

其衣喊挨烟知

A

DESCRIPTION

OF THE

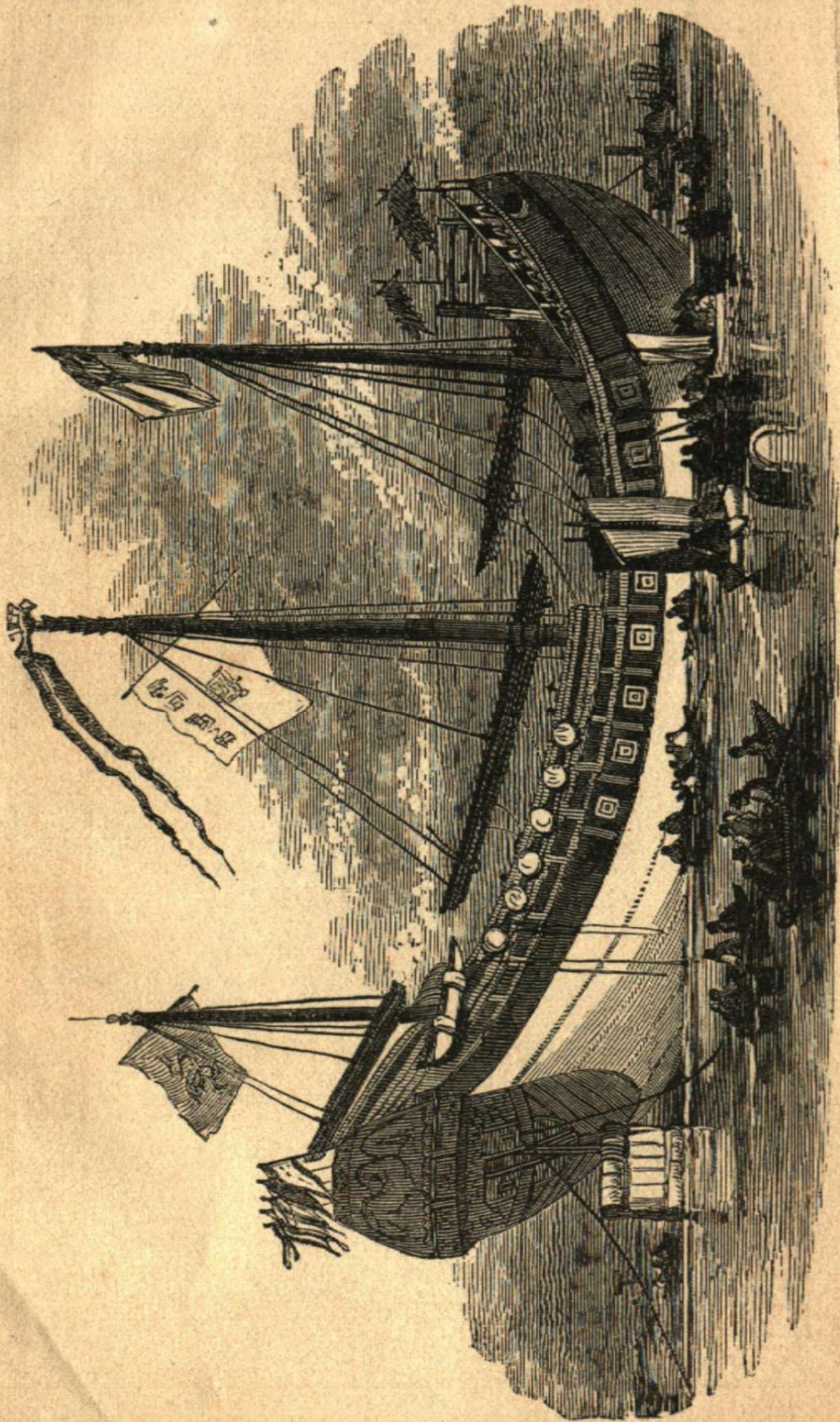
CHINESE JUNK,

"KEYING."

FOURTH EDITION.

PRINTED FOR THE PROPRIETORS OF THE
JUNK, AND SOLD ONLY ON BOARD.

LONDON, 1848.



THE KEYING.

J. SUCH, Printer, 29, Budge Row, Watling Street, City.

DESCRIPTION OF THE KEYING.



It may venture to say, that, if any person had been 'bold enough, three years since, to have predicted that we should have had, within the walls of the East India Docks, a Chinese Junk, with her crew and rigging, the predictor would have been thought a visionary. And yet here is one, open to our inspection, after having passed over, in its voyage from the Celestial Empire to our own, a course equal in length to the entire circuit of the globe. Not very long since, there was exhibited near Hyde Park, a most interesting and valuable collection of Chinese curiosities. These, however, were things which could be put into packing cases, and transported, with comparative facility, from one part of the world to another: the difficulty of bringing them to England depended more upon the proprietors' means than upon anything else. Not so with the acquisition of the Junk: the money was the least part of the matter. The original purchasers of this vessel were Messrs. Kellett, T. A. Lane, Revett, and Lapraik, and the greatest management was necessary, both in buying her and in bringing her away. No obstacles, however, deterred these gentlemen: they persevered, and success crowned their efforts. The Chinese appear to have an almost insurmountable objection to part with their vessels to foreigners, except for the purposes of home trade. The daring scheme of bringing one to Europe for exhibition never entered into the limited range of their narrow thoughts. But, as soon as it was known that she was registered in ballast only, suspicions of her probable destination were awakened, and every effort was used to prevent the voyage. Bribes are very efficacious in China, as they are elsewhere—probably more so; and it was by means of these, lavishly bestowed, that the "*Keying*" was enabled to pass the Bogue forts without interruption. Captain Kellett

commanded her; and it is to his skill, perseverance, and courage—all tried in no ordinary manner,—that we, who have never visited the remote East, are enabled to be gratified with the sight of this hitherto unseen object of curiosity. In all the difficulties and perils which attended the voyage—and they were not a few,—Captain Kellett found a firm supporter in Mr. Revett, who was with him from the first to the last, the sharer in every danger.

Her crew consisted of thirty natives and twelve English seamen, with the officers. As the natives had never before taken so long a voyage, it was expedient to keep them in good humour, and to reconcile them to their work. Before, however, they would sign the articles of their agreement, Captain Kellett was obliged to purchase, to a considerable amount, tinfoil, silvered paper, and joss sticks, for the purposes of their worship. At first, they were very particular in the performance of their idolatrous customs, burning paper, beating gongs, &c. in honour of their gods; but, after awhile, they became negligent. It ought more correctly to be said that they voluntarily abandoned them, at the representations of Captain Kellett. One of their most common, and, to them, most highly prized superstitions, was a belief in the efficacy of tying red rags on the rudder, cable, mast, and principal parts of the vessel, which were considered safeguards against danger. On an occasion, when they were apprehensive of being attacked by a Malay proa, they tied red rags to the guns, and felt perfectly secure. One of their most revered objects was the mariner's compass: before this they would place tea, sweet cake, and pork, in order to keep it true and faithful. They gradually became accustomed to the European compass, and laid by all their own but two, which were marked, at their request, with the thirty-two points in Chinese figures, and eight divisions. The peculiarities of the Chinese compass will be noticed in the catalogue.

Accustomed only to coasting, as the greater part of Chinese sailors are, they are little aware of the vigilance and care which an open sea voyage requires. At first, therefore, the Ty Kong, or managing man, used quietly to lower about three reefs of the mainsail and the whole of the mizen. All the

crew would then go to their cabin, leaving the helmsmen alone on deck. At midnight a supper was prepared, when the sleepers were awakened; and after the meal was ended, the helm would be relieved, and the men would go to their berths again. It was not without strong objection on their parts, and an attempt at insubordination, that this slack system was reformed.

