

# 中國人發現美洲初考

—文字及花紋—

衛聚賢 著



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— 紋花及字文 —

衛聚賢 著



## 如何認識中國文字

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我是將中國的基本字(部首字)214個，分爲名詞、動詞、形容詞，及「符號字」。又因名詞太多，分爲：人、動物、植物、礦物、器物、天文地理等。我將每一個字環原成像形字，因此把甲骨文、金文、篆書、隸書、楷書都列出，仍嫌不夠，乃於上面加入繪圖。這不是「看圖識物」，而是「看圖識字」的用字。我把每個字所構成的筆畫分析，使知道這個字是由那些筆畫構成，筆順如何排列的。下面用英文解釋其字義。再下用紅黑兩色套印和這一個字有關的字。尙有一小冊爲中國人教外國人認識中國字的參考書，叫「中文說明書」，凡購「如何認識中國文字」一冊者，可贈送這「中文說明書」一冊。

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— 5 —

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本書作者 衛聚賢 敬啟



Mr. Wei's 12-volume projected Study on China and America touches one of the biggest unsolved and most controversial problems in American Studies today; that is, the origin of the "mother cultures" of the New World and the course of their subsequent development which involved a total time span of some 20 centuries, from approximately 1000 B. C. to 1000 A. D. The traditional theory is that the American civilization developed independently; the advocates of this are known as the independent inventionists. The theory was questioned some 50 years ago by scholars presented their observations on a possible cultural diffusion. The evidence, however, has not been accepted as meaningful by later generations of American archaeologists.

This, nevertheless, did not put an end to the researches of the diffusionists. New evidence of a more impressive type has continued to appear. One of the most striking and significant parallels is found in the symbolic motifs and stylistic treatment of Asian and American religious art. Leading in this field of comparative study are: Gordon F. Ekholm, Robert von Heine-Geldern, Carl Hentze, Miguel Covarrubias, and, more recently, Emilio Estrade, Betty J. Meggers, Clifford Evans, E. Ibarra Grasso, and others. But criticism of this kind of comparative study has been voiced by other authorities, such as George Kubler, who believes that an "adventitious resemblance" between objects belonging to different iconographic series has misled students of comparative arts. Kubler cited particularly the examples of the vases of Middle America and bronzes of the late Chou period of China. Furthermore, the critics argue that the diffusionists have ignored the absence of many basic Asian traits in the New World. Those similarities that have been cited involved only "single traits" and these are not sufficient to establish significant links between the Old and the New World. Some considerable stress, however, has been placed by both camps on the parallel cults of the feline monster or tiger occurring in both Asia and America. But while the diffusionists see it as evidence of cultural contacts between the two civilizations, the independent inventionists see it merely as another example of accidental convergence and fortuitous parallelism which at best is only a "single trait" and by itself proves nothing.

No matter how plausible the arguments of the independent inventionists may appear, some basic facts cannot be easily dismissed. The first is the sudden appearance of the so-called "mother cultures" or "high cultures" of the Olmec of Mesoamerica and the Chavin of the Andes. These cultures both had the feline cult which was not found in Pre-Olmec and Pre-Chavin times, and this cult in turn involved many other basic traits, among which may be mentioned the stela cult, astronomically aligned site plan, the carved jade, large stone monuments. Secondly, the Olmec-Chavin traditions must have had two striking elements of civilization: one was a great ecumenical religion, a theocratic political structure with a settlement pattern of urban-temple-centered society surrounded by simple agricultural villages; the other was that their arts were basically religious expressions, involving mainly the feline cult or tigers. These two basic features are important because these clusters of civilization emerged only in two isolated areas and not in others of the New World. This phenomenon demands explanation from the independent inventionists. One authority, Gordon Willey, answers this question by stating that the farming societies of the two areas -- Mesoamerica and Peru -- happened to knit together the social universe of their day into a system of religious ideologies which in turn led to the flowering of civilization in the two areas (Willey, 1962, pp. 1-14). This is not a satisfactory explanation at all. What he has said is simply: a man is rich because he has money. Mr. Willey has avoided explaining how, why, and where he got the stuff? Moreover, he has said nothing about why the neighbors did not have it?

