



Bodleian Libraries

UNIVERSITY OF OXFORD

This book is part of the collection held by the Bodleian Libraries
and scanned by Google, Inc. for the Google Books Library Project.

For more information see:

<http://www.bodleian.ox.ac.uk/dbooks>

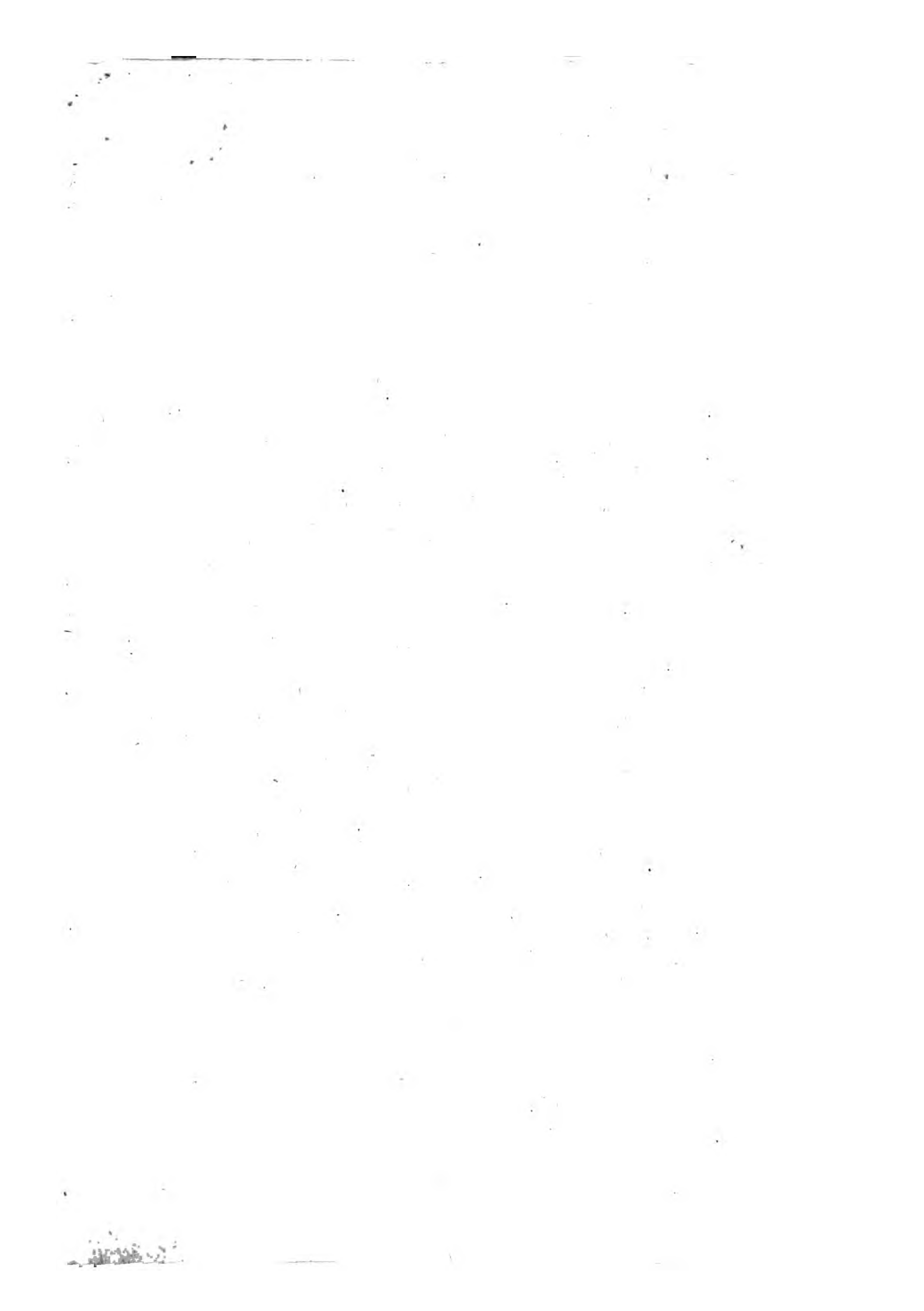


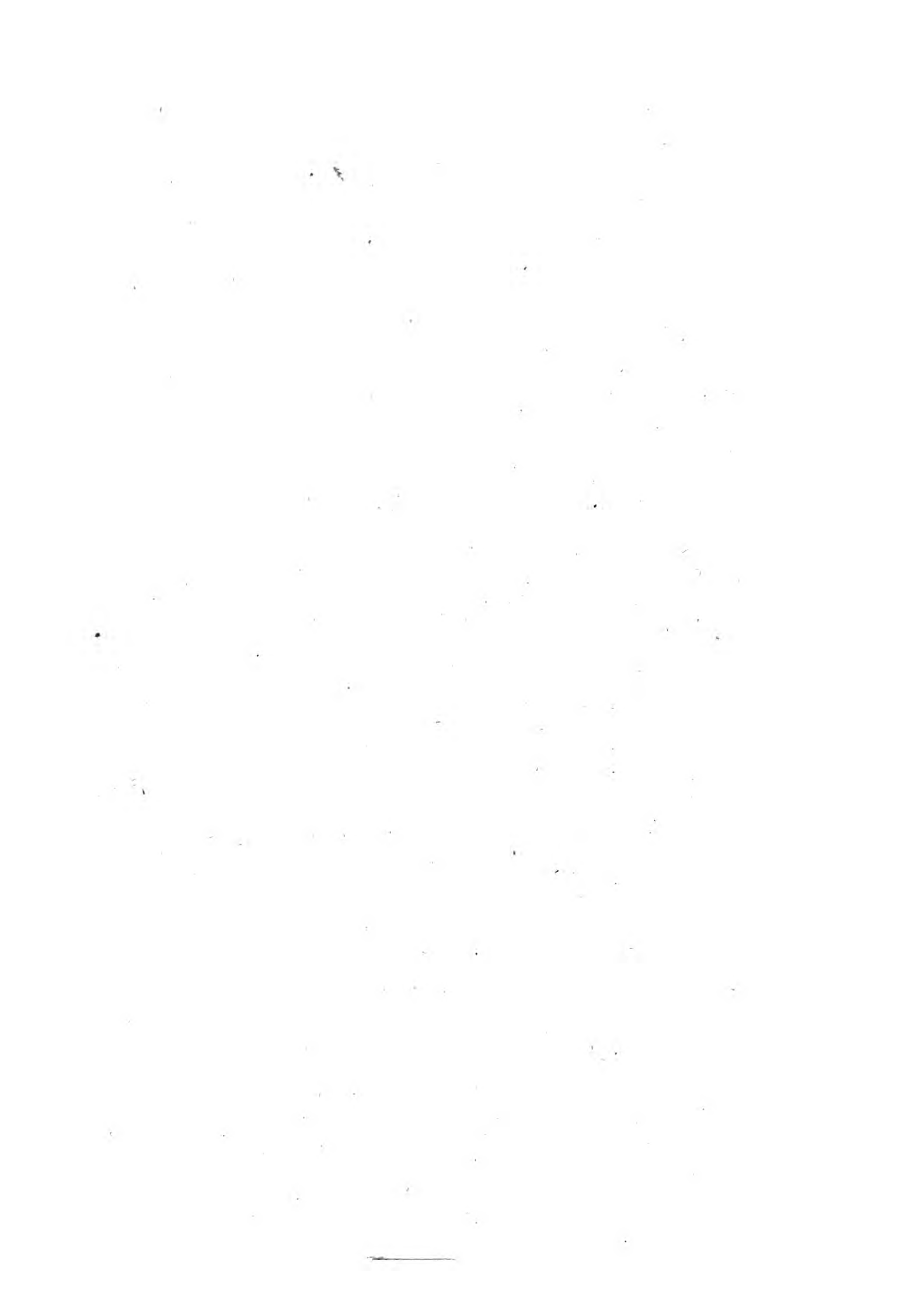
This work is licensed under a Creative Commons Attribution-NonCommercial-
ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.



800
B.S.
G. 201.







和樂衆前光春喜

乾

哉

隆

苗子

御

頤

THE CONQUEST of the MIAO-TSE

An Imperial Poem by Kien-lung.

entitled
A Choral song of Harmony for
the first part of the Spring.

By STEPHEN WESTON, F.R.S. S.A.

From the Chinese!

L O N D O N

Printed & Sold by C.&R. Baldwin, New Bridge Street, Black Friars.

1810.



TO
SIR GEORGE STAUNTON, BART.

SIR GEORGE,

PERMIT me to dedicate to you the Imperial and Historical Poem of Kien-Lung, which you have been so obliging as to lend me. I now return it in an English dress, and present you with a translation, as a mark of my high esteem, and grateful sense of the loan of a royal and curious morsel, which might have attracted your notice, but for a work of higher import, in which you have been of late wholly occupied, and given as an unique gem at parting to an admiring publick.

I have the honor to remain,

Your most obliged

And obedient humble Servant,

STEPHEN WESTON.



P R E F A C E.

THE following is as literal a version of the Chinese as I could make, to be intelligible to an European reader. Verse, says Pere Amiot, in his translation of the Praise of the City of Moukden and its environs, by Kien-Lung, is more difficult than prose in all languages, but particularly in the Chinese; Pour moi, ' J'avoue que si je n'avois su, que mon Chinois, Je n'aurai pu me tirer d'affaire dans ce que J'ai entrepris.

The poem I now publish, it appears, was set to musick, by the notes of the gamut prefixed to each character, with certain exceptions, in order to mark the elevation or depression of the voice in chaunting the characters.

