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Isolation and contact as factors in the cultural evolution of China, Korea, and Japan prior to 1842

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ISOLATION AND CONTACT AS FACTORS IN THE
CULTURAL EVOLUTION OF CHINA, KOREA,
AND JAPAN PRIOR TO 1842

By

CHIANG LIU

A Thesis
Submitted in partial fulfillment of
the requirements for the degree of
Doctor of Philosophy of the
Graduate College of the
State University
of Iowa.

July, 1923.
Dedicated to

PROFESSOR CLARENCE MARSH CASE
Acknowledgement

The writer feels under personal obligations to Dr. Homer B. Hulbert of Springfield, Massachusetts, Mr. Ryea-Sik Kim of Seoul, Korea, and Dr. William Elliot Griffis of Ithaca, New York, for correspondence, manuscripts, and rare volumes, which proved of great value to him in studied of Korean culture.
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CHAPTER I

THE PROBLEM, MATERIAL AND METHOD*

I. Statement of the Problem

East is east, west is west
The twain shall never meet.

Behold, the poet has betrayed his ignorance of the history of culture. For east and west not only shall meet but have met for untold ages. Refusal to get acquaintance with the origin of civilization makes the Occidentals more than prone to generalize, nay, to condemn the Asiatic culture as unique and unprogressive regardless of even ethnic differences. Cautious as Professor Reinsch is, he is sure to mislead careless readers with the chapter title, "Asiatic Unity", in his "Intellectual and Political Currents in the Far East". 1 The narrow minded ethnologist and propagandist goes so far as to reckon the aryans Indians as a branch of the Mongolian race or brown race for the simple reason that their culture is retarding, as they say;2 while the

* See Bibliographical Note at end of the Thesis.
1. (Houghton, Mifflin Co., Boston, 1911).
Japanese claims that Guatama was of Tartaric origin. Eminent American scholars do not hesitate, in their studies of Oriental culture, to conclude that from the dawn of history till the very recent years no change in culture ever took place in most Oriental countries. Thus says Lewis:

Before Abraham left Ur of the Chaldeas in the west of Asia an Emperor in China had established a system of education in the east of Asia still existing to-day.

Such an exaggeration, nay, gross ignorance of cultural development, no doubt, is uncompromising with the concept of social dynamics which recognizes changes in every form of society. The present writer does not deny that unity has been a characteristic of Asiatic culture east of Himalayas as it has been of European, the unity not of an inert aggregate, but of a living organism. He further recognizes that after the Industrial Revolution the Asiatic culture has been comparatively slow in making changes particularly in material development, but not so slow as painted by the Occidentals. This unity and this disinclination to change were particularly true, western scholars allege, in China, Korea and Japan before they were opened to the western

nations by treaties. Sociologists and ethnologists declare that these are due to lack of contact or isolation whose result is stagnation of culture. These nations as they say, deliberately closed themselves to the others. Thus China built the Great Wall, Korea laid her northern territory in waste making herself a hermit nation, and Japan closed her ports to the westerners. From the point of view of the author these were merely some incidents whose underlying causes have, moreover, been ignored by these scholars. The history of civilization must be studied on a larger scale. Progress has to be measured in the scans of milleniums, not centuries or decades. The theories of diffusion and independent origin of culture are altogether too dogmatic and scholastic. Neither isolation nor contact will explain every phenomenon any more than the "Imitation" of Tarde or "Consciousness of Kind" of Giddings. It is the purpose of this dissertation to find out:

1. Whether or not these nations had contact among themselves and with others; if so how far has the diffusion theory been true?

2. To what extent have these nations been isolated; and how far has the theory of independent origin been operating therein?

---

3. What factors other than isolation and contact account for the cultural development of the three nations?

4. What are the positive and negative effects of isolation and contact upon the culture of the three nations?

The subject of this dissertation is, therefore, "Isolation and Contact as Factors in the Cultural Evolution of China, Korea, and Japan prior to 1842," when China officially opened five seaports to the western powers. As no common date was available for all the three countries, the discussion on the last two countries will be carried beyond the limited time until the period when the western influence began to operate, that is, 1854 or 1867 for Japan and 1898 for Korea.

II. Definitions.

Before taking up the subject in detail it is necessary to define the terms embodied in the topic. Isolation is the segregation of individuals or groups, socially, culturally, geographically, or biologically from each other. In this work it is treated mostly in terms of geography and culture, although occasional touch may be made to the other two.

Contact is the opposite of isolation; but as used here it emphasizes the intercrossing of cultures, although
the peoples, the carriers of culture, may communicate with each other by inter-marriage or some other means.

As to culture it is nothing more than the sum total of human achievements, although various definitions have been given. Dealey and Ward define it as a social structure, or organism, a term rather vague in meaning. Another definition more exact is that culture is a complex of habits and customs peculiar to any group of people. Perhaps the most satisfactory definition is that of Tylor: "Culture or civilization . . . is that complex which includes knowledge, belief, art, morals, law, custom, or any other capabilities and habits acquired as a member of society". The emphasis is placed on "Complex" and "Acquired".

III. The Problem Restated.

To attempt to discuss all complexes is not only clumsy and unnecessary but impossible. The points of attack will be centered upon the following institutions: Art (fine and industrial), Religion (including moral philosophy), Science (including inventions and discoveries), Language (including literature), and finally, Government (including law).

IV. The Material.

The material in this research may be divided into four classes: first, the books by the Chinese, the Koreans, and the Japanese about themselves, and which are either in their own languages or in English; second, the books and articles by the European and American scholars about these countries; third, correspondence and conversation with the natives of these countries; and finally, the personal experience of the author in these three countries as well as of the cultural products of the three countries, as, for example, his visit to the museum of Natural History in New York.

V. Method of Treatment.

The method of treatment is necessarily historical and scientific. For data, a historical study is indispensable; but for the interpretation of facts, causes and effects have to be ascertained as nearly as possible. Finally a conclusion is drawn as the result of the study. This method will be applied in each of the following chapters. A descending series of figures showing the main divisions, divisions, and subdivisions of the contents with sections for each closely followed will be as follows:
I. Main Divisions
   A. Sections of Main Divisions
      l. Divisions
         a. Sections of Divisions
            (1) Subdivisions
                (a) Sections of Subdivisions
CHAPTER II

A GENERAL SURVEY

I. Contact and the Theory of the Diffusion of Culture.

A. Evidences of contact of China, Korea, and Japan with Each Other and with Other Peoples.

The evidences of contact are classified as first, the origins of the three peoples; second, hypotheses of early contact; and third, accounts of later contact. These shall be taken up in order in the following pages.

1. The Origins of the Three Peoples.

a. The Chinese.

A study of the origins of the three peoples tells the story of contact. To begin with take the Chinese. Where the Chinese came from is beyond the knowledge not only of other peoples but of the Chinese themselves. If the theory of monogenesis is true it is impossible to imagine that the Chinese suddenly sprang up from their own soil or were descended from the mythical deities. It is dogmatic and scholastic to begin history with written record and consider legends as prehistoric. For, since where there is so much smoke there must be some fire, we cannot dismiss legends unless we have authentic evidence that they are borrowed wholesale. We have had three accounts
of the early Chinese people. The first was the history by the imperial historians of the three dynasties, Hsia, Shang, and Chow, beginning from the creation of the world and ending in the fall of the Chow Dynasty in 255 B.C. As this was given to flames by the anti-Confucian Emperor of the Chin Dynasty, we have not a single leaf left out of this history to tell us the origin of our race. The second account was that of the Great Historian, Su-Ma Chien, the author of the wonderful and gigantic work of history fabricating the Taoistic myths of the creation of the world, from about 3,000,000 years ago, till his time, the second century B.C. In this we find that the first part was distinctly allegorical. In the latter part it gives no definite story as to the origin of the race except that Emperor Hwangti (2697-2597 B.C.) came from the northwest and was reckoned as our first ancestor, or the chief who brought his people, our ancestors, to the valley of the Yellow River. The third record is the Bamboo Record, excavated from a tomb in the third century A.D., starting its account from Fu-Hsi, the Mythical sovereign who taught the art of cooking, instituted the laws of marriage, and invented music. Following him were Shen-Nung, the genius of agriculture, and his line of off-

2. Su-Ma Chien: The History, (One hundred twenty volumes)
3. Anonymous Authors: Bamboo Record of Annals, condensed in two volumes (Ching-Chang Press, Shanghai, 1912).
spring, Emperor Hwangti as mentioned above, and then the rulers before the three dynasties and finally the sovereigns of the three dynasties themselves. Apparently the last two records agree in the tradition that Emperor Hwangti was an intruder from another region. Where that region is has not been determined. All we know about it is that it was in the northwest. Some of the western scholars like Lacouperie^4 tried to identify the Chinese with the Summerians and advanced the theory that the emigration was from the Tigris and Euphrates Valley. Others^5 believe that the vicinity of the Caspian Sea was the starting point. Still others^6 made an incredible hypothesis that the Chinese developed from an Egyptian colony. A recent Chinese archeologist^7 holds that the Chinese came from Chaldea, which was no other than Babylonia; while most Chinese historians mention the Pamir Plateau^8 as at least a region where

the Chinese passed through if not where they came from. From the viewpoint of the author the Chinese must have come from the neighborhood of Mesopotamia when Totemism was still in vogue. For so far as the author can ascertain totemism seemed to be unknown in China until the appearance of Hwangti who was mentioned as the chief of the Nation or Tribe of the Bear.\textsuperscript{9} Legends speak of the Dog Tribes of the north, the Insect Tribe of the south, and the Snake Tribe of Fukien; but these seem to have been terms of contempt imposed upon the barbarians, just like the term, "White Huns,"\textsuperscript{10} imposed upon the Scythians by Emperor Wu-Ti of the West Han Dynasty.

Now if we turn to the reign of Hwangti, we will find various complexes of culture that were the accumulations of ages. It is incredible that in his reign alone everything sprang into existence. It was under him that we had chariots; a magnetic needle pointing to the south; the calendar and astronomical instruments; methods of dyeing; bows and arrows; sexagenary cycle for reckoning time, covering a period of sixty years; sericulture; utensils of wood, metal, and pottery; worship of a monotheistic god; laws of property; music; architecture; and various other things. Is it possible that

\begin{itemize}
\end{itemize}
all these developments were effected under his reign, particularly the first few years?

We have no geographical traces as to how Emperor Hwangti brought his men to China; but the very record that he came from the northwest and that all these cultural complexes culminated in him shows that at least a number of these were borrowed from the west. These complexes will be discussed in the following chapters in detail as to their close resemblances with the complexes of the west, particularly of Babylonia.

Another striking characteristic of the Chinese history is that most of the legends in or just before the time of Hwangti bear a close resemblance with the stories in the first eleven chapters of Genesis prior to the rise of Abraham. The stories of paradise, of the serpent, of the temptation of woman, of the Great Deluge, - are all present in the Chinese record and tend to show that most probably the earliest history of the Chinese, like the history of the Hebrews, was the history of the world in general at that stage of development. From the beginning the Chinese called their land "the World" or "Beneath the Heaven". The pre-Hwangti sovereigns were the rulers of the universe. These rulers never had definite names like Hwangti, but names designating the role they played in the development of culture. For example Fu-Hsi means the great
cook, being the first man who taught the culinary art; Shen-Nung means the genius of agriculture; Iu-Chow means the man who builds the house; Sui-Jen means the discoverer of fire. These persons to whom those discoveries were ascribed were merely imaginary characters resembling Adam, as meaning the father of all human beings, and Eve meaning the mother of the same. Further details will be discussed in the chapter on religion.

b. The Koreans

As to whence came the native tribes of Korea no legend is available. Tan-Kun, the mythical person who was incarnated by a spirit or divine being, was merely a chief-kain.11 Literally Tan-Kun means "The Lord of the Pak-Tal Tree", who, being affected by celestial ennui, according to the legend, obtained permission from his father, the Creator, to descend to earth and found a mundane kingdom with three thousand spirit companions under the Pak-Tal or Tan Tree. This happened in the twenty-fifth year of the Emperor Yao of China, 2332 B.C.

Now Tan-Kun and Pak-Tal were all Chinese characters. The date 2332 B.C. was rather late for an unusual event like the descent of a divine being to earth.

Moreover, as a careful student of Korean History says, Tan-Kun even sent his son, Prince Pum, to the Tusan Conference (2267 B.C.) in China when Yu the Great was reigning as emperor. Thus the story of Tan-Kun seems to have been borrowed from China and Manchuria where there were a considerable number of stories of divine origin. The story that Tan-Kun retired to a mountain upon the arrival of the Chinese sage Ki-Ja, or Viscount of Ki, in 1122 B.C. tends to show that Tan-Kun was the name of a line of chieftains instead of one person. Nor is it possible to imagine that all traits of culture suddenly rose in his reign, - the relation of king and subject, the rite of marriage, the art of cooking, the science of house-building, hair-dressing, and farming. It is not impossible therefore that some chieftain, having come in contact with the early Chinese culture, migrated with some three thousand souls to the Korean Peninsula.

Hulbert mentions the aborigines as nine barbarians, or the Bowman tribes of the east. These wild peoples, from their physical characteristics, are more closely related with the Manchurians or the Mongolians, having eye color varying from black to gray, green, and blue, and skin color from yellow to white. Hulbert

further mentions the fact that these peoples were fond of drinking, dancing, and singing. Now dancing and singing might be the universal practice of primitive peoples; but the knowledge of wine-making reminds the author of the spirit offered to Emperor Yu by a Dog-Tribe in North China, probably the kinsman of the nine tribes. The tattooing of the southern Koreans shows that some of them came from the tropical zone.

The credible history of Korea begins with the migration of the great civilizer, Ki-Ja, with his five thousand followers from China in 1122 B.C. With this migration much of the Chinese culture was transplanted to Korea as will be discussed in the next division.

c. The Japanese

The earliest mention of Japan is in the "Record of Mountains and Seas" of the Great Yu, who sailed to the Yamato Island, calling its people the dwarf Bowman barbarians of the mountainous island; and the land, "The Valley of Rising Sun," or "Yang-Kok."

According to the Japanese history no migration took place as the Yamato Race was the direct descendant of the goddess of the sun; but the legend was

in every respect borrowed from China or invented by Chinese immigrants. The Japanese, however, set 660 B.C. as the date of the beginning of the Divine Age. Taking it for granted that this was the date, all that could be ascertained was that the Yamato Race came from the continent or the South Sea Islands. Prior to the migration there were at first the Kesperokkuru race, and Ainu race, both being short in stature, and both probably being immigrants. As to the Yamato race, there are divergent opinions regarding its origin. From the study of physical characteristics, besides those who might be regarded as Chinese or Koreans who, doubtless, at least mixed with the Japanese at a late date, there was the tincture of the Malayan, Polynesian, or Melanesian blood. The tatooing of some Japanese also tends to support this view, that is, that the Japanese came from the South Sea Islands. On the other hand, from the philological point of view, the Japanese were more akin to the Koreans than any other people. But the most popular view is that the forefathers of the greater portion of the Japanese people were immigrants from northeastern Asia.

All these views are mere hypotheses. It is unfortunate that for Japan there is no record, not a single dwelling to be excavated, no inscribed implements or any material of like nature to tell the story of the origin
of the race. One thing only is clear: the Japanese were not a homogeneous race. The riddle remains to be solved.

2. Hypotheses of early contact.

Between certain peoples evidences other than history show that there had been contact going on before the dawn of culture and as we have no authentic authorities to confirm us, the author is led to construct hypotheses to fill the gap.

a. The Chinese and the American Indians.

Many disputes have been going on regarding the origin of the American Indians. While it is childish to speculate that some Chinese or Japanese junks were drifted to the shores of the two Americas, similarities of their culture cannot be neglected. Taking first the material culture of the Indians we have the remark of Sir R. Kir Porter:

What striking analogies exist between the monuments of the old continents and those of the Taitees, who, arriving on Mexican soil, built several of these colossal structures, truncated pyramids, divided by layers, like the temple of Belus at Babylon. Whence did they take the model of these edifices? Were they of the Mongolian race? Did they descend from a common stock with the Chinese, the Hlong-nu, and the Japanese?


While it is true that Chinese Buddhist monks visited Mexico in 432 A.D. and carried with them Buddhist arts and other culture elements, as will be discussed in the next subdivision, it is also true that Indians other than the ancient Mexicans must have had contact in culture with the Chinese in the glacial period. A visit of the author himself to the American Museum of Natural History startled him in his discovery of various implements of the Indians similar to those of the Chinese.

A study of the ideal culture reveals the same story. Is it a mere coincidence that the singularly patriarchal character of the whole Peruvian policy is like that of China in the olden time? Why should so many Indian symbols and characters resemble those of the Chinese? The following figures $\text{他, 在, 万}$ and numerous others in the Peruvian designs all tend to connect the Chinese with the American Indians. In Central America edifices were called Chi-Chen, and in the Des Moines Sunday Register we have a Pueblo Indian chief by the name of Wai-Hu-Sing, all these showing similarities of the Indian language with the Chinese, which similarities may be worth thinking about.

20. Ibid., page 535.
21. Des Moines Sunday Register, Section 8, page 2, February 18, 1923.
That the American Indians came from Asia or Europe has been suggested, but when, and how, are matters of conjecture. The author is inclined to think that they were related to the Chinese, inhabiting once near Babylonia, or the original habitat of the Chinese, and inheriting the same culture, but who crossed the water long before the Chinese entered the Valley of the Yellow River, that is, in the first glacial period, or rather at the end of it when the ice was about to melt. For the date of Hwangti, being only the twenty-seventh century B.C., was too late for the migration of the American Indians, as much of the culture of China not acquired by the American Indians was already developed in the Valley of the Yellow River.

Now how did they cross the water? The author suggests three hypotheses as follows. The first is that Asia and America were once connected, at least in the region of Behring Sea. We might call it the Asiatic-American Continent. We find that even at present Behring Strait is quite shallow. The American Indians could have travelled by land. The second hypotheses is that they travelled on ice in the glacial period, when in some regions land and water appeared alike. Of course it was not necessary that all travel at the same time. Some might have gone later when the ice began to melt. Then comes the third hypothesis, that they

travelled by boat through the narrowest body of water, namely the Behring Strait.

But there is a fourth hypothesis, that within a certain zone the yellow race inhabit, and that zone necessarily includes the main body of the Pacific Ocean. But so far as culture is concerned it appears that China received rather than gave complexes from the peoples of Polynesia. Even in blood the southern Chinese is not distinct from the Oceanic peoples. If the Chinese culture did expand in that direction it must have been indirect and gradual. Probably Emperor Yu, in the twenty-third century B.C., carried some Chinese cultural elements into the Philippine Islands, thence to Polynesia, and thence finally to America. We have evidence that Yu reached the Philippine Islands, but no further.

b. The Koreans and the American Indians.

We have shown no definite evidences that the Koreans were ever connected with the American Indians. But if it were true that the entire culture of the Peruvians, as will be discovered under Japan in this same subdivision, is similar to that of the Japanese, there might have been cultural contact, for the

Japanese culture was composed of elements from the very ancient Korean culture. This however is merely a conjecture and the author would not consider it authentic.

c. The Japanese and the American Indians.

If the Japanese did not enter the islands before 660 B.C. (in fact many scholars believe the date to be much later), there could not have been contact between them and the American Indians. Yet T. W. Doane says, "the system of espionage, of tranquility, of physical well being, and the iron-like immovability in which their whole social frame was cast, bring before us Japan - as it was a very few years ago. In fact, there is something strangely Japanese in the entire cultus of Peru as described by all writers".  

Now if the contact took place after the migration of the Japanese into the islands there must have been some records. On the other hand if the Yamato race did have contact with Peru it must have been prior to the migration, either from the South Sea Islands or from northeast Asia. The statement here appears to be self-contradictory. For if there was an "iron-like immovability", the Japanese could not have crossed the Pacific to South America after they had settled in the islands. The char-

acteristic of immovability was of later development among both the Chinese and the Japanese.

It seems to the author that while the Japanese culture was borrowed wholesale from China, the Peruvian culture was more similar to that of the Chinese. Or it is not impossible that it was the Ainu characteristic that penetrated into South America that led the observer to identify it with the Japanese, for the Japanese culture was not free from that of these aborigines. Enock mentions the fact that Dr. Alfred Wallace was of the opinion that the Ainu (though Caucasian) intermingled with the Malay tribes and migrated to Peru. This theory is more tenable.

3. Accounts of Later Contact.

In the study of culture ethnologists have laid undue emphasis on the primitive peoples, or the people of the stone ages. It is the intention, in this subdivision, to give a bird’s eye view or summary of the history of the three peoples in later periods, although occasional touch may be made on earlier events. It does not attempt to be exhaustive, as details will be given in the following chapters.

a. China

To begin with, again take China first. In the study of arts China appears to have had contact with the American Indians at a very remote period in industrial arts; with the Polynesians and the Malayans in their metallic and particularly bronze vessels; and with East Indians, the Greeks, the Italians, the French, and the Dutch in painting, sculpture, architecture, music, and industrial arts.

In religions China has admitted the Buddhism of India, Manichaeism of Babylonia, Zoroastrianism of Persia, Islamism of Arabia, Judaism of Palestine, Nestorianism of Syria, Protestantism of England, and Catholicism of Rome. The history of each of the above mentioned religions in China will be given in the fourth chapter. Here the story of the Buddhistic discovery of America will be given to discredit the dogmatic statement of the immovability of the Chinese.

In the Iowa City Daily Press of April 7, 1921, appears the following:

Chinese claim that their Buddhist monks visited America as far back as the year 432. Thirty two years later, Hoei-Chin, Chinese explorer, penetrated to a point that may have been San Blas, Mexico.

Professor John Fryer of the University of California corroborated this fact in his article, entitled "The Buddhistic Discovery of America, a Thousand Years
before Columbus. 26 He shows how authentically the Chinese history bore evidence to this fact and how the archeological studies in Mexico tended to prove the same results. The land was called Fusang, from the tree most nearly answering to Mexican agave or maguey. Hoei-Chin brought the vine of this plant and presented to the emperor a mirror resembling those in use in Mexico. He described to the emperor his journey through the Aleutian Islands and Alaska, telling about the products of the land such as red pears, grapes, and copper. The manners and customs, the forms of government, the marriage and funeral ceremonies, the food and clothing, the method of building houses, the absence of military organization, - were all noted. The research of the Japanese Buddhist, Shuye Sonoda, in Mexico, found dragon sculpture, ruins of Buddhist temples, and ideographs with an attempt to use Chinese characters. The account of this discovery can also be found in the China Year Book, a manuscript now possessed by the British Museum.

In sciences Chinese theology, astronomy, including astrology and zodiacs, occultism, geomancy and chemistry, show influences of the Babylonians, the Arabians, the Greeks, the East Indians, and the Persians;

and similarity with those of the Hebrews and the Mayas of America.

In language the Chinese characters appear to have been connected with the Egyptian hieroglyphics, the Akkadian monosyllables, and the Babylonian cuneiforms. This written language has been adopted by the Koreans, the Japanese, the Binkia People, the Annamese, and the Manchurians. In fact it is the language of more than five hundred million people in the world. It is not impossible that the Peruvians have attempted to use these ideographs. In spoken language the southern Chinese dialects are mixed up with those of the aborigines whose tongues are more or less influenced by those of the Polynesians.

Finally in government China had relations with Korea, Japan, the Luikia Islands, Manchuria, Mongolia, Malay states, East India, Bactria, Byzantine Empire, Persia, Arabia, Scythia, and Russia long before the Mongol Invasion of the thirteenth century. Envoys were sent over to those countries and gifts were exchanged. Later on we came in contact with Holland, France, Italy, and other western European nations.

b. Korea

So much for China. Let us now turn our attention to Korea, where we find the same story of numerous connections with other cultures. The first and most important wave of foreign influence was the emigration of Ki-Ja with his 5,000 followers, as has been mentioned. The second wave was the arrival in the Kingdom of Shinhan of several hundred families from China in about 250 B.C. when Emperor Shi-Hwang-Ti was building the Great Wall. The third great wave was the settlement in Mahan or Hiaksal of one hundred families of the Chinese under the Han Emperors. But the great influx of the Chinese influence was during the fifth century after the introduction of Buddhism.28 With these few remarks let us turn to the following.

In arts Korea was mostly and directly influenced by China, and indirectly by all the nations with which China came in contact. Besides the Chinese, Korean arts also received the direct influence of the Persians, the Indians, and the Arabians.

Only the Chinese religions had influence on the Koreans. There were Confucianism, Taoism, Shintoism, and Buddhism. It must be noted that the Shintoism of

Korea was introduced from China, not Japan. It crept into the islands in a modified form. Indeed Buddhism came from India, and Korean Buddhist Pilgrims even visited the valley of the Ganges, but Korean Buddhism was the entirely modified form of Chinese Buddhism which could not be recognized by the founder himself if he should see it.

Korean astrology and astronomy were in every respect similar to the Chinese. Both Chinese and Kitan calendars have been used. Fortune telling by natural phenomena was only too similar to that of the Chinese. Likewise military science was received from the continent. The Pseudoscience of Geomancy came from India through China. Many myths were also similar with those of the west.

The language of Korea belongs to the Altaic family, having relation with the Dravidian language. The written language was adopted from the Chinese. Later on the H'mum alphabet was invented, with vowels and consonants from the Sanskrit letters.

In both theory and practice the Korean government followed closely the Chinese. Diplomatic intercourse has been carried on with Japan, the Liukin Islands, Quelpart Island, China, Arabia, Persia, Kitan, Manchuria, Mongolia, and other countries.
c. Japan

The history of Japanese culture is a history of borrowing and adopting continental culture. The two chief sources of insular culture were China and India. Thus says Griffis:

Without these two hoary seats of human progress, Dai-Nippon would not have had the history of development which we know.29

Japanese arts were mainly Chinese and Indian, though Korean is not a negligible factor. Painting, sculpture, architecture, music, and industrial arts, all were foreign to the Japanese but assimilated to the utmost extent though without much choice. In fact Japan was the storehouse of Oriental arts. In the sixteenth century Japan learned architecture directly from the Portuguese and later painting from the Jesuits.

In religion Japan received Confucianism and Buddhism in modified forms. Taoism was present, but not influential. Shintoism was usually credited as the Japanese native religion; but evidences show that it is a hybrid of Korean Shamanism and Ainu religion, with even Chinese superstitious elements not lacking. Christianity came in at a much later date, but died out in about half a century.

In science Japan was more subject to continental

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influence; Japanese mythology, military tactics, astronomy, and other things of like nature were all derived from Korea, China, and Portugal. No doubt the methods of fighting had already been possessed by the Japanese before they came in contact with the Chinese, but apparently the Chinese treatises along this line were in vogue and superseded the original tactics.

While language may not tell the origin of the Japanese people it does tell the story of contact. Like the Korean, the Japanese language is a branch of the Altaic family. As the disputes regarding the origin of the Japanese language cannot be settled, let us be satisfied with the inference that Japan had once been in contact with other peoples before the migration. After the migration, or migrations, the Korean, the Chinese, and the Ainu languages contributed considerably to the Japanese vocabulary, particularly the written language. In fact the Koreans and the Japanese have each changed the other with the borrowing of its language. The Koreans were apparently on the favorable side, being a more inventive and older people. While the Japanese did borrow the Chinese written language wholesale, they have changed the pronunciation to suit their uses and made out of it two alphabets. In this respect the Japanese were utilitarian.
In government Japan borrowed the official system of China in the Nara epoch. But her theory of loyalty in place of filial piety and her different environment made her government necessarily different from that of the west. Indeed she did borrow the examination system for selecting officials, and the Ashikaga epoch did emphasize the Confucian philosophy of government, but the course of political history cannot be determined by the arbitrary adoption of foreign culture for a short period. The author would hardly believe that her feudal system was borrowed from the west, but represents a stage which Japan had to pass over. The law of Japan, however, for a time was entirely copied from China, particularly that of the Tang Dynasty.

B. How Far the Diffusion Theory is True.

It does not follow that because there is contact among peoples a diffusion of culture necessarily takes place. The diffusion theory no doubt has its truth, but when, in its extreme form, it declares that "culture comes from culture", arguing in a circle, it merely postpones the solution of the problem of the beginning of cultural origin which will have to consider ultimately the socio-psychic factor. Furthermore it tends to deny the capabilities of development of the human mind, and presupposes it to be a mechanical machine or tabula rasa. We would not have progress if we depended solely on
diffusion of culture. Of course invention is not the work of a single individual, but of a number of individuals for a certain length of time, nor is creation the making of something out of nothing. But if we have no independent origins how do we account for the vast differences between the Oriental and the Occidental cultures, as will be presented in the next division? Moreover, as has been said, ethnologists lay too much stress on the cultures of primitive peoples, ignoring the developments of later ages. The school of diffusion does not seem to see the fact that much of the material culture of the western European nations was of independent origins. No doubt it had the influence of the Greeks, but if diffusion was the rule science would have culminated in the Hellenic races.

Now if we apply the theory of diffusion to the three peoples we find that while it is true that Japan borrowed nearly one hundred percent of her culture from her neighbors, Korea borrowed much less, and China the least. It is dangerous to surmise in numerical figures, except in the case of Japan, as to how much culture was really indigenous and how much foreign. It is, however, safe to say this: China, being more creative, was unwilling to adopt wholesale foreign culture, reacted on it, and unless the foreign culture adapted itself to the existing situation it died a natural death; Korea
being less creative, dazzled by the light of Chinese culture, became a much more willing borrower, though she was not without inventive genius. True it is that the Koreans mixed with the aborigines in blood as the Chinese did, but Korea was usually considered as a cultural outpost or a colony of China. Japan, being least creative, borrowed nearly all her culture from others, but when she did borrow, she imitated it well. She kept up with her teachers. Prior to the restoration of Meiji she was more indiscriminating in adopting the institutions of others, but in comparison with Korea, probably because of her greater distance from the continent than the Korean Peninsula, she appeared to have more sense of selection.

It thus appears that the diffusion theory holds almost entirely true in Japan, less true in Korea, and still less in China. For all these statements we have evidences both legendary and historical in support. It must also be noted that besides racial characteristics and geographical conditions there are certain factors which account for the differences of the cultural conditions after contact has taken place. These will be given in the third division.
II. Isolation and the Theory of Independent Origin of Culture.

   A. The Real Meaning of "Isolation".

      1. The Origin of the Popular Belief of the Isolation of the Three Peoples.

      Having proved that these nations had contact with one another and with others it does not seem necessary to mention that they were not isolated. How then did the story originate that they deliberately isolated themselves? Has this belief any facts upon which to support itself? The answers according to the author may be summarized as follows. In the first place refusal to study and ignorance of Oriental history were the cause of this theory. To historians like Boulger, China is, at present, the same China in customs, religion, character, in fact everything. The Chinese according to him seemed to have sprung from the soil and stayed there ever since. He had no interest in the foreign nations. The rise and fall of Babylonia, Assyria, Persia, Greece, and Rome have reacted as little on his destiny as if they had happened in another planet. But Boulger is not the only writer. Most his-


   While Boulger is a friend of China, his history does not show his knowledge of the country. The pages are full of mistakes in facts as well as in interpretation. The contents are also disproportionate in amount to the allotted periods.
torians are even much more ignorant than he. They divide history into ancient, mediaeval, and modern with respective arbitrary dates. To them the world comprised only Europe, part of Asia, and part of Africa. The Oriental countries had no place in history or at least their culture had no effect on the west. When they do mention China or India about four or five pages are devoted to each, with unfavorable tales which these peoples themselves have never even heard. Those writers know little of the fact that isolation in its extreme form was impossible. Little do they dream that the art of paper making was transmitted to the west by the Chinese through the Arabians, gunpowder and silk or sericulture to the Byzantine Empire, and other events of equal importance. They even mix up the Chinese with all the other barbarians, considering the queue as the original Chinese costume. The most ridiculous thing is that one historian made a picture of Confucius all dressed up in the Manchu costume with queue and official dress. Few Occidental scholars actually take pains to study the Oriental civilization. The difficulties of the Chinese language aggravate the situation. As a result they acquire the

second-hand knowledge of the untrained, unobserving, prejudiced, and orthodox Christian missionaries who denounced everything heathen as unworthy of study, since they were obstacles to the spread of the gospel.

In the second place, unfortunately, some immobile individuals have been incidentally picked out by missionaries as representatives of the whole race. The story of an inhabitant of the suburb of Canton, which person never saw the city only a few miles away, has been told and retold as an evidence of deliberate isolation of the people.

In the third place some historical facts have been either misinterpreted or overemphasized to show the character of these peoples. The closing of Japan against the Catholics in the Toyotomi Period; the laying waste of the north of Korea to prevent the coming of enemies and her refusal to adopt American culture at the end of the nineteenth century; and the building of the Great Wall, against the Huns, by China, and her refusal to open ports to foreign missionaries and merchants, - became the criteria of the unscientific Occidentals in judging Oriental characteristics.

In the fourth place and the last place the Occi-

32. From the Speech of a Professor of California University, at Chinese Students' Reception, Sept. 7, 1918.
dentals have studied the Orient of the past from a modern point of view, a very uncritical method. It is unfair to compare the old Orient with the western European countries after the Industrial Revolution. There were no railways and steamships in the past. How could the little bands of the Chinese, the Koreans, and the Japanese be expected to communicate with peoples whose distance from them was almost three times the width from one end of Europe to the other? Moreover the distance they have travelled before what the historians call the modern era, was remarkable for any people at that period. It is amusing to say that Columbus discovered America when the Buddhists had reached Mexico one thousand years before, and yet never claimed the feat, as hinted above.

2. The Real Extent of Isolation.

The author, then, takes the position that considering the vastness of the territories, the means of communication and other conditions, the three peoples were no more isolated from the Europeans than the Europeans were from them. In fact prior to the Industrial Revolution the Europeans were more isolated than these three peoples. It was only after the invention of modern machines that the three peoples could be said to be comparatively more isolated than the Occidental nations.
However the author maintains that within the three countries geographical conditions tended to isolate one part or region from the other. North China is necessarily different from the south, and mountainous regions are necessarily different from the sea-coasts and the plains. Thus arose different dialects, customs, and other institutions. In Korea, likewise, the three Kingdoms - Silla, Korguryu, and Pak-je - made one part of the Peninsula different from the other, giving rise to different dialects, customs, and other institutions. Certain mountainous regions in the Yamato Island where blood feuds are still going on are naturally different from the rest in culture. The natives of Yezzo and smaller islands are also more or less isolated.

3. The Causes of Isolation.

Granting that these nations were comparatively isolated from other countries, what factors were responsible? So far as the author is able to find, they were three in number, the geographical, the cultural, and the political. These shall be taken up as follows.

a. The Geographical Isolation.

(1) China.

The extent of Chinese territory varied from dynasty to dynasty, but for the study of
culture let China Proper alone be considered. Comparative Geography gives the following facts about China.

(a) On the north China was bounded by Gobi, a desert next in size only to the Sahara, which region was not attractive enough to tempt any people.

(b) In the west there rose the highest plateau of Tibet and the highest mountains of the Himalayas, which formed a natural barrier to separate China from western Asia.

(c) In the east the sea border was a great curve in the shape of a quarter of a circle with no part of Asia beyond, and with no land of any account till the other side of the Pacific was reached. This naturally drove the Chinese back to the continent before the oceanic age.

(d) In the south was the country of Annam lying in the Torrid Zone, between 10° and 20° north latitude. The climate was enough to keep the Chinese back.

(e) Three great rivers ran from the plateau to the seas, — Hwangho through the north to the Yellow Sea, Yangtzekiang through Central China to

the East China Sea, and Sikiang through South China to the South China Sea. These waters not only isolated the inhabitants of one region from another but made the climates of these regions very different from each other.

(f) Grand mountain ranges were scattered in the west and south of the country, making contact or travelling very difficult. In general the land was too vast for the population of the Chinese people in the past.

(2) Korea

(a) We find in Korea a country of mountains.

(b) Her seacoasts along the east, her southern and western portions, all were extremely rocky.

(c) The Tumen and the Yalu rivers separated Korea from Manchuria.

(d) The immense territory of China lay on her west and the only lands on the east were the Islands of Japan.

(3) Japan

(a) The same ocean which bordered China lay on the east of Japan.

34. The National Geographic Magazine: Map of Asia, September, 1921.
(b) In the north a chain of islands connected the Yezo Island with Kamchatka, whose climate was too severe to tempt any migration.

(c) The only ways opened to her were east and south which led her to come in contact with the continental races. In general Japan could be satisfied with her territory, having small population.

b. Cultural Isolation.

True it is, as Dr. Clark Wissler pointed out, that from the American Indians the whites learned the cultivation of fifty vegetables; but how much the American Indians contributed to the greatness of American civilization seems negligible. Only contact with civilized races will further progress.

(1) China.

It was because of this fact that China deliberately isolated herself. All the neighbors except the Koreans and the Japanese were barbarians. Even these two peoples were pupils of the Chinese. The mere account that the Mongolian nomads usually murdered their own fathers in order to marry their own mothers to themselves serves as a sufficient

index of their stage of culture. The rulers of North Wei, Liao, King, Yuan, and Tsing Dynasties, - some Mongolians, others Manchurians - all adopted Chinese culture wholesale. To them there was no choice or selection, on account of their being destitute of anything themselves.

If China deliberately isolated herself from the barbarians, she deliberately came in contact with nations of higher culture. "Have no friends not equal to yourself" applies to both individuals and race. In spite of the geographical barriers mentioned above she had contact with most of the civilized nations, like India, Arabia, Persia, Babylonia, Egypt, Greece, and the Byzantine Empire, as has already been discussed under our treatment of contact.

(2) Korea

Like wise Korea was compelled to isolate herself from the barbarians, especially the Mongolians and the Manchurians. While China has been her wet-nurse and teacher, Japan has been her baby and pupil. Indirectly she had relations with Persia, Arabia, and India. Korea was not a hermit kingdom, as

so many people believe. If she were so to the Europeans in the past it was on account of the fact that the latter were mostly barbarians. We could no more condemn Korea for having been isolated from Rome than Rome from having been isolated from Korea.

(3) Japan.

The same reasoning is true of Japan. She scarcely communicated with the Mongolians and the Manchurians. With civilized nations she established relations as early as the legendary age, if we have faith that the Yamato race settled in the islands before the Christian era. Contact with China took place in the reign of Emperor Kosho, 475-393 B.C., when seven Chinese survivors of a shipwreck landed on the Kuman coast of the Ki-i Province. It may be objected that the initiative in this case, was on the side of China; but this event really marked the beginning of the influx of Chinese culture, particularly the written language which was adopted by the court. After the introduction of Buddhism Japan sent pupils to China nearly every period for more than a millenium. Intercourse with Korea in the legendary age was witnessed by the presence, at the Korean court, of the Japanese prince, Susono-o-no Mikoto.

42. Ibid.
b. Political Isolation

By political cause is meant the desire for security and peace in order to insure cultural development. Security and peace give freedom; and only in a state of freedom does rapid advance of culture take place.

(1) China

The desire for peace has been most strong in China, although she, too often, failed to realize it. As early as the eighth century B.C. a Chinese feudal state officer, Hsiang-Su of Sung, proposed the abolition of war, or complete disarmament, but without success. The melting of all metals to make twelve gigantic human statues by Emperor Shih-Hwang-Ti of the Chin Dynasty was another step though not for the purpose of developing culture. Contact with warlike races might serve as an incentive for military improvement, but if the races are barbarians it would result more in the decline of culture. The building of the Great Wall, as mentioned above, would have been a boon if it succeeded in keeping off the terrible Huns. China would not have attained the high stage of civilization of the Chow Dynasty had the early kings failed to defeat the Huns in the present province of Shansi.

44. Macgowan, J.: A History of China, page 84
ascibe to the Germans the merit of the salvation of the western civilization by the defeat of the Huns. But had there been no Pope at Rome what disaster would the Germanic invasions themselves have been to the Roman culture? Likewise isolation from the Huns really saved Chinese culture rather than arrested it. As has been mentioned the Mongols of the Yuan Dynasty, having nothing to contribute, adopted wholesale the Chinese culture, though they were unable to become assimilated as did the Koreans and the Japanese. The same was true of the Manchurians and the barbarians in the period of the South and North Dynasties. While for about a century, under the two Manchu Emperors (one of whom was of pure Chinese blood, Emperor Chien-Lung or Kao-Tsung) peace did foster literature and art. In the South and North Dynasties Period as well as the Yuan Dynasty there was hardly anything comparable to that of the Han, Tang, or even Ming culture. During those periods of barbarian domination great slaughter always took place. The Mongols of the Yuan Dynasty swept away 13,000,000 people; and the Manchus 40,000,000. Within a period of ten days the city of Yang-Chow alone was razed to the ground, by the latter race, with her population of 800,000. Other cities not

46. Chen, Sing-Tao: Quick, Return, Quick (Ming Chuang Press, Shanghai, 1904).

recorded in detail: shared probably the same fate.

(2) Korea

Korea had been from the beginning more peace loving than China herself. Very infrequently in history was she known to initiate any war against any other nation. The invasions of Jenghis Khan and Hideyoshi withdrew her resources, from which deprivation she has never recovered, and this fostered her hatred toward the two peoples (Mongols and Japanese), especially the latter. Consequently she was strongly attached to China. Although Emperor Wu-Ti of the Han Dynasty did annex Korea, the latter had seldom complained against the Celestial Empire. Thus when the Korean King was ordered by Hideyashi to cooperate in invading China, he replied that Korea had always been friendly with China and looked upon her as a child upon a parent or as a younger brother upon an elder.

(3) Japan

While Japan has been warlike herself from the beginning she refused to have contact with warlike races. The only nations with which she deliberately maintained intercourse were China and Korea, the peace loving nations of the world. The invasions of

Genghis Khan and Kublai Khan induced her to adopt the policy of seclusion. Trouble arising out of the Christian propaganda made her close her country to the foreigners with the exception only of the Dutch and the Chinese, who made no trouble.