While the Olmec-Chavin traditions emerged only in two isolated areas of the New World, it had its counterpart in China. More than that, in my general survey, done in 1954, I found that at least a half-a-dozen strikingly similar cultural complexes existed among the ancient Chinese and the American Indians. In my special study of Rain Worship Among the Ancient Chinese and the Nahua-Maya Indians, published in 1957, I discovered that both ancient Chinese and American civilizations of a similar period were involved in a most complicated system of rain worship, a set of similarities ranging from large principles to small details. The two

cultures had a set of similar rain deities, some in similar forms and possessing similar attributes; both involved in a set of similar legendary tales. Similar ceremonies of rain worship were used. The most peculiar ceremony, perhaps, is the "thanks giving" ceremony in which the American Indians, like the Chinese, collected rushes to make mats and offered the mats to the rain deities for granting rain to their people.

In my study of the so-called Mushroom-stones which I presented to the Symposium on Trans-Pacific Cultural Contact in the International Congress of Americanists, Spain 1964, I found that both civilizations were involved in the worship of mushroom-shaped objects made of stones and pottery. These objects, found mostly in Mesoamerica, have been called by Americanists "Mushroom-stones" (Piedras-hongos). The origin of the form is commonly attributed to the Highland Maya of the Pre-Classic Period.

These so-called mushroom-stones have been variously interpreted. They have been thought to have phallic meanings, but more recently there has been a trend toward associating the mushroom-stones with the cult of the hallucinogenic mushrooms (hongos alucinogenos) which R. Gordon Wasson and R. Heim discovered to have played a role of considerable importance in ancient Mesoamerica. According to this interpretation, the stones represent or symbolize, or perhaps deify, the mushroom that was used in such rites.

My suggestion is that these so-called mushroom-stones are closely similar to certain stone monuments and other mushroom-shaped objects of the Shang dynasty, China, that are clearly identifiable as ancestor-tablets and that the tradition of making these curiously shaped stones is an early importation from the Old World to the New. The American mushroom-stones, like the Chinese ancestor-tablets are phallic symbols of the ancestors and are from the same origin. This type of stone is also found in Japan as well as in Indonesia. Among the early tribes in Indonesia, mushroom-stones were used in weddings. Before the wedding took place, the future husband had to provide a mushroom-stone for his bride who



would put it under the ancestor altar. On the wedding day she would take the stone from the ancestor altar to the home of her husband. It clearly indicates that the Indonesian mushroom-stone was closely related to the ancestor tablet. I conclude, therefore, that the American Indians did not worship mushrooms; they worshipped their ancestors.

Recently I found some more new evidence which further indicates the possibility of the contact of the two cultures during the Pre-Columbian period of America. First is the worship of a group of nine deities by both the Ancient Chinese and the Maya Indians. The Maya deities are known as the "Nine Lords of the Underworld" while the Chinese counterparts are known as the "Nine Gods." The nine-God complex of both cultures represents three dimensions: Creation, Destructive Forces, and Beneficial or Fertilizing Forces. The Chinese nine gods, like those of the Maya, used their powers collectively and individually. Both series included a Sun God and a Water Spirit God. Another point of resemblance is that there seems to have been a belief that the number nine carries great importance.

The second new evidence is the discovery of Chinese inscriptions on Pre-Columbian objects. The first example of Chinese inscription is found on a Mexican ceramic pot which was unearthed in Colima, Mexico. The pot has incised decoration and this is quite uncharacteristic of Colima culture. On one side of the pot there is a small inscription of the Chinese character Ya (亞) in conventionalized form which is repeated twenty-three times. On the other side is a large inscription of the same word Ya (亞) in Oracle-bone form.

