

translation of the Li Ki placed the whole of that work in the hands of the English reader, and there is an index to all the four volumes which the indefatigable translator has contributed to the Sacred Books of the East: The translation is good and he who consults it in cases of difficulty in the original will know that the same difficulties have occurred to the translator and that his version of the passage is the result of careful inquiry and judgment.

The style of the Li Ki as a whole is what the Chinese call here 散行文. The sentences fall apart like peas poured from a bag not having a connecting thread to bind them together. The writers have collected them from various sources and have not rewritten them in a good style. This is not true of all, for we have the Chung Yung and Ta Hio here, and in some portions the style rises and there are traces of a line of parallelism and logical concatenation. But it is true of the larger part and in consequence the Li Ki is not much liked as a reading book by students. It cannot be placed beside the Tso Chwen or the 史記 Shī Ki or the compositions of Pan Ku or Han Yü.

The 月令 Yue ling ascribed by the translator to Lü Pu-wei is certainly much more ancient. It is found in the 周書 Chau, Shu which was unearthed from a tomb 281, and is therefore much older than the time of Lü Pu-wei. In fact, it may be fairly assigned to the age before Confucius. Its style and matter are all of the age at the head of which stands, as a noble presiding figure, the most scientific of the sages, Chow Kung. He initiated the age in which were written the Chow li, Er ya, Yi li, Yi king (most of it) and probably many of the scattered scraps of information collected in the Li Ki by industrious disciples of Confucius. In the style of that time there was much less of smooth transition, balancing of ideas and elegant completeness than later. Tso Chieu-ming was needed to found a good school of composition in a manner which may be compared to the style of Livy and Thucydides.

The Li Ki is held in estimation among native readers, because it partakes too little of the new style which is found in the Chan Kwo writers.

J. EDKINS.

ULA GRASS.—In Vol. XIII. p. 227, 297 and Vol. XV. p. 55 the question as to what is *ula* grass 烏拉草, has been discussed, without, however, a satisfactory result. I propose the following explanation of the term.

In Manchu the terms for *ula* grass are stated by I. M. to be *foyo orho* and *gólha foyo*, which I. M. renders by 'carpet grass' and 'boots carpets.' *Foyo*,* however, does not mean 'carpet,' but a grass and is only used in combinations of names of plants. In *foyo orho*† the last word also means grass, the whole a plant, probably *aconitum lycocotum*. *Gólha* means boots, shoes, *gólha foyo* boots grass, also called *olo foyo* hemp grass, probably *cyperus iria*. Other combinations of *foyo* are *shadu foyo* and *sika foyo* probably *carex flava*, used for making raincoats.

Ula‡ means a river in Manchu and nothing else. Thus *buthai ulai hoton* the hunting (not hunters, which is *buthasi*) river town, *karun ula* the advance guard river.

Manchu therefore will not help us.

In Mongol *ula*§ means the sole of the foot, of boots, shoes etc., and thus the meaning of *ula* grass, sole grass, explains the use it is put to. 皮烏拉 *p'i ula* then has the obvious meaning of leather sole. I. M. complains of the Manchu-Chinese works (i.e. Dictionaries), as being 'generally very deficient and unable to satisfy the European student.' I do not agree with him. Though

* Compare Hungarian *fű*, Mong. *ebü siin*, same root in Manchu *fo-do* willow.

† Comp. Mong. *urho*, burf. *oróhto*, turk. *uruk*, finnish *ruoho*.

‡ Compare Mong. *ghool*, hung. *folyo* river, *olu* fluor, tsherem. *jul*-the river Wolga, jakut. *ür-äk*, turk. *ür-mak* river, v. Vambery, *Étym. Wörterb. der Turkotat*. Spr. p. 54; Boller, *Zur Magy. Etymol. in Sitz. Ber. der Akad. der Wiss. Wien*, 1855, vol. xvii., p. 337.

