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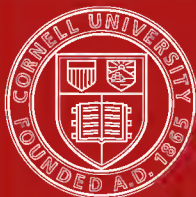
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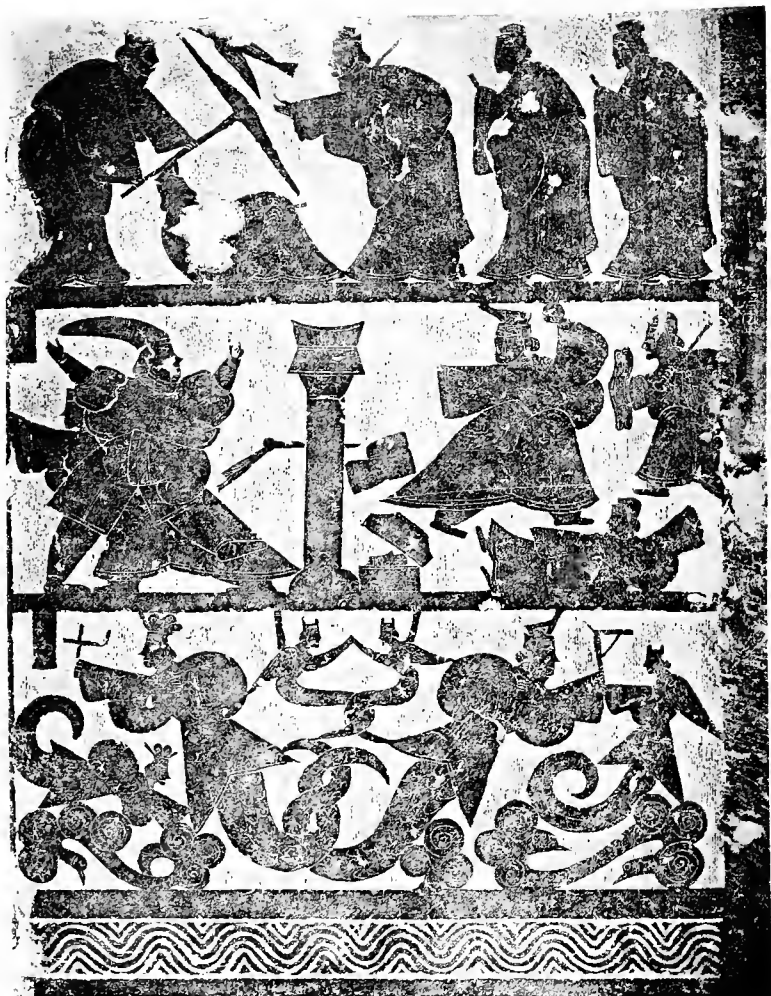


FIG. I.—BAS RELIEF. HAN DYNASTY.
Frontispiece (see page 42).

2½ ft. × 2 ft.



Chinese Art

by

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PREFACE.

The following chapters on Chinese Art have been written in obedience to a request which I had the honour of receiving from the Board of Education to write a handbook on the art and industries of China. In venturing to undertake the task I am anxious, at the outset, to disclaim any pretension to authority on the subject, and to state my position to be merely that of an inquirer. During a residence of some thirty years at Peking I have been a diligent collector of Chinese books relating to antiquities and art industries and tried to gain a desultory knowledge of their scope. There is such a vast amount of Chinese literature on every conceivable subject, of all shades of authenticity, that one of the chief difficulties of the student is that of selection.

The best method for the inquirer seems to be an exact illustration and description of a typical object selected from the museum galleries, with a passing reference to any source of information calculated to throw light upon its origin and association. These have been the lines followed here as far as the brief space assigned to each branch of art has allowed.

*Much of the ground is almost new, as the ceramic field is the only one that appears, hitherto, to have attracted investigators in England. On the Continent one general book of light and authority has been published covering more or less the same ground, the graceful sketch entitled *L'Art Chinois*, by M. Paléologue, sometime Secretary of Embassy at the French Legation at Peking, which was issued in 1887, as one of the excellent series of art books of the *Bibliothèque de l'Enseignement des Beaux-Arts*, Paris.*

A few words on the writing and pronunciation of Chinese words, addressed to novices in Sinology, may not be out of place here. The Chinese language, it need hardly be said, is monosyllabic, and each word is represented by a separate "character" in the written script. These characters were originally pictures of natural objects or ideas, used singly or in combination, and it was not until later that they were distinguished into two categories, as phonetics, and determinatives or radicals. The radicals in modern use are 214, a number arbitrarily fixed for dictionary purposes, as a means of classifying the 20,000 or more written characters of the language, and of providing a ready means of coining new combinations. The large majority of characters of the modern script are composed of a radical, which gives a clue to the meaning by indicating the particular class of things or ideas to which the combination of which it forms a part belongs, and a phonetic, which conveys some idea of the sound.

With regard to pronunciation Sir Thomas Wade's scheme of orthography has been followed. It is the system of transliteration which has been adopted by Professor Giles in his large Chinese Dictionary, and by Mr. Goodrich in his invaluable Pocket Dictionary and Peking Syllabary, and it is now very generally accepted by Chinese scholars.

The consonants are generally to be pronounced as in English, with the exception of j, which is nearly the French j in jaune, the English s in fusion or z in brazier. The initials ch, k, p, t, ts, tz, are either unaspirated or aspirated. When aspirated, the aspirate which intervenes between them and the vowel following is indicated by an apostrophe in preference to an h, lest the English reader should pronounce ph as in triumph, th as in month, and so on. To pronounce ch'a, drop the italicised letters in much-harm, for t'a drop the italics in hit-hard. The initial hs, where a slight aspirant precedes and modifies the sibilant, is a peculiar sound of the Peking mandarin dialect which can only be acquired by practice.

The vowels and diphthongs are to be pronounced as in Italian, in accordance with the following table:—

Vowel Symbols.	Webster's System.	English Value.
a	ā	a as in father.
e	ē	e as in yet.
ê	ẽ	e as in fern.
i	î-ē	i as in marine.
ih	ì	i as in pin.
o	ô	o as in lord.
u	û	u as in prune.
ü		ü as in German München.
ÿ	ÿ or ŷ	between i in bit and u in shut.

The last vowel sound ÿ, which only occurs with the initials ss, tz, tz', has no equivalent in English. In the diphthongal sounds each of the vowels should be separately pronounced in the Italian fashion; thus, ai, nearly our aye, is better represented by the Italian ái in hái, amái; ia, by the Italian ia in piazza; ie is pronounced as in the Italian siesta, niente, etc. In speaking, the words of the limited vocabulary of about 500 monosyllabic sounds are differentiated into four tones, or musical intonations, but these may be disregarded in writing, although all important colloquially.

The remaining chapters of this little sketch of Chinese arts and crafts will be published in a second volume under the headings of—

Pottery, Earthenware, Stoneware, and Porcelain.

Glass.

Enamels: Cloisonnés, Champlevés, and Painted.

Jewellery.

Textile Fabrics and Embroidery.

Pictorial Art.

S. W. B.

PREFACE TO SECOND EDITION.

THE unexpectedly favourable reception of this handbook having resulted in a call for a new edition, I am pleased to have had the opportunity of making a thorough revision of the text, and of following *currente calamo* some of the criticisms of the learned reviewers who have honoured it with their notice.

Among the reviews to which I am most indebted may be cited those by Prof. E. Chavannes in the *T'oung Pao*, *Série II.*, *Vol. VI.*, 1905 (*Bulletin critique*, pp. 118-122); by Prof. P. Pelliot, in the *Bulletin de l'Ecole Française de l'Extrême-Orient*, *Tome V.*, 1905 (pp. 211-217); and by Mr. L. Giles, of the British Museum, in *Adversaria Sinica*, No. 5, 1906 (pp. 139-144). The writers will, it is hoped, forgive more particular references in the text, where space is necessarily limited.

An additional expression of cordial thanks is required here for an appreciative, but too flattering, "hommage" delivered by M. Chavannes in the sacred precincts of the French Academy, and published by the *Académie des Inscriptions et Belles-Lettres* in their *Comptes-rendus des séances de l'année, 1906* (*Bulletin de Septembre*, p. 485).

A translation of the handbook into French, it may be added, has been obligingly undertaken by M. H. d'Ardenne de Tizac, Conservateur du Musée Cernuschi, and officially sanctioned by the Board of Education, so that, being in competent hands, and under favourable auspices, its appearance in Paris may be looked for shortly.

S. W. B.

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NOTE.—The numbers attached to the titles of the illustrations in both volumes indicate the registered numbers of the objects in the Museum as well as the years when the specimens came into the collection.

CHAPTER I.

HISTORICAL INTRODUCTION.

THE study of any branch of art supposes, as Mr. Stanley Lane-Poole justly observes in his handbook on the *Art of the Saracens in Egypt*, some acquaintance with the history of the people among whom the art was practised. This applies with additional force to China and to Chinese art, a still more distant and less familiar field of study. The native story of the development of Chinese culture makes it nearly as old as the civilisations of Egypt, Chaldæa, and Susiana. These empires have, long since, culminated and disappeared below the horizon, while China has continued to exist, to work out its own ideas of art and ethics, and to elaborate the peculiar script which it retains to the present time. The characters of the ancient Chinese script would appear to have originated and developed in the valley of the Yellow River, and no connection has hitherto been satisfactorily traced with any other system of picture writing.

Our knowledge of the ancient empires of Western Asia has been widely increased by recent discoveries due to systematic exploration of the ruins of cities and temples. There are, doubtless, many such relics of ancient China awaiting the spade of the future explorer along the course of the Yellow River, and of its principal affluent, the Wei River, which runs from west to east through the province of Shensi, where the early settlements of the Chinese were situated. But they lie deeply buried beneath piles of river silt, blown to and fro by the wind to form the thick deposits of yellow loess which are so characteristic of these regions. It happens only occasionally that a site is laid bare by the river changing its course, or during the digging of canals for irrigation or other purposes, a fruitful source of the discovery of

bronze sacrificial vessels and other antiquities. The Chinese attach the highest value to such relics of the ancient dynasties, although they are generally averse, for geomantic reasons, to any intentional disturbance of the soil for their discovery. The sepulchral bas-reliefs of the Han dynasty, for example, which were dug up in the seventeenth century in the province of Shantung, are now housed in a building which was specially constructed for their preservation, and endowed with some land purchased by voluntary subscribers interested in the preservation of the antiquities. These will be more fully noticed later and are just mentioned here because some of the carvings have been selected to illustrate this chapter.

[Chinese history is carried back by some to a mythical period of fabulous antiquity; their first man, Pan Ku, emerging from chaos as the embryo of an all-productive cosmic egg or atom. He is followed by a mythical series of celestial, terrestrial, and human rulers, some of the last of which were called Yu Ch'ao (the Nest-having) because they lived in trees in those days, and others Sui Jên (the Fire Producers), as the discoverers of the primitive friction hand-drill of wood.]

The legendary, as distinct from the purely mythical, period begins with Fu Hsi, the reputed founder of the Chinese polity. He is represented in the lowest panel of the bas-relief in the frontispiece and also in Fig. 2 in the right-hand corner of the bas-relief, as the first of the three ancient sovereigns known as San Huang, holding a mason's square, in company with a female personage wearing a coronet and holding a pair of compasses. This last is Nü Wa, who is variously represented as either the consort, or sister, of Fu Hsi; their bodies terminating in the forms of dragons, or serpents, are intertwined below, and so are those of the attendant sprites of anomalous outline supported by rolled clouds ending in birds' heads. The inscription on the left reads:—

“Fu Hsi, styled Ts'ang Ching, was the first to rule as king; he traced the trigrams and knotted cords as a means of governing all within the seas.”



FIG. 2.—THE SAN HUANG.
Han Dynasty Bas Relief.

· 18 in. × 12 in.



FIG. 3.—THE WU TI.
Han Dynasty Bas Relief.

24 in. × 12 in.

The *pa kua*, or "eight trigrams," referred to here, are the well known symbols of ancient divination and mystic philosophy, which are said to have been revealed to Fu Hsi by a supernatural being called the dragon horse, rising from the waters of the Yellow River, with a scroll upon its back inscribed with the mystic diagrams. The figure of the dragon horse is often represented in jade, porcelain, or bronze. (See Fig. 77.) The "knotted cords" referred to have been compared with the *quippus*, the cord records of the ancient Peruvians.

Chu Yung occupies the next panel in Fig. 2, as the second of the three ancient sovereigns, represented in a combatant attitude. He is chiefly celebrated as the conqueror of Kung Kung, the first rebel, and the leader of a titanic insurrection in times of old, when he well-nigh overwhelmed the earth with a watery deluge. The inscription reads:—

"Chu Yung had nothing to do, there were no desires nor evil passions, and neither punishments nor fines were instituted."

The third of the San Huang is Shên Nung, the Divine Husbandman, who first fashioned timber into ploughs, and taught his people the art of husbandry. He discovered the curative virtues of herbs, and founded the first markets for the exchange of commodities. The inscription reads:—

"Shên Nung, seeing the value of agriculture, taught how to till the ground and sow grain, and stirred up the myriads of the people."

The Wu Ti, or Five Rulers, who succeeded the above, are depicted in Fig. 3, which is taken from the same bas-relief as the last. The cartouches, proceeding from right to left, read:—

1. "Huang Ti made many changes; he fabricated weapons, dug wells in the fields, lengthened the official robes, built palaces and dwelling-houses."

2. "The emperor Chuan Hsü is the same as Kao Yang, the grandson of Huang Ti and the son of Ch'ang I."

3. "The emperor K'u is no other than Kao Hsin, he was great grandson of Huang Ti."

4. "The emperor Yao was named Fang Hsün, his benevolence was celestial, his knowledge that of a god, near at hand he was like the sun, afar off like a cloud."

5. "The emperor Shun was named Ch'ung Hua; he tilled the ground on the Li Mountain, for three years he laboured far from his home."

The five figures are all dressed in the same style with long robes and wear the square-topped hat hung with pendants of jade called *mien* which was adopted by Huang Ti. This last is a most prominent personage at the dawn of Chinese history. His capital was near the modern Hsi-an Fu, in the province of Shensi. Many of the industrial arts are traced back to his time, and his principal consort Hsi-ling Shih, who first taught the people to rear silkworms, is still worshipped as a deity on that account. The Taoists have transformed Huang Ti, the "Yellow Emperor," into a miraculous being who invented alchemy and succeeded in gaining immortality. He has been identified by Terrien de Lacouperie with Nakhunte, and made the leader of the so-called Bak tribes, which are supposed by him to have traversed Asia from Elam to China and started a new civilisation in the valley of the Yellow River; while Shên Nung is identified with Sargon who, according to him, ruled in Chaldæa about 3,800 B.C. But such speculations are difficult to follow, although there would really appear to have been some connection between the nascent civilisations of Chaldæa and China at an early period.

With the emperors Yao and Shun we stand on firmer ground, as they are placed by Confucius at the head of the Shu Ching, the classical annals compiled by him, and idealized as perfect models of disinterested rule for all time. Their capital was at P'ing-yang Fu in Shansi. Their memorial temple still stands outside the walls of this city with gigantic images of the two heroes, thirty feet high, erected in the central pavilion of the principal courtyard, before which the reigning emperor Kuang-hsü burned incense on his return journey from Hsi-an Fu to Peking in 1901.

Yao set aside his own son, and called on the nobles to name a successor, when Shun was chosen; and Shun, in his turn, passing by an unworthy son, transmitted the throne to an able minister, the great Yu. Yu departed from these illustrious precedents and incurred the censure of "converting the empire into a family estate," and since his time the hereditary principle has prevailed. Yu gained

his great reputation by the success of vast hydrographic works continued for nine years till the country was rescued from floods and finally divided into nine provinces. His labours are described in the "Tribute of Yu," which is found with some modifications in the Shu Ching compiled by Confucius, and in the first two of the dynastic histories—the Historical Memoirs of Ssŭ-ma Ch'ien (*D. B.C. 85*), and the Annals of the Former Han dynasty by Pan Ku (*D. A.D. 92*). He is said to have cast nine bronze tripod vessels (*ting*) from metal sent up from the nine provinces to the capital, situated near K'ai-fêng Fu, in the province of Honan, which were religiously preserved for nearly 2,000 years as palladia of the empire. The great Yu is represented as the founder of the Hsia dynasty in Fig. 4, in company with Chieh Kuei, a degenerate descendant, the last of the line, a monster of cruelty, whose iniquities cried out to heaven, till he was overthrown by T'ang, "the Completer," the founder of the new dynasty of Shang. The label attached reads:—

"Yu of Hsia was celebrated for his geometric knowledge of watercourses and springs; he knew the hidden principles and the proper seasons for embanking the lands; after his return he instituted mutilations as punishments."

The great Yu has a pronged spade in his hand. Chieh Kuei, armed with a halbert (*ko*), is carried by two women, a cruel custom attributed by tradition to his tyrannical misrule.

The Hsia dynasty was succeeded by the Shang, and the Shang by the Chou, as indicated in the following table of the period, which is always known to the Chinese as that of the "Three Dynasties"—San Tai.

THE THREE EARLY DYNASTIES.

NAME OF DYNASTY.	NUMBER OF RULERS.	DURATION OF DYNASTY.
夏 Hsia	Eighteen	B.C. 2205-1767
商 Shang	Twenty-eight	1766-1122
周 Chou	Thirty-five	1122-255

The dates given above are in accordance with those of the official chronology, which is not contemporary, but has been calculated backwards from the lengths of the reigns, the cyclical days of eclipses of the sun and moon, and other data recorded in the annals. It has been shown that the cycle of sixty was used only for days at this time, not for years. The early dates must be consequently taken as only approximative, since it is not till the accession of Hsüan Wang (B.C. 842) that there is a general agreement in the native sources. From this year downwards the Chinese dates may be accepted with every confidence.

The Chou dynasty was really founded by Wên Wang, although not actually proclaimed till the 13th year of his eldest son and successor, Wu Wang, after the great battle in the plains of Mu, in which the last tyrant of the house of Shang was defeated. The latter forthwith fled to burn himself with all his treasures in the Stag Tower (Lu T'ai) which he had built in his capital, now Kuei-tê Fu in the province of Honan, and Wu Wang reigned in his stead. The following table gives the succession of the rulers of the new line :—

THE CHOU DYNASTY.

DYNASTIC TITLE.	ACCESSION.	REMARKS.
文王 Wên Wang	B.C. 1169	Accession to the Principality of Chou.
武王 Wu Wang	1134	Proclaimed Emperor B.C. 1122.
成王 Ch'êng Wang	1115	First seven years under regency of his uncle, the Duke of Chou.
康王 K'ang Wang	1078	
昭王 Chao Wang	1052	
穆王 Mu Wang	1001	Journey to the West. Celebrated in Taoist legends.
共王 Kung Wang	946	
懿王 Yi Wang	934	

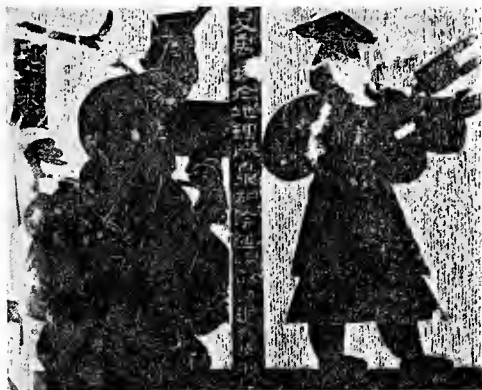


FIG. 4.—THE GREAT YU AND CHIEH KUEI.
Han Dynasty Bas Relief.

11 in. × 9 in.



FIG. 5.—KING CH'ÊNG OF THE CHOU DYNASTY.
Han Dynasty Bas Relief.

27 in. × 9 in.

DYNASTIC TITLE.		ACCESSION.	REMARKS.
	孝王 Hsiao Wang	B.C. 909	
	夷王 Yi Wang	894	
	厲王 Li Wang	878	Last 14 years an exile in the Chin State.
	宣王 Hsüan Wang	827	
	幽王 Yu Wang	781	Killed by Tartar invaders.
	平王 P'ing Wang	770	Removal of capital from Hao (Hsi-an Fu) to Lo Yang (Ho-nan Fu).
	桓王 Huan Wang	719	Hence known as Eastern Chou dynasty (B.C. 770-481).
	莊王 Chuang Wang	696	
	僖王 Hsi Wang	681	
	惠王 Hui Wang	676	Period comprised in the Ch'un Ch'iu Annals, compiled by Confucius
	襄王 Hsiang Wang	651	B.C. 721-478.
	頃王 Ch'ing Wang	618	
	匡王 K'uang Wang	612	
	定王 Ting Wang	606	Lao Tzŭ, the founder of Taoism, was a keeper of the records at Lo Yang
	簡王 Chien Wang	585	at the close of the sixth century.
	靈王 Ling Wang	571	
	景王 Ching Wang	544	Confucius lived 551-475.
	敬王 Ching Wang	519	
	元王 Yuan Wang	475	
貞	定王 Chên Ting Wang	468	Period of the contending States, B.C. 475-221, during which the seven
	考王 K'ao Wang	440	feudal states of Ch'in, Ch'i, Yen, Ts'u, Chao, Wei, and Han were
威	烈王 Wei Lieh Wang	425	fighting for supremacy.
	安王 An Wang	401	
	烈王 Lieh Wang	375	
	顯王 Hsien Wang	368	Mencius lived 372-289.
眞	靚王 Shên Ching Wang	320	
	赧王 Nan Wang	315	Surrendered to the ruler of Ch'in in
東	周君 Tung Chou Chün	255	256. Nominally reigned till B.C. 249.

The Chou dynasty, which was started so gloriously by the statecraft of King Wên and the military prowess of King Wu, was consolidated in the reign of King Ch'êng. The last was only thirteen years old when he succeeded, and the regency fell to his uncle Tan, the Duke of Chou, one of the most celebrated personages in history, where he is ranked in virtue, wisdom, and honours as yielding place only to the great rulers of antiquity, Yao and Shun. He drew up the ordinances of the empire, directed its policy, and acted generally as guardian and presiding genius of the newly created line, during the reign of his brother King Wu, who conferred on him the principality of Lu, and during the first part of that of his nephew King Ch'êng.

This last youthful sovereign is seen in Fig. 5, which is taken from another of the bas-reliefs of the Han dynasty, seated in the centre on a raised platform, with an umbrella held over his head by an attendant. The kneeling figure on the left is his celebrated uncle, the Duke of Chou, accompanied by two attendants holding tablets of office; the standing figure on the right is, judging from labels in similar scenes of the period, the Duke of Shao, another uncle and a colleague in the regency, the first feudal prince of Yen, the capital of which was on the site of the modern Peking, and who is also attended by two officials.

The division of the country into hereditary fiefs, conferred upon scions of the Royal house and representatives of the former dynasties, led to ultimate disaster. As the power of the surrounding feudatories increased, that of the central kingdom waned, till it was unable to withstand the assaults of the barbarous tribes on the south and west. Mu Wang invaded their mountain fastnesses, and he is recorded to have been driven by his charioteer, Tsao Fu, with his eight famous horses, wherever wheel-ruts ran and the hoofs of horses had trodden. He gained nothing by his campaigns, but the incidents of the journey and

his reception by Hsi Wang Mu, the "Royal Mother of the West," in her fairy palace on the Kun Lun Mountain, have been favourite subjects of Chinese art ever since, and one often sees his famous eight horses, each labelled with its name, cleverly cut in jade (see Fig. 97) or chosen for the motive of decoration of a porcelain vase. King Hsüan, a vigorous ruler, resisted the invaders with success; but little more than ten years after his death the capital was taken by the barbarian tribes, and in the year B.C. 771, his son and successor, King Yu, was slain. The reign of King Yu is memorable for the record in the canonical Book of Odes of an eclipse of the sun on the 29th of August B.C. 776, the first of a long line of eclipses, which give points of chronological certainty to subsequent Chinese history.

His son and successor reigned at the new capital, Lo Yang, and the dynasty, known henceforward as the Eastern Chou, remained there, although its authority gradually dwindled to a shadow, in spite of all the efforts of Confucius and Mencius to reassert its rightful claims. The barbarian invaders were meanwhile driven out by a combination of the two feudal States of Chin (Tsin) and Ch'in and the old capital was ceded to the latter, who were destined in course of time to supplant the Chou.

During the seventh century B.C. the power of the empire was swayed by confederacies of feudal princes, and the period (B.C. 685-591) is known in history as that of the Wu Pa, or "Five Leaders," who figured in succession as maintainers of the Government of the Son of Heaven. They were:—

1. Duke Huan of Ch'i.
2. Duke Wên of Chin.
3. Duke Hsiang of Sung.
4. Prince Chuang of Ch'u.
5. Duke Mu of Ch'in.

This system of presiding chiefs, or rather of leading States, checked for a time the prevailing disorder; but it was succeeded

by the period of the contending States, when the country was again devastated by civil wars, prolonged for more than two centuries, till King Nan, in 256, surrendered finally to the Prince of Ch'in and brought the Chou dynasty to an end.

King Chêng succeeded to the throne of Ch'in in B.C. 246, and in 221, after he had conquered and annexed all the other States, founded a new and homogeneous empire on the ruins of the feudal system. He extended the empire widely towards the south, drove back the Hiung-nu Turks on the north, and built the Great Wall as a rampart of defence against these horse-riding nomads. He tried to burn all historical books, declared himself the First Divus Augustus (Shih Huang Ti), and decreed that his successor should be known as the Second, the Third, and so forth, even down to the ten-thousandth generation. But his ambitious projects came to nought, as his son, who succeeded as Erh Shih Huang Ti, or Emperor in the second generation, in B.C. 209, was murdered by the eunuch Chao Kao two years after, and in 206 his grandson, a mere child, gave himself up to the founder of the House of Han, Liu Pang, bringing with him the jade seals of State, and was assassinated a few days later. A table of the regular succession of dynasties follows here, for reference, with the dates of their commencement. The figures in brackets indicate the number in the series of twenty-four dynastic histories devoted to their annals (see Wylie's *Notes on Chinese Literature*, p. 13).

NAME OF DYNASTY.		BEGAN.	REMARKS.
秦	Ch'in	B.C. 221	
漢	Han	206	
東漢	Eastern Han (3)	A.D. 25	Capital at Lo-yang.
蜀漢	After Han	221	Epoch of the Three Kingdoms, viz., Han, Wei, and Wu (4).

NAME OF DYNASTY.		BEGAN.	REMARKS.
晉	Chin	265	} Epoch of Division between North and South, Nan Pei Ch'ao (14, 15), the (10) Wei (Toba), 386-549, ruling the north; followed by (11) the northern Ch'i 550-577; and (12) the Northern Chou, 557-581.
東晉	Eastern Chin	323	
劉宋	Sung, Liu House (6)	420	
齊	Ch'i (7)	479	
梁	Liang (8)	502	
陳	Ch'ên (9)	557	
隋	Sui (13)	581	
唐	T'ang (16, 17)	618	
後梁	Posterior Liang	907	
後唐	„ T'ang	923	
後晉	„ Chin	936	} These short-lived lines are known collectively as the Five Dynasties, or Wu Tai (18, 19).
後漢	„ Han	947	
後周	„ Chou	951	
北宋	Northern Sung	960	
南宋	Southern Sung	1127	} North China ruled by the Kitan Tartars, as Liao dyn. (21), 916-1119; by the Juchen Tartars, as Chin or Golden dyn. (22), 1115-1234.
元	Yuan (23)	1280	
明	Ming (24)	1368	
清	Ch'ing	1644	Reigning Manchu dynasty.

The civilisation of China during the three ancient dynasties would appear to have been, so far as we know, mainly, if not entirely, an indigenous growth. Towards the close of this period, in the fifth and fourth centuries B.C., the Ch'in State (Shensi Province) extended its boundaries towards the south and west, and from its name was doubtless derived that of China, by which the country generally became known to the Hindus, Persians, Armenians, Arabs and Ancient Romans. About the same time,

or somewhat earlier, signs of an overland traffic with India, by way of Burma and Assam, appeared in the south-west, started by traders of the Shu State (Szechuan Province), by which route Hindu ideas of forest seclusion and asceticism penetrated and gave a marked colour to the early Taoist cult which sprang up in these parts.

The Ch'in emperor, who aimed at universal dominion, may have heard rumours of the conquests of Alexander the Great in Central Asia, although it must be confessed that the name of the latter is unknown to the Chinese annals. The next dynasty, the Han, was the first to open up regular communication with western countries by sending Chang Ch'ien on a mission to the Yueh-ti, or Indo-Scyths, whose capital was then on the northern bank of the Oxus River. The envoy started B.C. 139, was kept ten years a prisoner by the Hiung-nu Turks, who ruled Eastern Turkistan, but at last reached his destination through Ta Yuan (Fergana). Travelling through Bactria, he tried to return by the Khotan Lobnor route, but was again stopped by the Hiung-nu, till he finally escaped and got back to China in B.C. 126, after an absence of thirteen years. Chang Ch'ien found bamboo staves, cloth, and other goods offered for sale in Bactria, which he recognised as products of Szechuan, and was told that they were brought there from Shên-tu (India). He reported to the emperor the existence of this south-western trade from China to India, and also the name of Buddha and of Buddhism as an Indian religion. The grape vine with its Greek name (pu-t'ao from *βοτρυς*), the lucerne (*Medicago sativa*), the pomegranate from Parthia (Anhsi), and several other plants were introduced into China by him, and were cultivated in the Shang Lin Park at the capital. The Emperor Wu Ti subsequently sent friendly embassies to Sogdiana, and to Parthia in the beginning of the reign of Mithradates II., sent an army to Fergana in B.C. 102-100, which conquered the Kingdom of Ta Yuan, and brought back in triumph thirty Nisæan horses (of classical fame) blood sweating. In the far

South Kattigara (Cochin China) was annexed in 110 B.C., given the Chinese name of Jih Nan, "South of the Sun," and a ship was despatched from that port to get a supply of the coloured glass of Kabulistan, which was becoming so highly valued at the Chinese court.

The official introduction of Buddhism followed in the year 67 A.D. The emperor Ming Ti, having seen in a dream a golden figure floating in a halo of light across the pavilion, was told by his council that it must have been an apparition of Buddha, and at once sent a special mission of inquiry to India. The envoys returned to the capital, Lo Yang, with two Indian monks, bringing with them Sanskrit books, some of which were forthwith translated, and pictures of Buddhist figures and scenes, which were copied to adorn the walls of the palace halls and of the new temple which was built on the occasion. This was called Pai Ma Ssü, the White Horse Temple, in memory of the horse which had carried the sacred relics across Asia, and the two Indian sramana lived there till they died. The subsequent influence of Buddhist ideals on Chinese art has been all-pervading, but there is no space to pursue the subject here.

In 97 A.D. the celebrated Chinese general Pan Ch'ao led an army as far as Antiochia Margiana, and sent his lieutenant Kan Ying to the Persian Gulf to take ship there on an embassy to Rome, but the envoy shirked the sea journey and came back without accomplishing his mission. Roman merchants came by sea to Kattigara (Cochin China) in 166 A.D., appearing in the annals as envoys from the emperor An-tun (Marcus Aurelius Antoninus), and later arrivals of Roman traders were reported at Canton in 226, 284, etc. Meanwhile the overland route to the north, which had been interrupted by the Parthian wars, was re-opened, and many Buddhist missionaries came to Lo Yang from Parthia and Samarkand, as well as from Gandhara in Northern India.

During the period of the "Northern and Southern Dynasties,"

when China, from the beginning of the fifth to nearly the end of the sixth dynasty, was divided, Buddhism flourished exceedingly. The Toba Tartars, who ruled the north, made it a state religion, and their history devotes a special book (Wei Shu, Ch. cxiv) to the subject, which gives an interesting account of the monasteries, pagodas, and rock sculptures of the time; with a supplement on Taoism under the heading of Huang Lao, *i.e.*, the religion of Huang Ti and Lao Tzŭ. In the south the emperor Wu Ti of the Liang dynasty, who reigned (502-549) at Chien K'ang (Nanking), often put on the mendicant's robes, and expounded the sacred books of the law in Buddhist cloisters. It was in his reign that Bôdhidharma, the son of a king in Southern India, the 28th Indian and 1st Chinese patriarch, came to China in A.D. 520, and after a short stay at Canton settled at Lo Yang. He is frequently represented in glyptic art carrying the famous pâtra, the "Holy Grail" of the Buddhist faith, or pictured crossing the Yangtze on a reed which he had plucked from the bank of the river.

In the Sui dynasty the empire was re-united, and under the Great T'ang dynasty (618-906), which succeeded, it attained its widest limits. The T'ang ranks with the Han as one of the great "world-powers" of Chinese history, and many of the countries of Central Asia appealed to the Son of Heaven for protection against the rising prowess of the Arabs. A Chinese general with an army of Tibetan and Nepalese auxiliaries took the capital of Central India (Magadha) in 648, and fleets of Chinese junks sailed to the Persian Gulf, while the last of the Sásánides fled to China for refuge. The Arabs soon afterwards came by ship to Canton, settled in some of the coast cities, as well as in the province of Yunnan, and enlisted in the imperial armies on the north-west for service against rebels. Nestorian missionaries, Manichæans, and Jews came overland during the same period, but the Crescent prevailed in these parts and has lasted ever since, the number of Chinese Mohammedans to-day being estimated to exceed 25,000,000.

Buddhist propagandism was most active early in the T'ang,

after the headquarters of the faith had been shifted from India to China. Hindu monks, expelled from their native country, brought their sacred images and pictures with them, and introduced their traditional canons of art, which have been handed down to the present day with little change. Chinese ascetics, on the other hand, wandered in successive parties to India to investigate the holy land of the Buddha and burn incense before the principal shrines, studying Sanskrit and collecting relics and manuscripts for translation, and it is to the records of their travels that we owe much of our knowledge of the ancient geography of India.

Stimulated by such varied influences Chinese art flourished apace, the T'ang dynasty being generally considered to be its golden period, as it certainly was that of literature, belles-lettres, and poetry. But the T'ang power during its decline was shorn, one by one, of its vast dominions, and finally collapsed in 906. The Kitans, who gave their name to Marco Polo's Cathay, as well as to Kitai, the modern Russian word for China, were encroaching on the north, a Tangut power was rising in the north-west, a Shan kingdom was established in Yunnan, and Annam declared its independence.

Of the five dynasties which rapidly succeeded one another after the T'ang, three were of Turkish extraction, and they may be dismissed with a word as being of little account from an artistic point of view.

In 960 the Sung dynasty reunited the greater part of China proper, shorn of its outer dominions. The rule of the Sung has been justly characterised as a protracted Augustan era, its inclinations being peaceful, literary, and strategical rather than warlike, bold, and ambitious. Philosophy was widely cultivated, large encyclopedias were written, and a host of voluminous commentaries on the classics issued from the press, so that the period has been summed up in a word as that of Neo-Confucianism. The emperor and high officials made many collections of books, pictures, rubbings of inscriptions, bronze and jade antiquities, and other

art objects of which important illustrated catalogues still remain, although the collections have long since been dispersed. During this time the Chinese intellect would seem to have become, as it were, crystallised, and Chinese art gradually developed into the lines which it still, for the most part, retains.

The Yuan dynasty (1280-1367) was established by Kublai Khan, a grandson of the great Mongol warrior, Genghis Khan. The Mongols annexed the Uigur Turks and destroyed the Tangut kingdom; swept over Turkestan, Persia, and the steppes beyond; ravaged Russia and Hungary; and even threatened the existence of Western Europe. China was completely overrun by nomad horsemen, its finances ruined by issues of an irredeemable paper currency, and its cities handed over to alien governors called *darughas*. A Chinese contemporary writer describes the ruin of the porcelain industry at Ching-tê Chên at this time by exorbitant official taxation, so that the potters were driven away from the old imperial manufactory there, to start new kilns in other parts of the province of Kiangsi. Marco Polo is astonished at the riches and magnificence of the great khan, who was really a ruler of exceptional power and made good use of his Chinese conquests. But the culture which surprised the Venetian traveller was pre-Mongolian, and its growth was due mainly to Chinese hands. Even the wonderful cane palace of Marco Polo celebrated by Coleridge:—

“In Xanadu did Kubla Khan
A stately pleasure dome decree, etc.”

was actually the old summer residence of the Sung emperors at K'ai-fêng Fu, in the province of Honan, which was dismantled and carried away piecemeal to be built up again in the park of the new Mongolian capital of Shangtu, outside the Great Wall of China.

The Mongolian era is responsible for some of the remarkable similarities that have been noticed in industrial art work of Western and Eastern Asia, which were then for the first time

under the rule of the same house. Hulagu Khan is said to have brought a hundred families of Chinese artisans and engineers to Persia about 1256; and on the other hand, the earliest painted porcelain of China is decorated with panels of Arabic script pencilled in the midst of floral scrolls, strongly suggestive of Persian influence.

The Mongols were driven out of China to the north of the desert of Gobi in 1368, in which year the Ming dynasty was founded by a young bonze named Chu Yuan-chang. They raided the borders for some time, and even carried off one of the Chinese emperors in 1449, who, however, was liberated eight years later, to resume his reign under the new title of T'ien Shun, as may be seen in the accompanying list. This is noticeable as being the only change of *nien-hao* during the last two dynasties, whereas in previous lines changes were very frequent.

The early Ming emperors kept up intercourse with the West by sea, and the reigns of Yung Lo and Hsüan Tê are especially distinguished by the career of a famous eunuch admiral, who went in command of armed junks to India, Ceylon, and Arabia, down the African coast to Magadoxu, and up the Red Sea as far as Jiddah, the sea-port of Mecca. Celadon porcelain (*ch'ing tz'ü*) is included in the list of articles taken to Mecca in the reign of Hsüan Tê (1426-35), and it was perhaps one of these expeditions that brought the celadon vases sent by the Sultan of Egypt in 1487 to Lorenzo de' Medici. In the next century Portuguese and Spanish ships appeared for the first time in these seas and Chinese junks were no more seen.

Modern history begins at this point and need not be discussed here. It only seems necessary to append a list of the reigns of the emperors of the Ming dynasty, followed by another of the Manchu Tartar line, which supplanted the Ming in 1644, and is still reigning in China. The Empress Dowager rules with sadly diminished prestige when compared with her illustrious

predecessors K'ang Hsi (1662-1722) and Ch'ien Lung (1736-95), but anti-foreign and unscrupulous withal, she wields the calligraphic brush with a firm hand on the autograph scrolls which she distributes among her adherents, and is a liberal patron of native art as far as lies in her power.

EMPERORS OF THE 明 MING DYNASTY.

DYNASTIC TITLE, <i>Miao Hao.</i>		TITLE OF REIGN, <i>Nien Hao.</i>		DATE OF ACCESSION.
太祖	T'ai Tsu	洪武	Hung Wu	1368
惠帝	Hui Ti	建文	Chien Wên	1399
成祖	Ch'êng Tsu	永樂	Yung Lo	1403
仁宗	Jên Tsung	洪熙	Hung Hsi	1425
宣宗	Hsüan Tsung	宣德	Hsüan Tê	1426
英宗	Ying Tsung	正統	Chêng T'ung	1436
景帝	Ching Ti	景泰	Ching T'ai	1450
英宗 (resumed government)	Ying Tsung	天順	T'ien Shun	1457
憲宗	Hsien Tsung	成化	Ch'êng Hua	1465
孝宗	Hsiao Tsung	弘治	Hung Chih	1488
武宗	Wu Tsung	正德	Chêng Tê	1506
世宗	Shih Tsung	嘉靖	Chia Ching	1522
穆宗	Mu Tsung	隆慶	Lung Ch'ing	1567
神宗	Shên Tsung	萬曆	Wan Li	1573
光宗	Kuang Tsung	泰昌	T'ai Ch'ang	1620
熹宗	Hsi Tsung	天啟	T'ien Ch'i	1621
莊烈帝	Chuang Lieh Ti	崇禎	Ch'ung Chên	1628

EMPERORS OF THE 大清 GREAT CH'ING DYNASTY.

DYNASTIC TITLE, <i>Miao Hao.</i>		TITLE OF REIGN, <i>Nien Hao.</i>	DATE OF ACCESSION.	
世祖	Shih Tsu	順治	Shun Chih	1644
聖祖	Shêng Tsu	康熙	K'ang Hsi	1662
世宗	Shih 'Tsung	雍正	Yung Chêng	1723
高宗	Kao 'Tsung	乾隆	Ch'ien Lung	1736
仁宗	Jên Tsung	嘉慶	Chai Ch'ing	1796
宣宗	Hsüan Tsung	道光	Tao Kuang	1821
文宗	Wên Tsung	咸豐	Hsien Fêng	1851
穆宗	Mu Tsung	同治	T'ung Chih	1862
Reigning Sovereign		光緒	Kuang Hsü	1875

CHAPTER II.

SCULPTURE.

There are no relics of carved stone in China to be compared in importance or antiquity with the ancient monuments of Egypt, Chaldæa, and Susa. The chief materials of Chinese buildings have always been wood and bricks, so that stone is generally used only for architectural accessories and for the decoration of interiors. The origin of sculpture in stone, like that of many other Chinese arts, is very obscure, in spite of all that has been written on the subject in native as well as in foreign books. In Chinese books its indigenous origin and development are always taken for granted, and it seems natural to accept such views until the contrary be proved.

Non-Chinese theories are of the most varied character and depend mainly on the ideas of the individual writer as to the source and subsequent history of the Chinese race. Dr. Legge, like many other missionaries, starts in his speculations from the Book of Genesis and—

“supposes that the family, or collection of families—the tribe—of the sons of Noah, which has since grown into the most numerous of the nations, began to move eastwards, from the regions between the Black and Caspian Seas, not long after the confusion of tongues,”

and finally reached the valley of the Yellow River, where they met with other early immigrant tribes of ruder manners, whose route is not sketched so minutely, and ultimately prevailed over their opposition. M. Terrien de Lacouperie brings his fanciful “Bak tribes” from nearly the same region—the southern slopes of the Caspian—under the leadership of a certain Nakhunte, who is presumed to be the ancient Chinese ruler Huang Ti, provided with an Akkadian cuneiform script, and with many items of

ancient lore, for a complete list of which we must refer to his book entitled *Western Origin of the Early Chinese Civilisation*, 1894. A totally opposite view is upheld by Perrot and Chipiez in their well-known *Histories of the Ancient Arts of Egypt, Chaldæa, and Assyria, etc.* where they say:—

“During the period with which we are concerned, China might as well have been in the planet Saturn for all she had to do with the ancient world, and we need refer to her no more, except now and then perhaps for purposes of illustration.”

The truth must lie somewhere between these extremes, but there is hardly space to discuss the subject here, or to make any attempt to reconcile such conflicting authorities.

The peculiar Chinese script would seem to be, at any rate, of purely indigenous origin and growth. Native scholars trace out carefully and correctly its main stages of development; how the original pictures (*wên*) of objects and conditions were first used singly or in multiple combination; how they were subsequently employed phonetically for other monosyllables of similar sound; till the device was finally hit upon of prefixing or affixing a radical, or determinative, to distinguish words of the same sound but of different meaning. This last is the leading principle on which the multitudinous characters (*tzŭ*) of the Chinese lexicon have been formed, composed as they are of a *radical*, which determines the sense, and a *phonetic*, which suggests the sound, and in the same lines all newly invented characters must be pencilled.

Chinese scholars reverence the written script and hire men to collect every scrap of manuscript or printed paper to be burned afterwards with due ceremony. Calligraphy is a branch of the fine arts in China, and the penman who can write elegantly in sweeping lines with a flowing brush is ranked above the artist. The highest reverence is paid to any ancient relics of stone and bronze with inscriptions, a long series of books under the heading of *Corpus Inscriptionum* having been printed during the last

thousand years, the bibliography of which would fill many pages. Two indispensable dictionaries of the ancient script for the antiquary are the *Shuo Wên*, compiled by Hsü Shên in A.D. 100, as an aid in the decipherment of the old books carved on tablets of bamboo, which had been buried to avoid the fires of Ch'in Shih Huang, and unearthed again under the Han dynasty when literature was no longer proscribed: and the *Shuo Wên Ku Chou Pu* by Wu Ta-ch'êng, a high official and celebrated scholar of the present reign, published in 1884; with a preface by Pan Tsu-yin, President of the Board of Punishments, another famous collector of antiquities; being an invaluable collection of some 3,500 characters of the script of the Chou dynasty (B.C. 1122-249), reproduced in exact fac-simile from actual specimens of stone, bronze, seals, and pottery of the period.

The most cherished relics of the Chou dynasty are ten stone drums, now installed in the two side halls of the principal gateway of the Confucian Temple at Peking, where they were placed in the year 1307 by Kuo Shou-ching, the famous minister and astronomer of the reigns of Kublai Khan and his successor. They are really mountain boulders roughly chiselled into the shape of drums, about three feet high, the form of which may be seen in Fig. 6, reproduced from a photograph taken in Peking by Mr. J. Thomson, the learned photographer now attached to the Royal Geographical Society.* The picture shows how the drum on the right has been truncated and scooped out to make a mortar for pounding grain, involving the loss of nearly half of its inscription, an allusion to which occurs in the well-known verses by the celebrated poet Han Yü, written in 812, which have been engraved on a marble stele erected beside the stone drums in the Confucian Temple by the Emperor Ch'ien-lung, accompanied by a laudatory ode of his own composition.

* It is fitting to express here our deepest acknowledgment to Mr. Thomson for his generous contribution of Figs. 6, 24, 27, 33, 37, 44, 64, and 65 to our list of illustrations.



FIG. 6.—STONE DRUMS OF THE CHOU DYNASTY.
Confucian Temple, Peking.



FIG. 7.—INSCRIPTION ON STONE DRUM.
Confucian Temple, Peking.

6 in. x 4 in.

The stone drums were discovered in the early part of the seventh century, lying half buried in the ground in the vicinity of Fêng-hsiang Fu in the province of Shensi, on the south of the hills called Ch'i Shan, from which the district city Ch'i-shan Hsien takes its name. T'ai Wang, an ancestor of the Chou, moved to this locality in the year B.C. 1325, and it continued to be the capital of the Chou State till the time of Wên Wang, who is said to have made the hunting park on the south of Mount Ch'i, surrounded by a wall seventy *li* square, which is supposed to have been the "Great Park" of our inscription (Fig. 7). The drums were set up in the Confucian Temple of Fêng-hsiang Fu about A.D. 820. When the Sung emperor fled from the Kitan Tartars to the province of Honan and founded a new capital there, a hall was specially built in the new grand palace, finished in 1119, for the exhibition of the drums, an edict having been issued that the inscriptions should be filled in with gold, to betoken their value, and, at the same time, to prevent their further injury by the hammer in taking rubbings.* But they rested here a few years only, for the Juchen Tartars sacked the city in 1126, dug out the gold inlay, and carried off the drums to their own central capital, the modern Peking.

The inscriptions on the stone drums comprise a series of ten odes, a complete one being cut on each drum, composed in rhyming stanzas of irregular verse, in the style of the odes of the early

* The Chinese obtain fac-simile rubbings of inscriptions with sheets of thin, tough, cohesive paper, moistened and applied evenly to the surface of the stone or bronze. The paper is first hammered in by a wooden mallet, a piece of felt being interposed to prevent injury to the object, and afterwards forced into every crevice and depression by a brush with long soft bristles. If torn during the process a little plug of wetted paper will join the rent or fill up the gap perfectly. As soon as the paper has become sufficiently dry, a stuffed pad of silk or cotton dipped in sized ink ground down to a semi-solid consistency is passed lightly and evenly over the paper. It is finally peeled off, imprinted with a perfect and durable impression of the inscription, which comes out, of course, in white reserve on a black or red ground according to the colour of the cake of ink used.

Chou period which are preserved in the *Shih Ching*, the canonical *Book of Odes* compiled by Confucius. They celebrate an imperial hunting and fishing expedition in the country where the drums were found, and relate how the roads had been levelled and the river courses cleared for a grand battue carried out by troops of warriors marshalled under the command of the feudal princes, who had been specially summoned for the occasion. The cyclical number of the *day* is given in one line, but there is nothing to indicate the year, and Chinese authorities unfortunately differ as to the probable date. It must, at any rate, be before B.C. 770, when we have seen that the capital of the Chou was moved eastwards to Loyang, and their ancestral territory ceded to the rising State of Ch'in, which was destined eventually to supplant them. The older authorities generally referred the inscriptions, on literary grounds chiefly, to the reign of Hsüan Wang (B.C. 827-782), but several competent scholars of more recent date attribute them to Ch'êng Wang (B.C. 1115-1079), on grounds which seem to me to be well founded. Both the *Bamboo Books* and the *Annals of Lu* mention a grand hunting expedition to the south of Mount Ch'i in the spring of the sixth year of Ch'êng Wang, on his return from a military expedition to the Huai river in the east, and the drums are reasonably supposed to have been inscribed on this occasion. The archaic character of the script and its analogies with inscriptions of the time on bronze vessels newly unearthed, tend to strengthen the argument, although it is not universally accepted. Waiving the question of their exact date, the stone drums may be accepted as certainly early relics of the Chou dynasty.

A fac-simile of the first of the ten inscriptions taken from one of the old rubbings of the Sung dynasty, subsequently cut in stone in the College of Hang-chou, by the great viceroy and scholar Yuan Yuan (1764-1849), is given in Fig. 7. It runs somewhat as follows:—

“Our chariots were solid and strong,
 Our teams of well-matched steeds ;
 Our chariots were shining and bright,
 Our horses all lusty and sleek.

“The nobles gathered round for the hunt,
 And hunted as they closed in the ring,
 The hinds and stags bounded on,
 With the nobles in close pursuit.

“Drawing our polished bows of horn,
 And fitting arrows to the strings,
 We drove them over the hills ;
 The hoofs of the chase resounded,
 And they herded in closed-packed mass,
 As the drivers checked their horses.

“The hinds and stags pressed swiftly on,
 Till they reached the great hunting park.
 We drove on through the forest,
 And as we found them one by one,
 We shot with our arrows the wild boar and elk.”

Passing on next to the mural decoration of buildings and tombs by sculptured figures, we find many references to such in early literature. The life of Confucius describes a visit of the sage in B.C. 517 to the court of the Chou at Loyang, and how he saw on the walls of the Hall of Light, where the feudal princes were received in audience, portraits of Yao and Shun, figures of the last tyrants of the lines of Hsia and Shang, with words of praise or blame affixed to each, and a picture of Chou Kung in attendance as minister upon his infant nephew Ch'êng Wang (see Fig. 5):—

“Now,” exclaimed Confucius, “I know the wisdom of the Duke of Chou and understand how his house attained to imperial sway ; we see antiquity as in a glass and can apply its lessons to the present day.”

Other writers from the second century B.C. onwards speak of ancestral temples and tombs of princes and high officials, in the provinces of Ssüchuan, Hupei, and Shantung, containing intaglio

carvings and sculptured bas-reliefs, representing all kinds of scenes, terrestrial and celestial, historical and mythological.

The best known examples that have come down to us are derived from two localities in the province of Shantung, and are attributed to the first century B.C. and to the second century A.D., respectively. Rubbings are prepared from the stones in the way that has been described and circulated throughout China, for the use of scholars, in a collection numbering about eighty sheets, and they have been published, as a whole or in part, in several native archæological works. I may be permitted to mention that I was probably the first to bring one of these collections to Europe, to present them to the Oriental Congress at Berlin, in 1881, after which two were photographed at the South Kensington Museum, at the instance of Sir Philip Owen, who unsuccessfully urged the publication of the whole series. Lieut. D. Mills, on a journey through the district in 1886, saw the stones housed in the building which had been dedicated about a century before by the native authorities for their preservation, and brought home another set of the rubbings, which he gave to the British Museum. Professor E. Chavannes also visited the site in 1891, and has published the whole with a learned commentary in a fine quarto volume, entitled *La Sculpture sur pierre en Chine au temps des deux dynasties Han*, which was issued in 1893 at Paris, under the auspices of the *Ministère de l'Instruction Publique et des Beaux-Arts*.

The earlier series comprises eight slabs of stone found on the hill called Hsiao T'ang Shan, about sixty *li* north-west of the city Fei-ch'êng Hsien, in the province of Shantung. The figures are lightly incised when compared with the bolder bas-reliefs of the later series, but the birds and other details are often sketched with a singularly naturalistic touch. There is no contemporary record of the date, but the incised *grafitti* of early pilgrims to the tombs confirm their general attribution by Chinese archæologists to the close of the Former Han dynasty, *i.e.*, the 1st



FIG. 8.—STONE CARVING. HSIAO T'ANG SHAN.
1st Century B.C.

30 in. × 13 in.



FIG. 9.—STONE CARVING. HSIAO T'ANG SHAN.
1st Century B.C.

38 in. × 13 in.

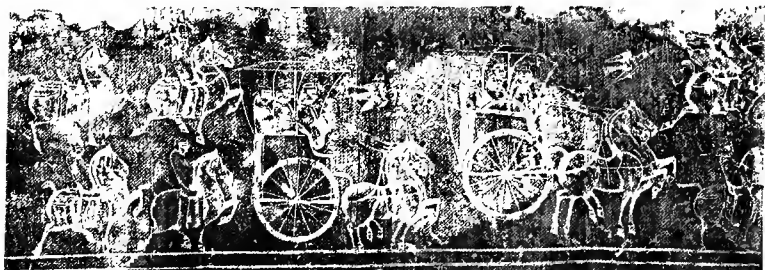


FIG. 10.—STONE CARVING. HSIAO T'ANG SHAN.
1st Century B.C.

38 in. × 13 in.

century B.C. The first of these *grafitti*, cut on the sixth stone, runs thus:—

“On the 24th day of the 4th month of the 4th year (A.D. 129) of the epoch Yung-chien, Chao Shan Chun of T'o Yin, in the province of P'ing Yuan, came to visit this hall; he prostrated himself in token of gratitude for its sacred illuminating influences.”

The slabs are too large for our page, and a cutting or two must suffice to show the style of the varied scenes depicted, ranging as they do from Taoist deities and mythological animals to battles with Tartar bowmen, clad in furs and wearing pointed Scythian caps of felt, hunting and cooking scenes, tribute-bearing processions, historical and legendary episodes, etc. Cuttings from one of the processions are reproduced in Figs. 8, 9, 10. We see the “Great King”—*Ta Wang*—in the middle of Fig. 9, seated in a chariot drawn by a team of four horses harnessed abreast, the curved yoke mounted with a phoenix, under which the reins pass. A large two-horse chariot in front, with a canopy supported upon a central pole mounted with dragons' heads, carries two drummers, beating a leather drum, with hanging bells of metal attached, and a band of four musicians with pandean pipes, besides the charioteer; reminding one of the chariot which always accompanied the general to battle in olden times, when, we are told, the drum was sounded for advance, the metal bells as a signal for retreat. Two more pair-horse chariots follow (Fig. 10), the front one with the pronged bronze heads of halbert-like spears (*ko*), a characteristic weapon of the time, sticking out behind; similar weapons being carried by the foot-men, who herald the cortege (Fig. 8), in addition to short swords in their belts. The horsemen have saddles, pads of leather, and stirrups, and the horses' tails are tied up in knots, in the fashion that still prevails in China; occasional gaps are filled in here and elsewhere, with birds flying in the direction of the movement.

The next two sections have been selected for illustration as the earliest known representations of the Chinese dragon, *lung*,

and phoenix, *fêng-huang*. The horned dragon, in Fig. 11, with serpentine scaly body, four legs, and rudimentary wings, is pursuing a rat, indistinct in the picture; between ornamental bands of primitive design, one strewn with "cash," the other pencilled in lozenges. The phoenixes in Fig. 12, something between the peacock and the argus pheasant, are being fed by a monkey on the roof of a two-storeyed pavilion, the upper storey only being seen in the picture, occupied by Hsi Wang Mu with her courtiers; the phoenix always figures as king of the feathered tribe, and among the other birds a wild goose can be identified on the left, a hawk pouncing upon a hare on the right.

The cuts in Figs. 13, 14 represent the sun and moon, with their mythological attributes, posed within bands of constellations with the stars connected by lines in Chinese fashion; these happen to be omitted in Professor Chavannes' illustrations, the Editor explaining in a note that they had not reached him in time. The moon is inhabited by the toad and the hare, which appear in Fig. 13 in realistic relief, stippled with punctured dots. According to old legends Ch'ang-O, the wife of the "Archer Lord" of the time of the ancient emperor Yao, stole from her husband the drug of immortality and fled with it to the moon, when she was transformed into a toad; the mythological toad in later Chinese art has three legs only, here it has four. The hare, according to a later Buddhist story, offered its body as a willing sacrifice, lying upon a pile of dry grass, and was rewarded for its devotion by transmigration to the moon; in other parts of these bas-reliefs the hare is seen busy with pestle and mortar pounding herbs; Taoist herbalists must always gather in the mountains materials to compound their *elixir vitæ* by the light of the full moon. The red crow with three feet is the tenant of the solar disk, and is the origin of the *triquetra* symbol of ancient bronzes. Huai Nan Tzŭ, who died B.C. 122, grandson of the founder of the Han dynasty and an ardent Taoist votary, says that the red crow has three

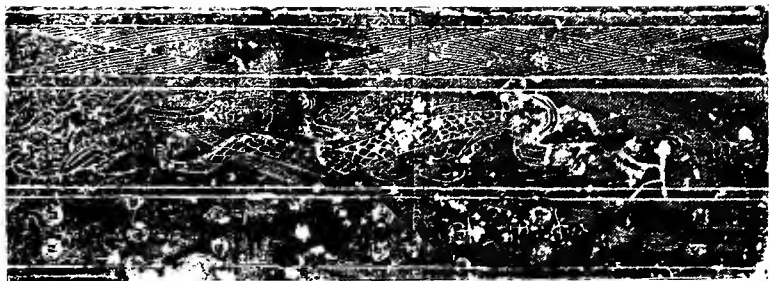


FIG. 11.—CARVING OF DRAGON.
1st Century B.C.

2½ ft. × 1 ft.

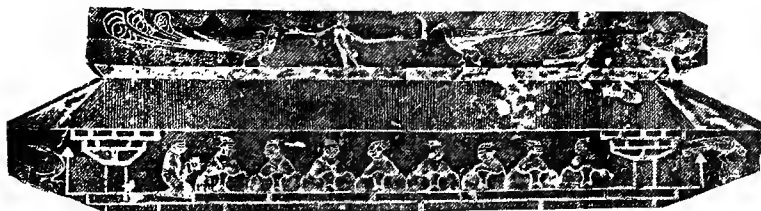


FIG. 12.—CARVING OF PHŒNIXES, ETC.
1st Century B.C.

3 ft. × 10 in.



FIG. 13.—MOON AND CONSTELLATIONS.
1st Century B.C.

2 ft. x 9 in.



FIG. 14.—SUN AND CONSTELLATIONS.
1st Century B.C.

2½ ft. x 9 in.

feet because three is the emblem of the masculine principle of which the sun is the essence: the bird often flies down to Earth to feed on the plant of immortality, as indicated in the bas-relief. Among the constellations depicted here the Spinning Damsel is recognised by the figure of a girl working at a loom, with three stars over her head, which are α , η , and γ , Lyræ. The constellation of seven stars on the left of the moon is the Great Bear, which occupies a prominent position in the Taoist heavens as the seat of their supreme deity, Shang Ti, round whom all the other star-gods circulate in homage; on another bas-relief it figures as the aerial throne of Shang Ti, who is actually represented as if appearing in answer to the prayers of a band of pilgrims, appealing for aid against the apparition of a comet, which is borne before him by an attendant sprite.

The second group of bas-reliefs comes from the ancient cemetery of the Wu family, situated about ten miles to the south of the city Chia-hsiang Hsien, which is also in the province of Shantung. This family claimed to be descended from Wu Ti, one of the most famous kings of the Shang dynasty, according to the inscription on the memorial stele of Wu Pan, who died in the year A.D. 145, which was discovered on the same site. Three separate tombs have been unearthed here, and the sculptured stones from the three sites are preserved in a building which was endowed for the purpose in the year 1787. In front of the building stand two square pillars of stone, which have not been disturbed, and one of these pillars has a panel with the inscription:—

“In the 1st year (A.D. 147) of Chien Ho, the cyclical year *ting-hai*, in the third month which began with the day *kêng-hsü*, on the 4th day *kuei-ch'ou*, the filial sons, Wu Shih-kung and his younger brothers, Sui-tsung, Ching-hsing and K'ai-ming, erected these pillars, made by the sculptor Li Ti-mao, styled Mêng-fu, at a cost of 150,000 pieces of money. Sun-tsung made the lions, which cost 40,000 'cash,' etc.”

The lions are lost, but some other steles of about the same date have been discovered on the site, so that the bas-reliefs

may be confidently attributed to the middle of the second century of our era. One of the smaller stones unearthed here is illustrated in the frontispiece of this volume (Fig. 1). It is carved in three panels with three different scenes. The upper panel displays the "strong man" of Chinese story, the charioteer who wrenched off the canopy of his chariot, which he holds up by the pole to shelter his lord, lying wounded on the ground; while the enemy, bow in hand, accompanied by two retainers holding tablets, *hu*, comes up to commend him for his loyalty. The middle panel contains one of the historical assassination attempts so vigorously related in the annals of the Han dynasty by the "father of history," Ssü-ma Ch'ien. Ching K'o was sent by Tan, hereditary prince of the state of Yen, in B.C. 227, to assassinate the celebrated Ch'in Shih-huang, bringing with him as credentials the head of a rebel general in a box and a map of the territory pretended to be ceded with a poisoned dagger rolled up inside. He is given audience in the palace of Hsien Yang together with a colleague, and immediately attacks the future emperor, who is attended only by his physician. The first stroke severs his sleeve; he rushes behind a pillar, which shields him from the second stroke, and is saved by the physician who seizes the assassin and shouts for the guard. In the picture the dagger is seen thrust through the pillar, on one side of which is the future emperor holding up a perforated medallion symbol of jade, on the other the arrested assassin with dishevelled hair; his fellow envoy is "prostrate from fright," and a guardsman is coming up armed with sword and shield. The lowest panel presents another representation (compare Fig. 2) of Fu Hsi and Nü Wa, the mythical founders of the Chinese polity, holding mason's square and compasses; the attendant sprites are winged and the scrolled clouds end in birds' heads; the peculiar coroneted female head-dress and the horned heads distinctive of supernatural beings may also be noticed.

The larger bas-relief in Fig. 15, which measures in the original



FIG. 15.—DISCOVERY OF BRONZE TRIPOD IN THE SSU RIVER.
Han Dynasty Bas Relief.

3 ft. x 2 ft.

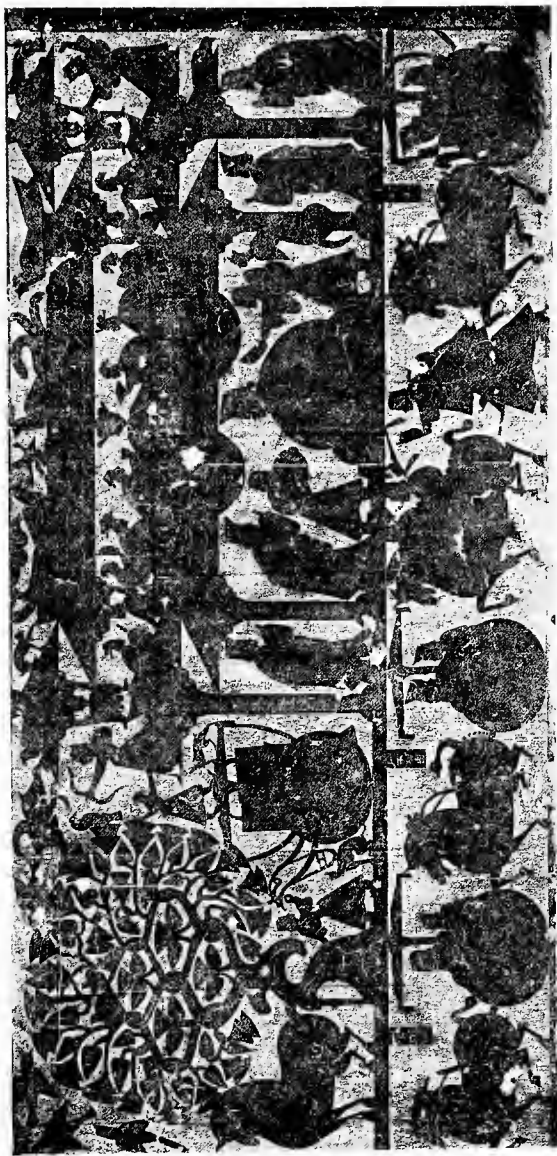


FIG. 16.—RECEPTION OF KING MU BY HSI WANG MU, ETC.
Han Dynasty Bas Relief.

4 ft. × 2 ft.

three feet by two, pictures the discovery, in the 28th year (B.C. 219) of the reign of Ch'in Shih-huang, of one of the celebrated bronze tripods, the ancient palladia of the kingdom.

"The nine sacred tripods," according to the *Shui Ching Chu*, an old geographical work, "were lost in the Ssü River during the reign of Hsien Wang in B.C. 333. It was reported that they had been seen there and the emperor sent an expedition to recover them who searched a long time in vain, and when at last they fished out one of the number, a dragon suddenly appeared and bit the rope in two, so that it fell back into the river and was never seen again."

We see here the commissioners with their attendants assembled on the bank above, looking at the tripod as it is being pulled up out of the river with the help of men with poles in two boats, while a dragon's head emerging from the tripod has bitten the rope in two, making the haulers fall backwards in two lines along the parapet. There is a companion dragon in the background on the right, a prancing bear and birds flying fill in the intervals, and fishermen are seen catching fish with basket traps in the water below—natural accessories of the scene unconnected with the story.

Another large stone from the same site is represented in Fig. 16, measuring about two feet by four, on which two scenes are depicted, having no connection with each other. The upper and larger part gives the reception of the ancient emperor Mu Wang by the Taoist divinity, Hsi Wang Mu, the "Royal Mother of the West." The lower part is devoted to an official procession, presenting a phase in the career of the deceased mandarin to whose sacrificial temple it belonged. The reception is held in a two-storied pavilion, with two straight untilted tiled roofs, flanked by twin columns, which are also double-roofed; the lower roof in each case is supported by plain round pillars, the upper roof by caryatides. A pair of gigantic phoenixes are disporting on the top of the roof, fed by a winged sprite; the head of a dragon projects on the right, astonishing one of the visitors; a bear and monkey of naturalistic outline appear on the left, and birds fill in every available gap; while a winged sprite, with serpentine body coiled round one of the right hand pillars of the pavilion, supplies another mythological touch to the

composition. Mu Wang, large in scale, as befits his dignity, is seated below under a canopy, attended by a servitor with fan and towel, while another comes up with a tray of food; four courtiers stand behind holding their tablets of office. Hsi Wang Mu, wearing a coroneted hat, is installed with her court in the upper storey, attended by ladies carrying cup, mirror, and fan, besides another on the left with her special attribute, the triple jewelled fruit of long life, with which she endows her faithful votaries. In the courtyard stands a stately *ho huan* tree with forked trunk and interlacing branches, the sacred cosmic tree of Taoist lore, with a charioteer at its foot unharnessing Mu Wang's chariot, a couple of hunting dogs, like greyhounds, and an archer shooting towards the sacred tree, despite the dissuasions of its guardian. In the procession below the chariot on the right is labelled *Chun Chü*, "Chariot of the Sage," a laudatory term usually applied to the deceased in the epitaphs. It is preceded by two men on foot, with staves and fans, two horsemen with pronged lances, and two chariots labelled "Secretary of the Prefecture" and "Chief of Police of the Prefecture," respectively.

The picture of the bas-relief in Fig. 17 is taken from a stone measuring four feet by three, unearthed on the same site from the tomb of one of the other scions of the Wu family. The sculptures of this tomb present a still more marked mythological air. The upper panel exhibits a mortal standing in a respectful attitude on the left, watching a nightmare procession of winged dragons and sprites revealed in the intervals of rolling clouds, heralding a winged deity seated in a chariot drawn by a team of three dragons. The lower and large panel displays the aerial abode of the Taoist divinity Tung Wang Kung, the "Royal King of the East." The deity is seated on the clouds in a central position, a winged figure precisely like the one labelled with his name so often moulded on the backs of bronze mirrors of the period. His consort, Hsi Wang Mu, is enthroned on the right, recognised by her

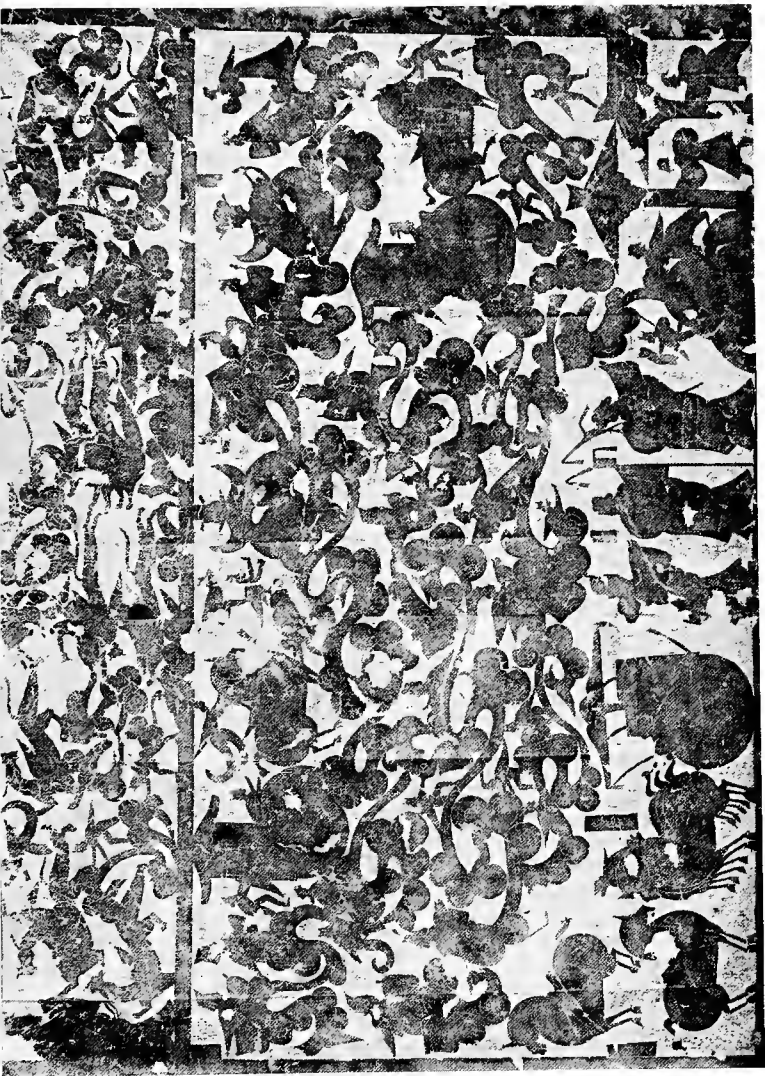


FIG. 17.—AÉRIAL ABODE OF TAOIST DIVINITIES.

Han Dynasty Bas Relief.

4 ft. x 3 ft.



FIG. 18.—ENGRAVED STONE STELE.
T'ang Dynasty. 7th Century.

5 ft. × 3 ft.

attribute, the three-beaded sceptre, which is held by a winged attendant. Their horses, even their chariots, are winged, and the scrolled clouds end in birds' heads. Tung-Fang So, a devotee of Taoism, writes in the second century B.C.:—

“On the summit of the Kunlun mountains there is a gigantic bird named Hsi-yu which faces the south; it stretches out its left wing to support the venerable king of the east and its right wing to support the maternal queen of the west; on its back is a spot without feathers 19,000 *li* across. Hsi Wang Mu, once a year, rides along the wing to make a visit to Tung Wang Kung.”

The clouds here unroll from the summit of a mountain, defended apparently against a mortal in official robes, who has just alighted from a three-horse chariot, attended by two lancers whose saddled horses have been left behind. Who this may be it is impossible to decide, as the labels attached are defaced and illegible, if they were ever inscribed.

The rubbing reproduced on Fig. 18 is taken from an engraved stele of the seventh century, 5 feet by 3 in size, to show the Chinese artist's treatment of horses at this period. The stele was erected by the celebrated T'ai Tsung, the real founder of the T'ang dynasty, to commemorate the services of six chargers, which he had ridden to battle on various occasions during the period 618–626, before he came to the throne. The inscription attached to each horse gives its name, its colour, the victory to which it contributed, and the number of arrows with which it was wounded, whether from the front or back, concluding with a laudatory verse of four lines. A man-at-arms is seen drawing an arrow from the breast of one of the horses, which is described as a chestnut bay, named “Autumn Dew,” of the colour of the red wild goose, which the crown prince rode in the year 621 to the conquest of Tung Tu, the eastern capital in Honan. The animals, thick-set like the Mongolian strain of the present day, have braided manes and knotted tails, and they are bridled and saddled in a fashion which still holds good in China. Some of the painted pictures of the period display horses sketched in

precisely similar lines. This stele has not been previously published in Europe, although M. Salomon Reinach has reproduced, after a Chinese engraving, one of the chargers in his article on *La représentation du galop dans l'art ancien et moderne* (*Revue Archéologique*, 1900, p. 92).

The treatment of the human figure in sculpture of a later period is indicated in Fig. 19, the photograph of one of the colossal men in armour which guard the entrance of the mausoleum of the emperor Yung Lo (1403-24), about twenty-five miles north of Peking. Another figure appears in the background, and two of the three gates leading to the tomb are seen in the distance. The avenue of approach is lined with monoliths of men and animals carved in blue limestone. The military mandarins, six in number, of whom this is one, have mailed coats reaching down below the knees, close-fitting caps hanging over the shoulders, a sword in the left hand and a marshal's baton in the right. The civil officials have robes with long hanging sleeves, tasselled sashes, bound with jade-mounted belts, embroidered breastplates, and square caps. The animals which follow, facing the avenue, comprise two pairs of lions, two of unicorn monsters, two of camels, two of elephants, two of *ki-lin* and two of horses; one pair being represented standing, the other seated or kneeling.

The remaining selections for this chapter are of Buddhist origin. The name of Buddha was first heard in China after the return of the Chinese envoy, Chang Ch'ien, from his adventurous journey to Central Asia in B.C. 126, and the religion was officially recognised in A.D. 67 in the way alluded to in the introduction (p. 25). The Tartar dynasties have always been its chief patrons in China, especially the Northern Wei (A.D. 386-549) and the Mongolian Yuan (A.D. 1280-1367), to which our illustrations belong.

The first (Fig. 20) is an early representation of Amitábha, the ideal Buddha of boundless age and light, whose paradise is



FIG. 19.—COLOSSAL STONE FIGURE.
Ming Tombs. 15th Century.

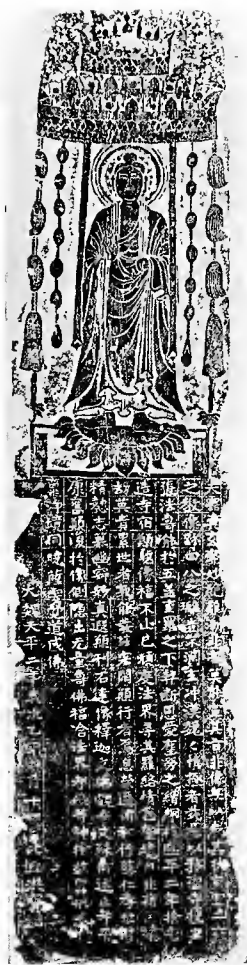


FIG. 20.—STELE WITH AMITÂBHA BUDDHA.
Northern Wei Dynasty, A.D. 535.

Ht. 3 ft.



FIG. 21.—FRONT OF STONE PEDESTAL OF MAITREYA BUDDHA.
Northern Wei Dynasty. A.D. 527.

6 ft. \times 1½ ft.



in the Western Heavens. He stands on a lotus pedestal, with a three-fold nimbus round the head, under a jewelled canopy surmounted by a diadem and hung with strings of silken tassels. The following inscription is engraved underneath:—

“Spiritual truth is deep and wide, of infinite excellence but difficult comprehension. Without words it would be impossible to expound its doctrine, without images its form could not be revealed. Words explain the law of two and six, images delineate the relations of four and eight. Is it not profound and co-extensive with infinite space, beyond all comparison lofty?

“Chang Fa-shou, the liberal founder of this temple Wu Shêng Ssü, was able under the manifold net of a five-fold covering, to cut the bonds of family affection and worldly cares. In the 2nd year (A.D. 517) of the Hsi P'ing epoch, he gave up his house and built the temple there, and in fulfilment of old vows had the images carved, so that his happiness will be endless. He joyfully accepted the salvation of the law and after searching out its intricate doctrine entered its sacred borders. It must verily have been the fruit of seed sown during previous existences and cherished for many generations, how else could he have accomplished such a grand votive deed?

“His descendants Jung-ch'ien and Hsün-ho, benevolent in deed and filial piety, have carried on in their generation the good work, and proved their far-reaching love in completing the fulfilment of the great vow. They have carved in stone and erected statues of Shih-chia-wên Fo (Sâkyamuni Buddha), Kuan Yin (Avalokitesvara), and Wên Chu (Manjusri), thus reverently accomplishing the wishes of their late grandfather in his prosperity.

“In addition to these images they have also had engraved the above likeness of Wu-liang-shou Fo (Amitâbha Buddha), in the hope that felicity will be extended to their deceased father and mother. They have given their means for the faith and devoted all to make a monastic retreat, and may they both pierce the clouds of Bodhisatvaship and ultimately attain the enlightenment of Buddhahship.

“Inscribed in the Great-Wei (dynasty) in the 2nd year (A.D. 535) of the T'ien P'ing (epoch), being the cyclical year, *yi-mao*, on the 11th day of the 4th month, by the Pi-ch'iu (Bhikshu) Hung Pao.”

An example of bas-relief carving of the same period from the front, measuring six by one and a half feet, of a stone pedestal of Maitreya Buddha (Mi-lo Fo), is shown in Fig. 21. Two Buddhist monks with shaven heads are worshipping, one reciting with folded hands uplifted, the other putting incense, taken from the covered round casket which he holds in his left hand, into the tray of the elaborately mounted censer which stands on the

ground between them. The rest of the space is occupied by two grotesque lion-like monsters with protruded tongues and flowing manes. The inscriptions attached give the names of the resident monks, the date of the dedication of the image, and of the completion of the temple of Chieh Kung Ssü in which it was installed, both being dated the 3rd year (A.D. 527) of the Hsiao Ch'ang epoch of the Wei dynasty.

The rubbings illustrated in Fig. 22, two feet broad, are taken from the four sides of a square stone pedestal, which once supported an image of Maitreya, the Buddhist Messiah, recently discovered in the province of Chihli. The inscription records its dedication by the governor of Wei Hsien, the modern T'ai-ming Fu, in the sixth year of the Chêng Kuanġ epoch of the Great Wei dynasty (A.D. 524). This personage is seen in the procession, on the second panel, accompanied by two boys, perhaps his sons, and followed by attendants holding up an umbrella, banner screens, and other symbols of office; one is leading a horse laden with rolls of silk, another an ox harnessed to a cart. Two mythical lions guard an incense urn (*), and the intervals are filled in with conventional birds and flowers, the lotus predominating, emphasizing the *horror vacui* of the primitive artist. The general effect is that of a woven silk brocade rather than a stone bas-relief.

The Mongolian Khans of the Yuan dynasty patronised Lamaism, the Tibetan form of Buddhism. Bashpa, a Tibetan lama, was made State Preceptor in A.D. 1260, and was recognised by the Khan as supreme head of the Buddhist Church. In 1269 he composed an alphabet, modelled on that of the Tibetan script, for the transliteration of all languages under the sway of Kublai

(*) Prof. P. Pelliot thinks that this, according to the usual canons of Buddhist iconography, is a cup for offerings of fruit presented to the divinity by the personage who is supporting the tray with hands and head in Atlas-like attitude. The latter, a female figure, emerging from a lotus thalamus, is perhaps intended to represent Sthâvarâ, the goddess of earth (cf. A. Foucher *L'Art Gréco-Bouddhique du Gandhâra*, Fig. 200).

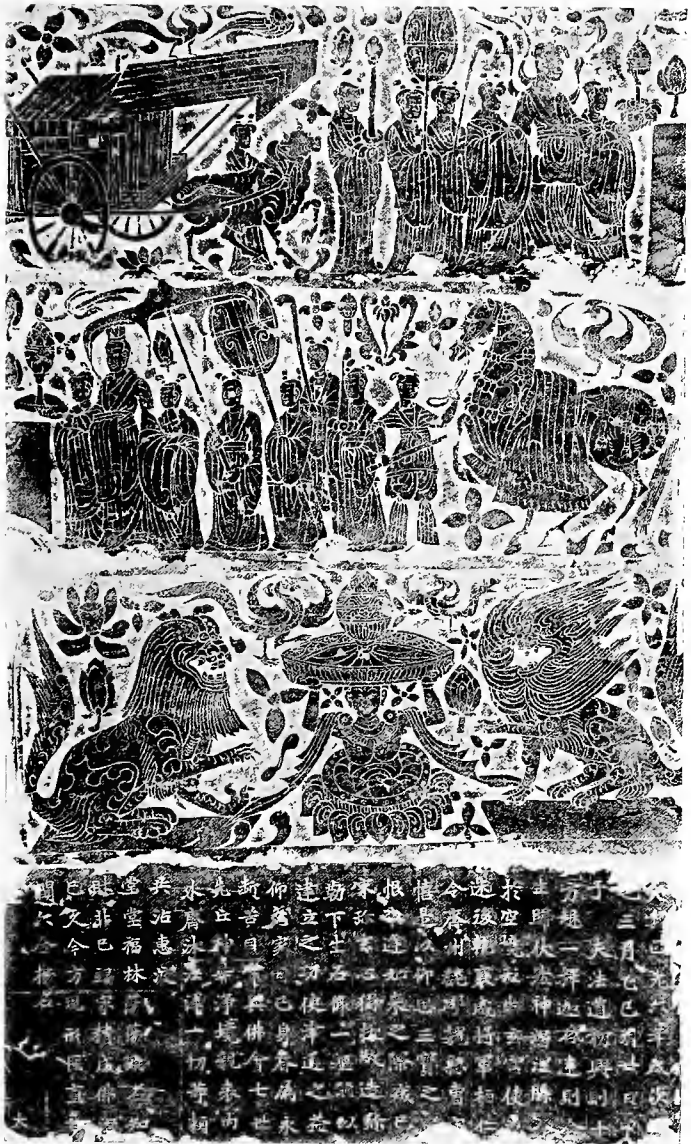


FIG. 22.—CARVED PEDESTAL OF BUDDHIST IMAGE.
Northern Wei Dynasty, A.D. 524.

3½ ft. x 2 ft.





FIG. 24.—STONE SCULPTURE OF DHRITARÁSHTRA.
Chü Yung Kuan Archway. A.D. 1345.