The second example of this category is the discovery of Chinese characters on two bowls of the Nazca period found in Peru. On one bowl is a Chinese word "T'ien" (天) which means Heaven or Sky or the Supreme Being of Heaven. On the other bowl is the Chinese character Ho (禾) which means Rice, Grain or Crop. This bowl is now on display in the Museum of Arts in Lima, Peru.

The third striking example consists of three Chinese characters found on a metal tablet attached to a peculiar idol.

This idol rested on a turtle which in turn rested on a heap of snakes. The idol was reported to have been found among other objects in a cave in Peru in 1865, and it was presented to the Count of Guagui (Conde de Guagui). These three characters can be identified easily as Wu Tang Shan ( 武當山 ) or Mount Wu Tang. According to the Chinese legendary tales, Mount Wu Tang is located in the modern province of Hu-pei in central China. The mountain was named after a god, Chen Wu, (sometimes known as Hsüan Wu), who was said to have resided there. Several Chinese early records state that the God, Chen Wu, was born of the union of a turtle and a snake. Some records relate that he was a God of the North and was connected with mountain and water, and thus was considered one of the rain gods of ancient China.

The above mentioned are only a few of the examples, but these alone seem sufficient to indicate the possibility of early cultural contact between the ancient Chinese and the Pre-Columbian American Indians. One point deserving special attention is the chronology of the parallels of the Asian and American cultural traits. Asian parallels in America may be roughly divided into two periods: The first period running from about 1000 B. C. or even earlier, to the beginning of the Christian Era, and the second period from the beginning of the Christian Era to about the 10th Century A. D. The parallels of the first period were dominated by Chinese cultural traits of the Shang and Han dynasties. In the second period, the parallels were dominated by influence from India, Southeast Asia, Indonesia or Polynesia.

An interesting point is that before the Han period, there was a tremendous amount of shipbuilding and seafaring activity along the Eastern China Coast. Great naval squadrons with double canoes ( 方舡 ) and double-decked boats ( 樓船 ) and famous sailors were widely recorded in Chinese literature of the Ch'un Ch'iu period (8th to 5th Century B. C.). One record of the first century B. C. stated that the King of Yüeh (a kingdom located around today's Kuangtung Province) ordered 2,800 members from his fleet of double-deck boats to go ashore and cut cedar and pine trees for the purpose of building navel vessels (Yüeh-chu-shu, Vol. 8).

After the Han period (3rd century B. C. to 3rd century A. D.), Southern China was finally put under the control of the central government of China, and the sea-faring activities gradually disappeared. From this time on China saw the coming of traders from India, Arabia, the Mediterranean Coast and Indonesia.

At the beginning of the T'ang dynasty, (7th Century A. D.), early Chinese literature showed that sea-trading traffic began to increase. During this period, trading boats generally sailed into the South Pacific and toward the Indian Ocean. Some of these trading boats were said to have been on a voyage for one year without stopping for water and provisions, and that these boats could carry as many as a thousand passengers.

The fact that the decline of the Chinese sea-faring activities corresponded with the decline of the Chinese influence in American cultures, of course, does not necessarily prove anything with regard to Trans-Pacific cultural contacts. But inquiring into details of these activities and of China's knowledge at this time of the Pacific Island groups will surely throw additional light on determining the possibility of such contacts. It is for this reason, I have been suggesting, as the first and probably most meaningful step toward solving the problem of Trans-Pacific cultural contacts, an extensive comparative study of cultural similarities between the ancient Chinese and the Pre-Columbian American Indians. I first made this suggestion in my Symposium paper at the International Congress of Americanists in Madrid, Spain, 1964. A year later, I made the same suggestion in my lectures delivered at Tokyo University and the Academia Sinica. In 1966 again I made this suggestion at Bueno Aires (Argentina) in a T. V. program which I shared with Thor Heyerdahl, hero of the Kon-Tiki Voyage. Recently (1970) I offered such a suggestion again in my lecture delivered at the Research Center of Chinese Culture of Chu Hai College, Kowloon, Hongkong. While the Trans-Pacific Cultural Diffusion has been one of the most important subjects connected with the development of world civilization, Chinese scholars engaged in the study of this are few. Among these few, the leading one is Dr. Ling Shun-sheng, a venerable scholar and former Director of the



Institute of Ethnology of Academia Sinica (Taiwan) to whom I have been deeply indebted for his constant encouragement. Dr. Ling's many publications in this field have been most impressive.