B. How Far the Theory of Independent Origin is True.

The fact, historical and legendary, that these three peoples had borrowed their culture cannot be denied. Does it follow then, because of this fact, the theory of Independent Origin has to be dismissed? By no means. A people that is able to react on borrowed culture, appreciating and choosing some complexes, and rejecting others, has at least some latent or potential capacity for invention. In both China and Korea there is a considerable number of inventions which are characteristically Chinese and Korean. These are too copious to be given here but will be mentioned in the following chapters. While Japan was less fully justified in boasting of her creative genius, she had, as a matter of fact been able to live by herself before she began to borrow the culture of her neighbors.

51. Ibid., pages 20-22.
Now what was the cause of independent origin? Evolutionary ethnologists maintain that given similar situations, similar cultures are produced. While no doubt this theory has its merit it lays too much emphasis on environment. It ignores the fact that mind is a great factor fighting against even the hardest obstacles in the environment. It is true that individuals being unable to separate themselves from society are, to a great extent, the product of society; but society is usually molded by individuals. A few great geniuses may change the entire history of the group, leading it to a higher stage of culture. With these few individuals one group has advantage over the others. With a few men like Emperor Tai-Tsong of Tang in China, Vicount Ki of Korea, and Prince Shitoku of Japan, the nations rose high above the surrounding peoples, who, having the same environment, remained in barbarism.

Moreover culture very often persists in a new environment despite the differences of conditions and materials. The above peoples, when they migrated to other regions, maintain their home institutions, making miniatures of their fatherlands.

Again some race is decidedly, on account of physical features and mental conditions, more warlike and artistic than others. If not instincts some natural tendencies must be considered. The limitations of other
factors in culture will be given in the following division. Here let it be recognized that heredity physical and mental is a factor which cannot be disregarded.

III. Factors Other Than Isolation and Contact Operating in Cultural Evolution.

Besides heredity, physical and mental, as mentioned in the preceding division there are several other factors operating in the cultural evolution of the three peoples or any peoples. These are the intellectual level of the race, the pre-existing and rival institutions, the popular attitude toward a cultural complex, the peculiar character of a cultural complex, the governmental action on culture, and lastly, the effects of peace and war.

A. The Intellectual Level of the Race.

The intellectual level of a race, not individual is a great factor in culture. Although Korea and Japan borrowed much of their culture from the continent, they must be credited for their ability to appreciate and assimilate the achievements of others. Their ability becomes discernible when we contrast them with the Mongols and the Manchus who were closer to China in territory but refused to be civilized for almost a milli-
enium, believing that their nomadic lives with meat and drink were easier than the agricultural life of the civilized people.

B. The Pre-existing and Rival Institutions.

This factor, closely related with the first, is particularly true in religion. When China was deeply saturated with Confucianism little or no room was left for other religions. This was why China reacted on nearly every cultural complex borrowed or introduced from outside. Korea and Japan, having little or nothing of their own, were more ready to accept and tolerate foreign cults. But even then we saw the intense struggle between Confucianism and Buddhism in the Peninsula and between Shintoism and Buddhism in the Islands. Things which have common elements tolerate each other; while things which do not possess similar constituents are opposed to each other.

C. The Popular Attitude toward a Particular Cultural Complex.

The factor of popular attitude was especially strong in China. The following examples will illustrate this point. When the Chinese condemned the construction of magnificent buildings as extravagant and nude

representations of human bodies as immoral, architecture, sculpture and painting along these particular lines declined.

In religion popular attitude also dominated. Both the Chinese and the Koreans were from the beginning irreligious. Despite the zeal of the missionaries and the long history of their efforts to convert them they failed to bring about their ends.

The same is true in science. When in the time of Confucius, his disciples declared the studies of light, mechanics, heat, and other sciences as minor things, all being material, science never again lifted its head. Only the ideal culture particularly of Confucianism survived.

D. The Peculiar Character of a Cultural Complex.

Isolation and contact have little influence on certain cultural complexes when they are of peculiar character. Some religions, for example, have caused war and destroyed or checked the growth of arts. The intolerance of Christianity toward other religions gave rise to war, and the iconoclasm and monotheism of Islamism and Christianity, particularly Protestantism, checked the arts. Of course religion usually teaches peace, but its teachings can be so often interpreted in various ways as to justify war against devils and
the destruction of their images and temples. The teachings of other worldliness necessarily repudiates material progress. Misinterpretations of religious ideas breaks the social order of family, government, and any other form of organization whose aim is not spiritual. Other characteristics will be discussed in the Chapter on Religion.

Government, likewise, has its peculiar characteristics. No country can simply adopt wholesale the form and method of government from other countries without regard to other complexes of culture. While Japan copied her laws and her official system of the hara epoch from the Tang Dynasty of China, her people were never ruled like the Chinese in spirit. Her theory of loyalty which justifies no rebellion or revolt against the ruling house no matter how wicked it is preserved the single dynastic history of Japan continuous and unbroken. True it is that she had shogunate wars, but the divine origin of the ruling family was never questioned. Government is such a peculiar institution that its evolution follows the tendency of political situation, cultural and moral basis, and character of the people. There is no reason to ascribe to China the origination of feudalism, and it would be absurd to say that both Japan and Korea borrowed this system from China.
Governmental action promotes and checks the progress of culture to a great extent. In China, for example, when the government created officials in arts, arts flourished; but when she forbade artisans to be officials, arts declined. In Japan the government had done most to encourage arts in the Nara epoch, and to check their growth in the Tokogawa period, the dark ages of Japan. In religion the same theory holds true. When the Chinese emperors tolerated foreign cults, Islamism, Manichaeism, and other "isms" all crept in. The imperial donation to the Nestorians made Christianity prosper for a while. But as soon as the succeeding emperors became the persecutors of religions other than their own, all the foreign cults except the adaptable ones died out. In Korea religion was purely a governmental affair. When the Kings favored Buddhism, the religion prospered in every part of the kingdom for nearly a millennium but as soon as it was crushed by the founder of the Yi Dynasty it became a despised cult. The theory is less true in language and literature. In all three countries royal patronage made the golden and silver ages and royal discouragement and persecution brought about virility of culture.
F. Military Situation - War and Peace.

The most important factor, however, was the military situation, - War or Peace. In all the three countries whenever peace prevailed culture began to prosper; and whenever war or turmoil took place there was hardly any higher culture to speak of. For in time of war except to meet the urgent demand of the situation, the higher culture was necessary and extravagant. People had no leisure to pursue things beyond necessities. Moreover the suppression of the human mind by war has a tremendous effect in the development of culture. After a long series of political turmoil the Greeks lost all their initiative and versatility. That was the way with the Chinese after the Mongol domination and the Manchu oppression. The loss of the flower of the race by the barbarous massacre of the foreign invaders also carried away the great factor of human mind, from which everything cultural sprang forth.

IV. Effects of Isolation and Contact on Culture.

A. Contact.

1. Positive Effects.

Isolation and contact have both their merits and demerits. Usually scholars overemphasize the virtue of contact, believing that it is one of the secrets of cultural progress, and ignoring its accompanying evils.
The author does not deny the value of contact but recognizes it with certain limitations, as were given in the last division. No doubt China has acquired arts and religions from India: Korea, arts, religions, political ideas, literature, science - in fact everything, from China; while Japan received everything from India, China and Korea. Without contact nations will either never pass through the stage of barbarism, or never go higher in cultural level than the present one.

2. Negative effects.
   a. War and Vandalism.

   One of the worst effects of contact has been war and vandalism, particularly of aggressive peoples. War depresses the spirit of people, making them seek for security before anything else. Vandalism, particularly in art treasures, is the most lamentable thing for the weaker but more civilized countries. This was especially true in the case of Japan with Korea in the Toyotomi Period.

   b. Mere Imitation and Lack of Creative Genius.

   Contact facilitates borrowing of culture. Constant borrowing fosters idleness, crushes initiative, and results in mere imitation. Thus says Hulbert, speaking of Korea.

   I have a very strong impression that at the time of the great influx of Chinese ideas into Korea
in the fifth century, Korea was just preparing for a
great forward movement of her own and that she would
have developed a complete and unique system of her own.
But China was so far in advance of Korea that the sud-
den and brilliant light dazzled the eyes of the Kor-
eans, and instead of going ahead and originating their
own system, they accepted the Chinese system, and that
Korea has suffered from the effect of it ever since.
She became a willing borrower. . . . 53

Even more can be said of Japan. To use the
words of Griffis:

Here we must draw a contrast between the Chin-
es and Japanese intellect to the credit of the former;
China made, Japan borrowed. While history shows that
the Chinese mind, once at least, possessed mental ini-
tiative, and the power of thinking out a system of phi-
losophy which today satisfies largely, if not wholly,
the needs of the educated Chinese, there has been in
the Japanese mind, as shown by its history, apparently
no such vigour or fruitfulness. 54

c. Excessive Dependence of Culture on
Others.

Imitation necessarily results in ex-
cessive dependence on others in culture. When the
tide of civilization of the continent rises or falls,
the waves in the peninsula and the islands turn in the
same direction. This is the most unfortunate for the
borrowing peoples when the history of the borrowed na-
tion repeats itself or its culture brings along accom-
panying evils. Thus in the Ming Dynasty of China, when
the Celestial Empire had no arts other than the gorgeous

53. Hulbert, Homer B.: Letter to the Author, April 18, 1922
54. Griffis, William Elliot: The Religions of Japan from
the Dawn of History to the Era of Meji, pages 139-140.
(CHARLES SCRIBNER'S SONS, NEW YORK, 1895).
kind, the insular people were compelled to be satisfied with it. When Buddhism brought all the evils of a social, economic, political, and cultural menace, and when Confucianism brought with it the idea of ancestor worship, the bulwark of civilization, both the Koreans and the Japanese had to suffer the consequences.

B. Isolation

1. Positive Effects

As a factor of cultural evolution, isolation deserves more credit than it usually is thought to possess.


Contact with aggressive or barbarous peoples usually disturbs peace and arrests culture. The fact that China developed more of her culture before she came in contact with the barbarians, that she received but little from the foreigners, and that her contact with the barbarians inferior in culture made her more conservative, - all show the value of isolation. China could not be blamed for her ethnocentricism, much as her neighbors were backward. In spite of geographical contact she was culturally isolated. For what did Korea and Japan isolate themselves for a time? Was it not to keep off the warlike barbarians like the Mongols? It was, is, and shall be in the state of peace
that culture grows. War may stimulate people to invent machines and military stratagems, but the aim of life is not merely to maintain existence but to realize the idea of brotherhood of men so that all can live and enjoy like the members of the same family.

b. It Promotes Initiative and Varieties of Invention.

Necessity is the mother of invention. If human beings must struggle for existence, let their struggle be against nature. Where nature is niggardly human mind is active. Thus as China could, for a time, find no master she made herself the master of the situation. Many of the Chinese arts were developed in the pre-Confucian period when our contact with the foreigners was infrequent. The rise of the Southern and Northern Schools of Painting was due to no other cause than geographical isolation. The different dialects in different localities; the two schools of philosophy or religions, Confucianism representing the north and Taoism the south; the two types of literature in the South and North Dynasties period; all were the effect of isolation.

In Korea the same thing could be said, particularly of language. The different tongues in the different parts of the kingdom owed their origin to isolation. Other things follow the same theory, only not
so conspicuously.

While Japan has been more imitative she was not destitute of creative capacity in the state of isolation. For illustration take art, when at the end of the Tang Dynasty in China the Celestial Empire was in great turmoil and Japan discontinued sending pupils to the Chinese court, a new school of Japanese arts developed. Japan also had her poetry, different from the Chinese. Government, as has been hinted, did not follow the Chinese system.

2. Negative Effects
   a. Self-satisfaction.

   The negative effects of isolation are different between the borrowing peoples and the borrowed peoples, and between the older peoples and the newer peoples. The lending peoples, being inventive themselves, are more self-reliant. Seeing that her neighbors are barbarians and are her pupils, China became self-satisfied. She refuses to assimilate foreign ideas or adopt foreign culture. Her long history of civilization furthers this tendency. The Chinese of today, being heterogeneous in blood, and culture, can hardly be brought to an agreement as to what kind of civilization they should have. But when they do agree the result would be natural not arbitrary.

   It is not the same with the borrowing peoples.
They are not self-confident. They are in constant
dread of the growth of their neighbors. Consequently
they assimilate and adopt everything of their superiors. This is true of Japan. The age of the nation,
furthermore, facilitates the process of assimilation and adoption. There are no traditions or customs to resist
the influx of foreign ideas. But the borrowing is arbitrary. It is mostly governmental effort. When the gov-
ernment adopts a wrong philosophy of life such as mechanism, once the country falls, there is no rise. She needs
a right teacher or guide to steer the course of culture.

Korea, however, is like neither China, nor Japan in this respect. She believed the same philosophy as China, yet she was borrowing foreign culture like the Japanese. As a result she had the evils of both and
lifeworks of either, although she was more inventive.

Here it may be remarked that China is the Greece
of the Orient, while Japan is the Rome. Indeed Japan
is a great lower of art and culture in general, but she
was never so versatile as the Greeks. Her organization of
every complex of culture identifies her with Rome which borrowed nearly everything from Greece except government
and military organization.

Now it may be questioned whether or not self-
confidence is an evil. Indeed after the Industrial
Revolution the life of most of the Oriental nations is threatened. But national existence, according to the opinion of the author, is one thing; cultural development is another. While Greece was conquered politically by Rome, Rome never conquered Greece culturally. Japan, having no self-confidence, at once, by leaps and bounds, hastened her material culture as did the Occidental powers; but had she no military force the islands would have long ago become a white colony or territory. The material civilization of the west is not the best we can have; in fact has it not proved itself the worst, in view of the Great War? The ideal culture of the east emphasizes peace, the stepping stone to the realization of the idea of "The Brotherhood of Man."

b. Conservatism

Only change brings about progress, whether material or ideal. All the three countries, especially China, were noted for their conservatism, not only in material culture but in ideal as well. The long association with the institutions of the ancestors had resulted in accommodation. Anything new and different became intolerant. That was why Buddhism and other religions were for a time persecuted in all the three countries. It is said that the Koreans sneek the Chinese mandarin of a thousand years ago, and that the Japanese paint pictures through Chinese spectacles, and
that the Chinese themselves, particularly the followers of Confucius, are lovers of the ancient. All these things, however, are caused by cultural isolation, not geographical.
PART II

THE CULTURAL COMPLEXES

CHAPTER III

ART

The term "Art" as is used in this chapter includes the fine arts such as painting, sculpture, architecture, and music on the one hand; and industrial arts on the other. Both phases, indigenous and borrowed, will be presented to show how isolation and contact operated in the development of this cultural complex.

I. Contact and the Diffusion Theory in Art.

It is a common notion not only that China, Korea, and Japan were isolated from each other and from others, but also that they had scarcely any art indigenous or borrowed. It is the purpose here to show not only that these three nations had contact with each other and with others but that there have been copious unmistakable evidences that through contact the arts of the three countries were born or modified.

A. Evidences of Contact in Art.

1. China.
Materials showing contact of China with other nations from the most remote antiquity to the nineteenth century amount to legions. The dogmatic assertion of the pedantic scholars that she has been isolated since the beginning is not only untenable but entirely denied if not exploded by even the Occidentals themselves. Thus Fenollosa says:

No national or racial art is quite an isolated phenomenon. It is like a great river, the distant rills from which it derives its water being hidden. The origins of all civilizations are swallowed up in mystery. 1

Fenollosa is so bold that he even gives the names of the countries with which China communicated in the remote ages. Thus he declares:

I am not required to prove that the peoples of Peru, Alaska, China, and New Guinea were genetically related. It is enough for my purpose to assert that they communicated and left behind the evidence of borrowed arts. 2

The author is not going to prove here the statement of Fenollosa, as the discussions will fall under painting and sculpture. Here let it be emphasized that isolation was an impossible phenomenon for China. With this preliminary let us turn our attention to the evidences of contact in fine as well as industrial arts.

a. Fine arts

(1) Painting

As painting was the most perishable and developed usually later than any other art,

2. Ibid., op. cit.
its early history naturally becomes meagre. The early mention of painting was in the legends of Emperor Hwangti (mentioned above) whose historian, Su-Hwang, was both the painter and the inventor of the Chinese writing. Now the Chinese character was a form of picture writing. In Chinese language picture drawing and picture painting are synonymous. Consequently Su-Hwang, being a writer, was a painter. It was recorded that prior to Su-Hwang there were two other inventors of characters, namely, Kwan and Ku-Lu, whose writings read from right to left and left to right respectively. But concerning what form of writing or forms of writings these two men invented the history is silent. In the catalogue of the hundred surnames the author tries, in vain, to find any Kwan or Ku-Lu as designated in the said history. In the opinion of the author these two men came from beyond the Pamir Plateau, the names of whose inhabitants were usually translated as these two. The history of literature further mentions, though in a sweeping statement, that since picture writing was already in vogue in Egypt, it was probable that Su-Hwang

acquired his idea of invention, if not borrowed the characters, from the west. If such argument is valid Chinese painting was influenced by the west even as early as the twenty-seventh century before the Christian era.

Another wave of foreign influence was from the Pacific, extending from the Hsia to the Chow Dynasty, covering a period of nearly two millennia. After the voyage of Yu the Great numerous forms of sea animals, particularly the marine monster, the ancestor of the Chinese dragon, identical with forms found from the south Pacific Islands to north eastern America, were painted to show his subjects the immensity of nature.

But the more specific evidences of foreign influence are found in the Han Dynasty under the reign of Emperor Wu-Ti (140-180 B.C.) when the Chinese standard was carried beyond the Pamir Plateau and communication was opened with the countries of Central Asia, particularly Batria, which, in the fourth century B.C. had been reduced to a Greek colony by Alexander the Great. The traces of Greek

influence, however, are now lacking. Emperor Ming-Ti of the East Han Dynasty must be credited with the introduction of Indian painting, for it was through his embassy which he dispatched to India that the Buddhistic painting found its way to China. The subjects of painting were mostly events in history, heroes, and Buddhas; the centers were palaces, halls, shrines, and temples; and the area of the western influence did not extend beyond Honan and Shantung.

Under the House of Sui (589-618 A. D.) Wei-Chi-Po-Chih-Na, a native of Khotan, painted in China the Buddhistic images of his native land. Here not only was the art of foreign origin, but the painter himself as well. It must be mentioned that between the East Han and the Sui Dynasty Buddhism had spread from North China to the south of the Yangtze. Most of the sovereigns of the South Dynasties being devoted Buddhists patronized the painting of religious objects. Hence rose the great masters of religious painting.

In the Tang Dynasty (618-919 A. D.) when the culture of the Han race reached the zenith of its splendor, as the Japanese term it, intercourse was

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8. Ibid.
established with Persia, Arabia, and the Byzantine Empire, besides India and Malay. Buddhist painting played the greatest rôle in the history of art in this period. Wei-Chi I-Seng, the son of Wei-Chi-Po-Chih-Na, and the great masters, - Wu Tao-Tsu and Yen Li-Pan, -- all acquired their reputation in painting religious pictures. From this time on the Indian influence continued operating till the Sung Dynasty (968-1279 A. D.).

The Mongol Emperors or Khans of the Yuan Dynasty (1279-1367 A. D.), being Tibetan Buddhists, brought to China Lama painting. The oil painting of the Europeans was introduced by this time but exerted little or no influence.9

The later years of the Ming Dynasty (1368-1662 A. D.) saw the Jesuits bringing the principles of perspective which had been applied in the painting of portraits, architecture, and landscape. The influence had been great between that date and the early part of the Manchu Dynasty, for the method was inherited by all the disciples of Chiao Ping-Chen.

In the Tsing Dynasty (1662-1842 A. D.) the portrait painting of Europe came into vogue. In the Academy of Art established by Emperor Kang-Hsi (1662-

9. Ibid., page CXI
1722 A. D.) and enlarged by Emperor Chien-Lung (1736-1795 A. D.) there were several European painters of whom Joseph Castiglione, the Italian artist, was of renown. His portraits, flowers, birds, and horses were mostly painted with oil. The influence of perspective was still going on, but the European water color in Chiaroscuro, or treatment of light and shade, was also rising in prominence.

Thus it has been proved that China had contact with foreign nations from remote ages to the nineteenth century either through sending missionaries to foreign countries or receiving foreigners, thus bringing foreign arts to the Celestial Empire.

(2) Sculpture

We have no evidence that the first Chinese sculptor, Chao-Tieh 左徹 was a foreigner. As his work, the portrait of Emperor Hwangti, mentioned above, is now extinct, while none of its descriptive features exists, all that can be said is that sculpture was first recorded in the third millennium B. C.

We have no written record that our sculpture received Pacific influence, but from inference the Pacific features cannot be denied. Fenollosa believes that in ancient times the center of culture was
in the south. According to him the Pacific influence extended from a very remote period covering the three dynasties, Hsia, Shang, and Chow (2205-255 B.C.) He notices that Chinese bronze resembles that of New Zealand; that the frigate-bird pattern in ornament was frequent in New Guinea; that the slant eyes were Alaskan; and that the face forms, the relics of marks of tattooing, and the bosses, - all of which appeared as the most salient features of the majority of the ancient Chinese sculptures, closely resemble the arts of the Aztecs.

Personally the author had visited the Peking Museum of Arts prior to 1918. The features, described by Fenollosa, no doubt, were correct. But the author differs from Fenollosa on the following points. In the first place, while the Pacific influence could not be denied, it does not follow that the center of culture was in the south. No doubt the Chinese race gradually came to the south and intermarried with the natives; but the majority still inhabited the valleys of Hwang-ho and Yangtze-kiang. It was recorded that the Emperor Yu sailed far out on the Pacific, and when he returned to the north he commanded artists to sculpt the figures of the Pacific on the tripods. In

the second place the slant eyes and the facial forms were not necessarily Pacific; for they were and still are the physical characteristics of the Chinese themselves, and the artists naturally took as patterns the persons with whom they were acquainted.

Foreign influence on sculpture became inactive in China when the little feudal states of the Chow Dynasty were at constant war with each other. It was not until the middle of the second century A.D. that the Greek sculpture found its way through India and Tibet to China.

The earliest sculptures of the Grecian style are found in the shrines of Shantung dated as far back as 147 A.D. According to Professor Ebersole the Greek characteristics are pronounced in perspective and grouping. Thus one reads:

Succession of figures is the rule instead of grouping and when subjects are to be presented farther away they are placed above the others, giving the impression of horsemen and chariots in the air, and the whole field of stone is filled.

This is often the fashion of early Greek attempts to show perspective, and the filling of empty spaces.

In the period of the South and North Dynasties (420-589 A.D.), the North was more ready to adopt foreign sculpture. Many of the cave temples carved

out of stone show capitals peculiar to the Ionian and Corinthian styles. The most typical examples now extant are the images near the city of Loyang.\textsuperscript{12} Near Nanking was erected a pillar surmounted by a stone lion and decorated with dragons - which reminds one of Indian Stupa. Nearby was a winged lion, a modified Assyrian bull.\textsuperscript{13} It may be remarked\textsuperscript{ en passant} that the lion was not a Chinese animal, but was introduced from Persia.

Under the Sui and Tang Dynasties (589-618, 618-919 A. D.), the cave temples, though more elegant and graceful than those of the South and North Dynasties, exhibit pronounced Greek characteristics. Examples of these can be found on the Yangtze River\textsuperscript{14} and Lung-ch'en of Honan, where there are about 100,000 Buddhas on the banks of the Hwangho.\textsuperscript{15}

In the Manchu Dynasty (1662-1842 A. D.) sculpture as an accessory art in the Circular Altar in the Temple of Heaven exhibits Tibetan traits which were borrowed from Greece through India.\textsuperscript{16}

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\textsuperscript{12} Okakura, Kakasut: The Ideals of the East, page 92.
\textsuperscript{13} An Official Guide to Eastern Asia, Vol. IV, China, page XCVIII.
\textsuperscript{14} Ibid, page XCV.
\textsuperscript{15} Chiang, Tan-Su: History of Fine Arts, page 11.
\end{flushleft}
In general foreign influence on sculpture was not so prominent as on architecture or even painting. The underlying cause will be given in the third main division.

(3) Architecture

Nearly all works on Chinese architecture by either the Oriental or the Occidental scholars neglect to connect the Chinese architecture with that of other countries. Some even assume the Pagoda and the archway called "Pailou" to be native and characteristic of the Chinese. So far as the earliest form of architecture is concerned we lack evidence of its foreign origin. The evolution of architecture is as follows. After the cave dwelling stage the first building was constructed of wood. Later on in about the twenty-eighth century city walls built of earth came into existence. In the time of Shen-Nung, the genius of agriculture, stone took the place of earth. But soon after the arrival of Emperor Hwang-Ti from the northwest, all at once architecture was highly developed. There came buildings like the Brilliant Palace (明堂), Tieng (天), Lou (楼), Ke (閣), and Miao (廟). The city had two walls, the inner and the outer; while parks with zoos were erected. The system of community was as follows:
8 families = 1 neighbor
3 neighbors = 1 Peng
3 Pengs = 1 li
5 lis = 1 town
10 towns = 1 township
10 townships = 1 ship
10 ships = 1 county^{17}

All these buildings were inherited by the following rulers until the end of the Chow Dynasty. We have no historical evidence that these buildings were of foreign origin; but the fact they all came in the reign of Emperor Hwang-Ti shows that at least they were borrowed from the region northwest of China. Unfortunately all these buildings and the system of community are now extinct. The only exceptions are the city walls. We can hardly say that the Tieng, the Lou, the Ke, and the Miao of the present day are of ancient origin; for apparently they are in all essentials Buddhistic. The beggar's cave in Nanking in its outer appearance resembles the mounds of Babylon, but the City of Nanking was not in existence until the third century B. C. Joseph Edkins, in his "Chinese Architecture"^{18} treated all buildings prior

to the arrival of Buddhism as indigenous. All that can be said of foreign influence is speculative.

Coming now to more authoritative studies we find that as early as the third century B.C. Buddhism entered China; but as it was in the stage of budding, the followers did not dare to build temples of Indian style. It was not done until 67 A.D. when Emperor Ming-Ti of the East Han Dynasty built the temple of the White Horse in the Graeco-Bactrian style. Meanwhile the private buildings of the common people were constructed like those of Greece. The houses faces to the south, the eaves slope downward, and the division of apartments for men and women, the doors of two leaves opening inward with rings or handles on them, the portable braziers for use in winter, and the shrine for household gods; all of which characteristics could be found in a Greek house. Greek architecture was probably introduced by Generals Chang-Keng (second century B.C.) and Pan-Chiao in the time of the Emperor Ming-Ti.

In the North Wei Dynasty (one of the South and North Dynasties) the influence of Central Asia dominated in the 30,000 temple buildings. The South

and North Dynasties being periods of Buddhistic activity, Indian architecture found opportunities of expression in pagodas, archways, and monasteries, - all of which were of Indian origin but mistaken to be Chinese probably because of some modification of forms. 20

In the Mongol Dynasty thousands of pagodas were erected in China. In every hsien or county at least one pagoda could be seen. The pagodas and palaces of the three lakes in Peking, the five pagodas in the Monastery of Pi-Yung, and the Lama Temple Buildings, - all indicated Tibetan influence. Glazed tiles and the cinnabar for wall painting were mostly imported from India and Tibet though those of native make were used. The Tibetan Stupas, not unlike the Babylonian zikkurats or stage towers, representing the five elements with its parts, - water, fire, wood, metal, and earth - were scattered in the north and the west. The street design of Peking with sidewalks resembled that of Europe, probably made by some Italian engineer. The term "Hutung" for street might have been a corruption for "Road." Literally "Hu" means "Barbarian," while "Tung" is "Tunnel." 21

The Temple of Heaven built in the Manchu Dynasty has been remarked by Michie as a reproduction of the Serpent Temple of Nakhon-Wat. Although the lines of connection are still wanting the coincidence could not be accidental.

(4) Music

The only foreign influence in music, so far as history has confirmed, is that of Greece, introduced through India. When the Jesuits who first came to China found the similarity between the Chinese and the Greek music, without further investigation they concluded that the latter borrowed it from the former. Disputes arose as to the origin of this art, and have not yet been settled. From the point of view of the author it was introduced from the west in the West and East Han Dynasties when the Chinese Empire came in contact with the so called the "West". For in the past music varied in the different feudal states, and soon after the unification of China in the Chin Dynasty all musical literature was given to the flames.

It may be questioned whether or not under Emperor Hwangti any music was developed. As a matter of fact it was; but so far no connection has been made with the music of other countries.

22. Ferguson, James: History of Indian and Eastern Architecture, page 691.
b. Industrial Arts

While the Chinese arts do not exhibit any resemblance to the African, with the probable exception of calligraphy, as will be discussed under language, many relics show that she had contact with the islands of the Pacific, - Australia, and New Zealand, - and the two Americas. The Industrial Arts will support this statement. As has been mentioned the Chinese bronzes resemble those of the Alaskans, the Aztecs, and the Peruvians. Not to say that the Chinese Buddhists who visited Mexico in 432 A. D. had probably taught the Mexicans some of the industrial arts of the east, there are, at present, implements in the Museum of Natural History in New York resembling to a great degree those of China. A three hour's visit by the author in the Museum impressed him that somehow or other the American Indians were related with the Asiatics, though not necessarily in blood. The salmon trap which would lead the fish to go in, but not to get out, is a common device in the native district of the author, Ming-Tsing. The hammers, the silver strip mould, and the Indian corn (though the last is hardly an art) of the Iroquois are, in every respect, Chinese. The lover's flute of the Winebago tribe with six holes on the top and one hole on the side is simply the same kind of flute which the friend
of the author presented to him from Shanghai. The shoulder drum of the Shoshone is a miniature of the Chinese drum beaten on the New Year's day. The bamboo basket of the Penobscot tribe reminds the author of the basket he bought in North Kiangsu. Is it mere coincidence that the arts of America resemble those of Asia? How could the details be accounted for?

Under the reign of Emperor Hwangti various industrial arts came into existence. It is apparent that all the arts mentioned in history must have once existed, for the record says nearly in every case, Emperor Hwangti decreed that such and such articles be made. With the exception of pottery, which was already in existence, all articles mentioned, basin, tub, mortar and pestle, weaving loom and shuttle, boat and carriage, tripods, bells, mirrors, steamer of food, boiler, saw, awl, scissors, arms, costumes, dyeing, silk or sericulture, astronomical instrument, and even the water clock - were invented in accordance with his decree. It does not seem possible that mere decrees would develop culture. In fact it resembles the scriptural statement, "Let there be light, and behold there was light."

The Chinese water-melon and olive came from Bactria in the West Han Dynasty. As Central Asia was called the "West Region," the water melon was called
"Western Gourg." The Chinese grape came from Asia Minor in about the sixth century, for the word "Pu-Tau" was of Greek origin, as will be touched upon under language.

The Turnip and glass reached China from Bactria and India respectively.24

2. Korea

Korea, like China, was not isolated as most people believe. The New York Herald says:

Not only was Korea the road over which Chinese culture and craftsmanship was carried to Japan, but Indian, Persian, and Arabian influence reached to Korea at a very early period that must date back to what is now called the dawn of history.25

While it is true that Korea had contact with various nations, most of her arts surely came from her suzerain state, China. At the feet of the Chinese masters both Korea and Japan sat as pupils. Painting and calligraphy were introduced by Ki-Ja, 1122 B.C. The invasion of Emperor Wu-Ti furthered the activities of calligraphic work. But it was not until the period of the South and North Dynasties, when Buddhism was introduced to the Peninsula, that the Korean priests learned Chinese painting, for the Japanese mention the fact that the style introduced by the Koreans was of an inferior grade to that of China.26 In the Tang Dynasty, after

24. Ibid., 135.
Emperor Tai-Tsung gave up his expedition, the Koreans flocked to the court of China, where they learned the arts of the Buddhist masters. In the first part of the eighth century, Korea imported from China pictures of Confucius.27

In sculpture the Chinese influence was likewise predominating. The inscription on the tomb stone of Ki-Ja could not be carved without calligraphy. Sculpture must have been introduced before the period of the Three Kingdoms between 193-9 B. C. But it was in the period of the Three Kingdoms (57 B. C. - 935 A. D.) when the African priest Mukocha begged the King of Silla to send to China and the west for artists to come and cut figures, that the western influence became great.28 The Buddhist Trinities, the Monju, and the fifty-three Buddhas of the Diamond Mountains, the images of the cave chapel of Sukkul-am, the giant lotus pedestal lying in the court yard of Kum-san-sa, the little thirteen-storied pagoda, and the turtle borne monuments - all indicated Indian and Chinese influences.29 The gods, Brahma and Indra; the heavenly kings of the cardinal points, the Maharajas; the god of hell, Yama, were all after the model of Indian sculpture.30

29. Ibid., pages 74-75.
30. Ibid., Page 77.
Korean architecture, likewise, was of both Indian and Chinese origin. Previous to the arrival of Ki-Ja the aborigines lived in caves, but the sage introduced the architecture of the Shang Dynasty of China (1766-1122 B.C.). The hovel of the poor class was of one story, built of mud with "Kan" for sleep. Now the Kan was a northern Chinese building. We also learn that as early as the ninth century B.C. King Cho ordered the construction of a building of 500 Kan for an asylum for widows, orphans, and aged people who were childless. Of such a building, the roof, the wall, the gate, - all were Chinese.

As for the temple buildings they were hardly with any exception of Chinese characteristics. Of the Buddhist monastery there was the Precious Hall of the Great Hero and the Hall of the God of Hell. The only differences were that there were more mural paintings representing Buddhist miracles, and that the pagoda was situated in the inner court of the temple, while in the Chinese it was on the outside. Even the pictures of miracles were not uncommon in North China when the author visited monasteries near Peking in

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1917. "Stories from A Chinese Studio" and "Travelling in China" both bear the same witness to this fact.

It is said that the red arrow gate of the Koreans was a modified form of the Chinese "Pailou" or archway, and the Japanese translated it into Tarri.

Much of Korean music also came from her neighbors. The kingdom of Chin-Han, after the first century B.C., introduced from China harp music and wire music for dancing. In 552 A.D. the King of Silla sent three men to learn music in the Kaija country, one of the barbarian peoples north of Korea. "The Blowing Wind," "The Ascent of the Mountain," and several other productions were the result of the study. Silla also sent men to China to learn music in the seventh century.

Professor Pratt, who knows very little about the music of China, Korea, and Japan, makes a sweeping statement that it was all the same, - being semi-civilized, very complicated, and not worthy of detailed study.

As to industrial arts Korea had borrowed considerably from China. The ceramic art must have been imported in the time of Ki-Ja. Thus says Bushnell:

The Chinese historiographers in the Han Times mention them as making vessels of unglazed earthenware in archaic forms and designs, similar to those alluded to in the ancient classics of China, and attributed to the ancient emperors Yao and Shun.38

Silk weaving was introduced by Ki-Ja; the cart, which relieved the burden off the shoulders of the people was introduced by the Kingdom of Shilla; so was the plough with oxen, the Chinese costume, and the water clock.

But Korea was not merely a receiver; she was also a giver, particularly to Japan. In the Period of the Three Kingdoms a Korean priest executed the pictures of Buddhist saints in the temple between Nara and Osaka, still existing today. Ever since the introduction of Buddhism the Korean immigrants were induced to settle in Japan, and among these were painters who became Japanese teachers. One third of the Japanese nobility in the Nara Epoch traced their descent to Chinese or Korean ancestors. In the Heian Epoch of the Japanese History, the noted painter for pleasure, Kudara-No-Kawanari was a noted Korean.

Or take the Japanese sculpture for example, it did not start until the Korean envoy introduced the image of Buddha, the Kwannon presented by the King of the Kingdom of Pakje. In the Nara epoch the author of the famous image kept at the Sesonji-Temple in Yoskino was the Korean carver, Mita by name. The world-renowned Daibutsu was the work of Kimeminoro, the descendant of a Korean sculptor.

Korean architecture, particularly the religious, was copied by Japan. In the Nara Epoch the Korean style of Temple building with pagoda was borrowed, as will be discussed later on.

Not only to Japan but to China as well did Korea give her architecture. So says the Korean Press Department:

There is evidence of the fact that Korean Engineers planned and executed the Great Wall of China for the Emperor, Chin, patterning it after a similar Great Wall that can still be traced for 270 miles across the northern neck of Korea. Emperor Chin, it will be remembered, executed all Chinese scholars and engineers and destroyed their writings, so that he could with safety proclaim himself the First Emperor of China, and he then had to draw upon Korea for the necessary technical skill to execute his plans. Later, Korean architects and master carpenters built his Palace with its 13,640 private apartments for his 13,640 court ladies, and a Korean built a tomb in which an iron image of one of his favorites was suspended in mid-air by magnetic action above a quick silver lake.

The Koreans brought into Japan the first musical instruments, which included a seven-stringed instrument attuned to one of the seven musical notes of the scale that is the present day base for all music.

Count Okuma gives credit to the Koreans for the introduction of industrial arts to the islands, that is, Japan. A Korean invented the potters wheel, and others discovered the art of under-glazing. The present Mikado of Japan drinks his tea from the first examples of this art. As early as 463 the Korean potters were induced to go to Japan where they taught the Japanese to make enamels over the glaze and the manufacture of Satsuma. We have also evidence that in the sixteenth century Hideyoshi moved Korean ceramic artists to Japan. Silk weaving and carpentry were introduced to Nippon, while a bronze cannon cast in 200 B. C. was given to China. According to Japanese History an envoy from Shinra (Silla), one of the three kingdoms of Korea, arrived in Japan between 29 and 70 A. D., and after an audience with the Mikado, presented him mirrors, swords, and jades. This was the origin of Japanese decorative art.

44. Ibid.
47. Griffis, William Elliot: Korea, The Hermit Nation, Page 33.
But Korea gave her arts not only to the two countries mentioned above, but to Western Asia as well. The city of Kyong-Ju was a trade center where Chinese, Koreans, Japanese, Tibetans, Indians, Arabians, and Persians met. Dr. Griffis says that Korean art shows an undaunted Persian influence. Mrs. Miln mentions that no careful art student can fail to observe that either Korea had influenced Persian art, or Persia had influenced Korean art.

3. Japan

a. The Fine Arts

In no period of the history of Japanese arts can the absence of contact be denied. The history of Japanese arts is a history of the introduction of continental arts to the islands. With the exception of primitive arts, even those being of doubtful origin, nearly all the Japanese arts were derived from India, China, and Korea. Prior to the introduction of Buddhism little was known about foreign arts. An occasional touch may be made on the native architecture of Japan before it was known to the continent.

(1) Painting

Painting apparently was not native to Japan. As calligraphy was the offshoot of painting, the art may be said to have entered Japan in the third century B.C. when the Chinese survivors entered the islands. The inscription of Hsu-Poos' tombstone could not be executed without calligraphy. Nevertheless calligraphy had no noticeable influence in Japan until the court began to patronize the Chinese written language.

Tradition also refers to the advent of a Chinese artist named Naurin, invited to Japan in the fifth century A.D., as a painter of the imperial banners. But it was not until 552 A.D., when Buddhism was introduced from China, that the Japanese art really began. Since then for three centuries the practice of art has been carried on under the instruction of Chinese and Korean immigrants. The relation between China and Korea on the one hand and Japan on the other was that between the teachers and the pupil.

In the whole Asuka Period (552-667 A.D.) the key words of Japanese art were the naturalization of the Chinese and the Chino-Buddhist art.

54. Encyclopedia Britannica.
The only example now extant of the paintings of this period consists of the lacquer decoration of a shrine belonging to the Empress Suiko herself. This is an excellent specimen of the "Hang style."?

The "Hang style" or the style of the Chinese Han Dynasty (206 B.C. - 220 A.D.) tells the story of contact with China. As the period of the Han Dynasty was, for Japan, what people call prehistoric, there was no record as to when and how the contact took place. But soon painting began to enter Japan in great waves. It was introduced from Korea and was of the Chinese school of the six dynasties (The South and the North Dynasties) characteristic of the famous Lu Tan-wei, 56 Chang Seng-Yu, and Tsao Chung-Tak.

Painting in the Nara Period (668-781 A.D.) was almost limited to the representation of the Buddhist treasures in China particularly of the great master, Wu Tao-Tsu.

In the Heian Period (782-898 A.D.) the art of painting was again influenced by Chinese Buddhism. The new Buddhist conceptions of divinities by this time differed from the earlier ones for they had now become real, concrete, and actual in the forms represented. Consequently when the Mikkio doctrine (making capable of including the two extremes, of ascetic self-torture and the worship of physical rapture) was introduced to Japan,

55. Okakura, Kakasu: The Ideals of the East, Page 104.
57. Encyclopedia Britannica.
the artistic works became ascetic and superficial in tone. The twelve devas of Kukai with Riokaimondara are the best examples now extant.

Authorities differ in the division of the periods of the history of Japanese arts. Those who group Kyoto (Heian) and Fujiwara as one period carelessly generalize it as the age of Japanese national art, that is the art independent of the continental influence. But Okakura more cautiously distinguishes the latter from the former as an age of indigenous development. Consequently the Kose School, established by Kose Kanoaka (835-895 A.D.), belonged to this period. But apparently Kanoaka modeled himself after the masculine style of the great master of China, Wu Tao-Tsu. Thus as a matter of fact even this last period was not free from the Chinese influence.

The Fujiwara Period (896-1186 A.D.), as has been remarked, was characterized by Japanese individuality, a revolt from the continental style; but apparently at the end of the ninth century some of the several schools which arose with different badges borrowed their ideas from the mainland. In the main painting could be divided into two classes: those who painted in the old

58. Okakura, Kakasu: The Ideals of the East, Pages 137-139.
59. Ibid, Pages 141-146.
Chinese Buddhist style with an upright brush and accurate uniform strokes; and those who followed the native style, adopting the oblique position - involving a free sweeping stroke.\(^{60}\) It is therefore clear that the Chinese influence was still going on.