FIG. 25.—AVALOKITA WITH HEXAGLOT INSCRIPTION.

Yuan Dynasty. A.D. 1348.

26 in. x 18 in.

100

100

100

Khan. An example of the Bashpa script is preserved in the well-known arch at Chü Yung Kuan (Fig. 23), a gateway through a branch of the Great Wall as it spans the Nankou Pass, forty miles north of Peking. The arch, dated 1345, is built of massive blocks of marble, deeply carved with Buddhist figures and symbols, besides the inscriptions in six languages which have been recently published at Paris by Prince Roland Bonaparte in a magnificent album. The keystone of the arch displays the garuda bird in bold relief, between a pair of Nâga kings, with seven-cobra hoods, whose serpentine bodies are lost in the rich coils of foliage which succeed. The four corners, inside, are guarded by the four mahârâjas, sculptured in marble blocks after the fashion exhibited in Fig. 24, which represents Dhritarâshtra, the great guardian King of the East, identified by the mandolin on which he is playing.

The six scripts of the Chü Yung Kuan archway are the same as those which were engraved in 1348, three years later, on a stone stele at Sha Chou, in the province of Kansu, on the verge of the Great Desert, a facsimile of which is given in Fig. 25. This is headed *Mo Kao K'u, i.e., The Grotto of Peerless Height*. The central niche presents a figure of the four-handed Avalokita, seated upon a lotus pedestal, with two hands folded in the "attitude of meditation," the others grasping a rosary and a lotus blossom. It is posed as Bodhisattva, with a nimbus encircling the head, on which rests a small figure of Amitâbha, the corresponding Dhyâna Buddha. The hexaglot inscription round the figure is the oft-repeated spell *Om mani padme hûm*, which is consecrated to Avalokita and consequently to his living incarnation the Grand Lama of Tibet. The two horizontal lines above are in Devanagari and Tibetan script. The vertical lines on the left are in Uigur Turk, derived from the Syriac and parent of the modern Mongol and Manchu; and in the Bashpa Mongol script referred to above, which is derived from the

Tibetan. The vertical lines on the right are in the rare Tangut script of the locality, Shachou (the Sachiu of Marco Polo) having been one of the cities of the Tangut kingdom which was destroyed by Genghis Khan in 1227; and Chinese. The rest of the Chinese inscription gives the names of the restorers of the shrine headed by those of Sulaiman, king of Sining, and his consort Ch'ü Shu; and the date, the 8th year of the epoch Chih Chêng (A.D. 1348) of the great Yuan (dynasty).

As an example of modern sculpturē in stone no better example could be selected than the marble stupa of Pai T'a Ssū, which was built in the northern suburbs of Peking by the Emperor Ch'ien Lung in memory of the Panchan Bogdo, the Grand Lama of Tashilhunpo, who died there of smallpox on November 12th, 1780. His robes were buried under this stupa, although his cremated remains were carried back in a gold casket to Tibet. An interesting account of his visit to Peking is given in *Bogle's Mission to Tibet*. The stupa as seen in Fig. 26, is modelled in Tibetan lines, adhering generally to the ancient Indian type, but differing in that the dome is inverted. The spire, or *toran*, composed of thirteen step-like segments, symbolical of the thirteen Bodhisat heavens, is surmounted by a large cupola of gilded bronze. It is mounted on a series of angular plinths, posed upon a solid base of octagonal form. On the eight sides are sculptured in high relief scenes in the life of the deceased Lama, including the preternatural circumstances attendant on his birth, his entrance into the priesthood, combats with heretics, instruction of disciples, and death. The birth scene is presented in Fig. 27, which shows the Bodhisattva with halos round the body and head, seated upon a lotus pedestal, borne by a white elephant supported by clouds, while more scrolls of clouds fill in the background; picturing the appearance of the celestial divinity for his final incarnation as a living Buddha, the mountain pavilion on the left being the family residence of the future saint. The



FIG. 26.—STUPA OF SCULPTURED MARBLE.
Pai T'a Ssü, Peking. 18th Century.



FIG. 27.—INCARNATION OF A BODHISATTVA.
Sculptured in Marble at Pai T'a Ssü, Peking. 18th Century.

surroundings indicate the extraordinary richness and delicate finish of the carved details in the ornamental bands, composed of phœnixes flying through sprays of flowers, grotesque sea monsters in the midst of rolling waves, bats appearing in the intervals of serried scrolls of clouds, and many other designs of diverse character.

CHAPTER III.

ARCHITECTURE.

The first impression given by the view of a Chinese city from the parapet of the city wall—whether it be Tientsin, with the 150,000 houses of its population of shopmen and artisans, or Peking, with its temples, its imperial and princely palaces and its public buildings—is that of a certain monotony, resulting from the predominance of a single type of architecture. After a long residence this impression still remains, and it is very rarely that a building stands out which is not reducible to one general formula.

China, in fact, in every epoch of its history, and for all its edifices, civil or religious, public or private, has kept to a single architectural model. Even when new types have been introduced from the west under the influence of Buddhism and Moham-medanism, the lines have become gradually toned down and conformed to his own standard by the levelling hands of the Chinese mason. It is a cardinal rule in Chinese geomancy that every important building must face the south, and the uniform orientation resulting from this adds to the general impression of monotony.

The most general model of Chinese buildings is the *t'ing*. This consists essentially of a massive roof with recurved edges resting upon short columns. The curvilinear tilting of the corners of the roof has been supposed to be a survival from the days of tent dwellers, who used to hang the angles of their canvas pavilions on spears; but this is carrying it back to a very dim antiquity, as we have no records of the Chinese except as a settled agricultural

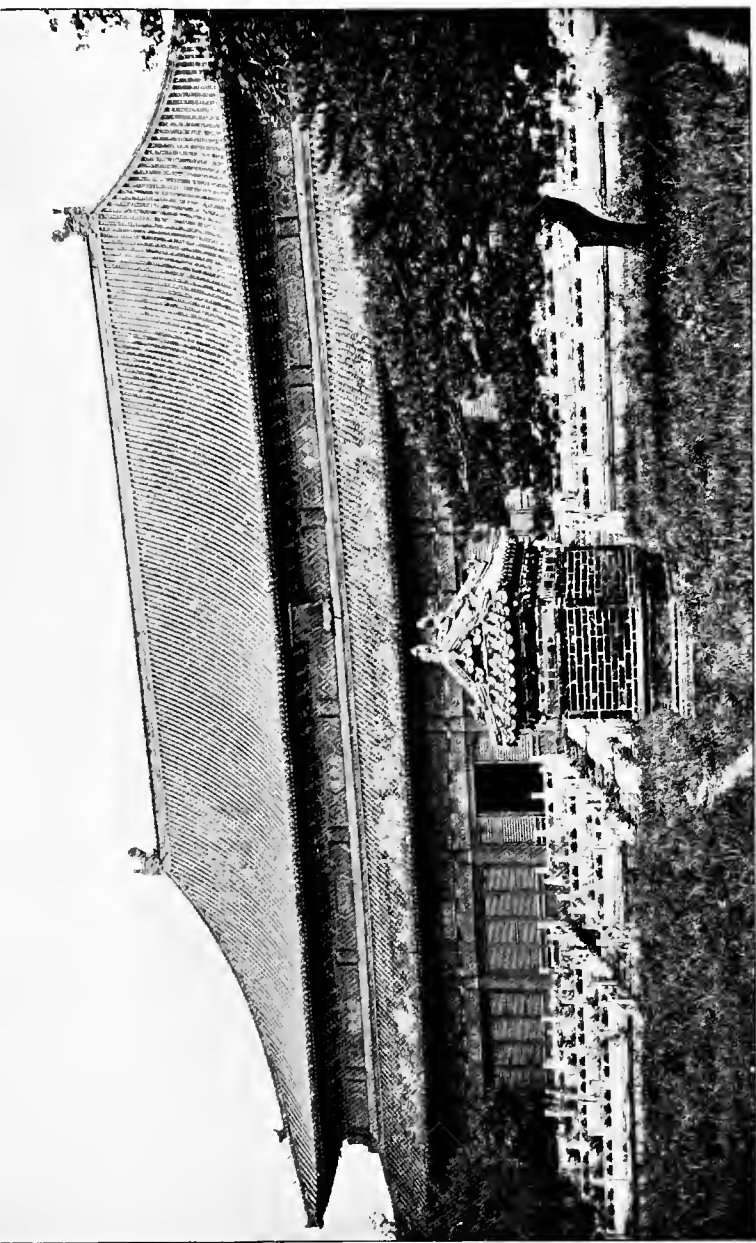


FIG. 28.—SACRIFICIAL HALL OF YUNG LO.
Ming Tombs, near Peking, 15th Century.

people. The roof is the principal feature of the building, and gives to it, when finished, its qualities of grandeur or simplicity, of strength or grace. To vary its aspect the architect is induced occasionally to double, or even to triple it. This preponderance of a part usually sacrificed in Western architecture is justified by the smaller vertical elevation of the plan, and the architect devotes every attention to the decoration of the roof by the addition of ante-fixal ornaments, and by covering it with glazed tiles of brilliant colour, so as to concentrate the eye upon it. The dragons and phoenixes posed on the crest of the roof, the grotesque animals perched in lines upon the eaves, and the yellow, green and blue tiles which cover it are never chosen at random, but after strict sumptuary laws, so that they may denote the rank of the owner of a house or indicate the imperial foundation of a temple.

The great weight of the roof necessitates the multiple employment of the column, which is assigned a function of the first importance. The columns are made of wood; the shaft is generally cylindrical, occasionally polyhedral, never channelled; the capital is only a kind of console, squared at the ends, or shaped into dragons' heads; the pedestal is a square block of stone chiselled at the top into a circular base on which the shaft is posed. The pedestal, according to rule, ought not to be higher than the width of the column, and the shaft not more than ten times longer than its diameter. Large trunks of the *Persea nanmu* from the province of Ssuchuan are floated down the Yangtsze river to be brought to Peking to be used as columns for the palaces and large temples.

The *nanmu* is the tallest and straightest of Chinese trees. The grain improves by age, and the wood gradually acquires a dead-leaf brown tint while it preserves its aromatic qualities; so that the superb columns of the sacrificial temple of the Emperor Yung Lo, Fig. 28, which date from the early part of the fifteenth century, still exhale a vague perfume. The pillars are brightened with

vermilion and gold; but it is the roof which still attracts most attention, in the interior as well as outside, the beams being often gorgeously inlaid with colours and the intervening ceiling geometrically divided into sunken panels worked in relief and lacquered with dragons or some other appropriate designs.

The stability of the structure depends upon the wooden framework; the walls, which are filled in afterwards with blocks of stone or brickwork, are not intended to figure as supports; the space, in fact, is often occupied entirely by doors and windows carved with elegant tracery of the most flimsy character. A Chinese fabric, so far, is curiously analogous to a modern American building of the newest type, with its skeleton framework of steel filled in with dummy walls.

The Chinese seem to have a feeling of the innate poverty of their architectural designs and strive to break the plain lines with a profusion of decorative details. The ridge poles and corners of the sagging roofs are covered with finial dragons and long rows of fantastic animals, arranged after a symbolism known only to the initiated; the eaves are underlaid with elaborately carved woodwork brilliantly lacquered; the walls are outlined with bands of terracotta reliefs moulded with figures and floral sprays; but in spite of everything, the monotony of the original type is always apparent.

Chinese buildings are usually one-storied and are developed horizontally as they are increased in size or number. The principle which determines the plan of projection is that of symmetry. The main buildings and the wings, the side buildings, the avenues, the courtyards, the pavilions, the motives of decoration, all the details, in fact, are planned symmetrically. The architect departs from this formal rule only in the case of summer residences and gardens, which are, on the contrary, designed and carried out in the most capricious fashion. Here we have pagodas and kiosques elevated at random, detached edifices of



FIG. 29.—PI YUNG KUNG. IMPERIAL HALL OF THE CLASSICS.
National University, Peking. 18th Century.



the most studied irregularity, rustic cottages and one-winged pavilions; dotted down in the midst of surroundings of the most complicated and artificial nature, composed of rockeries, lakes, waterfalls, and running streams spanned by fantastic bridges, with an unexpected surprise at every turn.

Ruins in China are rare, and we must turn to books to get some idea of ancient architecture. The first large buildings described in the oldest canonical books are the lofty towers called *t'ai*, which were usually square and built of stone, rising to the height sometimes of 300 feet, so that they are stigmatised as ruinous follies of the ancient kings. There were three kinds of *t'ai*; one intended as a storehouse of treasures, a second built within a walled hunting park for watching military exercises and the pleasures of the chase, and a third, the *kuan hsiang t'ai*, fitted up as an astronomical observatory. The Hsia dynasty, of the second millennium B.C., was renowned for its buildings and irrigation works; their predecessor, Shun as a patron of the potter's art; while among their successors, the Shang dynasty was celebrated for its sacrificial vessels and wine cups, the Chou dynasty for the finish of its hunting and war chariots. Among the later representatives of the *t'ai* are the towers of the Great Wall, which are built of stone with arched doors and windows—the Chinese would seem always to have employed the arch in stone architecture—the storied buildings dominating the gateways and angles of the city walls, often used to store arms; and the observatory of Peking, which is also a square tower mounted upon the city wall. When the tower is planned of oblong section, broader than it is deep, it is technically called a *lou*.

Chinese buildings might be classified as civil, religious, and funereal, but it is more convenient to group all together in the few illustrations allowed in our limited space. The Hall of the Classics, called Pi Yung Kung, Fig. 29, was built after an ancient model by the emperor Ch'ien Lung in Peking, adjoining the national university called Kuo Tzŭ Chien, where the Temple of

Confucius and the stone drums, as described above, are installed. The emperor goes there in state on certain occasions to expound the classics, seated upon the large throne within the hall, which is backed by a screen fashioned in the form of the five sacred mountains. It is a lofty square building with a four-sided roof sovered with tiles enamelled imperial yellow, and surmounted by a large gilded ball, encircled by a pillared verandah under a second projecting roof of yellow tiles. The four sides consist, each one, of seven pairs of folding doors with tracery panels. It is surrounded by a circular moat with marble balustrades crossed by four bridges leading to the central doors. On the sides of the courtyard in which it stands are two long cloistered buildings sheltering about 200 upright stone steles covered with inscriptions over the front or back. The inscriptions comprise the complete text of the nine "classics," and were engraved by the emperor Ch'ien Lung, in emulation of the Han and T'ang dynasties, both of which had the canonical books cut in stone at Si An Fu, the capital of China in their times. The text is divided on the face of the stone into pages of convenient size, so that rubbings may be taken on paper and bound up in the form of books. It was the custom, as early as the Han dynasty, to take such impressions, a practice which may possibly have first suggested the idea of block-printing.

A sun-dial of antique form is seen mounted on a stone pedestal in the foreground of the picture. On the other side of the hall, the south, stands a magnificent "porcelain" *pailou*, resembling the one illustrated in Fig. 30, which spans the avenue leading to Wo Fo Ssŭ, the "temple of the sleeping Buddha" in the Western Hills near Peking. The pedestals and three arches are built of sculptured marble, separated by walls of vermilion stucco from the pannelled facing of faience covering the rest of the structure, which is enamelled in three colours, yellow, green, and blue, and forms an elaborate framework for the inscribed tablet of white marble enshrined in the centre. This tablet, the motive of the



FIG. 30.—PAILOU. MEMORIAL ARCH OF MARBLE AND GLAZED TERRACOTTA.
Buddhist Temple of the Sleeping Buddha, near Peking.

erection, displays a short dedicatory formula, composed and presented by the emperor, which is chiselled and filled in with red in the actual lines of his original brushwork. These archways, which are a characteristic feature of Chinese architecture, are erected only by special authority. They are generally made of wood with tiled roof, and are usually intended as memorials of distinguished men and women. Some, however, are built entirely of stone like the immense gateway with five portals at the avenue of the Ming tombs. The stone *toran* of Indian *stupas* is doubtless the original form from which the Chinese *pailou*, as well as the Japanese *tori* is derived.

One of the grandest and most interesting sights of Peking is the Temple of Heaven, which is within the southern or Chinese city, surrounded by stately cypress trees in the midst of a walled park over three miles round. The oxen used in sacrifice are kept in the park, and there are separate inclosures provided for the other sacrificial animals, which include sheep, deer, pigs, and hares. The consecrated meats are prepared in accordance with an ancient ritual in kitchens built for the purpose, to which are attached special slaughter houses, well houses, and stores for vegetables, fruit, corn, and wine. The Chinese have no idea of vicarious sacrifice; the offerings to their supreme deity are like the precious objects, raiment, and foods which are set forth in ancestral worship. Heaven is not worshipped alone; the ancestral tablets of four of the imperial forefathers are always associated with the tablet of Shang Ti, the "supreme deity," followed by those of the sun, moon, planets, and starry constellations, while the spirits of the atmosphere, winds, clouds, rain and thunder are ranged in subordinate rank below. Heaven is distinguished by the offering of blue jade *pi*, a foot in diameter, round and with a square hole in the middle, like the ancient mace-head symbols of sovereignty, and by the bullock being sacrificed as a whole burnt offering. The jade and silk are also burnt; twelve rolls of plain white silk and hempen cloth being sacrificed for heaven, one for each of the

other spirits; while the banquet piled on the altar in dishes of blue porcelain is proportionately lavish.

The great altar of heaven, T'ien T'an, ~~the most sacred of all~~ Chinese religious structures, is seen in Fig. 31. It consists of three circular terraces with marble balustrades and triple staircases at the four cardinal points to ascend to the upper terrace, which is ninety feet wide, the base being 210 feet across. The platform is laid with marble stones in nine concentric circles and everything is arranged in multiples of the number nine. The emperor, prostrate before heaven on the altar, surrounded first by the circles of the terraces and their railings, and then by the horizon, seems to be in the centre of the universe, as he acknowledges himself inferior to heaven, and to heaven alone. Round him on the pavement are figured the nine circles of as many heavens, widening in successive multiples till the square of nine, the favourite number of numerical philosophy, is reached in the outer circle of eighty-one stones. The great annual sacrifice on the altar is at dawn on the winter solstice, the emperor having proceeded in state in a carriage drawn by an elephant the day before, and spent the night in the hall of fasting called Chai Kung, after first inspecting the offerings. The sacred tablets are kept, during the remainder of the year, in the building with a round roof of blue-enamelled tiles behind the altar which is seen on the right of the picture. The furnace for the whole burnt offering stands on the south-east of the altar, at the distance of an arrow flight; it is faced with green tiles, and is nine feet high, ascended by three flights of green steps, the bullock being placed inside upon an iron grating, under which the fire is kindled. The rolls of silk are burned in eight open-work urns, stretching from the furnace round to the eastward; an urn is added when an emperor dies. The prayers written upon silk are also burned in these urns after they have been formally presented in worship before the tablets.

To the north of the great altar, which is open to the sky,



FIG. 31.—T' IEN T' AN. THE GREAT ALTAR OF HEAVEN.
Southern City, Peking.

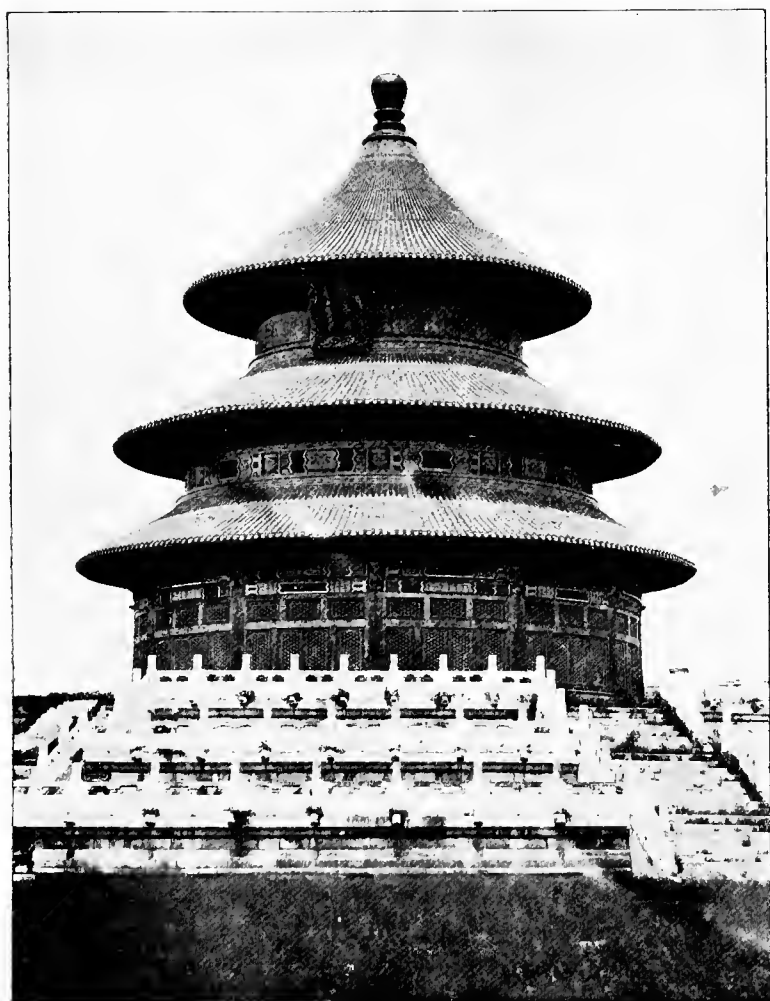


FIG. 32.—CH'I-NIEN TIEN. TEMPLE OF HEAVEN.
Southern City, Peking.

there is a second three-tiered marble altar conceived in similar lines, but somewhat smaller, called the Ch'i Ku T'an, or altar of prayer for grain. This is dominated by the imposing triple-roofed temple presented in Fig. 32, which is covered with tiles of deep cobalt blue shining in the sunlight so as to make it the most conspicuous object in the city. The name of this edifice, as set forth on the framed plaque fixed under the eaves of the upper roof, in Manchu and Chinese script, is Ch'i Nien Tien, "temple of prayer for the year." The emperor goes there early each year in spring to make offerings for a propitious year. It is 99 feet high, the upper roof supported by four stately pillars, the lower roofs by two circles of twelve pillars, all straight trunks of *nanmu* trees recently brought up from the south-west, when the temple had to be rebuilt after its destruction by fire. Originally founded by the emperor Ch'ien Lung, it was rebuilt during the present reign in every detail after the old plan. During the ceremonies inside everything is blue; the sacrificial utensils are of blue porcelain, the worshippers are robed in blue brocades, even the atmosphere is blue, venetians made of thin rods of blue glass, strung together by cords, being hung down over the tracery of the doors and windows. Colour symbolism is an important feature of Chinese rites; at the temple of earth all is yellow; at the temple of the sun, red; at the temple of the moon, white, or rather the pale greyish blue which is known as *yueh pai*, or moonlight white, pure white being reserved for mourning. The altar of the earth, Ti T'an, is on the north of the city outside the city wall, and is square in form; the offerings are buried in the ground instead of being burned. The temples of the sun and moon are on the east and west and are also outside the city wall of Peking; the princes of the blood are usually deputed by the emperor to officiate at these. At the altar of the sun, Jih T'an, as we have said, everything must be red; the famous *sang de bæuf* glaze, derived from copper, was invented in the reign of Hsüan Tê (1426-1435) for the decoration of its ritual

utensils; hence the old name of *chi hung*, "sacrificial red," rivalling the sun in its dazzling brilliancy and sheen.

A good illustration of the *t'ing*, which is so characteristic of Chinese architecture, has been given in Fig. 28, from a photograph of the large sacrificial hall of the emperor Yung Lo. The tombs of the Ming dynasty, called colloquially Shih-san Ling, "Tombs of the Thirteen (Emperors)," are, as the name indicates, the last resting-places of thirteen of the Ming emperors. The first was buried at Nanking, his capital; the last near a Buddhist temple on a hill west of Peking, by command of the Manchu rulers when they obtained the empire. The emperor Yung Lo (1403-1424), who made Peking his capital, chose this beautiful valley for the mausoleum of his house. It is six miles long, thirty miles distant from Peking to the north, and the imperial tombs are in separate walled inclosures dotting the slopes of the wooded hills which skirt the valley. The avenue, with its rows of colossal stone figures, has been noticed in the last chapter. At the end of the avenue one comes to a triple gateway leading to a court with a smaller hall, and passes through to reach the main courtyard with the large sacrificing hall, where, by order of the Manchu emperors, offerings are still presented to the long-deceased ruler of a fallen dynasty by one of his lineal descendants selected for the purpose. The hall is mounted upon a terrace with three balustrades of carved marble extending all round, ascended by three flights of eighteen steps in front and behind, leading to three portals with folding doors of tracery. It is seventy yards long by thirty deep, with a massive tiled roof supported by eight rows of four pillars each. The columns, of *Persea nanmu* wood, are twelve feet round at the base and over sixty feet high to the true roof, under which there is a lower ceiling, about thirty-five feet from the floor, made of wood in sunken square panels painted in bright colours. The ancestral tablet is kept in a yellow-roofed shrine mounted upon a daïs, with a large carved screen in the background, and in front stands a sacrificial table with an incense



FIG. 33.—SHRINE AND ALTAR OF CONFUCIUS.
Confucian Temple, Peking.

urn, a pair of pricket candlesticks and a pair of flower vases ranged in line upon it. Leaving this magnificent hall and passing through another court, planted like those preceding with pines, arbor vitæ trees and oaks, one comes to the actual tomb. A subterranean passage, forty yards long, leads to the tumulus, the door of which is closed by masonry, but flights of steps, east and west, lead to the top of the grave terrace. Here, in front of the mound, and immediately above the coffin passage, is the tombstone, an immense upright slab, mounted upon a tortoise, inscribed with the posthumous title, "Tomb of the Emperor Ch'êng Tsu Wên." The tumulus is more than half a mile in circuit, and, though artificial, looks like a natural hill, being planted with trees to the top, among which the large-leaved oak (*Quercus Bungeana*), on which wild silkworms are fed, is conspicuous.

The usual paraphernalia of the shrine of an ancestral temple are seen in Fig. 33, which is a view of the interior of the Confucian Temple in the Kuo Tzŭ Chien, the old national university of Peking. The ancestral tablet is seen dimly in the centre of the picture enshrined in an alcove between two pillars. The tablet, two feet five inches high and six inches broad, mounted upon a pedestal two feet high, is inscribed in gold letters upon a lacquered vermilion ground, in Manchu and Chinese, "The tablet of the spirit of the most holy ancestral teacher Confucius." The pillars are hung with laudatory couplets, and the beams with dedicatory inscriptions, one of which is pencilled by each succeeding Emperor in token of his veneration for the sage. The line of four large characters above, for example, *Wan shih shih piao*, "The Model Teacher of a Myriad Ages," was composed and written by the Emperor K'ang Hsi in the twenty-fourth year of his reign (A.D. 1685), and is authenticated by his seal attached to the inscription. The *wu hung*, "sacrificial set of five," comprising incense urn, pricket candlesticks and flower vases, made of bronze, is here posed on separate stands of white marble. In front of all is the table ready for the sacrificial offerings, which are regularly

presented at spring and autumn. The rest of the large hall is lined with tablets of Tsêng Tzŭ, Mencius, and the other distinguished sages and disciples of Confucius, whose spirits are officially worshipped in turn on the same ceremonial occasions.

The ornamental lines of an open garden pavilion, which also comes under the general heading of *t'ing*, are fairly exhibited in Fig. 34, in spite of the half-ruinous condition of the picturesque structure, as it appeared when it was photographed after the destruction of the Summer Palace during the Anglo-French expedition of 1860. It stands on the border of the lake at Wan Shou Shan, having recently been repaired for the Empress Dowager, who has tea served there for her European guests brought from Peking in state barges towed by steam tugs. It is hung with bronze bells which tinkle softly in the breeze. The central building, as well as the two *pailous* spanning the avenues through which it is approached, has its woodwork gaily decorated with painted scrolls, relieved by graceful bands of open fret, and it is roofed over all with yellow enamelled tiles. Notice the stone monsters at the four corners mounted upon short octagonal pillars with decorated capitals, which might be remote descendants of the ancient Hindu lion pillars of Asoka's time moulded in modern Chinese lines.

A view of the K'un-ming Hu, the lake which has just been referred to, is given in Fig. 35. The name comes down from the Han dynasty, when it was given to a lake near Si-an Fu, the metropolis of the period in the province of Shensi, on which the Emperor Wu Ti had a fleet of war junks manœuvring to exercise his sailors for the conquest of Cochin China. The present lake, which is four miles in circuit, has been the first of the inland waters of China to have modern armed steamers in its waters, when the Empress Dowager had a review of model ships built at her command the year before the Boxer troubles. The imperial pavilion, erected by the Emperor Ch'ien Lung on the spot where the best view of the lake was to be obtained, is



FIG. 34.—GARDEN PAVILION AT WAN SHOU SHAN.
Imperial Summer-Palace, near Peking.

12

13



FIG. 35—K'UN-MING HU. LAKE AT WAN SHOU SHAN.
Imperial Summer Palace, near Peking.

a prominent object in the picture. He was fond of inditing verses, and a favourite ode of his composition on the beauty of the surrounding scene is incised there on a marble stele.

The bronze ox in the foreground was also moulded under his auspices, and it is inscribed, as may be seen in the picture, with dedicatory stanzas written by the imperial brush, which are printed in the official description of Peking. The ox, as the chief agricultural animal, has been sacred in China from the earliest times, and it still has a foremost place in rustic spring ceremonial, being moulded in clay for the purpose. The verses, which are too long to be quoted in full, relate how the Emperor has taken as his model the ancient Yu of Hsia, whose eulogy was handed down on an iron ox after he had carried off the river floods, how he has propitiated the sacred ox, a constellation of the zodiac, the queller of dragons and river monsters, and installed its figure here to preside for ever over the irrigation channels which he has dug for the benefit of the villages, concluding with the peroration :—

“Men praise the warrior emperor of the Han,
We prefer as our example the ancient Yao of T'ang.”

The marble bridge of seventeen arches in the picture is a remarkable example of the fine stone bridges for which the neighbourhood of Peking has been celebrated since Marco Polo described the many arched bridge of Pulisanghin, with its marble parapets crowned with lions, which spans the river Hunho, and is still visible from the hills which form the background of the summer palace. Our bridge, which was built in the twentieth year of Ch'ien Lung (A.D. 1755), leads from the cemented causeway to an island in the lake with an ancient temple dedicated to the dragon god and called Lung Shên Ssŭ, the name of which was changed by Ch'ien Lung to Kuang Jun Ssŭ, the “Temple of Broad Fertility,” because the Emperor, as a devout Buddhist, objected to the deification of the Naga Raja, the traditional enemy of the faith.

A characteristic bridge of different form, on the western border of the lake, is illustrated in Fig. 36. This is called, from its peculiar shape, the Lo-ko Ch'iao, or Hunchback Bridge, and has only one arch, thirty feet high, with a span of twenty-four feet. Its height allows the imperial barges to pass underneath without lowering their masts, and it is withal one of the most picturesque features of the landscape.

A bronze temple which stands on the southern slope of the hill of Wan Shou Shan is seen in Fig. 37. It is twenty feet high, double roofed, and designed in the usual lines, but every detail is executed in bronze, the pillars, beams, tiles, tracery of doors and windows, and all ornamental appendages having been previously moulded in metal. This is one of the few buildings which defied the fire in 1860. It stands on a marble foundation with carved railings and steps, which are piled with bricks and bushes to keep off pilferers of the valuable material. The miniature stupa, or dagaba, which crowns the crest of the roof, is an attribute of a Buddhist building, and this one, in fact, is intended to be a shrine for the historical Buddha, as it contains a gilded image of Sakyamuni enthroned on a lotus thalamus, with the usual set of utensils for burning incense.

The pagoda illustrated in Fig. 38 from the grounds of the Imperial Summer Palace of Yuan-ming Yuan is a fine example of architectural work in glazed faience, in the style of the famous porcelain tower of Nanking. The Nanking pagoda was razed to the ground by the Taiping rebels in the year 1854, but specimens of the tiles and ornamental fixtures are preserved in the Museum. The practice of facing buildings, inside as well as outside, with slabs or tiles of faience coated with coloured glazes is very ancient in Asia. The processions of archers and lions lining the walls of the staircase of the palaces of Darius at Susa are striking examples of early date, and the art was further developed in the decoration of the mosques and tombs of Persia and Transoxiana during the middle ages. It dates in China from the Later

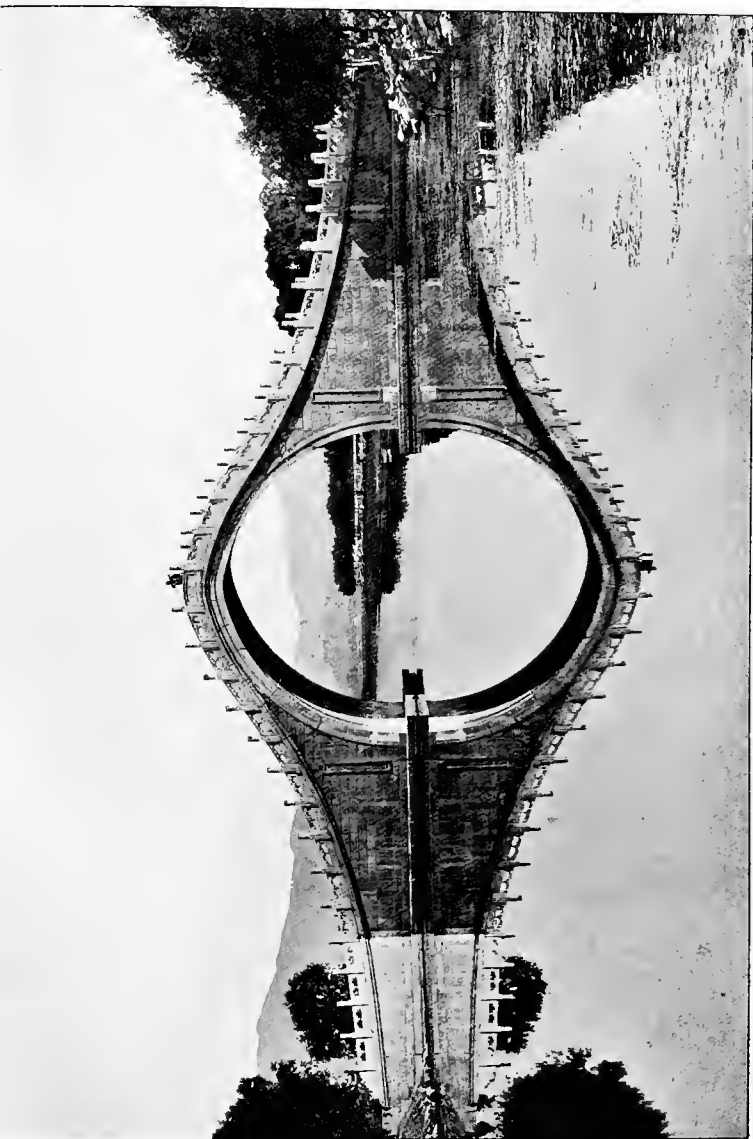


FIG. 36.—LO-KO CH'IAO, HUNCHBACK BRIDGE,
Imperial Summer Palace, near Peking.



FIG. 37.—BRONZE BUDDHIST SHRINE AT WAN SHOU SHAN
Imperial Summer Palace, near Peking.



FIG. 38.—“PORCELAIN” PAGODA AT YUAN MING YUAN.
Imperial Summer Palace, near Peking.

Han dynasty, during which green glazed pottery first came into vogue, and was revived in the earlier half of the fifth century, when artisans are recorded to have come from the Yueh-ti, an Indo-Scythian kingdom on the north-western frontiers of India, and to have taught the Chinese the art of making different kinds of *lin-li*, or coloured glazes. The centre of the manufacture to-day is Po-shan Hsien, in the province of Shantung, where slabs and rods of coloured frits are produced, to be exported to all parts of the country, whenever required for the decoration of cloisonné and painted enamels on metal, porcelain, or faience. The imperial potteries for this kind of work are established in a valley of the Western Hills near Peking, as well as in the mountains in the vicinity of Mukden, the capital of Manchuria. Figures of Buddha and other temple divinities are fabricated at these works, as well as the many kinds of antefixal ornaments, facings, and coloured tiles required for imperial buildings. When a suite of European palaces was designed by the Jesuits Attiret and Castiglione for Yuan-ming Yuan, enamelled fountains, elaborate screens with trophies, helmets and shields, balustrades with ornamental flower-pots and the like were executed at these potteries in orthodox Italian style.

The glazes used in the decoration of this pagoda are five in number; a deep purplish blue derived from a compound of cobalt and manganese silicates, a rich green from copper silicate, a yellow, approaching the tint of the yolk of an egg, from antimony, a *sang de bœuf* red from copper mixed with a deoxidising flux, and a charming turquoise blue derived from copper combined with nitre. The last two are more sparingly employed than the rest. The fivefold combination is intended to suggest the five jewels of the Buddhist paradise. A jewelled pagoda, *pao t'a*, of portentous dimensions is supposed, in the Buddhist cosmos, to tower upwards from the central peak of the sacred mount Meru, to pierce the loftiest heaven, and to illuminate the boundless ether with effulgent rays proceeding from the three jewels of the law and the

revolving wheel with which it is crowned. Speculative symbolism of this kind is carried out in the form of the pagoda. The base, four sided; represents the abode of the four maharajas, the great guardian kings of the four quarters, whose figures are seen enthroned here within the open arches. The centre, octagonal, represents the Tushita heaven, with eight celestial gods, Indra, Agni and the rest, standing outside as protectors of the eight points of the compass; this is the paradise of the Bodhisats prior to their final descent to the human world as Buddhas, and Maitreya, the coming Buddha, dwells here. The upper storey, circular in form, represents the highest heaven in which the Buddhas reside after attaining complete enlightenment; the figures in niches are the five celestial Buddhas, or Jinas, seated on lotus pedestals.

The ordinary pagoda of thirteen storeys, octagonal in section, solidly built of brick upon massive stone foundations, is seen in Fig. 39. This one, which dates from the end of the seventh century, is attached to the temple of Ling-kuang Ssŭ, in the Western Hills near Peking, and it is plainly visible from the top of the city wall twelve miles distant. It is not certain, however, whether it be still standing, as it was unfortunately condemned to be blown up by dynamite in 1900 because the Boxers had made this temple their headquarters. The Buddhist monks have always chosen the most picturesque spots for their monasteries, and there are no less than eight temples on the slope of this particular hill, which is about 800 feet high, and many more in the vicinity. Some have imperial travelling palaces, called *Hsing Kung*, in adjoining courts; all have guest rooms, *k'o t'ang*, as part of the original plan, for the entertainment of strangers and passing pilgrims.

The general plan of a Buddhist temple resembles that of a secular residence, consisting of a series of rectangular courts, proceeding from south to north, with the principal edifice in the centre, and the lesser buildings at the sides. A pair of carved stone lions guard the entrance, flanked by lofty twin columns of



FIG. 39.—PAGODA AT LING KUANG Ssŭ.
Western Hills, near Peking. 7th Century.

wood which are mounted with banners and lanterns on high days and holidays. The gateway is large and roofed to form a vestibule, in which are ranged, on either side, gigantic figures of the four great kings of the devas, *Ssü ta t'ien wang*, guarding the four quarters; while in the middle are generally enshrined small effigies of Maitreya, the Buddhist Messiah, conceived as an obese Chinaman with protuberant belly and smiling features, and of Kuan Ti, the State god of war, a deified warrior, represented as a mailed figure in the costume of the Han period, seated in a chair.

Passing through the vestibule one sees on either side of the first court a pair of square pavilions containing a bronze bell and a huge wooden drum, and in front the main hall of the temple, called *Ta hsiung pao tien*, the "jewelled palace of the great hero," that is to say, Sakyamuni, the historical Buddha. He is always the central figure of the imposing triad enthroned upon lotus pedestals inside, the two others are usually Ananda and Kasyapa, his two favourite disciples. Along the side walls are ranged life-size figures of the eighteen Arhats (Lohan) with their varied attributes, disciples who have attained the stage of emancipation from rebirth. Behind the principal court there is often another secluded courtyard sacred to Kuan Yin, the "goddess of mercy," where Chinese ladies throng to offer petitions and make votive offerings, Avalokitesvara (Kuan Yin) is installed here in the central hall, often supported by two other Bodhisattvas, Manjusri (*Wên-chu*), the "god of wisdom," and Samantabhadra (*Pu-hsien*), the "all-good." The surrounding walls are usually studded with innumerable small figures of celestial bodhisats, tier upon tier, moulded in gilded bronze or clay, and posed in niches. The wing buildings in this court are devoted to the deceased inmates of the monastery and contain portraits and relics of bygone abbots and monks. The side cloisters are two-storied in the large temples, the treasures of the monastery being stored above, as well as libraries, blocks for printing books, and the like.

An outer wall encircles the whole, inclosing besides a stretch of the hill slope, which affords ample space for the separate accommodation of the higher dignitaries of the establishment, for kitchens and stables, store-houses of fruit and grain, open pavilions for sipping tea and enjoying the view, and secluded quarters in terraced villas for the residence of occasional visitors.

The Buddhist triad displayed in Fig. 40 was taken from the interior of the large hall of the temple called Huang Ssü, which was built by the founder of the reigning Manchu dynasty for the residence of the fifth Grand Lama of Tibet, when the high dignitary came on a visit to Peking in the year 1647, and to which the stupa shown in Figs. 26, 27 is attached. This is a lama temple and the large images of gilded bronze represent Avalokita, Manjusri, and Vajrapani, seated upon lotus pedestals, the smaller standing figures being two attendant bodhisats carrying the alms-bowl and chowry brush. The five little images posed in line in front of the pedestal of Avalokita represent the celestial Buddhas, Amitâbha and the rest, and an image of Sakyamuni, the earthly reflex of Amitâbha, is mounted in front. The massive altar tables and the sacrificial utensils and ritual symbols placed upon them are all chiselled in marble. The canopied background of the large figures is carved in wood and gilded, with the aureole encircled by a frieze of elephants, lions and mythical animals culminating in coiling dragons overawed by cherub-like *garudas*, which brood over the three jewels of the faith, the whole being enveloped in a broad rolling band of scrolled flames.

The difference between Lamaism and the ordinary form of Chinese Buddhism is shown most strongly by their discordant conceptions of Maitreya, the coming Buddha. His Chinese statuette has been described above, under the name of Milo Fo, as it is placed in the vestibule of a temple, and he is, besides, worshipped at many private houses and shops, so that he is almost as popular a divinity with men, as Kuan Yin, the so-called



FIG. 40.—BUDDHIST TRIAD. INTERIOR OF LAMA TEMPLE.

—HONG SOO YONG DELINE.



FIG. 41.—LAMA TEMPLE AT JEHOL.
Built by K'ang Hsi (1622-1722). Modelled after the Potala Temple at Lhasa.

“goddess of mercy,” is with Chinese women. In Japan Hotei, the merry monk with a hempen bag, is claimed by some to be an incarnation of the Bodhisat Maitreya, and is endowed there with national traits in the spirit of playful reverence which characterises the Japanese artist. The Lama conception of Maitreya, on the contrary, is that of a dignified and colossal figure, robed as a prince with the jewelled coronet of a bodhisat, towering above the other crests of the roofs of a lamassery, or occasionally carved on the face of a cliff. There is a gigantic image of Maitreya in the Yung Ho Kung, at Peking, made of wood, over seventy feet high, the body of which passes through several successive storeys of the lofty building in which it is installed. The devout votary must climb a number of winding staircases to circumambulate the sacred effigy in the orthodox way, till he finally reaches the immense head. Yung Ho Kung was the residence of the Emperor Yung Chêng before he came to the throne, and it was dedicated to the Lama church, in accordance with the usual custom, when he succeeded in 1722. When the Emperor visits the temple a lamp is lit over the head of Maitreya, and a huge praying wheel on the left, which reaches upwards as high as the image, is set in motion on the occasion. The resident lamas, mostly Mongols, number some 1,500, under the rule of a Gegen, or living Buddha, of Tibetan birth, who rejoices in the title of Changcha-Hutuktu Lalitavajra. An excellent portrait of this dignitary, from a miniature on silk, is given in Professor A. Grunwedel's *Buddhist Art in India*.

Lamaism may be said to rank as the State church of the reigning Manchu dynasty. No other Buddhist temples are permitted to be built inside the walls of the imperial city, and bands of Lama priests are admitted into the palace on various occasions, when evil spirits have to be exorcised, or when music is required at imperial funerals. The Lama temple illustrated in Fig. 41. was built by the Emperor K'ang Hsi, in the vicinity of the summer residence at Jehol, outside the Great Wall of

China, where Earl Macartney was received by the grandson of the founder in 1793. The temple is built in the style of the famous palace-temple of Potala at Lhasa, the residence of the Dalai Lama. But the resemblance is only superficial; deceptive as it may be when seen at a distance from one of the pavilions in the imperial park, on closer inspection the apparently storied walls prove to be a mere shell, with doors and windows all unperforated. The temple buildings erected upon the hill behind, the double roofs of which appear above the walls in the picture, are really planned in the conventional lines of the *t'ing* and finished after the ordinary canons of Chinese architecture.

The picturesque stone structure illustrated in Fig. 42, which is commonly called Wu T'a Ssü, or the Five Towered Temple, is situated two miles west of Peking. It is said to be a copy of the ancient Indian Buddhist temple of Buddhagaya as explained in the following sketch of its history. In the early part of the reign of Yung Lo (1403-24), a Hindu sramana of high degree, named Pandita, came to Peking and was given an audience by the Emperor, to whom he presented golden images of the five Buddhas, and a model in stone of the diamond throne, the *vajrasana* of the Hindus, the *chin kang pao tso* of the Chinese, being the name of the memorial temple erected on the spot where Sakyamuni attained his Buddhahood which has recently been restored under British auspices. The Emperor appointed him State hierarch, conferred on him a gold seal, and fitted up for him as a residence the "True Bodhi" temple in the west of Peking, which had been founded during the preceding Mongul dynasty, promising at the same time to erect there a reproduction in stone of the model temple which he had brought with him, as a shrine for the sacred images. The new temple was not, however, finished and dedicated till the eleventh month of the cyclical year *kuei ssü* (1473), of the reign of Ch'êng Hua, according to the marble stele set up beside it, which was inscribed by the Emperor on the occasion. This states that in dimensions as well as in every detail it was an

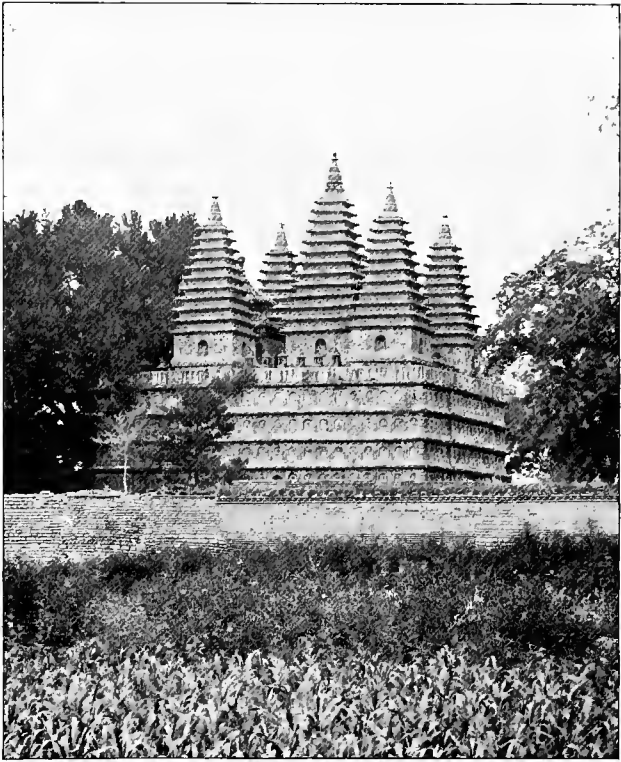


FIG. 42.—WU T'A SSŪ. FIVE-TOWERED TEMPLE, NEAR PEKING.
Copy of Mahabodhi at Buddha-Gaya. 15th Century.

exact reproduction of the celebrated diamond throne of Central India. The temple is surrounded by a carved stone railing of Indian design which is hidden by the wall in the picture, and which is surmounted by a stone fencing. The body of the temple, about fifty feet high, is square and of solid construction, composed of five tiers of stones carved with Buddhas seated in niches. Inside the arched doorway, right and left, are two staircases piercing the solid stonework and leading to the flat platform above, which displays in prominent relief a pair of Buddha's footprints, and an infinite variety of symbols and Sanscrit letters strange to Chinese architecture. Within the five pagodas of Indian form, the central one larger than the rest, which are posed on the platform, the golden Buddhas brought from India are said to be enshrined, while their figures are repeated in stone and sunk in niches on the four sides of the walls outside each pagoda. For a description of the original temple reference may be made to General Sir A. Cunningham's book *Mahabodhi, or the Great Buddhist Temple under the Bodhi Tree at Buddha-Gaya, London, 1892.*

Taoist temples are built upon the same general plan as the temples dedicated to the Buddhist cult. The adherents of Lao Tzŭ have borrowed from the Buddhist bonzes the interior decoration of their sacred halls, as well as the plastic representation of divinities, the worship of idols, and many of their ritual ceremonies. The Buddhist triad is replaced by an imposing triad of supreme deities called Shang Ti, who preside over the jade paradise of the Taoist heavens; statues of Lao Tzŭ, and of the eight immortals, called Pa Hsien, are posed in prominent places; and there are separate shrines for the three star-gods of happiness, rank, and longevity, and for a multitude of lesser lights of the faith whose name is legion. The sacrificial vases, candlesticks and incense burners, as well as the other ritual surroundings, bear distinctive Taoist symbols and emblems.

This slight sketch of Chinese architecture may be closed by a brief reference to Mohammedanism, which counts in China some

twenty-five million adherents, so that the Emperor rules as many Muslim subjects as the British *raj*, about as many as the Sultan of Turkey and Shah of Persia together. There are about 20,000 Muslim families in Peking, with eleven mosques, many of their shops and eating houses are marked with the sign of the crescent, and they have almost a monopoly of certain trades, including drivers of carts and pack-mules, horse dealers, butchers and public bath keepers. Every large city has its mosque, the Chinese name of which, Li Pai Ssŭ, or "temple of ritual worship," has been generally adopted by Protestant missionaries for their churches. The most ancient Chinese mosque is that of the "Sacred Souvenir" at Canton, which is said to have been founded by Saad-ibn-abu-Waccas, maternal uncle of Mohammed, who is supposed to have come to Canton to preach Islamism. This mosque was certainly in existence in the ninth century, when there was an Arabian colony in Canton; it was burned down in 1341, rebuilt soon after, and again thoroughly restored in 1699.

Chinese mosques resemble Buddhist temples in the fact that there is nothing in their exterior to indicate the foreign origin of the religion to which they belong. They are of Chinese style throughout, with the exception of lines of verses from the Koran written on the interior walls in Arabic script in the intervals of intricate scrolls of the usual Muslim formulæ, which form the only motives of decoration. The main building is divided into five naves by three rows of wooden pillars, the *Mirhab*, or *wang-yu-lo*, being at the end of the central nave. The general impression, on entering, is one of severe simplicity, contrasting strongly with the interior of a Buddhist or Taoist temple full of gilded images and embroidered hangings. The only furniture is one broad table of wood, carved in ordinary Chinese style, near the entrance, on which is posed on a pedestal the inevitable imperial tablet with the inscription *wan sui wan wan sui*, "a myriad years, a myriad years!" which is officially prescribed for every temple, no matter what the faith, as a pledge of the loyalty of the

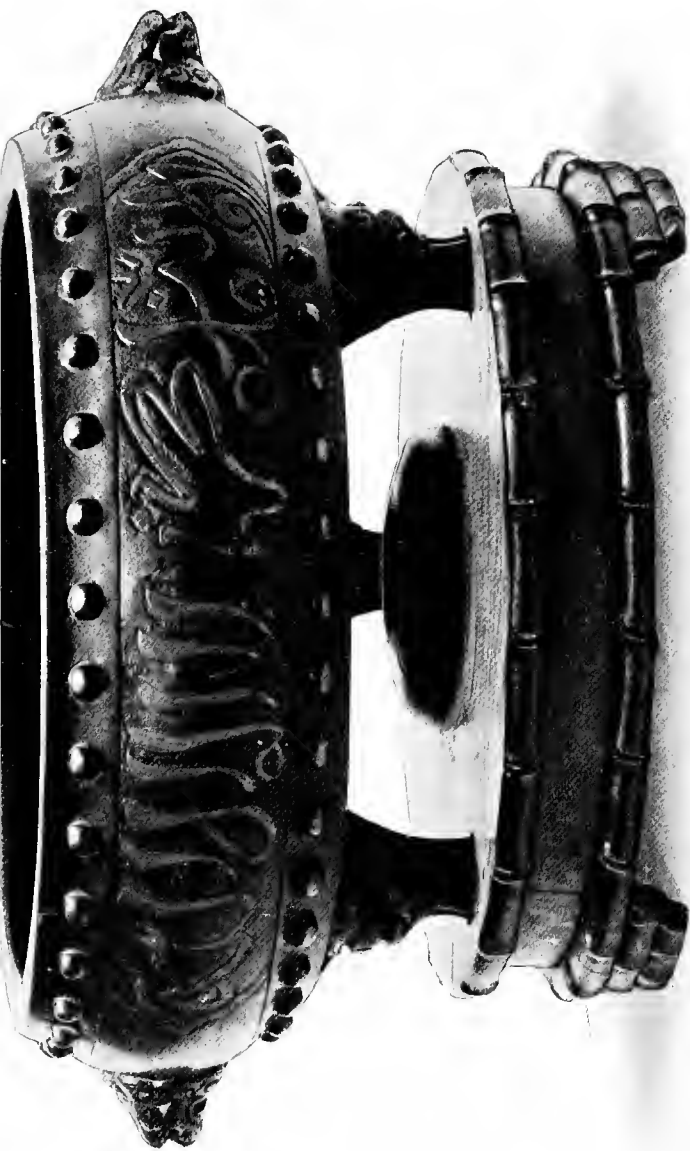


FIG. 43.—BRONZE INCENSE BURNER. HSIANG LU.
Mohammedan Scrolls. Mark, Hsuan Tê (1426-35).
No. 198-199.

H. 15 in., W. 12½ in.



FIG. 44.—RUINED GATEWAY OF A MOSQUE.
Imperial City, Peking. 18th Century.

worshippers. An incense-burning apparatus in bronze of three pieces, the conventional "Set of Three," *San Shih*, composed of a tripod urn, a round box with cover, and a vase to hold tools, all chased with Arabic scrolls, usually stands on the same table.

One of these Mohammedan incense burners is illustrated in Fig. 43. It is of cast bronze, shaped as a shallow bowl with two monster-head handles, standing on three feet also ornamented with masks of monsters. The sides, encircled above and below by rows of bosses suggestive of rivets, are engraved in two panels with foliated edges with Muslim inscriptions in debased Arabic, executed in relief on a punched ground. It is marked inside with two dragons inclosing the seal *Ta Ming Hsüan Tê nien chih*, i.e., "made in the reign of Hsüan Tê (A.D. 1426-35) of the great Ming dynasty." On the base, underneath, is another seal-mark inscribed *Nui t'an chiao shê*, i.e., "For tutelary worship at the inner altar."

In the same courtyard as the mosque there are side buildings which serve as cloisters for the mullahs and the other resident officials, including usually a school where young Muslims are taught the elements of their religion from books printed in Chinese Turkistan, where the natives are all Mohammedans. There is as a general rule no minaret in Chinese mosques; the muezzin calls out the time of prayer from the entrance gateway. A half-ruined gateway of unusual height is illustrated in Fig. 44. It belongs to a mosque built close outside the palace wall within the city of Peking by the Emperor Ch'ien Lung for the benefit of a favourite concubine, a princess of the old royal line of Kashgaria, so that she might hear the call to prayer from a pavilion built for her, just opposite, on a hillock inside the wall of the prohibited palace. The emperor tells the story himself on a marble stele erected by him in the precincts of the mosque with a trilingual inscription, engraved in three scripts, Manchu, Chinese, and Turki, which has been translated in the *Journal Asiatique* by M. Devéria.

CHAPTER IV.

BRONZE.

From the earliest antiquity the Chinese are recorded in their annals and traditions to have been acquainted with the art of moulding and chiselling bronze, and the examples which have survived to the present day reveal something of their archaic history and primitive superstition. During the half-mythical period of the third millennium B.C., the technical methods were gradually improved, till we come to the reign of the great Yu, the founder of the Hsia dynasty, who is recorded to have cast the metal sent up as tribute from the nine provinces of his empire into nine tripod caldrons (*ting*) of bronze. These tripods are said to have been carved with maps and figures illustrating the natural productions of the provinces. Other traditions say that the all-wise Emperor had them carved with representations of the evil spirits of the storm and of the malignant demons of the woods and wild places, so that the common people might recognise and avoid them. The nine tripods were long preserved as palladia of the kingdom till they were lost in the troubles which ushered in the close of the Chou dynasty, the conqueror of which, Ch'in Shih Huang, tried in vain to recover them, as indicated in the bas-relief of Fig. 15 in Chapter II., which shows the traditional form of one of these tripods. The model is kept up to the present day, and eighteen large tripods shaped in the same lines still stand on the sides of the open court of the principal palace at Peking, in token of the eighteen provinces into which China proper is now divided.

Copper was highly valued during the three ancient dynasties, and it is often referred to in the older books under the name of

chin, or "metal," being the metal, *par excellence*, of the period. The distinctive name of *ch'ê-chin*, or "red metal" is, however, occasionally used. Gold, *huang chin*, or "yellow metal," and silver, *pai chin*, or "white metal" were principally employed in these early times for the decoration of bronze, being inlaid or incrusting on the surface of the red metal. Copper, however, was not often used alone, but alloyed with tin (*hsi*) in various proportions to make bronze. Bronze has been known in China from prehistoric times under the name of *t'ung*, which seems originally to have meant "mixed metal," the radical *chin* of the modern compound character having been added subsequently.

The proportions of copper and tin employed in the fabrication of bronze objects during the Chou dynasty (B.C. 1122-249) have been handed down in the *K'ao kung chi*, a contemporary work on the industries of the period. This canonical book gives a succession of six alloys, in which the proportion of tin was gradually increased from one-sixth of the total weight to one-half:—

1. Copper five parts, tin one part. Used in the fabrication of bells, caldrons, and gongs; sacrificial vases and utensils; measures of capacity.

2. Copper four parts, tin one part. For axes and hatchets.

3. Copper three parts, tin one part. For halbert heads and trident spears.

4. Copper two parts, tin one part. For straight two-edged swords, which were made of two sizes, according to the height of the wearer; and for agricultural implements such as spades and hoes.

5. Copper three parts, tin two parts. For arrow heads, employed in war and hunting; and for curved pointed knives, used for incising the script of the period on strips of bamboo, the ordinary writing material before the introduction of woven silk and paper, and for scraping the surface of the wooden tablets on which the characters were written with a wooden style dipped in varnish.

6. Copper one part, tin one part. For mirrors, plane and concave. The former, in addition to their ordinary use, were employed at midnight to obtain "pure water" from the moon, in the shape of drops of dew condensed and distilled from their surface when the moon was full. The concave mirrors were intended to obtain "pure fire" from the sun for ceremonial use, in accordance with a cult common to many ancient races. The large proportion of tin, which has been confirmed by the actual analysis of ancient mirrors, gave a whitish colour to the alloy and correspondingly strengthened its power of reflection.

The white metal combined with copper in ancient Chinese bronzes is rarely, if ever, composed of pure tin; but contains, in addition, notable proportions of zinc and lead, which produce certain alterations in the colour of the body. They also influence the colour of the patina which is gradually developed on the surface of all bronzes that have lain long buried underground, by natural chemical processes. The soil of China, charged as it often is with nitre and ammonium chloride, materially conduces to this kind of decomposition, and the Chinese antiquary notes carefully the crystalline coating of many colours veined with red, malachite green, and turquoise tints, as a valuable test of authenticity. The natural patina is occasionally counterfeited with artificial colours laid on with wax, but the deception is at once revealed by scraping the surface with a knife, or by immersing the suspected piece in boiling water.

Chinese bronzes have always, as far back as we have any record, been executed by the *cire perdue* process, and finished, when necessary, with the hammer, burin, and chisel. The largest pieces have been produced by this method. In the Annals of the Wei dynasty, for example, it is recorded that in the 2nd year (A.D. 467) of the T'ien An period, the emperor had a standing figure of Sakyamuni cast for a Buddhist temple, composed of 100,000 catties (the catty = $1\frac{1}{3}$ lb.) of copper, overlaid with 600 catties of gold—a worthy forerunner of the

Dai-Butsu, or Great Buddhas of Japan, the earliest of which is attributed to the eighth century. The five colossal bells at Peking, again, which were cast in the reign of the emperor Yung Lo (A.D. 1403-24) weigh about 120,000 lbs. each, are fourteen feet high, thirty-four feet in circumference at the rim, and nine inches thick. They are covered, inside and outside, with voluminous Buddhist scriptures in Chinese script, interspersed with Sanskrit formulæ. The heavy bell always remains in the place where it was founded, suspended on a beam supported by a framework of wood, with the earth excavated underneath, and it is struck outside by a swinging wooden bar, which produces a deep boom heard for many miles round.

The study of ancient bronzes has been industriously pursued in China by generations of scholars, who have the greatest veneration for the written script and find it better preserved on bronze than on stone, while the more perishable materials used in early times, such as tablets of wood and rolls of silk, have long since disappeared. There are many references to bronze vessels in the canonical books, especially in the three rituals of the Chou dynasty, in which the names and dimensions of the various sacrificial utensils are recorded, but little else is known about them. Many of them are figured in the illustrated commentaries, such as the *San Li T'u*, "Illustrations of the Three Rituals," in twenty books, by Nieh Tsung-yi, who lived in the tenth century A.D., but the figures in these books are mostly imaginary and fanciful. The first special work on bronze was the *Ting Lu*, a brief historical record of celebrated urns, by Yu Li, who lived in the sixth century, but this book also contains much that is legendary. More exact knowledge dates from the 11th century, when archæological collections were made and voluminous catalogues printed with illustrations of the actual objects and facsimile woodcuts of the inscriptions. The most important of the catalogues still in circulation is the *Hsüan Ho Po Ku T'ou Lu*, "Illustrated Description of the Antiquities in

the Hsüan Ho (Palace)," in thirty books, which was written by Wang Fu in the beginning of the twelfth century, and has been frequently reprinted since. It is usually printed together with the *K'ao Ku T'ou*, "Illustrated Examination of Antiquities," which comprises catalogues of several private collections compiled by Lü Ta-lin in 1092, in ten books; and with a smaller work in two books, entitled *Ku Yü T'ou*, "Illustrations of Ancient Jade." Another well-known collection of the Sung dynasty is described in the *Shao Hsing Chien Ku T'ou*, "Illustrated Mirror of Antiquities of the Shao Hsing Period (1131-62)," which was published at the new capital of Hangchou after the removal of the Imperial Court of the Sung dynasty to the south of the river Yangtze.

Several more works of the kind appeared during the Ming dynasty, but these may be passed over to notice the magnificent illustrated catalogue of the imperial collection of bronzes in the palace at Peking, entitled *Hsi Ch'ing Ku Chien*, which was published by the Emperor Ch'ien Lung in 1751, in forty-two folio volumes. The *Hsi Ch'ing Hsü Chien*, in fourteen folio volumes, is a supplement to the above catalogue, still unpublished, and circulating in a few manuscripts only; and the *Ning Shou Ku Chien* is another similar work, also as yet unpublished, which is written and illustrated in the same superb style, twenty-eight volumes in folio, being the description of the collection of ancient bronzes in the Ning Shou Kung, another of the palaces within the prohibited city at Peking. The original edition of the *Hsi Ch'ing Ku Chien* is rare and costly, but it has lately been so perfectly reproduced at Shanghai by photographic process, in small octavo form, as to be within the reach of every collector, an invaluable aid for the study of early bronze forms and designs.

Among more recent illustrated works the one most frequently referred to is perhaps the *Chin Shih So*, researches on inscriptions upon metal (chin) and stone (shih), by two scholarly brothers, Fêng Yun-p'êng and Fêng Yun-yuan, natives of the province of Kiangsu, which was published in 1822, in twelve books. Six of



FIG. 45.—SACRIFICIAL COLANDER, *Yen*. SHANG DYNASTY.
Used for Steaming Grain and Herbs.
No. 1193-1903.

H. $15\frac{1}{2}$ in., D. 10 in.

these books are devoted to inscriptions on bronze, six to inscriptions on stone. A brief abstract of the contents of the first section of this work, a copy of which is in the library of the British Museum, will give an idea of its scope and of the wide range of the native study of Chinese bronzes. The introduction, an additional feature of the second edition, is devoted to a description of ten sacrificial vessels of varied form, presented, in 1771, by the Emperor Ch'ien Lung to the ancestral temple of Confucius at Kūfou, the birthplace of the sage in the province of Shantung. The Emperor relates in an ode composed for the occasion, which is here printed, how "he had selected the vessels from his collections at Peking all belonging to the Chou dynasty under which Confucius flourished, so that not one was less than 2,000 years old." They comprise notable examples of the usual ritual vases for meat offerings, steamed cereals and vegetables, fruit and wine, mostly with inscriptions, together with two cooking utensils, without inscriptions, of less usual form and design. The first of these two is a four-footed caldron (li) with hollow legs, two-thirds of a foot high, with a swelling body of square section, two and a half feet in circumference, primitively decorated with a pair of oval rings standing out in relief from each of the four sides, and with two looped handles springing upwards from the shoulders. The second is a colander (yen) of composite form, designed in the same lines as the archaic sacrificial colander illustrated in Fig. 45, which has been recently brought from Peking to be added to the museum collection. The upper part of the vessel, a receptacle of ovoid form with loop handles decorated with a band of conventional scroll-work, is mounted upon a hollow tripod base displaying in threefold relief the lineaments of the t'ao-t'ieh ogre; the receptacle which communicates inside with the hollow base is separated by a hinged plate pierced with five cross-shaped perforations, to allow the steam, generated by the fire underneath, to pass through freely. It is, in short, an archaic reproduction in bronze of the large colander of a Chinese kitchen,

overlaid with a natural patina of malachite shades of green, which is described as being a sure guarantee of its age.

The table of contents of the *Chin Shih So* follows. It comprises:—

BOOK I.—Bells, caldrons, sacrificial utensils and vases. From the Shang dynasty (B.C. 1766–1122) to the Yuan (A.D. 1280–1367).

BOOK II.—Halberts, spearheads, swords, crossbows and other bronze weapons. From the Shang dynasty to the After Liang (A.D. 907–922).

Measures of capacity, length and weight. From the Ch'in dynasty (B.C. 221–207) to the Yuan.

BOOK III.—Miscellaneous objects intended for ordinary use, mostly with inscriptions of date, such as basins and drinking vessels, oil lamps and pricket candlesticks, incense urns and cooking utensils, bells and gongs, girle buckles, moulds for casting coins, Buddhist images and votive stupas, etc. From the beginning of the Han (B.C. 206) to the Yuan dynasty.

BOOK IV.—Coins and medals. From ancient times to the Yuan dynasty. With an appendix on foreign money.

BOOK V.—Seals, official and private. From the Ch'in dynasty to the Yuan.

BOOK VI.—Mirrors. From the Han dynasty to the Yuan. With a short appendix on Japanese bronze mirrors.

The above books are illustrated with fair woodcuts of the objects referred to and are consequently of a certain value from an artistic point of view. A second series of Chinese works on bronze antiquities neglects the forms and decorative designs of the objects, and devotes its sole attention to a critical examination and decipherment of the inscriptions. These books usually give facsimiles of the inscriptions in the form of woodcuts carefully engraved from actual rubbings, accompanied by versions in the modern script, and commentaries on the decipherment. Each work is a *corpus inscriptionum* and supplies invaluable material for the study of the historical development of the Chinese script. Many archæologists have published their own collections, in connection occasionally with those of their literary friends and correspondents, in this form, but there is only space for a notice of three of the more important of their works here.

1. An old book of the Southern Sung dynasty (A.D. 1127–1279), by Hsieh Shang-Kung, reprinted in 1797 by Yuan Yuan, the author



FIG. 46.—ANCIENT BRONZE BELL. CHOU DYNASTY.

With Inscription anterior to 7th Century B.C.

H. 27 in., Br. 18 in.

of the next work, under the title of *Hsieh Shih Chung Ting Kuan Shih*. The full title, as explained in the preface, was "Critical Reading of Inscriptions on Bells, Tripods and Sacrificial Vessels of the Ancient Dynasties." It was originally printed from stone blocks in the Sung dynasty and reprinted in red ink in the reign of Wan Li (1573-1619), while the present issue is an exact facsimile of the original edition cut in wood after a copy in the possession of the editor.

2. The important work of the above-named Yuan Yuan, a native of Yangchou, who lived A.D. 1763-1850. He was a classical and antiquarian writer of high distinction, and Viceroy of several provinces during his long official career. Chi Ku Chai was the name of his studio, and his work is entitled *Chi Ku Chai Chung Ting Yi Ch'i Kuan Shih*, "Chi Ku Chai Study of Inscriptions on Bells, Caldrons, and Sacrificial Vessels." Facsimiles of 560 inscriptions are given and criticised, as compared with 493, the number included in the preceding work. The preface is dated the 9th year (1804) of the reign of Chai Ch'ing.

3. A recent work published with the imperial imprimatur in the 21st year (1895) of the reigning Emperor Kuang Hsü, with the title *Chün Ku Lu Chin Wen*, "Collection of Ancient Inscriptions on Metal," in three books, each book being divided into three fasciculi or volumes, by Wu Shih-fên, of Hai-fêng Hsien, in the province of Shantung, a literary graduate of the reign of Tao Kuang, who had risen to be Vice-President of the Board of Ceremonies before his retirement from official life. The inscriptions are arranged in this work in order according to the number of characters in each, ranging from one to 497 characters. The author belonged to the same school of critics as P'an Tsu-yin, President of the Board of War, who investigated the records of antiquity from the study of actual specimens, in opposition to the older school, devoted to an endless verbal criticism of the inspired canon. One result of the work of the new school is the dictionary by Wu Ta-ch'êng, Director of the Court of Sacrificial

Worship, published in 1884, which was cited in Chap. II. (p. 34) as a most useful supplement to the *Shuo Wên*, the old well-known dictionary of the ancient script, with the title *Shuo Wên Ku Chou Pu*, "Supplement to the Ancient Chou character of the *Shuo Wên*." The characters are arranged under the 540 radicals of the older dictionary, are printed in facsimile with all their variations, and with exact references to the bronze pieces from which they have been taken. It comprises over 3,500 characters, including variations, besides some 700 characters of rare occurrence and doubtful decipherment which are relegated to an appendix to await further researches. The book is indispensable for the study of ancient inscriptions on bronze.

Ancient bronzes are divided by Chinese archæologists into two great classes, the first class including the relics of the three ancient dynasties Hsia, Shang and Chou, the second class those of the Ch'in, Han and later dynasties. The year B.C. 221, in which Ch'in Shih Huang proclaimed himself "the first Emperor," is the dividing line between the two classes. The high value attributed to bronze in ancient times is proved by Yuan Yuan in the introduction to his book referred to above, with a long string of references to the nine canonical books. One of the lost books of the *Shu Ching* was called *Fên Ch'i*, the "Distribution of the Vessels," and is referred to in the preface, attributed to Confucius, in these terms:—

"When King Wu had conquered Yin, he appointed the Princes of the various States, and distributed among them the vessels of the ancestral temple. With reference to this there was made the *Fên Ch'i*."

King Wu was the founder of the Chou dynasty (B.C. 1122-249), to which period most of the ancient bronzes with inscriptions are attributed by archæologists of the modern school in China. A smaller proportion is referred to the Shang dynasty with short inscriptions of archaic pictorial script, in which the name of the deceased to whom the piece was dedicated is generally one of the cyclical characters. The preceding Hsia dynasty is

周無專鼎

在鎮江焦山
寺鼎高余
尺三寸六分
徑一尺四寸
腹徑一尺五寸
八分深八寸二
分耳高寸二
濶四寸二分
六寸七分
按此鼎像
外飾以蟠
夔腹間比
以鱗次與伯
頤鼎相似

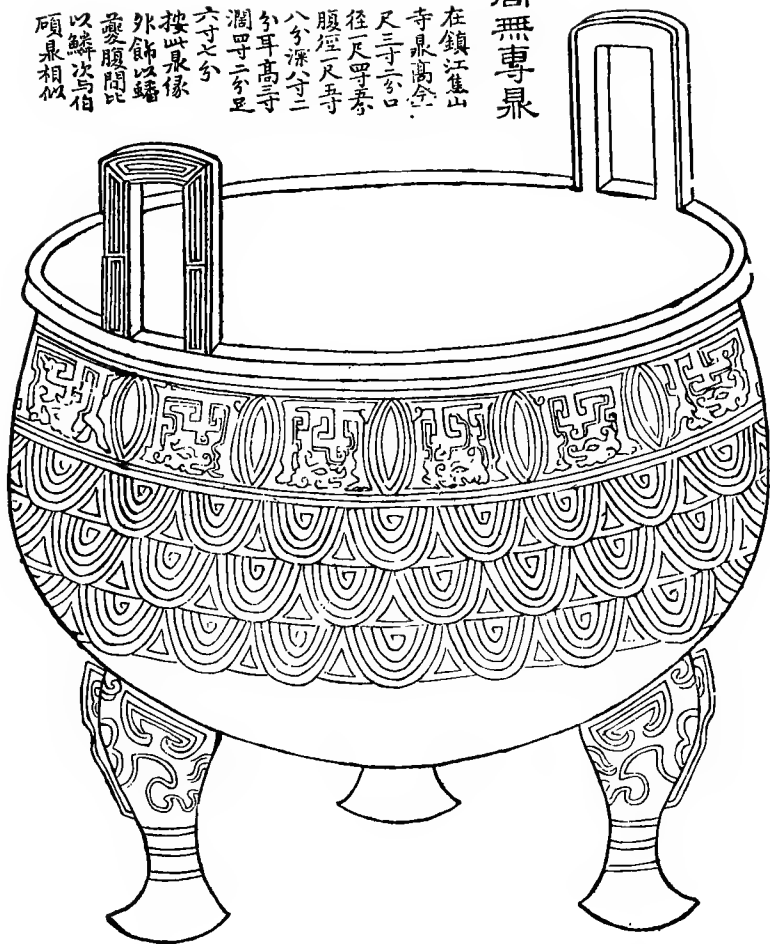


FIG. 47.—THE WU-CHUAN TING OF THE CHOU DYNASTY.
Preserved in Silver Island in the River Yangtze.

H. $1\frac{1}{3}$ ft., D. $1\frac{1}{2}$ ft.

meanwhile left unrepresented; in that no inscribed piece in modern collections can be certainly referred to it.

The author of the *Shuo Wên* refers in the preface to his dictionary, written in the year A.D. 99, to the bronze caldrons (ting) and sacrificial vessels (yi) which were frequently discovered, he says, in his own time in the hills and valleys of the various provinces, and which contained inscriptions showing the development of the written script during the older dynasties. Many such discoveries are recorded in the annals of the Han and succeeding dynasties, with occasionally 'somewhat crude attempts at the decipherment of the inscriptions by the literati of the time. The discovery was always regarded as a felicitous omen, and written down by the historiographer in the book devoted to sacred prodigies. In the 5th month of the year B.C. 116 a tripod caldron was dug up on the southern bank of the river Fên in the province of Shansi, and the title of the reign of the emperor Wu Ti was changed to Yuan Ting (B.C. 116-111) in honour of the event. During the T'ang dynasty, when a bronze caldron was unearthed in the 10th year of the K'ai Yuan period (A.D. 722), the name of the city of Yung Ho, on the left of the Yellow River, where it was found, was changed to Pao Ting Hsien, "City of the Precious Tripod," to mark the occasion. After the accession of the Sung dynasty in 960 old bronzes were no longer regarded as sacred, the tombs of noble families were excavated for private collections and imperial museums, and epigraphic studies were industriously prosecuted, as proved by the many illustrated catalogues of the period which have been already referred to.

Bells (chung) and caldrons (ting) come first in the list of ancient Chinese bronzes, and their use is suggested in the old saying, *Chung ming ting shih*, "The bell sounds, the food is in the caldron," which goes back to patriarchal times. The typical figure of the latter, with a rounded swelling body posed on three curved legs and two upright handles, or "ears" is seen on the

bas-reliefs of the Han dynasty, where it is often placed in a prominent position on the mat round which guests are gathered for a banquet. The word *ting* is occasionally rendered—"tripod," but this is hardly applicable to a second not uncommon form which has a rectangular body of oblong section supported by four legs (Fig. 58). To call them "urns" would be an anachronism, as the Chinese rarely burned incense before the introduction of Buddhism; and besides, the early Buddhist urns were modelled in the shape of peaks of the sacred Sumeru mountains before the Chinese *ting* was adopted by Buddhists for burning incense. In the present day it is the orthodox urn for the altars of all religions in China, a receptacle for the ashes of the "joss-sticks" of fragrant wood which are burned before every sacred shrine, in private houses as well as in temples.

The bell (*chung*) in ancient times used to be suspended in front of the banqueting hall, and it was sounded to summon the guests, either alone, or in accompaniment with other musical instruments in a band. In the ancestral temple it called the shades to the funeral meats prepared for the ghostly repast. It was clapperless and was struck outside near the lower rim by a wooden mallet. Its usual form and general scheme of decoration are illustrated in Fig. 46. This represents a large bronze bell of the Chou dynasty from the collection of Yuan Yuan, authenticated by two of his seals impressed in the left hand lower corner of the picture. It was photographed from a paper scroll which has been pencilled, in the usual Chinese fashion, with the outlines of the object in the exact size of the original, and afterwards filled in with actual rubbings in thin paper of the inscriptions and decorative details pasted on. The bell measures twenty-seven of our inches in height, eighteen inches across at the lower rim, and weighs eighty-eight lbs. The face and back have each eighteen bosses in strong relief, arranged in rows of three, separated by incuse bands of scroll design, and the rest of the surface is decorated with similar scrolls conventionally shaped in

鼎銘
在腹內近口處直下



惟九月既望甲戌王格
于周廟烝于圖室司徒
南仲右無專入門立中廷
王呼史習冊命無專曰
官司紅王頤側弗作錫
女元衣帶束戈珣戟縞
繹彤矢箠勒鑿旂無專
敢對揚天子丕顯魯休
作尊鼎用享于朕列考用
旬眉壽萬年子孫永寶用

其在焦山銘九古字僧行載
焦山志云其傳于吾鄉魏氏
分宜相嚴嵩當國以不得此
鼎將罪之嵩敗魏氏怒子孫
終不保遂焦山鵬于癸酉冬自
在焦山曾見此鼎閻然潭古
今曲阜張潤浦明府自京
江取得拓本見貽即摹刻也

FIG. 48.--INSCRIPTION OF THE WU-CHUAN TING (FIG. 47).
With Decipherment and Description.

the form of dragons enveloped in clouds. The inscription, which is partially rhyming, is ranged in two panels on the front of the bell, and reads as follows:—

“ I, Kuo-Shu Lü, say : Grandly distinguished was my illustrious father Hui Shu, with profound reverence he maintained a surpassingly bright virtue. He excelled alike in the rule of his own domain and in his liberal treatment of strangers from afar. When I, Lü, presumed to assume the leadership of the people and to take as my model the dignified demeanour of my illustrious father, a memorial of the event was presented at the Court of the Son of Heaven, and the Son of Heaven graciously honoured me with abundant gifts. I, Lü, humbly acknowledge the timely gifts of the Son of Heaven and proclaim their use in the fabrication for my illustrious father Hui Shu of this great sacrificial tuneful bell. Oh, illustrious father seated in majesty above, protect with sheltering wings us who are left here below. Peaceful and glorious extend to me, Lü, abundant happiness! I, Lü, and my sons and grandsons for ten thousand years to come, will everlastingly prize this bell and use it in our ritual worship.”

For a full discussion of the inscription and its probable date the Chi Ku Chai Catalogue referred to above (p. 81) may be consulted. The writer of the inscription, whose name is not recorded in any of the annals that have come down to us, must have been a feudal prince of the small State of Kuo, the territory of which was on the south bank of the Yellow River, in the modern province of Honan. The “Son of Heaven” would be of course the reigning king of the Chou dynasty, whose gifts on such occasions usually included metal for casting sacrificial utensils. There were originally two States of Kuo, granted as hereditary fiefs to two brothers of King Wên, the virtual founder of the Chou dynasty. Western Kuo was absorbed by the State of Tsêng in the year B.C. 770 when the capital of the Chou was moved to the east. Eastern Kuo lasted nearly a century later, till it was invaded and conquered by the powerful state of Chin (Tsin) in the winter of B.C. 677, and the last Duke of Kuo fled to the Chou capital, leaving his lands to be annexed to the principality of Chin. The date of the bell must, therefore, be anterior to this last year, how much anterior it is difficult to determine, or to which of the two States of Kuo it is to be attributed.

The tripod vessels called *ting* may be illustrated by the reproduction in Fig. 47 of a Chinese woodcut in the *Chin Shih So*, the book on bronzes referred to above (p. 78), representing the celebrated specimen preserved at a Buddhist temple on Silver Island (Chiao Shan) in the river Yangtze, near Chinkiang. Many volumes have been written on this tripod, of which three are quoted in Wylie's *Notes on Chinese Literature*. As stated in the letterpress at the top, it is called the "Wu-Chuan Ting of the Chou Dynasty," and is kept at Chinkiang in the Chiao Shan temple. Its dimensions are 1.32 feet high, 1.45 feet across at the mouth, 1.58 in diameter at the body, etc. It is decorated above with a band of scrolled design inclosing conventional dragons, succeeded below by a three-fold series of imbricated scales. The incuse inscription, which extends from the rim inside down to the base, is given in facsimile in Fig. 48, followed by a version in modern script, and a short historical note to the following effect:—"The inscription on the Chiao Shan tripod contains ninety-four characters. The Buddhist sramana Hang Tsai, in his *History of Chiao Shan*, says that this tripod was originally in the collection of his fellow-citizen Wei, till the Minister of State, Yen Sung of Fên Yi, during his misrule of the empire, persecuted Wei, because the latter would not give up the tripod. After the overthrow and death of Yen Sung (in 1565), Wei, fearing that his descendants would not be able after his death to protect the tripod, presented it to the temple." The author of the *Chin Shih So* tells us that in the winter of the year *kuai-yu* (1813) he visited Silver Island, went to see this tripod and was struck with its archaic beauty. He had the inscription engraved for his book from a rubbing brought by him from the spot. The inscription, a facsimile of which is presented on a reduced scale in Fig. 48, is as follows:—

"In the ninth month on the day after full moon, *chia-hsü* of the 60 days' cycle, the King proceeded to the Ancestral Temple of the Chou (dynasty) and offered burnt sacrifices in the Picture Hall. Nan Chung, the Minister of Education, together with me, Wu Chuan, on his right hand, came in at the



FIG. 49.—SACRIFICIAL BOWL. *P'an*. CHOU DYNASTY.
Bronze inlaid with Gold and Silver.