While Dr. Ling is the pioneer in the field of Chinese Cultural influence in Pre-Columbian America, Mr. Wei Chu-hsien, the author of this projected 12-volume study, must be considered the most faithful and most industrious worker who has spent more than 10 years of his valuable time in pursuing the study of the subject: China and America. The extensive materials he has collected for his comparative study of cultural similarities include inscriptions, art motifs and styles, pottery and stone objects, minerals, zoological and botanical items, ethnological data as well as information concerning Chinese knowledge of ancient America as recorded in early Chinese literature. While not having had the opportunity of examining all of Mr. Wei's findings, I am confident that the outcome of his extensive study, however controversial it may be, will yield at least the following benefits: (1) strong evidence of an early cultural diffusion between the ancient Chinese and the Pre-columbian civilization, thus leading to a better understanding of the origin of ancient civilization in America and its subsequent development: (2) accomplishment of a long-delayed but more accurate treatment of the interpretation of the development of Chinese civilization and its early influence across the Pacific Ocean: and (3) a contribution to the better understanding of the process of development of World civilization in general. Because of this importance, no one interested in human civilization in general and in Chinese or ancient American civilization in particular can afford not to read any one of his 12-volume publication. Mr. Wei's effort in such a tremendous undertaking should be appreciated. He should be congratulated for his accomplishment.

Dennis W. Lou 劉敦勵  
Professor of Foreign Area Studies  
State University of New York  
(Cneonta)  
December, 1970.

China and America. A Study of Their Earliest Communication  
BY WEI CHU-HSIEN

The American continent is separated from the North-east tip of Asia by the Bering Strait, only 56 miles wide, connecting the Arctic Ocean and the North Pacific Ocean, with the two Diomed Islands, 2 miles apart, in the middle. These islands are visible from both Asia and America. Fishermen and tribes of the neighbouring lands undoubtedly crossed the straits in prehistoric times for, lying in the Arctic Circle, the sea is occasionally frozen over. As the land is too cold for agriculture, people living there were not prosperous and did not have much culture to record in their history. As it was remote from the centre of Chinese civilisation, the Chinese official records make no mention of it.

Columbus's arrival in America was comparatively late, only 500 years ago. As soon as his discovery became known people crossed over to America in crowds. The statement that 'Columbus discovered America' was so prestigious that for long none dared challenge it or even suggest that people had long before him, discovered the so-called New Continent. The prestige of the Chinese Classics was such with Chinese scholars that none would venture to say anything that was not mentioned there, and traditionally they kept silent on matters not recorded officially.

In the early summer of 1916, I came across the following passage in the Spring and Autumn Annals, compiled by Confucius, which I quote, from Legge's English translation: "In the (duke's). Sixteenth years, in spring, in the King's first month, on Mowshin, the first day of the moon, there fell stones in Sung - five (of them). In the same month six fish-hawks 六鷁 flew backwards, past the capital of Sung."

Sung in those days was an extensive principality, south west of the Shantung peninsula, traversed by the river Ssu, a region in which Confucius was born.

This was the point of departure of my present studies.

The Yi 鷂 bird which is translated as sea-hawk does not "travel backwards". Might this not be the "humming bird" which does, and which is only found in America? The very rarity of the bird in Asia thus deserved a mention in our Classics. This would not be the case were it the common fish-hawk!

Since then I have spent ten years going through a thousand Chinese classical records and have compiled my findings in 81 essays, running to one million and four hundred thousand characters. I divided my writings into five parts, as follows:

- Part I. Archaeology and Cultural Anthropology.
- Part II. Animals, Plants and Minerals which are Specifically American and yet were known to the early Chinese.
- Part III. American geography which was known to the Chinese before Columbus.
- Part IV. What the Chinese knew of America from Chinese who had been there before Columbus.
- Part V. Peoples from other countries than the Chinese who had reached America before Columbus.