As the "*Keying*" is the only junk which has ever crossed the Atlantic, it seems desirable to mention the times at which she sailed from, or arrived at, certain places on her long and unprecedented voyage. She left Canton on the 19th of October, 1846; sailed from Hong Kong on the 6th of December of the same year; passed Java head the 26th of January, 1847; rounded the Cape the 30th of March; and anchored at St. Helena, April 17th. Here she was visited by Sir Patrick Ross and Sir Charles Hotham, with their respective suites. "Throughout the whole of Monday, April 19th," says the entry in the log-book of the vessel, there was a succession of visitors to the amount of three thousand." Here she remained till the 23rd, during which time Captain Kellett had some trouble with his crew, both native and Chinese, some of the former refusing to work, and the latter wishing to leave the vessel; and it was only through the interference of the police magistrate of the island, Major Barnes, that they would return to their duty. She crossed the line in long. 17.40 west, on Saturday, May the 8th.

It was the intention of Captain Kellett that the "*Keying*" should come direct to England, and have been there first exhibited; but the mutinous state of his crew, and the shortness of provisions, compelled him to make for some American port. New York was selected, where he arrived on the 9th of July 1847. After a stay of about seven months, the latter part of which were spent at Boston, she left that place on the 17th of February, 1848, on which occasion Captain Kellett met with the greatest possible kindness and attention from the Messrs. Forbes, Mr. Lamb and Mr. Weekes, all American gentlemen. The former gave the use of their steam boat to tow the "*Keying*" about sixty miles; and, independently of the good feeling which this act evinced, it may tend to enhance its value, when we are informed that it saved an

outlay of about fifty pounds. The latter gentlemen, also, never failed, whenever an opportunity occurred, of testifying their friendliness, and of rendering any assistance in their power. During the whole of her somewhat tedious passage, the "*Keying*" proved herself an admirable sea-boat; she encountered most violent storms, and behaved well in them all as the extracts which are given from the logbook will prove. For the first seventeen days her rate varied from two to eight knots an hour; the greater part of the next three weeks were passed at anchor, and during the next week she scarcely averaged two knots. On the 6th of March, 1847, as the weather was calm, and the breeze so light that she scarcely moved more than a knot an hour, all hands were employed in getting in the rudder to examine the old, and fit new, rudder ropes: a necessary precaution against the heavy sea she would be sure to encounter in passing the Cape. Strong breezes with squally weather soon succeeded, and on the night of the 22nd of March, the wind veered all round the compass with vivid lightning and thunder, when, suddenly settling in the south-west, it blew a perfect hurricane; all sails were lowered, except half the fore-sail, till the wind, settling into a heavy gale, allowed a little more sail to be set. On this occasion twenty-five men were required to steer her. On the 10th she fell in with the trades, which blew her steadily on, till she anchored off St. Helena. On July the 2nd, 1847, off the coast of America a violent gale obliged them to start eight tons of water out of the deck tanks, and everything on deck fore and aft was secured. The vessel laboured very heavily but shipped no water.

The weather, though occasionally rough and stormy during her passage to America, was trifling compared with the continual succession of storms which she encountered on her voyage from that place to England. On this latter occasion Mrs. Kellett was a passenger, and shared the alarms and difficulties common to the crew, and evinced more calmness and presence of mind in danger than some of those who were made of sterner stuff. The log of February 25th, 1848, states that "the gale, which had been strong during the morning, increased so much at

1 p.m., attended with passing squalls of hail, that two reefs of the mainsail were lowered. At three it was a heavy gale, lowered mainsail, and set four reefs of foresail to scud under. Five o'clock, blowing a hurricane with terrific squalls accompanied with very large hailstones, ship lurching and rolling heavily. At 7.30 the vessel took a tremendous lurch and washed away our lee quarter boat; the sea now scarcely discernible at ten yards distance, being blown into a thick mist. At 8 o'clock p.m. the hurricane continued with unabated fury with terrific squalls. A heavy sea struck the vessel which nearly broached her to, and loosened the outside nettings fore and aft. The sea was a mass of foam and running very high, but kept down in a great measure by the violence of the wind. Barometer 29.30 vessel now running under bare poles. Ten o'clock, the weather still bad, with violent squalls: vessel behaving herself beautifully well. Mid-night, hurricane abating a little and barometer inclined to rise. Throughout the gale, which is the hardest we ever experienced in the vessel, she has never shipped any water, that which fell on board being actually tops of sea blown there." During the gale one of the rudder ropes was carried away. A storm even more violent occurred three days afterwards, when "a tremendous gust struck the vessel and threw her on her beam ends for a few seconds, the nettings on the larboard side being all under water. Through the carelessness of the men at the tiller, they jibed the mainsail, it came over with tremendous force, but luckily doing no damage. Split the foresail, and broke all the bamboos belonging to it. A terrific high cross sea running at the time, the vessel behaving beautifully and not shipping a drop of water, though a continual spray was blowing over her. The small Chinese smuggling boat, secured on our larboard quarter, blown completely away."

These circumstances have been mentioned, to shew the quality of the "*Keying*," as a sea-boat, it having been the opinion of many, both here and in China, that she would never live in the seas which she must necessarily encounter.

On the 15th of March, she anchored off Jersey, where she was repeatedly visited by those who would venture out to her. On the 25th of March she left Jersey, in tow of the "*Monarch*" steam-boat, and arrived near Gravesend on the 28th.

A very interesting personage on board is Hsing, a mandarin of the fifth class, whose distinctive mark is a crystal button on the top of his cap. He is forty-six years old, intelligent, amiable, and gentlemanly. During the voyage he has learned a little English, but the Chinese idiomatic turn which he gives to the language, as well as the difficulty he has in pronouncing it, conspire to render him not easily understood, though he is very anxious to make himself so. Captain Kellett has also taught him to write his name in English characters, of which accomplishment he is somewhat proud. Like most of the educated Chinese, he writes his own language very beautifully. He is a native of Canton, and, till the time of his sailing, had never been ten miles from that city. His friends tried very much to dissuade him from making the voyage, telling him the “*Keying*” would be sure either to founder at sea, or be wrecked before reaching the Cape. When he learned that he had passed that point, he expressed himself much pleased, and said, “That man in China no tell truth; he say I should be drowned before I pass the Cape. I have pass the Cape, and I am alive.” The characters under his portrait are, Canton, Mandrin Hsing.

Chinese Junks are of various sizes—the greater part of them suited to the rivers and numerous canals which intersect every part of the empire. The largest are of about one thousand tons burden; the “*Keying*” is of the second size. The Chinese rarely make long voyages, for though they have been for centuries acquainted with the use of the compass, they very seldom lose sight of the coast. Two junks go to Calcutta every year, but in this case, as well as in their trading to Singapore and Batavia, they employ a foreign master, who is generally a Portuguese.

The Chinese also have a singular superstition, that by placing a large painted eye on each side the bows, the ship is enabled to see her way - for when asked for what purpose this is done, they say “Have eye, can see; no got eye, no can see.” And upon the occasion of any of their religious festivals, the eyes are ornamented with strips of red cloth.

The “*Keying*,” so named in compliment to the Chinese Commissioner at Canton, is built entirely of teak, and is supposed to be nearly a hundred years old. This seems



PORTRAIT OF HESING.

希生廣東老爺

extremely probable, as one of her former crew had sailed in her upwards of fifty years since. Her extreme length is one hundred and sixty feet; breadth of beam, twenty-five feet and a half; depth of hold, twelve feet; height of her poop from the water, thirty-eight feet; height of her bow, thirty feet.

The whole mode of building is most peculiar; instead of the timbers being first raised, as with us, they are the last in their places, and the vessel is put together with immense spiked nails. The next process is doubling and clamping above and below decks. Two immense beams or string pieces are then ranged below, fore and aft, which keep the other beams in their places. The deck frames are an arch, and a platform erected on it, protects it from the sun, and from other injuries otherwise inevitable.