In the Kamakura Epoch (1187-1394 A. D.) despite the turbulent condition in China, Cipangu resumed her intercourse with the former. The introduction of the "Black and White" style of the Southern Sung and Yuan Dynasties of China gave Nippon a new form of painting. For a period it was in vogue.\(^{61}\)

The Ashikaga Period (1395-1597 A. D.) was once more characterized by the Chinese Buddhism of the Zen Sect brought over by Josetsu. New birth was given to the "Black and White Style."\(^{62}\)

The period of Toyotomi and early Tokugawa (1588-1711 A. D.) saw three schools under the Chinese influence. Koi, who studied the style of the Japanese painter Sesshu; and the Chinese painter Muchi produced works revealing energy. In the same school Morinobu studied not only the Koi style but the masterpieces of the Sung and Yuan Dynasties of China and of Sesshu. Another school influenced by the Chinese was Ukiyae, founded


\(^{61}\) Ibid., LXXXV.

\(^{62}\) Ibid.
by Iwasa Matatei, who combined the features of the native schools of Kano and Tosa with the Chinese schools of the Sung and Yuan Dynasties. 63

Between 1712 and 1867 A.D. in the so-called Later Tokugawa Period, two waves of foreign influence, — the Chinese painting and the European realistic art introduced by the Dutch, — entered Japan. With the Ming Dynasty overthrown, those Chinese who refused to wear pig-tails took refuge in Japan. They introduced the style not only of the Later Ming Period but also of the early Manchu. The followers of Chinese painting, especially of landscape and flowers, abounded in legions. In fact contact with China was only too frequent and the Chinese influence exceedingly pronounced. 64

The European realistic art was introduced to China by Matteo Ricci, a Roman Catholic missionary during the Ming Dynasty. For a time European painting flourished in the cities of the lower Yangtze. Chinan Ping, a Chinese artist of this school noted particularly for his flowers and birds resided for three years in Nagasaki and there attracted numerous followers. At about the same time the Dutch traders at Nagasaki introduced their prints as well as the method of perspective.

63. Ibid., Pages XCI-XCII.
64 Ibid., Pages XCVIII-CII.
Three Japanese schools were disciples of the realistic art. The first was the Maruyama school founded by Maruyama Okio, the most representative of this period. Goshun, the founder of the Shijo school, followed his steps, but differed from him by his Chinese mannerisms of the Later Ming Period. Garku, the founder of the Kissho school, differed from the other two in following more faithfully Chinnan Ping.

(2) Sculpture

Thus far the history of Japanese painting was a history of the introduction of Chinese or western painting in all periods. The same is true of sculpture.

Before the Asuka period there was practically no sculpture in Japan worthy of the name. As early as 521 A. D. Shibatotsu, a Chinese saddler, the grandfather of the celebrated Tori, migrated to Japan, bringing Buddhist images. Thirty years later the Korean King Kimmei sent ambassadors bearing a bronze gilt statue of Sakya-Muni (Gautama). In 554 A. D. two other Korean priests, Donigei and Doshiu, also arrived at Hondo. Chiso, a southern Chinese, brought over images and sculptures in 564 A. D. The Korean King also presented a Kwannon made of wood and lacquer paste, ten feet in

65. Ibid.
height, now in the Golden Hall. Another Kwannon was of Yumedono. Both revealed the Han characteristics.

Meanwhile no native sculptor of any renown was known in Japan.

In the Nara Epoch, after a period of nursing, various statues were cast, all showing Chinese or Korean style.

In the Heian Period there were the "Great Healer", the masterpiece of Kukai now in a temple near Kyoto, and the eleven-headed Kwannon of Saicho in Omi. Both Kukai and Saicho received their education in China.

The greatest master of the Fujiwara Period, namely, Jocho, was said to have sat at the feet of the Chinese sculptors of the Tang Dynasty. The Sassanian winged horse in relief on metal ware, and the horsemen with inflated bulla, and teatra were presents from the sons of a Persian King, who fled to China for refuge.

After the Heian Epoch, when the continental sculpture was at its decline, Japanese had to satisfy themselves with what they had obtained.

(3) Architecture

As there is no specimen of the most ancient Japanese secular dwelling at present it is hard

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66. Okakura, Kakasu: The Ideals of the East, Pages 99-103
68. Ibid, Page LXXII.
to draw conclusions as to the origin of the Japanese house prior to the introduction of Chinese architecture. The style in general according to Hara was similar to that of Manchuria and Saghalen. This similarity has given rise to the theory that the majority of the Japanese came from north-eastern Asia. Be that as it may here is evidence of diffusion of culture.

Or take the religious buildings of Shintoism for illustration. So says Hara:

The thatched roof of a peculiar construction with projecting beams at both ends of the ridge-pole, together with a highly elevated floor, the space between which and the ground serves sometimes as a cellar, cannot but suggest the existence of a certain relation between the primitive houses of Japan and those of the tropical regions lying to the south of Asia such as the Dutch East Indian Archipelago and the Philippine Islands or the south-eastern coast of the Asiatic continent.

Soon after Japan came in contact with Korea and China the secular buildings were modified after the Chinese. The first pagoda built in wood by Rioken in 217 A. D. was after the model of the many-towered Han pavilion. But as soon as Buddhism entered the island of Yamato the Chinese palaces were changed into Buddhist temples. The pagodas followed the Indian method of ornamentation.

In the Nara period two types of Buddhist archi-

70. Ibid.,
71. Okakura, Kakasu: The Ideals of the East, Pages 90-91.
architecture prevailed, the Korean and the Chinese. In the former style the main temple and the pagoda stood at some distance from each other in the inner court, while in the Chinese style a pair of pagodas stood on the east and west sides outside of the middle gate, with the temple in the middle of the rear corridor in the inner court, which was left unoccupied. Of the former that of Saidaiji temple was noted for its elaborateness and gorgeousness, being surrounded by gold phoenixes with bells in their mouths. Of the latter, Todaiji, Kofuku-ji, and others in Nara are representative. It seemed that the latter style had greater popularity and distribution, and apparently was introduced later. Doric art was also shown on the pillars of the outer gate of the Temple Horinji. Roof, windows, and galleries were however Chinese, while the interior was Indian. The town of Nara was laid out in imitation of a Chinese capital with nine gates and nine avenues, a style in Si-Ngan-Fu China in the seventh century.

In the Heian period a new departure of Buddhist architecture took place, that is the selection of irregular sites among the mountains. Consequently the demands of the Tendai and Shingon sects of Buddhism for

this kind of architecture checked the growth of this art. Love of nature had greater place.

The introduction of the Zen sect of Buddhism in the Kamakura period modified Japanese architecture. The temples were mostly modelled in principle on those of the same sect in China, following the Sung Style.

The Portuguese influence on architecture was ostensible in the Toyotomi and Early Tokugawa Period when Hideyoshi made plans of castles in polygonal shape. The castle of Momoyama, destroyed by earthquake, was a masterpiece. Another production was the "palace of pleasure" erected on a hill overlooking the Yado River.

(4) Music

Although Japan is said to have her indigenous music during the "Divine ages," the history of Japanese music abounds with foreign influences. In fact we do not know anything, nor can we know, about the ancient Japanese music except that it once existed. The first foreign music that entered the Yamato Island was that of Korea at the time of the death of Emperor Inkyo in the third century a.D., when eighty musicians were offered by the King of Shirago, one of the four contemporary kingdoms of ancient Korea. The instruments used consisted of a bamboo wind instrument, a flute, a seven

stringed instrument, a twenty-three stringed harp, and a drum.

With the introduction of Buddhism in 552 A.D., Indian music found its way to the islands. In 612 A.D., Mimashi, a Korean, brought with him to Japan a method of dancing called Kuremai, which was introduced into the Buddhist service in conjunction with Korean music, particularly the drum and flute. Meanwhile the Korean teachers introduced Chinese music, which was also incorporated into religious festivals. In 649 A.D. a bureau was established to teach Chinese and Korean, as well as Japanese music.

In the Nara Epoch, Saibora, an opera performance, was remodelled after that of the Chinese. Later a species of recitation called the Rayei, consisting of singing from famous literary works both Chinese and Japanese was melodized. In 730 A.D. the Shomyo (a species of hymn prosody) and Bombai (reciting from sacred books of Buddhism) were introduced from China by Chinese Buddhist priests. In 736 A.D. the Chinese Buddhist priests brought two modes of dancing, the Batto and the Basatsu. About the same time Hindu music was introduced, but its life was short. In the early part of the nineteenth cen-

76. Ibid.
tury the music of the Ming and early Manchu Dynasties of China was imported.

b. The Industrial Arts

Nearly all the industrial arts were borrowed. Pottery was at first introduced from Korea, but later on from China during every period, when the Japanese learned the art in China. Lacquer work was imported from China rather late in history. Metal work and wood-cut work, and various other articles whose history would fill volumes, were all acquired from the continent. Discussions on these will be found scattered in our last main division.

B. The Relation of Contact to the Diffusion Theory of Cultural Origins.

The evidences of contact enumerated above tend to show that in the realm of art the diffusion theory has a powerful claim, particularly in Japan. A careful study of the causes of diffusion, however, reveals that the inter-borrowing of the complex of art is a happy incident rather than a necessary consequence. One of the greatest difficulties in denying the theory is, as Clark Wissler maintains, that people do not arrive at the same solu-

tions when confronted with life conditions. This is especially true in traits like fine arts, whose origins cannot be accounted for as reactions to the environment either in quality or in quantity. All peoples may have artistic feelings or even impulses, but feelings and impulses are more psychological than environmental, and ethnologists like Graebner try to eliminate the psychological factor. It is possible that industrial arts, which are necessities of life, can be similar in characteristics; but in higher arts like music, sculpture, and other luxuries of life, hardly can we find exterior forces which produce similar results. One thing, however, we can say is that they have fine arts, and this possession of arts may be the influence of either the mind or the environment.

Furthermore the diffusion of an objective complex is confronted with far less resistance than is the subjective, as Rivers maintains. When we come to the study of religion in the next chapter, we shall find that diffusion takes place after long periods of resistance, struggle, and reaction. Art, being objective, is much more readily accepted; and the diffusionists therefore often try to support their theory with archeological evidences.

Again we have to recourse to the problem of mind. The author agrees with Boas that ethnological and somatological field works are of supreme importance. Psychological unity is an impossible phenomenon. Apparently the Chinese and Koreans are inventive, while the Japanese are assimilative. Hence the former make and the latter imitate. But the point is not mental capacity as much as cultural condition. The higher the culture of a people the less ready it is to adopt foreign culture. The Japanese, being destitute of independent culture, are ready to borrow the superior culture of any other people. Rivers is mistaken when he takes Japan as an exception to this theory. Japan was ready to adopt European culture, because she was destitute of high culture, but that obtained from China and India. She was just as adaptative to European culture. China and Korea were otherwise. Both reacted on foreign culture to suit their own tastes. Thus Buddhist painting became Chinese Buddhist painting instead of Indian. The styles of Wu-Tao-Tsu, of Black and White, and others were not introduced from India. What was introduced was the object. The method of painting was Chinese.

81. Loc. cit.  
82. Loc. cit.
These are the reasons why the diffusion theory has such a strong claim in the realm of arts of the three countries. Other factors which affect arts will be considered in the third main division. Meanwhile let us examine the map of cultural diffusion.

This chart shows that through China as a medium the diffusion theory is partially explained. It would be a repetition to mention the elements borrowed. Let it suffice to say that isolation is an impossible phenomenon.

A. The Extent of Isolation.

It has been proved that all these three nations had contact with each other and with others. However in certain respects they were isolated to a certain extent. These were (1) periodical, (2) political, (3) geographical, and (4) cultural. More space will be devoted to the last.

1. Periodical

If we compare the frequency of the foreign contacts of the three nations with those of European nations after 1760 A.D. we must admit that the former were outstripped by the latter. But the comparison is not a fair one when we consider the extent of the Asiatic continent and the routes of communication. In this respect China was isolated to a small extent; Korea somewhat more, and Japan the most. This was because China was nearer to the west, Korea farther, and Japan farthest. For this reason Japan had no contact with other peoples until the arrival of the Portuguese by water in the sixteenth century.

2. Political

a. China

Comparatively speaking certain dynasties in China isolated her to a greater extent than
others. In the latter part of the Hsia Dynasty (2205-1766 B.C.) and the Shang Dynasty (1766-1122 B.C.) she had less contact with other peoples. In the Chow Dynasty (1122-255 B.C.) although the Chinese race extended gradually to the south of the Yangtze River, the little feudal states varying from twelve or rather seven to eighteen hundred in number created isolated communities. We are told that they had different kinds of music in different states. The division of the Chinese empire into three kingdoms (221 A.D.-265 A.D.) and from six to sixteen states between 420 A.D. and 960 A.D. also isolated various parts of China from the other.

b. Korea

The division of the three Hans; and the three kingdoms of Korkuryu, Pakje, and Silla for a long period naturally made Korean culture heterogeneous.

c. Japan

The gradual conquest of the islands by Japan, particularly the late conquest of the Yezo Island, tended to perpetuate parts of the country in isolation.

3. Geographical

The most natural form of isolation was geographical and this had great influence upon culture. The Yangtze River and Fountains divided China into south
and north, thus developing two schools of fine arts; the rivers divided Korea into different regions; and the mountains and waters divided Japan into different communities.

4. Cultural

Culturally speaking nearly all the three countries were isolated, being surrounded by barbarians who contributed but little to their arts. The following account shows how much the three nations have independently developed their arts.

a. China

(1) Fine Arts

(a) Painting

Under the two illustrious emperors, Yao and Shun, when the latter invented the brush painting on clothes with figures of the sun, moon, constellations, mountains, dragons, and birds, Chinese painting was reaching a high degree of excellence.

The painting of the human form began in the Shang Dynasty when Emperor Wu-Ting authorized an officer to make a figure of a sacred person, Fu-Yeh, of whom he dreamed.

The leading part of the Chow Dynasty saw painting in a stage of high development. Earth, heaven, fire, mountain, water, and trees were beautifully por-
trayed; black and red, green and white, yellow and orange, were popular combined colors; birds, beasts, and reptiles were painted in realistic form.

During the Han Dynasty the emperors ordered the painting of gods, ancient sages, mythical personages, statesmen and warriors; notable events in history, dragons, tigers, fishes, birds, and horses.

Coming to Sui and Tang Dynasties we find that Wu Tao-Tsu originated a method of painting religious portraits with an outline of ink which was subsequently filled in with light colors, a style quite different from that of painting in Western Asia. Painting of birds, beasts, and flowers was to no degree influenced by the west. During the Tang Dynasty various poets were painters whose purpose in art was to express poetic ideas, loftiness of sentiment and tone, not technical qualities. The art of relief was disliked. These poets, headed by Wang-Wei, formed the Southern School; while Li Sze-Hsun with his naturalism and realism, formed the northern school. Now if the northern school derived its technique from Western Asia, the southern school, whose art is yet known as the loftiest in the world, was, by all means, of native origin.

83. Chen, Chia Kuen: The Industrial History of China, Pages 20-49.
In the Sung Period painting on silk and paper with a brush of stiff hairs sprang into existence without any contact with the Buddhist discipline. Nor did the famous method of Black and White show any foreign influence. The painting of flowers and birds tended toward objectivism in contrast to the foreign religious painting of subjectivism. This objective school of Hwang Chwang (黃全) together with Hsu Chung-Sze who invented the Bone Burying method, according to which all brush lines in ink were entirely dispensed with; and Hsu-Hsi (徐熙) who tried to give expression to the life of flowers and birds, formed three schools in none of which could be traced Buddhist or foreign influence.

(b) Sculpture

As early as the reigns of Emperors Yao and Shun Chinese characters or ideographs were sculptured on jade. In the Shang Dynasty the drinking cups were generally carved with clouds, lightning, the dragon and the bull, and inscribed with seal characters. In the Chow Dynasty sculpture was done in bamboo, particularly with characters; on tile with clouds and ripples of water; on wood with deer and bulls; on jade with mountains, corn, and rushes, on

metal objects such as bells and tripods; on stone with characters. Statues of statesmen were also erected. In fact nowhere could be found the influence of other countries in Chinese sculpture.

(c) Architecture

In the times of Emperors Yao and Shun, granaries, school buildings, roads, and bridges were constructed. Under Emperor Tang of the Shang Dynasty double eaves and quadrangular ridges were constructed. In the Chow Dynasty six groups of architecture sprang into existence.

1. Palace Group
   a. Water Palace
   b. Brilliant Palace
   c. Sacrificial Temple
   d. Court
   e. Sleeping Chamber
   f. Cottage

2. City Walls

3. Park

4. Roads

5. Bridges
   a. Wood

85. Chen, Chia-Kuen: The Industrial History of China, Pages 20-47.
b. Stones

c. Boats

6. Aqueducts

The detailed description of these buildings can be obtained in the *Industrial History of China*. All of these varied in size, width and height according to the descending scale of aristocracy, that is, different ranks of feudal lords. For example the walls of the King were higher than those of the duke; and those of the duke were higher than those of the marquis. The splendid development of the Chow architecture had no relation whatever with any foreign countries.

From the Han to the Ming Dynasties every emperor or built palaces of renown. As the names and descriptions of these buildings mean little in the study of cultural origin, let it be understood that they were of Chinese origin. Those which have foreign characteristics will be presented in their places.

86

(2) Industrial Arts

(a) Pottery

Chinese pottery was of Chinese origin. As it is probable that the pre-Hwang-Ti sovereigns might have been the sovereigns of the whole civilized world, for the time being, the earthen vessel

of Sui-Jen will not be considered. After Hwang-Ti the first man who invented the ceramic art was Emperor Shun, who made a tile coffin.

The Hsia Dynasty (2205-1766 B.C.) found Wu-Chao inventing bricks for wall building, and Kung-Wu making tile for roof covering.

With the high water-mark of Chow culture fifteen kinds of ceramic works were invented by pottery officers. Ink-stone was invented by Chung-Yu. Glazed and decorated wares came into existence as early as Han Dynasty. In Tang Dynasty two kilns were founded to make blue and white wares which have not yet been equaled. In the Sung Dynasty the material of pottery was delicate, colors various, and design diversified.

Pottery reached its highest excellence under Emperor Hsuan-Teh of the Ming Dynasty. The blue, white, and mixed colored wares were known throughout the civilized world. Even Longfellow in his Keramos mentioned the Chinese Kiln of King Teh-Chen. The Japanese sent students to learn this art in China. All was known as Chinese pottery not influenced by other countries.

(b) Lacquer Work

Lacquer work began with Emperor Shun. In the Chow Dynasty carriages were painted black, the sacrificial vessels red, while the arrow sheath was
red. For a long time lacquer work made no advance un­
til the Sung Dynasty, when red lacquer was decorated
with gold and spirals. Nevertheless lacquer work was
indigenous to the Chinese.

(c) Metallic work.

In the Shang Dynasty tripods,
wine cups, and several sacrificial vessels came into
existence. Bells, mirrors, and other metallic wares
made in the Han Dynasty, still in the Peking museum
when visited by the author, were particularly strong in
technique and workmanship. Not the slightest foreign
influence could be traced therein.

(d) Wood Work

In the period of Yao and Shun
a plow using oxen for power and harrows, were invented.
The Shang Dynasty invented a wooden coffin of double
layers. The inventions of the Chow Dynasty were a
wooden bed, benches, and clothes hangers. The Tang Dy-
nasty was distinguished in making dolls. A wooden danc-
ing girl was made in such a way that when the machine
operated she would sing a song and play the flute.
Another invention was a wooden mendicant friar whose
hand held out a bowl. When the coins filled the little
bowl, the friar would reply, "Thank you! thank you!"
This was the beginning of the phonograph. 87

87. Chen, Chia-Kuen: The Industrial History of China,
Page 75.
(e) Bamboo Works

In the Chow Dynasty six kinds of bamboo works were developed. The first was that for holding materials such as a silk cubic holder, rice cylinder, date holder, etc. The second kind was that for keeping clothes, like the chest and trunk. The third kind was a fish trap. The fourth was the door screen. The fifth was the sacrificial vessel. And the last kind was the grain grinder.

In the Han Dynasty both the Sedan chair and mat were made of bamboo.

(f) Bone Works, Clothing, Dyeing, Astronomical Instruments.

All these were invented by the Chinese in different ages free of foreign influence.

b. Korea

The fact that Korea had inventive genius is confirmed by Dr. Hulbert, as follows:

And yet in spite of this tremendous handicap (influx of Chinese ideas) Korea never gave up her peculiar temperament and personality. This may be because China did not seize Korea and make her a part of her great empire but left Korea to her own devices in large part so that Korea was able to overcome to some extent the evil effects of a too great and too promiscuous borrowing.88

What then were the Korean inventions? In painting Korea developed the chrysanthemum and wave patterns. In addition the Korean painting of animals, especially the tortoise, dragon, phoenix, unicorn and tiger have not been surpassed by either the Chinese or the Japanese. The Korean tiger with wings shows marked individuality.

In sculpture the Korean Mirick cut from the natural rock pinnacles was hardly ever heard of anywhere else. Brass and bronze foundries were found in Korea in the beginning of the Christian Era. The Korean Press Department says:

One of their examples is still in Korea, the Great Bell of Silla, the same size and dimension as the Great Bell of Moscow, although not so thick and of course not so heavy, which was cast eleven centuries before the Bell of Moscow.

Bronze cannon were cast in 200 B.C.

In architecture, besides helping the Chinese emperor building the Great Wall, we have numerous evidences that the Koreans built walls, roads, ships and other works. As early as the twenty-fourth century B.C.

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91. Starr, Frederick: Korean Buddhism, Pages 23, 72.
the Sam Laung Wall in the Island of Kanghwa was erected.

In 134 A.D. King Il-Seung of Silla built good roads throughout the country. In his fifth year he built a road from his capital to Chuk-Yun, and another over Kye-Ip Pass. In 467 Silla constructed war vessels to guard off the Japanese corsairs. If we study Korean history carefully we shall find a detailed description of Korean Iron Fleet. Thus says the Dayton News:

About the year 1597, a general by the name of Li Soonchin built the first iron fleet composed of wooden circular vessels with iron plates on the top, studded with iron teeth. Because of the prosperity of the Korean Nation, Japan was extremely jealous, and had therefore brought 700 boats in battle array. However, Li, with 50 boats succeeded in inflicting a disastrous defeat upon the Japanese.

In ceramic art the Korean Buddhist monk Giogi (679-749 A. D.) was credited with the invention of the potter's wheel. In 1403 the Koreans invented the old metal movable type of printing. Many years later a new font was made, but in war was robbed by the Japanese.

Block printing was invented in 593 A.D. These are but few of the examples of Korean indigenous arts. Unfortunately the Japanese are destroying all the records and writings of the Korean inventions and those historical

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94. The Dayton (Ohio) News, October 23, 1919.
96. "Oldest Pont of MovabTe Type Here" In the New York American, October 26, 1919.
data which would be of immense interest to the world.

c. Japan

Unfortunately all the historical data show that although Japan was deeply interested in art, she lacked inventive genius to initiate anything. All we can be sure of is that she once had her own music and primitive ceramic arts. Granting that the history of Japan began with the "Divine Age" 660 B.C., we have the story that the divine couple Izanagi and Izanami uttered the cry of, "How Lovable!" in salutation to each other. The song of Yuku Mutatsu was composed by the divine ruler Susano-no-Mikoto. But the native divine music was superseded by the Chinese human music. The tradition about dancing is equally mysterious. Honosusari-no-Mikoto announced to Hikohohodemi-no-Mikoto the intention of becoming a professional actor. Singing and dancing were therefore performed by Ame-no-Usume-no-Mikoto in front of the cave in which the Sun Goddess used to hide herself in order to withdraw her light from earth.

Now all these legends were fabricated more or less with the help of the Chinese immigrants. The so-called divine music and dancing do not exist to prove the tradition. It is not impossible, if the Japanese

97. Count Okuma: Fifty Years of New Japan, Vol. II, Chapter XIX.
came from other places, that they did bring the music of their fatherland.

Coming to more sane sources, Emperor Jimmu was accompanied by military music and the war-dance when he sent out expeditions against the natives of the eastern districts. To him was also credited the composition of a martial song called Kume-Uta which he commanded his army to sing on all warlike occasions.

Beginning with the reign of Sujin, the famous dance Kagura, and several songs known as the Shinenka, the Shikoka, etc., were introduced. None of their airs have been preserved.

In the seventh century several kinds of native music came into existence: the Tamai, the Chiramai, the Gosechimai, the Talefushimai, and the Toka. Of all these there is however no knowledge.

Saibora, a performance aiming to represent the conditions of society, was of native origin in the Nara Epoch. Under the Kamakura Shogunate, Sozen, son of Matsoburo, Yuki, and Kompuri of Nara composed new pieces of the Nogei, a kind of operatic performance played in the religious ceremonies of the temple. Monogatori, a form of music, was developed at the same time when a blind lutanist of Heian named Ikibotoki, first recited the Heike Monogatori, accompanied by his musical instru-
ment. Dengaku and Sarugaku were also of native origin. Under the Tokugawa Shogunate three kinds of music were developed: the refined music of the court, the no-performance of the military class, and the Sengengaku or vocal music of the lower class.

In addition to music Japan had invented netsuke, a form of sculpture. In industrial arts she has improved the lacquer work borrowed from the Chinese. But her ceramic art has attained more of the attentions of the western scholars. According to Edward Dillon not only the earthen vessels in the dolmens but also the military weapons were of Japanese origin. The Japanese tradition says that pottery had its origin in mercy. Formerly the favorites of sovereigns were buried alive with them but, later on, earthen figures were used instead. But none of these statements prove that ceramic art was developed indigenously in Japan after the migration.

98. Dillon Edward: The Arts of Japan, Chapter I.

Does it follow that because these three nations had contact with each other and with others the theory of cultural diffusion must be credited wholesale? By no means. Certainly we cannot deny the truth of the diffusion theory, but as it cannot claim to be a dogma, the theory of Indigenous Origin is no less valid.

Clark Wissler mentions the fact that the presence of common culture is no proof that one is derived from the other. The theory of the ante-diluvian connections between the Chinese and the Japanese on the one hand and the American Indians on the other breaks down upon the test for historical evidences. While it may be fair to assume that the migration of the American Indians took place prior to the invention of the Chinese characters, it is absurd to say that the Japanese junks drifted to the New World, for the Japanese history, including the Divine Ages, dated back to no earlier than 660 B.C. The author is not here contradicting his statement in the first main division, but desires to present the difficulties of the problem for scientific inspection. Moreover he merely maintains the probability

of early contact, and not necessarily the diffusion of culture.

It has been shown that all the three nations had more or less indigenous arts. It is beyond all doubt that where there is race there is culture. The difficulty of the theory of Independent Origin is the impossibility of finding two similar cultures eliminating the factor of contact, or in other words two similar cultures happening twice. We have an excellent example of Japanese culture in quality as well as quantity to illustrate the diffusion theory; but for the illustration of independent origin we can only have scattering facts with superficial similarities. Is it not simply natural that the Chinese painted the objects of nature, such as the sun, moon, mountains, water, and trees? Do not other peoples paint the same objects? Are they not influenced by similar environments? When the Chinese Buddhist painters were painting saints in the east, the Christian painters were painting saints in the west. Here religion was a factor constituting similar environments for the artists of two parts of the world, who did not come in contact with each other. The sculpture of the statues of great men, the Chinese city with the moat around its walls, and the suspension bridge, the Chinese phonograph, and various other objects which were also invented in Greece,
in Mediaeval Europe, and modern Europe, had no historical connection with each other so far as appears.

Or take the Korean arts for example. The construction of roads, the invention of the iron-clad fleet, and the building of walled towns were examples of indigenous origin.

Certainly people meet the same conditions with the same inventions, but the characteristics of these inventions vary to a great extent. It is seldom that we can find two systems of culture qualitatively the same; but in utility the fundamental principles of invention are similar. As Clark Wissler remarks, "All cultures were ordered on the same plan or scheme and that all differences observed were only those of bricks and mortar." Thus both the Chinese and the Romans had the counting board, both had lamps with oil and wicks, both had costumes for different occasions; but while their utilities were similar, their characteristics were different. To demand that the Chinese counting-board must also run crosswise, or its official gown be purple, is excessive and unreasonable.

If we apply the three principles of cultural evolution of Spencer, - uniformity, gradual transformation,

and progressive development, we find that they are applicable in varying degrees. According to the principle of uniformity, realistic designs were the earliest in art. This was true not only in North China but in South China as well. Chinese painting began with objects of nature and human figures, with the purpose of delineating the exact likeness. Gradually it entered the stage of idealism until both the idealistic and realistic schools stood side by side. The second principle was applicable to a lesser degree; for while fine arts in China were undergoing a process of slow transformation until the third century A.D., contact with India brought forth a sudden change in painting and sculpture. The music of the Chow Dynasty having been lost, Greek music was introduced to take its place. In Korea and Japan, and particularly in the latter, the transformation of arts was because of contact and contact alone. As to the third principle in all the three countries progress was only true till the end of the Tang Dynasty of China (618-907 A.D.). After the tenth century, on account of wars and barbarian invasions, arts were entering a stage of decadence. Even the glorious Ming Dynasty produced not lofty but gorgeous arts. Thus while it is true that indigenous developments did take place, it is dog-

matic to compel them to follow a course a priori.

III. Factors Other Than Isolation and Contact Operating in the Regime of Arts.

A. The Low Culture of Barbarians.

Contact with countries of low culture or barbarians contributed but little or nothing to the arts of China, Korea and Japan. To begin with take China. The civilized nations contemporary with her were exceedingly few in comparison with the number of the barbarians. Not to go back to the Chow Dynasty when the Chinese were surrounded by the Bowman, Dog Tribe, Snake Tribe, Insect Tribe, and others, the historical maps of the two Han Dynasties, South and North Dynasties, Sui, Tang, Yuan, and Ming Dynasties show that the barbarian tribes numbered between 100 and 150. The only cultured nations found in the maps were Palestine, Greece, Rome, Assyria, India, Persia, Arabia, Khotan, Korea, Annam, Liukiu, and Japan. Of these at least the last seven possessed lower culture than China, while the last four had been the pupils of China for milleniums. With all these China had communications direct or indirect, deliberate or compulsory. Now "make no friend unequal to yourself" is a maxim which can be applied to both nations and individuals. Most of the countries were receivers of the Chinese culture rather than givers. Both Korea and
Japan had for centuries adopted the Chinese art wholesale. From Japan China learned only the improved lacquer art. As for the barbarians, the Chinese learned very little from them. The first thing introduced from the barbarians was the swing, brought by Duke Hwan of Tsi state. Later King Wu-Ling of Chao state adopted the military costume of the "Armed Man" tribe, particularly the boots. These were the only articles received during a period of 2,000 years. Authorities allege that the Chinese learned the arts of war from the Mongols, but the Chinese science of military tactics was far superior to those of any nations in the Shang and Chow Dynasties, and there was no indication of any foreign influence. The idea that the Chinese method of war was to make noise to scare away the enemies merely showed the utter ignorance of the Occidentals, who had no access to the Chinese military books. Many of the Chinese generals were called by the Mongols by such names as "The Flying General", the "Heavenly Commander", etc. The Japanese allege that in the period of the South and North Dynasties the barbarians who settled on the banks of the Hwang River were indirectly instrumental in introducing the Gandhara arts of West India and the

103. Ibid, Page 54.
Sassanian arts of Persia thus planting the germ of the splendid arts of the Tang Dynasty. But the researches of the author tend to prove the contrary of this groundless view. Those barbarians were no lovers of art. Emperor Tai-Wu-Ti of the North Wei Dynasty in this period, being a barbarian, destroyed numerous Buddhist buildings - a terrible blow to Buddhist architecture. Moreover, while in the Southern Dynasties, where there were Chinese monarchs, all arts - painting, sculpture, and architecture - were developing, the north could boast of only architecture, which was however at best the equal of that of the south. Yet to this art there was such a blow. In the opinion of the author, it was the Chinese pilgrims of the Tang Dynasty that brought the Gandhara art; while the Persian envoy imported the Sassanian. In the Yuan Dynasty among the nine Mongol emperors, the last one alone, was the patron of art, and his contributions were the new water clocks.

If we turn to Korean History we find practically the same situation. The wild tribes in the north could contribute nothing except musical instruments and queer dances, to both of which the Korean ones were superior.

The Kitans offered nothing but the calendar, which the Koreans despised and were forced to use for political reasons.

The notion that Korea was a receiver of Japanese arts is absolutely groundless, for instead Japan received her arts. Bushnell was ignorant of the fact that all Korean arts were acquired by the Japanese, that there was no way of distinguishing the one from the other, that the Japanese through vandalism captured all the Korean treasures, and that the Japanese purposely destroyed all the Korean records and writings on art, claiming for themselves the authorship. Korea certainly has been the Japanese wet nurse for generations.

Nor did Japan receive any art from the barbarians. The only thing which was probably brought from the Pacific was Magatama, a kind of green bead. Ever since the Japanese had written records they appeared to have refused to accept culture from sources other than China, Korea, India, and Portugal.

108. Hara, Katsuro: An Introduction to the History of Japan, Page 42.
B. The Liberality of the Continental Civilized Powers.

Some nations have been so exceedingly selfish as to monopolize their own arts. Not so were some of the continental powers such as India, China, and Korea. Their liberality was the cause of the spread of culture. China was indebted to the great Asoka King of India for the various elements of arts such as Buddhist painting, Greek sculpture, Hellenic or Hindu architecture.

To Korea both China and India have been generous. The Korean pilgrims went to India through China. Thousands of the Koreans were admitted to Chinese schools to learn arts. While China could not deny that two or three times the ambitious emperors had territorial interests in the peninsula, she was still in the main let alone. Korea was left all to her own ways. Even the Korean King could not deny the generosity of China as will be shown in the letter to Hideyoshi in the seventh chapter. In such a state of non-intervention Korea had the chance not only to borrow from other countries but to develop her own arts.

To Japan both China and Korea had been generous. China never attempted once to conquer the islands. Instead she permitted their people to join the Chinese schools, like the Koreans, to learn the Chinese arts.
For ages Japan sent pupils to China. Korea, likewise was Japan's wet nurse. She never attempted to conquer the islands or even to initiate an offensive war. The Japanese justify themselves for attacking Korea on one occasion on the ground that the latter instigated the rebels to insurrection, thus threatening the life of the nation. Hulbert, in writing his history of Korea, never mentioned this excuse. Instead he records more than one hundred times the Japanese pirates and freebooters who threatened the existence of Korea. The annexation of Korea by Japan and the recent infamous dealings of Japan with China illustrate that Japan is not only ungrateful to her masters but forgets their generosity altogether. Without China or Korea, Japan would have been in a very primitive state.

C. Governmental Action.

Royal patronage or governmental limitation may promote or hinder arts more than isolation and contact. The West Han Emperors of China despised sculpture as of no consequence; and despite the peaceful state of the dynasty we hear of no Han sculpture. The same attitude was assumed by the Tang emperors. Giles, however, differs with the author in this subject. He says:

That there was a distinct school of Chinese sculpture is manifest from the record of the Pilgrim Fahian who describes the statues of a certain border country as quite Chinese in type.¹¹⁰

But the product of this school is unknown or inaccessible; nor are its characteristics known. In the Sung Dynasty, likewise, sculpture had no place in fine art. Relief work was disliked.

Emperor Yu should be held responsible for the common belief in China that architecture was extravagant.¹¹¹ He asserted that palaces were merely for shelter and magnificent buildings were unnecessary. The idea of Emperor Yu was, however, that a sovereign should not overtax his subjects for his own comfort. From the ethical standpoint of view Yu was correct, but its effects on architecture were great. In every dynasty when a great work took place protests basing arguments on Yu’s statement came forth. It might have been a boon to China if the protests had succeeded. The trouble was when sovereigns discarded art, the more so did the officials and subjects, and the chances for the development of architecture were closed. Emperor Wu-Ti of the Tsin Dynasty even burned the pheasant coat to show his frugality.

Thus far it was the negative attitude of the monarchs that checked arts. Let us turn to the governmental patronage. If we turn the pages of the Chinese Industrial History we find that there were just a few periods when the government encouraged arts. Under the reigns of the Chow Emperors there was an elaborate system of officials for arts. There were seven officers for wood work, each in charge of a particular line; six officers for metal work; five officers for leather work; five officers for color work; five officers for sculpture work; and two officers for ceramic work. And the Chow dynasty made great strides in arts.

Emperor Hui-Tsung of Sung, being a painter himself, naturally became a patron of art, and the Sung Dynasty became one of the great epochs of the history of Chinese art. In the Ming Dynasty, while other arts could not keep pace with Han, Tang, or Sung, ceramic art surpassed them all, nay, it had no equal in the world of that time. This was because of the fact that the emperors encouraged ceramic arts. Emperor Shih-Tsung even decreed that if any vessels sold were found unenduring it meant punishment for the makers. The fact that the kilns were named after five sovereigns tells the story that they were all interested in ceramic arts.

But few emperors knew the significance of arts,
especially the industrial. More often these were discouraged. Thus in the Han Dynasty no artisan was eligible for governmental service, that is, to be an official. The same law was found in the code of the Tang Dynasty. These limitations drove all the artisans away from their works, leaving the art undeveloped.

In Korea the factor of government was also significant. When the king paid little attention to the construction of governmental buildings, architecture, declined. When King Tuk-Jong forbade the use of silk, sericulture remained undeveloped. When the King of Silla sent three men to learn music, the immortal pieces whose names are mentioned before were composed. In painting, under the same king, tradition says an artist executed a tree on the wall of "Yellow Dragon Monastery" with such skill that the birds tried to alight on its branches.

In Japan the factor of government was even greater. The fact that the Japanese government induced Chinese and Korean artists to settle in the islands, offering them official positions, serves as an illustration. The story runs that in the Nara Period when the statue of the Guardian King Saidaiji was being cast and the work was failing to succeed through mishap, Empress

114. Ibid., Page 83.
Koken personally directed the pouring of molten bronze and thus completed the task. The polygonal castle of Hideyoshi again was governmental work. In music this was more true. Throughout the history of Japan the emperors have been encouraging this art. Emperor Jimmu demanded his martial song to be sung. The Nara emperors appointed music masters to give lessons in singing and dancing. The governors were authorized to see that these were properly taught. Both sexes were required to learn these fine arts. Even Hideyoshi restored music to the former honor after its destruction by the ashikaga Shoguns.

Looking from the other side, government has checked the advance of arts and begotten conservatism. Take the Later Tokugawa Period for example. The eagerness to consolidate the social system and to maintain discipline and order blocked any attempt to break away from conventionality and cramped artistic creativeness and individualism. Confucianism, which the state favored as a religion, favored stoicism, not art. While Okyo did try to make a departure from the continental style of painting he dared not portray objects bigger than birds and fishes. Even in printing the strict discipline

was manifested. Shiba Gakan, who used the methods of printing of the Europeans, was severely criticised as the follower of the White Barbarian. Even the New Year's Card had only Chinese boats printed. The sumptuary law which restricted the forms of architecture for different classes of people was another stumbling block to the advance of arts.

D. Popular Attitude

Popular attitude is a great factor in art in a country where despotism does not reach the extreme, or where there are enlightened despots. This was especially true in China. In the Chin Dynasty when the magnificent palace of O-Fang extending over a hundred square miles and high up in the clouds, and requiring 700,000 artisans to be at work, the emperor was severely criticised as the "Cruel Chin." While the digging of the Chin Hwai canal was neither credited nor criticised, the erection of the Great Wall, which employed 600,000 men, was attacked as sapping the energy of the nation and sacrificing lives. A moral wall rather than material, the Confucian scholars said, would serve a million times stronger to keep the empire impact. It must be remembered

here that the ideas of the western scholars that the erection of the Great Wall was a deliberate isolation of the whole race is fallacious. It was the idea of this monarch alone, who was told that the "hu", or the Huns in the north, were going to terminate the Chin house, not knowing that "Hu" was the name of his incapable son. The whole nation of China was practically against this gigantic undertaking.

The erection of the Mid-Night palace of the Han Dynasty invited the criticism of millions. Even Su-Ma Kwang, an illustrious scholar of the Sung Dynasty, condemned this construction.

The emperors of the South and North Dynasties were likewise criticised as extravagant for their numerous buildings. But it was Emperor Yang-Ti of the Sui Dynasty that has been most unfavorably portrayed. Inhumane as Ivan the Terrible, he was pictured; while as a matter of fact his cruelty did not reach half that degree. Consequently his architectural works were all condemned as means of killing people. The Palace of Benevolence and Longevity surrounded within itself villages and mountains. The Palace of Manifested Benevolence several hundred miles in circumstances included the territory of three districts. The eastern capital of Loyang employed 2,000,000 people at work each month.

In the Tang Dynasty public opinion was strongly
against such work as reducing people to the state of 
poverty. When Emperor Tai-Tsung started to build 
the Palace of Yu-Hwa the little girl, Hsu Hwei-Fei,
presented him a memorial entreaty him to stop. 

The five famous summer palaces of the Manchu 
Dynasty cost enormous amounts of wealth. The reparation 
of the old Summer Palace cost $140,000,000, while a 
little repairing of the New Summer Palace cost $14,000,000 – 
which facts have been the target of criticism in all writ­
ings pertaining to these buildings. 

In Korea the same thing is true. Not to enter 
into details the decree of King Silla will suffice. 
In the second century he ordered the people to pay less 
attention to the construction of government buildings. 
In Japan, where the government was everything, the popular 
attitude was not manifested.