No. 174-'99.

H. $10\frac{1}{4}$ in., W. 2 ft. $9\frac{1}{4}$ in.

gate and stood in the middle of the audience hall. The King summoned the historiographer Yu to record his charge to Wu Chuan and said: 'Superintendent of Public Works appointed to drive away the rebels of the west, We present to you official robes with girdle and clasp, halbert and inlaid lance, badge with tasselled ribbons of silk, a sheaf of red arrows, bronze mounted bridle and bit, and banners hung with bells. I, Wu Chuan, dared to pronounce my grateful acknowledgments of the grand favours and gracious gifts of the Son of Heaven, and have made vases for wine and this caldron for offerings of sacrificial meats to my meritorious deceased father. May I be rewarded with length of days and may sons and grandsons for ten thousand years everlastingly cherish and use this.'"

With regard to the date of this inscription the critics generally refer it from the style of writing to the reign of Hsüan Wang (B.C. 827-782). The name of the maker, the official Wu Chuan, is not recorded in the annals, but one of the odes of the period preserved in the *Shih Ching* celebrates the deeds of Nan Chung, the leader of an expedition against the marauding Hien-yun on the north-western frontier, and he is plausibly supposed to be the Nan Chung mentioned in the inscription as the Minister in attendance upon the King on this occasion. Li Shên-lan, the late Professor of Mathematics at the Imperial College of Peking, to whom the inscription was submitted, has calculated that the 16th year (B.C. 812) of this reign would be one in which the day after full moon in the ninth month coincided with the cyclical date *chia-hsü*.

The sacrificial bowl (p'an) of the Chou dynasty, which is illustrated in Fig. 49, is now in the Museum, and the historical interest of the long inscription of more than five hundred characters, shown in Fig. 50, makes it the most important piece in the Chinese collection. It was procured in 1870 from the collection of the Princes of Yi at Peking, who are lineal descendants of a son of the Emperor K'ang Hsi; and it was then enclosed in a wooden case lined with yellow silk painted with five-clawed dragons, like the piece which still covers the top of the wooden stand on which it is mounted. It is a wide shallow bowl $33\frac{1}{4}$ inches in diameter, with a spreading side, two loop

handles and circular foot. The handles spring from grotesque heads grasping in their jaws the rim of the bowl. The side is encircled by a broad band of conventional design displaying in relief the ogre's features (t'ao t'ieh) on a ground of rectangular spiral fret (lei wên) intended to represent scrolls of cloud. Above this band is a row of bosses, alternately tipped with gold and silver, while some of the details of the relief decoration are also inlaid with the same metals. The inscription inside would appear once to have been overlaid with beaten gold, as scratches made through the patina with a knife to bring out the characters produce lines of glittering yellow indicating a thick layer of gold. The inscription has not been found in any of the Chinese catalogues, and the decipherment which follows must consequently be accepted with caution. The epigraphy resembles closely that of the stone drums, an example of which has been given in Fig. 7 in Chapter II., although this inscription is two centuries or more later than that of the drums. The lines of the characters are firmly cut in the finished style of the official script of the period, and present a document which may be compared with those of the *Shu Ching*, the canonical "Book of History," and which runs:--

"In the first month of the King on the day *hsin yu* (58th of the sexagenary cycle) the Prince Marquis of Chin announced the subjugation of the Jung and was received in audience by the King. The King, having thrice rewarded him for his services, on the frontier in the royal domain, and in the ancestral temple of the royal house, granted him an audience in the sacred hall of the palace, and again took part with the Prince of Chin in the sacrifice of the ancestral temple of the Chou dynasty."

"The King specially invested the Prince of Chin with the nine symbols of high rank. In his charge on the occasion the King spoke thus: 'Uncle, you have done grandly! In ancient times among our royal ancestors reigned Wên, Wu, Ch'êng, and K'ang, who determinedly and warily were all diligent in their cultivation of virtue. Their fame was illustrious on the western borders and they overawed central China (Hsia) as well as the outer subjugated and barren wilds. The justice of their penal code struck all alike with awe and fear, so that in distant and near regions, at home as well as abroad, one virtue prevailed. In these times lived also your own accomplished ancestors, who loyally exerted their hearts in the service of our royal house, so that their great glory and grand deeds have been constantly recorded in the sworn



FIG. 50.—INSCRIPTION OF SACRIFICIAL BOWL (Fig. 49).
Attributed to the year B.C. 632.
No. 174-99.

archives, and proclaimed at the meetings of the heads of the clans, and their praises shall resound to the distant generations. In our own time, later, when harmony with heaven demands greater awe, the targets, as it were, have not been shot at with arrows, the silk cocoons have been left unwound, and there has been truly a failure of virtue, with the result of discord of the powers celestial and terrestrial. The four quarters not being loyal (reverent) foreigners have also fallen away, and the Jung have made a great insurrection, carried off our beloved kinsmen, dispersed abroad our officers and people, destroyed and emptied the suburbs of our capital and our walled towns.'"

"The King said: 'Oh ho! Formerly during the reigns of Li, Hsuan and Yu down to P'ing and Huan, crossing flooded waters, as it were, without reverence and awe, they again were in danger of falling into the deep abyss and our royal house was again in trouble. Then again there was your ancestor Wên Kung, who was able to maintain the fame established by his accomplished predecessors and succeeded in checking our calamities. We also could not do less than fulfil our solemn pledges and our decrees are recorded in the annals of the State. The war chariots and teams of stallions were bestowed on him solely as rewards for his valour, the red bows and black bows were given for his prowess in the field, the tablets and credentials of jade were presented to him as a kinsman of the King, while the chamberlains, thirty in number, the three hundred tiger life-guards, and the territories of the six cities of Wen, Yuan, Yin, Fan, Ying, and Wan were added as permanent appanages of the State of Chin. Thus also was your ancestor Wen Kung liberally rewarded with outside fiefs and thereby strengthened to undertake our gracious charge and become renowned among his fellow princes.'"

"The King said: 'Oh ho! It is not I, the solitary man, who selfishly covet my own personal ease; it is the Jung who, never satisfied, beguile the simple hearts of the people, and with flames and rude assaults treacherously attack our officers, so as to bring this trouble to you, my Uncle.'"

"The King said: 'Oh ho! Uncle! grand are your illustrious services which carry on and perpetuate those of your predecessors, and necessitate no change in the enduring royal charge. I, the solitary man, am indebted to you for my tranquillity, and I offer to you my felicitations. You have already been invested with the nine symbols of your rank, and I now charge you with the appointment of Superintending Prince (Po) of the Outer Regions, with power to make war, to chastise rebels, to punish the refractory, to lead troops, to have free access to Court and use of the State resources. As soon as the completion of our appointment shall have been reported to all the princes, if any one of them should dare not to follow, I, the solitary man, will signally punish him.' The Prince of Chin twice bowed with his head to the ground in obedient acknowledgment of the gracious charge of the Son of Heaven."

"The King said: 'Uncle! Rest awhile. My appointment shall be forthwith made known. Do you reflect before taking it up on the means of emulating your accomplished ancestors and afterwards devote yourself to the task.' The Prince of Chin twice bowed with his head to the ground."

“In the second month of the year on the day *kêng-wu* (7th of the cycle) the Prince of Chin having returned to his home after his subjugation of the Jung, offered solemn sacrifice at the shrine of his ancestor the accomplished Prince T'ang Shu. On the following day *ping-shên* (8th of the cycle) he announced his successes at the shrine of his grandfather, and proclaimed his merits at the shrine of his father. On the day *ting-yu* (34th of the cycle) the sacrificial bowl ordered to be made was cast, inscribed with the gracious charge of the King. The Prince of Chin twice bowed with his head to the ground in reverent acknowledgment of the favourable charge of the King. May this bowl be handed down for ten thousand years and be everlastingly treasured and used by sons and grandsons!”

The above long inscription gives a vivid sketch of the relations between the sovereign and one of his principal feudatories in the seventh century B.C., which might be filled in from the contemporary annals of the period which have come down to our times. The principality of Chin (Tsin), which is more or less represented by the modern province of Shansi, was originally conferred by King Wu, the founder of the Chou dynasty, on his son T'ang Shu Yu, whose shrine is referred to in the inscription. The most celebrated of his descendants was Wên Kung, who ruled the principality from B.C. 780 to 744, and is recorded to have come to the rescue of the royal house in B.C. 770, when it was driven eastwards by the barbarous hordes of the Jung. He was rewarded by the gift of six cities, comprising the part of the royal domain on the northern bank of the Yellow River, and of various other privileges detailed in the text. The royal charge to him on this occasion forms the last book but one in the *Shu Ching*, the canonical Book of Annals compiled by Confucius.

The name of the prince of Chin to whom the present charge was given is not mentioned in the text, where he is always addressed as “Uncle,” being, as we have seen, by direct descent of the royal blood. Nor is the year given, but that is satisfactorily fixed by the mention of his appointment as *wai fang po*, or presiding chief of the feudal princes, for the defence of the frontier. This points to Ch'ung Erh, who lived 696-628 B.C., became prince of Chin in B.C. 635, after a long exile and many



FIG. 51.—SACRIFICIAL WINE VASE. 'TSUN.
T'ao-t'ieh Ogre and other Conventional Designs.
No. 193-'76.

H. 19 $\frac{1}{4}$ in., D. 12 $\frac{1}{4}$ in.

adventures, and was invested with the above appointment by King Hsiang in B.C. 632. He died four years later, and was canonised with the title of Duke Wên, the "Accomplished." The nine gifts of investiture bestowed on him at the time as symbols of his rank would probably have been the following:—

1. Chariot and team of horses.
2. Robes of State.
3. Musical instruments.
4. Vermilion entrance doors.
5. Right to approach the sovereign by the central path.
6. Armed body guard.
7. Bows and Arrows.
8. Battle axes inlaid with gold.
9. Sacrificial wines.

Two of the critics of the first edition of our handbook have challenged the authenticity of this document because it has not been passed by Chinese antiquaries, with whose scholarship, they justly say, no European sinologue can compete. To reassure them it may be mentioned that it was shown at Peking to P'an Tsu-yin (see p. 81), the learned author of the *Fan Ku Lou Yi Ch'i K'uan Shih*, an important book on bronzes, and that he expressed no doubts on the subject. The next day he sent an expert to take rubbings of the inscription for the collections of himself and some of his friends.

There is a celebrated bronze bowl of nearly the same weight and dimensions as the above in the collection of the Hsü family at Yangchou, which is known as the *San Shih P'an*, or "sacrificial bowl of the San Clan." This has an inscription inside of 348 characters in nineteen columns, recording a sworn document defining the boundaries of certain additions to the territories of the fief, with the number of vassal agriculturalists resident thereon. Another ancient inscription of the time records the particulars of loans of corn with promises of repayment after a fixed period. Bronze vessels seem to have been used to preserve sworn agree-

ments of the kind in ancestral temples, as being less liable to destruction by fire than the tablets of bamboo which was the ordinary writing material of the time, the tablets being strung together in bundles and stored in repositories.

The bronze vessels used in the ancient ritual worship of ancestors which were of the most varied form and design, may be divided into two great classes according to the nature of their contents. The first class would include the *tsun*, or wine vessels, being intended to hold the fragrant *ch'ang*, "bringing down the spirits," which was an alcoholic liquor fermented from millet mixed with odoriferous herbs. The second class, grouped under the ancient name of *yi*, or sacrificial food vessels, would include the rounded and oblong receptacles with covers, the shaped bowls and tazza-dishes, and all the other forms intended for the ritual offerings of cooked meats and vegetables, cakes and fruits, prepared for the shades of the departed.

The principal forms go back to a far distant antiquity and have become gradually moulded into fixed lines under the influence of that convention and routine which prevail in Chinese art. The introduction of Buddhism in the Han dynasty was the first impulse from an outside civilisation on an art which threatened to become stagnant from constant repetition, in the absence during so many centuries of rival schools to inspire progress. Some vases, it is true, have a certain grace of form and purity of outline, but the majority are heavy, barbaric, of ill-balanced proportions; and even the happiest models are not free from a vague impression of clumsiness, of hieratic stiffness. The pre-occupation of the artist, or rather the craftsman, has evidently been to respect the ritual canons by which he is bound down, to measure exactly the swelling of the body, the profile of the neck, the flare of the mouth, and the spread of the foot, so as to reproduce faithfully every line of decoration and symbolic design. The slender vases with trumpet-shaped mouths and some of the plain wine cups reveal a high plastic sense, and come within a shade



FIG. 52.—WINE JAR WITH COVER. YU. SHANG DYNASTY.
Archaic Fret with Dragons' Heads.

No. 175-'99.

H. 11 in., L. $9\frac{3}{4}$ in., W. $5\frac{7}{8}$ in.

of being perfect works of art; the touch that is wanting betrays the absence of the free spirit and love of pure lines which inspired the hand of the ancient Greek modeller in bronze.

The motives of decoration of Chinese primitive bronzes are of two kinds, geometric and natural. The geometrical motives, simple or complex, symmetrical or unsymmetrical, consist of scrolled grounds and bands of varied design, the most usual being the rectangular scroll known as the key-pattern, which is so frequently found also on Greek and Etruscan pottery. This is called in China *lei wên*, or "thunder scroll," and it often represents a background of clouds enveloping the forms of dragons and other storm powers of the air. Meanders of this kind occur in the primitive art of all countries and they afford no evidence of communication between Greece and China in ancient times. The natural forms of the second category are of more interest, from an artistic point of view, because they give an idea of the early Chinese interpretation of nature. The human figure never occurs in these primitive bronzes, and vegetable forms are very rare as motives of decoration; we see only sparse outlines of hills and clouds and occasional sketches of animals such as tigers and deer. The artist, in fact, neglects the ordinary animal world to revel in a mythological zoology of his own conception, peopled with dragons, unicorns, phoenixes, and hoary tortoises. The Chinese genius is unrivalled in its original composition of monsters, fantastic and gigantic beings more powerful than man, resembling the most fearful visions of a bad nightmare. Perhaps the most malignant of these beings is the *t'ao t'ieh*, or gluttonous ogre, which has already been referred to as the special monster of old bronzes. It is seen in its most conventionalised form in the massive vase illustrated in Fig. 51, the body of which is moulded to display its lineaments in strong relief, with two enormous eyes and powerful mandibles armed with curved tusks. The tiger may have suggested the conception, as the king of wild animals and the chief opponent of the dragon in the eternal cosmic conflict of terrestrial and celestial powers.

The handles of the vase are shaped in the form of dragons projecting from a ground of diapered clouds,

The sacrificial wine vessels illustrated in Figs. 52, 53, have been selected as the most ancient pieces in the collection, the inscriptions being referred to the Shang dynasty, which ruled China in the 2nd millennium B.C. The first is an ovoid jar (*yu*), of the shape used by the old kings for presents of wine to deserving subjects, with a cover surmounted by a knob, and a loop handle ending in dragons' heads. It is moulded with bands of archaic fret in low relief inclosing dragons' heads, and is inscribed inside with two hieroglyphic characters *Tzŭ Sun* "Sons and Grandsons." The carved wood stand is incised with the cyclical number *ping*, showing that the piece was formerly in the imperial collection at Peking. The second is a libation cup (*chŭo*) of conventional shape, with a helmet-shaped bowl standing on three curved feet fashioned like spear heads, encircled by a band of archaic scroll ornament; it has a loop handle springing from a dragon's head, and two stems rising from the rim, terminating in knobs. It is inscribed, in archaic script, under the handle, *Fu Ssŭ*, i.e. (Dedicated to a) father (named) *Ssŭ*. The carved wood stand is mounted with a medallion of old jade veined with black. This canonical libation cup is supplanted in the modern ritual by a ladle with a dragon handle, but it is represented, as a survival by the bridal wine cups of the present day which are often made of the same shape in silver, or silver gilt.

Another ancient form of sacrificial wine vase is the *ku*, with slender body, lightly spreading foot, and flaring trumpet-shaped mouth, a typical example of which is presented in Fig. 54. It is moulded with four vertical dentated ridges projecting from the sides of the stem and foot, between which appear in relief the lineaments of the *t'ao-t'ieh* ogre on a ground of fret representing clouds, and a similar design spreads up the neck in four conventional palm leaves. There is an archaic inscription *Fu Kêng*, "For my father Kêng," within a cartouche (*ya*), supposed by



FIG. 53.—LIBATION CUP. CHŪ. SHANG DYNASTY.
Archaic Scrolls and Cartouche Inscription.
No. 192-'99.

H. $8\frac{1}{8}$ in., W. $6\frac{1}{8}$ in.



FIG. 54.—SLENDER TRUMPET-SHAPED VASE. KI'.
With Vertical Dentated Ridges and Archaic Scroll Ornament.
No. 184-'99.

H. 12 in., Diam. $6\frac{1}{2}$ in.



FIG. 55.—WINE VESSEL (HSI TSUN) MOULDED IN THE FORM OF A RHINOCEROS.

Used for Sacrificial Wine in the Chou Dynasty.

No. 206-'99.

H. $3\frac{1}{2}$ in., L. 12 in., W. $6\frac{1}{4}$ in.

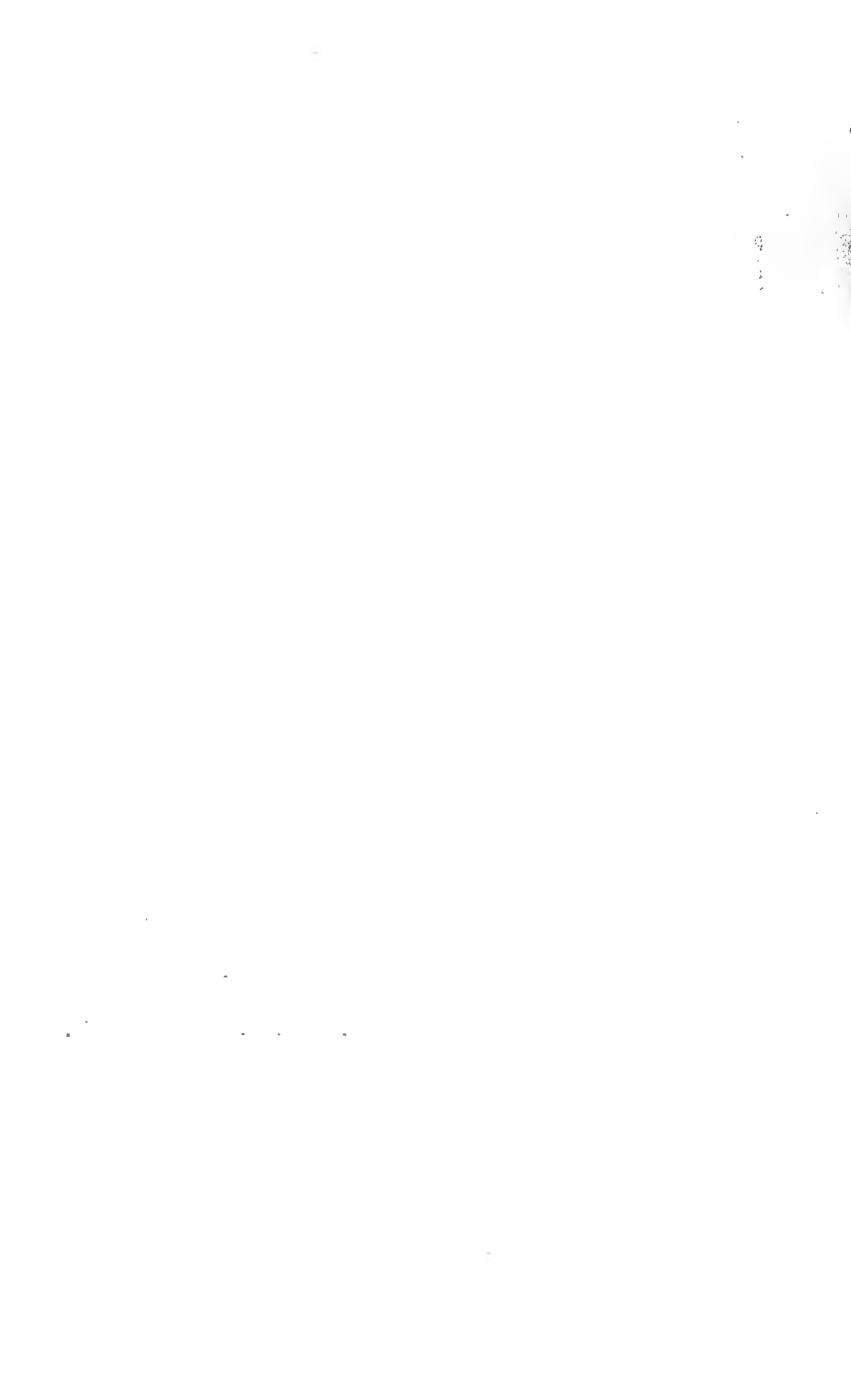




FIG. 56.—DOVE-SHAPED WINE VESSEL ON WHEELS—CHIU CH'Ê TSUN.
Han Dynasty (B.C. 202—A.D. 220).
No. 183-'99.

H. $6\frac{3}{8}$ in., L. $5\frac{1}{8}$ in.

Chinese archæologists to figure the outline of the ancestral temple. This graceful bronze form, by the way, is often reproduced in recent times in monochrome porcelain invested with enamels of turquoise blue or imperial yellow.

Another class of sacrificial vases is modelled in the shape of animals, like the elephant vases (*hsiang tsun*) and the rhinoceros vases (*hsi tsun*), some of which are hollow inside to hold the wine, while others, of less ancient date, are solid and carry ovoid wine vases on their backs. The vase in Fig. 55 is an ancient form shaped in the form of a rhinoceros standing with ears erect and a collar round the neck, and is provided with a hinged cover on the back and a spout at the mouth. The wood stand is appropriately carved in openwork to represent water plants and rocks.

The curious wheeled wine vessels commonly called *chiu ch'ê tsun*, or "dove chariot vases," one of which is illustrated in Fig. 56, are of later date than the preceding, and are generally attributed to the Han dynasty (B.C. 202—A.D. 220). The bird of mythological aspect, which is supposed to represent a dove (*chiu*), has its tail curved downwards, and a trumpet-shaped vase-mouth strengthened by vertical ridges on its back; it is engraved with scroll ornament and dragons, and displays on its breast a grotesque head moulded in relief. Two wheels support it at the side, and a smaller one at the tail, adapting it to circulate on the altar during the performance of the ancestral ritual ceremonies.

Proceeding next to the class of bronze utensils intended for presenting offerings of cooked meats and vegetables, cakes and fruit, at ancestral shrines, we find an immense variety of forms illustrated in Chinese books, the mere names of which would fill several pages. The earliest materials employed in China for the purpose included clay, worked on the wheel or moulded; carved wood, plain or lacquered; bamboo woven in thin strips, and willow in basketwork; and some of the first bronzes were moulded in shapes characteristic of these various materials. The ancestral temple of to-day, with its elaborate paraphernalia,

including kitchens for the preparation of the sacrificial offerings, has been gradually developed from humble beginnings. One of the earliest bronze utensils, for example, the *yen* illustrated in Fig. 45, which is modelled after a pottery progenitor described in the *Chou Ritual*, combines all essentials in itself, being a kind of colander, or steamer, in which the food was first cooked and afterwards presented before the shrine. It consists of a three-lobed base, fashioned in the form of three *t'ao t'ieh* heads with ogre-like features moulded in prominent relief outside, posed upon three cylindrical hollow feet, narrows at the waist, and expands above to form an ovoid receptacle with two upright loop handles which is decorated with a broad encircling band of archaic conventional scrollwork. The receptacle communicates with the hollow base in the interior, but is separated by a transverse movable plate pierced by five cross-shaped perforations, which is mounted with a loop handle in front and a hinge at the back. Several of these *t'ao t'ieh yen* are figured in the *Po Ku T'ou Lu* (Book xviii.) with inscriptions referred to the Shang and Chou dynasties, to the former of which the museum specimen would appear from its archaic type to belong.

The next utensil for meat offerings (Fig. 57) is attributed to the Chou dynasty (B.C. 1122-249). It is a tripod bronze vessel of globular form, with two rectangular handles at the sides and a circular handle at the top of the cover, covered outside with bands of conventional scroll device repeated in low relief. The feet are roughly shaped in the form of the legs of an ox, and three oxen are posed in recumbent posture on the cover, giving rise to the peculiar name of *san hsi ting*, or "tripod of three victims," by which these vessels are generally known. The inscription engraved inside, in ancient script, which is repeated on the cover, is in two parts. The first part, within a cartouche (*ya*) figuring the outline of an ancestral temple, is supposed to be a semi-pictorial representation of the shade of the departed partaking of wine and food. The second part *Chu nü yi ta tzu tsun yi*



FIG. 57.—SACRIFICIAL UTENSIL FOR MEAT OFFERINGS—SAN HSI TING.
Of Conventional form with Three Recumbent Oxen on the Cover.
No. 191-'99.

H. 12 in., W. 12 $\frac{1}{2}$ in.



FIG. 58.—INCENSE BURNER—HSIANG LU.
 Fashioned in the form of a Four-legged *Ting*, with perforated Cover.
 No. 900-74. H. $11\frac{1}{2}$ in., L. 10 in., W. $7\frac{1}{2}$ in.



FIG. 59.—INCENSE BURNER. HSIANG LU. MOULDED DRAGONS.
 Mark of the Reign of Hsüan Tê (1426-35).
 No. 176-'99. H. $3\frac{1}{4}$ in., W. $7\frac{1}{8}$ in.

is interpreted to signify "Vases and dishes provided for the heir apparent by the ladies of the royal household." Vases for wine with a similar inscription are given in some of the illustrated Chinese catalogues that have been quoted above.

The bronze incense burners of later times are often modelled in the lines of the ancient ancestral vessels, like the four-footed urn illustrated in Fig. 58, which came from the summer palace of Yuan Ming Yuan, near Peking, in 1860. The rims and four feet are fashioned in the shape of jointed bamboo stems; the sides of the bowl, the openwork cover, and the knob surmounting it are decorated with conventional dragons and scrolled clouds; and the two loop handles at the sides are also outlined in the form of dragons. The *ku t'ung lung*, "dragon of old bronzes," also known as *ch'ih lung*, is of peculiar form, with a slender lizard-like body terminating in a cleft curving tail, and four feet, usually three-clawed. Its curling bifid tail is displayed in the foreground of Fig. 59, the picture of another incense burner, which is moulded in strong relief with the forms of a pair of these dragons, disporting in the midst of scrolled clouds and projecting their heads to make two handles for the urn. This incense burner (*hsiang lu*) is stamped under the foot with the mark *Ta Ming Hsüan Tê nien chih*, i.e., "Made in the reign of Hsüan Tê of the great Ming dynasty." It is a good example of the reign (1426-35), which is well known to be celebrated for its artistic bronze work, so that the "mark" is very often counterfeited. The story goes that a great fire in the palace provided an inimitable blend of metals for the handicraft of the period. Many of the shapes of the urns, according to a special Chinese book on the subject, were copied from porcelain vessels of the T'ang and Sung dynasties, which were themselves modelled after ancient bronze forms.

The earliest mirrors in China were made of bronze, and are referred to in the ancient dictionary *Shuo Wên* under the name of *ching*. Their manufacture under the Chou dynasty has been

already noticed, and the white colour of the alloy which generally distinguishes them was attributed to the fact, quoted from the records of the time, that the alloy contained as much as 50 per cent. of tin. The mirror has a peculiar sanctity in the far east. The spiritualistic mirror and the demon-compelling sword are the most powerful symbols of the Taoist cult, and they have been adopted as the principal insignia of the regalia in Japan. The magic mirror makes hidden spirits visible and reveals the secrets of futurity. Pure solar fire is obtained for the Chinese nature worshipper by the use of a concave bronze mirror; and the Taoist herbalist fancies that he distils drops of dew from the full moon upon the face of the plane circular mirror which he ties at nightfall to a tree for the purpose.

The metal mirrors, which are generally circular in form, are moulded on the back with mythological figures, animals, birds, floral scrolls, and other ornamental designs, executed in strong relief. Some of them have the curious property of reflecting from their faces in the sunlight on a wall, more or less distinctly, the raised decoration on their backs. This has been known to the Chinese for many centuries, and it was long ago discovered accidentally by Japanese ladies, but it is only recently that these so-called magic mirrors of China and Japan have been investigated by European physicists in the *Philosophical Magazine*, vol. 2, *Proc. Roy. Soc.* xxviii., *Annales de Chim. et de Phys.*, S. Série, T. xxi., xxii. The investigators Brewster, Ayrton, and Perry, Govi, and Bertin, all agree in their explanation of the phenomena. They prove conclusively that the peculiar property of the magic mirror is due to the polishing and is accidental, although it can be easily produced artificially. It results from wavy irregularities of the reflecting surface produced in polishing, in consequence of uneven pressure from the back, and is entirely independent of chemical composition. The magic properties are exhibited even more beautifully than in the sunlight when divergent rays of artificial light are projected from the face of the mirror upon a

white wall, when figures and designs appear sharply outlined by a bright light, which are quite imperceptible on the surface of the mirror.

Chinese books on bronzes always include a section devoted to the illustration and description of ancient mirrors of bronze and iron, which supplies valuable material for the chronological study of Chinese art, as many of the mirrors have inscriptions or marks of date. The relief decoration on their backs reveals the favourite mythological cult of the time. In the Han dynasty we find Taoist divinities, grotesque monsters, and natural marvels of happy augury like those on the contemporary bas-reliefs on stone, astrological figures of the four quadrants of the uranoscope, and the twelve animal signs of the solar zodiac. The mirrors of the T'ang dynasty (618-906) are mainly astrological, displaying the twenty-eight animals of the lunar zodiac, the asterisms to which they correspond, and other stellar signs, in addition to the above. The description of one of these, fifteen inches in diameter, illustrated in the *Chin Shih So*, may be quoted here. The moulded decoration is spaced in a succession of concentric rings, the centre of which is the usual boss, perforated for a silk cord. The first ring contains the four figures of the uranoscope, the azure dragon of the eastern quadrant, the sombre tortoise and serpent of the north, the white tiger of the west, and the red bird of the south; the second ring has the *pa kua*, the eight trigrams of broken and unbroken lines, used in divination; the third ring displays the twelve animals of the solar zodiac; the fourth, the ancient names of the lunar asterisms in archaic script; the fifth, the figures of the twenty-eight animals of the lunar zodiac, followed by their names, the names of the constellations over which they rule, and of the seven planets to which they correspond. The planets are arranged in the same order as in our days of the week, and the Chinese are presumed to have derived from the west their first knowledge of the division of the periods of the moon's diurnal path among the stars into weeks

of seven days, about the eighth century, when they obtained also the animal cycles, which had been previously unknown to them. Their knowledge of the twenty-eight lunar mansions is, however, far more ancient, and it has long been a disputed question whether these were invented in Chaldæa, India, or China, or derived from some other common source in Central Asia. Professor W. D. Whitney, in his studies on the Indian *Nakshatras*, or Lunar Stations, sums up the discussion by the conclusion that, "considering the concordances existing among the three systems of the Hindus, Chinese and Arabians, it can enter into the mind of no man to doubt that all have a common origin, and are but different forms of one and the same system."

After the tenth century the mirror backs are moulded with decoration of more ordinary character, including sprays of natural flowers with birds and butterflies, conventionalised garlands of ideal flowers like the *pao hsiang hua*, or "flowers of paradise," fish swimming in waves among moss and water-weeds, men with trained lions, naked boys waving lotus blossoms, dragons and phoenixes disporting in the midst of floral arabesques, and the like designs, such as supply the usual motives of Chinese art of the period.

Some of the motives of decoration were introduced from the Græco-Bactrian kingdom as early as the second century B.C., after the Emperor Wu Ti had sent envoys to Central Asia, who penetrated to the Persian Gulf, and brought back with them some knowledge of Grecian and Indian civilisation to China. Professor Hirth's article *Ueber Fremde Einflüsse in der Chinesischen Kunst*, Leipzig, 1896, may be referred to in this connection, being illustrated with the figures of several of the mirrors reproduced from woodcuts in Chinese books. One of these characteristic mirrors of the Han dynasty (B.C. 202-A.D. 220), is in the Museum Collection, and is shown in Fig. 60. It is made of white bronze with a moulded decoration on the back known technically as *hai ma p'u t'ao*, i.e., "Sea-horses and grapes." This is divided by a



FIG. 60.—MIRROR WITH GRÆCO-BACTRIAN DESIGNS.
Han Dynasty (B.C. 202—A.D. 220).
No. 186-'99.

Diam. $9\frac{1}{8}$ in.



FIG. 61.—MIRROR WITH SANSKRIT INSCRIPTION.
Yuan Dynasty (1280—1367).
No. 202-'99.

Diam. $3\frac{1}{2}$ in.

raised moulding into a central medallion and an outer band, filled with vine branches carrying bunches of grapes, and with winged horses and other monsters, peacocks and butterflies, in the intervals. A light floral scroll runs round the edge, and there is a knob in the centre fashioned in the form of a monster, pierced for the cord, which is braided of yellow silk, and knotted.

The smaller bronze mirror reproduced in Fig. 61 is of Buddhist origin, being inscribed with a Buddhist dharani, or invocatory formula, pencilled in the neo-Sanskrit script of the Lama, or Tibetan, Church. This form of Buddhism was formally adopted as the state religion of China during the Yuan dynasty (1280-1367), to which period this mirror is to be attributed.

Chang Ch'ien, the celebrated envoy of the Emperor Wu Ti in the second century B.C., is stated in his biography to have brought back reports of India and of Buddhism, but it was not till the year A.D. 67, in the reign of Ming Ti, that Buddhism was officially recognised in China. In this year the Emperor, after dreaming of a golden figure of supernatural proportions with a shining halo round its head, sent an embassy to India, which returned with two Indian monks bringing sacred books, paintings, and images. A long succession of Indian missionaries followed in their footsteps, gradually establishing a new school of art, which has ever since retained, more or less, its old canonical lines. This is strikingly apparent in the modelling of Buddhist bronze figures, which are generally of graceful outline with flowing drapery and Aryan features; contrasting strongly with the Turanian physiognomy and heavy lines of the orthodox Taoist type. Gilded bronze is a favourite traditional material for the images of Sakyamuni, the historical Buddha, which are modelled in square-spaced lines after pictures drawn from measurements recorded in the canon. His principal representations are:—

1. *His Birth*.—An infant standing erect upon a lotus-thalamus, pointing upward to heaven with his right hand, downward to earth with his left, according to the tradition which tells us that he cried out at the moment, "I the only, most exalted one!"

2. *Sakya returning from the Mountains*.—Of ascetic aspect, with beard and shaven poll, attired in flowing garments, and holding his hands in a position of prayer. The ear lobes are enlarged, a sign of wisdom, and the brow bears the *urna*, the luminous mark that distinguishes a Buddha, or a Bodhisattva.

3. *The All-wise Sakya*.—A Buddha seated cross-legged upon a lotus throne resting the left hand upon the knee, the right hand raised in the mystic preaching pose. The hair is generally represented as a blue mass, composed of short close curls, and a jewel is placed midway between the crown and forehead.

4. *The Nirvana*.—A recumbent figure lying upon a raised bench, with the head pillowed upon a lotus.

5. *In the Sakyamuni Trinity*.—Either erect, or seated, in the attitude of meditation, with the alms bowl in his hands, between his spiritual sons, the Bodhisattvas Manjusri and Samantabhadra, the three forming a mystic triad.

The eighteen Arhats, or Lohan, a group of the early apostles or missionaries of the faith, are often moulded in bronze, each one posed in a fixed attitude with his distinctive symbol or badge, in the same way as our apostles are represented—Mark with a lion, Luke with a calf, etc. The number was originally sixteen, the later additions being Dharmatrata, the chief of Kanishka's synod of 500 Arhats, a lay devotee with long hair, a vase and fly-whisk in his hand, a bundle of books on his back, gazing at a small image of the mystic celestial Buddha Amitâbha; and Ho-shang, "The Monk," the familiar *Pu-tai Ho-shang*, "the Bonze with the Hempen Bag," the only one of the group born in China, where he represents the last incarnation of Maitreya, the Buddhist Messiah. This last, the Hotei of Japan, is an obese image with smiling features of Chinese type, holding a loosened girdle in one hand and a rosary in the other, and reclining on a bulging sack. He ranks as a Bodhisat, having only once more to pass through human existence to attain Buddhahood, and under this title, contracted *more sinico* to *pou-sa*, or *poussah*, has become proverbial in French, as an emblem of contentment or sensuality, and given besides an imaginary titular rank as the *dieu de la porcelaine*.

Bôdhidharma is another Buddhist saint often moulded in bronze, the twenty-eighth and last of the line of Indian patriarchs and the first Chinese patriarch. The son of a king in southern India,

吳越王金塗塔



塔銅質塗金
 狀如片瓦四瓦
 合成一塔以金
 石契摹本張
 芑堂云右金
 塗塔畫象見
 表忠譜高寺
 重三十五兩

FIG. 62.—VOTIVE STUPA OF GILDED BRONZE. A.D. 955.

H. 7½ in., Wt. 3 lbs.

he came by sea to China in 520, and settled in Loyang, where he is said to have sat still the whole time absorbed in silent meditation and to have earned the title of "The Wall-gazing Brahman." He is figured crossing a river on a reed plucked from the bank, or carrying in his hand a single shoe on his legendary spirit journey back to his native land after his death at Loyang in 529.

The most popular of all Buddhist divinities in China is Kuan Yin, often called the "Goddess of Mercy," who also ranks as a Bodhisat, and is identified with Avalokita, "The Keen-seeing Lord," the spiritual son of the celestial Buddha Amitábha, who shares with him the dominion of the Paradise of the West. The bronze effigy of Avalokita takes many forms. The four-handed form represents him as a prince sitting in the Buddha posture, with one pair of hands joined in devotional attitude, the others holding a rosary and a long-stemmed lotus flower. Another form has eleven heads, piled up in the shape of a cone, and eighteen, or even forty hands, grasping symbols and weapons, and stretched out in all directions to rescue the wretched and the lost; and some of the manifestations are endowed with a thousand eyes ever on the look-out to perceive distress. In another shape as Kuan Yin the maternal, the favourite image of the domestic shrine, she appears with a child in her arms, and is worshipped by women desirous of offspring, who load her altar with *ex-voto* offerings of doll-like babes made of silk or moulded in ceramic wares for the purpose. Such images are often cast with a jewelled cross on the breast suspended on a necklace of beads and have been mistaken for representations of the "Virgin and Child."

Since the time of Asoka, the celebrated Indian raja, who is said to have erected 84,000 stupas to enshrine the sacred relics of the cremated Buddha, it has been the custom in all Buddhist countries to build these monuments, the principal forms of which have been already sketched in the chapter on architecture. At the same time it has been held to be a work of merit to mould

miniature stupas in various materials in commemoration of the Buddha, and it may be of interest to give here (Fig. 62) an illustration of a Chinese votive stupa of gilded bronze taken from the *Chin Shih So*. It is described as being fashioned, as it were, of four tiles welded together to make the model stupa, which has a double square pedestal with winged corners at the top, inclosing a small hemispherical *garbha*, or dome, with a spire mounted with seven *chatra*, or umbrellas. It is about seven and a half inches high and weighs nearly three pounds. The base is encircled with seated figures of Sakyamuni Buddha, the upper corners with standing figures of swordsmen with waving garments which represent probably the celestial guardians of the eight points of the compass. The central panels contain pictures of four of the *jatakas*, which are stories of scenes in the life of Buddha during his former births. The scene in the picture exhibits the Mahasattva as heir-apparent offering his body to feed a starving tigress and its cub. The scene at the back is Chandrabrabha, the "moonlight king," cutting off his own head to save a Brahman. The other two on the sides represent King Sivika cutting off his flesh to rescue a dove from the clutches of a hawk, and Maitribala Raja cutting off his ears as food for a hungry demon, or yaksha. The stupa was found in the first year (A.D. 1573) of the reign of Wan Li of the Ming dynasty while digging a grave in the suburbs of Hangchou. Its date is shown by an inscription inside which reads:

"Ts'ien Hung-Shu, King of the State of Wu and Yueh, has reverentially made eighty-four thousand precious stupas and inscribed this in the cyclical year *yi-mao*."

Ts'ien Hung Shu was the third ruler of the principality of Wu and Yueh, which had been founded with great splendour by his grandfather Ts'ien Liu in A.D. 907, with its capital at Hangchou; and was carried on in nominal vassalage to the ephemeral dynasties which sprang up at this period, till it finally submitted to the rising Sung dynasty in 976. He reigned 947-976, and the cyclical year of the inscription corresponds to A.D. 955.



FIG. 63.—BUDDHIST TEMPLE GONG. A.D. 1832.

No. 877-'68.

H. 3 ft. 10 in., W. 2 ft. 10 in.



THE GREAT GLOBE AT THE GREAT EASTERN MUSEUM, PHOENIX, ARIZONA

A musical gong is suspended under the verandah in the principal courtyard of every Buddhist temple in China and struck with a wooden mallet to call the bonzes to their frequent services. One of these massive gongs, which was presented to the museum by the officers of the 1st or King's Dragoon Guards in 1868, is illustrated in Fig. 63, with its suspending loops. Of foliated outline, with a prominent band round the rim, the centre displays a framed panel supported by a lotus blossom, and a boss in strong relief below, where the gong is struck. Within the panel is a Chinese inscription with a headline reading:—

“Presented as an offering to the Ch'üeh Shêng Temple.”

The inscription arranged in three vertical lines beginning with the middle reads:—

“In the reign of Tao Kuang of the Great Ch'ing dynasty in the cyclical year jên-ch'ên (A.D. 1832), on the fortunate day the first of the first new moon, the retired scholar Miao Yin, together with the Prior of the Monastery, the Bhikshu Kuo Chien, reverently made this. Vows were recited praying that the merits of the makers of this instrument might last through the whole *kalpa*, and that every hearer of its tuneful melody might ultimately attain the Buddhahood. Om! Tâna! Tâna! Katâna! Svâha!”

The reverse side is inscribed with the names of forty “devout disciples,” lay members, male and female, of the community; followed by a list of the religious names of seventeen “bhikshus,” comprising no doubt the community of monks resident at the time in the monastery attached to the temple.

Bronze has long been used in China for the fabrication of astronomical instruments. The artistic style of these instruments is shown in Figs. 64, 65, which are reproductions of two of the striking photographs for which we are indebted to Mr. J. Thomson. They were taken at the Peking Observatory, which is the oldest in the world, being 300 years older than the earliest European observatory, founded by Frederick III. of Denmark in 1576, at which Tycho Brahé made his remarkable observations. The Peking observatory was built by Kublai Khan, the first emperor

of the Mongol dynasty, on the eastern wall of his new capital of Cambalu, the modern Peking, and in the year 1279, the bronze instruments were erected there which had been made for the purpose by Kuo Shou-Ching, the celebrated astronomer and hydraulic engineer. He was born in 1231, and his biography is fully recorded in the annals of the period. The *Ling Lung Yi*, or Equatorial Armillary, made by him is seen in Fig. 64. As described by Professor S. M. Russell in the *Chinese Times*, 7 April, 1888, it consists of the following parts:—*Firstly*, a massive horizontal circle, supported at four corners by four dragons. Each dragon with one upraised five-clawed palm supports the bronze circle, whilst round the other front palm a chain is passed and fastened behind to a small bronze pillar. With distended jaws, branched horns, flowing manes and scaly bodies girt with flames they present a very imposing appearance. *Secondly*, of a double vertical circle firmly connected with the horizontal circle at its north and south points, and supported below by a bronze pillar wrought with clouds. These two circles are fixed. On the vertical circle, at distance of 40° (*i.e.*, the latitude of Peking), are two pivots corresponding to the north and south poles. Turning round these pivots are two circles, one double, corresponding to the solstitial colure; the other single, corresponding to the equinoctial colure. Midway, between the poles, is another circle, the rim of which is let into the two colure circles. This circle corresponds to the equator. Besides this circle, there is another slanting circle making with it an angle of about $23\frac{1}{2}^{\circ}$, and intersecting it at the equinoctial points. This corresponds to the ecliptic. All these circles turn together round the polar axis. Finally, inside all these circles is another double circle separately turning round the same axis. This is the declination or polar circle. A hollow tube, through which the heavenly bodies were observed, revolves between the rims of this double circle. There were, probably, originally threads across the tubes to define the line of sight. All the circles are divided into $365\frac{1}{4}^{\circ}$, a degree





FIG. 66.—WAR DRUM CALLED CHU-KO KU. INSCRIBED A.D. 199.

No. 205-'99.

H. $15\frac{1}{4}$ in., Diam. $25\frac{1}{4}$ in.

for each day in the year, and these degrees are sub-divided into divisions of 10' each.

The Mongol instruments were modelled after those of the Sung dynasty, which had been set up at K'ai Fêng Fu, in the province of Honan, about 1050 A.D. In the beginning of the present dynasty when the Jesuit missionaries were promoted to positions in the Astronomical Board at Peking, Père Verbiest reported them to be worn out, cumbersome, overlaid with ornament, and hard to turn, and in the ninth year of the reign of K'ang Hsi, the year 1670, the learned Jesuit was commissioned to make six new instruments. These are of the same general character as the old Mongol instruments, but are more accurate in their construction and easily adjustable. They were evidently made after the model of Tycho Brahé's instruments and the circles are all divided into 360° , instead of into $365\frac{1}{4}^\circ$, and each degree into six parts. The observer could read to 15" by means of the diagonal scale and a movable divided scale. Two of Verbiest's instruments are shown in Fig. 65, as they used to stand on the observatory tower at Peking before they were torn up and carried off to Berlin, their firmly cut lines of dark bronze contrasting so well with the white marble steps appropriately chiselled with scrolled designs interrupted by dragon and phoenix medallions. The equatorial armillary in the foreground is supported by two pillars worked with coiling imperial dragons in openwork relief enveloped in scrolled clouds. On the left is the *hun t'ien hsiang*, a revolving sidereal globe, six feet in diameter, displaying on its surface starred points in relief of varied magnitude touched with gold, representing the constellations of the sidereal heavens. The globe was turned round with the greatest ease by means of toothed wheels, one of which is visible in the picture.

A war drum of cast bronze in the Museum collection, which is illustrated in Fig. 66, may be noticed next, as it has a Chinese inscription, although it is not, strictly speaking, an object of

Chinese art. It comes from Peking and is engraved underneath with a Chinese date, in the script of the period, the inscription being:—

“Made on the fifteenth day of the eighth month of the fourth year (A.D. 199) of the period Chien An.”

Kettledrums of this peculiar form are a characteristic production of the Shan tribes between south-western China and Burma. They are known in China as *Chu-ko Ku*, “Chu-ko’s Drums,” after a famous Chinese general, Chu-ko Liang, who invaded the Shan country early in the third century, and one of them is still preserved in his ancestral temple in the province of Szechuan. Of circular form with bulging shoulder and flat top, displaying a star in the centre and four conventionalised tree-frogs near the rim, it has four loops on the sides for suspension by cords. It is decorated with encircling rings in relief, filled in with narrow bands of hatched, wavy, concentric, and corded ornament of primitive character, and with broader bands apparently derived from human and animal forms suggestive of elephants and peacocks.

The various processes of incrusting and inlaying the precious metals on bronze have long been known in China. The Chinese from the earliest times, like the other nations of the east have sought to enrich the surface of bronzes by this means and have been at least as successful as the Persians and Arabs, but there is no space here for a full discussion of all their methods.

The process of inlaying gold and silver wire in ornamental designs chiselled out for the purpose, which is commonly called *niellé*, is known to the Chinese as *chin yin ssü*, i.e., “gold and silver threadwork.” The author of the *Ko ku yao lun*, a well-known book on ancient art, published in 1387, carries back gold *niellé* work to the distant era of the Hsia, the first of the “three ancient dynasties,” and says that some of the spear hafts and other bronzes of that time were beautifully inlaid with the precious metal in delicate lines as fine as hair. The finest silver *niellé* work known in China



FIG. 67.—WINE VESSEL MODELED IN THE FORM OF A DUCK.
Bronze incrustated with Gold and Silver.

No. 160-'76.

H. 10 in., L. 15 $\frac{1}{2}$ in.



FIG. 68.—ARCHAIC WINE POT.
Bronze inlaid with Gold and Silver.

No. 227-'79.

H. 8 $\frac{1}{2}$ in., D. 7 $\frac{1}{2}$ in.

is attributed to a clever craftsman named Shih Sou, a Buddhist monk, who lived in the fourteenth century; he made small vases for flowers and artistic bijoux for the scholar's writing table and usually inscribed his name underneath inlaid in silver wire.

Incrustation properly so called, that is to say, the application of the ductile metals on spaces scooped out and roughened by the graving tool on the surface of the bronze which is about to be incrustated, also goes back to a distant date, as we have already seen in the description of the sacrificial laver of the seventh century B.C., illustrated in Fig. 49. Some of the old bronzes, as M. Paléologue observes, are so richly inlaid with gold and silver that the play of colour of the metallic surface almost attains to that of the finest porcelain: the brilliancy of the metals, softened and toned down by time, blends harmoniously with the deep shades of the patina, enchanting the eye with a wonderful effect of vibrating splendour. Some idea of the general style of the incrustated bronzes may be gathered from the two ancient wine vessels which have been selected for illustration. The first (Fig. 67), purchased in 1876 for £131, is moulded in the conventionalised form of a duck, the neck and beak serving as a spout, inlaid with gold and silver scrolls of mythic type, and ornamented in relief with beaded bands and rosettes. The second (Fig. 68), is an archaic kettle-shaped vessel with a flattened globular body incrustated with triangularly spaced bands inclosing spiral designs with dragons' heads; the pierced handle is the serpentine body of a monster, the spout has the form of a phoenix head, with a small four-footed monster on the top, and the three feet represent phoenixes with outstretched wings; three small phoenixes are posed upon the lid and its moveable knob in the centre is fashioned in the figure of a monkey.

The Chinese make much use of gilded bronze. It is the traditional material of Buddhist images, but there is reason to believe that the art of gilding was known even before the introduction of Buddhism. The usual process is to soak the object to be gilded in a decoction of herbs and acid fruits to which saltpetre has been

added to clean the surface ; then to heat the metal, to rub it with mercury, and to apply the gold in the form of leaf on the surface thus amalgamated ; the mercury is finally volatilised by fire and the work is finished by burnishing the gold that remains adherent so as to give it the required polish. The bronze beaker-shaped vase (*hua ku*), shown in Fig. 69, has been parcel-gilt in this fashion, and is, moreover, inlaid with coral and malachite inserted in the tassels of beaded festoons which decorate its body ; the neck and foot are moulded in relief and chased with four-clawed dragons pursuing jewels in the midst of scrolled clouds ; the two handles are elephants' heads gilded, and the rims are chased with gilt bands of rectangular fret. The style, combining Chinese and Indian motives, resembles that adopted for the canonical vessels of the Lama form of Buddhism and this vase may have come from a "set of five" (*wu kung*) made for a Lama temple early in the present dynasty.

The goblet-shaped vase, one of a pair, reproduced in Fig. 70, is an example of hammered bronze work, attributed to the K'ang Hsi period (1662-1722) ; the outside is chased with ornament gilded on a black ground, the inside deeply gilt ; the body of inverted cone shape rises with angular necking from a circular foot ; the decoration consists of spreading floral scrolls, with dragons and flaming jewels amid clouds on the necking.

The somewhat anomalous and grotesque figure, one of a pair, illustrated in Fig. 71, is made of iron, coated with a mosaic of thin plates of realgar, the natural red sulphide of arsenic, joined together by a cement of lacquer. They are probably memorial statuettes from a temple dating from the Ming dynasty (1368-1643).

A woodcut of a quaint silver wine cup taken from the *Chin Shih So* may be inserted at the end of this chapter as an example of old Chinese plate. Marco Polo, the Venetian, and the French friars, who travelled overland through Asia in the thirteenth century, to be received at the court of the great Khan, tell us



FIG. 69.—SACRIFICIAL VASE FROM A LAMA TEMPLE.
Bronze parcel-gilt, chased, and inlaid with Coral and Malachite.
No. 154-'76.

H. $9\frac{1}{8}$ in., D. $6\frac{1}{8}$ in.



FIG. 70.—GOBLET-SHAPED VASE OF HAMMERED BRONZE WITH
GILDED ORNAMENT.

No. 199-'99.

H. $7\frac{1}{8}$ in., D. $4\frac{1}{8}$ in.



FIG. 71.—IRON STATUETTE COATED WITH MOSAIC OF REALGAR.
No. 838-'83.

H. $10\frac{3}{4}$ in.

元至正銀槎杯

尾底款識



神重皎而自暢
 神銀嘆以羨
 口底篆錄

口底篆錄

百杯狂李白
 醉去劉伶為
 得酒中趣方
 知世上名

腹底題詩

至正辛丑朱碧
 山製

FIG. 72.—RUSTIC WINE CUP OF SILVER.
 With Inscriptions, dated A.D. 1361.

how his banqueting table used to be loaded with gold and silver vessels filled with kumiss and different kinds of wine, but very few specimens have survived to the present day. The one illustrated here (Fig. 72), under the heading of "silver rustic cup of Chih Chêng of the Yuan (dynasty)," is described as being made of silver in the form of the branch of an old tree hollowed out in the interior, with an opening at the end for pouring the wine in and out, and having the figure of a scholar reading a book seated upon it. At the other end is the inscription:—

"Made by Chu Pi-shan in the cyclical year *hsin-ch'ou* of the period Chih Chêng."

This corresponds to A.D. 1361, towards the close of the reign of the last emperor of the Yuan dynasty, of which Kublai Khan was the founder. The inscription is sealed with the "hall mark" of the maker *hua yü*, *i.e.*, "flowered jade." A short rhyming verse in curious script and a couplet in seal character are also inscribed underneath the cup, the former of which may be rendered:—

"A hundred cups inspired the poet Li Po,
 A single jar intoxicated the Taoist, Liu Ling:
 It is because they delighted in wine
 That their famous names have come down to us."

CHAPTER V.

CARVING IN WOOD, IVORY, RHINOCEROS HORN, ETC.

Wood-carving is one of the most important of the industrial arts of China and is alluded to in some of the earliest records. Their architecture can be traced back to a period when the fabric was entirely built of wood, and even in the present day, when the walls of the building are filled in with stone and brick, the decoration of the interior of the hall is still entrusted to the wood-carver. He fills in the skeleton outline of beams and pillars with delicate tracery, supplies moveable partition screens of elaborately carved woodwork, lines the walls and ceiling with ornamental panels, and decorates the doors and windows with characteristic trelliswork designs. The motives employed in the designs depend on the class of building, but the groundwork is generally composed of floral scrolls taken from nature. In imperial buildings the floral scrolls are accompanied by bands and panels of dragons in clouds, phoenixes flying in couples and other mythological monsters, and the carving is executed in the dark heavy precious *tüz-tan* wood, derived from different species of *Pterocarpus*, which is prescribed for the purpose by sumptuary laws. For ordinary use there is a choice of many richly grained woods of almost equal beauty, such as the *hua-li*, the rose-wood of the Portuguese, the *t'ieh-li*, a variety of ebony, the *hung-mu* or "red-wood," etc., which are produced in the south-western provinces of the empire and are also imported from Indo-China. The prevailing floral grounds are filled in with panels of figure scenes from history and romance, birds and animals, butterflies and other insects, emblems of riches and happiness, or with some other of the many motives affected by Chinese art generally.



FIG. 73.—STAND OF WOOD CARVED WITH LOTUS, ETC.
No. 1113-'74.

H. 22 in.

For Buddhist and Taoist temples the woodwork is sculptured with sacred scenes and figures inclosed in scrolls of flowers, intermingled with the series of conventional emblems distinguishing the two religions. The introduction of Buddhism soon after the Christian era had a profound and far-reaching influence on the glyptic art of China. The earliest Buddhist pilgrims, who came overland from India, are said to have brought with them images of Buddha, as well as pictures of saints and Sanskrit manuscripts, and these images were taken as models, in connection with sketches drawn from measurements recorded in the ancient canon upon spaced diagrams with square-inch sections. The early missionaries coming from northern India introduced what is known as the Gandhara school of sculpture with its joint impress of Persepolitan and ancient Greek influences, and Chinese Buddhist figures have retained to this day a marked Aryan physiognomy, and an arrangement of folds in their drapery suggestive of their origin. They were made of gold, gilded bronze, jade, ruby, coral, and other precious materials, but the first Buddhist image is said by early tradition to have been carved in white sandal-wood, and the fragrant wood of the *Santalum album* is still imported from India into China for the purpose. Its old Chinese name *chantan*, derived from the Sanskrit *chandana*, is now generally contracted as *tan-hsiang*, or "sandal perfume," and it is offered in a pile of aromatic chips on the Buddhist altar, burnt as incense, or pounded into dust to be moulded into the perfumed joss-sticks which are periodically lighted at every sacred shrine. Sandal-wood is also a favourite material for the rosary of the Buddhist monk, the 108 larger beads of which are occasionally carved into figures of Buddha, and the eighteen smaller beads into miniature representations of the eighteen Lohan, or Arhats, a well-known group of his principal disciples (see Fig. 78). The art of sculpture in China was born, cherished, and developed in the service of religion. Buddhist and Taoist shrines are lavishly decorated from end to end, and the demand for idols and images, for the

home as well as the temple, gives occupation to a special class of workmen throughout the country. Their most important works are still enshrined in the temples for which they were made, but a general idea of their character may be gained by an inspection of the many productions of the nearly allied glyptic art of Japan which have been brought to Europe in recent times.

China possesses a rich and abundant flora, the wild and cultivated varieties of which supply the favourite art motives of the carver. Some of the flowers are selected for their religious associations. The lotus, or *lien hua*, a rose-coloured variety of the *Nelumbium speciosum*, is sacred to Buddhism. It is the hieratic emblem of purity as it develops its delicious jade-white rhizomes under the mud and lifts its rosy blossoms unsullied in the air. The happy entrant into paradise is seated upon its broad thalamus; it therefore forms the resting-place of Buddha. Its peltate leaves are usually gemmed after every shower with sparkling rain drops, which are taken by the devout Buddhist as emblematic jewels of his enlightenment; although the Japanese poet cited in Mr. Huish's *Japan and its Art* (p. 127) protests—

“Oh! Lotus leaf, I dreamt that the whole earth
Held naught more pure than thee,—held naught more true:
Why, then, when on thee rolls a drop of dew
Pretend that 'tis a gem of priceless worth?”

HEUZEN, A.D. 835-856.

The lotus, intertwined with another water plant with berried fruit, is pleasingly carved in open-work in the stand shown in Fig. 73, which was probably originally intended for the suspension of a medallion picture of jade, or some such object of glyptic art.

The Taoists take as their sacred plants the manifold floral emblems of longevity, the *summum bonum* of their mystic cult. The most prominent position is given to the peach, the tree of life of their Kun-lun paradise, whose fruit, ripening but once in 3,000 years, is celebrated as conferring on mortals the coveted gift of immortality. Another constant emblem is the sacred

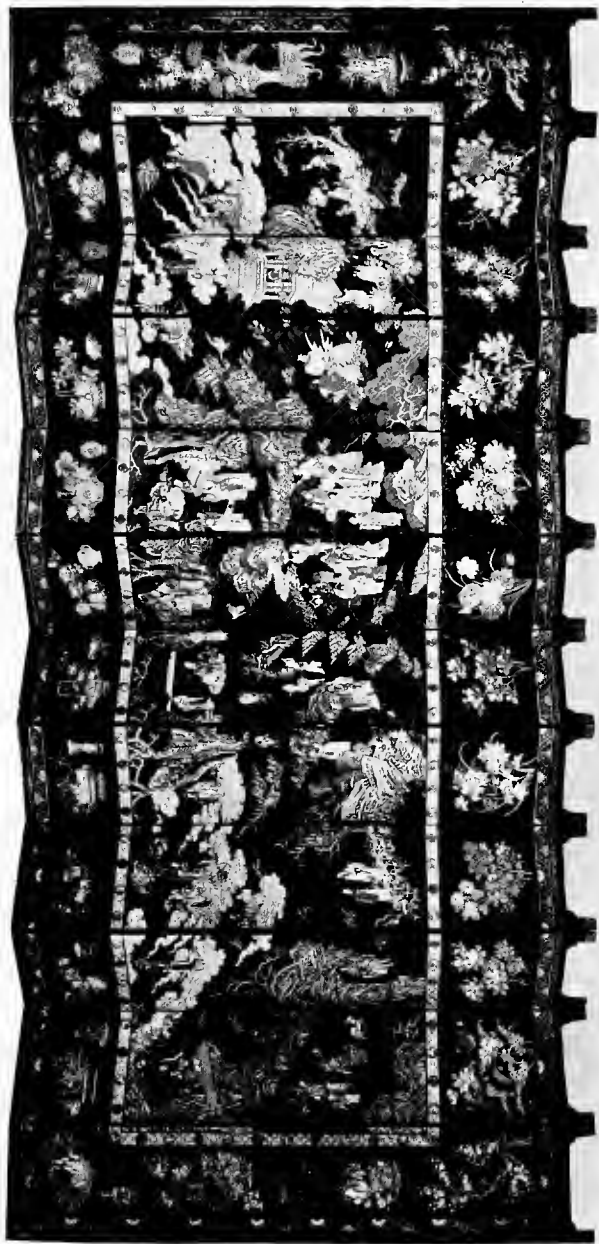


FIG. 74.—SCREEN OF LACQUERED WOOD PAINTED IN COLOURED AND GILDED LACS.
The Taoist Genii Worshipping the God of Longevity.
No. 163-89.

H. 8 ft. 2½ in., L. 19 ft. 3 in.

branching fungus called *ling chih*, the *Polyporus lucidus* of botanists, distinguished by its brightly variegated colours and by its durability. Next come the grouped trio *Sung, Chu, Mei*, the Pine, Bamboo, and Prunus, the first two because they are ever green and flourish throughout the winter, the prunus because it throws out flowering twigs from its leafless stalks up to an extreme old age.

The wild plum, *Prunus Mumei*, is the ordinary floral emblem of winter; the tree peony, *Pæonia Mutan*, of spring; the lotus, *Nelumbium speciosum*, of summer; and the chrysanthemum, *C. indicum*, of autumn: these flowers are constantly associated in decorative work as the *Ssu Chi Hua*, "Flowers of the Four Seasons." So, again, are the "Flowers of the Twelve Months," although this group varies in different parts of China. One series of these monthly emblems is artistically rendered in the floral sprays which decorate the lower border of the lacquered screen pictured in Fig. 74, the tale of which, proceeding in Chinese fashion from right to left, is:—

1. February. Peach Blossom. *T'ao hua*. *Amygdalus persica*.
2. March. Tree Peony. *Mu tan*. *Pæonia Mutan*.
3. April. Double Cherry. *Ying t'ao*. *Prunus pseudocerasus*.
4. May. Magnolia. *Yü lan*. *Magnolia Yulan*.
5. June. Pomegranate. *Shih liu*. *Punica granatum*.
6. July. Lotus. *Lien hua*. *Nelumbium speciosum*.
7. August. Pear. *Hai t'ang*. *Pyrus spectabilis*.
8. September. Mallow. *Ch'iu k'uei*. *Malva verticillata*.
9. October. Chrysanthemum. *Chü hua*. *C. indicum*.
10. November. Gardenia. *Chih hua*. *Gardenia florida*.
11. December. Poppy. *Ying su*. *Papaver somniferum*.
12. January. Prunus. *Mei hua*. *Prunus Mumei*.

Another series of these floral emblems is displayed in a corresponding position on the back of the screen. There are two of these screens of the same character in the Museum which are magnificent examples of Chinese decorative art of the

eighteenth century. Both are of lacquered wood, in twelve folds, largely decorated on both sides with incised and raised details, painted with coloured and gilded lacs, set in a background of lustrous black. The rest of the broad border of the one before us (Fig. 74) is filled with vases and baskets of flowers and fruit, interspersed with censers, bells and sacrificial vessels shaped after ancient bronze models. The border is defined round the edge of the screen by a running line of rectangular fret, succeeded by a narrow band of floral diaper; and, inside, by a band of trellis interrupted by medallions containing alternately phoenixes and longevity (*shou*) characters. This last band, which suggests a conjecture that the screen was made for an empress of the period, serves as a frame for the central picture, which is a Taoist scene representing the well-worn theme *Chu Hsien Ching Shou*, "The Taoist Genii worshipping the God of Longevity." There is no space here to distinguish the motley crowd of devotees, who are seen crossing the Taoist Styx in frail boats and on rustic bridges, or riding aloft upon the clouds, with the various attributes by which they may be recognised. Singly, or in groups, all are wending their way towards the mountain paradise where the god is seated upon a rock under the branches of a pine. He is seen better on Fig. 75, where the two central panels of the screen are reproduced on a larger scale, as Shou Lao with protuberant brow. A deification of Lao Tzŭ, the founder of the Taoist cult, he holds a *ju-i* sceptre tipped with an effulgent jewel. Three youthful attendants stand near by, holding his pilgrim's staff, book, and towel. Close at hand are a handmill for pounding the *elixir vitæ*, a dish of peaches, a vase of branched coral, a clump of fungus (*Polyporus lucidus*) growing on the rocks; and a pair of deer and of storks, his familiar animals, stand in front. The two figures in friendly converse in the middle of the panel represent the familiar *Arcades ambo* of the cult, the "Twin Genii of Union and Harmony," one holding a palm-leaf with a gourd tied to his girdle, the other with a manuscript roll and a besom. Below them stands the

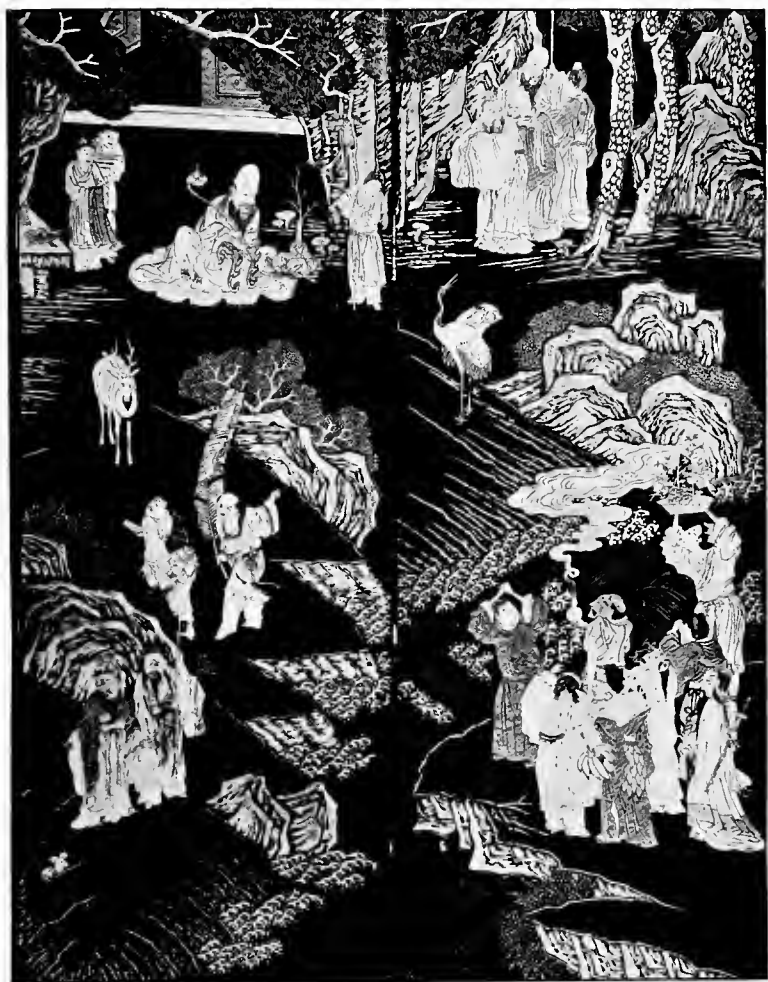


FIG. 75.—TWO CENTRAL PANELS OF SCREEN IN FIG. 74.
No. 163-'89.

shepherd hermit Huang Ch'u-p'ing changing stones into sheep with his magic wand for the edification of his brother, who is leaning on his staff behind—a similar scene is painted on a Chinese *kakemono* in the British Museum collection. The group at the top of the right-hand panel seems to be Lao Tzŭ with pilgrim's staff, Buddha holding a book, and Confucius in front, with a fourth figure in questioning pose at the side. Below we have the well-known group of the eight genii, *Pa Hsien*, so constantly associated in Chinese art as the eight Taoist immortals, the members of which are distinguished by their attributes. Among these attributes the feather fan of Chung-li Ch'uan, the sword of Lü Tung-pin, the gourd of Li "with the iron crutch," and the basket of flowers held up by Lan Ts'ai-ho are conspicuous in the picture. The reverse of the screen is decorated in the same artistic style with a succession of oblong panels containing landscapes, scenes with figures, pictures of birds, flowers and fruit; the apparatus of the four liberal arts, writing, painting, music, and chess; sacred relics and emblems of the Taoist and Buddhist religions.

The second screen, which was bought in 1885 for £1,000, is larger, more imposing, and, perhaps, even more artistically finished. The broad border is filled with vases and baskets of flowers and fruit, together with a varied collection of the manifold apparatus of old literature and art known technically as *Po Ku*, the "Hundred Antiques." The narrow bands defining the border are composed of a diaper of conventional peony scrolls and a series of the archaic dragons called *ch'ih-lung* in pairs guarding the sacred fungus; succeeded by a continuous line of rectangular fret, framing the main picture. This is composed of a mountain scene with rocks, pines and blossoming trees, flowers and birds of realistic aspect, in connection with illustrations of mythological story, the general character of which may be gathered from the two panels which are reproduced in Figs. 76, 77, although on too small a scale to do full justice to the original. The *first*

exhibits a pile of open rockwork with peonies, roses, lilies, begonias and wild asters, and a couple of pheasants perched upon it; shaded by branches of fir, bamboo and blossoming prunus, overspread with cloud scrolls, and parrots flying underneath. The *second* displays the rolling, crested waves of an ancient sea, laden with scrolls and precious objects, above which towers a two-storied pavilion supported by banks of clouds, representing the T'ien T'ang, the celestial paradise of the Taoists. Two supernatural animals are rising from the waves, revealing on their backs the magic arithmetical squares which form the base of ancient speculations in Chinese numeral philosophy; the *lung ma*, or "dragon-headed horse," on the left, the *shên kuei*, or "divine tortoise," on the right. Under banks of clouds at the top a stork is flying bringing a "rod of fate" in its beak, and the picture is completed with branches of pine and flowering peach and cherry. The reverse of this beautiful screen is charged with fan-shaped and oblong panels containing landscapes or flowers, accompanied by inscriptions in verse pencilled in different styles of script; surrounded by bands of phoenixes in pairs with peonies, and of dragons in connection with longevity (*shou*) characters.

In addition to ordinary woods *bamboo* is much used for carvings throughout the Far East. The jointed hollow stem is worked, which is smooth and straight, as well as the roots, which are knotted, distorted and compact in structure. The nature of this wood, which is hollow in the interior, limits it to a certain variety of forms, although the graceful curves of its outline appeal strongly to the artistic eye. The most common objects in collections carved in bamboo are *pi-t'ung*, "brush pots," and *chên-shou*, "hand-rests." The *brush pots* are cylinders made by a cross-section of the stem, cut in such a way that the natural partition at the knot between two joints forms the bottom of the barrel-shaped receptacle which holds the brushes. The decoration is carved in open-work or in high relief, in the firm, fibrous struc-



FIG. 76. - TWO LEAVES OF LACQUERED TWELVE-FOLD SCREEN PAINTED IN COLOURS.
No. 13c-'85.

H. 8 ft. 10 in., Entire L. 21 ft.



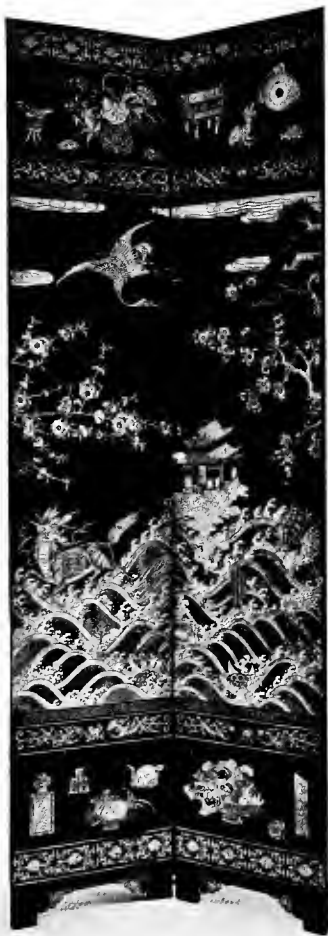


FIG. 77.—TWO LEAVES OF LACQUERED TWELVE-FOLD SCREEN PAINTED IN COLOURS.
No. 130-'85.

H. 8 ft. 10 in., Entire L. 21 ft.

ture of the wood, which is occasionally two inches in thickness. Sometimes sprays of flowers wind round the circumference of the cylinder, sometimes dragons or phoenixes; usually we find figure scenes from ancient Chinese history or mythology, accompanied, perhaps, by literary quotations in verse. The typical *hand rest* is an oblong section of one side of a joint cut longitudinally so that the hand of the writer may be guided by the straight edge while his wrist is supported by the convexity, which is lightly incised with some simple decoration; the shape is cherished as a survival from ancient times, when such slips of bamboo were in common use for writing and were strung together into books, before the introduction of woven silk and paper as more convenient materials for the scribe.

The Chinese have the highest appreciation of *ivory* as a material for glyptic work. The connoisseur always looks at the intrinsic properties of the medium and its effects in bringing out the skill of the craftsman which ennobles it. There is no material more satisfying to a delicate and refined taste than ivory, with its seductive body of translucent hardness passing into paler but warmer and softer tones, a milky transparent substance reflecting all the varied play of colour of a piece of amber. The clever workman in China, as in other countries, strives to give full value to the grain, the polish and the veins, and to endow the harder cortical layer with a bright lustre of mellow finish. This is vividly shown in the charming hand-rest reproduced in Fig. 78, in which the yellow harmony of the surface reflections above contrasts strongly with the softer tones of the figures carved in relief underneath. The picture shows the under-part of the hand-rest, with small angular feet at the corners, as it lies imbedded in its stand. The figures represent the well-known Buddhist group of Eighteen Lohan, or Arhats, with the animals, vehicles, and other attributes by which they may be recognised. Maitreya, the Buddhist Messiah, is conspicuous near the top, broadly seated on a throne upheld by three demons. The upper

surface of the hand-rest, shaped after the natural curve of a bamboo slip, is artistically engraved with a picture of rushes and wild geese, with one of the birds flying in the air above. A short stanza is incised at the side, commemorative of the Eighteen Arhats, with the signature of the artist attached, *Hsiang Lin K'o*, i.e., "Carved by Hsiang Lin." This is a "hall mark," or *nom de plume*, and requires further research to get at the individuality of the artist; but signatures on ivory carvings in China are so extremely rare that it is worthy of notice.

The style of carving of the piece just described is like that of the Imperial Ivory Works founded within the palace at Peking towards the end of the seventeenth century in connection with the Kung Pu, the official "Board of Works." It is on record that the Emperor K'ang Hsi established, in 1680, a number of factories, *tsao pan chu*, and brought up practised craftsmen for the various branches of work from all parts of the empire. The list comprised the following departments: 1, metal foundries; 2, fabrication of *ju-i* sceptres; 3, glass works; 4, clock and watch manufactory; 5, preparation of maps and plans; 6, fabrication of cloisonné enamels; 7, fabrication of helmets; 8, work in jade, gold and filigree; 9, gilding; 10, ornamental chiselling of reliefs; 11, manufacture of ink-stones; 12, incrustated work; 13, works in tin and tin-plating; 14, ivory-carving; 15, wood-engraving and sculpturing; 16, fabrication of lacquer; 17, chiselling movable type; 18, fabrication of incense burning sets; 19, manufacture of painted boxes; 20, joiners and carpenters; 21, lantern manufactory; 22, artificial flowers; 23, works in leather; 24, mounting pearls and jewels; 25, chiselling metals; 26, armourers; 27, manufacture of optical instruments. These *ateliers*, which lasted for a century or more, were closed, one by one, after the reign of Ch'ien Lung, and what remained of the buildings was burned down in 1869.

Canton is another well-known centre of ivory workers, but its productions, although marvels of technical ingenuity and patient



FIG. 78.—IVORY HAND REST CARVED WITH THE EIGHTEEN BUDDHIST ARHATS.

No. 1074-71.

H. $10\frac{5}{8}$ in., W. $2\frac{1}{2}$ in.



FIG. 79.—IVORY BALL CARVED IN CONCENTRIC SPHERES OF OPEN-WORK DESIGN.

No. 380-72.

H. 18 in., W. $4\frac{3}{4}$ in.

workmanship, are more distinguished for bizarre complexity of pattern than for artistic feeling. One of their elaborately carved balls, composed of a number of concentric spheres, is illustrated in Fig. 79. The crude ball of solid ivory is first pierced in several directions through the centre, and then divided into spheres by means of cutting tools with stops on the handles introduced into the holes; these spheres are next revolved in turn to be cut in open-work into diapers of varied pattern. The ball before us, crowded outside with garden pavilions and bridges, trees and flowers, is mounted with a cover of floral design, topped with a snake for suspension; and hung with two pendants; of which the upper figures the old story of the statesman Hsieh An who refused to interrupt his game of chess to listen to the urgent report of a general waiting with saddled horse behind; while the lower pendant is carved with a trellis-work of grape vines and squirrels.

Canton is in all probability the source of the many imposing architectural models executed in ivory and other precious materials which are exhibited in the galleries of the Museum. Some of these models, which have been transferred from the India Section, were, according to the labels attached to them, presents sent by the Emperor of China for Josephine, wife of the First Consul Bonaparte. The vessel in which they were being conveyed to Europe was captured by a British ship of war. After the Treaty of Amiens, in 1802, the restitution of the presents was offered, but declined, and they were deposited for a time in the Museum of the East India Company. One of the presents, which is illustrated in Fig. 80, represents a Buddhist temple, picturesquely posed on the slope of a steep hill, with pavilions, pagodas, bridges, gates and other details delicately carved in ivory and enclosed within an ivory railing of floral design. Mandarin visitors are wandering through the grounds, or drinking tea and playing chess in the garden kiosques. The trees are made of gilded metal with coral blossoms and jewelled fruit, the birds, insects and flowers

are worked in filigree inlaid with kingfishers' plumes. There are storks shaped in mother-of-pearl, and ponds with waves cunningly worked in the same material containing clumps of lotus, ducks and fish, with anglers on the banks. It is evidently a fête day, and shaven monks are seen officiating as hosts on the occasion.

The model shown in Fig. 81, which is executed in the same style as the preceding, in ivory, carved, pierced, and partly coloured, was given to the Museum, in 1885, by the Right Rev. Dr. Gott, Bishop of Truro. It is a group of pavilions in ornamental grounds, with figures of Chinamen and ladies, including rockeries and lotus ponds with boys fishing. The *pai-lou* gateway, of characteristic outline, is flanked by dryandra trees and a group of prunus in blossom, pines with storks, and bamboos. The principal pavilion, built on a raised platform mounted by three flights of steps, is two-storied, with trellised walls and pillared railed verandahs. A flaming jewel tops the roof, and fish-dragons project from the corners of the eaves, which are hung with bells and lanterns. An oval plaque suspended in front is inscribed *Ch'ang Huai, i.e., "Abode of Happiness."*

Works in *tortoiseshell* and varieties of *horn* with elaborate designs of similar handiwork are also executed, mainly in Canton. The two substances are closely related in quality and methods of work. Both are softened by warm water and also by dry heat, and are then easily stretched and bent, pressed and moulded, split apart and welded together, properties on which the art of working them depends. Tortoiseshell, *tai-mei*, comes principally from *Chelonia imbricata*, the loggerhead turtle, a native of the Malay Archipelago and Indian Ocean, and is brought to Canton from Singapore, which is the principal market for its thirteen yellow and brown luminous plates. The workman with his tools, a file, chisel, small saw, and especially iron pincers with broad smooth blades, sits beside a charcoal stove in which he heats the pincers with which he welds the plates together. A fair example of his craft, a tortoiseshell work-box intended for European use,



FIG. 80.—MODEL OF A BUDDHIST TEMPLE.
Details carved in Ivory and other Materials.

No. 9347.

H. 3 ft. 5 in., L. 2 ft. 9½ in.

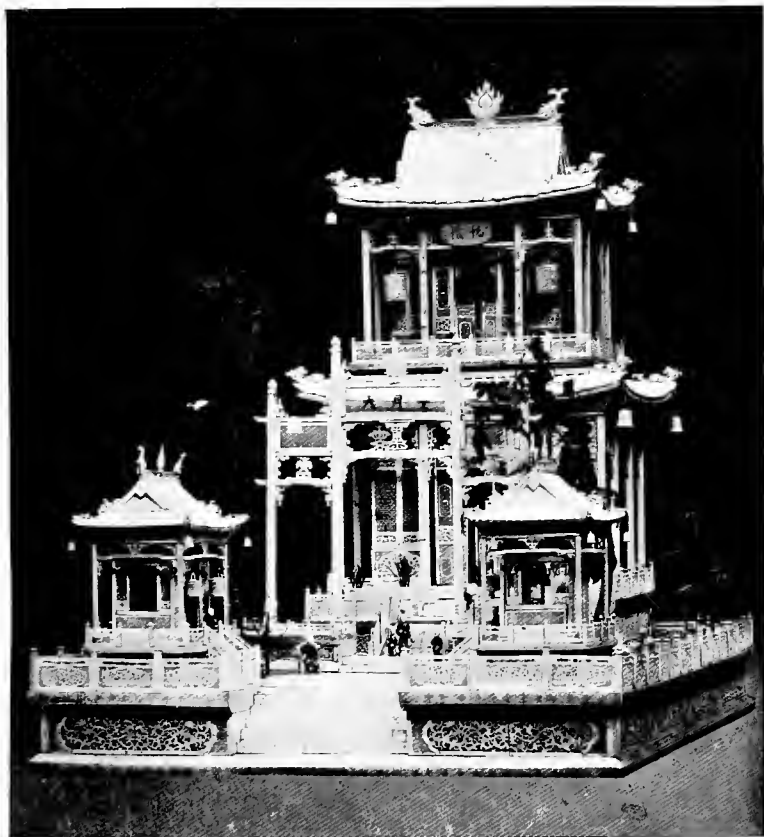


FIG. 81.—GROUP OF PAVILIONS IN ORNAMENTAL GROUNDS.