The seams are caulked either with old fishing net or bamboo shavings, and then paid with a cement called chinam, composed of oyster-shells burnt to lime, with a mixture of fine bamboo shavings pounded together with a vegetable oil extracted from a ground nut. When dried it becomes excessively hard; it never starts, and the seams thus secured, are perfectly safe and water tight.

All the work about her is of the roughest kind; the trees when found of a suitable size are cut down, stripped of their bark and sawed into convenient lengths, the sides are not squared, but left just as they grew. No artificial means are resorted to for any bends, a tree or branch of a tree is found with the natural requisite curvature, and is employed for the purpose for which it is wanted.

The Chinese allege as a justification of their conduct in this respect, that they can see no reason for the employment of fine and elaborate workmanship, or delicate finish, where such is not necessary; and that it is absurd to make the boards of the hold very level and smooth, when only goods or ballast is to be put there: and the timbers on the sides, or the deck, if it be a war junk, are quite good enough to be shot at, without bestowing any great pains upon them. Even the workmanship of the interior of the cabin is of the very lowest kind, and shows a strange contrast with the

beauty of the furniture and the labour and exquisite skill bestowed upon it. This difference may be fully seen in the saloon of the "*Keying*." The Chinese, in all things, seem to make a great distinction between what is meant for show, and what for use alone. To such an extent do they carry this, that even their doors have no hinges, a mortice answering the purpose.

It is a most singular circumstance, and which requires actual inspection to convince of the reality of it, that there is neither in the building nor in the rigging and fitting up of a Chinese junk, one single thing which is similar to what we see on board a European vessel.

Every thing is different; the mode of construction, the absence of keel, bowsprit, and shrouds; the materials employed, the mast, the sail, the yard, the rudder, the compass, the anchor, are all dissimilar. The native crew are not more unlike the sailors of Europe, than the vessel in which they sail is unlike the ships of other countries. Both the one and the other are men, and the respective vessels are meant to pass over the sea; this is all they have in common, here all similitude begins and ends. Thousands of years, perhaps, have passed since the first junk ploughed her way on one of the vast rivers of the empire, and yet, if we could see her, we should in all respects, except perhaps in size, find her the same. Hundreds of European ships, with all their elegance of form and beauty and lightness of rigging, have been constantly before the eyes of the Chinese, without their appearing conscious of the superiority, or desirous to imitate. The unconquerable prejudice, the innate and utter contempt for everything foreign, is a hindrance to all improvement. Nay, to such an extent is this carried, that if a Chinese junk should be made with any deviation from the old and established rule, an additional port duty is, by the emperor's decree, exacted, as if it were of foreign build. The increased intercourse with us, as well as with other nations, which the late war will necessarily cause, must after a time effect a change in the manners and customs of this singular people, and we may probably live to see their sea-going vessels bear a greater resemblance to ours.

COOK-HOUSE.

The visitor, on first stepping on board the *Keying*, will see immediately before him, THE GALLEY, or COOK-HOUSE, so different in all respects from ours, and so differently placed. The lower part is built of brick, and the two square holes in front are for the fires. There are two troughs of water placed in front of these fires, so that any ignited fuel that comes out falls into them, and is immediately extinguished. Wood is the fuel used. On looking into the interior will be seen two iron pans surrounded with red tiles: these are placed over the fires. One is covered with a kind of half cask: this is used for boiling the rice, the cover being to preserve the steam after the water is boiled away, which causes the rice to be beautifully done and not soddened, as is often the case in our cooking, it also prevents it from being thrown out when the vessel rolls; the other is used for frying fish, meat, &c. Rice and fish are the principal articles of food used by the Chinese. The quantity of rice for each man is about three pounds daily. All washing of dishes, &c. is performed on a stage on the outside of the galley, so that it may be kept perfectly clean. The proper allowance for each mess is delivered in front.

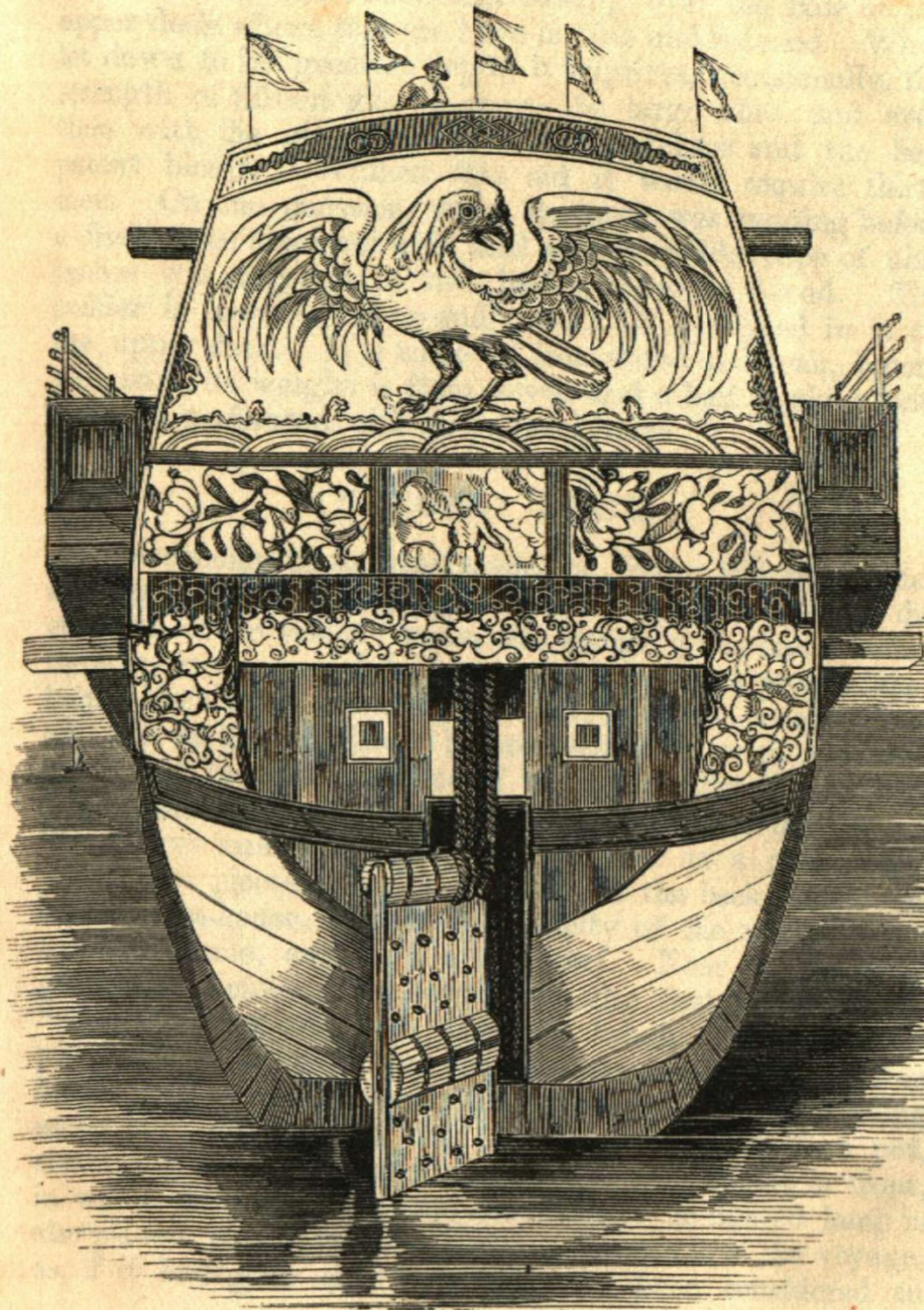
Close to the left of the cook-house is a water tank built of wood, painted in imitation of bricks, capable of holding 3,000 gallons. The visitor will now proceed to the carved and gilded entrance of the SALOON, or state cabin, protected by a sort of sky-light, the sides of which are formed of the prepared oyster shells, so commonly used in China instead of glass, the latter being too expensive for general purposes. It is thirty feet long, twenty-five broad, and eleven feet in height.