It is the composition of Kien-Lung, and consists of thirty stanzas; and is much more considerable in quantity than Ly-Tang by the same Imperial Poet, which I published in 1809. In Ly-Tang are only 133 characters, and in Hy-tchun 840. The title is, Hy-tchun, quouang tsien, tchong yo ho.

The occasion is, the defeat and entire subjugation of the Miao-tse,* an independent people in the province of Hounan, and the very heart of China; whose government, laws, and language, were peculiar to themselves, and exclusively their own. What this poem records is the third campaign against these people. In the first, the Emperor was foiled; in the second, the general who commanded, alarmed at the fate of his predecessor, who was put to death for want of success, undertook to bribe the enemy into submission; to which he consented with a certain mental reservation, that he would break his engagement on the first favourable occasion. This he accordingly did, and forced the Emperor into a third campaign, and second five years' war.

—— — erunt etiam altera bella,
Atque iterum ad Trojam magnus mittetur Achilles.

With respect to the stanzas themselves, I fear that to an European ear they will appear to contain very little of a truly poetic composition, owing to the difference of Chinese and European ideas upon that subject.

* See page 501, Appendix, No. VIII, to Sir George Staunton's Penal Code. "Miao-fee rebels," read Miao-tse.

To a Chinese eye, a happy selection of characters, with minute shades of difference in different positions, and various combinations with opposite senses, is more poetic than fine imagery and glowing expressions. Here the Translator is completely thrown out; and however conscious he may be of the beauty of the original, he cannot paint it; and if he could, he would hardly make his reader admire it. The paronomasia of the Arabs and Persians, or a similar sound with a different meaning, is of this sort; like the line in the Phormio, “metuo lenonem ne quid suo suat capiti;” and in our own language, — — — — “no friends, but fiends are here:” thus, in the Chinese, by the omission of a single stroke, characters are changed from love to hatred, from light to darkness, and black to white. See Plate V. characters Fire and Water, Nos. 2, 3.

This is the lacuna or gap which I have not been able to supply; and at this hole, I fear, the Parnassian spirit of the royal muse has too often evaporated even to dryness, and left nothing behind but the dregs of wretched prose. To console us, however, we have some facts in the gazette, some cus-

toms, manners, and habits, which may be new even to a long resident at Canton.

I shall now say a word of the Chinese Notes prefixed to the characters, and explain the Plates.

The seven Chinese Notes are, tche, kong, fau, ho, see, y, chang; re, mi, fau, sol, la, si, ut. (See Plate 6.) When these notes are so written, they are in the octave; but when re, mi, fau, have dots under them, they are below the octave: re may also be above the octave, and then it has gin prefixed, or an upright stroke added to the character. Si and ut may be in the octave, or above, or below; in the first case it has no mark; in the second, a dot under; in the third, gin prefixed, or an upright stroke at the end added to its character. The Chinese themselves do not require the point or the addition, because they judge from the preceding note, if the one to be sounded is in the octave, above, or below it. The Chinese language, being composed of monosyllables that have various significations, every one of which has its appropriate character in writing, is under the necessity of distinguishing them partly by accent, and

partly by pronunciation, in colloquial intercourse, and partly by the previous and subsequent meanings of the same word ; as, hao gin, good man ; gin hao, goodness of men ; and if these fail, they have recourse to palmistry, and draw the figure on their hands.

They have four principal accents to regulate their pronunciation : the first, called ping-ching, is a straight line over the word, as in vouang, water, that with this accent means milk diluted with water. The second is chang ching, as over vouàng, and has the sense of a net for birds, and is called chang ching, and marks the elevation of the voice. The third, kiú ching, depresses the voice, as in vouàng, to hope. A fourth unites these two into a circumflex under the name of jou ching, as in vouâng, to die. In the printed books these accents are not noticed, except when absolutely necessary to determine the sense of a word of the same letters with a different meaning. Thus pīen with the first accent, is little ; with the second, an inscription, pièn : in order to prevent a mistake, an o is added either to the right or the left, over or under the word, and no accent appears. From long habit and early practice the Chinese learn to pronounce all their

words properly, with the same facility that we know at sight the quantity of Greek and Latin verses, and recognise the different meanings of five hundred words differently accented such as *ἄγνός* pure, and *ἄγνος* a shrub called vitex, *εῖός* life, and *εἰός* a bow, all through the alphabet to *ῥμός* a shoulder, *ῥμός* raw, *ῥρα* beauty, *ῥρα* attention, where the lene and aspirate make all the difference. These four accents mentioned above are in two classes, the first is *pīng*, the second *tché*. In the class of *pīng*, all the words marked with the accent *pīng ching* are comprised; in the class of *tché*, all the characters marked with one of the three other accents, *cháng*, *kìu*, *jôu*, acute, grave, or circumflex.

This naturally leads to a knowledge of Chinese verses, which are of five or seven characters or syllables. In those of seven no attention is paid to the first, third, fifth, or seventh, but to the second, fourth, and sixth accent, which must be in the following order: if the second be *pīng*, the fourth must be *tché*; that is, it must have one of the three other accents of *cháng*, *kìu*, or *jôu*, and the sixth must be *pīng* again. This order is called *pīng tché pīng*. In the se-

cond and third verses of a strophe beginning with tché, this order is reversed, and the syllables will be tché pīng tché, and the sixth tché. In the verses of five characters, no attention is paid but to the accent of the second and fourth ; that is, if the first verse is in pīng tché, the second and third verses will be in tché pīng tché, and the fourth verse must answer to the first, and be in pīng tché pīng.

It would require a Chinese ear, to feel the beauty of Chinese rhythm ; and an early education in the country, to be sensible of the graces, or reach the compass of their various accents. If our notes corresponded exactly with the Chinese gamut, it would appear that they had, as we have, two half-notes from mi to fa, and from si to ut, and that these were the only ones that they used : but since the Chinese themselves say, that the octave sounded on our instruments is not exactly in tune with theirs ; for this reason it seems more probable, that the Chinese scale is a scale of undivided and absolute sounds : for when the French talked to them of semi-tones, they stared, in astonishment, and not seeming to comprehend what they

said, gave them no answer decisive of the question.

The Chinese musicians all play the same part, and have no idea of counterpoint. They have wind and string instruments, flutes, fifes, musical clocks, and drums ; and many revived since the reign of Kang Hy, from figures in old books ; but when they are played on together, there is something disagreeable in the sound they produce, unpleasing to a learned ear ; and, though melodious, yet destitute of harmony.

European musick in parts appears to a China-man all confusion ; they dislike our barrel-organs of various sizes, which are sent out from Europe ; except when they play minuets in slow time, and of one part. Thus much we learn from Amiot, and Galbert ; who was interpreter royal at the Court of China to the King of France, and whose manuscripts Sir George Staunton's father purchased.

The plates that accompany this small work are six in number.

PLATE I.

Contains the title, already sufficiently explained. The first line is Hy-tchun, &c.

from right to left ; within the inclosure is, beginning from the right, tzay, conquest (of the) Miao-tse, Kien-Lung, yu ty, Imperial composition.

PLATE II.

Exhibits the first stanza, of 28* characters or syllables, written in the European manner from left to right ; with the musical note prefixed to all but the first ; and the name of the character, as pronounced at Pekin, and at Canton, opposite.

PLATE III.

Begins in the Chinese mode from the right, with the note at its left ; and the name as spoken at Pekin, without the same as pronounced at Canton ; tsi Pekin, tshate Canton.

PLATE IV.

Gives a specimen of the mode of a Chinese dictionary. The character to be explained is distinguished by a larger letter, or Chim ta, as we see at No. 1, to the right. The name of this character is Tan single, or simple. No. 2 is ta, No. 3 nan, No. 4 cie ; that is, ta and nan cut through, and

* Each stanza consists of four verses, and each verse of seven characters.

divide, and join t of ta with an of nan together, and make tan; thus the character is ta nan contracted into tan, without carrying with it the meaning of the parts, ta great, nan male, but simply the sound tan, which is signified by yn sound at figure 5, and tan at figure 6.

At figure 7 is Chu foundation, Chi 8, yu 9, cie 10; that is, cut chi and yu, yn 11; pronounce chu 12. The meaning of chi to know, and of yu a moment, and chu a lord, has nothing to do here, but the sound only.

Figure 13. Hio institution, learning. Hia 14, yo 15, cie 16. Cut hia and yo, and coalesce them into hio, which is the pronunciation.

Xim, Fig. 17, xi 18, chim 19, cie 20; that is cut through xi and chim, and join x and im together to make xim and yn, or pronounce xim. Then follows in each article the meaning and senses they will bear.

There are four principal Chinese lexicons, besides the one explained in Mantchoo Tartar, lately brought from Petersburg, and bought by the Honourable Frederick North. The first is Chim su tum, or interpreter recti characteris; the rectus cha-

racter consists of Chim ta, or rectus major ; and chim siao, rectus minor.

The second is Ta su guei, or great collection of characters. The first is the most learned, the second the most useful.

The third is Siao su guei, or small collection of characters in 8 volumes, in which words of rare occurrence are omitted. Mr. Price of Worcester has a copy of this dictionary.

The fourth is Hai pien, or abundant as the sea, containing the more ancient Chinese characters. This last has the same title as Firuzbadi's Arabick dictionary, published by Giggeus at Milan, 1632, with the name of Kamus the Ocean, whence the Proverb "*La langue Arabe est une mer à boire.*" Sir George Staunton had Kang Hy's dictionary of fifty thousand characters, besides his European, arranged according to the keys, and explained in Latin.

In the British Museum is a Chinese lexicon, and one explained in Dutch. In the Royal Society library there are two European lexicons, one given by Sir William Jones.

The fourth plate has also another series of characters, which I have given for the

purpose of shewing how they may be analysed.