In 1962, 聯大書院 I announced in the Journal of the United College, Lien-ta-shu-yuan, my plan of publishing the above work. In 1965 when I had finished writing 400,000 characters of the work, its table of contents was published by the HUA-HSIA SHU YUAN, 華夏書院 In the winter of 1969 Current Publications Co 巨輪出版社 of Hong Kong, published a Table of Contents, a summary, and my original essay on Tobacco, in book form. For commercial reasons, to get buyers, the publisher changed my title Communications between China and America before Columbus, to The Chinese Discovered America! Part I moreover was not in that volume.

Early this year, 1970, when Professor Liu Tun-li (Dr Dennis Lau) 劉敦勵 returned from the U. S. A. to Hong Kong, he gave me four photographs of "Chinese inscriptions discovered in America". He said that in the



study of early communications between China and America, what was most important was Archaeology, and next Cultural Anthropology, and only third Historical Record. He considered Parts II to Part V of my work as historical, and third-hand material.

I started my academic career as an archaeologist - excavating and collecting cultural relics in China, while reading up-on Chinese Archaeology. As I had no knowledge then of American archaeology, I could not approach the subject from that angle. When Professor Lau enlightened me, I began doing research in the Archaeology, Arts and Cultural Anthropology of America. A number of books on these subjects are found in the U.S. Information Service Library in Hong Kong. Some I found in bookstores and others in private hands. Whenever I came across plates and illustrations that had some bearing on China, I did likewise with illustrations found in books on Chinese archaeology. I noted their similarities and tried to trace them back to their sources. In all I have collected about 600 illustrations on the subject.

My present plan is to publish my work in twelve chuan or Chinese volumes.

- |            |   |
|------------|---|
| Vol. I.    | Chinese Script found in America.  |
| Vol. II.   | Chinese Art motives found in America.   |
| Vol. III.  | Chinese Cultural Relics found in America.   |
| Vol. IV.   | Customs common to the Chinese and early Americans.                                  |
| Vol. V.    | American animals early known to the Chinese.<br>(By "Early" I mean "Pre-Columbus"). |
| Vol. VI.   | American Plants known early to the Chinese.   |
| Vol. VII.  | American Minerals known early to the Chinese.                                       |
| Vol. VIII. | Pacific Islands near America which were known to the Chinese.                       |
| Vol. IX.   | The Geography of America which the Chinese of old.                                  |
| Vol. X.    | Pre-Ch'in and Ch'in knowledge of America.   |
| Vol. XI.   | Han, Wei and later knowledge of America by Chinese visitors.                        |
| Vol. XII.  | Pre-Columbus America already known to other peoples than the Chinese.               |

Volume XII is the result of finding in Chinese books data which revealed that people from Japan and Korea, India and Russia, Africa and Europe had visited America before Columbus. It runs to about 120,000 characters.

Were the money available, all twelve volumes could be published within a year, at the rate of one volume a month.

Given the opportunity I should like to visit the museums and ancient sites of America, a matter of about two years with an additional three years to put my material into shape for publication. As far as I can see there is no lack of material which is awaiting study from a Chinese archaeological point of view.

#### I. The Discovery of Chinese Script in America Summary

On February 2, 1970, I published in the Wah-kiu Yat Pao the following summary of the talk I gave on January 11, 1970 at the City Hall of Hong Kong, entitled 'The Chinese Discovered America'.

To prove this statement, it is necessary to obtain data from America, and in particular early Chinese inscriptions.

By coincidence, Professor Liu Tun-li (Dr Dennis Lau) a native of Nanhai, Kwangtung Province, Ph. D. of Indiana University, now Professor of the State University of New York, gave on January 24th, in the library of the Literature and History Research Institute of Chu-Hai College, an inaugural lecture on Chinese Culture's Influence on the origins of Ancient American Culture.