From the ceiling are suspended specimens of some of the different kinds of LANTERNS for which the Chinese are so remarkable. They are made of every imaginable form and size, and the materials of which they are composed are extremely various. Horn, glass, silk and paper, are called into requisition for the purpose, and sometimes a net-work of fine silk is covered with a coating of varnish capable of protecting and transmitting the light within. The frames are

frequently carved and gilded in the richest manner, while the transparent covering is embroidered or painted, according to its substance, with representations of either ideal or real landscapes, or with figures of existing or imaginary animals or flowers.

Of all the peculiarities which mark this extraordinary nation, there is not one more exclusively distinctive than their excessive partiality for lamps and lanterns. Every street, temple, house, and boat abounds with them, and after nightfall, it would be as rare to find a Chinaman without a lantern as it would be to find him without his tail. Indeed there is good reason for this, as every person who is found in the street, after the watch is set, without a small lantern, bearing his name and place of abode upon it, subjects himself to be arrested by the officers of the police. To such an absurd length do they carry this custom, that when one of the batteries, which had fired upon the "Alceste," in her passage up the Bogue, had been silenced by a broadside, and the soldiers who had manned it fled in the greatest alarm, instead of endeavouring to escape in the darkness of the night, each man seized his lantern and climbed up the steps behind the fort. The great lighted and painted balloons which they carried, formed a most excellent mark for such of our marines as might wish to fire at the retreating Chinaman, all fear of the consequences being forgotten in the practice of their daily, or rather nightly, custom.

The sides of the saloon and the ceiling are of a yellow ground, and are covered with paintings of flowers, leaves, fruit, insects, birds, and monkeys, dogs and cats; some of these latter animals are what in heraldic language would be called *queue fourchée*. These, with the other ornaments of the ship, are painted by a good natured native of Qinton, named Sam-sing, who is on board, and who left his country and his family, and is to accompany the "Keying" wherever she goes, to paint other designs, or to re-touch and re-gild whatever may be necessary. It may be as well to mention here a singular instance of the superstitious veneration which the Chinese pay to their idols. Sam-sing is a religious man, according to his views, and is particular in paying his devotions and reading his sacred books. The



STERN OF THE KEYING.

great Joss, or image of a deity, which is in the saloon, and which we shall describe hereafter, lost some of its gilding from accident; this he was requested to repair, but positively refused to do, alleging as a reason, that he is not of a sufficiently high rank to venture to touch what to him, in his unhappy ignorance, is accounted so holy a thing. At the end of the saloon is the Joss-house, containing the idol Chin Tee, having eighteen arms, with her attendants,



Tung-Sam and Tung-See. Something similar forms invariably a part of the fitting up of every house and boat in China. The carving of the border of this is particularly rich, the colour red with a profusion of gold, while the

open work is ornamented with flowers and leaves in blue. The richly gilt idol is made of one solid piece of camphor wood, and has a red silk scarf passed over it.

The altar-table in front of the Joss house, on which the incense burner stands, is also formed of camphor wood, and painted red. The censer, in which the Jose-sticks and gilt paper-are burned, is placed on the top. The front of the altar-table has a red ground, enriched with gilt carvings of flowers and insects, and the imperial dragons with the ball of flame between them. On each side is a square place painted green, on which are Chinese words, inviting the worshippers to bring plenty of gold and agate-stones as offerings.

DECK.

On coming from the saloon and ascending a few steps to the quarter-deck, there will be seen, ranged along the sides, staffs and badges of rank, used on special occasions,—spears and boarding pikes,—round shields made of rattan or cane; these are very dexterously used by the Chinese, and are sufficiently strong to resist a sword cut, or even a musket ball, unless fired point blank, The GIN-GALLS, or guns, deserve particular notice. These have moveable chambers, which are taken out to be loaded; several spare ones are kept for each gun, as soon as one is discharged, another is ready to supply its place. By this means many rounds are discharged in a minute.

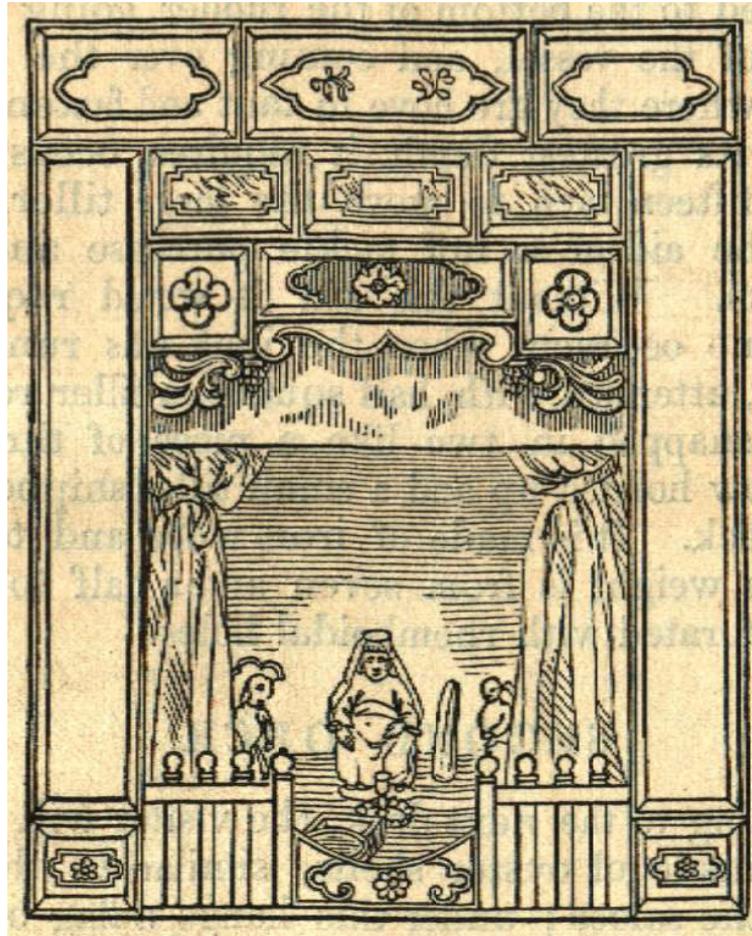
On going aft, and descending on a lower deck, are seen the berths or sleeping apartments of the Chinese sailors. Close by these is the most astonishing part of the vessel, the enormous RUDDER, not hung with pintles and gudgeons, the vessel having no stern post, but suspended to two windlasses by three large ropes made of cane and hemp: one round a windlass on the next deck, and two round a windlass on the upper deck of all, so that it can be raised or lowered according to the depth of the water in which the vessel sails. When the rudder is lowered to its full extent for going to sea, it draws about twenty-four feet, being twelve feet more than the draught of the vessel, and it is

steered on this deck. It is also drawn close into the stern, into a kind of socket, by means of two immense bamboo ropes attached to the bottom of the rudder, going underneath the bottom of the vessel, and coming over the bow on the upper deck, where they are hove in taut and fastened. When let down to its greatest depth, it requires, occasionally, the strength of fifteen men to move the large tiller, and even then with the aid of a luff tackle purchase and the best patent blocks. Without this aid it would require thirty men. On one occasion, when the junk was running before a fresh gale, attended with hail squalls, a tiller rope of nine inches was snapped in two like a piece of thread. The rudder is now hoisted up and a small tiller shipped in it on the upper deck. It is made of iron-wood and teak, bound with iron, its weight is from seven and a half to eight tons, and it is perforated with rhomboidal holes.

SECOND DECK.