Model carved in Ivory, etc.

No. 318-'85.

H. 3 ft. 4 in., L. 3 ft. 7½ in.

is illustrated in Fig. 85. It is decorated in broad panels with processions of mandarins in picturesque surroundings, framed with a trellis-work of bamboo, floral sprays and palm leaves. The panel on the lid displays a Buddhist temple with many courts and wide grounds containing *pai-lou* gateway, stupas and bridges, through which a mandarin is riding on horseback, with a state umbrella held over his head, accompanied by a long retinue of attendants.

Passing on to industrial art work in *horn*, the only branch that need be alluded to here is the carving of rhinoceros horn. This is chiefly done at Canton, the horns of the one-horned Indian rhinoceros and of the two-horned Sumatran rhinoceros being imported by sea for the purpose. In former times the material was obtained by hunters in Yung Ch'ang Fu and other parts of the province of Yunnan, and also in the borders of Annam and Siam, where both of the above species were found. Marsden, in his *History of Sumatra*, states that the horn is esteemed there as an antidote against poison, and on that account is made into drinking cups. This belief in the peculiar virtues of the horn is ancient and widely spread. Ctesias, writing in the fifth century B.C., describes the great one-horned Indian rhinoceros and the wonderful medicinal properties of the cups made from its horns. These horns were brought to China, we are told, as early as the Han dynasty, and the old Chinese writers descant on the prophylactic power of the material as well as on its decorative value. During the T'ang dynasty the official girdle of the period was studded with carved plaques of rhinoceros horn, of amber or golden-yellow transparent tints veined with black. These were the colours most highly esteemed for art work generally, red grounds coming next, while black opaque horns were only used to make shavings for medicine. The presence of poison was said to be revealed by the exudation of a white humour from the cup, or from the surface of a rod of rhinoceros horn put into the liquid to test it.

A carved cup of rhinoceros horn is illustrated in Fig. 82, elevated into a kind of cornucopia upon a wooden stand, elaborately carved in open-work with symbolical designs of Taoist character. The cup is decorated outside with branches of pine and polyporus fungus, and with the figure of a gigantic toad-like dragon at the top of a waterfall below which carp are swimming—emblematic of literary triumph, whereby the persevering scholar becomes a mandarin. The stand rises from a clump of bamboos, branched fungus and pines, underneath which, on the right Bôdhidharma is seen with a single shoe in his hand returning, in spirit, to his native land, and on the opposite side a group of deer. It is pierced, above, with interlacing branches of pine, bamboo, and sacred fungus, mingled with blossoming peach and other flowering trees; and in the meshes of the network are posed two groups, a Buddhist hermit, above, accompanied by a lion, and another, in the middle, with an attendant monk carrying his *patra* almsbowl. The artist revels in the mythologies of two religions to lift up a cup destined, as it were, to hold a draught of the *elixir vitæ*, the draught of longevity of the Taoist mystic dreamer.

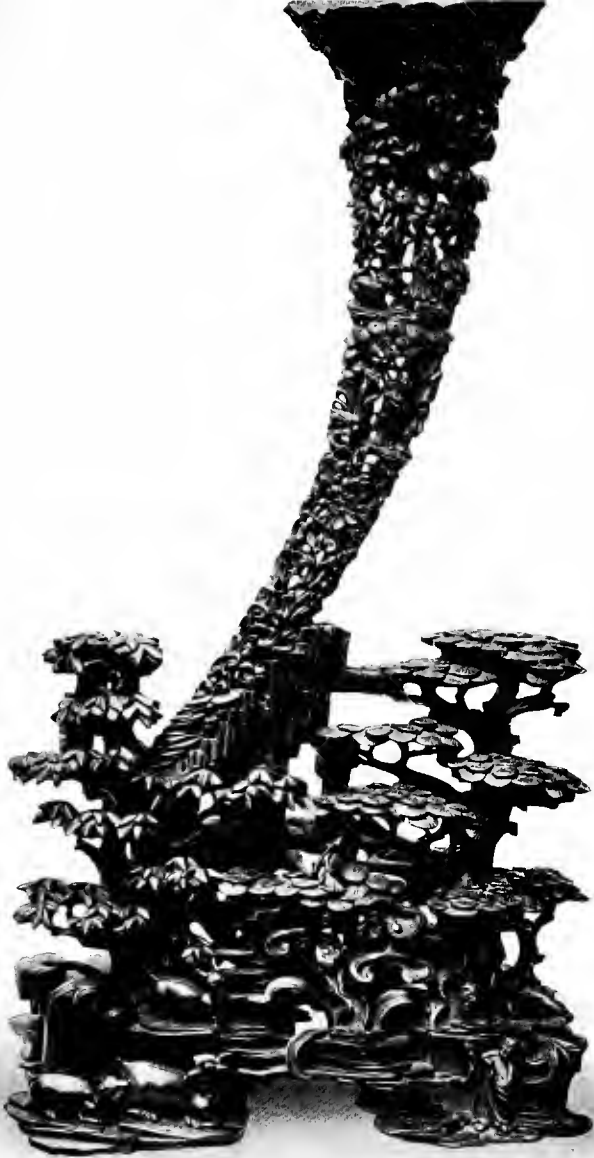


FIG. 82.—CUP OF RHINOCEROS HORN MOUNTED ON PEDESTAL.
Carved with Buddhist and Taoist Mythological Subjects.

No. 243-'96.

L. of Horn 2⁷/₈ft. 2³/₄ in.

CHAPTER VI.

LACQUER.

Lacquer has furnished a prized material for one of the earliest industrial arts of the Chinese, but we have no exact records of its origin, nor of the steps of its development from being a mere preservative coating for woodwork to its culminating point as a medium for artistic work of the highest order. Lacquer is not like our copal varnish, an artificial mixture of resin, fatty oils and turpentine, but in reality a ready-made product of nature. It is derived mainly from the *Rhus vernicifera*, D.C., the lac tree or *ch'i shu* of the Chinese, which is cultivated throughout Central and Southern China for the purpose. This tree, when the bark is cut or scored with a pointed bamboo style, exudes a white resinous sap, which becomes rapidly black on exposure to the air. The sap is drawn from the tree during the summer at night, collected in shells, and brought to market in a semi-fluid state, or dried into cakes. The raw lac, after pieces of bark and other accidental impurities have been removed by straining, is ground for some time to crush its grain and give it a more uniform liquidity. It is then pressed through hempen cloth and is a viscid evenly flowing liquid ready for the lacquerer's brush.

There are three processes in the manufacture of lacquer. The *first* is the preparation and coloration of the lac; the *second*, its application by spatula and brush in successive layers, never less than three, nor more than eighteen, waiting for each layer to dry before the next is put on; the *third*, the decoration of the lacquered surface with artistic designs painted with the brush, worked in sensible relief, or carved and modelled in the soft ground before it has cooled. Wood is the usual basis of lacquered

articles, well seasoned and carefully prepared, so that the shaped object is sometimes as thin as a sheet of paper. Any joints or accidental cracks are filled in with a lute composed of chopped hemp and other materials, a sheet of broussonetia paper or silk gauze is pasted on, coated with a mixture of burnt clay and varnish, and the surface is smoothed down with a whetstone. The process of lacquering now commences, but the numerous details connected with the laying on, polishing and drying of the different layers of lac, until the fine coat is reached, need not be described here. They are the work of the skilled artisan, whose business it is to produce a smooth, dark-gray, lustrous background for the superstructure of decoration which has yet to be added by the artist. The artist having selected for the motive of his design a landscape or figure scene, birds and flowers, fishes and water-weeds, or the like, sketches it in outline with a paste of white lead, fills in the details with gold and colours, and superposes a coat of transparent lacquer. If parts of the design are to be in relief, they are built up of a putty composed of lacquer coloured and tempered with other ingredients. In all fine lacquers gold predominates so largely in the decorative scheme that the general impression is one of glow and richness. The finest gold lacquers are left undecorated and owe their beauty to a multitude of tiny metallic points shining from the depths of a pellucid ground.

The raw lac is coloured with a variety of materials in China, used singly, or in combination. The finest yellow transparent lac, called *chao ch'i*, which is used as a medium for metallic gold in imitations of aventurine and other grounds, as well as by the decorators as a final coat for their pictures, is coloured with gamboge. Another yellow, the *hua chin ch'i*, "painters' golden lacquer," of amber tone, which is chiefly used to mix with pallet colours, owes its tint to an addition of pig's-gall and vegetable oil. The best red lacquer is *chu ch'i*, "cinnabar lac," and is made by grinding native cinnabar (*chu sha*) with the raw lac: an inferior red colour is produced by the substitution of colcothar. The

many varieties of black lacquer, *hei ch'i*, are all prepared by adding iron sulphate, or iron filings mixed with vinegar in different proportions, to the purified raw lac, and stirring to expel the excess of water. Different grades of chestnut brown, *li sê*, are made by mixing together the last two, the cinnabar and black lacquers. Golden yellow, *chin sê*, is made with powdered gold, or its brass substitute; silvery white, *yin sê*, with silver dust. A greenish-yellow is derived from orpiment, the yellow sulphide of arsenic; a deeper and fuller green by the mixture of orpiment with indigo from the *Polygonum tinctorium*; a carmine red from the safflower, the *Carthamus tinctorius*; blacks from different kinds of charcoal, animal and vegetable. The inner layer of the *haliotis* shell furnishes mother-of-pearl for inlay of iridescent plates and for flecks of glistening dust; gold, and gold alloy of graded silver tone, and tin-foil, are also among the materials commonly used for incrustation.

There is a complete collection of the materials of which lacquer is made in the botanical museum at Kew, and a number of specimens in various states of manufacture. These include sections of the tree from which the lac exudes; the lacs themselves of various colours, from light gray, green, and yellow, to brown and black; the hempen cloth, silk, and paper in which the object is cased, the clays and colours used, the stones, brushes, tools, and even the drying press. There are several plaques to illustrate the processes of manufacture and a case showing fifty various methods of lacquering sword sheaths. The specimens exhibited come from Japan, but the technique of Japan differs little from that of China in this branch of art. Japan first learned the art from China, although the Japanese have since brought it to a height of perfection that the Chinese have never attained. Professor J. J. Rein, in his *Industries of Japan*, shows that the *Rhus vernicifera* has not been found growing wild in Japan, and that the methods and utensils used in Japan are precisely the same as those which have been used for centuries

in the lacquer industry of China, and his conclusion may be accepted, that:—

“As the Japanese owe all their other art industries to China and Korea, we may be safe in concluding that the lacquer art also, and probably the lacquer tree with it, became known to the Japanese from their western neighbours just after the commencement of the third century, or after their first expedition to Korea.”

Much has been written on the history and high qualities of Japanese lacquer, and deservedly, for its artistic superiority is incontestable. Chinese lacquer has been, on the contrary, neglected and almost unnoticed, and it is necessary to turn to Chinese books for some notes on the subject.

The *Ko ku yao lun*, a learned work on antiquities, literary and artistic, in thirteen books, by Tsao Ch'ao, which has already been cited, was published in the reign of Hung Wu, the founder of the Ming dynasty, in the year 1387. Lacquer is noticed in the beginning of Book VIII, under the heading *Ku ch'i ch'i lun*, “Description of ancient lacquer work,” as follows:—

“ 1. *Ancient Rhinoceros Horn Reproductions.* (*Ku Hsi P'i.*)”

“Among the cups and other articles of old carved lacquer fashioned after those of rhinoceros horn, the best are reddish-brown in colour with smooth polished surface, like fine earthenware underneath; the lacquer is lustrous, of strong substance and thin. The variety of a lighter red tint resembling the fruit of the cultivated Shantung jujube (*Zizyphus communis*) is known commonly as ‘jujube lacquer.’ There are also some in which the carving is deeply cut and in strong relief, but these are classed lower.

“The old production of Foochow, which is yellow in colour with finely polished surface, and is decorated with designs in rounded relief, is known as ‘Foochow lacquer.’ It is solid and thin, but rare and difficult to find. The lacquer is mottled with clouds.

“During the Yuan dynasty (1280–1367) a new manufactory was established at Chia-hsing Fu, in the province of Chekiang, at Hsi-t'ang Yang-hui, which produced a large quantity of lacquer, carved for the most part deeply and in high relief. But the body is generally wanting in solidity, and the yellow ground, especially, easily chips and breaks off.”

“ 2. *Carved Red Lacquer* (*T'i Hung.*)”

“Cups and other articles of carved red lacquer are not classed as old and new, but distinguished according to the depth of the cinnabar coating, the

bright tone of the red, the fine polish and solidity of the lacquer. The heaviest are the best. The sword rings and the perfume receptacles modelled in the shape of flowers and fruit are finely executed. Some pieces of yellow ground are sculptured with landscapes and figure scenes, flowers and trees, flying birds and running animals, cleverly designed and delicately finished, but very easily chipped and damaged. The red lacquer when the cinnabar coat is thin is of inferior value.

"During the Sung dynasty (960-1279) the utensils intended for the imperial palace were generally made of gold and silver lacquer with plain uncarved surface.

"Under the Yuan dynasty at Hsi-t'ang Yang-hui, in the prefecture of Chai-hsing, Chang Ch'eng and Yang Mao gained a great reputation for their carved works in red lacquer, but in much of it the cinnabar coating is too thin and does not wear well. In the countries of Japan and Liuchiu, however, they are extremely fond of the productions of these two craftsmen.

"In the present time at Ta-li Fu, in the province of Yunnan, there are special factories of this lacquer, although much of their production is a spurious imitation. Many of the noble families of Nanking have real specimens in their houses. There is one kind in which the lacquer is entirely cinnabar red; another kind in which black is used in combination with the red. Good specimens are very valuable, but there are many later imitations and great care is required to distinguish them."

"3. Painted Red Lacquer (Tui Hung)."

"The imitations of carved red lacquer are made by working the design in relief with a kind of a putty made of lime and simply lacquering it over with a coat of cinnabar lac; hence the name of *tui hung*. The principal things made are sword rings and perfume cases of floral design, which are worth very little money. It is also called *chao hung*, or 'plastered red,' and is now very common at Ta-li Fu in the province of Yunnan."

"4. Lacquer with Gold Reliefs (Ch'iang Chin)."

"The cups and other ware painted with gold designs in relief are strongly lacquered and artistically decorated in choice specimens of the craft. In the beginning of the Yuan dynasty (1280) an artist named P'êng Chiün-pao, who lived at Hsi-t'ang, became celebrated for his paintings in gold on lacquer, and his landscapes and figure scenes, pavilions and temples, flower sprays and trees, animals and birds, were all alike cleverly designed and finely finished. At Ning-kuo Fu, in the adjoining province of Kiangnan, the lacquerers of the present day decorate the lacquer with pictures pencilled in gold (*miao chin*); and in the two capitals (Nanking and Peking) also, the workshops turn out a deal of lacquer decorated in the same style."

"5. Pierced Lacquer (Tsuan Hsi)."

"Cups and other specimens of pierced lacquer, in which the body is strong and solid, are generally old pieces dating from the Sung dynasty, in

which the gold decorations of figure scenes and picturesque views have been pierced through with a drill or a metal borer, so as to complete the designs in open-work."

"6. *Mother-of-Pearl Incrustations (Lo tien).*"

"Lacquer ware inlaid with mother-of-pearl is a special production of the province of Kiangsi, being made at Lu-ling Hsien, in the prefecture Chi-an Fu. The articles specially made here for the imperial palace during the Sung dynasty, and the older productions generally, are all very strongly lacquered. Some of the best are strengthened by the inlay of a network of copper wire. Through the whole period of the Yuan dynasty rich families were accustomed to have lacquer made for them here, which was solidly put on, and the figure decoration was perfectly designed and beautifully finished.

"The modern work of Lu-ling, on the contrary, is plastered with lime and pig's-blood mixed with vegetable oil, and is not strong but very easily damaged. Some use starch obtained from rhizomes of the lotus, which is still weaker and wears off more quickly. The only good work to-day is that made in private houses, which is fairly strong and lasting. Old houses in the several departments of Chi-an Fu often contain beds, chairs, and screens, incrustated with mother-of-pearl figures of beautifully finished execution, which excite universal admiration. Among the things made here at the large houses are round boxes with covers for fruit, hanging plaques with inscriptions, and chairs of Tartar fashion, which are hardly inferior to the old work, because, no doubt, they are of home manufacture."

The above quotations are sufficient to prove that all the branches of lacquer work now carried on in China can be traced as far back at least as the Sung dynasty, and that the chief centre of manufacture at that period was Chia-hsing Fu. This is an important city situated about half way between Hangchou, the capital of the Southern Sung, the Kingsai of Marco Polo, and Soochou, which also became later celebrated for its productions of lacquer.

For a few notes on the craft under the Ming dynasty, which succeeded the Yuan in 1368, another book, the *Ch'ing pi ts'ang*, "Collection of Artistic Rarities," may be cited. This is a little work in two fasciculi, on antiquities, pictures, brocaded silks, ancient bronzes, porcelain, lacquer, seals, jewels, and miscellaneous objects of art, by Chang Ying-wên, who wrote the last page on the day he died. It was published by his son Chang Ch'ien-tê, who wrote the preface, which is dated 1595. There is a curious



FIG. 83.--BOX OF RED AND BLACK LACQUER CARVED WITH FIGURE SUBJECTS.

No. 983-'83.

L. 2 ft. 1¼ in., W. 6½ in., H. 4 in.

notice, by the way, in the second part of this book of a loan exhibition, called *Ch'ing Wan Hui*, "Exhibition of Art Treasures," which was held in the province of Kiangsu in the spring of the year 1570, the objects being contributed for the purpose from the collections of four of the principal families of the province. After some remarks on lacquer of the Yuan and Sung, which confirm what has been quoted above, the author proceeds:—

"In our own Ming dynasty the carved lacquer made in the reign of Yung Lo (1403-24) in the Kuo Yuan Ch'ang factory, and that made in the reign of Hsüan Tê (1426-35), not only excelled in the cinnabar colouring and in the finished technique of the body, but also in the literary style of the inscriptions which were etched underneath the pieces. The inscription *Ta Ming Yung Lo nien chih*, 'Made in the reign of Yung Lo of the Great Ming,' was etched with a needle and filled in with black lac. The inscription *Ta Ming Hsüan Tê nien chih*, 'Made in the reign of Hsüan Tê of the Great Ming,' was engraved with a knife and filled in with gold. The craftsmen in their skill with the knife rivalled their predecessors of the Sung and succeeded in establishing a new school of glyptic art. The lacquer ware of thin body flecked with powdered gold, the lacquer work incrustated with mother-of-pearl, and the lacquer inlaid with plaques of beaten gold and silver, these three kinds are especially admired, even by the Japanese. The spurious imitations are of coarse heavy make and easy of detection."

The accompanying illustration (Fig. 83) is taken from the top of an oblong box of carved red and black lacquer, which appears from its style to date from the Ming dynasty. The decoration arranged in three panels, with rounded indented corners, is executed in bold black relief, filled in with a delicately diapered background of cinnabar red. The large oblong panel in the middle displays an imperial procession wending its way by moonlight through a mountain valley towards a two-storied pavilion in a terraced garden with deer. The Emperor, seated in a two-horse chariot conducted by two men on foot, is accompanied by others carrying banners and screens and ushered by the usual retinue with staves, parasols, ducks in dishes, maces and halberts. The square panel above has a picture of an old man seated on the steps of his doorway to receive a scholarly visitor, who is approaching with two attendants, one carrying a lamp, the other a bundle of scroll

pictures. The square panel below is a companion picture, suggestive of war contrasted with the arts of peace, showing a bowman who has just transfixed with his arrow the eye of a phoenix on a carved screen. The sides of the box are decorated with the bands of peony scrolls and phoenixes. The rims are bound round in the fashion of the time with protective collars of white metal.

During the troubles at the close of the Ming dynasty the art of lacquering was neglected, but it revived under the patronage of the Emperors K'ang Hsi, Yung Chêng and Ch'ien Lung. In this last reign the learned Jesuit Père d'Incarville, correspondent of the French Academy, wrote his interesting *Mémoire sur le Vernis de la Chine*, which was published, with eleven illustrations taken on the spot, in the *Mémoires de Mathématique et de Physique présentés à l'Académie Royale des Sciences* (Vol. iii., pp. 117-142, Paris, 1760). His paper is a valuable account of the industry at Canton, the productions of which, he confesses, are inferior in artistic value to those of Japan, and he adds:—

“Si en Chine les Princes et les grands ont de belles pièces de vernis, ce sont des pièces faites pour l'Empereur, qui en donne, ou ne reçoit pas toutes celles qu'on lui présente.”

Chinese lacquer is divided into two classes: painted lacquer, *hua ch'i*, and carved lacquer, *tiao ch'i*. The chief centres of the manufacture of painted lacquer in the present day are Canton and Foochou. Carved lacquer was made principally at Peking and Soochou, but nothing of any artistic value has been produced at either of these places since the reign of Ch'ien Lung. Both kinds of lacquer are occasionally inlaid, or incrustated, with mother-of-pearl, ivory, jade, lapis lazuli, and other materials.

Canton has long been celebrated for its lacquer. The Arabian traveller Ibn Batuta, who was there about the year 1345, notices the lacquer made in this city in his time; he admires its lightness, brilliancy, and solidity, and tells us that it was already exported in large quantities to India and Persia. It is still made there in large quantities for export; but the successive coats of lac



FIG. 84.—LID OF A BOX OF CANTON LACQUER.
Painted in Two Shades of Gold on a Black Ground.
No. 177-'98.

L. $17\frac{5}{8}$ in., W. $12\frac{1}{4}$ in.



FIG. 85.—TORTOISE-SHELL BOX CARVED WITH FIGURE SUBJECTS.
No. 636-'77.

H. 4 in., L. $10\frac{1}{8}$ in.



FIG. 86.—FAN AND CASE OF CANTON LACQUER.
No. 621-'68.

L. of Fan 11 in.; Case, L. $12\frac{3}{4}$ in., W. 3 in.

are put on too hurriedly, so that the modern work is not remarkable for its solidity; while the chief aim of the artist seems to be to cover the whole surface with figures and floral scrolls, brushed on with gold and silver, so that the decoration is profuse and over-elaborate rather than artistic in its character. The ground is nearly black, the gold used in the decoration is toned down to a paler shade when required by alloying the precious metal with silver.

The lid of a box of Canton lacquer is illustrated in Fig. 84, painted in two shades of gold on a black ground. The lid is decorated with a picturesque garden scene with figures of ladies and mandarins, inclosed within a foliated oblong frame, surrounded by a band of coiling dragons; the rounded edge is encircled with similar subjects; the sides of the box are covered with a leafy scrollwork, interrupted by shaped compartments also containing garden scenes. The fan and its lacquered case, shown in Fig. 86, are delicately decorated in the same profuse style with foliated panels containing terraced buildings and gardens, set in a diapered background, overlaid with flowers, butterflies and varied emblems of Chinese art and literature.

The ewer and cover illustrated in Fig. 87 are examples of older Chinese lacquer work on metal, being fashioned of lead and lacquered black, incrustated with diaper ornament in iridescent mother-of-pearl and with groups of birds and flowers shaped in pearl and coloured ivory posed in plain panels. The picture screen reproduced in Fig. 88 is also composed of black lacquer incrustated with mother-of-pearl, but the details of the decoration indicate Tongking as its place of origin, where the technique is closely allied, perhaps affiliated, to that of Canton. The borders are framed with panels of conventional design filled with an array of symbols, literary, Buddhist, and Taoist, delicately inlaid in the Cochin-Chinese manner; the centre is decorated with naturalistic clumps of flowers—on one side a flowering bulb of narcissus and branches of prunus with a spray of peony blossom,

on the other sides chrysanthemums and paniced grasses with two kinds of grasshoppers. These floral combinations represent autumn and winter, and suggest the idea of a companion screen decorated with flowers of spring and summer.

Foochou lacquer is more pleasing to an artistic eye than that of Canton, and resembles more closely in technique the gold lacquer of Japan. The basis is more carefully fashioned in bold undercut relief and the details are brought out most effectively by the smooth shining coat, shot with tiny points of gold, with which it is invested.

As M. Paléologue justly says:—

“The lacquer of Foochou is most seductive to the eye from the purity of its substance, the perfect evenness of its varnished coat, the lustrous or deep intensity of its shades and the power of its reliefs, the breadth of the composition and the harmonious tones of the gold grounds and painted brushwork. A large panel, six feet high and three or more in breadth is sometimes entirely covered with a scholarly and delicate decoration of soft melting tone, in which the figures, shaped in coral or pearl, are detached in gentle relief on the ground, while the landscapes roll out in the far distance, revealing luminous depths of colouring.”

We have, unfortunately, nothing so important for illustration here, only a little tray, Fig. 89, cleverly shaped in the form of a lotus leaf, resting on an openwork network of lotus leaves and blossoms entangled with a paniced reed underneath, while one stem with a blossom pierces the tray. It is lacquered in green, brown and yellow, and is further enriched with powdered gold in the manner characteristic of Foochou.

The third kind of lacquer which remains to be noticed is the carved lacquer *tiao ch'i*. The finest specimens of this carved work having been the productions of the imperial factories in the palace at Peking noticed on p. 120, it is commonly known to collectors as *Peking lacquer*. The prevailing colour is a vermilion red derived from finely ground cinnabar, the red sulphide of mercury found in many parts of China, hence the alternative name of cinnabar lac which is often applied to it: but this is not so appropriate, as in some pieces, like the example which has



FIG. 87.—EWER AND COVER OF METAL LACQUERED BLACK INCRUSTED
WITH MOTHER-OF-PEARL AND IVORY.

No. 41-'76.

H. $14\frac{1}{2}$ in., W. $4\frac{3}{4}$ in.



FIG. 88.—SCREEN OF BLACK LACQUER INCRUSTED WITH MOTHER-OF-PEARL.
No. 121-'78. H. 2 ft. 7 in., L. 2 ft. 10 in.



FIG. 89.—TRAY OF FOOCHOU LACQUER SHAPED AS A LOTUS LEAF.
No. 278-'96. H. 3 in., L. 11 $\frac{3}{8}$ in., W. 9 $\frac{5}{8}$ in.

been illustrated in Fig. 84, the red is employed in combination with other colours, and in other rare specimens of sculptured lac cinnabar is not used at all. During the Sung and Yuan dynasties, as we have seen already, carved red lacquer was produced in several other localities, as well as a variety of spurious imitations in which the reliefs were worked in a compost of lime and simply brushed over with a coat of red lacquer.

Peking lacquer is represented by a series of remarkably fine examples in the Museum collection. Some of them were brought from the Summer Palace of Yuan Ming Yuan which was sacked during the Anglo-French Expedition in 1860; among them a pair of imposing vases, over three feet high, covered with five-clawed imperial dragons, attributed to the reign of Ch'ien Lung (1736-95), the culminating epoch of the art. One of the pair is illustrated in Fig. 90. It is decorated with nine dragons, a mystic number whirling through scrolled clouds enveloping parts of their serpentine bodies, in pursuit of jewels of omnipotence, which appear in the midst of the clouds as revolving disks emitting branched rays of effulgence from their surface. The decoration is completed by a foliated band round the base and rings of rectangular fret encircling the rims. The neck is strengthened by a collar of gilded metal.

The Emperor Ch'ien Lung had a special fancy for carved lac and had all kinds of objects made for the palace during his reign; large screens, *fêng-p'ing*, with twelve folds eight feet high; spacious couches or divans, *ch'uang*, fitted with small tables; larger tables and chairs of formal outline for the reception hall; in addition to an infinite variety of smaller objects, useful and ornamental. Some of the finest of the small art objects produced in his reign were chiselled in a soft buff-coloured lac; in others the buff was used in a diapered background as a foil for the principal decoration which was made to stand out effectively in vermilion relief. A variety of choice pieces of painted lacquer is said to have been made at the palace factory at the same time, and some ten rare

specimens from this source in the possession of the Vicomte de Semallé were declared to be worthy to figure in the best Japanese collection. They were little cups of graceful lobed outline, light in weight and delicately modelled; one was peacock blue shot with tones of green, iridescent and intense as an enamel; another of the palest pink relieved by touches of coral red, described as an unrivalled combination of soft tints; another of the purest and deepest black, the beautiful black so appreciated in Japan; a fourth, in the same collection, of aventurine lac, with a lotus delicately incrustated in gold and silver was characterised as a marvel of taste and finish.

In some cases the ground of cinnabar lac is covered with several shades of brown applied in even layers, and the crust while still warm is carved with a sharp knife, with the result that the several layers of colour are distinctly seen in the finished work. The Emperor Ch'ien Lung had a series of pictures carved in this style, in 1766, with battle scenes commemorating the victories of his generals in Eastern Turkistan, some of which have found their way to European collections. Their form is similar to that of the Chinese Pietra Dura Picture with background in diaper of cinnabar lac in the museum which is illustrated in Fig. 91. The figures are carved in white jade, the temple, trees, and other details in variously coloured jade, malachite, and imitation lapis lazuli. The motive is a Taoist scene representing the approach of a pilgrim to the Taoist paradise. The divinity Shou Lao is standing under a pine, on the left, holding a *ju-i* sceptre, his attendants, in procession, carrying a staff with scroll tied to it, a peach as the fruit of life, a pilgrim's gourd, and the box of good gifts held by two acolytes in the rear—the genii of union and harmony. Another acolyte on the bank of the "isles of the blessed" eagerly awaits the arrival of a boat laden with flowers and jewelled fruit, the offerings of the female divinity Hsi Wang Mu.

A richly decorated box with cover of carved red lac inlaid with variously coloured stones which show out effectively on the



FIG. 90.—VASE (ONE OF A PAIR) OF CARVED RED PEKING LACQUER.
From the Summer Palace. Decorated with Nine Imperial Dragons.
No. 10-'83.

H. 3 ft. 1½ in., D. 23½ in.



FIG. 91.—PIETRA DURA PICTURE OF THE TAOIST PARADISE.
Diapered Ground of Cinnabar Lac incrustated with Jade, Malachite, and
Lapis Lazuli.

No. 5559-'01.

H. 2 ft. 6 $\frac{3}{4}$ in., W. 3 ft. 7 in.



FIG. 92.—BOX AND COVER, PEACH-SHAPED, DECORATED WITH FRUIT AND FLOWERS.
Chiselled Red Lac, inlaid with Green and Yellow Jade, Lapis Lazuli,
Turquoise and Amethyst.

No. 129-'83.

H. $6\frac{1}{2}$ in., L. $15\frac{1}{4}$ in.

coral background is illustrated in Fig. 92. The box, modelled in the shape of a flattened peach, is carved in relief with sprays of the same fruit and flowers and with bats flying in the intervals, projected from a diapered background. The cover, completing the outline of the peach, and carved with similar designs spreading round the sides, is also ornamented in relief with sprays of peaches and a couple of bats, the stems being shaped in wood, the fruit, flowers and other details inlaid in green and yellow jade, lapis lazuli, turquoise, and amethystine quartz. Boxes of this kind are intended to hold fruit or cakes for presentation on birthdays or other auspicious occasions. The peach appears in the form and decoration as the fruit of life, a symbol of longevity; and the bats (*fu*), as punning symbols of happiness (*fu*); emblems of good wishes for the recipient of the contents, who is not, by the way, expected to keep the box.

CHAPTER VII.

CARVING IN JADE AND OTHER HARD STONES.

Jade is ranked by the Chinese as the most precious of precious stones. The character *yü*, composed of three horizontal lines united by a central perpendicular line, originally a picture of three pieces of jade strung together by a cord, is the radical of a natural group of compounds relating to gems and their attributes. The material with its finely polished surface and varied tones of colour is idealised as the quintessence of creation, forged from the rainbow into thunder-bolts for the storm-god, to whom are attributed the weapons in the shape of jade axes and celts which are occasionally laid bare by heavy rain on the surface of the ground. It is also the traditional food of the Taoist genii, and it is, moreover, endowed by the Chinese with many magic and curative properties, as it was by other ancient nations.

The name jade is derived from the Spanish *piedra de hijada*, or "stone of the loins," through the French *pietre de l'ejade*, which is said to have been changed to *le jade* by a printer's error when the word was as yet unfamiliar. It was first brought to England from Spanish America by Sir Walter Raleigh, who always uses the Spanish name for the stone in his books, while he magnifies its many virtues. Under the heading of jade two distinct minerals are included by scientific mineralogists, as well as by the Chinese. The first, known as *nephrite*, or kidney-stone, because it was often worn as a charm against kidney diseases; and also as axe-stone, having been fashioned into axe-heads both in prehistoric times all over the world and in modern times in New Zealand and Alaska; is a silicate of lime and magnesia belonging to the amphibole or

hornblende group of minerals. The second, called *jadeite*, a word coined by Damour in 1863, after his analysis of some of the emerald green jade recently brought from the Summer Palace at Peking, which had been distinguished by Jacquemart as *jade impérial*, is essentially a silicate of sodium and aluminium, belonging to the pyroxene group. Some of the prehistoric celts discovered in Brittany and the lake-dwellings of Switzerland, in Asia Minor and Crete, were found to be made of jadeite; but its most striking and typical examples were the *fei-ts'ui* jade of the Chinese, so called from its resemblance to the plumes of the kingfisher which they incrust on jewellery; and the celebrated *quetzalitzli* of the Pre-Columbian Mexicans, a stone named after the gorgeous feathers of the *Trogon resplendens* which the chieftains wore in their head-dress.

Nephrite and jadeite agree in being composed structurally of an interwoven mass of very fine fibres, on which their singular toughness and compactness, as well as their uneven splintery fracture, depend. Their matted fibrous structure make them more difficult to fracture than any other substances in the mineral world, although in hardness they range only from 6 to 7 in Mohs' scale, nephrite being 6 to 6.5, or slightly harder than felspar, while jadeite is 7, the same hardness as quartz. Jadeite is occasionally partially crystalline, visible with a hand lens, one variety being so granular as to resemble sugary marble in structure, and another of more translucent body, called "camphor jade," being remarkably like crystallised camphor. The two minerals differ in chemical composition and microscopically; and also when heated before the blowpipe, nephrite becoming white and cloudy and fusing with difficulty, while jadeite fuses easily and colours the flame bright yellow, indicating the presence of sodium. The readiest means of distinction is the determination of the specific gravity of the crude or worked object, nephrite being usually within the limits 2.9-3.1, whereas jadeite is much heavier (sp. gr.=3.3), and chloromelanite, a dark green variety

of jadeite rich in iron, as much as 3·4. Both minerals take a fine polish when worked with a subdued waxy lustre which is likened by the Chinese to that of mutton fat or congealed lard, and which is especially characteristic of nephrite. Both minerals are theoretically white when pure, but in nature they show an extensive and varied suite of colours, due either to the uniform coloration of the mass, or to the inclusion of foreign particles causing streaks, spots, veins, or marbling, of one or several shades of colour, contrasting with the plain ground.

The colour of *nephrite* depends mainly upon the amount of iron present. It is usually of some shade of green, deepening as the proportion of iron increases. Many tints of green occur, including gray-green, sea-green or celadon, lettuce-green, grass-green, and dark green like boiled spinach. Gray nephrites often have a bluish, reddish, or greenish tinge. In yellow nephrite the yellow is generally of greenish tone. Black jade is usually a nephrite thickly charged with inclusions of chromic iron. Reds and browns are due to impregnation with iron peroxide, and are considered to denote natural stains in the material, or accidental changes of the surface from weathering, rather than to be essential colours of jade. Uniform grounds of soft tone resembling cream and whey are highly esteemed by the Chinese connoisseur, and still more highly a pure limpid white compared to mutton fat, in which iron is entirely absent.

Jadeite is often not distinguishable from nephrite by mere inspection, but generally its colouring is brighter and more vivid. The body is usually more translucent, but, on the other hand, it is occasionally partially crystallised, a distinctive characteristic when it occurs. One of the most characteristic grounds is of a uniform lavender colour, another is bright apple-green. The natural pebbles of jadeite sometimes exhibit a colourless nucleus enclosed in a red crust, which produces the effect of a fine sheen, and which is due to the penetration of iron from the clay in which they are found embedded. The most precious jadeite of all is



FIG. 93.—BOWL OF JADEITE.*
Granular Whitish Ground with Green Markings.
No. 1577-'82.
H. $2\frac{1}{4}$ in., D. $5\frac{3}{8}$ in.



FIG. 94.—VASE OF WHITE JADE (NEPHRITE) SHAPED
AS A FINGER-CITRON.
No. 1685-'82.
H. $4\frac{8}{8}$ in., W. $4\frac{1}{8}$ in.

white strewn with more or less sharply defined spots of brilliant emerald green. The spots and veining which often accompany the variously tinted grounds are due to the presence of a small amount of chromium distributed irregularly through the mass—the element which gives its colour to the true emerald. The emerald green jadeite is the typical Chinese *fei-ts'wi*, an archer's thumb ring or bracelet of which may be worth many hundred ounces of silver.

The Chinese classify jades under three headings: the first, under the general name of *yü*, comprises nearly all nephrites, wherever obtained; the second, *pi yü*, "dark green jade," resembling somewhat deep green serpentine, includes nephrites brought from Barkul and Manas in Sungaria and from the vicinity of Lake Baikal, as well as jadeites of somewhat similar tint said to come from the mountains of Western Yunnan; the third, *fei ts'wi* originally applied to the emerald green variety, is now extended to all other jadeites, most of which are imported from Burma, with the exception of the dark green variety alluded to above.

Most of the nephrite carved in China comes from Eastern Turkestan. It is either quarried in the mountain ranges of Khotan and Yarkand, where it is found *in situ*, or picked up as water-worn pebbles from the beds of the rivers which flow down from these mountains. The most productive primary deposits are in the Belurtág, the "jade mountains" of the Chinese, on the upper waters of the Tisnab river about eighty miles from Yarkand, which have been recently explored by the Russian geologist Bogdanovich. The Manchu author of the *Hsi Yü Wên Chien Lu*, a description of Chinese Turkestan written in 1777, says that the precipitous mountain sides are here entirely made of jade, and describes how the Mohammedan natives ride up on yaks beyond the snow limit, light fires to loosen the jade, and dig out large blocks with their picks, which are rolled down the precipice into the valley below. In the twenty-ninth year (1764)

of Ch'ien Lung the governor of Yarkand forwarded to the emperor thirty-nine large slabs of this jade, sawn on the spot, weighing altogether 5,300 lbs., to make sets of twelve musical stones called *ch'ing* used in imperial ceremonies; as well as a quantity of smaller pieces for the ordinary stone chimes, which are made of sixteen "carpenter's squares" of graduated thickness hung in two rows on a frame and struck with an ebony mallet. The gigantic monolith of the tomb of Tamerlane in the Gur Emir mosque at Samarkand probably came from the same source.

The principal rivers regularly "fished" for jade pebbles are the upper waters of the Yarkand Daria, and the Yurungkash, "White Jade," and Karakash, "Black Jade," Rivers of Khotan. For some purposes the lapidary prefers a water-worn pebble, which has been perhaps ground by nature into a quaint appropriate form, covered with a rind attractively coloured by oxidation, and besides has had its strength attested by its survival. Nephrite has been found to occur in many of the other rivers flowing from the K'unlun Mountain, the traditional source of jade, as far east as Lake Lob. It was discovered by Russian geologists *in situ* in 1891, still further east in the province of Kansu on the north of the K'unlun range, between Kuku Nor and the Nan Shan mountains, where the nephrite was cloudy to translucent and of light green, milk-white, or sulphur-yellow colour. This is interesting as the first record of the discovery of yellow jade *in situ*. Chinese books give Lan-t'ien in the adjoining province of Shensi as one of the sources of jade, but the supply seems to be exhausted as it is said to be no longer produced there.

With regard to the colours preferred by the Chinese the Manchu author cited above says in his description of Yarkand:—

"There is a river in its territory in which are found jade pebbles. The largest are as big as round fruit dishes or square peck-measures, the smallest the size of a fist or chestnut, and some of the boulders weigh more than five hundred pounds. There are many different colours, among which snow-white, kingfisher-feather green, beeswax yellow, cinnabar red, and ink black, are all considered valuable; but the most difficult to find of all are pieces of pure



FIG. 95.—IMPERIAL JU-I CARVED WITH DRAGON AND PHOENIX.
No. 1567-'82.

L. 12 $\frac{1}{4}$ in

mutton fat texture with vermilion spots, and others of bright spinach green flecked with shining points of gold, so that these two varieties rank as the rarest and most precious of jades."

In the imperial ritual worship of heaven, earth, and the four quarters, votive objects of jade are always used, arranged after an elaborate colour symbolism which reminds one of that of the ancient Babylonians. A perforated round symbol (*pi*) of cerulean tint is used in the worship of heaven, an octagonal symbol (*tsung*) of yellow jade for earth, an oblong pointed tablet (*kuei*) of green jade for the east quarter, a tablet in the form of half of the last (*chang*) of red jade for the south, a tiger-shaped symbol (*hu*) of white jade for the west, and a semicircular symbol (*huang*) of black jade for the north quarter. The jade worn by the emperor who officiates as high priest must always correspond in colour, and so must the silks and the victims sacrificed before the altars.

In the *Ritual of the Chou dynasty* jade is constantly referred to as the material used for precious vessels of all kinds, for insignia of rank worn by the sovereign and conferred by him on the feudal princes, for votive offerings and presents, and for many other objects. Special officials were appointed in charge of the jade treasury, etc. For a royal funeral they had to provide food jade (*fan yü*), a bowl of pounded jade mixed with millet for the chief mourner, (*han yü*) a carved piece of jade to put in the mouth of the corpse, and jade offerings (*tsêng yü*) in the shape of a number of perforated medallions, which were placed inside the coffin.

There are many special Chinese works on jade. The most extensive is the *Ku yü t'ou pu*, "Illustrated Description of Ancient Jade," a catalogue in 100 books, with more than 700 figures of the collection of the first emperor of the Southern Sung dynasty, which was compiled in 1176 by an imperial commission headed by Lung Ta-yuan, President of the Board of Rites. A MS. copy of this catalogue was discovered in 1773, and the current edition was printed six years later with a preface dedicated to the

emperor Ch'ien Lung. The following table of contents will give some idea of its wide scope and of the large variety of objects fabricated in jade in former times by Chinese craftsmen.

1. State Treasures, Insignia of Rank, Sacrificial Symbols, Imperial Seals. Books 1-42.
2. Taoist Amulets, Talismans, Charms. Books 43-46.
3. Chariot Ornaments, Official Costume Pendants. Books 47-66.
4. Apparatus for the Study. Ink-palettes, Brush-handles and receptacles, *Ju-i* Sceptres, etc. Books 67-76.
5. Censers for burning incense and fragrant woods. Books 77-81.
6. Wine Ewers, libation cups and drinking cups. Books 82-90.
7. Sacrificial Vessels and Dishes. Books 91-93.
8. Musical Instruments. Books 94-96.
9. Furniture, Jade Pillows, Screen Pictures, etc. ; including a large upright bowl, $4\frac{1}{2}$ feet high, holding twenty gallons of wine, of white jade marbled with shaded greens, carved with scrolled clouds and three-clawed dragons. Books 97-100.

A large jade bowl, or cistern, rivalling in size the one just referred to stands in one of the courtyards of the imperial palace at Peking. It is noticed in the travels of the celebrated friar Oderic, who started on his long journeys through Asia in April 1318, as related in Yule's *Cathay and the Way thither* (Vol I., p. 130):—

“The palace in which the great Khan dwells at Cambaluk (Peking) is of great size and splendour. In the midst of the palace is a certain great jar, more than two paces in height, entirely formed of a certain precious stone called *Merdacas*, and so fine, that I was told its price exceeded the value of four great towns. It is all hooped round with gold, and in every corner thereof is a dragon, represented as in act to strike most fiercely, and this jar has also fringes of network of great pearls hanging therefrom, and these fringes are a span in breadth. Into this vessel drink is conveyed by certain conduits from the court of the palace; and beside it are many golden goblets from which those drink who list.”

The jar, mounted so lavishly with gold and pearls, disappeared at the fall of the Mongol dynasty, and was stripped of its ornaments. It was found again in the eighteenth century in the kitchen of a Buddhist temple in the vicinity, where the ignorant monks were using it as a receptacle for salted vegetables. The emperor Ch'ien Lung bought it of them for a few hundred ounces of silver and composed an ode in its honour to be engraved inside the



FIG. 96.—ROSARY OF AMBER AND CORUNDUM BEADS WITH PLAQUES
AND PENDANTS OF JADEITE.

NO. 1126-'74.

bowl in which he tells the story. It is a tall bowl with flat bottom and upright sides, shaped like one of the large pottery fish-bowls, called *yü kang*, which the Chinese use in their gardens for gold fish or lotus flowers, and is boldly carved outside with grotesque monsters and winged horses disporting in sea waves.

The Mongol emperors of Hindustan were also very fond of jade and it is well known that beautiful carvings were produced under their patronage in white and sage-green nephrites, and were often incrustated with rubies, emeralds and other precious stones, for which the soft tints of the jade afford a most effective background. The jade materials were originally imported into India from Eastern Turkestan, and were derived probably from the same districts from which the Chinese get their supplies of crude jade. After the Chinese conquest of Eastern Turkestan many of these Indian carvings were imported into Peking, and it is not uncommon to find such a piece in a European collection of characteristically delicate and graceful Indian work incised with a Chinese inscription in verse attesting its origin, and with the imperial seals of Ch'ien Lung attached. Much of the finest Chinese work was executed in the palace at Peking during his reign, and we are told that the imperial work-shops of the period included a special branch called *Hsi Fan Tso*, or "Indian School," which was devoted to the reproduction of Indian work. The jewelled jades of China, which are occasionally met with, mostly date from this period, and were perhaps mainly inspired from the same source. They are usually flat plates, intended to be mounted as small screen pictures, and are carved out of white jade and incrustated with figure scenes or other details, inlaid in rubies, amethysts, lapis lazuli and emerald-green jadeite, cut in thin slices or set *en cabochon*, and are etched with gilded lines to complete the designs. The soft looking jade ground makes an inimitable foil for the brilliant colouring and flashing sheen of the inlaid jewels.

The Chinese have always drawn their chief supplies of jadeite, including the precious emerald green '*fei-ts'wi*, from Burma, where

it is found in abundance about the headwaters of the Chindwin and Mogaung tributaries of the Irrawaddy river. It is mined by wild Kachins, bought by Chinese dealers and shipped to Canton to be carved by Chinese lapidaries. The value of the stone depends on the colouring, and especially on the lustre and brilliancy of the bright green which is irregularly distributed in flecks or veins through the white matrix, although it sometimes occurs in sufficient quantity to furnish a bead of purest emerald tint. Lavender jadeite is almost as highly appreciated, whether of uniform tint, or flecked with green; and so also is red of translucent tone, when it occurs in a band or stratum which can be carved in openwork like a cameo, so as to reveal and contrast effectively with a background of typical shade. Another variety of Burmese jadeite is called poetically by the Chinese *hua hsüeh tai tsao*, "moss entangled in melting snow," its white crystalline matrix looking like frozen slush being veined with clouds of shaded greens. The bowl illustrated in Fig. 93 gives a fair idea of the appearance. It was selected for the illustration as an example of jadeite, and the diagnosis has been obligingly confirmed by Professor W. Gowland, who has determined its specific gravity to be 3.343.

Canton, Soochow, and Peking are the chief centres of the fabrication of jade in the present day. The sketch of the principal processes of manufacture which follows has been taken on the spot from actual observation in the workshops at Peking. It is not easy to make it quite clear without plates, but I may be permitted to mention that the various processes of work will be fully illustrated by a native artist in water-colours in Mr. Heber Bishop's *magnum opus* on jade, which is shortly to be published at New York, in connection with the catalogue of the splendid collection bequeathed by him to the Metropolitan Museum.*

* This work, which was privately printed in New York in 1905 in two portly volumes, measuring 24 by 18 in., entitled *The Bishop Collection; Investigations and Studies in Jade*, has recently been presented to the Art Library in the



FIG. 97.—CYLINDRICAL BRUSH POT.
IN WHITE JADE.
No. 1566-'82.
H. 6 $\frac{1}{2}$ in., D. 8 in.



FIG. 98.—WHITE JADE VASE CARVED WITH DRAGON
AND FLOWERS. STAND OF GREEN JADE.
No. 1559-'82.
Vase, 8 $\frac{1}{2}$ in. \times 5 $\frac{1}{2}$ in.; Stand, 6 in. \times 3 $\frac{1}{4}$ in.

CHINESE METHODS OF WORKING JADE.

The Chinese lapidary has all the tools of his art, an art which may be traced back to ancient Chaldæa and Susiana, from which it seems to have spread at some unknown period westwards to Europe, southwards to India, and eastwards to China. The modern lapidary has invented no new tools. The European craftsman only adds to the power of the old tools by the use of a continuous lathe and increasing its rapidity of revolution by means of steam and electricity; the Chinese craftsman does the same by patient industry, as he sits alone for long days beside his table, working a reciprocal treadle with his feet so as to have his hands free for glyptic work. The tools of the craft are many, but as the Chinese say, they all owe their efficiency to the biting power of the abrasives with which they are anointed. These abrasives are prepared by various preliminary processes of pounding, grinding, and sifting, and are made into pastes with water ready for use. Four kinds are used in Peking, increasing in power, being—(1) “yellow sand,” quartz crystals; (2) “red sand,” garnets or almadin, used with the circular saws; (3) “black sand,” a kind of emery, used with the lap wheels, etc.; and (4) “jewel dust,” ruby crystals from Yunnan and Tibet, with which the leather wheel is smeared which gives the final polish to the jade.

The crude block of jade is first sawn round with a four-handed toothless iron saw worked by two men, to “strip off the peel.” It is next roughly shaped with one of the circular saws, a graduated series of round discs of iron with sharp cutting edge, fitted to be mounted on the wooden axle of the treadle and put by it into vertical revolution. The prominent angles left by the saw are ground down and the piece is further shaped

Victoria and Albert Museum, where it is now available for reference. The thirteen water-colour illustrations by Li Shih-Ch'üan will be found in Vol. I. painted by hand on soft Chinese paper, as the industrious artist provided at the time sufficient material for the limited edition of 100 copies.

by a set of small solid iron rings mounted in turn on the end of the same horizontal spindle, after which the striated marks of the grinding are removed by a set of little polishing wheels worked in similar fashion by the rocking pedals. The object is now shaped ready to be carved in artistic relief with the lap wheels, or to be pierced through and through with the diamond drill and subsequently cut in open fret-work designs with the wire saw, the wire being inserted into holes pierced by the drill for the purpose.

The lap wheels, which are little iron discs like small flat-headed nails, and are consequently called "nails" by the Chinese lapidary, are hammered into the hollow end of a light iron spindle which is kept in motion by a leather strap worked by the treadles. The diamond drill is worked by hand and is kept in revolution by the usual string-bow wielded by the right hand of the operator, while he holds the jade in his left; the cup-shaped head-piece of the drill is fixed above to a horizontal bar, on which a heavy stone weight is hung as a counterpoise to give the necessary pressure. Another phase of the diamond drill is exhibited in the boring of smaller objects, which are floated upon boat-shaped supports in a bamboo tub of water while they are being bored; the cup-shaped head-piece of the drill now rests in the left palm of the craftsman, who keeps it pressed down as he works the string bow with his right hand.

Another instrument used by the jade worker for hollowing out the interior of small vases and the like is the tubular drill, a very ancient instrument in all parts of the world. In China it consists of a short iron tube, grooved in two or three places to hold emery paste, which is mounted on the same light iron spindle as the lap wheels. As it works it leaves behind a core, which has to be dug out by little gouges, and a number of other instruments of varied shape are provided to be worked on the same lathe, for a further scooping out of the interior of a vase that has been previously bored by the tubular drill.

The fabric of the piece of jade has now been fashioned and carved with relief designs and openwork decoration, but it still requires a prolonged polishing of the surface to bring out the intrinsic merit of the material. The harder the jade the more it will repay the patient handiwork of the craftsman, who must carefully rub down all scratches and angles left by wheel or saw, as he follows every curve and intricacy of a complicated carving. He must go over the ground again and again to attain in hard stone the fluent lines and delusive softness of the perfect piece, which should seem to have been modelled by the most delicate touch in some soft and plastic substance. The Chinese connoisseur likens a finished work in white jade to liquescent mutton fat, or to congealed lard, shaped as it were by the fire. The polishing tools are made of fine-grained wood, dried gourd skin, and ox leather, and are charged with the ruby-dust paste, the hardest of all. For polishing the surface there is a graduated series of revolving wooden wheels, from fifteen inches in diameter downwards, which are mounted upon a wooden spindle and worked upon the reciprocal treadle lathe. For searching out the deeper interstices of the carved work there is a selection of wooden plugs and cylinders of varied size and shape fitted to hold the abrasive, down to the smallest points, which are cut out of the rind of the bottle gourd. The revolving wheels which give the final polish are bound round with ox leather stitched together with hempen thread.

ANCIENT OR TOMB JADE.—The Chinese antiquary classes ancient jade among the most precious of his archaic treasures. The object becomes gradually softened at the surface while buried underground and, at the same time, is impregnated with a variety of new colours, which the possessor delights in bringing out by gentle friction, inclosing it with bran in a silk bag, carrying it about with him in his sleeve, and at every spare moment giving a touch of extra polish to the piece. The Chinese call ancient jade *han yü*. The word *han* used here, which means

“held in the mouth,” was originally applied to the jade which was in former times put into the mouth of a corpse before burial, and its meaning has been subsequently extended to include all kinds of jade objects found in ancient tombs; as well as to sacrificial vessels, insignia of rank, and amulets, which may have been accidentally buried and are afterwards unearthed. Pre-historic axes and celts of jade, made of jadeite as well as nephrite, have been discovered in many parts of China. They are commonly called *yao chan*, or “medicine spades,” and are supposed to be relics of Taoist herbalists of mythological days. It may be taken for granted that the jade used in their production was generally obtained from local sources. The “jade question” which exercised the ethnological world in Europe some years since has been solved by later discoveries of the material *in situ*, and it seems hardly necessary to pose a new one for China, even if we had sufficient space for its discussion.

CARVINGS IN JADE AND THEIR USES.—These cover a wide range in Chinese art. A native writer, after a description of ancient jade objects, of imperial patents and historical seals, insignia of rank, girdle buckles and other details of a mandarin’s costume, coming down to the present day, proceeds with a further summary of modern carvings which may be summarily cited here. Among the large things carved in jade, he says, we have all kinds of ornamental vases and receptacles for flowers, large round dishes for fruit, wide-mouthed bowls, and cisterns; among smaller objects, pendants for the girdle, hairpins and rings. For the banquet table there are bowls, cups, and ewers for wine; as congratulatory gifts a variety of round medallions and oblong talismans with inscriptions. Beakers and vases are provided to be frequently replenished at wine parties, a wine pot with its prescribed set of three cups for bridal ceremonies. There is a statuette of the Buddha of long life to pray to for length of days, a screen carved with the eight immortal genii for Taoist worship. *Ju-i* sceptres and fretwork mirror-stands are highly



FIG. 99.—JADE HONORIFIC VASE OF TWIN CYLINDER FORM.
In the Salting Collection.

H. $11\frac{1}{2}$ in., W. $4\frac{3}{4}$ in.

valued for betrothal gifts; hairpins, earrings, studs for the forehead, and bracelets for personal adornment. For the scholar's study the set of three (*san shih*), tripod, vase, and box, is at hand for burning incense; for more luxurious halls sculptured flowers of jade and jewels in jade pots are arranged in pairs, displaying flowers appropriate to the current season of the year. Combs of jade are used to dress the black tresses of beauty at dawn, pillows of jade for the divan to snatch a dream of elegance at noon. Rests for the writer's wrist lie beside the ink pallet, weights are made for the tongue of the dead laid out for the funeral. Rouge pots and powder boxes provide the damsel with the bloom of the peach, brush pots and ink rests hold the weapons of the scholar in his window. The eight precious emblems of good fortune—the wheel of the law, conch-shell, umbrella, canopy, lotus-flower, jar, pair of fish, and endless knot—are ranged on the altar of the Buddhist shrine; pomegranates bursting open to display the seeds, sacred peaches, and Buddha's hand citrons, appear as symbols of the three all-prayed-for abundances—of sons, of years, of happiness. Linked chains of jade are tokens of lasting friendship, jade seals attest the authenticity of important documents. There are beads for the rosary to number the invocations of Buddha, paper-weights for the writing-table of the scholar, tassel ornaments for the fan screen hiding the face of the coquette, and keyless locks of jade for clasping round the necks of children. Among other things may be mentioned mortars and pestles for pounding drugs, thumb-rings for protecting the hand of the archer from the recoil of the bowstring; jade mouthpieces for the pipes of tobacco smokers, and jade chopsticks for gourmands.

The work of the glyptic artist in jadeite, the *fei-ts'ui* of the Chinese, covers much the same ground, but the objects produced are smaller and rarely measure a foot either in height or breadth. A set of incense burning apparatus carved in lustrous white jadeite richly flecked with emerald green is valued at 10,000 ounces of silver, a pair of bangles at 1,000, and an archer's thumb-ring of

fine "water" is almost as costly. Snuff bottles are cunningly cut, cameo fashion, out of pebbles with variegated layers into designs suggested by the natural veining of the stone, and stoppered with buttons of contrasted tone fitted underneath in the usual way with little spoons of ivory. The eighteen small beads and other appendages of the official rosary are preferably made of jadeite, so is the tube for the peacock's feather worn in the hat of the decorated mandarin, and hair-pins of infinite variety figure in the headdress both of Manchu and Chinese ladies, besides flowers and butterflies of *fei-ts'ui* sewn on bands of velvet. In the courtyard of the palace at Peking, he concludes, melons carved in jadeite are hung on trellis-work in the midst of artificial foliage, and vases of curiously naturalistic form have been fashioned in the imperial workshops there simulating growing cabbages or whorls of palm leaves.

The vase of white jade in Fig. 94 illustrates the fancy of the Chinese for natural forms, being modelled in the shape of a branchlet of the Buddha's-hand citron (*Citrus decumana*) carrying fruit and foliage. Another favourite form for a vase is the blossom of the Magnolia Yulan, the white jade being highly polished to emulate the peculiar pulpy whiteness of the petals of this beautiful flower. The *ju-i* sceptre, which has been already alluded to, derives its peculiar form from the sacred fungus called *ling-chih*, the *Polyporus lucidus* of botanists, one of the many Taoist emblems of longevity. The sceptre from the Wells Bequest shown in Fig. 95 is made of white jade, mottled at one end and marked with a spot of red. It is carved in relief with an imperial dragon in clouds coiling round the handle in pursuit of a flaming disc poised on the rim of the blade, and opposite with a phoenix which is projected in undercut relief on the top of the blade. A rosary is shown in Fig. 96, which was brought from the Summer Palace near Peking in 1860. It is composed of 108 amber beads divided by three large beads of emerald green jadeite, and three strings of small corundum beads, ten in each, with a central plaque



FIG. 100.—VASE AND COVER CARVED IN DARK GREEN JADE.
No. 906-'73.
H. 7 in., L. 7 in., W. $3\frac{1}{8}$ in.



FIG. 101.—SCREEN CARVED IN STEATITE OF THREE STRATA
WITH A TAOIST SCENE.
No. 1071-'52.
H. 1 ft. 11 in., W. 1 ft. 3 in.

and pendants of jadeite mounted in silver gilt inlaid with blue kingfisher plumes.

The magnificent brush cylinder (pi-t'ung) of white jade seen in Fig. 97, and the jade vase which follows in Fig. 98, are also part of the valuable Wells Bequest to the Museum. Both pieces are deeply and artistically carved in undercut relief with occasional pierced openwork. The *brush pot* is decorated with mountain scenes enlivened with pines, dryandras and blossoming prunus trees, representing the end of the expedition of King Mu of the Chou dynasty to the far west; in the background his eight celebrated chariot horses (pa chün ma) are returning to their grazing grounds; in the foreground the baggage oxen are seen being led back to their stalls. The *vase* is enveloped with berried plants, Polyporus fungus heads and wild chrysanthus, springing from open rockery, revealing the archaic form of a three-clawed lizard-like dragon (chih lung) emerging from the meshes; it is effectively posed on a stand of olive-green jade carved with a floral decoration of the same character.

The stately twin-cylinder vase of white jade illustrated in Fig. 99 is taken, with permission, from Mr. G. Salting's fine collection. It is modelled in the lines of one of the ancient bronze receptacles for arrows which used to be given as rewards for military prowess under the name of champion vases. The grotesque monsters of fabulous mien which figure as supporters of the cylinders are intended to represent an eagle (ying) perched upon the head of a bear (hsiung), suggesting in a punning way the words *ying-hsiung*, or "champion," and thus giving a honorific name to the vase. The coiled dragon which spans the twin covers, the looped handles at the back, and the details of the banded decoration of the two cylinders are all of archaic bronze design.

The vase and cover illustrated in Fig. 100 is a typical example of the dark green nephrite called *pi yü*, which came from the Summer Palace, Peking, in 1860. Of oblong section, with rounded projecting corners ending in circular feet, it has two

looped dragon handles holding loose rings. The body is carved in low relief with encircling bands of fret, and with six longevity (shou) characters below, each one flanked by serpentine dragons. The cover is surmounted by five archaic dragons executed in pierced work.

The carved stone slab in Fig. 101, though not of jade, shows one of the usual motives of the jade carver, and the ordinary way of mounting his work as a screen picture. The carving here is executed in steatite of three strata. The composition represents the paradise of the Taoist, the hill of immortality (*shou shan*) covered with pavilions towering into the clouds from the isles of the blessed, surrounded on all sides by the cosmic ocean; a pair of storks is seen flying across the clouds above, one of the birds carrying a rod of fate in its beak.

CARVINGS IN OTHER HARD STONES.—Albert Jacquemart, who was an enthusiastic admirer of the artistic merits of *jadeite*, in his criticism of lapidary art, describes it under the name of *jade impérial* as a peerless gem, almost rivalling an uncut emerald when green, and more effective than the richest of agates when variegated with mingled shades of green and white. The subtle attractions of *nephrite* are not so apparent to the European eye as they are to the Chinese. The purest jade, as M. Paléologue observes, possesses intrinsically neither the brilliancy of rock-crystal, nor the varied colouring of carnelian, nor the rich tints of the sardonyx, nor the luminous iridescence of the onyx and oriental agate; the waxy lustre, which is its peculiar quality allows only, on the contrary, to the most delicate and finished work, a certain vague translucency, which leaves it dull beside the quartz stones with their rich varied tones and vibrating play of colour. These last stones, it may be added, are by no means unappreciated by the Chinese, who work them on the same treadle bench and in the same lines of glyptic art as jade, so that they need only be briefly noticed here and illustrated by one or two examples selected from the Wells Bequest to the Museum.

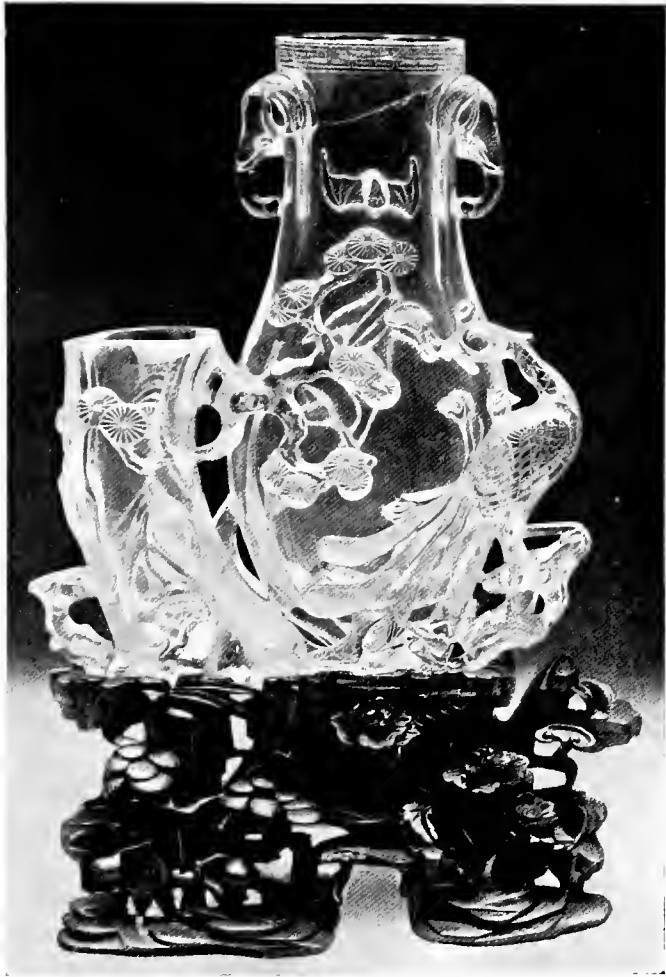


FIG. 102.—DOUBLE VASE OF ROCK CRYSTAL.

Carved with Elephant-Head Handles, Phoenix, Bat, and Symbolical Foliage.

No. 1610-'82.

H. $8\frac{1}{2}$ in., W. $5\frac{3}{4}$ in.

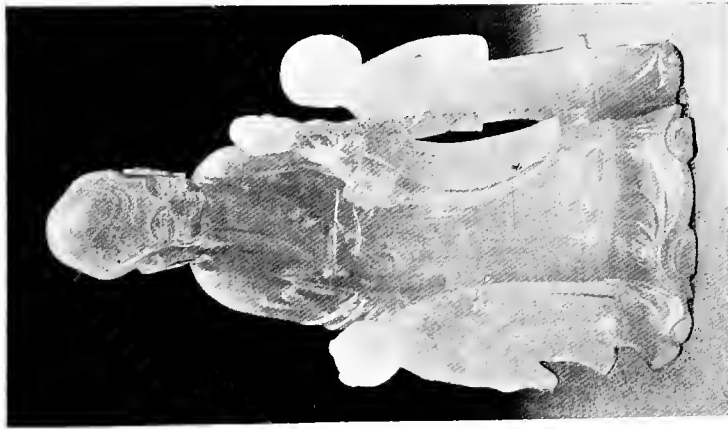


FIG. 103.—STATUETTE OF SHOU LAO CARVED IN GREEN-TINGED ROCK CRYSTAL. No. 1564-82. H. 7 in., W. 4½ in.



FIG. 104.—FISH DRAGON VASE CARVED IN RED AND VARIEGATED WHITE AGATE. No. 1540-82. H. 8 in., W. 6½ in.

A beautiful double vase of rock-crystal artistically carved in relief with openwork is shown in Fig. 102. The smaller vase of rustic shape fashioned in the form of the trunk of a pine, spreads out branches to decorate the sides of the larger ovoid vase, which has elephant-head handles, and is balanced by a phoenix holding a branch of sacred fungus in its beak. The base is filled in with fungus heads and bamboo sprays, a flying bat in the background shows through in the picture, and a light band of rectangular fret round the rim finishes the decoration. The stand is carved in rosewood with symbolical floral designs of the same character.

The group of three Taoist figures in Fig. 103 is carved in rock crystal tinged green with chlorite. It represents Shou Lao, the deity of longevity, an aged figure with protuberant brow and flowing beard, holding a *ju-i* sceptre in his hand, accompanied by two youthful attendants, one carrying a sacred peach, the other a branch of *Polyporus lucidus*, the constant attributes of the deity.

The vase of red and variegated white agate reproduced in Fig. 104 is carved into a cluster of three fishes, two of which are perforated to hold water. The fishes, posed erect upon a wood stand carved with waves, are represented in the act of springing into the air to become dragons, the transformation being indicated by their horned heads and sprouting limbs. A fish dragon vase, *yü lung p'ing*, of this kind is a favourite shape for the scholar's table, inciting him by its symbolism to further study. The well-worn story has it that the fish becomes a dragon by succeeding at last after persevering efforts in scaling the cataracts of the Yellow River at the Dragon Gate, and is lauded as a type of the successful scholar, who gets his name inscribed at the competitive examination for degrees on the Dragon List, which is the first step in the ladder of official-rank in China.

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漢 一 軌 縮
本



之 四 貫 八 未 長 萬 千
中 神 子 字 典 樂 歲 秋

FIG. 1.—SQUARE BRICK, REDUCED, WITH MYTHOLOGICAL FIGURES AND INSCRIPTIONS.

Former Han Dynasty (B.C. 206—A.D. 8).

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NOTE.—The numbers attached to the titles of the illustrations in both volumes indicate the registered numbers of the objects in the Museum as well as the years when the specimens came into the collection.

CHAPTER VIII.

POTTERY.

The term *Pottery* is used here in its widest sense to include every production of the fictile art, comprising all kinds of earthenware and stoneware, as well as porcelain, its highest achievement. Chinese ceramic art is in all probability an indigenous culture and has been developed continuously from the rudest origin in Chinese soil. The general Chinese word for pottery is *t'ao*, a very ancient character, the construction of which shows that it originally meant "kiln," although now it is applied to all kinds of ware fired in kilns, from the commonest earthenware to the finest porcelain. Another character, *yao*, of more recent construction, is now used for "kiln"; and also, again, for the ware fired in the kiln, so that *kuan yao*, "imperial ware," is the ordinary name used for the productions of the imperial potteries at Ching-tê-chên. The word for earthenware is *wa*, the character for which was originally the picture of a rounded tile.

Porcelain was certainly invented in China. This is acknowledged, as it were, in England by the adoption of the word "china" as equivalent to porcelain; and even in Persia, where Chinese porcelain has been known and imitated for centuries, the only country to which an independent invention has been plausibly attributed by some writers, the word *chini* has a similar connotation. For the creation of a scientific classification of ceramic products we are indebted to Brongniart, and it may be well to define here the distinctive characteristics of porcelain. Porcelain ought to have a white, translucent, hard paste, not to be scratched

by steel, homogeneous, resonant and vitrified, exhibiting, when broken, a conchoidal fracture of fine grain and brilliant aspect. These qualities, inherent in porcelain, make it impermeable to water, and enable it to resist the action of frost even when uncoated with glaze. Among the characteristics of the paste given above translucency and vitrification define porcelain best. If either of these two qualities be wanting, we have before us another kind of pottery; if the paste possess all the other properties, with the exception of translucency, it is a stoneware; if the paste be not vitrified, it belongs to the category of terracotta or of faïence.

The Chinese define porcelain under the name of *tz'ü*, a character first found in books of the Han dynasty (B.C. 206-A.D. 220), as a hard, compact, fine-grained pottery (*t'ao*), and distinguish it by the clear, musical note which it gives out on percussion, and by the test that it cannot be scratched by a knife. They do not lay so much stress on the whiteness of the paste, nor on its translucency, so that some of the pieces may fail in these two points when the fabric is coarse; and yet it would be difficult to separate them from the porcelain class. The paste of the ordinary ware, even at Ching-tê-chên, is composed of more heterogeneous materials than that fabricated at European factories, and may even be reduced in some cases to a mere layer of true porcelain earths (kaolin and petuntse) plastered over a substratum of yellowish-grey clay. The Chinese always separate, on the other hand, dark-coloured stonewares, like the reddish-yellow ware made at Yi-hsing, in the province of Kiangsu, known to us by the Portuguese name of *boccaro* (see Fig. 3), or the dense brown refractory stoneware produced at Yang-chiang, in the southern part of the province of Kuangtung, which is coated with coloured enamels, and is often put in European collections among the monochrome porcelains. This last variety, commonly called Kuang Yao, will be referred to later, and it is illustrated here in Figs. 4, 5, and 6.



FIG. 2.—POTTERY VASE WITH IRIDESCENT GREEN GLAZE.
Han Dynasty (B.C. 206–A.D. 220).
Bushell Collection.

H. 15 in., D. $11\frac{1}{4}$ in.

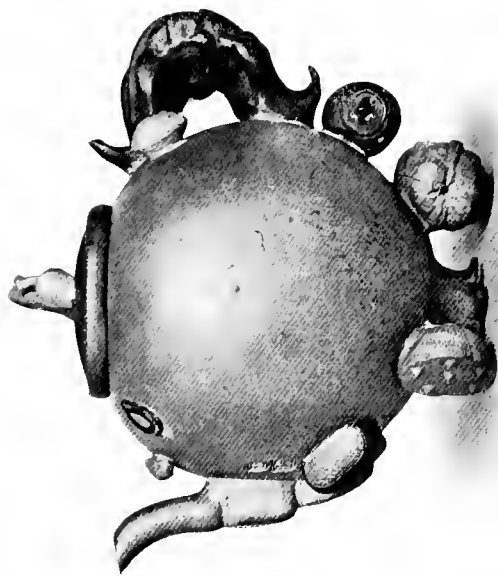
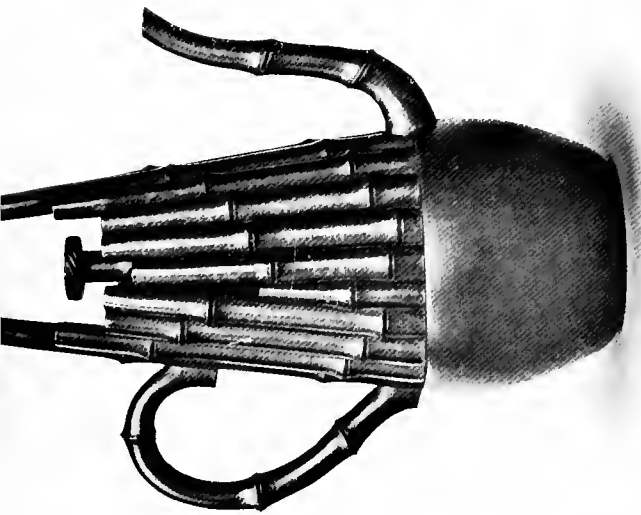


FIG. 3.—TWO TEAPOTS OF YI HSING YAO (CHINESE BOCCARO WARE).

Modelled in coloured clays in the form of (1) a *shêng*, or mouth-organ; (2) a *shih-liu*, or pomegranate, with a variety of other fruits attached.

Nos. 662, 629-'03.

(1) H. $7\frac{3}{8}$ in., D. 3 in. (2) H. $5\frac{1}{4}$ in., D. $6\frac{1}{4}$ in.



FIG. 4.—KUANG YAO VASE.
Lotus designs in relief under a grey crackled glaze.
No. 64-'84.

H. $15\frac{1}{4}$ in., D. $9\frac{1}{4}$ in.



FIG. 5.—KUANG YAO VASE. GREEN, TURQUOISE, AND PURPLE.
With coiled dragon in high undercut relief.
No. 728-'83.

H. $16\frac{1}{4}$ in., D. $7\frac{1}{4}$ in



FIG. 6.—KUANG YAO VASE.
Blue mottled glaze changing to brown at the mouth.
No. 810-'83.

H. $8\frac{3}{8}$ in., D. 5 in.

Pottery in China passed through the usual stages of sun-dried and burned bricks, tiles, architectural ornaments, culinary utensils, funeral and sacrificial vases and dishes. The most ancient specimens dug up throughout Eastern Asia, from the burial mounds of Japan and Korea, as well as in China, resemble generally both in form and fabric the prehistoric pottery of other parts of the world. They are unglazed, and only the later examples show marks of having been fashioned on the wheel. The Chinese claim the invention of the potter's wheel, like many of the great nations of antiquity, and attribute it to a director of pottery attached to the court of the legendary emperor Huang Ti (Vol. I., p. 16), who "first taught the art of welding clay." The ancient emperor Shun, who was a potter before he was called to the throne, is said to have been a special patron of the art, the wine vessels and earthenware coffins of his time being alluded to in the ritual classics of the Chou dynasty. Wu Wang, the founder of the Chou dynasty, after his conquest of China in the 12th century B.C., is recorded to have sought out a lineal descendant of the emperor Shun, on account of his hereditary skill in the manufacture of pottery, to have given him his eldest daughter in marriage, and the fief of the state of Ch'ên, now Ch'ên-chou Fu in the province of Honan, to keep up there the ancestral worship of his accomplished ancestor. From this last dignitary, by the way, the famous Buddhist monk Yuan-chuang, whose travels in India in the 7th century are so well known, claims direct descent.*

There are many other references to pottery in the books of the Chou dynasty. The *K'ao kung chi*, cited in Vol. I., p. 75, has a short section on the pottery made for the public markets of the time, which gives the names and measurements of several kinds of cooking vessels, sacrificial vases and dishes, in the fabrication of which the different processes of throwing upon the wheel and pressing in moulds are clearly distinguished. The vessels are

* See Watters' *Yuan Chwang*, published by the Royal Asiatic Society, 1904 (Vol. I., p. 7).

described as made by two classes of craftsmen, called respectively *t'ao-jên*, "potters," and *fang-jên*, "moulders."

A curious account of the discovery of an ancient earthenware coffin on the south of Tan-yang-shan is recorded in the annals, in the fifth year (A.D. 506) of the reign of Wu Ti, the founder of the Liang dynasty; it was described as five feet high, over four feet in circumference, wide and flat-bottomed below and pointed above, opening in the middle like a round box with a cover; while the corpse was found buried inside in a sitting posture. The many other objects of pre-historic pottery unearthed in China in recent times are remarkably alike, both in form and ornamental details, the corresponding utensils of bronze which have been figured and described in Vol. I., Chap. IV., so that they need not detain us further. Pottery was, doubtless, the earliest material used for meat offerings and libations of wine in ancestral worship, and it has been retained ever since in the ritual of the poor, although supplanted by bronze in the ceremonial of the rich. The pottery of the Chou dynasty is occasionally incised with literary inscriptions of similar character to those found on bronze vessels of the time, and it is used by archæologists in the study of the ancient script, as in the *Shuo Wên Ku Chou Pu* cited in Vol. I., page 82, which reproduces many ancient characters in facsimile from funeral relics of clay. During the former Han dynasty, just before the Christian era, dates begin to appear, generally in the form of a stamp impressed under the foot of the piece, giving the title of the reign and the year, with the addition, perhaps, of its cyclical number.

Bricks of the Han dynasty were also often stamped with dates, to be dug up by future antiquaries on the sites of palaces, temples, and walled cities, and figured by them in many volumes. Such a brick is occasionally ground down to form a modern writer's ink palette, with the old "mark" left intact. Bricks of this period are often found moulded in relief with mythological figures, as in the example shown in Fig. 1, which is extracted from the *Chin Shih*



FIG. 7.—JU YAO KUAN-YIN TSUN. (VASE.) SONG DYNASTY.
Crackled celadon glaze of greyish-green tone.
Bushell Collection.

H. 19 in., D. $6\frac{1}{4}$ in.



FIG. 8.—TWO TING YAO VASES. SUNG DYNASTY.

Designs lightly tooled under a soft white crackled glaze of creamy tone.
Bushell Collection.

H. 13½ in., D. 6 in.

H. 13 in., D. 6½ in.



FIG. 9.—FIGURE OF KUAN TI, GOD OF WAR. MING DYNASTY.
Moulded in ivory-white Fuchien porcelain.
Salting Collection.

H. $13\frac{3}{4}$ in.



FIG. 10.—GROUP OF FUCHIEN WHITE PORCELAIN.

Tazza-Cup. 1678-76. D. 3 in.
Lion. 704-83. H. 74 in.

Kuan Yin. 1123-75. H. 94 in.
Seal. 40-83. H. 14 in.

Wine-Cup. 35-83.
Wine-Cup. 34-83.

H. 24 in., W. 3 in.
H. 3 in., W. 58 in.

1000
1000
1000
1000
1000

So, cited in Vol. I., page 78. The mythological figures inclosed in a rectangular panel surrounded by a geometrical border represent the four quadrants of the Chinese uranoscope, being : 1. The Blue Dragon of the East. 2. The Black Warriors, Tortoise and Serpent of the North. 3. The Red Bird of the South. 4. The White Tiger of the West. The eight archaic characters filling in the intervals read—*Ch'ien ch'iu wan sui ch'ang lo wei yang*, "For a thousand autumns and a myriad years everlasting joy without end." There are many earthenware roof tiles of corresponding date figured in the same book, and the round flanges of the lowest tier are usually moulded with inscriptions of like good augury, pencilled so as to fill in the circular space with an ornamental design.

Pottery has always been an important adjunct to Chinese architecture, as described in Chap. III., where a brief account was given of the use of moulded antefixal ornaments of terra-cotta, and of the roofing of buildings with enamelled tiles coloured in obedience to strict sumptuary laws. The colours employed in China are powdered glazes made with a lead flux, and the method of application is worthy of notice, being somewhat like that of the firing of salt-glazed ware in Europe. After the tiles have been appropriately stacked in the kiln, the fire is lighted, and at the proper moment of combustion the pulverised enamel is thrown in through an aperture in the top of the kiln, to fall on the free surfaces of the tiles, melt, and coat them with one of the rich deep glazes of brilliant sheen which are so characteristic. The coloured glazes are used in combination, as well as singly, as may be seen in a variety of objects in European museums brought from the summer palaces at Yuan Ming Yuan which were burned in 1860, such as large images of Kuan-Yin enamelled with turquoise blue and other soft colours posed on purple pedestals, smaller Buddhist images once built in the brick walls of temples, dragons, k'ilins, phoenixes, and other grotesque figures that once formed antefixal ornaments of walls. Not the least interesting of these relics are

shields and trophies of European designs, and classical statuettes from the fountains of the Italian palace built at Yuan Ming Yuan for the emperor Ch'ien Lung under the superintendence of the Jesuit missionaries; all made at the time in the encaustic tile works near Peking.

The date of the introduction of glaze into the Chinese ceramic field is unknown, although it would appear to be earlier than that of the use of glass by them as an independent fabric for vessels. There is a class of faïence vessels of archaic form, moulded generally after bronze designs, invested with a lustrous dark green glaze derived from copper persilicate, which is universally attributed by native connoisseurs to the Han dynasty (B.C. 206–A.D. 220). The paste is buff coloured, or of darker shades of yellow and red, and is hardly to be scratched by the point of a knife; the glaze, approaching in tint that of the rind of a cucumber, or the leaf of a camellia, mottled over with darker clouds, is of finely-crackled texture, and often becomes strongly iridescent with age. A bottle-shaped vase of this class of dark reddish stoneware, modelled in the shape of a bronze ritual vessel of the time, and enamelled with a dark green iridescent glaze, much exfoliated, formerly in the Dana Collection at New York, was engraved with a date corresponding to B.C. 133, the second year of the period Yuan Kuang. A similar vase in the British Museum, although it has no inscription, evidently dates from about the same time. A striking example, illustrated in Fig. 2, comes from the collection of the celebrated antiquary Liu Hsi-hai, styled Yen-t'ing. The decoration, worked in the paste in a band three inches wide spreading round the shoulder of the vase, is composed of mythological figures in the style of the stone sculpture of the Han dynasty illustrated in Vol. I. Here we see figures riding upon dragons, with drawn bows in their hands, pursuing tigers, the scene being filled in with the usual grotesque surroundings, while the band is interrupted on either side by a monster's head supporting a ring, simulating a handle of the vase.



FIG. 11.—LUNG-CH'UAN' CELADON. MING DYNASTY.
Open-work Vase. No. 1111-75.
Round Dish. No. 300-02.

