other method in case the dead, for whose benefit the mass is celebrated, was drowned or died in a distant country. We will forthwith devote a few lines to its description.

In the evening before the first day of the mass, some priests of the Taoist sect, engaged for the purpose, go to the sea-shore, attended by some men who carry a small boat made out of paper and bamboo, properly rigged, and manned by an equipage of diminutive paper images of sailors. The party is also attended by the sons, grand-sons and other male mourners, who do not wear the coarse hempen deep-mourning dress of brown colour which is put on when sacrifices are offered to the manes in the presence of kinsmen or friends, but the common white mourning garments of better material. After arrival at the shore, the boat is set down in some convenient position; some eatables with cups of tea are placed in its front to be consumed by the

1) 起鼓. 2) 招魂.

paper sailors, and sweetmeats with candles and a censer are arranged upon a table for the use of the Chinese Neptune, the so-called Dragon-King of the Seas [1]). When everything is ready, the head-priest of the company reads a written prayer to this Sovereign of the Ocean, stating that the dead, called So-and-So, died on such-and-such a place, and is expected to return in order to reside with the manes of its forefathers in the ancestral home; wherefore the kinsmen appeal to His Godship, beseeching him to assist and protect the roaming soul that has to make so perilous a voyage over his watery dominions. Thereupon, incense-sticks are kindled to caress the nose of the Neptune; the kneeling mourners respectfully bow their heads to the sand, and the priests invite the god with appropriate formalities to eat. Incense having in the mean-time been also kindled for the paper crew of the boat in order to propitiate their good-will in behalf of the expected soul, the whole ship with its inmates is set on fire and consumed, attended with the beating of gongs. And when it is in a blaze of fire, some bundles of paper mock-money are thrown into it, to be used by the soul as spending-money during its voyage. Before the party go home, the ashes are carefully gathered and thrown into the sea, the object being, as the reader will probably of himself surmise, to enable the soul to cross the ocean in a comfortable vessel. During the whole of the ceremony one of the priests blows a horn and rings a bell, in order to draw the attention of the Dragon-King towards the sacrificing company. And, sometimes, some pieces of appropriate music are performed by a band of musicians, whose services have been engaged for the mass that is to begin on the following day.

Early in the morning of the next day, the priests and

1) 海龍王. Comp. „Jaarlijksche Feesten en Gebruiken", page 156, 292 etc.

mourners repair to the shore again, the sons and grand-sons now wearing deep-mourning garments of brownish hempen sackcloth. A small streamer, on which is inscribed the name of the dead with an invitation to join the party, is erected on the spot. It is a so-called *ín hûn hoan* [1]) or „streamer to guide the soul". The Dragon-King having been adjured in about the same manner as in the evening before, one of the priests places a white cock on his left arm, waves the said streamer with his right hand round his head, calling at the same time out to the spirit to return, and repeats this invocation at intervals until the cock pleases to crow. This is considered to be a sure intimation that a disembodied spirit has arrived. The divining-blocks are then dropped to verify whether this soul is really the expected one; and, if their position on the ground expresses negation, the soul is summoned some times more till the cock crows again. Then the trial is repeated in similar manner, and so the priests go on until the blocks express affirmation. Thereupon the company returns home to guide the soul to the house.

Along the road, two priests each clap together a pair of cymbals or beat some other brazen instrument, thoughtfully surmising to greatly aid thereby the spirit in finding its way. And, at the corners of the streets, the name of the deceased is shouted out by one of the train, lest the soul should happen to lose sight of the procession and go astray. But, sometimes, a means to convey the soul is contrived, so curious that its description may not be omitted.

On a small lath of wood a coat or jacket, if possible recently worn by the dead, is suspended, the ends of the lath being put into the arm-holes of the garment. One end of a red cord is made fast around the centre of the lath, and the other end is tied around a bamboo about three yards

---

1) 引魂旛.

long, among the fresh green leaves of which is fastened the white cock that played so prominent a part in the above-described evocation of the soul. A circular metallic mirror is then suspended on the said cord at a few inches distance from the shoulders of the garment, so that it comes where the head of the individual would come if the coat were worn, and the bamboo with all its appendages placed upon the shoulder of one of the sons, to be thus carried home. Now, the soul, after having been properly conjured up on the sea-shore in the way described, is supposed to enter the coat, or, at least, to keep quite close to it. Many people put a wooden peck into the garment, to make it better resemble the upper part of a human body; but for the legs nobody seems to care. The mirror is said to merely do duty instead of a head [1]).

The procession having entered the hall of the house, the coat is immediately taken from the bamboo pole and gently placed into a chair in close proximity with the image of the dead (*hûn sin*). And, with the least possible delay, the priests begin to recite appropriate formulas and canons, in order to prevail upon the spirit to enter that soul-body: — a ceremony which is called *chhiáⁿg lêng* [2]), „to invite the

---

1) We read in the „Dictionnaire Infernal" of Collin de Plancy, *in verbo* noyés: „Voici une légende qui a été racontée par le poète Œhlenschlaeger. Ce n'est „point une légende, c'est un drame de la vie réelle. Un pauvre matelot a perdu un „fils dans un naufrage, et la donleur l'a rendu fou. Chaque jour il monte sur sa „barque et s'en va en pleine mer; là il frappe à grands coups sur un tambour, „et il appelle son fils à haute voix. „Viens, lui dit-il, viens! sors de ta retraite! „nage jusqu'ici! je te placerai à côté de moi dans mon bateau; et si tu es mort, „je te donnerai une tombe dans la cimetière, une tombe entre des fleurs et des „arbustes; tu dormiras mieux là que dans les vagues". — Mais le malheureux „appelle en vain, et regarde en vain. Quand la nuit descend il s'en retourne en „disant: „J'irai demain plus loin, mon pauvre fils ne m'a pas entendu"." — Marmier, „Traditions des bords de la Baltique".

2) 請靈. Conjuring souls to enter effigies is by no means a practice peculiar to the Chinese. In the island of Bali f. i. the dead bodies are often temporarily buried until the family-members have saved enough to defray the expenses of burning

soul". When it has been continued long enough they retire for a moment into the oratory, but soon appear again, now followed by the inmates of the house in the deepest mourning apparel. One of the priests places a censer upon the sacrificial table in front of the soul-body, some paper mock-money is set on fire in a furnace provided for the purpose, and burning incense-sticks are put into the censer, whilst all the mourners, having arranged themselves in kneeling position behind the priests, keep up a most piteous wailing and lamenting. The most affectionate appellations according to their respective relation to the dead, as father, husband, mother etc. are used by them while they are so bitterly crying to the dead, the object being to prevail upon the soul to abide for some time with them in the ancestral home. And, whilst the priests go on alternately praying and singing their litanies, and having their monotonous plaintive voices accompanied by the sound of musical instruments and drums, the mourners advance one by one, kneel reverently down in front of the sacrificial table, and solemnly knock their heads to the ground three successive times. At the third prostration, each principal male mourner, behaving accordingly to established custom, breaks in a sudden fit of whining without raising his head from the ground, and feigns to be so much overwhelmed with sadness as to feel unable to rise to his feet. Therefore two kinsmen are upon the alert, in order to rear him immediately up again. This part of the mass is called *kìn lêng* [1]): „to attend upon the soul."

---

them. But it sometimes occurs that the grave can not be found back. Then the people make an effigy of wood or leaves, called *adegan*, and, on a convenient day, engage some priests to conjure the soul to join the rites (*ngulapin*). „Schetsen van het eiland Bali" (Sketches from the island of Bali), by R. van Eck; *vide* „Tijdschrift van Nederlandsch Indie" (Periodical of Netherland's India), VIII p. 108.

1) 見靈.

The ceremony of bringing home the soul of a person who was drowned or died at a distance is, at Amoy, called *ín hûn* [1]): „to guide the spirit." The Chinese of all classes consider themselves in duty bound to perform it with anxious carefulness, and scarcely any one who has retained but a petty shadow of respect for the memory of his deceased parents, the lessons of the ancient sages and the public opinion of his countrymen would venture to neglect it. In the Dutch colonies of the East-Indian Archipelago filial sons, who can afford it, will almost without exception remit considerable sums of money to their native villages, in order to have the ceremony performed there by their family-members in accordance with the old and holy customs of the forefathers. The desire of rejoining one's ancestors after death being able to prompt such considerable sacrifices of wealth, must be intense indeed with the Chinese people! (comp. page 16).

The liturgies constituting the ceremony *chhiáⁿ lêng* having been properly chanted and recited to the end, the priests repeat in the same monotonous tone of voice an other series of incantations, having for their object the pacification and repose of the soul in its new body. This is called *an lêng* [2]): „to quiet the spirit". When over, the Taoist priests are dismissed and their places taken by their Buddhist colleagues, who, meanwhile, have assembled in the *pút toâⁿ*.

But, before continuing our description, something must be said of the clothes, which the mourners wear during the celebration of the mass. If the mass is said soon after the demise, the deep-mourning dress, consisting of brownish garments of coarse hempen sack-cloth, is not put on by the nearest kinsmen until the first day which we are now describing. So, at least, is the theory; but in reality the deep mourning is worn on many previous occasions, f. i. when

---

1) 引魂. 2) 安靈.

sacrifices are offered to the dead in presence of others, during burial etc. At all events, it is to be put on during every day of mass-reading: „be complete" *sêng hók* [1]), as people say. Moreover, the sons, grand-sons, daughters, daughters-in-law and the wife must then tie long strips of hemp-bark, twisted like coarse rope and hanging down behind, around their waists, and the sons and grandsons wear, besides, a so-called „hempen snake" *moâ tsoâ* [2]) or long twisted piece of coarse hempen cloth tied around their mourning-caps, which tokens of deepest mourning may only be taken off when the ceremonies are stopped for a while and no offerings or reverences are for the moment made. The male mourners may not have their heads and beards shaven, neither are the females allowed to wear flowers in their hairs or to use cosmetic or rouge, before the close of the mass.

After this short digression returning to the mass, our attention is first struck by the anxious care wherewith the mourners endeavour to satisfy the material wants of the soul. Yet, even before it has been properly set at rest by the combined efforts of both priest and mourners, lots of eatables among which swine's heads, ducks, fowls, swine's paunches and swine's livers, or the so-called „five sorts of flesh-offerings" *ngǒ seng* [3]), parade as principal dishes, are placed upon the sacrificial table in front of the soul-body, with cakes, pastry, fruits, wine-cups a. s. o. besides. When everything has been properly arranged, the mourners retire behind the curtains which have been described on page 37 as constituting the so-called dog-kennels. There they all join in calling upon the dead in a whining tone of voice, the wife calling her husband, the child its father or mother, the father and mother their child. This is done to induce the soul to replenish the wants of its stomach. The eldest son,

---

1) 成服. 2) 麻蛇. 3) 五牲.

having left the dog-kennel in a most humble attitude, approaches and three times prostrates himself in front of the sacrificial table, exactly behaving as we saw he did during the ceremony called *kiⁿ lêng*. He, moreover, places two burning incense-sticks into the censer and has the so-called „threefold presentation of wine" *sam hièn chiú* [1]) performed, that is: seven tea-cups having been arranged in a row upon the table, some wine is poured into them all, three times successively. Thereupon some mock-money is burned in the furnace, and the middlemost cup of wine having been handed by one of the assisting kinsmen to the mourner, he pours out the contents by way of libation into the hot ashes, or near the furnace on the floor. This ceremony is called *koàn tōe* [2]): „to besprinkle the earth", or *tiēn chiú* [3]): „to make a libation of wine"; also, in literary style, *koàn tiēn* [4]): „to pour out a libation". When it is finished, the mourner reverently bows towards the ground three times again, whining and lamenting, and, having been set on his legs by the two attendants, is immediately imitated by the other mourners, who, one by one, act in similar manner.

Buddhist priests are always engaged to officiate on the first and on the last day of the mass; but, on the other days, their services are only required if the family can afford the expenses and trusts the Buddhist doctrine of redemption enough to be convinced that the intervention of the priests can not be done without. Nevertheless, their attendance is hardly ever dispensed with on the third day of mass-reading, because, as will appear from the next chapter, that day is usually celebrated with extra pomp and solemnity.

Having arrived at the house and entered the oratory, the bald-pates put on the yellow clothing which Buddhist priests

---

1) 三獻酒.
2) 灌地.
3) 奠酒.
4) 灌奠.

usually wear when they officiate, kneel reverently down before the images of the gods and pay due honour to them by burning incense and paper-money. Thereupon they begin to chant their litanies and to recite their sacred books for the benefit of the soul, especially imploring the merciful Kwan Yin, the highly praised redeemster of souls of the Chinese Buddhist church (see p. 49). Their prayers and hymns are, substantially, a recitation of Sanscrit words represented by Chinese characters which are only used for the sound and not for their meaning, so that most of the priests, having not studied the Sanscrit language, themselves do not understand a single syllable of what they read and chant. Even Indian priests, though thoroughly acquainted with the Sanscrit original, would not be able to make out the sense of the jargon of their Chinese colleagues, the sounds having, in general, been transcribed in a most imperfect manner. A wooden skull, egg-shaped, and, occasionally, an iron urn are struck with great velocity by one of the priests with a small stick, and enable the praying priests to keep exact time, as every syllable pronounced is accompanied by a gentle knock. Their tone of voice gradually diminishes from time to time and passes into a kind of chloral singing, the accompaniment then being a few Chinese instruments played by the band of musicians engaged. Then, again, the music and utterance increases to the very climax of rapidity; and so the ceremony is continued for a while, small hand-bells being rung at times to rouse the attention of the gods.