On ascending to the next deck, the visitor will pass under a covering made of oyster shells, similar to those at the entrance of the saloon; under this hangs a flag borne before the emperor on one of the most solemn religious processions; here is seen the head of the rudder with the small tiller; also one of the windlasses before mentioned, with the rope round it. In front is a piece of wood, on which is inscribed, "May the waters of the sea never wash over this junk." The native sailors thought much of this as a charm, and nailed two pieces of red rag to it. At the back is seen the sailors' Joss house, containing the deity of the sea, with her two attendants, each with a red scarf. Near the principal goddess is a piece of the wood from the first timber of the "*Keying*" that was laid; this was taken to one of their principal temples and there consecrated, and then brought on board, and placed as symbolic of the whole vessel being under the protection of that deity. A small earthen pot, containing ie Chinese sacred earth and rice, stands in front, in which the Joss-sticks, &c. are burnt A lighted lamp is also placed, which was kept burning the whole of the voyage, as, if it had gone out, it would have been considered an

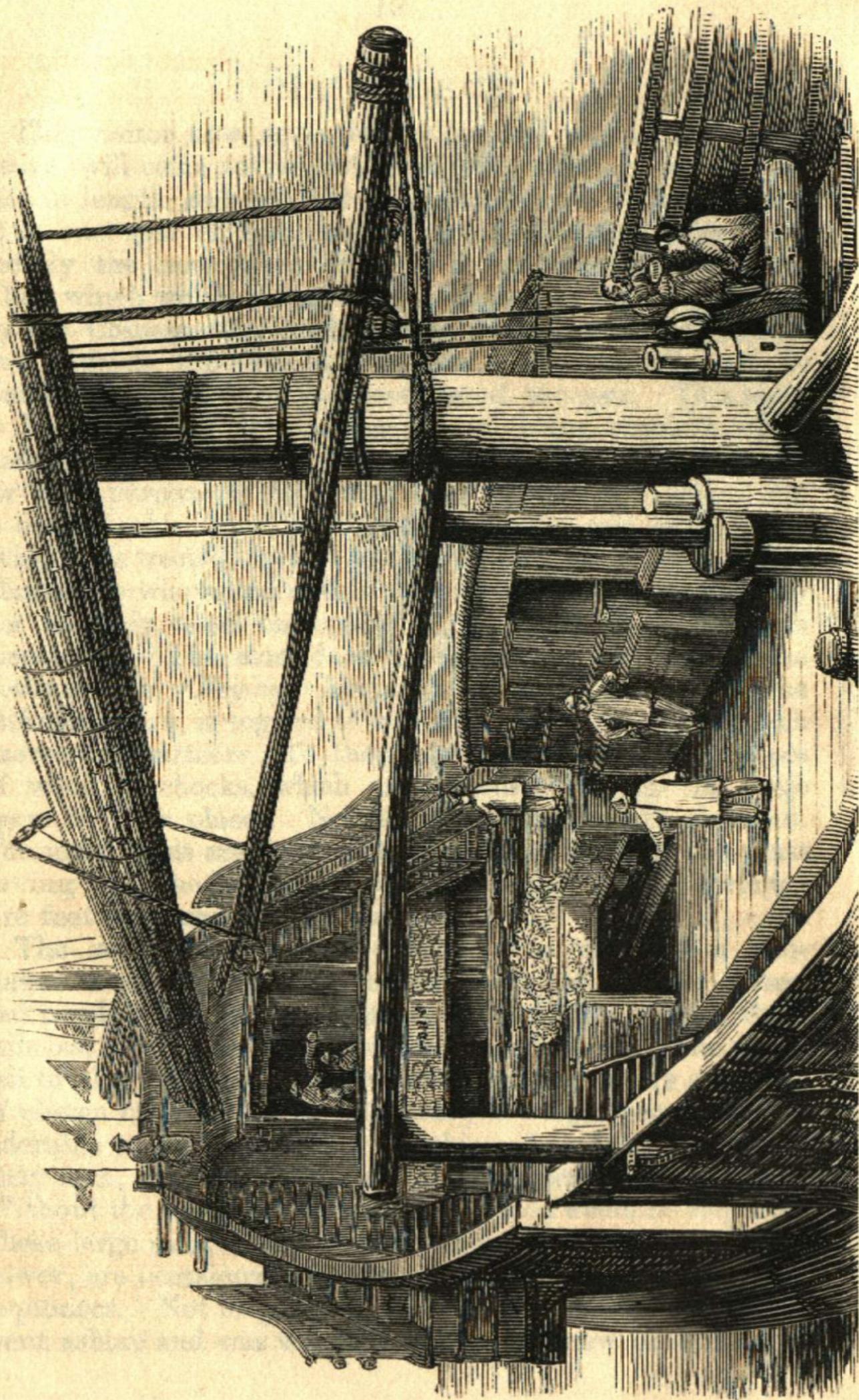
omen of bad luck. On the right and left, before Coming to this Joss-house, are paintings by Sam-Sing. One pannel



represents the Mandarin Ducks; another, a Chinese lady at her toilet; a third, a globe of gold fish. On the doors of the cabins are painted, on one side, a Peking lady; opposite to her, a lady of Canton. The other pannels contain a Chinaman harrowing a paddy or rice field, the much-esteemed fruit, Leichee, and a Chinese flower-boat. On either side are cabins for passengers, supercargoes, &c.

THIRD, OR POOP DECK.

The visitor will now ascend to the third deck, thirty-eight feet from the water. Here the best sight of the shape and make of the vessel will be obtained—the other windlass for hoisting or lowering the rudder is seen here, and the mizen mast, which is about fifty feet long, and is placed on one side, in order to enable the tiller to work when the vessel is in shallow water.



AFTER DECK OF THE KEYING.

MAIN DECK.

The visitor now again descending and passing the cook-house, will come to the MAIN-MAST, which is ninety-five feet in length, and ten feet in circumference at the bottom; it is one spar of teak, and is just as the tree grew, with merely the bark taken off. It is not perfectly straight. This, which we should consider a defect, is not so regarded by the Chinese, who prefer a mast which has a bend in it to one without; thinking that it adds to the strength, and is conclusive evidence of the goodness of the spar. This mast is hooped round in consequence of being cracked while undergoing the process of hardening. The mode adopted for this purpose by the Chinese is to bury the timber for a considerable time in marshy ground; and teak, after being thus treated, is said to become as hard as iron. The Mandarins who sailed in this junk to Cochin China, selected her as their vessel on account of the bend which we have mentioned. The mast does not go within four feet of the bottom—the “*Keying*” having no kelson—but to use the technical term, is toggled to two large pieces of wood, which answer as partners. To these are added two heavy pieces of wood as chocks, which are intended to keep the huge spars in their places. Neither stays nor shrouds are used. The main yards are made of teak quite rough, like the mast having only the bark taken off. The upper one is seventy-five feet long, and the lower sixty.

The sails are made of closely-woven matting—a substance much lighter than canvas, holds the wind far better, and rarely splits, because it never shakes in the wind. Such sails last a very long time if properly taken care of. The mainsail of the “*Keying*” weighs nine tons, and covers a surface of eleven hundred yards. So heavy a weight requires considerable power to raise it: to do this on board the “*Keying*” forty men, with the assistance of the capstan, are necessary. Without the aid of the capstan, eighty men would be required. These large sails, which cannot be hoisted without such great power, are occasionally productive of serious and fatal consequences. Not long since, a large junk, of a thousand tons, went ashore and was wrecked, because a crew of a man of

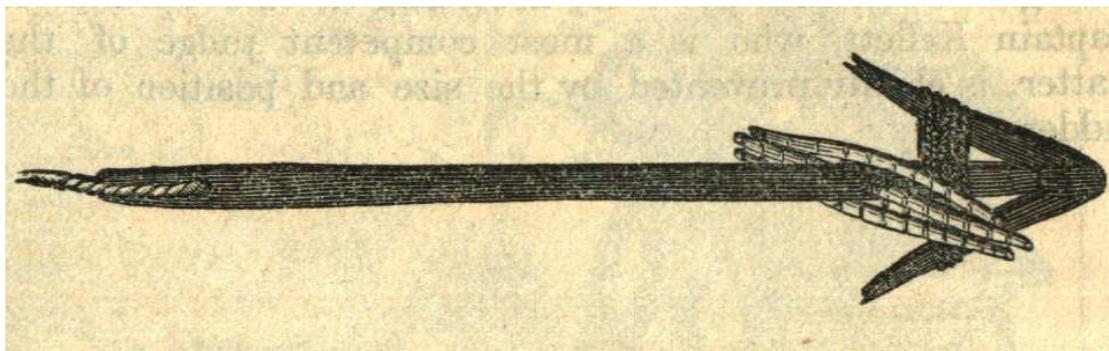
war's barge, with a portion of the hands on board, were unable, with all the purchases they could get, to raise the main sail.