H. 11¼ in., D. 6 in.
D. 13¾ in.





FIG. 12.—MASSIVE PIERCED PORCELAIN JAR. EARLY MING DYNASTY.
Decorated with coloured glazes of the *demi-grand feu*.
No. 25-'83.

H. $12\frac{1}{4}$ in., D. $13\frac{3}{8}$ in.



FIG. 13.—BALUSTER PORCELAIN VASE. EARLY MING DYNASTY.
Decorated in raised outline with turquoise and white on a dark blue
ground.

No. 701-'83.

H. $14\frac{3}{8}$ in., D. $7\frac{1}{8}$ in.



FIG. 14.—IMPERIAL DRAGON PORCELAIN FISH BOWL (YÜ KANG).
WAN LI PERIOD. Decorated in colours.
Bushell Collection.

H. $22\frac{1}{2}$ in., D. $21\frac{1}{2}$ in.

It is a genuine relic of early art striving to outline its conception of the eternal cosmic conflict of heaven and earth. The dragon, as prince of the powers of the air, bestrides the frieze with gaping jaws and voice of thunder, while the tiger, the king of land animals, roars defiance, standing erect in the background. Two other specimens from the same Chinese collection are now in my possession: a tripod sacrificial vessel (*ting*) with upright loop handles and a cover surmounted by a ram's head; and a pail of bamboo, as it were, bound round with cords, with inverted strap handles springing upwards from monsters' heads, worked with a band of astrological design in relief, and invested, inside and out, with a crackled green glaze of the tones described above. The tigers' heads supporting the handles in these early pieces are usually emblazoned on the forehead with the character *wang* "king" as a symbolic sign. The lion, not being a native of China, does not occur in its primitive art, although it was introduced later in connection with Buddhism, figuring as the defender of the law and protector of sacred buildings.

The green enamelled ware of the Han dynasty just referred to is not porcelain, as the body lacks the two essential qualities of whiteness and translucency, although in select pieces the paste is compact and partially vitrified, so as to give out a resonant note when tested with the finger nail in Chinese fashion. It is interesting as giving a fixed point for the study of the subsequent development of the ceramic art in China. On the one hand, a gradual progress in the selection of materials and in the perfection of methods of manufacture, in the districts where kaolin was available, culminated in the production of porcelain. On the other hand, where coloured clays only were mined, evolution was restricted to refinement of the paste, improvement of technique, the introduction of new methods of decoration, such as coloured enamels of other tints, and the like. One is apt to neglect the fact that while porcelain was being turned out in ever-increasing quantities, other Chinese factories have continued to work all

the time in the old lines, producing various kinds of faïence and stoneware, of which select examples occasionally find their way abroad. Some of the pieces exhibit curiously archaic characteristics and are consequently sometimes classed, even by the expert, among relics of the Sung dynasty, in spite of the fact that the potters' marks, stamped under the feet, betray a much more recent origin. A short account of two of the principal factories, of which the names have been mentioned on a former page, may be given here, to clear the ground for the consideration of porcelain proper. These two wares are—1. *Yi Hsing Yao*, from the province of Kiangsu; 2. *Kuang Yao*, from the province of Kuangtung.

YI HSING YAO.—When landing from a steamer at Shanghai one sees on the wharf a number of pedlars offering for sale teapots and cups of quaint form, and a variety of small, useful and ornamental objects, made of a fine fawn-coloured or reddish-brown stoneware. This pottery (*yao*), one finds on inquiry, is produced on the western shores of the T'ai Hu, the celebrated lake which has Suchou on its eastern bank, at the potteries of Yi-hsing-hsien, in the prefecture of Chang-chou-fu. The Chinese prefer this finely levigated ware to any other, even to porcelain, for infusing tea, and for jars to preserve the flavour of delicate sweetmeats. The teapots are often made in fantastic forms, such as a dragon rising from waves, a phoenix or other bird, a section of bamboo, the gnarled trunk of a pine, or a branch of blossoming prunus; a fruit, such as a peach, a pomegranate, or a finger citron; a flower like the nelumbium, the Chinese lotus. The body tints of the ware range from pale buff, red, and brown, to chocolate—reds predominating; and differently coloured clays may be used in combination on the same piece, embossed designs, in red, for instance, being relieved by a fawn-coloured background. Some pieces derive their sole charm from the simple elegance of the form and the soft self-colour of the faïence in which it is modelled. Others are embossed with mouldings, impressed with delicate



FIG. 15.—TALL PORCELAIN BEAKER. MING DYNASTY.
Painted in enamel colours (*wu ts'ai*).
No. 76-'83.

H. 21 in., D. 9 in.



FIG. 16.—PORCELAIN BOTTLE PAINTED IN ENAMEL COLOURS.
Mounted as a Ewer in gilt copper of early 17th century Florentine work.
No. 29-'81.

H. $11\frac{1}{2}$ in., D. 5 in.



FIG. 17.—PORCELAIN JAR OF EARLY *FAMILLE VERTE* STYLE.
Mounts of Persian brass work, pierced and chased.

No. 1730-'76.

H. $15\frac{1}{4}$ in., D. $9\frac{1}{4}$ in.



FIG. 18.—BLUE AND WHITE PORCELAIN JAR. EARLY MING DYNASTY.
The "four elegant accomplishments"—Music, Chess, Writing, and Painting.
No. 6840-'60.

H. 14 in. D. 15½ in.



diapers, or chiselled with decorative designs. Others, again, are painted with enamel colours, applied with a brush in sensible relief, or inlaid, as it were, in a ground previously worked for the purpose, after the technique of a *champlevé* enamel on copper. The material makes a charming background for a spray of flowers worked in clear cobalt blue with a vitreous flux, or for a landscape lightly pencilled in the soft greyish white afforded by arsenic. The decoration in multiple colours is almost too elaborate, especially when the piece is completely covered, so that none of the ground is visible, and the nature of the excipient can only be detected by examining the rim of the foot underneath.

All kinds of things usually made of porcelain in China are fabricated at Yi-hsing of this peculiar faïence, but it is considered most suitable for small *objets de luxe*, and these are often very cunningly and minutely finished. Miniature teapots and fruit and flowers of natural design are adapted to hold water for the writer's palettes; scent bottles, rouge pots, powder boxes, saucers, and other nameless accessories are provided for the toilet table: flower vases, comfit dishes, chopstick trays, and miniature wine-cups for the dining board. The mandarin wears a thumb-ring, a tube for the peacock feather in his hat, and has enamelled beads and other ornaments for his rosary made of this material; the Chinese exquisite carries a snuff bottle, the tobacco smoker has a decorated water-pipe, and the opium devotee selects a bowl and muzzle for his bamboo pipe artistically inlaid in soft vitrified colour at these kilns.

Two teapots of quaint form from the potteries of Yi-hsing are illustrated in Fig. 3. The first, one of a pair, is moulded in brown *boccavo* ware in the form of a *shêng*, or mouth-organ, of which the blowing tube makes the spout of the teapot. The second teapot and cover is made of buff-coloured stoneware in the shape of a pomegranate, reversed, to which are attached various other fruit and seeds in different coloured clays. The handle is the fruit of the buffalo horn (*Trapa bicornis*); the feet

are a nelumbium, lichi, and walnut; a mushroom forms the lid. There is an impressed seal-mark on the body near the spout.

The Yi-hsing potteries flourished most under the Ming dynasty, having been founded by Kung Ch'un in the reign of Chêng Tê (1506-1521). A more famous potter named Ou worked here during the reign of Wan Li (1573-1619), who excelled in the imitation of the antique. He is said to have successfully reproduced the crackled glaze of the ancient Ko Yao, as well as the purple shades of the old imperial ware and the variegated Chün-chou pottery of the Sung dynasty, upon the characteristic brown stoneware of the place. Shortly after his time a special book was written by Chou Kao-ch'i, under the title *Yang-hsien ming hu hsi*, an account of the teapots (*ming hu*) made here (Yang-hsien being an old name of Yi-hsing), with the story of the families of potters, much of which has recently been translated by Captain F. Brinkley in his *Japan and China*, vol. ix.

When this faïence was first imported into Europe it was called *boccaro* by the Portuguese, and the name has remained. Böttger, the inventor of Saxon porcelain, first tried his hand at the imitation of the material in 1708, with some success, although his essays hardly deserved the epithet of *porcelaine rouge* with which they were baptized. The Elers copied the red varieties with great exactness in Staffordshire, so that it is not always easy, according to Sir Wollaston Franks, to distinguish their productions from Oriental examples.

KUANG YAO.—The ceramic productions of the province of Kuangtung are included under the general Chinese term of *Kuang yao Kuang*, being a contraction of the name of the province, *yao*, "pottery." The manufactures are all of stoneware, no porcelain being fabricated in this province, although quantities are brought overland "in the white" from Ching-tê-chên to Canton, to be decorated in the Canton workshops with enamel colours and refired there in muffle stoves. There are three principal centres

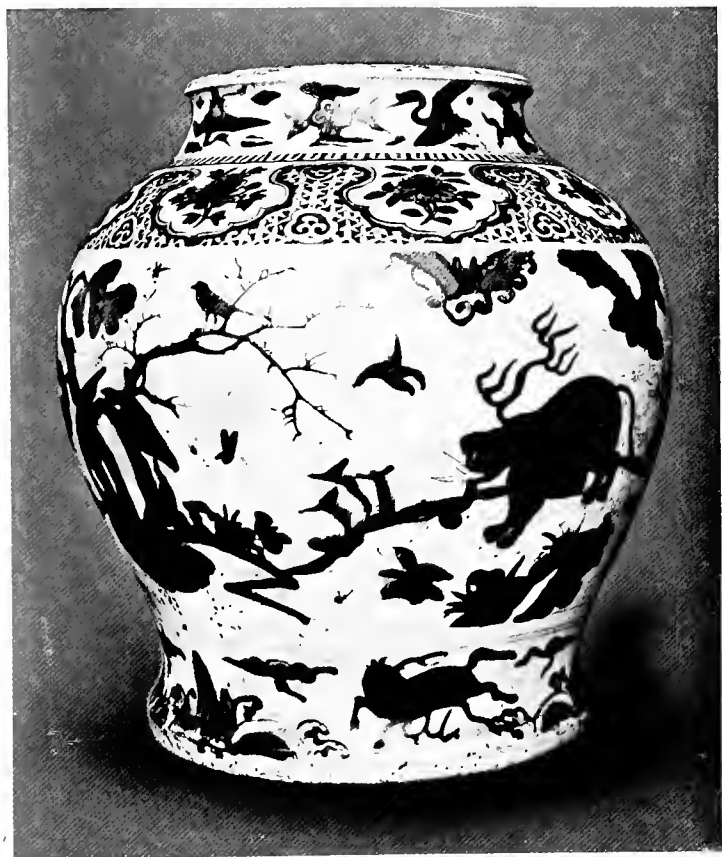


FIG. 19.—PORCELAIN JAR PAINTED IN DEEP FULL BLUE. MING DYNASTY.
Typical example of the Chia Ching period (1522-66).

No. 375-'03.

H. $13\frac{1}{2}$ in., D. $12\frac{1}{2}$ in.

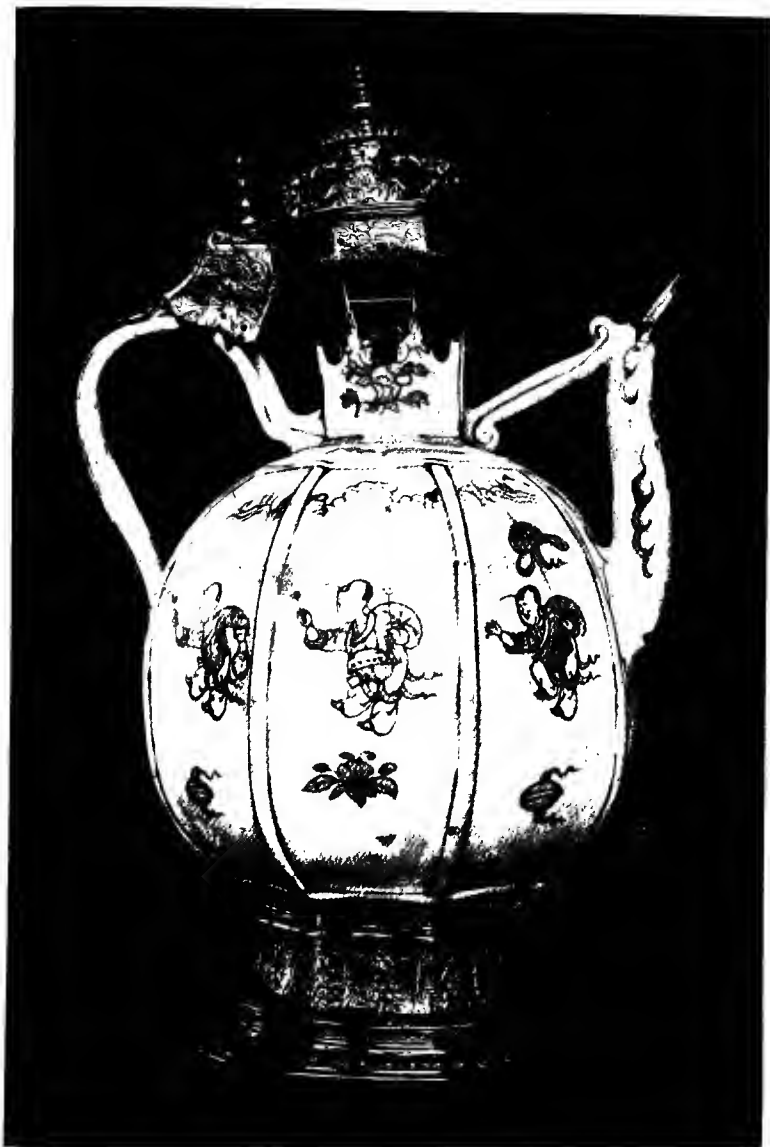


FIG. 20.—BLUE AND WHITE PORCELAIN WINE POT. MING DYNASTY.
With Elizabethan silver-gilt mounts of the year 1585.

No. 7915-'62.

H. 10 in., W. $6\frac{1}{2}$ in. by $4\frac{1}{2}$ in.



FIG. 21.—BLUE AND WHITE PORCELAIN BOTTLE. WAN LI PERIOD.
Pierpont Morgan Collection.

H. $13\frac{1}{4}$ in., D. $7\frac{1}{4}$ in.

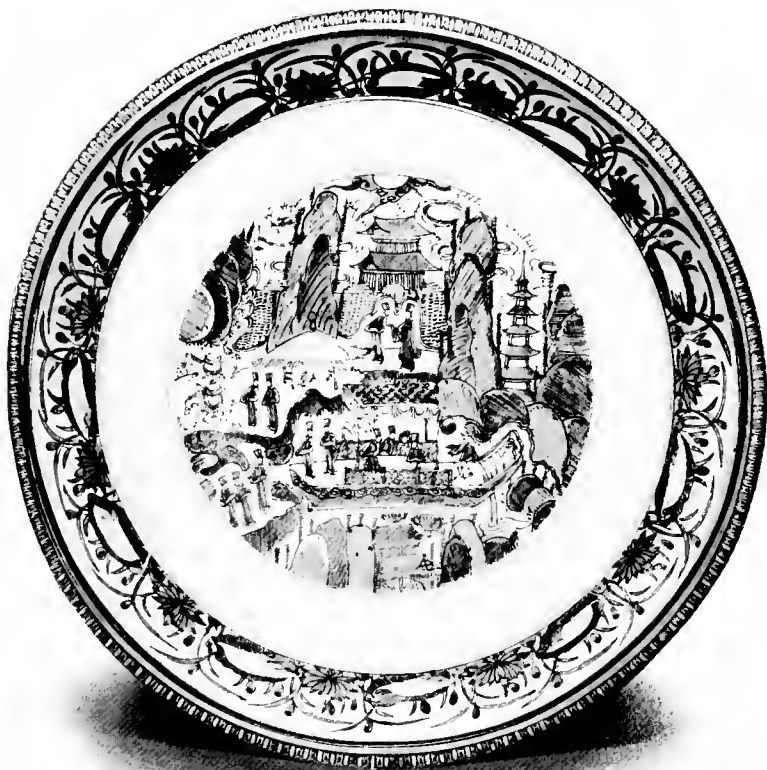


FIG. 22.—BLUE AND WHITE PORCELAIN DISH. WAN LI PERIOD.
Mountain landscape and figures. Border of lotus flowers.
Pierpont Morgan Collection.

H. 4 in., W. $14\frac{1}{4}$ in.

of manufacture of pottery in the province demanding a word of notice.

The first centre is in the north of the province in the neighbourhood of the treaty port of Amoy, from which the production is exported by sea to all parts of the world, for the use more especially of Chinese settlers. Large potteries are worked at Pakwoh, a village near Shihma, between Amoy and Changchou, turning out a coarse blue industrial ware, modelled in fantastic shapes, which is exported to all parts of the southern provinces of China, to India, the Malay Archipelago, and Siam. The articles are mostly intended for domestic use and are of familiar type, so that they may be passed by here.

The second centre is in the south of the province at the department of Yang-ch'un, in the prefecture of Chao-ch'ing. The official topography of the province *Kuang tung t'ung chih* published in the reign of Yung Ch'eng alludes, in book lii., to the pottery ware (*t'ao ch'i*) produced in this department, and says:—

“The potters working here in the present day are all natives of the province of Fukien, who make nothing but imitations of the ancient celadon wares of Lung ch'üan, and even this is not of the highest class.”

This last depreciatory remark refers doubtless to the quality of the paste, which is often ill-fired and loose in texture, as may be seen in many of the crackled celadon vases brought from Borneo and other islands of the eastern archipelago, some of which may be credibly attributed to this source.

The third and most characteristic centre of the manufacture of Kuang yao is the district city of Yang-chiang, under the jurisdiction of the same prefecture as the last, but nearer the sea coast. A peculiarly dense, hard and refractory stoneware is fabricated here, the body of which ranges from reddish brown, and dark grey shades to black. All kinds of things are made at this place, including architectural ornaments, cisterns, fish bowls and flower pots for gardens, tubs and jars for storage, domestic utensils, religious images, sacred figures and grotesque animals,

besides an infinity of smaller ornamental and fantastic curiosities. These potteries are distinguished for the qualities of the glazes with which the dark brown body is invested. One of them, a *soufflé* blue, was copied in the imperial porcelain manufactory by T'ang Ying, from a specimen specially sent from the palace at Peking for the purpose.

The glazes are usually of the mottled and variegated class, the prevailing ground being cobalt blue, which may be streaked and flecked with green and pass into olive-brown towards the rim. But several other colours occur, such as manganese purple, camellia leaf green, and crackled greys; they are usually colours of the *demi-grand feu*, but include a brilliant red of *sang-de-bœuf* tone running down in thick lustrous waves. In some pieces the surface is only partially covered, the glaze stopping short in an irregularly curved line before it reaches the bottom, congealing in thick drops, so that a third of the vase may be left bare. In this it resembles some of the ancient wares of the Sung dynasties with which it may be confounded if special attention be not paid to the distinctive characteristics of the paste.

Three typical specimens of Kuang Yao have been selected from the Museum for illustration, without attempting to refer them to any of the particular potteries of the province. The first, Fig. 4, is a vase of dense kaolinic faïence modelled in relief with ornamental motives taken from the lotus, covered with a grey crackled glaze; the body is encircled by a double tier of lotus petals, a conventional blossom is seen in the foreground springing from a scroll on the shoulder of the vase, and its swelling lip displays a ring of studs, simulating the seeds of a lotus pod.

The second, Fig. 5, is a tall, gracefully shaped vase of greyish stoneware, with a pear-shaped body tapering to a long slender neck, bulging at the top, ornamented with archaic dragons (*ch'ih lung*) coiling round the shoulder of the vase executed in high undercut relief; the body is covered with a bright green glaze,



FIG. 23.—BLUE AND WHITE PORCELAIN BOWL. WAN LI PERIOD.
Decorated with stags in ten panels; inside with a hare and panels of flowers.
Pierpont Morgan Collection.

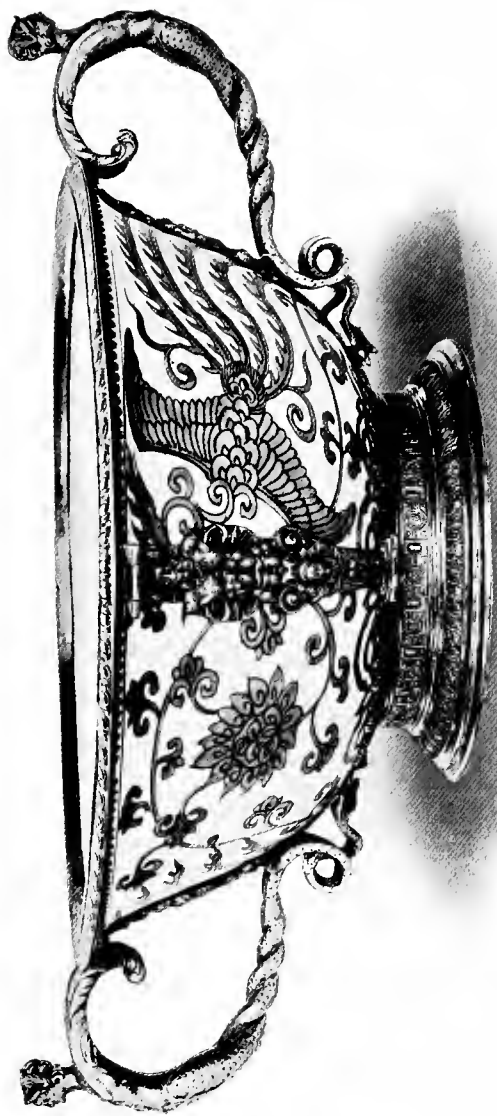


FIG. 24.—BLUE AND WHITE PORCELAIN BOWL MARKED WAN LI.
Decorated with phoenixes and sprays of conventional flowers.
Pierpont Morgan Collection.

H. 4 in., Total W. 9 in.



FIG. 25.—PLUM BLOSSOM PORCELAIN JAR, *MEI HUA KUAN*, WITH
BELL-SHAPED COVER.
Sprays of the wild *prunus* on a pulsating ground of brilliant blue.
No. 774-'86.

H. $10\frac{1}{8}$ in., D. 8 in.

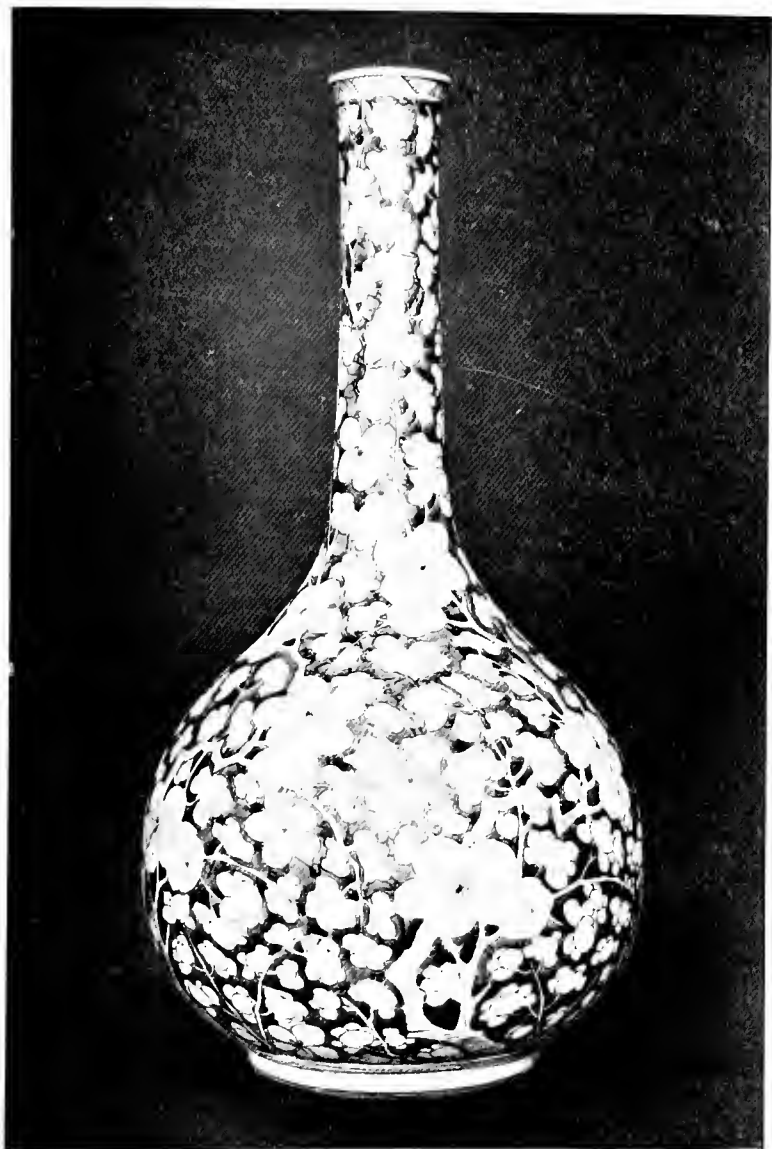


FIG. 26.—PLUM BLOSSOM PORCELAIN BOTTLE, *MEI HUA P'ING*.
Decorated with sprays of wild *prunus* springing upward from the base.
Salting Collection.

H. 17 in., D. $8\frac{5}{8}$ in.



the dragons are turquoise and purple, all three glazes being of finely crackled texture.

The third, Fig. 6, is an example of the kind of ware which has sometimes been wrongly attributed to the Sung dynasty. The body, composed of a peculiarly dense dark-coloured stoneware, is invested with a deep blue mottled glaze of transmutation (*yao-pien*) or *flambé* type, thickening towards the foot of the vase, and changing to brown at the mouth where it is thinnest. The seal-mark stamped in the paste underneath *Ko Ming hsiang chih*,* "made by Ko Ming-hsiang," is a potter's mark, recording the individual name of the maker. A mark *Ko Yuan hsiang chih*,* stamped underneath vases of the same class, is attributed to a brother of the above. The two brothers are said to have worked together early in the reign of Ch'ien Lung. The name of the potter is rarely found attached to his work in China, which differs in this respect from Japan.

PORCELAIN.

Porcelain has been broadly defined as the generic term employed to designate all kinds of pottery to which an incipient vitrification has been imparted by firing. This translucent pottery may be divided into two classes: 1. Hard paste, containing only natural elements in the composition of the body and the glaze. 2. Soft paste, where the body is an artificial combination of various materials agglomerated by the action of fire, in which the compound called a *frit* has been used as a substitute for a natural rock. No soft paste porcelain, as here defined, has ever been made in China, so that it need not be referred to further. All Chinese porcelain is of the hard paste variety. The body consists essentially of two elements—viz., the white clay, or *kaolin*, the unctuous and infusible element, which gives plasticity to the paste, and the felspathic stone, or *petuntse*, which is fusible

* These marks are given in facsimile among the "Marks and Seals" reproduced in an appendix to this chapter (pp. 45-59).

at a high temperature, and gives transparency to the porcelain. Of the two Chinese names, which have become classical since they were adopted in the dictionary of the French Academy, *kaolin* is the name of a locality near Chingtêchên where the best porcelain earth is mined, *petuntse*, literally "white briquettes," refers to the shape in which the finely pulverized porcelain stone is brought to the potteries, after it has been submitted to the preliminary processes of pounding and decantation. The felspathic stone from Ch'i-mên-hsien, in the province of Kiangsu, has been chemically analysed by Ebelmen, who describes it as a white compact rock of slightly greyish tinge, occurring in large fragments covered with manganese oxide in dendrites, and having crystals of quartz imbedded in the mass, which fuses completely into a white enamel under the blowpipe.

In actual practice many other materials, such as powdered quartz and crystallized sands, for example, are added to the above two essential ingredients in the preparation of the body of Chinese porcelain, which varies very widely in composition. A special paste made of *huang tun*, or "yellow bricks," derived from a very tough compact rock, pounded in larger water-mills, is used for coarser ware, and is said to be indispensable for the proper development of some of the single-coloured glazes of the high fire.

The glaze *yu*, of Chinese porcelain, is made of the same felspathic rock that is used in the composition of the body, the best pieces of *petuntse* being reserved for the glaze, selected for their uniform greenish tone, especially when veined with dendrites like leaves of the *arbor vitæ*. This is mixed with lime, prepared by repeated combustion of grey limestone, piled in alternate layers with ferns and brushwood cut from the mountain side. The action of the lime is to increase the fusibility of the felspathic stone. The finest *petuntse*, called *yu kuo* or "glaze essence," and the purified lime, called *lien hui*, separately made with the addition of water into *purées* of the same thickness, are after-

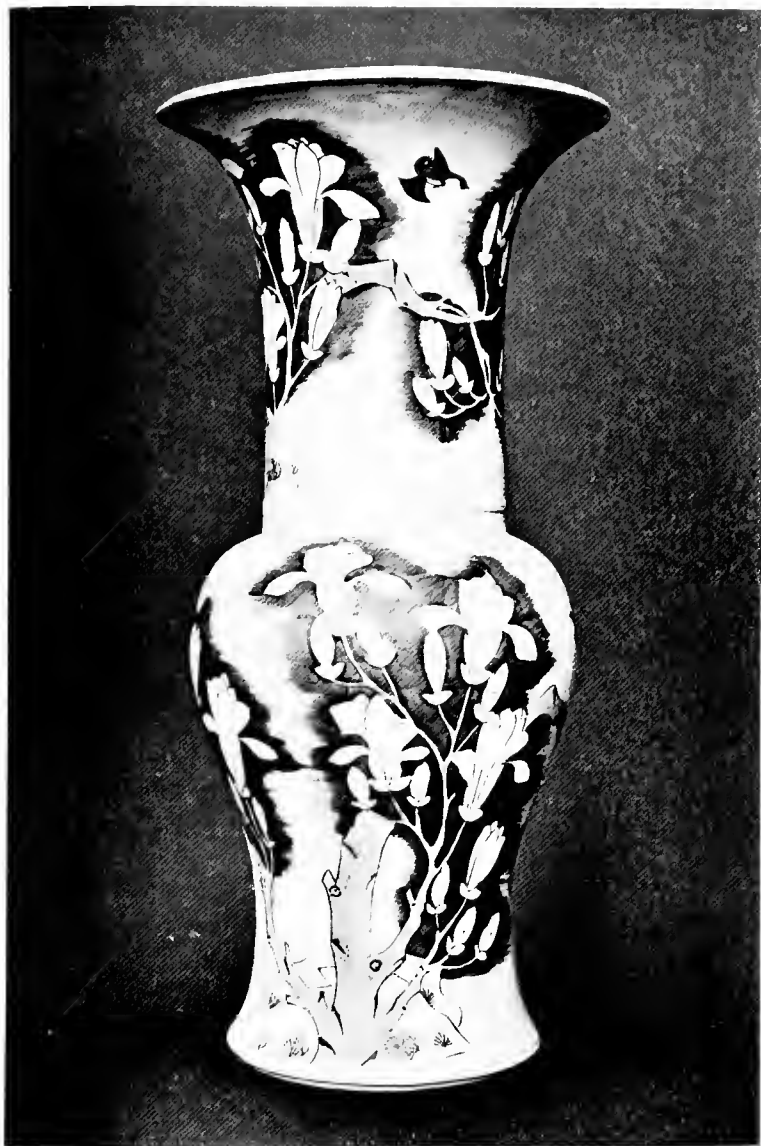


FIG. 27.—BEAKER-SHAPED PORCELAIN VASE, *HUA KU* WITH SPRAYS OF
MAGNOLIA.

The white flowers, worked in relief, vignettted in blue.

Salting Collection.

H. $18\frac{1}{8}$ in., D. $8\frac{5}{8}$ in.



FIG. 28.—PORCELAIN JAR WITH COVER PAINTED IN BLUE
WITH FEMALE FIGURES AND FLOWERS.

No. 76-'87.

H. $19\frac{1}{4}$ in., D. $7\frac{5}{8}$ in.



FIG. 29.—PORCELAIN VASE DECORATED WITH PANELS OF FLOWERS AND LANDSCAPES.

Reserved on a floral ground of chrysanthemums, white on blue.

No. 287-'86.

H. $18\frac{1}{8}$ in., D. $7\frac{3}{8}$ in.



FIG. 30.—PORCELAIN VASE PAINTED IN BRILLIANT BLUE WITH CONVENTIONAL
FLOWERS AND FOLIAGE.

No. 91-'87.

H. $16\frac{7}{8}$ in., D. $9\frac{1}{4}$ in.

wards mixed by measure in different proportions to make a liquid glaze. This glaze is finally put on the raw body with the brush, by dipping, or by insufflation. T'ang Ying tells us that in his time the glaze of the highest class of porcelain was composed of ten measures of the *petuntse purée* with one measure of the liquid lime. Seven or eight ladles of *petuntse* with three or two ladles of lime were used for the glazes of the middle class. With *petuntse* and lime in equal proportions, or with lime predominating, the glaze was described by him as fit only for coarse ware.

The glaze of Chinese porcelain always contains lime. It is the lime which gives it a characteristic tinge of green or blue, but at the same time conduces to a brilliancy of surface and a pellucid depth never found in more refractory glazes which contain no lime. This has been proved, moreover, at Sèvres, and it is interesting to note that, according to M. Vogt, the glaze of the *nouvelle porcelaine* recently made there is prepared with 33 per cent. of chalk.

ORIGIN.—It is generally agreed that porcelain was first made in China, but authorities differ widely in fixing a date for its invention. The Chinese attribute its invention to the Han dynasty when a new character *tz'ü* was coined to designate, presumably, a new substance. The official memoir on "Porcelain Administration" in the topography of Fou-liang (*Fou-liang-hsien Chih*, book viii., folio 44), the first edition of which was published in 1270, says that, according to local tradition, the ceramic works at Hsin-p'ing (an old name of Fou-liang) were founded in the time of the Han dynasty, and had been in constant operation ever since. This is confirmed by T'ang Ying, the celebrated superintendent of the Imperial potteries, appointed in 1728, who states in his autobiography that the result of his researches shows that porcelain was first made during the Han dynasty at Ch'anggan (Ching-tê-chên), in the district of Fouliang. The industrial environment of the period lends a certain plausibility to the theory, as we know that quantities of glass vessels were being

imported at the time from the workshops of Syria and Egypt, and it seems natural that experiments should be made to fabricate something of the kind at the Chinese potteries. The eminent Japanese art critic, Kakasu Okakura, in his *Ideals of the East*, suggests that the alchemists of the Han dynasty, in their prolonged research for the *elixir vitæ* and the philosopher's stone, may have somehow made the discovery, and he arrives at the conclusion that, "we may ascribe the origin of the wonderful porcelain-glaze of China to their accidental discoveries."

In the Wei dynasty (221-264) which succeeded the Han we read of a glazed celadon ware made at Lo-yang for the use of the palace, and in the Chin dynasty (265-419) have the first mention of blue porcelain, produced at Wên-chou, in the province of Chehkiang, the progenitor of the sky-blue glazes tinted with cobalt which afterwards became so famous. The short-lived Sui dynasty (581-617) is distinguished for a kind of green porcelain (lū tz'ü), invented by a President of the Board of Works named Ho Chou, to replace green glass, the composition of which had been lost, since its introduction by artisans from Northern India, about A.D. 424.

Much progress must have been made meanwhile in the ceramic production of the province of Kiangsi, as it is recorded in the topography of Fou-liang, referred to above, that in the beginning of the reign of the founder of the T'ang dynasty, T'ao Yü, a native of the district, brought up a quantity of porcelain to the capital in Shensi, which he presented to the emperor as "imitation jade." In the fourth year (A.D. 621) of this reign the name of the district was changed to Hsin-p'ing, and a decree was issued directing Ho Chung ch'ü and his fellow potters to send up a regular supply of porcelain for the use of the imperial palace. The simile of "imitation jade" is significant, and almost proves that it must have been really porcelain, especially as it was the production of the place where the finest porcelain is made in the present day. White jade has always been the ideal of the Chinese potter,



FIG. 31.—BLUE AND WHITE PORCELAIN VASE WITH FOUR-CLAWED DRAGONS RISING FROM THE SEA.

Marked underneath with a leaf and fillet.

No. 100-'83.

H. $17\frac{5}{8}$ in., D. $7\frac{5}{8}$ in.



FIG. 32.—BLUE AND WHITE PORCELAIN BOTTLE. LIONS SPORTING WITH BROCADED BALLS.

In Chinese, "Shih-tzŭ kun hsiu ch'iu."

No. 64-'87.

H. $17\frac{7}{8}$ in., D. $8\frac{1}{2}$ in.



FIG. 33.--PORCELAIN BOWL PAINTED IN BLUE WITH LITERARY LADIES AND BOYS PLAYING.
No. 277-'86.



FIG. 34.—POWDER BLUE PORCELAIN BOTTLE. RESERVES PAINTED IN BLUE.
Lobed, fruit-shape, and fan-shape panels, with monsters, flowers, etc.
No. 275-'86.

H. $16\frac{1}{2}$ in., D. $8\frac{1}{4}$ in.

whose finished work actually rivals the most highly polished nephrite in purity of colour, translucency, and lustre, while the egg-shell body attains the same degree of hardness (6·5 of Mohs' scale), so that it can be scratched by a quartz crystal, but not by the point of a steel knife.

There are abundant references to porcelain in the voluminous literature of the T'ang dynasty (618-906). The official biography of Chu Sui in the annals recounts the zeal which he showed, when superintendent of Hsin-p'ing, in obeying a decree, issued in 707, ordering sacrificial utensils for the imperial tombs. The *Ch'a Ching*, a classical book on tea, describes the different kinds of bowls preferred by tea drinkers, classifying them according to the colour of their glaze in enhancing the tint of the infusion. The poets of the time liken their wine cups to "disks of thinnest ice," to "tilted lotus leaves floating down a stream," to white or green jade. A verse of the poet Tu (803-852) is often quoted referring to white porcelain from the province of Ssüch'uan:—

"The porcelain of the Ta-yi kilns is light and yet strong.
It rings with a low jade note and is famed throughout the city.
The fine white bowls surpass hoar frost and snow."

The first line of this verse praises the fabric, the second the resonance of the tone, the third the purity of the white glaze.

The bowls most highly esteemed for tea were the white bowls of Hsing-chou, now Shun-tê-fu, in the province of Chihli, and the blue bowls of Yueh-chou, the modern Shao-hsing-fu, in Chehkiang. They both rang with a clear musical note and are said to have been used by musicians, in sets of ten, to make chimes, being struck on the rims with little rods of ebony.

Arab trade with China flourished during the eighth and ninth centuries, when Mohammedan colonies settled in Canton and other seaport towns. One of the Arabian travellers named Soleyman wrote an account of his journey, which has been trans-

lated into French, and which gives the first mention of porcelain outside China. He says :—

“They have in China a very fine clay with which they make vases which are as transparent as glass; water is seen through them. These vases are made of clay.”

The Arabs at this time were well acquainted with glass and could hardly have mistaken the material, so that their evidence is of special value.

Passing on to the Emperor Shih Tsung (954–959) of the Posterior Chou, a brief dynasty established at K'ai-fêng-fu just before the Sung, we have a glimpse of a celebrated production known afterwards as Ch'ai Yao, Ch'ai being the name of the reigning house. The porcelain was ordered at this time by imperial rescript to be :—

“As blue as the sky, as clear as a mirror, as thin as paper, and as resonant as a musical stone of jade.”

This eclipsed in its delicacy all that preceded it and soon became so rare that it was described as a phantom.

The various delicate wares referred to in the above extracts have all probably long since disappeared and we must be content with literary evidence of their existence. The Chinese delight in literary research, as much as they fear to disturb the rest of the dead by digging in the ground, so that we have no tangible proof, so far, of the occurrence of true porcelain, and can only hope for the future appearance of an actual specimen of early date. Meanwhile we may reasonably accept the conclusion of the best native scholarship that porcelain was first made in the Han dynasty, without trying, as Stanislas Julien has tried on very insufficient grounds, to fix the precise date of its invention.

CLASSIFICATION OF CHINESE PORCELAIN.

A correct classification should be primarily chronological, and the specimens should be, secondarily, grouped under the headings of the localities at which they were produced, and, thirdly, each



FIG. 35.—POWDER BLUE PORCELAIN VASE. RESERVES PAINTED IN ENAMEL COLOURS.

Panels of flowers painted in brilliant enamels of the K'ang Hsi period.
Salting Collection.

H. 7 in., D. 6 in.



FIG. 36.—PORCELAIN VASE PAINTED WITH UNDER-GLAZE COPPER RED OF THE
GRAND FEU.

Decorated with archaic dragons in clouds, bats, longevity characters, and
other symbols.

Salting Collection.

H. 11 in., D. $6\frac{3}{4}$ in.



FIG. 37.—PORCELAIN VASE PAINTED WITH CORAL RED OF THE MUFFLE STOVE.
Decorated with five-clawed dragons rising from waves, grasping *shou*
characters.

Salting Collection.

H. 10 in., D. $4\frac{3}{4}$ in.

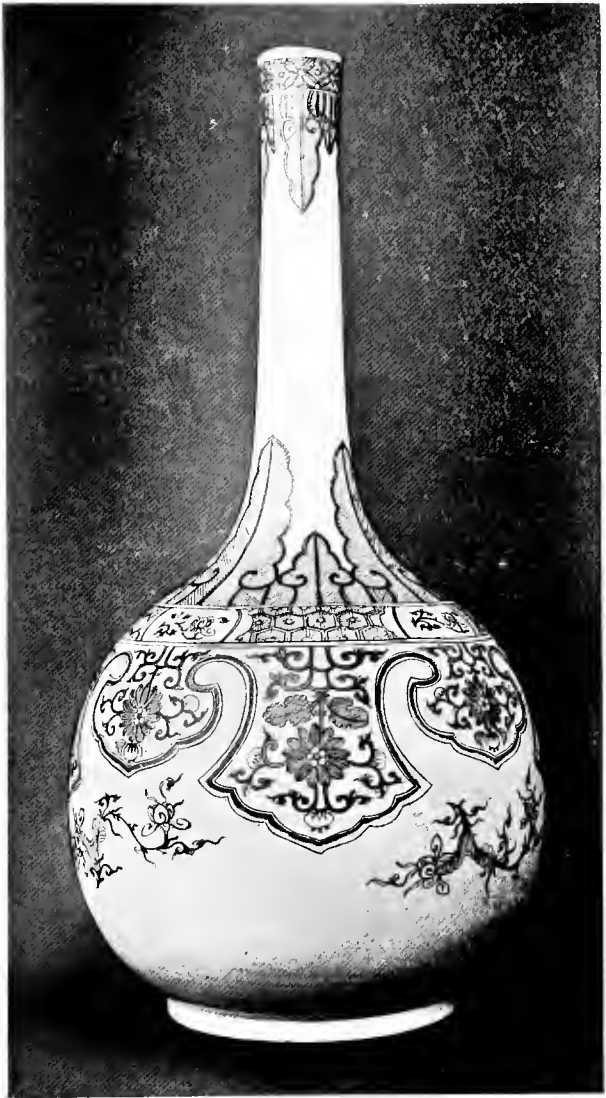


FIG. 38.—BOTTLE-SHAPED PORCELAIN VASE DECORATED IN PALE RED AND GOLD.

No. 1732-'76.

H. $17\frac{3}{4}$ in., D. $8\frac{3}{4}$ in.

group may be subdivided, if necessary, according to the fabric, technique, and style of decoration of the pieces of which it is composed. Perhaps it may be permitted here to sum up results, and to refer those interested in the subject to my too bulky *Oriental Ceramic Art* for further details and references to better authorities.

Beginning with the *Sung* dynasty, which reigned from 960 to 1280, when it was overthrown by Kublai Khan, the grandson of the famous Genghis Khan and the founder of the *Yuan* dynasty, which ruled China till it was in its turn succeeded by the native *Ming* dynasty in the year 1368, we have a ceramic period marked generally by the primitive aspect of its productions. Actual specimens of the time are now available for comparison with the descriptions of the writers on porcelain and the illustrations of the artists in the old albums which have come down to us. The most useful of these last is the album of the sixteenth century, in four volumes, from the Peking library of the hereditary Princes of Yi, described by me in the *Journal of the Peking Oriental Society* for 1886, which has been often cited since. This album, entitled *Li tai ming tz'ü t'ou p'u*, "Illustrated Description of the Celebrated Porcelain of Different Dynasties," was the work of Hsiang Yuan-p'ien, a well-known connoisseur and collector of his time, and its eighty-three illustrations were drawn and coloured by himself. The seal in antique script of *Mo-lin Shan jen* attached to his preface gives his literary title "A dweller in the hills of Mo-lin," and is identical with the vermilion stamp reproduced in Fig. 125, with which Hsiang guarantees as a critic, the early picture of Ku K'ai-chih now in the British Museum.*

The ceramic productions of the *Sung* and *Yuan* dynasties are rightly classed together by M. Grandidier, whose classification

* The album has been published (1908) by the Clarendon Press, with a complete reproduction of the MS. Chinese text, the eighty-three coloured illustrations having been cleverly executed, after the original water-colour pictures by Mr. W. Griggs at his well-known lithographic works.

it is proposed to follow here, arranged as it is in chronological order after a Chinese model. It comprises five fairly well-marked ceramic classes, and as a rule it will not be found difficult to decide from the style, from the method of decoration, or from the colours employed, to which class a particular piece belongs.

Chronological Classification.

1. Primitive Period, including the *Sung* dynasty (960-1279) and the *Yuan* dynasty (1280-1367).
2. Ming Period, comprising the whole of the *Ming* dynasty (1368-1643).
3. K'ang Hsi Period, extending from the fall of the *Ming* dynasty to the close of the reign of *K'ang Hsi* (1644-1722).
4. Yung Chêng and Ch'ien Lung Period (1723-1795), the two reigns being conjoined.
5. Modern Period, from the beginning of the reign of *Chia Ch'ing* to the present day.

The above table is simple and practical, and it may be used in combination with a second table compiled with some modifications and additions from the excellent *Catalogue of the Franks Collection of Oriental Porcelain and Pottery* (2nd edition, 1878) issued by the Science and Art Department of the Committee of Council on Education, which furnishes a scheme of the varied methods of decoration employed during the periods comprised in the first, or chronological table.

CHINESE PORCELAIN.

Class 1. Not painted.

Section A. Plain white.

„ B. Single coloured glazes, not crackled.

„ C. Crackled glazes.

„ D. Flambé glazes.

„ E. Soufflé glazes.

„ F. Glazes of several colours.



FIG. 39.—BROWN-GLAZED PORCELAIN GOURD WITH RAISED FLOWERS IN
WHITE SLIP.

No. 1698.-'76.

H. $10\frac{1}{2}$ in., D. $6\frac{1}{4}$ in.

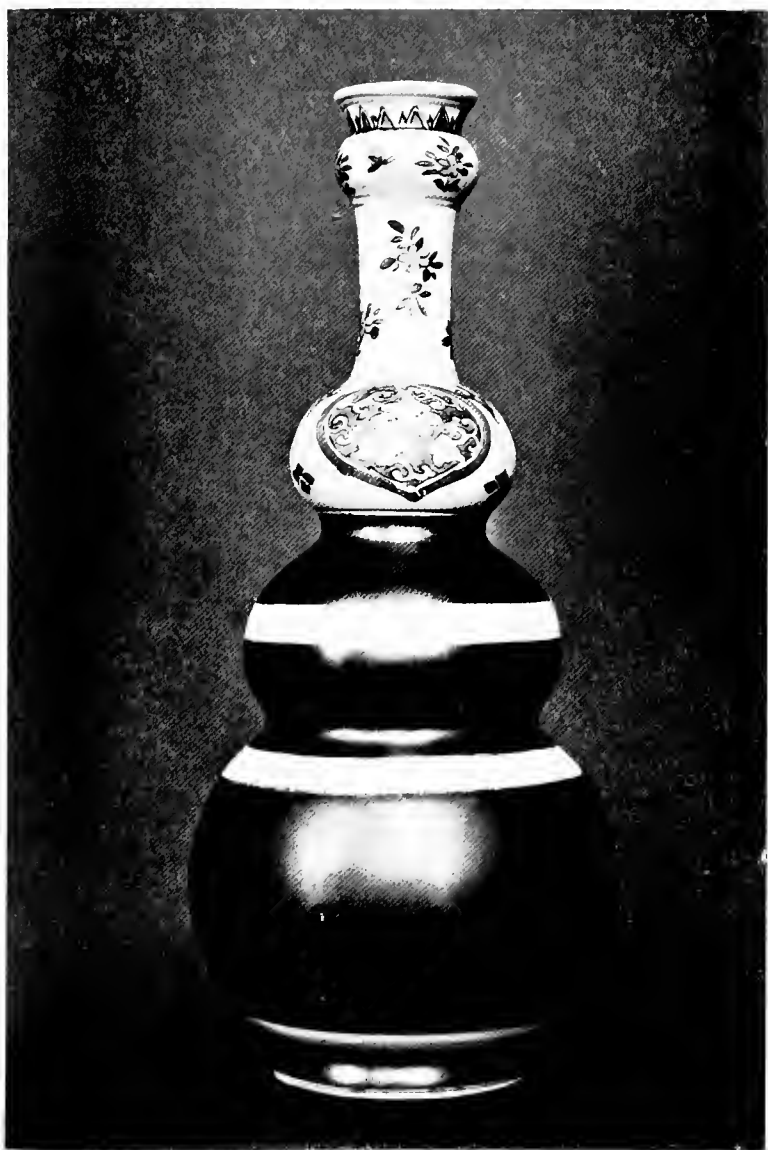


FIG. 40.—PORCELAIN TRIPLE GOURD WITH BROWN BANDS AND RINGS OF PLAIN AND CRACKLED CELADON IN COMBINATION WITH BLUE AND WHITE.
Salting Collection.

H. $10\frac{3}{4}$ in., D. $4\frac{3}{8}$ in.



FIG. 41.—PORCELAIN VASE OF CELADON GROUND DECORATED
WITH ENAMEL COLOURS.
Salting Collection.

H. $11\frac{7}{8}$ in., D. $4\frac{1}{2}$ in.

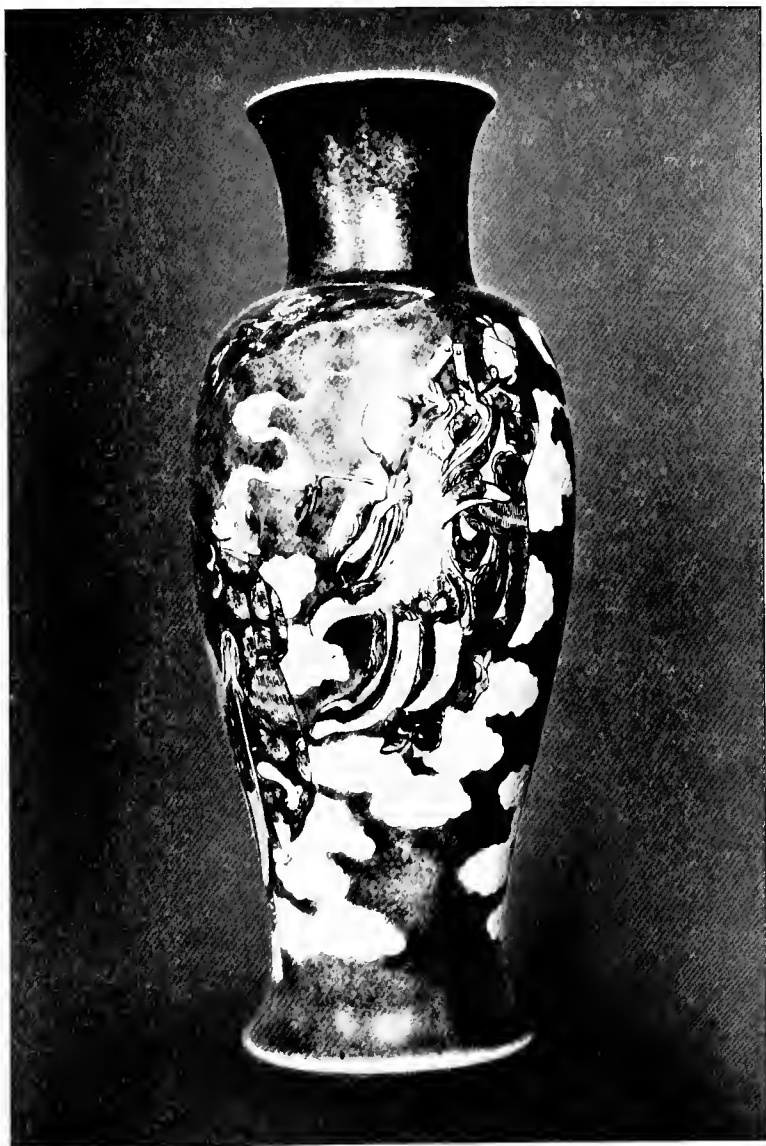


FIG. 42.—PORCELAIN VASE PAINTED IN COLOURS OF THE *GRAND FEU*.
Copper-red of varied tone and celadon with a *bleu fouetté* ground. Celadon
and white parts in relief with tooled details.

Salting Collection.

H. 18 in., D. 7 in.

.

—

Class II. Painted in colours.

Section A. In under-glaze colours.

1. Cobalt blue.
2. Copper red.
3. Celadon.
4. Different colours in combination.

„ B. In over-glaze colours.

1. Iron red.
2. Sepia.
3. Gold.
4. Two or more colours.

„ C. In under-glaze and over-glaze colours combined.

„ D. Single coloured grounds decorated in colours.

1. In white slip (over blue and brown).
2. In gold (over blue, black, and red).
3. In mixed enamel colours on crackled or monochrome grounds.
4. In medallions of diverse form.

Class III. Special Fabrications.

Section A. Etched patterns and embossed designs.

„ B. Open-work or reticulated.

„ C. Open-work filled in with glaze (“grains of rice”).

„ D. Imitations of other materials—agate, marble, and other stones, patinated bronze, veined wood, carved cinnabar lac, etc.

„ E. Laque burgantée.

Class IV. Foreign designs.

Section A. Plain white.

„ B. Painted in blue.

„ C. Painted in enamel colours.

„ D. Decorated in Europe.

The productions of the Sung dynasty come entirely under Class I. of the above Table, being covered generally with glazes of single colours, either of uniform or mottled tint, and exhibiting either plain or crackled surfaces. Among the monochrome glazes are found whites of various tones, greys of bluish or purplish tints, greens from pale sea-green celadon to deep olive, browns from light chamois to dark shades approaching black, bright red, and dark purple. Especially notable are the pale purple, often splashed over with red: the brilliant grass-greens of the Lung-ch'üan porcelain, called *ts'ung-lü*, or “onion-green” by the Chinese: the

yueh-pai, or "clair de lune," a pale grey-blue, and the deep purple, or *aubergine* (*ch'ieh tzü*), of the Chün-chou wares: these last kilns were also remarkable for the brilliance of their *yao-pien*, or "transmutation" mottled tints, due to the varied degree of oxidation of the copper silicates in the glaze. Polychrome decoration at this period, which is rare, comes under the heading of Class I., Section F, consisting, as it does, of glazes of different colours applied *sur biscuit*. A prominent example of this method of decoration in glazes of several colours is the celebrated image of Kuan Yin enshrined in the Buddhist temple Pao-kuo-ssü at Peking, the early date of which, the thirteenth century of our era, is authenticated by the records of the monastery. Painted decoration was still more sparingly employed, although we learn from the *Ko ku yao lun* that in the province of Chihli, both the Ting-chou and Tz'ü-chou porcelains of the time were occasionally painted with ornamental designs in brown. Cobalt blue, it is recorded in the annals, was brought to China by the Arabs as early as the tenth century, and was first used, probably, in the preparation of coloured glazes, as we know nothing of painting in blue under the glaze until the Yuan dynasty. The earliest "blue and white" dates from the thirteenth century, when the technical process of painting in cobalt on the raw body of the porcelain seems to have been introduced, perhaps from Persia, where it had long been used in the decoration of tiles and other articles of faïence, although porcelain proper was unknown to the Persians, except as an importation from China.

There were many potteries in China during the Sung dynasty, but Chinese writers always refer first to four ceramic productions (*yao*) as the principal, *viz.*, Ju, Kuan, Ko, and Ting; placing the celadon ware of Lung-ch'üan and the *flambé* faïence of Chün-chou next: and relegating the other minor factories, which may be neglected here, to an appendix.

The *Ju-Yao* was the porcelain made at Ju-chou, now Ju-chou-fu, in the province of Honan. The best was blue, rivalling, we are



FIG. 43.—FISH-SHAPED PORCELAIN WATER POURER. THREE COLOUR
DECORATION *SUR BISCUIT*.

The usual three colours of the *San Ts'ai* class, viz., brownish-purple,
green and yellow.

No. 1997-'55-

H. $5\frac{1}{4}$ in., W. $5\frac{1}{2}$ in.



FIG. 44.—TALL PORCELAIN VASE DECORATED IN ENAMEL COLOURS WITH LUSTROUS BLACK BACKGROUND.

Salting Collection.

H. $27\frac{1}{4}$ in., D. $10\frac{1}{4}$ in.

told, the azure-tinted blossoms of the *Vitex incisa* shrub, the "sky blue flower" of the Chinese, and carrying on the tradition of the celebrated *Ch'ai Yao* of the preceding dynasty (see p. 20), which was made in the same province. The glaze, either crackled or plain, was often laid on so thickly as to run down like melted lard and end in an irregularly curved line before reaching the bottom of the piece. This is well seen in the example chosen from my own collection for illustration in Fig. 7, although the glaze is here a crackled celadon, with no tinge of blue.* It may be described as a Buddhist vase of Ju-chou porcelain modelled in strong relief, with a circle of twelve standing figures round the shoulder supported by a wavy pedestal, a seated figure of Sâkyamuni Buddha with two attendants, together with alternating lotus flowers and serpents on the neck, and a dragon coiled round the rim guarding a disk elevated on a scroll of clouds. The celadon glaze of greyish-green colour and finely crackled texture terminates below in a curved unctuous line before it reaches the foot of the vase. On the rosewood stand is carved in gilded letters *Ju-yao Kuan-yin Tsun*, i.e., "Kuan-yin Vase of Ju (chou) porcelain": and, underneath in relief, the seal of Liu Yen-t'ing, a famous antiquary and scholar, to whose collection it formerly belonged.

The *Kuan Yao* was the "Imperial ware" of the Sung dynasty, *kuan* meaning "official," or "imperial," and the name is still applied to the productions of the imperial potteries at Ching-te-chên. The first manufactory in the Sung dynasty was founded early in the eleventh century at the capital Pien-chou, the modern K'ai-fêng-fu. A few years later the dynasty was driven southward by the advancing Tartars, and new factories had to be founded in the new capital, the modern Hang-chou-fu, to supply table services for the palace. The glazes of the early *Kuan Yao* were rich and unctuous, generally crackled, and imbued with

* The colour of the glaze of this vase and of some other typical specimens of Sung porcelain is well represented by the three-colour process in the frontispiece of the late Cosmo Monkhouse's *Chinese Porcelain* (Cassell & Co., 1901).

various monochrome tints of which *yueh-pai*, or *clair de lune*, was the most highly esteemed of all, followed by *fên-ch'ing*, "pale purple," *ta lü*, "emerald green" (literally *gros vert*), and lastly *hui-sê*, "grey." The Hang-chou *Kuan Yao* was made of a reddish paste covered with the same glazes, and we constantly meet with the description of bowls and cups with iron-coloured feet and brown mouths where the glaze was thinnest. A curious characteristic of all the above glazes consists of fortuitous blotches of red, due to oxidation in the kiln, contrasting vividly with the colour of the surrounding ground. These blotches occasionally take on accidentally the shape of butterflies or some other natural form, when they are classed as a variety of *yao-pien*, or "furnace-transmutation." The ordinary *Yuan Tz'ü*, or "Yuan (dynasty) Porcelain" of Chinese collectors resembles generally the imperial ware of the Sung dynasty, being fashioned in the same lines, and only differing in comparative coarseness and inferior technique, so that it need not delay us further.

The *Ko Yao* of the Sung dynasty was the early crackled ware fabricated by a potter named Chang the Elder, a native of Liu-t'ien, in the jurisdiction of Lung-ch'üan-hsien, in the twelfth century of our era. The early *Ko Yao* was distinguished especially for its crackling, looking as if it were "broken into a hundred pieces" (*po-sui*), or "like the roe of a fish" (*yü-tzü*)—the French *truitée*. The principal colours of this crackled glaze were *fên-ch'ing*, or "pale purple," due to manganiferous cobalt, and *mi-sê*, or "millet-coloured," a bright yellow derived from antimony. Such was the original *Ko Yao*: the name has since been extended to include every kind of porcelain covered with crackled monochrome glazes in all shades of celadon, grey, and white. The old crackled ware was highly prized in Borneo and other islands of the Eastern Archipelago as far east as Ceram, and it figures largely among the relics of ancient Chinese porcelain brought to our museums from these parts.

The *Ting Yao* was made at Ting-chou in the province of



FIG. 45.—PORCELAIN VASE PAINTED IN ENAMEL COLOURS WITH BLACK AND GREEN GROUNDS.

The Flowers of the Four Seasons—the *prunus* of Winter and the lotus of Summer (see Fig. 46).

No. 261-'86.

H. 20 in., W. 7 $\frac{3}{4}$ in.



FIG. 46.—PORCELAIN VASE PAINTED IN ENAMEL COLOURS WITH BLACK AND GREEN GROUNDS.

The Flowers of the Four Seasons—the tree peony of Spring and the chrysanthemum of Autumn (*see* Fig. 45).

No. 261-'86.

H. 20 in., W. $7\frac{3}{4}$ in.

Chihli. The main out-turn was white, but one variety was dark reddish-brown, and another, very rare, as black as lacquer. The white was of two classes: the first called *Pai Ting*, or *Fên Ting*, being as white as flour: the second called *T'u Ting*, of a yellowish clayey tint. This porcelain, usually of delicate resonant body, invested with a soft-looking fluent glaze of ivory-white tone, is probably more common in collections than any other of the Sung wares. The bowls and dishes were often fired bottom upwards, and the delicate rims, left unglazed, were afterwards mounted with copper rims to preserve them from injury. Some were clothed in plain white, the glaze collecting outside in tear-drops; others were engraved at the point in the paste with ornamental patterns; a third class was impressed inside with intricate and elaborate designs in pronounced relief, the principal ornamental motives being the tree peony, lily flowers, and flying phoenixes. Two vases of white Ting-chou porcelain in my possession are illustrated in Fig. 8, both fashioned in old bronze shapes, and lightly engraved in the paste under the minutely crackled glaze of characteristically soft creamy tone. The one on the left is carved with brocaded grounds and borders of spiral fret; the other, with two handles moulded in the form of archaic dragons, is lightly worked outside with sprays of flowers and foliage.

The *Lung-ch'üan Yao*, which comes next for notice, is the far-famed celadon ware made at this time in the province of Chekiang, the *ch'ing tzü*, or "green porcelain," *par excellence* of the Chinese, the *seiji* of the Japanese, the *maribani* of the Arabs and Persians. There is a lordly pile of literature on the "celadon question" in all its bearings, and the field, interesting as it is, can hardly be laboured further here. The Lung ch'üan porcelain of the Sung dynasty is distinguished by its bright grass-green hue, which the Chinese liken to fresh onion sprouts, a more pronounced colour than the greyish-green, or "sea-green," of later celadons.

The *Chün Yao* was a kind of faïence made at Chün-chou, now

Yü-chou, in the province of Honan. The glazes were remarkable for their brilliancy and for their manifold varieties of colour, especially the transmutation *flambés*, composed of flashing reds, passing through every intermediate shade of purple to pale blue, which have hardly been equalled since. The great variety of glaze colours turned out here in former times may be gathered from a list of Chün-chou pieces sent down from the palace to be reproduced at the imperial potteries at Ching-tê-chên in the reign of Yung Chêng, the list comprising (1) rose crimson, (2) pyrus japonica pink, (3) aubergine purple, (4) plum colour, (5) mule's liver mixed with horse's lung, (6) dark purple, (7) yellow-millet colour (*mi-sê*), (8) sky blue, (9) furnace transmutations (*yao-pien*), or *flambés*. These were all reproduced in due course during the first half of the eighteenth century on porcelain, and the new white body was in marked contrast, we are told, with the sandy ill-levigated paste of the original pieces.

The only remaining porcelain ware of the Sung dynasty which requires a word of notice is the *Chien Yao*, produced in the province of Fuhkien, where the black-enamelled cups with spreading sides, so highly appreciated for the tea ceremonial of the time, were made. The lustrous black coat of these cups was speckled and dappled all over with spots of silvery white, simulating the fur of a hare or the breast of a grey partridge, hence the names of "hare's fur cups," and "partridge cups," given them by connoisseurs. These little tea-cups were valued also by the Japanese at immense prices, and were mounted by them with silver rims and cunningly pieced together when broken with gold lacquer.

The more recent *Chien Yao*, it must be noted, which has been fabricated since the time of the Ming dynasty at Tê-hua, in the same province, is altogether different from the *Chien Yao* of the Sung which has just been described, being the velvety white porcelain sometimes known as *blanc de Chine*, which will be noticed presently.



FIG. 47.—PORCELAIN FIGURE OF AVALOKITESVARA, KUAN YIN OF THE CHINESE.
DECORATED IN SOFT ENAMELS.
Salting Collection.

H. $10\frac{3}{8}$ in.

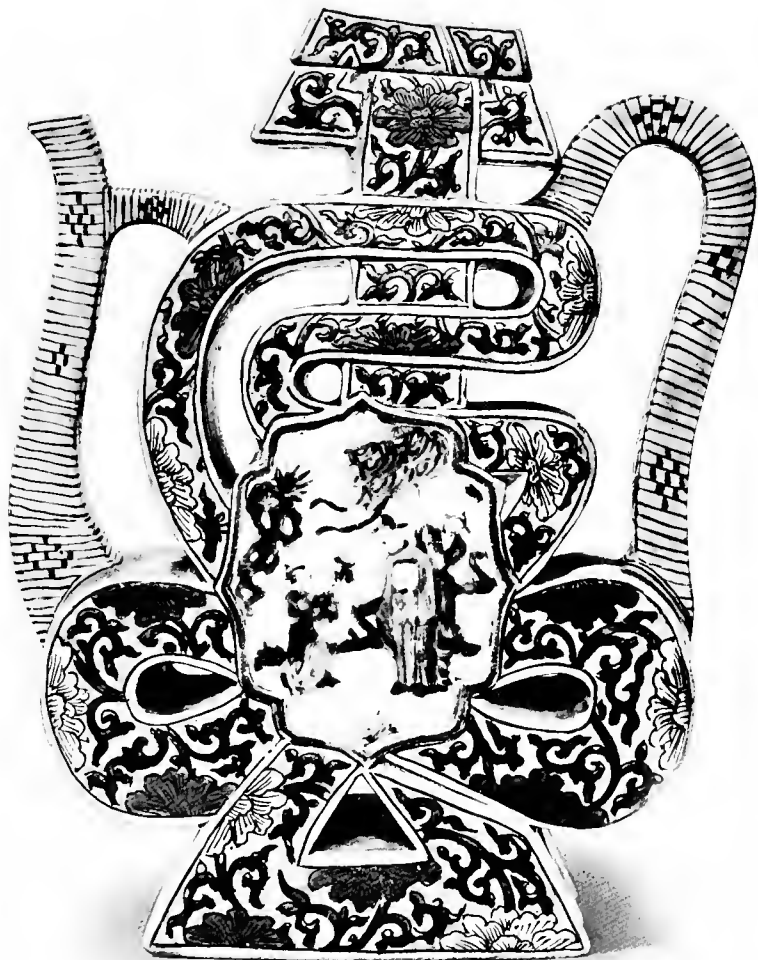


FIG. 48.—SHOU CHARACTER PORCELAIN WINE POT.—SOFT ENAMELS
(JUAN TS'AI) OF THE FAMILLE VERTE.
Salting Collection.

H. 9 in., W. 7 in.

MING DYNASTY (1368-1643).

The Ming dynasty is famous in the annals of Chinese ceramic art, which made such great advances under its rule, that in the reign of Wan Li, as the native writers say, there was nothing that could not be made of porcelain. The censors of the time indited a series of urgent protests against the expenditure by the emperor of so much money on mere articles of luxury, which are preserved in the ceramic archives. The court indents were truly conceived on a magnificent scale: 26,350 bowls with 30,500 saucer-dishes to match, 6,000 ewers with 6,900 wine-cups, and 680 large garden fish-bowls to cost forty *taels* each being requisitioned among a number of other things in the year 1554. These indents, derived from the archives of Ching-tê-chên, and all dated, are a mine of exact knowledge for the investigation of glazes and styles of decoration, now that Chinese ceramic terminology is becoming better known. In the year 1544, for example, we find an order for 1,340 table services of twenty-seven pieces each; 380 to be painted in blue on a white ground with a pair of dragons surrounded by clouds; 160 to be white, with dragons engraved in the paste under the glaze; 160 coated in monochrome brown of *fond laque*, or "dead leaf" tint; 160 monochrome turquoise-blue; 160 coral or iron-red (*fan hung*), instead of the copper-red (*hsien hung*) of the *grand feu* previously required; 160 enamelled yellow; and 160 enamelled bright green. In the face of these documents it is no longer permissible to stigmatise any of the above single colours as subsequent inventions, although Père d'Entrecolles did so in the case of the *fond laque*, the *tzŭ-chin* (or *bruni*) of the Chinese, a glaze affording all shades of brown from chocolate to "old gold."

Hung Wu, the founder of the Ming dynasty, rebuilt the imperial manufactory at Ching-tê-chên in the second year of his reign (1369), and the manufacture has become concentrated at this place and been gradually developed under the direct patronage of the later emperors. From this time forward, in fact,

artistic work in porcelain has become a monopoly of Ching-tê-chên, in the province of Kiangsi. All the older glazes of repute have been reproduced here in succession, and many newer methods of decoration have been invented, to be distributed from its kilns throughout China, and sent by trade routes to all parts of the non-Chinese world. The other factories have either disappeared altogether or degenerated to provide a coarser ware adapted only for local consumption.

The one exception to this general rule is the factory of Têhua, in the province of Fuchien (Fuhkien), alluded to above, where the white Chien Tz'ũ is produced. The potteries were established here early in the Ming dynasty and are still working. Their characteristic production is the *pai tz'ũ*, the "white porcelain" *par excellence* of the Chinese, the *blanc de Chine* of the older French ceramic writers. It differs widely from other Oriental porcelain, the paste of smooth texture being of a creamy-white tint resembling ivory, while the rich thick glaze, which has a satiny aspect, like the surface of soft paste porcelain, blends closely with the paste underneath. During the Ming dynasty these potteries were celebrated for their well-modelled images of Buddhist divinities, such as Maitreya, the coming Buddha; Avalokitesvara, the Goddess of Mercy; the Buddhist Saint Bôdhidharma; together with the immortals of the Taoist cult and many others. A fine statuette of Kuan Ti of this period in the Salting Collection, moulded in ivory-white Fuchien porcelain, is illustrated in Fig. 9. It represents Kuan Yü, a hero of the civil wars of the third century who was deified a thousand years ago, and is still worshipped as a state god. Seated in a wooden chair carved with branches of pine and sprays of prunus, of dignified mien, with frowning features and flowing beard and mustachios, clad in a cloak over a coat of mail bound with a jade studded girdle, the figure is invested with the thick velvety glaze peculiar to this province. An eclectic pair of delicately moulded images in the same collection represents Bôdhidharma the Buddhist, in company with

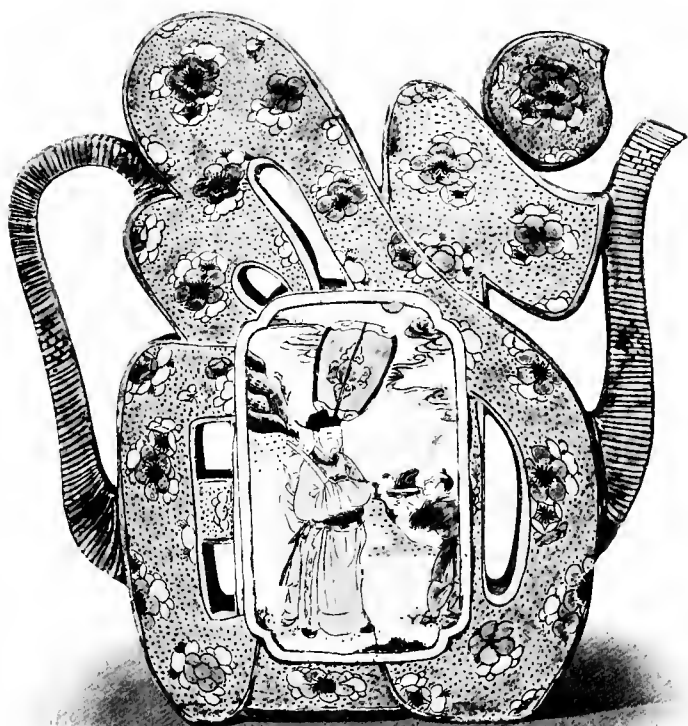


FIG. 49.—FU CHARACTER (REVERSED) PORCELAIN WINE POT. SOFT ENAMELS
OF THE *FAMILLE VERTE*.
Salting Collection.

H. $9\frac{1}{8}$ in., W. $8\frac{7}{8}$ in.



FIG. 50.—EGG-SHELL PORCELAIN LANTERN DECORATED IN BRILLIANT ENAMEL COLOURS, GREENS PREDOMINATING.

No. 427-'73.

H. $10\frac{5}{8}$ in., D. $7\frac{3}{4}$ in.

Chung-li Ch'uan, the leader of the Taoist genii, wielding the fan with which he revives the souls of the dead.

A group of ivory-white Fuchien porcelain, selected from specimens in the Museum, is shown in Fig. 10, to display some of the characteristic forms. It includes a figure of Kuan Yin, the divine "hearer of prayers," seated on rocks attended by a child with hands folded in attitude of adoration: a lion, one of a pair provided with tubular receptacles at the side for holding joss-sticks; three wine cups, one tazza-shaped embossed with flowers, bought in Persia, the second supported by branching stems with sprays of prunus and magnolia, the third modelled as a tree-trunk with branches in relief, dragons' heads, a spotted deer and a crane; and lastly a small square lion-handled seal, of the kind which have been discovered in Irish bogs and have excited some speculation on that account.*

The old Lung-ch'üan celadon ware is illustrated in Fig. 11 by two pieces, which are attributed to the early Ming period, but which are quite in the style of the productions of the antecedent Sung dynasty referred to on page 27. The round dish before us is covered with a rich sea-green glaze, spread over an incised decoration of floral design, consisting of a spray of lotus in a central medallion surrounded by a band of peonies and wavy foliated borders round the rim, and floral sprays underneath. The vase is double-bodied and the external casing is pierced with bold scroll foliage, the details previously worked with the style in the raw body being brought out by the varied shading of the celadon glaze in the finished piece. The pieces were usually twice fired in the Lung-ch'üan kilns, a preliminary baking being undergone before the glaze was applied.

We now pass on to the consideration of Ming porcelain decorated in colours (*Wu ts'ai*). The earliest specimens of this important class seem to have undergone a preliminary firing,

* See "Notices of Chinese Seals found in Ireland." By Edmund Getty, Dublin, 1850.

the raw body having been worked in relief with defining rims and counter-sunk cloisons, then baked to the state of biscuit, and filled in with coloured glazes, those known technically as glazes of the *demi-grand feu* because they were fired at a comparatively low heat. The turquoise and aubergine purple porcelain of the K'ang Hsi epoch and the Japanese Kishiu ware, may probably both be traced back to archaic Ming porcelain of this class. Two of the most characteristic forms of the early ware are illustrated here. In Fig. 12 a wide-mouthed massive jar with an outer pierced casing, decorated in turquoise blue and manganese purple, with touches of yellow; on the body a landscape with mounted military figures carrying a banner, a spear, and a crossbow, and others in civilian costume, one carrying a lyre: above is a band of peonies, below a border of conventional fret. In Fig. 13 a baluster-shaped vase with a narrow neck decorated in raised outline filled in with turquoise and white on a mottled dark blue ground; on the body, a landscape with aborigines clad in cloaks of sewn leaves bringing presents; on the shoulder, festoons of jewels hung with *pendeloques* of emblems and with bands of formal fret, above and below—the carved stand is studded with felicitous symbols of white jade.

The ordinary class of polychrome (*wu ts'ai*) decoration of the Ming period, where the porcelain, glazed white, is subsequently painted in enamel colours, fixed by a second firing in the muffle stove, is illustrated next in order. A large garden fish-bowl of this class, pictured in Fig. 14, is decorated in the usual style with enamel colours, red, green, yellow, and touches of black, in combination with under-glaze cobalt blue, the decoration being a typical imperial design of four five-clawed dragons rising into the clouds from crested sea-waves; the inscription of the imperial manufactory *Ta Ming Wan Li nien chih*, "Made in the reign of Wan Li (1573-1619) of the great Ming (dynasty)," is pencilled in blue under the glaze inside the rim. Fig. 15 exhibits a tall "beaker" of the same period as the last, painted with a historical



FIG. 51.—*FAMILLE VERTE* PORCELAIN VASE DECORATED WITH PANEL
PICTURES POSED UPON A RICH FLORAL GROUND.

Salting Collection.

H. 30 in., D. $9\frac{1}{2}$ in.

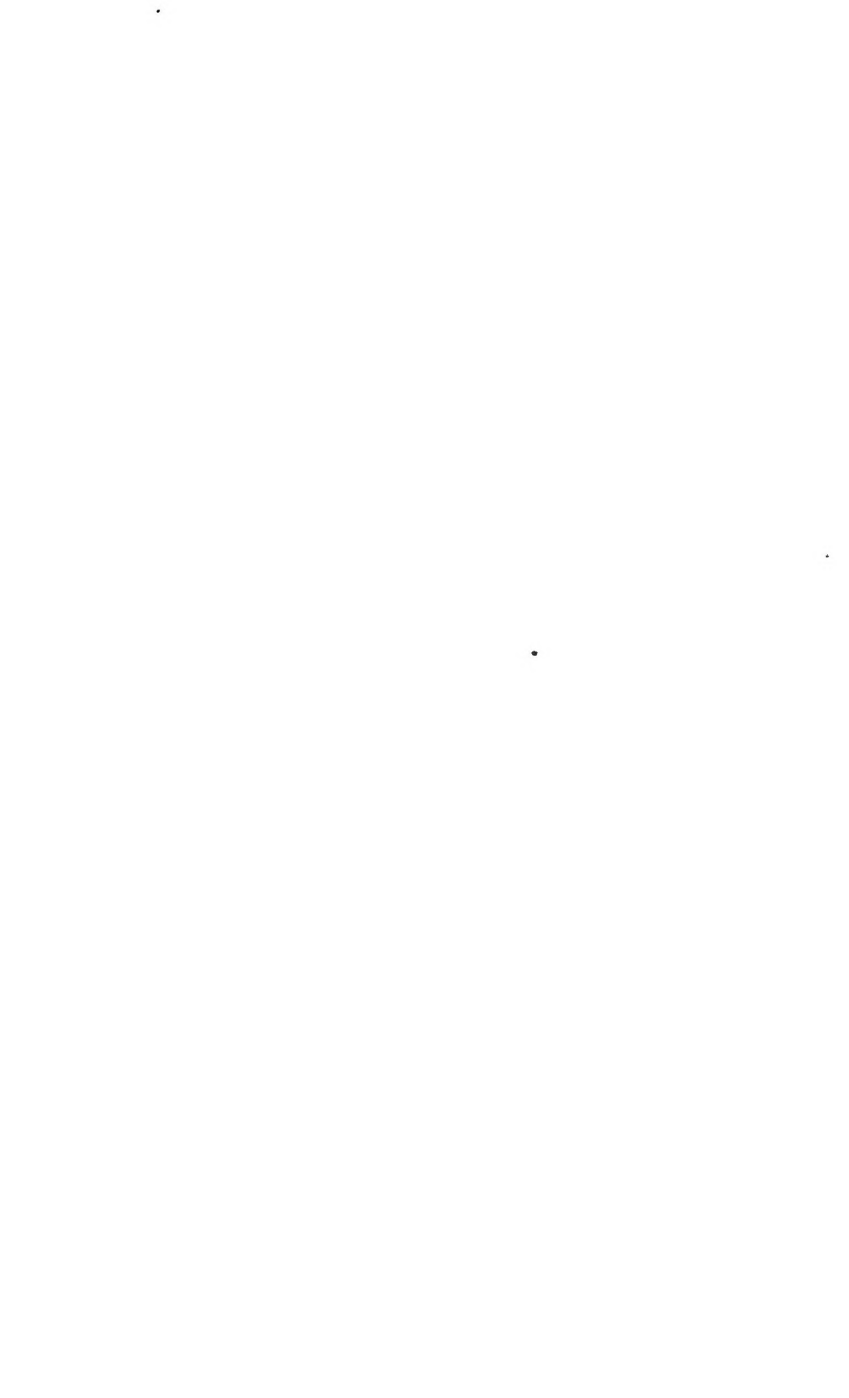


FIG. 52.—PORCELAIN VASE OF LATE K'ANG HSI DATE WITH DECORATION IN BOLD RELIEF PAINTED IN ENAMEL COLOURS WITH GOLD.

The Eight Immortals worshipping the God of Longevity.

Salting Collection.

H. 18 in., D. $7\frac{3}{8}$ in.



scene, and bands of flowers and fruit. Fig. 16 is a Chinese bottle, decorated in enamels with symbols of art and culture, which is mounted as a ewer in gilded copper of early seventeenth century Florentine workmanship. Fig. 17 shows a Ming jar of early *famille verte* style, painted with flowers and symbols in the midst of rolling sea-waves, which was bought in Persia, and is fitted with a cover and rim of Persian brass work, pierced and chased.