The myriads of Buddhist saints having been invoked and worshipped long enough in the sanctuary devoted to them, the priests slowly and solemnly walk into the hall, and take their positions on their stools behind the tables which were described on page 41. There they read a new series of liturgies and Sanscrit canons in the way described, and chant other litanies and prayers as before, their object being

to redeem the soul out of all its troubles by accelerating the rotations of the wheel of transmigration (Sansara) in accordance with the precepts of the great Shakya (see page 30). This part of the mass is, on this account, of special importance, the final release of the soul being absolutely dependent upon the ardour and sage cautiousness of the priests. After some time they go again into the oratory to worship the Buddhas, and so they alternately spend their hours there and in the hall. At every change of seats their prayers are preceded by the prostrations of the mourners, and, in case these prostrations are made before the soul, by simultaneous lamentations in the dog-kennels, whilst, besides, mock-money is kept burning in front of the saints and of the soul with hardly any interruption.

During the course of the day well-dressed persons are to be seen from time to time in the adjoining streets, resorting to the house where the mass is celebrated, each attended by a servant who carries eatables and other articles in baskets by a pole laid across his shoulder. It are the relatives and the most intimate friends of the family, who go to present their condolences to the afflicted kinsmen by making an offering to the soul of the deceased. We will closely follow one of them to keep an eye upon his doings and actions during his visit.

While his sacrificial articles are brought into the hall and arranged there upon the sacrificial table by the servants and the attending kinsmen, the friend repairs to an adjoining apartment to prepare there for a ceremonious entry. We will avail ourselves of his absence and cast a look into a written sheet of white paper, folded like a small Chinese book of five or six double leaves and having the character 帛 „offering to the dead" on its outside; a document which has been delivered into the hands of the attendants and

deposed on the sacrificial table together with the offerings.

„Carefully" — so the friend, addressing the dead, expresses himself in that card — „I have prepared [1]):

奠儀成封 lit.: „a complete parcel of presents for making libations," libations being used here in the sense of offerings in general. It is, perhaps throughout the empire, an established custom with friends who sacrifice to deceased kinsmen of others, to add some silver, wrapped up in white or yellow paper, to their sacrificial articles, as an expression of their good-will to contribute to the expenses of the rites. Others, however, maintain that the present implies a humble confession that the offerings are so mean as to require supplementary articles, to be bought by the family with the money furnished. But, whatever may be the true meaning of the custom, it is, at all events, obvious that it implies nothing more than a mere show of good-will, as the silver, together with all the other sacrificial articles of some value, are given back as soon as the sacrifice to the spirit has been properly performed.

奠章一摺 lit.: „one sacrificial writing", the very document which we are now describing. It is directly addressed to the dead and, as we said, made of white or yellowish paper, because white is the symbolical colour of mourning. The common appellation is *chè bûn* [2]): „sacrificial writing", or, in more polite style, *tiàu bûn* [3]): „letter of funeral sacrifice".

五牲全付 lit.: „a complete set of the five sorts of meat-offerings" Already enumerated on page 56.

漢席全筵 lit.: „a complete Chinese mat", i. e. an entire Chinese repast [4]). Eatables of every kind, like those

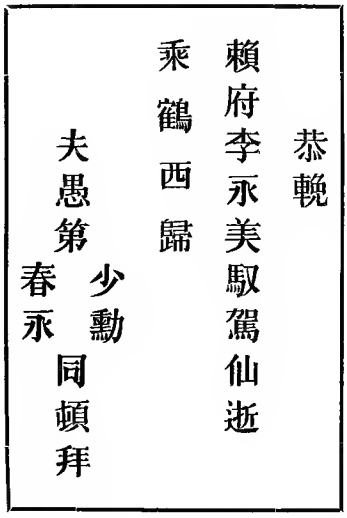
---

1) 謹具. 2) 祭文. 3) 弔文.

4) In ancient times, when tables and chairs were not yet introduced, the Chinese used to eat on mats spread out upon the floor. This has continued a custom with the lower classes up to the present time. All classes have, however, preserved the word mat in the meaning of repast.

that are dished up when friends and guests are invited to dinner.

輓軸成幅 lit.: „one complete roll of funeral scrolls". Some of the well-to-do among the friends embrace the opportunity of presenting to the family nice embroidered scrolls, made of silk or broadcloth and adorned with gilt or coloured inscriptions. Sometimes they are only made of paper. I saw yellow, black, white and green, but never red specimen, the reason being that red is the symbolical colour of festivity and mirth and, therefore, must be carefully avoided in time of mourning. The scrolls have no fixed dimensions, but they are seldom broader than one meter by a usual length of about twice the breadth. The inscriptions are eulogistic phrases, mostly relating to the spirit and its departure to better regions. Here is a specimen:



„Elegiac scroll exhibiting res-
„pectful feelings towards Li Yung
„Mei of the house Lai [1]), who
„has mounted the car to depart
„like a Genius and, bestriding
„the crane, has returned to the
„West. The stupid younger broth-
„ers of her husband, Shao Hiun
„and Ch'un Yung, together bow
„their heads to the ground in
„reverence [2]". This eulogy will be easily understood in all its details by any one who has perused our description of the Taoist notions on future life (Part I). And, as to the crane alluded to, some necessary particulars concerning this bird as vehicle

1) That is to say, whose husband has the family-name Lai.

2) From this the reader sees that two, and even more persons, may conjointly pay respects and make offerings to a departed soul.

of the souls will be inserted in § 1 of the fourth chapter.

The scrolls presented are to be suspended on the walls of the hall as ornaments; and, in case the corpse has not yet been buried, to be carried in the funeral procession as banners and streamers. Sometimes they are offered by pairs, each scroll then being inscribed with one line of an appropriate distich. After the close of the mass the cloth whereof they are made, is used for domestic purposes or for making garments.

花供素筵 lit.: „a plain mat of flowery (i. e. variegated) offerings", also called *kèng oán* [1]) or „offering-bowls". A collection of miscellaneous sweet eatables, like thin bits of pumpkins or cucumbers prepared with sugar and dried [2]); cakes with sugar or some other sweet substance within, etc. Sometimes more than a dozen different kinds are offered, but in general only six sorts. The collection is called a *plain* mat or meal because it does not include any animal food, the dishes being destined for the Buddhistic saints in the oratory who, as obedient adherents of the Buddhist tenets which strictly prohibit any destruction of life, detest the use of flesh and fish.

粿粢雙盤 lit.: „a couple of dishes with steamed cakes made of flour". These cakes have an elliptic shape with a convex upper-side and a flat under-side. Size and quantity depend upon the liberality of the offerer and are not subject to customary rules.

寶帛全付 lit.: „a complete set of preciosa and silk-goods". For preciosa read the common small sheets of paper on which very thin patches of tin-foil are affixed, and which

---

1) 供碗.

2) The so-called *tang koe* 冬瓜 or winter-cucumbers, well-known in the Dutch-Indian colonies also. The dried preparation with sugar as a sweetmeat is called *tang koe liāu* 冬瓜料: preparation of winter-cucumber.

are made to represent silver-money in ancestral worship and idolatrous rites. Some of these sheets, coloured yellow by means of a decoction of certain flowers, represent gold. Every paper-sheet is folded into the shape of a hollow ingot a few inches long; hence the expressions *gûn khò* [1]) and *kim khò* [2]) or „silver and golden ingots" are frequently used to denote this part of the offerings. Some ten of each kind, arranged upon a dish of paper, are, occasionally with great lots of unfolded paper mock-money besides, offered by every friend. And as to the silk-goods: these are strips of narrow cheap silk, each wound around some paper to look like entire rolls in miniature. Some four of such rolls are, like the ingots, placed into a bowl of paper and arranged among the other offerings upon the sacrificial table. And, when the friend has done worshiping, or some days afterwards, when the mass is finished, they are set on fire and thus remitted to the dead as a special sacrifice, it being surmised that even burnt semblances of things are available in the invisible world where everything is so extremely shadowy.

饌盒魯酒 lit.: „a box of dainties; rice-wine". These dainties are sweetmeats in paper parcels or small wicker baskets, called, at Amoy, *chièn áp* [3]) or „boxes of recommandation". „All these things for the underworld" — so the friend goes on addressing the dead — „I offer to show my sacrificing respect" [4]). These two last words are written on a narrow strip of paper, which is pasted lengthwise on the middle of the last written page of the card. That strip ought to be yellow if the deceased was a woman, and blue if he belonged to the male sex. The card, when handed to the mourners, is to be folded in such a manner that the

---

1) 銀錠.
2) 金錠.
3) 薦盒.
4) 冥資肆事奉申奠敬.

strip comes on the outside. On the left side of the strip, on the lower corner of the page, is written: „Your stupid „nephew [1]) Chao Pih Hiun, still living in the Realm of „Light, bows his head to the ground in reverence [2])"

After this it still remains to be noted that another card, having exactly the same colour and shape as the above-described, is also presented to the family together with the offerings. Being designed for special information to the mourners about the person who has come to worship the spirit, it contains no enumeration of the sacrificial articles like the other card, but only some ten characters wich may be rendered: „Your stupid younger brother [3]) Chao Pih Hiun bows „his head to the ground in reverence" [4]). In the centre of the first page is written the character 慰: „condolement".

When the offerings of the friend have been properly arranged on the sacrificial tabie by the attending servants and kinsmen, the priests stop praying and singing for some moments, and the principal mourners retire behind the curtains of the dog-kennels. The great curtains, described on page 38, are then lowered to the ground. In the mean time, the friend has, through the back-gate or a side-door of the house, entered an adjoining room, the destination of which was divulged to him by a strip of white paper pasted up on a conspicuous spot near the entrance, and inscribed with the characters 更衣所 *keng i sǒ*: „apartment for chang-

---

1) Viz. if the sacrificer be a friend of the mourning sons. Were he a friend to the dead, he would have written „younger brother" It is, namely, an established custom with the Chinese to address the father of one's friend by the name of uncle, and one's friend by the name of elder brother. They are, also, consequent enough to call themselves nephew when they address a friend's father, and younger brother whenever they speak or write to a friend of their own.

2) 陽愚侄趙必勳頓首拜.

3) *Vide* note 1.

4) 愚第趙必勳頓首拜.

ing dress". Here he puts on mourning clothes, got in readiness by the care of the family, or, in case he is not related to the mourners by ties of blood, ceremonial dress, and waits till he is informed by word of mouth, or by the beating of a gong, that everything is ready to receive him.

Within a few moments the beating of a large drum, suspended in the hall, announces the entry of the expected guest. The large curtains are immediately raised, much music is performed, and the mourners in the dog-kennels break out in doleful outcries to rouse the attention of the soul. Four directors of ceremony receive the friend. Arranging themselves behind him, two on every side, they escort him to the sacrificial table, in front of which he is told by one of them with a clear voice to kneel down upon the floor. An other director of ceremony then hands a couple of lighted incense-sticks to the kneeling man. He carefully takes them in both his hands, presents them to the spirit with some reverential bows, and returns them to the third master of ceremony, who immediately places them in the urn upon the table. Thereupon the worshipper receives with both his hands a cup of wine. He offers it to the spirit in the soul-body by lifting it reverently up, slowly pours out the contents upon the floor by shaking the cup horizontally about with some circular motions, and then delivers the cup back to the attendant from whom he received it. Hereupon the cup is replaced upon the table whence it was taken, and refilled by the fourth master of ceremony, who holds a tankard resembling a tea-pot of tin. This ceremony is usually repeated thrice. The wine is not always poured out upon the floor, but in most cases upon some sand or straw, placed in the bottom of a basin that has expressly been provided for the purpose of keeping clean the floor.

This libation of wine, called *koàn tōe* etc. (see page 57), being over, the chief master of ceremony kneels down, and

reads in a loud but slow and rather chanting tone of voice the sacrificial document, translated and commented by us in the foregoing pages. The kneeling worshipper is then told to bow his head towards the pavement three successive times. At the third prostration, he suddenly begins to whine as if overwhelmed by a sudden fit of sadness; but immediately two of the masters of ceremony rear him up and slowly pilot him out of the hall, taking the same route by which he has entered. During the progress of the ceremony one of the male kinsmen of the dead was keeping close behind the group on the right side of the visitor [1]), kneeling down and prostrating himself simultaneously with him. This manner of acting, called *pôe pài* [2]): „to join in worshiping", is prescribed by a strict rule of etiquette; and it would be deemed a great lack of education should the visitor be allowed to worship alone.

While the visitor was thus worshiping the spirit, all his actions were minutely directed by one of the masters of ceremonies, who with a loud voice commanded him to kneel and rise, bow or march, just as a ballet-master directs the movements of quadrille-dancers. The language used was the so-called Court-or Mandarin-tongue, the well-known language of northern China which, being studied by most of the educated Chinese in order to carry on oral intercourse with their studied countrymen in other provinces, has become the speech of high-life and fashion throughout the Empire. The „sacrificial writing" was also read in that tongue. At a convenient moment it was, together with the paper money and the silken goods brought along by the friend, burned

---

1) The left side is regarded by the Chinese as the place of honour. Accordingly, it would be considered a breach of etiquette for a host to place a visitor on his right hand.

2) 陪拜.

in the furnace already some times spoken of, in order to be remitted through the smoke to the spirit in the Land of Shades.

A few particulars about those directors of ceremonies can not be out of place. At Amoy they are generally called *lé seng* [1]) or „masters of ceremonies", but, when employed in the rites which we are now describing, the common people use to call them *khiā toh-thaû* [2]): „who stand (in attendance) at the (sacrificial) table". In this case their number is two, four, or six, according to the wealth of the family, and they are dressed then either in plain white mourning garments, or in the rich ceremonial robes which Mandarins wear when they are in function. These robes are nearly always put on during the last day of the mass, because, then, the soul is delivered from the miseries of hell and some show of festivity, accordingly, not deemed out of place.