These sails are hung on four large ropes or suspenders, and stretched on a bamboo yard, reefs being made at distances varying from two to four feet. Each bamboo is fast to the mast, which it presses on all parts up and down, making it doubly strong. The main-sail of the "*Keying*" has eighteen reefs. It is hoisted by two single ropes, aided by rollers. The sails are reefed by being lowered, and this peculiarity makes it unnecessary to send men aloft; so that, in the darkest night and in the foulest weather, the four men who were always on deck could do this without requiring further assistance; indeed, three men can easily reef the sails. Chinese sailors—probably because the rig of their vessels makes it unnecessary—are very averse to going aloft. It has long been an interesting subject of investigation with nautical men, whether some other mode of taking in sail might be devised on board European vessels which would prevent the necessity of going aloft. Some of the large Chinese junks carry a light cloth mizen and maintop-sail, the only lofty sails in use among them: the latter are set when going before the wind, and then so slack as, when filled, to look like balloons.

The vane is in the shape of an imaginary fish, the body formed of rattan work, the head and the gills made of painted matting, with two projections like the antennae of a butterfly. The tail is furnished with long streamers, and small flags stuck into the body for an additional ornament, add to its bizarre appearance. There are Chinese characters painted on the body, signifying "Good luck to the Junk." Between the main-mast and the foremast are two large rough windlasses stretching across the deck. These are used for getting the anchor: the cables are wound round them, and then hove in by large heavers being put through the holes in the windlass.

On either side of the deck, by the entrance to the sailors' forecastle, are two water-tanks, painted in imitation of brick, capable of holding 1,600 gallons each. The foremast, to which the visitor will now proceed, is seventy-five feet from

the deck and thirty inches in diameter; it rakes forward, and is supported by a large piece of wood on the after part, and secured in the same manner as the main-mast. A little further forward, on each side, are the wooden anchors; the shank of one is 32 feet long. The flukes are shod with iron and attached to the shank by strong lashings of bamboo. The stock is composed of three separate pieces

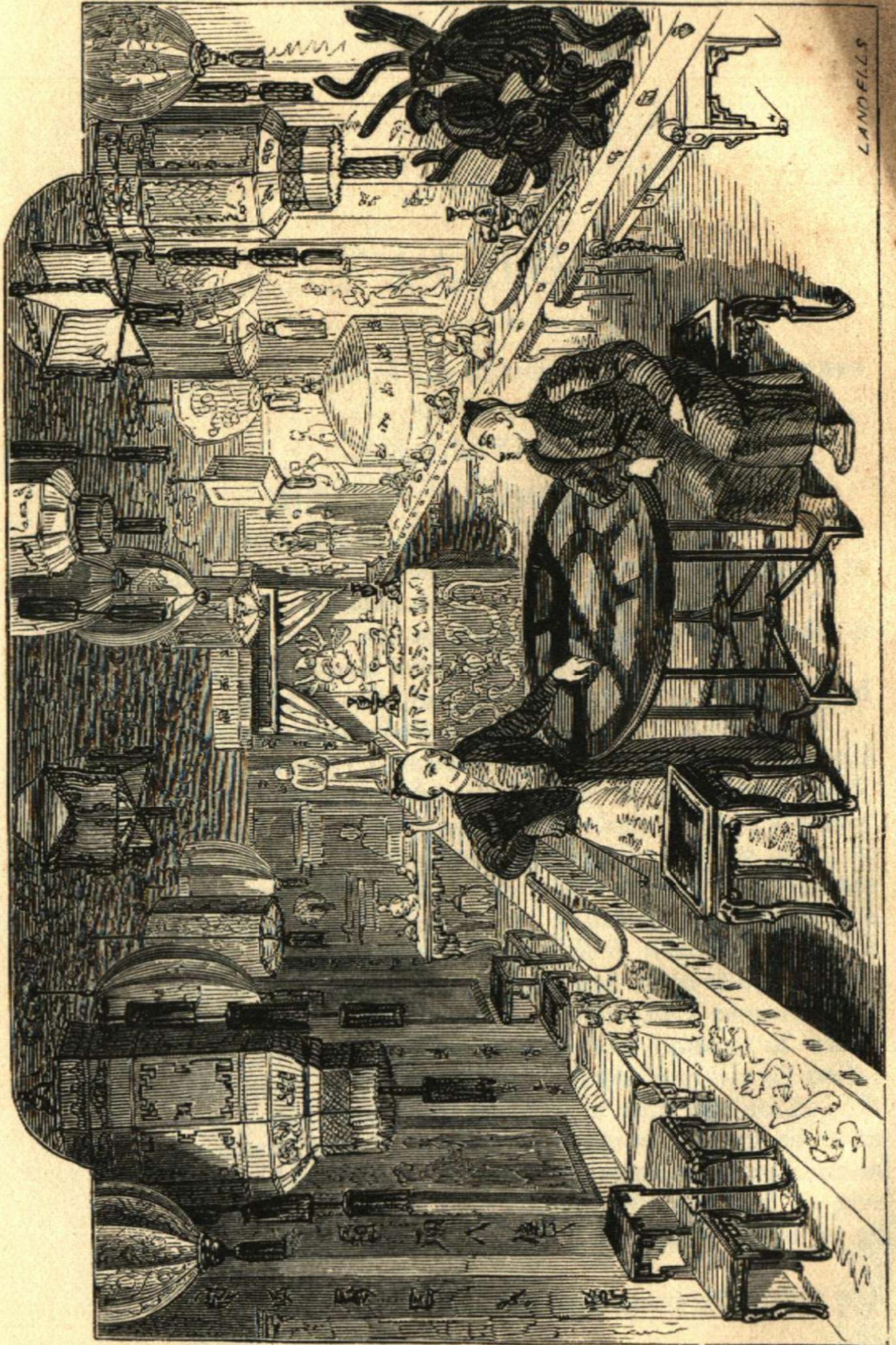


of wood lashed together by rattan ropes, and is fixed to the crown. As the Chinese drag their anchors on board instead of catting and fishing as other seamen do, this position of the stock offers no impediment to their labours. The flukes are of the same dimensions as those of similar sized anchors with us, they are straight and not rounded, and there are no palms. The Chinese anchors hold very well; and as a proof of the confidence they put in their ground tackle, vessels are often seen anchored on a dead leeshore, in a heavy gale, without the crew appearing to feel the least alarm. A kedge, or small anchor, may be seen on the right, hanging over the outside of the vessel—it has only one fluke.

THE CABLES, which like every thing on board the vessel, deserve the attention of the curious, are made either of bamboo or rattan, both which varieties are to be seen in the "*Keying*." The one attached to the anchor on the right hand side, is made entirely of bamboo. This anchor has the stock taken away for the sake of convenience in stowing, that on the left has the stock fixed complete. The visitor will also observe here the two rudder ropes coming over the bows, mentioned in page 11. The junk has no bits, but to supply their place, the strong beams which go across the deck have large holes for stoppers. The windlass, on the balcony over-

head, used for getting the anchor on board, is made of teak, and has no palls, so that one part of the men employed at it are obliged to hold on.