E. Moral Standards.

When morality was at stake art was sacrificed or changed. Nude painting and sculpture of the Greeks and Indians did not find a fruitful soil in China and Korea. Some allege that the Orientals lack appreciation for the beauty of physical forms. This theory ignores

118. Hulbert, Homer B.: The History of Korea, 
the fact that the Chinese standard of beauty differed from that of the Europeans and that they seldom regarded the red-haired, green-eyed, and whisker-faced white Huns as superior to them in beauty. Another theory is that they lacked athletic contests and so there could be no winner to be portrayed. But both the Chinese and the Koreans had examinations for military or rather physical powers ever since the Tang Dynasty. The Dragon Boat Race in the festival of Double Five is another indication of athletic contests. The Chinese or Koreans never considered a winner of games as deserving a place in history, to be portrayed with statues. Physical prowess was counted as brutal force. It was morality that accounts for the prohibition of nude painting, sculpture, and other arts. For when the Chinese did cast images for generals who had achieved merits, they were dressed up in uniforms. Ross is right when he says that the Chinese regard nude painting and statuary as immodest. In the Later Five Dynasties in China the government forbade people to wear short-sleeves. The only nude paintings which could be found among the Chinese people were those of the young baby and the old man. Of the latter only the upper part of the body

was exposed, while the lower part was mostly covered. In the imperial palaces like the Lama Temple in Peking, obscene pictures representing sexual intercourse in the act are hidden in certain chambers. The Manchu monarch, namely Shi-Tsung, was probably a man of the grossest immorality his period ever produced. It was fortunate that these Lama art treasures are not accessible to most people owing to the extra charge and entrance fee of the temple. The modern European nude painting copied by the Orientals has sapped the energy of young people; and social reformers have more occasion to blame them than to admire these arts.

In Korea the same condition was true. In addition to the prohibition of nude painting and sculpture immoral music like that introduced by Priest Sindon was denounced.

F. Religion

Parallel with governmental effort religion played a prominent part in fostering and checking arts. In China, with the exception of the sculpture in the two shrines in Shantung, all works which manifested foreign influence were of religious origin. The cave temples, the rock-cut images, the statues, and the altars were

all for the worship of Buddhist deities. Likewise were architectural works. The Temple of White Horse of the Han Dynasty, the 30,000 monasteries, and the pagodas of the South and North Dynasties, the 46,000 monasteries given to flames in the Tang Dynasty; the Temple of Heaven, of the Sun, of the Moon, of the Earth, of the God of Grain, of the Manchu Dynasty; and the idols and their little chapels; — were all for religious purposes.

In Korea the monasteries, the pagodas, the paintings, and the sculptures were, in every respect, related to religion, — Confucianism, Buddhism, Shamanism, or ancestral worship. The tomb stones, the statues with a tortoise at the bottom and the tiger with wings — were all objects of religion.

The Japanese painting, sculpture, architecture, music and other arts were in most cases connected with Buddhism. Okakura believes that Confucianism furnished the ideals of Japanese art and Taoism supplied individualistic ideas. With the exception of the pictures of battles and the castles and palaces of Hideyoshi, all artistic works were religious.

But sometimes religion checked the growth of arts. The ideas of Confucianism, contrary to Okakura's opinion, really do not favor the arts. Certain sects
of Buddhism, being iconclastic, checked arts as well. The Christian insistence on the commandment, "Thou shalt not have graven images," has induced the Taiping insurgents to burn all Buddhist Pagodas and buildings of all images.

G. Political Situation.

By political situation is meant the state of war and peace affecting the arts of the countries concerned.

1. China

It would fill volumes to give the history of the indigenous arts of China, particularly in time of peace. All those arts mentioned under "Isolation" were developed in time of peace. The reign of Emperor Hwang-Ti, the Hsia Dynasty, Shang, Chow, Han, Tang, Sung, and Ling were the periods of highest development. The Chow Dynasty appears to be particularly advanced when every art had a place. The comparative figures, by years, showing the length of the periods of peace, are as follows:

<table>
<thead>
<tr>
<th>Dynasty</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hsia</td>
<td>439</td>
</tr>
<tr>
<td>Shang</td>
<td>644</td>
</tr>
<tr>
<td>Chow</td>
<td>784</td>
</tr>
<tr>
<td>Han</td>
<td>470</td>
</tr>
</tbody>
</table>
Besides these dynasties there was not a single period which lasted more than 269 years, which is the length of the late Manchu Dynasty.

When we come to the period of war all arts became inactive. The latter part of the Chow Dynasty, Chin, the Period of Three Kingdoms (Part of the Han Dynasty), Tsin, the South and North Dynasties, the Latter Part of Tang, the Later Five Dynasties, the Later or Southern Sung, the Yuan, and the Manchu, - were ages of constant turmoil. The Industrial History of China shows that with all these dynasties combined the products were exceeded in quantity by the Chow Dynasty alone.

a. Fine Arts.

(1) Painting.

In the Chin Dynasty, when the six powers waged wars against her, no painting was ever heard of. For a period of nearly a century following Chin painting did not have a renaissance. In the period of Three Kingdoms when the three waged war against each other no painting was worthy of mentioning. Fairgrieve believes that because China was broken up for more than half a century the decomposition did not affect the
homogeneity of the Chinese culture. He apparently fails to see that these three powers by wars brought parts of China into more frequent contact with each other. Furthermore both of the Kingdoms of the south possessed parts of the territory north of the Yangtze River. In the Tsin Dynasty only calligraphy reached its point of highest perfection, even this did not take place until after the Peloponnesian War of the Tsin House. The Later Five Dynasties have practically made no contribution to painting. The Yuan Dynasty offered nothing but Lama pictures; while the Manchu Dynasty merely inherited the art of the Ming Dynasty.

(2) Sculpture

Stone work alone was prevalent in the Chin Period. Litho-unicorns, elephants, horses, and other figures were merely the imitation of the art of the Chow Dynasty. In the Three Kingdoms' Period, Tsin Dynasty, and the South and North Dynasties native sculpture was practically absent. In the Later Five Dynasties the inventive genius was found in Premier Peng-Tao who made the Printing Press; but unfortunately on account of the turmoil China could not pay more attention to the art than printing books and representing.

122. Fairgeieve, James: Geography and World Power, Page 234.
figures, while the Japanese, who borrowed this art from China, devoted a whole school to it. In the Yuan Dynasty, except Lama Idols nothing was developed. 

(3) Architecture

Of the three kingdoms Wei and Wu alone had some buildings which, however, were not comparable with those of other dynasties. The Kingdom of Shu was too busy to engage in architecture.

In the Tsin Dynasty of 155 years only one palace was of significance, - that of Kien-Kwang which had four halls facing in four directions, each suitable for a season.

The Later Five Dynasties together had only a few small buildings, - the Five Phoenix Tower and the Chao-Yuan Palace of the Later Liang, the Centipede Tower of the Southern Tang, and the Imperial Palace of the Later Tang.

b. Industrial Arts

(1) Pottery

Pottery did not develop in Chin, Three Kingdom's Period, Tsin, South and North Dynasties. In the Later Five Dynasties it developed to a small extent, and was characterized by light blue color, shining glitter, thinness, and tinkling sound.

124. Ibid, Pages 3-12.
(2) Lacquer work, metal wares, dyeing, bamboo work, and apparatus were never invented by these dynasties.

(3) Wood Work.

In the Three Kingdoms' Period Ma-Ching 马钧 was credited for making the Turning Car for watering gardens; and Chu-Ko Liang 諸葛亮 of Shu, a great genius, invented the famous wooden horse and ox which could walk like real animals holding grain in the bellies. Ma-Ching was able to make the wooden man beat the drum, play the flute, and dance. But on account of constant turmoil they had no chance to devote attention to art, particularly Chu-Ko Liang, who was a general.

(4) Sericulture.

With the exception of the Three Kingdoms' Period none of those short lived dynasties made any improvement in clothing or silk weaving.

The lengths of these dynasties are as follows:

- Chin 15 years
- Three Kingdoms 42-55 years
- Tsin 155 years
- South and North Dynasties 117 years
- Later Five Dynasties 55 years
Yuan 88 years

2. Korea.

The same truth is found in Korea. In painting, the Chrysanthemum motive and the wave patterns were invented in a time of tranquility. The iron fleet of General Li was built in time of prosperity. Brass and bronze foundries were made when Korea was no more a Chinese province or disturbed by the Japanese pirates.

But Korea had been a whirlpool for milleniums. Although the dynasties lasted longer than in China, internal feuds were frequent not to mention the barbarian invasions. The Three Kingdoms or Three Han, and the Silla, Pakje and Korkuya triple nations were jealous of each other. Consequently her arts found no opportunity, such as they should have had, to grow.

3. Japan

Except the Mongolic invasions and the two feudal wars of the ashikaga period Japan enjoyed peace, which gave her freedom to develop arts. Here the physical environment counted as a considerable part. The strategic position of Japan made her unconquerable. Had she been on the continent she would have had to share the same fate as China or Korea under the Mongols. When a people has been prevented from executing anything according to her own wishes, or denied all opportunities,
"A mosquito can sting a captured lion," as the Chinese proverb says. With freedom Japan acquired arts from Korea, China, India, Persia, and even Europe. Her geographic position not only insured her peace but made her a store-house of the art treasures of the two continents. The great trouble is that while Japan was in a state of peace she disturbed others, particularly Korea. Through the vandalism of Hideyoshi, Chino-Japanese wars, and annexation of Korea, she depleted the art treasures of other countries. Art treasures should not be removed from the spot of their birth place.

But we must not forget that the Ashikaga wars were the cause of the decline of Japanese arts. There was no sculpture. The Zen Sect of Buddhism even induced people to reduce images to ashes. There was no time for architecture. The civil wars have destroyed some of the most artistic buildings. There was no music. Both the Dengaku and the Saragaku were nearly destroyed.

IV. The Effects of Isolation and Contact on Arts.

A. Contact.

1. Positive.

It will be seen that to a varying degree all the three nations were indebted to contact for the development of the arts. China must have derived its most ancient arts from both Mesopotamia and the Pacific, although it is not impossible that the latter received theirs from her. The Pacific and the Chinese peoples must have reacted on each others' arts. To a certain extent the development of Chinese arts must have been caused by the fact that she could communicate with other peoples by land, while the Pacific peoples, being isolated by a huge body of water, had less chance to develop their arts.

Again China's contact with India has stimulated the great artists to activity. The greatest master, Wu Tao-Tsu, owed his fame to the painting of Buddhist saints. The pagoda and other forms of architecture, so often misunderstood to be of Chinese origin, were introduced from the valley of the Ganges. Colored tiles, glass, and other material productions - all came from the Indian Peninsula.

From Khotan China received painting of excellent degree. From Batria she learnt Greek sculpture
and music - both of which are still preserved today. In fact there are numerous complexes of culture, too numerous to be enumerated, that were received from other nations.

But Korea received more than China. Not only did she learn Indian painting and architecture, Greek music and sculpture, and Khotan painting, but also everything produced by China. Korean painting was Chinese painting; Korean sculpture was Chinese sculpture; Korean architecture was Chinese architecture; Korean music was Chinese music; and finally Korean industrial art was Chinese industrial art. Through China she learned everything foreign or native acquired by the Chinese.

If Korea received more than China through contact, Japan has received the most. Not only was Korea her teacher but also China and India. While Korea was civilized to a certain stage when Ki-Ja entered the Peninsula, Japan was entirely barbarous if not savage. Her culture was of the crudest character. She had no painting, sculpture, or industrial arts except ceramics of doubtful origin. In fact she was destitute of everything. Take architecture for illustration. Before the fifth century A.D. the Japanese resided in houses of very rude character. The emperor's palace was a mere wooden hut.
Its pillars were thrust into the ground and the whole framework consisting of posts, beams, rafters, door posts, and window frames was tied together with cords made by twisting the long fibrous stems of climbing plants. The roof was thatched, wooden doors swung on a kind of hook; the windows were mere holes in the walls.  

But after her contact with the continental countries everything was changed. Her culture was elevated; and to-day, although through vandalism, she has acquired the best and the most of the Oriental arts.

2. Negative.

a. Destruction, arrest, and vandalism as resulting through contact.

Most barbarians are warlike and destructive. In China in the Chow Dynasty both the Chin and Chu states were, according to the Annals of Spring and Autumn, those of barbarians, who threatened the culture of China. This indeed took place when both states got their opportunities. As soon as the Chin state succeeded in unifying the empire, she burnt all literature, including writings on fine and industrial arts, prohibited the studies of all subjects including arts, and melted all metals to found twelve huge statues.

But it was the turn of Chu to reduce all the Chin buildings to ashes at the downfall of the latter.

126. Encyclopedia Britannica, Article on Japan.
The fire was said to have continued for three months. What a destruction to architecture!

The history of the South and North Dynasties is another witness. Emperor Tai-Wu-Ti of the Northern Wei Dynasty, being a Northwestern barbarian, had no regard for fine arts and destroyed numerous Buddhist buildings—a severe blow to Buddhist architecture.

In the Mongol Dynasty of eighty-eight years Chinese fine arts were arrested both because there was no patronage and because the warlike emperors permitted no painting or sculpture of any other kind than that of the Lama type. Only cannons and military inventions were encouraged.

The Ming Dynasty saw Hideyoshi of Japan ravaging along the sea coasts carrying away art treasures. Indeed by contact Dai-Nippon acquired Chinese art and art treasures, but to China vandalism was not welcome.

The Opium War between China on the one hand and Great Britain and France on the other was a fatal moment to Chinese architecture. Great Britain and France were nevertheless civilized. Of the five summer palaces four were more or less destroyed. The Tiang-Chung Palace was razed until it became a mere level ground. (As has been said the cost of reparation of the

old and new summer palaces was enormous. The Silent Bright palace and the Silent Suitable Palace have at present scarcely any building left. Contact with those moderns vandals not only gave no chance for the development of arts but caused the destruction of the works of centuries.

But this was not all. The Mongol and Manchu wars have decidedly carried away the flower of the Chinese race, the cultured class, among whom were many artists. The massacre of millions by these two barbarous peoples have been mentioned in the last chapter.

In Korea the same situation held true. While the Chinese invasions and Mongol conquests did not affect the arts of Korea to a noticeable degree, the invasions of the Hideyoshi armies have been a fatal blow toward the Peninsular arts. Not only were various monasteries, the products of architecture, torn asunder, but the Korean ceramic potters, sculptors and painters were carried away to Japan. Up to the day of the annexation of Korea, she has never been able to recover the impetus of her art. Thus says Hulbert.

The Korean accounts tell us nothing of the booty that the Japanese carried away to Japan during the war, nor of the transportation of Korean artisans and their employment in Japan in teaching the making of pottery and other works of use and art, but we

may well believe the Japanese reports that immense amounts of treasure were carried away and that the making of the beautiful Satsuma ware was an outcome of the teaching of Korean artisans.\textsuperscript{130}

Japan alone, however, was not subjected to vandalism on account of her geographic situation. Moreover, the nations with which she came in contact like China and Korea, were highly civilized and peace loving peoples.

b. Contact Brought Wars Unfavorable for Arts.

Only in a state of peace and freedom can arts flourish. In a state of war art is extravagant, for the existence of national life must be first considered. Not only did vandalism result but no chance was given for arts to develop.

Among the feudal states in the East Chow Dynasty more contact took place. But the 242 years of perpetual strife decreased the production of arts in amount as compared with the West Chow Dynasty before the capital fell into the hands of the Dog Tribe.\textsuperscript{131}

Before the Chin Dynasty, when communication was seldom established with the peoples south of the Yangtze River, more arts flourished. But with the unification of the whole land arts declined. Although

\textsuperscript{130} Hulbert, Homer B.: \textit{The History of Korea}, Vol. II, Page 55.
\textsuperscript{131} Chen, Chia-Kuen: \textit{The Industrial History of China}, Pages 51-52.
it was because of governmental limitation it was also
because of the fact that nations beyond the Great
River, like Wu and Yue, visited the north with arms.
The five years of civil war following the destruction
of the Chin Dynasty had so paralyzed the nation that,
until Emperor Wu-Ti, the Han Dynasty had practically
no art.

In the period of Three Kingdoms when each
strived to conquer the whole land although contact was
established with South and West Asia, no painting, no
sculpture, and hardly any architecture and industrial
arts flourished. Not to say that the whole period of
a half century was occupied by inter-state wars of the
three kingdoms, the kingdom of Shu was obliged to subdue the southern barbarians while the Kingdom of Wei
had to fight the Western foreigners.

In the Tsin Dynasty troubles within brought
troubles without. After the Peloponnesian wars of the
eight princes, China had to fight with numerous bar-
barians. Out of the sixteen houses that partitioned
China thirteen were barbarians. The attempt of the
Tsin Dynasty to restore the lost territory as well as
to check the influx of the barbarians kept the Tsin
family so occupied that no attention could be paid to
arts.
With the advent of the South and North Dynasties, when constant wars were waged, China entered the dark ages. Only in the south did arts flourish. The barbarians who ruled in the north were more anxious to conquer the south than to develop the fine arts.

The end of the Tang Dynasty and the Later Five Dynasties constituted the second Dark Ages. The wars carried on among the five dynasties with the ten kingdoms in a period of fifty three years gave China no chance to develop her arts.

The wars with the Tartars in the latter part of Sung Dynasty checked further developments which had advanced so far. The Tartar and Mongol emperors were interested in military weapons, not fine arts.

The Japanese allege that the Chinese since this period were entering a stage of mental decadence, being unable to assimilate the arts of the Europeans. Here the Japanese try to convince the English speaking peoples that the greatness of China in the past was caused by contact with other nations. It is a means to cover the Japanese incapability of indigenous culture, and an excuse for constant borrowing. Moreover they ignore the fact that the Yuan Dynasty was a short period of turmoil when no arts could develop, that the Mongol

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emperors were not only patrons of no art but intolerant with all art except Lama paintings and sculptures.

As has been mentioned, Hideyoshi waged wars with China at the end of the Ming Dynasty. For a period of half a century the Chinese arts were arrested on account of the disturbance of peace.

The arts of the Manchu Dynasty had flourished before China was opened to the Europeans. Nearly all art treasures dated back to Emperors Kang-Hsi (1642-1702 A.D.) and Chien-Lung (1716-1776). As soon as the Europeans visited the Chinese ports with guns and cannons the Chinese found no time to be devoted to arts.

Turning to the history of Korea we find that the little Peninsula has been the battle ground of numerous wars. The three kingdoms or Three Hans were surrounded by nine wild tribes which now and then struggled for supremacy. Not only did they carry wars with the Koreans but the Chinese as well. During this period we hear very little about Korean art. Then, in 108 B.C., Korea even fell into the hands of Emperor Wu-Ti of China, she lost her independence. While it was true the Chinese conquest meant superior arts for Korea, it gave no chance to the Koreans to develop their own.

The Latter Three Kingdoms of Korea, Silla, Pakche, and Koryu, in addition to the inter-necine wars, were constantly exposed to the Japanese and the Tartaric invasions. The Japanese incursions began as early as the first century B.C. Japanese pirates have since that time, for ages, been ravaging the Peninsula like the barbaric Vikings. The so-called Yun barbarians in the north likewise threatened the lives of the three states. With such a state of affairs it is no wonder that arts failed to grow.

The terrible scourge of the Mongols in the Koryu Dynasty and the wars with the Kitans - all kept Korea busy with the problem of national existence.

In Modern Korea nothing could have arrested her arts more than the Japanese wars. The vivid pictures of the economic conditions of the Koreans by Hulbert will convince us that it was no time for art.

The island empire likewise is no exception to this rule. The Mongolic invasions in the Kamakura period were the main cause for the decline of arts. Neither painting nor sculpture prospered. The works of Jocho were nothing but the imitation of the Sung school of China. The Mongols not only brought no arts to Japan but induced the Japanese to close their country to the foreigners.
c. Contact and Borrowing Result in Imitation.

**Constant contact** and borrowing often result in mere imitation and inhibition of native genius. This is true with Korea to some extent but more so with Japan.

(1) Korea

It is unfair to say that Korea was merely imitative. She certainly had her indigenous arts. It is more proper to say that on account of the fact that the splendor of the Chinese arts dazzled their eyes, they abandoned their own efforts and became willing borrowers. This willingness to borrow has arrested the Korean arts to such an extent that they became exceedingly archaic.

As to color in art, the Koreans are still as primitive as in ancient days. Their red is the red of blood or of the peppers that lie ripening on their roofs. Their green is the vivid green of the new sprouting rice or the dark blue green of the pine tree.134

(2) Japan

The effects of constant borrowing upon Japan were more serious and can be discussed under six heads.

(a) Absence of Reaction.

Occidentals when presented an Oriental article rarely succeeds in recognizing

which is Chinese and which is Japanese. This is because of the fact that the Japanese failed to react on their borrowed arts. In very few cases did Japan modify Chinese arts. In painting what differed the Japanese from the Chinese was the lightness of touch, reduction of rich color, and excess of cleanliness detrimental to the grandeur of art. Probably the best reaction was motion painting like the flight of birds, running of water, moving of clouds, waving of trees and the scenes of battles. Outside of these characteristics there is nothing to distinguish the Japanese painting from the Chinese or the Korean.

In sculpture the style of chiseling is the only difference noticeable. In architecture it was alleged by the Japanese that the introduced styles were more or less modified, in the Kamakura period, in order to suit the taste of the people. Where modification comes in the author fails to notice. The tori was merely the modification of the Chinese archway.

In music Uta-rya was the amalgamation of Chinese and Japanese music. Here, however, there is some reaction. The art of printing from wooden blocks was improved owing to the fact that a special school was devoted to it. Likewise was the art of lacquer. But outside of these everything remained continental.
(b) Foreign Authorship.

If the Japanese were not able to react it was not the worst. The worst thing was that for a considerable period they were not able to make anything by themselves. Take painting to begin with. According to Dillon, in Japan, in very few cases, can one affirm with certainty that the paintings were the works of native artists. They were not only Chinese in character but also Indian in traits. The great paintings of Buddhist saints in the temple between Nara and Otsuka were probably executed by a Korean priest. A musical instrument called the biwa, looking like an Egyptian harp, was in both spirit and execution the product of the Taoist school of China.

Kudasa-no-Kawanoshi, a noted painter for pleasure, was a Korean, not a Japanese. Brinkley mentions that one third of the Japanese nobility in the Nara and Heian Epochs traced their descent to Chinese or Korean ancestors. They were induced to emigrate with promises of honors.

In sculpture this was more true. Torii, the great sculptor who cast the two Kukya trinities - 600 and 625 A. D. respectively, was the grandson of the

Chinese saddler Shibatsu. In the Nara period foreign sculpture alone was prominent. Mita, whose famous works were kept at the Sesonji Temple in Yoshino, was a Korean carver. The grand Daibutsu - casting-body 53 feet 5 inches, face 16 feet, eye 3 feet 9 inches, halo 114 feet; - requiring more that 739,560 pounds of bronze, 12,618 pounds of tin, 10,446 rye of gold; and 58,620 rye of mercury; - was the work of Kimimoro, the descent of a Korean sculptor.

Japan, according to her history, has tried to induce the Koreans and Chinese to settle in the Islands. Although intermarriage did take place between the two peoples on the one hand and the Japanese on the other, to-day in Kiushiu, according to Kohei Miya, pure Chinese and Korean blood can be found. Hideyoshi, in his invasion of Korea, has brought a great number of Korean artists to Japan. Although a considerable number returned after the war, not a few remained in the islands.

(c) Imitation and Inhibition of Native Genius.

It came to pass that after the Nara Epoch the islanders were capable of producing arts themselves.

For this reason the period was called the period of National Art. But as a matter of fact it simply meant the Japanese imitation of the continental patterns. The author is loath to dogmatize concerning the absence of creative genius in Japan, but he is bound to recognize that contact with countries of far superior culture compelled the Japanese to be mere imitators. While Rome and western Europe made counter contributions, Japan could boast of nothing in her own art.

The Kose school, which many Japanese boasted or insisted to be of the insular origin, was nothing other than the fact that the Japanese themselves began to paint in the continental style. Even the objects painted were nothing but Chinese sages, Buddhist saints, and horses. In the Fujiwara Period, which was again called the period of national art, stood Kokyu, of whose school the following remark has been made:

The chief motives were landscapes of a peculiarly wild and Romantic type, animal life, trees and flowers, and figure compositions drawn from Chinese and Buddhist history and Taoist legend; and these together with the grand aims and strange short carvings of its principles and limited range of its methods, were adopted almost without change by Japan.

The Takuma school, which was called another Japanese school of religious pictures and saints, was

140. *Encyclopedia Britannica*, Article on "Japan."
influenced by the new tradition of the Sung school of China adopting a larger brush and bolder style. It was not only the follower of the Chinese school but of the Buddhist school as well.

The so-called Yamato school was merely an adoption of Chinese art canons to the motives drawn from the court life, poetry, and stories of old Japan.

Likewise in sculpture nearly everything was borrowed. Even Netsuke carving was of doubtful origin. The rigid outlines and appropriate proportions as shown in the Kannon of Ching-uji, while asserted to be of Japanese characteristics were in strict adherence to the Han type of China. The sculpture of the masks for no-dance was borrowed from China.

In architecture with the probable exception of Shinto structure everything was Chinese, Buddhist, Korean, or in a word continental. The castle of Hideyoshi was Portuguese, as has been mentioned.

Both silk making and silk painting were introduced from China. At the beginning for painting, Chinese silk had to be used for sometime until the Japanese could make their own. The best "Indian ink" which was used for silk painting also came from China.

Japan failed even to imitate its manufacture. Colors like gambage, vermilion, and ultra marine, were also imported from the continent. Picture mounting was learned from China, and for 1,000 years this had not been changed. Printing from wood blocks for illustration came from China, through Korea, in the seventeenth century. Korean pottery was introduced into Japan, and in the thirteenth century Toshiro studied ceramic art in Fukien, China. Lacquer was introduced from China in the fifteenth century.

(d) Depreciation of Native Products.

The effect of imitation was expressed in the depreciation of native arts and the worship of continental arts regardless of qualities. The Japanese were too ready to adopt the styles of China. When the religious painting of Wu-Tao-Tsu was executed with ink outline, the Japanese at once had the Kose School modelling after this master without question. When the Sung masters used the bolder style, adopted the large brush, and invented the Black and White Method, the Japanese carried all these techniques to the islands. Even the objects of painting of the Chinese were to the Japanese loftier than their own. The imaginary pictures of the nether world describing all the

horrors and of the miracles of the Buddhist saints were followed even to the details. After the introduction of the Tendai sect of Buddhism from China, the Japanese cobra was changed to a dragon. In the Toyotomi time, when the Ming art of China was characterized by gorgeousness and richness of color, the painting of Japan at once assumed the same features.

In architecture, as soon as Japan came in contact with China the Chinese style was adopted. When the Buddhist style was prominent in the continent Japan did not hesitate to take it to the islands.

This tendency was more manifested in music. In the early days singing and dancing gave occasions for both sexes to meet with each other; but as soon as the Korean music and dancing entered the islands, the old forms entirely disappeared. Ever since the seventh century the Chinese music has been adopted wholesale and has formed an integral part of Japanese life. Saibaru, which was at first of native origin, was remodelled after the Chinese music. The climax of this tendency was reached in the ninth century when the Chinese music had a higher place than the native, which was still played in Court Shinto services.

143. Count Okuma: *Fifty Years of New Japan*, Vol. I, Chapter XIX.
(e) Absence of Indigenous arts.

This topic hardly needs any explanation. Following most western scholars, who believe that the Japanese history began in 552 A.D., the author sees that there is a long period of more than a millennium, yet within the whole millennium, while other nations were all working hard to evolve arts of their own, Japan made no effort whatever to develop hers.

(f) Japanese Arts Subject to Continental Art Movements.

The fact that Japan was always ready to elevate foreign arts above her own has been explained. It also explains the fact that when the continent was destitute of art Japan had to suffer the same fate. When China invented nothing new in the art of painting in the Ming Dynasty, Japan had to be satisfied with the arts already borrowed before. The Ming painting characterized by gorgeousness and richness of color was far inferior to that of either the Tang or Sung School, yet Japan had to adopt the art just because she had to borrow from others.

The introduction of the iconoclastic sect of Buddhism induced the believers to set fire to all sculptural works, and to this Japan made no protest. When in the Toyotomi and early Tokugawa periods Korean and
Chinese sculptures were declining the Japanese not only did not get any lessons from the masters of the two countries, but failed to develop it through their own efforts. The Japanese sculpture had ceased to grow for nearly three centuries, until the renaissance of Meji in 1867.

Again when the Tendai sect of Buddhism in the Takugawa period demanded irregular sites among the mountains for buildings, thus checking the growth of architecture, the Japanese had simply to adopt this form of structure because it came from the continent.

The danger of imitation was greatest when Japan followed a wrong master. There was scarcely any danger in imitating China, India, or Korea, so long as they were peace loving peoples, but when Japan chose Germany to be her model, the future peril could not be imagined.

B. Isolation.

1. Positive.


a. China.

Historically speaking, as has been shown, China was never isolated. Only in comparison with the most recent days, when the means of communica-
tion have been highly developed, could China be said to be isolated; even then her isolation was no greater than that of the western countries, when we consider her territorial extent. Taking for granted that she was both geographically and culturally isolated, we can see that isolation gave her a chance to develop a different type of culture manifested in arts, so that when the east and the west meet, the history of each becomes a thousand times richer. It is needless to enumerate all the arts she imitated. Let a general remark suffice. In general in the historical period the South of China was more isolated from Central Asia. Yet history shows us that fine arts were mostly produced in the south and the southern school of painting often excels the northern. In painting, the four greatest masters of China, - Ku-Kai-Chi, Lu Tan-Wei, Chang Song-Yu, and Wu Tao-Tsu were all southerners. Their paintings were said to have had such high value that a single picture sold at $20,000. In industrial arts despite, the turmoil of the South and North Dynasties, in South Tsi, China had Tsu-Chung who invented a boat which, it is said, could run a hundred miles a day without steam power. In all other arts the Southerners had always occupied the prominent part.
b. Korea

Korea was a nation that had her peculiar temperament. Since China finally left her alone she has persisted in her own characteristics. The inventive genius of Korea, as has been said, could not be denied. Her potter's wheel, her bronze foundries, her iron fleet, and various other things show that it was only in the state of isolation that they could have been invented.

c. Japan.

Necessity is the mother of invention. If Japan were isolated from the continent there might have been possibilities of developing her arts. The development or at least the attempt to develop a new school of painting, called the Yamato School, whose work was characterized by a lightly touched outline filled in with flat and bright body colors, in which verdigris green played a part, was caused, in the opinion of the author, by the cessation of contact with China at the end of the Tang Dynasty. Michianza, the Japanese Shogun, resolved that since civil wars were rending China into pieces no more Japanese embassies were to be sent over to import Chinese institutions. Michianza also erected Buddhist temples, giving impulse to sculpture. The Japanese claim that her national sculpture
reached its zenith at this time, though no doubt it was a mixture of borrowed elements. It was impossible for any art to reach its highest point of excellence without a gradual process. The banishment of Michianza, according to some has been caused for his isolation policy which checked the growth of national culture; while, to others, it was on account of the hatred of his enemies who sought for a pretext to cause his downfall. More likely the latter view was correct.

Another evidence was furnished by Sesshu of the Ashikaga period. This painter, after having learned nothing from the Chinese master, said, "Nature shall be my teacher; I shall go to the woods, the mountains and the streams, and learn from them." To this day he is known as one of the great Japanese painters.

The Toyotomi and early Tokugawa period saw two noted Japanese painters, Kwaëtsu who evolved his own style, and Kwérin who created a style marked by originality in designs, bold sweeps of the brush and rich colors.

Despite the fetters of custom in the Later Tokugawa Period some native painters of originality appeared. The first was Okyo, the naturalistic painter. The naturalistic school was not a new one, but many of the Japanese painters were satisfied to paint nature through Chinese spectacles. Okyo started the prin-

cept of imitation of nature, but on account of the
good of strict discipline of servile imitation of the
Chinese art, he dared not advance further than in birds
and fish, and not in bigger objects. Another realist
was Sosen whose monkey was different from the Chinese
monkey because he lived with the monkeys.

2. Negative

If these nations were isolated from the
fine arts of Greece and Rome it was geography that was
mainly responsible. On the other hand in these coun-
tries, particularly China and Korea, where the geographic
conditions were rugged and people were individualistic,
the dissemination of arts was not rapid. As a result
only the highly cultured class had the monopoly of art.
The term "Religion," as has been mentioned in the first chapter, includes both theology and moral philosophy. As art is closely related to religion it is but natural that in treating culture the latter should immediately follow the former. The same form of presentation like that of the preceding chapter will be followed.

I. Contact and the Theory of Cultural Diffusion in Religion.
   A. Evidences of Contact in Religion.
      1. China.
         a. Taoism.

         At bottom Taoism was hardly a religion but a system of metaphysical, moral, and political philosophy. In its degenerated form, mixed with magic and elements of other religions, it became a religion. It was in Taoism as a religion that the various myths grew. These myths not only show similarities of Taoist teachings with those of other cults but suggest historical connections of the Chinese with the other races.

         The first myth was that of the Age of Virtue
parallel to the Golden Age of Eden. According to the myth, in the reigns of Ko-Tien and Wu-Huai, nature furnished abundant food and men surrounded by beasts lived peacefully with each other. In the mysterious garden there grew a tree bearing "Apples of Immortality," guarded by a winged dragon. Later on Emperor Wu-Ti of the Han Dynasty was informed that in the Fairy Islands there was the angel, An by name, who ate a date as big as a watermelon, which gave him immortality. Again, the peach in the garden of the Western Royal Mother, according to the myth, could lengthen one's life to three thousand years. According to Mr. Penta-Willow there were forests of peach blossoms on both banks of a beautiful stream which gushed forth from a fountain of immortal water. Of course this has to be interpreted allegorically, but even the book of Genesis cannot be understood when taken literally. Now in this age people knew no pains or sorrows. Life and death were just the same. But as soon as wisdom came the world became dominated by chaos.

The second myth, the story of the Deluge, though not necessarily written by the Taoist school, tends to connect China with the Euphrates Valley. The Great Noah,

which name meant nothing other than "Comfort", has been identified with the Chinese Chief or emperor, Fu-Hsi. In the opinion of Dr. Hwang, however, the supposed sister of the said chief, Nu-Wo by name, which sounds like Noah, and who lived at about the same time as Noah, might have been the engineer. We have no definite authority to confirm our opinion as to the sex of Nu-Wo. Moreover history says she came from the west and was trying to repair heaven (from which the great rain came down to make the flood) with stone; - a story similar to the statement in the eleventh verse of the seventh chapter of Genesis.

The third myth was the ascension of Emperor Hwang-Ti to heaven by riding on a chariot drawn by a dragon. This was similar to the stories of Enoch and Elijah who went to paradise in a chariot and horse of fire. Laotze himself miraculously disappeared from earth after he wrote his Tao-Teh King. According to some people he went to heaven, for he was without beginning and without end.

The fourth myth was that of virgin birth.

Emperor Fu-Hsi was born, in 3468 B.C., of a virgin.

When his mother conceived him a rainbow was around her.

The most poetical account of his birth is as follows:

Three nymphs came down from heaven to wash themselves in a river; but scarce had they got there before the herb lotus appeared on one of their garments, with its coral fruit upon it. They could not imagine whence it proceeded and one was tempted to taste it, whereby she became pregnant and was delivered of a boy, who afterwards became a great man, a founder of religion, a conqueror, and legislator.

Laotze, whose death was unknown, was born of a virgin, in whose womb he stayed for eighty years.

These stories could have been written sometime after the death or disappearance of the founder, when Buddhism was ushered into the Celestial Kingdom.

The fifth myth was that of transmigration. Chwangtze or Chwang-Chow, the disciple of Laotze, in his Nan-Hua-King once wrote: "I do not know whether it had formerly been Chow dreaming that he was a butterfly, or it was now a butterfly dreaming that it was Chow."

Certainly Buddhism could not have borrowed this idea from Taoism, nor Taoism from Buddhism. It was a parallel. It may also be mentioned that Jacob's vision of the Ladder was a similar idea.

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The sixth myth was that of Jehovah. There is a term in the fourteenth chapter of the Tao-Teh-King called Je-hi-wei (夷希微), literally translated as "Invisible," "inaudible," and "intangible." Both the term itself and the meanings just given tend to establish the fact that Je-hi-wei was nothing other than Jehovah. It is said that the Jews entered China as early as the sixth century B.C. While it is held that the Old Testament, except the first few chapters of Genesis, was written after the Babylonian Captivity, it was no less true that the Tao-Teh-King was not altogether the work of Loatze, rather than of his followers at a later date. Even Laotze himself could be a mythical character, not to validate the claim of the Jews that they entered China in the seventh century B.C. We must not pass unnoticed the statement of Isaiah in the twelfth verse of the forty-ninth chapter that some people came from China. Now as Isaiah seems to have been written by at least two persons, and at a much later date than the supposed period, it is logical to say that the Jews entered China in the Chin Dynasty. Moreover Taoism did not gain influence until the Chin Dynasty. The fact that Taoism claimed some relation to Emperor Hwang-Ti shows that history often tries to exaggerate in dates. Taoism therefore borrowed the idea of
Jehovah from the Jews. The only objection to this theory is that the Jewish idea of Jehovah was anthropomorphic, while the Taoist was spiritual.

Aside from these myths Taoism was related with Buddhism in its practices. Thus says Giles:

From Buddhism the Taoists borrowed their whole scheme of temples, priests, nuns and ritual. They drew up liturgies to resemble the Buddhist Sutras; and also prayers for the dead. They adopted the idea of a Trinity, consisting of Lao-Tzu, the mythical Adam of China, and the Ruler of the Universe before mentioned; and they further appropriated the Buddhist purgatory with all its frightful terrors and tortures after death.

b. Confucianism.

Confucianism was even less a religion than Taoism, but more a system of moral and political philosophy. Confucius himself was not even a founder of the system, but a compiler and transmitter of the teachings of the ancients. While Confucius himself never placed any emphasis on superstitions, some of the books he compiled, the stories which centered about him, and some of his teachings, to no small extent resembled some of the accounts in the Bible. A few of these are as follows:

The first describes the fall of man by an undue thirst for knowledge, increasing sensuality and the seduction of woman. In Chi-King it is said that:

All was subject to man at first, but a woman threw us into slavery. The wise husband raised up a bulwark of walls, but the woman, by an ambitious desire of knowledge, demolished them. Our misery did not come from heaven, but from a woman. She lost the human race. ah, unhappy Peo See! thou kindled the fire that consumes us, and which is every day augmenting. Our misery has lasted many ages; the world is lost. Vice overflows all things like a mortal prison.

The statement that, "The crowing of the hen in the morning hour is the ominous sign of the house," has come to be a common saying and belief that she needs no education nor freedom except as a mother.

Another legend which may be ascribed to the Confucian school was the miraculous birth of the great sages of the past. Han-Ki, the genius of agriculture, was of supernatural origin. He, according to Shih-King, was born of a mother who became pregnant upon trodding upon a tremendous foot-print made by the God. Upon his birth there was no bursting, no rending, no injury, and no hurt on the part of the mother. In fact the story of the virgin birth of Han-Ki was quite as poetical as that of Jesus.

Emperor Yu, famous for his regulation of floods, was another hero of virgin birth. Confucius was not recorded as a son of God or of virgin birth, but

10. Quoted by T. W. Doane: Bible Myths, Pages 14-15
in many respects the story of his birth resembles that of Jesus. Upon his birth a unicorn appeared and prophesied that the new born infant would be a king without throne or territory. This is similar to the story that Jesus was born to be the King of the Jews. Two dragons were said to have hovered about the couch of his mother. Five celestial sages entered at the moment of his birth. This is similar to the appearance of angels. Again heavenly strains were heard in the air, and harmonious chords followed each other fast and full. This is similar to the songs of the angels. Like Jesus, Confucius was of royal descent, as his genealogy was traceable to Emperor Hwang-Ti.

The story that Christ was born in a stable was similar to the legend that the Chinese monarch, How-Tseih, when an infant, was left unprotected by his mother, but cared for by oxen and sheep. This again resembles the tale of Romulus and Remus.

The legend that the Marquis of Lu pointed his sword to the sun, commanding it to stand still until he won his battle, is similar to the story of Joshua, who made the same demand while fighting against the Amorites.

If we compare the fundamental teachings of Confucius and Christ we will find striking resemblance
between them. Says Confucius:

Obey Heaven, and follow the orders of Him who governs it. Love your neighbor as yourself. And do not unto another what you would should not be done unto you; thou only needest this law alone, it is the foundation and principle of all the rest. Acknowledge thy benefits by the return of other benefits, but never revenge injuries.\(^\text{12}\)

There is certainly no evidence that Confucius borrowed this idea from Christianity, which did not come into existence until five centuries after him. But, as is often said, Christianity existed before Christ, and Confucius was a compiler of the ancients. It is therefore not improbable that somehow or other both sages reached the same conclusions after their research in the field of the moral philosophy of the olden times.

But historically Confucianism in the Sung Dynasty was influenced by the Metaphysics of Greece, introduced by Buddhism. Confucianism formerly dealt with only moral and political philosophy, but Neo-Confucianism, headed by Ch'ueh-tze, penetrated into the realm of ontology and evolution. \(^\text{12}\) The spoke of monism, the grand cause which was no cause. The grand cause moves thus producing the male principle, and when the motion reaches its limit the female principle is produced. The union of male and female gives rise to fire, water, earth, wood, and metal. From these came the myriads

\(^{12}\) Quoted by T. W. Deane: \textit{Bible Myths}, Page 415.
of things. Thus Cheu-tze's philosophy was Greek philosophy. Of the five elements four were from Empedocles. His disciple Chu-Hi wrote about the immaterial principle and primary matter.

### c. Buddhism

When we come to the study of Buddhism we find that the history of contact was not of merely speculative nature but based upon authentic authorities. The history may be divided into two facts; first, the history of its introduction and dissemination, and second, the history of its modification by contact with the Chinese culture.

(1) Introduction and Dissemination.