Cobalt blue as an under-glaze colour was used in the decoration of porcelain throughout the Ming dynasty, both in combination with other colours, and alone. In the general run of "blue and white" three well-defined periods are to be distinguished from the rest. (1) The reign of *Hsüan Tê* (1426-35), for a pale grey-blue of pure tint, called at the time "Mohammedan blue," somewhat like the later Japanese "blue and white" of Hirado; pencilled under the ordinary glaze; or under a specially prepared finely crackled glaze in the fore-runners of the so-called "soft paste," which are occasionally found with this mark attached. (2) The reign of *Chia Ching* (1522-66), for a dark full-toned blue of marvellous depth and lustre. (3) The joint reigns of *Lung Ch'ing* and *Wan Li* (1567-1619), for a gradually improving technique, especially in the use of the cobalt as a ground wash, foreshadowing the greater triumphs of the coming K'ang Hsi epoch. The illustrations (Figs. 18-19) present two characteristically solid jars, of which the second, bequeathed to the Museum by Mrs. A. B. Woodcroft, is a typical example in style of decoration and depth of colouring of the Chia Ching period; and a succession of blue and white pieces, the age of which is confirmed by their European mounts. The octagonal melon-shaped wine-pot in the Museum collection (Fig. 20) decorated with Chinese boys playing and conjuring is mounted in Elizabethan silver-gilt with hall-marks of the year 1585. The other four interesting pieces, (Figs. 21-24) also with Elizabethan mounts, belong to the Pierpont Morgan collection, and are now exhibited on loan at the Museum. They were shown at the Burlington

Fine Art Club in 1895 and are described in the *Catalogue of Blue and White Oriental Porcelain* printed at the time as coming from Burghley House, where they had been in the possession of the Cecil family from the time of Queen Elizabeth. The ewer (Fig. 21) artistically painted in soft blue with birds and flowers, is mounted with a silver-gilt base, six bands formed as wreaths with cherubs' heads in relief, a band round the neck, with lip and lid surmounted with three dolphins, and a handle formed of a mermaid with a double twisted tail, all in silver-gilt. The last of the four pieces, a bowl (Fig. 24), decorated with floral sprays and imperial phœnixes pencilled in typical Ming style, has the mark Wan Li (1573-1619) outlined under the foot in under-glaze blue; the rest are unmarked but are unmistakable examples of the ceramic style of the same reign.

The decoration of Chinese porcelain in under-glaze cobalt blue, as well as in under-glaze copper red, both colours of the *grand feu*, was already in full vogue in the first half of the fifteenth century during the reign of Hsüan Tê. The adoption of enamels of the muffle stove, identical with those used in cloisonné enamelling on metal, was of somewhat later date. The enamel colours were first employed as ground washes to relieve and heighten the blue, next used in combination, till they gradually predominated in the scheme of coloured decoration typical of the reign of Wan Li, and hence generally known to the Chinese as that of the "Wan Li Five Colours."

K'ANG HSI PERIOD (1662-1722).

We have now reached the culminating epoch of the ceramic art in China by common consent of all connoisseurs, eastern and western. The brilliant renaissance of the art which distinguishes the reign of K'ang Hsi is shown in every class; in the single-coloured glazes, *la qualité maîtresse de la céramique*; in the painted decorations of the *grand feu*, of the jewel-like enamels of the muffle-kiln, and of their manifold combinations; in the pulsating



FIG. 53.—LAQUE BURGAUTÉE VASE. K'ANG HSI PERIOD.
Scenes of agricultural and village life in China.
Bushell Collection.

H. 28 in.

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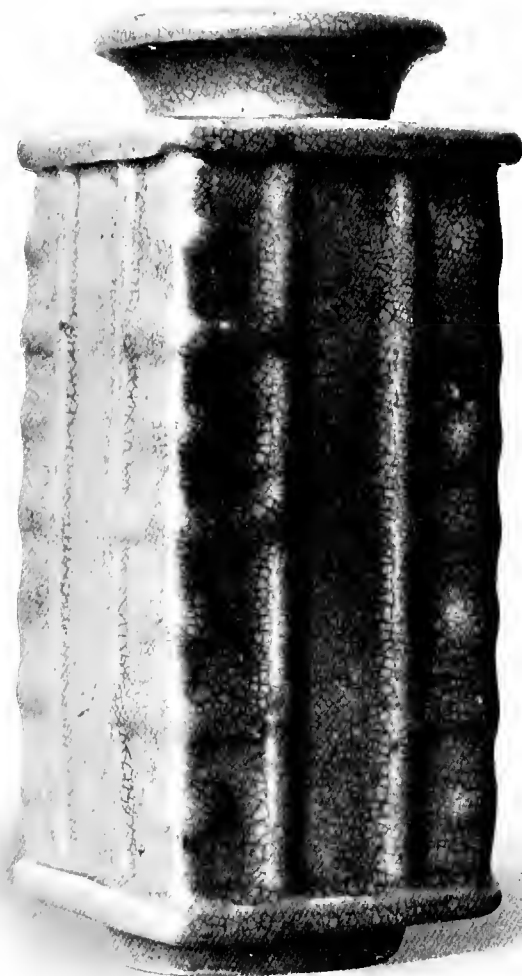


FIG. 54.—SQUARE PORCELAIN VASE WITH RIBBED EDGES OF "MUSTARD
YELLOW" CRACKLE.

Mi Sê, "millet coloured" glaze of the Chinese.

No. 3351-'53.

H. $5\frac{1}{8}$ in., W. 2 in.

vigour of every shade of blue in the inimitable "blue and white" Lang T'ing-tso was viceroy of the united provinces of Kiangsi and Kiangnan in the beginning of the reign, and his name has come down to distinguish two glazes, both derived from copper silicates, the rare apple-green *Lang Yao*, and the still more celebrated ruby-red *Lang Yao*, the *sang de bœuf* of the French, which was really a revival of the "sacrificial red" glaze of the reign of Hsüan Tê and a precursor of the costly peach bloom, or *peau de pêche*, which was fired from the same elements later in the reign before us. The brilliant renaissance of the ceramic art during the reign was mainly, however, due to Ts'ang Ying-hsüan, a secretary of the Metropolitan Board of Works, who was appointed in 1683 to be superintendent of the imperial factories of Ching-tê-chên, which had lately been rebuilt. For all the new monochrome glazes introduced under his rule and for his other ceramic triumphs there are many books on Chinese porcelain available for reference, as well as for the characteristics of the *famille verte* which pervades the reign, and of the *famille rose* which ushers in its close. There is only space here for a few select illustrations.

Beginning with "blue and white" a typical "hawthorn" ginger jar appears in Fig. 25, decorated with rising and falling sprays of prunus blossom reserved in white on a marbled blue ground of wonderful depth and sheen. It was bought (Orrock Collection), 230*l.*, but is in no wise inferior to a companion recently sold (Louis Huth Collection), 5,900*l.* These charming jars, originally intended to hold New Year's gifts of fragrant tea, are painted with a floral symbolical design appropriate to the season. The prunus flowers are bursting forth in the warmth of returning spring while the winter's ice seen through their meshes is just melting. Other jars are strewn with single prunus blossoms and buds reserved in white on a pulsating blue ground, cross-hatched with lines of darker blue to represent cracking ice. A gracefully shaped bottle with a similar decoration follows in Fig. 26, where

the large white prunus blossoms, drawn with great vigour and freedom, are displayed on a lighter background of bright blue. A superb beaker (Fig. 27) displays white branches of magnolia worked in tangible relief, heightened by a background of brilliant blue. Fig. 28 is a tall ovoid jar with a cover, one of a pair, painted in compartments with female figures, or *Lange lysen*, alternating with vases and sprays of flowers. Fig. 29, a vase, one of a set of three, painted with a floral ground of conventional chrysanthemum design, interrupted by panels of diverse shape containing pictures of landscapes, baskets of flowers, sea-horses and deer, together with diverse bands of fret and diaper. Fig. 30, one of a pair of vases luxuriantly decorated with conventional flowers and foliage defined by foliated borders. Another vase with flaring mouth, and lightly spreading foot, painted in blue with four-clawed dragons rising from waves into the clouds outlined with bands of fret, and which is marked underneath with a leaf and fillet is illustrated in Fig. 31; and in Fig. 32 a bottle, with a pair of lions sporting with brocaded balls, on the body, an archaic dragon pursuing a pearl, on the neck. A fine bowl is presented in Fig. 33, with waved edge and a band of embossed leaves round the bottom, painted in brilliant blue with literary ladies of gracious mien and groups of boys playing games.

Another artistic phase of cobalt decoration is exhibited in the next two pictures, in which the finely pounded pigment is blown upon the raw body to produce, when glazed, a "powder blue," or *bleu fouetté* ground, which is interrupted by shaped panels reserved in white. The panel pictures are painted, in Fig. 34, with under-glaze cobalt blue of the same tone as the ground; in Fig. 35, with bright over-glaze enamel colours of the *famille verte* style. In other examples of the class, which we have no space to present here, the powder blue ground is pencilled over with gold; or again, has reserves of fishes and other designs filled in with vermilion and gold. But the *bleu fouetté* is at its very best as



FIG. 55.—TAOIST PORCELAIN VASE OF TURQUOISE BLUE.
With incised work and relief details touched with black.

No. 605-'03.

H. $8\frac{1}{2}$ in., D. $5\frac{1}{4}$ in.

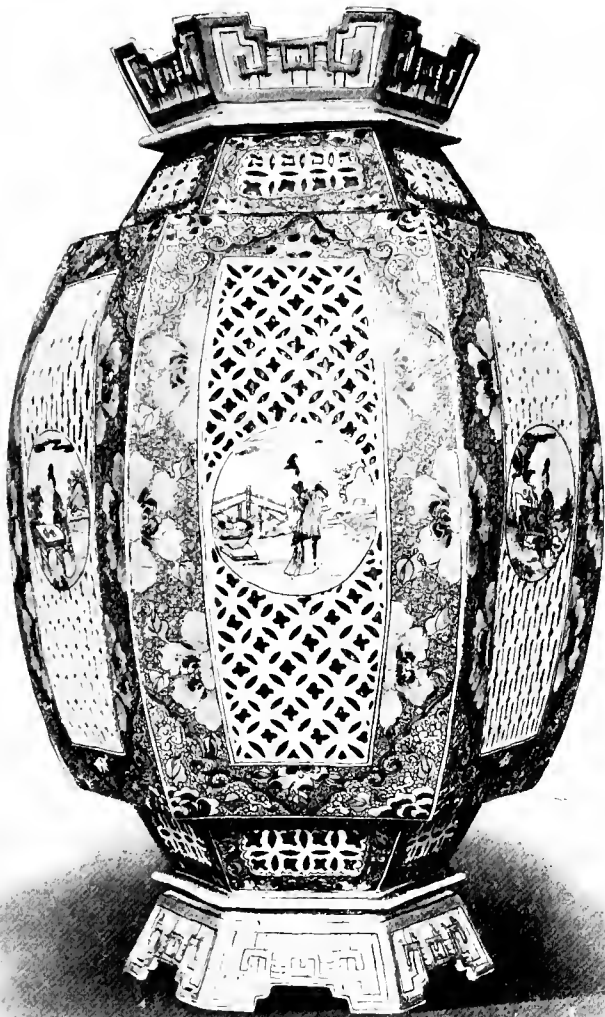


FIG. 56.—HEXAGONAL PORCELAIN LANTERN WITH PIERCED TRELLIS-WORK SIDES DECORATED IN *FAMILLE ROSE* ENAMELS. Medallion pictures of Chinese ladies, bands of floral brocade on diapered ground.

Salting Collection.

H. 14½ in.



FIG. 57.—PORCELAIN JAR WITH COVER PAINTED WITH ENAMEL COLOURS OF THE *FAMILLE ROSE*.

Pink (*rouge d'or*) ground studded with chrysanthemums and panel pictures of flowers.

Salting Collection.

H. 16 in., D. 10 in.



FIG. 58.—PORCELAIN VASE PAINTED IN ENAMEL COLOURS. YUNG CHÊNG PERIOD.

Hsi Wang Mu riding on a lion with attendants.

No. 498-'75.

H. $17\frac{1}{4}$ in., D. 5 in.

a monochrome, unadorned, thickly strewn with tiny specks of intense blue shading down as they mix and melt into the pellucid glaze.

The vase in Fig. 36 is decorated with archaic dragons and cloud-scrolls mingled with symbols of longevity and happiness, all pencilled in under-glaze copper red (*rouge de cuivre*) of the *grand feu*, the technique and firing of which are the same as those of the cobalt blue. The vase with imperial dragons grasping *shou* characters rising from the sea, placed next for contrast in Fig. 37, is painted in the soft coral red of the muffle stove derived from iron peroxide (*rouge de fer*). This last colour, of paler coral shade in combination with gold, has been used in the charmingly artistic decoration of the bottle illustrated in Fig. 38, which was bought in Persia. In addition to coral red, the same iron peroxide, fired at the heat of the *demi-grand feu*, furnishes all possible tones of brown, ranging from chocolate and "dead leaf" (*feuille morte*) tints to "old gold." The double gourd in Fig. 39 is an example of a brown ground, overlaid with flowers in white "slip," a kind of decoration which has sometimes been wrongly attributed to Persia. The triple gourd in Fig. 40 is "dead leaf" brown (*tzü chin*) below, interrupted by rings of plain and crackled celadon; blue and white above. A somewhat rare combination follows in Fig. 41, illustrating a celadon ground of the *grand feu*, overlaid with a decoration of birds and flowers executed in enamel colours.

An example of a vase is shown next, in Fig. 42, painted entirely in colours of the *grand feu*, copper-red of maroon tint passing into varied "peach-bloom" shades, and celadon, with a *bleu fouetté* ground; the celadon parts and the white reserves are worked in slight relief, with engraved details. The decoration consists of the *Pa Hsien*, the "Eight Genii" of the Taoist cult, disporting themselves in clouds, and holding up their distinguishing attributes. Like many other pieces evidently belonging to this reign, it has the fictitious mark, under the foot, of *Ta Ming Ch'êng*

Hua nien chih, i.e., "Made in the reign of Ch'êng Hua of the Great Ming." For a typical example of the *san ts'ai*, or "three-coloured," decoration *sur biscuit*, see the picture, Fig. 43, of a fish-shaped water pourer, which is painted with the brownish-purple, green, and yellow enamels of this *genre*.

The remaining examples of the *wu ts'ai*, or five-coloured decoration in enamels of the period, can hardly be illustrated properly without a full palette of colours. Fig. 44 is a magnificent vase with prunus trees, flowers, and birds painted in enamel colours relieved by a ground of lustrous black; it has underneath the six character mark of the reign of "Ch'êng Hua of the Great Ming," but there seems no reason to claim for it an earlier date than that of K'ang Hsi. Figs. 45, 46, illustrate an artistic four-sided vase with black and apple-green grounds, of which two views are given to show the flowers of the four seasons (*ssü chi hua*), the chief motive of its decoration, which are—the *prunus* of winter, the *tree-peony* of spring, the *lotus* of summer, and the *chrysanthemum* of autumn. Fig. 47 represents Kuan Yin, the "compassionate," with hand half raised in the attitude of listening to the prayer of a devotee, painted in soft enamel colours of the period. Figs. 48, 49, are two captivating wine-pots of the time moulded in the form of *shou*, "longevity," and *fu*, "happiness," which are decorated with Taoist scenes and floral bands executed in soft enamels, and have their handles and spouts coloured to simulate basket-work. Fig. 50 is a striking specimen of the wonderful egg-shell lanterns, which rank among the most difficult achievements of the potter's skill. It is of hexagonal form, and is painted with birds and flowers in the most brilliant enamels of the *famille verte*, the sides being decorated with birds and flowers framed in floral brocade, the foot and neck with brocaded grounds interrupted by foliated medallions containing butterflies. Fig. 51 is a good illustration of a tall *famille verte* vase gorgeously decorated with rich floral grounds strewn with butterflies, inclosing a number of leaf-shaped and fruit-shaped panels, containing landscapes, mythical



FIG. 59.—PORCELAIN BRUSH POT DECORATED IN COLOURS OF THE
GRAND FEU.

Wên Kung, the star-god of literature, poised on the head of a dragon.
Salting Collection.

H. $9\frac{5}{8}$ in., D. 7 in.



FIG. 60.—EGG-SHELL SAUCER-DISH OF IMPERIAL CH' IEN LUNG PORCELAIN.
Decorated in colours with peony sprays and dragonfly.

No. 85-'83.

D. $5\frac{2}{8}$ in.

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FIG. 61.—EGG-SHELL PORCELAIN CUP AND SAUCER PAINTED IN ENAMEL COLOURS.
Cock and Peonies. With artist's seals attached.

No. 644-'03.

Cup, H. $1\frac{1}{2}$ in.; D. $2\frac{1}{2}$ in.; Saucer, D. $4\frac{3}{8}$ in.



FIG. 62.—EGG-SHELL PORCELAIN DISH DECORATED WITH *FAMILLE ROSE* ENAMELS.

Mandarin ducks and flowers. Bands of basket-work and diaper, with a rose-coloured border at the back.

No. 1994-'55.

D. $8\frac{1}{2}$ in.

monsters, and floral sprays, including the typical flowers of the four seasons. Fig. 52 is a rare specimen of raised decoration executed in bold relief, filled in with rich enamel colour and gold, representing the eight Taoist genii worshipping the god of longevity, who is projected on the shoulder of the vase riding the clouds on a stork. The eight Taoist immortals, so often represented in ceramic art, may be distinguished by the peculiar attributes which they hold in their hands; they are gathered in a group on a rocky shore, about to venture upon the waves of the sea which parts them from paradise. The Chinese title of this picture is *Pa Hsien Ching Shou*. Fig. 53 represents a *laque burgauté* vase of unusual size inlaid with a variety of Chinese scenes of agricultural and village life, the details being executed in thin laminæ of mother-of-pearl, silver and gold. The black lac in this most effective style of decoration is spread as a thick coat upon the body of the vase, left unglazed for the purpose, while the rims and interior are glazed; the mother-of-pearl is occasionally artificially tinted, and is so minutely carved that every leaf of the tree is distinct, the houses are inlaid in plates of silver, and gold leaf is applied at frequent intervals to heighten the general effect.

A square vase, Fig. 54, intended to hold divining rods, figures as a single-coloured piece in our half-tone series, because it is a typical specimen of the old "mustard crackle," which corresponds to the *mi sê*, or "millet-coloured" glaze of the Chinese. This crackled glaze dates, we have seen, from the Sung dynasty, although not hitherto generally identified, because *mi sê* has been inexactly rendered "rice-coloured" and consequently taken to be a kind of grey crackle. *Mi sê* in Chinese silks is a full primrose yellow; as a self-colour of ceramic glazes it often deepens to mustard, although always paler than imperial yellow, which is more like the yolk of an egg in its deepest tint.

The turquoise blue, called *kung-chüo lü*, or "peacock-green," although it is also known in books. as *fei-ts'ui* from its resem-

blance to the blue plumes of the kingfisher which are used in jewellery, is a self-coloured glaze of charming tone, and *truité*, or finely crackled texture. It is prepared from copper combined with a nitre flux and is generally although not always applied *sur biscuit*. A fine example of the period is illustrated in Fig. 55 from the collection bequeathed by Mr. W. H. Cope. It is a gourd-shaped vase with moulded, applied, and incised decoration, covered with a turquoise blue glaze, with details added in black. It has an open-work top, two elephant-head handles, archaic dragons worked in relief outside, and bands of scroll and leaf-pattern; and is posed on a pentagonal stand with openwork sides supported on monster's heads springing from a ring base. The open band of the neck, and the railing round the stand are worked with the *svastika* symbol of infinity, and the general design of the vase is that sacred to the food of the immortals in the celestial paradise of the Taoists.

The glaze is really the master quality in porcelain, and some of the other single-coloured glazes of the time require a word of notice, although it is impossible to illustrate them without colours. The brilliant *sang de bœuf* of the earlier *Lang Yao* is now succeeded by its derivatives of softer hue, the *chiang tou hung*, or "haricot red," and the *ping kuo ch'ing*, or "apple green," of the Chinese, which are known to us as *peau de pêche* (peach-bloom) or crushed strawberry (*fraise écrasée*); a new bright black (*liang hei*) appears, shot with purple, the "ravens-wing" glaze of collectors, which is occasionally overlaid with a surface decoration pencilled in gold; as is also the contemporary "Mazarin blue," and the soft-toned, coral-red glaze derived from iron. Some of the most brilliant monochromes of the time are plain washes of one of the enamel colours used in polychrome decoration; such as the green of the *famille verte*, which supplies an intense shade of colour flashing with iridescent hues known as *shê-p'i lü* or "snake-skin green." This last was a monochrome used in the imperial factory under Ts'ang, together, we are told, with an



FIG. 63.—EGG-SHELL PORCELAIN PLATE PAINTED IN OVER-GLAZE COBALT-BLUE WITH TOUCHES OF BUFF.

A Solo on the Flute; with scroll border interrupted by panels of orchids.

No. 1987-'55.

D. $8\frac{3}{8}$ in.





FIG. 64.—EGG-SHELL PORCELAIN SAUCER-DISH DECORATED FOR EUROPE
WITH COPY OF A EUROPEAN ENGRAVING.

Discovery of Moses by Pharaoh's Daughter.

No. 4824-'01.

D. 8 in.

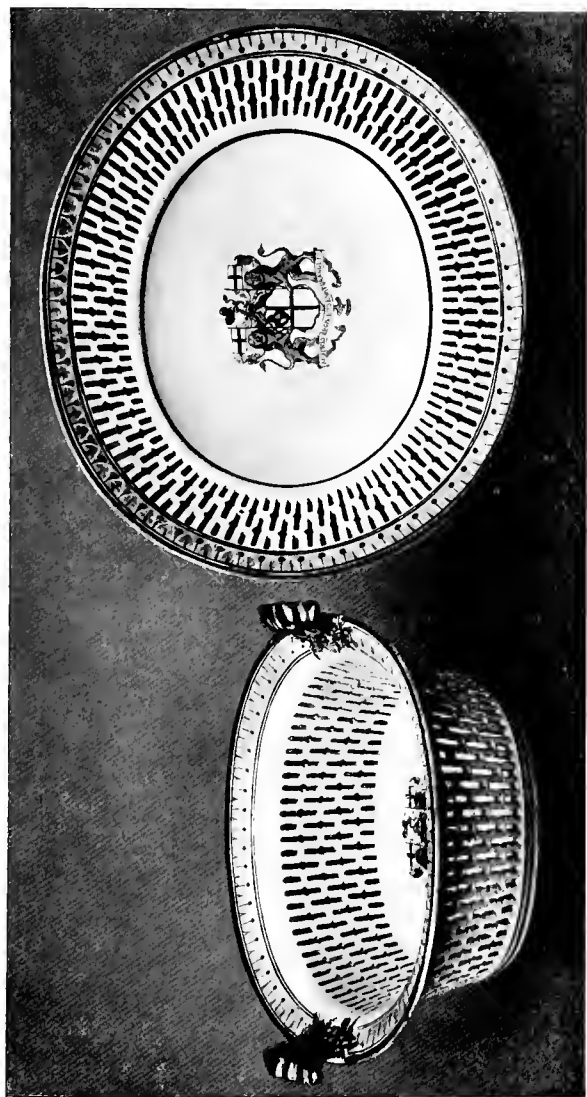


FIG. 65.—ARMORIAL CHINA WITH PIERCED OPEN-WORK BANDS PAINTED IN COLOURS AND GILT.
Part of a dinner service with the arms and motto of the Honourable East India Company.

No. 335-'98.

Basket, H. $4\frac{1}{2}$ in., L. $10\frac{1}{2}$ in.; Dish, L. 11 in., W. $9\frac{1}{4}$ in.

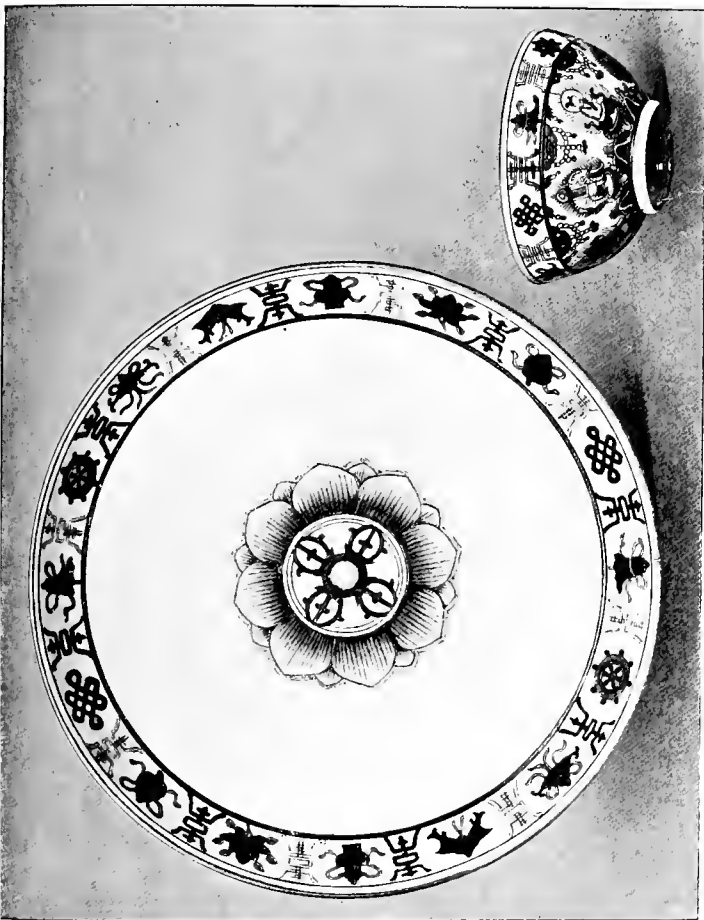


FIG. 66.—PORCELAIN SAUCER-DISH AND WINE-CUP FROM A DINNER-SERVICE MADE FOR A MONGOLIAN PRINCESS.

Decorated in colours and gilding with appropriate Buddhist emblems.
Nos. 799, 800-83.

Dish, D. $7\frac{1}{8}$ in.; Cup, H. $1\frac{3}{8}$ in., D. $2\frac{3}{4}$ in.



FIG. 67.--PORCELAIN BOWL OF THE HSIEN FÊNG POTTERIES PAINTED IN ENAMEL COLOURS.

The Eighteen Arhats, or Lohan, of Buddhist story.

No. 84-'83.

H. $2\frac{3}{4}$ in., D. $6\frac{3}{4}$ in.

"eel-skin yellow" of brownish tint, turquoise, imperial yellow, cucumber green, and brownish purple. The palace services of the period were either yellow, green, or purple, with white for use in mourning, and five-clawed dragons were usually tooled in the paste under the monochrome glazes.

YUNG CHENG AND CH'EN LUNG PERIOD (1723-1795).

The two reigns of Yung Chêng and of his celebrated son, Ch'ien Lung, who succeeded his father in 1736, are taken together on account of the general similarity of their ceramic productions. Ching-tê-chên and its imperial manufactory still monopolise our attention, its official directors being Nien Hsi-yao, who was appointed to the post early in the reign of Yung Chêng, and T'ang Ying, who was made assistant-director in 1728, became director in 1736, and retained sole charge up to 1749, when a successor was appointed, of whom we know nothing but his name. T'ang Ying was a prolific writer, as well as an enthusiastic cultivator of the ceramic art, and much of our exact knowledge is due to his pen. The two directors devoted their powers to the reproduction of archaic wares, specimens of which were sent down from the palace at Peking for the purpose, as well as to the invention of novel methods of decoration, but there is no space here for a list of all their ceramic triumphs. The Chinese classify them in order under the distinctive headings of Nien Yao and T'ang Yao.

The brilliant greens which predominated among the enamels of the painted decoration of the reign of K'ang Hsi earned for it the name of *famille verte*; the greens now become paler in tone, and are gradually supplanted by rose-reds of crimson and pink shades derived from gold, hence the name of *famille rose*, which is often applied to the new scheme of decoration in colours. Two splendid examples of the *famille rose* are illustrated in Fig. 56, a six-sided lantern pierced with panels of open trelliswork, and Fig. 57, a jar with cover, richly decorated with floral designs

displayed on a *rouge d'or* background of soft pink shade. Fig. 58, a graceful slender vase with spreading foot, a characteristic shape of the Yung Chêng epoch, is painted on a soft white ground with the Taoist divinity Hsi Wang Mu, bestriding a lion-like monster, accompanied by two female attendants on foot. Fig. 59, a barrel-shaped brush-pot, or *pi-t'ung*, is decorated in colours of the *grand feu* with Wên Kung, the star-god of literature, wielding a brush, and the successful scholar holding up a twig plucked from the sacred *Olea fragrans* tree, all pencilled in blue, relieved by a mottled "peach-bloom" ground of copper red.

A small egg-shell saucer-dish, one of a pair, Fig. 60, painted with a dragon-fly and sprays of peonies passing over the rim, and pencilled underneath with the seal of Ch'ien Lung, is selected as an excellent example of the *huan yao*, or "imperial porcelain" of the time, distinguished for its artistic designs and finished execution. The cup and saucer from the Cope Collection recently bequeathed to the Museum, Fig. 61, is interesting because the artist has attached his seals to his work with the inscriptions *Pai Shih Shan Jên*, i.e., "The Hermit of the White Stone (grotto)."* The egg-shell dish, Fig. 62, with rose-coloured border underneath, is decorated inside with a pair of mandarin ducks, flowers, and brocaded bands of diaper. The plate, Fig. 63, painted in over-glaze blue with touches of buff, reveals a pair of lovers discoursing music, with the usual cultured surroundings of a Chinese interior.

Fig. 64 is an egg-shell dish of the class decorated for Europe, which is painted with a Chinese copy of a European engraving:

* A similar saucer with the same decoration etched in Jacquemart's *Histoire de la Porcelaine* (Plate viii., Fig. 3) has the seal *Pai Shih* attached to an inscription dated the cyclical year *chia-ch'ên* (A.D. 1724). A beautiful rose-backed egg-shell dish painted with quails, presented to the British Museum by the Hon. Sir R. H. Meade, with the same *nom de plume* of *Pai Shih*, is additionally inscribed *Ling nan hua chê*, i.e., "Painted at Canton," indicating that our artist's atelier was in that city, and that the porcelain was brought there overland "in the white" for him to decorate in the style so highly appreciated in Europe.



FIG. 68.—PORCELAIN SNUFF BOTTLE
WITH PIERCED CASING COLOURED
BLUE.

No. 4834-'01.

H. $2\frac{3}{4}$ in., W. 2 in.

FIG. 69.—WHITE PORCELAIN SNUFF
BOTTLE. THE EIGHTEEN LOHAN IN
RELIEF.

No. 4833-'01.

H. $2\frac{1}{2}$ in., W. $1\frac{3}{4}$ in.



FIG. 70.—PORCELAIN SNUFF BOTTLE,
COVERED WITH A GREEN GLAZE.

No. 928-'03.

H. $3\frac{1}{4}$ in., W. $1\frac{3}{4}$ in.

FIG. 71.—PORCELAIN SNUFF BOTTLE
PAINTED IN UNDER-GLAZE RED AND BLUE.

No. 4838-'01.

H. $2\frac{3}{8}$ in., W. $1\frac{5}{8}$ in.



FIG. 72.—PORCELAIN SNUFF BOTTLE WITH RELIEF DECORATION PAINTED IN COLOURS.

No. 914-'03.

H. $2\frac{3}{4}$ in., W. $1\frac{5}{8}$ in.

FIG. 73.—PORCELAIN SNUFF BOTTLE PAINTED IN COLOURS.

No. 4836-'01.

H. $2\frac{5}{8}$ in., W. $1\frac{1}{2}$ in.



FIG. 74.—PORCELAIN SNUFF BOTTLE WITH THE MARK
KU YUEH HSÜAN

H. $2\frac{5}{8}$ in.

of the "Discovery of Moses by Pharaoh's Daughter," in the usual Chinese environment. Fig. 65 illustrates part of an "armorial China" dinner service, of late Ch'ien Lung date, brought from Fort St. George, Madras, with pierced openwork borders, painted in colours with gilding, displaying the arms of the Honourable East India Company, and its motto on a scroll:—
 AUSPICIO . REGIS . ET . SENATUS . ANGLIÆ.

MODERN PERIOD, FROM 1796.

This is a period of decadence and hardly demands detailed description, but two examples in the Museum of the work of the imperial potteries of some interest from their associations may be illustrated here. The first, Fig. 66, gives a saucer-dish and wine-cup from a dinner-service specially made for a Prince of Western Tumed, who married a daughter of the Chinese Emperor Tao Kuang (1821-50) being marked underneath in the Mongolian script "Baragon Tumed," and decorated in colours and gilding with the seven paraphernalia of a "chakravartî" or universal sovereign, and with bands of *shou* characters alternating with Buddhist symbols. The second, Fig. 67, is a bowl, painted outside in enamel colours with the eighteen Arhats, or Lohan of early Buddhist story (Vol. I., 102, 119), and inscribed below with the six-character mark *Ta Ch'ing Hsien Fêng nien chih*, "Made in the reign of Hsien Fêng (1851-60) of the Great Ch'ing (dynasty)." This last service is said to have been specially made for the use of the consort of the reigning emperor, who was destined to become so famous after his death. She ruled China as the empress dowager until her death in 1908; two of her peculiar ceramic marks will be found among the porcelain marks and seals attached to this chapter.

A few porcelain snuff bottles of various dates are illustrated to show some of their varied forms and methods of decoration. Fig. 68 is blue, the outer casing carved in open work with nine lions sporting with brocaded balls; Fig. 69 is white, worked in

relief with the group of eighteen Arhats; Fig. 70 is cucumber green of *truité* type; Fig. 71 is painted in under-glaze red and blue; Fig. 72 with crabs in relief is painted in enamel colours; Fig. 73 is also decorated in colours with floral scrolls, bitter gourds, and butterflies. Fig. 74, thickly coated with a yellow crackled glaze, to simulate glass, is marked underneath with the characters *Ku Yüeh Hsüan* (see page 65); the stopper in which the small ivory spoon inside the bottle is mounted is made of coral and turquoise; this is used, of course, to ladle out the snuff.

APPENDIX.

MARKS AND SEALS.

The marks on Chinese pottery and porcelain may be conveniently classified under the headings:—

1. Marks of date.
2. Hall-marks.
3. Marks of dedication and good wishes.
4. Marks in praise of the piece inscribed.
5. Symbols and other pictorial marks.
6. Potters' marks.

The following lists are not intended to be exhaustive, being only a selection of such marks as are likely to be most useful to the collector. For fuller lists I may perhaps be permitted to refer the inquirer to my "Oriental Ceramic Art," a copy of which is at hand for reference in the Art Library of the Museum.

I.—MARKS OF DATE.

The Chinese have two methods of indicating a date. First, by the *nien-hao*, or name given to the reign of an emperor; second, by a cycle of sixty years. The *nien-hao* is selected for the regnal title after the emperor has ascended the throne, and dates from the beginning of the first new year after his accession. It is an epithet of good augury culled from some classical text, like the title of the reigning emperor Kuang Hsü, which means "Inherited Lustre." The regnal title was frequently changed under the older

dynasties, but since the accession of the Ming dynasty in 1368 there has been only one instance of such a change, when the emperor who had reigned as Chêng T'ung returned after seven years of exile and changed the *nien-hao* to T'ien Shun in the year 1457.

Chinese, it is well known, is read from right to left, and from above downwards. The "six-character mark" is usually written in two columns, composed as follows:—Two characters signifying the dynasty, two the *nien-hao*, and two more meaning "period" and "made." This is a six-character mark of the Emperor Hsüan Tê. It reads *Ta Ming Hsüan Tê nien chih*, "Great Ming Hsüan Tê period made." But it is occasionally written in one horizontal line. The "four-character mark" has the dynasty omitted, so that it commences with the *nien-hao*. The seals are similar combinations of characters but pencilled in an archaic script, commonly known as the seal character. The third form of Chinese writing, the "grass text," or cursive hand, is seldom seen except in potters' marks impressed in Fuchien white porcelain.

大 明
德 年
宣 製

The regnal titles usually found are:—

I.—MING DYNASTY.

洪 武
年 製

Two columns of seal script characters. The left column contains characters for 'Hong Wu' (洪武) and the right column contains characters for 'Yung Lo' (永樂).

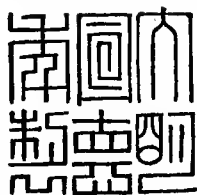
永 樂
年 製

HUNG WU.
(1368-1398).

YUNG LO (1403-1424).

德年製
大明宣

HsüAN Tê (1426-1435).



化年製
大明成

CH'ENG HUA
(1465-1487).

年製
成化

CH'ENG HUA (1465-1487).



治年製
大明弘

HUNG CHIH
(1488-1505).

德年製
大明正

CH'ENG Tê
(1506-1521).

靖年製
大明嘉

CHIA CHING
(1522-1566).

慶年製
大明隆

LUNG CH'ING
(1567-1572).

曆年製
大明萬

WAN LI
(1573-1619).

啟年製
大明天

T'ïEN CH'I
(1621-1627).

年製
崇禎

CH'UNG CHÊN
(1628-1643).

II.—MANCHU, OR CH'ING, DYNASTY.

大清順治
年製



SHUN CHIH (1644-1661).

大清康熙
年製



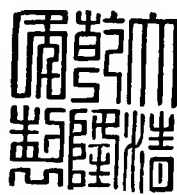
K'ANG HSI (1662-1722).

大清雍正
年製



YUNG CH'ENG (1723-1735).

大清乾隆
年製



CH'EN LUNG (1736-1795).

雍正御製
正

YUNG CH'ENG.
Made by order of
the Emperor (yü).

嘉慶年製

CH'EN LUNG
(1736-1795).

CHIA CH'ING (1796-1820).

大清道光
年製



TAO KUANG (1821-1850).

大清咸豐
年製



HSIEN FENG (1851-1861).

大清同
治年製



T'UNG CHIH 1862-1874).

大清光
緒年製



KUANG HSÜ (1875-1908).

CYCLICAL DATES.

In the first of the four figured below (Ch'êng Hua, first year) and the last (T'ung Chih, twelfth year), the cyclical date is added to the regnal year. The second, which occurs on early *famille rose* pieces, indicates the recurrence of the cyclical date under K'ang Hsi, who reigned over sixty years. The third is doubtful, in that the number of the cycle is omitted. The present cycle, which began in 1864, is reckoned the 76th in the Chinese official scheme of chronology, and the porcelain with this mark was referred to the 74th cycle from its style and decoration.

大明成化
元年乙酉

Cyclical Year
i-yu (1465).

又
辛丑
年製

Cyclical Year
hsin ch'ou recurring
(1721).

丙戌
年製

Cyclical Year
ping hsü
(1766?).

同治十二年
癸酉

Cyclical Year
kuei yu
(1873).

2.—HALL MARKS.

There are many varieties of hall marks in which the characters *t'ang*, "hall," *chü*, "retreat," *chai*, "pavilion," and the like occur. They usually indicate the factory; but some represent the studio, or *nom de plume*, of the artist-decorator; and others the hall of the person for whom the porcelain has been made, or the imperial pavilion for which it was destined. A curious example of the last kind is found below inscribed *Ta Ya Chai* "Pavilion of Grand Culture," the name of one of the new palaces of the late Empress Dowager at Peking, in connection with her motto *T'ien ti yi chia ch'un*, "Springtime in heaven and earth—one family," which is framed with a pair of dragons pursuing the flaming jewel of omnipotence.

玉 聚
堂 順
製 美

CH'ü SHUN MEI YÜ
T'ANG CHIH.
"Made at the Ch'ü Shun
(Abundant Prosperity) Hall
of Beautiful Jade."

堂 大
製 樹

TA SHU T'ANG CHIH.
"Made at the Big
Tree Hall."

堂 奇
製 玉

CH'I YÜ T'ANG CHIH.
"Made at the Rare
Jade Hall."

堂 怡
製 玉

I YÜ T'ANG CHIH.
"Made at the Ductile
Jade Hall."

堂 益
製 右

I YU T'ANG CHIH.
"Made at the Hall of
Profit and Prosperity."

堂 養
製 和

YANG HO T'ANG CHIH.
"Made at the Hall for
the Cultivation of Har-
mony."

堂彩
製潤

TS'AI JUN T'ANG CHIH.
"Made at the Hall of
Brilliant Colours."

願發
聞
必
盛

YUAN WÊN WU KUO
CHIH CHAI.
"Pavilion where I wish
to hear of my faults."

菴漪
堂

LU YI T'ANG.
"The Hall of Waving
Bamboos."



CHU SHIH CHŪ.
"The Red Rock
Retreat."



HSIEH CHU TSAO.
"Made for the Hsieh
Bamboos."



HSIEH CHU CHU
JÊN TSAO.
"Made for the
Lord of the Hsieh
Bamboos."



WAN SHIH CHŪ.
"The Myriad
Rocks Retreat."

樞
府

SHU FU.
"Imperial Palace."
Mark of the Yuan dyn-
asty (1280-1367).



齋雅大

TA YA CHAI.
Hall-mark and Motto
of the late Empress
Dowager (*see above*).

軒古
製月

KU YUEH HSÜAN CHIH.
"Made at the Ancient
Moon Terrace." 17th
century mark on glass.

3.—MARKS OF DEDICATION AND GOOD WISHES.

大
吉

TA CHI.

"Great good-luck."

萬壽無疆

WAN SHOU WU CHIANG.

"A myriad ages never ending!"

福
祿
壽

福
祿
壽

FU LU SHOU.

"Happiness, Rank, and Longevity."

永
春
慶

YUNG CH'ING
CH'ANG CH'UN.

"Eternal prosperity and enduring Spring!"



CH'ANG MING FU KUEI.

"Long Life, Riches, and Honour!"

富
貴
春

FU KUEI CH'ANG
CH'UN.

"Riches, Honour, and enduring Spring!"

山
文
斗
章

WEN CHANG SHAN TOU.

"Scholarship high as the mountains and the Great Bear!"

慶

CH'ING.

"Congratulations."



SHOU.

"Longevity."
A curious form, known in Holland as the Spider mark.

吉
祥

CHI HSIANG JU I.

"Good fortune and fulfilment of wishes."

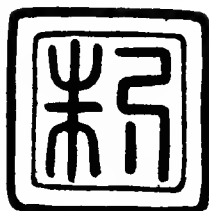


TÊ HUA CH'ANG CHUN.

"Virtue, Culture, and
Enduring Spring."

WAN LI NIEN TSAO.

"Made in the reign of
Wan Li."



CHIH.

"By Imperial Order."



SHUANG HSI.

"Double, or
wedded, joy."
Inscribed
on bridal
presents.



BARAGON
TUMED.

"For the Prin-
cess of the
West Wing
of the Tuméd
Mongolian
Banners."

4.—MARKS IN PRAISE OF THE PIECES INSCRIBED.

玉

Yü.

"Jade."

古

KU.

"Ancient."

文

WÊN.

"Artistic."

珍

CHÊN.

"Precious, a Gem."

真
玉

CHÊN YÜ.

"True Jade."

鼎
之
珍
奇
玉
寶

CH'í YÜ PAO TING CHIH CHÊN.

"A Gem among precious
vessels of rare Jade."

玩
玉

WAN YÜ.

"Trinkët Jade."

雅
玩

YA WAN.
"Artistic Trinket."

鼎 奇
之 石
珍 寶

CH'I SHIH PAO TING CHIH CHÊN.
"A gem among precious vessels
of rare stone."

珍
玩

CHÊN WAN.
"Precious
Trinket."

如 奇
玉 珍

CH'I CHÊN JU Yŭ.
"Rare and precious as jade."

知 在
樂 川

TSAI CH'UAN CHIH LO.
"I know that they (*i.e.*, fishes)
rejoice in the water."

5.—SYMBOLS AND OTHER PICTORIAL MARKS.

The Chinese have a special fancy for devices, and use them in conventional groups for the decoration of porcelain as well as, singly, as marks. They may be conveniently arranged in five sub-divisions:—

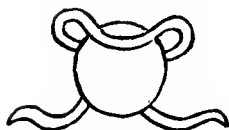
- (a) *Symbols of ancient Chinese lore.*—The eight trigrams of divination (*pa kua*) and the dualistic *yin-yang* symbol (see Fig. 82). The eight musical instruments (*pa yin*). The twelve ornaments (*shih-êrh chang*) embroidered on sacrificial robes.
- (b) *Buddhist Symbols.*—The eight emblems of happy augury (*pa chi hsiang*). The seven paraphernalia (*ch'i pao*) of a chakravartî, or universal sovereign (see Fig. 66).
- (c) *Taoist Symbols.*—The eight attributes (*pa an hsien*) of the immortal genii, viz., the *fan* with which Chung-li

Ch'üan revives the souls of the dead: the *sword* of supernatural power wielded by Lü Tung-pin: the magic *pilgrim's-gourd* of Li-T'ieh-kuai: the *castanets* of Ts'ao Kuo-ch'iu: the *basket of flowers* carried by Lan Ts'ai-ho: the *bamboo tube and rods* of Chang Kuo: the *flute* of Han Hsiang Tzū: the *lotus-flower* of Ho Hsien Ku. A multitude of emblems of longevity, the *sum-mum bonum* of the Taoist, such as the deer, tortoise and stork; the hare, pounding the *elixir vitæ* in the moon: the pine, bamboo, and prunus: the peach as the "fruit of life," and the sacred magic fungus (*Polyporus lucidus*), etc.

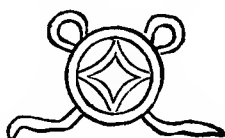
(d) *The hundred antiques (po ku)*, including the eight precious objects (*pa pao*), and the four fine arts, music, chess, calligraphy, and painting (*ch'in ch'i shu hua*).

(e) *Devices intended to be read in "Rebus" fashion (see below)*. Two of the sets of eight which have just been referred to follow in due order.

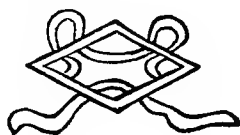
PA PAO.—The Eight Precious Things.



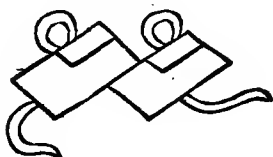
CHU. A Jewel.



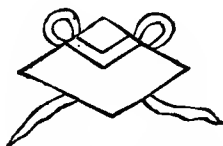
CH'ÏEN. A "Cash."



FANG-SHËNG. A Lozenge, symbol of victory.



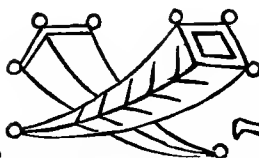
SHU. A Pair of Books.



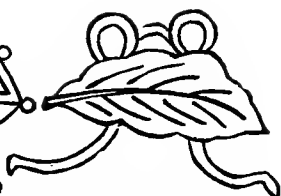
HUA. A Painting.



CH'ING. A Hanging Musical Stone of Jade.

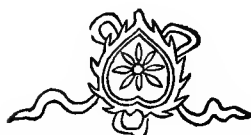


CHÜEH. A Pair of Rhinoceros-horn Cups.



AI-YEH. An Artemisia Leaf.

PA CHI-HSIANG.—The Eight Buddhist Emblems of Happy Augury.



LUN. Wheel, enveloped in flames.



LO. A Conch-Shell.



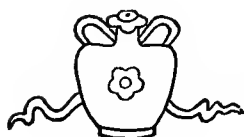
SAN. State Umbrella.



KAI. Canopy.



HUA. Lotus Flower.



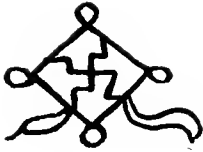
P'ING. Vase.



Yŭ. A Pair of Fish.



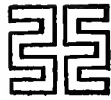
CHANG. "Entrails. An Endless Knot."



The SVASTIKA Symbol inclosed in a lozenge, with fillets.



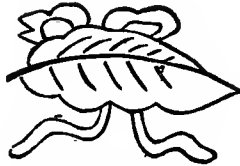
TING. Four-legged Incense Burner.



FU. One of the 12 ancient embroidery ornaments.



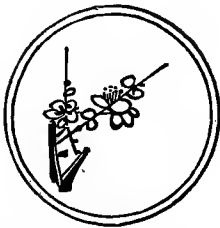
LIEN HUA. "Lotus Blossom."



CHIAO YEH. A "palm leaf" with fillets.



LING CHIH. The "sacred fungus."



MEI HUA. A sprig of prunus within a double ring.



T'u. The "hare" of mythology.



FU SHOU SHUANG CH'ÜAN.

A bat and two peaches. A "rebus" reading "Happiness and longevity, both complete!"



PI TING JU I.

A brush-pencil, a cake of ink, and a jade sceptre. A "rebus" reading "May it be fixed as you wish!"

-6.—POTTERS' MARKS.

Potters' marks are comparatively rare in China, although very common in Japan. The first of the three which follow is taken from an archaic crackle vase of greyish tone decorated with coloured glazes of the Ming period: it is read in inverse fashion from left to right. The next two are marks stamped in the dark brown paste of characteristic *flambé* vases of Kuang Yao pottery, which are sometimes from their archaic aspect mistaken for productions of the Sung dynasty: the marks record the names of two potters, probably brothers, who are said to have lived early in the eighteenth century.

The last inscription, overleaf, which is remarkable for its length, is taken from a pair of portly blue and white pricket candlesticks, two and a third feet high, in my own possession, part of a *wu kung* altar set, which was specially made in 1741 as an *ex voto* offering for a Taoist temple near Peking by T'ang Ying, the celebrated director of the imperial porcelain manufactory at Chingtêchên.



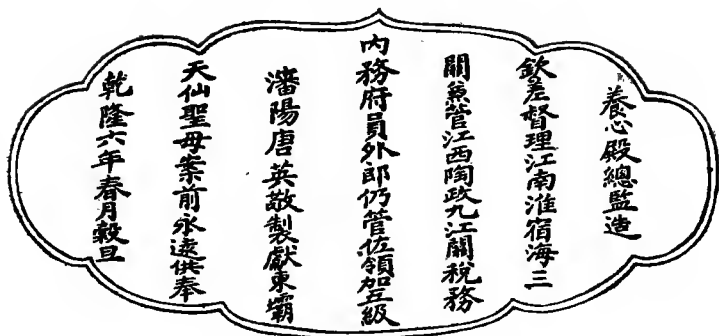
WU CHÊN HSIEN YAO.
"Pottery of Wu Chên-
hsien."



KO MING HSIANG CHIH.
"Made by Ko Ming-
hsiang."



KO YUAN HSIANG CHIH.
"Made by Ko Yuan-
hsiang."



“Reverently made by T'ang Ying of Shên-yang, a Junior Secretary of the Imperial Household, and Captain of the Banner, promoted five honorary grades, Chief Superintendent of Works in the palace Yang Hsin Tien, Imperial Commissioner in charge of the three Customs stations of Huai, Su, and Hai, in the province of Kiangnan, also Director of the Porcelain Manufactory, and Commissioner of Customs at Kiu Kiang, in the province of Kiangsi, and presented by him to the Temple of the Holy Mother of the God of Heaven at Tungpa, to remain there through time everlasting for offering sacrifices before the altar; on a fortunate day in the spring of the sixth year of the Emperor Ch'ien Lung.”

CHAPTER IX.

GLASS.

The Chinese themselves do not claim the invention of glass, and there is no reason to attribute any great antiquity to its manufacture in their country. There are two Chinese names for glass:—*p'o-li*, applied to colourless, or nearly colourless, transparent varieties: and *liu-li*, applied to opaque varieties of all shades of colour, including coloured glazes used in the fabrication of tiles and architectural ornaments, as well as enamels for cloisonné and painted work on copper and for the decoration of porcelain fired in the muffle stove. Both of these names are to be traced back to Sanskrit originals, occurring frequently in early Buddhist books, and confirming, so far, the derivation of the art from foreign sources. *P'o-li*, also written occasionally *p'o-ti*, comes from the Sanskrit *sphatika*, which seems originally to have meant "rock crystal"; *liu-li* is a contraction of *pi-liu-li*, otherwise *fei-liu-li*, which is a transliteration of *vaidurya*, the Sanskrit name of lapis-lazuli. The names are applied in the older Chinese books to obsidian or natural glass, to amethysts and other varieties of rock crystal, and to various semi-precious stones besides lapis-lazuli, but the secondary sense of "glass" is universally understood in the present day, and is the only one that concerns us here.

The Chinese records of the Han dynasty (B.C. 206–A.D. 220) give the earliest account of the Roman empire under the name of Ta Ch'in, by which it was then known to the Chinese, and refer to the importation of glass among the other productions brought to the Far East at this period, when trade was carried on by land



FIG. 75.—VASE OF SAPPHIRE COLOURED GLASS.
Mark of the reign of Ch'ien Lung (1736-95).
No. 417-'80.

H. 11 in., D. $5\frac{3}{8}$ in.



FIG. 76.—YELLOW VASE MOULDED OF ENAMEL SUCH AS IS USED IN THE
IMPERIAL PORCELAIN FACTORY.

From the Paris Exhibition of 1867.

No. 653-'69.

H. $8\frac{1}{2}$ in., D. $5\frac{1}{4}$ in.

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as well as by sea. The coloured and variegated glass and glass vessels imported into China seems to have come mainly from the glass works of Alexandria, which we know from Strabo and Pliny was the great centre of manufacture at the time. The different kinds made there are described in the South Kensington handbook on *Glass* by A. Nesbitt, F.S.A. Mr. Nesbitt gathers from Pliny's notice of glass in his *Natural History* that many varieties were produced in his time; he speaks of an opaque red, of white glass, and of glass imitating murrhine, jacinths, sapphires, and all other colours. Pliny also makes special mention of black glass, like obsidian, which was used for vessels on which to serve food. The Romans are stated to have had at their command, of transparent colours, blue, green, purple or amethystine, amber, brown, and rose colour; of opaque colours, white, black, red, blue, yellow, green, and orange. The kind of glass which Pliny speaks of as most highly esteemed in his time was the pure white, imitating crystal; this must have been the typical *p'o-li* of the Chinese.

The *Wei Luo*, a Chinese historical work based on the records of the Three Kingdoms of the period A.D. 221-264, enumerates ten colours of opaque glass (*liu-li*) imported from the Roman Empire at this time, viz., carnation, white, black, green, yellow, blue, crimson, azure or grey-blue, red and purplish brown. For a detailed analysis of the Chinese records, and a full account of the trade and trade routes, reference may be made to Professor F. Hirth's monograph on *China and the Roman Orient*, 1885.

We see, therefore, that the Chinese became well acquainted with glass about the time of the Christian era. It was not, however, till the fifth century that they learned how to make it, according to precise data furnished by the historians both of Northern and Southern China, which was divided into two kingdoms at this time.

According to the northern history, *Pei Shih*, it was during the reign of T'ai Wu (424-452) of the northern Wei dynasty that

traders came to the capital of Wei from the country of Ta-yueh-ti, the Indo-Scythian kingdom on the north-west borders of India, who said that, by the fusion of certain minerals, they could make *liu-li* of various colours. They found the materials required in the mountains near the capital (the present Ta-t'ung-fu in the province of Shansi) and made glass there excelling in colour and brilliancy any brought from the West. The historian adds that subsequently to this time glass became very much cheaper in China. The character of Indo-Scythian glass may be seen in some specimens in the British Museum which have been recently unearthed by Dr. Stein on the site of the ancient city of Khotan. It is curious that Pliny declares that no glass is to be compared to the Indian because it is made of crystal.

The southern histories accredit Wên Ti of the Sung dynasty, A.D. 424-454, the contemporary and rival of the above T'ai Wu, with the honour of the introduction of the craft into China, and bring it by the sea route from the Roman empire of the east to the Sung capital, the modern Nanking. They say that "the sovereign of Ta Ch'in sent to the Emperor Wên Ti of the Sung a large variety of presents made of glass of all colours; and, some years later, a workman in glass who was able to change in the fire stones into crystal, and who taught his secret to his pupils, whereby great glory was acquired by all those coming from the West."

The glass industry, established in the way that has been indicated above in two widely separated localities, has been carried on with indifferent success ever since, and many notices of the craft might be quoted from the native encyclopædias. We are told of mirrors a foot and a half in diameter made of green glass (*lü p'o-li*), and *liu-li* burning glasses for lighting touch-paper and drawing "pure fire" from the sun, both imported from Indo-China: of large brown globular bowls, light as goose-down, and of wine coloured lanterns clearer than the best native horn lanterns, brought from Korea: while the Chinese themselves are

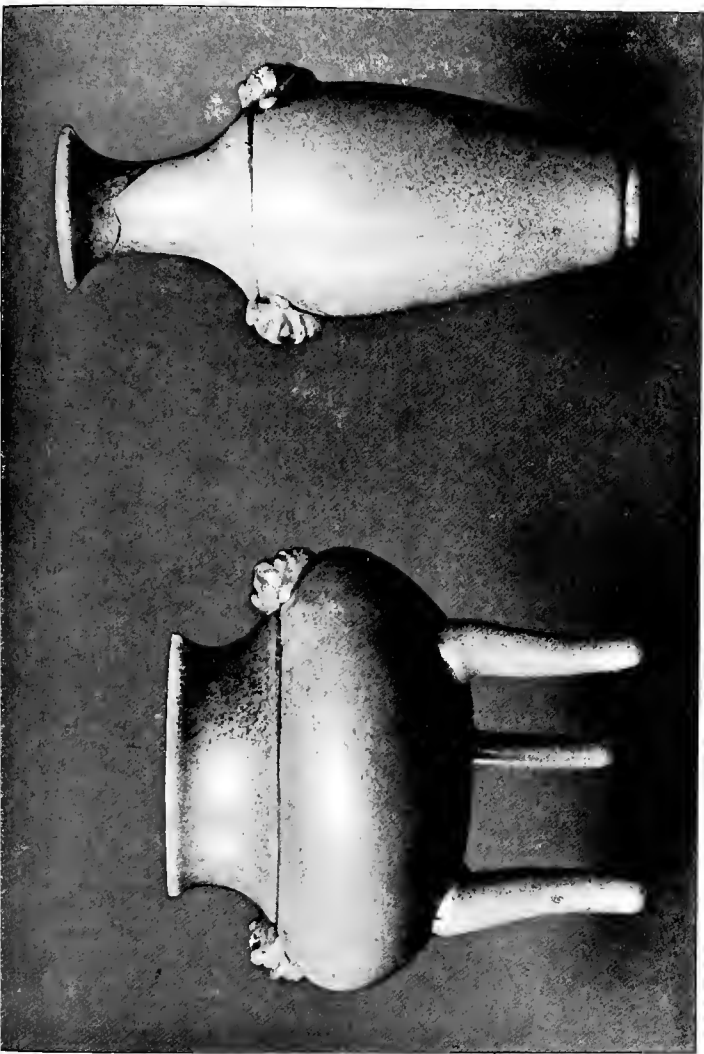


FIG. 77.—TRIPOD AND VASE OF YELLOW SEMI-OPAQUE GLASS.

Tripod—No. 103-'53.

Vase—No. 104-'53.

Tripod—H. $3\frac{3}{4}$ in., D. $3\frac{1}{4}$ in.

Vase—H. $4\frac{1}{2}$ in., D. $1\frac{3}{4}$ in.



FIG. 78.—SNUFF BOTTLE OF MOTTLED
OPAQUE GLASS.

No. 1500-'02.

H. $2\frac{3}{4}$ in., D. $1\frac{3}{4}$ in.



FIG. 79.—SNUFF BOTTLE OF RED AND
WHITE GLASS CARVED LIKE CHALCEDONY.

No. 436-'80.

H. $2\frac{7}{8}$ in.

said to have made bowls and wine cups of imitation crystal (*chia shui-ching*), and to have copied small objects of art carved in jade, agate, and other hard stones, in the new and cheaper material, appropriately tinted. The Chinese have, however, always been comparatively careless in the manufacture of glass, preferring their own ceramic wares, in contradistinction to the Romans, whose glass was superior to the Samian ware, their best pottery. When the Arabs settled in the coast towns of southern China in the ninth and tenth centuries a certain impulse was given to the art, but it was very transient. A single possible relic has been preserved in Japan in the treasure of Nara, the ancient capital of the Mikados, which is said to have been deposited there in the eighth century, and to be entered in the original list of the time. It is a ewer of colourless glass about a foot high with a coloured glass cover, and is declared to be in all probability of Chinese make, fashioned by the artificer in Persian lines.*

In the geography of El Edrisi, written in Sicily in the year 1154, the following passage occurs in the chapter relating to China (first climate, tenth section): "Djan-kou is a celebrated city . . . Chinese glass is made there." But Djan-kou has not yet been satisfactorily identified with any existing Chinese city. In modern times the great centre of the manufacture of Chinese glass is Poshan-hsien in the province of Shantung, which was visited by the Rev. A. Williamson in 1869, who gives the following interesting account of it in his *Journeys in North China* (Vol. I., p. 131):—

"Long ago it was discovered that the rocks in the neighbourhood of Poshan-hsien, when pulverised and fused with the nitrate of potass, formed

* A silver ewer from the same treasure of Nara was brought over from the old Buddhist temple of Horiuji to be exhibited at the French Exposition of 1900, together with a kind of banner from the same source figured with four horsemen combating lions, both objects evidently inspired by the Persian art of the Sasanides. The ewer, engraved with a winged quadruped, is reproduced in *l'Histoire de l'Art du Japon*, published by the imperial Japanese Commissioners at the *Exposition universelle de Paris*, 1900 (p. 61).

glass; and for many years the natives have applied themselves to its manufacture. I found them making excellent window-glass, blowing bottles of various sizes, moulding cups of every description, and making lanterns, beads and ornaments in endless variety. They also run it into rods, about thirty inches long, which they tie up in bundles, and export to all parts of the country. The rods of pig-glass cost 100 cash per catty (*i.e.*, about 3d. a lb.) at the manufactory. The glass is extremely pure, they colour it most beautifully, and have attained considerable dexterity in manipulation; many of the articles were finely finished."

Po-shan is situated at the foot of a range of mountains, and the "rocks" which Dr. Williamson mentions are probably quartz; other parts of the province, as the neighbourhoods of Yung-ching and Tsi-mi, yield abundance of rock crystal of various colours.

A recent letter in the *North China Herald* (January 27, 1903), describing a mob riot in Po-shan consequent on an attempt to start a government monopoly glass-ware factory there, says:—

"Po-shan is a place renowned in China for the manufacture and finish of its glass-ware, articles of imitation white jade, coloured glazed tiles, etc. These goods are mostly bought up by Peking dealers, and sold by them as *Ching liao* or 'Peking glass,' although really made in Po-shan, Shantung. Nearly seven-tenths of the population of Po-shan, men, women and children, are engaged in one way or other in the manufacture. The whole region outside the city walls is dotted with kilns and private works, large and small, according to the means of the owners, the poorest of whom sell their productions piecemeal for cash to the agents of the Peking dealers."

The district managers had forbidden the agents buying more on pain of fines and confiscation: hence the riots. *Liao* is the vulgar name for glass, and *liao ch'i* is the term used for "glass ware" in the Customs tariff. The *Ching liao*, properly so called, is really made in the capital itself from glass rods and plates brought up from Po-shan, and is far superior in design and finish, as well as in price, to the provincial production dignified by the same name.

A glass factory was established in the palace at Peking in the year 1680, among the *ateliers* founded by the Board of Works under the patronage of the Emperor K'ang Hsi, a list of which has been given in Vol. I., p. 120. The imperial glass-house is

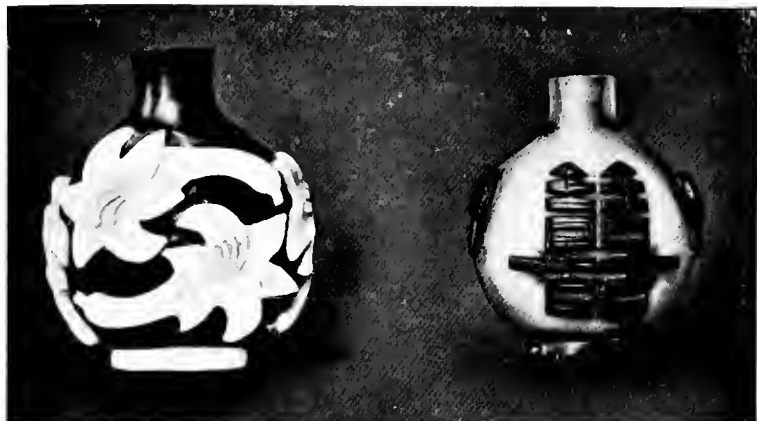


FIG. 80.—SNUFF BOTTLE. WHITE
AND BLUE GLASS, CARVED.
No. 423-'80. H. $2\frac{1}{2}$ in.

FIG. 81.—SNUFF BOTTLE. AMBER AND
CLEAR GLASS, CARVED WITH SYMBOL.
No. 437-'80. H. $2\frac{1}{8}$ in.



FIG. 82.—SNUFF BOTTLE. WHITE AND BLUE GLASS, CARVED WITH SYMBOLS.
Bushell Collection. H. $2\frac{1}{2}$ in.

noticed in the letters of the Roman Catholic missionaries of the time, who seem to have aided in the work, as many of the designs betray European influence. A letter in the *Mémoires concernant les Chinois* (vol. ii., pp. 462, 477), written about 1770, says that a good number of vases were made every year, some requiring great labour because nothing was blown; but the writer adds that the manufactory was only an appendage to the imperial magnificence, meaning, no doubt, that the production was intended only for the use of the palace and for imperial presents. The vases were often marked underneath with an engraved seal, as in the vase of sapphire-coloured glass, with bulbous body and long wide neck expanding at the mouth, illustrated in Fig. 75, which is marked under the foot *Ta Ch'ing Ch'ien Lung nien chih*, i.e., "Made in the reign of Ch'ien Lung (1736-1795) of the Great Ch'ing dynasty."

The productions of the imperial factory are generally known as *kuan liao*, or "imperial glass." They comprise all varieties of work, including monochrome pieces coloured in mass, pieces made of layers of different colour superimposed and subsequently carved, and pieces either of clear or of opaque white material decorated with painted designs executed in translucent enamels. A director of the imperial factory named Hu became celebrated for the excellence of his work in the beginning of the reign of Ch'ien Lung, and some of his pieces were sent down to Ching-tê-Chên to be reproduced by T'ang Ying in porcelain, which was considered by the emperor to be a more noble material than glass. The studio name of *Ku Yüeh Hsüan*, "Chamber of the Ancient Moon," was adopted by Hu, by the curious conceit of splitting his surname into its two component parts (*ku yüeh*), and this is often inscribed on his work as a hall mark,* pencilled underneath in red or in one of the other enamel colours used in the decoration of the piece. The glass made by him was of two kinds: a clear glass of greenish tint with an embossed decoration

* Reproduced on page 51.

executed in coloured glazes of soft tone; and an opaque white glass, engraved with etched designs, or decorated with brush-work in colours. The former kind is most highly appreciated by Chinese collectors to-day, the latter kind was the type copied in porcelain. The articles manufactured were usually of small dimensions, such as vases for single flowers, snuff bottles, wine cups, brush washes for the artist, pendants, and the like. Specimens are exhibited at the Smithsonian Institution at Washington by Mr. Hippisley, who remarks in his catalogue (Report of United States National Museum, 1900, page 347), as follows:—

“The vitreous nature of the body imparts a tone and brilliancy to the colours, which are greatly admired, and the best specimens of this ware will well repay minute study. The choice of groundwork is effective, the grouping of the colours soft and harmonious, the introduction of European figures is interesting, and the arrangement of flowers evidence of the highest artistic skill.”

Occasionally the ground comes out crackled after the firing necessary to fix the enamel colours. The snuff-bottle illustrated in Fig. 74, made of porcelain roughly decorated with crabs, is coated over with a thick yellow glaze of mottled tone and crackled texture to simulate glass, and is marked underneath *Ku Yüeh Hsüan*, pencilled under the glaze.

The alkali, which is an essential ingredient of glass, is generally furnished by nitre, which forms as an efflorescence on the soil of the plains of Northern China. Ferns are also burnt for the purpose, and potash is obtained by lixiviating the ashes: hence their common name of *lin li tsao*, or glass plants. On the sea-coast soda is used instead, extracted from the ashes of seaweeds. The other ingredient, silica, is supplied by sand, or, in a purer state, by pounding quartz rocks mined in the neighbouring hills. The body is coloured by the addition of small percentages of mineral oxides to the mass. The three most common colours are those referred to in the chapter on Architecture (Vol. I., p. 65): the deep purplish blue derived from a combination of cobalt and manganese silicates, the rich green afforded by copper silicate,

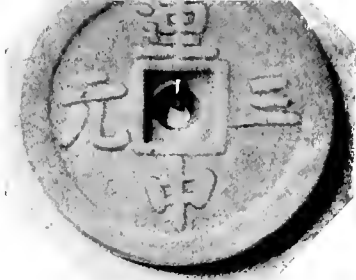


FIG. 83 (1).—MEDALLION OF GLASS WITH INSCRIPTION.
No. 127b-'83.

D. $1\frac{5}{8}$ in.



FIG. 83 (2).—MEDALLION OF GLASS WITH INSCRIPTION.
No. 127-'83.

D. $1\frac{5}{8}$ in.



FIG. 83 (3).—MEDALLION OF GLASS WITH INSCRIPTION.
No. 127a-'83.

D. $1\frac{5}{8}$ in.

and the imperial yellow approaching the full tint of the yolk of an egg obtained from antimony. A good specimen of this last colour is illustrated in Fig. 76, a vase which was exhibited in the Paris Exhibition of 1867, described as "of pure porcelain enamel such as is used in the imperial manufactory" and afterwards bought, 48*l.*, for the Museum. A brilliant *sang de bœuf* red is obtained from copper mixed with a deoxidising flux, and a charming turquoise blue of softest tone from the same element in the presence of an excess of nitre. Opaque white owes its tint to arsenic, iron gives a grey-green celadon as well as dark brownish reds, while gold affords graded rose pinks deepening to crimson. The intensity and purity of the colouring, according to M. Paléologue, give sometimes to the material the appearance of a hard stone, of a flawless oriental agate. The Chinese are skilful also, as M. Paléologue remarks, in fusing together glasses of different colours, either without mingling them, or by introducing into the mass itself one of the component materials in the form of spots, veins, or ribbons.

All the technical processes, in fact, used in the West in the working of glass have been employed in their turn in the Middle Kingdom. Blowing, pressing, and casting in moulds have long been known: but it is by cutting, and especially by deep chiselling and undercutting of pieces made of several layers of different colour that the Chinese have created their most original productions. In this particular line they have attained a surety of touch with refined taste and perfect finish of workmanship, that have not been surpassed even by the masters of the craft of the sixteenth century in Bohemia. Chinese carvers in glass have always been inspired by glyptic work in jade and other hard stones, and they use the reciprocating treadle wheel and all the other lapidary tools which have been described in the chapter on jade in Vol. I., Chap. VII. Their work in these lines is comparatively easy, as no glass is so hard as nephrite, jadeite, and rock-crystal, not to mention precious stones like the ruby, and

emerald, which are also sculptured into small images of Buddha and the like by the Chinese lapidary working with the same lapidary tools.

The glass objects made by the Chinese are generally of small dimensions, not larger than the jadeite or agate carvings which are posed as models. The ground is either translucent or opalescent, and it is tinted to give an illusory resemblance to the model of which it is a counterfeit presentment; to be detected only by a minute examination, or by tapping it, in Chinese fashion, with the finger-nail, so that its characteristic ring may betray it. The little vases and shaped cups and dishes that are often moulded in this material are intended to stand beside the ink palette of the scholarly writer, and are specially designed to please his fancy. They are fashioned in the shape of an egg, of a magnolia blossom, or of a tilted lotus leaf: decorated in relief, outside, with an archaic dragon, a phoenix, a spray of prunus, or some other emblematic flower, or with some appropriate monogram, with a sacred Buddhist or Taoist symbol. The snuff-bottles are more varied in their sculptured designs, being decorated, according to the fancy of the glyptic artist, with flowers, animals, familiar scenes, or landscapes, lightly projected on a ground of contrasted shade. A snuff bottle of plain glass is occasionally painted by hand with the picture pencilled in sepia or filled in with colours. In this case the colours are painted on inside to preserve them from friction; the execution of the brush work through the narrow opening of the bottle on the inner surface of the glass being a perfect marvel of skill and patience triumphing over self-imposed restrictions, such as only a Chinese artist could delight in and bring to a successful result.

Among the single colours yellow is perhaps the favourite, especially in the imperial manufactory. Two usual forms, moulded in yellow semi-opaque glass, are exhibited in Fig. 77; on the left, an incense-burner (*ting*) with globular body and mask handles supported on three legs; on the right, a small flower vase



FIG. 84.—VASE OF DARK BLUE GLASS WITH ARABIC INSCRIPTIONS.
Mark of the Reign of Yung Chêng (1723-1735).
No. 120-'83.

H. $5\frac{5}{8}$ in., D. $9\frac{7}{8}$ in.



FIG. 85.--BOTTLE OF PURPLE GLASS CARVED WITH ARABIC INSCRIPTIONS.
No. 121-'83.

H. $18\frac{5}{8}$ in., D. $9\frac{7}{8}$ in.

(*hua-p'ing*) with an ovoid body of gracefully curved outline and two handles attached, fashioned as monsters' heads. A snuff-bottle of oval outline, with flattened sides variegated in colour to simulate tortoiseshell, is represented in Fig. 78; it is described as made of red and yellow mottled opaque glass and mounted with a silver cover.

The remaining four snuff-bottles figured here are made of two layers of different colour, in order that the design cut in the outer layer may be projected on a background of contrasted tint. The snuff-bottle in Fig. 79, made of red and white glass, in imitation of chalcedony, with grotesque goldfish cut through the red, dates from the Ch'ien Lung period (1736-1795). The one in Fig. 80 is made of white and blue glass, with a floral pattern of lilies cut through the former. The third, illustrated in Fig. 81, displays a combination of amber and clear glass, with the double *hsi* character monogram, suggestive of wedded bliss, cut through the amber layer. The last two snuff-bottles, bought in 1880, are described as nineteenth century examples, "fashioned in Peking from material prepared in Shantung." The fourth of the series, Fig. 82, has a semi-opaque white body, with a superimposed layer of cobalt-blue cut through to make ringed mask-handles and an oval-rimmed foot, and into the *pa kua*, the eight trigrams of ancient Chinese philosophy arranged in a circle, with the *yin yang* symbol—the creative monad dividing into its male and female elements—in the centre. The technique of these little bottles is the same as that of the celebrated Portland vase in the British Museum, which dates from classical times, and is no doubt a production of the school from which the Chinese learned their first lesson, whether directly or indirectly. But objects of carved glass of such large size as the Portland vase are very rare in China. The smallest pieces of old work, when artistically finished, are costly enough, and a Manchu exquisite will give a large sum for a snuff-bottle or pendant for his girdle, or for an archer's ring for his thumb. The most highly appreciated of these are carved, cameo-fashion,

in many jewel-like tints, the coloured glasses being dotted in molten drops over the field, to be afterwards shaped on the lapidary's wheel into the details of a general scheme of decoration.

The charms with felicitous inscriptions which the Chinese wear strung on their girdles are often moulded in coloured glass. Three medallions shaped like the ordinary Chinese copper "cash" are illustrated in Fig. 83, with embossed inscriptions, reading—(1) *Lien chung san yuan*, "A succession of first places at the three examinations!" referring to the two final examinations for official degrees and the subsequent competition in the palace; (2) *T'ien hsiang chi jên*, "May the celestial mandarins be propitious to man!" (3) *T'ien hsien sung tzu*, "May the celestial divinities send sons!"

It is to the Arabs, no doubt, that the Chinese owe the *technique of enamelled glass*. The period of its introduction was probably that of the Mongol dynasty (1280-1367). This was the time when the Arab glass-workers produced their most finished examples, and it was also the time, as we have seen already, when the intercourse between China and Islam, by land as well as by sea, was most frequent. Some confirmation of this theory is afforded by the recent discovery in mosques of the western provinces of China of a number of hanging lamps and swelling bottles of characteristic shape, enamelled in colours with Arabic motives in connection with lettered scrolls pencilled in Arab script, some of which are now to be seen in American collections.

Arabic scrolls of similar character are often engraved on Chinese glass up to the present day, as they are, for example, in the two specimens which have been chosen for illustration in Figs. 84, 85, and which are thus described on the labels:—

VASE, one of a pair. Dark blue glass, with flattened spherical body engraved in relief with Arabic inscriptions within lobed compartments. Carved underneath in relief with the seal of Yung Chêng (1723-1735). Posed on a wooden stand covered with Chinese brocade. 120-'83.

BOTTLE, one of a pair. Purple glass, with bulbous body and expanding neck, decorated with Arabic lettering within engraved spaces of oval and foliated outlines. 121-'83.

The Muslim inscriptions, like those of the bronze incense burner illustrated in Vol. I., Fig. 43, are religious formulæ in the debased script peculiar to Chinese Mohammedanism. The tall bottles have quite a modern look, and may possibly have been carved by the Chinese curio-dealer to give them a surreptitious value, as the wall is evidently too thin to bear the work, so that the graver has not been able to avoid perforating it in one spot. A row of monochrome porcelain vases of dull dark cobalt, alternating with turquoise of inferior hue, has been actually observed on a Peking dealer's shelf that had, it was confessed, just been carved with similar scrolls at the jade cutters, so that it behoves one always to be cautious, even though scepticism may be uncalled-for on the present occasion. The Chinese dealer is second to none in misplaced ingenuity when moved with intent to deceive.

CHAPTER X.

ENAMELS: CLOISONNÉ, CHAMPLEVÉ AND PAINTED.

Enamelling has been described by enthusiastic admirers—Sir George Birdwood, for instance, in his excellent handbook of the *Industrial Arts of India*—as the “master art craft of the world.” An enamel may be best defined for the purposes of this chapter as a vitreous glaze, or combination of vitreous glazes, fused to a metallic surface. When enamelling is artistically employed it is usual to speak of the finished works of art as “enamels” and this usage is followed here.

The art of enamelling seems to have been invented at a very remote date in Western Asia, and to have penetrated to Europe, as far west even as Ireland, in the early centuries of the Christian era, but there is no evidence of its having travelled eastwards to China till much later. The Chinese themselves do not claim the independent invention of the art, which they trace back to Constantinople, while they generally ascribe its introduction into their own country to the Arabs as intermediaries. The *Ko ku yao lun*, a well-known book on antiquities, published in 1387, says, in the second edition, which was issued in 1459, under the heading of *Ta Shih Yao*, or “Arabian Ware” :—

“The actual place of production of what is known to us as Arabian kiln-burnt ware is not known. The body of the piece is made of copper, decorated with designs in colours made of various materials fused together. It resembles the cloisonné enamel work of Fo-lang. We have seen urns for burning incense, vases for flowers, round boxes with covers, wine-cups, and the like, but they are only fit for use in the ladies' inner apartments, being too gaudy for the libraries of scholars of simple tastes. It is also called the ware of



FIG. 86.—INCENSE BURNER OF MING CLOISSONNÉ ENAMEL.
With the mark of the reign of Ching T'ai (1450-1456).

No. 2731-'56.

H. $15\frac{1}{2}$ in., W. 13 in.



FIG. 87.—VASE OF MING CLOISSONNÉ ENAMEL. ANCIENT BRONZE DESIGN.
No. 1467-'70.
H. 21 in., top $14\frac{1}{2}$ in. square.



FIG. 88.—PALACE SALVER OF MING CLOISSONNÉ ENAMEL.
Imperial phœnixes with sprays of tree peony and dragon scrolls.

No. 4785-'58.

H. $5\frac{1}{2}$ in., D. 2 ft. $6\frac{1}{2}$ in.

the devils' country (*Kuei kuo yao*). In the present day a number of natives of the province of Yunnan have established factories in the capital (Peking) where the wine-cups are made which are commonly known as 'inlaid work of the devils' country.' The similar enamels made now at Yunnanfu, the provincial capital, are fine, lustrous, and beautifully finished."

The learned author of the ceramic work *T'ao Shuo*, published in 1774, says (book 1, fol. 16):—

"The Arabian ware (*Ta Shih Yao*) resembles the enamel work of Fo-lang. According to the *T'ung Ya* they make it very skilfully at Fo-lin. Now in the dialect of Canton the character *lin* becomes *lang*, hence the name Fo-lang, otherwise written Fu-lang, which is the modern Fa-lan."

This last *falan* is the ordinary Chinese name of enamels, and it is thus succinctly and convincingly traced back to Folin, the old name of the Roman Empire of the East. The name of Folin (Fulin) first appears in Chinese history in the first decade of the seventh century as that of the realm ruled by the Byzantine emperors, replacing Ta Ch'in, which, as we saw on page 60, was that under which the earlier Roman empire became known to the Chinese. Folin is presumed to be a transliteration of the Greek *πόλις*, a contraction of *εἰς τὴν πόλιν*, a mediæval name of Constantinople, which has survived in the modern Turkish Istanbul, or Stambul. This presumption is supported by Professor Chavannes in the *T'oung Pao*, March, 1904, who cites Masudi, referring to Constantinople as follows:—

"The Greeks at the time that we are writing this history (about 344 of the Hegira) call it *Polin*, or, if they wish to identify it as the capital of the empire, on account of its grandeur, they say *Istan-polin*; but they do not call it *Constantinieh*, the Arabs only give it this last name."

But we are trenching on controversial ground, in that *falan* has been derived by some authorities from "Frank," as an Eastern representative name of Christendom, and by others from "France," as a particular European country, while Fulin is identified with "Bethlehem" by Professor Hirth in his paper on the Roman Orient. Whatever the actual derivation of the term may be, the important point is that all agree in attributing the origin of Chinese enamels (*fa-lan*) to the West.

Chinese enamels are divided in the heading of this chapter into three classes :—

1. Cloisonné enamels.
2. Champlevé enamels.
3. Painted enamels.

Cloisonné enamels, or cell enamels, are made by soldering to the metal foundation a narrow band or ribbon of copper, silver, or gold, following all the intricacies of the decoration, so as to parcel out the field into as many cells or *cloisons* as there are colours to be filled in. The cloisons map the surface about to be decorated into a trellis-work of metal, and the craftsman proceeds to fill the cells with the moistened enamel colours, which have been previously ground down to a fine powder. The piece is usually fired in the open courtyard, protected only by a primitive cover of iron network, the charcoal fire being regulated by a number of men standing round with large fans in their hands. Several firings are required to fill up the cells completely and to remedy pitting of the surface, which has next to be patiently polished with pumice stone and thoroughly cleaned with charcoal. Finally the copper at the foot and lips of the vase has to be gilded, as well as that of the free edge of the metal bands which runs all over the field like a network of threads defining the details of the decoration in coloured enamels.

Champlevé enamels, or pit enamels, are also known sometimes as “imbedded,” in contradistinction to cloisonné enamels, which are defined again as “incrusted.” In champlevé enamels the cell walls inclosing the enamel colours are fashioned in the ground of the bronze itself, being either modelled in the original casting, or subsequently hollowed out with graving tools. The art of imbedding enamels is more primitive in most parts of the world than that of incrustation, and some of the most ancient pieces in China certainly belong to the former class, but we have no data to fix the exact period of its introduction. In the present day it is only occasionally practised as a survival, having been



FIG. 89.—VASE OF OLD CLOISSONNÉ ENAMEL WITH GILDED DRAGON COILED
ROUND THE NECK.

Engraved underneath with symbols of Lamaistic Buddhism.

No. 1488-'02.

H. $16\frac{1}{4}$ in., D. $7\frac{1}{2}$ in.



FIG. 90.—INCENSE BURNER WITH COVER. CLOISSONÉ ENAMEL.
HIERATIC DESIGNS.

From the Summer Palace, near Peking.

No. 257-'76.