The wales form another singular feature in this vessel, they are air-tight boxes and usually project about three feet from the side; their object is to make the vessel more buoyant, to enable her to carry more cargo, and to prevent her rolling. This last, however, according to the opinion of Captain Kellett, who is a most competent judge of the matter, is chiefly prevented by the size and position of the rudder.



LANDELLS

SALOON OF THE KEYING.

CATALOGUE.

THE FOLLOWING OBJECTS ARE SUSPENDED ROUND THE SIDES
OF THE
SALOON.

MUSICAL INSTRUMENTS.

1. —Chinese flute, called seau.
- 2.—A kind of guitar, called yeut-kum, or the moon-lyre, in allusion to its shape.
- 3.—Another kind of guitar called san-heen, the round of which is covered with snake-skin.
- 4.—Violin, called ye-yin, has two strings only, and is played by inserting the bow between them.
- 5.—The most ancient musical instrument in China, as well as the most scientific; it is made of a peculiar wood, and age adds very much to its value. There are very few persons possess sufficient skill to play upon it. The wood is covered with lacker work, on which are inscribed various characters; it has seven strings; the stops are of ivory. It is called woo-tung, and is played by running the nail up and down the strings.
- 6.—A kind of kettle-drum, called suy-koo, of a semi-circular form, covered with cow-skin; the bottom of which is fastened to the wood with a great number of nails it is placed on a stand and played with two sticks. It is chiefly used by a class of beggars who place it in front of a shop, and by the inharmonious and horrid noise they produce, soon compel the inmates to give them a small piece of money to induce them to go away.
- 7.—Large wooden castanets, making a great noise, but producing no music.
- 8.—A drum, called cham-koo.

9.—Another kind of drum, with iron wires inside, called mun—too—koo.

10.—Guitar, called yih-pa, in very common use; mostly, if not exclusively, played by girls and women.

11.—Violin, the bow'1 of which is made of cocoa-nut.

12.—An instrument resembling the harmonicon, called yang kin the tones, which are very clear and melodious, are produced by striking the strings with small slips of bamboo. The science of music in China is at a very low ebb. According to Mr. Hüttner, who was attached to Lord Macartney's mission, "their gamut was such as Europeans would call imperfect, their keys being inconsistent, that is, wandering from flats to sharps, and inversely, except when directed by a bell struck to sound the proper notes. The Chinese, in playing on instruments, discover no knowledge of semitones, nor do they seem to have any knowledge of counterpoint, or parts in music. There was always one melody, however great the number of performers; though, in a few instances, some of the instruments played in the lower octave, while the rest continued in the upper, and thus approached to harmony."

In their stringed instruments they use silver and silk, the latter supplying the place of catgut.

13.—Matchlocks.

14.—Double swords to hamstring the enemy.

15.—Single ditto.

16.—Mandarin's ditto.

17.—Large upright frames, in which are inscribed, in modern Chinese characters, some of the wise sayings of their philosophers, such as,

"Time flies like an arrow; days and months like a weaver's shuttle."
Unsullied poverty is always happy; while impure wealth brings with it many sorrows."

"As the scream of the eagle is heard when she has passed over, so a mail's name remain after his death," &c.

18.—Similar scrolls in the ancient Chinese character.

- 19.—Two embossed silk pictures, of great age.
- 20.—Portrait of Keying, the Commissioner at Canton, by a native artist.
- 21.—Fort near Canton, near which the English seventy-fours anchored, there not being sufficient water for them to go higher.
- 22.—Water colour painting of the emperor's unmarried daughters, with their favourite deer.
- 23.—Old man, with a peach in his hand, surrounded by a group of numerous persons bringing presents.
- 24.—Cross-bows and arrows. The chamber on the top of the bow will contain twenty-four arrows, which can be discharged, two at a time, with such rapidity that the whole may be shot off in less than half a minute.
- 25.—Model of the "*Keying's*" rudder.
- 26.—Chinese dog which died at Boston.
- 27.—Carved root of bamboo tree, representing fishermen with their grass coats. This kind of ornament is much esteemed by the Chinese. The more distorted the roots, and the more hideous the figures wrought upon them, the greater is the pleasure they afford.
- 28.—Carved roots; one representing a man riding on a stag; the other, a priest.
- 29.—Model of a mandarin's boat
- 30.—Common Chinese hats made of bamboo, worn by soldiers and the lower classes.
- 81.—Chinese letter-bag.
- 82.—Cuspadors or spittoons.
- 33.—Richly ornamented lanterns, within which small figures are delicately suspended; when the lamp is lighted, it causes these to revolve.
- 34.—Glass lanterns with ebony frames.
- 35.—Various silk and paper lanterns.
- 36.—State umbrella of yellow silk, embroidered with butterflies and flowers.
- 37.—Model of a Chinese house in ebony and glass.
- 38.—Beautiful specimen of Chinese sculpture in marble.
- 39.—Model of a Chinese smuggling boat.
- 40.—Splendid screen.

ON THE UPPER DECK.

CASE I.

- 41.—Common tea-pot, of the cheapest kind, worth about four-pence.
- 42.—Pot to contain the hot samshoo which is used at dinner.
- 43.—Small cups from which it is drunk.
- 44.—Common tea-cups.
- 45.—Ornamental jars.
- 46.—Common plates.
- 47.—Idols made of soap stone.
- 48.—Toilet cup, used by ladies to contain oil.
- 49.—Jars for opium.
- 50.—Stands for Joss sticks.
- 51.—Tea-cups with covers. These are used for the highest flavoured teas, the cover preventing the aroma from escaping.
- 52.—Child's plaything, when filled with water the small figure rises up.
- 53.—Pair of white idols, of great antiquity, and on that account very highly esteemed.
- 54.—Soap-stone figures coloured.
- 55.—Round cakes of very old tea, strung on a piece of bamboo. These are used medicinally, and are valued in proportion to their age.
- 56.—Covered wine-cup with stand, used only on the most important occasions by grandees of the highest rank.
- 57.—A kind of censer, placed before a Joss, in which odoriferous wood is burnt.
- 58.—Vessel for artificial flowers.
- 59.—Stand to hold the small brass rods and shovel which are used to stir and arrange the burning wood.
The last three articles are used in the worship of the Joss.
- 60.—A bronze figure of Chea-Con, a deity of the third rank.

- 61.—A pair of bronze figures used for candlesticks, the candles being held in the hands.
- 62.—Cymbals.
- 63.—Metal circular mirror and carved ebony stand. The back of this is ornamented with numerous figures, which are reflected from the polished surface on a piece of paper or wall, when the mirror is held in the sun's rays. The means by which this singular effect is produced is thus explained by Sir David Brewster:—The stamped figures on the back are used to deceive the observer. The figures seen by the reflection are not images of those drawn on the back, but copies of those which the artist has drawn on the face of the mirror, and so concealed by polishing, that they are invisible in ordinary lights, and can be brought out only in the sun's rays.
- 64.—Piece of the wall of Canton.
- 65.—Chinese money.
- 66.—Pair of lady's shoes, worn by the higher classes.
- 67.—Mariner's compass, with the name and residence of the maker on the back.

The Chinese are supposed to have been acquainted with the magnetised needle long before Europeans. We say the needle points to the north; the Chinese think that the magnetic attraction is to the south, and therefore have that end of the needle coloured red. Their compass, it will be seen, differs materially from ours; instead of consisting of a moveable card attached to the needle, theirs is simply a needle of little more than an inch in length, balanced in a glazed hole in the centre of a solid wooden dish, finely varnished. The Chinese have only twenty-four points in their compass. With its use they combine some of their most ancient astrological notions. The broad circumference of the dish is marked off into concentric circles, on which are inscribed the eight mystical figures of Fo-hy, the twelve horary characters, the ten others which, combined with these, mark the years of the cycle, the twenty-four divisions of the solar year, the twenty-eight lunar mansions, &c.