It is hardly worth while to mention in detail how China communicated with India, the birth place of Buddhism as early as the third century B. C. let it suffice that in 230 B. C. certain Shamans who came to presbyterize were seized and thrown into prison. These, according to the story, escaped through the miraculous intervention of a golden man who came to open the prison door at midnight, - a story not unsimilar to that of Paul and Silas. Buddhist writings had, in fact, been widely circulated at the

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end of the Chou Dynasty, but the fire of the Chin Dynasty made an end of them. The first formal advent of the religion, however, took place under the reign of Emperor Mingti of the East Han Dynasty as late as 61 A.D. The emperor, so says the legend, dreamed of the golden man whom his brother interpreted to be no other than Gautama, a legend similar to Constantine's vision, "In this sign we conquer." Forthwith he dispatched a mission of eighteen members, in 65 A.D., to inquire about the subject in the land of Khotan. In 67 A.D. the mission returned with Buddhist writings and images, accompanied by an Indian priest, Kashiapmadanga, who was followed by another priest, Gobharama. A temple was erected at Loyang for these two men to translate the scriptures. Throughout the next two and a half centuries an unbroken train of foreign missionaries reached China to continue the task of translation. It may be remarked that Buddhists rarely believed in missionary work. The influx of the priests to the celestial soil was rather a response to the inducement of the Chinese than a zealous effort for evangelism on the part of the Indians. In the fourth century A.D., despite the decree forbidding the Chinese people to be priests, hundreds flocked to India to visit the birth place of the Savior and the scenes that inspired the Indians, and
to secure books and images to be brought to China. The most renowned of the Pilgrims was Mahian, whose picture is preserved in Tsing Hua College. It may be remarked that the journey was not only longer than that of the crusades of the Mediaeval Europe but also far more dangerous. In 401 A.D. Kumarañya, the nineteenth of the western patriarchs and translator of the Diamond Sutra came to China and died in that country in 417 A.D. In 520 A.D. Bodhidharma, or the White Buddha, arrived at Canton with the sacred bowl of the Buddhist Patriarchate. Two years before Hoel-Sung and Song-Yan were sent to India to collect relics. In sixteen years (629-645 A.D.) Hiouenthsang travelled from China to India. His portrait will also be found in Tsing-Hua College. The most interesting journey was that of I-Tseng, who travelled not only in India but other adjacent countries such as Burma, Siam, and others in the Malay Peninsula. The writer is not going to argue with Takakusu as to the question whether or not I-Tseng reached Java. It is sufficient to say that in religion China

had contact with other countries to a great extent. The missionary work of Hoei-Chin in Mexico has been mentioned in the second chapter.

(2) The Modification of Buddhism.

The fact Confucianism, Taoism and Buddhism have been called the three native religions of China (regardless of the fact that the last was of Indian origin) was because of the complete modification of Buddhism after it reached Chinese soil. In the words of Giles, "the Buddhism of China would certainly not be recognized by the Founder of Buddhism in India." This simply means Buddhism was Chinnnized. Now Buddhism has been charged with stealing the pearl of Taoism, while Taoism took the rubbish of Buddhism. It is beyond all doubt that Bodhidharma, the founder of the esoteric schools, was no mythical person. Perhaps on account of the excessive similarity of Buddhism to Taoism after its introduction to China, the existence of many of the Patriarchs was denied. While the Japanese claimed that Buddhism was a Mongol creed the Chinese Taoists advanced the hypothesis that Guatama was

18. Giles, Herbert Allen: Religions of Ancient China, Page 68.
merely the reincarnated Laotze, who had mysteriously disappeared after he left for the west. The most noted elements in Buddhism which were of Taoist origin were found in the stories of "The Seizure of Cicada," and "The Superhuman Musical Instrument." The former story illustrates the theory of the "Concentration of Mind" or "Complete Divorce from all temptations." When one is able to pick up cicadas so successfully that he appears to be like picking up inanimate objects it means that not even the abundance of the universe would attract his attention.

Buddhist stories tell of a person so suppressed that neither a tiger nor severe torture would arouse protest or fear. But alas! when he underwent transmigration and came to be a woman and a mother she failed to attain the state of Nirvana merely because she could not stand it to see her baby thrown on the ground. Complete divorce from earthly desires and concentration of mind to one thing have made the Buddhists fast for seven days, during which period they are immobile, insensitive, in fact not animate beings. No thunder would wake them; nor would storm, shower, or anything drive them away from their positions. Then they see visions not through their eyes, but by some inner sense, perhaps. The author himself has talked with a Buddhist monk who
stood at one spot for three hours without changing position, or seeming to share the writer's restlessness.

The principle of "Nature" was expressed in the second story, "The Supernatural Musical Instrument." When the musician forgot the existence of his own body he identified the nature of the wood with his own nature. He could, therefore, see the wood resembling a musical instrument itself without mutilating it. That was why the instrument appeared to be a divine invention. The Taoists apparently believed in the wholesome-ness of human nature at the beginning. They had the idea of Platonic pre-existence of life which was once likened unto that of the Monad. When everything was forgotten, even body and its limbs, life was practically useless. Here we find the principle of nothingness which induced the Buddhists to disengage their minds from anything material, and to seek for one thing and one thing only. To forget reward, office, criticism, or commendation as does the musician, was the theme of the poem of the Buddhist Abbot.

But the borrowing was not only from Chwang-Tze but from his disciple Lie-Tze as well. The Taoists believe that the reason they were unsuccessful in seeking

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to attain was because they had material bodies. Thus Lietze spoke of spirit that had acquired the state of nothingness while the skeleton was reduced to its original state, that is, nihil. Buddhism seeing this inserted in its scripture, "Where shall the false body be placed?" The six sources of Buddhism, from which evil arose, never appeared until the Buddhists had read of the six organs of Lietze, - ear, eye, mouth, nose, heart, body.

Early Buddhism in China, finding itself unable to endure without changing its dogmas split up into different schools. If we note the following verses we shall see how much the teachings are at variance with each other after coming in contact with Taoism.

The parent school.

1. The body is like the knowledge tree.
2. The mind is like a mirror on the stand.
3. It should be constantly and carefully cleansed.
4. Lest dust should be attracted to it.

The offspring school.

1. There is no such thing as a knowledge tree.
2. There is no such thing as a mirror stand.
3. There is nothing that has a real existence.
4. Then how can dust be attracted?

Here the idea of nothingness of Taoism is predominant. Later on the Tsu-En branch of Buddhism even decided that things were unreal; they proceeded from man's mind, and indeed from different kinds of perception. This idea might have come from Greece, but it was apparently not untainted with Taoism. In the beginning of the seventeenth century the "Do-Nothing Sect" of Buddhism, which owed its origin to the Taoist idea of "Do-Nothing," sprang into existence.

Besides Taoism Buddhism has borrowed ideas from other cults, even Confucianism. Perhaps it is unfair to say that Buddhism copied some of its ideas from Judaism and Catholicism. The similarity between Buddhism and Catholicism or Judaism, in the opinion of the author, was caused by similar environment. No attempt will be made to enumerate the similarities between Buddhism and Catholicism as religions. That would take volumes. He merely wants to compare Chinese Buddhism with Judaism or catholicism as a whole. We had the five interdicts of Buddhism as follows:

1. Do not kill.
2. Do not steal.
3. Speak not falsely.
4. Do not marry.
5. Drink no wine.
Here the first two correspond to the sixth and eighth commandments. The third was similar to Paul's idea of marriage, hence the Catholic celibacy. The fourth resembles the ninth commandment. And the last is like Paul's teaching in his epistles. Now even if the Chinese Buddhists had read the Old Testament of the Jews in Honan, they could not have read Paul's epistle until the seventh century A.D. But these interdicts were in existence long before the arrival of Nestorianism in China. Moreover if such interdicts were common to all Buddhists in Asia it becomes an absurdity that they diverged from China where there were only a handful of Jews.

The relation of Buddhism to Confucianism is best illustrated by its changing attitude toward woman.

In the Buddhist scripture, according to Archibald Little, woman was given a higher place than in Brahmanism. But as soon as it reached China, seeing that filial piety was a virtue, it preached the absurd doctrine that the woman who reared a child was a sinner and would surely receive a severe punishment after death, thus obliging the children of the mother to either become Buddhists or to appeal to Buddha for salvation. This, however, was applied to only the esoteric school.

22. Little, Archibald : Gleanings from Fifty Years of China, Page 324 (Sampson Low Marston and Company, London.)
In the Sung and Ming Dynasties, when such teaching was severely criticised, Buddhism assumed another attitude. While in the past rearing children was a sin, the Buddhist Madonna now would bless any woman in pregnancy if she offered a sacrifice.

In external things Buddhism was also considerably modified in China. This is particularly true in adopting the native deities. Primitive Buddhism recognized neither god nor worship of deities. Indian gods and gods of the region beyond, whether the religion spread, were introduced. As the Chinese were not satisfied with everything foreign the native War God, Kwan-Ti, was introduced into the temples, and his birthday was celebrated annually. The kitchen god, a Taoist deity, Tsao-Kung, was also venerated. To defend themselves the Buddhists declared that the kitchen god was Kinnaras, who became a Chinese priest in the Tang Dynasty, and was appointed at death to oversee the vegetarian diet of the monks. Again Wen-Chang Ti-Kung, a Chinese god of literature, has been given a place in the temple with incense and sacrifice offered. Now Buddhism, while craving for knowledge, desires no reward, office, or fame which could be acquired in China by winning in the competitive examinations.

The god of literature surely would not help anybody to attain the state of Nirvana or arrive at any other ends which were not unworldly. The Madonna Kwan-Yife, formerly a male, crept into the temple in the Tang Dynasty. This resembles the virgin worship of the Catholics. In the Manchu Dynasty, one of the generals, Tseang Chung-Tang, who subdued the moslems in the western part of the empire, was given a place in the Temple of Bubbling Springs on Mount Kushan in Foochow. Certainly a religion like Buddhism could not have believed in war, but to please the reigning dynasty the monks erected the image of even a general who had scarcely any connection with religion. Again in every Buddhist Temple the tablet of the emperor, as in the mosque, was always placed.

d. Lamaism

The southern type of Buddhism, the small vehicle, entered Tibet in 650 A.D. There it was developed with native superstitions and magic, a religion called from the title of its highest ecclesiastical dignitary, Lamaism. The fifteenth century saw Lamaism split into two sects: the reformed body, whose followers wore yellow garments; and the unreformed body, red garments. The unreformed sect entered Peking under Kublai Khan.

in the thirteenth century, while the yellow sect came in the fifteenth century. The god of the Lamas was declared in the seventeenth century to be of virgin birth.

g. Judaism

Three inscriptions in Kaihenghu dated respectively, 1489 A.D., 1512 A.D., and 1663 A.D., still extant, give us the history of the immigration of the Israelites to China. The first says that the Jews came in the Sung Dynasty (960-1280 A.D.), the second in the Han Dynasty (200 B.C.), and the third in the Chow Dynasty, that is, the seventh century B.C. about the time of the Babylonian Captivity, when they carried their Pentateuch to China. It is possible that if the Ten Lost Tribes were not absorbed some of their remnants might have reached the Far East. While Giles believes that the Sung Dynasty was the most certain date, Hwang Ti-Chi advocates the idea that China and Palestine had contact in the time of Isaiah, that is in the Chow Dynasty. As the book of Isaiah was not written before the Babylonian Captivity the present author is inclined to believe that the Jews came in the

Han Dynasty directly following the Chin Dynasty. Judaism was known in China as the "Sinew Taking" Religion, owing to the method of preparing meat. As the religion was limited to the Jews it did not exert perceptible influence on Chinese culture.

e. Nestorianism

Evidence of contact is also furnished by Nestorianism which entered China as the Luminous Doctrine in 631 A.D. Father Alopen of Syria received a charter from the emperor sanctioning the erection of a monastery with twenty-one admitted as monks, who gradually spread the cult over ten provinces. Emperor Tai-Tsung (763-780 A.D.), every year on the day of nativity, presented divine incense to proclaim the perfected work, and offered a royal feast to honor the Christian congregation. His example was followed by several emperors. All these facts were found in the tablet, set up on Sunday, February 4, 781 A.D., but buried in the ninth century, when Emperor Wu-Tsung closed down the monasteries and ordered the 3000 Persians to return to lay life. The tablet was discovered by Father Semedo in 1625.

In the thirteenth century, according to Marco Polo, Nestorian Christianity reentered China. It flourished again in the fourteenth century but disappear-

29. Polo, Marco: *Travels*, edited by Thomas Wright, Pages 248, 309 (George Bell and Sons, London, 1892.)
ed when Catholicism replaced it.

f. Zoroastrianism

The seventh century A.D. in China was a period of toleration. All foreign cults were allowed to establish their centers of worship and spread their teachings. Among these was Mazdeism which reached China in 621 A.D. when the followers of the religion built the first temple in Chang-Ngan, the capital of China. In 631 A.D. Ho-Lu the Mayus, the famous missionary, entered China. The converts called Mhu or Mu-hufu were few in number. In the ninth century Emperor Wu-Tsung, the intolerant monarch, killed the religion by persecution. It never rose again.

g. Islamism

In Islamism again the story of contact is told. This religion entered China in the year 628 A.D. when Wahb-Abi-Koeha, a maternal uncle of Mohamet, was sent with presents to the Chinese emperor of the Tang Dynasty. With him came a number of people of the same faith, settling in Canton where the first mosque was erected. The second mosque was built in 742 A.D., but the Mohametans were mere traders and did not settle

in the Middle Kingdom. In 755 A. D. the Chinese emperor hired as mercenary soldiers, 4,000 Arabs of the Caliph Aba Giafar, to put down a rebellion. These soldiers settled in China and married native wives.

With the conquest of Genghis Khan, thousands of Arabs flocked to China to enlarge the Moslem community. But those people soon became indistinguishable from the ordinary population except in faith. However, at present, those inhabiting Yunan and North China do not marry with people of different faith. Culturally the Moslems were assimilated by the Chinese. Islamism has but little or no influence in Chinese life.

h. Manichaeism

The religion of Manes entered China in 694 A. D. But it was not until 719 A. D. that an envoy from Takharestan reached Chang-Ngan, the capitol, bringing a letter to the emperor requesting that an astronomer, Ta-Mou-Shé, who accompanied the mission, might be permitted to establish chapels of worship. For a time it spread in the empire and was known as Moni Religion; but in the ninth century under the persecution of Emperor Wu-Tsung, the Taoist, it shared the same fate as other religions.

i. Catholicism

Roman Catholicism entered China earlier than was expected, at the end of the thirteenth century. In 1307 the Franciscan, John of Montecassino, reached Peking and was appointed archbishop by Pope Clement V. The closing of the overland route to China by the Turks led to a break in missionary endeavors to reach the country till the sea route was better known. In 1552 St. Francis Xavier attempted to reach China but died in an island near Kwangtung. Since then streams of Jesuits constantly flowed to China. The Jesuits brought clocks and European fine arts to China. In science they introduced astronomy. As a rule the Catholic priests were adapting themselves to the Chinese environment, but no change of religious creed ever took place.

i. Protestantism

This religious movement entered China under Marshman and Morrison, in 1799 and 1807 respectively. Lack of adaptability to new environment on the part of the evangelists caused the movement to remain inactive until 1842, when China opened the five ports to the western powers. The religion itself had nothing new to contribute to the ethical ideas of the Chinese. As the superstitions of the Christian Epic could not gain ascendency, the missionaries utilized natural sciences or material culture and wealth as baits to the natives of China.
2. Korea

Likewise in the studies of religions the story of contact is told. Confucianism, Buddhism, Taoism, Shintoism, and Islamism were all foreign religions. The religion of Tan-Kun or Shamanism was practically the only native religion. It must be noted that as the Koreans had Chinese blood in their veins it is no wonder that they adopted the Chinese cults. Let us take each of the above mentioned religions in order.

a. Confucianism

Communication with China alone had been carried on for two millenniums before the Christian era; but Confucianism was not adopted formally earlier than the fourth century A.D. No definite date has been given. What is sure is that it preceded Buddhism and reached the peninsula in the Period of the Three Kingdoms. Silla was the first kingdom to import pictures of Confucius, doing this in the eighth century. Students were sent from Korean courts to the Chinese court to pursue the study of the classics. The Koryo kingdom continued the mission even up to the tenth century A.D.

b. Buddhism

Buddhism entered Korea in the period of Three Kingdoms. It reached Korguyu in 369 A. D. Images of Buddha were brought over by a monk called Sundo. The Kingdom of Pak-Je introduced Buddhism in 384 A. D. from China whence the black monk, Masantaka was sent to the capital of the little country. About 36434 A. D. Buddhism came to Silla. Buddhism in Korea was entirely a governmental affair, although Korea had seven pilgrims to India. As soon as the government rejected the religion it ceased to grow, as its influence was not deeply rooted among the Koreans.

c. Taoism

It was in the beginning of the seventh century that the King of Korguyu requested the Chinese emperor of the Tang Dynasty to introduce the Taoist teachers. But Taoism was too metaphysical to find a rich soil either among the nobles or the common people.

d. Shintoism

Shintoism was introduced to Korguryu at the beginning of the seventh century A. D. when Emperor Kao-Tsu of the Tang Dynasty sent books of

36. Ibid. Pages 65-66, 76.
Shinto faith to the king. Sometimes later the king made request for Buddhist and Shinto teachers. Here we have the hint that Shintoism was a Chinese religion, meaning nothing other than ancestor worship.

3. Japan

The religions of Japan were essentially foreign. The primitive religion, Shintoism, Confucianism, Buddhism, Taoism, and Christianity, were either borrowed or deeply influenced by foreign religions.

a. The Primitive Religion

Pedantic scholars rarely distinguish between the primitive religion and Shintoism. When they do distinguish they fail to see that neither was purely indigenous. In fact most of their elements were borrowed. The primitive religion was largely connected with the Ainu belief. Comparing the terms and Kamoi or Kaami together we find that they bear close resemblance. The Kamoi or Kaami of the Ainus has been rendered as "God" or "Divinity." It was used to designate anything for which they entertained respect or fear, and was thus applied to the sun, the moon, the stars, in fact everything, to specify their power, greatness or antiquity. It is similar to the Manitou of the American Indians.

37. Ibid, Pages 92-93.
Turning to Kami of the Yamato race, we see that it was applied to the sun, the heavens, the winds, and all things that excite wonder or fear. As the Ainus were in the islands before the Japanese it is plain that the idea of Kami was the corruption of Kammi of the Ainus adopted by the Japanese.

The custom of Misogi might have been the bathing practice of the Malays, according to the opinion of the author. The throwing of a virgin to the sea was the primitive custom of human sacrifice to propitiate the anger of the powers.

b. Shintoism

Under the section on Korea it has been suggested that Shintoism entered the Peninsula from China. While there is no historical datum to prove that it came from China to Japan we have ample evidence that the Japanese Shintoism was the hybrid of several cults. So says Professor Hopkins of the religion.

But the earliest religion is more akin to that of the Malay race. In both there is the same fanciful deification of nature. There is a superficial resemblance to the cult of the Ainus.

But the borrowing of Shintoism does not end here. Shintoism, till influenced by Buddhism and Con-

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fucianism, did not go beyond the Kami creed and was exceedingly vague in its ideas. It was only after the introduction of confucianism that this cult was given a name. Shintoism was inarticulate regarding the spirits of ancestors. It was only after the introduction of Confucianism that ancestor worship was adopted, placing the spirits of ancestors next to Kami. Now it is possible that the ancestor-worship of the ruling house had no relation with foreign cults. But the story of the sun deities as direct ancestors of the emperor appeared to most people as the story of the Chinese Taoists. Taoism indeed did not win many followers in Japan. But that the first Chinese Taoist, Hsu-Fuh, entered Japan in the third century B.C., is a fact which cannot be denied, as his tomb can still be located in the Ku province. Granting that his influence was not felt, we cannot deny the marked resemblance between the Japanese and the Chinese mythologies. To quote the words of Brinkley:

For as on the death of Panku, the giant tailer of Chinese myth on whom devolved the task of chiseling out the universe, his left eye was transmuted into the orb of day, and the right into the moon, so when the Japanese Kami returned from his visit to the under world the sun emerged from the washing of his left eye, and the moon from the washing of his right. Japanese writers

have sought to differentiate the two myths by pointing out that the sun is masculine in China and feminine in Japan, but such an objection is inadequate to impair the close resemblance. 41

The tale of which the birth of the sun and the moon forms a part, that is, the visit of Izangi to Hades to seek for Izanami, was an obvious reproduction of the Babylonian myth of Ishtar's journey to the underworld in search of Du'uzu.

The Sun Goddess was similar to the goddess, Isis. It is, therefore, possible that Japan had communication with Western Asia. The "River of Heaven" in the mythology was distinctly the Chinese milky way. The Chinese story of the Spinning Damsel and the Cowboy became the story of Kami and the Sun-Goddess and her spinning maidens. Moreover, how could the dropping of her chopsticks by Susanoo in the same story be explained as a native Japanese element, since the instruments were distinctly Chinese?

The peaches with which Izanagi pelted and drove back the thunder Kami sent by Izanami were suggested by the Taoist legend of the Goddess Si-Wang-Mu, who possessed a peach tree whose fruits gave eaters immortality.

Shintoism was also similar to Buddhism as

41. Thid, Page 25.
expressed in the following words: "Ye men of mine, shun desire. If you shun desire you will ascend to a level with the gods."

c. Confucianism entered Japan in four periods: the first extending from 285 A.D. to 1298; the second from the arrival of a Chinese priest in 1299 to 1602; the third under the Tokugawa government from 1603 to 1867; the fourth since the Restoration of Meiji in 1868.

d. Buddhism

Buddhism was introduced indirectly from Korea both directly and indirectly from China, and still more indirectly from India. Whether or not Buddhism entered Japan earlier than the sixth century is a matter of dispute. But the date of its formal introduction to Japan was 552 A.D., when a Korean King recommended it through an envoy.

Beginning from 624 A.D. various sects of Buddhism were introduced from China and Korea. The Sanron sect, or the Three Sastras, came from Koryu. In 653 A.D. the priest Dasho studied the doctrine of Vijnana-matra, idealism in China and established the "Hasso" sects in Japan.

In 735 Dosen, a Chinese priest, and Bodhisena, an Indian priest, brought to the islands the Avatamsuka-Sutra. A Korean priest, Shinsto, lectured on sacred books and founded the "Kegon" sect in Japan.

The year 754 A.D. saw the Chinese priest, Kanjin, visiting Japan; spreading the Vinaya discipline and introducing the "Ritsu" sect, with his pupils, Shitaku and Hoshin of China and Nyoho of Central Asia. The Kusha and Jojitsu sects were introduced a little later. The Tendai and Shingon sects were imported in the ninth century by Saicho and Kukai respectively. In fact nearly all the sects were Chinese. The external rituals, the doctrines, and other elements were all continental, as will be argued under the section on effects of contact. In culture both Confucianism and Buddhism had tremendous influence in the Japanese life.

e. Taoism

Taoism entered Japan as early as the third century B.C., but its formal introduction did not take place until about the middle of the second century B.C. The metaphysical, moral, and political teachings of the cult did not exert any influence upon the Japanese; but the myths, as discussed under Shintoism, were largely borrowed.
f. Christianity

Catholicism first reached the Japanese, Anjiro, in 1542, when he, to escape the law for murder, fled to Pinto's (Portuguese) boat and became the interpreter of Xavier. In 1549 the party of the two Portuguese Jesuits and two Japanese landed at Kagoshima and Satsuma. Thence Xavier went to Bungo and Nagoto and finally to Kioto.

In 1583 an embassy of four young men was sent from Kioohama to the pope to declare themselves as vassals of the Holy See. When they returned from kissing the feet of the pope and the interview with Philip II, in 1561, they brought with them seventeen Jesuit missionaries.

The Protestant church commenced in about 1859. It was only after 1872 that it could be said to have really taken root in Japan, the first church being founded in Yokohama. Neither Catholicism nor Protestantism had any lasting influence on the Japanese culture; the former proving itself for a time to be a political menace, the latter too weak to dispute the supremacy of Buddhism and Confucianism.

44. Griffis, William Elliot: The Mikado Empire, Pages 247-250 (Harper and Brothers, New York, 1895.)
B. The Relation of Contact to the Theory of Cultural Diffusion.

We cannot deny the dissemination of the great systems of religions in historical times; but we must examine the borrowed elements of the great systems; for no cult is always uncontaminated by others. Islamism, for example, is excessively similar to Judaism and Christianity. Buddhism has stolen the pearl of Taoism, and Taoism the rubbish of Buddhism, as has been mentioned. Again Christianity possesses elements common to most religions. While historically the primitive religion of Japan has no connection with other cults, internal evidence shows that it is akin to the religion of the Ainus. The theory of diffusion has a just claim in the complex of religion.

It is however necessary to know why the diffusion theory could lay such an claim. In the opinion of the author the intense struggle for existence was the chief cause. In a country where culture is highly organized the effect of foreign influence is but insignificant. This is particularly true with an ideal complex which has to fight with the existing cults, beliefs, traditions, and other practices which are deeply rooted in the mind of the people. When Buddhism entered China both Confucianism and Taoism were at their full
glow. There was no place for Buddhism. It was only after Buddhism had adapted itself to the situation by adopting the Chinese deities, beliefs, practices, and doctrines, that it finally survived.

But we must not consider the process of diffusion as purely an objective phenomenon. Mind is a factor that often comes into play. The author agrees with Rivers that the contact of two cultures may give rise to features foreign to both cultures before contact. This Bushidoism of Japan, while borrowing its ideas from Buddhism, Confucianism, and Shintoism, was itself neither Buddhism, Confucianism, nor Shintoism. It was the "Way of a Knight".

Again some cult may retain its name as a system but lose all its original characteristics. Thus Buddhism in China is not the Buddhism found in India when it was just founded. Buddhism in China, as has been mentioned, could not be recognized by Quatama himself if he were brought back to life.

Another great factor is the mental attitude of the people toward the cultural complex of religion. As a rule neither the Chinese nor the Koreans took religion seriously. Professor Giles mentions the fact

that the Chinese are very irreligious although superstitious. In the matter of faith they were indifferent. Eclecticism was more the rule than strict loyalty to a creed. That explains why, when Nestorianism, Manichaeism, and Zoroastrianism were persecuted, the followers of these religions never fought for them. In China, a person, upon the death of his parent, too often, invited both the Taoist and Buddhist priests to perform funerals together; at the same time he observed the teachings of Confucius in this connection. It is because of this indifferent attitude that the Chinese religions were not highly developed.

II. Isolation and the Theory of Indigenous Origin in Religion.

A. The Extent of Isolation.

On the large scale religion is not a geographically isolated phenomenon. On the small scale in certain epochs the three countries were isolated culturally. Prior to the Han Dynasty China was more isolated from the civilized countries in the west, and so were Korea and Japan. This, however, applies only to the period

after the migrations. It should also be mentioned that until communication by water route became common South China as a rule was more isolated than North China.

Again, the supremacy of one cult over all the rest, like Confucianism in China and Buddhism in Korea and Japan, was a great bulwark for the infiltration of foreign ideas. In this sense the three countries were isolated to an immeasurable extent.

B. The Relation of Isolation to the Theory of Independent Origin in Religion.

So far it has been proved that the process of diffusion is true to a large extent. It would be absurd for the advocates of Independent Origin to ignore history and consider geography as the only criterion of similar cultures. Psychic unity is an impossible phenomenon; for when we come to India or Arabia we find that one prominent individual, such as Mohammed or Guatama, changed entirely the course of cultural history. It has been commonly assumed that Asia is the birth place of great religions. Geographically Asia is not a unit. Clark Wissler divides the cultural areas of the world into three zones: tundra, mesa, and jungle. He further mentions that the great civil-
izations came from the Mesa zone. Putting his theory to the test we find that it loses its validity in the complex of religion; for while other great religions spring from the Mesa zone, including Egypt, Mesopotamia, and China, Buddhism came from India, which he includes in the jungle zones. Of course there is no proof that Buddhism is a religion similar to those of the Mesa zone; but the question is, leaving out the psychic factor, what are the similar conditions that could give rise to similar religions? As a matter of fact Buddhism absorbs most of the contents of other religions. The Similarities are caused by historical reasons, not geographical.

Moreover, while it is true that either the environment or the innate religious impulses tend to create a cult, it is impossible to explain why the primary needs of life for religion are identical, and why the needs could be met by similar mythologies. True it is that after a people has attained a stage of culture it attempts to connect the missing links of the most remote period; and these missing links are usually blended with mythologies connected with religion.

The trouble is how can an ideal complex like religion be the result of environment without taking into consideration some great minds or historical events?

Nevertheless the theory of indigenous origin cannot be entirely discredited. The defect of the theory is its dogma of environment and its denial of historical evidences as well as of the factor of mind.

If we compare the early Roman religion with that of the Chinese we are quite at a loss; for while qualitatively and quantitatively they are similar, no historical connection can be established.

A. Chinese  
1. The deities were powers or spirits. There were no images or temples.
2. The deities were distinguished according to their occupations: the sun god, the spirit of crops, the regents of seasons, etc.
3. Ancestral spirits, in case of greatness, were promoted to higher gods.

B. Roman  
1. The deities were potentialities. There were no images or temples.
2. The deities were classified according to their functions: Janus for the door, Vesta for the hearth, Terminus for boundaries, etc.
3. Ancestral spirits, in case of political greatness, were promoted as gods.
A. Chinese

4. Ancestor worship necessitated marriage and the rearing of male children.

5. The boundary stone between this world and the other world, in the Lantern Festival, was lifted for the spirits to come back.

6. The chief of the tribe was the priest.

7. The chief could complain to the gods in case of calamities inflicted when no one was guilty.

B. Roman

4. Ancestral sacrifice necessitated marriage and the raising of children.

5. The stone of Mundus or door of egress was removed at certain times to let the spirits return.

6. The king was the priest.

7. The relation between the worshippers and the deities was a contract 49 idea.

Those similarities might be accidental, might be owing to the fact that because both the Chinese and the Romans were practical peoples they had the same religious ideas, or they might be because of similar

environments, since Italy is included in the Tundra Zone. But so far as historical connection is concerned there is no evidence that the Roman culture came from China, that the Chinese culture came from Rome, or that both came from the same source. According to history the earliest contact between the two peoples took place only in 140 B.C., when the generals of Emperor Wu-Ti met the Scythians, whom they called the White Huns. Later the communication was broken by the Parthian Wars. It is, therefore, inconceivable that diffusion could have taken place unless we suggest that both peoples inherited their religion from a common land.

A second parallel is found in the Monotheism of China with that of Judaism. Chinese monotheism recognized many spirits, all of which were under the Supreme Emperor, Shangti, or Heaven. Heaven punished the wicked and rewarded the good. There was no demon, no hell, no mythology. Like Jehovah, Shangti was the God of the good as well as of the evil. There was no image, no temple until recently, and no human sacrifice except one ancient instance. This system of monotheism, according to Giles, was not borrowed from Palestine, but was of indigenous origin.

50. Giles, Herbert Allen: Religions of Ancient China, Pages 8-10.
A third parallel is found in the teachings of Laotze in comparison with those of Jean Jacques Rousseau. Laotze, living in the sixth century B.C., was an advocate of the doctrine of nature. It has been mentioned that the Taoist myths were written much later than the supposed date. But none of the writings of the Taoist school could be later than the seventeenth century A.D. There is no proof that Rousseau ever borrowed the idea of naturalism from Laotze. Both maintained that civilization has done more to lessen happiness than to promote it. The civilizers of China, according to Laotze, have degenerated human nature by inventions and various other means of civilization. He believed that to mold human nature by education is similar to shortening the neck of a crane to make it proportionate. As when the crane looks beautiful the crane itself dies, so when a man becomes virtuous, his nature is lost. The only salvation, therefore, is to go back to nature, in which state men and beasts lived in harmony and in which state there was no grief or sorrow. These ideas are apparently the ideas of Rousseau. Are they the results of similar environments? Laotze, according to the Chinese history, lived in South China, while Rousseau was born in Switzerland. Laotze visited the northern part of China, Rousseau
visited France. Geographically both South China and Switzerland are mountainous, where nature must have inspired both philosophers. But, if we follow the zones of Wissler, Rousseau was the product of the Tundra zone while Laotze was of the Mesa zone. So far as the geographical conditions of North China and France are concerned the early similarities are that both were plains. Whether it was the birth place or the environments of the later abodes that inspired the two men, the present author leaves it to be solved.

A fourth parallel is found in the cult of Kami, in comparison with the Manitou of the American Indians. It has been mentioned that Kami is used to designate anything for which the Ainus and the Japanese entertained fear or respect. This exact belief obtains in the Manitou of the American Indians. So far as historical connections between the Japanese and the American Indians are concerned, we have no clue to their existence. As to the probable communication between the Ainus and the American Indians, records are absolutely lacking. The geographical conditions of Japan and North America, according to a Japanese writer, were similar and favorable for great civilization; but he had

in his mind the comparison of modern Japan with modern America. There is nothing to show that similar environment produced similar cults.

A fifth parallel is found in the worship of nature, in which there were striking resemblances which can hardly be passed without being noticed. For example, among the ancient Mexicans and Peruvians, and many of the Indian tribes, the sun and moon were considered as king and queen. The idea of calling the earth, "Mother", was common among the peoples of the Old and New Worlds. The Peruvians worshipped her as Earth Mother, while the Chinese called Heaven and Earth, "Father and Mother of all things." The Caribs, when there was an earth-quake, said it was their mother earth dancing; while the Chinese, on similar occasions, said it was the earth cow putting her burden on the other shoulder. The natives of Africa, upon the eclipse of the sun or moon, believing that it is being devoured by some great monster, beat drums and make noises of different kinds to frighten and drive it away. The Moguls make a clamor of rough music to drive the attacking Arachis from the sun or moon. The ancient Romans flung firebrands into the air, blew trumpets, and clanged

brazen pots and pans. The Irish and Welsh beat kettles and pans. The Chinese, likewise, beat gongs and bells to encounter the ominous monster. All these superstitions may suggest that once such ideas were disseminated, yet when we put the theory to a critical test we find that neither historical evidences nor geographical continuity of the area of distribution of these myths supports the suggestion. It seems that here the theory of Psychic Similarity has a stronger claim; for natural phenomena are manifested everywhere and it is but natural that primitive peoples should entertain similar ideas about natural beings and tried to explain them in terms of daily experience.

Lastly, great religions always teach certain similar fundamental principles, such as to love one another, promote the happiness of mankind, and revere God. These are not environmental effects but results of human association, as well as the expression of moral tendencies.

It is, therefore, safe to conclude that the theory of indigenous origin has its claim, but it must not consider environment as the sole factor. To overemphasize environment is to deny the need of intelli-

gence of human beings. Environment may furnish mortar and bricks for material culture but it is hard to imagine how religion could be supplied with objective materials when it embodies a moral code, concepts of deities, of the soul, and future life, which cannot be found in nature, but in human experience and feelings.

Again, while indigenous origin of culture did take place it does not follow that the development of the complex religion conforms to the three principles of Spencer: viz., uniform, gradual, and progressive evolution. Spencer traces religion, passing from animism through ancestor worship and polytheism to monotheism. Now if we apply this theory to the religions of China, we are quite at a loss. For in China monotheism preceded polytheism. The principle of gradual development is equally at fault. Of course the foreign religions that entered the three countries came on a sudden; but they underwent the process of evolution prior to their introduction. Nevertheless some great cults like Taoism was not a gradually developed institution but the contribution of a few individuals. The transformation of Taoism from a system of philosophy to that

of a religion likewise was the result of contact with Buddhism and at a short period. As to the third principle, the principle of progress, we also find historical facts to prove its contrary. So far as religion is concerned it is only through contact and the efforts of distinguished individuals that progress has been achieved. This was true especially of Neo-Confucianism. As to Taoism, instead of progress it has undergone the process of degeneration and corruption until it has become a contemptible cult in China.

The present author, therefore, concludes that independent origin was rare but possible; it was the result of various factors besides environment; and that it would be too dogmatic to lay down principles for its process of evolution.

III. Other Factors Operating in Religion.

Thus far we have seen the extent of isolation and contact and their relations with the theories of cultural origin in the three countries. It remains to be asked what other factors besides isolation and contact were operating in religion, bringing to its present stage of evolution. These may be classified as: (A) the characteristics of religion, (B) the pre-existing cultural condition of the people, (C) the
competition of other cults, and (D) the attitude of government. These will be discussed in order.

A. The Characteristics of Religion.

1. The Religious Group Consciousness of the Followers.

This was particularly true of Islamism, whose followers did not intermarry with people of other faiths. By segregation and strong adherence to their cult the religion could undergo persecution without being wiped out of existence. The same was true of Judaism whose little band of followers in Kaifengfu has remained intact up to the present time.

2. Adaptation and Non-Adaptation.

a. Islamism

Several religions had remarkable power of adaptation, which was the secret of their capability for perpetuating their existence. Among these Islamism may be first considered. So runs a contemporary account:

When Mohammedans find an ancient civilization, as, for example in China, they avoid either wounding or provoking those of a different belief and manage to adapt religious ordinances to old customs; they include the old feasts in their calendar, and take active share in all the doings of their fellow citizens of a different faith. Their tact is also shown by small concessions in external arrangements. In China, for instance, they are careful not to build their mosques higher than other temples, and therefore the mosques are not adorned with the minaretes in that country. By the power
of their eloquence their preachers have brought it to pass that in China, even in government circles, Mohammedanism is regarded as uniting the best points of Confucianism and Buddhism.56

b. Christianity

Catholicism, likewise, has tried to adapt itself to the Chinese situation. Thus says Li Hung-Chang:

These persistent demons have been over a century in the country, and they even grow queues not only to fool the people but to try to fool the gods.57

Another testimony is borne by Norman:

The Roman Catholic missionary goes to China once for all, he adopts native dress, lives on native food, inhabits a native house, supports himself upon the most meagre allowance from home and is an example of the characteristics which are as essential to the eastern idea of priesthood as to the western — poverty, chastity, and obedience. To borrow the words of Sir W. Hunter, he has "cut himself off from the world by a solemn act." More than that, he meets native superstitions half-way by amalgamating the worship of ancestors — — to the worship of the saints; and by teaching his native converts a prayer for the emperor of China. — — The Protestant missionaries have seen their error and are now considering the advisability of following the Roman Catholics and withholding certain parts unfit for Oriental comprehension such as swallowing Jonah by the whale. Their doctrines were of a brutality so revolting and ferocious as to be beyond the possibility of mention. Again they reproduce in China the petty sectarian divisions of their own country.58

58. Norman, Henry: The Peoples and Politics of the Far East, Pages 305-6, (Scribner's Sons, New York, 1896.)
Buddhism

Buddhism is above all the most adaptable religion. As has been mentioned it has borrowed the ideas of other cults, introduced native deities, and adapted native culture. In China, in the realm of art, when idealism prevailed Buddhism adopted and emphasized idealism. In Japan likewise it was plastic. At first it suffered persecution, for the people believed that a pestilence which took place right after the introduction of Buddhism was due to the displeasure of Kami, the native gods; but as soon as the Buddhist priests declared that the Japanese Kami were Buddhas and Boddhisattvas, the religion was permitted to propagate.

3. Resemblance to Other Religions.

The resemblance of one cult to the pre-existing cults also determines the life of the cult itself. This factor, however, works in one way in one country and another way in another, depending upon the tradition of the people. Buddhism and Catholicism were similar to each other and both similar also to other cults. In China Buddhism was despised because the people believed that it borrowed its elements from Taoism, and Catholicism was despised because it resembled Buddhism. It is not the purpose of this sub-division to bring out the similarities between Buddhism and Catholicism.
or even Christianity as a whole. The point is that
the similarity checked rather than promoted the growth
of the religion. The reason is not far to seek. The
Chinese, being more creative than the Japanese, and having
sects of their own, despised a culture complex which was
borrowed from others, particularly the barbarians.

In Japan it was different. Hayes' idea that
people are more ready to adopt the like and similar
institutions is true there. Both Buddhism and
Christianity had heaven and hell; the image of Buddha
could be easily changed to the image of Christ; Buddhist
saints could be modified to become the apostles; Kwan-
non became the Virgin Mary; the idea of virgin birth
was present in both; the warriors became crusaders;
the second coming of the White Buddha became the second
coming of Christ. All Christian churches were merely
native Buddhist Temples sprinkled and purified. The
lavatory in front of the temple became the holy-water
fountain. Images, lights, altars, incense, heads,
monasteries, nunneries, celibacy, fasting, pilgrimages,
organization, in fact everything, was found in common
in both religions. As Buddhism existed in Japan for
more than a millennium before the arrival of Catholicism

59. Hayes, Edward Cary: Introduction to the Study of
Sociology, Page 355, (D. Appleton and Company,
the latter profited by the great facility with which it could permit the natives to adopt creeds of similar nature. For this reason in less than a decade the Japanese Catholics numbered more than 600,000.

4. The Nature of Religion.

A fourth characteristic of religion aiding diffusion is its peculiar nature. The effect may be positive or negative depending upon the place in which it was introduced. As a rule a practical cult was preferred, although the masses cared for superstition and magic. In this even China was no exception, although she had both native and foreign metaphysics; for Confucianism apparently enjoyed the highest esteem. In Korea, despite the governmental effort to suppress Confucianism, it was favored by the people, as it dealt with only secular morality, having nothing superstitious. The same was true in Japan. Thus one reads:

It met with no opposition, and in this respect too, it differed from both Buddhism and Christianity, which were strongly resisted at their introduction, resulting in each case in much bloodshed. This indicates that its teachings were from the first in harmony with the innate character of the Japanese.

On the other hand Buddhism succumbed on account of its impracticability. To use the words of Hulbert, Buddhism "was too mystical to appeal to the people in its more philosophic aspects, and, as it

came in as a fashionable state religion, its spectacular character was its chief recommendation.

While Confucianism did not wield an influence in social morality, its practicality was recommended as the basis of government in Korea, and for this reason it finally defeated Buddhism.

The fact Taoism failed to propagate itself in Korea and Japan was because of the same reason. Nothingness, naturalism, and other principles incomprehensible did not appeal to people not highly endowed with philosophical interest.