No. 1, Hoam, majesty, is made up of pe white, No. 2, and vam, 3, king, an epithet given to kings from the colour of the standards which belonged to the monarchs of the family of Xam. Before their time black was used ; and the race of Chew preferred purple, as the present sovereigns do yellow. The character pe is composed of je, No. 4, sun, and the line chu the mark of dominion and supremacy, as the light of the sun is supremely white. The character je, No. 4, is made up of keu mouth or face, 5, and ye one, as it were, the only bright object of the universe. In the character 3, vam is composed of ye one, and kuen, or the mark that indicates the high and low, the dominion and subjection which belongs to a king, who puts all men under his feet.

No. 6, is yen to speak.

No. 7, Ky to remember, or memory, is made of yen to speak, and ki (to) yourself, which one does in recollecting.

No. 8, Yu conversation, from yen to speak, u five, and keu mouth, or many talking together.

No. 9, Xan a mountain, and yen to speak, meaning to boast, or use high sounding words.

No. 10, Fi to mutter, or speak nothing, from fi, nothing, and yen.

No. 11, Sin to believe, from man and speak, or a man said or what some one said which is believed.

No. 12, Xe to explain, from yen and sui all, and yeu line, to speak of the heads of a thing, or summarily.

No. 13, Ho to censure, from yen, and ko ability, or to be able, to have the power, to criticise.

No. 14, Xan, mountain.

No. 15, Cyen man, mountain, a quibus flester, or bragger, a mountain-splitter, in Italian, spacca-montagna.

No. 16, Chuen alone, is made up of xan a mountain, and ul it, or all there is besides. So xan and ki is mountain and bird, or a bird that inhabits high places ; and gin hai man and sea, or solitary man, who looking around, sees nothing nisi pontum ; where, as Ovid says,

Una est immensi cœrula forma maris.

PLATE V.

In addition to chim su, the upright character, divided into chim ta, the greater upright, and chim siao, the lesser ; there is also what is called sao su, or can su, letters of straw written in a round cursive hand, with strokes much flourished, and shaped according to the whim of the writer, who, as his pencil moves on the paper, “diruit, ædificat, mutat quadrata rotundis.” In the Plate V. are eight examples of characters so changed. The chim su are over, and the sao su under, from right to left, at the top, and in the left hand corner. Under them again are thirteen instances of simple lineaments, as they appear when in composition, and as they are when out of it. In their contracted state to the left they have no meaning of themselves.

The explanation of the characters is as follows ;

No. 1, cho walk ; in composition on the right, out of composition to the left over against it.

2, ho	fire	No. 5, cheu	natal
3, shui	water	6, sin	heart
4, gin	man	7, chao	nail

No. 8 chin vassal	No. 11 cham long
9 sao herb, straw	12 yu rain
10 ye village	13 yo flesh

As there are no European dictionaries of the Chinese language that contain more than nine thousand characters, and they few in number, and in private hands, or publick libraries, it would be fortunate for the curious, as well as the speculative and commercial world, if the East India Company in their magnificence should order such a vocabulary to be compiled with Chinese keys and European characters that might suit at once all classes of students from Miles to Mercator. All that is necessary for an Englishman to make him Chinese scholar enough to translate any common work in prose, such as the pleasing story of Hau Kiou Koan, or Fan-hy-cheu, son of the rebel Fan-juy, of Kien-cheu, is a good eye for Chinese characters, and a knack of decyphering them, or finding the key by dissection, as children learn geography. Then he must have a dictionary explained in some European language which he understands, and arranged according to

the keys, that shall tell the meaning of the characters as it is composed, and show how to analyse it, or take it to pieces. See Plate IV.

PLATE VI.

On this plate is an inscription on a piece of what is called India ink, with a literal version, as thus :

Ki	it or the	Xin	body
Mien	face	Pu	not
Fam	square	Piao	pretty hand-
Ki	it		some
Ym	hard	Ki	it
Hé	black	Teu	great
Ki	it	Li	use

On the left side is a tradesman's ticket, attached to a piece of silk, for sale in this country. The contents of this and the preceding Plate give some insight into the nature of the Chinese language.

San	three	Tsien	Tsien
Xe	ten	Pu	no
Kieu	nine	Na	take
Leang	ounce	Xao	less
San	three		

A SONG
OF
CHORAL HARMONY

FOR THE FIRST PART OF THE SPRING,

Composed by Kien-Lung, on the signal defeat of the Miao-tse, in the province of Hounan.

The Emperor speaks.

IT was on the twenty-fourth of the eighth moon, between the second and third watch, in the middle of the night, in the camp of Mou-Lan, that they came to tell me of the arrival of a messenger from the army with a red flag.* How could I believe that this night I should see the certain sign of victory, and have so early an occasion of proclaiming the glory and reward of my army?

* Victories are announced to the Emperor by a procession of the red banner; and on the arrival of the third flag of this colour the war is supposed to be all over, and the enemy totally defeated. When Kien-Lung received the first flag he was at his summer residence in Tartary, where he passed four months during the summer and autumn of every year.

N. B. The last character in the plate means nothing here, and is only final.—It is sometimes the sign of the genitive case, and stands for of.

The following columns contain the Chinese characters, with the meaning of each, and the note prefixed to regulate the pronunciation, and the time to be employed in the elevation or depression of the voice.

Nien	twenty	Re pen	principal,
Mi se	four		ground
Fa tchong	middle	Mi lay	made
La tsieou	eighth month	Re pou	strange
La ye	night	Mi mo	how could I
Fa tcheou	first to the	Ut vouen	believe
	third watch	La kiun	army
Fa xi	time	Fa pao	reward
Re mou	Mou	Mi xou	proclaim
Mi lan	Lan	Mi pouey	early
Fa ing	camp	Fa kin	morning
Re ly	banner displayed	Ut siao	night
		Re vouan	like
Mi ty	letter delivered	Ut kien	see
		Re tchi.	
Sol hong	red		
La ky	standard with two dragons		

STANZA II.

The couriers from distant countries, through roads almost impassable, shew that their heart is right with the King's heart; for they have passed in eight days what hitherto it has cost more than ten to perform, seven thousand stadia from the camp to the Imperial palace. The plan was good,

and the execution rapid, well deserving of distinguished honors; and the bow will be soon unstrung, and the war at an end.

Mi tsi	seven	La tchao	morning and
Re tsien	thousand		evening
Fa ly	Chinese lee*	Ut ko	to be willing
La vouây	from afar	Fa xi	prove
Mi lou	journey	Mi tchong	king
Mi tiao	difficult of	Re sin	heart
	passage	Ut tong	agree
Ut yao	remote	Fa y	one
Mi siang	journey	Fa tchi	intention, de-
Re xî	ten		sign
ya	and more,	Mi kia	excellent
	with re-	Fa tsay	execution
	mainder	Mi hing	virtuous, good
tchão	morning and	Ut xang	well deserving
	evening		honor
Mi tsu	without in-	Re tsee	quickly
	terruption	Fa y	must be
Fa pa	eight	Mi tchao	bow unstrung

STANZA III.

The rebels, divided into small parties, collected together, and retired to Ley† Ou Vouey,† with Siao† lien Kola† in their rear; but since we have

* The military post, on government service, is obliged to go 300 lee in a day and a night.—Penal Laws of China, p. 252. Sir George Staunton.

† Names of places.

broke through their palisados and bamboo * ab-
battis, and every corps is eager to execute the or-
ders of its commander with an unremitting fide-
lity and sincere attachment, I expect to hear
not many days from this moment of a defeat.

Re tsey	divide	La xi	sort of
Mi tsao	arrogate the	Mi tcheng	fighting
	command	Fa yng	right to expect,
	to them-		probable,
	selves		reasonable
Fa tzoui	collect toge-	Ut pou	not many
	ther	Re je	day
Fa xi	was	Fa sou	arise
Mi Le	Ley	Mi tchouan	intensely, with
Mi Ou	Ou		the whole
Fa Vouey	Vouey		heart and
Mi kia	reach, extend to		soul, intent
Re tza	supported,	Ut kie	bear on the
	backed by		shoulders
Ut Siao	Siao	Mi sin	faithful, sincere
Re Lien	Lien	Re yuen	voluntarily
Fa Ko}	Kola	Fa ou	to do some-
Mi La}			thing unlook-
Re yey	desert		ed for
La so	broke	Mi vouey	in distant
Fa tchou	bamboo fence		countries

* Bamboos make a strong fence.

STANZA IV.

Murmurs are heard in the camp ! Whence come they ? Sounds of joy, no doubt, they are. The red banner is at my gate ; the concourse is great ; the procession in due order. Five years have I been fatigued with this war ; five years have my soldiers of all ranks, high and low, been employed in offensive operations. Success in such a campaign we must attribute to heaven, and look thither for the cause of it.

Mi lung	line, camp	Re ou	five
Re yng	protected,	Ut tsui	years
	fortified	La kin	attention, dili-
Ut pau	near at hand		gence
Re ye	sounds	Sol lao	fatigued
Mi na	where,	La tong	also
	where ?	Mi xang	high
Fa lay	welcome	Mi hia	low
Mi hiun	cries of joy	La hong	to cut, split
Ut kiuo	are they not ?	Fa hiun	to burn, dry by
	refuse to		fire
	believe ?	Ut ky	foundations
Re xi	it is so, true	Mi tsong	all together
hong }	red banner	Re mou	to raise the
king }			head.
Fa tao	is come		
La siu	in procession	Mi tien	heaven
Mi men	to my gate	Re ngen	favor

Note.—The verse does not finish with mou, because tien which follows must always begin a new line, out of respect to its meaning.

STANZA V.