„The professors of ceremony" — says Doolittle in his valuable „Social Life of the Chinese" [3]) — „are employed occa-„sionally by the common people to assist them when they „please to invite them.... Their assistance is rewarded by „fees or wages, which vary according to circumstances. „Besides their food, they expect a liberal fee from rich patrons. „Those who can afford the small additional expense, invite „the attendance of a professor of ceremony when they put „on mourning for the decease of a parent, and at different „periods during the mourning solemnities. The common „people are not obliged by law to use these directors of „worship. Custom makes their employment reputable and „fashionable in wealthy and literary families. For instance, „when making a sacrifice of food to the dead, if a teacher „of the rites is at hand to instruct one when to kneel and

1) 禮生. 2) 企棹頭. 3) Chapter IX.

„when to rise up, when to begin doing a particular act or „to cease from doing it, everything is performed with less „confusion than though he were to act according to his own „memory or judgment of what was proper and becoming „under the circumstances. It is a portion of the duties of „the professor of ceremony to read the sacrificial ode at the „proper time of presenting a sacrifice to the manes of the „dead, to instruct the mourning family when and how to „make presents in acknowledgment of presents received from „sympathizing relatives, etc. He makes himself generally „useful and even necessary for those who endeavour to carry „out an undertaking according to the rites.

„These men, who are employed by the common people, „are quite numerous and influential. They are necessarily „literary men, of respectable connexions, of polite demean- „our, able to assume, when occasion demands, a grave and „dignified appearance; self-possessed and authoritative, else „they could not discharge to the satisfaction of their patrons „the functions of their calling" [1]).

After this short digression we return to the hall.

When the visitor has risen to his feet, the eldest son, at a loud command of the chief master of ceremonies, comes forth from behind the curtains of the dog-kennel and follows the retiring friend, so much stooped down that he seems rather to creep than to walk. About to leave the hall, the visitor turns round to the mourner, who at this very moment falls at his feet with his fore-head upon the pavement, thanking him for this expression of his friendship, affection and sympathy. But the friend, stretching his arms towards

---

1) Moreover, every governing official, from the Emperor to the district magistrate, has a professor of ceremonies, salaried from the treasury. They form a special class of literary officials, who conduct the ceremonies of the state-religion which Mandarins are required to perform on certain days of the year. They may, therefore, be called „priests of the Chinese state-religion".

him and telling him in a few polite words that the matter is not worth while at all, summons him to rise; whereupon the mourner, in the same humble attitude, creeps back into the kennel.

After the visitor has been seen out in this singular way, the drum is beaten again, to inform the mourners in the kennel that they are allowed to stop their melancholy concert. Occasionally a so-called *thih khèng* [1]) or sonorous metal plate of triangular shape, suspended like a bell on a frame, is simultaneously beaten. The servant of the visitor, thereupon approaching to the sacrificial table, replaces the offerings into his baskets to take them back to his master's home. Only one dish is left on the table, it being considered necessary that the inmates of the house should eat the contents towards the end of the day, and thus partake of one meal together with the dead. In this very chapter something more will be said of this interesting conception. Some people think it a necessary act of politeness to empty the pot wherein the offered wine was contained, and to pour sugared water into it instead, because they believe to express thereby an ardent desire that the friend may take home *sweetness*, and no bitterness, calamity or grief may result from his visit paid to the unfortunate family.

Before leaving the hall, the servant receives from one of the attendants a narrow slip of white or yellowish paper about one meter long, printed with blue characters and folded into the shape of an unbound small Chinese book of four double leaves. On the outside of the first leaf is printed the character 疏, meaning „statement" or something like this, and at the top of the middlemost of the printed pages the character 謝, „to thank", with this inscription in smaller characters on the right side: „we have received

---

1) 鐵磬.

„your liberal oblation, and mournfully accept the clothen „scroll and the four sorts of necessities for the Underworld „(i. e. the paper-money, the silk a. s. o.); but your valuable „present we respectfully give back." The rest of the contents of the card, taking up the lower half of a few of the first pages, runs as follows.

„The director of the mourning ceremonies, the younger „brother [1]) So-and-So who wears the mourning apparel of the „third grade, brushes away his tears, and knocks his head „on the ground.

„The unfilial eldest grand-son So-and-so weeps blood, and „knocks his forehead on the ground [2]).

„The unfilial orphan-sons, called So-and-so, together weep „blood, and knock their foreheads on the ground.

„The grand-sons, who wear the mourning-dress of the second „grade for one year (here follow the names), together weep, „and bow their heads to the ground.

„The great-grand-sons, who wear the mourning-dress of the „second degree for five months (here follow the names), „together brush away their tears, and bow their heads to „the ground.

„The nephews, who wear mourning for a year (here follow „their names), conjointly brush away their tears, and bow „their heads to the ground.

„The sons of the nephews, called So-and-so, who wear „mourning for a year, conjointly brush away their tears, and „bow their heads to the ground".

To this card, the signification of which can be easily derived from the tenor of its contents, is sometimes joined

1) On every day of mass-reading one of the principal kinsmen of the dead performs the functions of leader or director. In general a brother is preferred to any other relative.

2) The eldest grand-son of the dead is, in all what concerns mourning affairs, placed on a level with the sons. He has, with them, to wear mourning-dress of the first grade.

another one of exactly the same shape, but in which the character „to thank" and the inscription on the right side of it have been omitted. It is said to be presented for mere politeness' sake; and, indeed, the reader will easily discern that it betrays nothing but humble and submissive expressions of respect.

We have to follow now the visitor to the wardrobe *keng i sǫ́*, whereto he has repaired to take off his ceremonial apparel. Arrived there, he is immediately joined by the sons and grand-sons who, throwing themselves at his feet and bowing their heads to the floor, simultaneously thank him for his sympathy. This is called *pài siā* [1]: „to salute and thank." If of equal or lower rank, the friend returns their thanks in similar way; but, if of higher rank, he simply summons the mourners to rise, and salutes them by moving his folded hands up and down according to Chinese fashion. It, however, rarely prevails that persons of rank higher than the deceased come to sacrifice to the soul, and to condole in this way with the family. When the visitor has put on his own dress again and taken a cup of tea, the director of the feast [2]), either attended by the principal male mourners or not, sees him out, and accompanies him, if necessary, to his sedan-chair [3]).

The expressions, used by the Chinese of Amoy to denote the mourning-sacrifice described, are rather numerous. People

---

1) 拜謝.

2) See note 1 of last page.

3) Going to the houses where death has occurred, in order to offer there food to the deceased, is a custom by no means peculiar to the Chinese. We learn from the „Sketches from the island of Bali", quoted already on page 54, (op. et loc. cit. p. 110), that, there, nearly all the villagers, together with those who were but even slightly acquainted with the dead, use to repair to the house to condole with the family, the wives carrying baskets of rice, fruits etc. By such a visit one's body is believed to become unclean; hence one is not allowed to enter a temple before a prescribed washing has been undergone and required sacrifices have been made.

commonly speak of *pâi chè* [1]): „to arrange or set out a sacrificial offering"; but, if there are offered only a few dishes and comparatively much paper-money is burned, because the offerer is poor and the mass is thus celebrated with but little pomp, then the term *tiàu tsoá* [2]) „to offer paper to the dead", is generally used. A *chheng tiàu* [3]) or „simple, meager sacrifice", is one of the meanest sorts. It is only composed of mock-money, a few cakes, sweetmeats and wine, with no sacrificial viands at all, and oftentimes simply arranged upon the sacrificial table without being followed by the reverences of the friend who offers it. Lastly, the expressions *tsok tiàu* [4]): „to make offerings to the dead", and *tiàu song* [5]): „to offer a sacrifice during mourning", are only used in reading or literary style, and, occasionally, by pedants who endeavour to make themselves and others believe that they are people of erudition and learning.

Now, after all, but little remains to tell of the further celebration of the day. The litanies and prayers of the priests, interrupted at times by the solemn visit of a sacrificing friend, are continued in the way described on p. 58 till a convenient hour in the afternoon; the mourners make a final libation then, and invite the spirit for the last time to eat; incense-sticks are lighted, and paper-money is burned in front of the soul-body and before the deities in the *pún toâⁿ*; and, finally, the sacrificial articles, except the sweetmeats, cakes etc., are taken to the kitchen, and prepared there for the use of the family. The priests take their meals in the oratory; but the mourners, complying with a rule prescribed by filial piety as it is conceived by the Chinese, dine on mats spread out upon the floor, each sex in their own company according

---

1) 排祭. 2) 弔紙. 3) 清弔.
4) 作弔. 5) 弔喪.

to established Chinese custom. For the attending friends and the more distant relatives of the dead, however, tables are dressed in the usual way.

So we see that the Chinese observe a custom which, in many other parts of the world, exists under similar, but slightly varying forms. Eating and drinking of one meal with their ancestors was a common act of ancestral worship with the Peruvians, who, according to P. Pizarro, brought out the embalmed bodies every day, and seated them in a row according to their antiquity. While the servants feasted, they put the food of the dead on a fire, and their *chicha* vessels before them, and dead and living pledged one another at the banquet. Of the Fijians, Seeman tells us that „often when the natives eat or drink anything, they throw portions of it away, stating them to be for their departed ancestors." Malcome says of the Bhils that always when liquor is given them, they pour a libation on the ground before drinking any; and as their dead ancestors are their deities, the meaning of this practice is unmistakable. So, too, we learn from Smith that the Araucanians spill a little of their drinks, and scatter a little of their food, before eating and drinking; and, according to Drury, the Virzimbers of Madagascar, when they sit down to meals, „take a bit of meat and throw it over their heads, saying — ‚There 's a bit for the spirit'." Ancient historic races had like ways. In the laws of Menu we have the statement that the manes eat of the funeral meal; the Roman offered a portion of each meal to his Lares, and a kindred observance is still continued in Tyrol, Old Bavaria, Upper Palatinate, and German Bohemia, where, when the time of All Souls is approaching, „in every house a light is kept burning all night; the lamp is no longer filled with oil but with fat; a door, or at least a window, remains open, and the supper is left on the table, even with some additions; people go to bed earlier, — all to let the dear little angels

enter without being disturbed" [1]). Last, in Lithuania, on the so-called jadi-feast, people invite the dead to partake of a meal with them, and do not speak a word until they are convinced that the souls have quite replenished the wants of their stomachs [2]).

People, well to do enough to afford the expenses, usually have theatricals performed during the evening of the first day of the mass. A stage or shed is set up for the purpose on a convenient spot in front of the hall, or, if it is deemed necessary, in the street, though always within a hearing and seeing distance from the soul-body. The performance is, namely, intended for the amusement of the spirit; so, play-acting is in China a piece of religious worship, like it originally was with Western ancients too. The mourners, after having changed their brownish sack-cloth garments for white cotton mourning-dress of much better material, attend also, as well as a lot of friends, kinsmen and invited guests; — moreover, a great number of loiterers and idle spectators of the lower class are usually standing around, admission being, in general, given to all who please to attend. The women belonging to the family, with a select company of female friends, are seated in some convenient retired place, or in one of the galleries of the house, as the customary laws of decorum strictly prohibit every mingling of the two sexes on public occasions.

A most popular play, considered to be peculiarly fit for the occasion, is the so-called *bŏk-liên hì* [3]) or „tragedy of Maudgalyayana", which renders the legendary adventures of this pretended founder of the Buddhist masses during his journey through the Hell, where, as we said on page 30,

---

1) Spencer, „Principles of Sociology", Part I, §§ 85, 139, 150, 151 and 153.
2) Clavel, „Histoire des Religions", book IV, ch. 3.
3) 目連戲. The word *bŏk-liên* represents the corrupt pronunciation of the name Maudgalyayana in the vernacular of Amoy.

he went to deliver his mother. Its performance is chiefly intended for exhibiting the tortures and sufferings of the beings that inhabit the Hell, and the efficacy of the Buddhist method of redemption, everything which Maudgalyayana beheld and experienced on his journey through that place of retribution being faithfully represented before the strained looks of the numerous spectators. For further particulars about this play the reader is referred to our recent work on annual festivals and customs of the Amoy-Chinese (see p. 21), wherein, on page 330 & foll., an elaborate account of it is inserted.

Before finishing our description of this first day of the mass, we remark that our statement on page 35, according to which the days, whereon mass is said, usually form a series with intervals of fixed though varying length, should be conceived as relating only to wealthier families. Less moneyed people use to go through the whole ritual in a few consecutive days, and to employ Buddhist priests only on the last, while the very poorest classes usually have the whole mass said in one day only, or even in a single afternoon, by one priest alone. And as to the theatrical plays, spoken of: moneyed families, who can bear the expenses, have them, at all events, performed on the third day of the mass and on the last, as will be seen from the two following chapters.

The ceremonies connected with each of the following days of mass-saying do, by no means, differ much from those of the first day. They merely consist of a series of sacrifices, prayers and chants, offered and repeated as described in the present chapter; but the ceremonies that have for their object the evocation of the spirit and its pacification in the soul-body are, of course, not repeated. Only the third day and the last greatly differ from the other days, so that a separate description of each is necessary. By the way we note, that,

during the whole period of the mass, a small bowl of cooked rice is, with a few edibles besides, placed every day upon the sacrificial table in the hall. This food is intended for the special use of a certain imp, that, according to popular belief, is furnished by the God of the Hell to guide and pilot the soul wherever it might go, the roads of the world beyond being very dark and most difficult to find out. A small chop-stick is also kindly furnished, by which the imp may put the food into its mouth. The members of the bereaved family are, in general, very anxious to propitiate the good-will of that being, because they fear that, when irritated, it will maliciously lead the soul astray, and so compell it to roam about as a destitute hungry ghost. They also burn some mock-money from time to time, to give it available supplies of spending money. The bowl of rice is so small, not only because the imp is supposed to be a dwarfish being, but also for economy's sake, as a strange prejudice forbids people to eat of the contents. These are, accordingly, cast away, or given as food to the swine.