B. The Pre-existing Cultural Condition of the People.

The cultural conditions in a country are closely connected with the characteristics of the cultural complex in deciding whether or not a religion will be received. A country capable of producing copious elements of culture of its own was not likely to receive a new religion unless it proved itself to be of higher value; but a country which borrowed most complexes from other peoples was a virgin soil for everything. As China had her own institutions at least effective and practical she was loath to accept either Buddhism or Christianity. Korea and Japan, on the other hand, having no

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62. Ibid.
religions of their own were ready to welcome any institution with little opposition. Moreover when China took an institution over her two pupils usually followed her example, believing that whatever she was interested in was of cultural value. Japan had at the beginning no notion of the Indian religion until its introduction from Korea. The unfortunate calamities caused the superstitious Japanese especially the military class, to persecute the Buddhistic religion. But as soon as Prince Shotoku invited a learned Chinese to expound Buddhism and the various Chinese sects entered the island of Hondo, the cult began to prosper. Ever since that time Japanese Buddhism has been entirely Chinese Buddhism. This was why Xavier thought if China accepted Christianity first Japan would naturally follow.

Again we must credit Korea and Japan for their ability to appreciate a continental cult, while the barbarians like the Mongols, the Manchus, and others tribes accepted nothing of value higher than the superstitions of Lamaism.

C. The Competition of Other Cults.

While adaptation did determine the life of a cult competition was no less a factor.
1. In China

In China the competition between Confucianism and other cults was keen from the beginning. Not only did the foreign cults succumb on account of the power of Confucianism, but even the native cults like Taoism, the Egalism of Yangtze, the Altruism of Matze, the Legalism of Hanfeitze, and various other "isms", were weakened or wiped out of existence. But the attack that centered on Buddhism was most severe. In the Tang Dynasty (618-907 A.D.) a Confucian scholar, Han-Yu, attacked Buddhism vehemently, not so much because of its foreign origin, as because of its heresies, whose main points were similar to those negative effects which will be enumerated in the last main division of this chapter, as his essay shows. In the Sung Dynasty the several schools of Confucianism severely criticised Buddhism on account of its menace to social order.

But Buddhism was confronted by another enemy, Taoism. Emperor Wu-Tsung of the Tang Dynasty, primarily a Taoist, because the founder of Taoism, Lactze, happened to have the same surname, Li, as the ruling family. Trying to elevate his religion above all others he inflicted a Coup d'etat upon all religions except Confucianism. As a result, Nestorianism, Zaroastrianism, and Manichaeism, which were only at
their infancy, were entirely crushed without any chance of resurrection. Confucianism, because of its popularity and common-sense principle, survived; while Buddhism, on account of its adaptation, succeeded in perpetuating itself.

2. In Korea

In Korea competition was even more intense. For a time Buddhism held the reins of administration. In the tenth century A.D. every important matter in state was referred in prayer to Buddhist deities. The Confucian party, for lack of superstition in the cult, was badly defeated. For a whole century the Korean legislation was based on Buddhist principles. In the following century Buddhist examinations, instead of Confucian, were held to select civil officers. One of the kings even took away the support of Confucian schools to endow the Buddhist monks. But as Buddhism depended too much on superstition, it incurred the anger of the military class and the people in general, and was finally ousted by the common sense Confucianism.

3. In Japan

In Japan the conflict was less keen between Confucianism and Buddhism than between the sects of Buddhism itself, such as the Tendai and Shingon sects. But the decline of Shintoism and Buddhism gave oppor-
tunity to Catholicism. Centuries of misrule and anarchy during the dark ages of Ashikaga had reduced the people to abject poverty and misery. People could find no comfort in Shintoism, which was superseded by Buddhism, nor in Buddhism on account of its simony, bribery, and political intrigue, which will be discussed below. All craved for a new religion, and Christianity took the chance.

D. The Attitude of Government

The attitude of government was a great factor especially in Korea; although it was not less so in China and Japan.

1. In China

Unfortunately religion has always and everywhere been entangled with politics. Although the religious wars were not so scourging in Asia as in Europe, the struggles were quite disastrous to culture, as will be discussed below. Even in China religion was not divorced from politics. When she was tolerant all religions could survive. The emperors of the Sui and Tang Dynasties sanctioned the new religions regardless of their origin. All were permitted to preach, build temples, and worship. To the Nestorians China had been encouraging. Alopen was made the head of the church of the state, the highest ecclesiastical office
Emperor Kao-Tsung could confer. Emperor Hien-Tsung farthered the encouragement. Five princes attended services in the Persian monastery in China. Seventeen monks were invited to the imperial palace to offer sacrifices. Emperor Su-Tsung erected monasteries far and wide in five provinces.

But think of the persecutions Buddhism suffered under the three Wu-Tis, as will be discussed below. Think of the predominance of Lamaism over all religions when the Khans of the Yuan Dynasty wanted to buy over the Tibetans. When there was a state cult, the others were in decadence.

When a religion was a political affair, as a means to an end, it could hardly flourish, or at least its spirit died. In the Middle Ages in Europe, when the mass was ignorant and superstitious neither the sovereign nor the feudal lords hesitated to use Christianity to further their interests. The same thing was true in the Orient.

2. In Korea

Buddhism was introduced into Korguyu by the king as a matter of diplomacy. All the time Korea tried to cement good relations with China and Japan. One of the kings ordered all people to adopt

Buddhism. Dr. Hulbert says the adoption of Buddhism by the kingdom was purely a governmental affair. Thus he says:

There had been no propagation of the tenets of this cult through emisaries for this purpose, there was no call for it from the people. . . . There has not been a time when the people of Korea entered into the spirit of Buddhism, nor have her most distinguished representatives understood more than the mere forms and trappings of that religion. . . .

The same was true of the Pak-je Kingdom, whose king sent an envoy to China to ask for a Buddhist monk. She introduced the religion to Japan also as a matter of diplomacy.

In the Silla Kingdom the chief monk was lodged in the palace. In 551 A. D. eight laws of Buddhism were enacted by the court. All these three kingdoms sent frequent embassies to China to secure Buddhist scriptures.

In the Koryu Dynasty Buddhism wielded the greatest influence. Wangon, the founder of the dynasty, utilized the excessive piety of Kung-Ye, the autocratic king, as an excuse to overthrow him. But as soon as he became the ruler he made Buddhism the state religion. The third king of the dynasty was a devout worshipper and patron of Buddhism. The sixth king,

64. Ibid, Page 66.
while attempting to reconcile Confucianism with Buddhism, built a temple for Buddhists and went out to meet an envoy who brought Buddhist works from China. In 1036 A.D. the king even made laws to require one of four sons in every family to become a monk. In the next decade he fed 10,000 in his palace. Ten years later every son out of three was compelled to be a monk. While the officials wanted no monasteries, the king insisted that the works go on. Like his fathers, he purchased Buddhist books from China.

But it was also the government that checked the growth of Buddhism. The king of Silla interdicted the building of monasteries, and the making of gold and silver Buddhas. After 665 A.D. the government of Silla forbade any one giving monks either money or rice. But it was not until the modern Yi Dynasty that Buddhism began to wane. King Ta-Jong forbade prayers for pain. King Se-Jo held an attitude of distinct hostility toward Buddhism. He forbade the monk to attend or pray at funerals. In 1472 A.D. Buddhist monks were driven from Seoul and forbidden to enter it again. The king refused to give Buddhist books to the Japanese envoy, and compelled the monks to refund money which had been paid for prayer. One officer was banished because he advised the king to pray to Buddha to stop the
cholera. King In-Jo again decreed that no monk should set foot inside the gates of Seoul. Finally Buddhism was entirely overthrown.

3. In Japan

In Japan Shintoism was alive simply because it was the cult of the ruling house, emphasizing the superstition that the Mikado was the direct descent of the goddess of the sun. Both Confucianism and Buddhism prospered because Prince Shotoku encouraged the propagation of the cults. The religious wars of the two sects which threatened the life of the nation were more or less connected with politics.

IV. The Effects of Isolation and Contact upon Cultural Development in the Complex of Religion.

A. Contact

1. Positive Effects.

The student of Ethnology would be interested in the study of the after effects of foreign religions upon the life of the three peoples; but as such an inquiry would treat the religions themselves as active factors in the internal cultural development, it has no place in this discussion. Here the purpose

is to present only the bearing of isolation and contact upon religion itself as an existing cultural complex in any given instance.

a. The Possession of Various Cults.

Says Professor Max Muller, "He who known only one religion knows none." Without contact it would be difficult to see how China could have had any great religions other than Confucianism and Taoism, although we must not discredit the religion of nature, Monotheism, and ancestor worship; It is equally hard to see how Korea would have had anything but Hananim, or Shamanism; or how Japan would have had any advanced cult, even Shintoism. Through contact all the great systems entered the three countries, which were by these cults greatly influenced in cultural development until they attained the present stage.

b. The Inter-borrowing of Ideas.

The inter-borrowing of ideas among these religions has been discussed in the first main division of this chapter. Here let it be repeated that it was through contact the various cults were modified. Thus confucianism began to borrow the metaphysical philosophy of Buddhism and the process resulted in

66. Quoted by T. W. Doane in Bible Myths, title page.
Neo-Confucianism; Taoism took the external forms of Buddhism; while Buddhism itself was completely changed by both Taoism and other minor cults, such as the worship of war gods, image representations and others. This is true not only in China but in Japan as well, as has been illustrated by the similarities of the Ainu religion with Shintoism.

c. Impetus to New Thought.

Through contact with India an impetus was given to metaphysical problems, particularly by the Confucian School of the Sung Dynasty. Prior to the introduction of Buddhism the Confucian scholars were interested in nothing else but practical philosophy or ethics. The contents of the system of "Ri", or Immaterial Principle, and "Ki", or force, has been given and need not be repeated here.

d. The Competition of Various Cults.

It was also through contact that certain religions like Buddhism were divided into various sects. Varieties furnished wealth of materials as well as opportunities for competition. True it is that Buddhism in general was a bulwark rather than a promoter of civilization, but is not this true of every religion? In Korea the struggle between Confucianism and Buddhism has been exceedingly intense, leading finally
to the downfall of the latter and the supremacy of the former. In fact without competition every cult tended to degenerate. For example when Buddhism was in its full sway in Korea; superstitions, simony, sex immorality, and various kinds of indulgence grew with great rapidity.

2. Negative Effects.

a. Imitation and Promiscuous Borrowing.

Both Confucianism and Buddhism, being conservative, checked progress. As a result, in culture Korea and Japan became mere imitators. Neither religion helped to elevate Korea to a higher stage of culture. Comparatively speaking Confucianism was more powerful in the Peninsula, but through indiscriminate absorption neither helped Korea to attain a golden age. She became too idle to develop her own culture, seeing it was so easy to borrow. It made people less creative. Contact here has done Korea an injury which she has never been able to heal. So says Griffis:

The priority of the Confucian teachings and the thoroughness in doctrine of the people, the nearness to China, the close copying of Chinese manners, customs, and materialistic spirit, the frequency of Chinese conquests, and perhaps the presence of an indigenous religion even more strongly marked than that of Shinto in Japan, were probably the potent reasons why Buddhism never secured so strong a hold upon the Korean intellect or affections as upon the Japanese.67

In fact Confucianism was such a powerful factor that once they cherished it, they hated to give it away. But confucianism had never been changed since it entered Korea. Ancestral worship was emphasized. The five relationships and five virtues remained as they were, and the principle of Darkness and Light was accepted without question.

Nor was Buddhism modified in Korea. So says Hackmann:

Here and there, it is true, a trait appears which is not Chinese and is either Tibetian - Mongolian or Japanese in origin. Korean Buddhism only appears to have had the most limited capacity for originating new features peculiar to itself. Whether nor not the trait was of any Japanese origin is a question of dispute; but the principal features were essentially Chinese. The architecture of the buildings, the dress and mode of life of monks, the organization of the priesthood, the images, the rituals, - all were of Chinese origin. Not even new sects have been founded.

In Japan before the introduction of Christianity foreign religions were borrowed wholesale, and the modifications, though more than those made by the Koreans, were insignificant. This was especially true of Confucianism in the seventh century. It is said

that all the Chinese Confucian texts with commentaries of Tsao were used in the University in the first period. Because the Chinese chose Tsao's commentary in preference to others, the Japanese used the same authority. Again the scholars confined their studies to the commentaries and annotations of the Han and Tang Ages only, forgetting the spirit while studying the letter.

Confucianism in Japan remained in the Han and Tang type when the philosophy of Ri and Ki (Immaterial Principle and Primary Matter) of the Sung School was introduced. As Confucianism changed in China in the Sung Dynasty, so it also changed in Japan. In other words the Japanese could not modify it until it was modified outside.

02 to take Confucianism in the third period when it had an unusual growth in the islands, we find that Neo-Confucianism was borrowed to a large extent if not wholesale. The school of Chu-Hsi was taken over and adopted almost without change. The school of Wang Yang-Ming also reached Japan in its primitive form. The so-called classical school, though different from the school of Chu-Hsi, was merely an effort to

inquire into the original Confucianism, resembling
Martin Luther’s effort to revert to primitive Christ-
ianity. As it runs, "Strictly speaking, there could
exist no such thing as an independent school; for all
branches of Confucianism are based upon the teachings
of that great sage."  

Confucianism, however, in the fourth period,
influenced by Protestant Christianity, underwent a
perceptible change.

In general the summary by Moore will explain
the cultural evolution of Japan:

In short Japan appropriated Chinese civiliza-
tion in the seventh century with more avidity and
with less discrimination and independence than it
manifested toward Occidental civilization in the
nineteenth century.  

Coming now to Buddhism, the wholesale adoption
of the religion has been discussed by Griffis in his,
"Japanese Buddhism," showing how lack of originality
was the religion in Japan. Here we may take the reli-
gious sects for illustration. Exhaustively speaking
there were fifty sects of Buddhism though some reduced
the number ro thirty. But from the point of view
of originality only a dozen really existed. These were:

70. Ibid, Page 62.
71. Moore, George Foot: History of Religions, Vol. 1,
Page 117.
Now of these twelve the first eight were the most noted and were directly imported from China. The Japanese claim that the last four were of Japanese origin; but Jodo was simply the Chinese Ching-Tu, and Zen the Chinese Chan. Only the last two were really of native development.

In outward manifestations the Japanese were again copies of the continental forms. The temples were either Korean or Chinese in style. The deities were Chinese rather than Indian. The Chinese Madonna, Kwan-Yin, became Kwan-Non, Puhsien became Fugen.

Wenshu became Monju, and Ta-Shih-Chi became Daiseishi. Even the Chinese God of War, who had nothing to do with either Buddhism or Japan, was given a place in the temple as in China.

As to their organization, dress, shaven heads, and vegetarian diets, they resembled the Chinese with one exception, — branding on the forearm instead of the forehead, — which was a practice in North China.

b. Absence of Native Religions

The result of borrowing was necessarily the absence of native religions. To do both Korea and Japan justice they had no religions of high order. Mr. Lowell called one of his chapters "Chosen, the Land of the Morning Calm" — "The Want of a Religion". In the next chapter he treats of "The Demon Worship."

Dr. Hulbert, in his letter to the present author, says: "The people reverted for the most part to an indigenous animism and fetichism." In his "The Passing of Korea" he mentions the fact that the purest religious notion the Korean possessed was Hanunism, meaning "The Lord of Heaven."

Louise Jordan in her "Quaint Korea", says

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73. Chapter XIX.
74. Page 404.
Korea has no religion; while Mr. Kim, a native Korean, in a letter to the author, speaks of the religion of Tan-Kun without attempting to give some of its characteristics. Hamanin, as a matter of fact, was the early Chinese monotheism.

Likewise Japan had no religion of high order originated by herself. Not to say that the primitive religion was the Ainu fetichism, Shintoism, even as borrowed, was of low order. Of the last cult Barton says:

In conclusion it may be observed that Japan had made no really great contribution to the world's religion. Her own religion was of the most rudimentary character, and the influence of Confucianism upon it, although it gave coherence and a system of ethics, nevertheless scarcely made the Japanese conceptions a religion. Buddhism alone has been creative, but its creative impulses have all been derived from China.

If we examine the influence of Shintoism we will find that it did not foster art; it did not teach private morality; it did not promote progress, insisting on the dogma of the divine origin of the royal family and declaring originality and innovation heresy and treason. In fact its purpose was to keep the nation in statu quo.

75. Page 226
77. Ibid., Pages 231
Moore, George Foot: History of Religions, Page 95.
B. Isolation

If the three nations were isolated they were isolated as a whole; for with each other the three nations were in constant contact. On account of distance, the cultural conditions of the barbarians, and wars, the three peoples were more isolated from the other countries than from each other. This isolation had both positive and negative effects, as follows.

1. Positive Effects
   
a. The development of Independent Cults.
   
   Isolation not only favors the birth of various cults, but insures a peaceful condition for their growth, especially when the cults are in their infancy and incapable of competition. Thus on account of geographical conditions Confucianism prospered in the North and Taoism in the South. The petty feudal states of the Chow Dynasty, by forbidding other powers to interfere with their internal affairs, became the birthplaces of various systems, such as the Egotism of Yang-Tze, the Altruism of Mo-Tze, the "egalism of Han-Fei-Tze, and several other "isms". Unfortunately the predominance of Confucianism overshadowed and ousted them all before they were deeply rooted. Thus came the golden age of China.
b. The Division of Various Sects

As creation is always a synthesis of the existing materials we should not be surprised to see the division of one cult into several schools deriving their ideas from the mother school in modified proportions. The two branches of Buddhism, esoteric and exoteric, might conceivably be traced to India, but so far such efforts have been in vain. Of the twenty-four patriarchs of the esoteric school, with only one exception all were Chinese. This school, with its subdivisions of Nan-Ngo and Tsing-Yuen, protested against the neglect of heart, dependence upon book knowledge, and mere performance of external ceremonies. In other words they laid stress on meditation, the inner being of Buddha, his heart and nature. Beginning with the sixth patriarch several minor schools again branched out. Of these the school of Lin-Tsi showed the difficulty of self-improvement and the power to conquer it.

The exoteric school was divided into five sects, of which four were of Chinese origin. The Tientai sect combined contemplation with image worship; the Lu-Tsung, the Benedictine school of Chinese Buddhism, set great value on the strict observance of monastic regulations such as two meals a day, permitting
only tea as a drink, reciting the sacred texts, and keeping devotional assemblies; the Hsien-Shou sect chose the Hua-Yen Scripture as a text; the Tsu-En (Indian in origin) adopted the principle that mind was real; things were kinds of perceptions; and the Ching-Tu sect emphasized the doctrine of the Pure Land or Western Paradise.

Likewise Confucianism was divided into three schools; the Honan, the Szechuan, and the Shansi sects, differing in external behavior and metaphysical problems.

Taoism also split into three sects in the Mongol Dynasty. The first was the Chin-Yi school or the school of "Right and One"; the second was the Tsen-Ta Taoism, or the "True Great Way"; and the last was Tai-Yi or the school of occultism.

2. Negative Effects

a. Bulwark of Civilization

Owing to isolation in culture China, Korea, and Japan suffered from Confucianism as Mediaeval Europe suffered from Catholicism. Confucianism was a cultural despotism, not to be questioned. Its authority was final. Being undisputed it became self-satisfied.

making no progress in ideals. It would not tolerate other cults, calling them all heresies. It discouraged arts and science, considering them as of minor importance. It perpetuated ancestor worship, placed the golden age in the past, thus checking innovation and progress. In this connection it tended to become the despotism of the aged. Interests of the younger generations were subordinated to those of the older. Filial piety ignored human instinct.

Embodied in Bushidoism it manufactured aristocracy and lowered woman’s position. Bushidoism became similar to the teachings of the swordman, who revenged the wrongs of the poor and weak in ancient China before the law took the matter in hand.

79. Su-Ma Chien: The History and Biography of the Swordmen.
By science, as the term is used in this chapter, is meant practical or applied knowledge, rational or superstitious, including inventions and discoveries of material improvements, as hinted in the first chapter.

I. Contact and the Theory of Cultural Diffusion in the Sciences.

A. Evidences of Contact.

When we come to the study of sciences it is not the chronological history of contact but the similarities of the contents of the sciences of the east with those of the west that has bearings upon the theory of cultural diffusion. The history of the introduction of the Chinese sciences into Korea and Japan, no doubt, has to be presented; but the most important datum is the relation of Chinese sciences with those of the west.

1. China

The presence of contact of the Chinese sciences with those of others may be summarized in the
words of Paul Carus:

How close must have been the interrelation of primitive mankind; how keen their observation of nature, and considering their limitations when compared with modern methods, how profound after all, their philosophy, their science, their astronomy, their physics, and their mechanics! In spite of the absence of railroads, steamers, postal service, and telegraph, there must have been a communication of thought which is as yet little appreciated.

a. Zodiacs

In Zodiacs as in other sciences there has been a very intimate exchange of thought among the civilizations of China, Babylonia, Europe, and the Maya of America. The Chinese divided the day into double hours like those of the Babylonians, Egyptians, the Greeks, and the Romans; and the hours according to Chinese occultism had definite relations to the twelve signs of the zodiac and the twelve mansions of the ecliptic - which is illustrated by the accompanying table. It is impossible that without contact the similarities could exist in such detail. The Maya calculated their calendar as did the Chinese, dividing the year into 360 days. Again the sexagenary cycle of the Chinese and the division of the circle into 360 degrees were all similar to those of the Babylonians. In all probability the Chinese zodiac was originated in Chaldea before the conquest of the Sumerians by the Semites. Apparently the system of the zodiac was in use

1. Carus, Paul: Chinese Thought, Page 84.
<table>
<thead>
<tr>
<th>Hour</th>
<th>Popular Name</th>
<th>Animal Name</th>
<th>Relation to the Zodiac</th>
<th>Relation to the Ecliptic</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 P.M.-1 A.M.</td>
<td>Midnight</td>
<td>Rat</td>
<td>Vase</td>
<td>Aquaries</td>
</tr>
<tr>
<td>1 A.M.-3 A.M.</td>
<td>Hour of the Growing Rooster</td>
<td>Bull</td>
<td>Dolphin</td>
<td>Capricorn</td>
</tr>
<tr>
<td>3 A.M.-5 A.M.</td>
<td>Dawn</td>
<td>Tiger</td>
<td>Bow</td>
<td>Sagittarius</td>
</tr>
<tr>
<td>5 A.M.-7 A.M.</td>
<td>Sunrise</td>
<td>Hare</td>
<td>Scorpion</td>
<td>Scorpio</td>
</tr>
<tr>
<td>7 A.M.-9 A.M.</td>
<td>Breakfast Time</td>
<td>Dragon</td>
<td>Balance</td>
<td>Libra</td>
</tr>
<tr>
<td>9 A.M.-11 A.M.</td>
<td>Fôremoon</td>
<td>Serpent</td>
<td>Twin Sisters</td>
<td>Virgo</td>
</tr>
<tr>
<td>11 A.M.-1 P.M.</td>
<td>Midday</td>
<td>Horse</td>
<td>Lion</td>
<td>Leo</td>
</tr>
<tr>
<td>1 P.M.-3 P.M.</td>
<td>Early afternoon</td>
<td>Lamb</td>
<td>Crab</td>
<td>Cancer</td>
</tr>
<tr>
<td>3 P.M.-5 P.M.</td>
<td>Late afternoon</td>
<td>Monkey</td>
<td>Man and Woman</td>
<td>Gemini</td>
</tr>
<tr>
<td>5 P.M.-7 P.M.</td>
<td>Sunset</td>
<td>Rooster</td>
<td>Bull</td>
<td>Taurus</td>
</tr>
<tr>
<td>7 P.M.-9 P.M.</td>
<td>Twilight</td>
<td>Dog</td>
<td>Ram</td>
<td>Aries</td>
</tr>
<tr>
<td>9 P.M.-11 P.M.</td>
<td>Hour of Rest</td>
<td>Boar</td>
<td>Fishes</td>
<td>Pisces</td>
</tr>
</tbody>
</table>
in China from a very remote period. As to how it reached America is a matter of hypothesis. Unless it reached there in the glacial period there is hardly any adequate explanation.

b. Occultism

There is great similarity between the Chinese and the Hebrew occultism. The eight permutations of the trigrams invented by Fu-Hsi, rearranged by Wen-Wang, and expounded by Confucius, has been identified with the tablet of destiny in ancient Babylonia. The Canon of Changes with the principle of "Darkness and Light" were not unlike the Hebrew Urim and Thummim, and in fact the dualism of Persia, and the Book of Proverbs. While Dr. Hwang Ti-Chi suggested that the Chinese borrowed the contents of Hebrew literature written on parchment and brought to China in the seventh century B.C., the author fails to see how this is possible. In the first place the Hebrew literature was in all probability written after the Babylonian captivity, long after the birth of the Canon of Changes written in 1122 B.C. Not to say that translation was a tremendous task, in the second place, probably no Hebrew was ever in China earlier than the second century B.C. as hinted in the last chapter. In all probability the idea of dualism was brought from Mesopotamia prior to the arrival of the
It has been mentioned that the five elements of China, - metal, wood, water, fire, and earth - were identical with the four elements of Empedocles. These five elements have become the bases of Chinese sciences such as medicine, geomancy, astrology, and astronomy.

c. Geomancy

This pseudo-science of Geomancy, literally "Wind and Water", was introduced from Greece into China through India in the fourth century A.D.

d. Mathematics

To be brief, there was similarity between the Greeks and the Chinese in using the counting board. The only difference was that the rows in the Greek board run crosswise while those in the Chinese lengthwise. But this insignificant difference is not strong enough to obscure the resemblance.

e. Fortune Telling

One incident is sufficient here. The Chinese fortune teller interprets the dream of the falling out of a tooth as indicative of the death of

2. Hwang, Ti-Chi : Discovered Truths Compiled, Appendix, Pages 5-6.
a relative. The same meaning is given in the Old Witches' Dream Book.

f. Chemistry

Alchemy was introduced from Arabia in the fourth and fifth centuries, when the Chinese monarchs were craving the transformation of gold from inferior metals, which they called stones, probably the philosopher's stones.

These few facts, which do not pretend to be exhaustive, suggest the presence of contact of Chinese sciences with those of the other nations.

2. Korea

a. Astrology

The Koreans have used both the Chinese and the Kitan calendars. But it is apparent that the Koreans had their own astronomy, as will be discussed under Isolation. But though the astronomy of both China and Korea was applicable to daily use, it was stained with astrology. Judging from the study of Korean history her astrology was, in every respect, similar to the Chinese. The Korean interpretation of eclipses, like the Chinese, was superstitious. It was

considered as an omen of evil among the common people, who believed that the devil was eating the sun, — a myth similar to that of the American Indians.

The omens before the fall of every dynasty were essentially similar to those of China. For example the fall of the Koguryu kingdom was accompanied by earthquakes, with foxes running through the streets. The fall of the kingdom of Silla was preceded by a list of omens, — such as a white rainbow piercing the sun, two suns arising together, three stars falling and fighting together in the palace, the falling of snow in September, and other unusual events. The fall of the Kingdom of Pakje was also attended by omens and signs. Among the mountains black clouds met and fought each other; the form of an animal, half dog and half lion was seen in the sky; a tortoise was found with inscriptions on its back saying, "Pakje was at half moon." The fall of the Koryu Dynasty was indicated by eclipses and comets, showers of blood and boiling hot water in wells. These descriptions found striking resemblances in the Chinese history on the fall of every kingdom, empire or dynasty.

6. Ibid, Page 154
7. Ibid, Pages 121-122
8. Ibid, Pages 105, 239
A considerable number of Korean military strategems, as illustrated by incidents, bear striking resemblance to the Chinese. The trick which a Korean envoy used to kill the Chinese general, pretending to offer him gift and thus getting a chance to approach him and strike him unprepared, was the old story of Chin-Ko who tried to assassinate the first Emperor of the Chin Dynasty. The setting of straw men on the city walls, where they appear like real soldiers was one of the tricks Premier Chu-Ko Liang of the Latter Han Dynasty used to deceive his enemy Chao-Chao, who sent soldiers to shoot them at night, resulting in giving Chu-Ko Liang thousands of arrows to be used to shoot back. The construction of wooden lions with gaping mouths and enormous fangs in the Silla Kingdom was the same story of Chu-Ko Liang, who subdued the southern savages with wooden lions from whose mouths and nostrils smoke and gas issued. The pretended surrender of General Eul-ji was only a trick very commonly used in the period of the Three Kingdoms in China. The feigned retreat of the same general was apparently the tactic used by the Chinese general, Sun-Ping. The incident that the king summoned all the leaders of the military faction to a great feast
and cut them down by men who had *bam* concealed in
the adjoining chamber was used more than once in the
history of the Three Kingdoms in China. To construct
a heavy dam across a wooded valley and when a consider­
able body of water has accumulated behind it, to draw
the enemy into the valley below and then to tear up
the dam to let the water sweep away the enemy was the
strategem General Han-Sin of China used in the third
century B. C. In 1548 A. D. it was said that the
military works of Chinese generals were copied in
Korea and disseminated throughout the country.

c. Geomancy

That the Korean Geomancy was introdu­
ced from Babylonia via Greece, India, and China, has
been touched upon in the second chapter. Hulbert
tells us that in 1385 A. D. the capital was moved
to Han-Yang. The reasons were that since so many mis­
fortunes overtook the dynasty the seat of the capital
must be unpropitious.

d. Chemistry

There is some dispute as to the know­
ledge of gunpowder, as will be discussed in the next
main division. Hulbert, however, mentions the fact
that Sun-Mu learned among the Mongols the method of
making gunpowder.

10. Ibid, Pages 272, 277.
3. Japan

a. Military Science

Chinese military science entered Japan soon after the introduction of Buddhism. The books by the famous Sun-Wu and Wu-Chi of China were most popular in Japan. In the Daiho reform the military institutions were modelled after the Chinese system. In the Japanese capital the three bodies of guards were modelled after the Chinese.

d. Medicine

As early as the first century B.C. the medicine of the Silla kingdom of Korea entered Japan. The introduction of Buddhism led to the establishment of a free dispensary and a charity hospital. Chinese medicine and pharmacy was introduced in the reign of the Emperor Mosan. Ever since the medicine of the Tang and Sung Dynasties was imported the Chinese authorities and medicine became infallible.

e. Astronomy

As the old calendar of Japan made in the calculation a difference of at least 120 years the Chinese calendar was imported and had been in use for 800 years; that is, since the Nara Period.

d. Other Sciences

In general most of the Japanese sciences came from China and nearly all from the continent until the sixteenth century when they had contact with the Portuguese. Gun powder was imported from China while fire arms came from Portugal.

B. How Far The Theory of Cultural Diffusion Is True.

The above evidences do not pretend to be exhaustive, but seem to prove the presence of cultural contact. So far as the complex known as science is concerned the theory has great validity. Both criteria, qualitative and quantitative, as advanced by Graebner, are undeniable. The historical connections, likewise, can be established with one exception, and that is how the zodiac of the Mayas came to be similar with those of Babylonia and China. It is beyond doubt that Babylonia and China were once related in commerce. As to the Mayas the only satisfactory explanation is the hypothesis that they were the offshoot of the Asiatics migrating to the new world in the glacial period.

We have to consider however that science,

being objective and useful, and having little in conflict with the ideal institutions of the three countries, its dissemination was rapid. Indeed the pseudo-science of Geomancy aroused great protest, but it was of short duration. Here the theory of Rivers that superiority of material culture exerts a great influence. If we compare the diffusion of religion among the three peoples we always find here and there a resistance was on the way. In fact the diffusion of material culture cannot be a criterion of the origin of culture.

Again we have to consider the fact that material culture could happen twice in invention. The dogma of the diffusionists that once invented it could not happen again does not hold true in China and Korea. The printing press and magnetic needle are examples of this kind. The Chinese ascribe the invention of the magnetic needle to Emperor Hwang-Ti in the third millennium B.C. for the purpose of locating the directions. For nearly five thousand years this discovery was not known to the world, until the seventeenth century when the science of Physics was highly developed in the west. There no historical connection,

no qualitative nor quantitative criterion could be applied to show that the west ever borrowed this branch of science from the east. Moreover the name Magnet was of geographical origin, clearly showing that the discoverer never imagined that it ever existed in the east.

Most scholars acknowledge that China was the first nation that invented the printing press, but they all agree that it had no influence whatever on Guttenberg. But few knew until recently that the Koreans were the first people who made the movable type of printing press in 1403 A. D. Thus says the New York American:

It is to Korea that the distinction of having invented movable type belongs, quite a while before Guttenberg founded his press in Europe.

The type has some curious features. For instance, each piece is cylindrically concave on the other side, in order to make it cling more firmly to the bed of beeswax which constituted the "form". When the type has been firmly and evenly imbedded in the wax, the printer, sitting cross-legged before the form, covered the type with ink, applied with a soft brush.

Then the paper was laid lightly on the form and a piece of felt was brushed gently over the paper with one hand, after which the other removed the printed page.

Now this movable type did not travel to Europe, not even to China, but to Japan at the end of 15.

the sixteenth century. There were only two fonts, the old one and the new one. The new one, as has been mentioned, went to the Island Empire. The old one has been divided between England and the American Museum of Natural History only in recent years. Thus having shown the existence of these two systems of printing, with no evidence of historical contact between them it is clear that Guttenberg did not borrow his idea of the printing press from the east, and so in this case the same invention, although of different characteristics, happened twice.

II. Isolation and the Theory of Independent Origin.

A. Extent of Isolation.

If ever the three nations were isolated in culture from the west it was in natural sciences. We cannot deny that their over-emphasis on ideal culture has lowered the position of material culture. Nevertheless they are not to be blamed; for even Europe did not realize the value of science until the seventeenth and eighteenth centuries. Even in such a situation, as has been illustrated, the three nations have had contact with others, as evidenced in the last main division.

It is illogical to say that only after all attempts to demonstrate diffusion have failed the independent development of cultural similarities can be assumed. Indeed it is difficult to find examples in the case of the sciences to demonstrate the theory, but this is true only among the primitive peoples and the Europeans. A study of the Chinese and the Korean cultures, as illustrated by the printing press and magnetic needle, shows that east and west have many things in common and yet they were not borrowed from each other. The study of sound in the West Chou dynasty (1122 B.C. - about 700 B.C) applied in making the bell and drum; the study of light waves applied in the sun dial to measure time; the study of heat applied in the making of the wheel and bow; the study of the making of the alloys of gold and tin; and the study of trigonometry used in the defence of city and town; could not in any way be traced to the west, nor could these sciences in the west be traced to China.

Korea has had many inventions, such as the iron-clad boat, the bomb projected from a catapult, a bow shooting four times as far as the ordinary bow, and various other things. But these might not be qualitatively and quantitatively similar to those of Europe or China. The Korean Press Department declares that Korea discovered gunpowder in 200 B.C. It also declares that the astronomers of the Silla (Kingdom) thought out the operations of the planetary system and its working to such a degree that they were able to predict eclipses with certainty. All these incidents show that there is a general psychic unity of mankind. Astronomy seemed to absorb the interests of most peoples in ancient times. It was also the primary need of the time. As to the other sciences it was apparently the mental capacity of both the Orientals and the Occidentals that gave rise to the same sciences.

The great defect of the theory of Independent Origin lies in the fact that the geographical element has been overemphasized. The mind of the human being is not a mere mechanism. Some individuals certainly contributed more to culture than others. The same

18: Korean Press Department, Washington, D.C.
March 12, 1820.
is true of the racial mind; for while Korea and China have originated not a little in the sciences Japan has had nothing to offer. Japan, as Rivers says, is an exception to the rule that culture was adopted to the extent which was useful to the nation; for Japan adopted foreign culture wholesale.

Another defect is found in the three principles of cultural evolution of Spencer, discussed in the last two chapters. The principle of the uniformity of cultural development does not seem to hold true in the three countries. All had Astronomy and Ethics, but almost nothing on Geology, Biology, Psychology, and Sociology. The contempt for material sciences gave no chance for their development. Spencer's second principle, namely evolution, also falls to the ground when a sudden arrest of the development took place by the discouragement of government in prohibiting scientists, except astronomers to be officials. His principle of progress, likewise, has no place in the development of sciences in the three countries, for with the exception of the Chow Dynasty in China, all sciences died natural deaths through the order of the tyrannical emperor to burn all literature, and through the effort of the Confucian school, which put Ethics above all sciences.

III. Factors Other than Isolation and Contact

Operating in the Realm of Sciences.

A. Governmental Action.

If we should inquire why several of the Chinese sciences, namely those dealing with light, sound, heat, etc., did not enter Japan, the answer would be to cite the burning of the Chinese books by the first emperor of the Chin Dynasty. Since Japan did not have frequent contact with China before the sixth century A. D. she lost these sciences which might have been preserved by them, even after the burning of books, had they come to China earlier. The fact that Japan highly admired the sciences of the Tang and Sung Dynasties rather than the Chou and Han of China was caused by the absence of contact at an earlier period. When we contrast China and Japan in science we often find that the former lacked governmental encouragement while the latter had the support of the crown. Take medicine for illustration. As soon as the Chinese systems of medicine was introduced, Emperor Mommu founded a medical school in Japan. There were special departments for internal medicine, surgery, pediatrics, and others.

In Korea also we see that the governmental factor was of great importance. The reign of King Tan-jong saw the encouragement of the work of sericul-
ture. King Se-jo was much more ambitious. He published works on veterinary surgery, astronomy, geology, agriculture, and arithmetic. He even studied the art of estimating the distances by the eye. Thus governmental action was a limit for either the diffusion of culture or indigenous development. Cultural complexes could not be diffused or developed unless the government assumed a favorable attitude.

B. Popular Attitude

The attitude towards science molded the course of the development of the sciences even more than the governmental actions; in fact it was the basis upon which the state assumed her attitude. It has been mentioned that the sciences, being objective, found less resistance than other complexes in the process of diffusion. But in China, unfortunately, with the exception of Astronomy most sciences were despised both because, as they said, they were minor things, and because of the unfortunate fact that they were associated with magic. Kung-Yu Pang and Matze could be called the Archimedes of China, but the Confucians condemned them saying that they resorted to material things rather

than ideal things. A scientist could hardly achieve any reputation, and the government always refused to make him an official. More unfortunate was the fact that sciences like Alchemy, Astrology, and others were associated with something supernatural. The scientists of these classes sank below the level of society and were despised. With the introduction of Buddhism divine healing and other superstitions became prevalent, and scientists were discouraged.

C. The Nature of Certain Sciences.

The Orientals were practical peoples; hence their impracticality was often the cause of the death of cultural complexes. Science is no exception to this rule. Theology, apparently, though it existed in China to some extent, did not find a fruitful soil in either Korea or Japan. Hulbert mentions the fact that neither Buddhism nor Taoism was understood by the Koreans, and consequently while the latter never gained a foothold in the Peninsula the former died easily in the Yi Dynasty through governmental action. In the opinion of the present author the reason for this lack of theology was that the science was impracticable. Thus the Absolute of Taoism was never comprehended, and today Taoism never expounds the teach-
ings of Laotze. Confucius himself refused to speak of a future life to average people. The nature of the sciences determined their life on the soil.

D. The Dominance of Moral Ideas over Other Complexes.

This is closely related with the popular attitude. To the idle Confucian, virtue was the only tool that could conquer everything. Why should one resort to military science, tactics, strategems, explosive powders, "Cloudladders", and other things which merely disturb peace and endanger human life? Consequently all sciences dealing with destruction, nay, even with comfort, were condemned. Morality should have precedence over all things. This spirit, however, was absent in Japan, where militarism had dominated from the beginning.

E. The Cultural Level of Other Nations.

Why the three nations did not appear to be progressive in sciences was owing to the fact that there was lack of competition. In other words it was the result of cultural isolation. No other nations in the past seemed to be civilized to the degree enabling them to dispute Chinese supremacy in the realm of
sciences. Nearly all were barbarians. Even the Romans and Arabians had to learn gun-powder, paper manufacture, sericulture, and other things from the Celestial Empire. Consequently Cathay became proud of her own culture; and like the hare she fell asleep, to be overtaken by the tortoise in the race. Her two pupils, accepting her supremacy, had nothing to contribute but enough to imitate. As a result industrial revolution did not take place in the east until the present era.

IV. The Effects of Isolation and Contact on Sciences.

A. Contact.

1. Positive.

Of all the sciences that foreign countries contributed to China, probably Astronomy was of the greatest consequence. As to the general effect of contact upon science there was no such impetus as that which the European Commercial Revolution gave to the scientists. The sciences of the West Chow Dynasty were developed in a period of comparative isolation. It is true that the capital, being situated in the west, gave more chances for contact; but so far as history goes we do not hear of even India at that period.
The Book of Records says strangers came from distant lands with interpreters. But as to who these strangers were we have no authority to enlighten us. The most approximate guess is that they were merchants from Mesopotamia. Their influence on Chinese culture has not been appreciated.

Korea and Japan, on the other hand, received more than they contributed. Both countries learned the Chinese military science, both learned medicine, astronomy, chemistry and other sciences from the continent. The Indian metaphysics of five elements, fire, metal, water, wood, and earth, has profoundly influenced the medicine of the Three peoples. Thus the physicians say when the five elements worked in concord the health was in good condition, but their conflict caused sickness.

2. Negative

a. The Importation of Superstitions.

This was especially true in the science of geomancy, particularly in China and Korea, and to some extent in Japan. More lawsuits have arisen on account of geomancy than on anything else. Other people were disputed in their right of building houses on the ground that they, by doing so, might impair the geomantic prospects of one family. Walls
were torn down, tombs were evacuated, and dense forests inhabited by wild beasts were left untouched for fear of hindering the prosperity of the owner's posterity. Even the capital of Korea was laid out in the plan of a ship. Mining or railroad construction were forbidden for fear of causing a leak in the vessel. For geomantic interpretation, as has been said, the capital of the kingdom was changed. (See page 251 above).

b. The Inhibition of Initiating Ability.

Through too frequent contact with China the initiative ability of Korea and Japan was more or less inhibited. This was more true with Japan, for Korea had some contributions to science. Japan, with the exception of some military tactics, was, in every respect, an imitator. Astronomy, medicine, and all other sciences were derived from the continent. Chinese medicine was the only school of medicine until the introduction of the European school.

c. Destructive War and Sciences.