A lighted flambeau at this moment precedes the red flag, and leads on the standard, on which are two dragons; whilst the whole camp, informed of it, testifies its joy for the brave acts of the victorious. Fire beacons are lit in abundance. Gratulations and rejoicings alike abound, with gladness and union of all parties, such as has been unheard of, and unparralleled in ancient times.

Hong	red	Pou	single instance
Teng	moment	Sin	beacons
Y	one	Fen	burn
Tien	flambeau	Tong	alike, equally
In	leads on	Mi ho	gratulations,
Hong	red		gifts
Ky	standard	Fa hy	rejoice
	with two	Fa kou	formerly
	dragons	Mi lay	come and go,
King	whilst		make
Ko	combine	Mi pao	retribution
Hing	acts of bra-	La kie	joyful
	very	Fa ko	willing
Yng	camp	Ut sou	joined like
Jin	man		brothers
Kin	great joy	Re see	divided, in di-
Tchi	know		visions
Kiou	heretofore		

STANZA VI.

It has been said of old, that the heart of a mother prompts a son. I will go immediately to the Empress my mother, to inform her that I have received the red standard, of which she has no doubt already heard; but I wish to tell her the joyful news myself, in her varied garden of hill and dale.

La tching	fulfilled	Tzeou†	to inform
Mi yen	the saying		
Ut yuen	heart of	Mi kiang }	Empress
	a mother*	Mi soui }	
Re yeu	has		
Fa ou	direction of	Mi xi	it shall be so
Mi eul	son	Tzee	thoughtful
Ut hang	royal door,	Mi sin	heart
	king's way	Re tzai	early
Mi y	one	Fa tchi	to commu-
Re kien	see		nicate
Hong	red	Mi hy	the joy
Ky	standard		
La ky	large, un-		
	furled		

* This is an Horatian phrase—'Notus in fratres animi paterni.' Famous for paternal affection towards his brothers.

† The word tzeou, which begins a line, signifies to inform the Emperor or Empress of a thing, and for that reason it is lifted up above the last word that precedes it, as are also the two words that follow, descriptive of her Majesty.

Keng	rather	Xan	hillocks inter-
Tchi	to go to her		spersed
	abode	Tchouang	garden-house*
Xi	even		
Vouey	on an occasion		
	so brilliant		

—◆—

STANZA VII.

As soon as the first barrier was broken down, a dragoon, spurring his horse, flew on full speed to me with the news, but brought no details of the affair. It is the Emperor's place to reward him, and to be abundant in conferring favours for all the acclamations of the army, and equally expedient to remark on the propriety of increasing in exertion from the first success to the last; and to guard against surprise till the whole be concluded.

Ut y	when	Fa vouey	without de-
* Mipo	broke		tails
Re tsey	assault vio-	Mi	obscure, not
	lent		exact
Fa tsao	barrie	Re siang	examine
Mi fey	flew	Si	with caution,
La ky	dragoon		to guard a-
Fa tchi	spurring		gainst surprise

* The Chinese raise mounds in their gardens in order to imitate Nature, which they say when in good humour abhors a flat.

Fa kin	all	Fa yeou	abundant
La	precious, of value, reward	La tsee	to confer fa- vours
Mi tchi	of	Ut sien	expedient it is
Re kiang	emperor	Re xi	to mark
Ut kiun	army	Fa touan	the beginning
La hiven	acclamations	Mi ui	till the end
Sol li	loud, strong	Re kia	to increase
La yng	rewarded by the king	La mien	exertion
		Mi ny	right and pro- per

—◆—

STANZA VIII.

I formerly accepted the submission of this people, and, satisfied with it, withdrew my troops in consequence; but now the country is subdued and broke up as with a plough. After such signal success under the favour of Heaven, which I adore, it is proper and fit, since I have reached the end, and attained an advantage unseen and unheard, that I should cherish the repose which my heart preferred, but could not enjoy, in a state of war.

Fa tsien	heretofore	Mi tsi	collected
La tsee	ordered		people
Fa xeou	received	Fa fou	small axe
Fa hiang	submission	Ut kin	now
Mi vouey	right, con- venient	Re fau	withdrew troops

Pao	retribution	Mi tien*	heaven
Kie	agreed, con- cluded	Fa kiuen	in a flood of success
Mi nay	but, indeed	La neng	appropriate
Fa ey	broken, ploughed	Mi vuou	unseen, un- heard
La ting	far and wide	Ut vouey	the end
Ut king	serve, vene- rate	Mi vouey	though late
Fa tching	accept	Re tchi	reach
		Re ou	in two steps
		Re tching	complete re- pose
		Fa sin	heart
		Mi vouey	at length
		Ut ning	chuse rather, but could not during war

* Or a new line higher.

Note.—During the first part of the Emperor's reign he had made war on the Miao-tze, but his General and First Minister, not having succeeded, was ordered to put himself to death.* A second was sent, who bribed the enemy into a temporary submission, which he soon renounced; this is the reason of his being called a rebel, a name the Chinese give to all who attack them.

* Orders of this kind have been executed in other countries, where obedience was dearer than life. We have a notable instance in the history of a Hemyaret Sovereign of Arabia Felix, to whom a feudatory prince having sent an ambassador, the Tobba ordered him to be seated, saying, *theb*, which in the dialect of the Envoy unfortunately meant 'throw yourself down,' and he, with a singular devotion to the command of his lord paramount, ran and threw himself from the castle-wall. The German expression for to sit down is also capable of being mistaken, 'lassen sie sich nieder.'

STANZA IX.

I never put off my clothes during the night, or thought proper to do it, but joy kept me from sleeping. It would have been extraordinary if I could have closed my eyes amidst the general rejoicing, and the variety of sounds all around me. The noble acts of bravery performed on this occasion surpass so much those of former times, when the soldiers went to battle*, and slung their coats on their shoulders, that they will not bear to be compared with them in short vests and straw shoes.

Mi siao	night	Fa na	how
La y	stripped	Fa neng	fit
Fa vo	cloaths	Mi mien	close my eyes
La vouey	sleep	Fa nay	truly
Fa ou	I stand firm	Ut tchi	know
Ut ly	refrain from	Re ky-sy	straw-shoes
Re ho	collected	Mi tchi	tumultuous
Fa jan	joyful	.	sounds
Mi hy	glad	Fa xi	noble acts
Re eul	and	La tchang	exceed
Pou	extraordinary	yeou	again and
	thing		again
La mey	in my eyes	Mi kiao	compared

* An allusion to the early part of the Emperor's reign, or perhaps to some more distant period. It is however more likely that he is speaking of the first campaign against this same people, in which he was foiled.

Re pi	on the	Mi yeou	praised
	shoulder	Re kao	excellent
	to carry on	Re hia	high
	and put on	Ut hiuen	hung up
Ut tchou	short vest		

STANZA X.

We have had three accounts of three different victories in the space of a month. The same thing has happened again. The chief of the rebels taken, and the strong places overthrown, are sufficient causes of a variety of joy ; as well as the meeting of the troops in a body at Kio Tay,* and the return of the Imperial family to the capital with shouts of victory.

Fa san	three	Mi kouan	customs, tri-
Ut kie	actions		bute
Re pan	same	Re tchi	wine, jars of
La lay	done		wine
Fa y	one	Ut kiu	canals
Mi yue	month	La sao	line the banks
Mi kien	within	Sol hive	tents
Fa tsee	clearly	La ko	songs of joy
Mi si	in the time	Fa tsi	wise govern-
Re kiun	army		ment
Vou	taken	Mi ting	firm
Fa tching	a month	La tchou	long stand
La siang	in the same	Mi tay	expect
	manner	Fa kiao	

* Name of a town.

Mi tay		Re kay	good news
Re tsen	the Imperial	Ut houan	return
	family		

STANZA XI.

The day called Kia Ou, my horses and chariot being at Tao Hoa See, I received letters from the army announcing victory, whilst I was leaning on the window; now on the same day at the same place I see a star-like light advancing rapidly through an alley of green willows.

Mi kia }	the day, Kia	Fa tzay	victory gained
Fa ou }	Ou	Mi kin	now
La Tao }	being at Tao	Re je	day
Fa Hoa }	Hoa See	Ut yng	same
Mi See }		Fa ping	leaning
Mi py	horses	Mi tchou	same place
Fa ting	chariot	Ut liu	many, multi-
Ut kiun	army		tude
Re xou	letter	Re lieou	willows
tching	first month	Fa tchong	middle alley
tsee	clearly	Mi fey	advance ra-
Mi fou	leaning		pidly
Fa tchouang	window	Re y	one
La ling	cancelli frame	Re tien	line
Ut hing	good news	Re sing	star-like

STANZA XII.

A messenger dispatched from Ley Ou Vouey brought the joyful news of a total defeat. I was at that moment journeying on a visit to the tombs of my ancestors; joy beamed at once on the faces of my numerous attendants: they cry on all sides, no more fighting, no more soldiers, no more war-weapons; hence forwards we shall have bright days unobscured by clouds.

Re le	messenger	Mi tching	to a choultry
	from	La y	one
Mi Vuey	Ley Ou Vouey	Mi ko	moment
Mi pao	brought the	Fa vouan	ten thousand,
	news		all, every
Ut kie	joyful	Ut jin	man
Mi ye	the day	Re tsi	with respect
Mi hing	travelled	Ut xe	sudden, hasty
Re ing	going		voices
Ut tchong	on a journey	Re hi	of joy
Re tchi	tending to-	Mi kouang	brightness
	wards,	Ming	clear on their
	turning		faces
Xang	upwards	Je	sun
Ling	place of roy-	Yue	moon
	al sepulchre	Yung	for ever
tchou	night	Siao	melt, burn
Mi fau	diverting	Ping	arms

Note.—Towards the end of the second Chinese moon (which answered that year to the end of March,) the Emperor goes every year to sacrifice to his ancestors; and, going and coming, he is about a fortnight on the road.