CHAPTER III.

The third day.

The third day of rites, called *sam sûn* [1]) or „third decade", is devoted to the dead, theoretically, by the married daughters, but, in reality, by the sons-in-law, as it is they, of course, who defray the expenses. It is celebrated with more than ordinary pomp and display. All the friends and nearest relatives attend the solemnities then, if practicable. With the very rich it sometimes occurs that the daughters, instead of

---

1) 三旬.

conjointly defraying the expenses of one day only, have each at own cost a day celebrated for the benefit of the dead.

It is customary for the family of every son-in-law to present to the mourning family, on the first day of the mass, two paper representations *en bas relief* of mountainous landscapes covered with tinfoil, one of natural or silvery colour, and the other coloured to resemble gold. They are called *tsa-bo̍ kiáⁿ soaⁿ* [1]: „mountains of the daughters", and suspended on the walls of the hall as ornaments. Sometimes small paper images of men, cattle, trees, and houses are contrived upon them; and, then, they usually represent the twenty-four examples of filial piety of Chinese moralists: a very appropriate ornamentation, as the fundamental principle of the mass is that very filial piety itself (comp. p. 31). At the close of either the third or the last day of the mass they are burned up with great lots of mock-money besides, the leading idea being that they will pass through the smoke into the World of Shades, to enrich there the spirit with mountains of real gold and silver.

Priests are almost always engaged on the third day to recite their litanies and prayers in the usual way; but curious it is that they must also perform then the parts of jugglers, for the divertisement of both the spirit and the mourning family. At a convenient hour in the afternoon the altar of the oratory, with the images of the gods that parade on it, is removed to a spacious spot, or any public square in the vicinity of the house. Thereupon the effigy of the dead is ceremoniously placed in a sedan-chair expressly made for it out of bamboo splints and paper, and thus carried to the spot, while the people of the environs, greedy of an opportunity to amuse themselves, flock together on the spot. Cups of tea, fruits, cakes, and more such-like dainties are,

---

1) ○ 婦囝山.

with lighted candles and burning incense-sticks, placed on tables in front of the gods and the spirit in the soul-body, in order to enable them all to refresh themselves whenever they might please; the relatives, wearing mourning apparel of white cotton cloth, appear on the spot; and, a wide circle having been cleared around the priests to let the gods, the spirit and the mourners enjoy a free prospect over the spectacle, the representation begins.

The jugglery of the priests is a mere playing with turning cymbals, not unlike that which can be witnessed on most of our European fairs. Those cymbals, which resemble our common plates, are balanced each on the point of a perpendicular stick placed on the palm of the hand, the nose or the head of the performer, and so caused to spin round very fast. Frequently I saw a priest cause that perpendicular stick to stand erect on the extremity of an other stick which he held in his hand, or even in his mouth, in horizontal position. At times the performers toss their spinning cymbals up into the air, catching them, on falling, on the upper point of the sticks; or, also, fling them away over the street and cause them to roll back by themselves: a performance truly admirable for the dexterity and cleverness with which the cymbals are made to revolve so fast. This cymbal-play is called *lāng lâu* [1]) or *lāng nâ-poáh* [2]): „to play with cymbals"; *hi*^{n} *nâ-poáh* or *hiet· nâ-poáh* [3]): „to toss up or fling them"; *thuh poáh* [4]): „to support them" (f. i. on the palm of the hand); etc. Occasionally more tricks are performed; but, as we are not writing a treatise on Chinese jugglery now, we need not expatiate on them.

When the time to close the representation approaches,

---

1) 弄鐃. 2) 弄鐃鈸.
3) 棄鐃鈸. 4) 托鈸.

the priests give a last proof of their dexterity by throwing cakes, pastry, oranges, pieces of copper money, a. s. o. up into the air, and catching them, as they fall, one by one in various ways, to toss them immediately up again. Finally, they let all those desirable things successively drop among the bystanders, causing, in this way, a great tumult and much hilarity, as children, and even full-grown persons, fall down and emulously tumble over one another to scramble for them. The soul-body and the images of the saints having been brought back to their original seats in the house, a great part of the night is passed with theatrical performances or, often, with puppet-shows, which, in China, are usually exhibited for the special amusement of females.

CHAPTER IV.

The last day.

The last day of the mass, the most important and interesting of the whole series because, then, the decisive battle against the infernal powers is fought out by the priests in behalf of the soul, is characterized by a succession of curious rites and practices partly odd enough to remind us of the well-known French proverb: „du sublime au ridicule il n'y a qu'un pas." We will treat of them one by one, in order to avoid confusion.

§ 1. *The erection of a flag-pole.*

In the very early morning of the day, or in the evening of the day before, a long pole is fixed in the earth in front of the house. Then a bamboo is provided, and a long rope

tied on one of its ends, while on the other end an ornament of bamboo and paper, having the shape somewhat of a small crinoline or farthingale, is suspended, with a long streamer underneath. One end of a long cord, which, like a European flag-halliard, passes through a pulley near the top of the pole, is thereupon tied around the centre of the bamboo, and this bamboo hoisted up to a few feet from the top of the pole, the rope fastened to one of its ends serving to keep it in a somewhat erect position. The said streamer, affixed to its other extremity, is called *hoan* [1]) and made of white cloth, in imitation of the colour of mourning. It is inscribed with the characters 南無十方常住佛法僧三寶, which constitute an eulogic sentence in honour of the Buddhist trinity, and may be rendered: „Ave Bud-„dha, Law and Priesthood, three jewels always excellent „throughout the ten regions [2])".

The streamer is hoisted to promote the general benefit of the environs, as it is believed to spread the blessings, which result from its effecacious laudatory inscription, far around. Every hierarchical sect is anxious to exagerate beyond measure the merits of religious formalities, mechanic rites and prayers, as the people is thereby easily reduced to religious dullness, clerical captivity of mind, and sacerdotal subjection. So it was always with the Catholic Church; so has it always been with the most hierarchic branch of Buddhism: Lamaism, of which many tenets and religious observances have found their way to China. Hence the mechanical recitations of prayers, and the use of prayer-engines there, among which the flag described plays a prominent part.

Undoubtedly it has been borrowed from the Lamaistic

---

1) 旛.

2) Viz. the eight points of the compass with the zenith and the nadir. As to that trinity, comp. p. 25.

Church. „Die Segensbäume (Tib. *Dar po tschhe*)", says Koeppen [1]), „Masten oder lange Stangen, an denen Gebets-„flaggen, sogenannte Glücksschärpen mit der Inschrift *Om „mani padmê hûm* [2]) befestigt sind. Ueberall, wohin der „Blick in einer tibetanischen Landschaft schweift, auf Felsen „und Bergesgipfeln, auf Mauern und Thürmen, auf den „Dächern der Häuser, auf öffentlichen Plätzen, am Ufer der „Flüsse, in Gärten u. s. w. wehen und flattern sie; denn die „Errichtung einer Gebetstange ist ein höchst verdienstliches, „heilbringendes Werk, da die Bewegung der Gebetsformel „durch den Wind eben so segensreich ist und dieselbe Kraft „hat wie deren Bewegung durch die Lippen, und dieser Segen „der ganzen Umgebung, zunächst aber dem Errichter, zu „Gute kommt."

The erection of a *hoan* is, however, connected with an other object yet. It is to serve the spirit of the dead as for a ladder, to ascend to the Heavens. On a convenient hour of the day, so priests and laymen surmise, the soul will climb up the pole and mount the bird Garuda, which, flying to Nirvana, will convey it out of the world of misery below. This aerostatic journey is represented already beforehand on the top of the pole by the paper likeness of a bird, which bears on its back a small human effigy of the same material.

Garuda is the vehicle of Vishnu, the second person of the Hindu triad. This triad is composed of Brama, the creative power; Vishnu, the preserving power; and Siwa, the destructive or, rather, reproducing power of the Universe. Garuda is a being half eagle or vulture, half man. Bestridden by Vishnu,

---

1) „Die Lamaische Hierarchie und Kirche"; book IV, page 303.

2) I. e.: „O gem in the lotus, Amen". This phrase refers, perhaps, to Avalokitesvara, the Chinese Goddess of Mercy Kwan Yin (see p. 29), who is often represented sitting on a lotus-flower. It also means: „O Lingam in the Yoni, Amen". In Tibet it passes for a prayer of extreme efficacy.

it cleaves the airs with proverbial celerity; it is mighty enough to fight dragons and serpents, and has a lot of epithets illustrative of its powers. Vishnu granted to it the power to destroy sinners, unbelievers, snakes, and dragons; and so the bird grew to be, in a continued allegory of the conflict between Vice and Virtue, the destroyer of the bad, and the incarnation, the deified hero of the good. With these attributes it passed from Brahmanism into the Buddhistic church. Here it, accordingly, appears as „coadjutor of all „virtuous, sin-subduing efforts, as the vehicle of the chasten-„ing and triumphant party, and conveys him, on the wings „of the winds, to the regions of eternal day" [1]). Hence we find its image upon the pole, from which it is supposed to carry off the soul to happier regions.

In the modern masses of Chinese Buddhism Garuda has, however, been completely supplanted by the stork or crane [2]), which always played an important part in the mythology of the Chinese. This bird being reputed to live more than two thousand years [3]), it was rather natural that the dignity of aerial courser of the souls on their way *to immortality*, which people learned to know as the legal appertainment of the nebulous Garuda, was devolved upon their more popular crane.

§ 2. *Arrangements for the future convenience of the dead.*

In the morning of the last day of the mass a house with

---

1) Edward Moor, „the Hindu Pantheon"; p. 342.

2) 鶴, *Grus montignesia.*

3) „The Crane, when a thousand years old, turns blue; and, when two thousand „years old, turns black". Vide 古今注: „Commentaries on the past and the present", a work of the fourth century; chapt. II. Liu Ngan also pretended that „the crane lives a thousand of years": see the seventeenth chapter of the „Records of the Great Light", the work mentioned already on page 10.

court-yard and premises, made of bamboo and coloured paper, is provided, and placed on a convenient spot in the hall, or, if it should occupy too much place, in the street, near or opposite the main-entrance. With the rich it is, in general, well elaborated, and perfectly looking like a real house in miniature. The painted walls resemble the common Chinese walls of granite or brick; inscriptions on long strips of red paper are pasted on the doors and door-posts, and a sign-board, displaying some written characters, is placed above the lintel. A very common inscription on this board is 餘慶堂: „hall of superabundant felicity." Paper representations of chairs and tables; of an altar with images of the gods, ancestral tablets, candle-sticks and censers; of beds, lamps, lanterns, and, in general, of every piece of Chinese furniture, are to be seen in the house, each thing in its appropriate place; together with a lot of paper likenesses of servants and, occasionnally, of even a secretary and a master of ceremony, which all are to supply the want of the soul of human companionship and services.

When everything is ready, a set of ordinary sacrificial articles are placed in front of the paper house to propitiate the God of Earth, who is the natural protector not only of the soil, but also of houses and landed property [1]). Owing to the fact that this deity belongs to the Taoist Pantheon, the Buddhist priests, who officiate that day, do not administer the sacrifice, but let it be offered up by the inmates of the house themselves, who do not neglect performing a good deal of libations, prostrations and incense-offerings. At Cheribon, people use to draw up a written deed of ownership in imitation of those which the Colonial Government emits, have it stamped by the priests with the seal of Kwan

1) A detailed monography of this deity can be found in „Jaarlijksche Feesten en Gebruiken van de Emoy-Chineezen", page 118 seq.

Yin, the Goddess of Mercy, and put it into the hands of the soul-body — a custom which, in analogical form, may, perhaps prevail in China too, though I never witnessed it there. And then, while the priests conjointly recite and chant some appropriate occasional litanies, the effigy of the dead is ceremoniously placed in its sedan-chair (comp. p. 77) and carried to the paper house, to be set up in it with required formalities. Most people prefer, however, to place a smaller figure of the dead in the paper house, as, in general, this is not high enough to contain the soul-body. By the way it may be noted that the sacrificial articles, which were offered to the God of the Earth, are, in accordance with an established custom, taken along as an emolument by the workman who made the paper house, as soon as the god is judged to have feasted long enough upon them.

As the reader will, no doubt, have apprehended already of himself, that paper house, or „house of the spirit" *lêng chhù* [1]) as the people of Amoy call it, is, like nearly all the paper imitations of things that play a part in the mass, to be burnt towards the close of the day for the laudable purpose of providing the dead with many useful articles of value in the Western Paradise. But all the paper objects described are not deemed sufficient yet to secure a happy and honourable position to the soul. It is the duty of the relatives to put it in possession of treasures and treasuries also. Great quantities of so-called „treasury-money" *khò chîⁿ* [2]), that is to say, numerous bundles of paper sheets with long scolloped incisions, supposed to represent a value of myriads of cash each, are provided for the purpose, together with baskets full of the silver and golden ingots described on page 63 of this paper. Some families prefer to put all those valuable things into chests of bamboo and paper, on the

1) 靈處. 2) 庫錢.

outside of which the name of the dead is written, in order to prevent them from falling a prey to spirits that are not entitled to lay hold on them.