Contact with warlike peoples caused wars destructive to scientific ability. The histories of the three nations were full of struggles with other peoples. Nearly all the sciences indigenous or imported prospered in periods of peace. Nothing remarkable could be found in the South and North Dynasties.
and the Mongol dynasty except the water clock and military weapons in China. In Korea only the tortoise boat and bow were invented during Mongol domination and the Japanese invasion. In Japan not only science but everything was on the decline during the Mongolic invasion. The defeat of the Mongols did not indicate the superiority in military tactics of the islanders, inasmuch as the failure of the expedition was caused by storm and the lack of adaptability of the Mongols to sealife.

B. Isolation

1. Positive.

As a rule for people with an endowment of mental initiative isolation gives chances for the development of sciences, in so far as it ensures the conditions of peace. When did all those sciences mentioned above flourish but in the periods of peace? Compare the development of sciences in the East Chow Dynasty with those of West Chow, and the former will be found to dwindle away in splendor. Unfortunately the buds of sciences were just sprouting in the West Chow Dynasty, so that after the attack of the imperial capital by the Dog Tribes and the civil war of 242 years, all were busy for self-defence and the only
incentive given by wars was in military tactics. Even those tactics were derived from the writings of the generals who helped in the founding of the West Chow Dynasty.

In Korea, likewise, the development of sciences occurred in the period of peace when no foreign aggressions took place. The scientific activity of the reign of King Se-jo was in the period of peace.

2. Negative

The unfortunate effect of isolation was that on account of great distance China was not affected by the commercial and industrial revolutions of Europe, where modern sciences had their beginnings. When the west has made national progress by leaps and bounds, China, being dominated by an alien race, which wanted nothing but the downfall of the empire, has had no chance to learn western sciences. Korea and Japan, being her pupils, for a time shared the same fate. Japan, however, being nearer to the United States, and being an independent state, was able to imitate successfully the western material culture, which raised her as a military power, though not culturally.
CHAPTER VI

LANGUAGE

Language, as a cultural complex, includes both vernacular, that is spoken dialects and brogues, and literature, both prose and poetry.

I. Contact and the Theory of Cultural Diffusion in Language.

A. Evidences of Contact.

1. China.

It has been well known that Chinese literature is one thing while her spoken language is quite another. In fact it is more proper to speak of languages than language. To prove the presence of contact let us take the Chinese characters for illustration. According to one Chinese authority the early picture writing of China was closely connected with the hieroglyphics of Egypt. Mr. Hwang speaks of the western journey of Mr. Kuo, who visited the vicinity of Cairo where he found inscriptions on pillars closely resembling the ancient Chinese characters on tripods, bells, stone drums, and seals. Whether the Egyptians

1. Hwang, Ti-Chi: Discovered Truths Compiled, Appendix, Pages 5-6.
borrowed their hieroglyphics from China, or the Chinese from the Egyptians, there is no historical datum to prove. Nor is the quantitative test of Rivers available. Mr. Kuo also speaks of the fact that Messrs. Liu and Ma purchased at Port Said two sets of Egyptian Calligraphy, some of whose characters, which resemble Chinese stone drum characters, are as follows: ( handwriting symbols ); others are .

Another assumption has been made that the Chinese characters were evolved from the Akkadian language. The argument, however, is far from convincing. From the author's viewpoint both the Akkadian and the Chinese are monosyllabic languages which were evolved prior to the eastward migration of the Chinese.

The history of Chinese literature speaks of three inventors of characters, namely Kwang Kulu, and Chang-Shih. It further mentions that these three men were not all in China, but scattered in the world, designating particularly India as the home of the first one; China of the last; leaving the second in mystery. We also have the record that in the Shang Dynasty (1766-1122 B.C.) seventy-six countries paid tributes and bought interpreters with them. All these tend to show

2. Keane, A. H.: Ethnology, Page 113
the earliest contacts of China with other nations
with reference to language.

2. Korea

Likewise the Korean language shows the
presence of contact. Korea, like China, is not a
homogeneous nation. The Chinese historian in the
third century B.C. mentioned seventy tribes in the
Peninsula, although the country was, at that time,
probably in Manchuria. The languages of Korea must
have been the product of joint labor; though uncon-
sciously wrought out. Thus says Hulbert:

A comparison of Korea with Manchu discloses
at once a family likeness and at the same time a com-
parison of Korean with any one of the Dravidian dia-
lects discloses a still closer kinship.

Again, the Korean and the Japanese languages
are in the main similar in sentence construction. In
the Korean as in the Japanese,

the first place is occupied by the nominative
case, the second by the objective or other cases, and
the last by the verb. The adjective precedes the noun,
and the adverb the verb. Prepositions are placed after
the nouns to which they refer. Conjunctions and in-
terrogative particles are found at the end of the
clause or sentence to which they belong.

Korean dialects are also similar to those of the
LiuêKiu Islands.

   Page 219.
5. Hulbert, Homer B.: "The Korean Language", in Re-
   ports of the Smithsonian Institute, 1903, Page 805.
   212.
As early as the twelfth century B.C. Ki-Ja brought from China the Chinese History and the Book of Ode. He also taught the Koreans to write Chinese. For a time the Chinese official language was spoken by the educated class of Korea.

3. Japan

From remote times the Japanese language was influenced by foreign elements. The origin of the Japanese language is lost in the mist, but beyond all doubts the earliest form of language was not developed in the islands. Count Okuma marshals the opinions of various authors. Thus Klaproth and Bailer both maintain that it belongs to the wide family of the Ural-Altaic tongues, bearing a close resemblance to the north Samojedic language. Gabelentz notices the similarity of the Japanese to the Manchurian language. Pazdneyeff, a Russian, explains how exactly alike were the past positions of the languages of Japan and Mongolia. Lowellevyen compares the Japanese language with the Burmese, while others assign it to the Indo-Germanic family. Thus we can see in the complex of language isolation is also an impossible phenomenon.

If we take the history of the Japanese language after the Yamato race had settled in the islands we also

find various waves of continental influence. From the study of Aston, the Japanese language bears a great similarity to the Korean, the examples being given in later discussion.

Again, the Japanese had Korean letters which they coined into characters. The so-called abiru-Moji alphabet, according to Fujioka, consists of forty-seven letters very much like the Korean En-Mun. He believes it is narrow-minded to be ashamed that Japan had no original writing of her own.

It is a fruitless effort to maintain, as Edkins advocates, that the Chinese and the Japanese languages were of the same origin; on the other hand, Japan, like Korea, had introduced the Chinese characters as early as the third century B.C. Hsu-Fu, the Chinese Taoist was the first man who imported Chinese literature. Between 290 and 215 B.C. a naturalized Korean prince brought over Chinese characters. It was however not until the first century B.C. under Emperor Sujon (97-30 B.C.) that the Chinese characters were in use. But the most common belief was that Wani, a Korean envoy, brought the "Confucian analects" and the

"One Thousand Character Composition" in 216 A. D. It was only after her contact with China that Japan had written language.

Hindu writing, probably through the introduction of Buddhism, influenced the vocabulary of the Japanese language. The Goju-on (the Fifty Sounds) was formed after the pattern of the Devānāgarī. In a book called, "Records of Sojourn in China" the Japanese teacher Kobo was said to have taught the Japanese how to pronounce Sanskrit. A priest called Jikaku Daishi learned Sanskrit in China. Names of plants, animals, and places were derived from the Ainu language.

These, however, were all Asiatic languages. In the periods of Toyotomi and Tokugawa the Portuguese, the Spanish, the Dutch, and the German all contributed to the Japanese vocabulary. The names of articles of everyday use and technical terms especially on Astronomy came from the Dutch, and the medical terms from the German.

B. The Relation of Contact with the Diffusion Theory in Language.

To apply the theory of cultural diffusion to language it is necessary to distinguish the written
literature and the dialects. So far as written literature is concerned evidences of contact have been abundant and the borrowing of the Chinese literature by the Koreans, Japanese, Cochin-Chinese, the people of Liukiu, and adjacent tribes has been proved beyond reasonable doubt. But when we come to the study of the influence of contact on the Chinese language in China, the only support that can be given to the diffusion theory is that the Chinese characters were probably related with either the Akkadian language or the Egyptian hieroglyphics. Here we have also the difficulty of accounting for the later developments of these very characters, from 500 to 50,000 in number and from six to 400 in forms. Throughout the history of Chinese language the influence of contact on language has been exceedingly meagre. The introduction of the grape, the water-melon, glass, and several other material objects has increased the vocabulary of the language to some negligible extent; the introduction of phonetic spelling has facilitated the composition of poetry; but no change of the structure of the language has ever taken place.

Leaving out the influence of contact on Chinese language, let us notice what was the underlying cause in the adoption of the Chinese by both the Koreans and the "Japanese. So far as the author is able to see,
it was not the superiority of the Chinese written language, but the absence of Korean and Japanese written language and the superiority of Chinese culture, which could be obtained through language, that made the Koreans and the Japanese adopt Chinese. The Chinese language, from the utilitarian point of view, is the most clumsy, unprogressive, and unnecessarily difficult to be found. It was because of these characteristics that the Koreans were compelled to invent the 10 Krommum alphabet, and the Japanese the Kata Kana and 11 the Kira Kana alphabets. But on account of lack of material the Koreans were compelled to use the Chinese seal ideographs and the Sanskrit; while the Japanese, the abbreviated and the cursive forms of Chinese writing.

Again while the "Japanese used Chinese writing", they pronounced Chinese characters according to the Japanese spoken language. In writing poetry, while the Chinese characters are employed the mechanical rules of composition are not adopted. Literary allusions were avoided as much as possible. Thus the needs of life have modified the cultural complex although they have not led to new inventions of the same character. In

fact, as will be discussed in the next main division, it is hard to imagine how ideographs like the Chinese could be originated more than once on account of similar environments.

The invention of the Roman alphabet is an excellent example to support River's principle that the contact of two cultures gives rise to features foreign to both cultures before contact, for the alphabet was neither Chinese nor Sanskrit, but a combination of Sanskrit consonants with Chinese vowels. It is one of the most perfect phonetic systems we have ever had.

Coming now to the spoken language, the author clearly sees that despite the constant contact of all the three nations with each other and with others the structures of tongues remained unaffected and no extensive modification took place in the vocabulary. In fact without the blending of blood such changes are almost impossible. Blood and language have been so closely related that races have been designated by tongues such as Teutonic, Slavic, and Latin. A Chinese family migrating to a foreign country may change all other institutions which they bring with them, but

often persists in unchanged use of the original language. Of course this is not true with the generation born in a foreign country. Indeed the Koreans spoke the Chinese official language, but it was only the educated class who aimed at heightening their prestige by adopting the obsolete ancient Chinese spoken Mandarin. Moreover history shows that the 5,000 followers of Ki-Ja, the Chinese immigrants of the Chin Dynasty, and the refugees of other dynasties, inter-married with the natives of the Peninsula; and despite this inter-mingling of blood the Korean dialects remained in vogue. Inter-marriage between the Chinese and the Japanese has been carried on from remote ages. The Chinese element was strong among the nobles in court and the educated class in Kiu-Shiu Island, but the Japanese language is never modified even by this blending of blood.

It may be objected that because the Chinese blood was not the ruling element like the Norman in England, the language failed to be spoken. But in the opinion of the author the number of immigrants or size of population is a great factor. The number of the Chinese immigrants to Korea and Japan was superseded by the native population. When it was the written language that was borrowed it was because of either the
superiority of the language or the absence of indigenous invention; but when it was the spoken language that was borrowed it was the number that adopted the language that determined its fate. When the Manchus were dominating China, despite the fact that the Chinese were the conquered people, the Chinese spoken language was adopted to such an extent that the Manchus nearly forgot their own tongue. There was nothing in the Chinese spoken language that was superior to the Manchurian. It was the size of the Chinese population that spoke the language that compelled the Manchus to adopt Chinese.

The principle of number is farther attested by the origin of the Chinese dialects. In olden times, the legend says, the Chinese conquerors killed the men and married the women of the aborigines. In many tribes there were left only the females. Through intermarriage and permanent settlement the Chinese languages were introduced into those regions. It is possible to find dissimilarities between the various dialects fringing the sea coast of China; but upon analysis the differences were mere intonations not language structures. New words, owing to different environments or interaction of the Chinese language with that of the aborigines, were noticeable but negligible. In fact the dialects or brogues were purely Chinese, and the languages
of the aborigines have disappeared.

Language, therefore, is not a test of race, but a complex which diffuses through numbers and the inter-mingling of blood.

II. Isolation and the Theory of Independent Origin in Language.

A. Extent of Isolation.

Language, being immaterial and not easily acquired by mere contact of peoples is one of the most isolated cultural complexes. As its dissemination depends upon the blending of blood as well as the number of the speakers, its isolation becomes stronger. Of the three languages, the Chinese, the Korean, and the Japanese, the first is the most isolated. Aside from the probable connection with the Akkadian and the Egyptian ideographs, the Chinese language, both written and spoken, stands as a single family; while the Korean is connected with the Dravidian and the Japanese, and the Japanese with the languages of the Altaic family. Despite the frequent contact of China with both civilized and barbarous countries her monosyllabic language remained unchanged until the invention of the alphabet in 1918.
B. The Relation of Isolation with the Theory of Independent Origin.

Language is fundamentally a part of human nature. It is said that there are as many languages as there are peoples. Consequently many languages were of independent origin; but to secure two similar languages under similar conditions is a fruitless task, as language is an immaterial complex. It is not possible that some nouns represented by pictures of the most rudimentary form were common among the Egyptians, the American Indians, and the Chinese; but it is inconceivable how abstract ideas could be represented by similar figures by peoples who had no contact with each other. Indeed both the American Indians and the Chinese possess symbols like (\[\text{symbol}\]), but they do not bear the same meaning. Moreover, besides the hieroglyphics the Chinese have invented five forms of characters. The first were the ideographs which represent ideas by the position of their parts, such as "above" \[\text{symbol}\] and "below" (\[\text{symbol}\]), originally (\[\text{symbol}\]) and (\[\text{symbol}\]). The second were phonetic ideographs representing sounds, being composed of two parts, one of which gives the sound to the whole character such as "River" (\[\text{symbol}\]), the part (\[\text{symbol}\]) giving the sound, and the part giving the meaning (water); the third were ideographs composed of two or more characters to give the idea of a
third, such as "Brightness" (日) composed of "Sun" (日) and "Moon" (月) the fourth were ideographs which when inverted assumed different meanings such as "Old" (老) and "To examine" (考) and lastly were the metaphysical ideographs such as "Long" (长) standing for "Chief", and "Order" (上) standing for "Magistrate". These forms were more or less the works of rational minds rather than the mere influence of environments. It is surely hopeless to expect to find two languages of such complexity as the Chinese to be similar in construction without any contact.

But as it is impossible to find another language qualitatively and quantitatively similar to that of the Chinese we may conclude at least that the primary needs of life impress the mind to invent a cultural complex like language. Here the three principles of cultural evolution of Spencer are applicable to a certain extent. The principle of uniformity finds in the fact that the literature of all the three countries began with poetry and in an unwritten form. The principle of gradual transformation was equally true except in the case of Japan whose literature, for a time, in content, was absolutely Chinese, borrowed in the Nara period. As to the principle of progress, we find, again, as in the complex of art, language and
literature degenerated after the Mongol Invasion. Ever since, none of the three countries has made progress in language or literature without the influence of contact. It seems to the author that in the complex of language independent origin was not impossible but it is hard to imagine how two languages, similar in structure and grammar, could be the result of similar environments. If the Japanese language did not belong to the same family as the Korean, we cannot see how the environment in the Yamato Island could influence the Japanese to invent a language similar to that of the Koreans. It is beyond all doubt that the Japanese entered the Islands after they had been for some time in Korea, and they took the language with them in all probability.

III. Other Factors Operating in the Realm of Language.

A. The Status of Culture of the Countries in Contact.

As has been mentioned in the preceding chapters, the barbarians offered very little to civilization, nor could they appreciate the higher culture of civilized peoples. As a result, despite constant contact, their culture remained in the barbarous stage. The Huns, for example were nearer to the Chinese than
the Koreans or the Japanese; but they remained in the barbarous stage of culture although they had conquered China and swept over the greater part of Asia, and penetrated Russia. It was therefore the capacity to appreciate the culture of an higher order rather than mere contact that brought Korea and Japan to the front.

B. The Characteristics of the Complex of Language.

The specific characteristic of the Chinese language rendered it incapable of modification on a large scale despite the constant contact with other peoples. Once it was adopted it could not be relinquished. In fact the beautiful calligraphy and the interesting etymology of the ideographs were so charming that once people got acquainted with them, they could hardly ever wish to overthrow them. Thus when it reached Korea and Japan it became the official language of the court as well as of the literati class. The students of both countries were sent to China to receive education in the courts of the Tang Dynasty. In fact in Korea Chinese literature has become the national literature.

12. Lowell, Percival: Chosen, the Land of Morning Calm. Page 104 (Ticknor and Company, Boston, 1886).
C. Governmental action.

The attitude of government determines the fate of literature to no inconsiderable extent. Thus when Emperor Shih-Hwang-Ti of the Chin Dynasty gave all books to the flames China was for half a century in the Dark Ages. Emperor Kao-Tsu of the Han Dynasty, being a general, despised and insulted the Confucian scholars, and for a time these scholars lamented over the decline of literature and cherished no hope for a Renaissance. It was only under Emperor Wen-Ti, the patron of literature, that prose flourished. In the Tang Dynasty, when Emperor Tai-Tsung established academies for students of China, the three kingdoms of Korea, and Japan, it was for a time the Silver Age in China. Likewise the reigns of Tich-Tsung of the Sung Dynasty and Tai-Tsu of the Ming Dynasty were periods of literary activity, when the crowns were encouraging the movements. Now none of these patrons derived their ideas from contact with other nations, which were, in those periods, mostly barbarous. Some of the illustrious sovereigns in the west did indeed also encourage literature but their courts could not compare in brilliancy with those above mentioned.

In Korea we find that the invention of the phonetic system was the demand of King Se-Jong. It was King Se-Jo that founded the school for the study
of Chinese vernacular, it was he that founded a hospital for the study of medicine, and it was also he that promoted ser-culture. He codified laws, published books on surgery, works on astronomy, geology, music, arithmetic, agriculture, and various other subjects. King Sung-Jong further encouraged scholars by trying men of scholarly rank before the college of scholars.

The reign of King Chung-Jong was the golden age of Korea simply because he ordered the publication of books and encouraged the establishment of headquarters for books and studies of Confucianism. It was by this time that Korea produced a Confucius of her own, Cho Kwang-Jo by name.

The brilliant period of Nara in Japan was caused by nothing other than the royal grants of nobility, titles, and privileges to men of letters from China and Korea.

IV. The Effects of Isolation and Contact on Culture.

A. Contact

1. Positive

a. The Civilization of the Barbarians.

While we lack date to prove the introduction of the Chinese ideographs from the west to China, we have ample historical evidences that both Korea and

Japan were civilized through the adoption of the languages and literature of other peoples. Korea would have no philosophy, science, and other cultural complexes of high order if she had not imported the Chinese written language as a medium.

It may be safely said that before the introduction of Chinese characters Japan had no literature. The songs of the early Japanese emperors are mentioned, but not given as to contents. Some of the ancient Japanese songs were handed down but all in Chinese characters. They were therefore of doubtful origin, written probably much later than the date assigned, generally after the middle of the sixth century A.D. Besides, the legends of deities further invalidate the existence of ancient Japanese literature. The Japanese, therefore, could have no written language without China, or Korea, who introduced the ideograph.

With the introduction of the Chinese ideographs Japan was intellectually awakened. During the Nara Epoch, when she perceived the greatness of the Chinese civilization, she dispatched students to receive education at the court of the Tang Dynasty. Chinese poetry and prose were introduced. Schools were established in various parts of the insular empire for the study of the Chinese language. History and poems
were all written in Chinese.

In the Heian Period prose composition of a certain class was wholly written in Chinese. All works of historical, scientific, legal, or theological nature were written in that language. The study of Chinese was in vogue.

The Kamakura Period saw Chinese poetry and language still pursued despite the fact that the Japanese government paid more attention to politics.

After the establishment of the Ashikaga government the commentaries of Chu-Hsi and Cheng-Hao of the Sung Dynasty of China were introduced. The philosophy of the Sung Dynasty obtained wide allegiance. From the Five Monasteries students flocked to China to learn both exoteric and esoteric Buddhism.

The period of the Takugawa Shogunate was characterized by the revival of the Confucian classics. A large part followed the teachings of Chu-Hsi, some preferred the study of Confucius and Mencius, others pursued the doctrines of Wang Yang-Ming, or Oyomei in Japanese. It was this last school of Neo-Confucianism that made the New Japan, "for there was not a single leader, military, scholastic, or civil, of the eight-

teenth or nineteenth century in Japan who was not a disciple of your great teacher. One of the leading lecturers on the Oyomei philosophy started the movement which sent thousands of Japanese students to America, the first two being my pupils at 16 New Brunswick, New Jersey in 1866. In this lecturer Dr. Griffis refers to Yokoi Heishiro.

In fine it may be said that Chinese literature was for the east what Greek and Latin were for the west. Korea, Japan, Liukiu Island, Annam, and Manchuria—all employed the Chinese language. It was a tongue of more than 500,000,000 people. None of these peoples would have their high culture today without the Chinese language.

b. Changes in Literature through the Influence of Contact.

(1) Introduction of Spelling.

Through contact, spelling, which was unknown in China, was introduced in about the second century A.D. The exact place whence it was introduced was unknown. History speaks of the western region, meaning the extreme west of the Empire of the Han Dynasty, most near to Bactria. Take for example

"l" as a consonant, "a" as a vowel, and we have "la".

When spelling was incorporated into the Chinese poetry, the Koreans imported it to their land, where it became an indispensable part of poetry used in national examinations.

§2) Increased Vocabulary.

Some foreign words crept into the Chinese dictionary. The Chinese character for "Lion"; ("Shih"), was an imitation of the Persian "Shir". The name for pomegranate was Ansik fruit, a corruption of the Greek Άποακνος, the name of the first king of Parthia. The term for grape was "Pu-Tau" from the Greek Χότπος. The term for radish was "Lo-Po", a corruption of Πάδοι. Si-Kua or Western Gourd, or watermelon, was the Greek Ούκκα. "Po-Li", or glass, came from Sanskrit "Spalika"; dropping "s" and "ka" and changing "it" to "l".

(3) Materials for New Invention

For Korea both Sanskrit and Chinese furnished materials for the invention of the ए-मूम alphabet. The consonants were from the former, while the vowels from the most simple strokes of the seal characters of the latter. It was a kind of

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See also Edkins, Joseph: Chinese Buddhism, page 405.
creative synthesis. Here Korea was selective in cultural elements:

2. Negative

a. Change from Polysyllabic into Monosyllabic language.

Students of philosophy usually highly consider the polysyllabic language and discredit the monosyllabic or aglutinative as incapable of further development. The Chinese language was originally polysyllabic. It was through contact with the nomads of China that it became monosyllabic. Chinese history claims that the life of the world up to the present moment is approximately 2,762,000 years. Sometime within a period of 20,000 years since the creation of the world was invented the so-called Ten Stems and Twelve Branches, Series of ten and twelve symbols respectively, afterwards combined to form the cycle of sixty in the Chinese calendar. From history we can see that each one of the symbols, which are now monosyllabic, consisted of from two to three syllables. It was only after the ascension of Emperor Fu-Hsi and the arrival of Emperor Hwang-Ti in the twenty ninth and twenty

eighth centuries that the changes took place.

b. The Degeneration of Literature

In China of all foreign influences that of India was most pernicious. In the South and North Dynasties, the lack of vigor in thought, the prevalence of an over-nice, elegant style of writing was caused by the Buddhist influence in both private life and life in court. The idealism of Buddhism made people return to a natural state and love of forgetfulness. The poets became drunkards, who cared for nothing practical.

Buddhist domination of the government in Korea has even substituted, in national examinations, the Buddhist literature for the Confucian. The Buddhist literary works in China were of low order, as the monks were usually the despised people of the uneducated class. As Korea borrowed all the Buddhist writings from China, her literature suffered the same consequence.

In Japan the Buddhist writings, which were of no value in China and Korea, were greatly prized.

c. The Pernicious Influence of Foreign Literature on the Life of People.

The pernicious influence of foreign literature on the life of the people cannot be over-estimated. In China the scholars wasted their energy
to the utmost when the literature of India was introduced. Indeed China has the metaphysics of Taoism, but it was not until Buddhism gained firm ground in China that the Confucian scholars over-engaged themselves in the cosmic and ontological ideas of India. Shao-Yung tried to explain everything by number; Chou Lien-Chi propounded the doctrine of the Great Extreme; Chang Heng-Chi of the Great Nothingness; and Chu-Hsi the reasoning and vivifying principle. But of what significance were all these problems? One of the generals ridiculed a scholastic civil officer, saying he wished him to rout the Mongol besiegers with his poems.

In Korea the influence was fully as perceptible. Many a time when the country was in great turmoil the king paid to the life of the nation no attention, but sent envoys to China to purchase Buddhist books which absorbed his mind to the utmost degree.

No doubt Japan was greatly benefited by borrowing the continental literature, imperfect as it might be; for the possession of an imperfect literature was better than none. But when foreign literature contained pessimistic elements like those of Hindu, introduced in the Heian epoch, it made Japan a dispirited nation for four centuries. Martial spirit became extinct.
Chinese philosophy of the Sung Dynasty, influenced by the Hindu, increased the tendency.

d. Obstacle to Progress

Not to say that China suffered considerably on account of the nature of her language and literature, it had been a great obstacle to progress in both Korea and Japan. In the first place conservatism was developed. The Chinese literature of the Confucian school that was introduced into Korea had exercised a tremendous influence upon the life of the people. It looked to the past as a golden age. Its hostile attitude toward innovation and other schools such as Taoism and Buddhism was a stumbling block to the culture of any nation. The Koreans despised their own native En-mum language because of its simplicity and ease and admired the Chinese language and literature. But this was not the worst. They did not read Chinese as the Chinese did at that time, but as they had done 1,000 years before. Hence it was absolutely archaic. The same thing was true in Japan. The Confucian literature stood there for 1,000 years without change. The Tokugawa Shogunate, inspired by Confucianism, suffered no innovations. Originality was a crime.

In the second place the difficulty of the language resulted in the neglect of popular education. Says Griffis, "As in most of the Asiatic countries, into which Chinese culture penetrated, popular education was for centuries a thing unthought of."

For a native of China it is necessary to spend at least ten years to master the language in the sense that one is able to write essays, which is not, however, to say that he is always able to express everything in literary terms. How much more difficult would it have been for a foreigner! Giles mentions the fact that there have been a considerable number of Americans who could speak Chinese fluently, but there were only two ladies that got any insight into Chinese literature. Dr. Richard Timothy and Dr. MacGillvary, both Englishmen, spent twenty years before they could write Chinese even with a peculiar and English style. While H. G. Wells has exaggerated the hindrance of Chinese language to the advance of her culture, there is at least a grain of truth in it. Korea, being nearer to China, has been more fully assimilated by China and shared the same fate as China when both met

the materialistic Occidentals. In language, therefore, it must be admitted that China has done more harm to Korea than anything else. True it is that Korea was civilized by China, but had China possessed a better language Korea would have been benefited many times more. Contact was therefore disastrous to a borrowing people before they were conscious of it.

The difficulty of comprehension, the complicated art of calligraphy with all the limitations of literary techniques and use of authorities, hampered one's whole life until he was fitted for nothing but a writer of useless literature.

In Japan the influence was less perceptible. Yet history tells us that in the Nara Epoch scarcely any people could read the Chinese language. The Chinese language was introduced to the islands as early as the third century B.C. No Japanese tried to find the key to it. They had to wait for six centuries, when the Koreans came to teach them. Brinkley says it was not 284 A.D. but 404 A.D. when the Japanese began to study Chinese; for while the Chinese ideographs were imported it did not happen that Chinese literature was learned. Brinkley mentions the fact that in 247 A.D. a despatch was sent by the Chinese authorities admonishing the Japanese to desist from internecine wars, that Chinese sovereigns had several communications with
the Japanese in the third century A.D., and that only
a few in the court could read.

e. Mere Imitation and Borrowing

This was again particularly true of
Japan. In the first place Japan had no native teachers,
and could not learn without foreign teachers. The Chi­
nese ideographs were imported in the third century B.C.,
yet few could read even in the fifth century A.D. The
reason is simple. No continental teachers ever came
over after the death of the Chinese Taoist Hsu-Foo.
For almost five centuries no Chinese left for the is­
lands. The tyrannical emperor of the Chin Dynasty, the
destroyer of literature, would send no missionaries to
educate others. After him civil wars rose which cer­
tainly drew people away from the study of literature
in China. Some scholars did indeed attempt to escape
from the outrageous Chin, but they all left for Korea
in the so-called Silla Kingdom. Again, no books were
brought over until the Korean scholar, Wani, imported
the Confucian Analects and the Ten Thousand Characters.

In the second place Japan had no written
language whatever until the introduction of Chinese.
Even in pronunciation the Japanese had for centuries

24. Brinkley, F.: A History of the Japanese People,
Page 103.
adhered to that of the Han Dynasty of China. Here it may be questioned concerning the origin of the Japanese Kata Kana and Hira Kana alphabet. If we examine carefully we shall find that these are nothing but the hybrids of Chinese ideographs. Kata Kana was nothing but fragments of Chinese forms of whole ideographs, and Hira Kana was nothing but cursive or abbreviated Chinese characters. Like the Koreans the Japanese took the Chinese radicals and gave them different pronunciations. The dispute as to who was guilty of stealing the other's language, the Koreans or the Japanese, has not been settled. But as Korea was an older nation it was probable that Japan was the borrower. Some people even go so far as to assign Japanese as a branch of the Semitic language.

In literature the same truth can be found. Without China or Korea, Japan could have no literature. Prose, poetry, theology, and philosophy were entirely of continental origin. Indeed poetry and novels have been written in the vernacular but scholars despised them, as the Koreans despised their Han-mum language.

Taking philosophy for instance, we see that Japan had no philosophy until the schools of Chu-Hsi and Wang Yang Ming were planted in the islands.

There were no metaphysics, no practical ethics, no astronomy (the calendar having been borrowed from China), in fact nothing was indigenous. So says Griffis:

Whereas voluminous commentaries on Confucianism had been written in China, nothing had dropped from a Japanese pen that was worth reading or translation. Confucianism had stood in Japan for a thousand years without change.

f. The Arrest of Literature through Contact with the Warlike Barbarians.

As with art, so it was with literature, namely, that it could be appreciated only by civilized peoples. The barbarians had nothing to contribute. Instead they checked the growth of literature. How many of the barbarians of the Chow Dynasty have offered anything to China? The first emperor of the Chin Dynasty was, according to Chinese history, a barbarian, or a member of the Dog Tribe. The virtue of this tribe was said to be inferior to the wickedness of the Lu and Wei States, that is, their highest virtue was not even comparable to the lowest of these two states. It was this barbarous emperor that burnt all the classics.

In the Period of the South and North Dynasties, while in the south, where there were Chinese sovereigns,

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literature flourished, in the north, where the barbarian sovereigns reigned, there were scarcely a few who produced anything comparable to that of the southern scholars.

The seventy-eight tribes of barbarians that bordered Korea do not seem to have made any noticeable contribution to the Korean language and literature, in fact to culture as a whole.

g. The Arrest of Literature through Contact by Wars.

It need not be remarked that wars are detrimental to literature, but several historical evidences will illustrate the point. In the period of the South and North Dynasties and of the Later Five Dynasties, when various tribes of barbarians rent the country asunder into from eight to sixteen states, it was the Dark Ages in China. No literature comparable to that of the Han, Tang, Sung, or even the Ming Dynasty was produced. National existence was all the time threatened, and literature was a luxury. In the Yuan Dynasty, when the Mongols massacred 18,000,000 Chinese, among whom were great writers, the literature of China was in decadence. Except a few novels and plays nothing was produced, and these novels and plays were

never regarded as literature, admirable as they might be. In the latter part of the Manchu Dynasty, when foreign invasions threatened the country, only two or three writers were of the first rank. The sovereigns had no leisure to patronize literature.

Korea, unfortunately, was suffering wars within and without all the time except in the reigns of the few kings mentioned above. Consequently it was only under those that literature flourished. The Mongol Wars and the Japanese Invasions were the great scourges to literature.

It was not otherwise with Japan. While for the dark ages of Ashikaga the Japanese themselves were responsible (for they had internecine peloponnesian wars) contact with the Mongols was surely a severe blow to literature. The result of the Mongol invasions led the Shoguns to despise literature and to pay more attention to militarism. Moreover the country was closed for a few decades, nor does her friendship seem to have been sought by any overseas nation.

B. Isolation

1. Positive

a. Necessity for Invention

(1) China
Taking for granted that the Chinese ideographs were invented before the migration, we cannot, without ascribing it to the initiating ability of the race, account for the development of the characters, from one to four hundred forms and numbering from 500 to 50,000. The initiating ability, though a psychological factor, was not given impetus without the factor of necessity caused by isolation. The assumptions of Whitney that the Chinese had only 1,000 words, that the language was of the very lowest grade of structure and greatest poverty of resources, and that the Chinese language was in a state of stagnation, was all possible because of the absolute ignorance of the author, his inability to understand the Chinese language, and his prejudice. All through his book he does not give a single Chinese character as an example by way of illustration. Such an off-hand statement is, in fact, worse than unscientific, and is worthless.

A Japanese writer is, in this respect, more impartial. Thus runs his account:

The ideographic form of writing in which this literature is so to speak, stereotyped, makes it almost impossible for outsiders to get at the wealth of thought and information contained in it. But wherever those ideographs have been adopted, as in Japan

and Korea, the literature of China has exercised a most profound influence.  

As to the development of the characters, it has been discussed above under the theory of Independent Origin. Giles clearly sees that new characters could be invented with the existing radicals. Moreover the Chinese have invented the system of intonation, ranging from four tones in Peking to seven tones in Foochow, thus increasing the number of vocables.

(2) Korea

Korea, like China, made conscious and telic efforts to meet difficulties in cultural needs, particularly in the study of the Chinese language. The first invention was that of Yi-Du in Silla, a sort of termination used in the margin of Chinese texts to aid the reader in Koreanizing the syntax of the Chinese sentence; that is he made the Chinese characters correspond with the sounds of these endings.

This was one of the three great protests against the Chinese characters. Another attempt was made near the end of the Koryu Dynasty, but like Yi-Du it proved cumbersome. The final, most successful,

and lasting attempt was carried out under the reign of King Se-Jong of the Yi Dynasty, by a committee headed by Song Sammum, in the invention of the En-mum alphabet mentioned above. In this alphabet the Sanskrit consonants, or mothers, were greatly simplified, while the vowels, or sons, from the Chinese seal character radicals were the simplest strokes, such as a straight line either perpendicular or horizontal with another short line from the center of the original line. Every letter has but one sound, and every sound one letter, with one or two exceptions. Better still, every word is spelled out just as it is sounded. There are no mutes. In fact the Korean alphabet is the most nearly phonetic of all the spelling systems on earth.

If phonetic language, on account of its facility of comprehension, is a factor of cultural progress, Korea should have come to the point of the civilized nations, at least of the triple Orient, inasmuch as this alphabet has been invented for five centuries. But the time-honored Chinese language so won the hearts of the Korean literati that they not only clung to the language of the Celestial Empire, but expressed contempt for the native phonetic system. Was it isolation then or contact that hindered the dissemination of popular education? True it is that this alphabet
was the joint product of both Tibetan and Chinese elements; but does it discredit the theory that necessity gave birth to invention? Was it not the difficulty of the Chinese language that induced them to find an easier road for knowledge? Had Korea been left alone her own system of culture might have developed and she might have been a whale between two shrimps rather than otherwise.

(3) Japan

The invention of the two "Kanas" mentioned above illustrates that necessity compelled Japan to resort to shorter means to knowledge. In drama Japan had her own national origins and in poetry she refused to conform to the Chinese models.

b. Peace and the Development of Literature.

(1) China

Only in time of peace could literature flourish. In the pre Chun-Chiu Period (prior to 722 B.C.) China has the "Book of History" of 1,700 years, the "Book of Odes" of 3,000 pieces, the "Book of Changes", and the "Book of Rites", - all of which has proven unsurpassable ever since.

The "Book of Changes" alone was almost unparalleled in its profundity and would take even a whole lifetime for study.

With the advent of the Chun-Chin (Spring and Autumn) Period the Confucian school produced the "Spring and Autumn Annals," the "Analects," the rendition of the books named in the last paragraph, and the correction ideographs; while the Taoist school with Lao Tse and his disciple Chwangtze, produced the Tao-teh-king and Nan-hua-king, the two most profound philosophical works of the Chow Dynasty. There also arose Chu-Yuan, the writer of poetry and prose of matchless beauty, and the first of the six great Chinese writers, with numerous other masters. In fact this golden age gas produced more works than all those of other dynasties combined.

When the great Han Dynasty rose a host of writers came into prominence. Of the essayists there were Chia-Yen and Tung Chung-Chu; of the historians there were Su-Ma Chien and Panku, the Herodotus and Thucydides of China; Su-Ma Hsiang-Yu and Yang-Hiung, the second and third of the six great writers. During this period China had no foreign invasions.

In the Tang Dynasty, when Emperor Tai-Tsung had secured peace by subduing all the barbarians as
far as the Caspian Sea, he began to patronize literature. Two of the greatest poets of China, Tu-Fu and Li-Po, the poems of both of whom have been translated into English, were produced. These two and the great essayist, Han-Yu, constituted the last three of the six great Chinese writers. Besides these there were Liu Tsung-Yuan, another great essayist, Po Lo-Tien and Yuan-Chen. These two poets shone with immortal works.

The Sung Dynasty was another age of great intellectual activity. The three "sus", father and two brothers; Wang-An-Shih, Tseng Tzu-Ku, Cu-Yang Hsiu, together with Han-Yu and Liu Tsung-Yuan of the Tang Dynasty, have been known as eight great essayists of the Tang and Sung Dynasties. Among the poets may be mentioned Hwang Ting-Chien, Lu Fang-Weng, and Tu-Shih. These were the products of the Dynasty in peaceful times.

In the early period of the Ming Dynasty the chief literati were Sung-Lien, Fan Hsiao-Yu, Wang Yang-Ming, and Kwei Chun-Chuan. The first was a great historian, the second a great essayist, the third a philosopher, and the last both a poet and prose writer. Poets and dramatists there were in great number.
During the first century of the Manchu Dynasty, when China was free from foreign wars, critical study as well as the study of literary illusions came into vogue, but as soon as the country was open to foreign invasions no literature of high order was produced.

(2) Korea

In Korea the same was true. The kingdom of Silla imported the Confucian cult and invented Yidu, when she had no wars with the other kingdoms. The invention of the alphabet took place when the two Yu-Chin chiefs were defeated by the Koreans and peace was insured. The great Choe Chi Wun, the author of "Adventures among the Kuen Lun Mountains;" Kim Am who wrote about adventures in Japan; and Kim Pu-Sik, the author of the "History of the Three Kingdoms," all were produced and flourishing in peaceful times. When peace reigned in the beginning of the sixteenth century the so-called Korean Confucius began to appear. About the same time various kinds of novels were written.

c. Varieties of Literature

Varieties of literature could not happen in either Korea or Japan on account of the size of the two countries. But in China, where isolation of various parts was impossible, different kinds of

literature sprang into existence. Thus in the Chow Dynasty, besides the Confucian school, there were the schools of the Taoist, of Mottze, of Hanfeiteze, of Kwantze; and of Yangtze, advocating nihilistic philosophy, universal love, legal philosophy, political, and egotistic philosophy. There were many other schools, but only these deserve high place.

In the Periods of the Three Kingdoms and the South and North Dynasties political divisions of territory affected the differences between the literatures of the south and the north. The former was characterized by beauty in sentence constructions and free thought; while the latter by vigor, simplicity and condensed thought.

2. Negative
   a. The Different Dialects
      (1) China

The different dialects hinder communication or the importing of knowledge. In fact it cannot misunderstandings not only in information but by creating ill feeling. As language is a bond of group life, the dialects have separated the Chinese into various communities with local patriotism. While it is true that the Chinese dialects were given their rise by contact with the aborigines whose tongues were more or less adopted, isolation of one community from
another has exerted a tremendous influence.

Theoretically, there is but one language spoken by the Chinese people in China Proper, . . . . over an area of some two million square miles. . . . Practically there are about eight well marked dialects, all clearly of a common stock. 54

These dialects fringed the coast line in Canton, Swatow, Amoy, Foochow, Wenchow, Ningpo, Shanghai, and Chefoo. With the exception of Chefoo all the other cities were at first inhabited by aborigines. During the Later Five Dynasties the Chinese immigrated to the south in considerable numbers. Contact with the aborigines greatly modified languages. Many terms in native dialects could not be rendered into characters. Peoples of those parts not only could not understand each other, but were antagonistic.

(2) Korea

In Korea likewise there were several brogues in olden times. In Ma-han could be found seven names ending in "ro," two or three such in Pyon-han, but none in Chih-han. In Ma-han there are fourteen names ending in "ri" but none in either of the others. In Pyon-han there were ten names beginning with "Pyon-jin," which is entirely unknown to the others two. Three also were found with the unique suffix "Mi dong." In Chih-han nine endings were

34. Giles, Herbert Allen: China and the Chinese, Pages 6-7.
found to end in "Kan" and five in "Kanyu", which are found in neither of the others.
CHAPTER VII

GOVERNMENT

Government, as treated in this chapter, includes political ideas, forms of government and laws. These will be taken up in order in the following discussions.