STANZA XIII.

The rebels had still three retreats, where they withstood my troops a whole month ; but six regiments, pressing on with undaunted courage, were irresistible ; whilst my artillery ranged on all sides, and stopped up the embrasures of their fortresses at a blast, as the breath of a fish is stopped when thrown into a cauldron of boiling water.

Ut san	three	Fa tsao	fell on them
Re hive	recesses	Houo	fire darting
Fa yeou	as it were		tubes
Fa yen	kept us off	Tsi	kept them in
La y	one	Tchi	and levelled
Ut yue	month		them
Mi yu	at length	Fa kong	besieging
La lou	six	Mi tchou	silencing
Mi kiun	regiments	Ut tsao	early, soon
Fa fen	surrounding	Re lan	destroying
Mi yong	undaunted		their fortress-
Ut ky	they could		es
	not be, how	Fa tsui	with a blast
	should they	Mi tsui	with a blast
	be?	Re fou	boiling pot
Re jao	spared	Mi ty	low, thrown
Ut tsiu	great		into
Mi tcheou	fire from flint	Fa yu	fish
	and steel		

STANZA XIV.

The news, which formerly was ten days arriving through the difficult passes, is now brought in eight. The red flag, attended by a numerous train of cavalry, has made extraordinary haste. My people receive the glad tidings with joy and profound veneration for the Majesty and Imperial power of their victorious Sovereign.

N. B. The 14th Stanza is nearly the same, and a mere recapitulation of the 2d.

STANZA XV.

The mountains of the conquered countries, full of dangerous rocks and frightful precipices, are all levelled. The Siao and the Kin* are taken, their deep ditches filled up, their snares detected, and their ambushes destroyed. My people shall in future inhabit the country in safety, and have no fear of being robbed, starved, or inveigled.

* The Chiefs of the Miao-tse are here described under the names of two parricide insects; one of which, the Chinese say, destroys his father, and the other his mother. They mean probably the twelfth genus of the order Apteræ, the Onisci. The Coccus destroys its mother, by eating its way out of her. The father, as Telemachus long ago observed, is not so easily known.—Od. α. v. 215.

Re hien	dangerous	Fa kin	now
	places	Ut fan	pass
Mi ngo-oo	odious	Re pou	command,
Fa chan	mountain		govern
Fa tchouan	river	Mi tou	all
La king } or tzing }	levelled	Ut ngan	hold in subjec- tion, com- press
Mi Siao } Fa King }	insects	Re Tou	towns, pro- vinces, name of a town
Mi sie	crooked		
Re xin	profound		
Ky	trap	Mi siang	in security
King } or tsien }	cross roads, through in- closures	Mi xi-che	eat and drink
		Fa kien	abundantly, luxuriously
La kiue } tsue }	cut off, de- stroyed, broke up	Ut ky	sheafs of corn
		Re tsee	in future, quickly
Fa ken	roots of trees	Ut tsee	commodiously
Fa tchou	branches	Re ou	have, enjoy
Mi tchong	mountain top		

STANZA XVI.

We have never hitherto been able to exterminate those dangerous reptiles, or found a perfect remedy against the subtilty of their poison, which has infected the air with disease; but now we have achieved a noble work highly meritorious, and driven the serpent from all his holds; and

the sound of the drum announces the victory,
and the south wind blows in the midst of winter,
and all orders bow the head to their Sovereign,
and bring up the ranks in the suite of their
General.*

Mi tsan	worm	Ut kou	to drum, ap-
Re tchong	heaps		plaud
Ut kiue	cut off	La tong	winter
Re hien	dangerous	Sol tong	winter
Mi in	occult	La xing	voices, fame,
Mi yao	magic, sub-		celebrity
	tle	Kay	south wind,
Fa fen	corrupt air		good news
Ut po	hundred,	Mi hien	any thing pre-
	numerous,		sented to a
	many		superior
Re tchan	battle	Mi tsiang	assist
Kong	meritorious	Mi eul	children
	action	Fa ky	heads bowed
Tching	to compleat		down to the
Fa kou	formerly		ground
La vouey	not	Mi xeou	head, king
Mi vouen	between the	La song	obsequious,
	hills, like		venerate
	running	Fa	accompany
	water		on the way
Re tsao	animal	Fa kiun	the general

* Kiun is the character for the General Kouey.

STANZA XVII.

The strong places multiplied and rose like trees in a forest, tied together as it were with cords on the rocky hills. We have put our whole strength to overthrow them, and raze these dangerous places equal with the ground, with the drawn sword and the axe, and exhaust the enemy's forces that succeed like generations in their defence.—The Emperor is however informed by a rapid messenger, that our exertions are crowned with success, and the rocks vanquished. The first red standard that has been sent, came by Tao Kouan.

Mi kien	cords	Fong	point of
Fa tiao	bound together		sword
		Ly	perpetual
Fa lin	trees in a forest		succession
Mi ly	high	Mi kin-tsin	totally exhaust
Ut vouan-ven	abundant	Fa kien	axe
Re tchong	with great endeavour	La tseou	writing to the Emperor
Fa xan	mountain	Ut ky	fast going horse
Mi po	rout an army	Fa tou	palace
Re hien	dangerous place	Mi tsee	rocks
		Re kiun	army
Tchang	raze, smooth	Ut kiang	blessing given

Fa ly	strength	Mi jou	go by, pass
Mi hong	red	Fa Tao	} Tao Kouan
Ut ky	flag	Fa Kouan	
Re y	one		
Fa tao	for courage, to acquire		

STANZA XVIII.

Kiang Vouey* fought a battle against the rebels formerly on the very spot which still in our time is so called, owing to the frequent repetition of the General's name, by his victorious soldiers, in uninterrupted songs of victory on every side; on the land, in the midst of the waters, and on the banks of the river, full without overflowing. We only wanted the occasion, and now is Yeou Cheng, a capital town, in our possession; whose name means care free,† and it is right and just that it should hereafter preserve its title.

* Kiang Vouey, an ancient Chinese General, of high renown.

† The palace of Alhambra has also this meaning, and Frederic II. the great king of Prussia, gave his the same name; but on the coins of Ahmedabad we read, perhaps with as much truth, Ahmedis, nakr ferh, (i.e.) joyless palace; or, exempt from joy.

Ut Kiang		Ut je	day
Re Vouey		Re le	iron bit, ma-
Mi tching	to beat the		nage
	enemy in	Mi vouey	} obedient
	battle	ui	
Fa tchou	subduing,	vouey	
	punishing	Fa ney	in
Ut hao	called cla-	Mi ty	place, earth
	morously	Fa vou	flourishing
Mi Vouey	Vouey		{ abounding
Re tcheou	island	La yeou	
Yen	river full to	Mi tching	
	the edge		care
Hien	bows	Ut kouo	nestling in the
Yung	armed		heart
La jin	men	Re xy	it is right it
Fa yao	only singing		should be so
Fa yu	words, name		called in fu-
Mi lieou	opportunity		ture
	asked	La vou	flourishing
Fa king	now, this	Fa yeou	care free
	time, re-	Vou yeo	ching
	cently		

—◆—

STANZA XIX.

I was pleased to entertain the hope from the beginning of the winter of a completion of the work in the woof; we are now entered on the spring quarter, and I am still uncertain and kept in suspense if the thing be done, and the conquest decided. When at night I close my eyes,

fatigued with watching, and recline on my pillow, I am impressed with this idea, and seem to find the whole related on the publick tablets in capital characters, and to contemplate it as real, and to ask and to have all my questions resolved, as accurately as if I were awake, and to see the soldiers advance with the sign of victory which they have obtained by their own voluntary exertions.

La pan	to entertain the idea	Ut siao	night
Fa kie	glad	La leao	I fancied, seemed
Ut king	straight lines in the woof finished	Sol te	to be able to get, find
Re tong	winter	La fang	square charac- ters
Mi fou	soldiers in ambush	La ngan	on the publick tablets
Fa jou	going into	Fa tching	pillow
Mi tchan	spring	Mi ming	to contemplate the thing as it is earnestly
Ut tchouo	hangs over	Mi kao	to ask, per- ceive
Re tching	perfect, ask peace	Mi xin	see like one awake
Pien	entirely	La tzay	sign of victory
Kio	high, great	Mi yung	volunteer ser- vice
Fa y	angry words	Ut vou	soldiers
La kin	weak from labour	Re jin	advance
Mi pin	space be- tween eyes and the eye-brows		
Re kin	now, at this moment		

STANZA XX.

The enemy dispersed, and now flowing continually away like water is driven from the depths of his dens, and has abandoned his strong intrenchments. We remain undisturbed, and our day is again bright and clear. Peace is established on a firm footing, and the soldier is no longer called to arms, and hushed is the din of war.* This occasions a general joy, and after having borne patiently the fatigues and expence of a five years' war, it is easy to conceive that the event of a peace is as welcome as it is uncommon.

Mi lieou	flowing a-	Mi ko	permit
	way conti-	Fa pa	to cease
	nually	La ping	arms
Re ly	dispersed	Ut ko	song
Mi tsee	clear water	Fa kay	joyful
Fa ye	to day	Mi mo	silence, pro-
La hive	caverns		found of arms
Mi tsao	deep	Re kiao	making
Fa kiung	deserted	Ut yung	bear patiently
Ut tsi	firm	Mi y	easy
Re ting	settled	Mi ting	to judge, con-
Tchong	difficulty		ceive
Tsee	undisturbed	Fa ou	five

* The provinces furnished their quota for this war, and the Emperor expended besides 8000 youans. A youan is 10,000 tales at 6s. 8d. which multiplied by 8000 gives the sum.