§ Compare Ashag. *ul-tan*, tat. *ul-dan*, jakut. *ul-lun*, v. Vambery *l. c.* p. 134, *Böhtlingk*, jakut. Gr. p. 238.

difficult to use, some of the existing 18 native lexicographical works are quite complete and the definitions given in the great *mirror* and in the dictionary, written entirely in Manchu, are very creditable. That ought to satisfy us and we can hardly expect to find etymologies in accordance with our scientific principles.

But why use the native works at all, since all of them have been condensed and placed in our hands in the form of Sacharoff's admirable *complete* lexicon? Of course you will say, it is in Russian! Now-a-days no excuse; for students of Manchu, Mongol and other Asiatic subjects a knowledge of Russian has become a *conditio sine qua non*.

The word 阿敦 *a-tun*, mentioned in Vol. xv. p. 54 by Mr. Parker, is Manchu *adun** and means an enclosure, preserve, stud.

P. G. VON MÖLLENDORFF.

* Manchu *ad-uci* herdsman, *ad-ulambi* to drive cattle, *tung ad-ngun* a herd (of horses), *üt-äjäze* herdsman, *üt-äim* to drive cattle (v. Castren, *tung*. Gr. p. 72, 105), Mongol. *ad-un* a herd (of horses), *ad-ulnap* to drive cattle, *ad-nkolko* id. (v. Castren, *burj*. Gr. p. 90, alt. *turk. aida* id., *tsbagat. ait-amak* id., *att-aguci* herdsman; root *ad, at*, from which might be derived the word *at* horse, common to all Turkish dialects, comp. *Boehtlingk, jak*. Gr. p. 3.

MOURNING DAYS AT THE COURT OF PEKING.—There are some days in which the Court of Peking goes into mourning to commemorate the anniversaries of the demise of the Emperors and Empresses of the present dynasty. I think it worth while to record in a note such mournful days, so that foreigners may avoid in their intercourse with Chinese officials any kind of ceremonial attentions, which might be in some way inconsistent with the sad memory of such events. The Chinese attach a great deal of importance to the strict observance of this etiquette. A few years ago, a Governor of the Kuangsi province and a high mandarin at the capital have been both cashiered, solely because a censor denounced them as having committed an offence against propriety, by celebrating the marriage of their

respective son and daughter on one of those days. Officials going to the Court on such days are compelled to wear plain blue garments.

The following are the mourning days, in the order of the Chinese moons:—

1st moon, 3rd—Death of the Emperor
高宗純皇帝 Kao-Tsung-Shun (K'ien-Lung).

1st moon, 7th—Death of the Emperor
世祖章皇帝 Shih-Tsu-Chang (Shun-Chih).

1st moon, 11th—Death of the Empress
孝全成皇后 Hsiao-Ch'üan-Ch'ing, a secondary consort of the Emperor Tao-Kuang.

1st moon, 14th—Death of the Emperor
宣宗成皇帝 Hsüan-Tsung-Ch'ing (Tao-Kuang).

1st moon, 21st—Death of the Empress
孝穆成皇后 Hsiao-Mu-Ch'ing, consort of the Emperor Tao-Kuang.

1st moon, 23rd—Death of the Empress
孝聖憲皇后 Hsiao-Shing-Hsien, a secondary consort of the Emperor Yung-Chêng.

1st moon, 29th—Death of the Empress
孝儀純皇后 Hsiao-I-Shun, a secondary consort of the Emperor K'ien-Lung.

2nd moon, 7th—Death of the Empress
孝淑睿皇后 Hsiao-Shu-Jui, consort of the Emperor Kia-K'ing.

2nd moon, 11th—Death of the Empress
孝康章皇后 Hsiao-K'ang-Chang, a secondary consort of the Emperor Shun-Chih.

2nd moon, 26th—Death of the Empress
孝昭仁皇后 Hsiao-Chao-Jên, a secondary consort of the Emperor K'ang-Hsi.

3rd moon, 10th—Death of the Empress
孝貞顯皇后 Hsiao-Chêng-Hsien, a secondary consort of the Emperor Hsien-Fêng.

3rd moon, 11th—Death of the Empress
孝賢純皇后 Hsiao-Hsien-Shun, consort of the Emperor K'ien-Lung.

3rd moon, 20th—Death of the Empress