People are, moreover, sagely convinced that the said „treasury-money" will require treasuries, wherein it can be properly stored up. Accordingly, they have a few of those buildings made out of bamboo and paper, to be burned, like the paper house described, towards the end of the mass. And in order to let the soul properly know what they are designed for, a paper imitation of a board, displaying the inscription 庫房 or „treasury", is dutifully affixed above the main-entrance of each. Neither can a servant for the proper management of all the pecuniary affairs of the dead in the Paradise be properly done without. Accordingly, a bamboo and paper diminutive representation of a human being is procured, and thoughtfully set up on a table near the furnace which the reader knows already as receptacle of the paper money that is burnt in behalf of the soul, the object being to enable it to exactly know both the quality and quantity of the valuables offered. During a part of the day a few eatables and a cup of tea, occasionally with a couple of lighted candles and some burning incense-sticks besides, are charitably arranged on a table in front of the puppet, it being expected that it will need those things for luncheon on its road to the Paradise. The image passes by the name of *khò koaⁿ* [1]: „treasurer", or *khò-chîⁿ koaⁿ* [2]: „administrator of the treasury-money".

A lot of quadrilateral truncaded pyramids, each made out of white paper pasted on a frame of bamboo ribs, are, moreover, procured by the family, for the purpose of providing the deceased dear one with mountains of real gold and silver. In general they are a little more than two feet high and,

1) 庫官. 2) 庫錢官.

each, standing on four thin legs of bamboo, their tops being adorned with a few ornamental figures likewise made of bamboo and paper. Being believed to be transformed into precious metal if they are, in the usual way, conveyed to the Land of Shades by means of fire, people call them, already beforehand, *kim soaⁿ* [1]) and *gûn soaⁿ* [2]) or „mountains of gold and silver", and past a small slip of gilt or silvered paper on the frontside of each, that the soul may know whether it has to do with a golden or a silver one.

Those pyramids are, among well to do people, usually provided to a number of many dozens. Along with the paper house and the treasuries they are, in many cases, exhibited in the hall or the premises of the house already since the very first day of the mass; but especially on the last day a great parade is made of them. People are very fond of placing them by files in the street, on both sides of the main-entrance, whenever mass is said, and like much to put a lighted candle in each of them as soon as night comes on, because, then, the whole front of the house looks as if illuminated by numerous pyramidical lanterns.

§ 3. *The entertainment in honour of the pretas.*

The ceremonies performed during the forenoon of the last day of the mass do not differ much from those of the other days. The priests recite their prayers, and chant their litanies, alternately before the soul-body and the deities in the oratory; the mourners worship the dead as usually with the customary prostrations and reverences, and some reluctant friends come to make sacrificial offerings still. The afternoon and the evening are devoted to the general entertainment of the pretas (see p. 20 foll.)

---

1) 金山. 2) 銀山.

A proclamation is put up in some conspicuous place, informing the destitute and hungry spirits that a meal will be ready for them at a stated hour of the evening of that day. It, moreover, invites them in neat and polite language to come and attend the feast, but, in the same time, exhorts them to behave themselves like well-bred and fashionable people, lest penalty should be imposed on them by a certain divine director of the feast, whom, below, the reader will meet with again. And, when the night comes on, a lantern with a lighted candle in it is raised by means of a rope and pulley to the top of the flag-pole in front of the house (§ 1), the object being to light all the pretas of the environs to the dwelling where the inmates so charitably intend to entertain them. Some people think it eminently desirable to hoist up the lamp already in the evening before, that the spirits, which might happen to be in the vicinity then, be also properly informed of the virtuous intention of the family. This all is, however, done in behalf of the spirits of the land alone. Those which live on and in the water ought to be evoked in a special manner.

Mostly, some Taoist priests are engaged for the purpose. Accompanied by some of the mourners, a band of musicians, and a few coolies who carry a number of small earthen bowls that each contain some oil or preparation of pitch wherein a wick is swimming, they repair to the edge of the nearest running water, or, at Amoy, which is a sea-port, to the nearest jetty on the shore. Arrived on the spot, they have each bowl placed in a cheap earthen vessel, around the brim of which paper imitations of the lotus or some other flower are affixed; and thereupon the lamps are lighted, with the vessels placed on the surface of the water, and so allowed to float off. Small lanterns of paper and bamboo that, each, have a lighted candle within and are planted by means of a short stick, attached underneath, in some sand or earth which has been placed in

the bottoms of the vessels, sometimes take the place of those lamps described. When the vessels are floating away, the priests repeat certain incantations, beat their gongs and cymbals, and blow their horns, all to inform the spirits that they are desired to have themselves lighted to the place of entertainment. And, meanwhile, some appropriate pieces of music are performed to refresh them with dulcet tones, and many reverences made by the mourners to salute and welcome the expected invisible guests. Finally, some paper mockmoney is burned, and the procession thereupon returns home, every body feeling convinced that the water-spirits come closely behind. Accordingly, some of the attendants carry each a burning lantern along in the train, in order to aid them in finding their way. This curious ceremony, which is performed especially for the convenience of the manes of persons drowned or died abroad, is called *pàng tsúi-teng* [1]: „to launch water-lamps."

Meanwhile, an abundant meal is prepared in the premises, or, if these are not spacious enough, anywhere else in the vicinity of the house. A scaffold or platform, called *kǫ̱ pîⁿᵍ* [2] or „stage for the destitute," is erected there, and covered with eatables of every kind, quantity and quality being proportionate to the wealth of the family. Even some bags of uncooked rice are usually to be seen on or about the stage. Earthen or paper chop-sticks are also kindly furnished, by which the unfortunate spirits may put the food to their mouths. On the platform is placed the paper image of a divinity, whose duty is to keep the hungry sprites in restraint, and to detain them from quarreling and fighting for the food. Some call him *Tāi chiòng iâ* [3]: „Great All-father", or *Tāi sū iâ* [4]:

---

1) 放水燈. 2) 孤棚.
3) 大衆爺. 4) 大士爺.

„Father-Grandmaster"; but the names *Kúi ông* [1]): „King of the Ghosts", and *Phó-tō kong* [2]): „Lord of the General Passage", are more commonly used. As to this last name, the reader will find an explanation for it in the note on page 21 of this paper. According to some, the deity in question is an incarnation of the Goddess of Mercy, Kwan Yin; hence it comes that he is sometimes represented with a diminutive image of this divinity upon his head. Some plates of vegetables are placed before him to satisfy the wants of his stomach; but meat is not given him, because Kwan Yin is a Buddhist goddess, and the Buddhist sect detests and disapproves the use of animal food.

On a convenient spot near the platform is sometimes exhibited a small sailing-vessel, made out of bamboo and paper and properly equipped with the necessary paper crew, as also a paper and bamboo sedan-chair with diminutive bearers of the same material. Those things have been procured for the accommodation of the sprites that, after the entertainment, should perhaps have to travel far before arriving at their World of Shades; that is to say, in plain language, they are to be set on fire towards the end of the ceremony, the sailors and chair-bearers being believed kind enough to pilot through the invisible regions any spirit that might intrust its frail existence to their care.

As the appointed time of the entertainment draws nigh, the priests, who administer the feast, place some burning incense-sticks before the image of the said King of the Ghosts, and, in front of the platform, make some reverences and prostrations towards him. This they do in order to invite him to enjoy the meal arranged before him, as also to beseech him to properly mind his duty with regard to the disorderly and quarrelsome among the ghosts. The principal mourners, coming behind

---

1) 鬼王. 2) 普度公.

the priests, then kneel down and prostrate themselves also. Lighted incense-sticks having subsequently been put into the dishes designed for the spirits, the mourners turn again to the platform, kneel down one by one before it, and, bowing their heads three times to the ground, invite the starving sprites to devour the food, while the priests mount a low platform of boards that has been built up in front of the *kǫ̀ pîⁿᵍ*, and take their positions there on stools behind some tables, in order to recite the invaluable incantations which they pretend to possess the miraculous power of infinitely multiplying the sacrificial articles set out. Beating their drums and ringing their bells they burn some paper charms, intending to convey informations to the Buddhas in Nirvana of the good work going on in the terrestrial regions; the mourners set fire on a great quantity of mock-money and paper imitations of clothes, in order to provide the spirits with spending-money and raiment; and, in the end, a signal is given by a gong that the spirits are deemed to have had time enough to fully appease their hunger. On hearing the sound, the crowd of beggars and idlers whom a „general-passage feast" never fails to draw round the house, tempestuously rush in upon the platform, snatch away what they can lay hold of, and scramble for the offerings with much noise and tumult. This is called *chhiúⁿᵍ kǫ̀* [1]): „to plunder the destitute." The paper boat and the sedan-chair are, at the same time, sent out to the invisible regions by means of fire, while the King of the Ghosts is made to join his disembodied subjects in the Land of Shades by the same expedient.

Mere charity towards the unhappy destitute spirits is, by no means, the principal spring of that bountiful entertainment. It is rather an ingenious method, invented to influence the spirits for the benefit of the dead, it being believed that,

---

[1]) 搶孤.

when they are not propitiated and satiated, they will molest the deceased dear one, or, at least, maliciously snatch away his food, money and raiment. Some people think it very desirable to let the dead make the acquaintance of the sprites on the scene of the entertainment. Therefore, they carry the sedan-chair with the soul-body to the spot, convinced that the hungry spirits, whenever they should afterwards behold the well-known shade to which they were indebted for so bountiful a meal, will not neglect to be kind to it and, thankfully, never will refuse to live with it on good terms.

The general feeding of the pretas on occasion of a mass is, at Amoy, called *phó͘ tō͘* [1]) or „universal passage," viz. to the place of entertainment. It is a mere copy on smaller scale of the brilliant and popular autumnal festival of the seventh month, which, on page 21, has been already referred to.

The described ceremonies in behalf of the pretas are almost always performed between sunset and midnight. This is because the spirits are believed to dislike the day-time, as the influences, which then prevail, are more powerful than those of the night, which spirits are, naturally, subject to. Accordingly, if the ceremonies designed for their special benefit should be performed during the day, the spirits would not be able to overcome the influences of the light and, in consequence, be absent. So, also, the performances should close by midnight, because, then, the light which was decreasing since the last midday, begins to gain ground again, and compells the spirits to retire.

§ 4. *The performance of an act of benevolence.*

Much time has been spent already upon the performance of sacrificial rites; many prayers have been said for the soul,

---

1) 普度.

and numerous eulogies were chanted in honour of the gods. But no meritorious act of charity has yet been performed fit for prevailing upon, nay compelling the Buddhas to bestow their blessings and favours upon the deceased. The kinsmen, on the last day of the mass, endeavour to fill this blank by saving the life of an animal.

The first of the five great commandments, or rather cardinal virtues (*Pantschaçila*), of the Buddhist church forbids to kill any living being. Compassion, charity and benevolence towards everything that is endowed with life (*Maitri*) is, accordingly, the sublime principle whereon all the other moral precepts of the sect are grounded. Christianism teaches to love one's fellow creature as one's self; Buddhism extends its doctrine of universal love even to the least insect. Christ taught by his example that the most eminent love, which can be shown, consists in giving one's life for mankind; Buddha ordered his disciples to sacrifice their lives even for carnivorous beasts. Westerlings will, perhaps, disdainfully look down upon such tenets, and consider them as mere extravagances of oriental over-excited mind; yet nobody can deny that, among all the predominant religious sects of the globe, Buddhism alone has always refrained from destroying human life, and never wilfully and knowingly caused human blood to flow.

Where destruction of life is deemed an execrable capital sin, saving and sparing life must, naturally, be made a very great merit of. Hence it is no wonder that an act of benevolence towards a living being is performed by our Chinese Buddhists on a day when the favour of the Buddhas is for them of very high concern: when their beloved dead kinsman is to be freed from the hold of the Hell. Wealthy families purchase a pig, or, in sea-ports where Europeans use to have horned cattle butchered, even a cow [1]); those who are not so rich buy a goat, a goose or

1) It is a general rule, with hardly any exception, that the Chinese eat no beef.

duck, a hen, a fish, or some other cheap animal; and nearly all have the object of their charity brought to the monastery of the priests who are employed to officiate during the mass. There it is placed under the care of the resident monks who promise to support it as long as it may live, provided the required food be regularly furnished, or a certain stipend be monthly or annually paid for its board. So it comes that, in almost every large Buddhist monastery, there is a place where cattle and poultry of every kind are kept, as also a fish-pond full of large fishes, eels, and tortoises, which the inmates of the building will not allow to be used for food on any consideration. When one of the greater animals dies, its owner is duly informed of the case, it being believed to be very important for him to know whether his vow have been properly fulfilled, and whether he be, in consequence, cleared from his liabilities towards the gods.

It is, however, not absolutely necessary to transfer the care for the animal in question to a monastery. Many people prefer to nourish and support it themselves in their own houses, until it dies a natural death. Some try to prepossess the Buddhas in favour of the beloved deceased by allowing small wild birds, expressly bought for the purpose from poulterers, to escape. Others buy a lot of fishes or eels from the fish-mongers, and turn them into their native element, etc. These acts, commonly called *pàng sing* [1]: „to set free life", are usually attended with music and the burning of a large quantity of incense and mock-money, while both priests and mourners solemnly and fervently solicit for the intervention of the Buddhas in behalf of the dead.

The good-will of the pretas towards the deceased having been propitiated now by a bountiful meal, and the Buddhas being in ecstasy in consequence of the meritorious act of

---

1) 放生.

charity, the sacrificial offerings in the oratory, and the humble prostrations of both priests and mourners during a long series of days — the decisive battle against the infernal powers may be safely entered upon with much hope of success. The drama of the delivery of the soul is subdivided in three acts, or, rather, farces. The first represents the conquest of the priests over Hell, the second the passage of the soul over the infernal bridge, and the last its transportation to the Western Paradise. We will attentively follow the priests on their way through those important rites.

§ 5. *The destruction of the Hell.*

The ceremony by which the soul of the dead is rescued from the Hell by priestcraft is called „to beat the Hell": *phah tē-gék* [1]), or „to take the (infernal) city": *phah siâⁿᵍ* [2]).