H. 11 in., D. 13 in.

supplanted by a more modern process of hammering the bronze into repoussé patterns, and filling in the details, more or less completely, with enamel colours, used singly or in multiple combination.

Byzantium was, it is well known, the great seat of the industry of enamelling in the middle ages of Christendom, and important relics of their work in *champlevé*, as well as in *cloisonné* enamels, are still extant. The work there is said to date back at least to the time of Justinian. The word *smaltum* is found for the first time in a life of Leo IV., written in the ninth century. The artist-monk, Theophilus, in his work *Diversarum Artium Schedula*, a compendium of the industrial arts of his day, has given a minute description of the way in which the Byzantine enamellers of the tenth century carried on their work. Their treatment of the *cloisonné* method as described by him is so remarkably similar to that of the Chinese craftsmen of the present day as to confirm the theory of affiliation which was suggested above. Most of the Byzantine enamels were executed on plates of gold: and Theophilus gives full details regarding the cutting of the gold bands, soldering them to the surface of the gold excipient, pulverising the coloured glasses, placing them in the cells formed by the filigree, joining the piece, and polishing the surface. The art was practised in Constantinople down to the fourteenth century, but in the meantime events occurred there which led to the dispersal of the enamellers to all parts of the world, east as well as west. It was at this time, doubtless, that it reached the northern borders of China, probably through Armenia and Persia.

The thirteenth century was the period, as was stated in the historical introduction in Chap. I., that the conquest of nearly the whole of Asia and part of eastern Europe by the Mongols opened up a way for the introduction of new industrial arts, and there is reason to believe that the art of enamelling was first practised in China about this time. The court that the great Khans held at Karakorum in Mongolia became the place of *rendez-vous* of a

crowd of political envoys, Roman Catholic and Nestorian missionaries, merchants and adventurers coming from all parts of the western world. There was a Mohammedan quarter in Karakorum, and a number of residents collected there from Syria and Muscovy after the Mongolian invasion of these countries. When the friar William de Rubruc arrived at Karakorum in the year 1231, the first persons he met were, he tells us, "maître Guillaume Boucher, orfèvre Parisien, qui avait demeuré sur le Grand-Pont à Paris," and "une femme de Metz en Lorraine, nommée Paquette, qui avait été faite prisonnière en Hongrie": this Guillaume was the court jeweller of the great Khan who was soon to become emperor of China.

As we saw above, the art of enamelling was brought independently to the south of China by the Arabs a century or more later when we first hear of the *Ta Shih Yao*, or Arabian enamelled ware, and are told that it resembled the *Fo-lang Ch'ien*, the "Byzantine incrustated work." This record proves that the cloisonné enamels of Constantinople were already known in the fourteenth century to the Chinese, and available for comparison with the enamels brought to China at the time by the Arab ships. M. Paléologue is doubtless right in his conclusion in *L'Art Chinois* (page 231), that the Chinese learned the cloisonné art from a succession of workmen, travelling across the whole of Asia, and setting up workshops in the great towns they visited, just as did, under nearly the same conditions, the small colonies of Syrian craftsmen who overran France during the Merovingian epoch, and introduced there in the same way various Byzantine methods of work. He adds that the careful study of the most ancient Chinese cloisonnés reveals intrinsic proofs of their western origin:—

"The workmanship presents occasionally, in fact, striking resemblances with certain enamels of the Byzantine school; the mixture of different enamels inside the wall of the same cell,—the employment of gold incrustations in the treatment of the figures and the hands, etc."

The theory that Chinese enamels were first made during the Yuan, or Mongolian, dynasty is confirmed by the "marks"



FIG. 91.—ELEPHANT OF CLOISONNÉ ENAMEL CARRYING A VASE.
From the Summer Palace, near Peking. (Wells Bequest.)
No. 1660-'82.

H. 14 in., L. 16½ in.



FIG. 92.—ICE-CHEST OF CLOISONNÉ ENAMEL WITH PIERCED COVER SURMOUNTED BY GROTESQUE LION, SUPPORTED BY KNEELING FIGURES. CH'EN LUNG PERIOD.

From the Summer Palace, near Peking.

No. 255-76.

H. 3 ft. 4½ in., L. 3 ft. 7¼ in.



FIG. 93.—PLAQUE OF CLOISSONNÉ ENAMEL MOUNTED AS A SCREEN PICTURE.
For Inscription on Back see Fig. 93a.

No. 636-'90.

H. $22\frac{3}{4}$ in. L. $23\frac{1}{4}$ in.



FIG. 93a.—ODE OF THE EMPEROR CH'EN LUNG ON THE SUBJECT OF THE CLOISONNÉ PICTURE (FIG. 93).

No. 636a-'90.

inscribed on the pieces. Among the earliest marks that have been noticed is that of the last emperor of the line, engraved underneath in the four-character device reading: *Chih Chêng nien chih*, i.e., "Made in the period Chih Chêng," which corresponds to A.D. 1341-1367. The foot of a broken piece marked *Chih Yuan nien chih* was once exhibited at a meeting of the Peking Oriental Society as a relic of the founder of the Yuan dynasty, the famous Kublai Khan, who reigned under this title from 1264 to 1294: but it was decided that it probably dated from the second Chih Yuan epoch (1335-1340), which immediately preceded the Chih Chêng period, and belonged to the same reign. The Chih Chêng mark is occasionally seen flanked by a pair of dragons in the midst of an ornamental ground, the whole executed in cloisonné work filled in with colours; a similarly elaborate decoration of the foot of the piece survived in some cases during the Ming dynasty, which succeeded the Yuan in 1368.

The most common "mark" of Ming cloisonné is that of the Ching T'ai period (A.D. 1450-1456), either in four characters as in Fig. 86, or in the full six-character form *Ta Ming Ching T'ai nien chih*, i.e., "Made in the reign Ching T'ai of the Great Ming (dynasty)." There must have been an important revival of the art during this reign, judging from the fact that even in the present day *Ching T'ai Lan* is commonly used in Peking as a general synonym for cloisonné enamels. The reign of Ching T'ai was contemporary with the last siege of Constantinople by the Osmanli Turks, who planted the crescent on its walls in the year 1453, a curious coincidence, if it did not actually lead to the arrival of a fresh body of alien craftsmen flying for refuge to the Far East. The enamel work of the Ming dynasty, speaking generally, is characterised by a boldness of design and breadth of treatment which have never been surpassed, combined with a striking depth and purity of colouring. There are two well contrasted shades of blue, a dark blue of lapis-lazuli tone without the dulness of washing blue, and a pale sky-blue with the slightest tinge of

green. The red is of dark coral tint rather than brickdust, the yellow full-bodied and pure. Greens derived from copper are sparingly used, *rouges d'or* are entirely absent from their scheme of decoration. Black and white give the worst results, the former fails in depth and lustre, the latter is generally clouded and muddy. The general effect of the decoration is wonderfully successful, but at the same time a more minute examination will reveal minor flaws due to imperfect technique, a certain want of polish in the surface, and a tendency to become pitted with minute holes in the enamels. The last defect, so frequent in early enamels, was remedied later by repeated fusion in successive firings, at the risk always of some deterioration in the original brilliancy of the colouring.

Under the present Ch'ing dynasty the reigns of K'ang Hsi, Yung Chêng, and Ch'ien Lung are distinguished for the excellence of their enamels. The works of K'ang Hsi (1662-1722) while improving in technical finish, retain something of the boldness of design and robust colouring of the Ming dynasty. The style is simple and broad, the colouring pure and rich, the execution strong and original. Fine specimens are to be seen in many of the Buddhist temples in the neighbourhood of Peking, which were founded under the patronage of the emperor during his long reign, as it was his usual practice to have the sets of incense vessels required for the shrines made of cloisonné enamels at the palace works referred to in Vol. 1., p. 120, for presentation to the temple at its inauguration. It will be seen by the list that No. 6 of these factories which were established in the year 1680 in connection with the Board of Works, was devoted to the manufacture of enamels.

The enamel work of Yung Chêng (1723-1735) does not differ materially from that of his predecessor. When the heir-apparent came to the throne in 1723, his former residence in Peking near the north wall of the Tartar city, in accordance with the usual custom, was consecrated as a temple, and became the great Lama



FIG. 94.—LAMA FIGURE OF A BODHISATVA. GILDED BRONZE, INLAID WITH SCROLLS OF CHAMPLEVÉ ENAMEL.

No. 275-'98.

H. 8 in., base $5\frac{1}{8}$ in. by $4\frac{1}{4}$ in.



FIG. 95.—VASE WITH RAISED TRELLIS-WORK AND FLOWERS, REPOUSSÉ, GILT, AND ENAMELLED IN COLOURS.

No. 74-'84.

H. $9\frac{5}{8}$ in., D. 8 in.

monastery Yung Ho Kung. The lamassery was provided with a number of sets of ritual vessels and altar paraphernalia of conventional design decorated in the best style of the period in cloisonné enamels with symbolical designs of appropriate character. A magnificent set of five, incense urn, pricket candlesticks and pair of flower vases, over six feet high, used to stand on carved marble pedestals in the principal courtyard of the temple; but the Russians, who made the monastery their headquarters in 1900, are said to have carried off most of the cloisonné vessels, and this imposing row is now perhaps to be seen somewhere in St. Petersburg, if not at the Hermitage itself.

Cloisonné enamels of the Ch'ien Lung period (1736-1795) manifest a certain improvement in technical finish in every detail. The models are well chosen and the scheme of decoration is generally worthy of the form. There is no pitting of the surface, the colours, if not so vivid and lustrous as of old, are harmoniously combined, and the bronze accessories often mounted on the pieces are heavily and richly gilded. This last point is useful as a means of distinction of the modern enamels of Peking workshops, which are not only made more hurriedly and less carefully finished, but are sparingly gilded with the help of an electric battery, instead of being lavishly coated with concentrated amalgams of gold fixed in the fire.

There is a fine and comprehensive collection of Chinese enamels in the Museum, some of the most important pieces of which came from the summer palace at Yuan Ming Yuan after it had been sacked in 1860. The illustrations may be conveniently grouped under two headings, the cloisonnés and champlevés being placed first, the painted enamels afterwards.

CLOISONNÉ AND CHAMPLEVÉ ENAMELS.

The large globular incense-burner illustrated in Fig. 86 is marked underneath with an incised seal *Ching T'ai nien chih*, "Made in the reign of Ching T'ai (1450-1456)." It has been

noted above that this reign is particularly celebrated for its cloisonné enamels. Poised on three gilded carp with spreading fins riveted to the bowl, the urn has two handles modelled in the form of archaic dragons, and the cover is surmounted by a fabulous beast with spreading tail carrying in its foreclaws a branch of *ling-chih*, the sacred fungus of long life. The cover is perforated near the top with the *pa kua*, the eight trigrams of ancient philosophy, and the enamelled decoration exhibits the curious medley of Buddhist and Taoist symbolism so characteristic of the period. The bowl is surrounded by floral sprays of lotus lifting up formal blossoms to support the eight Buddhist emblems of good fortune (*pa chi-hsiang*)—the wheel conch-shell, umbrella, canopy, lotus-flower, vase, pair of fish, and endless knot—with waving fillets attached, and storks flying round in scrolled clouds carrying strings of beads with tassels in their beaks. The cover is decorated with a scrollwork of dragons and an ornamental border of “sceptre-head” design.

The imposing quadrangular vase of ancient bronze design buttressed with eight vertical dentated ribs (Fig. 87) is an inimitable example of the full lustrous depth of colouring distinctive of the Ming dynasty. The prevailing colours are an intense cobalt blue, a deep coral red, and a vivid green, with a sparing use of bright yellow and clouded white, all displayed upon a soft limpid background of turquoise tint. The decoration is mainly hieratic. The dentated ribs end below in circlets enamelled with the *yin yang* symbol. The vase is covered, below, with cloud scrolls revealing the lineaments of the *t'ao-t'ieh*, the dreaded land-ogre; above, with two pairs of conventional dragons separated by an encircling band of fret. A band of foliations round the foot, and a bold groundwork of floral scrolls spreading inside down the throat of the vase, complete its decoration.

The large salver, or laver, in Fig. 88, is also, from its colouring, a Ming piece, intended, from the character of its deco-



FIG. 96.—INCENSE BURNER, *SHOU LU*, A GROTESQUE WINGED MONSTER OF GILT COPPER DECORATED WITH COLOURED ENAMELS.

No. 545-'03.

H. $9\frac{1}{4}$ in., W. $6\frac{3}{8}$ in.



FIG. 97.—BOX AND COVER. REPOUSSÉ WITH FLORAL ORNAMENT, GILT, WITH GROUND OF DARK BLUE ENAMEL ; THE INSIDE ENAMELLED TURQUOISE BLUE.
From the Summer Palace, near Peking.

No. 917-'73.

H. $5\frac{1}{4}$ in., D. $15\frac{1}{4}$ in.

ration, for palace use. The bottom of the basin is filled with a pair of imperial phoenixes flying through sprays of Mutan peonies which fill in the rest of the medallions; the fluted sides and broad foliated rim, outside as well as inside, are panelled with dragon scrolls, coloured alternately dark blue and green on a turquoise ground.

The graceful vase in Fig. 89 is also apparently a Ming piece, dating, perhaps, from the reign of Wan Li. The bottom, richly gilt, is engraved with a pair of crossed *vajra* thunderbolts, or *dorjés*, inclosing a triune symbol, indicating its canonical use in a Lama temple. The gilded bronze dragon posed on the shoulder, and loosely coiled round the neck of the vase is powerfully designed, while the fret bands which define the coloured decoration are very delicately engraved. The floral scrolls are enamelled in the usual colours relieved by a ground of sky-blue tone.

The remaining four pieces of cloisonné enamel which follow are referred to the present dynasty, and are all, doubtless, productions of the palace workshops of Peking. Fig. 90 is an incense-burner with hieratic designs of varied origin interwoven with floral scrolls to form a conventional decoration of singular beauty, inlaid in shaded greens and whites tipped with pink, on blue and black grounds. The handles of gilded copper are shaped in the form of *garudas*, the broad openwork band round the cover is composed of interlacing dragons, and its knob simulates a lotus pod perforated at the top with seven holes for the seeds, which are movable studs of gilded bronze. The borders and projecting ridges are lightly incised with bands of fret, suggestive of clouds, and the eyes of the *t'ao-t'ieh* ogre peer out in the midst of the floral bands.

An elephant with a vase on its back appears in Fig. 91, intended originally to be posed on a Buddhist altar, as a sacred animal of the law. The elephant is mottled white, the vase, saddle, brocaded saddle-cloth, and the harness hung with tasselled strings of jewels are inlaid with colours.

The strange-looking object in Fig. 92, which looks at first sight like a sarcophagus, is an ice-chest from the Chinese summer palace, fashioned to hold block-ice to keep the air cool in the hot season. It is held up by two kneeling figures of turbaned aliens with protruding eyes and perforated ear-lobes, and surmounted by a grotesque lion of gilded bronze. The cover is pierced with a gilded band of dragons in pursuit of flaming jewels, with a circular *shou* character on either side. The floral scrolls which cover the rest of the surface, as well as the dress of the supporters, are conventional sprays of the *Hsi Fan lien*, or "Indian lotus," designed in the ornate style of the Ch'ien Lung period.

A cloisonné enamel plaque mounted as a screen picture is illustrated in Fig. 93. It is a picture of a country scene, a scholar being seated in a rustic pavilion shaded by trees with an open book beside him, and a boy squatting outside fanning a stove fire, while a visitor is coming leaning on a staff as he crosses a plank bridge in the foreground, followed by a boy attendant carrying his lyre. On the back of the stand a poem is inscribed, composed by the Emperor Ch'ien Lung, and written by his minister-of-state, Liang Kuo-chih, whose handwriting has been cut in the wood. The picture is the subject of the imperial ode, which runs somewhat thus:—

"Tis the first month of summer time, the leaves are all full hued,
 And serried banks of shaded green o'erspread the jadeite sward;
 They say that here on happy days, the phoenix comes to roost,
 But better, aye, in hour of ease, to plant the hazel nut.
 A little lad waits boiling tea, outside the arbour wall,
 A scholar high, with lyre in case, crosses the rustic bridge.
 May the dryandra twin trees live for myriads of years!—
 The fire-stove on the screen will never want its pile of fuel."

"Verse composed by the emperor on 'The Pure Shade of the Dryandra Courtyard' respectfully written by his humble minister Liang Kuo-chih: and with his two seals attached, inscribed *Ch'en* (Minister) and *Chih* (the last character of his name)."

Liang Kuo-chih, according to Professor Giles' *Biographical Dictionary*, lived A.D. 1723-1787. He became one of the counsellors of the Emperor Ch'ien Lung in 1773, and was made a Grand

Secretary in 1785. The emperor was fond of inditing odes, and similar examples, usually in his own handwriting, are often found in European collections, cut in facsimile under the foot of a piece of porcelain, or incised in the side of a jade carving raided from a cabinet in the palace: his published verses fill scores of volumes.

Passing on to *champlevé* enamel, we present an example of Chinese work in Fig. 94. It is the figure of a celestial Bodhisattva, with the *urna* mark on the forehead, moulded in bronze in the Indo-Tibetan style of the Lama canon, with jewelled topknot and tiara, breastplate and girdle strung with beads, large circular earrings dragging down the lobes of the ears, wrapped in a *kashaya*, hanging down in loose folds from the arms. The figure, kneeling on one knee, gilded, is posed upon a lotus pedestal, which is decorated in *champlevé* enamel, on the top with a brocaded ground, and round the sides with scrolled clouds and bats flying in the intervals, all worked in colours on a turquoise blue ground.

The vase in Fig. 95 illustrates a somewhat unusual technique being a combination of *repoussé* and *cloisonné* work, dating from the Ch'ien Lung period. The details of the decoration are hammered in from the surface to give greater depth to the cloisons, and the cloisons are also prominently rimmed so as to project boldly from the field, which is plainly gilded. The enamels in the trellis-work and flowers which decorate the vase are left with surfaces intact, as they melted in the stove, not having been ground down with pumice or polished. The flowers are filled in with two colours in each cloison, shading effectively into each other at the lines of junction.

An incense-burner is illustrated in Fig. 96, one of a pair, fashioned in the shape of a winged quadruped of fabulous mien, with a grotesque two-horned head fitted to serve as a movable lid to the urn—the traditional *shou lu*, or “monster urn” of the Chinese antiquary. It is of gilt copper, with the details worked

in relief and filled in with coloured enamels, finished off with the graving tool.

A box and cover, illustrated in Fig. 97, is one of a pair, of circular form with lobed outline, cleverly and delicately repoussé with floral ornament. The floral scrolls, gilt, are relieved by a single-coloured ground of dark blue enamel: the inside is enamelled turquoise blue. "From the Summer Palace, Peking. Bought (Tayler Collection), 70*l.* the pair."

PAINTED ENAMELS.

Painted enamels on copper are generally known to the Chinese as *Yang Tz'ü*, literally "Foreign porcelain," indicating the introduction of the art from abroad. They are also often known as "Canton enamels," the city of Canton being the great centre of their manufacture. Porcelain as well as copper was, and is still, decorated in the workshops of Canton, brought overland "in the white" from Ching-tê-chên, to be painted with the same palette of enamel colours, but this, curiously, is not called *Yang Tz'ü*; it is known by the distinctive name of *Yang Ts'ai*, literally "Foreign colours," the word porcelain being understood.

The technique of painted Chinese enamels on copper is precisely similar to that of Limoges enamels in France, and of Battersea enamels in England. Limoges enamels were actually taken to China by the early French missionaries to be copied, and the motives of decoration used in the Chinese enamels often betray signs of their influence. The epoch alluded to is that of Louis XIV., contemporary with the Emperor K'ang Hsi: more especially from 1685 to 1719, the period of the *Compagnie de la Chine* founded by Mazarin, when table services with the arms of France, de Penthièvre, and others, and a quantity of other objects, were ordered by the French and executed at Canton. Many similar commissions were sent out about the same time for services of "armorial china" and the like from England, Holland, and other countries, which were executed with rare



FIG. 98.—WINE POT. PAINTED ENAMEL, DECORATED WITH COLOURS OF THE FAMILLE ROSE.

No. 832-'83.

H. 8 in.



FIG. 99.—DISH. YANG-TZŪ—PAINTED CANTON ENAMEL.
Hua Hsien, goddess of flowers, crossing the sea on a dragon.
No. 833-'83.

D. $17\frac{3}{4}$ in.



FIG. 100.—ROUND DISH. PAINTED ENAMEL.

A view of the bank of the lake at Hangchou. Artist's mark "Hsi Ch'i" underneath.

No. 837-'83.

D. $8\frac{3}{8}$ in.

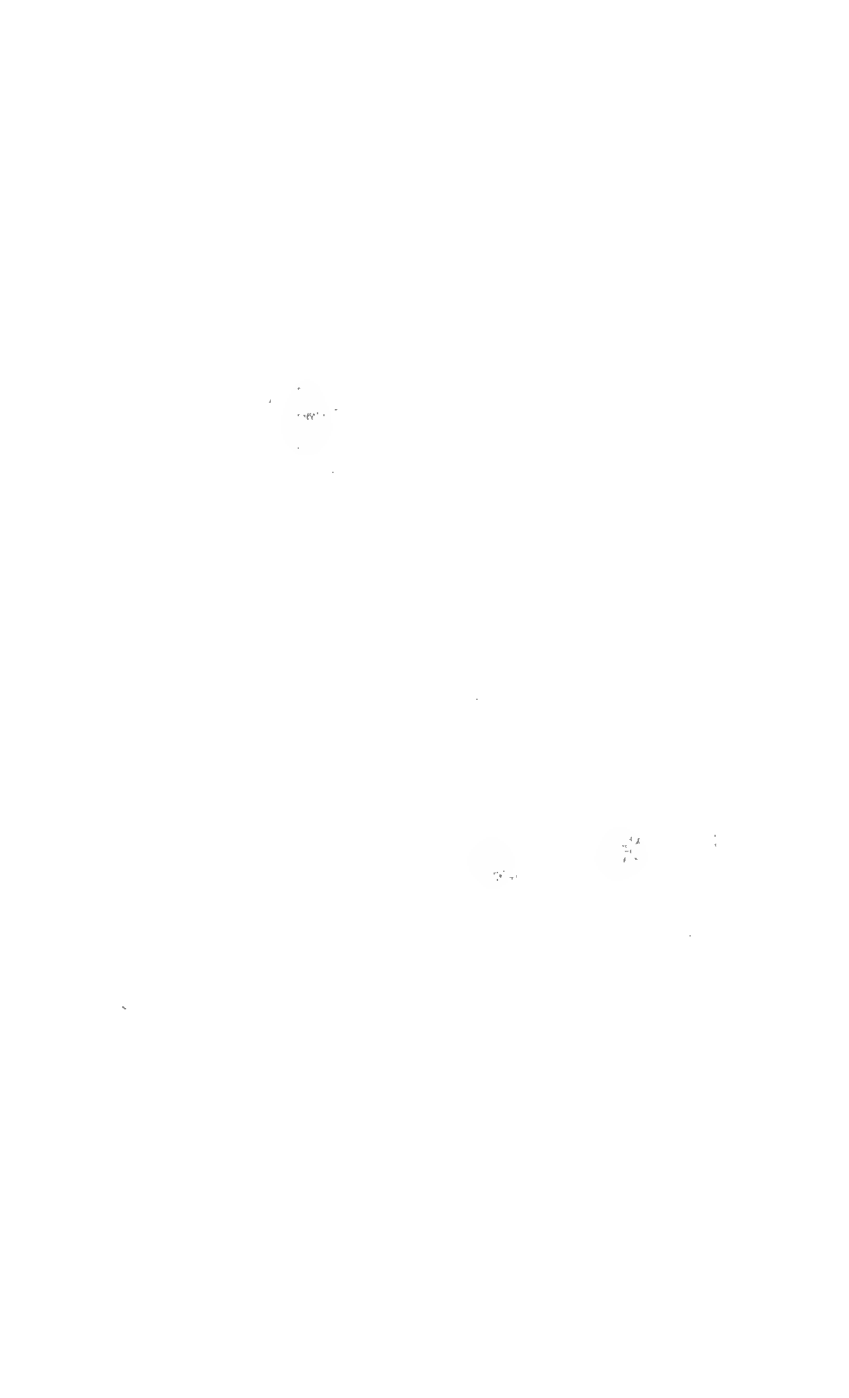


FIG. 101.—ROUND DISH OF PAINTED CANTON ENAMEL.

Chinese picture of European family life.

No. 4936-'01.

D. $13\frac{7}{8}$ in.



fidelity by the Cantonese workmen, and brought to Europe by the ships of the Dutch and English East India Companies. The objects were enamelled on porcelain as well as on copper, and some of the service would occasionally include both ex-cipients in the same set, an urn for hot water, and a tea-pot enamelled on copper, for example, being accompanied by a milk-jug, sugar-bowl, and tea-cups enamelled on egg-shell porcelain. A curious bowl is figured in Du Sartel's *La Porcelaine de Chine* (page 115) as an example of the surpassing skill of the Chinese in their imitations of Limoges enamels at this time. It is a shallow bowl with loop handles of fine and light porcelain, formerly in the Marquis Collection at Paris, which is described as a most deceptive imitation, both in shape and decoration, of the piece of Limoges enamel which served as its model in China:—

“The exterior has a black ground with white ornaments touched with gold; the interior is decorated with polychrome paintings of flowers and fruit executed with the enamels of the *famille verte*. Near a basket of flowers in the bottom of the bowl is a faithful reproduction of the monogram I.L. of the Limoges enameller, Jean Laudin.”

Passing on from the earlier *famille verte* style to the *famille rose* decoration of Chinese ceramic art, the remarkable similarity of the motives of decoration, and of the enamel colouring of some of the painted enamels in copper with those of contemporary pieces of the kind fashioned in egg-shell porcelain is indeed sufficient to prove them productions of the same workshops. Round dishes and plates occur in the two materials backed with the same rose-coloured grounds, and decorated with identically brocaded patterns and diapered bands, interrupted by foliated panels filled with precisely similar pictures, all executed in the same soft-coloured enamels.

The enamel colours used in Canton are well known from analyses made by Ebelmen and Salvétat of a collection actually taken from the palette of the enameller, while he was working at his table, by a French attaché in the year 1844, and published

in the *Recueil des Travaux scientifiques de M. Ebelmen* (Vol. I., page 377).

The Chinese themselves consider copper a far less noble object for the art of the decorator than porcelain. The copper body, however thin, gives out a metallic ring when struck, instead of the clear musical note which distinguishes porcelain. The surface, moreover, is rarely flawless, and the colours, brilliant as they may be, have a garish quality, which make the copper enamels, they declare, displeasing and appropriate only for the decoration of the inner apartments. The author of the *Wên fang ssŭ ka'o*, a well-known book on the apparatus of a writer's study, published in 1782, speaking of the *Yang Tz'ŭ*, says:—

“One often sees incense-urns and flower vases, wine-cups and saucers, bowls and dishes, ewers for wine, and round boxes for cakes and fruit, painted in very brilliant colours; but, although vulgarly called porcelain, these things have nothing of the pure translucency of true porcelain. They are only fit for use as ornaments of ladies' apartments—not at all for the chaste furniture of the library of a simple scholar.”

Enamel painting on copper was stigmatised from the first as a foreign art by the Chinese, and it has never taken firm root in the country. Even in Canton it has gradually died out so that nothing of any importance has been produced since the reign of Ch'ien Lung, which closed in 1795. All the specimens figured here may therefore be taken to be prior to this last date.

The finest piece in the Museum is the graceful wine pot, of square section with indented corners, an upright handle and gold-tipped cover, which is illustrated here in Fig. 98. It is decorated with a rose-coloured *rouge d'or* ground brocaded with floral scrolls and butterflies, interrupted on the four sides and handle by panel pictures delicately painted with flowers and butterflies on a white ground; the curved spout is fashioned with a dragon's head pursuing a flaming jewel.

The circular dish, in Fig. 99, is painted in the middle in a six-lobed panel with a picture of the Taoist Goddess of Flowers, Hua Hsien, accompanied by two female attendants and a phoenix,

crossing the sea-waves on a dragon, which is pursuing a whirling jewel: the three carry on their shoulders baskets of flowers, the attendants being cloaked with lotus leaves and reeds; the diapered border is interrupted by foliated panels containing birds, flowers, and butterflies, and encircled by a light rim of fret. The under surface of this dish is painted with storks in a fir-tree, surrounded by a diapered border with landscapes in compartments.

Another round dish, illustrated in Fig. 100, is enamelled in colours with a picturesque landscape, a scene taken from the banks of the Hsi Hu, the celebrated lake at Hangchou, one of the old capitals of China, the Kingsai of Marco Polo. The hill upon an island to the right is covered with the many halls and pavilions of a Buddhist temple, including a pagoda and a tall stupa, and is approached by a raised causeway provided with bridges and arches and two-storied buildings intended for the entertainment of pilgrims. Two visitors are approaching on mules, some more are crossing the lake on boats, others resting awhile in the open *t'ing* are drinking tea. The under-border of the dish is painted with sprays of bamboo and orchids, and, in the centre, the artist's *nom de plume*, "Hsi Ch'i," is written in a small oval panel, supported by an archaic dragon.

The third round dish of painted enamel, illustrated in Fig. 101, is decorated in the middle with a Chinese picture of a European family in the costume of the eighteenth century, grouped under a canopy which is stretched across the trees of a woodland scene. The border is filled in with a diaper ground, interrupted by panels of grotesque monsters, alternating with small dragon medallions. The bottom of the dish, underneath, is decorated with a large four-clawed dragon, and with five foliated panels of flowers round the borders.

Chinese copies of European engravings, secular as well as religious in character, are not uncommon on Canton enamels. The Canton enamellers also laboured for clients in India, Persia, and other countries of Western and Southern Asia, when not busy

on European commissions, inscribing their work with foreign script, more or less carefully copied, while the floral ornament and other minor details of the decoration betray its Chinese conception. An interesting example of such work for foreign clients is a large oblong salver of Chinese workmanship and style in the Museum, three feet four and a half inches long, No. 645-'76, which is bordered with a long Armenian inscription of the date A.D. 1776.

Another example in the Museum, a perfume sprinkler of Persian shape, which is illustrated in Fig. 102, is richly enamelled all over in Chinese style with floral sprays, foliated bands, and ornamental scrolls. It was made, doubtless, for one of the countries of Central or Western Asia, where sprinklers of this kind are used to hold rose water.

The shaped bowl with spreading foot and cover rising in successive tiers to be crowned by a knob, which follows in Fig. 103, must have been made by a Canton enameller for the Siamese market. It is described as a—

“CINERARY URN (*Tho-Khot*) and COVER of enamelled copper; the urn is painted with four red medallions, each containing a representation of the Buddhist divinity *Norasing*; the rest of the surface is covered with yellow scrolls on a green ground. The dome-shaped cover is painted in tiers with green and purple bands containing yellow scroll-work; the lowest band also contains four red medallions, each enclosing the Buddhist divinity *Tephanon*. The inside is enamelled pale green.”

The last piece selected for the illustration of this chapter is a beautifully finished basin of delicate and rare workmanship, which is reproduced here as an exceptional specimen of Chinese craft, in Fig. 104. It is labelled:—

“BOWL of bronze, deep, with wide flat rim, the inside decorated with flowers and foliage in gold, silver, and translucent enamel, and the outside engraved with similar ornament covered with blue translucent enamel.”



FIG. 102.—ROSE-WATER SPRINKLER OF CANTON ENAMEL.
Of Persian shape, painted floral scrolls of Chinese design.
No. 275-'84.

H. 11 in., D. 4 in.

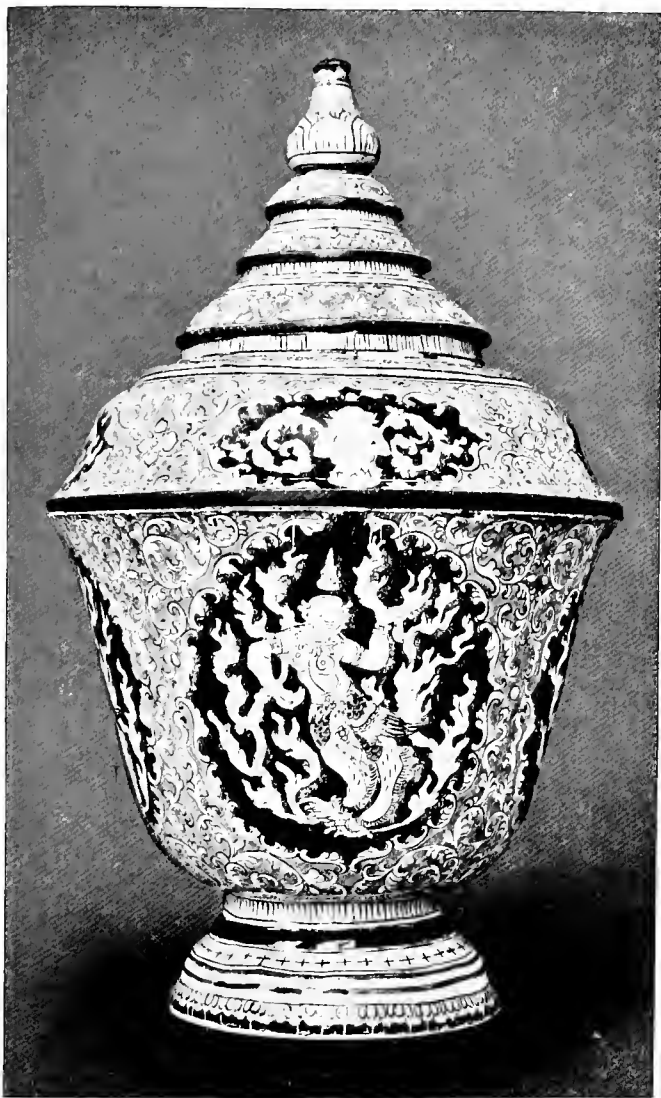


FIG. 103.—CINERARY URN AND COVER. PAINTED CANTON ENAMEL. .
Medallions of Buddhist divinities of Siamese style, with scrolled ground
and bands of ordinary Chinese design.

No. 428-'94.

H. $10\frac{3}{4}$ in., D. $6\frac{1}{2}$ in.



FIG. 104.—BASIN. BRONZE, FINELY DECORATED WITH GOLD,
SILVER, AND TRANSLUCENT ENAMEL.

No. 73-'84.

H. $4\frac{1}{2}$ in., D. $19\frac{1}{2}$ in.

CHAPTER XI.

JEWELLERY.

Jewellery in China is scarcely of sufficient importance to figure under a separate heading in a little handbook on art. Still it is not unrepresented in the Museum, and the authority of Mr. Alabaster's *Catalogue of Chinese Objects* may serve to strengthen an apology for a few desultory remarks on the subject, which can hardly be entirely passed by.

Jewellery is much employed in common life by the Chinese, as in most other Eastern countries, as a convenient means of investment of their savings. In the absence of any gold and silver coinage, the precious metals are most readily kept in this way, being under the constant supervision of the wearer as portable property. He deems solidity the most desirable quality of the plain rings and bangles which are the usual forms, and looks on weight and purity of metal as more likely to retain their value than artistic workmanship. Sometimes a plain flexible rod or band of gold or silver is worn round the neck or arm, serving like the gold chains and rings worn by our own knights in the middle ages, as a present proof of respectability, and a ready resource in case of emergency. Bullion is more safely carried in this way, than as shoe-shaped ingots in a purse tied to the girdle, and pieces can be easily snipped off from the ends as occasion requires. All objects of this kind are made of pure metal without any alloy. The jeweller stamps the name of his shop inside the ring or bangle and thus binds himself, by guild law and custom, to buy it back at any time by weight, without questioning the quality of the material.

For jewellery of more decorative character the Chinese employ most of the technical methods known in the West, and supplement the simple tools at their command by an infinite patience and dexterity. Thus plates are pressed in moulds, hammered in repoussé style, carved in elaborate openwork designs, and finished with the graving tool, to be fashioned into ear-rings, hairpins, and the many other articles of personal adornment in which Chinese women and children delight. Manchu and Chinese ladies adopt distinctive styles, especially in the accessories of their head-dress, and there are many restrictions prescribed by sumptuary laws, which are known only to the initiated.

In the art of filigree work the Chinese jeweller has attained such proficiency as to make it in some degree distinctive of the country. This is occasionally executed in gold, as in the bracelet fashioned in the likeness of two serpents illustrated in Fig. 105: but more commonly in silver-gilt, the gilding being added to prevent tarnishing as well as for show. An effective addition to the filigree work is an inlay of the accompanying details with the turquoise-tinted plumes of the kingfisher (*fei-ts'wi*), which is almost peculiar to China; its chief objection being its want of durability, the side plumes of the feathers being only gummed on to the thin plates prepared for the purpose, so that they quickly wear off.

Enamelling is a more durable combination than feather work, and this also is widely practised. The dark blue vitrifiable enamel obtained from the native cobaltiferous ore of manganese is a favourite inlay for silver objects, the pale turquoise blue afforded by copper being more used with gold, but both tints are sometimes combined in one scheme of decoration. Another special branch of the enameller's art consists in the preparation of imitation stones and jewels in coloured fluxes of appropriate tint which so often take the place of real stones in Chinese jewellery.

Precious stones, when they are used, are not cut in facets; they are merely polished and set *en cabochon*. The gems, and the



FIG. 105.—BRACELET OF GOLD FILIGREE WORK.

Fashioned in the form of a pair of dragons.

No. 796-'02.

D. $2\frac{1}{8}$ in., W. $\frac{5}{8}$ in.

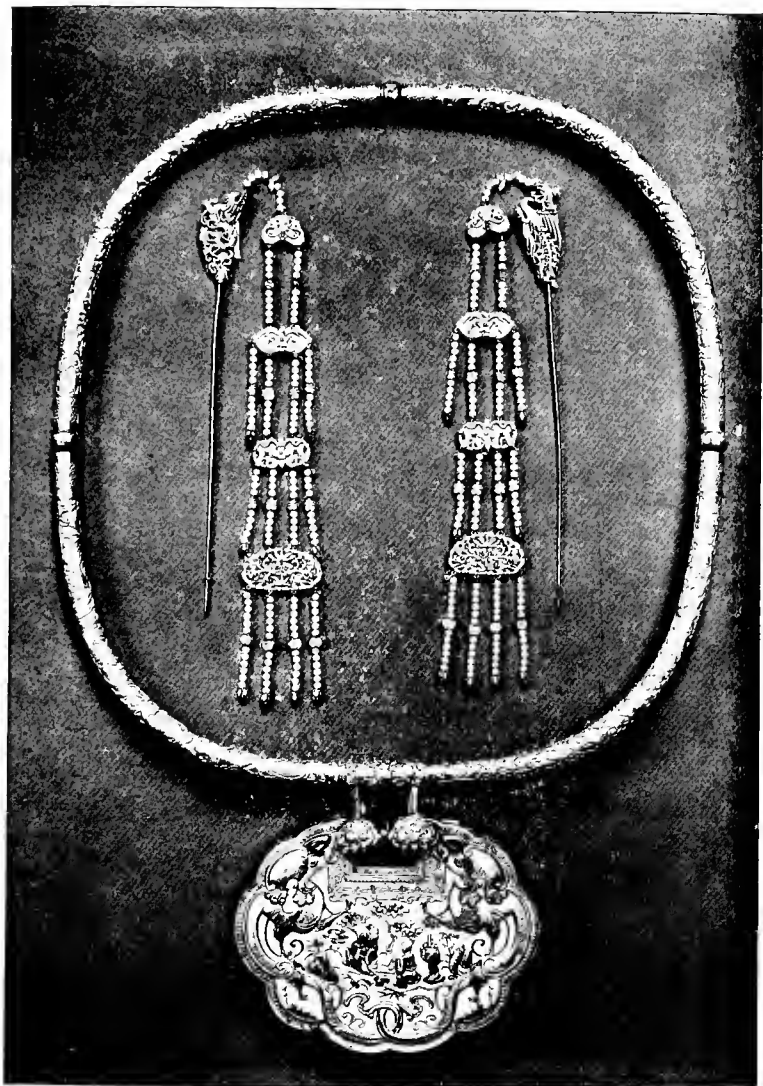


FIG. 106.—NECKLET WITH A SYMBOLICAL LOCK AS PENDANT.
 Silver-gilt, a repoussé tube, bent; the pendant, repoussé, pierced, and decorated
 with translucent enamel.

HAIRPINS OF SILVER-GILT FILIGREE WITH STRINGS OF PEARLS.

Nos. 1236, 1237-'83.

Tube, 13 in. across; pendant, $5\frac{3}{4}$ in. by $4\frac{1}{4}$ in.; Pin, L. $8\frac{3}{8}$ in.

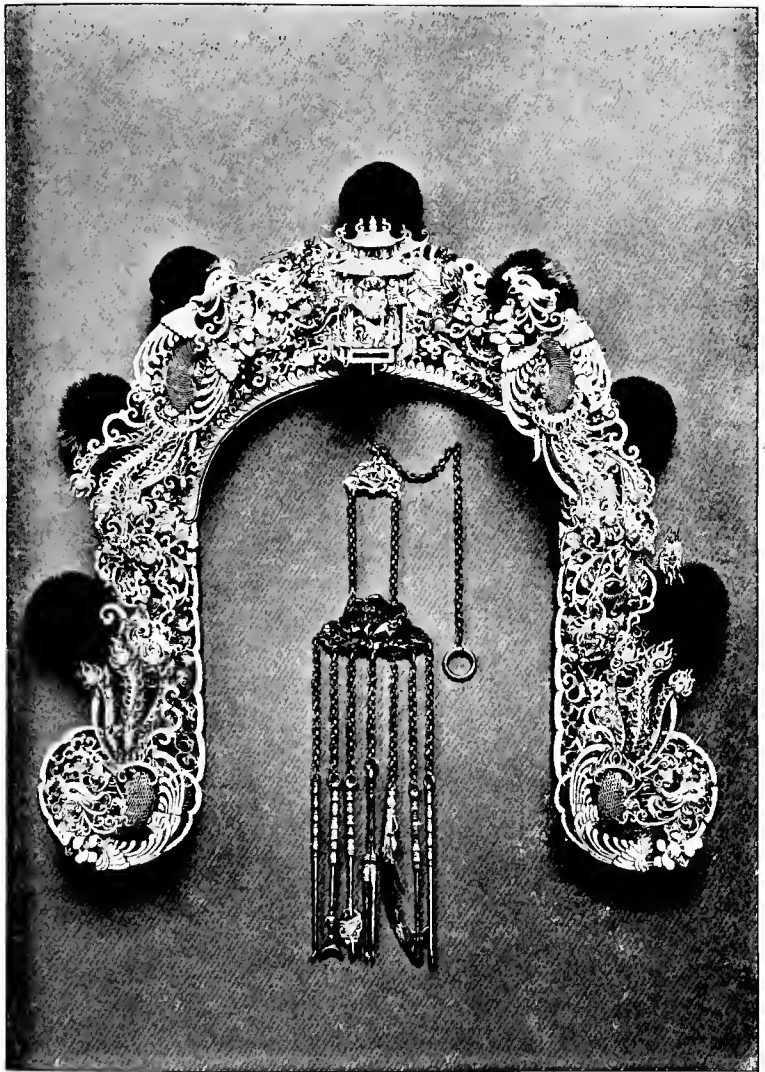


FIG. 107.—HEAD-DRESS FOR A BRIDE. SILVER-GILT FILIGREE.
Decorated with kingfisher plumes and pearls, and with balls and tassels
of silk.

CHATELAINE OF SILVER-GILT TOILET IMPLEMENTS.

Nos. 1235, 1264-'83.

H. 12 in., W. 12 in.; *Chatelaine*, L. $15\frac{1}{4}$ in.

pearls, which last are highly appreciated when of good shape and fine lustre, are always drilled through and fastened to the setting by fine wire. The Chinese, like the ancient Romans, are fond of hanging pearls and jewels on strings of little chains attached to rings and bracelets, which tinkle pleasantly when the hand is moved.

Both Manchu and Chinese ladies wear hairpins and ear-rings of elaborate and intricate pattern. A pair of hairpins is illustrated in Fig. 106: silver-gilt, the heads in the form of dragons, decorated with kingfisher feathers; from the heads hang strings of false pearls connecting filigree plaques which are also inlaid with feather work. The silver-gilt necklet illustrated in the same figure is worn by a Chinese child, the pendant being designed in the shape of a lock, to lock the child to life; the pendant here is repoussé with a scene of Taoist worship, inlaid with translucent enamel; in other cases one sees a light silver-gilt medallion embossed, as a talisman, with an inscription of good omen, or a representation of the god of longevity. The necklet, as well as the ear-rings, came from the Amsterdam Exhibition (1883).

The two next examples of the craft which are illustrated in Fig. 107 were bought at the same Amsterdam Exhibition of 1883. The bridal head-dress is made of silver-gilt filigree open-work, with applied ornament in the form of a temple pavilion, dragons and phoenixes, decorated with kingfisher plumes and pearls, and with balls and tassels of coloured silk. The chatelaine, underneath, is composed of gilt metal chains and bows, suspending a variety of silver-gilt implements of the toilet. It is worn on the breast in China. Even old men of culture and learning will pin a chatelaine of this kind on the lappet of their silk robe, to display, may be, an old bronze coin with an attractive patina, or a corroded piece of carved jade dug up from some ancient tomb.

The following two illustrations present a couple of the elaborate head-dresses worn by Manchu dames of high degree attached

to the court at Peking. The head-dress in Fig. 108 has a black lattice-work foundation in silk-covered wire and foliated strips of satin, mounted with a curved front and flat crown to which are attached openwork bands and medallions of gilt metal overlaid with kingfisher feathers, and enriched with emerald green jadeite, amethyst, amber, and other stones, coral and artificial pearls; the bands and medallions are worked, with filigree, in the form of bats and of peaches and peach blossoms projected from a leafy background by means of wire. The "cap of state," illustrated in Fig. 109, which came out of the Summer Palace at Yuan Ming Yuan in 1860, is made of silver-gilt open-work, with figures of Taoist immortals, flowers, butterflies, and other insects, inlaid with blue feathers and hung on wires, strewn irregularly with pearls and coral beads, and has hanging strings of pearls attached.

A jewelled vase of curious form and design is illustrated in Fig. 110, to conclude this short chapter of Chinese craftsmanship. It is silver-gilt, cased with filigree, ornamented with imitation gems, and panelled with clusters of flowers inlaid with vitrifiable enamel. The upper part of the vase is constructed to open and close like the petals of a lotus blossom, the tazza-like foot is chased and ribbed. It is intended probably to hold flowers of the *Olea fragrans* or jasmine, which the Chinese are wont to put on the table to scent the room withal. Small openwork cases of fine workmanship are made in gold and silver to wear on the girdle, filled with fragrant flowers of the same kind, or with a scented sachet put inside when fresh flowers are not available.

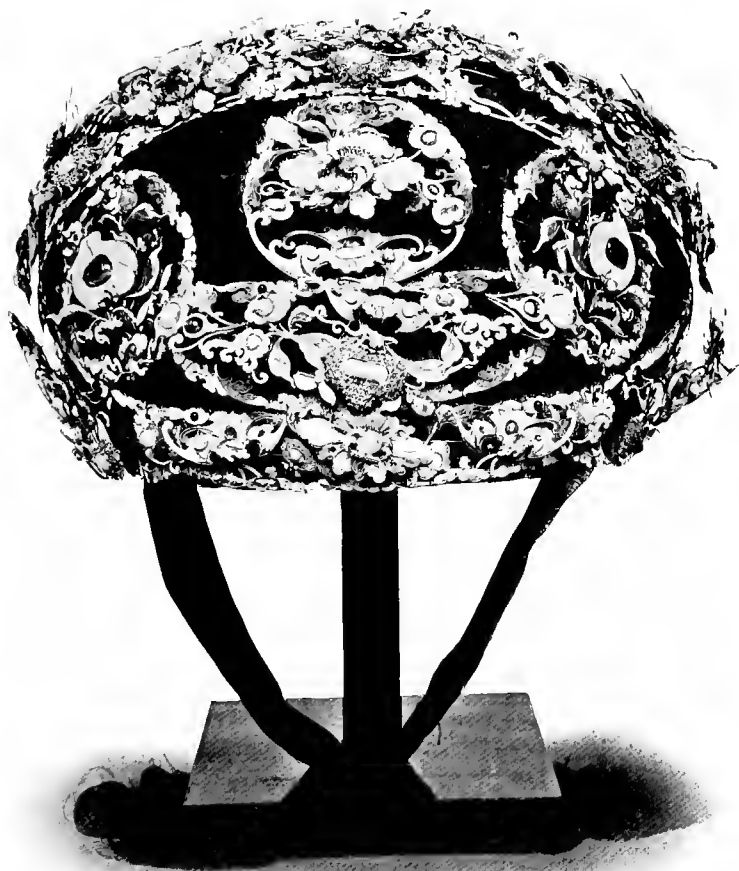


FIG. 108.—HEAD-DRESS OF MANCHU LADY FROM PEKING.

Mounted with openwork floral bands and panels of gilt-silver overlaid with kingfisher plumes and enriched with jadeite, amethyst, amber, coral, and pearls. Bats, emblems of happiness, and peaches, of longevity.

No. 937-'02.

L. 7 in., W. 11 in.



FIG. 109.—CAP OF STATE FROM THE SUMMER PALACE.

Silver-gilt openwork of floral design with figures and butterflies inlaid with kingfisher plumes, pearls hung on wires, and strings of pearls.

No. 325-'72.

H. $6\frac{7}{8}$ in., W. $10\frac{3}{8}$ in.



FIG. 110.—JEWELLED VASE OF SILVER-GILT FILIGREE WORK.
Constructed to open and close like the petals of a lotus.

No. 297-'76.

H. 9 in., D. $6\frac{3}{4}$ in.

CHAPTER XII.

TEXTILES: WOVEN SILKS, EMBROIDERY, CARPETS.

The word "textile," under its widest acceptation, means every kind of stuff, no matter its material, wrought in the loom. Silk is by far the most important material used in China, where the production of many wild silkworms is used, in addition to that of the common mulberry-feeding species, the *Bombyx mori*, the care of which is considered the special duty of every Chinese woman. The art of sericulture originated in China, and its origin is traced back by the Chinese to the most ancient times. The Empress Hsi Ling Shih, wife of Huang Ti, is said to have introduced the art of rearing silkworms in the third millennium before our era, and the invention of the loom is generally attributed to her. She was deified with an appropriate title, and is still worshipped to-day at an annual ceremony during which mulberry leaves are picked as a chief part of the ritual. While the emperor ploughs a furrow in spring as the first agriculturist of his country, it is the custom for the empress to offer mulberry leaves at the altar with her own hands to encourage sericulture.

Silk was first brought to Europe overland, and the earliest name by which China became known to the west was derived from it. Silk in Chinese is *ssü*, in Corean *sir*; to the ancient Greeks it became known as *σήρ*, the nation whence it came was to them, *Σῆρες* and the fibre itself *σηρικόν*, hence the Latin *sericum*, and the English *silk*. We owe to Aristotle the first notice of the silkworm; the raw silk imported appears to have been first woven in the West into thin gauzes in the small island of Cos, off the coast of Asia Minor.

The Chinese jealously guarded the secrets of their valuable art, but tradition says that the eggs of the silkworm moth were carried to Khotan about the Christian era concealed by a Chinese princess in the lining of her head-dress; and that by this route the silkworm slowly spread to India and Persia. It reached Byzantium in the reign of the Emperor Justinian, about the year A.D. 550, the eggs being brought there inside their bamboo staves by two Nestorian monks, who had lived many years in China, and learned the whole process of rearing the worm, winding and weaving the silk.

China was, no doubt, the first country to ornament its silken webs with a pattern. The monk Dionysius Periegetes wrote, about the end of the third century, that:—

“The Seres make precious figured garments, resembling in colour the flowers of the field, and rivalling in fineness the work of spiders.”

The warp and woof, we are told, were of silk, and both of the best kind. Stuffs so figured brought at first with them to the West the name “diaspron” or diaper, bestowed upon them at Constantinople; but since the twelfth century, when the city of Damascus became so celebrated for its looms, the name of damask came into vogue among traders, and it has since been extended to every silken fabric richly wrought and curiously designed, no matter whether it came or not from Damascus. So Chinese figured silks, among the rest, are often commonly called damasks. The Chinese name is *chin*, a character compounded of “silk” and “gold” because, they say, the labour expended on it makes it as costly as gold. The Chinese name for embroidery is *hsiu*, which includes all kinds of work executed with the needle, where the designs are filled in with coloured silks, in connection occasionally with gold and silver.

Gold is also often interwoven with silks on the loom, the usual process being to use gold thread prepared by twining long narrow strips of gold-foil round a line of silk. The same method was followed in the older embroideries, eked out, perhaps, with metallic spangles of gold or copper sewn on in the intervals. In modern

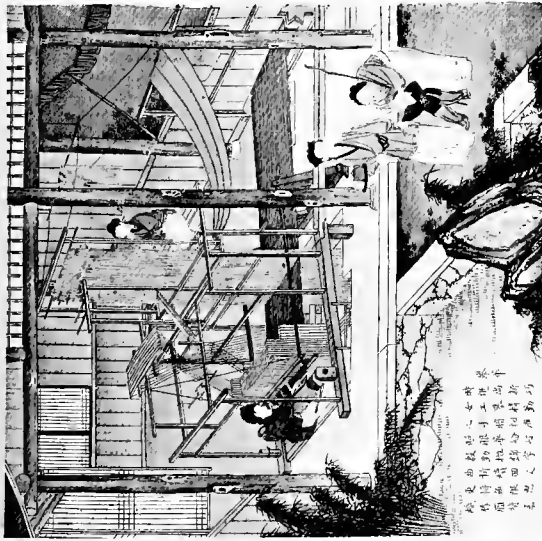


FIG. IIIA.—SILK WEAVING. THE BROCADE LOOM.
From a drawing in the Art Library.

D. 1656-'04.
H. 9 $\frac{3}{8}$ in., W. 9 $\frac{1}{4}$ in.

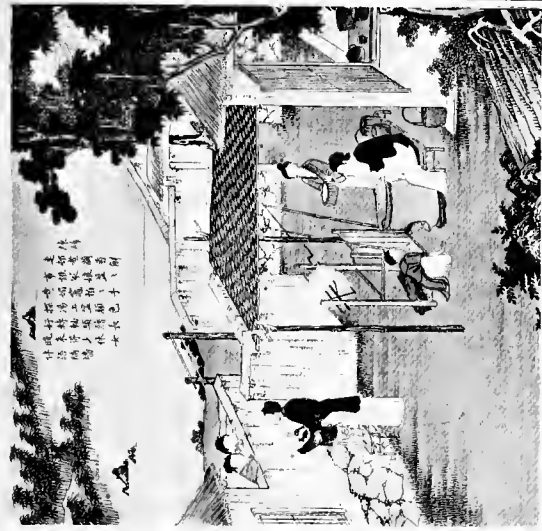


FIG. IIIb.—SERICULTURE. BOILING COCOONS AND
WINDING SILK.

From a drawing in the Art Library.]

D. 1648-'04.
H. 9 $\frac{3}{8}$ in., W. 9 $\frac{1}{4}$ in.

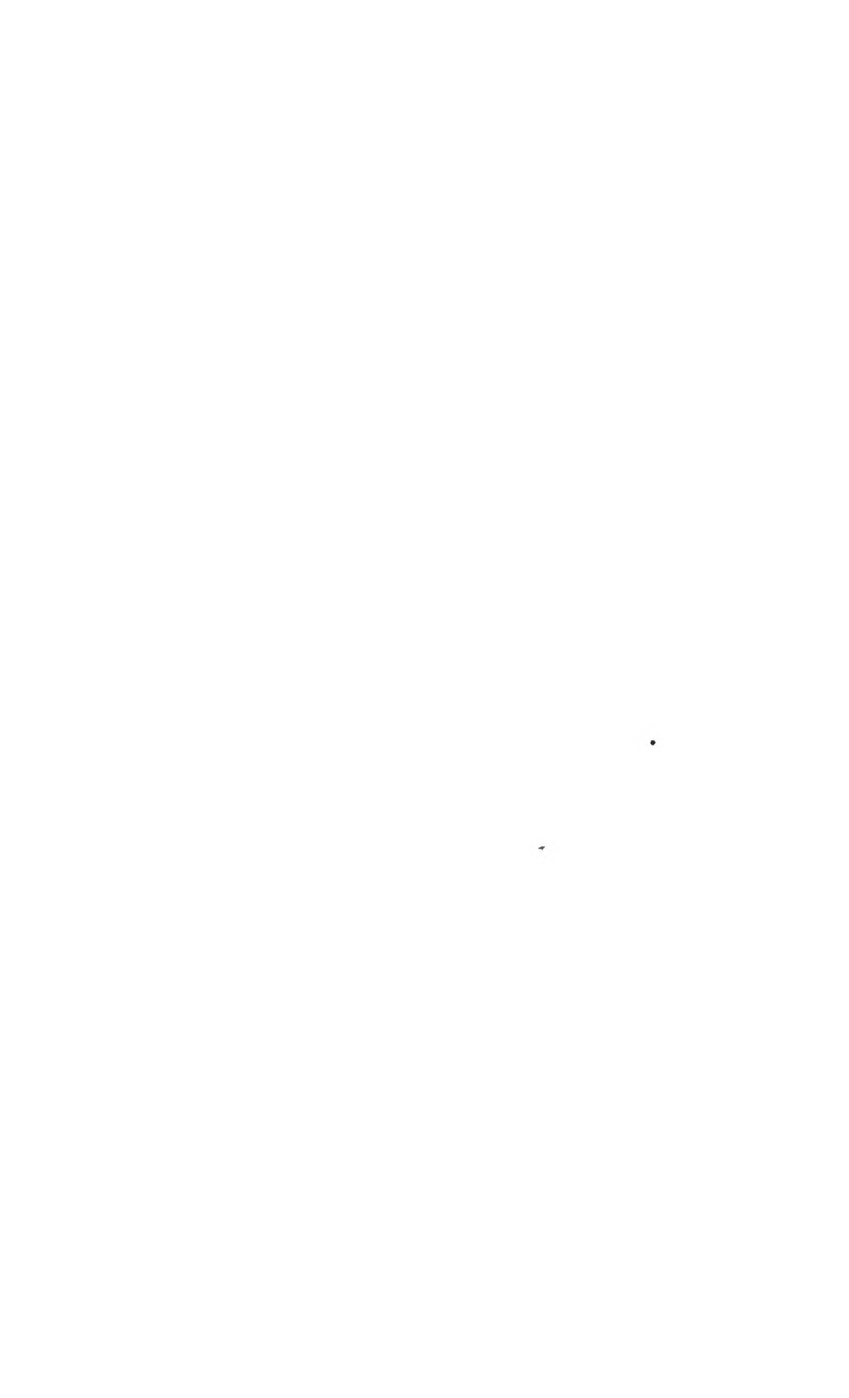




FIG. 112.—VELVET. DARK BLUE. WITH RAISED PEONIES, CHRYSANTHEMUMS,
AND BUTTERFLIES ON A SILK GROUND.
No. 435-'82.

L. 6 ft., W. 2 ft.

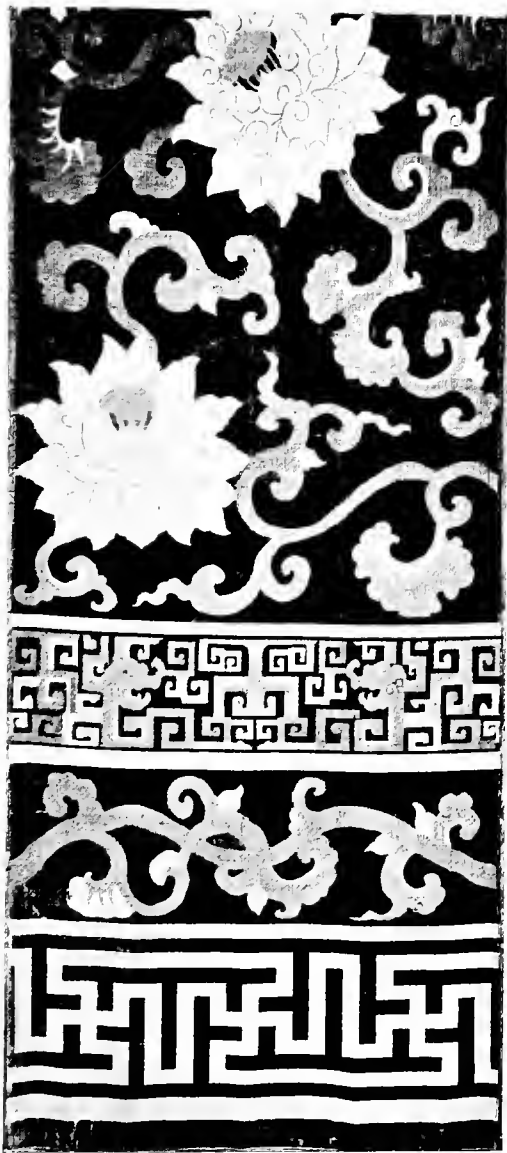


FIG. 113.—FLOWERED VELVET. WOVEN IN RED, GREEN, AND WHITE,
WITH GOLD THREAD.

No. 433-'82.

L. 5 ft., W. 2 ft. 2 in.

embroidery work gold and silver wire is much used, so that the pectoral badge of a mandarin, for instance, may be entirely worked in the two precious metals with the particular bird or grotesque animal distinctive of his rank, solidly and brilliantly emblazoned so as to shine like a metallic plate.

The designs used in weaving and embroidery are of varied character, and can be traced back to very ancient times. An account of their origin and course of development would supply a complete epitome of Chinese art, its application to the decoration of silk textiles being one of its most important branches. The woven textiles, again have always supplied motives for the decoration of other materials, such as metallic enamels and porcelain, accounting for the frequent arrangement of the ornamental designs in foliated panels and medallions on brocaded grounds encircled by bands of diaper. The constant occurrence of such terms in the description of the decoration of porcelain reveals in fact its textile origin. A Chinese ceramic author estimates that no less than two-thirds of the designs during the Ming dynasty were taken from ancient brocades or embroidered silks, the remaining third being either derived from nature or copied from old bronzes: while some 10 per cent. of modern porcelain is still ornamented only with brocade patterns.

There are many references in the ancient classical books to embroidered designs on flags, banners, official robes, imperial paraphernalia, and the like. A series of symbols frequently met with are the twelve *Chang* or "Ornaments" with which the sacrificial robes used to be embroidered. They are referred to in the *Shu Ching*, the "Classic of History," where the Emperor Shun wishes, at this remote period, "to see these emblematic figures of the ancients." The robes of the emperor, we are told, had all the twelve figures painted or embroidered upon them; the hereditary nobles of the first rank were restricted from the use of the sun, moon, and stars; those of the next two degrees were further restricted from mountains and dragons: and by a

continually decreasing restriction five sets of official robes were made to indicate the rank of the wearers. The twelve ancient figures, illustrated by the commentators of the Sung dynasty, comprise—

1. *Jih*, the "Sun," the solar disk supported upon a bank of clouds, with its three-legged bird inside.
2. *Yueh*, the "Moon," the lunar disk containing a hare, with pestle and mortar pounding the *elixir vitæ*.
3. *Hsing Chên*, the "Stars," represented by a constellation of three stars connected by straight lines.
4. *Shan*, "Mountains," worshipped in China from prehistoric times.
5. *Lung*, "Dragons," a pair of the fabulous scaly monsters, five-clawed.
6. *Hua Chung*, the "Flowery Fowls," a pair of variegated pheasants.
7. *Tsung Yi*, the "Temple Vessels" of ancestral worship, a pair figured with a tiger and a monkey.
8. *Ts'ao*, "Aquatic Grass," in sprays.
9. *Huo*, "Fire," in flaming scrolls.
10. *Fên Mi*, "Grains of Millet," grouped in a medallion.
11. *Fu*, an "Axe," the weapon of the warrior.
12. *Fu*, a peculiar "Symbol" of distinction, of ornamental origin, used in the sense of "embroidered" in modern phraseology. (See p. 57.)

The *Po wu yao lan*, a "General Survey of Art Objects," written by Ku Ying-t'ai in the reign of T'ien Ch'i (1621-27) of the Ming dynasty, one of the best books on the subject, devotes its twelfth book to ancient silks under the headings of *chin*, "brocades," and *hsiu*, "embroideries." Beginning with the former Han dynasty it shows that many of the ornamental designs still used, such as dragons and phoenixes, birds and flowers, peach-stones and grapes, were already woven in silk at this early period. The Chinese emperors gave gifts of rolls of figured silks as in the present day, which is proved by the citation of a notice of the presentation of five rolls of brocade with dragons woven upon a crimson ground by the Emperor Ming Ti of the Wei dynasty, in the year A.D. 238, to the reigning empress of Japan, who sent an embassy to the Chinese court in that year. A princess of the T'ang dynasty in the eighth century is recorded to have excelled in delicate embroidery; she is said to have worked with her needle



FIG. 114.—SPRAYS OF SACRED LOTUS AND BATS.
Silk Velvet in Queen's Park Museum, Manchester.

No. 558c.

L. 9 ft. 3 in., W. 4 ft. 7 in.



FIG. 115.—SLEEVELESS COAT. WOVEN SILK (*K'o Ssü*).

Baskets of flowers and fruit and border of orchids.

No. 1601-'01.

L. 4 ft. 7 in., W. 3 ft. 9 in.

three thousand pairs of mandarin ducks on a single coverlet of brocade, filling in the intervals with fine sprays of rare flowers and foliage, thickly strewn throughout with beads made of precious stones—a wondrous achievement of dazzling beauty. Under the Sung dynasty (960-1279) the names of more than fifty brocade patterns of the time are given; they include—"Storeyed Palaces and Pavilions," "Dragons in Water," "Dragons coiling through a Hundred Flowers," "Dragons and Phoenixes," "Argus Pheasants and Storks," "Tortoiseshell Grounds," "Pearls and Grains of Rice," "Lotus Flowers and Reeds," "Dragons, in Medallions, pursuing Jewels," "Cherries," "Squares and Medallions of White Flowers on Coloured Grounds," "Lotus and Tortoises," "Floral Emblem of Longevity," "Musical Instruments," "Panels with Eagles surrounded by fine sprays of flowers," "Lions sporting with Balls," "Water-Weeds and Playing Fish," "Sprays of Rose-Mallow," "Tree Peonies," "Tortoises and Snakes," "Peacocks," "Wild Geese flying in the Clouds"—besides striped and diapered designs of more simple character, felicitous combinations of Chinese characters, and groups of symbols of happy augury. The soft damasks and transparent gauzes of the time were woven in similar patterns; a decree of the Emperor Jên Tsung (1023-63), is cited in this connection, ordering that his "hat of ceremony shall be made of dark blue gauze worked with medallions of dragons and kilins, having the interspaces filled in with dragons and scrolled clouds, woven in gold."

The above list might almost serve for to-day, as the silk weaver, most conservative of artisans, continues to turn out all the old patterns from his handloom. The loom, too, has hardly changed in the interval, excepting in an increase of size; alien machinery is not admitted into the workshops of Suchou and Hangchou. The Chinese loom is upright and is worked by two hands; the weaver is seated below, while the assistant, perched at the top on the frame, pulls the treadles and helps to change the threads. A picture of the most complicated loom, that used

for weaving flowered brocades, is given in Fig. 111a. This, and the companion picture, are taken from a series of illustrations of agriculture and sericulture in the Art Library. The first edition of this interesting work was published in the year 1210, by Lou Shou, under the title *Kêng chih t'ou shih*, comprising two sets of engravings, twenty-three cuts in each set, with a verse attached to each cut, representing the several steps in the processes of tillage and weaving. A new edition was issued in the 35th year (1696) of the reign of K'ang Hsi, with illustrations drawn by Chiao Ping-chên, an official of the Astronomical Board, and with verses appended composed by the emperor. It has been often recut since, notably in the reign of Ch'ien Lung, who capped the verses of his father and grandfather, and inclosed the three sets together in a framework of imperial dragons on the fly-leaf of each woodcut, as may be seen in the photo-lithographic copy of the work lately issued from the Shanghai press, in two octavo volumes.

The brocade loom (Fig. 111a) under the title of *Pang Hua*, literally "Pulling the Flowers," is really the twenty-first process in the art of weaving as illustrated by Chiao Ping-chên. The companion picture (Fig. 111b), entitled *Lien Ssü*, "Boiling the Silk," is No. 13 in the original. It is fairly well explained in the verse of the Sung dynasty which is attached, which runs according to the following paraphrase:—

"The scent of cocoons boiling fills the street,
The women in each house, in busy bands,
With smiling faces gather round the stove.
And rub together their steam-scalded hands;
They throw the bright cocoons into the basin,
And wind out silk in long unbroken skein;
When evening comes they've earned a moment's rest,
To chat with friends outside in the walled lane."

The floral kingdom supplies the Chinese with some of their finest designs in brocaded silks and flowered velvets. The flowers always preserve, more or less, their natural forms, and are never so widely idealised as in Persian and Saracenic art generally. In

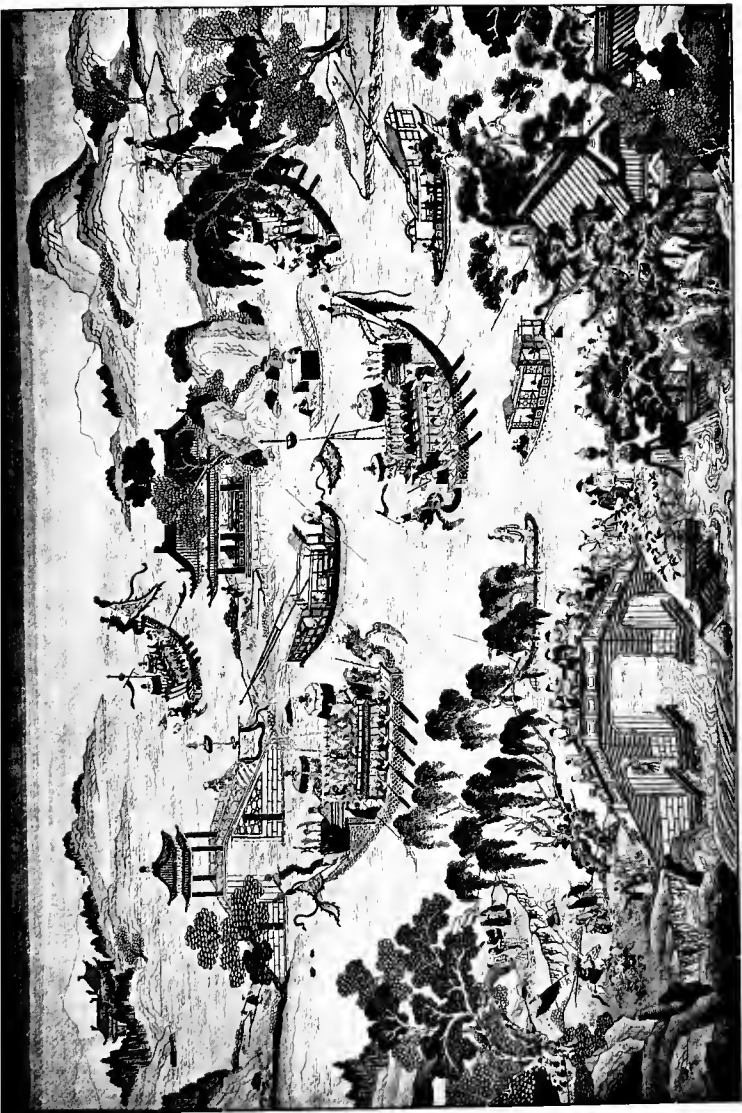


FIG. 116.—PICTURE WOVEN IN COLOURED SILKS AND GOLD THREAD OF THE DRAGON-BOAT FESTIVAL.

No. 1647-00.

L. 2 ft. 7 $\frac{1}{4}$ in., W. 3 ft. 9 $\frac{1}{4}$ in.



FIG. 117.—WOVEN SILK PICTURE. SHOU SHAN, THE TAOIST PARADISE.
No. 1649-'00.

L. 4 ft., W. 2 ft. 6 $\frac{1}{4}$ in.

the famous "hundred flower" brocade of the Chinese it is not difficult for one conversant with the Chinese flora to identify any particular spray in the studied profusion of the floral ground. The chrysanthemum and peony are favourite flowers in textile art, as well as in the ceramic field, in which Jacquemart has given the name *chrysanthémo-peoniennne* to one of his "families" of decoration; their decorative treatment, in combination with butterflies, bearing symbols of long life and riches, is seen in the gorgeous piece of flowered velvet represented in Fig. 112. The Nelumbium is perhaps more idealised than any other flower, but may always be recognised by the characteristic seed-pod in the middle of the flower. In Fig. 113 it is arranged in bold scrolls for a velvet hanging, with a broad rectangular band of *svastika* pattern, and a finer intermediate band worked with conventional dragons' heads suggesting a fret. The sacred lotus, again, is still further conventionalised in Fig. 114, where the foliage is gracefully interwoven into a charming design enclosing flying bats posed regularly in pairs. These flowered velvets rank among the most effective of Chinese fabrics; even when the colour is the same throughout, the raised pattern contrasts in its fuller depth of tone with the smooth glow of the rich silk ground. They are used for cloaks and riding coats, as well as for cushions and temple hangings.

Another phase of floral decoration is exhibited in the lady's sleeveless coat in Fig. 115, which is made of woven silk (*k'o ssü*), with baskets of flowers and fruit, containing peonies, lotus, Buddha's hand citrons, *Polyporus lucidus* with sprays of bamboo, etc., tied with wavy fillets, displayed in coloured silks and gold thread on a dark blue ground, the border being woven with interlacing sprays of orchids (*lan hua*). Some of the finer details in *k'o ssü* work of this kind are often filled in with the brush to give a finish to the decoration.

An important collection of *k'o ssü* pictures brought from Peking has been recently secured for the Museum which throws an

unexpected light on some of the themes and methods of composition of Chinese pictorial art, and is therefore worthy of study. They are intended for the decoration of the reception room; their general character is indicated by the two examples selected for illustration. In Fig. 116 is shown a picture woven in coloured silks and gold thread, with occasional touches subsequently painted with the brush. It is one of a series of four (Nos. 1644-1647) woven with scenes of the dragon procession, which is held in all parts of China, as an annual festival, on the fifth day of the fifth month, in memory of Chü Yuan, the loyal minister, who drowned himself on that day in the year B.C. 295. The Dragon-boat Festival is a search for the body of the hero, and ends with offerings of rice in bamboo tubes cast into the river as a sacrifice to his spirit.

The second picture of woven silk, reproduced in Fig. 117, represents a view of the Taoist paradise, which is called *Shou Shan*, i.e., "Hills of Longevity," in Chinese art. It is a mountain landscape with water, spanned by an arched bridge in the foreground, stretching between rocky banks in the distance; the rocks support pillared pavilions shaded by immense pines, while a peach tree, the fabled fruit of life, spreads its branches over the water. The well-known eight genii, *Pa Hsien*, are grouped on the rocks in the centre of the picture, and they may be recognised by their attributes, like the other hermit immortals below, crossing the bridge and climbing the hills, among whom the twin merry genii of union and harmony, *Ho Ho Eyh Hsien*, are conspicuous, and Liu Han, waiting on the bank for his familiar the three-legged toad, which is swimming across the river. The storks flying above with rods in their beaks are the couriers of the immortals. There is a companion picture of woven silk in the collection (No. 1648-'00) which gives another view of the Taoist paradise. These pictures, for the most part, date from the early part of the reign of Ch'ien Lung, about the middle of the eighteenth century.



FIG. 118.—IMPERIAL ROBE. EMBROIDERED SATIN WITH DRAGONS RISING FROM THE SEA INTO THE CLOUDS AND OTHER SYMBOLICAL DEVICES.

No. 758-'93.

L. 4 ft. 4 $\frac{1}{4}$ in., W. 6 ft. 1 in.



FIG. 119.—COVER OF EMBROIDERED RED SATIN DESIGNED FOR AN IMPERIAL WEDDING.
No. 1638-'01.

H. $24\frac{1}{2}$ in., W. 2 ft. 4 in.



After this cursory notice of flowered velvets, brocades and woven silks we pass on now to embroideries (*hsiu hua*), where the work is all done by hand with the needle, without the aid of the loom or any other kind of machinery. The Chinese are skilful embroiderers and devote infinite patience and ingenuity to the task, stretching the material upon a frame which is placed on pivots, the design being first sketched on the plain surface. There are many styles of work, with silk thread, braid, or floss silks, and every variety of stitch, plain or knotted; in one of the most finished styles the design is made the same on both sides of the stuff, the ends of the threads being neatly concealed. There are books prepared for the use of the embroiderers, with woodcuts of conventional designs and patterns, which contain all the ordinary motives of decoration with their technical names attached. The many sumptuary laws and restrictions in this connection have already been alluded to. The embroidered robes worn by the emperor, the empress, the princes, princesses, and other court ladies, at the different seasons of the year, and on various ceremonial occasions were all remodelled in the reign of Ch'ien Lung. A copy of a MS. album painted at the time and sealed with the imperial seal, was brought from the Summer Palace of Yuan Ming Yuan; and many of the illustrations, complete in every detail, now hang on the walls of the Museum, where they are available for comparison, and for the classification of the many official robes and their appendages in the collection.

One of the embroidered imperial robes is exhibited in Fig. 118. It is of pale green satin worked with satin stitch in coloured silks and laid, stitched down, gold thread; the collar and cuffs are of dark blue satin, similarly worked; it is lined with pale blue silk damask. The lower border is worked with a line of waves with crested summits and floating symbols, beating against a three-peaked hill in the centre. A band of scrolled clouds covers the waves, and the same cloud shapes are spread over the rest of the robe, in the intervals of which appear the forms of

imperial five-clawed dragons in pursuit of rolling discs emitting effulgent rays, emblematical of omnipotence. Mingled with the clouds are flying bats, symbolical of happiness, and *svastika* symbols connected with circular *shou* characters, "a myriad ages!" in Chinese *wan shou*, which is the equivalent of the Japanese *ban zai*, *i.e.*, *wan sui*, "ten thousand years!"

The cover, of red satin, embroidered with coloured silks and gold thread, represented in Fig. 119, is also a palace piece, being decorated with a five-clawed dragon pursuing an effulgent jewel and a phoenix with a spray of peony in its beak. The ground is filled in with small scrolled sprays of other flowers and gourds, and the centre is worked with a large *shuang hsi* or "double joy" character, the peculiar emblem of wedded bliss, indicating a special design for an imperial trousseau.

The Chinese are more successful, perhaps, in their treatment of flowers and birds than of any other subject, especially in Canton embroidery, of which so much has been brought to Europe during the last two centuries. Some of the embroiderers at Canton labour almost entirely for the European market, and their work may be profitably compared with the wall-papers which have been painted at the same place for European houses during the same period. Wall-hangings of paper were imported from China as early as the middle of the sixteenth century by Spanish and Dutch merchants and found their way to our islands before the end of the following century, as explained by Mr. A. G. B. Russell in an interesting paper in the *Burlington Magazine*, July, 1905, in which he illustrates a typical "seventeenth-century wall-paper at Wotton-under-Edge," and refers to others still to be seen *in situ* at Ightham Mote, in Kent, and at Cobham Hall, the seat of the Earl of Daruley. The basis of the wall design is generally a formal row of trees laden with blossom and fruit and large flowers. In Mr. Russell's appreciative words:—

"Lotuses and other aquatic plants rise from the water to decorate the interstices between the stems of the trees. Pheasants, cranes, and richly-plumaged birds rest upon the boughs and fill the air about them, and below there are



FIG. 120.—PANEL OF CANTON EMBROIDERY.
Nelumbium Lotus and other aquatic plants with swallows.
No. 873-OR.

L. 19 $\frac{5}{8}$ in., W. 2 ft. 6 $\frac{3}{4}$ in.





FIG. 121.—HANGING PICTURE OF
CANTON EMBROIDERY. 19TH CENTURY.
No. 1864-'88.
L. 5 ft. 3 in., W. 16 $\frac{2}{3}$ in.



FIG. 122.—EMBROIDERED SATIN
PANEL. EARLY 18TH CENTURY.
No. 792-'53.
L. 11 ft., W. 1 ft. 7 in.

ducks, swimming and diving. The colours are bright and harmoniously combined, the many-hued birds and flowers shining with jewel-like splendour amid the pale olive and dark bluish-greens of the foliage. The whole scheme of the design is skilfully subordinated to decorative necessities, the plane of the wall surface being frankly admitted, and no attempt made to obtain effects of relief or perspective."

The same words, almost, would serve to describe some of the silken wall-hangings, portières, and large screens worked with embroidery in similar lines, which there is no space to figure here on a proper scale. Some idea of the style may be gathered from the panel of brown silk illustrated in Fig. 120, which is embroidered in bright-coloured floss silks, with a group of lotus flowers, peltate lotus leaves and other water plants and flying swallows. It has apparently been taken directly from the embroiderer's frame as the ground is covered with a thin preservative coating of white paste.

Another example of Canton work is the hanging picture in Fig. 121, which is of silk, mounted on rollers, cunningly embroidered in coloured silks with trees, flowers and birds. A willow covers the field with gracefully drooping branches, accompanied by peony shrubs with large blossoms springing from an open rockery; the birds are swallows round the branches at the top, a kingfisher effectively poised in the middle, and a pair of cranes on the ground below. The two columns of Chinese characters embroidered on this picture give a stanza of poetry as the theme, the name of the artist whose style is copied, and the embroiderer's name *Lü Shih* and studio, the name being repeated in archaic script on the seal at the end of the inscription. The wall-hanging of white satin which is illustrated on the same page (Fig. 122) is older and more formal in style, and comes perhaps from Soochow, or one of the other cities of Central China. It is embroidered in coloured silks in long and short stitches, and gold threads stitched down in parts couched flatly. The rectangular panels, intended probably for a screen, have each a lady with a fan in the foreground and a young girl holding flowers, a bit of railing and sprigs of flowers

on the ground and flowering trees rising from a sketchy rockery behind, the intervals being filled in with birds and butterflies, dragon flies, and other insects. It has the air of an early eighteenth century composition.

Tapestry is a sort of link between weaving and embroidery. Though wrought in a loom, like true weaving, and upon a warp stretched out along its frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its weft is done with many short threads, all variously coloured and put in by a needle, or knotted with the fingers. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set fine strings. Carpets are closely akin to tapestry, though the use of them may perhaps not be so ancient. The earliest notices we have of tapestry come from Egypt and Babylonia, and the Chinese, like Europeans, seem to have adopted the art of tapestry-making from western Asia. The workmen in northern China in the present day are usually Mohammedans and the patterns they affect often betray non-Chinese influences. They use a high upright loom, at which several men work together, knotting into the warp, tuft after tuft, the materials of the pattern, whether it be of silk or wool. The pattern develops at the back of the loom, where the foreman stands to suggest any alterations that may be required during the progress of the work. The fringes which are left at the top and bottom of the finished piece are really the fag ends of the warp.