Mi nien	years	Re y	one
Ut kong	rare, meri-	Ut tchao	early
	torious	Re tching	to perform, a-
Mi hing	happy event		chieve

—◆—

STANZA XXI.

Kiao Tay ! Kiao Tay ! what were you in former times ? without honour and without distinction ! Whence comes your present good fortune, that restores to you at once your walls and your houses, with the blessings of abundance ; your business and your leisure for years to come ?

Fa Kio		Sieou	restored†
La Tay		La xing-chim	walls
Re ing	animal, thing	Fa xi	business
Ut xi	were you	Fa lay	go and come
Fa tsee	heretofore	Mi man	gradually, at
La Kio*			leisure
Fa Tay*		Fa vouey	obedient
Mi ho	how	Ut sou	tribute
Re hing	happy	Re nien	yearly
Tchong	again	Mi king	repeat

* The Emperor seems to have had an affection for this place, by the repetition of its name, Kio Tay, Kio Tay ; as the name of Jerusalem is beautifully repeated in the Gospels, O Jerusalem, Jerusalem.

† The walls and the houses were repaired at this time, by the order of the Emperor.

Fa sie	square jambs,	Mi tchou	watered
	supporters	La see	
Mi ko	roofs, flat	Fa je	day
	pavement	Mi siang	mutual
Mi king		Fa pey	assistance
Fa xin	extended		

STANZA XXII.

The officers of high rank and acknowledged merit, are the first to bow to the Emperor, and set the example to the army, and the host of the learned doctors. The voice of the martial musick is heard; the cornet and the conch, and the according sound of the female organ. The troops express their joy in shouts as they march, and bending low, like waving trees, as they chant. When I saw them drawn up and arranged in military order, I began to question their leader, and required the details of the campaign.

Fa hiun	meritorious	Ut ky	saluted
	actions of	Mi kiun	army
	generals	Re xi	learned
Mi tchin	subjects	Ming	resound
Re xun	faithful	Lo	sound of conch
Ut pay	bowed		and various
Fa lie	ranged in		instruments
	order	Fa xo	female prefect-
Mi ling	superior in		ure, concord,
	rank		pacific sounds

La vou	marching,	Fa pao	kiss, embrace
	two steps,	Mi kien	I looked, saw
	footsteps	Mi kie	inquired
Mi y	rites, cere-	Fa yung	} the war
	monies,	cheng	
	rule, order	Kia	commander,
Re yo	joyful		chief
	shouting	Fâ	custom, rule
Ut tseou	to inform the	La vouan	every thing
	Emperor	Fa nien	year
La nao	bend the	Re tchoui	pending, du-
	body		ring
Sol ko	singing		
La heng	the shoe		
	latchet		

STANZA XXIII.

My troops and their commanders received the rewards of their toils, their labours, and their scars, when they returned from the confines of the kingdom, after having subdued the rebellious foe, that fled like the wild geese before them. I have now sent the ox to graze, and the horse to his stable, as it was ever my pure intention. This is the second* time that I have had

* The first time was after the war waged against the Eleutes, whom the Emperor united to his kingdom; of which plates representing the principal events have been engraved in Europe. The Eleutes or Tartars were subdued by the artillery, with which their bows and arrows could not cope.

occasion to rejoice for good news, that has happily surpassed my most sanguine expectation.

Fa ky		Fa hong	wild geese,
Ut see			migrating
Re pan	troops, bat-		birds
	talions	La pang	scars
Xi	leader	Ut fang	loss
Pen	head	Fa nieou	oxen
Xeou	received	Mi kouey	to stray
Siang	aid, reward	Re ma	horses
Keng	way, jour-	Ut yu	wander, roam
	ney, war-	Fa sou	my pure
	fare	La tchi	intention
Tchin	toils from	Mi kay	good news
	heat	Mi hien	brought to me
Kiao	land beyond	Ut ho	how
	the con-	Mi ky	unexpectedly
	fines of the	Re tsee	clearly
	kingdom	Re kien	perceived,
Lao	fatigued		heard
Mi tien	immuta-	Ut xouang	twice
	ble doc-		
	trine, Kim		
	classics of		
	the Chi-		
	nese		

STANZA XXIV.

* Five years had elapsed before the army came back to the capital and Imperial palace, after the first war; and nearly about the expiration of the same period of time have they taken to return from Kin Tchouan. No praise I can devise is too great for their incomparable prowess; and when I see them pass in review before me, I feel my love and admiration increase, in a degree I cannot express.

Fa tchoun	imitate, fol-	Keou	thief, rob-
	low exam-		ber
	ple	La y	as well
La pou	rule, go-	Fa jou	as
	vern, su-	Fa tsien	surpass
	preme law,	Mi kia	praise
	order book	Fa yu	I
Ut houey	return	Ut kiang	encouraged
Fa tching	to the capi-	Re xi	zealous
	tal	Mi kioeu	a long time
Ut ting	imperial pa-	Mi tien	entirely
	lace	La si	zeal
Re ou	five	Ut pou	incomparable,
Mi nien	year		extraordinary
La kin	kin	Re kio	attend to, be
Mi tchouan			acquainted
Siao	petty		with

* See Stanza IV.

Fa toui	review be-	Re tse	in great mea-
	fore me		sure
Ut tchi	of	Re yen	} how great
Re tseng	increase	quomdo	

—◆—

STANZA XXV.

The difficulties and dangers of the way seemed only to augment the ardour of the troops. The fortresses appeared as thick as trees in a wood, stripped of their leaves, and at every step presented new obstacles, only to be surmounted by laborious and gallant perseverance in unparalleled exertion, in order to obtain the much wished for end of victory, by patience, with joy and the prospect of recompence.

Fa ty	ground	Pou	step
La hien	dangers	Pou	step
Fa kia	increase	Fa tchan	fight, battle
Fa tchi	(of) which	La eul	then
La tchong	army	Mi tsien	in front of
Mi tchi	encourage	Re siao	a little
Fa kien	strong places	Ut yu	advance
		La si	heretofore
Mi lin	trees, a	Sol xi	actions, obstacles
	wood		
Re tiao	leaves of	Ut nan	laborious
	which are	La kouo	unseen, inadvertent to
	fallen		

Mi pey	strike, ob-	Mi in	great exertion
	struct	Re y	obtain the
Fa vouey	of rest		wished for
Fa y	final cha-		end
	racter	Ut hien	joyful
La heng	long perse-	Re jan	undoubtedly
	verance		

STANZA XXVI.

The enemy, in order to shelter himself from the fire of our guns, lay concealed in holes, like ants; but his subterfuge availed him not. It is now finished, and the affair brought to an end. He is overwhelmed and prepared for execution; he is led* bound and gagged to the capital. The

* It was determined by those who were collected in the last fortress, to blow themselves up as soon as the place was taken by assault; but the King's mother, in order to save her son, held a parley with the Chinese General, who gave her to understand, that in case of a surrender, the King would pardon them, and spare their lives, as he had done before to the Eleutes or Tartars. Accordingly the King, his mother, uncle, and two brothers, and a female relative, with some of the principal officers, were conducted to Pekin and presented to the King, on his return from a province which he had been visiting. A counsel was held. The King and his brothers were put to the torture; the King confessed that he had massacred a nephew of the Emperor during the war, upon which they were all publicly executed, except those of an inferior rank, and the female relative, whom the Emperor spared, and she was the only one saved of the Royal family.

mighty ones are transferred to the Imperial city. Greedy of power and wealth, they, like flies of a larger size, preyed upon men. But it is said, that the chief, bringing all his force together in a band, proposed to set fire to the whole body; forbid it heaven! and involve himself and them in a general conflagration.

Fa tsan	reptiles	Fa xing	ascent, rank,
La hive	holes of ants		promotion
Fa eul	as	Mi leou	insects devour-
Mi kiu	abide		ing men
Ut py	withdrawing	Re y	ants of a larg-
Re ho	fire		er size
Fa ky	the thing is	Ut kou	naturally
	done	Mi jou	as
Mi tchong	there is an	Fa tsee	clear
	end	Ut kiu	uniting
Re yu	gone	Re tsou	it is reported
Mien	stopped up	Fa tsiam	sound on in-
Feu	gagged		struments of
Mi tchou	great ones		metal
Fa fan	transferred	Ut fen	burn
La tching	to the walls	Re yu	said
	of the ca-	Fa y	forbid it
	pital	Mi tchin	city
Ut tan	greedy of		
	wealth and		
	power		

STANZA XXVII.

Five springs and as many autumns have passed
 in succession during the war. The winding
 roads and rugged paths over mountains and pre-
 cipices have been traversed, as if they had been
 level and studded with habitations, and regularly
 served with inns and direction posts, strewn
 with flowers of purple hues, and planted with
 willows, and peach-trees in blossom. Who is
 there that can repent of his fatigue, with the
 hopes of elevation to the rank of Heou before his
 eyes?

Mi sou	orderly	Fa yeou	post houses
Re king	have passed	Mi kia	habitations in-
La yu	in		terspersed
Fa y	comparison,	Fa lou	to direct, shew
	succession		the road
Mi ou	five	Ut hoa	flowers
Mi tchun	springs	Re hong	purple colour
Ut tsieou	autumns	Mi fou	in the recesses,
Mi kien	war		vallies
Re tao	ways, roads	Fa lieou	willows
Ky	crooked	Fa liu	green
Kiu	rugged, over	Mi ho	river
	mountains	Fa xou	who, to whom
La see	with yawn-	Mi tchi	belongs it
	ing rocks	La houey	to repent
Fa tan	level	Fa mi	before his eyes

La fong	to the dig-	Fa Heou	}	of Heou, or
	nity by ho-	Mi		the second
	norary let-	Mi		rank*
	ters			

—◆—

STANZA XXVIII.