A paper representation of the Hell, much reminding of common Chinese city-walls and procured already beforehand by the family, is set up anywhere in the hall on a convenient spot. If it is of first-rate quality, then the punishments, inflicted in Hell on the wicked souls, are represented in it by small paper imitations of disembodied spirits, devils, implements of torture a. s. o. Chanting and reciting appropriate liturgies and canons, the priests then march slowly and solemnly round those paper walls, their voices being in perfect accord with the sound of some musical instruments, wooden skulls, and drums. Their chieftain, who walks ahead, holds a kind of crosier in his hand, and, at times, brandishes and sways it solemnly, this manœuvre, in the estimation of the Chinese, indicating great majesty and dignity. After a while he knocks the paper hell to pieces with his instrument, thus affording an opportunity to the soul of escaping. Finally,

---

1) 撲地獄. 2) 撲城.

the fragments are carried off, together with the images, and all is cast into the furnace to be reduced there to ashes.

As a paper representation of the Hell is rather dear, some people, fond of observing the sage rules of economy, limit themselves to the use of a few common tiles or bricks. These are placed on the ground to form a square; thereupon the paper images of infernal beings are set up in the midst, and, in the end, each of the stones is broken to pieces by a stroke with the crosier. The effect in both cases is, of course, the same: — the soul, availing itself of the confusion caused around it by the powerful staff, escapes, and is thus released from the hold of the King of Hades and his cruel underlings.

Here are a few particulars concerning that crosier, its origin, and the part it plays in actual Chinese Buddhism.

Shakyamuni's church, teaching that the highest stage of wisdom, perfection, and happiness consists in disengagement from material life and good (comp. page 23), could not but become an agglomeration of monasteries, instituted for the express purpose of better enabling mankind to proceed on the path to Nirvana or the eternal state of not to be. Indeed, a true disciple of Buddha dislikes material good. He not only renounces the world, but, also, wears his life away in absolute poverty. He begs his daily bread; he is a Bhikshu or mendicant-friar, and lives upon alms alone.

The outfit of the Bhikshu was, to the Church, always an object of special attention, and the subject of the most scrupulous rules. The beggar's staff, used for knocking at house-doors, originally was the most indispensable part of it. Making, as it were, the Bhikshu or holy man *par excellence*, it was the emblem of true Buddhistic perfection, and the key to the eternal state of unconsciousness which every true son of Buddha aspires at; moreover, it was soon supposed to have the power to resist and counteract all pernicious influences, which keep away a man from the

road to the said everlasting state of bliss. Yet, it does not lead the Bhikshu, who carries it, alone to Nirvana. It also enables him to release souls of others by his own meritorious life; — no wonder, therefore, that the beggar's staff plays the part of a key to Hell in the hands of modern priests, who are, or, at least, profess to be, mendicants and beggars.

The beggar's staff, *khakkharam* or *hikkala*, is, now-a-days, hardly ever to be seen in the hands of a Bhikshu. In the South it has been supplanted by an umbrella, and in the dominions of Northern Buddhism, China included, begging by custom has much fallen into disuse. But, in Tibet and Mongolia it still appears in processions in the hands of the Great-Lamas, reminding then of the crosier of Roman-Catholic bishops. As key of hell, it is, at Amoy, called *sek thn̄g* [1]): „the tin or pewter staff," even though it be made of any other metal, f. i. tutenague or brass. And, as to its shape: its blade, cast *à jour*, much resembles a leaf, and is attached on a wooden handle, the length of the whole instrument not being under a man's height [2]).

---

1) 錫杖.

2) Such a key of hell, being the dread of infernal demons, is, in consequence, supposed to have the power to dispel them, together with all the evils which their presence causes. Therefore, elderly females sagely wear silver hair-pins, shaped like a *sek thn̄g*, in order to be preserved from infernal attacks. Usually four small silver figures, each representing a stag, a tortoise, a peach, or a stork, are attached to the head of such hair-pins by means of small rings, it being believed that those things prolong the life, and promote the happiness of the person who wears them. As for the reason of this: the stag has, in China, always been an emblem of longevity and joy. The famous philosopher Liu Hiang 劉向, who lived in the fourth century before our era, stated in his „Traditions on the arrayed Genii" 列仙傳 that the animal turns blue after a thousand years; and Pao Phoh Tsze 抱朴子, the renowned Taoist author of the fourth century, told that it is able to live a thousand of years, and turns white after five-hundred years. Moreover, the animal became a symbol of both joy and prosperity because its name *lók* 鹿 also means delight 樂 and large income 祿. And, as to the tortoise: the Chinese people,

§ 6. *The passage over the bridge.*

The soul, after having been so successfully delivered by the conquest of the priests over Hell, encounters a great difficulty yet on its way to better regions. With devils and torturers at its heels, it has to pass over an infernal bridge which alone can put it quite out of the reach of its cruel pursuers. According to the Chinese Buddhists, the Hell consists of several compartments which every infernal being has to get through before it can be reborn into a happier state. Imagination has placed bridges at the outlet. A popular description of the Hell, written in recent times, and entitled Yuh Lih [1]) which may, perhaps, be rendered „the Perfect Demise", contains the following particulars concerning those bridges. „The King of the revolving wheel in the tenth „compartment (i. e. who controls the migration of the souls through the different hells) resides in the Realm of Darkness, „in a place which faces the East and is just opposite the „five muddy streams of the world. There have been built „six bridges, one of gold, one of silver, one of jade, one of

---

having observed that this animal can, indeed, attain a remarkably high age, was always fond of dilating on its longevity, and narrated divers marvellous tales with regard to it. The famous Liu Ngan of the second century B. C., who was introduced to the reader on page 10, even pretended (see chapt. XIV of his „Records of the Great Light" mentioned on page 10) that the tortoise could live three thousand years. Last, the stork and the peach were likewise favourite emblems of longevity for reasons that have been developed already respectively on page 82 and 43. It has, however, not been noted yet that the stork is, moreover, considered to be an animal of auspicious influence, because its name *hók* 鶴 also means „happiness, prosperity" 福.

The Chinese think it very desirable to have the described hair-pins made during a year which has an intercalary month, because such a year has thirteen months instead of twelve, and is, in consequence, believed to be able to aggrandize the power of the pins to prolong the life of the wearer.

1) 玉歷.

„stone, one of wooden boards, and the bridge over the river „of dilemma [1]), for the special control of the spirits and souls „that, coming from the other compartments, arrive there. „There they are sorted out; and it is decided in details which „place of the four Great Continents they shall be sent to, and „whether they shall be reborn males or females, live long or „die young, be persons of wealth and consideration, or poor „and vulgar people, everything being thereupon minutely „recorded."

Now, it is the duty of the priests to aid the soul in getting over one of those bridges. And with the greatest carefulness they are to act, for any soul that has not yet expiated all its crimes, or for the sins of which no sufficient atonement has yet been made by Buddhist priesthood, must infallibly tumble down into an abyss underneath, full of snakes and crawling, serpent-like vermin. A kind of mock-bridge, consisting of some boards placed on stools, or of a common long bench without back, has, already beforehand, been made anywhere in the hall, to represent the bridge over which the soul has to pass. A railing of bamboo and cloth or paper is contrived on each side, and a clothen covering sometimes put over it by way of roof. As soon as the ceremony of destroying the Hell is over, the priests turn themselves to the bridge, and solemnly walk a few times around it, reciting litanies and formulas. The sound of the cymbals and gongs increases to its very climax; horns are blown with vigour, and the head-priest brandishes the key of hell around his head and over the bridge with majesty, in order to frighten away the demons that might lie there upon the watch for evading souls. On a sudden a person with painted or blackened face, accoutred as a ghost according to Chinese imagination-dresses, appears on the scene. Hastening towards a priest who stands

---

1) 奈河橋.

near one end of the bridge, he receives a sheet of written paper which states that the required ceremonies have been duly performed and no infernal demon is, accordingly, entitled to dispute to the soul the passage over the bridge. He keeps it up with both his hands, as if to let the whole invisible world read its contents, walks slowly over the mock-bridge, and delivers the passport to an other priest, who, for the information of the other world, immediately burns it in the furnace. Thereupon the mock-ghost disappears as suddenly as he has come. In many cases such a guide for the manes of the departed does, however, not appear at all, his part being performed then by the priests themselves, who's chief, walking ahead, clears the way for the spirit by brandishing his powerful crosier with awe-inspiring majesty.

The rite described is called *kè kiô*[1]): „to pass over the bridge." Jesters say that, properly speaking, the bridge should be burned immediately after the close of the ceremony, in order to prevent the demons from further pursuing their escaped victim. But, whether this sage precaution should really be an intrinsic part of the rite or not, it is, at all events, neglected, perhaps because people consider the whole ceremonial not worth the destruction of even but two or three wooden boards.

It is certainly worth notice that the religious myths of various peoples have the idea of an infernal bridge in common with the Chinese. Every reader has heard of the bridge Es-Sirat, finer than a hair and sharper than a sword, which is built over the Mohammedan hell. The Jews likewise believed in the existence of a similar bridge, and so did, according to Tylor [2]), the adherents of the Zarathustrian

---

1) 過橋.

2) „Researches into the Early History of Mankind and the Development of Civilization," chapt. XII.

religion, the Scandinavians, the Karens of Birmah, the Idaan of Borneo, and the American aborogines, those of Greenland included. Even the inhabitants of Formosa are convinced that a better world beyond the grave can only be attained by passing over a bamboo, which, however, breaks under the weight of the vicious and wicked[1]). After all, the Chinese River of Dilemma, so called, perhaps, because the souls, arriving there, do not know what way they will be condemned to take, bears a striking resemblance to the infernal Styx of ancient Greek mythology, the dreadful river Vaitarani of the modern Hindu, the river of death of the Finns, the Guinea negroes, the Khonds of Orissa, the Dayaks of Borneo, etc.[2]).

§ 7. *The transportation of the soul to the Western Paradise.*

The ceremony, instituted for the purpose of gaining admission for the soul to the Buddhist Paradise, is, at Amoy, called *tńg sai hong* [3]), i. e. „to transfer (the soul) to the Western regions".

The soul, having successfully passed over the bridge with the invaluable help of the priests, is now quite at the mercy of the Sovereign of the Western Paradise, the mighty Buddha Amitabha, who's part in the theology of Chinese Buddhism was already the topic of the first part of the present paper. It has been said there (page 26) that the frequent pronunciation of his name is of most wonderful effect in matters relating to salvation; that his sincere worship can bring men to the enjoyment of eternal rest and peace in his Paradise. No wonder thus that the priests avail themselves of this easy expedient

---

1) „Histoire des Religions", by Clavel; book III, ch. I.
2) Tylor, op. et loc. cit.
3) 轉西方.

at the critical moment when the soul's final salvation is to be brought about.

Incessantly repeating the holy name, they wind their way in procession between the benches, chairs, and tables in the hall, followed by the children, grand-children, and other mourning kinsmen. At every syllable pronounced one of the priests strikes with a small stick on a wooden skull, and an other on a metal urn, in order to enable the praying colleagues to keep exact time. Nothing is heard save an uninterrupted repetition of *o-bî-tô*, *o-bî-tô* [1]), which is the corrupt pronunciation of the name Amita in the language of Amoy. At times the utterance is slow, at times it is very rapid, the transition being gradual, and controlled by the skull and the urn. A small streamer, tied on the top of a staff and inscribed with the prayer: „Ave Buddha Amita, receive him in the Western Regions" [2]), is carried along in the procession, and solemnly waved about. It is believed to exercise a most salutary influence on the fate of the deceased; but, as the pretended efficacy of Buddhist prayer-flags in general has been enlarged upon already on page 80, we may be silent on the subject now.

Thus marching round and round, and back and forth, the priests simultaneously repeat the holy name each some thousands of times, accumulating thus a large amount of merit which can benefit the dead. Chaplets serve them to remember how many times they have pronounced the name; so they act like the Christians and Mohammedans, who respectively worship the Holy Virgin and Allah by saying over similar instruments. The rosary of Chinese Buddhism is composed of 108 beads, referring, probably, to the 108 compartments in the *phrabat* or sacred foot of Buddha, wherein are pictured

---

1) 阿彌陀.

2) 南無阿彌陀佛西方接引.

his attributes and attendants [1]). It is, in China, known under the names of „string of pearls" [2]) and „pearls of recitation" [3]).

The people of Amoy call the Paradise of Buddha Amitabha *se thien* [4]) or „Western Heaven". To enter it they call *chiūng se-thien* [5]): „to ascend to the Western Heaven", or *chiūng se-hong* [6]): „to ascend to the Western Regions".

§ 8. *Burning the paper outfit of the dead.*

While all those ingenious ceremonies were performed by the priests to rescue the unhappy soul from the Hell, night drew slowly on, affording a welcome opportunity to the family of making parade of the available supplies which they provided for the future use of the dead. Lighted candles were placed by the attending friends and servants into the mountains of gold and silver (see p. 86) which had been exhibited in the street already since the morning of the day. They also illuminated the paper treasuries (§ 2) in similar manner, and lighted numerous lamps and candles in the hall, thus producing a very attractive spectacle which did not fail to draw a crowd of idlers to the house. And now, late in the night, when the priests have finished their calling on Buddha Amitabha, a confused hubbub and tumult of voices announces that every one gets busy preparing for burning the paper images, buildings and valuables, which have played a part during the celebration of the mass.

First of all, some paper and bamboo diminutive images of

---

1) Wells Williams, „Syllabic Dictionary", p. 85.

2) 素珠.

3) 念珠.

4) 西天.

5) 上西天.