I. Contact and the Theory of Cultural Diffusion in Government.

A. Evidences of Contact.

The evidences of contact in the complex of government, from the cultural point of view, are not strong enough to support the theory of diffusion. The mere fact that the three peoples (Chinese, Koreans, and Japanese) had diplomatic relations with each other and with other peoples does not mean that the complex of government must have necessarily undergone changes through the borrowing or adopting of foreign institutions. It is true that the contact of China with the barbarians, particularly her conquest of Central Asia, modified her organization of government, but this modification was merely a policy and never produced permanent results. Korea and Japan did borrow
their official system and laws from China, but these were only superficial. The study of the complex of government in this investigation shows that unless there was intermingling of blood the diffusion of culture in the complex of government was an exceedingly rare occurrence. For a political institution is of subjective value; it can not be changed without combating forces, particularly the herd instinct, favoring its presentation. It was the innate force changed by racial blending, or imported by a large body of immigrants who became dominant rulers, that decided the form of the institution. Consequently in this historical survey only great migrations or interminglings of peoples will be considered as contact in government. The inter-borrowing of institutions, certainly, could not be passed untouched, but the diffusion in case of government, in the two nations, Korea and Japan, was one of externals, not of spirit. These are hereby presented as follows:

1. The Inter-Mingling of Peoples
   a. China

   While we possess no records of the immigration of the Chinese from other parts of the world, we can be reasonably sure that the so-called Han Race, that is, the Chinese *proper*, came from the northwest or Pamir Plateau, for the most recent his-
1. torians, archeologists, and other great scholars agree on this point. These Chinese, after settling along the Hwang Valley, intermarried with the subjugated natives, called the Miao Race, or the Nomads, making the present-day Chinese a heterogeneous stock.

In the Chow Dynasty (1122-248 B.C.), for political reasons inter-marriage, between the ruling houses of the various Chinese feudal states on the one hand and the aborigines of the land on the other, was exceedingly common. Thus Queen Hsiang and Marchioness Hiang were both barbarians. It must be remarked that as the barbarians had nothing to contribute and as inter-marriage was carried on only between the ruling families, the effect upon government was almost untraceable.

Many a time the Chinese ladies of the court of the Han Dynasty were married to the Huns in order to secure peaceful relations. Thus Miss Wang Chiao-Kung was one of these victims. Here, again, on account of the small number of inter-marriages, no effect upon government took place.

2. Chiang, Tan-Su: History of Fine Arts, Page 54, (This author represents the newest school of Chinese archeology).
3. Chen, Hsin-Tai: Quick, Return Quick, Page 1, (This author is a recognized scholar in China and Japan.)
In the period of the South and North Dynasties various tribes of barbarians rent China into pieces. Thus the ruling houses of the North Wei Dynasty and eight other kingdoms were barbarians. These came in overwhelming numbers, settling on the banks of the Hwang River, and were assimilated in blood and culture by the Chinese.

In both the Mongol and the Manchu Dynasties these two barbarous peoples were scattered in the territory of China Proper, although no inter-marriage took place, so far as the records show.

Thus far it appears that with the exception of the first great migration, which brought with it political institutions, the interminglings of blood, on account of small number of inter-marriages, did not affect the complex of government. In the case of the South and North Dynasties it was the assimilation of the barbarians by the Chinese, rather than the Chinese by the barbarians, which was reflected in the complex of government.

b. Korea

The same story may be told of the Koreans. Hulbert speaks of nine wild tribes (referred to by Mencius), antedating the arrival of Ki-Ja. This sage,

in 1122 B.C. brought with him into Korea a train of 5,000 Chinese and founded the Kingdom of Chosen after the model of the government of the Shang Dynasty (1766-1122 B.C.). As to the form of this government that is known to us, it was merely absolute monarchy hereditary in character.

Under the Chin Dynasty of China, on account of the oppression of the ruling house, numerous fugitives from the Yun, Che, and Chu States of China were seeking asylum in Korea. These finally formed the state of Chin-Han, one of the Three Kingdoms of the Three Hans Period. The government of the kingdom was a miniature of that of the powerful states in China, having a king, hereditary and absolute; the two classes of civil officials, each subdivided into three grades, and helping the king to rule over the various sections of the country; and the military officers.

c. Japan

If we turn to the history of Japan, we also find that they were immigrants, probably from Western Asia through Korea. As early as 86 B.C. the Koreans emigrated to the islands where they were natural-

5. Ibid., Page 30.
As has been mentioned in the second chapter, the Japanese had the blood of the Koreans, the Chinese, the Malays, and other peoples. Chinese and Korean artists, (as mentioned in our third chapter) and scholars were encouraged to migrate to the islands with rewards in material wealth and offices in the Nara Court. Nevertheless the foreign elements were not strong enough to imbue the Japanese with new ideas of government. In fact the Japanese brought their government into the islands, where it was long perpetuated. It was only in the seventh and eighth centuries that they began to imitate the splendor of the Tang system of China, her laws, and government.

2. The inter-borrowing of Institutions.
These, as has been said, will be treated under three heads: political ideas, forms of government, and laws.

a. Political ideas

With the possible exception that the earliest form of monarchy came with the immigrants, we have no evidence whatever that the Chinese political ideas, form of government, and laws were borrowed from other peoples; but we have ample evidence that both Korea and Japan adopted the Chinese systems in all these three aspects. In this discussion it is necessary, therefore, to leave out China and devote our atten-
tion to the other two countries.

(1) Korea

According to Mr. Kim, a Korean scholar in political science:

The Koreans believed in the divine right of the king, who was appointed by Heaven. The king should have wisdom and virtue, able to govern his people like a parent protecting his children. "People, on the other hand, should give their loyalty to their rulers."

When a king has no kingly wisdom and virtue and becomes tyrannical, he is considered out of divine appointment. Accordingly if someone who has sufficient wisdom and virtue, able to carry the popular will, obtains the throne in a peaceful way or by force, he may be called chosen by heaven to govern the people.

This theory, which has dominated in China for about two millenniums, was originated by Mencius, who believed that the sovereign was invested by Heaven, which was identified with the will of the people, and that the people had the right to overthrow tyrants.

Scattering fragments of information regarding Korean political ideas in the Korean History also shows their Chinese origin, essentially Confucian but not without the tincture of Kwangtze, and Hwang Li-Chao, or Wang Heng-Yang. For example the idea that the sovereign was responsible to Heaven, and in case of his lack of virtue the ruler of Heaven would, by eclipse and storm, give signs of dissatisfaction, as so often

recorded in the reigns of tyrants, was apparently bor-
rowed from China or rather carried over by the immi-
grants of 1122 B.C. For it was after their settle-
ment in the Peninsula that these stories began to be
written, and like the Chinese, the Korean historian
never omitted natural crises as such.

As Kwangtze promulgated the principle of the
economic basis of state (antedating Karl Marx), and
as many of the sovereigns of China in the feudal per-
iod encouraged agriculture by farming in person, so
King Ta-Jong of the Koryu Dynasty established, in
933 A.D., the custom of "plowing a piece of land in
person each year". Says Hulbert, "This too was borrow-
ed from China."

We find in the reign of King Chung-Jong of
Modern Korea a description of an ideal social order as
follows:

Men and women walked on opposite sides of the
street. If any article was dropped in the road no one
would touch it but would leave it for the owner to re-
cover. No one had to lock his doors at night.

These words were the exact language which the
Chinese used to characterize the golden age of Con-
fucius' administration in the State of Lu.

Page 148.
10. Ibid, Page 329
11. See the Life of Confucius in any book of biography.
As Emperor Yu and Marquis Hwan of the Che State of China forbade the making of wine, believing it would lead to the downfall of the nation, so King Ta-Jong served no wine in his palace and forbade the making of wine. As King Hsuan of the Chow Dynasty of China hung a drum in front of his palace for people who wanted to redress grievances to beat, so the Korean King hung a bell for the same purpose. It must be remembered that every Korean King received investiture from the Chinese Emperor, that he studied Chinese political philosophy, and that he was encouraged to set up a miniature of Chinese government in his kingdom. Consequently the similarity between the Korean and the Chinese political institutions was far greater than that between the Chinese and the Japanese. In case of divergence in practice it was because of the fact that China let Korea alone in her own ways.

(2) Japan

Let us now turn our attention to the islands and see what ideas have been borrowed from the mainland. Prior to her contact with China the sovereign ruled according to his own will, but in the Nara epoch, when the Japanese students in China brought back the principle of the sovereignty of the people, the throne began to rule according to the will of the nation. Like the Chinese and the Korean sovereigns,
the Japanese emperors hung bells for people to ring when it was desired to bring any trouble of a pressing nature to official notice.

b. Forms of Government

No doubt both Korea and Japan had and could have a monarchical form of government without the influence of China. But what was borrowed was not monarchy but the organization or hierarchy of the official system, like the adoption by the Catholic Church of the Roman government. The government of Korea in remote times, as has been hinted under the "Intermingling of Peoples", was similar to that of a feudal prince in China. But with the rise of the Tang civilization a direct imitation took place. It must be mentioned that although the Korean King received the investiture of the Chinese emperor and was encouraged to imitate China, the nation had her own free will; for when the Chinese official system has undergone changes, the Korean remained the same as that which she adopted from the Tang Dynasty. It is interesting to notice the comparison of the official system of the three countries in the following table:

China

1. The Three Ministers
   a. Minister of the Right
   b. Minister of the Left
   c. Minister of the Middle

2. The Six Boards
   a. Board of Interior
   b. Board of Treasury
   c. Board of Rites
   d. Board of War
   e. Board of Justice
   f. Board of Public Works

Korea

1. The Three Ministers
   a. Counsellor of the Right
   b. Counsellor of the Left
   c. Counsellor of the Middle

2. The Six Boards
   a. Board of Interior
   b. Board of Treasury
   c. Board of Rites
   d. Board of War
   e. Board of Justice
   f. Board of Public Works
Japan

1. The Three Ministers
   a. Minister of the Right
   b. Minister of the Left
   c. Minister for the Interior

2. The Eight Departments
   a. Department of Civil Government
   b. Department of Treasury
   c. Department of Ceremonies
   d. Department of Justice
   e. Department of Civil Affairs
   f. Department of War
   g. The Central Department
   h. The Household Department

Lowell, the American scholar on Korean institutions, says that not only the central government but the government in the provinces adopted the same hierarchal system. The subdivisions of the district into townships and villages were also of Chinese origin.

14. Lowell, Percival: Chosen, the Land of Morning Calm, Pages 100-102.
   See also Kim, Ryea-Sik: The Political Problems of Korea, Pages 39-43 (Master's Thesis, State University of Iowa, 1920).
After having sent scholars to China into the court of the Tang Dynasty, Korea also introduced in the eighth century the system of examination for selecting officers. It should be remarked that it was not until the same Tang Dynasty that China instituted this system.*

As to Japan, there is some doubt regarding the number of departments enumerated above. In China it was commonly known that there was only six boards; yet while Brinkley mentions eight, he holds all of them to have been borrowed from China.

We also find that after her contact with the west, Japan adopted the pomp of China. So says Brinkley:

The capital established there was on a scale of unprecedented size and splendor; -- -- -- The plan of the city was taken from that of the Chinese metropolis. There were nine gates and nine avenues.  

o. Legislature

(1) Korea

Prior to the migration of Ki-Ja the Yek-Guk Tribe of Ancient Korea adopted as a law the Chinese custom of marrying people of different surnames. Ki-Ja was said to have brought from China

a short penal code. Some of its contents, similar to the laws of Emperor Shun (2281 B.C.), are as follows:

Murder was to be punished with death inflicted in the same manner in which the crime had been committed. Brawling was punished by a fine to be paid in grain. Theft was punished by enslaving the offender, but he could regain his freedom by the payment of a heavy fine.

In the eleventh century the system of trying a man before three judges before punishment was inflicted, was borrowed from the Sung court of China. The law that every charge of capital crime must be tried three times was distinctly of Chinese origin. The law against women visiting monasteries might have been borrowed from China, but most probably the moral laxity of the monks was at the bottom of the law.

Many of the Buddhist laws have also became the laws of the nation. Thus the King of Silla in 525 A.D. forbade the killing of animals, no matter whether one was Buddhist or not. Twenty-six years later the eight laws of Buddhism became the laws of the kingdom. These were laws against (1) the slaughter of animals; (2) theft, (3) licentiousness, (4) lying, (5) drunkenness, (6) ambition, (7) the eating of garlic, and (8) levity.

21. Ibid, Pages 166, 201, 305.
22. Ibid, Pages 80, 82.
(2) Japan

For five centuries beginning from 701 A.D. and ending in 1231 A.D., Japan has adopted wholesale the Chinese laws of the Tang Court, the same being copied verbatim. These were the laws concerning obligations such as contracts and trusts; concerning real rights such as ownership of land; concerning personal matters such as relations, marriage, property relation between husband and wife, divorce, adoption, and succession. Thus Sakamoto, the Japanese doctor of jurisprudence, called the second period of Japanese legislation, "The Period of the Imitation of the Chinese Laws." While he gives the attempt of the Japanese government to destroy oligarchy as a cause of the adoption of the Chinese laws, he does not deny the influence of Contact. This is shown in the following quotation:

The Penal Code having its source exclusively in the Yung-hui Code of the Tang Dynasty of China, it is often argued that our ancestors imitated the latter's laws just as the European Powers of the Middle Ages moulded their laws in legal institutions of Rome. To my mind, however, it is wrong to ascribe the formulation of the Tai ho Ritsu solely to this cause.

It must however be noted that as soon as the Kamakura Shugunate rose in power, the laws of the Tang Dynasty of China were discarded.

B. How Far the Theory of Cultural Diffusion is True in the Complex of Government.

The theory of cultural diffusion loses its hold in the complex of government more than in anything else. Government, like religion, is one of the most conservative institutions, and unless great political revolution, intermingling of blood, or any other great crisis occurs, mere contact would hardly affect the political structure of a people. Moreover the selfish attitude of the ruling class would lead it to fight hard to maintain its authority. The change of the tribal form of government of China was caused by the migration of the Chinese from the northwest, and their conquest of the aborigines. In fact it was the result of ethnic influx as well as of political expansion. The transformation of the feudal system into empire was again an example of political revolution. The modern reformation of the Chinese government from despotism to republicanism was not merely because of the influence of contact but of intense struggle for national existence. Throughout the history of China for five thousand years these were the only changes in the form of government, although there were many dynastic wars.

Says Teggart, "Nowhere does a high form of culture arise without the commingling of diverse ethnic
elements." Rivers maintains the same. Thus he says, "the social structure, the framework of society, is less easily changed except as the result of the intricate blending of peoples, - - - -.

Thus when a great body of people, like the 5,000 followers of Ki-Ja, came from China to Korea, the Chinese monarchical form of government was introduced. The Japanese, on the other hand, having less Chinese blood, adopted merely the shell of the Chinese government, such as the official system. Their theory of "Divine right of the emperor" and absolute loyalty to him, were never relinquished.

It may be questioned why the Mongols and the Manchus adopted the Chinese form of government after their conquest of the Celestial Empire. As a matter of fact the Mongols were not interested in political organization but in military conquests. The Manchus adopted the Chinese form of government in order to succeed in controlling the Chinese; an advantage to themselves; they being the rulers yet in the minority. Moreover, after the overthrow of the Mongol Dynasty, the Mongols are not known to have carried the Chinese form


of government back to the desert. They remained nomadic and preferred tribal government to that of the Chinese.

As to legislation, it was distinctly the superiority of the laws of the Tang Dynasty of China that induced the Japanese to borrow them from her. The code of the Tang Dynasty was apparently the result of contact, for it was deliberately planned for the great empire acquired by conquest. Here it was not borrowing, but the influence of new situations created by contact with the conquered. (Continued on Page 329a).

B. How Far the Theory of Independent Origin Is True in the Complex of Government.

In political ideas, in forms of government, and in legislation the author has found abundant materials to support the theory of Independent Origin. These shall be taken up in order.

The idea of "Divine right of kings" prevailed in China, Korea, and Japan on the one hand and in Europe on the other. In the idea was originated in a certain cultural center like Mesopotamia why should it not travel in the west earlier than the seventeenth century, when it was already in China for millenniums? There is a hopeless attempt to trace the route of the
III. Isolation and the Theory of Independent Origin of Culture.

A. The Extent of Isolation.

In the complex of government the three nations as a whole were isolated from the other parts of the world. China had communication with Greece but the democratic form of government of Greece was not adopted by China. China had communication with the Byzantine Empire, but the codes of Justinian were not borrowed by China. The only influence was the establishment of a new form of provincial governorships at distant outposts. The countries surrounding, with the exception of India, could contribute no political philosophy, legal system, or form of government higher or more advanced than that of China. In fact in the complex of government even China, not to speak of Korea and Japan, was isolated to the greatest extent.
idea from China to Europe. Moreover the "Divine right" of both the Chinese and the Koreans was restricted, while that of the Japanese was unlimited. To rebel against the Japanese sovereign was never justified on the ground of his oppression. Here we see the idea took a different route of evolution.

Again the idea of democracy, as demonstrated in the teachings of Mencius, who advocates the sovereignty of the people, and disseminated in Korea, had no relation whatever with the idea of democracy of the Greeks. The Greeks overthrew the tyrants in order to establish a democracy, but the Chinese and the Koreans, while overthrowing the tyrants never set up any form of government other than monarchy. The theory of the inviolability of the Japanese emperor tolerated no democracy and hence no dynastic changes although there were Shogunate wars.

The idea of the economic basis of government of Kwantze (sixth century B.C.) ante-dates Karl Marx, whose philosophy was in no way influenced by the former, since he was not even known by many westerners, on account of the difficulty of the Chinese language.

His contemporary, Hiang-Hsu, an officer of the Sung state, even proposed the disarmament of all nations, - an idea which was more than two melleniums old before Alfred Tennyson wrote his "Locksley Hall."
It seems to the author that the idea of democracy was in human nature, based on the instinct of justice. The idea of the economic basis of government as well as disarmament was the result of experience in administration and policy.

Coming now to the form of government - let us consider first its evolution. Apparently Matronymic government existed before the Patronymic in China. We have no sources to inform us with respect to the detailed characteristics of the Matronymic government; but we learn from the meaning of the character, "Surname," that the Chinese were for a time matrilineal, for "Surname" in Chinese means the name of the mother by whom one was borne. Here we have the difficulty of tracing the origin of Matronymic system of China to that of the earlier peoples. In fact historical evidences are entirely lacking.

The development of the feudal system of government from the period of Hwang-Ti to the end of the Chow Dynasty could not be traced anywhere else, unless it once existed in Mesopotamia. Nor do we find evidence that on account of contact Europe in the Mediaeval period borrowed its feudal system from China or Japan. It was a matter of prowess, not a process of imitation.

Again the unification of the feudal states into one empire in the east as well as in the west was the work of ambitious kings or rulers rather than the
influence of contact. Thus far Spencer's principle, "From homogeneous to heterogenous," is applicable to the complex of government.

The Japanese Shogunate, which held the real power of government until the Restoration of Meiji, finds its parallel in the Mediaeval Ages when the mayor of the palace was the real ruler of the Frankish Empire. Undoubtedly it was the ambition of the influential officers rather than the result of contact that brought about such a political revolution.

The law of primogeniture has been operating in the three countries since the appearance of hereditary government, but in Europe it did not come into existence until the use of the feudal system. It is inconceivable how this law could have been copied from China by the Europeans. It was rather the political situation that induced the rulers to invent such a legal system.

If we compare the criminal code of China with that of Hammurabi there are common features which will lead pedantic scholars to conclude that the former was borrowed from the latter. But evidently they were parallel developments; for the ancient Chinese penal law was enacted by Emperor Shun in 2281 B.C., while that of Hammurabi 2250 B.C. The common features of the two systems may be given as follows:
A. The Ancient Chinese Penal Law.

1. Branding on the face
2. Cutting off the nose
3. Cutting off the feet
4. Castration
5. Death penalty
6. Fine with gold
7. Birch rod and whipping
8. Banishment.

B. The Babylonian Penal Law.

1. Branding on the forehead
2. Cutting off the ear, tongue, and plucking out the eye.
3. Cutting off the fingers
4. Cutting off the breast
5. Death penalty
6. Fine with silver
7. Whipping
8. Banishment

While these similarities are unmistakable there are also contrasting points which show that Babylonia was passing a stage of development already attained by China long ago.

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A. The Ancient Chinese Penal Law
1. Guilt determined by evidence.
2. Law applicable to all citizens alike.
3. Murder was committed when life was unlawfully taken.
4. Imposition of penalty not measure of revenge.
5. No extra-judicial punishment.

B. The Babylonian Penal Law.
1. Guilt determined by ordeal.
2. Different laws for freemen and slaves.
4. Imposition of penalty was a measure of revenge.
5. Throwing thief into fire if found stealing during fire.

These similarities as well as differences show that indigenous developments did take place, not on account of merely geographical resemblances but because of psychological and cultural conditions.

Thus far indigenous development has a strong claim, but what are the explanations? It must be repeated that geographical influence is not such a
great factor as the orthodox school of independent origin has promulgated it; but it is the psychological and cultural factors that have the greater hold in the complex of government. The school of indigenous origin usually brings against the school of diffusion three points: (1) the general psychic unity of mankind; (2) the identity of the primary needs of life; and (3) the general similarity of the physical conditions. If we should take up these three points we shall find that each one of them fails to stand the test. Some cosmopolitan psychologist like Professor Faris may advocate the theory of psychic similarity not only of peoples of similar climates, but of races. But the research of modern ethnologists in the story of diffusion of culture that psychic unity is something which rarely exists. Human beings may respond quite differently when their minds are exposed to the same conditions. The cause is not necessarily brain capacity, but the run of attention of the people. For if mind always reacts in the same ways under the same conditions, it hardly needs any education. There would have been no development, as the mind, on such a hypothesis, is a tabula

Moreover psychic unity would have to account for other psychological elements. Visions, emotions, judgments, and reasoning would have to be all the same under similar conditions. The whole scheme of educational philosophy of the modern school will have to be destroyed according to the theory of independent origin. We should not have great heroes or sages, but men of invariable capacity, and they would achieve everything just as expected. The theory of identity of primary needs of life may hold true in material culture, but in an idea-system like government it is inconceivable why the same political idea should originate twice, except perhaps the idea of a political leader. Both peoples may need food and this leads both to agriculture; but there is no reason to hold that because both peoples need government, they should have the same form of government unless there were cultural reasons. The third point is even weaker. The general similarities of physical conditions again may develop similar material complexes. For example, the possession of marble in both Tibet and Greece led to the development of fine arts. But what is it in the physical conditions that would induce two peoples to adopt similar forms of government without contact with each other? Political ideas, laws, or official systems are
not mortar and brick. They are more or less conscious developments, but they cannot be moulded at will, as people build with marble or wood. Both China and Greece were in the Mesa zone, having high lands, both dry and arid. But when Greece developed Democracy as a form of government, China never went beyond the stage of enlightened despots. It is therefore not physical environment but the work of mind, which either by chance or by the influence of cultural conditions, brought parallel developments.

Leaving accident or chance out of consideration, what are the psychological and cultural forces that bring about parallel developments in government? We must first of all admit that in most civilized countries there were periods of great outbursts of intellectual activity. Under such a cultural condition, especially in what us usually called the golden age, various philosophers rise. There are always chances that similar ideas will be originated by these writers of different countries without contact with each other. Thus in China it was the period between the sixth and the fourth century B. C., in Greece the fifth century B.C., and in western Europe the seventeenth century A. D. These were the periods of great prosperity in the realm of intellect. Probably on account of the twelve
categories of Epistemology of Kant, these thinkers reached the same conclusions. Thus a Chinese proverb says, "The opinions of the great heroes of the world are more or less similar."

As to the cultural conditions one or two illustrations will suffice. When both nations faced the same situation the tendency of government ran a similar course. When the life of a nation depended upon a military leader, it was often, only one step toward the establishment of monarchy or empire. For example at the end of the Chow Dynasty it was the military strength of Chin that converted the feudal government into an empire. The same factor worked for the down-fall of the Roman Republic and the rise of the Empire.

As the weakness of the Japanese emperor led to the usurpation of power by the Shogun in the Frankish empire the weakness of the emperor led to the usurpation of even the throne by the mayor of the palace. The only difference was that the theory of loyalty of subject to sovereign has saved the Japanese ruling house from sharing the same fate as the Merovingians.

The law of primogeniture naturally sprang up when the office was hereditary. This was true in both China and Europe.

It is therefore the psychological factor as well as cultural condition that gave rise to similar
development of government. To explain it in terms of one factor only is naive and inconceivable.

III. Other Factors Operating in the Complex of Government.

A. Experience of the Ruling Families.

If we study carefully the political history of China we will find that while in principle and form of government the Chinese government did not change, whether in the age of Patriarch, Feudalism, or Empire, yet the policies of every dynasty differed from those of the preceding. Seeing that the Chow Dynasty lost her suzerainty through the growth of feudal power, Emperor Shih-Hwang-Ti of the Chin Dynasty divided the empire into thirty provinces instead of a thousand states. To stop war he collected all the metals of China to build a dozen metal statues, and to stop foreign aggression he built the Great Wall.

The Han Dynasty, which succeeded Chin, seeing that the Chin Dynasty lost her throne through absence of heirs to rescue the crown in time of danger, planted brothers, cousins, and other members of the royal family in important quarters of the Empire, but it was these very members that threatened the life of the government, or rather the dynasty.

The first Emperor of the Sung Dynasty, seeing
that generals were the causes of the overthrowing of the Latter Five Dynasties, asked them all to resign; but because of the absence of these very generals, the Sung Dynasty fell into the hands of the Mongols. Other evidences can be enumerated which will illustrate the point that it was not contact but experience that molded the governmental policy of every dynasty.

The same thing was true with Korea and Japan. Experience showed Korea that the light of the Chinese governmental system was dazzling; and so when she was just about to develop a system of her own, she abandoned the effort; adopted the western system; and became the victim of Chinese political ideas, forms of government, and laws.

The Japanese were in urgent need of Reformation. As it was not worthwhile to start a new system of her own, she was willing to borrow the existing institutions of the mainland.

B. The Political Tendencies

The political tendencies of a nation persisted against imitation in spite of contact. Why was it China passed through the age of the patriarchate to the age of feudalism and the age of feudalism to that
of the empire? Some deliberate efforts undoubtedly were working but apparently it was impossible to anchor the form of government to that of the past. Patriarchal government was suitable to primitive society. The election of emperors in China worked successfully when the population was small; but as soon as the population grew hereditary succession became inevitable.

Likewise the Japanese government persisted until the present day. The theory of the divine descent of the imperial house has exerted so great influence that while the Shoguns did hold the reins of administration, the authority of the emperor was never questioned.

C. The Herd Instinct.

The herd instinct of any people is against innovations, especially in the form of social structure. Thus when Hsiang-Yang of the Chin Dynasty instituted such severe laws that he was criticised as inhumane. The establishment of the empire of the Chin Dynasty was strongly protested by the Confucian scholars, who were therefore buried alive. In the Sung Dynasty, when Premier Wang an-Sik enacted eighteen new laws, among which were the police system and the distribution of land, the whole empire rose against him till he re-
D. The Cultural Conditions of Peoples in Contact.

The cultural conditions of peoples with which the three nations came in contact are a great factor in the development of government. So far as history shows none of the foreign nations had a better organized government than China or Japan. The barbarians that surrounded the three countries were more interested in military conquests and not in political organization. This was especially true of the Mongols. Some of the barbarians, like the rulers of the North Wei Dynasty, or the Manchus, instead of bringing in higher forms of political organization, adopted the Chinese wholesale, following closely the policies of the preceding dynasties which they overthrew. The North Wei Dynasty did institute certain laws in favor of women, but the results were never very lasting.

IV. The Effects of Isolation and Contact upon the Complex of Government.

A. Contact.

1. Positive.
So far as China is concerned government remained unchanged through contact. The form of government of the Tang Dynasty, though better organized than any other dynasties, could not be traced to foreign influences. The presence of barbarians and foreigners in China did not change the political ideas and codes of the Chinese Empire. In fact there was no such influence as that which brought forth the French Revolution. It was only in the twentieth century that China did completely to revolutionize her form of government and legislation.

While Korea and Japan did borrow the Chinese political institutions, the effects were rather superficial. Korea indeed has been more fully assimilated by the Chinese. Japan, on the other hand, was as ready to adopt the Chinese institutions as to reject them. Both were the pupils of China, but outside of the Chinese influence, contact with other powers brought no effect whatever upon government. While slowly and gradually Japan sis adopt the two-chamber system of legislature, it was not until after 1855 that she was awakened.

2. Negative
   a. War

   One of the most destructive effects upon the organization of an efficient government was
war. Indeed war gives incentive for organization, but it is success in war that gives chances for reorganiza-
tion. A nation which did not believe in war and was compelled to be at war with numerous peoples and at different times was tempted to believe that it is not policies but fate that determine the life of a nation, and that virtue is the only remedy for fate. Thus dynasty after dynasty, China was drifting into war and attempting at no efficient organization.

Like China, Korea was constantly disturbed by war. Ever since the fifth century A.D. she was disturbed by the Japanese. The Mongols, the Kitans, the Manchus, and even the Chinese were at war with her. Fortunately the public opinion in China was against expeditions into Korea and so long as Korea recognized the suzerainty of China, she was left alone. Thus when Hideyoshi asked Korea to join Japan in invading China, he was refused on the ground that China had been a parent to the Hermit Kingdom. Because of this laissez faire policy Korea was able to develop her own government till her annexation by Japan.

As to Japan, although she had internal foreign feuds, she was never conquered by any foreign

power. This gave her freedom to develop her own government.

b. Cultural Dependence

(1) Korea

The constant contact of Korea with China made her absolutely dependent upon China politically and culturally. Korea has been for millenniums the vassal of China. China's magninity in letting her alone made her depreciate her own position and never try to be politically a strong power. In political ideas or forms of government Korea has produced nothing worthy of mention.

(2) Japan

Japan was not so politically dependent as Korea, but in culture, particularly in political and legal ideas she was backward. No democratic theories of government or laws have been developed. The laws of the Tang Dynasty of China formed the backbone of the Japanese code for more than five centuries. Copied as they were, word by word, some Japanese writer complained that some of the Chinese laws were inapplicable to the "Land of the Rising Sun". Haraga gives the following remark showing the cultural dependence of Japan on China:

Preambles and epilogues issued at the time of the first proclamation were taken from passages of the Chinese classics, and there are many phrases in the text itself which plainly betray their Chinese origin. Many regulations were inserted not on account of their necessity in this country, but only because they were found in the legislation of the Tang Dynasty.

Some of the Tang laws were, Hara says, too grand in scale, as they were planned for the largest empire and the highly civilized age of China. It was too far ahead for a country whose moral standard was still in its teens.

c. Conservatism

With the cultural dependence of Korea and Japan upon her, China became self-satisfied. Having no equal in governmental organization, as she saw it, she made no further attempt at political progress. Treaties on politics, have been written, but the writers, being democratic, were condemned by the despots.

Korea was even more conservative than China herself. What in China was the ancestral worship of her own political system, in Korea was the ancestral worship of another people's system. The official system in China has undergone several changes since the

31. Ibid., Pages 117, 123.
32. These were Hwang Li-Chow and Wang Heng-Yang of the Ming Dynasty.
Tang Dynasty, but in Korea it remained the same, even in the time when Griffis wrote his "Corea, the Hermit Nation."

While Japan was ready to borrow from others any advanced culture, she was equally conservative in certain political ideas. To take a simple illustration, the Divine Right of the Emperor will suffice. While the Chinese in their mythology do not intend to make the readers believe that the great emperors were really of divine origin, the Japanese insist that Emperor Jimmu was the direct descent of the Goddess of the Sun. Probably the ruling family is to be blamed at this point, but the loyal support of the House under all circumstances, even under extreme tyranny, tells us that the Nippon Emperor is recognized, even up to the present day, as superhuman.

**B. Isolation**

1. **Positive**

The three nations, if isolated, must be considered as isolated as a whole. If they had contact with other nations it was more often through China as a medium. Consequently we cannot blame Korea and Japan for contributing less to culture; for what was China's was theirs through adoption. With this
understanding we may say that isolation gave the chance for originating new and various systems, though true only in China.

Think of the great names! Confucius whose basis of government was virtue; Laotze who believed in Nihilism as the fundamental principle of government; Kwangtze who advocated the economic theory of government; Hiang-Su who advocated the disarmament theory; Mencius who emphasized democracy, followed by Hwang Li-Chow and Wang Heng-Yang; Hanfeitze and Sing Pu-Hai who advocated severe laws. These were all produced in time of isolation, though the little feudal states were in constant contact with each other.

Again isolation gave opportunity for assimilation. While Japan has produced little of her own she could imitate successfully on account of the fact that she was left alone without foreign meddling. She was independent and could devote her energy to the assimilation of Occidental culture.

2. Negative

But isolation has its defects as well. Being cut off from all other civilized nations the three countries knew no other form of government than monarchy. Democratic ideas were not absent, but the idea of Divine Right of Kings always prevailed. In laws no
attempt at reforming the convicts were ever attempted. There was never any written or flexible constitution. The words of the rulers were law. Representative government was never dreamed of. With the exception of the Tang Dynasty no other ruling house in China tried to make laws to meet new situations, but all strove to follow the paths of the past. Thus when she came into more constant contact with the west she began to find her government inefficient.
CHAPTER VIII

CONCLUSIONS

The foregoing study of the culture of the three peoples reveals the following facts:

(1) That there has been no such condition as the isolation of the three peoples either from each other or from the rest of the world; for contact has been carried on for milleniums and in areas larger than we can imagine, considering the difficulties in travelling by land or by sea.

(2) That the culture of the three nations should be considered as a whole, and as such it constituted a part of the Euro-Asiatic culture type of the most remote ages, characterized chiefly by idealism.

(3) That the theory of cultural diffusion is applicable to the culture of the three countries in the complexes of art and science to a considerable degree, not only in historical times but in the most remote ages; in the realm of religion, after a long struggle, diffusion was realized; but in the sphere of language and government, foreign influence has been insignificant until the last decade.
(4) That not only in ideal culture but also in material culture has the story of independent origin a claim in the Orient.

(5) That besides isolation and contact, there are other factors limiting the processes of diffusion and independent origin.

It is hardly necessary to prove that isolation was an impossible phenomenon. The foregoing chapters afford abundant evidences of contact of these three peoples with others, not only in the inter-crossing and borrowing of cultures, but in the intermingling of blood as well. None of these three peoples has presented a distinct culture untainted by foreign traits, nor is the race homogeneous. China acted always as the cultural center of the group. Moreover she served as the medium through which borrowed elements of culture from distant parts were introduced into the Orient.

As the three peoples had constant contact with each other, although they were not of the same racial origin in the strict sense, their culture reveals a singular type characteristic of the Euro-Asiatic, which characteristic is idealism. This culture has persisted for ages and has absorbed or assimilated many peoples who came in touch with it, until after the Industrial
Revolution when it came face to face with the material culture of the Occident. Dynasties rose and fell but this culture remained unconquered.

That the diffusion of culture has taken place among these three peoples is beyond dispute. But when other countries are taken into consideration the theory of diffusion had varying degrees of validity. In the realm of art diffusion has taken place not only in historical times, when we have had authentic records of the origin of various culture complexes, but in the most remote times, as illustrated by the industrial arts. It must further be mentioned that applied art, being objective and utilitarian, has been adopted with but little resistance save in cases where it affected morality, as for example, nude painting.

Likewise in science the theory of diffusion has a strong claim. The high complexity of Astronomy, Geomancy, and other sciences, tested in quality as well as in quantity and sometimes with historical evidence of foreign origin, supports the claim to a considerable degree. The three nations being civilized and having historical data, the students of ethnology have little difficulty in the interpretation of their culture except in the earliest stages of material development. Consequently the theory of Rivers that a few immigrants may exert tremendous influence by leaving
useful arts is unnecessary, nor the theory of geographical distribution.

But in the realm of religion, which is an ideal complex, without intense struggle for existence, it often fails to survive. For religion affects the social life of a people, and if its shakes the foundation of social structure it is sure to meet opposition which may work its downfall. Nevertheless in the primitive stage of culture magic and myths which serve to satisfy the needs of people do not find great difficulty in dissemination. Thus the Oracles of the Book of Canons of the Chinese, the theory of the natural wickedness of woman, the idea of transmigration, and various other ideas could diffuse with little or no opposition during the Golden Age of China.

In the fields of government and language the theory of diffusion is least applicable. The nature of these two culture-complexes permits little room for intruders. Unless inter crossing of races takes place, as in the case of Korea, or a great crisis occurs which threatens national existence, as in China in the last decade, social structure always remains intact. The Chinese proverb says, "One may forget his ancestry, but not his tongue." The composition of language is not a complex which can be changed at will. It exists in the social mind.
The Orient presents a big field for the theory of independent origin of culture. While this study reveals that the diffusion of material culture has a strong claim it also reveals that independent origin is possible. This is particularly true in science. Both China and Korea claim to have independently invented gunpowder, printing press, and the magnetic needle; while the Occident usually declares that the last two were independently developed in the west. Apparently neither of them learned the science from the other.

In religion China has developed Taoism and Confucianism, whose fundamental ideas were similar to those of the religions of the west. It seems that the great minds are similar, although no doubt every religion is the accumulation of ages and not the invention of a single individual. Again the worship of ancestors and nature also show psychic unity.

In language and government the theory of independent origin has a strong claim. While the earliest Chinese ideographs might have had relation with the Egyptian hieroglyphics, their later development in great number had no connection whatever with the language of the Nile Valley.

As to the complex of government, how surprising it is that China had the disarmament theory, the
ideal pre-social state similar to that of Rousseau, the Divine Rights of Sovereigns, the laws of primogeniture, the criminal code similar to that of Hammurabi, the Matronymic, Patronymic, Tribal, Feudal, and Imperial forms of government!

It should be remembered here that most complexes of independent origin are ideal. The several thousand years of settlement in the continent, with environmental conditions fostering social stability made the Chinese develop an independent system of culture, many complexes of which were not unlike those of the Occident. But it must be remembered that by environment is meant cultural not geographical conditions since only that influenced the mind. It must also be emphasized that independent origin is not an impossible phenomenon, but evolutionary is rare. To find that the development of an independent culture - complex follows the three laws of Spencer, - uniformity, gradual development and progress, - is not possible in every complex.

But we must not forget that there are other factors besides isolation and contact that operate in the realm of culture. The cultural level of a people may forbid the adoption of a foreign culture. The contempt of the Mongolian nomads for agriculture for
a time left them unassimilated by the Chinese. The attitude of the government toward cultural complexes may determine their development or downfall. The hostile attitude toward religions other than the religion of the emperor put an end to the lives of all or most cults. The contempt for artisans of the government may arrest art. Again the rivalry of cults also determined the fate of culture-complexes. The emphasis on the ideal side of culture gives preponderance to Confucianism not only over other cults but over the material complexes. The presence of extraordinary individuals is another factor. Various other reasons could be enumerated, but these are the main ones.

To recapitulate, isolation is an impossible phenomenon. Contact has been going on for ages. Both theories of cultural evolution are true with varying degrees, but with more in favor of the "Diffusion Theory" in material complexes and of that of "Independent Origin" in ideal complexes - but with certain limitations which must not be overlooked.
In case both Chinese and English sources are available, for the facility of readers, preference is given to the latter. For most sources comments are added, sometimes with reasons for their selection. Some books on art and religion common to all three countries are listed under China only.

I. On Culture in General

A. Books


**B. Articles**


II. On China

A. Books in Chinese


B. American Books


For all three countries.


   Exaggerates the "isolation" of China.


C. English Books

1. Edkins, Joseph: *Chinese Architecture* (Kelly and Walsh, Shanghai, 1890).
   An effort to understand Chinese architecture at its best.

   Excellent on Chinese Buddhism and its cultural influence.

   Excellent for the study of prehistoric culture.

   Not an exhaustive study.

   Excellent on Chinese religion, language, and customs.

   Shown the attitudes of the Chinese toward cultural complexes.


10. Little, Archibald: Gleanings from Fifty Years of China (Sampson Low, Marston and Company, London).


14. Wright, Thomas: Travels of Marco Polo (George Bell and Sons, London, 1892).
D. English Books by Japanese

   A good book on Chinese and Japanese arts.

   A valuable treatise on the arts of the east.


4. TainTsing was an ancient Chinese monk who travelled to India by foot.

E. Chinese Articles

1. China Daily News, Vol. II, no. 9,
2. Tau, Yang-Ming: "The Auto-biography of Mr. Penta Willows," a Taoist of the fourth century A.D.

G. American Articles.

1. Des Moines Sunday Register; February 18, 1923.
3. Fryer, John: "The Buddhistic Discovery of America, a Thousand Years Before Columbus" in Harper's, 103, July, 1901.
5. Müller, Max: "The Religions of China" in Current Literature, Vol. XXX.

F. English Articles by Chinese writers.


II. On Korea

A. Books in English by Korean authors.


2. Chung, Henry: The Case of Korea (Revell, Chicago, 1922). Excellent on the Korean political situation.

B. American Books


4. Lowell, Percival: *Chosen, the Land of Morning Calm* (Ticknor and Company, Boston, 1886). Not authoritative for cultural origins but excellent in the presentation of facts.


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6. **English Books.**

D. English Writings by Koreans.
   2. Kim, Ryea: Letter to the present author, February 18, 1925.

E. American Articles.
   1. The Dayton (Ohio) News, October 23, 1922.
   3. Hulbert, Homer B.: Letter to the present author, April 18, 1922.
   4. "Oldest Font of Movable Type Here", in the New York American, October 26, 1919.
III. On Japan

A. English Books by Japanese authors.


encyclopedia of Japanese culture, being essays on various phases by specialists in those fields; but some of them are not free from prejudice. The authors try to conceal the shame of their nation for wholesale borrowing of culture.

5. Yamawaki, Haruki: Japan in the Beginning of the Twentieth Century (Imperial Japanese Commission, 1904).

B. American Books.


C. English Books


D. Articles