The war dress is now thrown aside with the battle axe, and the breast-plate of joy succeeds to the coat of mail. The robe of peace with its scaly dragons of cerulean hue, mixed with red, is permitted to my General to wear, as a singular favour which I have granted, as a reward for past services, and an encouragement for future. The heart of my commanders and soldiers is but one; they are all united in strength and prowess, as they have repeatedly shown on various occasions. I have selected the broadest and the best baldricks, that stream like the belt of the heavens, and distributed six as I pleased to my brave officers.

* The 1st is kung; 2d. heou; 3d. pa; 4th. su; 5th. nân.

Note.—The yellow girdle is the mark of distinction of the blood royal; and when any one not of the Royal family is presented with it, he is supposed to receive the highest possible honour. The General, Ho Kouey, obtained this singular reward, with the title of Ciam Kiun, or Generalissimo.

Mi touo	put off	Mi ngen	favour
Fa kio	throw away	Re si	great
Re yung	the battle	Ut tong	one
	axe	La sin	heart
Ut y	put on dress	Sol lou	united in
La houan	another		strength
	breast-plate	La ly	corporeal force
Mi ky	of joy	Re houan	again and a-
Ut y	a robe		gain, repeat-
Mi long	dragon's		edly
	scales	Re lün	chose
Re tchang	clear, pure,	Ut tsoui	greatest
	of a ceru-	Re pien	largest
	lean hue,	Fa kiè	under
	mixed with	Fa tien	heaven
	red	Mi sien	at my pleasure
Xi	issued by e-	Re tsee	give
	dict	Ut lou	six (belts)
Fa kiang	to encourage	Re fey	fliers, or six
La tē	singular		that fly

—

STANZA XXIX.

Now are we rid of the armed troops of Kin Tchouan, and purged for ever of their rebellious force. No floods of itinerant renegados will hang any more on Houang Tchi; the river is the boundary they cannot pass. From Leang Siang come myriads of neighbouring and of distant tribes, a swarthy mass, with joy to hear the glad song of victory.

Mi ping	arms	Ut Leang	Leang
Fa si	washed,	Fa Hiang	Siang
	purged	Mi kin	not far from,
La Kin	Kin		near
Fa Tchouan	Tchouan	Re yven	removed at a
Mi yung	for ever, e-		distance
	ternally	Ut touo	multitude
Mi pou	not	Re l̄y	swarthy
Fa po	waves, floods	Mi xou	common peo-
Mi on	Houang		ple
	Tchi	Fa houan	glad
Re Tchi		Mi h̄y	rejoicing
Pa	itinerant	Ut tou	all
Hou	rebels	Mi lay	go, come
Mi king	boundaries,	Re ting	to hear
	banks	Ut kay	the joyful
Fa jou	as		news
La ho	river	Re ko	sung

—◆—

STANZA XXX.

Songs of joy, like these, are rare and extraordinary: they are the recompense of honest fame, gained by the labour and fatigue of the tired soldiers, horse and foot, during a five years' war. I, even I their Emperor, have never remitted my anxiety, or ceased to doubt, or reposed under the clear sky of noon-day for the shortest moment;

but have shared the taunts, the inward sadness,
the unwilling reluctance to the end, equally with
my troops.

Mi kay	triumphal	Ut vouey	doubting
Fa ky	songs	Re ngan	clear sky
Fa y	are	Mi tong	devour, feed
Mi ky	rare		on, satisfy
La y	easily follow		myself with,
Fa vouey	wherefore,		enjoy
	however	Ut ou	of noon
Mi vouen	honest fame	Re ye	little
Mi ou	five	Mi ky	taunts
Re soui	years	Fa touo	multitude
Sin	fatigue	Mi yeou	sadness
Le	iron bit, ma-	Mi liu	against the
	nage		grain
La lao	labour	Re yu	in fine
Fa tchong	multitude	Mi ping	equally
Fa kiun	army	Fa fuen	divided,
Mi ngo	I		shared
Fa xi	remit		

APPENDIX.

CERTAIN words in the European languages that bear an accidental resemblance to the names of Chinese characters, both in sound and sense.

Chinese.

Ko am able. **Queo** Latin.

Foe contrary. **Foe** enemy.

Hen hatred. **Haine** in French.

Tan alone, single. See Plate IV. **Tenha ne**, alone, Persian.

Cho go (out.) **Go** English.

Hiven firmament, heaven. **Tien** a higher heaven.

Min people. **Man** many

Mao hair. **Mu muee** Persian.

Nim quiet, peace. **Noom** sleeping, Arabic.

Sun luminous body. **Sun** English.

Shi will. **Shee** willing, Arabic. **Sheeullah** will of God.

Ti foundation. **Teh**.

N. B. The Chinese form the plural of a noun by doubling it, or by prefixing *gin*, *man*; and in the Moors' language, *loque* is added

after nouns personal, as audmee, a man ;
audmee loque, men ; loque means people.



A specimen of modern Chinese characters that have some likeness to the things they stand for.

N B. Many Plates of ancient characters may be seen in the Phil. Trans. Vol. 59.

San, three.—Three lines.

Sim, a well.—A well, narrow at the top, to prevent women from throwing themselves in, in fits of desperation.

Dogen, a steel-yard.—The out line of a steel-yard.

Quon, a mandarine—is represented by the character of Lord placed over that of a vassal.

Xui xe, a crab—literally water serpent.

Sao, herbs, roots.—Stalks branched above and below.

Tao, a knife—resembling a scythe.

Cien, a magician.—A man and a mountain, or great man. The Magi were the wise men of Egypt. Gen. xli. 8.

Sai, to drive the plough.—A rude figure of a man behind a machine.

Sui, a volcanic rock.—A mountain, under it the character of boiling ; to the left, tu the earth, a compound character.

Chi, teeth.—Inclosed in a mouth in two rows.

Chuen, a river.—Running water.

Pe xe, a nightingale.—The character of a hundred, a tongue, and a mouth ; or a hundred tongues in one throat. In Persian, a nightingale is hezaur, or a thousand tongues.

Chum, China.—Represented by the character of the middle or centre (of the earth.)

Che, to chew.—A mouth with teeth, upper and lower, over each other.

Sam, to strike.—A hatchet or cutting knife, with the character of power to use it.

Chu, rest, ease.—Outline of a figure in a chair with arms and feet supported.

Yu, a stone we call Jade, much esteemed in China, and, when curiously carved, presented by the Emperor to Ambassadors. Dr. Hager is of opinion that the myrrhine vases of the ancients were made of this material ; but Pliny tells us, that they had various colours in them, and the Jade has only different shades of green. The description of the ancient myrrhines answers exactly to the fluor spar, of which the Derbyshire vases are made. See Pliny, Book xxxvii. and compare,

The character of **yu** is **vam**, a king, and the mark 'of' to the right.

Chao, a claw.—The claws of a bird or beast.

Cum fu su, Confucius.—Called also **chum nhi**, of which the last character is man and middle,

or mediator. Gin to the left is also a mark of the plural.

Sai, to govern.—A vassal, and trident over the vassal.

Je xan, sunrise, or sun above the hills.—The character for sun, with two mountains under it.

Xun, the intercalary moon.—The character of Emperor at the gates of the temple, where he stands without entering on the first day of the intercalary moon.

Prison.—A mouth or word between two dogs, meaning that every word is watched.

Fam, to take in or comprehend.—Three-fourths of a square.

Fa, a wing.—Two swan-like birds.

Gin sen, a root, like man erect and forked.—Character of man and gin.

Fa law.—The character is shui, water, and keu, to go, that is, law (*currat lex*) flows like water equally, and finds its level with all.

Siao, laugh, is made up of choo, a bamboo, and tien, air.—Laughing curls the cheek and divides the lips, as the sun and air split a bamboo and make it gape. In Greek, to laugh or smile is to divide the lips.—See Theocr. Id. vii. 19.

Kien, three women (*neu*)—mean adultery, and communication with the enemy; because he who has to do with three women, to one of which he is married, communicates with the enemies of his wife.

PUBLICATIONS

BY THE AUTHOR OF THIS TRACT.

REMAINS of Arabic, in Spanish and Portuguese, with an Appendix of Greek, Latin, Sanscrit, and Bengalee, compared.—Payne, 1808.

Sunday Lessons, in Two Parts, 1808, 9.—Baldwin.

Kien Lung, a Chinese Poem, 1809.—Ditto.

Fragments of Oriental Poetry, with Musurus's Poem on the Spring, in Greek, Latin, Arabic, Persian, and English Verse, and Prose Translation of the Arabic and Persian; with Notes.—Payne.

Supplement to the German Grammar.—Vogel.

Notes on Shakspeare.—Baldwin, 1808.

Short Account of Professor Porson, with Portrait.—Ditto.

Werneriana & Häüyiana.—Ditto, 1805.

Arabic Aphorisms, with Persian Comment, from Dr. Edward Clarke's Manuscript.—Payne.

Conformity of the English and Eastern Languages, 1801, 3.—Payne.

Soubah Sing to Aurunzebe, Persian and English, 4to. —Rousseau, 1801.

Horatius cum Græcis Collatus, 1805.—Payne.

Conjectures on the Old and New Testament, 1795.—Nicholls.

Hermesianax cum multis aliis ex Athenæo, Carmine donatis, atque emendatis.—Nicholls, 1784.

Song of Deborah, with New Version and Notes, 1785.—Thorn, Exeter.

THE END.