6) 上西方.

coolies — usually four — are provided for conveying the sedan-chair of the dead, spoken of on page 77, together with its occupant, to the Western Paradise. For, it is considered eminently praiseworthy and dutiful to let the departed dear one enjoy riding in the regions of eternal bliss, instead of compelling him to go there on foot like a person of no position or rank. Similar bearers are also provided for the trunks which contain the paper money of the dead (see p. 84), two men being deemed sufficient for each. But the journey to the Paradise is long and difficult. Hence the bearers are arranged in a circle on the ground round some cakes and cups of wine, and urged by one of the sons, without kneeling, to replenish the wants of their stomachs, lest they should get hungry and thirsty on the road. A string of the common paper sheets which represent money is thereupon hung around the neck of each of them, in order to prevent their eventually getting in want of spending-money during the journey, and nobody fears that they should fail to fulfill their duty to the end, though their wages be paid in advance. Neither seems there to be any apprehension that they should take the trunks with the precious contents for themselves.

Some refreshments and cups of wine are also thoughtfully placed before each of the other paper beings that are to attend the dead to the World of Shades. For it is considered inconsistent with the rules of politeness and etiquette, and contrary to the interest of the dead, to let them start with empty stomachs, and before they have imbibed something exhilarating. The edibles placed before the inmates of the paper house, the treasurer (§ 2), the table-slaves (p. 42), the Manchu and the Chinese women, the doorguards, lictors etc. (p. 46 foll.) are, however, less in quantity and inferior in quality than what is furnished for the entertainment of the Golden Lad and the Gemmeous Maiden (p. 45), because coarse and ordinary food would not do for the more refined taste

of beings of superior rank and divine nature like those attendants of the Royal Mother of the West. A son of the deceased, or any other of the principal mourners, then hangs a string of gilt mock-money around the neck of the Golden Lad, and one around that of the Gemmeous Maiden, and a string of silver mock-money around the neck of each of the other images, inviting them all, one by one, with his hands clasped together on his breast, to eat and to drink.

When those preparatory arrangements have been properly made, and the auspicious hour which the necromancer has previously declared to be especially fit for finishing the mass is at hand, then all the paper images, buildings, and valuables, that are to be sent to the dead in the other world, are carried to the open premises of the house, or to any open spot or public square in the neighbourhood. Four of the kinsmen carry the palankeen containing the soul-body. Then comes the „spirit's table" with its curious lamp, its censer, and its candle-sticks (p. 38) upon it, and the rest is carried in the rear. After a few moments the musicians and the priests appear, and, last of all, come the mourners, all on foot, except some women with crimped feet who, unable to walk, are conveyed in sedan-chairs. All keep up a continuous weeping and wailing, calling to the dead with passionate expressions of grief. On the spot selected the paper objects are arranged on the ground in close proximity with one another: the palankeen with the soul-body in front of the paper house, and all the paper images, the money-chests with their bearers, the treasuries, and the mountains of gold and silver round about. The spirit's table is placed on one side, and the bird Garuda, taken down from the top of the flag-pole (§ 1), is put anywhere in the midst of the bulk. When everything is ready, the mourners reverently kneel down at some little distance, and join in a melancholy concert of lamentations and doleful outcries. The priests then slowly go round and

round to recite some liturgies, and, after a while, begin to recite the name of Buddha Amitabha with great rapidity and reverence, some bells being rung by them with solemn gestures to attract the attention of the god, and some cymbals being clapped together in approved style. The monotonous noise of these instruments and the voices of the priests, taken in connexion with the music, and the wailing and lamenting of the mourners, produces a very singular hubbub which strangely affects the nervous system of the foreign beholder. At length, one of the priests sets fire on some of the paper trunks; and the whole mass of paper things, gradually catching flame, is in a few moments in one blaze of fire. Great lots of mock-money of every kind and shape are brought near in baskets, and cast into the flames; and some neighbours and acquaintances take this occasion to send chests, full of mock-money and paper imitations of clothes, to their deceased relatives whom they believe to abide in the Paradise. And, though the dead is supposed to be kind and consciencious enough to honestly deliver those presents of raiment and money to the real owners, each chest is, nevertheless, for security's sake sealed up beforehand by means of two strips of paper, pasted crosswise on the frontside over the edge of the lid. A piece of paper, inscribed with the name of the person for whom the valuables are destined, is, moreover, burnt along with each trunk, to prevent its being erroneously claimed by others.

When everything is nearly turned into ashes amid the doleful outcries of the mourners, one of the attendants overturns the spirit's table, thus causing the lamp, the censer, and the candlesticks, that were standing upon it, to fall to pieces against the ground into the direction of the fire. The mourners then take off their hempen clothes, put them together into a basket, and have the basket passed a few times over the fire, the object being, as they say, to drive out of them all the noxious influences which, according

to popular notions, stick on everything that has been used in funerals or mourning rites. Sometimes each mourner himself passes his own clothes piece by piece over the fire. In the end the party go home in silence, a servant carrying the hempen clothes in the rear.

We have still neglected to say that the burning of the soul-body unmistakably of itself suggests, that this thing is expected to do duty instead of the body of the dead also in the Paradise. It is, indeed, most repugnant to the mind of the Chinese that the soul of a beloved deceased should roam about in the World of Shades without an artificial support which it could stick closely to, to thus prevent its evaporation and dissolution. So they have ingeniously invented the described method by which they fancy they contribute immensely much to the future comfort of the soul. In this respect they still outdo the ancient Egyptians, who made statues for the dead only for the present world, but are not known, we believe, to have sent them to the Paradise also. Speaking of that people, George Perrot [1]) says:

„Le premier, le plus naturel soutien de cette vie obscure „et indéfinissable qui recommence dans la tombe une fois „qu'elle a reçu son hôte éternel, c'est le corps. On n'épargnait donc rien pour en retarder autant que possible la dissolution... L'embaumement rend la mumie à peu près indestructible — cependant, malgré ce qu'avait fait, pour assurer „la conservation du corps, la plus pieuse et la plus subtile „prévoyance, il pouvait arriver que la haine ou plus souvent „encore l'avidité déjouassent tous ces calculs. Cette crainte, „cette terreur suggéra l'idée de lui donner un soutien artificiel, la statue. L'art était assez avancé déjà non seulement „pour reproduire le costume et l'attitude ordinaire du défunct „et pour en marquer le sexe et l'age, mais même pour rendre

1) „Revue des deux Mondes", Febr. 1, 1881; page 581 foll.

„le caractère individuel de ses traits et de sa physionomie; „il pouvait aspirer au portrait. L'emploi de l'écriture per- „mettait de graver sur la statue le nom et les qualités de „celui qui n'était plus; ces indications acheveraient d'en faire „l'exacte représentation de la personne disparue. Ainsi déter- „minée par l'inscription et par la ressemblance du visage, la „statue servirait à perpétuer la vie de ce fantôme, qui ris- „quait toujours de se dissoudre et de s'évaporer s'il ne trou- „vait un appui matériel où s'attacher et se prendre."

The ceremony of burning the paper outfit for the dead is, at Amoy, called *thiet lêng* [1]) or *tû lêng* [2]), which expressions both mean as much as „to remove or put away the soul". Less money-ed people, who had the mass performed on but a small scale, call it *soah pn̄g* [3]): „to put a stop to (the offering of) rice", and pedants use to speak of *tsut khok* [4]): an expression which they derive from literary style, but is unknown in the language of the common people. It means: „to stop crying (to the dead)".

Though both theory and written law prescribe that mourning should be worn for the dead during three successive years, yet the people, more practically, consider the mourning period to be duly completed at the close of the mass, because, then, the soul is redeemed out of all its miseries, and has no further need of the devotion of its offspring. In general the „removal of the soul" is performed very late in the night, so that all the attendants turn in as they come home. Friends and kinsmen, who might happen to dwell at a considerable distance, are usually lodged that night in the house which, during the day, was the scene of so many interesting meritorious rites.

---

1) 徹靈. 2) 徐靈.
3) 息飯. 4) 卒哭.

The last day of the mass is called *lo̍-bé sûn* [1]) or „final decade". The very rich sometimes make three days of it, and, in this case, devote the first two days to sacrifices, prayers etc., and only the last day to the proper ceremonies of redemption described in §§ 5, 6, 7, and 8. Theatricals are almost always performed on the last day; but we need not expatiate on them, as some of the most necessary details have been inserted already on page 74.

§ 9. *The ceremony of the Bloody Pond.*

Our account of the singular Buddhist rites of redemption can have no pretence to completeness unless a description be subjoined of a ceremony which is an intrinsic part of the mass only when the soul is believed to have been plunged into the so-called Bloody Pond *huih tî* [2]) that, according to popular fiction, is to be found in the fourth compartment of the Hell.

Chinese Buddhism, giving a great expansion to the doctrines on Hell of the Northern Buddhist Church, invented a purgatory with a large tank full of blood, where women who die in a state of uncleanness caused by pregnancy or child-birth, are to be thrown into. Southern Buddhism knows nothing of this doctrine, neither do the Tibetan books refer to it [3]); hence we are disposed to believe that it is a product of Chinese brains alone. Suffice it for us to know that the disgusting doctrine is very popular in the province of Fuhkien, but that there exists a great diversity of opinion there with respect to the causes which should result in condemnation to the sufferings of the tank in question. Some say, that only women who die in the first month after child-birth are thrown into

---

1) 路尾旬. 2) 血池.

3) E. J. Eitel in „Notes and Queries on China and Japan", II, p. 67.

it. Others maintain, that those who have died within one month after having given birth to a boy, or within four months after having given birth to a girl, are to be purified in that manner; yet there are also a great number who assert that the state of uncleanness extends even to several years subsequent to confinement, so that nearly no women, except virgins and married wives who never bore children at all, should escape the punishment. Besides, it is supposed by many people of Amoy that every one who expires from the effects of certain diseases is plunged into the pond also, no exception being made in favour of rank, age or sex. Those diseases are:

(*a*) *lōe hu* [1]), lit. „internal emptiness": a dangerous disease, when the patient is very weak, though he looks fat, and has a large abdomen [2]);

(*b*) *lô siong* [3]): consumption;

(*c*) *kō̤ tiòng* [4]): dropsy; and

(*d*) *keh sit* [5]): a deadly internal disease, that causes food to be vomited as soon as it is taken [6]). The patient is, at last, quite unable to swallow food. Cancer in the stomach is perhaps meant. Those four diseases are called by people the „injurious or destroying maladies": *sún pēng* [7]).

Now, it is the sacred duty of the surviving relatives to vent their filial love by releasing the soul of the deceased from the Bloody Pool, in any case they must suppose that it has been plunged down into it for one of the above-mentioned reasons. This delivery is enacted on the last day of the

---

1) 內虛.

2) Douglas, „Dictionary of the Amoy Vernacular", page 154.

3) 癆傷. 4) 蠱脹. 5) 腸食.

6) Douglas, op. cit., page 205.

7) 損病.

mass', after the walls of the Hell have been knocked down, and before the soul is piloted over the infernal bridge.

A most singular instrument has, for the purpose, been erected in the hall already on a previous day. It is a hollow cylinder, fastened around a perpendicular axis which, projecting upward and downward from the top and the bottom of the cylinder, is fastened, below, in a piece of wood with a hole wherein it can revolve, and, above, in a kind of frame affixed on the ceiling, wherein it can revolve also. The undermost socket is placed upon a bucket with some water, that represents the infernal Blood-pool. The cylinder, which consists of a bamboo frame pasted over with paper, is encircled by some parallel hoops that, having each a diameter a few inches longer than that of the cylinder, have been contrived around it at equal distances one above another by means of thin bamboo sticks, which protrude from the cylinder somewhat like spakes of a wheel from the nave. Those hoops thus divide the outside of the instrument as it were into stories or galeries of equal depth and height. The top is adorned with some paper flags and streamers, fastened on the end of little wooden staffs.

The object designed is to turn the soul out of the Bloody Tank by making the instrument revolve round its axis. For the convenience of the spirit a paper ladder is, accordingly, thoughtfully affixed in each story on the paper surface of the cylinder, that it may climb out of the Hell more easily. This ascension is represented in visible form by paper images of a spirit, of which one is pasted on each of the stories, just in front of the respective ladder, upon one of the thin vertical ribs that unite the hoops with one another. The rest of those ribs are pasted over with paper amulets and paper images of supernatural beings: infernal demons, which torment souls, being affixed on those of the lower, and benevolent spirits, which save them from their miseries, on those of the higher stories.

The soul-cylinders differ largely in size and style of finish. The smallest are, perhaps, 1,25 meter high by nearly half a meter wide. They go, at Amoy, under the name of *tńg tsn̄g* [1]) or „revolving receptacles". The number of stories seems to vary between three and nine, and I have been told that it should always be odd.

Falling now again into our subject: — as soon as the walls of the Hell have been destroyed by the agency of the miraculous and powerful crosier, the priests commence to recite and chant a new series of litanies, invented for the special benefit of souls that have to suffer the cruel punishment of the infernal Bloody Pond. They ring their bells, beat their wooden skulls, and clap their cymbals together in approved style, all to aid the soul in finding its way to the saving cylinder. The eldest son of the dead at a certain moment advances, takes hold of the instrument by one hand, and, slowly stepping forth, makes it to turn in its sockets round and round. The other mourners follow him, all joining in loud wailing, and bitterly crying to the dead. When the „turning receptacle" has thus been made to revolve a sufficient number of times, the soul is supposed to be saved, and the priests pass to the performance of the rite called „passing over the bridge" (§ 6), while the instrument is burned up to prevent the demons from pursuing the soul. Turning around the cylinder is called *khan tńg-tsn̄g* [2]): „to hand the turning receptacle", or, briefly, *khan tsn̄g* [3]): „to hand the receptacle".

While this good work is going on, the priests conjointly call devoutly on the Buddhist Trinity, incessantly repeating this brief eulogic phrase: „Ave Buddha, Ave Dharma, Ave

---

1) 轉藏. 2) 牽轉藏.

3) 牽藏.