For large carpets to cover the floor the Chinese use felted materials such as camel-hair, which are dyed with ornamental borders in black and red, or occasionally inlaid by stamping with coloured wools. The tapestry work, of smaller size, is intended to cover the raised platform or daïs at the upper end of the room, the *k'ang* of the Chinese, which is spread with cushions in the day, laid with bedding at night. At Buddhist temples one sees squares of carpet spread for worshippers to kneel upon, woven

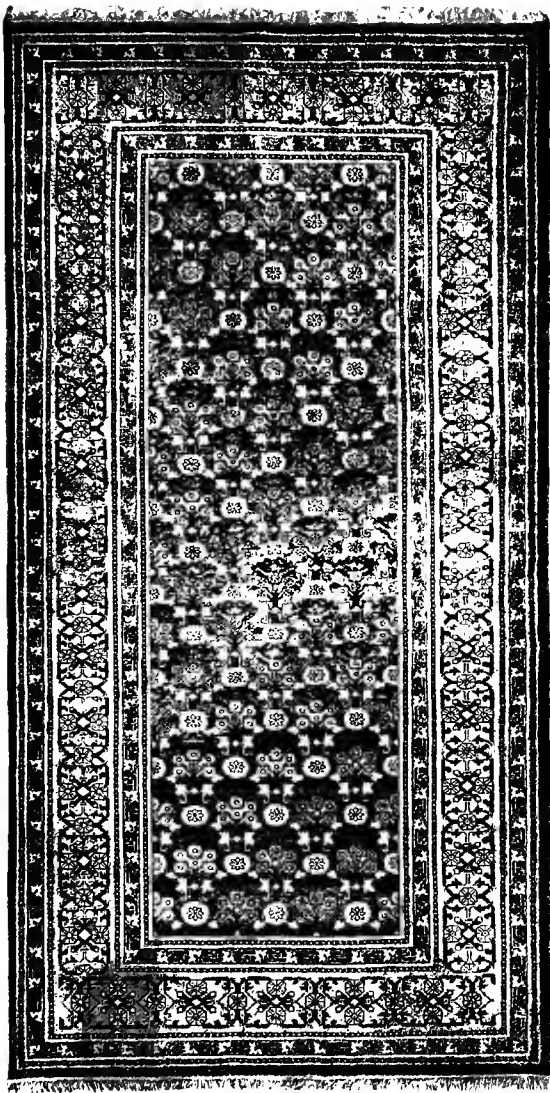


FIG. 123.—CARPET. SILK PILE OF MANY COLOURS, FROM MANCHURIA,
From International Inventions Exhibition, 1885.

No. 201-'86

L. 11 ft. 4 in., W. 5 ft. 10 in.

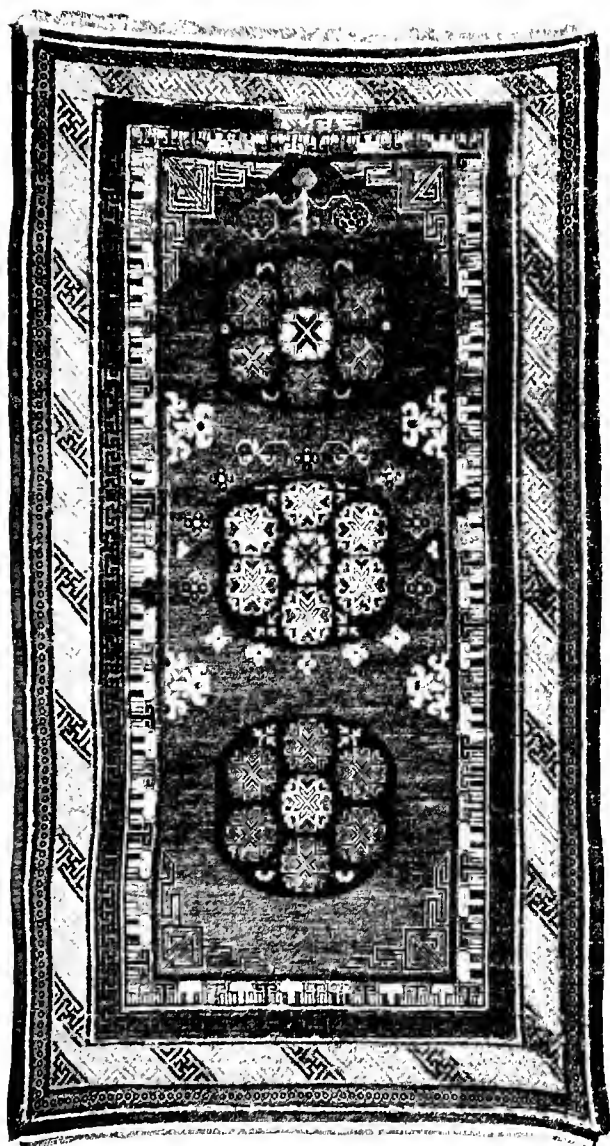


FIG. 124.—RUG FROM YARKAND. 19TH CENTURY.
No. 1436-'83.

L. 7 ft. 10 in., W. 4 ft. 3 in.

with appropriate designs. Some of the best tapestry work has been noticed on saddle-cloths and on trappings used for horses in processions, which are often of elaborate design and careful finish.

The silk carpets are very like those of Persia, India and Turkey in the quality of the material, only differing in the details of the scheme of decoration. The carpet reproduced in Fig. 123 is a silk pile of many colours, with a formally arranged floral and geometrical pattern, the centre ground blue surrounded by an orange-red border. It was sent from Manchuria to the International Inventions Exhibition in 1885 and was bought for 65*l.*

The woollen rug illustrated in Fig. 124, which came from Yarkand, in Chinese Turkestan, is fashioned in much the same style as the silk carpet which has just been noticed, with a formal combination of floral and geometrical designs, arranged in the fashion of Central Asia, rather than that of China. Some of the details, however, are world-wide, notably the *svastika* pattern scroll which appears in alternately white and black oblique bands of fret near the outer border.

CHAPTER XIII.

PICTORIAL ART.

The preceding chapters have led up to the last and most important branch of our subject, that of Chinese pictorial art, which embraces a very wide range, while the limited space at our disposal will only allow the briefest of sketches. In China, as elsewhere, painting has passed through a prolonged period of historical evolution. The development as been in the main indigenous, although not without an occasional stimulus from the West, as shown by Professor Hirth in his paper on *Fremde Einflüsse in der Chinesischen Kunst*, 1896, in which he discusses his theme in early times under the chronological periods :

1. From the oldest times to B.C. 115—Period of spontaneous development.
2. From B.C. 115 to A.D. 67—Period of Græco-Bactrian influence.
3. A.D. 67—Introduction of Buddhism into China.

The learned professor and appreciative connoisseur of Chinese art passes on from these early times till he comes to the Mongolian period of rule in China (A.D. 1280-1367), when scions of the house of Genghis were seated on the thrones of Peking and Bagdad, and he concludes with an account of more direct influences from Europe, dating from the arrival in Peking of the Jesuit fathers Gherardini and Belleville in the year 1699. Of these alien influences it is generally conceded that the Buddhist was by far the most important and lasting, the others were comparatively transient and evanescent.

In the study of Chinese painting a recent critic, M. R. Marguerye, justly observes that to appreciate it properly the westerner must

forget his own mental preconceptions, and must throw over his artistic education, every critical tradition, and all the æsthetic baggage that has accumulated from the Renaissance to our own days. He must specially refrain from comparison of the works of Chinese painters with any of the famous canvases which cover the walls of our European collections, public or private. The Chinese point of view differs essentially from that of the occidental, and the wide abyss which parts them is proved by the career of the two Jesuits, the PP. Attiret and Castiglione, who were attached as painters to the Imperial Court early in the eighteenth century, and tried hard to make the Chinese accept European art, with its science of anatomy, its modelling, its effects of light and shade, and the rest. Astonished at first, the emperor let them go on, and they painted portraits of himself, the empress, and princes of the blood, with many of the high mandarins of the court; decorated the palace with allegorical pictures of the four seasons and finished altogether more than two hundred pictures. But gradually a singular change came over the spirit of the emperor, and, therefore, of the court. The style of the Jesuit fathers was found to be too European; the modelling of the flesh tints, the chiaroscuro, the projection of the shadows were declared to be shocking to Chinese eyes. The emperor afterwards imposed on the missionaries the traditional routine of Chinese painting, and even forced on them Chinese collaborators, till the P. Attiret wrote to Paris on November 1st, 1743:

“ Il m'a fallu oublier, pour ainsi dire, tout ce que j'avais appris et me faire une nouvelle manière pour me conformer au goût de la nation. . . Tout ce que nous peignons est ordonné par l'empereur. Nous faisons d'abord les dessins; il les voit, les fait changer, réformer comme bon lui semble. Que la correction soit bien ou mal, il faut passer par là sans oser rien dire.”—(*Lettres édifiantes.*)

When Lord Macartney came to the court of the same emperor some fifty years later, bringing with him several pictures as presents from George III., the mandarins-in-waiting were again shocked by the shadows, and they asked gravely if the originals

of the portraits really had one side of the face darker than the other: the shaded nose was a grave defect to their eyes, and some of them even believed that it had come there accidentally. The Chinese tendency has always been to return to the vision and method of their old masters, in the lines, somewhat, of our own pre-Raphaelite movement. The noble simplicity of their compositions, the subtlety of their colour schemes, and the intensity with which they aim at the most direct and telling expression of their theme are in many respects akin to the aims of the best Japanese school, and to the genius of Whistler, it may be added, among western masters.

Throughout the development of Chinese painting in its succession of epochs and phases, amid a great variety of styles and different schools, it is possible, as M. Paléologue remarks, to detect from the earliest times a certain unity and harmonious arrangement of details, prompted by a kind of instinctive accord among the artists in their manner of interpreting the material properties of things and living beings, so that they always seize the essential points to express the sensations and ideas suggested to their minds, and translate, so to speak, a kind of inner vision idealised by themselves. Among the general characteristics of Chinese paintings the most striking, and the one which has prevailed most strongly throughout its long historical evolution, is the graphic quality of the painting; Chinese painters are, first of all, draughtsmen and calligraphists.

Chinese script, in fact, was originally ideographic, the earliest characters having been more or less exact reproductions of objects: the phonetic element was not adopted till much later, in the same natural course of development which analogous scripts have undergone in other parts of the world. This is indicated by the name of *wên*, "picture of the object," given to the primitive characters, which are said traditionally to have been invented by Ts'ang-hsieh, and to have replaced the knotted cords and notched tallies previously used, like the *quippus* of the ancient Peruvians,

for recording events. The reputed inventor of painting in the mythical period of antiquity was Shih-huang, a contemporary of Ts'ang-hsieh, and like him a titular minister of the fabulous Huang Ti, the "Yellow Emperor" of Chinese mythology. Some mythologists apply the two names to the same personage, supposed to have reigned as an emperor in succession to Fu-Hsi (see Vol. I., p. 16). The different legends all carry out the leading idea of the common origin and essential unity of writing and painting, and this unity is constantly insisted upon by Chinese critics of the two arts.

The picturesque nature of Chinese writing, which persists even in the modern script, demands of learners who wish to excel in its practice a course of study and a similar education of eye and hand as are required by draughtsmen. The strokes of the ordinary characters are replete indeed with light and supple touches, sudden stops and graceful curves, waxing energies and gradually waning lines, such as a long apprenticeship to the brush alone could give. The Chinese *lettré* is firmly convinced that the characters of a perfect writer convey something of their graphic beauty to the ideas they express, and give a delicate intrinsic shade of meaning to every thought enshrined in them.

Drawing is taught in China by the same methods as writing. Each motive in the composition is divided into a certain number of elements which the artist is made to treat separately, in the same way as the writer is taught to trace singly the eight different kinds of strokes used in the formation of the characters. Take, for example, the human face: the pupil will not be taught to study it as a whole; he will be shown first that there are eight ways of drawing the nose, and he will patiently reproduce each of these ways on the page of his copy book; he will proceed next to the study of the mouth, eyes, eyebrows, etc., which, as seen from the front or in profile, comprise a certain number of types, etc.; he will be taught next that the beard is composed of five parts, and, finally, that there are in every man's face five culminating

points which must be more or less accentuated according to the age of the sitter. The grouping of these elements and the proportions of the composition are carefully arranged in accordance with certain canons.

The same methods apply to the students of all kinds of subjects; figures, scenes and landscapes, animals and flowers. The favourite flowers of the studio are the wild prunus and the orchid, the tree peony and the chrysanthemum; and a separate volume, printed in colours, is devoted to the composition of each of these four flowers, a succession of pages being filled with studies of single petals, leaf blades, and twigs, until at last the flower is allowed to appear as a whole, built up like a mosaic of its component parts.

Their conception of the representation of the figures of things has induced the Chinese to attribute an extreme importance to the line in pictorial art; bodies appear to them, not as they are in reality, that is to say round and with light playing about them, but as if circumscribed by a precise line, defined visibly from the ambient air. So the painters of the Middle Kingdom have never appreciated the real substance of things in modelling or relieving the surface; even at the finest epochs of their art they have remained incapable of representing solid and living forms, and after some twenty centuries of production they are still where Italian painting was in the time of Giotto and of Simone Memmi; they have not aspired to anything further.

If the clear vision of plastic form has been denied to Chinese painters, they have at any rate a fairly just feeling of linear perspective; they have observed, in fact, that distance modifies the apparent dimensions of objects and that their size changes to the eye in the inverse ratio of their distance from the observer. But they have not attained to the knowledge of a correct vanishing point, or of the exact laws of the foreshortening of figures. When they aim at giving the impression of distance to their field they have recourse to a peculiar process; they place the point of view

of their composition very high, and arrange in groups, one above the other, the objects or persons represented; the dimensions of the figures or objects become smaller and smaller in proportion as they approach the upper border of the framework; in a word, what a western painter would put in the far distance of his picture the Chinese artist places at the top of his.

From the point of view of composition and proper arrangement of subjects, some Chinese paintings reveal a just sentiment of the general harmony which ought to overrule a work of art, in the combination of the principal lines, the distribution of the figures and the balance of mass. Symmetry appears to have been the first principle adopted in the scheme of composition; its symmetrical disposition gives occasionally to the composition an air of hieratic stiffness, of mystic solemnity, a grave and still character which is not ill suited to the sacred themes which inspired the early Buddhist *religieux*.

In later times, when movement and life were introduced into painting, the equipment of the general *mise en scène* was more perfectly presented. 'Mid the seeming disorder of the groups one perceives a bond of union, as well as the intention of filling in gaps between the groups with telling accessories. This last intention is often even too pronounced, as we noticed in the primitive *horror vacui* manifested in some of the early stone bas-reliefs figured in Vol. I. Among the methods of composition attempted by the Chinese may be noted that of representing simultaneously all the phases of an action—the process which was adopted by some primitive painters of the Italian and German schools when they figured on the same canvas the successive scenes of the Passion or of the Adoration of the Magi.

One most serious criticism of modern Chinese artists in the matter of composition is that they so very rarely resign themselves to sacrifice details to unity of subject. Their secondaries are treated with as much care as the principal part. This fault is nowhere more pronounced than in their portrait painting, where

every detail of the official costume, the embroideries of the robe, the plaques of jade suspended on the necklace or girdle, the trimmings and button of the hat, are made as important as the face and hands.

Apart from the qualities of the design, Chinese painters have had from the first a fine feeling for colour; even if they have not formulated the laws scientifically, they have applied the colours, by intuition, with perfect sureness and delicacy. It is especially by cultivating the properties of the vibration of colours that the Chinese have revealed their power as colourists. Instinct and observation have taught them that by modulating the tones on themselves a singular depth is imparted to each tint, an intense strength. In the decoration of porcelain, even more than in their paintings on silk, they have made the colours vibrate and pulsate by putting blue upon blue, red on red, pink on pink, yellow on yellow, passing from the clearest to the deepest of shades in each single colour.

The laws of the effects of light and shade have also not been laid down in China, but yet in their interpretation of the really picturesque, the Chinese have occasionally attained, in landscape painting, a mastership of the most delicate effects of chiaroscuro. The grand landscape school of the T'ang produced some perfect works in this line, and their successors during the Sung dynasty are hardly inferior in the harmonious breadth of colouring of their wide stretches of reed-clad plain charged with groups of water fowl, either flying or at rest.

There is no *genre* that the Chinese artist has not attempted. They have treated in turn mythological, religious and historical subjects of every kind; they have painted scenes of daily familiar life, as well as those inspired by poetry and romance; sketched still life, landscapes and portraits. Their highest achievements, perhaps, have been in landscapes, which reveal a passionate love for nature, and show with how delicate a charm, how sincere and lively a poetic feeling, they have interpreted its every aspect. They

have excelled, too, at all periods in the painting of animals and birds, especially of birds and flying insects in conjunction with flowers. These are reproduced with much feeling and fidelity, in styles varying with the epoch, but always exhibiting a mastery of the brush such as only constant practice could give. Some artists have concentrated all their power in one direction, devoting their lives, for instance, to ideal outlines of the graceful bamboo in every phase of movement in black and white, or, again, to pictures, in colours, of the regal blossoms of the many varieties of the tree peony, a favourite garden flower in China.

The introduction of Buddhism in the first century of our era was indeed a capital fact in the history of Chinese art, although it can hardly be said to have created that pictorial art, as some have held. The important rôle of Buddhism has been the endowment of an æsthetic art already existing with the processes, principles and canonical models of a new religion inspired with novel motives and alien ideals. The first Buddhist painters, who were either Indian pilgrims or Chinese bonzes trained by them in the early monasteries, devoted themselves to painting as a work of piety, and their productions, imbued with religious feeling, with pious simplicity and mystic candour, were veritable acts of faith and adoration. Although strictly religious, they thus reached a high poetic standard, and penetrated far into the realms of morality, by the sincerity of the emotions they sought to picture, by their heartfelt earnestness, by their nobility of thought and ideal detachment. But the *naïveté*, lofty aspiration and divine feeling required in religious art were soon found wanting, till the scenes in the life of Sâkyamuni, which had been a source of such pure inspiration to the artists of the first epoch, became only pretexts for studied compositions or for a brilliant display of figures. Religious thought revealed itself nowhere in the slightest degree, among all the sentiments the artist aimed to express not one was supernatural.

Historical painting has generally confined itself to the anecdotic point of view; the artist is not curious about local colour, he cares nothing for differences of date, of race, of sentiment, or costume: in a word, he has no pretension to resuscitate the moral or physical aspect of the time; and there is to be noticed in his historical compositions neither epic exaggeration nor any leaning to the heroic style. Literature has always been, after religion, the most prolific source of inspiration. One of the causes of this rests in the particular conception, in China, of the aims of painting and of the rôle assigned to the painter. Before becoming an artist, the aspirant is a man of letters, a poet, or a writer of romance; the arts of design and of painting are only means of expression by which every cultivated mind knows how to give to his thought a more exact turn, a more delicate shade of meaning.

The main features of Chinese art have been well summed up in Anderson's *British Museum Catalogue* (p. 491) as follows:—

1. Drawing calligraphic; beauty of outline and decision of touch being of more importance than scientific observation of form. The sacrifice of the latter element is more marked in pictures of the middle period than in the older works, while both are often lost in the more recent productions of the country. The defect of drawing is, as a rule, most obvious in the rendering of female faces in general, and profiles in particular, and is least marked in birds and other animals whose anatomical forms present the least complexity. The proportions of both men and animals are usually good, and action is forcibly and truthfully suggested. An exceptionally realistic art, however, occasionally appeared in portraiture, and some works offer examples of great academical truth and power.

2. Perspective isometrical.—A few works of the pure Chinese school and some Buddhist pictures suggest a rudimentary idea of linear perspective by showing the convergence towards a vanishing point of lines that are parallel in nature, but the point is wrongly placed, and in other respects the rendering of distance indicates a lack of intelligent observation.

3. Chiaroscuro sometimes absent, sometimes represented by a kind of shading that serves to throw adjacent parts into prominence, without indicating any study of the true appearance. Projected shadows always omitted. Reflections, whether of form, light, or colour, always ignored, unless the repetition of an image upon the surface of a mirror or lake be required by the exigencies of the story.

4. Colouring almost invariably harmonious, but often arbitrary, and either flat, or presenting delicate gradations, which compensate in some degree for the absence of chiaroscuro.

5. Composition good. Appreciation of the picturesque remarkably evidenced in landscape.

6. Sense of humour less strongly displayed than in the pictures of the Japanese, but the other intellectual qualities of the artist are well marked. The inventive capacity of the Japanese popular artists of the last hundred years appears to be greater than that manifested by their Chinese brethren, especially in their applications of the pictorial art to wood-engraving, decoration of pottery and lacquer, embroidery, etc. The magnitude of the debt in pictorial art that Japan owes to China is always generously acknowledged by the Japanese. "Our painting," says a Japanese writer of the 18th century, "is the flower, that of China is the fruit in its maturity." Europeans, however, who compare the works of the naturalistic and popular schools of Japan with the contemporary art of the Middle Kingdom may not be inclined to agree with this modest self-depreciation, for while Chinese pictorial art has been drifting into evil ways, the Japanese have created for themselves an individuality, both in motives and treatment, that has altogether reversed the former relations of the two countries.

After his preliminary account of the general characteristics of Chinese pictorial art which has been cited above, M. Paléologue proceeds to the consideration of its history under the following epochs:—

1. From the origin to the introduction of Buddhism.
2. From the introduction of Buddhism to the eve of the T'ang dynasty.
3. From the T'ang to the beginning of the Sung.
4. The Sung dynasty (960-1279).
5. The Yuan dynasty (1280-1367).
6. The Ming Dynasty (1368-1643).
 - (a) To the end of the reign Ch'êng Hua (1487).
 - (b) Hung Chih to the close of the dynasty.
7. The Ch'ing dynasty (1644 to present day).

The number of Chinese artists who have flourished during these successive periods is legion, and a mere list of names would fill many pages, especially if the *noms de plume* and all the favourite signatures and seals of the painters had to be added. The native literature on the subject is certainly most voluminous, but it must be consulted at every turn; and it is all the more valuable in that many of the artists have been literary and been moved to discuss the theories and canons of art current in their own day.

The original books would be difficult to collect, but fortunately all the necessary data up to the close of the Ming dynasty in 1643 have been collated for the use of students and connoisseurs in the celebrated imperial encyclopædia of calligraphists and artists which is entitled *P'ei-Wên—Chai Shu Hua P'u*, *P'ei Wên Chai* being the name of one of the palace libraries at Peking famous for its collections of *shu* "manuscripts" and *hua* "paintings." This encyclopædia was compiled by a commission of eleven scholars and artists appointed by a decree of the Emperor K'ang Hsi in the forty-fourth year (1705) of his reign. It was published in 1708, in 100 books, or *fasciculi*, bound in sixty-four volumes, with a preface written by the vermilion pencil of the emperor himself. This preface gives a sketch of the origin and development of the two allied arts, and traces painting back to its germs in the pictographic script of ancient times; although the emperor says that painting was first practised as an art under the Ch'in and Han dynasties (B.C. 221—A.D. 264), and flourished most during the "six dynasties" (which reigned between the Han and Sui, from A.D. 265 to 581, at Kien-yeh, the modern Nanking). The first half of this period, he says, was made illustrious by the genius of Ts'ao, Wei, Ku, and Lu, while the second half was famed for Tung, Chan, Sun, and Yang. Among the artists of the Sui dynasty (581—617) the emperor selects Ho and Chêng, and as representations of the T'ang dynasty (618—906) he names Yen and Wu, adding that the four last named painted Buddhist subjects and historical scenes so as to illustrate antiquity with a living brush. In addition to the preface, the emperor, at the request of the editors, permitted a selection of his autograph headings and critical appreciations, written in Chinese fashion as certificates of authenticity on some of the pictures in the library, to be printed in book 67 (*see* next page).

The table of contents is followed by a lengthy bibliography of special value giving the titles of 1,844 books quoted in the encyclopædia, with the author's names attached to each. The

important books are always quoted in full in the text, extracts only from the rest. The general scope of the encyclopædia may be gathered from an abstract of the contents, made with special regard to the section on painting and painters:—

IMPERIAL ENCYCLOPÆDIA OF CALLIGRAPHY AND PAINTING.

Books 1-10.—Classification, styles, description, etc.. of *writings*.

Books 11, 12.—Classification of subjects of *paintings*; wall decoration, book illustrations, porcelain decoration.

Books 13, 14.—Styles of painting, technique, etc.

Books 15, 16.—Schools of painting, methods of study of pictorial art, etc.

Books 17, 18.—Appreciation of artists and pictures, degrees of merit and master subjects.

Books 19, 20.—Written MSS. of emperors and princes of former dynasties.

Book 21.—Pictures painted by emperors and princes of former dynasties.

Books 22-44.—Biographies of celebrated writers.

Books 45-58.—Biographies of celebrated *painters, including the following periods:—

45.—Five Ancient Rulers, *Wu Ti*, to Sui dynasty (617).

46-48.—T'ang dynasty (618-906).

49.—Five dynasties (907-959).

50-52.—Sung dynasty, (960-1279), with contemporary Tartar dynasties (Liao and Chin) as an appendix.

53-55.—Yuan dynasty (1280-1367).

56-58.—Ming dynasty (1368-1643).

Books 59-64.—Writings by unknown hands, inscribed on bronze antiquities, stone monuments, etc.

Books 65, 66.—Stone bas-reliefs, paintings and fragments of unknown authorship.

Book 67.—Certificates of authenticity of MSS. and of paintings by the reigning Emperor K'ang Hsi.

Book 68.—Certificates of authenticity of MSS. written by former emperors and princes.

Book 69.—Certificates of authenticity of paintings by former emperors and princes.

Books 70-80.—Certificates of authenticity on MSS. by former critics.

Books 81-87.—Certificates of authenticity on paintings by former critics.

Books 88, 89.—Critical discussion of doubtful points. MSS.

Book 90.—Critical discussion of doubtful points. Paintings.

Books 91-94.—Famous collections of MSS. in past times.

Books 95-100.—Famous collections of pictures in past times. Catalogues and critical commentaries.

The list of artists named in the imperial preface of the encyclopædia which has just been cited, extending, as it does, from Ts'ao Fu-hsing, who flourished during the third century A.D., to Wu Tao-yuan, the most celebrated painter of the eighth century A.D., marks what may be called the classical period of Chinese art. Taking this and its context as our guide we may conveniently disregard all minor divisions, local or otherwise, and study the history of Chinese pictorial art, from the earliest times to the beginning of the reigning dynasty, under the following three main headings or periods:—

1. Primitive Period, up to A.D. 264.
2. Classical Period, A.D. 265–960.
3. Period of Development and Decline, A.D. 960–1643.

I. PRIMITIVE PERIOD UP TO A.D. 264.

The invention of painting is generally attributed, as we have seen, to Shih Huang, a minister of the legendary Yellow Emperor, but we know nothing of the actual work of so remote an antiquity. He is supposed to have been a contemporary of Ts'ang Hsieh, who first taught the art of tracing the earliest pictographic script with a style, and so invented Chinese writing. The earliest official robes and hats provided for sacrificial and court ceremonies and the symbolical banners and flags used on such occasions are said to have been painted in colours on plain silk, as well as woven and embroidered in textile stuffs, but the two arts are not always clearly distinguished in early documents. The *Chou Li*, or "Ritual of the Chou Dynasty," translated into French by Biot, may be referred to for a set of conventional rules on the application and arrangement of colours, as laid down by the Chinese in the twelfth century B.C.

The decoration of the interior walls of buildings was one of the earliest branches of pictorial art. The Chinese annals refer frequently to ancient emperors who had the audience halls of their palaces covered with mural paintings, the subjects of which are

said to have been generally similar to those of the sculptured bas-reliefs figured in Chapter II. The *Life of Confucius*, ascribed to one of his disciples, describes a visit of the sage in the year B.C. 517 to the palace of Ching Wang of the Chou dynasty at Loyang. It relates how he saw, on the walls of the Hall of Audience, portraits of the ancient emperors Yao and Shun, and the figures of the tyrants Chou and Chieh, the last degenerate rulers of the Chou and Shang dynasties, distinguished by their virtuous and evil characteristics and labelled with appropriate words of praise or blame. On the south side of the screen behind the throne the Duke of Chou was depicted sitting with his infant nephew, the King Ch'êng, upon his knees, giving audience to the feudal princes (cf. Vol. I., Fig. 5). Confucius surveyed it all, we are told, with silent delight, and then turning to his followers said:

"Here you see how the house of Chou became so great. As we use a bronze mirror to reflect a present scene, so antiquity may be pictured as a lesson for posterity."

Among the motives of these early times we find the tiger and dragon already in full evidence. The tiger was painted on the screen of masonry before the door of the magistrate's hall to strike beholders, we are told, with awe; and we meet in the ancient odes (*Shih Ching*, I., xi., 3) with a pair of shields emblazoned with dragons set up in the front of the war chariot, to protect the riders from the missiles and arrows of the enemy. The phoenix followed later, being first figured as a colossal eagle carrying large animals in its formidable claws, like the Greek *gryphon*, the Indian *garuda*, or the Persian *rukhs*, to be later endowed with peacock's plumes and become the typical *fêng-huang*, the peculiar badge of the Empress of China.

Architectural drawing was not neglected, as it is recorded in the *Shih Chi*, in the biography of Ch'in Shih Huang (B.C. 221-210), that "the first universal emperor," when he overthrew the feudal princes in rapid succession, had drawings of all their palaces

made, in order that he might build them up again on the northern slopes of the grounds of his own new palace at Hsien-yang.

During the Han dynasties which succeeded the Ch'in there was marked development of the pictorial art in all its branches, as shown by many quotations in the encyclopædia from the contemporary annals, referring to galleries filled with pictures of celebrated ministers, famous generals, distinguished ladies of the court, learned scholars and Taoist divinities. Buddhist pictures are first noticed in the reign of Ming Ti (A.D. 58-75) when the earliest types of a new art were brought overland from India by a special mission sent overland by the Chinese emperor. Most of the early pictures were painted on the walls of the palaces and temples and have long since perished with the buildings they were intended to decorate, so that we have only literary evidence of their existence. They were generally executed by artists attached to the palace, who were also expected to provide coloured illustrations for classical and historical books, drawings of ritual vessels and war tactics, maps, astrological and astronomical diagrams, etc.

Among the historical paintings an interesting portrait is alluded to in the Han annals in the biography of Su Wu:—

“During the reign of Hsüan Ti of the Han dynasty, in the third year (B.C. 51) of the Kan-lu epoch, the Shan-yu (ruler of the Hiung-nu Turks) first came to Court. The emperor, admiring the magnificent frame of the warrior, had his picture painted in the Unicorn Pavilion of the Palace. It was an artistic likeness of his form and features, and was labelled with his rank and dignities as well as his tribal and personal names.”

The same chieftain came again for audience in the year B.C. 33 and was given in marriage the beauty of the imperial seraglio, named Chao Chün, a favourite heroine of later drama, whose story has been translated by Sir John Davis under the title of *The Sorrows of Han*. The encyclopædia sketches it under the heading of Mao Yen-shou, the portrait painter, whose name has come down to us in connection with it.

"The Emperor Yuan Ti had so many concubines in his harem that he never even saw some of them. He commissioned his artists to paint their portraits, and favoured them accordingly. The ladies of the palace all bribed the painters, with the exception of Chao Chün, who refused, and who consequently never saw the emperor. Afterwards, when the Hiung-nu chief came to Court to seek a beauty for his bride, the emperor chose Chao Chün from her portrait, but repented when she came for farewell audience and he saw for the first time her peerless charms. The articles were signed, and it was too late to draw back, so he sent Mao Yen-shou and his corrupt confederates for trial, and they were executed in the market-place on the same day."

The two most renowned painters of the second century A.D. were Ts'ai Yung (133-192), who was at the same time a high official, a fine musician, and a poet, as well as a calligraphist and artist, and painted figures of celebrated people for the Emperor Ling Ti which he presented with commemorative verses of his own composition; and Liu Pao, who rose to be governor of the province of Ssüch'uan, and was a skilful landscape painter, so that—

"His pictures of misty plains made men feel hot, while those swept by the north wind made them shiver."

Next came Chu-ko Liang (A.D. 181-234), the conqueror of the south-western border lands of China, who introduced a new civilization to the wild Tibetan and Shan aboriginal tribes by means of pictures, painted by himself, which are said to have impressed them greatly. His varied subjects were:—(1) the heavens and the earth, the sun and moon, the sovereign and his ministers, cities and palaces; (2) celestial gods and dragons, domestic animals like the ox, horse, camel and goat; (3) processions of the viceroy accompanied by a retinue of horsemen carrying flags and banners; (4) parties of foreigners leading oxen laden with wine, bringing gold and precious things.

Ts'ao Fu-hsing, a more noted artist than the last, with whom he was nearly contemporary, is generally ranked as the first of the early masters of Chinese art, and this is the name which is placed by the Emperor K'ang Hsi, in the preface quoted above, at the head of his list. A native of Wu-hsing, the modern Hu

chou-fu in the province of Chekiang, he was attached to the court of Sun Ch'üan, the ruler of the principality of Wu, one of the three into which China was divided at this epoch. He was famous for his delineations of dragons and of wild and domestic animals, as well as for figure scenes, and many legends are extant of his marvellous skill. Commissioned to paint a screen he accidentally made a blot and turned it into a fly so cleverly that the emperor, when he saw it, tried to flip it off with his sleeve. Another myth relates circumstantially that in the tenth month in winter in the year A.D. 238 a red dragon was seen to swoop down from heaven and swim about in the lake, so that the artist was able to outline its form, and the emperor wrote an appreciative inscription on the picture; and that two centuries later, after a prolonged drought and many unavailing prayers, when the picture was at last brought out and unrolled over the water, clouds immediately gathered in the sky, followed by an abundant fall of rain, as though evoked by a living dragon.

The material generally used at this time for water-colour pictures was silk. Ku K'ai-chih, to be noticed presently, describes in a treatise on painting, written in the fourth century, the care he always took in selecting a close, evenly woven texture that would not warp, $2\frac{3}{10}$ feet in breadth, for his own use. When finished the picture was pasted on thick paper, with borders of brocade, mounted at the ends with rollers of wood tipped with metal, and when rolled up it was tied round with silk cords fastened with tags of jade or ivory. The usual form was the *chüan* or *volumen*, the Japanese *makimono*, ranging in length from a foot or so to forty or more feet, the length of a full piece of silk. It was laid horizontally on the table to be painted with one or several scenes, spaces being left at the ends for seals, inscriptions, and critical appreciations. A second form was the hanging scroll, the Japanese *hakemono*, generally of shorter length, and painted vertically.

Bamboo was perhaps the earliest material used for painting and writing in China, cut into lengths of about a foot or a little more and split longitudinally into tablets of convenient size. It was incised with a bronze style, or painted with a reed pen dipped in black lacquer, until the hair-brush the *pi* of later times appeared, the invention of which is attributed to Mêng T'ien, who died B.C. 209. The Taoists often used prepared panels of peach-wood, their sacred tree, instead of bamboo. Paper is supposed to have been invented by Ts'ai Lun, a chamberlain of the Han emperor Ho Ti (A.D. 89-105), who used bark, fishing nets of hemp, and other fibrous material, pounded to pulp in stone mortars; and since his time paper has been employed as a material for pictorial art, secondary only to woven silk. Many other fibres have been used by the Chinese for paper, including silk-waste, cotton, bamboo, common reeds and straw, the bast of the paper mulberry (*Broussonetia papyrifera*), and the pith of the *Aralia papyrifera*. Cotton paper was made by Chinese artisans at Samarkand in the seventh century and was first made in Europe by the Moors in Spain, the Mohammedans being the medium of the introduction of the art of paper-making from China to the West. The connoisseur of Chinese art should be equipped with some knowledge of the texture of paper and its different characteristics, varying according to date and locality, a point of some stress in attesting the authenticity of a particular picture, but there is no space to pursue the subject here.

2. CLASSICAL PERIOD, A.D. 265-960.

The Chin dynasty begun its rule in the year 265 and moved its capital to Chien-yeh, the modern Nanking, in A.D. 317, where it reigned till A.D. 419 under the title of the Eastern Chin. The scene of Chinese art and culture is now shifted to the south, while the north comes under the sway of invading Tartars of alien blood. The latter are subject to a new wave of Buddhist influence coming overland and develop a new school

of art under changed conditions. Hence the division of Chinese art into northern and southern schools, the different characteristics of which are destined to become still further accentuated in Japan. Two of the artists of the Chin dynasty figure in the imperial list cited above, viz., Wei Hsieh and Ku K'ai-chih.

Wei Hsieh was a pupil of Ts'ao Fu-hsing. The figures that he painted were so instinct with life that it was said he dared not give the final touch of dotting in the pupils of their eyes lest they should rise from the canvas. He excelled in the representation of Taoist and Buddhist divinities and was the first Chinese artist to sign his name to a Buddhist picture. His masterpiece was a picture of the seven ancient Buddhas, culminating in Sâkyamuni Buddha; and he also painted the banqueting of Mu Wang of the Chou dynasty in the jade lake paradise of the west, and, later, a series of historical scenes to illustrate the *Shih Chi* annals, which are now being translated into French by Prof. E. Chavannes.

Ku K'ai-chih was a native of Wu-hsi, near the modern Nanking, and was famous for his scholarship as well as for pre-eminent artistic power, surpassing even his teacher Wei Hsieh. His range was wide and comprehensive, including portraits of emperors, statesmen and ladies of the court; historical scenes; tigers, leopards, and lions; dragons, and other mythical beasts; wild geese, ducks, and swans; stretches of reed-clad plain and mountain landscapes. Most of his work was executed on silk, but he occasionally used white paper made of hemp. A screen painted with a lake scene and water-fowl is particularly noticed, and fans limned with graceful figures of high-born damsels. He also painted Buddhist subjects, and a record remains of the opening of the Wa Kuan Ssü, a newly-built monastery, in the Hsing-ning epoch (A.D. 363-365), when crowds flocked in myriads to see a mural picture by him of Vimalakirti, the glory of which filled the temple and drew a million "cash" into the treasury. The artist had put his name down for the

amount on the subscription list, and when the monks came to collect the money he said: "Prepare a wall, shut the door for a month, and wait." He had first attracted notice by a life-like portrait of a young girl, with whom he had fallen in love, on the village wall. The story goes that the artist, learned in folklore, struck a thorn into the picture through the cardiac region; the girl instantly suffered from pain in her heart, which stopped when he removed the thorn, and she forthwith yielded to his plea.

Ku K'ai-chih interests us especially because a roll of brown silk nine and three-quarters inches wide, eleven feet four and a half inches long, painted by him, is now in the British Museum, a most important document in the history of pictorial art, which has been so well described by Mr. L. Binyon in the *Burlington Magazine*, January, 1904. There is no reason to doubt the genuineness of this picture, which is signed by the artist, and authenticated by a series of seals of imperial collections and by certificates of celebrated critics through whose hands it has passed. It is entitled "Illustrations of the Admonitions of the Lady Historian," referring to a well-known work by Pan Chao, the learned sister of Pan Ku, who lived in the first century of our era. It is included in the *Hsüan ho hua p'u*, the catalogue of the twelfth century, in the number of nine pictures of Ku K'ai-chih in the imperial palace at K'ai-fêng-fu at that time, and comes no doubt recently from the palace at Peking, as shown by inscriptions of the Emperor Ch'ien-lung, dated 1746, written by himself and sealed with his seals. The long roll of dark brown silk is painted in colours with eight scenes to illustrate the "Admonitions" of Pan Chao, labelled with appropriate extracts from her work, pencilled apparently in the script of the period, although perhaps retouched with a later brush. At the end of the roll is the signature Ku K'ai-chih. Three of the eight scenes painted on the roll have been worthily reproduced in the *Burlington Magazine*. The one which we are permitted to

present in Fig. 125 contains only a single figure to indicate the delicacy and fine rhythm of the brush line characteristic of the artist. It represents, according to the label attached, the lady historian Pan Chao, clad in court costume with long flowing skirts, a brush pencil in her right hand, writing her admonitions to the imperial concubines. Two seals stand out prominently on the plate; an imperial seal in the upper left-hand corner inscribed *Tien Tzū Ku Hsi*, "An Ancient Rarity among the Sons of Heaven" *; and the private seal below, on the right, of Hsiang Yuan-p'ien, † the celebrated art writer of the sixteenth century, inscribed with his literary title, *Mo-lin Shan jên*, "A dweller in the hills of Mo-lin."

We have here, as Mr. Binyon remarks, the actual work of the hands of a great painter who flourished 900 years before Giotto. Yet there is nothing primitive about him, and his art is of an age that is quite mature. It is obvious from history that it was an age of refinement, leisured thought, and civilised grace. The completeness of mastery shown in the picture presupposes not two or three but very many centuries of previous evolution. The phrase which the artist used himself to typify the aim of painting—"to note the flight of the wild swan"—shows already the pre-occupation of Chinese art with the motion and breathing life of animals and plants, which has given their painters so signal a superiority over Europeans in such subjects.

The famous six canons (*liu fa*) of Chinese pictorial art were formulated a little later by the critic-painter Hsieh Ho, during the Southern Ch'i dynasty (A.D. 479-501). The six laws are—(1) rhythmic vitality, (2) anatomical structure, (3) conformity with nature, (4) harmonious colouring, (5) artistic composition, and (6) finish.

* The two characters *Ku Hsi*, as Mr. L. Giles observes in this connection, are commonly used to denote the age of threescore and ten, being taken from a line of the poet Tu Fu: "From of old until now men of seventy have been rare."

† See Bushell's *Oriental Ceramic Art* (p. 134).



FIG. 125.--KU K'AI-CHIH. 4TH CENTURY, A.D.

Pan Chao, Lady Historian and Superintendent of the Court, writing her book.
British Museum.

No. 296-1903.

L. of Roll, 11 ft. $4\frac{1}{2}$ in., W., $9\frac{3}{4}$ in.

“Thus early” (Mr. Binyon, *loc. cit.*) “we find expressed and accepted in China a theory of the essential laws of pictorial art which no other age or nation in the world seems to have perceived so clearly or followed with such fidelity. These six canons of the fifth century only crystallised ideals which had inspired previous artists; and their ready and universal acceptance proves them to have been racial and native to the Chinese mind. Hence the theory advanced by Dr. Anderson, that Chinese painting owed its virtual existence to the inspiration of Buddhist images and pictures imported from India, seems to be entirely untenable. To assume that a race which has produced no great art could animate through its art a race so remarkable for the purity and power of its æsthetic instincts, is not only gratuitous but perverse. The existence of such views about art as the six canons express would alone have made the supposition improbable; but with the tangible evidence of Ku K'ai-chih's painting before one, it becomes absurd. The Indian works, like the wall paintings of the Ajanta caves, imposing as they are, are entirely deficient in just those essentially artistic qualities, rhythm, design, synthetic unity, which had always distinguished the Chinese.”

The clever Japanese critic Kakasu Okakura, in his *Ideals of the East*, says (p. 52):—

“In the six canons of pictorial art of the fifth century the idea of the depicting of Nature falls into a third place, subservient to two other main principles. The first of these is ‘The Life Movement of the Spirit through the Rhythm of Things.’ For art is here the great mood of the Universe, moving hither and thither amidst those harmonic laws of matter which are rhythm. The second canon deals with composition and lines, and is called ‘The Law of Bones and Brush-work.’ The creative spirit, according to this, in descending into a pictorial conception must take upon itself organic structure.”

The idea of line and line-composition has always been deemed the great strength of Chinese art. In calligraphy each stroke of the brush is supposed to be instinct with its own principle of life and death, and to combine with the other lines to accentuate the formal beauty of an ideograph. So the excellence of a great painting rests in its expression or accentuation of outlines and contours, each line having an abstract beauty of its own.

Lu T'an-wei, the next on our list, was the most distinguished artist of the earliest Sung dynasty (A.D. 420-478). He excelled in portraits, was attached to the Court, and painted emperors, princes, and other celebrated personages of the time. He is also recorded to have painted with vigorous brushwork “clearly defined

as if chiselled with an awl," groups of horses, monkeys, fighting ducks and other birds and insects, besides boldly-drawn landscapes and figure scenes. The *Hsüan ho hua p'u*, which describes him as singularly proficient in all the six canons of art, classes him as a painter of Taoist and Buddhist subjects, and gives a list of the titles of ten of his pictures then in the palace (twelfth century). These were "Amitâbha," "Buddha's Country," "Manjusri," "Vimalakirti," "Pagoda-holding Devarâja," "Devarâja of the North Gate," "Devarâjas," "Portrait of Wang Hsien-chih," "Five horses," and the "Bodhisattva Marichi."

This was the period of the "Northern and Southern Dynasties" in China, during which the North was ruled by the Tartars of the House of Toba, under the Chinese dynastic title of Wei (A.D. 386-549); succeeded in turn by two minor Tartar dynasties, the second of which was overthrown by the founder of the Sui dynasty in 581. Buddhism flourished exceedingly under the Tobas, who made it their state religion, and some idea of the sacred technique of the time and of its Indian affinities may be gathered from the stone carvings illustrated in Vol. I., Figs. 21-23. But these are mere fragments when we think of the gigantic bas-reliefs and elaborate mural decoration of the monasteries described in the *Wei Shu*, the official history of the dynasty, an important group of which has been described by Professor E. Chavannes in the *Journal Asiatique*, 1902. The contemporary of the Wei, the Liang dynasty, which ruled Southern China with its capital at Chien-k'ang (Nanking) from A.D. 502 to 556, was also distinguished for its devotion to Buddhism. Wu Ti, the founder of this dynasty, welcomed many missionaries, who came to his court from India by sea, including the famous Bôdhidharma, the twenty-eighth Indian and first Chinese patriarch, who arrived in the year 520 (see Fig. 132). The reign of Wu Ti was made illustrious by the artist Chang Sêng-yu, Chō-sō-yu of the Japanese. He was attached to the Court, and painted many pictures for the Buddhist temples founded by the devout monarch, who himself occasionally

donned the robes of a monk to expound the canon and had his sacrificial victims made of dough to avoid the shedding of blood. Chang Sêng-yu ranks by common consent among the early masters, although his name is absent from the short imperial list of names before us. He was eclectic in his sympathies, and once painted in the "*arbor vitæ* hall" of an old temple at Nanking a figure of Locanâ Buddha in company with Confucius and the ten sages of the Confucian school. The emperor, astonished, asked him why he had painted Confucius and the sages inside the gates of a Buddhist monastery; he replied, "They will be of service later." Four centuries afterwards, when the Later Chou dynasty proscribed Buddhism and destroyed every monastery and pagoda in the kingdom, this was the only temple spared on account of its Confucian frescoes. A celebrated picture entitled "A Party of Drunken Monks" proves that the artist was not blind to the foibles of the *religieux* of the time. Fable-mongers tell many legends of his wondrous skill in the delineation of dragons. It was his practice to leave the monsters incomplete by not touching in the eyes, and once, the story says, when dared by the incredulous to dot in the pupils of the eyes of a pair of dragons on a fresco, the walls were rent and the creations of the pencil, becoming instinct with life, soared into the clouds with peals of thunder and lightning.

Yuan Ti, a later emperor of the Liang dynasty, who reigned A.D. 552-554, was himself an artist. When governor of Ching-chou, before he came to the throne, he painted the "Pictures of the Tribute Bearers" (*Chih kung t'ou*), in which over thirty foreign nations were represented in succession; the first mention of a subject which has occupied many painters in China since his time.

To return to the Emperor K'ang-Hsi's list of names. The Sui dynasty (581-618), under which the empire was re-united, with the capital at Ch'ang-an, the modern Si-an-fu, in the north-west, is distinguished by four artists. Two of the four, Tung Po-jên and Chan Tzŭ-ch'ien, who came together to the new capital of

Ch'ang-an, one from Hopei, the other from Chiangnan, were forthwith given appointments at court, and founded a new school, which was destined to produce its highest achievements in the next dynasty. So they are generally known as the progenitors of T'ang Painting. The former artist painted hunting scenes and pictures of country life, as well as palace pavilions, portraits, and transformations of Maitreya Buddha; the latter produced genre pictures of history and legend, and views of contemporary life, his most famous pictures, painted on white hempen paper, being representations of street scenes at the capital with chariots and horses, processions of officials and citizens in gala dress. The third, Sun Shang-tzŭ, less generally known, painted pictures of graceful damsels, elves and sprites from the woods and waters, Vimalakīrti and other Buddhist saints. Yang Ch'i-tan, the last of the four, painted the "New Year's Audience at the Palace" an "Imperial Journey to Loyang," and many other pictures of the kind. The naturalistic character of his work may be inferred from a story that while painting the frescoes of a pagoda one day, a fellow artist, asking to see the designs and sketches he was working from, was taken presently to the palace and shown the terraced pavilions, the brocaded robes and hats, the chariots and horses, and told to his great astonishment: "These are my only models."

The Buddhist monasteries had become at this time a great school of art, inspired by the idealism of a new religion, so that their earlier productions were works of faith rather than art. The pious artists figured on silk a mystic dreamland through which their thoughts wandered, peopled with divine spirits that have been revealed to no ancestor of their own race. The Indian traditions were kept alive by a stream of missionaries from the west, several of whose names may be found in the Chinese lists of artists in the encyclopædia. It may suffice to mention Chi-ti-chu and Mo-lo-p'u-t'i (Māra Bodhi), who came from India in the Liang dynasty (502-556); Ts'ao Chung-ta, a celebrated painter of Buddhist figures, a

native of the Ts'ao country in Central Asia, near Samarkand; Wei-ch'ih Po-chih-na and his son Wei-ch'ih I-sêng, the "Elder and Younger Wei-ch'ih," scions of the royal house of Khotan in Eastern Turkistan; the Indian Buddhist monk Dharma Kuksha, whose name is transliterated in Chinese T'an-mo-cho-cha; and his colleague Kabodha (Ka-fo-t'o), an artist honoured by the Wei emperor, as well as by the founder of the Sui dynasty, who built the mountain temple of Shao-lin-ssü for him. Kabodha was celebrated for his pictures of the men and scenes of the Byzantine empire, under the name of Fu-lin (*see* page 73), as well as for his drawings of strange animals, and of spiritual beings (*kuei shên*) terrestrial and celestial.

We come now to the T'ang dynasty (A.D. 618-906), when China attained its greatest height as an Asiatic power, when literature and poetry flourished apace, and the sister arts of painting and design arrived at their highest perfection. Yen Li-tê and Wu Tao-tzŭ are named by the Emperor K'ang Hsi in his preface as representative artists of this dynasty, and he names none other after them. Yen Li-tê, who flourished in the seventh century of our era, was a high official at the court of the founder of the dynasty, and was appointed President of the Board of Works in the year 630. His younger brother, Yen Li-pên, also an artist of repute, who succeeded him in the Board of Works in 657, became a chief Minister of State during the reign of Kao Tsung in 668. Yen Li-tê painted Taoist pictures such as the "Immortals gathering the Polyporus Fungus of Longevity," the embodied "Spirits of the Seven Planets," etc.; historical scenes, the most celebrated of which was the "Marriage of the Chinese Princess of Wên-ch'êng to the Tibetan King Srongtsan" in the year 641; drawings of strange people and of foreigners bringing tribute, in which he excelled his predecessors of the Wei and Liang dynasties; pictures of palaces and of Imperial sacrificial ceremonies; fighting cocks, and flying wild geese intended to illustrate the poems of Ch'ên Yo. His brother was a still more prolific artist, working

in much the same lines, according to the list of forty-two of his pictures enumerated in the Hsüan-ho catalogue (twelfth century).

Wu Tao-yuan, generally known by his literary title as Wu Tao-tzŭ (Japanese Go Dōshi), stands, by universal consent, as Professor Giles justly observes,* at the head of all Chinese painters ancient and modern. He was born at Loyang in Honan, the eastern capital of the time, and was appointed court artist by the Emperor Ming Huang, who reigned in A.D. 713-755. In style, he followed the masterpieces of Chang Sêng-yu (see page 128), whose merits he acknowledged, and with whom he has even been identified by metempsychosis. In landscape, however, he is said to have founded a school of his own. When he painted the portrait of a famous general he made him dance a sword dance, instead of sitting in the usual way, and the result was a perfect marvel of life and movement. His Buddhist pictures, one of the most famous of which was "Sâkyamuni Buddha entering into Nirvâna," inspired the early religious artists of Japan; and he was no less renowned for his Taoist divinities, including several representations of Chung K'uei, the great exorcist and queller of malignant demons. The encyclopædia gives the titles of ninety-three of his pictures, quoted from the *Hsüan ho hua p'u*, the catalogue of the imperial collection of the twelfth century, and many more might be cited as examples of the wide range of his art work. His skill is attested by many mythic stories, one of which is given in Anderson's *Catalogue of Chinese and Japanese Paintings*, as that of his apotheosis:

"In the palace of Ming Hwang, the walls were of great size, and upon one of these the Emperor ordered WU TAO-TSZ' to paint a landscape. The artist prepared his materials, and concealing the wall with curtains commenced his work. After a little while he drew aside the veil, and there lay a glorious scene, with mountains, forests, clouds, men, birds, and all things as in Nature. While the Emperor gazed upon it with admiration, WU TAO-TSZ', pointing to a certain part of the picture, said: 'Behold this temple grot at the foot of the mountain—within it dwells a spirit.' Then clapping his hands, the

* Introduction to the History of Chinese Pictorial Art, Shanghai, 1905.



FIG. 126.—HAN KAN. 8TH CENTURY, A.D.
A Boy-Rishi riding on a goat.
British Museum.
No. 8.-1881.

L. 25 $\frac{3}{4}$ in., W. 16 $\frac{1}{4}$ in.

gate of the cave suddenly opened. 'The interior is beautiful beyond conception,' continued the artist; 'permit me to show the way, that your Majesty may behold the marvels it contains.' He passed within, turning round to beckon his patron to follow, but in a moment the gateway closed, and before the amazed monarch could advance a step, the whole scene faded away, leaving the wall white as before the contact of the painter's brush. And Wu 'TAO-TSZ' was never seen again."

Among the lesser luminaries of the T'ang dynasty were Wang Wei and Han Kan. Wang Wei, who lived A.D. 699-759, a great poet, was equally famous as a painter, and it was said of him that "his poems were pictures, his pictures poems." He attained high official rank as Minister of State, and is chiefly remembered as a landscape painter, rivalling nature itself in idealist force and suggestiveness. Some idea of his work may be gathered from the landscape roll illustrated in Fig. 127, which is inscribed by the artist as having been painted after the style of Wang Wei. Han Kan, a *protégé* of Wang Wei, was also a portrait painter of a high order, although his *forte* was horses. When summoned to Court the emperor assigned him a teacher, but he replied; "The horses in your Majesty's stables are my teachers." The picture in the British Museum of a "Boy-Rishi riding on a Goat," illustrated in Fig. 126, is considered to be an example of Han Kan's work, and is described by Mr. L. Binyon:—

"A pictorial vision of one of the Taoist genii in boyish form riding a monstrous goat on the hills, a bird-cage slung on a plum-branch over his shoulder, while goats and rams of a small terrestrial tribe gambol in delight around. Probably a genuine work of Han Kan. The art of the T'ang dynasty, so far as we can ascertain, was marked not only by masculine vigour of drawing, but by an interest in action and movement which seems to have died out in later Chinese art, bequeathing its tradition to the great early painters of Japan. Han Kan has been a congenial model for the Japanese; and the vivacity and power of draughtsmanship shown, for instance, in these gambolling goats, inspired them with many a picture."

The division of Chinese painting into two great schools, Northern and Southern, was generally recognised during the T'ang dynasty. The northern school flourished in the valley of the Yellow River and its great tributaries, the classical home of

the Chinese as an agricultural race with communistic sympathies and the early site of development of their peculiar cult. The southern school was developed in the valley of the Yangtze River, especially in its upper reaches, a picturesque land of hill and valley peopled by men of kindred blood, who came later, however, into the Chinese fold. The northern school maintained all the traditions of the academic style and required of the painters the most finished technical mastership of the brush. The southern school, on the contrary, left more independence and fancy to the inspiration of the artist, it permitted more freedom of work, a less strict observance of classical rules, perhaps even a certain tendency towards naturalism. Wang Wei, one of the most distinguished exponents of the southern school, by his writings on landscape painting, as well as by his actual work with the brush, founded a new style which threw over many of the old formal rules and perfected its methods by direct inspiration from nature. Many of his pupils have been natives of Ch'êng-tu, the capital of Ssüch'uan, a province where nature is manifested in its grandest forms, framed in mountain ranges alive with torrents and waterfalls, worthy of the highest efforts of the landscape painter.

3. PERIOD OF DEVELOPMENT AND DECLINE, A.D. 960-1643.

The short-lived five dynasties which succeeded the T'ang, although distinguished by a number of painters, one of whom, Huang Ch'üan (tenth century), is represented in the British Museum by two pictures on silk of fowls and peonies (Nos. 4, 5-'81), may be passed over here to proceed at once to the Sung dynasty. The Sung dynasty entered in 960 upon some three hundred years of literary and artistic glory, and has a long record of painters, extending to over eight hundred names, in the encyclopædia. It never, however, ruled the whole of China, but was gradually forced southwards by the encroachments of the Tartar races, one of which, the Mongol, was destined to supplant

it finally in the year 1280. The capital, first established at K'ai-fêng-fu in Honan, was moved to Hang-chou-fu in 1129, after which date the latter place, the Kingsai of Marco Polo, became the greatest art centre in China. When the Mongols were driven out in 1368, the first Ming emperor had his capital at Nanking, but it was transferred in 1403 by his son Yung Lo to Peking, where it has remained to the present day.

The Sung dynasty was literary and artistic, rather than warlike, and under its rule the Chinese intellect seems to have become, as it were crystallized, and Chinese art to have developed into the lines which it still, for the most part, retains. It was a period of catalogues, encyclopædias, and voluminous classical commentaries, which has been summed up in a word as that of Neo-Confucianism. Buddhism was neglected, attacked by the Confucian *litterati*, as well as by the Taoists, under whose auspices new systems of natural philosophy were elaborated. In the realm of art, as M. Paléologue shows, it is in landscape, without question, that Chinese painting under the Sung attains its highest point. The poets of the period wrote their verses with the same brush which afterwards drew the picture of the scene which had inspired them. There was hardly a poet who was not at the same time a painter. Painting was not a special profession, it was a means by which every cultured writer was able to express his thought, to illustrate his genius. True artists were at once statesmen, men of letters, historians, mathematicians, poets, painters, and musicians. In their passion for nature they did not care, however, for full lights of summer and of noon, or for exuberant vegetation; they preferred the delicate fresh hues of spring, the deep melancholy of autumn, light mists rising from the rice fields at summer sunsets, the pale clear tones of an October moonlight view, the still sadness of a winter scene covered with its mantle of snow.

The fine landscape roll in the British Museum, over seventeen feet long and about fourteen inches deep, by Chao Mêng fu, one

of the great masters of the Yuan dynasty, which has been already referred to, was acquired in 1889, and described by Mr. Binyon in the *Toung-pao* (1905, No. 1). The artist, born A.D. 1254, a descendant of the founder of the Sung dynasty, retired, on the fall of that house, into private life till 1286, after which he held official positions at the Mongol court up to the time of his death in 1322. The roll is in admirable preservation, and represents a continuous landscape, painted almost entirely in greens and blues on the usual dark toned silk. The brushwork is of exquisite delicacy and power, it has the charm that absolute mastery of an instrument always produces; and no less wonderful is the art by which the varying scenes of the landscape are made to melt and flow into one another. Unrolling the picture, one has the sensation of actually passing through a delicious and strange country. One of the scenes is reproduced in Fig. 127, a lake with a terraced pavilion on an island towards which a visitor is being ferried in a boat, while fishermen are seen in another boat pulling in their draw-net; the distant mountains, the pine-clad hills in the foreground, the clump of willow opposite, and the line of reeds swaying in the wind along the bank of the water are delightfully rendered, and skilfully combined to make a characteristic picture.

At the end of the roll, besides two seals of the artists and seals of collectors, is an inscription with date and signatures in the artist's handwriting:—

“Drawings of picturesque views in the style of Wang Yu-ch'êng (*i.e.*, Wang Wei) of the T'ang dynasty, by Tzū-ang (*i.e.*, Chao Mêng-fu) in the third spring month of the second year (A.D. 1309) of Chih Ta.”

A painting of undoubted authenticity by the Yuan artist, dated and signed, is of sufficient importance; but that it should be in the style of the great T'ang painter adds immensely to its value for the student. The practice of painting continuous pictures on a long roll of silk is derived perhaps from the long friezes, appropriate to palace-walls, which we have seen among early productions of art in China. In this landscape by Chao Mêng-fu



Fig. 127.—CHAO MĒNG-FU. A.D. 1254-1322.
Part of a painting on a landscape roll.
British Museum.



FIG. 128.—CHAO YUNG. 13TH CENTURY, A.D.
A Tangut horseman returning from the chase.
Bushell Collection.

L. 42 in., W. 24 in.

there is no division ; but a sense of unity is given by a gradual climax to a vision of wide water and shadowy peaks beyond, which suggests to Mr. Binyon's fancy a philosophic idea behind this:—

“The passage of the soul through the delights of beautiful earth, in groves and parks and valleys, to its liberation among the grand solitudes of mountain, sea, and sky.”

Chao Mêng-fu belonged to an artistic family. A younger brother, two sons, and two grandsons are enrolled with him in the list of painters ; and also his wife, the Lady Kuan, who was herself ennobled by the emperor. She was a clever painter of flowers and her rapid ink sketches of peonies, prunus-flowers and orchids were admirable ; it is related that she would watch the moving shadows of the sprays thrown by the moon on the paper windows, and transfer the fugitive outlines to paper with a few strokes of her supple brush, so that every smallest scrap of her work was mounted in albums as a model for others to copy. One of the sons, Chao Yung, whose literary title was Chung-mu, and who rose to be governor of Ch'ao-chou, is said in the encyclopædia

“to have painted landscapes in the style of Tung Yuan, a noted landscape painter of the After T'ang dynasty (tenth century), and to have been good at men and horses, mountains and flowers.”

The picture reproduced in Fig. 128 is attributed to Chao Yung by Chinese connoisseurs, being labelled at the back *Chao Chung-mu Hsi Hsia Wei Lieh T'ou*, “Picture of a Tangut Hunter by Chao Chung-mu,” and its authenticity is generally accepted, although seals and signatures have been trimmed away by careless mounters. It is interesting to have a contemporary picture of a horseman, whose fellows were overrunning Russia and Hungary at the time and had even thundered, according to Gibbon, at the gates of Vienna. The pacing black pony marked with a white star on the forehead and with four symmetrically white feet, with its small alert head, long lithe body and knotted tail, is a fair representative of the hardy twelve-hand Mongolian race ; while the fur-clad rider, with his small fur-trimmed bonnet

crowned with a plume of falcon's feathers, and his large earrings, might be met on the northern marches of Tibet to-day. He sits high in the saddle, pressing the sides of the horse with stirrups feet in leather boots, and the reins tightly grasped in his two hands are hung with the feet of the quarry, to suggest the return from a hunt after deer; he carries a small hunting bow with a quiver of arrows on his left arm, and a pheasant hangs down behind beside the saddle-bag of leopard skin.

The next picture, in Fig. 129, is a white falcon from the Anderson collection, now in the British Museum, which is attributed in the catalogue to the Emperor Hui Tsung of the Sung dynasty, but bears no seal. It is drawn in a simple but masterly style. The feathers are touched at their extremities with white and stand out boldly from the dark brown ground of the silk. This emperor, who reigned 1101-1125, signalled the first year of his reign by establishing an imperial academy of calligraphy and painting, the members of which were selected by open competition. He was a great collector of antiquities and art objects, but his collections were all dispersed in 1125, when the emperor was carried off to Tartary and kept a prisoner there till his death in 1135. A clever artist himself, he was famed for his pictures of eagles, falcons, and other birds, on one of which a critic wrote: "What joy to be limned by a divine hand!" No collection of any pretension in China is complete without a falcon drawn by Hui Tsung, but they are not all genuine, even when caparisoned with a full array of seals. The authenticity of the example before us has been challenged, but the verdict may meanwhile be left open, to be decided some day by a competent Chinese connoisseur.

The Emperor Hui Tsung had a series of catalogues of his various collections compiled by commissions of scholars and experts appointed for the purpose. The illustrated catalogues of his bronze and jade antiquities were cited in Vol. I. as invaluable aids to the study of archæology. For the fine arts of calligraphy



FIG. 129.—HUI TSUNG (?). 12TH CENTURY, A.D.
Picture of a white falcon attributed to the Emperor Hui Tsung.
British Museum.
No. 2-1881.

L. $48\frac{1}{4}$ in., W. 25 in.

and painting we have the *Hsüan Ho Shu P'u*, the "collection of Manuscripts in the Hsüan Ho (Palace)," and the *Hsüan Ho Hua P'u*, the "Collection of Paintings in the Hsüan Ho (Palace)." Hsüan Ho was the name of one of the principal palaces in the imperial city of K'ai-fêng-fu in Honan, which was the capital of China at the time. The *Hsüan Ho Hua P'u* was published in twenty books in the second year (A.D. 1120) of the Hsüan Ho regnal period, the preface being dated from the Hsüan Ho palace. It is the most important work of the kind that has come down to us, all the more so as the pictures described were so soon to be destroyed or dispersed by the invading Tartars, who sacked K'ai-fêng-fu in the year 1125. It includes the works of two hundred and thirty-one painters, and gives altogether the titles of 6,192 of their picture rolls, a comprehensive list of all the subjects of Chinese pictorial art prior to the twelfth century. The artists are divided into ten classes according to the particular branch of art in which each artist individually excelled. These ten classes are:—

1. *Tao Shih*, "Taoism and Buddhism," Books 1-4.—Taoism ranked before Buddhism in the Sung dynasty, and included a multitude of mythical figures, celestial and terrestrial, personifications of the current ideas of Chinese cosmogony. The Buddhist pantheon was no less extensive, derived from Indian sources, but occasionally adopting pre-existing native divinities into its fold as Buddhist transformations. Aërial spirits (*shên*), and terrestrial gnomes (*kuei*), although not Taoist or Buddhist, are included in this category; and also deified persons such as Kuan Ti, the official god of war, and Chung K'uei, the great queller of malignant demons.

2. *Jên Wu*, "Human Figures," Books 5-7.—This includes all kinds of figure subjects, with the exception of the religious pictures just noticed and the ways of barbarians, which are relegated to the fourth category to come presently. Confucianism and scenes of ancient myth, historical subjects, pictures of famous statesmen,

generals, and virtuous women, bands of lady musicians (*ku ch'in shih nü*), and illustrations of national manners and customs (*t'ien hsia fêng su*) are some of the titles in the list. The comic element is not entirely absent, being represented by drunken guests (*tsui k'o*), ladies in summer undress (*pi shu shih nü*), bonzes caught in a storm of rain (*fêng yü sêng*), and the like. A supplement is reserved at the end for portrait painters (*hsieh chên*).

3. *Kung Shih*, "Palaces and Buildings," Book 8.—Devoted to architectural subjects. Among the titles of pictures we find the vast palace of A-fang Kung, built B.C. 212 by Shih Huang, the maker of the great wall; the luxurious palaces of the Han dynasty at their two capitals of Si-ngan and Lo-yang; many famous Buddhist monasteries with temples, cloisters, and pagodas; the fabled realms of Hsi Wang Mu and the celestial paradise of the Taoists, etc. A section in this class is reserved for the painters of ships, of chariots, palanquins, and the like.

4. *Fan Tsu*, "Barbarian Tribes," last section of the 8th Book.—Pictures of nomad life beyond the frontier, Turkish, Tibetan, and other types foreign to China; horsemen in foreign costume, caravans and hunting scenes, tribute bearing missions, and Chinese princesses going abroad with their escorts; strange customs, unknown animals, and other remarkable productions of alien lands.

5. *Lung Yü*, "Dragons and Fish," Book 9.—Together with other water animals affected by the Chinese artist, such as alligators, crabs, crayfish, and the like. The dragon in Chinese folk-lore is a transformed fish, it is figured riding the storm half-hidden in rolling clouds, in opposition often to the tiger, the king of land animals, which is represented roaring its defiance to the unseen power of the spirit.

6. *Shan Shui*, literally "Hills and Waters," *i.e.*, landscape, Books 10-12—There were no landscapes in the collection anterior to the T'ang dynasty (618-906). The list opens with Li Ssü-hsün, the great-grandson of the founder of the T'ang dynasty,

the first landscape painter of his time, who is celebrated as the founder of the Northern School, one of the chief characteristics of which was its brilliant colouring. Wang-Wei (699-759), the founder of the literary or idealist school, some of the most famous productions of which were in black and white, was represented in the Emperor Hui Tsung's gallery by no less than 126 pictures, about half of which were landscapes, most of the rest being Buddhist, including among the latter groups of the sixteen Lohan, or Arhats. Chang Tsao follows, the originator of the thumbnail style of art, who boldly designed trees and rocks with the stump of a brush, or with his finger, and excelled in forests of misty pines and in awe-inspiring studies of frost and driving rain. The landscape painters of the Sung dynasty were still more abundantly represented; Tung Yuan with seventy-eight pictures, Li Ch'êng with 159, Fan K'uan with fifty-eight—the last two landscape painters of the very first class, who have never, it is said, been surpassed—Kuo Hsi with thirty pictures, the Buddhist monk, Chü Jan, with 136, besides a galaxy of lesser lights. The long list closes with the titles of three pictures by an unknown Japanese artist, one of island mountain scenery, two of the manners and customs of his own country.

7. *Ch'u Shou*, "Domestic Animals and Wild Beasts," Books 13 and 14.—Among the former, horses, oxen, goats, cats, and dogs occur most frequently, among the latter the tiger, panther and wild boar, deer, roebuck, antelopes, foxes, hares, and other animals of the chase. Shih Tao-yeh of the Chin dynasty (fourth century) is the earliest painter of horses and oxen represented here; Han Kan, the famous court painter of horses in the eighth century, has over fifty pictures of horses and horsemen, and Ts'ao Pa, the contemporary and rival of Han Kan in this particular line, has fourteen pictures of horses, which are said to have "washed away all the horses of antiquity."

8. *Hua Niao*, "Flowers and Birds," Books 15-19.—Flying insects are classed in this category with birds, so that it includes

dragonflies, butterflies, and winged beetles, as well as cicadas, bees and wasps. The Chinese artist is most successful in his lifelike pictures of birds and flowers, but the list here is too long for analysis. Hsieh Chi, the famous painter of cranes in the seventh century, may be just alluded to, as seven of his crane pictures were in the emperor's cabinet. According to Professor Giles, he rose to be censor in 709 and was afterwards President of the Board of Rites till 713, when he committed suicide, undone by political intrigue. He was noted throughout the empire as a calligraphist, and as an inspired artist of the highest class, excelling in his pictures of cranes. The Manchurian crane (*Grus viridirostris*), with its plumage of black and white and a characteristic bare crimson patch upon its forehead and crown, is a bird of good augury and an emblem of longevity, the aërial steed of Wang Tzŭ-ch'iao, whom it carries to the celestial realm of the immortals. Some fifty years after the artist's death, Tu Fu, the eminent poet, gazing upon a fresco of a crane by Hsieh Chi, broke into an impromptu, of which two lines run—

“The wall, and bird so deftly limned,
Seem flying, every hue undimmed.”

9. *Mo Chu*, literally “Ink bamboos,” Book 20.—The bamboo growing in graceful clumps with delicate mobile sprays waving in the breeze is the ideal of the Chinese artist in black and white. Some of them are said to have spent their whole lives in trying to outline the subtle movements of the leaves on paper and to have died at last unsatisfied with the result of their loving labour. The rhythmic spirit of movement underlying the actual reality of things has always been the goal of the highest art.

10. *Su Kuo*, “Legumes and Fruit,” remainder of Book 20.—Herbs and insects (*ts'ao chung*) is the most usual title of pictures in this category, the praying mantis, gigantic grasshoppers, and coloured beetles being favourite types. The pictures are often intended to illustrate the classical Book of Odes called *Shih*

Ching, which draws so many of its similes directly from nature. A special place is kept at the end with the heading *pên ts'ao* for illustrators of the official *materia medica*, which dates back to the third century of our era, if not earlier.

This rough sketch of the field of Chinese pictorial art up to the twelfth century of our era might be filled in from the records, but there is no space here and one must hurry on. The genius and glory of the T'ang have been succeeded by the refinement and technical perfection of the Sung and Yuan, and we pass on now to the Ming dynasty (A.D. 1368-1643), which had another long list of painters, of which over 1200 are noticed in the P'ei Wên Chai encyclopædia. They worked more or less in the lines of the old masters and carried on their traditions with careful industry and studied brushwork, but creative power was the one point lacking, and towards the close of the dynasty decadence was already setting in. A native critic, after describing how writing had been developed from pictures of ideas and things, says of pictorial art, which he holds to be one and the same with the art of writing, that the earliest painters illustrated the Odes or some other of the sacred classics, and that from the Han to the Liang dynasty (sixth century), the best artists furthered the lofty moral tone of Confucian doctrines by providing pictures for books on ceremonial rites, distinguished ministers, and virtuous women. Their successors gradually lowered their standard when they painted street scenes in the capital, imperial processions of chariots and horsemen, soldiers in armour, and beautiful women. The next placed their ideals on a yet lower level when they devoted their powers to birds and fishes, insects and flowers, and gave full play to their emotions in fanciful representations of mountain and forest, streams and rocks, until the old conception of art was altogether lost. As examples of the first period he cites Ku K'ai-chih and Lu T'an-wei; of the second Yen Li-pên and Wu Tao-tzŭ; and of the third Kuan T'ung, Li Ch'êng, and Fan K'uan.

The Ming artists might not satisfy the high classical aspirations of the above literary critic, but their qualities appeal to the ordinary mind, although they devote their main attention to the amenities of social life and the beauties of nature. Their best work is remarkable for its technical finish and for soft harmonious colouring. If the style, M. Paléologue observes, be not distinguished by marked originality of inspiration, it is characterised at least by other qualities of the first order: force and neatness of conception, clear definition of forms, sobriety of composition and just sentiment of decorative effect, rare knowledge of design, decision, and suppleness in the stroke of the brush, fine taste in the selection of vivid clear colours and also in their harmonious combination. It is the style of a healthy and fertile art at the beginning of the dynasty although destined to become "d^éjà froid et bientôt stérile" before the close.

Lin Liang, a native of Kuangtung, who flourished in the middle of the fifteenth century, was noted for his pictures of birds and flowers. He is said to have been a very rapid worker, making free consecutive strokes with his brush, which he seldom raised from the paper. The picture of wild geese and rushes * in Fig. 130 is a good specimen of his work. It is a fine example of the ink-sketch, so much practised by the Sung painters and continued by the earlier masters of the Ming dynasty, among whom Lin Liang stands in the first rank; according to Mr. Fenollosa, he is the greatest of all the Ming artists.

Ch'iu Ying is perhaps the most highly appreciated of the Ming artists by Chinese critics, and his pictures are often copied in the present day. He excels in figure subjects and in the art of composition of varied and lifelike groups in picturesque surroundings which he is said to have acquired by industrious study of older masters, so as to select and copy the best points of each for his own purposes and combinations. His master piece was the

* This picture is one of a pair in the British Museum. The companion roll is illustrated in Giles' *Chinese Pictorial Art*, (*loc. cit.*, p. 154).



FIG. 130.—LIN LIANG. 15TH CENTURY, A.D.
Wild Geese and Rushes.
British Museum.
No. 26-1881.

L. $51\frac{3}{4}$ in., W. $31\frac{1}{4}$ in.

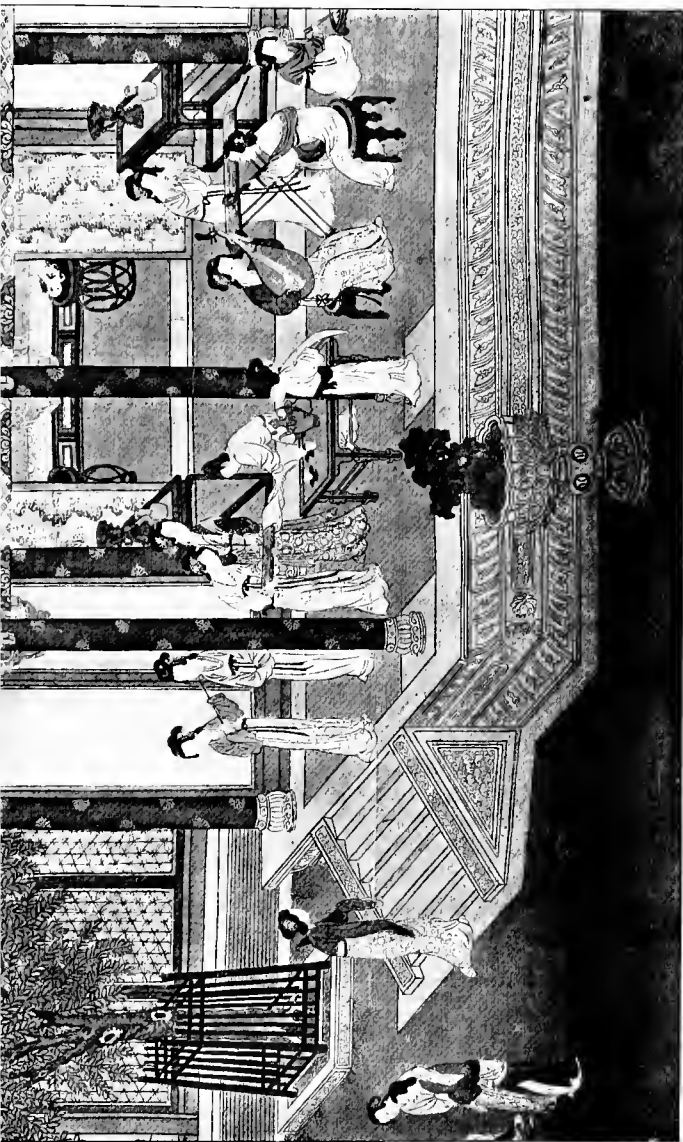


FIG. 131.—CH'IU YING. 15TH CENTURY, A.D.
Springtime in the Imperial Palace of the Han dynasty.
British Museum.

No. 261-1902.

L. of Roll 15 ft. 1 in., W. 12 $\frac{1}{4}$ in.



FIG. 132.—MU-AN. 17TH CENTURY, A.D.
Bôdhidharma crossing the Yangtze on a Reed.
British Museum.
No. 86-1881.

L. $34\frac{1}{2}$ in., W. $15\frac{1}{8}$ in.



FIG. 133.—MIAOTZŪ MANNERS AND CUSTOMS.
Open-air Music and Singing in the Spring.



FIG. 134.—MIAOTZŪ MANNERS AND CUSTOMS.
The "Couvade."



FIG. 135.—WU SHU-CH'ANG. 19TH CENTURY, A.D.
Fan with rose-mallow and kingfisher.

Width 20 in.

“Shang Lin Park” of the Emperor Wu Ti, a vast pleasure-ground which was thrown open in the year B.C. 138 for a concourse of nobles and scholars from all parts of the empire. A companion picture of the above, known as “Han Kung Ch'un,” *i.e.*, “Spring-time in the Palace of the Han,” is now in the British Museum, a little piece of which is illustrated in Fig. 131, a party of musicians tuning their instruments and making ready to accompany a pair of graceful dancing ladies, who are trying their steps beyond the pillar on the right, but have been cut out by the photographer—unfortunately, as they lent animation to the scene. The picture, as a whole, is that of a walled palace with pavilions, kiosques, and gardens with flowering trees, and the long scroll as it is unrolled exhibits a succession of picturesque groups of court ladies in brocaded robes with flowers in their hair gathering or watering flowers, reading, painting, playing chess and other games or otherwise occupied. The empress appears at last, seated, with a eunuch attendant holding up a long-handled banner fan over her head and a host of waiting damsels behind, having her portrait taken by an artist who is putting his last touch of vermilion to the lips. Finally comes a solitary, pensive figure standing on the verandah, looking at a lake the banks of which are fringed with willows clad in their spring garb of bright green. The signature reads “Shih-Fu Ch'iu Ying chih.” “Ch'iu Ying (styled) Shih-Fu *fecit*,” and the artist's *nom de plume* Shih-Chou is inscribed in a little gourd-shaped frame underneath. The Chinese critic in his certificate, written on the scroll in 1852, says that he has carefully compared the signature with other examples and that it is certainly genuine.

Fig. 132 is an example of a Buddhist religious picture, a conception of Bôdhidharma, the 28th Indian and first Chinese patriarch, on his journey from Canton to Loyang in 520, as he is miraculously crossing the great Yangtsze river standing upon a reed plucked from the bank. It is in the Anderson Collection, and is of late Ming date, the first half of the seventeenth century,

being attributed to Mu-An, a Chinese monk who lived at a Buddhist temple in Japan.

The general decadence of art which set in towards the close of the Ming dynasty is declared to have become *un fait accompli* under the Manchu line, and there is no room here to search for any exceptions to the rule; nor is there yet any renaissance in sight. One of the subjects, apart from art, which is of some interest outside China, is the description of the peculiar manners and customs of the aboriginal hill tribes of the interior known as Miaotzü. These interest the Chinese from the light they have thrown upon their own ancient ballads, and they are profusely illustrated in manuscript albums, which find their way occasionally to our ethnological museums. Two of the coloured illustrations, rough as they are, are reproduced in Figs. 133, 134. The first shows a group singing part-songs, with three men playing stringed instruments and a mouth-organ of bamboo pipes, beside two girls clapping their hands, while an old woman looks on benevolently standing behind. These meetings are described as customary in spring for making marriages; in another picture a party in gala dress is dancing round a maypole hung with banners and branches of flowers. The second (Fig. 134) shows one of their most peculiar customs, which was noted by Marco Polo, and has been described by Professor Tylor under the name of "couvade." The father is seen through the window of the cottage lying on the couch, nursing the new-born babe, and the mother outside coming with his food—he must be treated as an invalid in this way, we are told, for a month, or disaster will result. Butler must surely have been thinking of Marco Polo's story of the natives of Zardandan when he wrote in "Hudibras"—

"Chineses go to bed
And lie in, in their ladies' stead."

One branch of art in which the Chinese artist of to-day has not altogether forgotten his cunning is that of birds and flowers. The fan in Fig. 135 would prove this, had it been possible to

reproduce the warm colouring of the gay kingfisher and the soft tints of the rose-mallow blossom, relieved by the sober shaded greens of the leaves. It is headed *Fu jung ts'ui yü*, "Hibiscus and kingfisher," and is inscribed "Painted at the ancient Yen Fu (Peking) in the first summer month of the cyclical year *hsin mao* (A.D. 1831)," with the artist's signature and seal attached.

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