- 68.—Ebony stand for ornaments, with marble top.
 69.—Carved figure made from the root of the bamboo plant.
 70.—Card Cases.
 71.—Chinese padlocks.
 72.—Cases of medicinal tea from the province of Fokien.
 73.—Shoes and dress taken from a lady who was shot at Amoy.
 74.—Chinese life buoy, made of a very light wood, called suie-poo.

CASE II.

- 75.—A pair of cymbals; the Chinese characters represent the maker's name.
 76.—Summer hat of a mandarin of the second grade, the ball purple.
 77.—Common water-bottle.
 78.—Idols, of soap-stone.
 79.—Ornamental jars, very old.
 80.—Carved figures Made from the root of a tree.
 81.—Pair of small shoes worn by ladies of the highest rank, like those in Case 1.
 82.—Figure of an old man with a peach in his hand, cut from a very hard wood, called "wong-yong," from which combs, &c. are made.
 83.—Ornamental jars.
 84.—Petrified wood from Canton, on an ebony stand.
 85.—Tea-cups, with Chinese characters expressive of the excellent qualities of the tea.
 86.—Summer hat of a mandarin of the sixth grade.
 87.—Card cases.
 88.—Box of medicinal tea, supposed to cure all diseases.
 89.—Small mariner's compass, on ebony stand.
 90.—Cymbals.
 91.—A pair of small gongs. These kind are used by itinerant venders of different wares; they take the place of our London, cries, though occasionally both gong

and voice are used. The inhabitants of the cities in China know by the sound of the gong what the parties have to sell; or whether they are purchasers instead of sellers, and want to buy bottles, rags, &c.

92.—Tray containing all the apparatus necessary for smoking opium.

1. Tube pipes.
2. Stand with three pipe bowls.
3. Instruments used: for putting the prepared opium into the small hole in the bowl.
4. Metal receiver for opium ashes.
5. Knives to clear away the burnt opium from the pipe.
- 6 Oil-can for opium lamp.
7. Shovel for cleaning the tray.
8. Brass stand for opium pot.
9. Steel rod to clear the bamboo of the opium pipe.
10. Bamboo case for instruments, No. 3.
11. Vase for sand in which the instruments No. 3 are cleaned.
12. Opium jar.

The general use of opium in China, is by smoking, and the effects upon those who indulge in the pernicious habit, are most baneful. The pipe is a reed of about an inch in diameter, and the aperture in the bowl for the admission of the opium is not larger than a pin's head. The drug is prepared by boiling and evaporation to the consistence of treacle, the pointed end of one of the instruments (No. 3) is dipped into the preparation, it is held over a lamp, and then inserted into the small aperture of the bowl of the pipe, which is kept in an inverted position. The smoke is inhaled, and retained as long as possible by the person, in a reclining posture. One or two whiffs is the utmost that can be taken from a single pipe. On a beginner one or two pipes will have an effect, but an old stager will continue smoking for hours. A few days of this fearful luxury, when taken to excess, will give a pallid and haggard look to the face; and

a few months, or even weeks, will change the strong and healthy man into little better than an idiot skeleton.

93.—Tea stand, with tea-pot, wine-pot, cups, &c. These always accompany the opium stand.

94.—Pair of shoes worn by women of the lowest rank

95.—Pair of shoes worn by women of the middling classes.

96.—Hat of a mandarin of the first grade, worn on state occasions when he goes to court.

97.—Common hat of ditto.

98.—Hat of mandarin soldier.

99.—Hat of a gentleman, not having the rank of a mandarin.

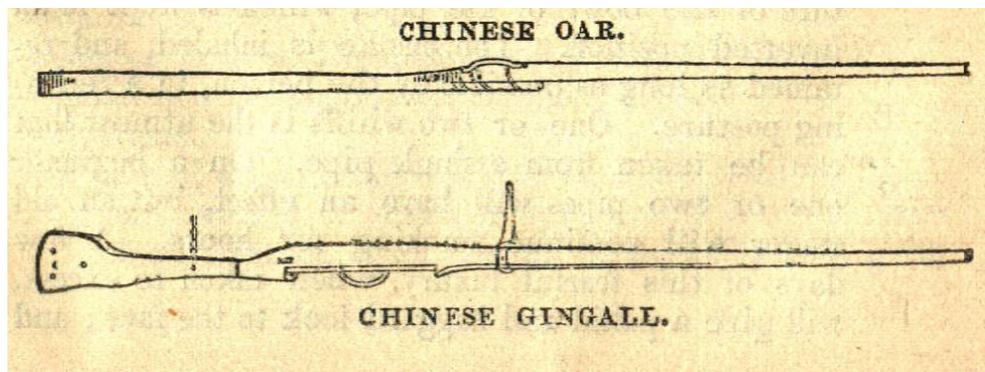
100.—Metal tobacco-pipes: water is placed in the curved part, through which the smoke passes.

101.—Grass coat worn by sailors and the common people in rainy weather.

102.—Tea-cups which have been mended by rivets, the mode usually employed by the Chinese, who exhibit great skill in making these repairs.

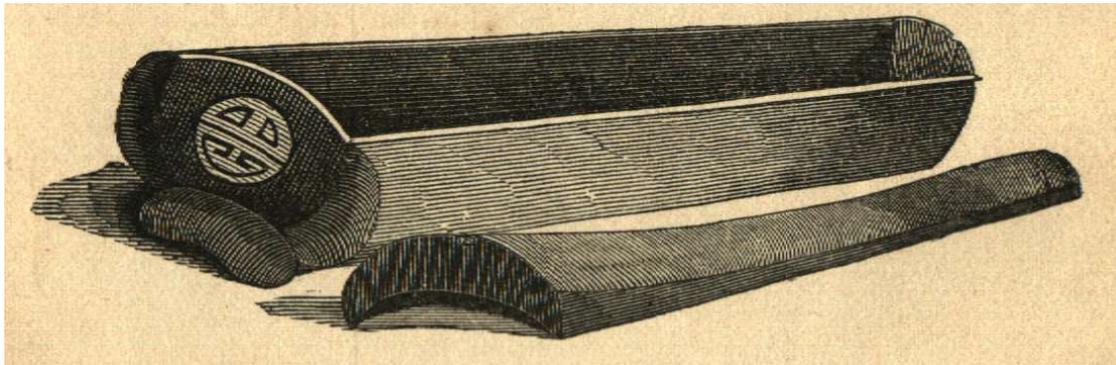
DECK.

103.—Chinese guns called gin-galls. The chambers are move-able; in time of action spare ones are in readiness to supply the place of that which has been discharged.



104.—Various badges of office.

105.—Coffin. The coffins of the common people of China are made of very rough, thick boards, plentifully pitched within, and varnished without. When this is not done, quick lime is put in the coffin with the body, which soon consumes the flesh. The coffins of the lower classes are frequently placed among the tombs without any covering of rank.



The rich spare no expense in having coffins of the most precious native or foreign odoriferous wood, usually of cedar. These are frequently provided several years before the death of the persons intended to occupy them. The Emperor prepares his coffin on the day of his ascending the throne, and most persons select the materials for their own, which are brought home with music and feasting. This is imagined by them to prolong life.

106.—Round war-shields made of rattan.

107.—Oblong ditto.

108.—Tillers used in steering.

109.—Cheeks fixed on each side of the tiller after it is shipped, to strengthen it.

110.—Wooden Chinese anchors.

111.—Bamboo cable.

112.—The rudder ropes.

113.—Boarding pikes.

114.—Ropes of bamboo, rattan, rattan and hemp.