Sangha" [1]). They do so, because it is stated in the writings of the Chinese Buddhists that Maudgalyayana, traversing the Hell in search of his mother (see page 30), was told by the Ruler of Hell that the frequent repetition of the said formula would be eminently useful for saving souls from the Bloody Tank. For the better intelligence of this we insert here an extract from a Buddhist tract on that pool, published in Southern China in the year 1844, availing ourselves of a translation given in the periodical „Notes and Queries on China and Japan" (II, p. 67) by the learned doctor Eitel.

Maudgalyayana, Buddha's disciple whom we introduced to the reader already on page 30, went, once upon a time, to Hell, in order to release his mother. Popular Chinese traditions say that he found her in a blood-pool with a goodly number of women, who, with dishevelled hair and long cangues round their necks, kept wringing their hands. They had to suffer in Hell the punishments of their sins, for the underlings of Hell and the King of the Demons [2]) forced those poor sinners to swallow the blood of the tank three times every day, flogging them with iron cudgels if they refused to drink it willingly. No men were to be seen suffering this painful punishment, which was explained by the Ruler of Hell in this way. „Women", he said, „lose blood at child-„birth, whereby they insult and irritate the spirits of the „earth. They wear also filthy, dirty clothes, and go then „to a creek or river to rinse and wash them, whereby they „defile and ill-use the water in its course, and implicate in „their sin many virtuous men and women who use that „water for boiling tea to be presented as food-offering to the „holy ones, who are thus being defiled up to this present

---

1) 南無佛、南無法、南無僧. Comp. p. 25.

2) Yama, the Rhadamantus of Chinese Buddhism. Vide „Jaarlijksche Feesten en Gebruiken van de Emoy Chineezen", page 154.

„day". Thereupon Maudgalyayana, prompted by a feeling of compassion, asked: „What restitution can one make to repay „the debt of gratitude to one's mother, and to get her out „of that Blood-basin tank?" To this question the Ruler of Hell replied, saying: „Let men and women be dutiful and „obedient towards their parents, *reverently repeat the prayer „to the Trinity*, and for the benefit of their mothers observe „the Blood-basin fast for three years, and establish, besides, „those noble Blood-basin associations for the purpose of engaging „priests to recite this Sutra a whole day long."

Eitel, expatiating further on the subject, gives some more elucidations which are well worthy to be reproduced. „It is", he says, „a general custom among the different races of the Canton „province, even among those which are otherwise least influenced „by Buddhism, to send for Buddhist priests after the death of „a married woman in order to perform the so-called „Blood-„basin ceremony".... I am at a loss for the present to „account for the origin of this particular doctrine. The more „so, as there is a Buddhist work on torments of Hell publish-„ed in Canton, which denounces it as heretical. According „to the 玉歷鈔傳 there is indeed in Hell a large tank „called 血汚池; but it is distinctly stated that it is a „mistake to suppose that women are condemned to be thrown „into it merely on account of child-birth, to which, it is stated, „no sin nor guilt is attached. The tank in question, it is „asserted, is the receptacle for those of both sexes who in-„fringe certain Buddhist regulations minutely specified..... „The standard translations from Sanscrit, which are current „among the Buddhists of China, make no mention of the „particular hell, or rather purgatory, to the exposition of „which the blood-basin sutra is devoted. The whole disgusting „subject is altogether in discordance with the delicacy and „chastity generally displayed by all authentic Sanscrit originals „translated into Chinese. These circumstances make the Sans-

„crit origin of our sutra rather doubtful..... I am inclined „to think, that this blood-basin sutra, though apparently „assuming the dress and the outward characteristics of a „Sanscrit original, is a sham altogether, and the product of „some crafty Chinese Buddhist, who thought it would be „easier to palm off this disgusting doctrine of a blood-basin-„tank upon ignorant women, if it was brought to them in „the disguise of an ancient Sutra, purporting to be derived „from oral communication of the great founder of Buddhism „himself. If I am correct in my surmise, the immense suc-„cess which this deception has attained, would prove how „easy it is to frighten half-civilized people into outward re-„ligious observances. Everywhere in the South of China, even „among races which otherwise are very little influenced by „Buddhism, this doctrine has found entrance and obtained „general credence, especially among women. It is this popu-„larity which, shocking as the details of this doctrine may „be to any European reader, makes our sutra important in „the eyes of those who wish to understand how Buddhism „managed to get such a firm hold on the Chinese mind" [1].

To this may be added that, according to Carstairs Douglas [2], the „turning receptacle" was invented during the Thang-dynasty (A. D. 618—905) by a certain Buddhist priest called *Sam Tsōng* by the Amoy Chinese. During my stay in China I got convinced that the instrument is not merely erected for temporary use, and for the special benefit of one soul alone. At Amoy f. i., in the temple of the Eastern Mountain [3] near the Taotai's Yamun, there is to be seen a wooden one of sexangular shape, having three stories whereon several images of saints are placed. Many a devotee, anxious

1) „Notes and Queries"; II, p. 67 and 82.
2) „Dictionary of the Amoy Vernacular", page 589.
3) 東嶽廟.

to perform a meritorious act of charity, goes there with the express purpose to turn the instrument around, convinced that by every revolution a soul is saved.

CHAPTER V.

The day after the close of the Mass.

In the forenoon of this day the nearest relatives who attended the mass and were bound to wear mourning for the dead, save those who are prevented by the distance, repair to the house again. There they have their heads shaved at the expense of the family of the deceased by barbers engaged for the purpose, this operation having not been performed during many days, as customary laws strictly forbid both shaving the head and wearing a cue until the period of wearing deep-mourning apparel has entirely elapsed.

Mostly, the family-members consider themselves in duty bound to prepare a plentiful repast out of the sacrificial articles that have been offered to the dead and the deities on the day before. The usages of society compel them to invite, if it is practicable, all the relatives and friends who came to weep with them and offered a sacrifice to the spirit. When all the guests are seated at the tables, desirous to assuage their sorrow by replenishing the wants of their stomachs, the sons and grand-sons are called out by a master of ceremony from an adjoining room, prostrate themselves in front of the guests, and bow their heads three times towards the floor, their object being to show the guests due respect and honour, and to express their thanks to them for their having so kindly come to worship the dead. All the guests thereupon unanimously assert that the matter

was not worth while at all, and bid the kneeling mourners to rise to their feet again, this line of conduct being prescribed by the rules of etiquette in all such-like cases. After the close of the entertainment the principal mourners prepare for making return-visits to some of the friends who had come to condole with them by worshiping the dead, especially to those who, for any reason, did not partake of the meal.

Having but little time to spend because of the many businesses connected with the day, they usually have themselves on this occasion conveyed in palankeens. They are followed by the necessary servants on foot, who carry baskets with mock-money, candles, incense-sticks, strips of narrow silk, red cakes, different other sorts of edibles, a. s. o. Each call is attended with genuflexions of the mourners if they meet with a superior, or with a relative of higher social rank; else each of them merely shakes his own hands clasped together on his breast; but, in any case, they express their sincere thanks for the kindness shown to the dead. The visit is generally short, there being to be made a goodly number more. Tea and tobacco-pipes are presented, and in the meanwhile one of the servants of the mourners delivers some of articles, brought along, into the hands of the inmates of the house. The mock-money, candles, and incense-sticks presented are designed for oblations to the lares, but the edibles are expected to be eaten by the family. And, as to the silk: in general a red, a black, a white, a yellow, and a blue strip are offered, as people say, as omens of good. A written check, good for a certain sum of money, is generally adjoined, to be availed of by the bearer for choosing out something in a certain shop for account of the mourning family. On every parcel, and on every dish of eatables presented a bit of red paper is affixed, it being believed that, by this expedient, every inauspicious result of the friend's visit to the hall where the mass was celebrated is prevented from reaching to his house

and his family. For death is considered an inauspicious event, and red is the symbolical colour of happiness, which dispels unlucky influences. The cakes presented are, for this reason, likewise red.

Thus returning one's acknowledgments of the kindness of friends who came to offer to a departed relative, is generally called *siā pō* [1]) and *siā pài* [2]), which may be rendered: „to make a visit of thanks" and „to thankfully pay respects". Other expressions of frequent use are *hoân tiàu* [3]), and *siā tiàu* [4]): „to return the sacrifice to the dead", and „to thank for that sacrifice".

Those visits may be delayed, if necessary, a very few days; yet, at all events, the established rules of politeness and etiquette require them to be paid as soon as possible.

While some of the mourners are thus paying visits, the other inmates of the house busily occupy themselves with the residue of the paper money and the bamboo and paper objects, that were burned during the performance of the mass. They carefully gather the ashes, wrap them up in nice red sheets of paper, and tie a red silken thread around each package, just as if they were preparing presents to be sent to friends. At a convenient hour of the day all the packages are carried in procession to the sea-shore, the mourners and some assistants in their best apparel, each with a stick of lighted incense in one hand, following in the train. After having been fastened upon a board inscribed with the names etc. of the deceased, the ashes are placed in a boat, and, together with the leaders of the procession, taken a short distance down the current, while the musicians perform some music, and burning sheets of mock-omney are thrown into the water. This is done in order to propitiate the Dragon

1) 謝候. 2) 謝拜.
3) 還弔. 4) 謝弔.

King of the Seas (see p. 51), and the legions of souls of drowned people that dwell in the billows as water-ghosts. A few burning incense-sticks are then affixed on the board; the mourners and attendants make some reverences, and, in the end, the board is placed on the water, and allowed to float away together with the ashes. Thereupon the boat is rowed back to the shore, to enable the procession to return like it has come.

The object designed is to „reverence lettered paper" *kèng jī-tsoá* [1]), as the Chinese themselves call it. Respect shown to written paper is, indeed, a national characteristic of the people. They dislike its being carelessly thrown away and trampled upon; accordingly they are in the habit of hanging up baskets at the way-side, and erecting furnaces of brick by the sides of the most frequented streets, all to collect refuse lettered paper which they afterwards reduce to ashes and, in this shape, ceremoniously commit to the water. Now, as on much of the paper used during the celebration of the mass characters were stamped or written, the mourners consider themselves in duty bound to practice that custom of „seeing off lettered paper" *sàng jī-tsoá* [2]), lest demerit, resulting from want of due appreciation of the value of letters, may unfavourably affect the fate of the dead in the other world, or that of his offspring in the present.

It is hardly necessary to add that this ceremony needs by no means be performed just on the day next to the close of the mass. Indeed, it evidently appears from its very character that it can very well bear some delay. Neither needs it be said that poorer people can not always defray the expenses of a procession. They mostly put the ashes into a small chest made of paper and bamboo, and let them,

---

1) 敬字紙. 2) 送字紙.

thus embaled, float down into the waters of the ocean without much ceremonial.

Towards night-fall some provisions are arranged in the house on a table, for the benefit of those destitute spirits that failed to arrive in season to enjoy the bountiful entertainment of the last evening. The mourners namely believe that many out of the numberless spirits in the invisible world may have been prevented then from being present in time. Hence they thoughtfully prepare a supplementary meal, which they offer, without intercession of priests, by kneeling down and bowing towards the ground in the usual way.

CONCLUDING REMARKS.

In case two members of one family should die shortly after one another, then, sometimes, one single mass is performed for them both together, and their soul-bodies are then placed in the *lêng chhù* in accordance with the relation they formerly sustained to one another during life. That is to say: the effigy of him, or her, who was higher in rank should occupy the place on the left hand of the other effigy. It does not occur that one mass is performed for the common benefit of two persons of quite different families.

Poor people who can not afford the expenses of costly rites, have, as we said on page 75, sometimes the whole mass performed by only one priest, and within a single day. They do not put up hangings and fittings, but only provide a paper house called *pn̄g têng* (see page 37) with a soul-body within. In front of it they place a „spirit's table" with a table for the sacrificial offerings, and that is all. Neither have they an oratory (*pút toâ*^{n}) made.

There is much reason for believing that the Buddhist masses described are most closely related to those of the Lamaists of Central Asia. Koeppen, devoting a few lines to the latter, says [1]):

„Das wichtigste und zugleich einträglichste Geschäft der „Geistlichkeit sind aber die Todten- oder Seelenmessen (*gSchid „Tschhoss*), deren Zweck ist, die strafenden und rächenden „Gottheiten, ins Besondere den Höllenrichter Jama zur Milde „zu stimmen, die auf der Wanderung begriffenen Seelen aus „dem Zwischenzustande zwischen Tod und Wiedergeburt, aus „dem Fegefeuer, wie wir sagen würden, zu erlösen und in „eine neue, möglichst günstige Laufbahn zu befördern. Sie „dauern bei ärmeren Leuten gewöhnlich nur einige Tage, bei „reicheren sieben Wochen oder 49 Tage, als den vollen Zeit- „raum, während dessen die Seele im Fegefeuer weilt; bei „Fürsten wohl ein ganzes Jahr. Da nun die Wirksamkeit „der Seelenmessen durch die grössere oder geringere Feierlich- „keit, andrerseits durch die grössere oder geringere Andacht „und Inbrunst der fungirenden Priester, und diese wiederum „durch die mehr oder minder reichen Geschenke, die man „ihnen dafür giebt, bedingt wird, so lässt sich leicht denken, „dass auch der weniger bemittelte Gläubige von einiger Pie- „tät Alles aufbietet um bei den Seelenmessen für einen ver- „storbenen Angehörigen die geistlichen Herren vollständig zu „befriedigen. Bei Sterbefällen fürstlicher Personen sollen oft „ganze Heerden Vieh und Tausende von Silberunzen unter „sie vertheilt werden. Ueberdies scheint es stehender Gebrauch „zu sein, dass die Kleidungsstücke und die sonstigen Effec- „ten der Verstorbenen an die Kirche fallen".

1) „Die Lamaische Hierarchie und Kirche", p. 324

THEEND.