I attended the talk at the invitation of Professor Lo Hsiang-lin.

Professor Lau divided his talk into three parts.

1. Praying for Rain. He said that when the American Indians prayed for rain they invoked the dragon and frog as the Chinese do.

2. Ancestral stone worshipping. The American Indians like the Chinese used a stone or jade ancestral tablet carved in the form of the character tzu 且.
3. Chinese inscriptions have been discovered in America. As the first two topics are connected with Cultural Anthropology, I gave my special attention to the third, on Chinese inscriptions.

During the talk Professor Lau passed around four photographs of Chinese script found on pottery excavated in America. With his permission I was presented with a set of reprints with Chinese inscriptions.

Let me discuss now here each of the following three reproductions, setting aside the one with the ya character 亞, discovered in Mexico, which comes in Chapter II.

1. The nude female with a Sunflower headdress, is the figure of an Indian agricultural goddess. As she is seated on a tortoise with several coiling snakes at her feet she corresponds to the Chinese deity called Chen-wu 玄武 or Hsuan-wu 真武 who presides over the North Quarter in Chinese cosmology.

In each hand the figure holds a metal plate inscribed with the characters Wu Tang Shan 武當山, with reference to the magnificent temple of Chen-wu on Wu Tang Shan in Hupei.

The calligraphy of the characters is in the manner of pa-fen-shu 八分書 of Wei Dynasty stone-tablets. Note for instance that the central stroke of 山 is written in the form of jen 人, a calligraphic style popular in the Six Dynasties, which would indicate an early 6th century A. D. date.

In Ancient Peru the turtle was a symbol of goodness and the snake of badness. Hence the figure represents the deity's powers of rewarding the good and of punishing the wicked. As nude figures, particularly female nudes, are repulsive to the Chinese ethos, the prototype is Peruvian. Moreover as the northmost parts of China, are



too cold for snakes and tortoises, their symbolism for the North in Chinese cosmology is presumably due to the fact that the motif came to China from the North, after crossing over the Bering Strait from America.

According to the Book of Rites, the Li Chi 禮記, composed in the 3rd century B. C., in Chinese cosmology the four quarters of the universe are ruled by the Red Bird chih-niao 朱雀 in front (i. e. the South, where the sun is at its highest); the Dark Warrior, Hsuan Wu 玄武 behind (i. e. turns his back or shield to the North. In Chinese North pei 北 and back 後 are synonymous); the Green Dragon Ch'ing-lung 青龍 on the left (i. e. facing south) who rules the East Quarter and spring tide when the waters begin to flow after the thaw; and the White Tiger, Pai - hu 白虎 on the right (i. e. in the west when one faces south).<sup>4</sup> White in Chinese is the colour of death, the death of the year in Autumn.

But as in Chinese art, Chen-wu, or Hsuan-wu, is represented bare footed and wearing clothes, with a red face and long flowing hair, this would also indicate an Indian origin of the deity. It was probably adapted by Taoists living on Wu-tang Shan, in the Chun district of Hupei, not far from Nan-yang in South Honan. During the Han Dynasty it was under the jurisdiction of Nan-yang. Wu-tang Shan is one of the 72 sacred peaks where the Taoist gods dwell. During the division of China under the Southern and Northern Han Dynasties, the Taoists living in the South, noting that the character wu was common to Wu-tang Shan and Hsuan-wu, a northern divinity, associated Hsuan-wu with Wu-tang, and garbed the deity as a Southerner barefooted, and in the Indian style.

In brief a nude Peruvian deity, reaching China from the North which is thus associated by the Chinese with the north, got dressed up in Hupeh in Central China in the Indian manner. Chinese Taoists later visiting Peru seeing the figurine of the Inca god inscribed the two disks with the characters Wu Tang Shan, identifying it with the god of Wu-tang Shan.

This circular movement in American-Chinese, Chinese-American cultural contacts was completed in the 6th century