C. Baldwin, Printer,
New Bridge-street, London

工	廿	尺	本
六	四	工	來
五	中	尺	不
五	秋	工	寐
六	夜	上	問
六	丑	五	軍
凡	時	六	報
工	木	上	孰
六	蘭	工	謂
凡	營	六	今
工	裏	上	宵
合	遞	尺	宛
四	紅	上	見
	旗	尺	之

nién nēy'me

śe sēē

tchong tǵiōng

tsieōu tsháow

ye yēē

tchèou tcháow

xi chyi

mou mók

lan lhane

ing yēng

ly theu

ty taille

hong hrong

ky khéy

pen poune

lay lôē

pou pàte

mó méy

vouen mhane

kiun kouane

pao pów

rou chouk

poucy voueyl

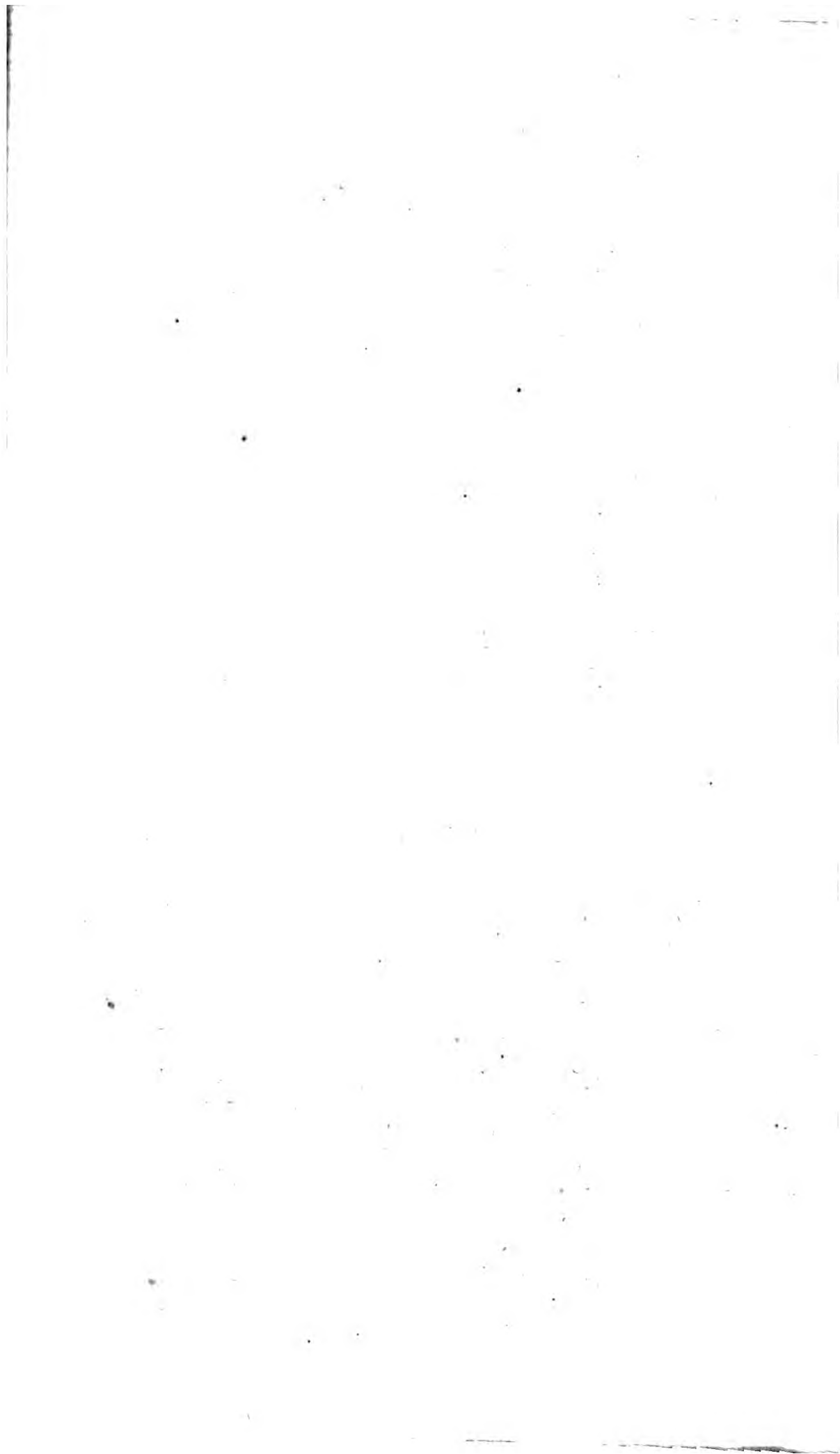
kin kame

siao shyōu

vouan yuē

kien kyne

tchi tgy



七千里外路迢遙向十餘朝茲八朝

工

tsi tshâte

尺

tsien tshyne

六

ly they

五

vouây gnôe

工

lou lôw

工

tiào theyou

上

yao yôu

工

siang heün

尺

xi châbe

yu yûu

tshao tgyôu

工

tsée tgeē

六

pâ pâte

五

tchao tgyôu

可識衆心同一志嘉哉行賞自宜昭

上

ko hrôo

六

xi chäk

工

tchong tgyông

尺

sing samme

上

tong thong

六

y yatte

六

tchi tgy

工

kia kü

六

tsay tjôe

工

hing hang

上

xang cheün

尺

tsée tgeē

六

y yî

工

tchao tgyôu

皇

大

男

切

音

壘

礎

知

切

音

主

學

下
藥

切

聖

時

正

切

皇

白

王

曰

口

言

記

語

山

誹

信

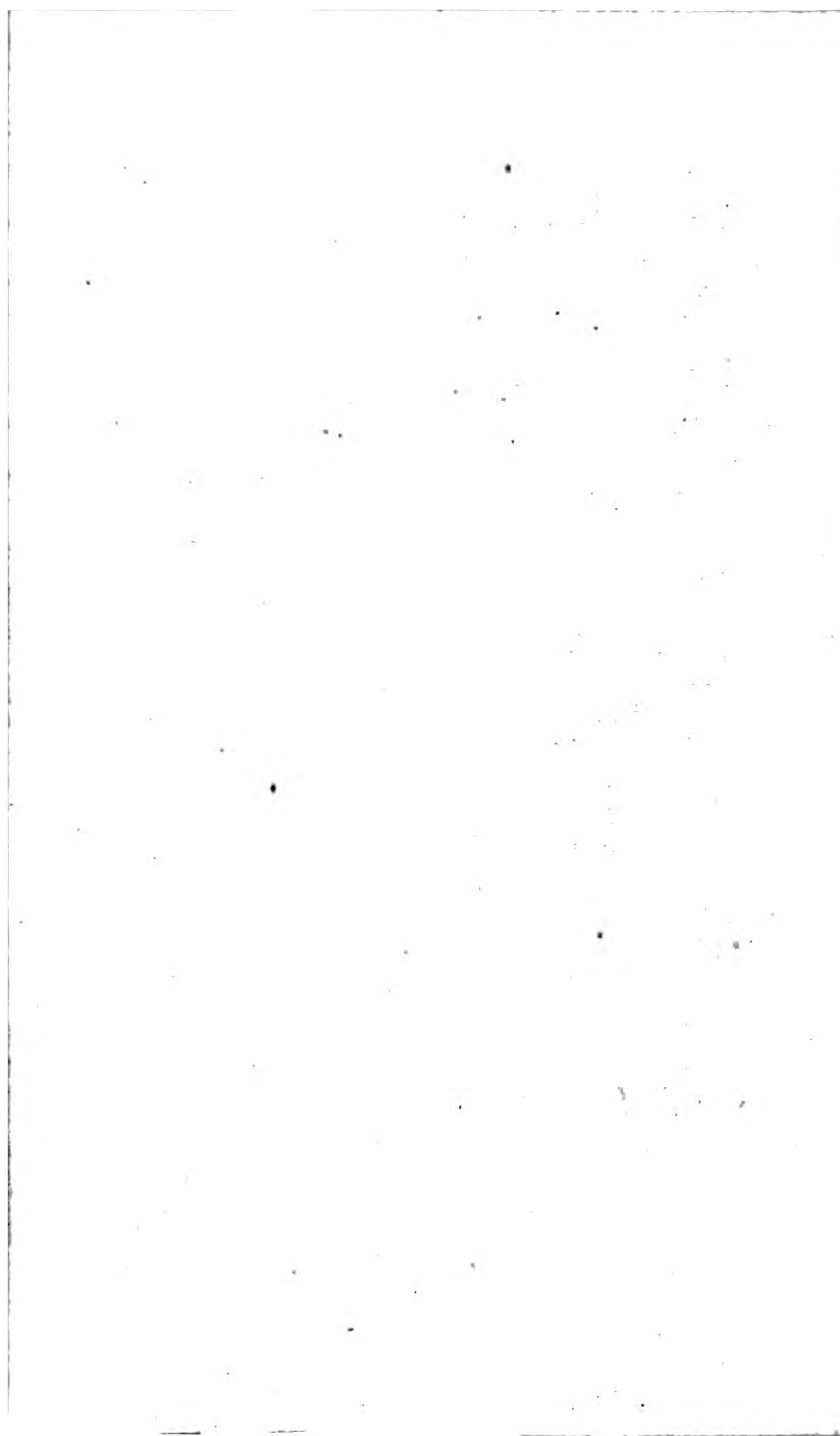
設

訶

山

仙

崩



變	物	至	越	擊	寬
變	物	至	越	擊	寬
走	之			邑	乃
火	々々			長	光
水	シ			雨	雪
人	イ			肉	朋
々々	川				
心	十	巾		取	心
爪	一	巾		心	心
亞	良				
巾	又	止	火	井	



